

A Double Unpublished Statue from Fayoum:

A Discussion of its Nature and Significance

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Abstract :

This paper deals with the study of a double statue of burnt clay (Terracotta), currently preserved in the museum store in Kom Aushim under the number 114. The statue represents two persons: the first is a lady sitting on a sofa while the other is standing next to her. This study derives its importance in documenting and publishing this statue before its features are eroded due to the state of the statue, where some parts of it were decomposed and some of its features disappeared. Perhaps the small size of the statue and its material gives importance to the statue, because it is unique in its formulation and the whole topic. This study discusses the statue in terms of its subject matter and its artistic components with all the elements portrayed in it, as well as the artistic formulation of clothes, hairstyle, decorations, the clay of which the statue is made, its current state, and the technique of its manufacture. This paper aims to determine the identity of the statue : what it is, its significance, and the extent of its prevalence in the burnt clay statues in Fayoum region, and, finally, to establish a specific date for it in the light of a comparative analytical study. Although this statue is attributed to the group of double statues made of burnt clay, the statue portrays a harpist sitting on a sofa and next to her is a statue of the idol Harpocrat Agathodaemon, which is likely to be a votive statue dedicated to the idol Harpocrat Agathodaemon, the only case portraying a female musician in the presence of the idol until now. Perhaps the Portrayal of Harpocrates in the form of Agathodaemon and not in the image of the full child indicates the symbolism of the image and the failure of the artist to portray a human element accompanied by an idol in its human form.

المخلص:

تمثال مزدوج من الفيوم (غير منشور)

"مناقشة في الماهية والمغزى"

يتناول هذا البحث دراسة تمثال مزدوج من الطين المحروق (التراكوتا) محفوظ حاليًا بالمخزن المتحفي بكمب أوشيم تحت رقم ١١٤، يمثل سيدة تجلس على أريكة ورجل قصير القامة يقف إلى جوارها، ولعل صغر حجم التمثال والمادة المصنوع منها تضفي أهمية على التمثال نظرًا لأنه جاء متفردًا في صياغته، تستمد هذه الدراسة أهميتها في توثيق ونشر هذا التمثال قبل أن تتآكل معالمه نظرًا لحالة التمثال الآنية، وتناقش هذه الدراسة التمثال من حيث الموضوع ومكوناته الفنية بكل العناصر المصورة به، فضلًا عن الصياغة الفنية للملابس وتسريحة الشعر والزينة والطينة المصنوع منها التمثال والحالة الآنية له وتقنية صناعته، ويهدف هذا البحث إلى تحديد هوية التمثال، وماهيته والمغزى المصنوع من أجله، ومدى ذبوع طرازه في تماثيل الطين المحروق في إقليم الفيوم، ووضع تاريخ محدد له في ضوء دراسة تحليلية مقارنة. رغم أن هذا التمثال يُنسب إلى مجموعة التماثيل المزدوجة المصنوعة من الطين المحروق إلا إن التمثال يصور عازفة موسيقية تجلس على أريكة ويقف بجوارها تمثال للمعبود حربوقراط أجاثودايمون، مما يرجح أنه تمثال نذري كُرس للمعبود حربوقراط أجاثودايمون وهي الحالة الوحيدة التي تصور إحدى الموسيقيات في حضرة المعبود حربوقراط أجاثودايمون التي عثر عليها- حتى الآن-، ولعل تصوير حربوقراط في هيئة الأجاثودايمون وليس في صورة الطفل الكامل يشير إلى رمزية الصورة وعدم تجرأ الفنان على تصوير عنصر بشري برفقة معبود في هيئة الآدمية.

Introduction:

This paper deals with the study of a double statue of burnt clay (Terracotta) currently preserved in the museum store of Kom Aushim under the number 114.¹

The statue represents two persons: the first is a lady sitting on a sofa, while the other is standing next to her. This study derives its importance in documenting and publishing this statue before its features are eroded due to the state of the statue, where its parts were decomposed and some of its features disappeared. Perhaps the small size of the statue and its material gives importance to the statue because it is unique in its formulation and the whole topic. This study discusses the statue in terms of its subject matter and its artistic components with all the elements portrayed in it, as well as the artistic formulation of clothes, hairstyle, decorations, the clay of which the statue is made, the current state of it, and the technique of its manufacture. This paper aims to determine the identity of the statue, what it is and its significance, and the extent of its prevalence in the burnt clay statues in Fayoum region [map 1].

The paper adopts a comparative analytical descriptive study of the statue, and each element separately in the light of artistic data to reach what this statue is and the significance of its manufacture.

¹ This statue is among Naguib Farag's collection, which consists of 23 boxes of antiquites preservation boxes, which were kept in a store room in the area of the pyramids' antiquites and then transferred to the museum store room in the pyramid and based on a report of a committee formed by the Ministry of Tourism and Antiquites from the Fayoum antiquites inspectors, it was transferred with the group to the museum store Kom Aushim.

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Descriptive Study of the Statue: [figure 1]

- Statue Type: double statue.
- Material: burnt clay.
- metrics: 12 cm high, 8 cm wide.
- save location: the museum store in Kom Aushim in Fayoum under the number 114.

A double statue representing a lady sitting on a sofa and a short man standing next to her. The lady is portrayed - right of the viewer - sitting on a sofa in a forward position with her head pointing to her right, slightly protruding the right leg forward and not showing the details of the left foot that disappears under the robe. There's a string instrument², a harp "Kithara κίθάρα"³ next to her left forearm.

²Musical instruments varied and differed according to how the sound was extracted from them, in addition to the development of human knowledge and use of them. Musical instruments were used either in everyday life situations (agriculture - herding - hunting) and celebrations; Athenaeus, *Deipnosophists, or Banquet of the Learned*, translated by C. D. Yonge, 3vols, London, Book IV and XIV; ΗΡΟΔΟΤΟΥ, ΑΛΙΚΑΡΝΗΣΣΗΣ ΙΣΤΟΡΙΩΝ ΛΟΓΟΙ Θ, The History of Herodotus Perrin, Herodotus in Greek from The Text of Immanuel Bekker, London, 1954; Plutarch, *Plutarch's Lives, Book IX*, Demetrius and Anthony Pyrrhus and Caius Marius, translated by Bernadotte Perrin, London, 1920; Anderson, R. D., *Catalogue of Egypt an quites in the British Museum*, vol.3, Musical Instruments, 1976; Adolf Erman, *Life in Ancient Egypt*, Macmillan, London, 1984; Manniche,L., *Music and Musicians in Ancient Egypt*, 1991; Vendries,C., *Greek and Roman Musical Studies*, 2013; WILLIAM, A. JOHNSON, *New Instrumental Music from Graeco-Roman Egypt*, The Bulletin of the American Society of Papyrologists, Vol. 37, No. 1/4, 2000, pp.17-36; William, *The History of Music, Art and Science from the Earliest Records to the fall the Roman Empire*, 2009;

While there is an amphora (Αμφορεύς) next to her left leg resting on⁴ the couch, the hairstyle, which is still visible, are tufts that go backward and hang over the shoulder and the remains of a plant wreath are still visible above the head.

The face is round and plump, the eyes are narrow and the eyelids are full, the lips are small and chunky, the nose is medium in size, and the neck is short and plump. The lady wears a cloak that wraps around the body with thick folds. It is likely made of thick fabric. Loincloth appears around the waist wide and thick, its end hangs between the knees and ends with thick five-pointed fringes. It is noted that her right forearm is naked and stretched loose on her right leg, which confirms

محمود أحمد الحفني، علم الآلات الموسيقية، الهيئة المصرية العامة للتأليف والنشر، ١٩٧١؛ سمير يحيى الجمال، تاريخ الموسيقى المصرية: أصولها وتطورها، القاهرة، ٢٠٠٦؛ أمنية محمد عبد العزيز، تصوير الموسيقيين والآلات الموسيقية في مصر خلال العصرين البطلمي والروماني، رسالة ماجستير "غير منشورة"، كلية الآداب، جامعة حلوان، ٢٠١٥؛ سارة هاشم جعفر، الموسيقى في مصر القديمة منذ الدولة القديمة وحتى نهاية الدولة الحديثة، دراسة تاريخية وحضارية، رسالة ماجستير "غير منشورة"، كلية البنات، جامعة عين شمس، ٢٠١٧؛ حنان أحمد عبد العزيز، الموسيقى والآلات الموسيقية في مصر والممالك الهلنستية (دراسة أثرية مقارنة)، رسالة ماجستير "غير منشورة"، كلية الآداب - جامعة طنطا، ٢٠١٨.

3 West, M. L., *Ancient Greek Music*, Oxford, 1992; Psaroudakes, S., *The Arm – Crossbar Junction of the Classical Hellenic Kithara*; Michael, L., *Composer for Lyre, Ancient Music Brought to Life*, 2011; Paraskevi, *Musical scenes of Roman daily life: from the Etruscans to the end of late Antiquity*; Grimal, *The Dictionary of Classical Mythology*, London, 1986, pp.209-210; Spencer, A. Klavan, *Music in Ancient Greece Melody, Rhythm and Life*, 1988, p.6;

غطاس عبد الملك خشبة، آلات الموسيقى الشرقية منذ عهد الفرعنة المصريين إلى العصر الحديث من رتبها وأصنافها وتسمياتها المشهورة، د.ت.

4 Peña, J. T., *Roman Pottery in the Archaeological Record*, Cambridge, 2007, p.20, FIG.2.2.

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that the lady portrayed is not in a state of playing the harp. A man of short stature - left of the viewer – is standing next to the lady and the remains of a plant wreath are still visible on his head. The formulation of his hair is short and thick tufts undefined details. The face is round and its features have disappeared due to the decomposition of the outer layer that embodied the facial features and which was affected by erosion factors. He wears a short tunic that does not appear from under the heavy cloak that turned around the whole body, and the end of the cloak gathers on his left forearm and hangs between him and the lady. His right forearm is raised, there is a thick floral wreath below the neck and upper chest.

There is a small vase next to the man whose features have disappeared due to the decomposition of the outer layer. There is a cylindrical body that hangs from the man's body and extends on the pedestal and its end disappears behind the lady's robe, which raises debate about who this man is and the interpretation of the general significance of the statue. The backside of the statue is semi-cylindrical with a round opening centered to make sure that the statue is hollow. (figure 2)

The clay from which the statue is made and the technique of its manufacture:

The statue is made of mixed clay from Nile silt and limestone clay found naturally in Fayoum⁵. It was made by the two-stage molding method where the front half was made on a mold and the back half on another mold and left to dry a little and then the two halves were joined together before burning and left a round hole in the back half to vacuum the air during the burning process so that the statue does not

⁵ Hayes, J. w., *Hand Book of Mediterranean Roman Pottery*, London, 1997, p.83; Prinz, H., *Funde aus Naukratis*, Beitrage zur Archaologie und Wirtschaftsgeschichte des VII. und VI. chr, Leigzig, pp. 84-86.

crack⁶. Traces of white Jerry appear on the outside of the statue, which is the familiar technique of painting burnt clay statues. The harp, amphora, and vase were made separately and then added to the statue before the burning process. The statue is made of local clay, which is characterized by a reddish-brown color mixed with some impurities, as the Fayoum region was witnessing floods carrying a high percentage of iron; therefore it gained clay after manufacturing and burning a brown color⁷.

This statue is part of the hollow molded statues and it seems that the front part was cast separately on a mold that was reused more than once because the general features of the statue are not clear precisely, which was heavily influenced by the features of the head in general of the two characters. The back half of the back is smooth, silhouetted, consistent with the characteristics of the clay industry in Fayoum.⁸

6 Seif El-Din, M., *The Gayer – Anederson Collection of Plaster Moulds in The Greco – Roman Museum of Alexandria*, BCH, Suppl.33, 1998, p.16.

7 Dixneuf, D., *Les ampores egyptiennes du Sinai a' la moyenne Egypt*, The'se de doctorate, Poitiers universite', 2007, p. 47; Marchand, S., *La Ce'ramique du IV av.JC.*, decouverte a' Tebtynis, CCE' 4, IFAO, 1996, p.186;

أمير فهمي حمزة المسيري، ورش صناعة الفخار في مصر خلال العصر الروماني المتأخر
وطرزها، رسالة دكتوراه "غير منشورة"، كلية الآداب - جامعة طنطا، ٢٠١٥، ٦٧ - ٧٢.

⁸Fayoum presents terracotta figurines that were made in artistic workshops parallel to those of Alexandria, but they differed from the Alexandrian workshops, which were purely Greek in blending Greek and local styles, whether in decoration or design. Fayoum production of terracotta reached its peak in the second half of the second century and the first half of the third century Gregorian;

Fjeldhagen, M. E., *Catalogue Graeco – Roman Terracottas from Egypt*, Ny Carlsberg Glyptotek, 1995, p.10.

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A Comparative Analytical Study and Discussion of the Statue:

The art of forming burnt clay is one of the richest most diverse and most common art. It was a popular art because of its cheap price and ease of formation. This was a reason for the artist to create and innovate to meet the religious and social needs of the public. The statue under study is the best example of this trend in art, especially in Fayoum region where the statue was found.

The statue belongs to the double statues type made of burnt clay, most of which came from Fayoum and Alexandria. As a double statue it can be said that it is a product of Fayoum workshops and is consistent with the statues of the Roman era in Egypt, which confirms the type of local clay from which the statue is made. Several double statues made of burnt clay have been found, for example:

A double statue portraying a man and a lady, currently preserved in the Ardbersson Museum – Amsterdam - under the number APM 07306, 15 cm high⁹. The man and lady are portrayed sitting on a large rectangular pedestal, the lady is portrayed to the right of the viewer-holding with her left hand the harp and playing its strings with her right hand, wearing a long tunic, the face is round and her features are thin and small. A dwarvish man is portrayed to the left of the viewer-wearing a long robe up to the feet, both hands holding a flute and blowing into it with his mouth. The man's face is round and the cheeks are swollen, his facial features are almost childish and it belongs to the first and second centuries AD (figure 3). There is another example of a double statue portraying a man and a lady, currently preserved in the Museum of Arts and crafts Hamburg under the number 1989.482.¹⁰

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أمنية محمد عبد العزيز، المرجع السابق، ٧٦، كتالوج ٧١.

¹⁰ Ewigleben, C., & Von Grumbkow, J., Gotter, *Graber und Grottesken, Hamburg*, no 30, 1991, p.53.

The statue portrays a man and a lady, each wearing a cloak with prominent thick folds: the lady's cloak covered the whole body and half of her right forearm, the folds intersect above the chest in the form of a letter V. The man's cloak covers the body, although its folds are relatively denser than the lady's cloak, but similar in general.

The features of the lady's face are thin and express femininity. The head is tilted slightly to her right, crowned by a wreath made of perennial flowering green plants, which is a symbol of eternity commonly used among men and women.

Musicians, singers, and participants in the festivities often wore floral garlands, sometimes one festoon or two festoons, a double diadem from a braid of festoon may be huge Ivy-shaped leaves. The musicians sometimes wore a floral wreath of one festoon, mediated by a bud of lotus flower buds that was associated with the child God Harpocrates ("ἀγαθοδαίμων")¹¹, and sometimes the musicians wore a laurel wreath that was characteristic of (Apollo Απόλλων), (Dionysos Διόνησος), and Bacchus. Next to the lady's left shoulder is a harp that appears to rest on her left shoulder and the sofa. The Harp was often portrayed next to the player's left shoulder or holding it with his left forearm and playing it with his right palm. The forms of the harp in general varied according to the mold in which it was made: there is a harp in the form

¹¹ For more on Harpocrates. See;

Daremberg, C. C., & Saglio, E., *Dictionnaire des antiquites Grecques et Romains*, Tome III, Paris, 1900, p.12; Hamond, N.G.L, *The Oxford Classical Dictionary*, Oxford, 1973, p. 415; Chistophe, V., *Questions d'iconographie musicale*, 2013, p. 204.

منى عبد الغني على حجاج، تصوير الأطفال في الفن اليوناني القديم، رسالة دكتوراه "غير منشورة"، كلية الآداب - جامعة الإسكندرية، ١٩٨٧، ٥٩؛ أمل عبد الصمد حشاد، تصوير المعبود الطفل في التالوث السكندري في مصر خلال العصرين البطلمي والروماني، رسالة دكتوراه "غير منشورة"، كلية الآداب - جامعة طنطا، ٢٠٠٥.

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of a letter V, its side frames are decorated with broad stripes while there is another shape in the form of a letter U with wide strings.

The harp portrayed in the statue in question follows the first form and is very similar to the type commonly used in Greece and portrayed in Greek art and played by the followers of Apollo. It differs from the simple forms of harp that spread in Roman Egypt since the first century AD. There is next to the left leg of the lady an amphora characterized by its large capacity and a long neck and two long handles connecting the top of the neck and the top of the shoulder of the amphora with a pear-shaped body that ends with a pointed base. It was used to preserve wines. Amphora pots are considered one of the most important allocations that are portrayed with the players of ladies and men. It began to appear in the Ptolemaic period¹² and continued to appear in Roman statues, for example a statue of a female player portraying an amphora next to her - the right of the viewer - dating from the second century AD¹³ (figure 4).

¹² For example: a figurine of a female player made of burnt clay, found in Egypt, currently preserved in the National Museum of Archeology, Hungary, Tire next to it is the amphora bowl - right of the viewer - its date ranges to the second and first centuries BC;

حنان أحمد، الموسيقى والآلات الموسيقية، صورة ١٠٨.

¹³ The statue is made of dark brown clay. It was found in Fayoum and it is currently preserved in the Egyptian Museum in Cairo under No. 42025;

هالة السيد ندا، تماثيل الطين المحروق (التراكوتا) في مصر خلال العصرين اليوناني والروماني " دراسة لمجموعة التماثيل بالمتحف المصري"، رسالة دكتوراه "غير منشوره"، كلية الآداب - جامعة طنطا، ٢٠٠٦، ١٢٨-١٢٩، لوحة: ٤٦، صورة ٨١.

Several statues of female musicians were found next to the amphora vase in Fayoum¹⁴. It was portrayed next to the male musicians, for example a statue of a female musician portrayed next to the amphora, left of the viewer, dating from the second century A.D.¹⁵ (figure 5), and several statues of male musicians were found next to the amphora vase.¹⁶

For example: a statue of a female musician, currently preserved in the Römer Pelizius Museum, Hildesheim under No. 0738, dating from the end of the first century and the beginning of the second century AD;

أمنية محمد، (٢٠١٥ م)، ١٩، كتالوج ١٩؛

Another statue currently preserved in the Egyptian Museum in Cairo, under No. 57499, dates back to the second century AD;

أمنية محمد، (٢٠١٥ م)، ٦١، كتالوج ٥٦؛

There is another statue of a female musician currently preserved in the Egyptian Museum in Cairo under the number 57500, and it dates back to the end of the second century AD;

هالة ندا، المرجع السابق، ١٣٢-١٣١، لوحة ٤٧، صورة ٨٤.

¹⁵The statue is made of burnt clay, currently preserved in the Egyptian Museum in Cairo under No. 32823;

هالة ندا، المرجع السابق، ١٣٥، لوحة ٤٩، صورة ٨٨.

¹⁶ For example: a figurine of a player made of burnt clay, currently preserved in the Museum of Art History - Brussels under No. 3921, dating from the second century AD;

Keizersaan, N., *Exposition Tongres*, 1999, 315 n 257;

Another figurine of a burnt terracotta player, now preserved in the Old Musée Guémi in Paris, dates from the Roman era;

Dunand, F., *Catalogue des Terres cuites Gre'co – Romaines d'Egypte*, Paris, 1990, no.541;

There is another figurine of a player made of burnt clay, which is now preserved in the Berlin Museum;

Perdrizet, P., *Les Terrescuites Grecques d'Egypt*, Paris, 1921, no.325, pl. LXXVIII.

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The statue was heavily affected by erosion. The features of the man's face disappeared and it is difficult to identify him. Although he is crowned with a plant wreath and wears a plant wreath above the chest, often similar to the statues and images of Roman boys¹⁷. Next to the sofa to the far left of the viewer is a small vase on the floor of the statue, opinions differed on what it was.¹⁸

17 Dunand, F., op.cit, pp.10,12.

18 The uses of this pot according to the Greeks were a cause of controversy about its nature in the various statues and artistic images. Perdrizet believes that this vessel was used to preserve the main food of children, whether it was milk mixed with honey or bread soaked in water, and Erman believes that this vessel was To preserve the food that God gives to people in general and not only children, and Botti believes that this pot is the hydria that contains the sacred water that is used to irrigate plants modern opinion emerged that this bowl contained sweets for children, as Harpocrates used to distribute them to children in his celebrations. Purification water. There is another opinion that the vessel is a flask of Isis that contains the water of life, and most likely it is one of the provisions of the god Harpocrates. This vessel appeared with a statue of Harpocrates kept in the Kielce Museum under No. 6464;

Elaine, K. Gazda, *Karanis an Egyptian Town in Roman Times*, Discoveries of the University of Michigan Expedition to Egypt (1924–1935), University of Michigan, 2004, p.38;

Another statue of Harpocrates with which this vessel appeared, is now kept in the Jair Anderson Museum under GA 871;

Török, L., *Hellenistic and Roman Terracottas from Egypt*, Budapest, 1995, p.57; Botti, G., *Catalogue des Monuments au Musee Greco – Romain d'Alexandrie*, Alexandrie, 1900, p. 24; Frankfurter, D., *Religion in Roman Egypt*, Princeton, 1998, p.54; Gueraud, O., & Kuentz, CH., *Le Crepuscule d'un dieu Harpocrate*, XEPNIBOIIAΣTHΣ, A.S.A.E., Tome XXXVI, Le Caire, 1936, p. 116; Deonna, W., *Terres cuites Greco-Egyptiennes*, Geneve, Musee d'Art et d'Histoire, R.A., Tome XX, Paris,1924, p.132; Reinach, A., (1913), *Catalogue des Antiquites Egyptiennes*, Fouilles de Koptos en

There is an issue that raises controversy about who the man is and his relationship with the lady sitting next to him, as what hangs from the man did not portray his origin nor the end, which led some¹⁹ to interpret it as the lower trunk of a snake and associate it with the portrayal of Harbocrates Agathodaemon. The proponents of this view rely on the fact that the anatomical situation of it is inclined to the right side and there are no two feet, and it is likely the trunk of a snake, the state of muscle relaxation portrayed on it in art and the presence of a vase of the child Harpokrates next to the sofa. Perhaps supporting this view is the portray of the idol Harpokrates agathodaemon in a statue made of burnt clay, currently preserved in the Louvre Museum in Paris under number 20752, 20.4 cm high²⁰, portraying his lower torso in serpentine form (figure 6).

Others²¹ interpret it as a phallus style in symbolic form, and that this theme is associated with Bajosic celebrations.²²

1910,1911, exposes au Musee Guimet de Lyon, Chalon,1913, p.92,No.4; Perdrizet, P., (1921), p. 30;

وفاء أحمد الغنم، وسائل التعبير الفني عن الآلهة المصرية في مصر البطلمية والرومانية، رسالة ماجستير "غير منشورة"، كلية الآداب - جامعة الإسكندرية، ١٩٨٥، ٢٠٩.

¹⁹Oral discussion with Prof. Dr. Hussein Abdel Aziz.

²⁰Dirk Koßmann, *Ägyptische Götter in Panzertracht in der römischen Kaiserzeit*, Köln, 2014, pp. 415- 416, Taf.24, b Har 4

²¹Oral discussion with Prof. Dr. Wafaa El-Ghannam and Dr. Mervat Seif El-Din.

Bacchus music and chants were among the most important manifestations of these festivities, and many of the Menad ladies, followers of Dionysus and prostitutes often participated in them. The aim of holding these celebrations was to perpetuate the cult of Bacchus, and these celebrations included the rituals of offering sacrifices to become closer to him, as well as the Bacchus chants. Herodotus (Ἡρόδοτος) pointed out that the rites and rituals accompanying the celebrations of Dionysus in Egypt correspond to the

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This view may have been motivated by the fact that Fayoum was one of the centers of Dionysian celebrations in Egypt during the Ptolemaic and Roman eras, including the secret and public worship of Dionysus. This

celebrations in Greece, the most important and most popular of these celebrations are: The Great Dionysiaca celebrations, the Anthesteria celebrations, and the Thyiads celebration. See for more;

حسين مؤنس، *التاريخ والمؤخون*، دار المعارف، ١٩٨٤، ١٣٢-١٣٦؛ أحمد عثمان، الشعر الإغريقي، ١٩٨٤، ١٧٦؛ كوملان، الأساطير الإغريقية والرومانية، ت: أحمد رضا، محمود خليل، الهيئة العامة للكتاب، القاهرة، ١٩٩٢، ٦١؛ ممدوح ناصف المصري، ديونيسوس وأتباعه في الأدب والفن اليوناني، رسالة ماجستير "غير منشورة"، كلية الآداب – جامعة طنطا، ١٨٣، ١٩٩٧؛ ممدوح ناصف المصري، حضارة اليونان، طنطا، ٢٠١٨، ١٠٣-١٤٨؛ محمود أبو الحسن أحمد، ديونيسوس في مصر في العصرين البطلمي والروماني، رسالة ماجستير "غير منشورة"، كلية الآداب – جامعة الزقازيق، ٢٠٠٣، ٧٠؛ نجوى عبد النبي إبراهيم، دراسة لقطعة من التيراكوتا محفوظة بالمتحف اليوناني والروماني بالإسكندرية، مؤتمر الفلسفة في العصر الهيلينستي، مكتبة الإسكندرية، ٢٠١٧، ١٣-١٧؛ السيد رشدي محمد، مراكز عبادة ديونيسوس في مصر في العصرين البطلمي والروماني، أعمال المؤتمر الثاني لاتحاد الأثريين العرب، القاهرة، ١٩٩٩؛

Herodotus, *Historiae*, Loeb Classical Library, Cambridge, II, 1946-1950, Nos.49; Austin, M.M., *The Hellenistic World from Alexander to the Roman Conquest*; Cambridge, ١٩٨١, No. 217, pp. 357-359; Harding, H., & Harding, S.B., *Stories of Guthrie, W., The Greeks and Their Gods*, London, 1962, p. 177; Heroes, and Men, New York, 1929, p. 58; Otto, W.F., *Dionysus Myth and Cult*, trans by. Palmer, R.B., Indian, 1965, p.165; Berens, *The Myths and Legends*, p.199; Casadio, G., & Johnston, P.A., *Mystic Cults in Magna Graecia*, University of Texas Press, 2009, p.129; Sakka, L., *The Power of Music, A Comparative Study of Literature and Vase paintings from Classical Athens*, University of Uppsala, Sweden, 2009, 9ff; Francis, j.A., *Dionysus and His Cult and Worship*; a Gender Study, *Gender and Sexuality in Antiquity*, 2013, p.16, 5; Thuc, II, 15, 4; Aeschin, Ag. Ctes, 3, p. 67; DAGR, II ,1, Dionysia;

The interpretations of the modern historians came to the Dionysian ceremonies that it is nothing but a relief of repression, psychological pressure and physical pain, as they practice debauchery without supervision and drink wine until they get drunk, and their minds go away;

Kraemer, R.S., *Ecstasy and Possession: The Attraction of Women to the Cult of Dionysus*, 1979, HT R, 72, 1-2, 57 = نجوى عبد النبي إبراهيم، المرجع السابق، ١٦.

statue is compared to the dissolute double statues, which embody an intimate relationship²³ (of the phallus style) between a man and a woman and made of burnt clay, although different in essence and details from the statue under study, and the most similar of these statues, a double burnt clay statue, found in Fayoum, 10,1 cm high, portrays a man and a lady standing on a pedestal.

The man is portrayed to the right of the viewer wearing a tonic wrapped tightly around the body, his zigzag-shaped limbs end on his left thigh and placing around his neck a floral wreath interspersed with fine sunken lines up to his waist. He copulates with the lady where he grabs a huge penis coming out of the bottom of the tonic, holds in his left hand a large pear-shaped vase with a pointed base, crowned with a plant wreath. He embraces the lady with his right hand, who is portrayed wearing a long robe, around her neck there is a plant wreath interspersed with fine sunken lines up to the waist and crowned with a plant wreath. It seems that they were affected by excessive drinking and reached the point of drunkenness where each of them leans back, likely dates to the second century AD²⁴. The portrayal of a man and a lady crowned with a plant wreath and decorated with a plant wreath around the neck and wearing a cloak covering her body is perhaps the only resemblance between this statue and the statue in question, (figure 7).

Another double statue representing intimacy, made of burnt clay, 11.9 cm high, portrays a man and a lady standing on an oval pedestal, portraying the man completely naked with a thick beard and crowned with a plant wreath. He embraces the lady with his right arm and places his right leg between her legs, pulling the lady's robe behind his back to the right, while the full-bodied lady is portrayed legs apart and

²³Fischer, J., *Griechisch-Römische Terrakotten Aus Ägypten*, Die Sammlungen Sieglin und Schreiber Dresen, Leipzig, Stuttgart, Tübingen, 1994, pp. 247- 249, taf. 51, nr. 514, 515,516,518,519,520,521.

²⁴ Fischer, J., Ibid, pp. 248-249, taf. 51, nr.521.

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has her lower torso fully exposed and raises her robe above her waist in an obscene position, her long hair slouching backward and crowned with a plant wreath. It is dated to the first half of the second century BC.²⁵

The portrayal of the man and Lady crowned with a plant wreath is the only resemblance between him and the statue in question (figure 8). There is another statue of the same style portraying a man and a lady of short stature, made of burnt clay, 9.2 cm high, sitting on a sofa where the man is portrayed completely naked, with a large belly, his upper half is relatively longer than his lower half, with a bald head, his neck disappears where the head rests directly on the shoulders. His legs are short, his right arm hangs on its straightness, and his fingertips reach to touch a vase located on the base next to his right leg. The lady is portrayed a little taller than the man, wearing the ISIS robe which features the ISIS knot between the breasts, crowned with a plant wreath, her body may be attached to the man's body, while her left-hand holds the man's large erect penis which ends at the lady's left side. It is dated to the second half of the second century to the beginning of the first century BC²⁶, the likeness of this statue and the understudy statue lies in the presence of a vase next to the man and the plant wreath with which the lady is crowned (figure 9).

The differences between these statues and the understudy statue are embodied in the following points:

The lack of direct intimacy between the two parties in the understudy statue, while it is common for the relationship to be direct and explicit in art, and the penis is erect and huge²⁷ while in the understudy statue

²⁵ Fischer, J., Ibid, p. 247, taf. 51, nr.515.

²⁶ Fischer, J., Ibid, p. 247, taf. 51, nr.516.

the two people are fully dressed and what can be compared to the penis is long and loose.

The answer to the question of what this statue is and its interpretation depends on several pillars:

- 1- The kinetic position of the two portrayed persons.
- 2-The anatomical position of what some say is a phallus.
- 3- The presence of the harp next to the lady, the amphora next to her left foot, and the vase to the right of the young man on the ground.

In terms of the kinetic position, the lady sits stable, calm, and does not look at the man, and her hair falls on her shoulder, which highlights the state of calmness and tranquility of the lady. The man is portrayed standing, not sitting, not looking at her, and the tip of his cloak clustered on his left forearm, which confirms that this person is in a position of immobility that does not correspond to the statues that embody a relationship with the lady, and even his hands do not touch the lady. The anatomical position of what some interpret that the phallus does not match the anatomical position of the man's body, where it starts from his right hand and does not show either the leg of the man or his right foot, there is a long relaxed position that gradually decreases in diameter and the tip disappears behind the lady. Perhaps the sitting of the lady on the sofa wearing her full clothes in a static position negates the existence of an intimate relationship between them, and this is confirmed in the stability of the position of the harp as well as the stability of the amphora and its foundation on the sofa, which varies and differs in form, subject, and detail from all the statues that embody scenes from the dissolute Bajosic ceremonies, where the man does not hold the pot, as well as the stability of the position of the head, which means that he did not drink wine.

Here comes a question: Has a human been portrayed next to a god or an idol? The answer comes through this statue where the lady harpist is

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portrayed sitting on a sofa while the statue of the idol Harpocrat Agathodaemon is portrayed standing. This shows that the lady is blessed with the idol and that the purpose of making this statue is to present a vow from a harpist to Harpocrat Agathodaemon and not a portrayal of Bajosic ceremonies where the harpist and amphora are not portrayed in any of the statues that represent promiscuity in those ceremonies.

Conclusion:

Although this statue is attributed to the group of double statues made of burnt clay, the statue portrays a harpist sitting on a sofa, and next to her is a statue of the idol Harpocrat Agathodaemon, which is likely to be a votive statue dedicated to the idol Harpocrat Agathodaemon, the only case portraying a female musician in the presence of the idol until now. Perhaps the portrayal of Harpocrates in the form of Agathodaemon, and not in the image of the full child indicates the symbolism of the image and the failure of the artist to portray a human element accompanied by an idol in its human form. This statue found in Fayoum derives its importance from the subject portrayed in the most widespread art (Burnt clay art).

Perhaps the portrayal of a female musician in the presence of a god reflects a distinct social appearance of musicians in Egyptian society during the Roman era; this can be inferred from the richness of that category of Egyptian society through the papyrus documents found in the Fayoum region, which include contracts concluded between the owner of the concert and the representative of the Musicians ' Union²⁸,

²⁸ The wages of the musicians ranged from 40 drachmas per day, according to a contract found in Arsinoe, Fayoum, dated 165 AD;

P. Lond.II,331, 154-155(165 A.D.) = Chr.Wilk. 495(165 A.D.) Vandoni, No.16;

and provides the wages they receive for holding concerts and celebrations, the number²⁹ of members of the band, their means of

There is another contract found in Epion at Hermopolis Magna dating back to the year 181 AD. It stipulates a daily wage of 36 drachmas, in addition to 6 loaves and 4 small loaves;

P. Flor. 74 (181 A.D.);

There is a third contract found in Philadelphia dating back to the second century AD, stipulating a daily wage of 28 drachmas per person per day, three ardabs of dates and obtaining a reward. This document is the oldest known document - so far - which refers to the supervision of the unions in organizing celebrations and parties. It is possible that the celebration mentioned in that document was in honor of one of the gods, or perhaps it was on the occasion of one of the national holidays (the emperor's birthday or his coronation); P. Gen.I,73(2rd/3rd cent A.D.) = W. Chrest.496; cf. also, Westermann, W.L., *The Castanet Dancers of Arsinoe*, 1924, JEA,10, 140; Vandoni, Fest, No.19;

There is a fourth contract, found in Tibtunis, dating back to 194 AD, stipulating a daily wage of 18 drachmas per day, a reward of 6 drachmas plus 2 drachmas for travel costs;

P. Lond.inv.1917 (194 A.D.); Bell, H.I, (1924), *Amusician's Contrat*, JEA,10, 145-146;

There is a fifth contract found in Philadelphia in Fayoum dating back to the year 206 AD. It stipulates a daily wage of 36 drachmas per day, four ardabs of barley, 48 loaves of bread;

P. Corn. inv.26 (206 A.D.);

A sixth contract found in Philadelphia in Fayoum, dating back to the third century AD, stipulates a daily wage of 140 drachmas, 80 loaves, 8 pints of oil, a jar of wine and a jar of vinegar, a deposit of 20 drachmas;

P. Oxy. 10,1275 (3rd cent A.D.).

²⁹There are contracts that stipulate that the band should consist of two, three, four people, etc;

SB.7557= P.Col.Inv. 441(II A.D.) = Vandoni, No.18; P. Oxy.34,2721 (234 A.D.).

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transportation³⁰, safety and subsistence, the value of the payment provider (down payment) and rewards in kind, if any.³¹

It is noted that most of the contracts of musical bands were found in the Fayoum region. This explains the secret of the widespread portrayal of the members of these bands in art, especially the art of forming burnt clay³². This statue dates back to the second century AD, probably because of the presence of a floral wreath that appeared during the second century crowned the child Harpocrates. The features of the statue and its elements are consistent with the elements and features of

³⁰ For the band's means of transmission, see ;

Pieter Sijpesteijn, (1976), *Transportation of Entertainers in Roman Egypt*, in: *Miscellanea tragica in honorem J.C. Kamerbeek*, Amsterdam: Apud A. Hakkert, 1976, pp. 425-429.

³¹ About the deposit in Ptolemaic and Roman Egypt. see;

محمد السيد عبد الغني، العربون في مصر في العصرين البطلمي والروماني على ضوء الوثائق
البردية، مجلة مركز الدراسات البردية والنقوش، ١٩٩٣، عدد ٩، ١١٧-١٢٦.

³² It is clear that the artists' wages varied from the first century until the end of the third century AD. It is also noted that the contracts of the third century AD only stipulate that the artists receive the contract provider before holding the ceremony, and some contracts stipulate gifts and in-kind gifts from various food and drink such as wheat, barley, dates, oil. Horseradish, oil, vinegar and wine. It is noted that no contracts were found for artists and musicians as of the beginning of the fourth century AD, which suggests that the period of artistic and social prosperity for musicians, dancers and actresses was during the Roman Imperial era. It seems that the role of guilds in supervising the organization of celebrations has disappeared after the end of the third century AD, where the papyrus documents do not include any reference to the supervision of the unions in the editing of party contracts :

P. Grenf. 67 (237 A.D.); P. Corn. inv.26 (206 A.D.); P.Gen. I,73 (2rd / 3rd cent A. D.); P. Oxy. 2721 (234 A.D.); P. Oxy. 10,1275 (3rd cent A.D.); Westermann, (1924),143.

the statues of musicians and Harpocrates found in the Fayoum region and dating to the second century AD.

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Drawing of the statue - prepared by the researcher



(figure 1)

A double statue is now preserved in the Kom Oshim Museum Repository (conservation number 114).



(figure 3) A double figurine of a man and a woman in burnt clay, currently preserved in the Ardperson Museum - Amsterdam.

Quote from: -

أمنية محمد، ٢٠١٥م، كتالوج ٧١.



(figure 2) behind the statue

(figure 5)
Statue of a burnt clay
player, currently
preserved in the
Egyptian Museum in
Cairo under No. ٣٢٨٢٣

Quote from: -

هالة ندا، ٢٠٠٦م، لوحة:
٤٩، صورة ٨٨.



Amphora



Amphora

(figure 4)
Statue of a burnt terracotta
woman, currently preserved in
the Egyptian Museum in Cairo.

Quote from: -

هالة ندا، ٢٠٠٦م، لوحة: ٤٦، صورة ٨١.



(figure 7)
Double figurine of a man
and woman in burnt
terracotta.

Quote from: -

Fischer, J., 1994, 248-
249, taf. 51, nr. 521.



(figure 6)
Statue of Harpocrates Agathodaemon in
burnt terracotta, currently preserved in
the Louvre Museum in Paris under No.

٢٠٧٥٢

Quote from: -

Dirk Koßmann 2014 31 Taf 24h

A Double Unpublished Statue from Fayoum



(figure 9)

Double figurine of a man and woman in burnt terracotta.

Quote from: -

Fischer, J.,1994, 247, taf. 51, nr. 516.



(figure 8)

Double figurine of a man and woman in burnt terracotta.

Quote from: -

Fischer, J.,1994, 247, taf. 51, nr. 515.