Some Remarks on the iSd tree, the Sacred tree of Heliopolis

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Abstract

According to Ancient Egyptian myths, in Heliopolitan theology, it was in Heliopolis that the god Atum created the world, and the ancient group of the nine gods known as the Ennead were worshipped there. Heliopolis was the main cult center of the sun god Ra who took the leader role in the Ennead of Heliopolis as early as the 5th dynasty. In Heliopolis the cult of stone symbols and sacred animals was known as the bnbn, iwn pillar, the bnw, Mnevis bull and mongoose. Another important symbol of Heliopolis was a sacred Persea tree called iSd. The iSd tree supplemented the cult of stone symbols and sacred animals and became a very important sacred symbol that exceeded the borders of Heliopolis to become a central subject which contained the keys to divine order. The tree appeared in coronation scenes and scenes related to the Hb- festival, in the Book of the dead, besides its importance as a fruit, leaves and flowers. This paper aims at investigating the importance of the iSd tree and its appearance in scenes and texts. This paper begins with an introduction of the importance of the city of Heliopolis and the origin of the iSd tree, then focuses on the practical use of the tree, as well as its religious and spiritual importance. The study ends with a main conclusion.

Introduction

The city of Heliopolis which is a Greek name meaning the “city of the sun “, was called “iwnw” “ in the ancient Egyptian language, meaning “The pillars “(wb I) (Erman, 1971). Heliopolis nowadays lies under Ain Shams and Matariya, and it was the capital of the 13th lower Egyptian Nome. It was located at the south-east of the Nile Delta, north of the city of Memphis (Verner, 2013), (Sabbahy, 2019).The city was connected to the Nile by a canal which went west from Heliopolis and proceeded in the south into a Nile harbor, at the mouth of the canal stood the temple of the god of the Nile hḥpī (Verner, 2013). The location of Heliopolis was probably chosen as the solar cult center due to its location near Gebel El Ahmar, a mountain of red quartzite, of which its brilliance was connected to the sun (Sabbahy, 2019). It was in Heliopolis, according to the Heliopolitan theology, that god Atum created the world and with the help of his female counterpart Saosis, the personification of the god’s hand, Shu and Tefnut were born. Saosis had a shrine in the neighborhood of Heliopolis (Buhl, 1947). Shu and Tefnut gave birth to Geb and Nut, and then Geb and Nut gave birth to Osiris, Isis, Seth, and Nephtys, completing the nine gods or Ennead of Heliopolis. The creation by Atum is mentioned in the
Pyramid texts in utterance 527 (Alford, 2004). It was in Heliopolis that the court of gods heard the case of Seth’s crime against his brother Osiris and the debate between Seth and Horus over the throne of Egypt (Verner, 2013). Already in the Old Kingdom under the 5th dynasty, god $R^e$ took over the leading role of Atum in the Ennead of Heliopolis and acquired all his cosmogonic aspects in a single image, this substitution is clear in Chapter 17 of the Book of the Dead (Tarasenko, 2016). Atum seemed to have been the remote god who created the universe, while $R^e$ became the close one, who appears every day in the eastern horizon and is much closer and real for humans (Tarasenko, 2016). Besides the two temples at Heliopolis dedicated to Ra Horakhty and Atum, the representations of $R^e$ at dawn and sunset, there were other temples including sanctuaries to Hathor, Horus, Amun and the Mnevis bull (Sabbahy, 2019). There is evidence of burials at Heliopolis as early as the Predynastic period. The sanctuary of Heliopolis seems to have prospered during the New Kingdom where a large number of obelisks were erected. Those obelisks are now outside of Egypt in Europe and North America like the two obelisks of Thutmose III in London and New York (Sabbahy, 2019). Unfortunately, the only remains in the city is an obelisk of Senusret I of red granite in honor of the celebrations of the 30th $hb$-$sd$ festival. Monuments in Heliopolis were removed, rubbed, or erected elsewhere. Ramesses II took obelisks, statues, and sphinxes from Heliopolis to be re-erected in Per - Ramesses. Moreover, more monuments were removed to the city of Tanis in the 3rd intermediate period, and to Alexandria in the Greco-Roman period (Verner, 2013). The importance of Heliopolis as a learning center is shown in the schools founded by Plato and Eudoxus and its visiting by Herodotus, Alexander the great and Strabo. Moses was educated in Heliopolis where he became mighty in word and in deed. The city’s spiritual importance is found in the Bible which relates that Joseph of the Old testament was given the daughter of the high priest of Heliopolis to be his wife (Genesis 41: 50), (Verner, 2013), (Mackenzie, 1925).

The sun god at Heliopolis was worshipped in the form of a stone called “$bnbn$,” which in later Egyptian religious texts was compared to Atum’s semen. Egyptologists think that the $bnbn$ was a stone of cone-shape. The $iwn$ pillar was worshipped in Heliopolis. It was a wooden pillar on top of which is a bull’s skull with horns which might be related to the sacred bull Mnevis, an embodiment of the $b3$ of the god $R^e$. Another important sacred animal in Heliopolis was the Egyptian mongoose or $ihnumun$, sometimes known as the “pharaoh rat” (Verner, 2013). Another sacred bird in Heliopolis was the water bird $bnw$ that was originally represented as a small bird and later as a heron with two long plumes on its head. It stood on an object coming out of water as the primeval hill. The $bnbn$ represented the primeval hill and the $bnw$ represented the sun god rising upon it, both became symbols of resurrection and eternal life (Lloyd, 1994). The cult of stone symbols and sacred animals were supplemented in Heliopolis from earliest times by the veneration of the sacred $isd$ tree.

This paper aims at answering the following questions:

- Why was Heliopolis- the origin of the $isd$ tree- an important religious and spiritual center?
- When and where did the $isd$ tree appear in texts and scenes?
- What was the religious and spiritual importance of the $isd$ tree according to texts and scenes?
- What was the relation between the $isd$ tree and the king?
The **iṣd** tree

A lot of human cultures used tree symbols and had a tree of life concept that was spiritual and religious. Liya refers to the tree as a universal symbol found in the myths and sacred writings of all nations (Liya, 2004). Trees symbolize eternal life: their roots go down into the primeval water from which life has started (Brown, 2001). Trees, groves, even woods were regarded as dwellings of deities. The association of trees with gods was related to fertility, life, and death. The tree represents the universe. As a “cosmic tree”, it stands in the middle of the cosmos and connects the three worlds: the netherworld, earth, and heaven. Thus, its roots go down, its crown goes up to the sky, while its trunk is the axis of the world (Czellar, 1979). The *iṣd* tree is generally known as the Persea tree “Mimusops Laurifolia”, (wb identifies it with Balanites, wb I (Erman, 1971), also some refer to it as Acacia), which is a medium size tree up to 20 meters high (Brown, 2001). The *iṣd* tree was later called “Lebakh” tree by Arabs (Meyboom, 1995). The ancient Egyptians sometimes brought the two species of the *iṣd* tree and nḥt (sycamore) together as in:

\[\text{iṣd m iwn} \] (Lefebure, 1902). The Persea tree was described in the list of sacred groves in 17 nomos of upper and lower Egypt (Hall, 2014). It grew in the temple complexes of Heliopolis, Herakleopolis, Memphis and Edfu (Tyldesley, 2010). The *iṣd* tree of Heliopolis is:

\[\text{iṣd m hwt bnbn iwn} \] (wb I) (Erman, 1971). is found, among the examples on a scarab of Sodeinga (Nubia), reign of Amenhotep IV as “iṣd imy iwnw”, the *iṣd* tree which is in Heliopolis (Murnane, 1995), and is found as on Brooklyn 47.218.84, “iṣd m iwn “, *iṣd* tree in Heliopolis. The *iṣd* tree was known as a symbol of the bnw bird (Kees, 1977). The *iṣd* tree played an important part in the cult of Rë. On an alabaster stela of Seti I in Karnak, “*iṣd sps m hwt bnbn iwn”*, “The Ished tree in the temple of Benben of Heliopolis” (Davies, 1997). On the other hand, the tree surrounded and shaded the tomb of Osiris in Bousiris. The sacred tree of Heliopolis had a trunk that was believed to burst each morning to give the way for the rising sun. It was also the place where the sun god Rë in the form of a wild cat won his battle everyday over evil in the form of a serpent (Verner, 2013).

The fruit and Flowers of the **iṣd** tree

The fruit of this tree, which died out in Egypt in the Roman period, is edible. It is rounded in shape with a pointed tip. The fruit resembles a heart and comes to maturity at the time of the Nile rise, and thus associated with fertility since the annual flood brought re-growth, fertility, and new life to the land (Brown, 2001). It was found among the offerings since the Old Kingdom as in Mastabas of Anchnu in Giza from the 4th Dynasty (PM III, 100f, Junker, Giza V) (Junker, n.d.), in Mastaba of Mersuankh in Giza from the 5th dynasty (PM III, 269,270,) (Hassan, 1930), in Mastaba of Nefer in Giza from 5th-6th dynasty (PM III, 137f, Junker, Giza VI,) (Junker, 1943), Mastaba of Seneb, in Giza from the 6th dynasty (PM III, 101, Junker, Giza V) (Junker, n.d.), and in Mastaba of Meruka from the 6th dynasty (PM III, p.118, Junker Giza IX) (Junker, n.d.). It was also found in the temple of Ptah in Memphi during the reign of Amenemhat II, the 12th dynasty, an inscription “irp pr n iṣd “, “wine from the house of iṣd tree” (Farag, 1980). The fruit was also
found in tombs like that of Tutankhamun and the leaves were identified in the New Kingdom garlands like that of Ramesses II in Medinet Habu, Deir el Medina and in workmen’s village at Amarna (Brown, 2001), (Allon, 2019). Roots of the išd tree are found in the entrance to Hatshepsut’s funerary temple (Allon, 2019). The fruit’s use as a remedy for abdominal complaints is mentioned in Papyrus Ebers 2, line 24,11 (Ebers, 1875). In the New Kingdom, the flowers of the sacred Išd tree were highly appreciated by the Egyptians who considered them life-giving and called them “flowers of life”. The Išd and the Lotus flowers were used for funerals (Buhl, 1947). Statues and coffins of the deceased were decorated with garlands of flowers (Carter, 2008).

The išd tree in Religious contexts

At Dandera, in the ritual concerning the mysteries of Osiris in the month of Khoiak, last day of the 4th month of 3ḥr, the festal calendar mentioning his sacred tomb is called “the crypt under the išd tree” (Khoiak, n.d.), (Neumann, 2020). On a papyrus from 13th-14th dynasty BM EA 10757 line c 20 " išd pw n wsir,” The išd tree of Osiris (Thierry, 1995). The b3 of Osiris was thought to arise on the leaves of the tree, maybe before returning to the tomb and joining the divine Ka. “The august leaves on the išd tree of Ra, on which rises the B3 of Osiris “ (Maspero, n.d.).

In spell 335 of the Book of the Dead “ink miw pwy pšn išd “, “I am the tomcat which split the išd tree” (Budge, 2010) which is found in many examples as in: CG 51189 (Papyrus from reign of Amenophis III, KV 46, line 90, (Munro, 1994). In BM 10793, (papyrus from Deir el Bahari, line 6,10) “ miw pwy 3 n ti pšn išd “, “this big cat that splits the išd tree” (Munro, 1996). The tree splitting is also mentioned in the coffin texts. This splitting of the išd tree is sometimes known as the “Mut Ritual “ (Brown, 2001). In papyrus of Nu BM EA 10477, reign of Amenophis II, from Thebes and in CG 51189 ( Papyrus from reign of Amenophis III, KV 46) in line 764, the same inscription: “ iw m33.n.i pšn išd “, I saw the išd tree split (Lapp, 1997), (Munro, 1994). In spell 17 of the Book of the Dead, god Ra in the form of the Heliopolitan wild cat cuts off the head of the great serpent Apophis with a knife as it threatens the sacred išd tree symbol of the sun god Ra (Omran, n.d.). This scene can be found in many tombs at western Thebes as in BM EA 9901 (fig.1) from the tomb of Phw -nfr and BM EA 10470 ( fig.2), both dating from the 19th dynasty (Tarasenko, 2016).

![Fig.1. London BM EA 9901, 19th Dynasty (Tarasenko, 2016)](https://jaauth.journals.ekb.eg/)

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This chapter is also seen in the tomb of $sn$-$ndm$ in Deir el Medina, $19^{th}$ dynasty (fig. 3) (PM 2, 11,15) (Porter, 1960-1971). Also, in tomb of $Ini$ $hr$ $hfrw$ in Deir el Medina, Dynasty 20, (fig. 4).

Commentary on scenes representing spell 335 and chapter 17 Book of the Dead
Both spells have main common items, spell 335 has the tomcat (representative of the sun god $R^e$) and the sacred $Isd$ tree, but here the tomcat does the splitting of the tree, while in spell 17 an item is added which is the serpent (evil symbol), and the splitting is made by the tom cat to the serpent not to the tree. Spell 17 is the one represented in scenes. It has been suggested that splitting of the $Isd$ tree is to allow the sun to rise (Brown, 2001). In chapter 17, three main participants are usually represented: a cat that symbolizes the god $R^e$, the $Isd$ tree, and a serpent that symbolizes evil. Cats held a sacred place in ancient Egyptian mythology due to their association with the sun god $R^e$ along with other gods and goddesses like Bastet and Sekhmet. They represented protection, and the Sun god $R^e$ referred to them as “$Mjt$.” They were responsible for protecting the Perseas tree from enemies of god when it was under attack. As shown in the previous figures.
(1-4), the cat, the representation of Rˁ slays or cuts the serpent, the personification of evil in the presence of the ḫsd tree. The cat was also considered a sacred animal to goddess Mut. It may be imagined that god Rˁ and his daughter fought the battle of Apophis together. This is evident from a passage in the ritual of Mut (papyrus Berlin 3014,3053) “when she was found at the splitting of the ḫsd tree together with Ra in Heliopolis” (Te Velde, 1982). The Serpent symbolizes evil, and it is usually big in size. The size and location of the ḫsd Tree varies. Its size can be small or big. In fig.1, it is relatively small, while in fig.3 it is relatively big. Location also varies: sometimes the tree is behind the cat as in fig.2 and 3, other times it is behind the serpent as in fig.4, or it can be in the background as in fig.1.

The ḫsd tree and the king

Nearly all the great temples of Egypt have a scene of the king kneeling, sitting, or standing beside or under a Persea tree, on the leaves of which a god is writing the royal cartouche on its leaves (Sey, 2008). The scene with the ḫsd tree was represented in relation to the coronation and the Sd-Festival. Moreover, the ritual of presenting the leaves of the ḫsd tree is linked to coronation ceremony, which is attested in the festival calendars in Edfu and Dendara (El Kordy, n.d.). The name of the king was written during the feast on the leaves of the ḫsd tree by Thoth or another god (Iwaszczuk, 2014). Welvaert mentions that the ḫsd tree was pictured for the first time during the reign of Thutmose I (Welvaert, 1996).

The following part aims at giving examples of scenes and texts in the New kingdom related to the coronation and Sd festivals in which the ḫsd tree is pictured or mentioned.

Examples of Scenes or Texts of the ḫsd tree in the 18th Dynasty

The scene of the ḫsd tree appeared for the first time in the treasury of Thutmose I in north Karnak. Unfortunately, few fragments of blocks are preserved (Jacquet, 1973). The representation of the ḫsd tree is also preserved on 7 unpublished fragments of blocks from the temple of Thutmose I. On one of the fragments of blocks a short inscription is carved “ḥb ṣd ḫsd t Rˁ m ḫswn”, the sed-festival Ennead of Ra in Heliopolis (Iwaszczuk, 2014). On obelisks of Thutmose I and Hatshepsut are texts that mention the ḫsd tree, that of Thutmose I:

\[s,d,r,n \text{ it.f} \text{ nb} \text{ ntrw} \text{ hb} \text{ sd} \text{ hr} \text{ ḫsd, the}\]

sanctifying of his father (Amun), lord of the gods, the Sd-Festival on the ḫsd tree, (Urk.IV,93.11) (Helck, 1958). That of Hatshepsut:

\[s,m,n \text{ it.s} \text{ Imn} \text{ rn.s} \text{ wr} \text{ Mȝt - K3 - Rˁ hr ḫsd, her father Amun established the great name of Hatshepsut on the ḫsd tree (Urk. IV,358,14-15) (Helck, 1958). A similar inscription to the previous one was on the western wall of the temple of Hatshepsut at Deir el Bahari, now destroyed (Helck, 1957). In the temple at Speos Artemidos, the queen wrote about Amun that he is the one who inaugurated the ḫsd tree (Gardiner, 1946). On the London obelisk of Thutmose III, erected originally in Heliopolis on the occasion of the king’s 4th Sed-Festival, the text on the northern and western walls \]

\[s,\text{ṣḥ} \text{ n n it.f ntrw} \text{ hb-sd hr ḫsd s, his father, Amun, lord of the gods, multiplied his great name on the occasion of the sd festival on the ḫsd tree (Urk IV, 591,10-12,16-17) (Helck, 1958). The first fully preserved}\]
representation of the īšd tree was depicted in Medinet Habu, on the inner south wall of the bark sanctuary (Helck, 1957). Thutmose III is led by Atum and Hathor, and approaches the tree placed in hwt-ššt according to the inscription. On the opposite side Amun-Rˁ is sitting on a throne writing the name of the king on the leaves of the tree. The god Amun says to the king Thutmose III “I will write your name on the īšd tree” (Lefebure, 1902).

Examples of Scenes or Texts of the īšd tree in the 19th dynasty
In Karnak, temple of Amun Rˁ, in the east part of the passage of the 2nd pylon leading to the great hypostyle hall, decorated under Ramesses I and later usurped by Ramesses II, are four scenes where the king Ramesses I is represented receiving the jubilee. One of which is on the north wall, 3rd register, 2nd scene (KB 15), Ramesses I, receiving jubilees from god Atum during which goddess Seshat writes the name of the king on a leaf of the īšd tree (Costa, 2005). In Karnak, temple of Amun, Hypostyle interior, north wall, east side-middle register, left (KB 285), Seti I kneeling in the īšd tree (Plate 1) with Thoth inscribing the king’s name on a leaf (Costa, 2006). In the temple of Seti I at Abydos (Plate 2), on the western wall of the 2nd hypostyle hall, king Seti I is kneeling in the īšd tree while Ra-Horakhty writes his name on the leaves. There is another scene of Ramesses II at the façade of the temple (Sety, 2008). In Karnak, temple of Amon, Hypostyle entrance (the passage of the 2nd pylon) north wall, 3rd register, 2nd scene (KB 15), Ramesses II is kneeling in the īšd tree and receiving jubilees from Atum in the presence of Seshat who inscribes the king’s name on a leaf (scene originally of Ramesses I) (Costa, SAK 35, p.64). In Karnak, temple of Amon, Hypostyle entrance (oriental half of the passage of the 2nd pylon), south wall, 3rd register 2nd scene (KB 6), Ramesses II is kneeling in the īšd tree and receiving jubilees from Ra-Horakhty in the presence of Thoth who inscribes king’s name on a leaf (scene originally of Ramesses I) (Costa, SAK 35, p.64). In Karnak, temple of Amun, Hypostyle interior, south wall, east half, bottom register, east end, (KB 121), king Ramesses II is kneeling in the īšd tree (Plate 3) and receiving jubilee from Amun Ra in the presence of Mut and Khonsu, and Thoth inscribes king’s name on leaves of the īšd tree (Porter, 1960-1971), (Nelson, 1981). At Luxor Temple, forecourt, south wall, east half, 1st register, first scene (LA68), Ramesses II is kneeling in the īšd tree and receiving jubilees from Amon Ra in the presence of Thoth (Costa,2006). At Silsila, chapel of Ramesses II, king is kneeling in the īšd tree, and Amun Ra is seated on a throne writing on one of the fruits of the tree, and behind him, god Thot is writing on his palette (Lefebure, 1902). At Abu Simbel, on the wall of the 1st hall, king Ramesses II is kneeling in the īšd tree in the presence of Thoth (Lefebure, 1902). At Ramesseum, left of the 1st pylon, on the wall of the hall before the last (Plate 5), Ramesses II is sitting under the sacred īšd tree, and Atum writes on the sacred tree in the presence of Thoth and goddess Seshat. The tree carries 2 fruits with the king’s name in the form of hearts: he has 2 names, thus 2 hearts (Lefebure, 1902). Besides the scenes of Ramesses II, there are 3 statuettes in the Cairo museum (No. 42142-42143-42144, Plate 6-7) representing the king crawling pushing before him his name written in sculptured hieroglyphs. No. 42143 of which fragments are only left, but the base of the statuette is clear to have been decorated with branches of Persea on the leaves of which cartouches of the king are written. Militiza concludes from the inscriptions, the form of the name, the age of the king and the Persea branches bearing cartouches that these statuettes were made in the occasion of the coronation of the king (Mattiew, 1930), (Legrain, 1906).
scene (KG 57), Seti II is kneeling in the išd tree receiving jubilees from Amon Rέ in the presence of Mut and Thoth, scene originally of Ramesses II (Costa, 2006).

**Examples from the 20th dynasty**

In Karnak, temple of Amun, 3rd court, block located in the floor (originally in the court of the cachette), Ramesses IV is wearing the nemes and is kneeling in the išd tree, receiving jubilees from Amon Rέ, with Atum inscribing the king’s name on a leaf (Costa, 2003). In Medinet Habu, great temple, 1st pylon, outer face, south face, (MHA 37), Ramesses IV is wearing a blue crown ḫprś and is holding the crook and flail. He is kneeling in the išd tree, receiving jubilees from Amon Rέ while Atum is inscribing the king’s name on a leaf in the presence of Mut and Khonsu (Plate 9). The hieroglyphs above Atum reads, ss.n.k rn.k ḫr išd “writing for you your name on the išd tree” (Costa, 2003). In Medinet Habu, great temple, 1st pylon, outer face, north face, (Plate 10, MHA 33), Ramesses IV is kneeling in the išd tree and is receiving jubilees from Amon Rέ in the presence of Ptah, Thoth, and Seshat (Costa, 2006). It is worth mentioning that the išd tree appeared in the tomb of Sennefer TT 96 B, Sheikh Abd El-Qurna (Plate 11), where he is shown seated on a chair in the išd tree, which proves that the tree was also used symbolically by non-royals to guarantee eternal life (Hodel-Hoenes, 2000).

**Analysis**

Egyptian cosmology mentions that at the beginning of the world, the sacred išd tree (tree of life) unfolded itself upon the appearance of the sun god. The leaves of the god set down the names and years of the kings of Egypt to serve their annals (Caroli, 2015). The tree may have been related to creation myths as its fruit has a heart-shape and its leaf has a tongue-shape (Brown, 2001). The scenes of the king kneeling in the presence of the išd tree and his name written on its leaves by Amun Rέ seem to appear during the reign of Thutmose III as in Medinet Habu representation. A few variants of this scene also entrust writing to the hands of other gods like Thoth and Seshat. Later, Ramesses I, represented receiving jubilees under an išd tree, seemed to have used this scene to legitimize his ascent to the throne as the true successor of Horemheb. This wish has been accomplished by the presence of significant gods, the most important of which are Amun Ra, Atum, Thoth, and Seshat. This granted him hundreds of thousands of years with Sd festivals by inscribing his name and the years of his reign on the leaves of the sacred išd tree. This way the king became responsible before the gods for the maintenance of the cosmic order. Heliopolis was regarded as the place for the main cult of the išd tree as is proved by an inscription on the London obelisk, išd m hnt bnw, “The išd tree in the midst of the Bennu house” (Buhl, 1947). The bnw was connected with the išd tree. Since the bird was associated with the beginning of life—according to the Heliopolitan theory—and since the accession to the throne and the Sd-Festival is considered a new cycle of which the išd tree was related, thus the bnw and the išd tree were connected in the sense that both are symbols of a new era (Lloyd, 1994). This cult did not stop with the loss of Heliopolis’ importance but continued into the Ptolemaic period. In the king’s accession and Sd-Festivals, the bnw sometimes receives the title “Lord of Sed Festivals” (Lloyd, 1994). The išd tree is holy to the sun god Ra and symbolized long life and kinship, thus writing the king’s name on its leaves symbolizes a long reign (Allon, 2017). It seems that originally when the king ascended the throne, his name was...
recorded on a golden leaf of a cult object in the shape of a tree (Verner, 2013). The writing of the king’s name on a leaf of the ḫsd tree is generally associated with the crowning of the pharaoh, and gave justification to his ascendance to the throne as a legitimate successor, reaffirming his kingship and also its continuity through the Sd-Festival (Redford, 2003). It was believed that for each leaf the deity inscribed, the king would rule for one year (Sety, 2008). Writing king’s names and deeds in the gnwt is comparable to writing on the ḫsd tree. It symbolizes king’s proper name in history (Allon, 2017). The relation could be seen in Thutmose III representing himself writing the gnwt together with Thoth in the main building of the temple of Semna (Allon, 2019).

Table 1
Displaying the ḫsd tree several appearances in texts and scenes

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>As fruit in tombs</td>
<td></td>
</tr>
<tr>
<td>4th Dynasty</td>
<td>- Mastabas of Anchu in Giza</td>
</tr>
<tr>
<td>5th Dynasty</td>
<td>- Mastaba of Mersuankh in Giza.</td>
</tr>
<tr>
<td>6th Dynasty</td>
<td>- Mastaba of Nefer in Giza.</td>
</tr>
<tr>
<td>12th Dynasty</td>
<td>- Mastaba of Seneb, in Giza.</td>
</tr>
<tr>
<td>18th Dynasty</td>
<td>- Mastaba of Meruka</td>
</tr>
<tr>
<td></td>
<td>- Temple of Ptah in Memphis.</td>
</tr>
<tr>
<td></td>
<td>- Fruit found in tomb of Tutankamun</td>
</tr>
<tr>
<td>As fruit as offering</td>
<td></td>
</tr>
<tr>
<td>(Examples, see p.4)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>in Papyrus Ebers 2, line 24,11.</td>
</tr>
<tr>
<td>4th Dynasty</td>
<td>- Garlands like that of Ramesses II.</td>
</tr>
<tr>
<td>5th Dynasty</td>
<td>- Medinet Habu.</td>
</tr>
<tr>
<td>5th-6th Dynasty</td>
<td>- Deir el Medina</td>
</tr>
<tr>
<td>6th Dynasty</td>
<td>- workmen’s village at Amarna</td>
</tr>
<tr>
<td>12th Dynasty</td>
<td>- Flowers used for funerals</td>
</tr>
<tr>
<td>18th Dynasty</td>
<td></td>
</tr>
<tr>
<td>4th Dynasty</td>
<td>- Papyrus CG 51189.</td>
</tr>
<tr>
<td>5th Dynasty</td>
<td>- Papyrus BM 10793, line 6,10</td>
</tr>
<tr>
<td>6th Dynasty</td>
<td>- Papyrus of Nu BM EA 10477 from Thebes.</td>
</tr>
<tr>
<td>12th Dynasty</td>
<td>- Papyrus CG 51189 in line 764.</td>
</tr>
<tr>
<td>18th Dynasty</td>
<td>- Papyrus of Nu BM EA 10477.</td>
</tr>
<tr>
<td>19th Dynasty</td>
<td>- BM EA 9901 from the tomb of Phw -nfr.</td>
</tr>
<tr>
<td>20th Dynasty</td>
<td>- BM EA 10470</td>
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<td></td>
<td>- Tomb of sn-ndx in Deir el Medina.</td>
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<td>- Tomb of Ini hr h5w in Deir el Medina.</td>
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<tr>
<td>18th Dynasty</td>
<td>- Obelisk</td>
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<td>Thutmose I</td>
<td>- Obelisk, Temple of Deir el Bahari, Speos Artemidos.</td>
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<tr>
<td>Hatshepsut</td>
<td>- Obelisk, Medinet Habu/bark sanctuary.</td>
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<td>- Karnak, passage of 2nd pylon.</td>
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<td>- Karnak, Hypostyle hall, Abydos</td>
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<td>- Karnak, hypostyle hall Abydos</td>
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<td>Luxor temple</td>
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<td>Ramsesseum</td>
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<td>Karnak, temple of Amun Ra.</td>
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<td>- Temple of Karnak, 3rd court</td>
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<td>19th Dynasty</td>
<td>Medinet Habu, great temple.</td>
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<td>Ramesses I</td>
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<td>Seti I</td>
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<td>Ramesses II</td>
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<td>Seti II</td>
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<td>20th Dynasty</td>
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<td>Ramesses IV</td>
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Conclusion

The *išd* tree is a sacred tree that appeared originally in the city of Heliopolis, a city of great religious and spiritual importance. The tree appeared in texts as early as the Old Kingdom. Its fruits were used in offerings, which is proved by its mention in offerings in several Mastabas of the Old Kingdom. The flowers and leaves of the *išd* tree were used in funerals and garlands like that of Tutankhamun and Ramesses II. The tree also appeared in the Book of the Dead in spell 335 and 17 related to the sun god *Ra*. The *išd* tree was related to the *bnw* by being symbol of a new cycle. The *išd* tree also played an important role in the scenes related to coronation and Sd-festivals, where the names of the kings were written on its leaves to assure them eternal life, and sometimes to legitimize the king’s ascent to the throne as in the case of Ramesses I. It seems that originally when the king ascended the throne, his name was recorded on a golden leaf of a cult object in the shape of a tree. Writing on the *gnwt* was also considered related to writing on the *išd* tree. Many gods were related to the *išd* tree: Atum, *Ra*, Osiris, Mut, Thoth, and Seshat, along with other gods who appeared occasionally in scenes like Amun *Ra*, Khonsu, Ptah, Sekhmet. These gods gave the *išd* tree more significance. Non-royals seemed to have adopted the appearance within the *išd* tree. This is proved by the scene in the tomb of Sennefer.

Plates

Plate 1: Seti I, Temple of Amun Ra, Karnak, hypostyle hall (Helck, 1957)

Plate 2: Seti I, Temple of Abydos (Verner, 2019)
Plate 3. Ramesses II, Hypostyle hall, interior wall south, temple of Amun Ra, Karnak, (Helck, ZAS 82)

Plate 4. Ramesses II at temple of El Derr
https://www.flickr.com/photos/rivertay

Plate 5. Ramesses II, Temple of Ramesseum, hypostyle hall, Ramesses II, under Ished tree (Stadler, 2012),
https://escholarship.org/uc/item/2xj8c3qg

Plate 6. Base of Statuette of Ramesses II Cairo no. 42,143 (Militza, n.d.)
Plate 7. Base of Statuette of Ramesses II Cairo no.42,143 (Militza, n.d.)

Plate 8. Thebes, Karnak, Temple of Amun-Ra, Rameses IV, (Costa, 2003)

Plate 9. Ramesses IV, Medinet Habu, (Epicgraphic Survey, 1932)

Plate 10. Ramesses IV, Medinet Habu (MHA 33), (Costa, 2003)

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بعض الملاحظات عن شجرة الأیشد، الشجرة المقدسة في هليوبوليس

ترنيم بیومي

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وفقاً للأساطير المصرية القديمة، فإن آلة الخلود أقوم- طبقاً لنظرة هليوبوليس هو الذي خلق الكون وكون مجموعة تاسوع الآلهة التي كان يتم عبادتها في هذه المدينة. كانت مدينة هليوبوليس هي مركز عبادة الشمس حيث قام الإله رع بالدور القيادي للتاسوع منذ عصر الأسرة الخامسة. كان هناك الكثير من الرموز الدينية المقدسة في المدينة مثل البنتين، عامود الابن، طائر البن، النثر منيفس. من الرموز الهامة أيضاً هليوبوليس الشجرة المقدسة الأیشد التي حلت محل كل الرموز الأخرى وتعتبر حديد المدينة ليصبح لها دور رئيسي في مفاهيم النظام الكوني الإلهي. ظهرت هذه الشجرة في مناظر الألوان، في مناظر لها اتصال بالحالة الحب، كما ظهرت في كتاب الموتى بجانب الأممية كنورة، أوراق وزهور. تبدأ الدراسة بمقدمة عامة عن مدينة هليوبوليس المركز الرئيسي لهذه الشجرة ثم تركز الدراسة على الأهمية العملية، الدينية والروحية لها، وتنتهي الدراسة بالخلاصة.