

Stela No. 370 in the Antiquities' Storeroom of Arab El-Hisn at El-Matariya

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Abstract:-

The study deals with the publication of a stela bearing number 370 in the antiquities' register No.1, which is currently kept in the antiquities' storeroom of Arab El-Hisn at El-Matariya. It was discovered in the eastern side of Ain-shams. This stela belongs to the votive stelae, which is topped with a pyramidion-form. It is divided into two registers. After examining and analyzing the artistic elements of the stela, the researcher concluded many results, and the most important one is the probability of its dating to the Ramesside Period, specifically the XIX Dynasty.

Keywords:-

Pyramidion- Stela (stelae) -Wsir (Osiris) - Bread - The Ramesside Period- Foremost of the westerners.

Introduction:-

This stela belongs to the votive stelae.¹It is made of limestone. Dimensions: Length 25.5 cm, width 7cm, thickness 2.5 cm. It is in good state of preservation and carved in sunk relief. The hieroglyphic signs mention the name of the god Wisr and one of his titles, as well the personal names of the owner, her daughters and her son. There is also a representation of the god Wisr as the only deity depicted on it.

Description:

The stela has a round top divided into two registers. At the top of the upper register there is a small tapered part looks like Pyraimdion and this Pyraimdion is decorated with hieroglyphic signs such as the (*šn*) and the censer pot.

¹Votive stelae were of different sizes. They were offered to deities by individuals and were placed inside niches in the walls of temples and shrines. Offering of these stelae to deities and placing them in temples lasted in the late period such as in the Serapeum. See: Gestermann, L., Grab und Stele von Psametich, Oberarzt und Vorsteher der "*tmh.w*", RdE52, (2001), 143; Stewart, H. M., Egyptian Stelae, Reliefs and Paintings from the Petrie Collection 1, (England, 1976), 7.

The stelae with carved and not separated pyramidion on its top appeared during the XVIII Dynasty and became very popular during the XIX Dynasty².

These Stelae with triangular summit varied between stelae with false door form and stelae with a round top, most of them could be dated to the Ramesside Period. The stelae with round top were more common if compared with those in false door form³.

Comment:-

The pyramidion:-

The pyramidion in the most of these stelae was decorated with some decorative elements similar to those which were depicted on the round top of the Middle Kingdoms' stelae.⁴

Some hieroglyphic signs were depicted inside the pyramidion such as the *3ht*, alone or combined with the *šn*-ring which appears between two of the *Wd3t*-eyes. Below them there are always two figures of jackal animals indicating the deity Inpw⁵.

We find also in the Pyramidion the *šn* sign, below which is the *wsh* vessel flanked by the right and left eyes of the *wd3t*⁶.

In some of such pyramidions, the deity Inpw is depicted as recumbent jakal on his shrine holding the *hrp* scepter⁷; in other stelae he doesn't hold anything⁸. And sometimes he is accompanied by the *šn*-ring⁹.

²Hözl, R., "Round-Topped Stelae from the Middle Kingdom to the Late Period. Some Remarks on the Decoration of the Lunettes", in: SCIE 1, (Wien, 1992), 285; Vandier, J., Manuel d'Archéologie Égyptienne II, (Paris, 1954), 516.

³Demaree, R. J., The *3h ikr n R*-Stelae: On Ancestor Worship in Ancient Egypt in: Egyptologische Uitgaven III, (Leiden, 1983), pls. I (A1), V (A16), VIII (A27), X (A36), XI (A42); Radwan, A., "Six Ramesside Stelae in the Popular Pyramidion-Form", ASAE 71, (1987), 223-228, pls. I-VI; James, T. G. H., The British Museum, Hieroglyphic Texts from Egyptian Stelae 9, (London, 1970), pl. XXIII, No. 149; Gaballa, G. A., "False-Door Stelae of Some Memphite Personnel", SAK 7, (1979), pl. II; Hözl, R., "Stelae", in: Redford, D. B. (ed.), The Oxford Encyclopedia of Ancient Egypt 3, (Cairo, 2001), 320.

⁴Hözl, R., "Round-Topped Stelae from the Middle Kingdom to the Late Period", 285.

⁵Atallah, M., "Eine Pyramidionstele eines Trompeters aus dem Ägyptischen Museum in Kairo", OLA 150 /1 (2007), 97, Abb.1; Radwan, A., "Six Ramesside Stelae in the Popular Pyramidion-Form", 226, pl. V.

⁶Lacau, P., Stèle du Nouvel Empire. Tome premier, in: Catalogue Général des Antiquités Égyptiennes du Musée du Caire II, Nos. 34001-34189, (Cairo, 1909), No. 34079, pl. XL.

⁷Ali, N.O., "Three Stelae from Ain-Shams", in: The Horizon Studies in Egyptology in Honour of M. A. Nur El-Din, Vol. III, (Cairo 2009), 65, pl.1, Fig 1.

⁸Bakry, H. S. K., "Two New-Kingdom Stelae", ASAE LVII, (1962), 9f, pls. I, II.

⁹Habachi, L., Tell Basta, Supplément aux Annales du Service des Antiquités de L'Égypte, Cahier No. 22, (Le Caire 1957), 101, pl. XXXVIII A.

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According to the caring of the ancient Egyptian to use some symbols which have funerary beliefs, in order to protect him from the evil in afterlife, or to help for his resurrection as it was the fate he wished¹⁰, some of the researchers suggested that the Pyramidion form on the top of the stelae has a solar explanation. Therefore, these stelae could have a solar significance¹¹.

May be this symbolism was derived from the shape of the royal pyramidal tombs in the Old and Middle Kingdom that represented the *bnbn*. The *bnbn* is the eternal mound, upon its top the deity Atum created himself in the creation myth of Heliopolis. So, this pyramidal shape is a symbol of the resurrection, rebirth and luminosity¹².

Despite stopping building pyramids as royal tombs in the New Kingdom, the ancient Egyptians were keen to put the pyramid above the entrances of many of their rock-cut tombs at Dier El-madina. They used also to put a small pyramidion on the top of stelae as if these stelae represent tombs topped with pyramidion; and especially that these stelae were incised with scenes similar to those scenes depicted on the walls of the tombs. So, with the representation of this pyramidion, the deceased hoped for his resurrection like the shining sun¹³.

I think also, what supports the point of view of the pyramidion being one of the solar symbols are the scenes of the sunshine represented in the triangular summit of the stelae such as the stela of nb-Imn currently preserved in Cairo Museum under registration temp. Nr 5/7/24/10=SR11859 and dates back to the Ramesside Period. In its Pyramidion we see a *dd* pillar with the hieroglyphic sign *ḥnh*, from which two cobra serpents are hanging down; there are also two upraised arms of the *k3* emerging from it to left up the solar disk. The *dd* pillar is flanked by the *b3* soul of the deceased on the right and the *b3* of his wife on the left; both of them are in adoration attitude and before them there is an offering table on each side¹⁴.

¹⁰Wilkinson, R. H., *Reading Egyptian Art. A Hieroglyphic Guide to Ancient Egyptian Paintings and Sculpture*, (London, 1992), 9.

¹¹Allen, T. G., *Egyptian Stelae in Field Museum of Natural History*, (USA, 1936), 35; Radwan, A., "Six Ramesside Stelae in the Popular Pyramidion-Form", 223; Ali, N.O., "Three Stelae from Ain-Shams", 65.

¹²Martin-Pardey, K., "Pyramidion", in : *LÄ V*, (1984), 23; Allen, T. G., *Egyptian Stelae in Field Museum of Natural History*, 35 f; Sharkaoui, B. S., *Introduction to the Ancient Egyptian Religion*, (Cairo, 2013), 82.

¹³Vandier, J., *Manuel d'Archéologie Égyptienne II*, 518; Martin-Pardey, K., "Pyramidion", 23.

¹⁴Radwan, A., "Darstellungen der aufgehenden Sonne auf einigen Stelen der Ramessidenzeit", in: Westendorf, W., *Studien zu Sprache und Religion Ägyptens 2*, (Göttingen, 1984), 823 f, Taf. 1, 1a, b.

Furthermore, we see on the stela of *mr-ndm*, currently housed in the British Museum under registration No. 1188 and dates back to the XIX Dynasty, the pyramidion is occupied by a depiction of solar disk on solar boat flanked by baboon monkey on each side raising their arms in adoration attitude¹⁵. On the pyramidion of other stela a solar boat is depicted, on which there is a baboon monkey worshipping the sun god (*R^c-Hr-3hty*); above the scene is the winged solar disk and under the boat there are two confronted fishes. Another example of a stela's pyramidion shows deity *R^c* in the form of the scarab *hprī* as its symbol¹⁶.

šn

The *šn*-ring appeared since the Early Dynastic Period. It was used by the king "Den", the fifth king of the first Dynasty, and thus its use was royal¹⁷. Later then, it was depicted on the stelae of the individuals at the end of the XII dynasty¹⁸ and lasted to appear on the stelae of the individuals in the new kingdom¹⁹. The symbolic meaning of this sign could be the protection, as it provides its owner with a magical power. The individuals of the III and IV dynasties used to wear it around the neck as an amulet for protection and to guarantee the owner a lot of offerings and supplies in the afterlife²⁰.

¹⁵Bierbrier, M. L., The British Museum, Hieroglyphic Texts from Egyptian Stelae 10, (London, 1982), 23, pl. 54, No. 1188.

¹⁶Demaree, R. J., The *3h ikr n R^c*-Stelae, pls.VIII (A28), XII (A46) .

¹⁷Petrie, W. M., The Royal Tombs of the Earliest Dynasty,II., (London, 1901), 26, pl. VII (12).

¹⁸Abdalaal, A. M., "Three Unpublished Stelae from the Egyptian Museum, Cairo", in the Realm of the Pharaohs, Essays in Honor of Tohfa Handoussa, Cahier No. 37, Vol. 1, (Le Caire, 2008), 45; Bennett, J., "Motifs and Phrases on Funerary Stelae of the Later Middle Kingdom", JEA 44, (1958), 121; Fischer, H. G., "A God and a General of the Oasis on a Stela of the Late Middle Kingdom", JNES 16/4, (1957), pl. XXXII; Hölzl, R., "Round-Topped Stelae from the Middle Kingdom to the Late Period", 288; Hermann, A., Die Stelen der thebanischen Felsgräber der 18. Dynastie, ÄF 11, (1940), 55.

¹⁹Selim, H., "The Stela of *ḥr-ḥt* in the Cairo Museum", in: Hommages à Fayza Haikal, (Le Caire, 2003), 258; Radwan, A., "The Stela Louvre C211, BACE 21, (2010), 99, pl.1; El-Banna, E., "Deux Compagnons de Métier sur une Stèle Inédite", JEA 76, (1990), 175-177; Bosticco, S., Le Stele Egiziane del Nuovo Regno, (Roma, 1965), Tafs. 1, 4, 5, 6, 7, 16, 19; Dodson, A., "Stelae of the Middle and New Kingdom in the Museum of Archaeology and Anthropology University of Cambridge", JEA 78, (1992), 275, pl. XXVIII, Fig. 1; Lacau, P., Stèles du Nouvel Empire, in: Catalogue Général des Antiquités Égyptiennes du Musée du Caire II, Nos. 34054, 34055, 34061, 34070, 34079, pls. XIII, XIV, XXIX, XXXII, XXXIII, XXXVI, XXXVIII, XL.

²⁰Müller-Winkler, C., "Schen-Ring", in: LÄV, (1964), 577f; Hölzl, R., "Round -Topped Stelae from the Middle Kingdom to the Late Period", 288; Seipel, W., Götter Menschen Pharaonen, (Speyer, 1993), 266; Atallah, M., "Eine Stele aus dem Mittleren Reich im Ägyptischen Museum Kairo", Supplément aux Annales du Service des Antiquités de L'

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The *šn*-ring gives also its owner the eternity through the continuous rebirth in the afterlife; for its round shape, it has no beginning or end.

Maybe also, it is linked to the daily cycle of the sun god and its resurrection. It means the eternal cycle of day and night, life and death.

What above mentioned is likely because many researchers believe that this ring is a symbol of the universe, for it consists of solar disk which represents the celestial world, where light and life take place plus being a symbol of deity *R^c*, and the earth which represents the netherworld where darkness and death take place plus being symbol of deity *Wsir*²¹

The supposition that the *šn* sign is a symbol of protection and rebirth is supported by a representation of the *b3* in the chapter 89 of the Book of the Dead where it gives the mummy a *šn*-ring²²

The censer:

It is a vessel used to burn incense and it is one of the many forms of censers used in ancient Egypt⁽²³⁾. Sometimes this vessel was placed upon a stand to hold it²⁴.

May be the religious purpose of burning incenses' ritual was to renew the youthfulness of the deceased by reestablishing the liquids which he lost from his body, as the incense represents the sweat of the god *Wsir*; this is according to the spell No. 637 of the pyramid texts²⁵. Also, according to the

Égypte, Cahier No. 34, Vol. 1 (Le Caire, 2005), 151; Wb. IV, 488 (11); Andrews, C., Amulets of Ancient Egypt, (London, 1994), 93f.

²¹Mostafa, D. M., "À Propos d'une Particularité dans la Decoration des Tympanes des Stèles Cintrées du Nouvel Empire": GM 133, (1993), 87; Piankoff, A., Mythological Papyri, Texts, in: Bollingen Series XL. 3, Vol. 1, (New York, 1957), 34; Shaw, I. & Nicholson, D., The Illustrated Dictionary of Ancient Egypt, (The American University in Cairo Press, 2008), 301; Lurker, M., The Gods and Symbols of Ancient Egypt, An Illustrated Dictionary, (London, 1980), 101; Barta, W., "Der Königsring als Symbol zyklischer Wiederkehr", ZÄS 98, (1972), 12-14; Westendorf, W., Altägyptische Darstellungen des Sonnenlaufes auf der abschüssigen Himmelsbahn, MÄS 10, (1966), 27, note 20, 43.

²²Barguet, P., Le Livre des Morts Des Anciens Egyptiens, (Paris, 1967), spell 89.

²³Vandier, J., Manuel d' Archéologie Égyptienne IV, (Paris, 1964), 102-104, Fig. 28; Ogdon, J. R., "The Bell Shaped Censers in the Old Kingdom", Varia Aegyptiaca 1, (Texas, 1985), 131f.


²⁴Lacau, P., Stèles du Nouvel Empire, in: Catalogue Général des antiquités Égyptiennes du Musée du Caire II; Nos. 34061, 34096, pls. XXXVI, XLVI.

²⁵Germer, R., "Weihrauch", in: LÄ VI, (1985) 1168; Bonnet, H., "Die Bedeutung der Räucherungen im Ägyptischen Kult" ZÄS 67, (1931), 27f; PT 637, Faulkner, R. O., The Ancient Egyptian Pyramid Texts, (Oxford, 1969), 263f; Blackman, A. M., "The Significance of Incense and Libations in Funerary and Temple Ritual", ZÄS 50, (1912), 72.


spell No. 684 of the pyramid texts the deceased could ascend to the sky when he smells the incense²⁶.

The upper register (to the right):

It shows an offering table with a rectangular horizontal slab as surface


similar to the  *htp* sign²⁷. Blackman sees that the offering table allowed the rebirth of the deceased, as it was personification of the deity Atum, the creator of the whole world²⁸. As well, the purpose of depicting the offerings upon it is to guarantee the continuation of life for the deceased.²⁹




Above the offering table:


There are two loaves of bread in conical shape (³⁰) over two pots on the offering table. This type of bread occurred in the offering lists since the third dynasty³¹, as it was mentioned in the offering lists on two false doors in the tomb of *h^ci-b3w-Skr* and his wife *nfr-htp-Hwt-hr* at Saqqara³².

Between the two conical loaves there is another oval loaf placed in vertical position and called (*psn*) which means oval or round bread. This one appeared for the first time in the offering lists of the fourth Dynasty³³.

Over the conical and the oval bread there is some kind of offering taking a

semi-rectangular shape . It could be a roll of bread as Gardiner mentioned³⁴, or probably it was an oval bread placed in horizontal position, for Selim Hassan indicates that the word *psn*, which expresses the round or

oval bread, was written like    in the beginning of the fourth

Dynasty namely with the determinative , but from the middle of that

²⁶PT 684, Mercer, S. A. B., *The Pyramid Texts 1*, (London, 1952) 302.

²⁷Mostafa, M. M. F., "Untersuchungen zu Opfertafeln im Alten Reich", *HÄB* 17, (1982), 1f; Taylor, J. H., *Death and the Afterlife in Ancient Egypt*, (London, 2001) 158.

²⁸Blackman, A., "The King of Egypt's Grace Before Meat", *JEA* 31, (1945), 64; Westendorf, W., *Altägyptische Darstellungen des Sonnenlaufes der abschüssigen Himmelsbahn*, 28.

²⁹Robins, G., "Piles of Offerings: Paradigms of Limitation and Creativity in Ancient Egyptian Art", *OLA* 82, (1998), 957.

³⁰Wb., IV, 418 (2).



³¹Hassan, S., *Excavations at Giza V*, (Cairo, 1944), 99 (9).

³²Barta, W., *Die Altägyptische Opferliste von der Frühzeit bis zur griechisch-römischen Epoche*, *MÄS* 3, (1963), 32f.

³³Hassan, S., *Excavations at Giza 6/2*, (Cairo, 1948), 321f; Selim, H., "The Stela of *hr-wdw* in the Cairo Museum (JE 41332)", *SAK* 28, (2000), 251.



³⁴Gardiner, A., *Eg. Gr.*, 532, Sign-List (X4).

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Dynasty the determinative took the short oval form , then the oval determinative was elongated to look like this sign .³⁵

The researcher agrees with the theory of Gardiner because the modern Egyptians still use this kind of the soft roll bread till now. As well the position of this bread on the stela is suitable for completing all kinds of bread, the conical, the oval and the roll one which looks like a rectangle. What supports this theory is the frequent appearance of this kind of bread among other kinds taking conical, round and oval forms. As example for it what we see on the walls of the tomb of Rkh-mi-Rc (tomb No.100 at Sheikh Abd El-Qurna in Thebes and dates back to the XVIII Dynasty³⁶), and on a stela preserved now in the Egyptian museum under register No. 34517 which belongs to *pry-nfr* from the reign of Remses II³⁷.

Davies refers also that this kind of bread could be baked in rectangular baking molds³⁸.

A louts flower is placed atop the offerings, above which is a basket looks like the sign *nb* ; inside this sign there is depiction of an offering  probably bread.

There is a similar scene of this basket with similar offerings depicted among scenes of gifts and offerings on the walls of the tomb of Rkh -mi-Rc, and the tomb of nb-Imn (No.90) which dates back to the reign of the king Thotmosis IV³⁹.

Below the offering table:

On the right side:-

There is a vessel, which was mostly made of faience, with somewhat puffy body, pointed top and base to rest on. Maybe it was used to preserve drinks. This type of vessels appeared for the first time in the Middle Kingdom and continued to be used during The Second Intermediate Period as it was

³⁵Hassan, S., Excavations at Giza, 6/2, 322f .

³⁶Davies, N. de G., The Tomb of Rekh-Mi-Rē at Thebes 1, 2, (New York, 1973), 39, pls X, XXXVIII.

³⁷Lowle, D. A., "Two Monuments of Perynefer, A Senior Official in the Court of Ramesses II", ZÄS 107, (1980), 57, Taf. I.

³⁸Davies, N. de G., The Tomb of Rekh-Mi-Rē at Thebes 1, 39 .

³⁹Rous, J. M., La Tumba del Visir Rekhmire 1, (Barcelona, 2016), 138; Davies, N. de G., The Tombs of two Officials of Tuthmosis the Fourth, (London, 1923), pl. XXVII; The Tomb of Rekh-Mi-Rē at Thebes 1, 21, pls. XVIII, XIX .

depicted upon, beside or below the offering table⁴⁰. It also lasted in the New Kingdom and was always depicted under the offering table especially in the Ramessid Period. Mostly it appears with a louts flower wrapped around it⁴¹ to keep its content of drinks cold and fresh for longest possible time⁴².

On the left side:-

There is a tray on a stand, upon which we see some kind of offerings. This scene under the table was very common on the stelae of the New Kingdom, on which this offering was very clearly depicted as a bundle of linen's stems tied together as Gardiner refers in his sign list⁴³.

Comment

The bread:

The depiction of the bread upon the offering table was very important for the deceased, because he was afraid to eat his rubbish if there is no offering of bread. This is according to the spell No. 187 of the coffin texts. Thus, this depiction of the bread offerings will guarantee the continuity of life for the deceased⁴⁴.

⁴⁰Freed, R. E., *Egypt's Golden Age: The Art of Living in the New Kingdom*, Museum of Fine Art, (Boston, 1982), 148, Fig. 150; Marée, M., "A Remarkable Group of Egyptian Stelae from the Second Intermediate Period, OMOR 73, (1993), pl. 3; Metawi, R., "The Stela of the Chief Interior-Overseer to the Treasurer Hrw-nfr (Cairo Museum CG 20563)", JARCE 44, (2008), Fig. 2; Lange, H.O. & Schäfer, H., *Grab- und Denksteine des Mittleren Reichs im Museum von Kairo IV*, (Berlin, 1902), Nos. 20079, 20132, 20336, Pls. VIII, XII, XXV.

⁴¹Demarée, R. J., *The 3h ikr n R^c-Stelae*, pl. IV (A11); Bosticco, S., *Le Stele Egiziane del Nuovo Regno*, Tafs. 7, 19; Hermann, A., *Die Stelen der thebanischen Felsgräber der 18 Dynastie*, Abb. 8; Radwan, A., "The Stela Louvre C211", 106, pl. 1; Harer, Jr. W. B., "Pharmacological and Biological Properties of the Egyptian Lotus", JARCE 22, (1985), 54; Assem, R., "Stela JE 34542, Cairo Museum", JARCE 48, (2012), Fig. 1; Lacau, P., *Stèles du Nouvel Empire*, in: *Catalogue Général des Antiquités Égyptiennes du Musée du Caire II*, Nos. 34002, 34054, 34055, 34059, 34070, 34097, 34098, 34131, pls. II, XXXII, XXXIII, XXXV, XXXVIII, XLVI, XLVII, LV.

⁴²Radwan, A., *Die Kupfer- und Bronzegefäße Ägyptens, von den Anfängen bis zum Beginn der Spätzeit*, (München, 1983), 89; Hartwig, M. K., *Tomb painting and Identity in Ancient Thebes, 1419-1372 BCE*, (Brussels, 2004) 89.

⁴³Gardiner, A., *Eg. Gr.*, 484, Sign-List (M37, 38); Demarée, R. J., *The 3h ikr n R^c-Stelae*, pls. III (A5), V (A16), VIII (A28), IX (A33); Russmann, E., *Eternal Egypt, Masterworks of Ancient Art from the British Museum*, (University of California press, 2001), 195 (99); Lacau, P., *Stèles du Nouvel Empire*, in: *Catalogue Général des Antiquités Égyptiennes du Musée du Caire II*, Nos. 34081, 34133, 34185, pls. XLI, LV, LXIX.

⁴⁴CT. III, Spell 187 (88), Faulkner, R.O., *The Ancient Egyptian Coffin Texts, Spells 1—1185*, (Oxford, 2007), 156.

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Lots flower:-

The depiction of a single lotus flower or a bunch above the offerings, which symbolizes the eternal renewal of these offerings, appeared for the first time by the end of the XVIII Dynasty and became common in the XIX Dynasty⁴⁵.

The religious purpose of the lotus flower could be the symbol of rebirth. The ancient Egyptians believed in it according to their observation of the blue lotus flower. This flower is retracting into the water at the night, and emerging fresh under the Sun of the morning. There is also a connection between it and the cosmogony, as the flower grew out of the Eternal Ocean and the god Atum came out of it as a young child to illuminate the darkness of the universe⁴⁶. According to this belief and to the chapter 81 of the Book of the Dead, the deceased wished to transform himself to a louts flower to be like the god Atum⁴⁷.

The ancient Egyptian expressed this relationship between louts flower and rebirth in his art as following:-

-The Depiction of a person's head emerging from a lotus flower like the head of the King Tutankhamen at the Egyptian museum in Cairo.⁴⁸

- The representation of the Four Sons of Horus emerging from a Lotus flower, of which roots grow up in the Eternal Ocean which emanates under the throne of the god Wisr⁴⁹.

⁴⁵Robins, G., "Piles of Offerings: Paradigms of Limitation and Creativity in Ancient Egyptian Art", 961f; Ali, N.O., "Three Stelae from Ain-Shams", 68; Bierbrier, M. L., The British Museum, Hieroglyphic Texts from Egyptian Stelae 12, (London, 1993), pl.71, No. 700; Affara, M., "A New Kingdom Stela in the National Museum of Antiquities, Leiden", JARCE 46, (2010), 150; Hartwig, M. K., Tomb Painting and Identity in Ancient Thebes, 89.

⁴⁶Russmann, E., *Eternal Egypt*, 183; Alī, N. O., "Three Stelae from Ain-Shams", 66; Brunner-Traut, E., "Lotos", in: *LÄ III*, (1980), 1092-1094; Wilkinson, R. H., *Symbol & Magic in Egyptian Art*, (London, 1994), 20; Pinch, G., *Votive Offerings to Hathor*, (Oxford, 1993), 175; Teeter, E., *Ancient Egypt, Treasures from the Collection of Oriental Institute University of Chicago*, (Chicago, 2003), 85; Bonnet, H., *Reallexikon der Ägyptischen Religionsgeschichte*, (Berlin, 1952), 509.

⁴⁷Allen, T.G., *The Book of the Dead or Going Forth by Day*, (Chicago, 1974), Spell 81 B, 70.

⁴⁸Brunner-Traut, E., "Lotos", 1093, 1096 (44).

⁴⁹Wilkinson, R. H., *The Complete Gods and Goddesses of Ancient Egypt*, (London, 2003), 12; Moursi, M., "Two Ramesside Stelae From Heliopolis", *GM* 105, (1988), 59, 60f, pl. I, Fig. 1, pl. II, Fig.2; James, T. G. H., *The British Museum* 9, pl. XXV, No. 167; Habachi, L., *Tell Basta*, 101, pl. XXXVIII A; Lacau, P., *Stèles du Nouvel Empire*, in : *Catalogue Général des Antiquités Égyptiennes du Musée du Caire II*, No. 34055, pl. XXXIII; Radwan, A.,

The upper register (to the left):-

The god Wsir is depicted with a false beard and the *3tf* crown sitting in his mummy form on a low-backed throne looks like the sign (*hwt*). He holds the flail (*nh3h3*) in his right hand while in his left hand he holds the scepter (*hk3*)⁵⁰. By his facial features we see almond eyes, thin carved eyebrow and delicate nose, mouth & chin. These features of Wsir are ideal, what was one of the art's characteristics in the first half of the XIX Dynasty especially at the time of Ramsis II⁵¹. Behind the god Wsir there is a fan looks like a louts flower.

For the occurrence of Wsir on the left side of stelae, Westendorf suggests that the top of the stela represents the oblique sky, the base represents the flat earth and the two sides of the stela represent the pillars of the sky. The eastern pillar symbolizes the eastern horizon where the day and sun exist and the western one symbolizes the western horizon where the night and the netherworld occur. According to it, the illustration of the god Wsir on the left side of the stela seems normal because he performs the god of the netherworld⁵².

Munro disagrees with this theory saying that there is no rule for depiction the deities on the right or on the left side of the stelae. It's confirmed by the variation of the deities' positions on the stelae⁵³.

I also agree with Munro's opinion, because the god Wsir is represented on the right side of some stelae like a stela now preserved in the Egyptian museum in Cairo under register No. 34090 and dating back to the new kingdom⁵⁴.

It is worth noting that the deity Wsir was represented as a main figure on the stelae topped by a pyramidion, which date back to Ramesside Period.

Maybe the customization of these stelae to the mummification god Wsir is due to the wish of the deceased for his rebirth and enjoying the eternal life

“Six Ramesside Stelae in the Popular Pyramidion-Form“, 224, pl. III; “Darstellungen der aufgehenden Sonne auf einigen Stelen der Ramessidenzeit“, 823f, Taf.1, 1a, b.

⁵⁰Wilkinson, R. H., *The Complete Gods and Goddesses of Ancient Egypt*, 120; Griffiths, J. G., “Osiris”, in: *LÄ I V*, (1982), 628.

⁵¹Russmann, E., *Eternal Egypt*. 182; Mysliwiec, K., *Le Portrail Royal dans Le Base- Relief du Nouval Empire*, (Warszawa, 1976), 108-111.

⁵²Westendorf, W., *Ältagyptische Darstellungen des Sonnenlaufes auf der abschüssigen Himmelsbahn*, 16.

⁵³Munro, P., *Die Spätägyptischen Totenstelen*, *ÄF* 25, (1973), 32.

⁵⁴Lacau, P., *Stèles du Nouvel Empire*, in: *Catalogue Général des Antiquités Égyptiennes du Musée du Caire II*, No. 34090, pl. XLIII.

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through this god as the sun of the afterlife⁵⁵. This happened especially when the cult of Wsir expanded among the individuals during the New Kingdom. Meanwhile the rank of Wsir became equal to that of deity Rc. This explains the large number of stelae dedicated from individuals to the god Wsir, which were found at Abydos and date back to the same period⁵⁶.

Wsir was depicted as single god in large number of pyramidion stelae⁵⁷, while a few number of them show Wsir accompanied by other deities such as Isis, Nephthys, Hor and Hathor⁵⁸.

Comment:

***hwt*:-**

This Hieroglyphic sign appeared as determinative in the words of throne since the III dynasty, while it was depicted in the scenes since the V Dynasty, as we found a scene of the king Ny-wsr-Rc sitting upon a chair with low back taking the form of *hwt* sign on a palanquin carried by servants.

This sign did not appear in the sculpture until the VI Dynasty; it was carved in a small statue made out of Alabaster for the king pipi I. The sign *hwt* did not also appear in colossi till the beginning of the New Kingdom⁵⁹.

The throne *hwt* was the most one used by kings, queens, princes, princesses and deities. It was decorated with different ornaments like the feathers' decoration, colorful strips and the symbol of unification of the two lands (*sm3-t3wy*)⁶⁰.

⁵⁵Radwan, A., "Six Ramesside Stelae in the Popular Pyramidion-Form", 223; Ali, N. O., "Three Stelae from Ain-Shams", 65f.

⁵⁶Sadek, A. I., "Popular Religion in Egypt during the New Kingdom", (Hildesheim, 1987), 108; Wilkinson, R. H., *The Complete Gods and Goddesses of Ancient Egypt*, 120.

⁵⁷Bakry, H. S. K., "Two New- Kingdom Stelae", 9, pl. I; Atallah, M., "Eine Pyramidionstele eines Trompeters aus dem Ägyptischen Museum in Kairo", 97f, Abb.1; Radwan, A., "Six Ramesside Stelae in the Popular Pyramidion-Form", 223-228, pls. I-VI; Lacau, P., *Stèles du Nouvel Empire*, in: *Catalogue Général des Antiquités Égyptiennes du Musée du Caire II*, No. 34079, pl. XL.

⁵⁸James, T.G. H., *The British Museum* 9, 19, pl. XV, No. 183; Bierbrier, M. L., *The British Museum* 12, 20, pl. 61, No. 349; *The British Museum* 10, 23, pl. 54, No. 1188; Allen, T.G., *Egyptian Stelae in Field Museum of Natural History*, 35 f, pl. XIV, No. 31652; Radwan, A.,

"Darstellungen der aufgehenden Sonne auf einigen Stelen der Ramessidenzeit", 824, Taf.1, 1a, b; Habachi, L., *Tell Basta*, 101f, pl. XXXVIII A; Bakry, H. S. K., "Two New- Kingdom Stelae", 10f, pl. II.

⁵⁹Bissing, F. W. & Kees, A., *Das Re-Heiligtum des Königes Ne-Woser-Rc II*, (Berlin, 1912), Taf. II; Kuhlmann, K. P., *Der Thron im Alten Ägypten*, ADAIK 10, (1977), 57.

⁶⁰Russmann, E., *Eternal Egypt*, 192f; Hermann, A., *Die Stelen der thebanischen Felsgräber der 18 Dynastie*, 60, Abb. 8; Affara, M., "A New Kingdom Stela in the National Museum of Antiquities, Leiden", 148, 150, Fig.1; Assem, R., "Stela JE 34542, Cairo Museum", 187, Fig.1; Kuhlmann, K. P., *Der Thron im Alten Ägypten*, 58.

The scepter (*hk3*) and the Flail (*nh3h3*):

The scepter of *hk3*, which symbolizes the authority, and the flail, which designates the rebirth, were two of the characteristic insignia of the god Wsir. He got the *hk3*-scepter from the shepherds' deity *ndty*, the god of Busirs district, whose emblem it was⁶¹.


The *3tf* crown

This crown associated especially with the god Wsir. It consists of the middle part, which represents the white crown of Upper Egypt –maybe it indicates his origin of Upper Egypt (Abydos)-, and the two feathers of the god *ndty* of Busirs, which located in the middle of Delta in lower Egypt, as well two horns of ram on both sides of the crown⁶².

I suggest that this crown could implicitly indicate the sovereignty of Wsir and his control over Upper and Lower Egypt. It means that this *3tf* resembles the double crown.

This crown was depicted in scenes since the Old Kingdom; its oldest representation was in the time of king Senefru, where the deity *Hr* is depicted wearing this crown on the canopy of the queen Htep-heres at the Egyptian Museum⁶³.

The fan:-

The ancient Egyptian called the fan  in hieroglyphic, which means protection; and called the fan bearer *ty hw*.

The fans were widely used from the Old Kingdom till the end of the ancient Egyptian periods⁶⁴. It was depicted on the walls of many tombs, such as the tomb of (Huy) No.40 at Thebes from the time of king Tut-ankh-Amun, and the tomb of nb-Imn at thebes⁶⁵.

The purpose of using the fan was not only the ventilation but it was also used for symbolic protection. This is most likely because there is a depiction of the fan set on the *sn*-ring, the symbol of protection, on the stela of bak-wah-s from the XVIII Dynasty; and also on two stelae preserved now at the

⁶¹Hassan, A., *Stöcke und Stäbe im pharaonischen Ägypten bis zum Ende des Neuen Reiches*, MÄS 33, (1976), 173, Abb. 37; Fischer, H. G., "Fächer und Wedel", in: LÄ II, (1977), 83-84; Lurker, M., *The Gods and Symbols of Ancient Egypt*, 43, 92.

⁶²Wilkinson, R. H., *The Complete Gods and Goddesses of Ancient Egypt*, 121f; Gardiner, A., *Eg. Gr.*, 504, Sign-List (S 8); Abubakr, A. M., *Untersuchungen über die Ägyptischen Kronen*, (Hamburg, 1937), 13, Abbs. 12, 13.

⁶³Kees, H., *Der Götterglaube im alten Ägypten*, (Berlin, 1977), 196, Abb. 12.

⁶⁴Wb. III, 244 (10); Gardiner, A., *Eg. Gr.*, 508, Sign-List (S 37); Faulkner, R. O., *A Concise Dictionary of Middle Egyptian*, (Oxford, 1981), 186; Hannig, R., *Die Sprache der Pharaonen. Großes Handwörterbuch Ägyptisch-Deutsch*, (Mainz, 1995), 588.

⁶⁵Davies, N. de G., *The Tombs of two Officials of Tuthmosis the Fourth*, pl. XXVIII;

Davies, N. de G. & Gardiner, A.H., *The Tomb of Huy*, (London, 1926), 28, pl. XX


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Egyptian museum under registration Nos. 34034 and 34070 from the New Kingdom⁶⁶. I suppose that the round sign, on which the fan is set, in the stela under discussion could be the *šn*-ring. Therefore and according to what previously mentioned, the round part performs the solar disk and the straight line, which represents the earth, overlapped with the line that separates the upper and lower registers of the stela.

It is also worth noting that the representation of the fan behind the god Wsir in his mummy form on the stela of the study occurred on other stelae dated back to the New Kingdom⁶⁷

Hieroglyphic texts:-

There are two vertical columns of Hieroglyphic texts before the head of the god Wsir written from right to left; they include the name of Wsir and one of his titles. It is noticeable that some signs are not perfectly incised and abbreviated (not in their complete form) which suggests that the scribe was not expert in writing. Therefore, it is hard to read the title of the god Wsir. But by comparing the stela of the study with other similar stelae with Pyramidion-top, as well the reading of the incised signs on it, we can suppose that the most likely right reading is (*Wsir-hnty-imnty*) "Wsir the foremost of westerners"; it is the same title of Wsir occurred in the most of similar stelae






but with variation of the writing form  *hnty-imntt* "Foremost of westerners"⁶⁸.

⁶⁶Berlev, O. & Hodjash, S., *The Egyptian Reliefs and Stelae in the Puskhin Museum of Fine Arts, Moscow, (Leningrad, 1982)*, 114, Fig. 57; Lacau, P., *Stèles du Nouvel Empire*, in: *Catalogue Général des Antiquités Égyptiennes du Musée du Caire II*, Nos. 34034, 34070, pls. XXIII, XXXVIII.





⁶⁷Lacau, P., *Stèles du Nouvel Empire*, in: *Catalogue Général des antiquités Égyptiennes du Musée du Caire II*, Nos. 34073, 34094, pls. XXXIX, XLV.

⁶⁸Moursi, M., "Two Ramesside Stelae from Heliopolis", 60, pl. 1; James, T. G. H., *The British Museum 9*, pl. XXIII, No. 149; Bakry, H. S. K., "Two New-Kingdom Stelae", 11, pl. II; Bierbrier, M. L., *The British Museum 10*, pls. 54, 55, No. 1188; Gaballa, G. A., "False-Door Stelae of Some Memphite Personnel", pl. II, Fig.2.



Comment:**The writings' style of the name Wsir on the stela under discussion**

Wsir's name is written here in this form , which is less common in similar stelae. As to some stelae it was written like that ⁶⁹, while on others it took the form ⁷⁰. But the most common form in similar stelae was  ⁷¹.

The name's form in our stela is parallel to that one mentioned on the stela of *šd-Pth* which bears no.400 at Tell-basta from the Ramesside Period⁽⁷²⁾.

Gardiner indicates, , , as writings' forms of wsir's name⁷³ while Wb mentions the forms of Wsir's name as following: , ⁷⁴. These two forms of Wb. are written on the stela of pry-nfr, which is currently kept at the Egyptian Museum in Cairo under No.34517⁷⁵.

The name of god Wsir has a lot of meanings such as: "seat of the eye", "the mighty one", "the one who makes his throne", "the seat which is created", and "the power of the eyeball"⁷⁶.

It is also worth noting that the sign  replaced the sign  in the name of Wsir since the end of the XII Dynasty⁷⁷, as it didn't happen before the reign

⁶⁹ Allen, T. G., *Egyptian Stelae in Field Museum of Natural History*, 34, pl. XIV, No. 31652; James, T. G. H., *The British Museum* 9, pl. XXIII, No. 149; Gaballa, G. A., "False-Door Stelae of Some Memphite Personnel", pl. II, Fig.2.

⁷⁰ Bierbrier, M. L., *The British Museum* 10, Pls. 54, 55, No.1188.

⁷¹ Ali, N. O., "Three Stelae from Ain-Shams", pls. I, II, Figs. I, II; Demarée, R. J., *The 3h ikr n R'-Stelae*, pl. X (A35); Atallah, M., "Eine Pyramidionstele eines Trompeters aus dem Ägyptischen Museum in Kairo", 99, Abb.1; Habachi, L., *Tell Basta*, pl. XXXVIII A; Moursi, M., "Two Ramesside Stelae from Heliopolis", pls. I, II, Figs. 1, 2; Bierbrier, M. L., *The British Museum* 12, pl. 61, No. 349; Lacau, P., *Stèles du Nouvel Empire*, in: *Catalogue Général des Antiquités Égyptiennes du Musée du Caire*, No. 34079, pl. XL.

⁷² Radwan, A., "Six Ramesside Stelae in the Popular Pyramidion-Form", 223, pl. I.


⁷³ Gardiner, *Eg. Gr.*, 500, Sign – List (Q 2).


⁷⁴ Wb. I, 359 (5).

⁷⁵ Lowle, D. A., "Two Monuments of Perynefer, a Senior Official in the Court of Ramesses II", Fig. 1.

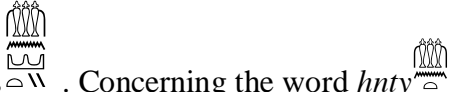


⁷⁶ Griffiths, J. G., "Osiris", 624; Lurker, M., *The Gods and Symbols of Ancient Egypt*, 92

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of the king Senwsrt III⁷⁸. Then this sign  was very common to be written in his name during the New Kingdom⁷⁹.

During the XI Dynasty, the name of the god Wsir was written with the determinative of the deity . This determinative became then less frequent until it disappeared entirely by the end of the XII Dynasty⁸⁰. But it reappeared again in the New Kingdom⁸¹.

The writing's form of the title *hnty-imnty* on the stela of the study:

The title *hnty-imnty* here is written as . Concerning the word *hnty*⁸², Wb. mentions that it could be written without the "t" sign⁸². And as for the word *imnty*, it is here written with unfamiliar form and without the sign , which represents a basic part of the word. This sign is seen on similar stelae in the word *imntt* of the phrase Wsir *hnty-imntt*. Also, the form of *imnty* in our stela most probably wasn't mentioned among the writing's forms of the words *imnt*, *imnty*, *imntt* which mean the west and they are as following: 

⁷⁷ EL Gabry, D., "A Late Middle Kingdom Private Stelae of the Priests of Hathor (Cairo Museum CG 20780)", JARCE 51, (2015), 271.

⁷⁸ Bennett, C. J. C., "Growth of the *Htp* -*DI*- *Nsw* Formula in the Middle Kingdom", JEA 27, (London, 1941), 78.

⁷⁹ Affara, M., "A New Kingdom Stela in the National Museum of Antiquities, Leiden", 148, 150, Fig. 1.

⁸⁰ Bennett, J., "Motifs and Phrases on Funerary Stelae of the Later Middle Kingdom", 121; Metawi, R., "The Stela of the Chief Interior-Overseer to the Treasurer *Hrw-nfr* (Cairo Museum CG 20563)", 147 f; Landgràfovà, R., "It is My Good Name that You Should Remember", 24, 138, 162.

⁸¹ Eрман, A., "Zu Namen des Osiris", ZÄS 46, (1967), 93.

⁸² Wb. III, 303 (10-14).

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Over the wig there is a lotus flower hanging down on her forehead; and probably, there was a cone of perfume beside this flower in the damaged part existed over the owner's head; parallel scenes of this figure with the cone were found on pyramidion stelae dated back to the Ramesside Period such as that stela in the Egyptian museum bearing No.JE 2561⁸⁹, the stela of nb-Imn in the same museum⁹⁰, and the one found near the tomb of Hory at Tell-Basta⁹¹.

The stela's owner holds with her left hand a lotus flower, she brings it close to her nose to smell it; while her right arm is extended in unclear pose because of the damage on the stela.

Comment

The symbolism of the loin's paws attached to the chair

Firstly, it's worth mentioning that the attitude of sitting on a chair represents a middle phase between lying down (the death) and standing up (the life)⁹².

The ancient Egyptian used the form of lions' paws as chair's legs with accordance to his belief that the lion is one of the symbols of defense and protection in addition to its symbolism of rebirth as a solar animal.⁹³.

The inhaling of louts flower

The oldest scene of inhaling the louts flower was represented on the walls of the tomb of mer-sy-cnh III (Old Kingdom)⁹⁴, but it didn't appear on stelae till the time of king Senwsrt I⁹⁵.

Then this scene became popular on the stelae of the individuals of Middle and New Kingdom⁹⁶.

⁸⁸Robins, G., "Hair and the Construction of Identity in Ancient Egypt, c. 1480 – 1350 B.C.", JARCE 36, (1999), 64.

⁸⁹Gaballa, G. A., "False-Door Stelae of Some Memphite Personnel", pl. II, fig.2.

⁹⁰Radwan, A., "Darstellungen der aufgehenden Sonne auf einigen Stelen der Ramessidenzeit", 823 f, Taf. 1, 1a.

⁹¹Habachi, L., Tell Basta, 101, pl. XXXVIII.

⁹²Westendorf, W., "Ägyptische Darstellungen des Sonnenlaufes auf der abschüssigen Himmelsbahn", 53, note .6.

⁹³Spence, L., *Ancient Egyptian Myths and Legends*, (London, 2010), 291; Shaw, I. & Nicholson, P., *The Illustrated Dictionary of Ancient Egypt*, 181f.


⁹⁴Dunham, D., *The Mastaba of Queen Mersyankh III*, Vol. 1, (Boston, 1974), 9, pl. II (c).

⁹⁵Pflüger, k., "The Private Funerary Stelae of the Middle Kingdom and their Importance for the Study of Ancient Egyptian History", JAOS 67/2 (1947), 130, No. 5.

⁹⁶Selim, H., "The Stela of *bʿbʿt* in the Cairo Museum", 257f; Bosticco, S., *Le Stele Egiziane del Nuove Regno*, Tafs. 1, 4, 6, 8, 18, 21; Atallah, M., "Eine Stele aus dem Mittleren Reich im Ägyptischen Museum Kairo", 153, Taf. 2; Fischer, H. G., "A God and a General of the Oasis on a Stela of the Late Middle Kingdom", pl. XXXII; Ilin-Tomich, A., "A Twelfth Dynasty Stela Workshop Possibly from Saqqara", JEA 97, (2011), Figs. 1-5;



Hieroglyphic text before the stela's owner:



There are two vertical columns before the head of the stela's owner directed from right to left. They include the owner's name which could be read as





Mwt-m-k3b “the Mother in harem's room” 

Comment:

1-It is read as *Mwt* and not *t3* because of the different form of the vulture in the word *Mwt* than the eagle in the name of *p3-sr* when it is compared with our stela.

2- The direction of the sign  is opposite to the general direction of the writing. It is supposed to be written like this .

3- the word *k3p*, which means nursery or harem's room, has many forms such as , ⁹⁷. If it is correct reading it as *k3p*, so maybe the scribe

mistook the determinative  as it should be . As well the direction of the sign  is opposite to the general direction of writing; it is supposed to be written as .

There is a man standing before the Stela's owner, probably her son, because it is known that the son is the one who performs the funerary rituals for his mother. What supports this suggestion that there is no hint about his job in case of not being her son. It was usual at this time to write the personal name after his job or something about the relation between him and the owner of the stela. An example is found on the Stela of *p3-sr* discovered at the eastern side of Ain-shams and preserved now at the storeroom of El-Matariya; it mentions the nature of the job of *p3-sr* before his name who was *w^cb-n- Mwt p3-sr*, it means “the purification priest of *Mwt*”⁹⁸. Therefore, the scribe of our stela did not write *s3.s* probably because of the narrow space.


Maree, M., “A Remarkable Group of Egyptian Stelae from the Second Intermediate Period”, 21, pl. 3; Baligh, R., “Three Middle Kingdom Stelae from the Egyptian Museum in Cairo”, JARCE 44, (2008), Figs. 1, 2; Ali, A. A., “More Unpublished Stelae from Tell Basta and the Earliest Evidence for the Deification of Amenhotep I in the Delta”, GM 246, (2015), 5, 7, Fig. 1 A, B, Fig. 2B .



⁹⁷Gardiner, A., Eg. Gr., 501, Sign-List (R 5,6); Hannig, R., Die Sprache der Pharaonen. Großes Handwörterbuch Ägyptisch-Deutsch, 876; Lesko, L. H., A Dictionary of Late Egyptian IV, (USA, 1989), 33.

⁹⁸Ali, N.O., “Three Stelae from Ain-Shams”, 66, Fig.1.

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The man wears kilt of the Ramesside Period's style, as it was commonly depicted on the stelae of the same time⁹⁹. He holds in his right hand the *hs* vessel, out of which he pours liquids in a cup placed on the floor. His left arm is extended and a little bit bent with an open palm. He is reciting the offering formula.

His name *p3-sr*  is written from left to right above his head and the determinative of the man exists behind his head. Writing the determinative behind the head was frequent in the Ramesside Period¹⁰⁰.

Among the writing's forms of this name we find also ,  (101).

Furthermore, it's noticeable in the stela under discussion that the determinative of *p3-sr* is written, although it was commonly to write this name without determinative. Possibly the scribe was keen to confirm that the name belongs to the man who performs the rituals.

The name *p3-sr* appeared in the XVIII Dynasty and became popular in the Ramesside Period. Among the evidences about the commonness of this name at that time we find a stela from the same period (Ramesside) preserved now in the storeroom of El-Matariya and belongs to a man called *p3-sr*, whose name is written without determinative¹⁰². There is also a tomb in the necropolis of Thebes for the Vizier *p3-sr* dated back to the same time.¹⁰³

Comment:

hs vessel:

It is a ritual long vessel used to pour liquids. Its upper part is wide while the lower is narrow, and it was made of different materials such as copper,

⁹⁹Bierbrier, M. L., The British Museum 12, pl. 61, No. 349; Bakry, H. S. K., "Two New-Kingdom Stelae", 9f, pl. I; Radwan, A., "Six Ramesside Stelae in the Popular Pyramidion-Form", pl. III; "Darstellungen der aufgehenden Sonne auf einigen Stelen der Ramessidenzeit", Taf. 3, 36.

¹⁰⁰Radwan, A., "Six Ramesside Stelae in the Popular Pyramidion-Form", pl. VI; Berlev, O. & Hodjash, S., The Egyptian Reliefs and Stelae in the Pushkin Museum of Fine Arts, 145, Fig.86; Arnold, D., Falken, Katzen, Krokodile: Tiere im Alten Ägypten (Zürich, 2010), 25, Fig.9.

¹⁰¹Ranke, H, PN 1, 117 (13).

¹⁰²Ali, N. O., "Three Stelae from Ain-Shams", 65f, Fig. 1.

¹⁰³Affara, M., "A New Kingdom Stela in the National Museum of Antiquities, Leiden", 155.

pottery, gold and silver¹⁰⁴. The oldest actual exemplar of this *hs* vessel was found in the tomb of king Der at Abydos from the first Dynasty and made from copper¹⁰⁵.

The depiction of this vessel began in the scenes of the Early Dynastic Period. Then it became common in the scenes of the offering table in the First Intermediate Period and the Middle Kingdom¹⁰⁶. As for the New Kingdom, the pouring water from *hs* vessel into a cup placed on the floor was widely depicted¹⁰⁷.

The ancient Egyptian named the water presented as offering to the deceased in the funerary rituals the “secretions of Wsir”; this is according to the papyrus Nesmin BM 10209 published by Dr. Fayza Haikal.¹⁰⁸

The purpose of pouring liquids from *hs* vessel could be the purification and rejuvenation of the deceased. It is the case when pouring the liquids happens in a cup placed on the floor, but when they are poured on the offerings then the aim was to keep them fresh¹⁰⁹.

The daughter of the stela’s owner stands behind the man. She wears a dress and wig similar to her mother. Above the wig is the perfume cone. She holds in her right hand a linen bag; these bags were frequently depicted on stelae from the New Kingdom¹¹⁰. And with her left hand she carries two loaves of bread in triangle shape that look like the sign di. Wb calls this kind of

¹⁰⁴Lacovara, P., “Vassels“, in: Redford, D. B. (ed), The Oxford Encyclopedia of Ancient Egypt 3, (Cairo, 2001), 481.

¹⁰⁵Balcz, H., “Die Gefäßdarstellungen des Alten Reiches“, MDAIK 5, (1934), 71.

¹⁰⁶Lacovara, P., “Vassels“, 481; Radwan, A., Die Kupfer- und Bronzegefäße Ägyptens, 88, note 12; Metawi, R., “The Stela of the Chief Interior-Overseer to the Treasurer Hr-w-nfr”, 151, Fig.2.

¹⁰⁷Abdalaal , A. M., “The Egyptian Museum Stela of *Hnwt*”, in: Bulletin of the Egyptian Museum 2 (Cairo, 2005), 20, note 5; “Three Unpublished Stelae from the Egyptian Museum, Cairo”, 52, Fig.1; El-Banna, E., “Deux Compagnons de Métier sur une Stèle Inédite“, 175f; Lacau, P., Stèles du Nouvel Empire, in: Catalogue Général des Antiquités Égyptiennes du Musée du Caire II, Nos. 34061, 34096, Pls. XXXVI, XLVI; Selim, H., “The Stela of *t3’b’r* in the Cairo Museum“, 257f.


¹⁰⁸Assmann, J., “Das Leichensekret des Osiris: zur kultischen Bedeutung des Wassers im Alten Ägypten“, BdE 138, (2003), 5 f.

¹⁰⁹Borghouts, J. F., “Libation“, in: LÄ III, (1980), 1014 f; Delia, D., ”The Refreshing Water of Osiris“, JARCE 29, (1992), 183; Radwan, A., “The *3nh*-Vessel and its Ritual Function“, BdE 97/2, 1985, 216.

For more informations about the vessel *hs* see: Kees, H., Der Opfertanz des Ägyptischen Königs, (München , 1912), 55f.

¹¹⁰El-Banna, E., “Deux Compagnons de Métier sur une Stèle Inédite“, 176; Abdalaal, A. M., “Three Unpublished Stelae from the Egyptian Museum, Cairo”, 52, 61, Fig. 3; Lacau, P., Stèles du Nouvel Empire, in: Catalogue Général des Antiquités Égyptiennes du Musée du Caire II, No. 34033, pl. XXIII.

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bread  *t-hd*, which means the white bread. It was kind of offerings presented to deities and deceased. This bread became widespread in the scenes of the Middle and New Kingdom¹¹¹ such as the scene of the king Seti I presenting the *t-hd* bread to the god Wsir in his temple at Abydos¹¹².

comment

The perfume cone

The perfume cone appeared in the scenes from the XVIII Dynasty and became common in the representations on stelae of the Ramesside Period¹¹³. It is also widely depicted in the scenes of festive banquets. It consisted of a mass of fats mixed with perfumed substances. This cone aimed to protect the wigs from dryness, as it moistens the wig while exposing to the sun. It also lends a good smell when it is melt as a result of exposing to these rays. And because of melting, it leaves some white traces on the hair tresses and garments¹¹⁴. This suggestion is supported by the occurrence of white traces at the end of the short wig's locks of a servant in Menna's tomb No.69 at Thebes, which are mostly the fat's stains after melting¹¹⁵.

Another purpose of putting the perfume cone above the wigs was to play an important role in the rebirth of the deceased in afterlife. This allusion is supported by finding a representation of this cone over the head of a mummy in the tomb of Imn-m-int at Thebes from the reign of king Imn-htep III, and also another one over the head of a coffin from the tomb of Ipwy dating from the reign of king Ramses II¹¹⁶.

¹¹¹Wb. V, 210 (1-4); Gardiner A., *Eg. Gr.*, 538, Sign-List (Z 8).

¹¹²Calverly, A. M. & Broome, M. F., *The Temple of the King Sethos I at Abydos*, Vol. III, The Osiris Complex, (London, 1933), pl. XIV.

¹¹³Bakry, H. S. K., "Two New-Kingdom Stelae", 10, pl. II; Moursi, M., "Two Ramesside Stelae from Heliopolis", 61, pl. I, Fig. 1; Ali, N. O., "Three Stelae from Ain-Shams", 67; Affara, M., "A New Kingdom Stela in the National Museum of Antiquities, Leiden", 151, Fig. 1.


¹¹⁴Manniche, L., "Ancient Scent – An Evaluation of the Sources", in: *Memnonia Cahier Supplémentaire 1*, (Le Caire, 2003), 83f; *The Tombs of the Nobles at Luxor*, (Cairo, 1988), Fig.90; Davies, N. de G., *The tomb of Rekh-Mi-Rē at Thebes II*, pls. LXIV, LXVII; *The tomb of Nefer-hotep at Thebes I*, (New York, 1933), pl. XVIII; Taylor, J. J. & Griffith, F. LI., *The Tomb of Paheri*, (London, 1894), pl. VII; Serpico, M. T., "Oils and Fats" in: Redford, D. B. (ed), *The Oxford Encyclopedia of Ancient Egypt 2*, (Cairo, 2001), 583; Green, L., "Hairstyles" in: Redford, D. B. (ed), *The Oxford Encyclopedia of Ancient Egypt 2*, (Cairo, 2001), 73.

¹¹⁵Keimer, L., "Notes Prises Chez les Bissarin et les Nubiens d'Assouan", *BIE XXXIV*, (1952), 445, Fig. 179.

¹¹⁶Cherpion, N., "Le "Cone d'onguent", gage de survie", *BIFAO 94*, (1994), 82, 91, Figs. 5, 6.





Hieroglyphic texts:


Above the head of the daughter of the stela’s owner and in the space between her and the man there are Hieroglyphic signs directed from left to right and include her name. It is noticeable that some of these signs are very small making them hard to read. But with the help of the clear signs, a part of the

signs can be read as $s3(t).s$  (her daughter), then we find an unreadable



part and finally $h3y-R^c$




It is remarkable here that the feminine “t” in the word “ $s3(t)$ ” is omitted. Besides, the signs  in the word $h3y$ are written in opposite direction; they should be . The same applies to the determinative of the woman; it is supposed to be written in this direction  but it appears here as .



We notice also the occurrence of a writing looks like this name which is .¹¹⁷

Behind this daughter stands another young woman, who is the second daughter of the stela’s owner. She has the same appearance of her sister except for the perfume cone, which doesn’t exist on her head. Maybe, its absence is due to the narrow space between her wig and the hieroglyphic signs incised above her head. She holds louts flower in her left hand.

The hieroglyphic signs engraved above her head are directed from left to right



as following: $s3(t).s$    $mry(t)-R^c$ (her daughter the beloved of Rc).

It is noticeable here the absence of the feminine “t” in the words “ $s3(t)$ ” and “ $mry(t)$ ”, as well the opposite direction of the sign  (it should be ),

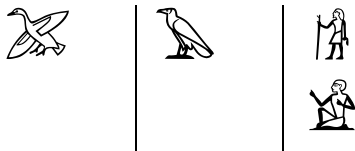
¹¹⁷Ranke, PN I, 130.

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and also the writing of the woman's determinative below the louts flower behind her head.

General comment on the stela:-

- 1- The stela shows poor workmanship in the depiction of the scenes as well the incised hieroglyphic signs giving the impression that the owner of the stela could belong to middle class or less. The hieroglyphic signs were also written in cursive form.
- 2- It is remarkable that the scribe who carved the scenes and the hieroglyphic signs was a beginner and not professional one. It is obvious in his mistakes of the writing's way of the unclear hieroglyphic signs or its direction, besides using vertical lines to separate signs composing one word like:



- 3- It is noticeable also that all facial features of the persons are missing except for Wsir. It is may be due to a special reason, what the researcher doesn't know. This raises a question that needs an answer.
- 4- I suppose that the pyramidion stelae including the subject's stela appeared rarely in the XVIII Dynasty and were very common in Ramesside Period¹¹⁸ to confirm the idea of merging the Osirian concepts- that represented by the deity Wsir- and the Solar concepts – that performed by the deity Rc-. Both gods Wsir and Rc were merged together. And then the god Wsir in his combined form as Wsir-Rc or Rc-Wsir was depicted as a mummy (Wsir) with the head of falcon or ram or scarab (symbols of Rc).It is seen on the walls of the tomb of the Queen Nefertary at the valley of the queens, where a mummy with the head of a ram is depicted, as if the sun god Rc remains inside Wsir and Wsir remains inside Rc¹¹⁹.

¹¹⁸Hölzl, R., "Round-Topped Stelae from the Middle Kingdom to the Late Period", 285; Vandier, J., *Manuel d' Archéologie Égyptienne* II, 516 .

¹¹⁹Wilkinson, R. H., *The Complete Gods and Goddesses of Ancient Egypt*, 120, 122.

This opinion is supported by depicting the god Wsir as the principle god on this kind of Stelae for being the god of the netherworld, where darkness and death exist. This is in addition to the depiction of the most solar symbols – where light and life occurs- on the pyramidion which itself has a solar nature. Among these artistic solar elements we find *3ht*, the winged solar disk, the deity of the sun *R^c-Hr-3hty*, and the scarab khepri the symbol of *Rc*¹²⁰.

There are other artistic elements indicate the eternal cycle, which is related to sunrise and sunset in the kingdom of *Rc* and *Wsir*. This is represented in the *šn*-ring and the *wd3t*¹²¹.

Conclusion:-

The Stela, most probably, dates back to the Ramesside Period and specifically the XIX Dynasty because of the following evidences, which are above in the context of the research detailed; and because of the similarity with other stelae dated to the same time and include the same artistic elements:

1- Similar stelae topped with pyramidion date back to the Ramesside Period, especially the XIX Dynasty. These stelae appeared in the XVIII dynasty but rarely and became common in the Ramesside Period¹²²

2-The figure of *Wsir* on our stela resembles his figure on other stelae dated back to the Ramesside Period¹²³

3- The sign *šn* depicted as artistic element in the pyramidion of the stela occurred also on the pyramidion of similar stelae which date back to the Ramesside Period¹²⁴

¹²⁰Bierbrier, M. L., The British Museum 10, 23, pl.54, No. 1188; Allen, T. G., Egyptian Stelae in Field Museum of Natural History, 35, pl. XIV, No. 31652; Demarée, R. J., The *3h ikr n Rc*-Stelae, pls. VIII (A27), XII (A46); Radwan, A., “Six Ramesside Stelae in the Popular Pyramidion-Form“, 223, pls. II-V.

¹²¹Mostafa, D. M., "A Propos d' une Particularite dans la Décoration des Tympanes des Stèles Cintrées du Nouvel Empire", 87; Piankoff, A., Mythological Papyri, 34; Habachi, L., Tell Basta, 101, pl. XXXVIII A; Atallah, M., "Eine Pyramidionstele eines Trompeters aus dem Ägyptischen Museum in Kairo", 97, Abb. 1; Radwan, A., "The Stela Louvre C211", 109.

¹²²Hölzl, R., "Round-Topped Stelae from the Middle Kingdom to the Late Period", 285; Vandier, J., Manuel d' Archéologie Égyptienne II, 516; Ali, N. O., "Three Stelae from Ain-Shams", 69, pls. I, II, Figs. I, II; Moursi, M., "Two Ramesside Stelae from Heliopolis", 61, pls. I, II, Figs. 1,2; Radwan, A., "Darstellungen der aufgehenden Sonne auf einigen Stelen der Ramessidenzeit", 823, Taf. 1, 1a, b; James, T. G. H., the British Museum 9, 9, pl. XV.

¹²³Radwan, A., "Six Ramesside Stelae in the Popular Pyramidion-Form“, pls. I, III, IV, VI; Bakry, H. S. K., "Two New- Kingdom Stelae“, 14, pls. I, II; Habchi, L., Tell Basta, 101, pl. XXXVIII A; Atallah, M., "Eine Pyramidionstele eines Trompeters aus dem Ägyptischen Museum in Kairo“, 104, Abb. 1.

¹²⁴Lacau, P., Stèles du Nouvel Empire, in: Catalogue Général des Antiquités Égyptiennes du Musée du Caire II, No. 34079, pl. XL; Habchi, L., Tell Basta, 101, pl. XXXVIII A; Atallah, M., "Eine Pyramidionstele eines Trompeters aus dem Ägyptischen Museum in Kairo“, 97, Abb. 1; Radwan, A., "Six Ramesside Stelae in the Popular Pyramidion-Form“, 226, pl. V.

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- 4- The perfume cone over the wigs was frequently depicted in the scenes of the stelae of the Ramesside Period. It appeared for the first time in scenes in the XVIII Dynasty¹²⁵
- 5- The louts flower represented single or in a bunch over the heaped offerings upon the offering table appeared for the first time in the XVIII Dynasty and became popular in the Ramesside Period¹²⁶
- 6-The ideal features of Wsir's face were characteristic of the art in the beginning of the XIX Dynasty (the reign of Ramsis II)¹²⁷
- 7- The kilt of *p3-sr* was fashionable and widespread in the Ramesside Period according to similar stelae¹²⁸
- 8-The name *p3-sr* appeared since the XVIII Dynasty and widely used in the Ramesside Period. It is confirmed by a pyramidion stela preserved now in the storeroom of El-Matariya and dates back to the Ramesside Period, on which this name is mentioned. There is also a tomb of the same period at the necropolis of Thebes belongs to the Vizier *p3-sr*¹²⁹.

الملخص:

يدور موضوع الدراسة حول نشر لوحة تحمل رقم ٣٧٠ سجل قيد آثار رقم ١، وهي محفوظة حالياً بالمخزن المتحفي بعرب الحصن في المطرية، وقد عُثِرَ عليها في منطقة عين شمس الشرقية. تُعد هذه اللوحة من اللوحات النذرية التي يعلو قممتها الهرم وهي مقسمة الى صفتين، وقد توصلت الباحثة بعد دراسة وتحليل العناصر الفنية باللوحة إلى العديد من النتائج من أهمها ترجيح تأريخ اللوحة إلى عصر الرعامسة وبالتحديد عصر الأسرة التاسعة عشر.

¹²⁵Bakry, H. S. K., "Two New-Kingdom Stelae", 10, pl. II; Moursi, M., "Two Ramesside Stelae from Heliopolis", 61, pl. I, Fig. I; Affara, M., "A New Kingdom Stela in the National Museum of Antiquities, Leiden", 151, Fig 1.

¹²⁶ Robins, G., "Piles of Offerings: Paradigms of Limitation and Creativity in Ancient Egyptian Art", 961 f; Allen, T. G., "Egyptian Stelae in Field Museum of Natural History", pl. XIV, No. 31652; Bierbrier, M. L., The British Museum 12, pl. 59, No. 292.

¹²⁷Russmann, E. R., Eternal Egypt, 182; Mysliwiec, K., Le Portrait Royal dans le Base-Relief du Nouval Empire, 108-111.

¹²⁸Bierbrier, M. L., The British Museum 12, 19, pl. 61, No. 349; Ali, N. O., "Three Stelae from Ain-Shams", 69, pl. I, Fig. I; Bakry, H. S. K., "Two New-Kingdom Stelae", 9f, pl. 1; Radwan, A., "Six Ramesside Stelae in the Popular Pyramidion-Form", pl. III.

¹²⁹Affara, M., "A New Kingdom Stela in the National Museum of Antiquities, Leiden", 155; Ali, N. O., "Three Stelae from Ain-Shams", 65f, Fig. I.



Fig. 1 Stela No. 370 in the Antiquities Storeroom of Arab El-Hisn at El-Matariya

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