

Lower part of a limestone door Jamb of Ramesses II in the Egyptian Museum TR 26.5.25.3

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**الجزء السفلي من عَضد باب من الحجر الجيري لرعمسيس
الثاني بالمتحف المصري TR 26.5.25.3**

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مدرس الآثار واللغة المصرية القديمة

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Abstract:

This research deals with the study of an artifact extracted from one of the architectural elements of King Rameses II, where Natural disasters such as earthquakes, strong winds, humidity, climatic changes and rain have the greatest impact on the collapse of important architectural elements in ancient Egypt, which were also affected by wars and invasions. Moreover, the replacement, construction and renewal of new architectural facilities by some kings added to this destruction and resulted in large rubbles. Therefore, many of the inscribed architectural elements settled in their places, while some moved from their original places over time to be reused again. King Ramesses II, during his reign, built and constructed many civil, religious and funerary structures that exceed any other Egyptian king. The Door Jamb under study is considered one of the architectural elements carved from limestone extracted from one of the architectural installations of King Ramesses II that were destroyed over time and moved from its original place. Unfortunately, its original location is not known, nor where it was found. It is believed that this Door Jamb is part of a religious facility belonging to the god Ptah, head of the Memphis Trinity. The writing style on it follows the writings of the new and late

linguistic phase, with the presence of typing errors from the text writer. It is now preserved in the Egyptian Museum with the temporary number TR 26.5.25.3.

Keywords:

door Jamb, Ramesses II, god Ptah, limestone, two lands, Five Royal Titles, New Kingdom, Egyptian Museum.

الملخص:

يتناول هذا البحث دراسة قطعة أثرية منتزعة من أحد العناصر المعمارية الخاصة بالملك رمسيس الثاني، حيث كان للكوارث الطبيعية مثل الزلازل والرياح الشديدة والرطوبة والتغيرات المناخية ومياه الأمطار أكبر الأثر على انهيار العناصر المعمارية الهامة في مصر القديمة التي تأثرت أيضاً بفعل الحروب والغزوات، ومن خلال الإحلال والتجديد الذي قام به بعض الملوك لتشييد منشآت معمارية جديدة، فقد نتج عن كل هذا التدمير مجموعة كبيرة من الأنقاض والكثير من العناصر المعمارية المنقوشة، التي استقر جزء منها في أماكنها، وقد نقل بعضها من أماكنها الأصلية بمرور الزمن وذلك بغرض إعادة استخدامها مرة أخرى، وبالنسبة للملك رمسيس الثاني فقام خلال فترة حكمه ببناء وتشيد عدد كبير من المنشآت المعمارية المدنية والدينية والجنائزية مما يفوق أي ملك مصري آخر، ويعتبر عضد الباب محل الدراسة أحد العناصر المعمارية المنحوتة من الحجر الجيري، والمنتزعة من أحد المنشآت المعمارية الخاصة بالملك رمسيس الثاني التي تهدمت بمرور الزمن، ونقل من مكانه الأصلي، وللأسف فلم يُعرف مكانه الأصلي ولا مكان العثور عليه، ومن المعتقد أن يكون هذا العضد جزءاً من منشأة دينية خاصة بالإله بتاح رأس ثالوث ممفيس، ونمط الكتابة عليه يتبع كتابات العصر اللغوي الحديث والمتأخر، مع وجود أخطاء كتابية من كاتب النص، وهو الآن محفوظ في المتحف المصري برقم مؤقت TR26.5.25.3.

الكلمات الدالة:

عضد باب، رمسيس الثاني، الإله بتاح، حجر جيري، الأرضين، الألقاب الملكية الخمسة، الدولة الحديثة، المتحف المصري.

1. INTRODUCTION

Many civil, religious, and funeral facilities in ancient Egypt have disappeared for various reasons. Natural factors and disasters such as earthquakes, strong winds, humidity, thermal changes, load impacts and pressures, rain leakage on roofs and walls, landslides resulting from the building on weak soil, foundations or layers of rubble, which resulted in the separation and/or collapse of parts of those structures.

Human factors, on the other hand, are manmade due to wars and invasions,¹ or the replacement and renewal carried out by kings to construct new architectural facilities, which resulted in a large number of ruins and important architectural elements that have settled in their places or moved from their original places over time for the purpose of reusing them again. Therefore, many inscribed architectural elements were located far from their original places. The Door Jamb under study falls under this category as it does infer to its original location or where it was found.

2. Door Jamb TR 26.5.25.3

type	Door Jamb.
ID Numbers	Temporary number TR 26.5.25.3.
Material	Limestone.
publishing	Unpublished.
Era/ Dynasty	New Kingdom, Ramesside period, Nineteenth Dynasty.
Writing Style	New and late linguistic phase.
Owner	King Ramesses II.
Dimensions	Height 94cm, Width 31cm.
discovery site	unknown.
save location	Egyptian Museum.

¹ Feilden, M.B., *Conservation of Historic Buildings*, Architectural Press, (2003), pp. 1-3.

Description	Lower part of the remains of a limestone Door Jamb, inscribed with two hieroglyphic lines; one vertical and the other horizontal and inscribed with the personal name of King Ramesses II inside a cartouche.
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Table 1. Description Details of the Door Jamb TR 26.5.25.3.

3. Description of the Door Jamb (Fig. 1. A,B)

The antique in hand is the lower part of a door Jamb extracted from the entrance of a limestone gate inscribed with two hieroglyphic lines. The first is vertical missing the upper part and begins with a cartouche of the personal name of King Ramesses II of the Nineteenth Dynasty. The second is a greatly eroded horizontal line that also begins with a cartouche in the personal name of King Ramesses II. The piece is currently preserved in the Egyptian Museum, with the temporary number TR 26.5.25.3.

4. Hieroglyphic text

4.1. First Line: written vertically and reads from left to right as follows:



... *R^c-msi-sw mri-imn mry pth nb m³ct nsw t3wy*

Born of Ra (Ra has fashioned him), beloved of Amun (Ramesses II), beloved of Ptah, lord/master of justice, king of the two lands.

4.2. Second Line: written horizontally and reads from left to right as follows:




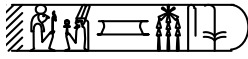










... *R^c-msi-sw mry-imn n.f st3.f ...*






Born of Ra (Ra has fashioned him), beloved of Amun (Ramses II), his beauty and his secret?

5. Linguistic Commentary

There are some writing errors made by the text writer on the door Jamb. This could be due to the lack of space on the stone or bad choice of the type of limestone, which has many protrusions that negatively affected the engraving process. The time period in which the text was written is the New Kingdom, specifically the Nineteenth Dynasty, where there was an openness and cultural and linguistic development that led to the renewal of all aspects of civilization, art, architecture and language.²

5.1. First Line:

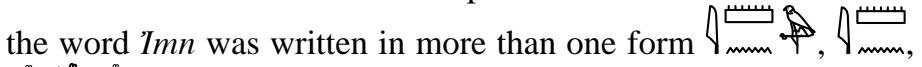
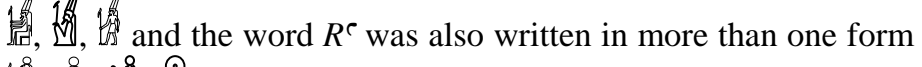
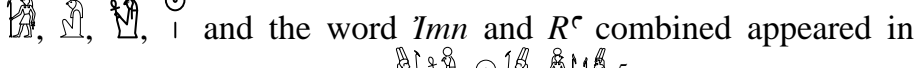
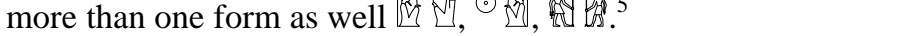
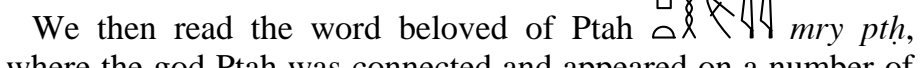
This line begins with the birth name  s3-R^c of King Ramesses II inside an incomplete cartouche broken at the top  R^c-msi-sw nri-imm.³ The translation of the text reveals that the symbols carried by the gods changed from the usual and familiar form in writing the name of King Ramesses II. The god  R^c he took the  w3s sign instead of the  n^h sign as follows:  ⇌ , and the god Amun  Imm took the  n^h sign instead of the  w3s sign as follows:  ⇌ .



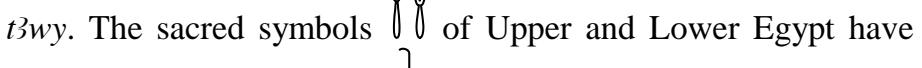
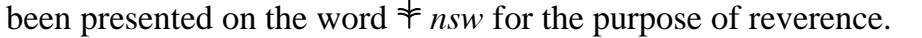
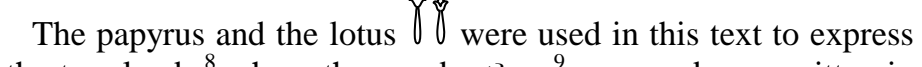
However, after reviewing most King Ramesses II⁴ monuments the god Amun  Imm did not appear with the sign  n^h, and the god Ra  R^c did not appear with the sign  w3s except only while he was standing . It is possible that the change of royal


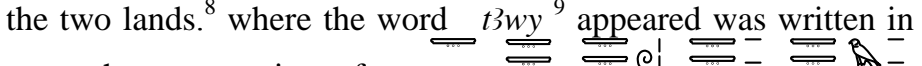



² Smith, W.S., *Ancient Egypt as represented in the Museum of Fine Arts, Boston*, Museum of Fine Arts, Boston (1960), p. 175.

³ El-Alfi, M., 'Recherches sur Quelques Scarabées de Ramsès II,' *JEA* 58, (1972), p. 177.

⁴ Gauthier, H., *Le livre des rois d'Égypte*, MIFAO 19.1, Le Caire, (1913), pp. 33-113.

symbols in this text is a clerical error that occurred by the text writer, or it may be a new feature of writing in the new and late linguistic phase. The name of King Ramesses II on most of his monuments was written in multiple written forms. We find that the word *Imn* was written in more than one form , , and the word *R^c* was also written in more than one form ,  and the word *Imn* and *R^c* combined appeared in more than one form as well .⁵

We then read the word beloved of Ptah  *mry pth*, where the god Ptah was connected and appeared on a number of monuments and titles of King Ramesses II⁶, as well as the titles of his successors, where he appeared within the personal name of Prince Merenptah⁷ and among the titles of the god Ptah, the master of justice  *nb m^ct* and king of the two lands  *nsw t3wy*. The sacred symbols  of Upper and Lower Egypt have been presented on the word  *nsw* for the purpose of reverence.

The papyrus and the lotus  were used in this text to express the two lands.⁸ where the word *t3wy*⁹ appeared was written in more than one written form , , , .¹⁰

⁵ Beckerath, J., *Handbuch der Ägyptischen Königsnamen*, MÄS 49, (1999), pp. 152-157.




⁶ Leprohon, R.J., *The Great Name: Ancient Egyptian Royal Titulary*, Atlanta, Society of Biblical Literature, (2013), p. 115 a stela from Abu Simbel (KRI., II, 259) and texts from the temple of Derr (KRI., II, 738-46); p. 116 Horus 18 (Tanis obelisk, KRI., II, 409:13); p. 117 Horus 32 (Tanis obelisk, KRI., II, 410:12).

⁷ Gauthier, H., *Le livre des rois*, pp. 87, 94-95.

⁸ KRI., V, p. 26 (1).

⁹ Dickson, P., *Dictionary of Middle Egyptian*, California, (2006), p. 131; Vartavan, C., *Vocalised Dictionary of Ancient Egyptian*, SAIS Books, London, (2016), p. 189.

¹⁰ Wb., V, p. 217; Lesko, L.H., *A Dictionary of Late Egyptian*, Vol. II, Providence (RI), BC Scribe publications, (2004), p. 197.

The lotus flower , on the other hand, is the distinctive emblem of the Southern Kingdom “Upper Egypt” while the papyrus plant  is the distinctive emblem of the Northern Kingdom “Lower Egypt”. Writing them in this way  is considered one of the distinctive features of the new and late linguistic phase that appeared among the titles of some kings of the New Kingdom such as:

king Seti I: 

Hr k3 nht h^c m w3st s^cnh t3wy

Horus, The victorious bull who has appeared in Thebes and sustained the Two Lands.¹¹



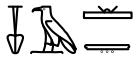
king Ramesses VI: 

Hr k3 nht 3-nhtw s^cnh t3wy

Horus, The victorious bull great of victories, who has sustained the Two Lands.¹²

king Ramesses IX:  *nbty wsr hpš s^cnh t3wy*

Nepty, He whose blow is powerful, he invigorates the Two Lands.¹³

The lotus  and papyrus  have been used in many scenes to express the union of the two lands ¹⁴  *sm3-t3* ¹⁵ where the lotus flower representing Upper Egypt is linked with the

¹¹ Calverley, A.M., *The Temple of King Sethos I at Abydos*, Vol. I: The Chapels of Osiris, Isis and Horus, Chicago, (1933), pl. 40 (lin. 7-8); Beckerath, J., *Handbuch der Ägyptischen*, pp. 148-149 (2:H.1b); Leprohon, R.J., *The Great Name*, p. 109.

¹² Beckerath, J., *Handbuch der Ägyptischen*, pp. 170-171 (5:H.1); Leprohon, R.J., *The Great Name*, p. 131.









¹³ Gauthier, H., *Le livre des rois*, p. 212; Beckerath, J., *Handbuch der Ägyptischen*, pp. 172-173 (8:N.1); Leprohon, R.J., *The Great Name*, p. 133.





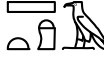


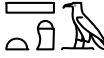
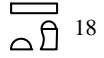

¹⁴ Robins, G., *The Art of Ancient Egypt*, Harvard University Press, (2008), pp. 18, 60, 84, 130, 137.


¹⁵ Wb., III, p. 448; Dickson, P., *Dictionary of Middle Egyptian*, p. 64; Faulkner, R.O., *A Concise Dictionary of Middle Egyptian*, Oxford (2017), p. 279.

papyrus paper representing Lower Egypt. Similarly, the king's head covered with two crowns combined into one crown called the Double Crown; the white of Upper Egypt and the red of Lower Egypt. All these royal symbols show that the king is the one who connects these dualities and unites the land of Egypt.¹⁶

5.2. Second Line:

The writings of this line were greatly eroded and as a result of the narrow space and poor stone type, some words have been abbreviated to achieve the desired purpose, knowing that some words were guessed. This line begins with a dilapidated cartouche  R^c - msi - sw mry - imn different from the one that appeared in the first line bearing the personal name of King Ramesses II. We find that the symbols carried by the gods here have become the familiar and usual form of writing the name of the king on most of his monuments, we find that the god Amun  Imn took the sign of the scepter  $w3s$ and became , and the god Ra  R^c took the sign of life  cnh and became , and we also find writing the word beloved as  mri instead of the one in the first-line cartouche.

Furthermore, the word beautiful  cn was guessed from the rest of the inscriptions, which were written in more than one form such as ,  ¹⁷ and the word secret  $st3$ was written in more than one form such as , , , ,  ¹⁸ which is equivalent to the word  $sst3$ in terms of meaning.

The word beautiful  cn was also used in a number of Ramesside names:

¹⁶ Sabbahy, L.K., *Kingship, Power, and Legitimacy in Ancient Egypt: From the Old Kingdom to the Middle Kingdom*, Cambridge Press, (2021), p. 24; For more (see) Sandkühler, B., *SEMA TAWY: Cosmic and Earthly Polarity in Ancient Egypt*, Edition Esefeld & Traub, (2021).

¹⁷ Wb., I, p. 190; Faulkner, R.O., *A Concise Dictionary*, p. 53.

¹⁸ Wb., IV, p. 551; Faulkner, R.O., *A Concise Dictionary*, pp. 332-333.

Ramesses III :

Hr ḥn hr srh mi s3 3st

Horus, Beautiful on the throne like the son of Isis.¹⁹



Hr ḥn n nsw mi itmwr mr.tw.f 3b.tw.f mi hm n rḥ

Horus, Beautiful as king like Atum, he is loved and wished for like the majesty of Re.²⁰



Hr nbw ḥn ntr/ḥl m msw ntrw ntrywt k3b 3bt.sn

Golden Horus, Beautiful and mighty, as the (very) progeny of gods and goddesses, who has doubled their offerings.²¹

Ramesses VII :

Hr k3 nḥt ḥn m nsw

Horus, Victorious bull, beautiful as king.²²

¹⁹ Hölscher, U., *The Excavation of Medinet Habu*, Vol. III: The Mortuary Temple of Ramses III, Part I, OIP 54, Chicago, The University of Chicago Press, (1941), pl. 32 a; Beckerath, J., *Handbuch der Ägyptischen*, pp. 164-165 (2:H.11); Leprohon, R.J., *The Great Name*, p. 128 (Horus 9).






²⁰ Allen, T.G., *Reliefs and Inscriptions at Karnak, Vol. II. Ramses III's Temple within the Great Inclosure of Amon, Part II; and Ramses III's Temple in the Precinct of Mut*, OIP 35, Chicago: University of Chicago Press, (1936), pl. 122 (a); Beckerath, J., *Handbuch der Ägyptischen*, pp. 166-167 (2:H.17); Leprohon, R.J., *The Great Name*, p. 129 (Horus 16).

²¹ Kitchen, K.A., *Rameside Inscriptions, Historical and Biographical. Vol. V. Semakht, Ramesses III and Contemporaries*, Oxford, B.H. Blackwell Ltd., (1983), p. 314 (9); Beckerath, J., *Handbuch der Ägyptischen*, pp. 166-167 (2:G.3); Leprohon, R.J., *The Great Name*, p. 129 (Golden Horus 4).

²² Beckerath, J., *Handbuch der Ägyptischen*, pp. 170-171 (6:H.1-2); Leprohon, R.J., *The Great Name*, p. 132.

6. The god Ptah pth

Ptah was the head of the Triad of Memphis (Men-nefer/Mit Rahina) accompanied by his wife Sekhmet and his son Nefertem. Ptah is presented in many texts as the creator of himself and the father of all the other immortal gods. Ptah is usually depicted as a bearded bald-headed man wearing a tight garment holding a scepter of three symbols (strength, life and stability), and standing on the platform associated with Maat with a flower symbolizing happiness gracefully hung at his neck's back. Ptah was known with several names due to the various roles attributed to him including the Fashioner of Earth, the King of Two Lands, and the God of the Beautiful Face since he was regarded as the creator of his own self and the creator and dominant of the whole earth.²³

Ptah also held many titles that describe his role in the ancient Egyptian religion. His main title was Ptah the master of justice  pth-nb-m3st²⁴ known as master of Ankh Tawy  nb-nh-t3wy²⁵ in reference to the city of Memphis known by various names throughout the ages, including Hout-ka-Ptah  hwt-k3-ptah, White Wall  inb- mn-nfr.²⁶

²³ Allen, J.P., *Genesis in Egypt: The Philosophy of Ancient Egyptian Creation Accounts*, New Haven (CU), Yale University Press, (1988), pp. 39-41; Shaw, I & Nicholson, P., *The Dictionary of Ancient Egypt*, The American University in Cairo Press, (2002), p. 230.

²⁴ Bierbrier, M.L., *Historical Dictionary of Ancient Egypt*, 2nd Ed, Scarecrow Press, (2008), p. 182.

²⁵ Gallardo, F.L.B., 'Ankhtawy: notes on its location and nature between the Old and New Kingdoms,' in: *Anjtauy: notas sobre su naturaleza y localización entre el Reino Antiguo y el Reino Nuevo*, Vol. 20-21, (2018), pp. 484, 488-489, 528.

²⁶ Faulkner, R.O., *A Concise Dictionary*, pp. 28, 54, 135, 205.

He is also known as the Lord of Truth, Lord of Eternity, Lord of Ceremonies and other titles.²⁷ His name was associated with a number of the names of Nineteenth Dynasty kings. King Ramesses II built many temples, the most important was the temple of the god Ptah in Memphis and the temple of Abydos, and the temple of Ramesseum in Thebes.²⁸ One of King Ramesses II titles is the Beloved of Ptah as recorded on the Obelisk of King in Tanis.

k3 nht mry pth

Horus The strong bull, beloved of Ptah.²⁹

King Seti I: father of King Ramesses II, his Personal name read:

mry n pth sty

Beloved of Ptah, Seti.³⁰

King Merneptah: son of Ramesses II, his Personal name read:

mry n pth htp-hr m3t

Beloved of Ptah, satisfied with Maat.³¹

King Seti II: son of Merneptah, his Personal name read:

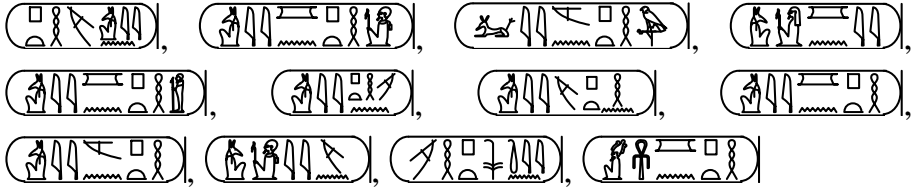
²⁷ Wilkinson, R.H., *The Complete Gods and Goddesses of Ancient Egypt*, London, Thames and Hudson, (2003), pp. 124-126.

²⁸ Rosalie & David, A.E., *A Biographical Dictionary of Ancient Egypt*, London, Seaby, (1992), p. 119.

²⁹ Petrie, W. M. F., *Tanis, Part I: 1883-4*, London, (1885), pl. VII (45); Leprohon, R.J., *The Great Name*, p. 116 (Horus 18).

³⁰ Beckerath, J., *Handbuch der Ägyptischen*, pp. 150-151; Leprohon, R.J., *The Great Name*, p. 114.

³¹ Beckerath, J., *Handbuch der Ägyptischen*, pp. 158-159; Leprohon, R.J., *The Great Name*, p. 120.










mry n pth sty

Beloved of Ptah, Seti.³²

7. Names and Titles of King Ramesses II

There were conflicting opinions about King Ramesses II son of King Seti I participation in the ruling with his father. Scholars were divided into two groups The first group, Breasted and other scholars, suggested that he did not participate in ruling with his father.³³ The second confirmed his participation through most of the monuments established by King Ramses II before he solely ascended to the throne of the country.³⁴

Many of the royal titles of King Ramesses II appeared on his monuments and the common monuments with his father,³⁵ where each king had five royal titles, a special title for the birth name and the other four titles for accession to the throne: Horus name  *Hr*, Nebty name  *Nbty*, Golden Horus name  *Hr nbw*, Throne name  *Nswt bity*, Personal name  *S3 R*.³⁶ Three of them were commonly used on monuments while the other two, the Nebty  and the Golden Horus name  were less used.³⁷

³² Beckerath, J., *Handbuch der Ägyptischen*, pp. 160-161; Leprohon, R.J., *The Great Name*, p. 123.

³³ Breasted, J.H., *Ancient Records of Egypt: Historical Documents from the Earliest Times to the Persian Conquest*, Vol. III. The Nineteenth dynasty, the University of Chicago Press, (1906), pp. 59-65.


³⁴ Seele, K.C., *The Coregency of Ramses II with Seti I and the Date of the Great Hypostyle Hall at Karnak*, SAOC 19, Univ. Chicago, (1940), pp. 23-49.

³⁵ Gauthier, H., *Le livre des rois*, pp. 33-113.

³⁶ Williams, V & Stocks, P., *Blue Guide Egypt*, New York, (1988), p. 34.

³⁷ Collier, M & Manley, B., *How to read Egyptian hieroglyphs*, New York, (1999), p. 20.

7.1. The Horus name Hr:

The royal title Horus, which is the name of the god Horus the son and successor of Osiris is one of the more important of the five royal titles,³⁸ also known as "Ka" and is closer to appearing on archaeological monuments, and it is most often written within a rectangular frame called "serekh"  *srh* inside it sits the falcon Horus.



Hr k3-nht mry-r^c Horus The strong bull, beloved of Ra.




Hr k3-nht mry-m3^ct Horus The strong bull, beloved of Maat.



Hr k3-nht mry-m3^ct nb hbw-sd mi it.f pth-t3tnn

Horus The strong bull, beloved of Maat, possessor of Sed festivals like his father Ptah-Tatenen.³⁹

7.2. Nebty Name Nbtj:


This title appeared from the beginning of the first dynasty,⁴⁰ and is linked with two goddesses: Nekhbet and Wadjet, the protectors of Upper and Lower Egypt.⁴¹ The goddess Nekhbet was symbolized by the female vulture  *nht* and the

³⁸ Wheeler, R., *Walk like an Egyptian : a modern guide to the religion and philosophy of ancient Egypt*, Berkeley Hights & Wildside, (2005), p. 77.

³⁹ For more on the title of Horus, see, Beckerath, J., *Handbuch der Ägyptischen*, pp. 152-153; Leprohon, R.J., *The Great Name*, pp. 114-118.

⁴⁰ Wilkinson, A., *Early Dynastic Egypt Strategies*, New York, (2006), p. 203.

⁴¹ Fage, J & Oliver, R., *The Cambridge history of Africa*, Vol. I, Cambridge, (1982), p. 534; Rosalie, F & Baker, C., *Ancient Egyptians people of the pyramids*, Oxford, (2001), p. 174.

goddess Wadjet was symbolized by the cobra  *w3dt*.⁴² The goddess Nekhbet was a symbol of Upper Egypt and was originally worshiped in Nekheb, which is the city of the current El-Kab, where she possibly derived her name from. Wadjet was a symbol of Lower Egypt and was the most important place of worship in "Buto", which was called in ancient Egypt the House of Wadjet, currently Tell El-Fara'in.⁴³



Nbtj smnh mnw m ipt-rsy(t) n it.f imn di sw hr nst.f


Nebty, Who has made monuments splendid in Ipet-Resyt (Luxor Temple) for his father Amun, who put him on his throne.



Nbtj mk kmt w'f h3swt r' ms n'rw grg t3wy

Nebty, Protector of Egypt, who has subdued foreign lands, a Re whom the gods have borne, the founder of the Two Lands.⁴⁴

7.3. Golden Horus name *Hr nbw*:

It is the falcon Horus sitting on a gold necklace,⁴⁵ a name and title used "Golden Horus" to indicate his divine origin.⁴⁶ It is believed that the gold sign  at the bottom of the falcon "Horus" is likely to be a symbol of the god "Set/Seth", the god of evil, to indicate the victory of good over evil. However, recently it is considered to mean "Horus who defeated Seth". Accordingly, it was named the falcon over a gold necklace.⁴⁷

⁴² Richardson, D & Jacobs, D., *Rough guide to Egypt*, London, (2003), p. 294.

⁴³ Wasilewska, E., *Creation stories of the Middle East*, London, (2000), p.130.

⁴⁴ Beckerath, J., *Handbuch der Ägyptischen*, pp. 152-155; Leprohon, R.J., *The Great Name*, p. 118.

⁴⁵ Velde, H., *Seth God of Confusion a study of his role in Egyptian mythology and religion*, Probleme der Ägyptologie, Leiden, (1977), p. 72.

⁴⁶ Perry, W., *Origin of Magic and Religion*, Kessinger Publishing, (2003), p. 43.

⁴⁷ Velde, H., *Seth God of Confusion*, p. 72.

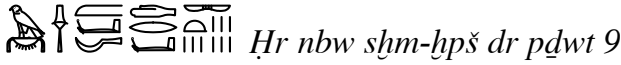


Hr nbw wsr-rnpwt 3-nsyt mi itmwy ity ms ntrw shpr t3wy

Golden Horus, Rich in years and great of kingship like Atum, the sovereign whom the gods fashioned, the one who has fostered the Two Lands.





Golden Horus, Who has subdued foreign countries and repelled the rebellious ones.



Golden Horus, The powerful of arm/sword, who has repelled the Nine Bows.⁴⁸

7.4. Throne Name *Nswt bity*:

The title "*Nswt bity*" was specific to "the name of the throne" and used as a title for the king of Upper and Lower Egypt when ascending the throne.⁴⁹ It is considered the first of the two names written inside a cartouche and was used during the reign of the king and after his death.⁵⁰ This title came before the Personal name of the king⁵¹ and he used the scirpus plant  *swt* and the Bee  *bity*, which means that it belongs to the scirpus-reed and the Bee, which are symbols of Upper and Lower Egypt.⁵²

⁴⁸ Beckerath, J., *Handbuch der Ägyptischen*, pp. 154-155; Leprohon, R.J., *The Great Name*, p. 119.

⁴⁹ Kerr, A., *Ancient Egypt and Us The Impact of Ancient Egypt on the Modern World*, Ferniehurst Publishing, (2009), p. 15.


⁵⁰ Morkot, R., *The Egyptians an introduction*, New York, (2005), p. 154.

⁵¹ Wilkinson, A., *Early Dynastic Egypt*, p. 206.

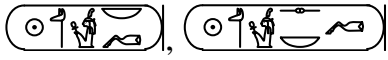
⁵² Williams, V & Stocks, P., *Blue Guide Egypt*, p. 34.

 Wsr m3ct r^c stp.n r^c

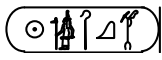
The justice of Ra is powerful, chosen of Ra.

 Wsr m3ct r^c tit r^c

The justice of Ra is powerful, the (very) image of Ra.

 wsr m3ct r^c nb-hpš

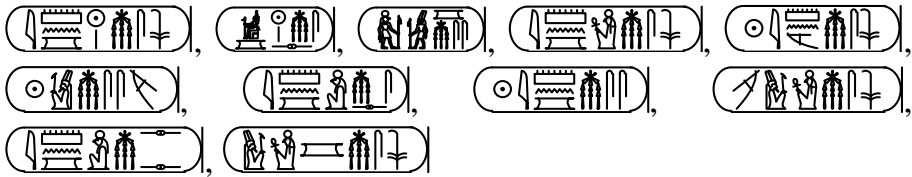
The justice of Ra is powerful, possessor of a strong arm/sword.

 wsr m3ct r^c hk3 w3st

The justice of Ra is powerful, ruler of Thebes.⁵³

7.5 Personal Name S3 R^c:

The name given to the prince at birth⁵⁴ comes after the title of the Throne and was also written inside a cartouche, thus the king is considered the son of the sun god "Ra".⁵⁵



R^c-msi-sw mry-*imn* Ramesses, beloved of Amun.




R^c-msi-sw mry-*imn ntr hk3-Iwnw*

Ramesses, beloved of Amun, the divine one and ruler of Heliopolis.


⁵³ Beckerath, J., *Handbuch der Ägyptischen*, pp. 154-155; Leprohon, R.J., *The Great Name*, p. 120.

⁵⁴ Hornung, E & Lorton, D., *Akhenaten and the Religion of Light*, Cornell University, London, (2001), p. 32.

⁵⁵ Williams, V & Stocks, P., *Blue Guide Egypt*, p. 34.













 R^c -*msi-sw mry-imn wr-mnw*






Ramesses, beloved of Amun, great of monuments.

 R^c -*msi-sw mry-imn mrwty mi itmw*














Ramesses, beloved of Amun, The beloved one, like Atum.⁵⁶

8. Conclusion

1.8. The sacred symbols between the two gods Amun  *Imn* and Ra  R^c have been changed in the cartouche of the first line, as the symbols changed from the usual and familiar form in writing the name of King Ramesses II. After examining and studying most of the monuments of King Ramesses II, the god Amun  *Imn* did not appear with the sign  ϵnh , and the god  R^c did not appear with the sign  $w3s$ only while he was standing . It is assumed and customary that the god Amun  *Imn* appears with the sign  $w3s$, and the god Ra  R^c will appear with the sign  ϵnh and they are grouped like this , and it is possible that this is a clerical error by the text writer, or it may be a new feature of the writing in the New and Late Linguistic Phase.

8.2. The word  *t3wy*, which means two lands, has been replaced by a word  that gives the same meaning and expresses the kingdom of the south and the north, namely Upper and Lower Egypt, where the lotus flower  is the distinctive emblem of the kingdom of the south, and the papyrus plant  is the distinctive emblem of the kingdom of the north, and their writing in this way  is one of the distinctive features of writing in the New and Late Linguistic Phase.

⁵⁶ Beckerath, J., *Handbuch der Ägyptischen*, pp. 154-157; Leprohon, R.J., *The Great Name*, p. 120.

- 8.3. The god Ptah  *pth* head of the Memphis Trinity took many titles because of his important role in the ancient Egyptian religion. His main title was Lord of Justice  *nb m3't*, and he also appeared with an important title, King of the Two Lands  *nsw t3wy*, in addition to other titles.
- 8.4. In the word King of the Two Lands  *nsw t3wy*, the sacred symbols of Upper and Lower Egypt  are rendered over the word  *nsw* for the purpose of sanctification.
- 8.5. Each king has five royal titles; a birth title that is the personal title  *S3 R^c* and the other four titles for the throne, which are: the Horus title  *Hr*, the Nebty title  *Nbty*, the Golden Horus title  *Hr nbw*, the Throne title  *Nswt bity*. However, the Nebty title  *Nbty* and the Golden Horus title  *Hr nbw* were less used than the other three titles.
- 8.6. The writing errors inscribed on the Door Jamb may be an error from the text writer or due to lack of space on the stone. Furthermore, the choice of a bad type of limestone negatively affected the writing of the text. Finally, the time period in which the text was written, the New Kingdom, specifically the Nineteenth Dynasty, was a time of openness and cultural and linguistic development, which could have led to the renewal of all aspects of civilization, art, architecture and language.
- 8.7. After extensive study, it is possible that the Door Jamb under study is among the remains of the gates of the temple of the god Ptah in Mit-Rahina⁵⁷ for various reasons, the most

⁵⁷ Wilkinson, R.H., *The Complete Gods*, pp. 125-126.

important of which is the discovery of the ruins of a number of religious facilities in this city, belonging to King Ramesses II, which were dedicated to the god Ptah master of Memphis. Where Memphis was replete with many temples that were dedicated by many kings in honor of the main god of the city Ptah. Another reason is the possibility that this Door Jamb was found near Mit-Rahina, but unfortunately its exact location was not known.

- 8.8.** Examining this architectural element reveals the possibility that this Door Jamb follows the right side of the entrance to a religious facility belonging to the god Ptah because of the destruction on the right side of the stone, while the left side was smooth, which is considered the place of entry to the building.
- 8.9.** Due to the absence witnesses to the destruction of the archaeological buildings that were once part of the ancient Egyptian monuments, and the lack of documentation of the destruction that happened to these buildings, which were destroyed as a result of sudden disasters such as earthquakes, floods and fires, or as a result of wars or for the purpose of replacement and renewal they have become neglected and thus have lost many of their architectural elements and many artifacts have been misplaced or transferred from their places to other places, which makes it more difficult to revive them again.
- 8.10.** Archaeological buildings and installations are exposed to the stages of growth inception, ascent, growing old, and then demise like the wheel of life which keeps on turning again and again.

9. Abbreviations

JEA	<i>Journal of Egyptian Archaeology. Egypt Explor. Soc. (Londres). Continue AREEF</i>
KRI	<i>Kitchen (K.A.), Ramesside Inscriptions, 1969-1990 (Oxford).</i>
LD	<i>Lepsius (K.R.), Denkmäler aus Aegypten und Aethiopien, 1849-1859 (Berlin).</i>
MÄS	<i>Münchener ägyptologische Studien (Berlin, Munich).</i>
MIFAO	<i>Mémoires publiés par les membres de l'Institut français d'archéologie orientale (Le Caire).</i>
OIP	<i>Oriental Institute Publications. Univ. de Chicago (Chicago, Ill.).</i>
SAOC	<i>Studies in Ancient Oriental Civilizations (Chicago, Ill.).</i>
Wb	<i>Erman (A.), Grapow (H.), Wörterbuch der ägyptischen Sprache, 1926-1963 (Leipzig, Berlin).</i>

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(Fig. 1. A, B) Lower part of a limestone door Jamb of Ramesses II in the Egyptian Museum TR 26.5.25.3

(Photograph by the author and the drawing by Walid El Sayed)