



Unpublished Non-Royal Statue of *Wrirn(y)* at Beni-Suief Museum (No. 1629)

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This article is dedicated to the publication of a statue of non-royal *Wrirny*, who served as the sun temple priest for both King *Userkaf* and *Neferirkare* during the Fifth Dynasty. He was a great high official whose *Userkaf* permitted him to carve two tombs, one of them at Saqqara D20 and the other at Sheikh Said No. 25. He subsequently became the overseer of both kings *Userkaf* and *Neferirkare*'s solar temples. *Wrirny* had worked as supervisor of the king's treasury in addition to his job as priest of the solar-temple, according to some inscription on the front of his right leg. *Mariette* discovered the statue in tomb D20 in Saqqara necropolis and he had pointed out that *Wrirny* had had four statues but only two are known: one in standing stance, which the authors will publish, and the other in EG CG172. All of them are sculpted between the mid-half and end of the Fifth Dynasty. All of these statues will aid authors in publishing and clarifying the statue style that was followed toward the end of the Fifth Dynasty by non-royal artists. The authors will publish this statue based on the style of hair wig, kilt, and facial features and at the end, it may be deduced that this statue of *Wrirny* dates from the end of the Fifth Dynasty, Old Kingdom (2700-2200 BC).

Introduction

There is a statue in standing pose on inscribed base for whom *Wrirny*. It had been preserved in EG, CG.272; in 2019 it had been transferred to BM, No. 1629.¹ It was excavated at Saqqara as said before. It had remained in the store of the museum. The authors try to recognize who is *Wrirny*, his genealogy? And had he possessed any other statues in different museum in Egypt or abroad? All these questions need to answer helping the authors publishing the Beni-Suief museum statue of *Wrirny*.

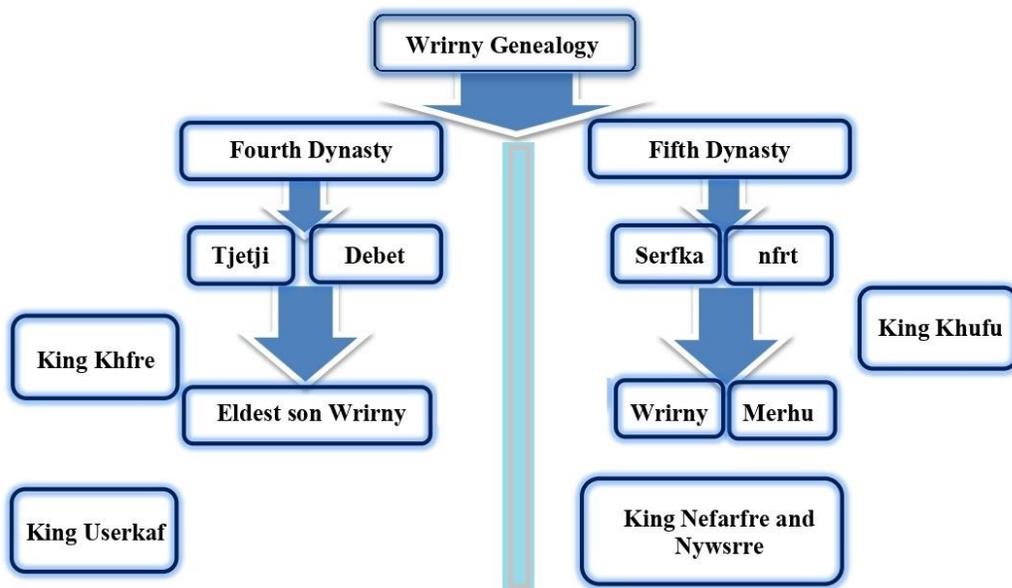
Wrirny was a high official who lived during the Fifth Dynasty.² He was a contemporary of its kings and had graduated in administrative positions to become the supervisor of the sun temples for king *Userkaf* and *Neferirkare* and the supervisor of the royal documents³ (*hm ntr Re, st ib Re, mdh sš nsw*). The authors had found two characters that were called *Wrirny*; the both were belonged to Old Kingdom and each one had a tomb; first character *Wrirny* had a tomb at Saqqara, it was discovered by

Mariette,⁴ and it bears no. D. 20 in catalogue of Mariette. Mariette had explained the tomb of *Wrirny*, which was designed in rectangle shape with Serdab (fig. 1), and had pointed out that there are four statues for *Wrirny* in the Serdab.⁵

The second character who called also *Wrirny* (*Urarna*) had a tomb at Sheikh Said⁶ (fig. 2). Davies gave the tomb No. 25. Davies pointed out that *Serfka*,⁷ was the father of *Wrirny* and his tomb no. 24, who had served under reign of king *Khufu* and *Userkaf*; then he pointed out to the tomb of *Wrirny*⁸ and his epithets as *w^cb hm ntr n(y) wsr r^c* purification priest of king *Nywserre* (figs. 2, 3).

The authors argue that there are two important hypotheses concerning the tomb's belonging and family of *Wrirny*:

- First: the theory that there are two different persons had been called *Wrirny*; they had lived during Old Kingdom and served from reign of King *Khufu* to *Nywserre*. Every person had a separated tomb one at *Saqqara* and other was in *Sheikh Said*.⁹
- Second theory is that the two tombs at *Saqqara* and *Sheikh Said* for the same person who called *Wrirny* who lived during Fifth Dynasty and had served under reign of king *Userkaf* to reign of king *Nefirkare*.¹⁰



During the Old Kingdom, the painters succeeded in creating a unique and distinct style of non-royal statues,¹¹ and also the statue sculpture emerged. One can be cautious while examining this evolution because it was linked to a variety of topics, including religion, kingship, social, and economic issues. As Egypt's government became more sophisticated throughout the Fifth Dynasty, a growing number of private individuals gained access to a diverse range of occupations. The location of non-royal cemeteries and royal tombs migrated from Giza to Saqqara during the reign of Shepseskaf, near the conclusion of the 4th Dynasty.

The ancient Egyptians believed that the only way to distinguish the soul from the body was to have a statue with identical facial features. As a result, they were determined to preserve their identities, and the artists did their utmost to capture their facial traits in statues.¹²

The artists created a non-royal statue that included a range of hair wig types, collars, a short kilt, and other accouterments. They had felt free to express their creativity in terms of material selection, technique, and facial carving. Finally, there is a collection of Fifth Dynasty non-royal statuary.¹³

General Description

Owner: *Wrirny* “*Wr ir ny*” or Urarna.

Title: There are many epithets. (*hm ntr Re, st ib re.....*)

Family: The authors have two important hypotheses concerning the family of *Wrirny*; first one according to false door on British Museum had bearing the name of *Wrirny* as son of *Tjetji*¹⁴ and his wife *Debet*. The second theory¹⁴ is that he was the son of a man named *Serfka*, according to inscriptions on tomb no. 24 at Sheikh Said. (**See: the *Wrirny Genealogy***).

Dimensions: Height: 60 cm, Width: .35 cm, Width of face .22cm, Width of base: .38cm

Provenance: Excavation of Saqqara Necropolis, by Mariette.

Museum: Beni-Suief Museum.

No of register: No. 1629 according to registration of Beni-Suief Museum.¹⁵ Borchardt was registered the statue of *Wrirny* which was excavated from Mastaba D 20 in 1859 from Saqqara. It is registered in catalogue of Borchardt No. 272, V.I, p. 172.

Description: Large, parted wig that half hides the ears and falls to the shoulders. Trace of a thin mustache. Painted collar. Shorter Apron with pleated flap, belt and knot.

There is another statue for *Wrirny* found in his tomb at Saqqara D20 in sitting Pose, Large, parted strand wig reaching to the shoulders, half covering the ears. Trace of a painted collar. Short apron with pleated flap, belt and knot.¹⁶ (fig. 8).

Material: Painted limestone.

Status of preservation: Good, except some scratches on the right arm.

Dating: Fifth Dynasty, Old Kingdom.

Headdress: Flaring hair wig in black.

Inscriptions: The three horizontal hieroglyphs inscriptions.

Colors: There are many colors on statue, black, reddish, and white.

Description: Standing statue of *Wrirny* in painted limestone.

Artistic Description of the Statue:

The authors have the chance to publish for first time this statue from Beni-Suief Museum no. 1629 according the registration of the museum curators. This publish will clarify not only the statue, but also, the history of *Wrirny* as character had lived during end of Fifth Dynasty and responsible of solar temples of *Userkaf* and the king *Neferirkare*.¹⁷

The massive statue of *Wrirny*, a standing male figure with his left leg advanced, was one of the most popular styles of non-royal Egyptian statuary during the Old Kingdom.¹⁸ The thin body's treatment is incredibly delicate; the artist focused more on the facial features than the rest of the body. *Wrirny* appears on a pedestal in a standing position. (fig. 5) While clutching a royal seal or a bolt of linen, his arms are spread beside his torso. All researchers who investigated statues were perplexed by the objects held by non-royal fists; *Wrirny* is one of several statues who grasped an object with a rounded projecting edge.¹⁹ (fig. 11)

Its use lasted from the Fourth Dynasty through the end of the Old Kingdom, and it was held in a variety of ways by non-royal statues.²⁰ Many hypotheses²¹ exist on what the non-royal sculptures in their fists are, all of which are based on the interpretation of the projection object. Some of them thought the object looked like a bolt of linen or a binding, and that it might refer to the holder's title as "overseer of the wardrobe".²² There is a unique title associated with this rounded projection object held by non-royal sculptures towards the end of the Fifth Dynasty,²³ which is read as '*keeper of linen*',  *iry sšr*. *Wrirny* had associated as supervisor of the royal treasury,²⁴ and he had appeared with a rounded projection object which may refer to linen bolt.

He's wearing a wig with combed hair and two straight flaring sides that run to his shoulders, leaving his ears exposed. Other non-royal hair wigs, such as curly, pleated, twisted, and tripartite hair wigs, became fashionable throughout the Fifth Dynasty. (fig. 5).²⁵ There are many types of collars for non-royal dated back from Old Kingdom; they are distinguishing with variety,²⁶ and associated with person's rank and occasion (fig. 12).

Two types of collars are known from Old kingdom *wsh* and *šnw*²⁷ (fig. 8) explain the type 1, 2 of non-royal collars during Old Kingdom. It is the simplest form is an oblong oval lacking interior detail.²⁸ Type 1a, b, c, d and e is the designed as oblong tied from back with knot and variation of decoration such as; ripples of water either vertical or horizontal. While type 2 a, b, c, d, e and f are the first appearance of *šnw* collar during Old Kingdom for non-royal ²⁹ (fig. 8).

There are rare *šnw* collars like 2e. Type 3 had spread for non-royal from Fifth Dynasty to end of Old Kingdom. These *šnw* collars are designed to combine between simplicity and innovation. The collars from 3a to 3j are designed as semi-circle collar with interior horizontal and vertical lines.³⁰ Type 4 and 5 display other important collars for non-royal during Old Kingdom. *Wrirny* had appeared wearing the type 5b which is designed as *šnw* broad collar with Zigzag interior line.³¹ (fig. 8).

It worthy note that the non-royal collars during Fifth Dynasty to end of Sixth Dynasty decorations are focused on interior lines; the collar of *Wrirny* is considered rare or unusual because its decoration details of lines.³² Then he is wearing a broad collar (*šnw*) on his chest which is followed design of accessories for non-royal during Fifth Dynasty.

The statue of *Wrirny* is worn a short kilt, which consists of either a short kilt with pleated flap or a mid-length kilt with hanging belt (fig. 9). The non-royal statues during Old Kingdom had remarked with short kilt with side pleats. The authors summarize the types of short kilt of non-royal during Old Kingdom. (fig. 13) It had graduated from Second Dynasty to end of Old Kingdom clarified the development of the kilt A, B, C and D are the simple forms of the kilt; from E to M are the complete form of the non-royal kilt with different types of decorations and ties. Type 15 L is the common type of the individuals during Old Kingdom for high officials, and the rest example for other class of the society.³³ There are many types of decorations kilt for non-royal during Old Kingdom; type 13 A to E interpret the pleats of the kilt; A, C, D are represented the side decoration pleats of kilt for non-royal, A and D pleats are formed as semi-circle side line but C is formed with beads, the other types of decoration 13 B, E are occupied the whole kilt with apron; the decoration are varied such as; pleats, beads, ribbons.³⁴ *Wrirny's* kilt is followed the common type of the non-royal kilt during Old Kingdom, but it is distinguished with featured a rose-shaped belt knot (fig. 9).

Wrirny's facial features -which exhibit the Egyptians' unrivalled talent in carving and inlaying eyes- have a timeless quality to them, are less distinctive, and the repertoire of accessory parts shrink. The modeling of the face, which includes inlaid eyes, is done with great care and attention to detail. His face is carved with inlaid eyes, and the fullness of the cheeks is accentuated by furrows at the edges of the mouth. His wig, raised eyebrows, and eyelashes are black; Pupils red-brown; Reddish corner of the eye looking straight ahead; Reddish corner of the eye looking straight ahead his face is carved with inlaid eyes, and the fullness of the cheeks is accentuated by furrows at the edges of the mouth.

Inscriptions

The inscriptions of *Wrirny* are carved on the pedestal by bas-relief. It is arranged in horizontal lines. The titles of *Wrirny*, which had carved on the statue's base are remarked with unusual direction and written. It had been inscribed in (4) horizontal lines; the direction of the lines from right to left, finally the method of inscription gave the impact of imprecision and lack of skill.



The inscriptions on the pedestal of statue of Wrirny (Fig.9), No. 1629

The inscriptions on the statue could be read as:

ḥm ntr (nḥn) rꜥ ḥm ntr štp ib rꜥ imy-r pr-ḥd mdḥ nsw sš wr ir n(y)

The transliteration of the hieroglyphic inscriptions is:

The priest (*servant of the God Re*) in the sun temple of king *Userkaf*,³⁵ the priest (*servant of the God Re*) in the sun temple of king *Neferirkare kaki*, the supervisor of the treasury, royal document scribe, *Wrirny*³⁶

The titles *imy-r pr ḥd* and *imy-r prwy-ḥd*, according to Kanawati,³⁷ provide some useful paleographic dating criteria, as the shape of the *pr-ḥd* changes in the later Fifth Dynasty. He is referring to the official with the title *imy-r pr-ḥd*, as well as other titles in the Treasury Department that are associated to the Institute.³⁸ It is not a high position, and no vizier has ever held it. From the Fourth Dynasty through the end of the Fifth Dynasty, this title was used. Wrirny could have been a scribe at the treasury; it is known that treasury scribes occasionally appear in private tombs during the Old Kingdom; they could have been part of the estate administration; he could be related to scribal and involved with reckoning.

In ancient Egyptian administrative skeleton, the title *mdḥ sš nswt* was one of the most important titles.³⁹ Helck claimed that the title *imy-r sš nsw* evolved from the earlier *mdḥ sš nswt*. According to Kanawati, the title *mdḥ sš nswt* was mostly held by viziers, but there were situations where non-viziers were given this title before being promoted to vizier.⁴⁰

Wrirny was a common official who rose through the ranks of administrative positions to become a priest of the sun-temples for both monarchs *Userkaf* and *Neferirkare*, as well as two pyramids, and then to the king's treasury and royal documents. *Wrirny's* titles were not frequent, but they were awarded by the monarch for a highly liked individual during the late Fifth Dynasty.⁴¹

Titles' analyses

Wrirny held many important titles such as (*imy-r pr ḥd*),⁴² which means the head chief of the treasury. This title and *imy-r prwy ḥd* are among the most important administrative titles that emerged during the Old Kingdom for the administration of

the so-called treasury. This title appeared in various forms, including *imy-r pr ḥd n ḥnw* 's well 's *imy-r prwy-ḥd n ḥnw*. It was also associated with the names of kings, so it appeared as *imy-r pr ḥd n snfr/ḥwfw/dd.f r*. All of these titles appeared in order to show specific treasures, whether related to the place such as the capital or the person of the king, but it was not repeated much.

The title appeared for senior statesmen during the old state, including the called *Kḳi prwy pr*, who bore the title of 'Supervisor of the Treasury *imy-r prwy ḥd*'. The title *imy-r pr ḥd* appeared since the beginning of the Fourth dynasty, but the examples known to us date back to the beginning of the Fifth Dynasty. As for the title of *ḥd imy-r prwy*, it appeared in the middle of the Fourth dynasty, but it became known and more widespread during the middle of the Fifth Dynasty, and these titles were not known and common in the regions, but it was known and spread from the era of King Pepi I until the end of the Old Kingdom.⁴³

Comment and Conclusion

Egyptian statuary was designed to be seen from the front when it was put in tombs or temples. The face had to look straight ahead, into eternity, and the body, when viewed from the front, had to be vertical and unyielding, with all planes intersecting at perfect angles.

The private sculptures in the Fifth Dynasty were separated into two phases: the first was in the early Fifth Dynasty, when the majority of private statues did not introduce new types, but artists replicated the creative aspects of private statues in the late Fourth Dynasty. The second phase, which lasted from the mid-half until the end of the Fifth Dynasty, saw the introduction of excellent private sculptures with distinct artistic features.

Private statues from the second half of the Fifth Dynasty are noted for their tiny size and accuracy in depicting facial features; all private statues are depicted. They are rarely differentiated by exceptional ability. In terms of type and style, they're pretty similar. Maybe, there is a statue of *Wrirny* who probably lived at the same time and buried in the provincial cemetery of Deshasheh south of Fayoum and another tomb at Sheikh Said. A contemporary of *Niuserre*, is striking for the simplification of the musculature and the schematic face modeling.

The statues of individuals in Fifth Dynasty are appeared wearing short kilt with a pleated side panel; the majority of statues were dressed kilt with pleats on the left-hand side, *Wrirny*'s statues is followed the type (d) of private kilt (fig. 9, 15L). The chest was adorned with a broad collar following the type 5 (b) (fig. 8, 13). His facial features are represented as an oblique line between mouth and nose, and the mouth with its thick lips and truncated corners announce the advent of what Egyptologists call the "Second Style" of the end of the Fifth Dynasty. Some of these features, as well as the short kilt, it is decorated with rounded pleats. The knot of the belt is indicated schematically.

Conclusion

A statue of *Wrirny* represents one of the statues of high ranked character who lived during the second half of the Fifth Dynasty and was a contemporary of two kings who

were a sufficient secret and a graceful diversion, and he became the supervisor of their sun temples at Abu Sir. They showered him with gifts and allowed him to dig a tomb for him in Saqqara No. D20 and another for him at Sheikh Said No. 25, perhaps the name of *Wrirny* was only mentioned during the Fifth Dynasty, and any similarity to the name during the Fourth Dynasty as mentioned by Davis was not correct. Statues found by Mariette, including sitting and the published statue standing, represent the second method of sculpting statues of non-royal individuals during the second half of the Fifth Dynasty, which are characterized by the following:

- The statue is small in size, carved from colored limestone, and the hands are stretched out next to the body with no space between the body parts in order to preserve the weak points of the statue. By the end of the Fifth Dynasty, the artist was interested in the features of the statues 'face, especially the eyes, the way they were carved, and the mouth with the definition of the corners, and he did not forget the fingers or toes, which appeared with clear details, unlike the beginning of the family. The wig with hair falling on the sides and the wide necklace with interior zigzag decoration. The short kilt has a belt knot in the shape of a rose and side pleats on the right side.

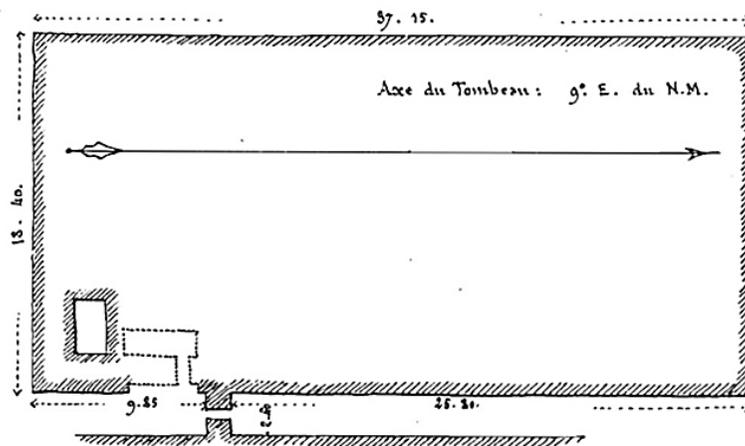


Fig.1. Tomb of Wrirny at Saqqara, D20, After Mariette, A., *Les Mastaba*, 1885, p. 232.

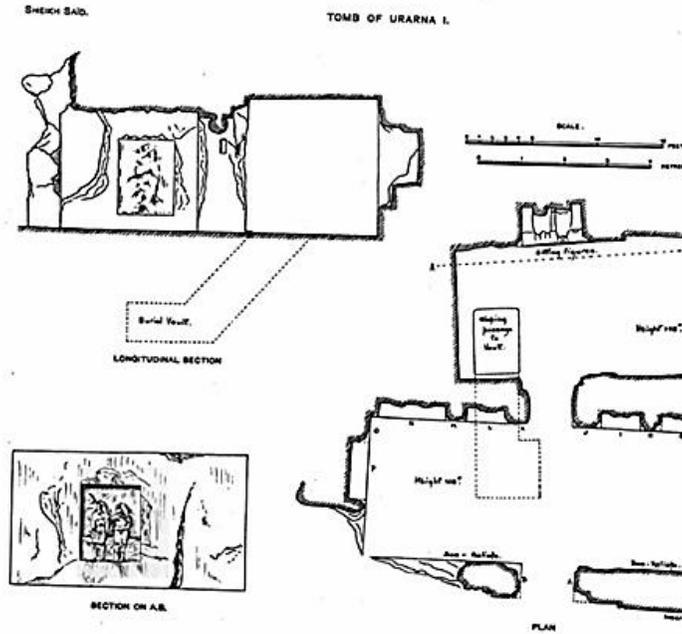


Fig.2. Tomb of Wrinny at Sheikh Said, No.25, After, Davies, N de Garis, the Rock Tombs at Sheikh Said, 1901, pl. III

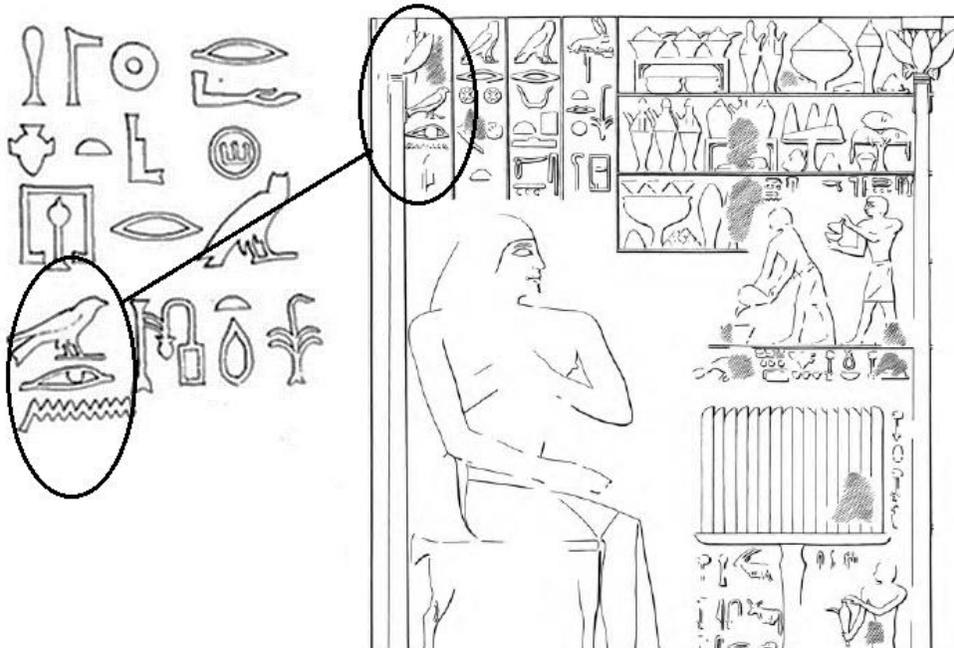


Fig.3. Name of Wrinny at tomb of Sheikh Said, No. 25, like the inscription of the standing statue

After, Davies, N de Garis, the Rock tombs at Sheikh Said, 1901, pl. IX

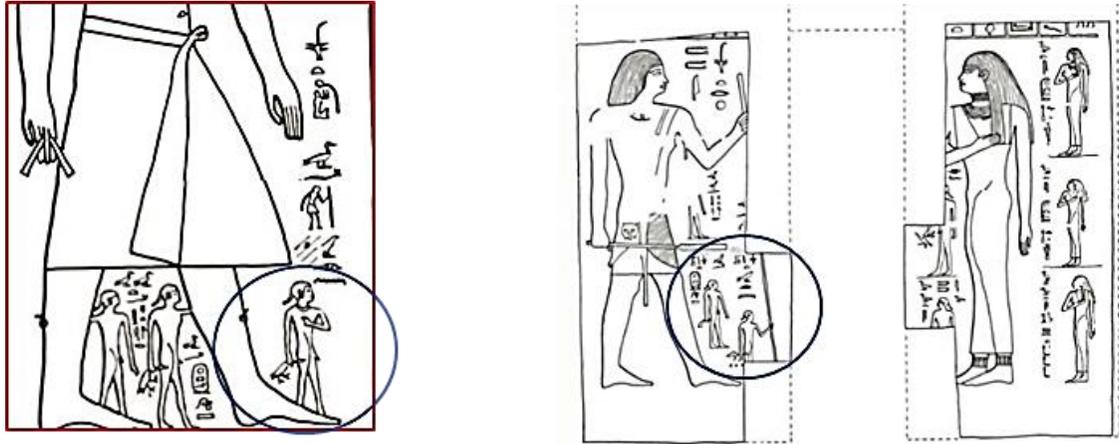


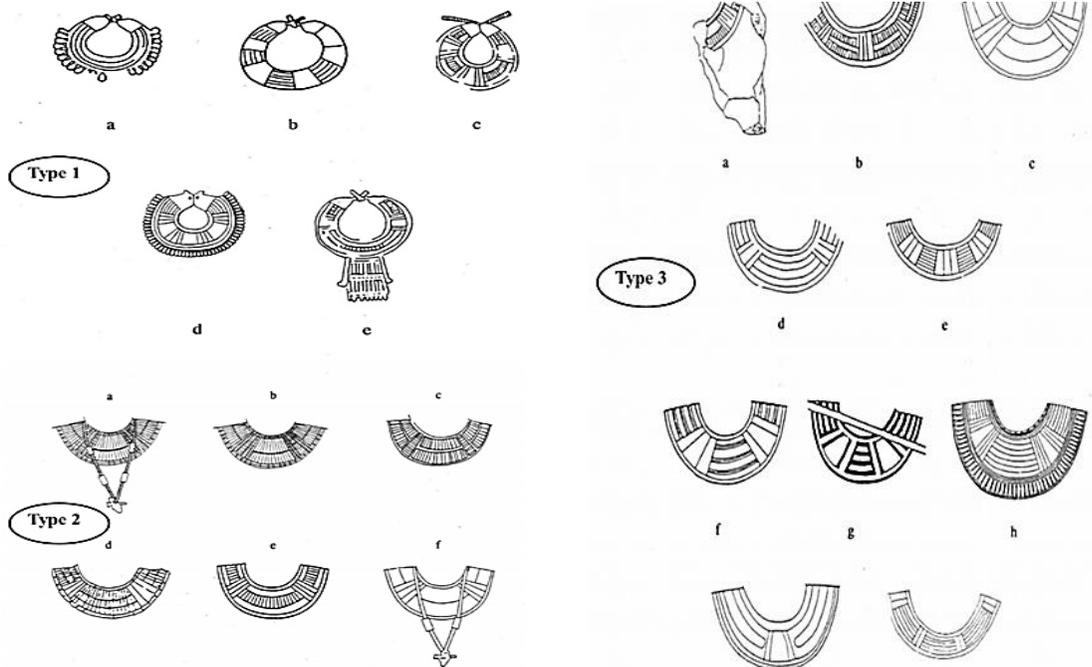
Fig.4. Two false doors of Tjetji and his wife Debet and their children, Wrirny was the eldest son, British Museum, EA157, After P.M, III, p. 66



Fig.5. Statue of Wrirny is standing pose, Beni-Suief Museum, Fifth Dynasty, Old Kingdom No. 1629, Photo by Second Author.



Fig.6. Statue of Wrirny is standing pose, Beni-Suief Museum, Fifth Dynasty, Old Kingdom No. 1629, Photo by Second Author.



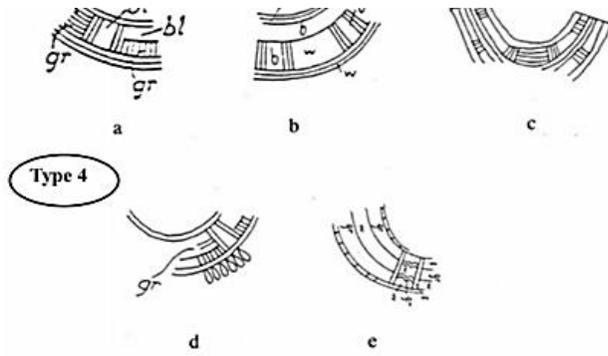


Fig.8. Types of collars are known from Old kingdom, No. 1629, Photo by Second Author.

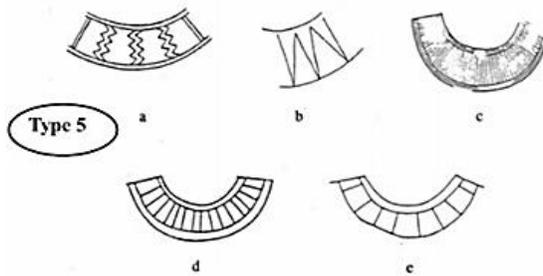


Fig.9. Statue of Wirmny is standing pose, Beni-Suief Museum, Fifth Dynasty, Old Kingdom No. 1629, Photo by Second Author.

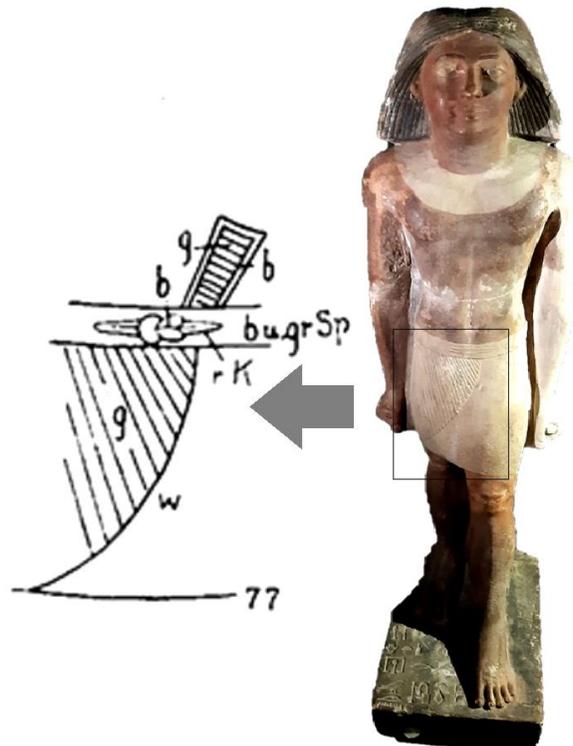




Fig.10. Statue of Wriwny is standing pose, Beni-Suief Museum, Fifth Dynasty, Old Kingdom No. 1629, Photo by Second Author.

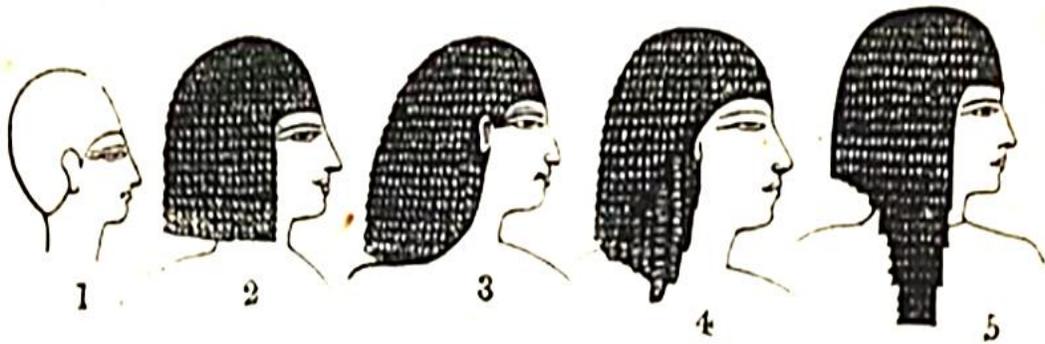


Fig.11.Types of hair wig for non-royal during Old Kingdom.

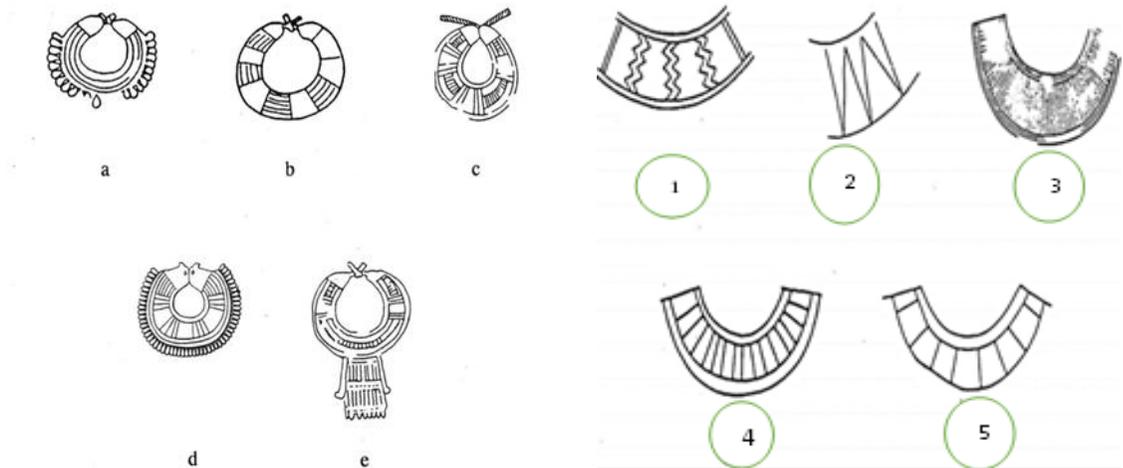


Fig.12. types of collars for non-royal during Old Kingdom.

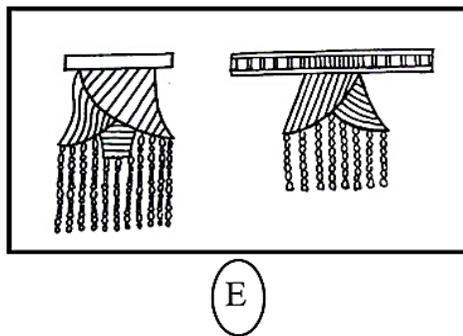
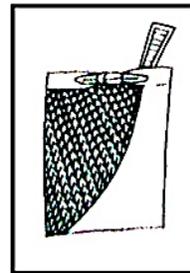
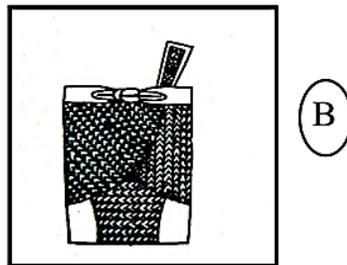
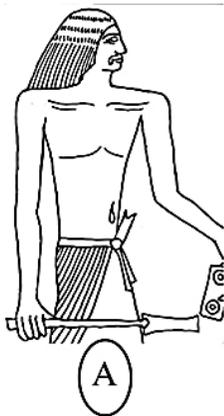
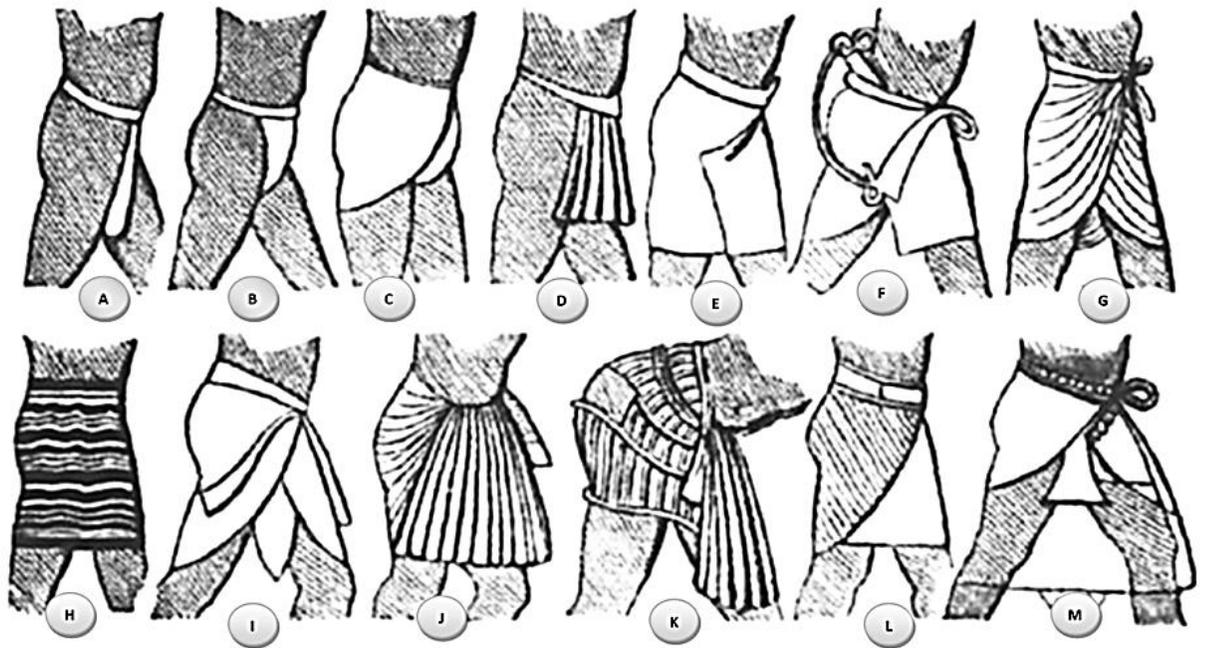
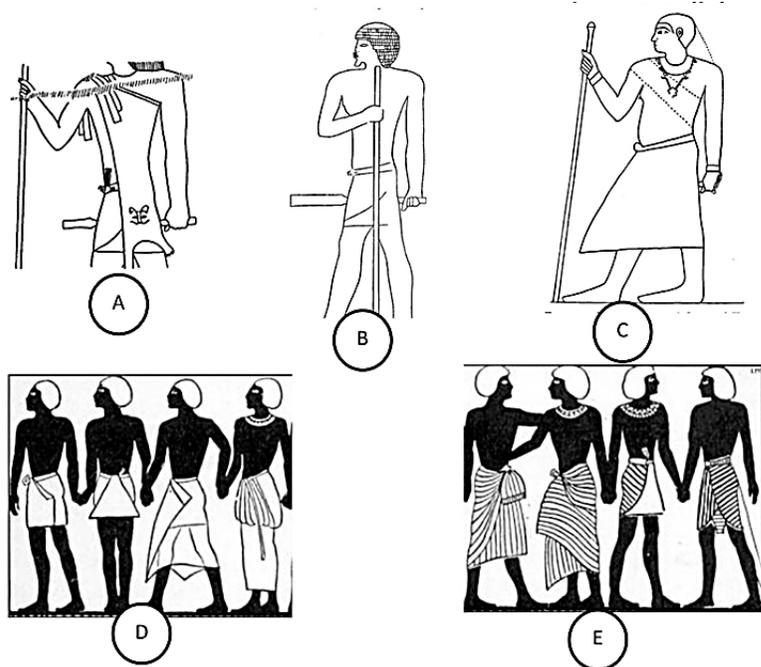


Fig.13. Types of kilt for non-royal during Old Kingdom

Fig.14. Types of regalia and kilt decoration for non-royal during Old Kingdom.



¹ P.M, III2, 1981, p. 478; A. Mariette, *Les Mastaba De L' Ancien Empire*, 1885, p. 230-34; L. Borchardt, *Statuen und Statuetten*, I, 1911, Bl. 58, p. 172, CG.272; there is a seated statue of Wriwny CG 211; Borchardt, L. op.cit, I, 1911, Bl.44, p.142.

² A. Hartwig, 'Old Kingdom: Fifth Dynasty', In Redford, Donald B. (ed.). *The Oxford Encyclopedia of Ancient Egypt*, II, Oxford, 2001, pp. 597–601; M. Bárta, 'Radjedef to the Eighth Dynasty'. *UCLA Encyclopedia of Egyptology*, San Diego, 2017, p. 1-3; R. Krauss, 'Wenn und aber: Das Wag-Fest und die Chronologie des Alten Reiches', *GM*, 1998, No. 162, pp. 53–64.

³ The sun temple is dedicated to God *Re*; it is regarded an innovation and development of ancient Egyptian rites; the sun temples at Abu-sir and Ghorab were constructed by kings of the Fifth Dynasty; each king had called a name for his sun temple. Wriwny is one of the supervisors of kings *Userkaf 'nhn r'* which means, 'The fortress of Re', it is built in year 5 or 6 of the king's reign and for king *Neferirkare st ib r'* which means, 'The favorite place of Re'; he is described as a kind and gentle ruler because he had allowed for high officials building tombs, occupied high positions during his reign, for more information See: R. Herbert, 'Das Sonnen Heiligtum des Königs Userkaf', I, *Der Bau, Beiträge zur Ägyptischen Bauforschung und Altertumskunde*, Heft 7, (Kairo 1965), pp. 112-128; J. Janák, , and Vymazalová, H, and Coppens, F., 'The Fifth Dynasty 'sun temples' in a broader context'. In Bárta, Miroslav; Coppens, Filip; Krejčí, Jaromír (eds.). *Abusir and Saqqara in the Year 2010*. Prague: Charles University, Faculty of Arts, (2010), pp. 430–442; L. Bareš, 'Eine Statue des Würdenträgers Sachmethotep und ihre Beziehung zum Totenkult des Mittleren Reiches in Abusir'. *ZAS*, (Berlin/ Leipzig, 1985), 112 (1–2), pp.87–94; E. Brovanski, *Two Old Kingdom Writing Boards from Giza*, *ASAE*, Cairo. 71, (Cairo, 1987), pp.29–52.

⁴ The Mastaba of *Wriwny* had produced four statues (*two female millers without crossed feet, a male brewer, and a man cleaning or lining a jar*), three of which were inscribed with personal names. Of these three, two were further labeled as belonging to *Wriwny's* mortuary

estate. A kneeling statuette of Ka-em-ked, *Ka Priest of Wrirny*, was also found. Wer-irni's figures indicate an interest in named statuettes and also in larger pieces than those seen at Giza (*the brewer, for example, measures 42 centimeters in height*), A. Mariette, *Les Mastaba de l'Ancien Empire*, 1885, D20, pp. 230-234.

⁵ A. Mariette, *Les Mastaba De L'Ancien Empire*, 1885, p. 230-234; P.M, III, p. 478; L. Borchardt, *Statuen und Statuetten*, I, 1911, Bl. 58, p. 172, CG.272; there is a seated statue of *Wrirny* CG 211; L. Borchardt, *op.cit*, I, 1911, Bl.44, p.142.

⁶ The tomb lays about mile south of El- Bersha village, Minya Governorate, Davies, N de Garis, *The Rock Tombs of Sheikh Said*, in *Archeological Survey of Egypt*, E. L. Griffith (ed.), 10th Memoirs, 1901.

⁷ He was the high priest of King *Khufu and Userkaf*. His tomb No. 24 at *Sheikh Said* had contained many titles and epithets for his ranking jobs and it designed in simple shape with two chambers, Davies, N de Garis, *The Rock Tombs of Sheikh Said*, pp. 11-12; Z. Abd el-Hamid, 'Le Tombeau d'Akhti-Hotep à Saqqarah', *ASAE* 55 (1958), pp.127- 137; W.S. Smith, 'Inscriptional Evidence for the History of the Fourth Dynasty', *JNES* 11 (1952), pp.113- 128.

⁸ Davies, N de Garis, *op.cit*, 1901, p. 14-15; B. Klaus Rank and Title in the Old Kingdom: The Structure of the Egyptian Administration in the Fifth and Sixth Dynasties, (Chicago1960), pp. 94-96.

⁹ N. Strudwick, 'The Overseer of Upper Egypt *ny-kꜣw-issi*', *GM* 43, (Berlin, 1981), pp.69-71; M.A. Murray, *Saqqara Mastabas*, ERA 10-11, London 1905-1937; J-L. De Cenival, 'A Propos de la stèle de Chéchi. Etude de Quelques types de Titulatures Privées de l'Ancien Empire', *RdE* 27 (Paris, 1975), pp. 62-69.

¹⁰ A. Hartwig, 'Old Kingdom: Fifth Dynasty', In Redford, Donald B. (ed.), *The Oxford Encyclopedia of Ancient Egypt*, II, Oxford: (Oxford University Press 2001), pp. 597–601; J., Janák, H., Vymazalová, and Coppens, F., 'The Fifth Dynasty 'Sun Temples' in a Broader Context', In Bárta, Miroslav; Coppens, Filip; Krejčí, Jaromír (eds.), *Abusir and Saqqara in the Year 2010*, Charles University, Faculty of Arts, (Prague, 2010), pp. 430- 442.

¹¹ Priests were commonly affiliated with sun temples throughout the 5th Dynasty. The majority of their epithets and titles became largely linked with the service of the kings and the solar temples that they built. The 5th Dynasty kings adapted a new form of temple dedicated to God *Re*, with a layout that differed from previous royal temples, *See*: J. Morales. Antonio, 'Traces of Official and Popular Veneration to NyuserriaIny at Abusir, Late Fifth Dynasty to the Middle Kingdom'; *Abusir and Saqqara in the proceeding of The Conference Prague*, Miroslav Bárta, Filip Coppens, Jaromír Krejčí (eds) June 27–July 5, (2005), p. 112; According to a study of ancient Egyptian art sculpture, artists adhere to rigid and obligatory aesthetic norms, N. Kanawati, *Conspiracies in the Egyptian Palace*, London, (New York, 2003), pp.113–115; N. Kanawati, & M. Abder-Raziq, 'The Teti Cemetery at Saqqara', vol. III: *The Tombs of Neferseshemre and Seankhuptah*, *ACER* 11 (1998), pp.15–16; W. V. Davies, &A. El-Khouli, A. B. Lloyd, A. J. Spencer, *Saqqara Tombs I: The Mastabas of Mereri and Wernu*, London, 1984, pls. 12, 14; H. Fischer, 'Four Provincial Administrators at the Memphite Cemeteries', *JAOS* 74 No. 1, (1954), pp. 26- 34.

¹² Ch. Ziegler, &N. Palayret, eds., *L'art de l'Ancien Empire Égyptien. Actes du colloque organisé au Musée du Louvre par le Service cultural* (1998), pp. 112-129; M. M. F. Mostafa, *Untersuchungen zu Opfertafeln im Alten Reich*, *HÄB* 17 (1982), pp. 97- 135; N. Strudwick, *The Administration of Egypt in the Old Kingdom*, (London, 1985), pp. 9- 52.

¹³ From the 2nd Dynasty, through the name of the King *nb Re*, the kings were linked to the god *Re*, and the name was carried on until the end of the Six Dynasty. God *Re* had a significant part in the ancient Egyptian pantheon, and the rulers of the Fifth Dynasty built a

new form of temple for God Re, who ruled over all aspects of religion, *See*: N. Kanawati, the Egyptian Administration of Old Kingdom; Evidence of its Economic decline, (1977), pp. 29-31; J. Janák, Vymazalová, Hana; Coppens, Filip, ‘The Fifth Dynasty 'sun temples' in a broader context’, In Bárta, Miroslav; Coppens, Filip; Krejčí, Jaromír (eds.). *Abusir and Saqqara in the Year 2010*, Charles University, Faculty of Arts, (Prague, 2010), pp. 430- 442.

¹⁴ *Tjetji* was Overseer of the Pyramid of Khafra, Fourth Dynasty, and the authors found the name of *Wrimy* was mentioned as eldest son of *Tjetji* on the two false doors preserved on British museum (fig. 4), EA 157, P.M, III, p. 66.

¹⁵ *Journal* Nr. 6074; *Kat. MAR.* Nr. 2 7; auf der Rückseite: 372; Insehriften: MAR., Mast. S. 233.

¹⁶ Another statue for *Wrimy* in sitting pose on Cube shaped seat, footrest rectangular; it is looking straight ahead. The lower legs were parallel, it was registered under *Journal* No. 6071 (fig. 6), L. Borchardt, *Statuen und Statuetten*, I, 1934, p. 124, no. 211.

¹⁷ C. Eyre, ‘Work and the Organization of Work in the Old Kingdom’, in M. A. Powell, (ed.), *Labor in the Ancient Near East*, AOS 68 (1987), p.22; N., Kanawati, *Governmental Reforms in Old Kingdom Egypt*, Aris & Phillips, 1980; N. Strudwick, *The Administration of Egypt in the Old Kingdom* (London, 1985).

¹⁸ H., Ranke, *The Origin of the Egyptian Tomb Statue*, *Harvard Theological Review* 28, no. 1 (1935), pp. 45-53; J. P. Allen, *Some Aspects of the Non-royal Afterlife in the Old Kingdom*, In. M. Bárta (ed.), *The Old Kingdom Art and Archaeology proceedings of the Conference held in Prague*, 2004, pp. 9- 19.

¹⁹ First statue had appeared holding an object in his hand was *hm Tunw's* statue in Hildesheim, *See*, Roemer-Pelizaeus Museum 1962; H. Junker, *Giza*, I, pp. 153- 157, pls. 18-22.

²⁰ H. G. Fischer, *An Elusive Shape within the Fisted Hands of Egyptian Statues*, *The MMJ*, 1991, p. 9-21; G. Jéquier, *Les Frises d'objets des Sarcophages du Moyen Empire*, *MIFAO* 47, Cairo, 1921, pp. 281-282.

²¹ W. Spiegelberg, ‘Der 'Steinkern' in der Hand von Statuen’, *Recueil de Travaux relatives a philology et a d'Archéologie égyptienne et Assyriens* 28, 1906, pp. 174-176; L. Borchardt, *Statuen und Statuetten* p. 6 (no. 5): ‘Hohlraume der Fauste’; p. 8 (no. 7); H. Schäfer, & W. Andrae, *Die Kunst des Alten Orients* Vol. 2, Propyläen-verlag, 1925, p. 44, G. Steindorff, *Catalogue of the Egyptian Sculpture in the Walters Art Gallery*, Baltimore, 1946, p. 6; E. Staehelin, *Untersuchungen zur Ägyptischen Tracht im Alten Reich*, *MAS* 8, 1966, p. 161; R. Anthes, ‘Affinity and Difference between Egyptian and Greek Sculpture and Thought’, *Proceedings of the AmericanPhilosophicalSociety*107 (1963), p. 64.

²² In *Abusir papyri* which is dating to end of Fifth Dynasty, this sign refers to the bolt of linen and it is associated with jobs of wardrobe, for more information, *See*: G., Jéquier, *Tombeaux de Particuliers: Contemporains de Pepi II*. Imprimerie de l'Institut Français d'Archéologie Orientale, (Cairo 1929), fig. 17, p. 19; fig. 18, p. 20; fig. 50, p. 46; P. Kaplony, *Die Insehriften der Ägyptischen Frühzeit*, *Ägyptologische Abhandlungen*, 8, Wiesbaden, 1963, pp. 331, 343.

²³ G.H. Fischer, *Dendera in the Third Millennium B.C. Locust Valley*, N. Y., 1968, p. 81; W. F. M. Petrie and G. Brunton, *Sediment*, I, London, 1924, pl.18.

²⁴ H. G., Fischer, *An Elusive Shape within the Fisted Hands of Egyptian Statues*, *Metropolitan Museum Journal* 10 (1975), p. 20; Wild, H., *Le Tombeau de Ti*, Pt. III, Cairo, 1966, pl. I71; Staehelin, E., *Untersuchungen zur Ägyptischen Tracht*, p. 162, note that her second example, a relief on the base of *CG 376*, shows a son holding a papyrus roll, *See*: W. M. F. Petrie, *Gizeh and Rifeh*, London, 1907, pl. 10E; M. A. Murray, *The Tomb of Two Brothers*, vol. 68, Sherratt & Hughes, 1910, p. i6, pl. 2 (7).

²⁵ It is known that the types of non-royal hairstyles had changed from Old, Middle and New Kingdom; the hairstyles are depended upon a person's social position and status, *See*: Cox, J. S. The Construction of an Ancient Egyptian Wig (c. 1400) in the British Museum, *JEA* 63 (1977), pp. 67–70; Eisa, E. A. A Study on the Ancient Egyptian Wigs, *ASAE* 48 (1953), pp. 9- 18, pl. 2; A. J. Fletcher, Give Mummy a Wave, *Hairdressers Journal International* (1992), pp. 16- 17.

²⁶ E., Brovarski, Old Kingdom Beaded Collars, Ancient Egypt, The Aegean, and the Near East, *Studies in Honour of Martha Rhoads Bell*, vol. I, ed. J. Phillips, with Others, p. 137, *See*,

http://www.gizapyramids.org/static/pdf%20library/brovarski_gs_bell.pdf . 7-7-2021

M.R. Bell, 'Floral Collars, *W3h NY MA heru*, in the 18th Dynasty', in International Association of Egyptologists, Fifth International Congress of Egyptology, Cairo 1988. Abstracts of Papers (Cairo 1988), pp. 20-22.

²⁷ J. R. Harris, *Lexicographical Studies in Ancient Egyptian Minerals*, Berlin, 1961, pp.102-105; S. Aufrère, L'Univers mineral dans la Pensee égyptienne, *IFAO Bibliotheque d'etude* 105, Cairo 1991, pp. 256, 284- 285, 340, 545, 746, 756-757, 783; Wb. III 253, 2-7; H.K. Jacquet-Gordon, *Les Noms des Domaines Funéraires sous L'Ancien Empire Égyptien*, *IFAO Bibliotheque d'etude* 34, Cairo 1962, p. 213.

²⁸ W.M.F. Petrie et al., *Medium* (London 1892), pl. XIX (fig. 2.a); H.F. Petrie and M.A. Murray, *Seven Memphite Tomb Chapels* (London 1952), pl. X; G.A. Reisner, *A History of the Giza Necropolis I* (Cambridge MA 1942), fig. 260; L. Borchardt, *Das Grabdenkmäl des Königs, Die Wandile* (Leipzig 1913), pl. 72; W.K. Simpson, *The Mastabas of Kawab, Khafkhufu I and II* (Giza Mastabas 3, Boston 1978) pl. 33; H. Junker, *Giza I: Die Mastabas der IV. Dynastie auf dem Westfriedhof* (Vienna Leipzig 1929) 221, fig. 51, pl. XXXVI.a; D. Dunham and W.K. Simpson, *The Mastaba of Queen Meresankh III* (Giza Mastabas 1, Boston 1974) fig. 4; W.S. Smith, *A History of Egyptian Sculpture and Painting in the Old Kingdom*, (London 1946), pl. B.

²⁹ E., Brovarski, Old Kingdom Beaded Collars, Ancient Egypt, p. 142.

³⁰ S. D'Auria, P. Lacovara and C.H. Roehrig, *Mummies and Magic: The Funerary Arts of Ancient Egypt* (Boston 1988), 87 no. 15. Also, C.H. Roehrig, *Mummies and Magic: An Introduction to Egyptian Funerary Beliefs*, Boston 1988, p. 11 fig. 19; Simpson (n. 16) fig. 16; *idem*, *The Offering Chapel of Sekhem-ankh-Ptah in the Museum of Fine Arts*, Boston 1976, pl. XIII; S. Hassan, *Excavations at Giza III: 1931-1932* (Cairo 1941) 32 fig. 31, pl. XIV.2; C. Ziegler, *Catalogue des Steles, peinture et reliefs Égyptien de l'Ancien Empire et de la Première Période Intermediaries vers 2686-2040 avant J.-c.* (Paris 1990, pp. 262- 265, no. 48.

³¹ E. Staehelin, *Untersuchungen zur Ägyptischen Tracht im Allen Reich*, *Müncher Ägyptologische Studien* 8, Berlin 1966, p. 136.

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³⁴ J. Jones, *The Enigma of the Pleated Dress: New Insights from Early Dynastic Helwan Reliefs*, *JEA* 100, (2014) pp. 209–32; Cordin, A., *Fashion and Clothing, Egyptian Art principles and Themes*, Foreign Cultural Information Dep, 2000, pp. 170-180; Vogelsang –

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³⁵ Jones, D., *An Index of Ancient Egyptian Titles, Epithets and Phrases of the Old Kingdom*, vol. 1, 2000, p. 528, 1971.

³⁶ There is another translation for *mdh* as carpenter, Wilson, A., *Pure ones: the *w^cb* and *w^cbt* from the Old Kingdom to the End of the Middle Kingdom*, 2014, p. 82, 261, 301.

³⁷ Kanawati argues that the treasury may have provided a part of the funerary offerings or equipment of the deceased.

³⁸ Jones, D., *An Index of Ancient Egyptian Titles*, op.cit, p. 528, 489, 490.

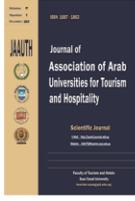
³⁹ N., Kanawati, *Governmental Reforms in Old Kingdom Egypt*, 1980, p. 3; M. Alliot, *Rapport sur les Fouilles de Tell Edfou 1932- 1933*, Imprimerie de l'Institut Français D'archéologie Orientale, 1933, pp. 22- 27.

⁴⁰ There was an official called *stw* held the title *md sš nswt*, Kanawati had considered that he was a scribal office, *See*; N., Kanawati, *The Egyptian Administration in the Old Kingdom: Evidence on its Economic Decline*, Aris Phillips, 1977, pp. 202- 204; Helck had argued that title *imy-r sš nswt* as replacing of the ancient title *mdh sš nswt*, *See*: Helck, W., *Untersuchungen zu den Beamtentiteln des ägyptischen Alten Reiches*, ÄF 18, Glückstadt, 1954, pp. 75- 76.

⁴¹ There is another official called *ts* held titles were similar to *Wrrny* that he was connected to royal instantiations, N., Kanawati, *The Egyptian Administration in the Old Kingdom*, p. 207.

⁴² P. Piancentini, *Beginning, Continuity and Transformations of the Egyptian Administration in the 3rd Millennium BC: The Scribal Titles*, in S. Bussi (ed.), *Egitto dai faraoni agli arabi*, Pisa-Roma, 2013, pp. 37-45; H. Junker., op.cit, Abb.42-3; J.C. Moreno Garcia '*hwt jh (w) t*, The Administration of the Western Delta and the 'Libyan Question' in the Third millennium BC', *JEA* 101, 2015, pp. 69-105; *idem*, 'Recent Developments in the Social and Economic History of Ancient Egypt', *Journal of ancient Near Eastern history* 1/2, 2014, pp. 1-31.

⁴³ M. I. Hussein, 'Notes on Some Hieroglyphic Determinatives (Continued) III: The Nature of the Ornamental Determinative Xkr', DE 38, (1997), pp. 17-28.



تمثال غير ملكي غير منشور للمدعو وريبرني بمتحف بني سويف (رقم 1629)

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المخلص	معلومات المقالة
<p>هذا المقال مخصص لنشر تمثال غير الملكي للمدعو وريبرني، الذي شغل منصب كاهن معبد الشمس في عصر كل من الملكين أوسركاف ونفر إير كارع خلال عصر الأسرة الخامسة. لقد كان مسؤولاً كبيراً، الأمر الذي جعل الملك أوسركاف يسمح له بنحت مقبرتين، أحدهما في سقارة D20 والأخري في الشيخ سعيد رقم 25. أصبح بعد ذلك مشرفاً على معابد الشمس الخاصة بكل من الملكين أوسركاف ونفر إير كارع. عمل وريبرني كمشرفاً على خزانة الملك بالإضافة إلى وظيفته ككاهن للمعبد الشمسي، وفقاً لبعض النقوش على مقدمة ساقه اليمنى. اكتشف مارييت التمثال في المقبرة D20 بسقارة وأشار إلى أن وريبرني كان لديه أربعة تماثيل، ولكن اثنين فقط معروفين: أحدهما في وضع الوقوف، وسيتم نشره في هذا البحث، والآخر يحمل رقم EG CG172. لقد تم نحت كل منهم بين منتصف ونهاية الأسرة الخامسة. لعل هذه التماثيل ستساعد المؤلفين في نشر وتوضيح أسلوب هذا التمثال المتبع بواسطة الفنانين غير الملكين للأسرة الخامسة. سينشر المؤلفون هذا التمثال بناءً على أسلوب باروكة الشعر، والنقبة، وملامح الوجه، ويمكن استنتاج أن هذا التمثال يعود إلى نهاية الأسرة الخامسة، الدولة القديمة (2700-2200 قبل الميلاد).</p>	<p>الكلمات المفتاحية وريبرني؛ سقارة، تمثال غير ملكي؛ الأسرة الخامسة؛ متحف بني سويف.</p> <p>(JAAUTH) المجلد 21، العدد 2، (ديسمبر 2021)، ص 1-20.</p>