

THE FUNERARY STELA OF PTAHMES FROM THE RAMESSIDE PERIOD IN HELIOPOLIS

By

Gehan Roshdy & Khaled Mohamed Abou 'Al-Elia

Associate Professor in the Faculty of Education, 'Ain Shams University
General Director of the Archaeological Site of Matariya and 'Ain Shams, the Ministry of Antiquities.

ABSTRACT

This paper is concerned with the study and publication of a funerary stela of a man named Ptahmes, which was discovered in Heliopolis, and specifically in the eastern area of Ain Shams. It is currently preserved in the magazine of 'Arab al-Hisn at Matariya under registration N°. 235. It is made of limestone without any traces of color. Despite being in a good condition, some parts of the upper half of the pyramidion and the lower right corner of the stela are missing, and there are some abrasions in the upper register. The stela exhibits average quality of workmanship. It consists of two registers of incised engravings separated by a double horizontal line. The upper register contains a scene of Osiris – the only god in this stela – together with the stela's owner, Ptahmes, to whom the stela is dedicated. The second register is occupied by a group of individuals, most of whom are members of Ptahmes' family: Ptahmes himself, his mother *iry-r*, his father *p3-kd*, and a woman in a mourning position whose identity has not yet been identified, but who dedicated the stela itself. This article discusses the stylistic features, hieroglyphic texts, and the religious aspects of the pyramidion which tops the funerary stela, and the symbols represented on it. The analysis of the scenes and texts proves with no doubt that this stela can be dated to the New Kingdom, and more precisely to the Ramesside Period.

KEYWORDS: Ptahmes, Osiris, Pyramidion , Anubis, Ramesside Period, funerary stela, Heliopolis.

I. INTRODUCTION

This funerary stela was discovered by the Egyptian inspector Essam 'El Banna during his excavation in the eastern area of Ain Shams in 1976, which was considered part of the ancient cemetery of Heliopolis named *ḏdt ʿ3t nt iwnw*.

II. DESCRIPTION

The stela measures 43.5cm in height, 27cm in width, and 9.2cm in thickness. It is a rectangular funerary stela with a round top surmounted by a pyramidion.

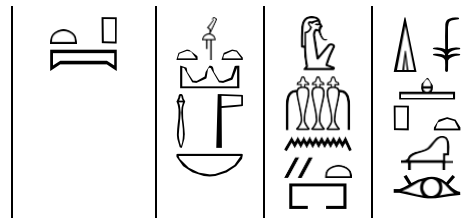
Pyramidion

The pyramidion is engraved with two crouching figures of Anubis, god of the cemetery¹.

The Upper Register

The god Osiris is represented at the left end of this register, beardless and seated on a cubic low-back chair² on a rectangular base. He is depicted wearing the *3tf* crown and a mummy shroud, with his arms crossed over his chest and holding the *nḥḥ3* scepter together with part of the shaft of another short item of insignia. According to similar scenes of Osiris, this should be the *ḥk3* scepter, a likelihood that is reinforced by similar stelae for Osiris where he is usually depicted holding both the *nḥḥ3* and the *ḥk3*, which has a short shaft.³

Four hieroglyphic columns occupy the space in front of Osiris. They are read as:



ḥtp di nsw (n) Wsir ḥnty imntt nir ʿ3 nb pt

«An offering presented by the king (to) Osiris, foremost of the west, the great god, the lord of heaven».

At the far right, facing Osiris, Ptahmes stands wearing a long plain kilt, extending from his waist to below the knee, and tied with a knot around his waist. With both hands, he holds the *ḥs* jar, of which nothing is left except its rim and the holy water poured on the offerings atop a wide-based offering table that stands between Osiris and Ptahmes. Similar scenes of the jar being held by both hands are found on the stela of Aahetep JE 33238(SR14082) both hands are found on the stela of Aahetep both

¹ BAKRY 1962: 9.

² This chair was widely used by gods and individuals in scenes from the Old Kingdom to the end of the pharaonic period, see: KUHLMANN 1977: 57-60.

³ Such as the Ramesside Stela of ptH-nxt currently preserved in the British Museum N°. 288, and the Ramesside stela N°. 1327 stored in the Giza main magazine, see: BIERBRIER 1993: 19, PL. 59 288; 'EL-SAADY 1995: 101, 103, FIG. 1, N°. 1.

hands are found on the stela of Aahetep JE 33238(SR14082) in the Egyptian Museum in Cairo dating back to the 18th Dynasty,⁴ and stela N°. 580, which is stored at Zagreb Museum in Yugoslavia from the Late Period,⁵ as well as on the wall of the Tomb of Sennefer (TT96) from the Eighteenth Dynasty.⁶

Three hieroglyphic columns are engraved in front of and above Ptahmes' head. They are read as:



di.f t hnkt mw k3 [w] 3pd [w] n k3 n Wsir Pth-ms

«May he grant bread, beer, water, oxen, and birds to the spirit of Osiris Ptahmes»

The Lower Register

At the far left side of the lower register, Ptahmes' mother is sitting on a chair embracing her husband,⁷ in such a way that her right palm touches his right elbow, which is placed over his right thigh. Her left palm rests on his left shoulder, as a symbol of the intimacy of family relations between husband and wife in ancient Egypt. In his left hand, he holds a blooming lotus flower near his nose to inhale its fragrance, since it is regarded as a symbol of resurrection.⁸ The woman wears a long tight garment, and a regular mass-shaped wig⁹ covering her shoulders and crowned by a perfume cone, while the husband is depicted wearing a long kilt, with shaved head and perfume cone. In front of the father and mother, the son is represented sitting in exactly the same position and the same size as his father.

⁴ ABD AL AL 2008: 50f, FIG. 3.

⁵ SALEH 1970: 38, N°. 20.

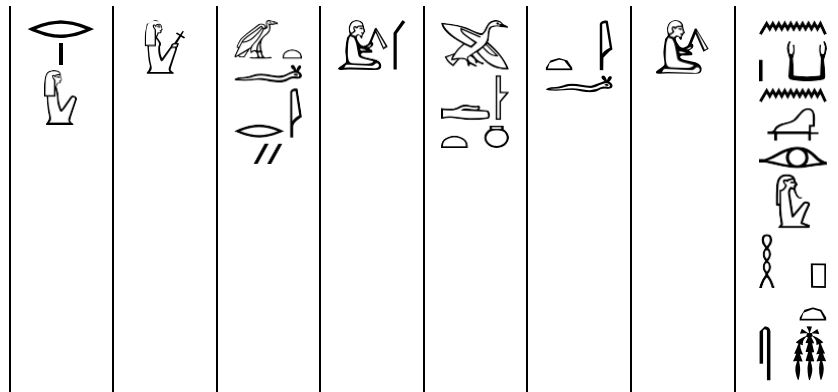
⁶ TEETER 2009: 31, FIG.26.

⁷ For more information about the embracing scene, see: LACAU 1909: PL. XIV CGC 34.23, PL. XXIX CGC 34.49, PL. XXXII CGC 34.54; MALAISE 1977: 183-198; METAWI 2008: 145; ABD AL AL 2008: FIGS. 2, 3.

⁸ BRUNNER-TRAUT 1980: 1092; HARTWIG 2004: 89.

⁹ ROBINS 1999: 64.

Eight hieroglyphic columns are engraved above Ptahmes as well as his mother and father. They are read as:

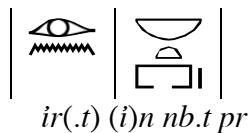


n k3 n Wsir Pth-ms it.(f) p3-ḳd mwt.f iry-r

«For the spirit of Osiris Ptahmes, his father PA- qed, his mother Iry-r»

At the right end of this register, a woman stands wearing a long tight topless garment and a wig tied up by a ribbon. In her right hand, she holds a jar, out of which she pours the holy water on the offerings accumulated upon the offering table located in front of Ptahmes and his parents, whereas she raises her left hand above her head in a mourning position.

In front of her head are two columns of hieroglyphs. They read as:



«Made by the lady of the house»

Her name appears in the space separating her from the offering table, and reads as follows:



III. COMMENTARY

Pyramidion

Funerary stelae surmounted by a pyramidion were common in the Ramesside period¹⁰. It is to be noted that Osiris is the main and almost the sole deity

¹⁰ BAKRY 1962: 9f, 11, 14, PLS. I, II; RADWAN 1987: 223-228, PLS. I- VI; MOURSI 1988: 59-61, FIGS.1- 2.

that is represented in this kind of stelae, including that studied here.¹¹ The ancient Egyptian took several measures to achieve resurrection in the other world, assimilating his destiny with that of the shining sun. This was usually attained through the representation of the pyramidion on top of stelae as a solar symbol (*bnbn*),¹² and by depicting Osiris himself, who is regarded as the sun of the other world.¹³ This is in addition to some of the symbols represented on the pyramidion, which are aimed at helping with resurrection, such as the seated jackal to guard the stela and its owner. The jackal appeared as a decorative element on top of funerary stelae from the 12th dynasty.¹⁴ Its presence guarantees the arrival of sunlight, since it pulls the sun boat through the other world, in Osiris' realm.¹⁵ Some stelae have a pyramidion on their rounded top, such as the stela of *Ky-nfr*, which is currently preserved in the Pushkin Museum in Moscow (N°. 79) and dates back to the 19th dynasty.¹⁶ Another example is the stela of *p(3)-n-nbw*, which is currently in the British Museum (N°. 372) from the same period,¹⁷ and the stela preserved in the Giza main magazine (N°. 1330) from the Ramesside period.¹⁸ There are other stelae as well with the representation of the jackal on the pyramidion, such as stela N°. 593 in Zagreb Museum in Yugoslavia dating back to the Ramesside period¹⁹, the stela of Amun chantress *n-m-mr* which is now preserved at the Tel Basta magazine (N°. 399) and belongs to the same era,²⁰ and the stela of *p3-sr* currently preserved in the magazine of Mattaria (N°. 3644) and dating to the 19th dynasty.²¹

Pouring Holy Water on the Offerings

The purpose of pouring holy water on the offerings, which is known as the *stj* ritual²², is not limited to purification only, but enabled the renewal and resurrection cycle for these offerings²³ to ensure the granting of life and luxury to the deceased and gods in the other world.²⁴ The scene of pouring holy water on offerings is represented on a stela dating back to the New Kingdom, which was discovered in Tell Basta and is currently preserved in the magazine of Tell al- Yahudia (B 687).²⁵ Another similar stela, which was found in Heliopolis, is currently in Giza magazine and dates to the 18th

¹¹ RADWAN 1987: 223.

¹² RADWAN 1984: 823.

¹³ cALI 2009: 66.

¹⁴HÖLZL 1992: 285, 288f; HÖLZL 2001: 323.

¹⁵ HERMANN 1940: 59; WESTENDORF 1966: 76f, Abb. 65; cATALLAH 2007: 97, note. 4.

¹⁶HODJASH & BERLEV 1982, 141, N°. 79.

¹⁷ JAMES 1970: 51, Pl. XLI.

¹⁸ 'EL-SAADY 1995: 101, 103, FIG. 2, N°. 2.

¹⁹ SALEH 1970: 35, N°. 17.

²⁰RADWAN 1987: 224, Pl. II.

²¹ cALI 2009: 65, pl. I, FIG. I.

²² ALTENMÜLLER- KESTING 1968: 9f.

²³RADWAN 2010: 109; BORGHOUTS 1980: 1014.

²⁴ SILVERMAN & BROVARSKI 1997: 288.

²⁵ cALI 2015: 5f, FIG. 1.

dynasty,²⁶ in addition to the 19th dynasty stela of *R^c-ms* in the British Museum (N^o.139).²⁷

The Kilt of Ptahmes

The style of the kilt that Ptahmes wears was widely used in the New Kingdom, especially in the Ramesside Period. Sometimes, these kilts are depicted with pleats, while at other times, they are represented plain, as in stelae N^{os}. 549, 772 and 1725 in the British Museum²⁸, as well as stelae N^{os}. S.68, S. 72, 76 and 112 in Leiden Museum.²⁹

Individuals' Chair Model

The type of chair seen on the stela was very common in scenes of the New Kingdom,³⁰ as is clearly displayed on the walls of the Rekhmire tomb (TT 100) which dates to the 18th dynasty,³¹ and the Amenhotep Asisi tomb (TT 75) of the reign of Thutmose IV,³² as well as on the New Kingdom stela CGC 34185 in the Cairo Egyptian Museum³³.

Inhaling the Fragrance of Lotus Flower

The motif of smelling the lotus flower was frequently depicted in private stelae of the New Kingdom.³⁴ This scene first appeared on stelae in the Middle Kingdom³⁵, as seen in a stela of the late Middle Kingdom discovered in Abydos and now in the National Museum of Antiquities in Athens (L132).³⁶ This scene is also displayed on the stela of *Ddw-rbk* which is in the Cairo Egyptian Museum (TN 30.10.17.5) from the same period,³⁷ and the stela of *Pth-m-wi3* in the British Museum (N^o. 167), dating to the 19th dynasty.³⁸ The New Kingdom stela CGC 34059 in the Cairo Egyptian Museum³⁹ gives a parallel to men being shown inhaling the lotus flower, as is the case in the stela of the current study.

²⁶ 'EL-BANNA 1990: 175f.

²⁷ JAMES 1970: 24, PL. XX.

²⁸ BIERBRIER 1993: 20, 24, 27, PL. 63 N^o. 549, PL. 83 N^o. 1725, PL. 101, N^o772.

²⁹ BOESER, 1913: 4, 13, PL. IV, N^o.13, PL. XXVI N^o49.

³⁰ DEMARÉE 1983, PL. I; JAMES 1970: 29, PL. XXV N^o.167.

³¹ DAVIES 1973: PL. LI.

³² DAVIES & DAVIES 1923, PL. 5.

³³ LACAU 1909: PL. LXIX.

³⁴ LACAU 1909: PL. XLV CGC 34094, PL. LI CGC 34105, PL. LX CGC 34148; DEMARÉE 1983: PL. I, PL. II ca

1/4, ca 1/6, PL I. III ca 1/2, ca 2/5, PL. IV ca 1/2, ca 1/3, ca 1/5, PL. V ca 2/5, ca 1/2, ca 3/5, PL. VI ca 1/2, ca 1/3, pl.VII ca 1/2, ca 1/3.

³⁵ PFLÜGER 1947: 130, N^o. 5-6.

³⁶ STEFANOVIC 2010: 211, 213, FIG. 3.

³⁷ SELIM 2001: 328, FIG. 2.

³⁸ JAMES 1970: 29, PL. XXV.

³⁹ LACAU 1909: PL. XXXV.

The Mourners

The scene of the mourners is less commonly represented in funerary stelae, despite the fact that mourners (*dryt*) are usually depicted in the scenes of funerals on the walls of tombs from the time of the Old Kingdom onwards.⁴⁰ The topless garment of the mourner represented on the current stela is one of the characteristic features of mourners' costumes in the New Kingdom.⁴¹ Similar scenes of mourners are found on such stelae as that of *Dhwty*, which was discovered in Saqqara and is now in the National Museum of Antiquities in Leiden (V 51). It dates to the late 18th dynasty or the early 19th dynasty.⁴² The 19th dynasty stela of *Nfr-ꜥbw* and *Nfr-rnpt*, which is preserved in the British Museum (N^o. 305) is another instance.⁴³ It is worth noting that the mourning scene was not confined to women only; men were also sometimes represented displaying grief by putting one hand over the head, as is the case with the stela of *H3r* in the British Museum (N^o. 549), of the 19th or 20th dynasties.⁴⁴

Discussion

There are several points to note regarding the stela under consideration. First, it exhibits average quality of workmanship, which indicates that the owner belongs to the lower class in society. Second, the individuals are represented barefoot. Third, the stela is devoid of sons despite the fact that the ancient Egyptians were obsessed with the representation of their offspring. Such obsession is still present until now, which makes it possible either that Ptahmes was single, widowed, or barren; or that he died a short time after he married and could not have children. Fourth, there is no mention in the stela of professional state titles, which proves that the individuals represented belong to the lower class. Fifth, although the identity of both the father and mother of Ptahmes is recognized through the hieroglyphic writing *mwt.f it.(f)*, the woman in the mourning position, who dedicated the stela to Ptahmes, has not been identified. The same holds true for the 19th dynasty stela of *p3-Rꜥ* which is currently in the Pushkin Museum in Moscow (N^o. 82), where the phrase «*ir n nbt pr h3y*» «made by the lady of the house Hay» appears without the identification of the dedicator of the stela⁴⁵. Finally, the individuals in the stela are depicted as elongated and thin, which is one of the characteristics of the Ramesside period in general, and the reign of Ramses II in particular.⁴⁶ This is obviously represented in the stelae of the British Museum, for example (N^{os}. 309, 321, 549, 796, 1184)⁴⁷.

⁴⁰ SIMPSON 1976: 22, PLS. XVIII, XIX; DAVIES & GARDINER 1920: 19f; DZIOBEK 1992: 80f, PL. 25; ASSEM 2012: 18.

⁴¹ GREEN 2001: 277.

⁴² cAFFARA 2010: 147, 153, FIG. 1.


⁴³ JAMES 1970: 36, PL. XXXII, N^o. 305.

⁴⁴ BIERBRIER 1993: 20, pl. 63, N^o. 549.


⁴⁵ HODJASH & BERLEV 1982: 141, N^o. 82.

⁴⁶ RUSSMANN 2001: 182.

⁴⁷ BIERBRIER 1993: 19, PL.61, N^o. 309, 20, PL.63, N^o. 549, 22, PL.71, N^o. 321, 22, PL. 73, N^o. 796, 24, PL. 85, N^o. 1184.

- *htp-di-nsw*: The formula *htp-di-nsw* was written with the following order of signs in this form  in the Second Intermediate Period,⁴⁸ and it was commonly written as such also in the New Kingdom,⁴⁹ especially in the 19th Dynasty.⁵⁰ This is clearly depicted on the New Kingdom stela CGC 34.85 in the Cairo Egyptian Museum,⁵¹ as well as the base of the statue of Pached that is currently in Louvre Museum (E 12682) from the same period⁵². Another case in point is Stela N°. 1363 discovered in Heliopolis which is now preserved in the Giza main magazine, dating back to the Ramesside Period.⁵³

The Writing of the Name of Osiris:

It was not until the reign of Senusret III in the late 12th dynasty that the portable seat ⁵⁴ was part of the name of Osiris in the offering formula *htp-di-nsw*.⁵⁵ In the Middle Kingdom, the name was written in such a way that the portable seat was frequently followed by the eye sign, whereas in the New Kingdom it was sometimes written by the eye sign followed by the portable seat⁵⁶. The way of writing the name of Osiris with the portable seat followed by the eye sign can be found on other similar stelae, such as stela CGC 34.24, in the Cairo Egyptian Museum, belonging to the New Kingdom,⁵⁷ and stela N°. 31663 in the Field Museum of Natural History in Chicago from the Ramesside Period.⁵⁸

It is worth mentioning that inscribing the eye sign with eyelashes, as is shown in the name of Osiris in this stela, started from the 18th dynasty.⁵⁹ Archaeological sources with this features include the 18th dynasty statue of Khaemwese and Tamwadjsi in the Museum of Khartoum (N°. 0956);⁶⁰ the 19th dynasty stela of Neber⁶¹, currently in the Berlin Museum (N°. 20377); the stela of *pn-bwy* in the British Museum (N°. 1466), which is dated back to the same era⁶²; the stela of *P3-iry* which is currently in Pushkin Museum in Moscow (N°.86) and belongs again to the 19th dynasty⁶³; and the stela of *kn-hr-hpš* which is in the British Museum (N°. 278) and dates to the 20th dynasty⁶⁴.

⁴⁸ SMITHER 1939: 37.

⁴⁹ BOTHMER 2004: 168f; HALLMANN 2015: 144.

⁵⁰ BARTA 1968: 139.

⁵¹ LACAU 1909: Pl. XLII.

⁵² VALBELLE 1975: 132, N°. 6, FIG. 5.

⁵³ MOURSI 1988: 59, 61, FIG. 2.

⁵⁴ GARDINER 1950: 500, sign-list Q 2.

⁵⁵ SELIM 2003: 255; ABDALAAL 2006: 4, FIG. I.; MARÉE 2010: 253; ILIN-TOMICH 2011: 21.

⁵⁶ FISCHER 1957: Pl. XXXII; ERMAN 1967: 94; RADWAN 1987: 223f, Pl. I.

⁵⁷ LACAU 1909: Pl. XIII.

⁵⁸ ALLEN 1936: 34.

⁵⁹ LICHTHEIM 1989: 209.

⁶⁰ MACADAM 1949: Pl. 4, N°. 0956, text 2 in line 9.


⁶¹ ROEDER 1924: 158.



⁶² BIERBRIER 1982: 31, Pl. 73, N°. 1466.


⁶³ HODJASH & BERLEV 1982: 145, N°. 86.

- *hnty-imntt*: This is one of the titles associated with Osiris in the offering formula, referring to him as the funerary god of protection⁶⁵. It was first given to Osiris in the Old Kingdom⁶⁶, as mentioned in spell 2020 and 2021 in the Pyramid Texts⁶⁷. In the Old



Kingdom, the sign was written with four water pots, whereas it was written with three water pots from the Middle Kingdom onwards and represented as ⁶⁸. The

sign  developed from the sign , which was written on the wall of the Mastaba of Khentaka at Saqqara in the 6th dynasty⁶⁹. With regard to the determinative of this title

, it started to appear less until it disappeared in the late Middle Kingdom⁷⁰. It is worth noting that the sign *pr* mentioned as a determinative in the word *hnty* in the title *hnty-imntt* associated with Osiris on the current stela appears in the same title on stela S.71, N^o. 108 in the Leiden Museum, which is dated to the 19th dynasty⁷¹.

-*nir-ꜥ3*: The title *nir-ꜥ3* was associated with Osiris⁷² since the Old Kingdom, although it was rare at this time⁷³. Osiris is referred to by this title in the Pyramid Texts in spell 200b⁷⁴. However, since the 12th dynasty, and especially the reign of Senusret I onwards, this title was more commonly associated with Osiris and used more widely than before⁷⁵.

-*nb-pt*: This title „the lord of heaven” dates back to the Old Kingdom, as Leitz has noted, and it continued to appear in all subsequent periods, from the Middle Kingdom to the Greek-Roman Period.⁷⁶ It was given to a number of ancient Egyptian gods, including Osiris, who was associated with this title since the time of the Old Kingdom, as is indicated in texts in the Tomb of Mahw in Saqqara, which dates to the 6th dynasty⁷⁷.

- *di.f*: the sentence «*di.f*» (He may grant) was first used in the offering formula in the 12th dynasty, and is an important criterion of dating since it never appeared in

⁶⁴ BIERBRIER 1982: 37, Pl. 86, N^o. 278.

⁶⁵ DERCHAIN-URTEL 1997: 52; WILKINSON 2003: 119; HART 2005: 116.

⁶⁶ cABD `EL-RAHIEM 2003: 5.

⁶⁷ FAULKNER 1969: 291.

⁶⁸ GARDINER 1950: 529, Sign-List w 17, w 18; BROVARSKI 1973: 459; SHALABY 2016: 30.

⁶⁹ FISCHER 1996: 30.

⁷⁰ BENNETT 1941: 78; SELIM 2001: 262.

⁷¹ BOESER, 1913: 10, Pl. XVII, N^o. 34.

⁷² DERCHAIN-URTEL 1997: 52.

⁷³ SAIED 2002: 1058, N^o. 25.

⁷⁴ FAULKNER 1969: 288.

⁷⁵ BENNETT 1941: 79; DUQUESNE 2005: 168.

⁷⁶ LEITZ 2002: 624f.

⁷⁷ ALTENMÜLLER 1998: 64, N^o. 27.

periods prior to this⁷⁸. The reason for the addition of this sentence may be to clarify the belief that the offerings were given by the king to god, who then in turn gives them to the deceased⁷⁹. It is worth mentioning that the sentence «*di.f*» mentioned in this stela is not followed by *pṛt-hrw*, which literally means the voice goes forth; i.e. invocation⁸⁰, and this is something which is rare. The writing of *di.f* without *pṛt-hrw* does occur, though, in similar stelae, such as N°. 585 in the Zagreb Museum in Yugoslavia of the Middle Kingdom⁸¹, and stela CGC 34.81 in the Cairo Egyptian Museum from the New Kingdom⁸².

- *i hnkt k3[w]*: The lists of offerings comprise, as expected, both bread, which has a symbolic significance associated with the continuity of life in the other world⁸³, and beer, which started to appear in the lists of offerings on stelae from the 2nd dynasty⁸⁴. In addition, the presence of the head of the ox in these lists has a symbolic significance associated with eradication of evil through the journey of the deceased in the other world, since the ox head represents the cutting of the head of Set and his followers in his struggle with Osiris⁸⁵.

- *n k3 n*: The phrase *n k3 n im3hy* (for the spirit of the revered ...) was first written before the title and the name of the deceased in the offering formula *hṛp-di-nsw* on stelae dating back to the early 12th dynasty⁸⁶. However, Hassan Selim argues that this phrase was found on some stelae in the reign of Intef II or Mentuhotep II in the 11th dynasty⁸⁷. It is worth mentioning that the title *im3hy qr im3hw* started to disappear after *nk3 n* in the reign of Senusret I⁸⁸ before totally disappearing in the late 12th dynasty from the reign of Senusret III onward⁸⁹. The disappearance of this title is attributed to change in religious belief, where the deceased was no longer given the worldly title of revered, but became a spirit in reference to his destiny in the other world⁹⁰. Other stelae which resemble this stela in terms of how the phrase *n k3 n* is written without the title

«revered» include that of *Nb(=j)-pw-zj-n(.j)-wsr.t* in the British Museum (N°. 101) dating back to the reign of Senusret III⁹¹, and the New Kingdom stela CGC 34045, which was discovered in Thebes and is now in the Cairo Egyptian Museum⁹².

⁷⁸ OBSOMER 1993: 169; STEFANOVIĆ 2009A: 32; SELIM 2001: 325.

⁷⁹ LEPROHON 1990: 163; METAWI 2008: 148, note 39.

⁸⁰ GARDINER 1950: 172.

⁸¹ SALEH 1970: 13 N°. 2.

⁸² LACAU 1909: PL. XLI.

⁸³ SAMUAL 2001: 196-198.

⁸⁴ SELIM 2000: 252.

⁸⁵ cABD AL-cAL 2006: 5.

⁸⁶ BENNETT 1941: 79; 'EL-GABRY 2015: 271.

⁸⁷ SELIM 2001: 265.

⁸⁸ FRANKE 2003: 54; cABD 'EL- RAZIQ 2013: 279.

⁸⁹ BENNETT 1958: 121; JOSEPHSON 1999: 58f; cATALLAH 2005: 152; BAZIN & EL-ENANY 2010: 19.

⁹⁰ BENNETT 1941: 79.

⁹¹ LANDGRÁFOVÁ 2011: 216f N°. 65.

⁹² METAWI 2015: 277, 279, FIG. 2.

- The use of the name of Osiris added before the names of kings to mean the deceased dates to the 5th dynasty, as mentioned in the Pyramid Texts of the kings of the 5th and 6th dynasty⁹³. At the beginning of the Middle Kingdom, the name of Osiris was added before the names of dead individuals in hope that they would be resurrected like Osiris, the symbol of resurrection⁹⁴. Other stelae that similarly write the name of Osiris before the names of individuals include that of Amenemhat discovered in Saqqara, which is currently in the Cairo Egyptian Museum TN 10/6/24/8(SR 11732) and dates to the late 18th dynasty⁹⁵; the stela of Hatyai in the Cairo Egyptian Museum (JE 25641) from the Ramesside Period⁹⁶; the stela of Suti dating to the same era and preserved in the same museum (JE 8781(5/11/24/4))⁹⁷; and the 18th or early 19th dynasty stela of *Dḥwty*, in the National Museum of Antiquities in Leiden⁹⁸.

- *nbt-pr*: This title, which refers to the status of women as being married, started to appear on stelae in the late Middle Kingdom⁹⁹, especially in the reign of Amenemhat III. It continued to appear on most funerary stelae in the following periods¹⁰⁰. Obsomer and Ilin-Tomach mention that the title was displayed on some stelae prior to Amenemhat's rule¹⁰¹. Among the stelae displaying this title are stela N°. 53, which was discovered in the area of Serabit el-Khadim and dates back to the reign of Amenemhat III¹⁰², and the stela of *pA-Ra* in the Pushkin Museum in Moscow dating to the 19th dynasty¹⁰³. This is in addition to the stela discovered in Kafr 'El-Gabl and currently in the Giza main magazine (N°. 45), dating to the reign of Ramses II¹⁰⁴, and the 25th dynasty stela of *Hr-nxt* preserved in the Cairo Egyptian museum (JE 18651)¹⁰⁵.

- *ir (i)n*: This phrase is displayed in several funerary stelae which are dated to the New Kingdom, especially the Ramesside Period¹⁰⁶, and means «made by»¹⁰⁷. It is usually followed by the name of the dedicator of the stela.

⁹³ HART 2005: 116.

⁹⁴ LURKER 1980: 93; WILKINSON 2003: 122.

⁹⁵ cASSEM 2006: 63f, 66.

⁹⁶ GABALLA 1979: 46, 50, FIG. 2.

⁹⁷ GABALLA 1979: 42, 50, FIG. 1.

⁹⁸ cAFFARA 2010: 147, 151, FIG. 1.

⁹⁹ SMITHER & DAKIN 1939: 160, PL. XX, N°. 2; PESTMAN 1961: 11, N°. 1; STEFANOVIĆ 2009 B: 7-9; ROBINS 1979: 208, N°. 4; WARD 1982: 99, N°. 823; LABRIQUE 2003: 270, PL. I a; SALEH 2007: 71.

¹⁰⁰ FREED 1996: 331.

¹⁰¹ OBSOMER 1993: 166f; ILIN-TOMICH 2011: 126.

¹⁰² 'AL-AYEDI 2005: 57f, FIG. 1.

¹⁰³ HODJASH & BERLEV 1982: 141, N°. 82.

¹⁰⁴ cABD 'EL-'AL 1990: 7, PL. 1, FIG.1.

¹⁰⁵ cABD 'EL- MAGIUD 2015: 77f, pl. 1.

¹⁰⁶ STEWART 1976: PL. 33 N°. 3, PL. 37, N°. 3, PL. 38, N°. 2; HODJASH & BERLEV 1982: 141, N°. 82, 142 N°. 84.

Examples of stelae with this phrase are stela CGC 34133 of the New Kingdom, which is currently in the Cairo Egyptian Museum¹⁰⁸, and the stela of *sny-nfr* dating back to the 18th dynasty¹⁰⁹. Another is the stela of *H^c-m-tr* family and the scribe *kn-hr- hps.f*, preserved at the Chicago Institute of Oriental Studies (E 14315), from the reign of Ramses II¹¹⁰. A further instance is the stela discovered in Heliopolis which is now in Ny Carlsberg Glyptothek, Copenhagen (AEIN 589), and dated to the 20th dynasty¹¹¹.

It is worth mentioning that by placing the title *nbt-pr* before the name of the woman depicted in the mourning position, it is argued that the woman who dedicated the stela to Ptahmes is most likely to be his sister or wife, given the fact that this title is only given to married women. An example of stelae that display the phrase (*ir(t) (i)n snt.f nbt pr*) «made by his sister, the lady of the house» in the presence of his wife is the 18th dynasty stela (TN 2/11/24/1) in the Egyptian Museum¹¹². Stela British Museum 183, also of the 18th dynasty, has the phrase (*ir(t) (i)n snt.sn*) «made by their sister» clearly spelled out¹¹³. Among the stelae which display the title *nbt-pr* followed by the name of the wife of the stela owner are that of *k3-s3*, in the Cairo Egyptian Museum and dating to the 19th dynasty¹¹⁴, as well as the stela of *Mr-ndm* in the British Museum (N°. 1188), which belongs to the same era¹¹⁵. The lady in the mourning position might thus be Ptahmes' wife, who dedicated this stela in honor of her husband and his parents.

Personal Names

The personal names mentioned on this stela are attested in Ranke, namely *Pth-ms* and *p3-kd*, which he reads as *p3-kd(w)*, *iry-r* and *shmt*, which all appeared in the New Kingdom¹¹⁶. The name *Pth-ms* was popular in ancient Egypt and was written on many monuments, such as the 18th dynasty Book of the Dead of *nb-sny*, which was discovered in Saqqara and is now in the British Museum (EA 9900/32)¹¹⁷. It is also mentioned on several New Kingdom stelae in the Leiden Museum Nos. S. 56, N°. 20, S.73, N°. 120, S. 78, N°. 124¹¹⁸.

¹⁰⁷ ERMAN & GRAPOW (Eds) 1982: *Wb.* I, 111 N°. 7; SEIPEL 1989: 270, N°. 441.

¹⁰⁸ LACAU 1909: pl. LV.

¹⁰⁹ DORN & PAULIN-GROTTE 2009: 9f, Abb.2.

¹¹⁰ TEETER 2014: 147, 151.

¹¹¹ MOURSI 1987: 230, 231, Abb. 3.

¹¹² GABALLA 1979: 47, 50, FIG. 3.

¹¹³ JAMES 1970: 19, Pl. XV.

¹¹⁴ BAKRY 1962: 10f, 14, pl. II.

¹¹⁵ BIERBRIER 1982: 23, pl. 54.

¹¹⁶ RANKE 1935, 41, N°. 28, 120, N°. 2, 140, N°. 9, 319, N°. 21.

¹¹⁷ RUSSMANN 2001: 195.


¹¹⁸ BOESER 1913: 2, 8, Index C N° XX, tafs. VIII, N°. 5, XV, N°. 27, XVIII, N°. 28.

Furthermore, the names *shmt* and *p3-kd* appear on the stela of *Huy*, which is currently preserved in the same museum S.67, N°. 75 and dates back the 18th dynasty¹¹⁹. As far as the name *iry-r* is concerned, it is mentioned on the base of a New Kingdom statue of a dog made of black granite, which is currently preserved in the Alexandria Museum, Hall N°. 10 with registration N°. 1933¹²⁰.


Remarks on the Texts of the Stela


-The writing method of the word *hnty* with the *pr* sign in the title "*hnty imntt*" is rare and different from its writing method in WB¹²¹, Faulkner¹²² and Leitz¹²³.

- It is possible to complete the vertical strokes, which refer to plurality and were first used in the second half of the 11th dynasty¹²⁴, attached to the head of the ox and the

bird in the abraded portion to read as  *k3w 3pdw*. This is a frequently occurring structure of the offering formula in similar texts, as is represented on stela S. 65, N°. 60 in the Leiden Museum which dates back to the 18th dynasty¹²⁵, as well as the stela(N°. 700) stored in the British Museum from the Ramesside Period¹²⁶.

-The epithet *m3^c hrw*, which means 'justified', does not appear after the name of Ptahmes, though it was frequently mentioned after the name of the owner of the stela in reference to his death¹²⁷.

-It is to be noted that the artisan of the stela wrote the word "*kd*" in the personal name *p3 kd* by using the  sign, whereas Ranke refers to "*kd*" in the same name by the papyrus scroll

¹²⁸. The same holds true for stela S.67, N°. 75 that is preserved in Leiden Museum, and dates to the 18th dynasty¹²⁹. Furthermore, WB mentions the word *kd* with the papyrus scroll and "*t*"¹³⁰. This indicates that the ancient Egyptians employed a variety of ways to write the word *kd*, by using the papyrus scroll or "*t*".

IV. DATING OF THE STELA

To conclude, this stela dates to the time of the New Kingdom, and precisely the Ramesside Period, according to the following evidence, most of which has been mentioned above:

¹¹⁹ BOESER 1913: 4, Index C N° XVIII, Taf. III; RAUE 1999: 282.

¹²⁰ DARESSY 1904: 125, N°. XXXVII; RANKE 1935: 41 N°. 28.

¹²¹ ERMAN & GRAPOW (Eds): *Wb.* 1, 87, N°. 13; ERMAN & GRAPOW (Eds) 1982.: *Wb.* III, 305 N°. 8-14.

¹²² FAULKNER 1981: 194.

¹²³ LEITZ 2002: 783.

¹²⁴ SELIM 2001: 263.

¹²⁵ BOESER 1913: 6, TAF. V, N° 19.

¹²⁶ BIERBRIER 1993: 22, PL. 71.

¹²⁷ BALIGH 2008: 172, note 18.

¹²⁸ RANKE 1935: 120, N°. 2.

¹²⁹ BOESER 1913: 4, Index C N° XVIII, TAF. III.

¹³⁰ ERMAN & GRAPOW (Eds) 1982.: *Wb.* V, 80, N°. 7- 17.

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The representation of the perfume cone on the head of men and women appeared in the 18th dynasty onwards¹³¹. In addition, the kind of perfume cone depicted in this stela was common in the 19th dynasty¹³².

The model of the chair on which the individuals sit was prevalent in the New Kingdom.

The garment of the mourner epitomizes the style of mourners' costumes as they appeared in the New Kingdom.

The representation of the pyramidion on the top of funerary stelae was very common in the Ramesside Period, especially the 19th dynasty.

The depiction of the body of individuals as elongated and thin is characteristic of the Ramesside Period.

The kilt of Ptahmes was widely worn in the 19th dynasty.

The writing of the offering formula *hṯp-di-nsw* on this stela was common in the New Kingdom.

The personal names mentioned in this stela first appeared in the New Kingdom.

The phrase "*ir (i) n*" (made by) was widespread on funerary stelae in the New Kingdom.

The appearance of the eye sign with eyelashes was used in writing from the 18th dynasty onwards.

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gihanroshdy509@outlook.com; kabualala@yahoo.com

¹³¹ DEMARÉE 1983: PLS. II ca1/4, VI ca 1/4, VII ca 1/2, XII ca 1/3; GREEN 2001: 73.

¹³² CHERPION 1994: 79-81

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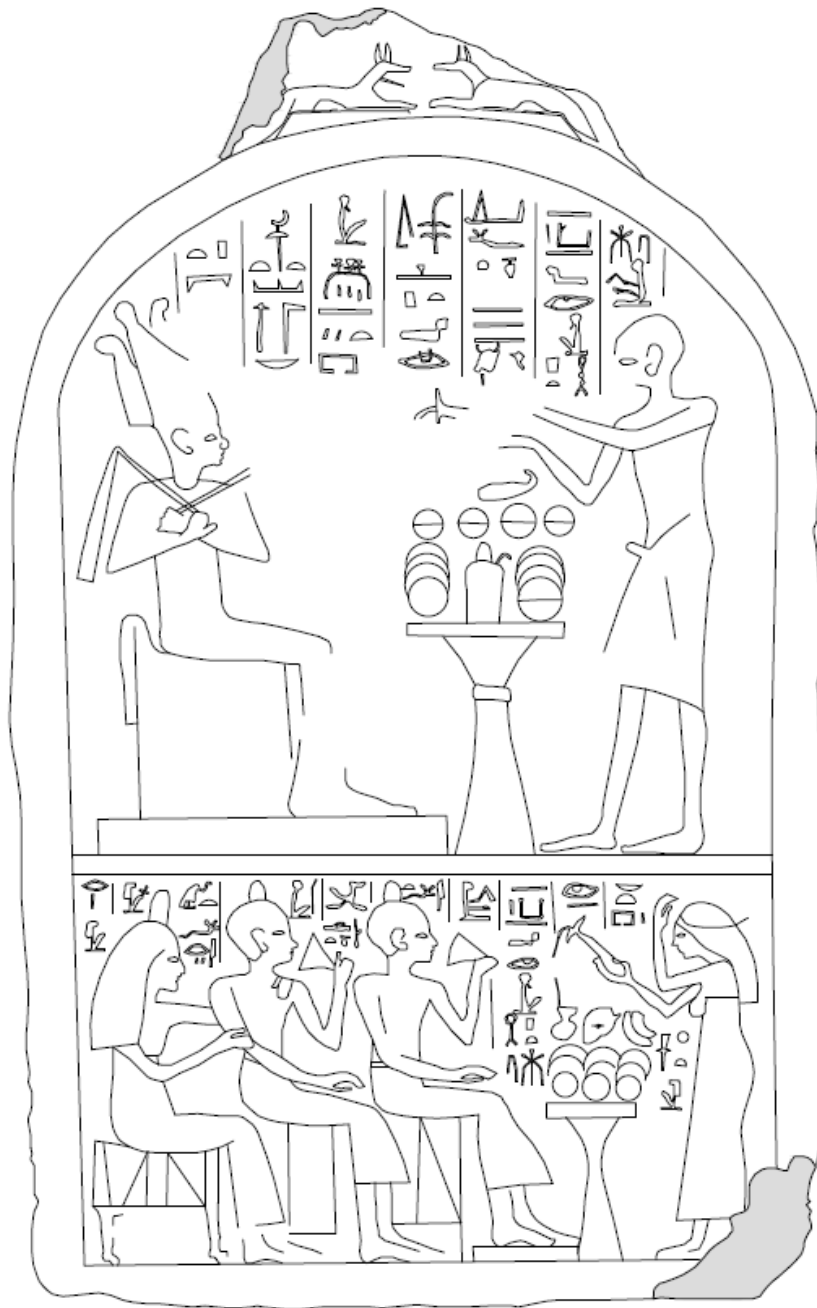
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[FIGURE 1]: Stela of Pth-ms (in 'Arab 'El-Hesn magazine at 'El-Matariya under registration N°. 235).

Photo taken by Marion Wenzel



Done by Rasha Abdelhafez

لوحة جنازية لبتاح مس من عصر الرعامسة في هليوبوليس

جيهان رشدي محمد وخالد محمد أبو العلا

أستاذ مساعد - قسم التاريخ بكلية التربية / جامعة عين شمس

مدير عام موقع المطرية وعين شمس الأثرى بوزارة الآثار.

الملخص

تتناول الورقة التالية دراسة ونشر لوحة جنازية لرجل يُدعى بتاح مس، وقد عُثِرَ عليها في هليوبوليس وعلى وجه التحديد في المنطقة التي تقع إلى الشرق من منطقة عين شمس، وهذه اللوحة محفوظة حاليًا في مخزن عرب الحصن الذي يوجد في منطقة المطرية وذلك تحت رقم تسجيل ٢٣٥، وهي لوحة مصنوعة من الحجر الجيري، وتُعتبر خالية تمامًا من أى آثار للألوان بها. على الرغم من كون هذه اللوحة في حالة جيدة من الحفظ إلا أنه يوجد بها بعض الأجزاء المفقودة، وتتمثل هذه الأجزاء فيما يلي ذكره: النصف العلوي من الشكل الهرمي والركن السفلي الأيمن للوحة، هذا بالإضافة إلى أنه توجد بعض الأجزاء الأخرى المهشمة في النصف العلوي. تتكون اللوحة قيد الدراسة من صفيين من النقوش الغائرة المحززة يفصل بينهما خط أفقي مزدوج، وهي تُمثل مستوى متوسط من حيث جودة الفن. يشمل النصف العلوي من اللوحة منظر للإله أوزير - وهو الإله الوحيد الذي تم تمثيله في هذه اللوحة - وكذلك منظر لصاحب اللوحة وهو بتاح مس الذي كُرس له لوحة الدراسة، بينما يتضمن النصف الثاني مجموعة من الأفراد الذين ينحدر معظمهم من نفس العائلة وهم كالتالي: بتاح مس، والدته إيري-را، ووالده با قد، وكذلك امرأة قد تم تمثيلها في وضع الحزن وهو وضع الحداد، وهذه المرأة لم يتم تحديد هويتها، وقد كُرسَت هذه اللوحة لبتاح مس. تتناقش المقالة السمات الفنية والنصوص الهيروغليفية والبعد الديني للشكل الهرمي الذي قد تم تمثيله أعلى اللوحة الجنازية وكذلك الرموز الواردة به. تبيين بشكل واضح من خلال تحليل المناظر والنصوص الهيروغليفية الواردة بلوحة الدراسة أن هذه اللوحة يمكن أن يعود تاريخها إلى فترة عصر الدولة الحديثة، وعلى وجه الدقة عصر الرعامسة.

الكلمات الدالة: بتاح مس، أوزير، الشكل الهرمي، انوبيس، عصر الرعامسة، لوحة جنازية، هليوبوليس.