

A Funerary Stela of *ḥr-nḥt* at the Ismailia Museum: (No. 3289)

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Abstract : The research studies a rectangular funerary stela, which is currently preserved in Ismailia Museum (No.3289). The objective of the research is studying the hieroglyphic texts through copying, translating and commenting on them. The research endeavors to unveil the identity of the monument's owner and ascertain the monument's date through a comprehensive analysis of its epigraphy and iconography, as well as identifying the proprietor of the stela. In addition, determining the period to which this piece belongs by analyzing its aesthetic features, its linguistic texts during the Old Kingdom. Moreover, providing insight into the tomb of the Proprietor of the stela, his career and highlighting the importance of the titles in the inscriptions, which were widely used during the Old Kingdom, such as the title; “*ḥtmty- ntr*”, “*God’s sealer*”, “*imy-r mš*”, “*overseer of the army*”, “*pr-wiz imy irty*”, “*Captain of the crew of boat*”, “*shd (n)wiz*”, “*inspector of the Boat*”, and “*imy-r z3 n smntyw*”, “*Overseer of a phyle of smntyw*”.

Key words: *ḥr-nḥt*, Funerary stela, Old Kingdom, God’s sealer, a chief in the army, Captain of the Boat's Crew, Overseer of a phyle of "*smntyw*".

Introduction:

The research studies a funerary stela¹, which belongs to Seal Bearer in Lower Egypt. The stela is made of limestone and has a rectangular shape, but the upper part is slightly curved from left to right, breaking the parallelism of the long sides, dating back to the era of the Old Kingdom. Initially, it was stored in Egyptian Museum (No. JE 66929) with Serial Number SR 2/15414. Later, it was transferred to Taba Museum (No. 188) and it is currently displayed in Ismailia Museum (No.3289).²

Furthermore, the Ismailia Museum archives did not specify where this stela was found, although it was actually discovered in 1937 at Edfu, specifically in the area of Tell Edfu (Excavation Number: M.VI)³, discovered by the Polish Expedition of Mediterranean Archaeology and the French Institute of Oriental Archaeology.⁴

¹In ancient Egypt, a stela was a commemorative monument crafted from various materials, including stone or wood. Typically, its height exceeded its width. These stelae served diverse functions, such as delineating boundaries, memorializing significant events, and commemorating the deceased, as exemplified by the stela under scrutiny in this study Shoukry, M., *The So-Called Stelae of Abydos*, In: *MDAIK* 16 (1958) p, 292-297; Martin, K., "*Stele*", *LA VI*, Wiesbaden,1986, Col.1; Hözl, R., "*Stelae*", *The Oxford Encyclopedia of Ancient Egypt*", Vol. III, AUC Press, Cairo, 2001,pp.319-324

²According to what is mentioned in the records of the Ismailia Museum

³The ancient remains of Edfu's settlement lie about 50 meters west of the Ptolemaic temple, next to the older temple's pylon on the left. These ruins, referred to as the settlement tell, provide valuable insights into the development of Edfu as a provincial town, with a history spanning from the end of the Old Kingdom to the Byzantine period. Between 1937 and 1939, a joint expedition involving the University of Warsaw and the IFAO in Cairo conducted meticulous documentation of the upper layers of the settlement. During the excavation, the team discovered intact shafts in the mastabas of

The Description of the Funerary Stela:

The dimensions of stela are a 49 cm wide by 65.5 cm long. The stela is split into four sections with unequal proportions. The left proportion features a semi-relief portrait of the deceased. He is depicted with a head adorned with a long wig⁵ showing overlapping rows of locks that leave the ear exposed. His neck is adorned with a four-row necklace, known as the "*wsh* collar,"⁶ typically worn by both deities and mummies for protective purposes.⁷ The deceased wears a short striped loincloth, or "kilt," around his waist.⁸ The deceased is sitting on a short-backed chair with short legs crafted in the shape of animal limbs.⁹ His feet are bare. In his left hand, he holds a goblet to his mouth, while his right arm is extended as if to receive offerings.¹⁰ The

historical figures, Qar (also known as Pepi-nefer) and Isi. Qar served as the nomarch of Edfu during the Sixth Dynasty. The finds in Qar's mastaba included a rich inventory of tomb items, which currently, these artifacts are displayed at the Egyptian Museum in Cairo. Additionally, the team uncovered votive steles and offering tables that date back to the Old Kingdom period, shedding light on ancient practices in the region; see more in <https://pcma.uw.edu.pl/en/centre-in-cairo/pcma-in-egypt-chronological-review/>

⁴Bernard, B.; J. Manteoffel, J.,; Michalowski, K.,; Sainte Fare Garnot, J., PIFAO Fouilles Franco Polonaises, Rapport 1 " Tell Edfou 1937", Cairo, 1937,pp. 49-51

⁵**The long wig** the prevalent hairstyle during the Sixth Dynasty was characterized by a long wig featuring braided shoulder-length hair cascading from a central part. Notably, the width of the hair gradually increases towards the ends. The distinctive concave contour of the flaring wig is a hallmark of this era. Prior to the Sixth Dynasty, wig sides typically exhibited straighter lines. Additionally, alternative styles of this wig were observed in the same period, including shoulder-length wigs that partially covered the ears. These variations consisted of long locks parted from a central line, See for example: the wig of Idi, Sixth Dynasty, (no. 60.46 University of Missouri's Museum of Art and Archaeology). See: Fischer, H.G., "*A Provincial Statue of the Egyptian Sixth Dynasty*", pl.17, figs 1-2. The style of this wig was attested throughout Fifth Dynasty, and it is still frequently represented throughout Sixth Dynasty. See for example the head of statue of Ra-nofre no.19 (CCG) from Saqqara, Cairo, and Fifth Dynasty. Scharff, A., "On the Statuary of the Old Kingdom", In: *JEA* 26 (1941), p. 41- 42, pl .viii, figs 1-2.

⁶ **The *wsh* collar**, prevalent since the 3rd Dynasty, endured through to the Greco-Roman Period. This type of collar is characterized by its broad design consisting of several rows of beads. *wsh* collars were crafted from diverse materials, showcasing variations in shape. A common feature is their frequent termination in falcon head terminals. For more in-depth exploration of the representation of *wsh* collars in burials and Egyptian funerary art during the late Ptolemaic and Roman Periods, see Riggs, Ch., "Forms of the Wesekh-collar in funerary art of the Graeco-Roman Period", In: *CdE* 76 (2001), fasc 151- 152, pp. 57-68.

⁷ Handoussa, T., "Le Collier Ousekh", In: *SAK* 9 (1981), p.143-144

⁸**The short white kilt**

During the Old Kingdom, the short white kilt emerged as the prevailing attire. This kilt was typically a straight piece of white linen cloth that encircled the hips. The ends were either knotted in front or passed under a girdle, protruding above the waistline. This simple and practical garment was widely adopted during this period.

⁹Fischer, H.G., "Stuhl ",In: *LÄ* 6 (1986), New York, ,pp.92-99

¹⁰Bernard, B.; J. Manteoffel, J.,; Michalowski, K.,; Sainte Fare Garnot, J., PIFAO Fouilles Franco Polonaises, Rapport 1 " Tell Edfou 1937", Cairo, 1937,pp. 49-51; This scene is frequently depicted on monuments from the Old Kingdom in Edfu. For example, you can see a similar portrayal in the central panel embedded in the false door of mastaba no. V (Cairo, 43371).

execution of this scene is of poor quality.¹¹ The proportions of the eye and the backrest are overly exaggerated, while the waist is diminished, resulting in an overall unattractive appearance.¹² The body was originally painted red, the wig in black, and the loincloth in white, but these colors have nearly faded away. In the center, there is a vertical column of text containing his titles that ends just above his feet. On the right, there are five horizontal superimposed registers, inscribed with the *hṭp di nsw* formula with the last one continuing under the chair to the far left of the stela, containing the main inscription. The signs are quite large and were incised with a mixture of care (Fig.1, 2, 3)¹³

The Inscribed Texts on the Funerary Stela:



Transliteration:

(1) *hṭp di nsw Inpw tpy ḏw. f imy-wt*¹⁴ (2) *hṭp di nsw Wisr nb Ddw* (3) *hpy. f hr w3wt nfrt* (4) *hppt im3hw* (5) *hr sn sm3-t3.f ḏ3i.f šcy i' .f n ntr hr-nht*

6- *htmty- ntr imy-r mšc' pr-wiz imy irty*¹⁵ *shd(n)wiz imy -r sz n smntyw hr-nht*

Translation:

(1) A gift given by the king (to) the god Anubis, situated atop his mountain, the embalmer, (2) A gift given by the king (to) Osiris lord of Abydos¹⁶, (3) May he travel on

¹¹One of the most prominent features of ancient Egyptian art, particularly during the Old Kingdom era, is the emphasis on depicting facial features. Hor-Nakht *Hr-nht* 's facial characteristics, including the subtle smile, the slender chin representing his youth, almond-shaped eyes, and fleshy nose, draw inspiration from the artistic traditions of Old Kingdom Memphite art

¹²Russmann , E., A Second Style in Egyptian Art of the Old Kingdom, In: *MDAIK* 51(1995), p. 270-272

¹³Bernard, B.,; J. Manteoffel, J.,; Michalowski, K.,; Sainte Fare Garnot, J., " Tell Edfou 1937", In: *PIFAO* 1(1937), pp. 49-51

¹⁴*Wb* I, 72.16-17

¹⁵*Wb* I, 106.6-107.20











the beautiful roads,(4) the revered one,(5) before the arriving, he cross the land, he cross "deserts" *hr-nht*.


(6)God's sealer¹⁷, overseer of the army,¹⁸ Captain of the crew of boat¹⁹, inspector of the Boat²⁰, Overseer of a phyle of "smntyw"²¹; *hr-nht*.

Commentary

Hor-Nakht

In the museum's records, it was initially noted that the owner of the stela is named *So-nht*. However, upon closer examination of the stela and a translation of the text, it has been confirmed that the stela's owner is *hr-nht*, not *So-nht*.

The name of *hr-nht*  has been transcribed in a various ways such as;  and  which means "Hours is strong" The term " *nht* " means "strong", is spelled in a many different forms, such as;  (Old Kingdom),  or  (Middle Kingdom),  (New Kingdom) and  or  (Late Period).²² The stela documented the name of *hr-nht*  about two times.

The stela, originally situated in The mastaba of *hr-nht*  (M. VI) in Tell Edfu²³, has been relocated to the museum, leaving the offering table in its original place at the niche's base (Fig. 4).²⁴

In his tomb, there is a meticulously constructed square well, supported by the inner face of the west wall, extending seamlessly from ground level to the terrace level. As for the burial chamber, which appears to have been tampered with, it has not revealed any skeletal remains. To the north, the main vault, located more than one meter away from the first course of the well, is protected by two layers of stone beds, raising questions about access due to its isolation from the well. The well's base is sealed by a

¹⁶عبد الحليم نور الدين. اللغة المصرية القديمة, القاهرة, الطبعة السادسة, 2006, ص323

¹⁷Wb V, p.637

¹⁸Wb II, p.94,p.155.16

¹⁹Wb I, p. 72.22

²⁰Jones, D., *An Index of Ancient Egyptian Titles*, vol. II,no.243

²¹Jones, D., *An Index of Ancient Egyptian Titles*, vol. I, 2000, p.202,n.757; Andes Diego, E., Surveyors, Guides and other officials in the Egyptian and Nubian Deserts, Epigraphic and Historical Remarks on some Old Kingdom Graffiti, In: *RdE* 65 (2014), p. 32






²²Ranke, H., *Die Ägyptischen Personennamen*, vol, I,Verlag von J.J Augustin in Gluckstadt ,1935, p.249




²³**The mastabas of Edfu** date back at the earliest, it seems, to the 5th and 6th Dynasty and may extending until the conclusion of the First Intermediate Period. The mastaba built on a rectangular plan, was a family tomb that provides a typical example of compartmentalized architecture

²⁴This mastaba is bounded to the west by an open space that extends to the grand enclosure wall, to the northern by the mastaba of Nefer (No. IX), to the east by mastaba no II, and finally, to the south by the plain. The bricks used are very dense and have a gray color. The arrangement of the layers is not always very regular; sometimes, a brick placed lengthwise is found within a layer composed of bricks placed widthwise. The first layer rests directly on the sand, just above large scattered stones in the ground. The walls are covered with a rough, dark gray plaster.

square slab, and doubts persist regarding the presence of a connecting corridor leading to the burial chamber. The funerary chamber within this tomb lacks skeletal remains. The tomb contains a variety of funerary artifacts, including conventional types, with notable structures like a series of supports. The enclosure walls gradually deviate from the vertical, creating a slight overhang at the top. Unfortunately, due to excavation constraints, the presence of a connecting corridor from the well to the burial chamber remains uncertain.²⁵

ḥr-nḥt's titles

In ancient Egypt, individuals in positions of authority meticulously documented their titles and responsibilities on stone panels within or in front of their tombs. In this stela, **ḥr-nḥt**  recorded his titles in the vertical hieroglyphic line including: "**ḥtmty-ntr**" : God's sealer, "**imy-r mšꜣ**" : Overseer of the Army, "**ꜥpr-wiꜣ imy-irꜣ**" : Captain of the Boat's Crew, inspector of the Boat, and **imy-r sꜣ n smty / smty**  "Overseer of a phyle of **smntyw**"= "Overseer of official of the Necropolis" (Fig. 2).

The first title that has appeared at the beginning of the 6th sentence is: '**ḥtmty-ntr**,' meaning God's sealer ²⁶. The role of the seal bearer in ancient Egypt held considerable significance. **ḥr-nḥt**  was responsible for safeguarding and administering the seals that bore the authority of the gods or the pharaoh. The position of God's Seal Bearer of the God, as held by **ḥr-nḥt** , indicates a position of high honor and trust, as it involved managing the divine seals associated with religious and ceremonial matters.²⁷ The role of the Seal Bearer in ancient Egypt was highly significant, with individuals holding this position occupying prestigious roles in public service, religious institutions, and among the wealthy nobility. This role, exemplified by **ḥr-nḥt**, evolved over time, and the use of seals for administrative and economic purposes dates back to around 3400 BC, persisting through various historical periods.²⁸


Seals²⁹ in ancient Egypt went beyond administrative functions, playing a crucial role in daily life and the afterlife. Government officials were deeply concerned with the

²⁵Bernard, B.; J. Manteoffel, J.; Michalowski, K.; Sainte Fare Garnot, J., " Tell Edfou 1937" In: *PIFAO* 1(1937), pp. 49-51

²⁶Jones, D., *An Index of Ancient Egyptian Titles*, vol. II, p.766, n2791; Murray, Index, pl, xxxix; *Wb* V,p.637(5); *PM* III, p.Q868; Eichler, E., *Untersuchungen zum Expeditionswesen des Ägyptischen Alten Reiches*, IV. Reihe: Ägypten, Band 26, Paperback – 31 Dec. 1993, p.234ff; Hannig, S., *Die Sprache der Pharaonen: Großes Handwörterbuch Ägyptisch-Deutsch*, Mainz,1995 p.626; *Wb* V, p.637


²⁷*Wb* III, p. 350,3-12 ; *Wb* IV, p.379 ,17-21



²⁸Zoromba, M. R., *The Titles of Ancient Egyptian Seal Bearer until the End of the Middle Kingdom (Touristic Archaeological Study)*, S. C .Uni, 2022, p.20

²⁹**Seals**, in ancient Egyptian documents, seals were referred to as "**ḥtm**"  and "**sdꜣyr**" The use of seals in ancient Egypt dates back to around 3400 BC, persisting through various periods. Beyond administrative functions, seals held cultural importance in daily life and the afterlife. Referred to as "**ḥtm**" and "**sdꜣ(wt)**," seals were integral to public service departments, religious institutions, and households of the wealthy.see more: Newberry, P.E., *Scarab-shaped seals, Archibald Constable and*

employment of seal bearers, and seals were integral to public service departments, religious institutions, and the households of the wealthy. The multifaceted role of the seal bearer extended to both daily life and funerary practices.³⁰

In daily life, seal bearers oversaw the distribution of provisions from sealed rooms, ensuring the proper execution of sealing processes for jars, boxes, and doors. Specialized instructors were employed for this purpose, highlighting the significance of the role in ancient Egyptian society. In the funerary context, seals took on a significant role, as seen in the association with gods such as "*htmty-ntr*." Seals were used as amulets to safeguard an individual's name, a vital element believed to secure their afterlife. The preservation of one's name was deemed crucial, with efforts directed towards protecting and preserving it. The deceased were interred with seals, alongside materials and tools associated with magical practices, ensuring a successful resurrection in the netherworld.³¹

The supervisors of foreigners in the ancient Egyptian army in ancient Egypt carried titles and linguistic expressions were added to their ranks to indicate that they were in charge of these foreigners. One of the prominent titles was the title *imy-r ms*³²,  meaning "overseer of the army"³². This title was manifested in the era of the Old Kingdom³³ and persisted to be used until the New Kingdom³⁴, where the person would appear wearing foreign clothes, with a beard, and on his head the feather that some foreigners and Libyans carried.³⁵

The third title has been appeared is "*pr-wi*"³⁵ , meaning "the chief of the sailor's". It originates from the verb "*pr*", which signifies 'to provide' or 'to prepare.' This suggests that the individuals holding this title, likely sailors, were responsible for provisioning and equipping these ships. In ancient Egyptian writing, the same hieroglyphic sign , was used both for this title and as a symbol for the verb

Co., London, 1907, pp. 43-95; Sparavigna, A.C., *Ancient Egyptian Seals and Scarabs*, Italy, 2009, pp.4-9; *Wb* IV, p.379, 17-21.

³⁰Ameri, M., *Seals and Sealing in the Ancient World: Case Studies from the Near East, Egypt, the Aegean and South Asia*, United Kingdom, 2018, p.229






³¹Hall, H. R., *Egyptian Scarabs*, vol. I, London, 1913, p. 9; Nolan, J.S., *Mud Sealing and Fourth Dynasty Administration at Giza*, 2010, pp.60-61; Zoromba, M. R., *The Titles of Ancient Egyptian Seal Bearer until the End of the Middle Kingdom (Touristic Archaeological Study)*, S.C.Uni, 2022, p.121; Rawash, H., *The Sacredness of Some Seals and its Relationship to God Thoth*, Journal of the General Union of Arab Archaeologists, Cairo, 2016, p.70; Budge, W., *Egyptian Magic*, New York, 2010, pp.157-181


³²Chevereau, P., Contribution à la Prosopographie des Cadres Militaires de L'Ancien Empire et de la Première Période Intermédiaire', In: *RdE* 38(1987), pp.44-45; *Wb* II, p.94, 155.16; Jones, D., *An Index of Ancient Egyptian Titles*, vol I, 2000, p.228, n.846


³³An example of its usage can be found on the Golden bowl of General Djehuty, which is on display at the Louvre Museum No. 358; see more Maspero, G., *Etude Egyptiennes*, vol. I, Paris, 1886, p.69

³⁴In the New Kingdom, especially in the Prince's tomb *Mntu hr hpš f* which means "the Supreme Commander of the Army," the prince was depicted as a foreigner, wearing foreign clothes, with foreign features, a foreign beard, and on his head, the feather that some foreigners and Libyans carried.

³⁵Al-Ayedi, A., *Index of Egyptian Administrative, Religious and Military Titles of the New Kingdom*, 2006, p.64, no 216

'to equip' or the noun 'equipment.' Sometimes, this sign was depicted with fringes .³⁶ The title "imy-irty"³⁷  has been recognized since the era of the Old Kingdom and signifies the captain of a ship's crew. When combined with "pr-wiz"³⁸ , it denotes the chief of the sailor's *pr-wiz imy-irty* . It may have been represented with the hieroglyphic symbol for eyes , possibly signifying that the holder of this title was the one who was visible or easily seen. This visibility could have been important for communication, either to the commanding officer or to those aboard the ship's deck cabin, allowing them to receive signals and directions while the ship was in motion.⁴⁰

The last title has been appeared is "imy -r z3 n smntyw" , meaning "Overseer of a phyle of *smntyw*" = "Overseer of official of the Necropolis"⁴².

This title appeared during the Old Kingdom, and Fischer mentioned it by writing as *jmj-r z3.w sr.w smn.tjw* as from his translation "Overseer of scribes and official of the *smntyw*"⁴³. Martinet, E, with official expeditions had the particular aim of recovering precious mineral resources, to the extent that leaders of *smntyw* prospectors are mentioned on two of the seal impressions bearing the name of Horus of Sahoure. He mentioned this title "*s3 smntyw*", as "scribe of the prospectors", according to his statement where we can distinguish the presence of a seated man holding the sign of the rope loop down after the sign  of the scribe's paddle.⁴⁴ A graffiti examined was published by J. López in his studies on the Old Kingdom inscriptions at Khor el-Aqiba.⁴⁵ This text (no. 26 according to López) is related spatially and temporally to other graffiti in the same shelter (nos. 24, 25, 27 and 28) that can be dated, by means of palaeographic features and contents, to the Fourth Dynasty and, more specifically, tracing back to the reign of

³⁶Wb I, p.181, 6; Chevereau, P., "Contribution a la Prosopographie des cadres militaires de l' Ancien Empire et de la Première Période Intermédiaire", In: *RdÉ* 40 (1989), p.14

³⁷Meeks, D., *Annee Lexicographique. Egypte Ancienne II*, 1998,(78.0291); III, Paris,1980-1982 (79.0189)

³⁸Jones, D., *An Index of Ancient Egyptian Titles*, England, 2000, no. 243

³⁹Jones, D., *A Glossary of Ancient Egyptian Nautical*, pp. 49-50, 69 ; Chevereau, P., "Contribution a la Prosopographie des cadres militaires de l' Ancien Empire et de la Première Période Intermédiaire, In: *RdÉ* 40(1989), pp 11, 15

⁴⁰Helck, W., *Untersuchungen zu den Beamtentiteln des Ägyptischen Alten Reiches*, Glückstadt, Hamburg, 1954, p .101


⁴¹Jones, D., *An Index of Ancient Egyptian Titles*, vol I,2000, p.202, n.757

⁴² Faulkner, R.O., *A Concise Dictionary of Middle Egyptian*, Oxford, 1964,p.227

⁴³ Fischer, H.G., More about the *smn.tjw*, In: *GM* 84(1985) 31, p.24; Eichler, E., *Untersuchungen zum Expeditionswesen des Ägyptischen Alten Reiches*, IV. Reihe: Ägypten, Band 26, Paperback, Wiesbaden,1993, p.91






⁴⁴Martinet, E., La politique territoriale du roi Sahourê à la lumière, de récentes découvertes, *Études et Travaux XXXV* ,2022, pp.75–102



⁴⁵López, J., Las inscripciones rupestres faraónicas entre Koroskoy Kasr Ibrim (Orilla Oriental del Nilo), 1966, p. 10


Snefru.⁴⁶ It is formed by two separate graffiti. According to this interpretation, the transcription and English translation of the text would be:  *imy-r msꜥ imy-r smnty(w)* "Overseer of the expedition/army and overseer of the prospectors (Cemetery workers). Furthermore, there are similar Old Kingdom titles relating the *smntyw*-prospectors to specific minerals.⁴⁷

Notes on hieroglyphic inscriptions


Offering Formula

The inscription of the *ḥtp-dī-nsw*  formula in this sign arrangement is most commonly observed on monuments dating from the Fourth to Thirteenth Dynasties.⁴⁸ The offering formula⁴⁹ invariably commences with the phrase  "*ḥtp-dī-nsw*," which translates to "The offerings given by the king." The written structure of this expression incorporates the following elements  "nsw" (King), ,  "dī" (give). While the expression "*ḥtp-dī-nsw*" has been frequently employed to refer to the oblation formula and the accompanying rites, its fundamental concept remained somewhat obscure until the advent of the Middle Kingdom.⁵⁰ During this period, the phrase became standardized and was treated as a compound expression.⁵¹

The formulation of the offering ritual found here was prevalent during the Old Kingdom through the end of the New Kingdom and into the Late Period. It's worth noting that *ḥtp*  appears here in its abbreviated form was frequently inscribed in its full form  until the Late Period."

In this context, we adhere to the traditional interpretation of this phrase. Following "*ḥtp-dī-nsw*,"  the name of the deity is typically included. Among the gods most

⁴⁶Gundacker, R., *Untersuchungenzur Chronologieder Herrschaft Snofrus* (BeitrÄg 22), 2006, p. 10-13

⁴⁷Wadi Hammamat inscription mentions the title:  *ḥtp smnty(w) ḥd*, as "manager of silver prospector" (Cemetery workers) for more see; Andes Diego, E., *Surveyors, Guides and other officials in the Egyptian and Nubian Deserts, Epigraphic and Historical Remarks on some Old Kingdom Graffiti*, In: *RdE* 65(2014), p. 32

⁴⁸ Smither, P.C., "The Writing of *ḥtp-dī-nsw* in the Middle and New Kingdoms", In: *JEA* 25 (1939), pp. 34-37


⁴⁹*ḥtp-dī-nsw* The phrase "an offering given by the king" is succeeded by the deity's name and a roster of presented offerings. Typically, this offering formula is inscribed or depicted on funerary stelae, false doors, coffins, and occasionally on other funeral-related items. Unlike certain religious texts such as the Litany of Re, the offering formula wasn't exclusive to royalty; rather, it was employed by individuals with the means to commission one; see; Collier, M., *How to Read Egyptian Hieroglyphs*. London, England: University of California Press, 1998, pp. 35-39.






⁵⁰Bolshakov, A.O., *Ancient Egypt: Offerings Tables*, vol 2, Oxford, 2001, pp.572-576



⁵¹Bennett, C. John C., "Growth of the *ḥtp-dī-nsw* Formula in the Middle Kingdom", In: *JEA* 27 (1941), pp. 77-82

commonly invoked in this formula are Osiris and Anubis, as previously mentioned in the text.⁵²

The Role of Anubis and Osiris

The god Anubis held the vital responsibility of safeguarding tombs, which led to the attachment of various titles to his name, firmly establishing his role. This text features a depiction of the jackal-headed god Anubis⁵³, depicted in a crouching posture atop his shrine , with the accompanying text reading "tp.y dw. f," which translates to "situated atop his mountain".⁵⁴ This representation of Anubis functions as a powerful protective symbol for the deceased, ensuring their security in the afterlife.

The pairing of the two linked components in the name of Osiris ⁵⁵ is prevalent during the Sixth Dynasty.⁵⁶ The characteristic of having the two elements of Osiris' name connected becomes less frequent after the Old Kingdom, where the two signs are typically separated to some extent.⁵⁷ Kanawati has observed a notable shift in inscriptions on burial chambers and sarcophagi from the start of Teti's reign: the seated god determinative of Osiris is omitted, and the name is directly written.⁵⁸ In the inscription of the title "nb Ddw," the determinative "Ddw" was inscribed , with the determinative  placed beneath the sign  "d" in front of the sign "w." This construction is a recurring pattern in Sixth Dynasty inscriptions.⁵⁹ Across the Old Kingdom, the Herakleopolitan Period, and the Middle Kingdom, Osiris maintains a close association with Busiris. Particularly during the Fifth and Sixth Dynasties, his prominent designation is often "Lord of Busiris".⁶⁰

The epithet "jmsh.w,"  meaning "revered" or "honored," was one of the most prevalent titles that both living and deceased ancient Egyptians aspired to be associated with. It was a frequent occurrence at the start of all funeral offering formulations in the Old Kingdom, preceding the specific sequence of titles. This epithet was expressed in various forms, including "imsh," "imshy," and "jmsh.w".⁶¹ It could be used either individually or when applied to figures such as the king or gods in general. Normally, the word "imshw,"  meaning "the revered," is followed by the person's name.

⁵² عبد الحليم نور الدين, اللغة المصرية القديمة, 2006, ص. 322- 323

⁵³Brigitt, A., "Anubis", In: *LÄ* 1, (1975), pp.327-333; *Wb* II, p.75

⁵⁴Martin, K., "Stele", In: *LÄ* VI (1986), pp.1-6 col. 3

⁵⁵Fischer, H.G., *Egyptian Studies* III, Varia Nova, New York 1996, p. 28

⁵⁶Fischer, H.G., *Egyptian Studies* III, fig.1.more example (mastaba dated to the early years of Pepy I's reign); Fischer, H.G., *Egyptian Studies* III, 1: stela of Imydepet-Bau (British Museum EA128); James Hieroglyphic Texts, I, 36, pl. xxxiv[2]


⁵⁷Fischer, H.G., *Egyptian Studies* III, 28; id, "The Evolution of Composite Hieroglyphs in Ancient Egypt", 10- 11

⁵⁸Kanawati, N., "Decoration of Burial Chambers, Sarcophagi and Coffins in the Old Kingdom", In: *CASAE* 34(II) (2005),pp. 55-71

⁵⁹Wilson, J. A., "A Group of Sixth Dynasty Inscriptions", In: *JNES* 13 (1954), p. 243,245, Pl. viii (a, b).

⁶⁰Griffiths, J, G., *The Origins of Osiris and His Cult*, Leiden ,1980, p.131




⁶¹Jones, D., *An Index of Ancient Egyptian Titles*, vol. II, no 42; *Wb* I,81(16)

During the era of the 11th and 12th dynasties, especially after the latter period, "*imꜣhy*" was frequently written alone. The expressions  "*imꜣhy*," meaning 'Esquire,' and "*n kꜣ n*" were often used together at the beginning of the 12th dynasty, and they saw frequent use during the mid-12th Dynasty. In contrast, the use of "*n kꜣ n*" alone was rare at the commencement of the 12th Dynasty, but gained popularity in the late 12th dynasty and later periods.⁶²

The portrayal of the deceased sitting in front of an offering text or an offering table reflects a sense of artistic archaism. This stylistic choice was prevalent during the Old Kingdom and persisted as a recurring motif throughout the New Kingdom and Late Period.⁶³

The observer of ancient Egyptian art will notice that wall scenes in tombs, temples, and other Egyptian antiquities displayed in museums worldwide have retained their vibrant colors. These colors showcase the skill of artists who possessed both an aesthetic sense and extensive experience in selecting and coordinating colors. The Egyptians utilized six primary colors in their artwork, namely: white, black, red, yellow, green, and blue.⁶⁴ This stela still bears traces of the remnants of white, red and black colors. The wig is in black and the white color has been known in ancient Egypt since pre-dynastic times and held great significance. It was particularly important to the ancient Egyptians, often worn by senior officials and priests. On this stela, traces of white paint can be seen coloring the loincloth and the eyes of the depicted figures.⁶⁵ The red color, often considered the royal color of victory, was used to color *hr-nht*'s body and certain hieroglyphic signs within the text. Egyptians commonly employed red in the drawings and engravings on the walls of temples as well as tombs in ancient Egypt.⁶⁶

Conclusion

- 1- Through studying the hieroglyphic texts on the stela and translating them, it has been confirmed that the stela's owner is *hr-nht* , who belongs to the Sixth Dynasty of the Old Kingdom. This confirmation derives from the presence of his name *hr-nht* , which appears twice, in the fifth and sixth lines of the inscription (Fig 1). He was one of the most important officials during that time.
- 2- This funerary stela, dating back to the Old Kingdom, was transferred from *hr-nht*'s mastaba in Tell Edfu (Number: M.VI) to the Ismailia Museum with the number No. 3289. It is classified as one of the communal stelae. Normally, the word "*imꜣhw*,"  meaning "the revered," is followed by the person's name. However, in this stela, *hr-nht* continues the text after "*imꜣhw*," (line 4) and the artist attempts to write the identity of the stela's owner (*hr-nht*) in the vertical

⁶²Rawash, H.H., "An Offering Table of Sneferu-nefer II Egyptian Museum", In: *JARCH* 12(2022), pp.203-226


⁶³Spiegel, J., "Die Entwicklung der Opfersezenen in den Thebanischen Gräbern", In: *MDAIK* 14 (1956), p.191





⁶⁴Kees, H., "Färbensymbolik in ägyptischen religiösen Texten", In: *NAWG* 11(1943), p. 203-204;

عز الدين نجيب، موسوعة الفنون التشكيلية في مصر (1)، الفن المصري القديم، 2007، ص 13

⁶⁵ أنطوان زكي، الأدب والدين عند قدماء المصريين، 1923، ص 136

⁶⁶ مروة السعيد، الألوان في مصر الفرعونية، دراسة تاريخية، القاهرة، 2021، ص 9-26

row corresponding to the fourth horizontal row that contained the word "imzḥw
."

- 3- The study of the stela reveals the significant titles associated with ḥr- nḥt. He held titles, such as : "ḥtmty-ntr"  : God's sealer, "imy-r mš"  : Overseer of the Army, "pr-wiz imy-irty"  : Captain of the Boat's Crew, inspector of the Boat, and imy-r s3 n smyt / smyty  "Overseer of a phyle of smntyw" = "Overseer of official of the Necropolis " (Fig. 2).

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لوحة جنازية حرنخت في متحف الإسماعيلية: (رقم. 3289)

سمر محمد مصلح

قسم الإرشاد السياحي - كلية السياحة والفنادق - جامعة قناة السويس

الملخص:

يركز البحث على نشر لوحة جنازية مستطيلة تخص حرنخت، المحفوظة حالياً بمتحف الإسماعيلية (برقم: 3289)، والتي كانت مسجلة في السابق في سجلات المتحف المصري تحت رقم (JE 66929) برقم مسلسل (SR 2/15414) قبل عرضها في متحف طابا برقم (188) وأبعاد هذه القطعة كالتالي عرضها 49 سم وطولها 65.5 سم. وتشمل أهداف البحث على نشر النصوص الهيروغليفية من خلال نسخها وترجمتها والتعليق عليها وكذلك تحديد الفترة الزمنية التي تنتمي إليها هذه اللوحة من خلال تحليل سماتها الفنية ونصوصها اللغوية، فضلاً عن تقديم نظرة لمقبرة حرنخت، وألقابه، مسلطاً الضوء على أهمية الألقاب الموجودة بالنقوش والتي كثر إستخدامها خلال عصر الدولة القديمة، مثل اللقب "حامل ختم الإله"، "رئيس الجيش"، "قائد طاقم القارب"، "مفتش القارب"، و"المسؤول عن حماية عمال الجبانة".

الكلمات الدالة: حرنخت - لوحة جنازية - الدولة القديمة - حامل ختم الاله - رئيس الجيش - قائد طاقم القارب - المسؤول عن حماية عمال الجبانة.

Figures:



Fig. 1: A rectangular funerary stela of *hr- nht*, Ismailia Museum (No.3289) (After: Author)

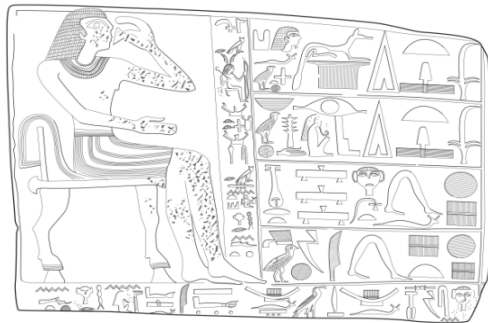


Fig. 2: A rectangular funerary stela of *hr- nht*, Ismailia Museum (No.3289) (After: Author)

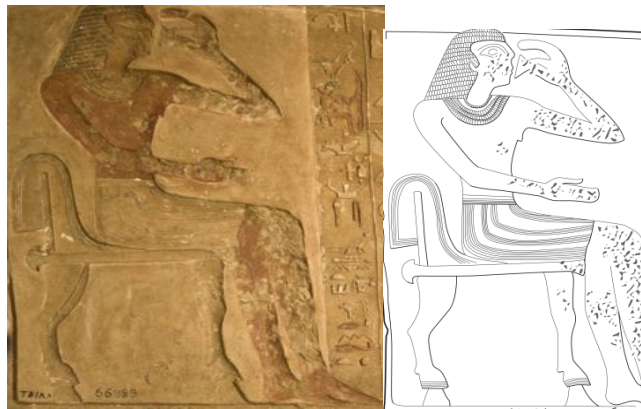


Fig.3: *hr- nht* is portrayed in profile, seated on a stool with short legs carved in the form adorned with animal legs. Moreover, he is donned in a hair wig, revealing his ear, and a short kilt." (After: Author)



Fig.4: The mastaba of *hr- nht* (M.VI) and that of Nefer (MIX), seen from the Tell
Bernard, B.; J. Manteoffel, J.,; Michalowski, K.,; Sainte Fare Garnot, J., PIFAO Fouilles Franco
Polonaises, Rapport 1 " Tell Edfou 1937"(1937), fig. 21