

*The Unpublished Stela of 'Djed-Ptah-Iuf-Ankh'
in the Egyptian Museum.*

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Abstract:

This article deals with an unpublished stela from the Egyptian Museum (JE. 99105). It was found at Saqqara. It is a round-topped limestone stela in a reasonably good state of preservation which measures H. 32 cm, W. 20 cm, and; depicts the owner Djed-Ptah-Iuf-Ankh in a traditional funerary scene at the top with an offering formula below. Based on stylistic features, the stela can most probably be dated to Dynasty 26. At first, a description of the stela will be presented, followed by notes on the significance of the scene, then Transcription, transliteration, translation, and commentary on the text and its offering formula.

Key Words:

funerary Stela; Djed-Ptah-Iuf-Ankh; Osiris; Isis; deities; Ptah; Winged Sun disk; 'Horus-Behdetite'; Late Period; 26 dynasty.

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Details of the Stela: ⁽¹⁾

- **Provenance:** Saqqara.
- **Location and Number:** Egyptian Museum- Cairo (JE 99105).⁽²⁾
- **Material:** Limestone
- **Dimensions:** Height 32 cm, Width 20 cm, Depth 6 cm.
- **Main Person(s):** ‘*dd Pth Tw.f ‘nh*’ - *Wsir-Ist*
- **Technique:** Painted limestone, Hieroglyphic text in sunk relief.

General Description of the Stela: (Pl. 1)

The stela is divided into two main parts⁽³⁾: the first part comprises the offering scene flanked by a ‘*w3s*’ scepter on either side with the winged sun disk above the scene. The second part of the stela consists of three horizontal rows of hieroglyphic text with horizontal line between each line.

⁽¹⁾These details are according to the database of Egyptian Museum in Cairo.

⁽²⁾The number of the stela in the excavation reports of the German Mission in 1982 was R. No. 171. It moved to the Egyptian Museum in 3/9/2002 and entered in the Journal d’entrée database as JE 99105.

⁽³⁾Private funerary stelae appeared around the Eleventh Dynasty. Many of these stelae were votive in nature and were used for private individuals. This type of individual funerary stela became one the most common objects which reached us in large numbers from the Middle Kingdom and into the Second Intermediate Period, particularly in the terrace of the god Osiris in Abydos. Private funerary stelae remained in use until the Roman Period. See, R. Baligh, ‘Three Middle Kingdom Stelae from the Egyptian Museum in Cairo’, *JARCE* 44 (2008), 169 n. 2; R. Hözl, ‘Round-Topped Stelae from the Middle Kingdom to the Late Period, Remarks on the Decoration of the Lunettes’, *SCIE* I (1992), 285; A. Hallmann, ‘Three Unusual Stelae from Abydos’, *JEA* 101 (2015), 133 n. 17; R. Hözl, ‘Stelae’, *OEA* III (2001), 320.

The Lunette:⁽⁴⁾

The arch of the round-topped stela may imitate the vaults of burial chambers in Upper Egyptian rock-cut tombs, and-or symbolizes the heavens and the central solar path that the deceased must traverse.⁽⁵⁾

The stela is decorated with a winged sun-disk.⁽⁶⁾ It became a common element on private stelae.⁽⁷⁾ It is used in the ancient Egyptian art in many different forms of metaphorical expression of concepts associated with solar faith, and the winged sun disk in one of its most common forms.⁽⁸⁾ Winged sun-disk seems to be appeared

⁽⁴⁾The Stelae with a rounded lunette are documented through the Eleventh Dynasty. Müller divided the ancient Egyptian stelae in terms of shapes and places into three groups. (i) The form of the stelae of 1st dynasty kings in Abydos, which were held independently and their late forms were based on a vertical wall, (ii) The developed form from offering niches in the outer wall of the tomb in the 2nd dynasty in which the offerings were represented. From the 5th dynasty demonstrated on both sides with rounded statement, and Cornice from the top, which is already a tradition of Bous buildings, and (iii) The indifferent form that don't belong to the previous two forms, and acquires its importance from the scenes and inscriptions, and must distinguish between tomb stelae, that distinguish the tombs known since the 1st Dynasty, which may consider tombstone which don't carry only the deceased name and the depiction of him, but determined as well as the place of offerings, and the monuments related to persons or certain events, especially that with a religious meaning that were common in the Middle Kingdom. See, H. W. Müller, 'Die Totengedenksteine des Mittleren Reiches, ihre Genesis, ihre Darstellungen und ihre Komposition', *MDAIK* 4 (1933), 165-206; M. El-Toukhy, 'Protection Symbols on The Top of The Middle Kingdom Stelae (in Cairo Museum)', *EJARS* 3 (2013), 132. For more shapes of round-topped stelae. See, Hölzl, *SCIE* I (1992), 285-290.

⁽⁵⁾Hölzl, *SCIE* I (1992), 285; H. Faheed, 'The late Middle Kingdom Stela of the District Official Pesesh', *EJARS* 1 (2011), 93 no. a. This round-top may refer to the sky or sky goddess 'Nut', as she holds this responsibility in the Pyramids Texts. She is usually represented in the lower part of the lids of coffins and sarcophagi to achieve the same idea of rebirth. For more on the representations of 'Nut'. See, R. H. Wilkinson, *The Complete Gods and Goddesses of Ancient Egypt* (Cairo, 2003), 160-166; A. Piankoff, 'the Sky-Goddess Nut and the Night-Journey of the Sun', *JEA* 20 (1934), 57-61.

⁽⁶⁾The early images do not bear the name of any other god; this creates some ambiguity as to the identity of the winged sun disk. The winged sun disk does not appear with the name of 'Bḥdyt' until the reign of 'Pepy I' in the Sixth Dynasty. It appeared in Egyptian art before it was directly associated with 'Horus the Behdetite'. It titles also by (*3b šwt - nb pt- ntr ʕ3- ʕnh bḥdti- ḥnti im3*). Also known as *ʕpi* or *ʕpp*, it derived from the winged scarab *ʕpi* (symbol of the early morning sun) as a result of their similarity. See, R. L. Shonkwiler, *The Behdetite: A Study of Horus The Behdetite from The Old Kingdom to The Conquest of Alexander* (Ph.D. diss., Chicago, 2014), 63-64; A. H. Gardiner et al., *The Inscriptions of Sinai I*, *EM* 45 (London, 1952), 54 pl. 8, no. 16; G. A. Reisner and W. S. Smith, *A History of the Giza Necropolis II* (Cambridge, 1955), fig. 29 a, pl. 11 a; M. Alam, 'Kors El-shams (Al-Moganaḥ) zo el-genah alwahed wa ain al-wogadat ala kemam al-lawhat', *CAHIER* 37 (2008), 104.




⁽⁷⁾Hallmann, *JEA* 101(2015), 140.

⁽⁸⁾See, Alam, *CAHIER* 37 (2008), 103-104; El-Toukhy, *EJARS* 3 (2013), 133.

first in Edfu and reflects the union of the two lands, which symbolize the two wings to Upper and Lower Egypt. The same idea appears in decorating the sun disk by a couple of uraei.⁽⁹⁾



(fig. 1)⁽¹⁰⁾

⁽⁹⁾There are only two-winged sun disk forms that appeared from Middle Kingdom Stelae: (i) The simple form  committed with a couple of uraei , perhaps the wings protect the scene and the uraei protect the sun disk, which appeared in few examples. (ii) The last form with long uraei in one . It decorates the top of rounded stelae, rarely rectangular and irregular shape. Usually was above a scene a God for the protection of the gods. See, Alam, *CAHIER* 37 (2008), 103-104; El-Toukhy, *EJARS* 3 (2013), 133. To compare how the wings look in relief. See stela Cairo TR 28/10/24/5; P. Munro, *Die Spätägyptischen Totenstelen* (Glückstadt, 1973), 298–9, fig. 153.

The Main Scene:

The main part of the stela depicts a traditional funerary offering scene of Djed-Ptah-Iuf-Ankh ‘*dd Pth Tw.f ʿnh*’ who appears with short hair, one ear shown clearly, and a large eye. The upper part of his body is exposed, and he wears a short white kilt. His two arms are outstretched, presenting offerings.

The names of the main characters in the scene appear above their respective figures:

Above Djed-Ptah-Iuf-ankh:



[*dd Pth Tw.f (ʿnh) Im3h (w) Wsir*]⁽¹¹⁾

Djed-Ptah-Iuf-ankh the revered one, the Osiris.

The disappearance of (ʿnh) in the name of the owner is notable here.⁽¹²⁾ It may occur purposely from the scribe for one of these reasons:

- **Technical Reason:** The scribe might use an abbreviation for the name because if the (ʿnh) sign was writing here, it would be a handicap between the offering and the gods, so the scribe did not write it, and he counted on writing the full name in the offering text below.
- **Religious Reason:** The owner of the stela may be intend to disappear the (ʿnh) sign to express that he breathed it, which means it will be resurrected and give the life immediately.

⁽¹⁰⁾Researcher's Sketch.

⁽¹¹⁾Since the First Intermediate Period, every deceased person bears the title of Osiris which became equivalent to the late or the deceased. After death, human souls live according to how much of Osiris lives in them. No matter what name a person had in life, after death they were Osiris so and so (name). See, J. Smit, *Osiris and Isis*, Trans. Ted Warren (No. Date), 173; In Arabic: A. Nour-Aldin, Mawsoeet El-Deiana El-Masria; Al-Maabodat, translation: Encyclopedia of the Egyptian religion; Gods (Al-Qahira, 2009), 104. For more about the relationship between Osiris and the deceased, see, M. Smith, *Following Osiris: Perspectives on the Osirian Afterlife from Four Millennia* (Oxford, 2017), 133-161; 195-209.

⁽¹²⁾The owner of the stela also called ‘*dd Pth iw.f ʿnh*’ in the database of the Egyptian Museum in Cairo. Besides, the form ‘*dd Pth iw*’ was not attested in Ranke’s Personennamen (PN), while the form ‘*dd Pth iw ʿnh*’ is attested in PN I, 410.

Above ‘Osiris’:



[*dt Wsir*] ⁽¹³⁾ Eternity of Osiris.

Above ‘Isis’:

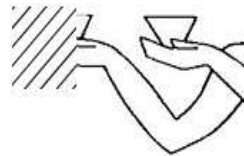


[*dt Ist*] Eternity of Isis.

It is known that one of the most important titles of ‘Osiris’ is ‘*nb dt*’, which means ‘Lord of Eternity’.⁽¹⁴⁾ The title or epithet which given to ‘Osiris’ here is ‘*dt Wsir*’. It seemed that ‘Eternity’ as an expression is more powerful than ‘Lord of Eternity’, and it may be mean that every worshipper of ‘Osiris’ wish and hope to enter into his eternal life. Finally, it may be the same idea in using the same expression for ‘Isis’.



The offering in the main scene:


‘*dd Pth Iw.f ‘nh*’ presented a large vase in his left hand, while there was a scratching on his right hand:



(fig. 2) ⁽¹⁵⁾

The first suggestion here, according to the shape of the bowl in his left hand and the remains of his right hand:

⁽¹³⁾Most discussions of the name of ‘Osiris’ have been concerned with its origin, meaning and in the spelling with the pennant  (Gardiner sign list R.8) has played no part. According to Leahy, the writing first appears in the early Eighteenth Dynasty but only for a short period and in a very restricted context. For more see; A Leahy, ‘the Name Osiris Written ’, in: *SAK* 7 (1979) 141–153; Smith, *Following Osiris*, 112-121.

⁽¹⁴⁾There are other titles of Osiris, which also mean ‘Lord of Eternity’ such as ‘*Wsir nb nhh*’ . In this case, he appears in the form of a mummy with the head of the Bennu-bird, or phoenix. This name proves that the idea of an eternal existence was associated with the Bennu-bird at a very early period; E. A. W. Budge, *Osiris and The Egyptian Resurrection I* (London, 1911), 60, *LGG*. II, 528-569.

⁽¹⁵⁾Researcher’s Sketch.

• He maybe offers two ‘*iʿb*’ vases that were used to present offerings, gifts, incense, and it commensurates with the offering text below.⁽¹⁶⁾ Particularly, that ‘*iʿb*’ vase appeared in many scenes as two or four or five vases.⁽¹⁷⁾ Also, there was a similar scene of ‘Sethe I’ in Abydos temple, where the king offers water in the ‘*iʿb*’ vase in his left hand, and incense or natron grains in a same bell jar (‘*iʿb*’ vase) in his right hand.⁽¹⁸⁾



(fig. 3)⁽¹⁹⁾

• The second suggestion here is the ‘*nmst*’ vase⁽²⁰⁾, according to its shapes.⁽²¹⁾ It was a ritual vase in various funerary rituals and offering scenes for liquid offerings such as beer and milk.⁽²²⁾

⁽¹⁶⁾ (iʿb): ‘incense bowl’ the *Iab* vase or bowl has a flat base and a wide top. It is used to present water, offerings or gifts and incense. This type of censers is called ‘*iʿb*’ in the New Kingdom. It was between the offering list of the king ‘Neferirkare’ with the name ‘*ʿi*’ in his temple at abusier. It means a bowl. This bell jar is called ‘*ʿ*’ in the Middle Kingdom and during the New Kingdom. Sometimes, it writes in plural ‘*wt*’; Budge, *An Egyptian Hieroglyphic Dictionary*, 28; *Urk.* IV, 943; A. H. Gardiner, *Dictionary of Middle Egyptian: in Gardiner Classification Order*, Paul Dickson, 2006, 25; A. H. Gardiner, *the Temple of King Sethos I at Abydos I* (London, 1933), pls. 48, 4, 33, 471; J. Gayet, *Le Temple de Louxor* (Paris, 1894), pl. XVII, fig. 64; In Arabic, M. A. Abdallah, *Almabakher wa Albokhor fi Masr Alqadima* (Egypt, 2018), 20-22.

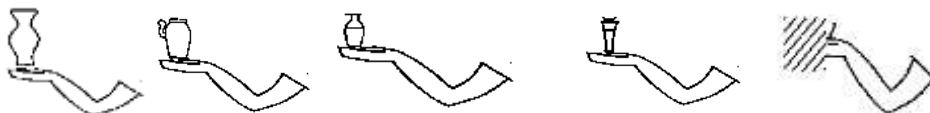
⁽¹⁷⁾In Arabic: A. Zein Al-Abidin, *Al-Qarabin wa Al-Rumuz Almuqaddasah Almuqaddamah min Al-Muluk lil Alihah fi Manazir Al-Dawlah Alhadithah*, Translation: Offerings and Divine Symbols Presented by the Kings to the Deities in New Kingdom Scenes (Ph. D. diss., Tanta University, Egypt, 2000), 34-41.

⁽¹⁸⁾Zein Al-Abidin, *Al-Qarabin*, 41, 124.

⁽¹⁹⁾Researcher's Sketch.

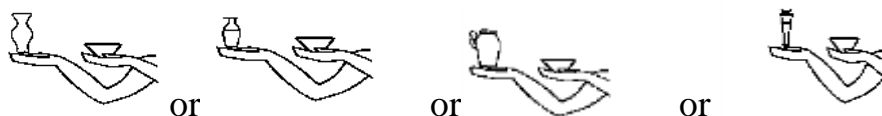
⁽²⁰⁾The *nmst* jar is one of those critical cult objects used in Egyptian daily rituals and offering scences. It mentioned for the first time in the Fourth Dynasty in the Pyramids Texts (No. 510) ‘N. is purified with these four *nmst* jars’. Whenever the pharaoh (or the priest) performs the ritual of libation in the holy chapels he offers the contents of the *nmst* jar (or jars) to his god (or goddess). In such scenes the *nmst* jars are either depicted with or without lids, some jars are found with a lid in this form , others with a lid in the shape of A Re-Harakhti head with or without the sun-disc. The *nmst* jar sometimes occurs with and sometimes without a spout which either has the form a projecting tube or the shape of *M3ʿt* feather. The *nmst* jar was used long before Amenhotep IV and continued to be used after his reign down to the Graeco-Roman period. It appeared in various forms in the Old Kingdom according to the dictionary of Berlin:

. See, *Wb* II, S. 269, 7-8. Then it appeared in the Middle Kingdom according to the Faulkner's dictionary: . See, *FCD*, 133. It appeared



(fig. 4)⁽²³⁾

Based on this, ‘*dd Pth Twf ‘nh*’ may be present two vases; the left one is ‘*ibb*’, while the right one was the ‘*nmst*’ vase:



(fig. 5)⁽²⁴⁾

But, the researcher prefers this shape of the ‘*nmst*’ vases for this scene according to the remains of the bowl and the reducing of the right-hand grip:



(fig. 6)⁽²⁵⁾

These offerings presented to ‘Osiris’ and ‘Isis’⁽²⁶⁾, who are seated on thrones with short pillars above bases and decorated with horizontal lines. ‘Osiris’ is covered by fish peel; it may reflect the relationship with the fish goddess ‘Hatmehyt’, who played a significant role in the myth of Osiris when she swallowed his penis. So, she helped the goddess Isis in her search for the dismembered

in the New Kingdom in this form: . See, *Urk* IV, S. 23.5 It made from different materials such as pottery, stone, and electrum, according to the list of ‘*R^c-htp*’, also it made from gold, silver, granite and fiance. For its function see, S. Tawfik, ‘Aton Studies, Cults Object on Blocks from the Aton Temple at Thebes’, *MDAIK* 35 (1979), 335, 339, 341-344; in Arabic: N. O. Ali, Derasah Tahalilia lebaad Almanazer Almankosha ala Algedar Alsharky belsala althania le Maabad Seti Alawal fi Abydos, *Magalet Alatharieen Alarab* 9 (2008), 358.

⁽²¹⁾For more shapes of the Nemst vase. See, G. Jéquier, ‘Les friezes d’object des Sarcophages du Moyen Empire’, *MIFAO* 47(1921), 311.

⁽²²⁾In the Pyramids Texts, the *nmst* jar is mentioned beside other types of jars as a cult jar. See for the spells, Tawfik, *MDAIK* 35 (1979), 343.

⁽²³⁾Researcher's Sketch.

⁽²⁴⁾Researcher's Sketch.

⁽²⁵⁾Researcher's Sketch.

⁽²⁶⁾Compare the costumes of deities with the Ra-Horakhty's form in the offering stela *OIM* 1351; E. Teeter, *Ancient Egypt: Treasures from the Collection of the Oriental Institute University of Chicago* (Chicago, 2003), 74.

god's body parts to rebirth him. ⁽²⁷⁾Also, 'Osiris' is depicted here with all his divine emblems; the 'hk3', 'nhh'⁽²⁸⁾ and '3tf'⁽²⁹⁾ crown, but without his divine artificial beard⁽³⁰⁾:



(fig. 7) ⁽³¹⁾

'Isis' appears behind. She is holding a 'w3s' scepter⁽³²⁾, and 'nh' sign in each hand.⁽³³⁾ Isis may be acting here as a recipient rather than as a protective goddess or as a witness to the offerings.⁽³⁴⁾

⁽²⁷⁾Egyptian goddess, Hatmehyt was a minor fish-deity whose traces have survived throughout history since the 4th dynasty until Roman times. Her Egyptian name *h3t-mhyt*, means 'She who is in front of the fishes' referring to her pre-eminence in relation to the few rival fish cults. Hatmehyt was depicted as a woman with a fish emblem over her head or sometimes as a fish. The worship of Hatmehyt was centered in the area around *Djedet*, a city in the Delta known to the Greeks as Mendes. See, W. Shaikh Al Arab and E. Y. Ali, 'Relationship between Isis and Hatmehyt', *Journal of Faculty of Tourism and Hotels* 8 (2014), 122. About the goddess 'Hatmehyt', see, Ch. Zivie-Coche, 'Hatmehyt, le Tilapia, le Lotus et le Ba de Mendès', *OLA* 191 (2009), 545-557; Wilkinson, *The Complete Gods*, 228-229; LÄ II, col. 1042-1043; For more information about the iconography of the goddess Hatmehyt, see, Ch. Hermann, 'Hatmehit', in: J. Egger et Ch. Uehlinger (éd.), *Iconography of Deities and Demons in the Ancient Near East: Electronic Pre-Publications* (31 January 2007), 1-2.



http://www.religionswissenschaft.uzh.ch/idd/prepublications/e_idd_hatmehit.pdf. 18-12-2019.
[Illustrations:http://www.religionswissenschaft.uzh.ch/idd/prepublications/e_idd_illustrations_hatmehit.Pdf](http://www.religionswissenschaft.uzh.ch/idd/prepublications/e_idd_illustrations_hatmehit.Pdf). 18-12-2019.

⁽²⁸⁾The *nhh* and *hk3* or the crook and flail, are symbols of authority and judgment for deities as well as ruling monarchs in ancient Egypt. These divine emblems of 'Osiris' were taken from the god 'ndty'. The ancient local god of Busiris or 'Abu Sir', the capital of the ninth nome of Lower Egypt; R. H. Wilkinson, *The Complete Gods*, 122-123.

⁽²⁹⁾'Osiris' is presented with more than one crown. He depicted with the *Atef* crown and the white crown which reflects his origin from Middle Egypt; Wilkinson, *The Complete Gods*, 120-121.

⁽³⁰⁾Sometimes, 'Osiris' appears without his divine artificial beard. See, his scene in 'Philaë', where he appears standing between 'Isis' and 'Nephthys'. See, Budge, *Osiris and The Egyptian Resurrection* I, fig. 29.

⁽³¹⁾Researcher's Sketch.

⁽³²⁾The earliest appearance of the typical 'w3s' scepter  is in the First Dynasty. Evidently, these scepters were cultic objects connected with the early shrine at Abydos as several fragments in ivory and ebony were found in a refuse dump dating from the First Dynasty. The 'w3s'  used phonetically as 'w3s' was used (as a determinative?) in the word *qm* or 'fine gold'. It has several meanings, such as: 'The power or right of governing, controlling; authority; lordship, sovereignty; rule, sway, control', 'the territory owned by a king or ruler'; 'ownership, property, right of possession'. For more see, A. H. Gordon, et al, 'the Egyptian w3s-Scepter and its Modern Analogues: Uses as Symbols of Divine Power or Authority', *JARCE* 32 (1995), 185-196.

The Lower Part of the Main Scene:

An incised horizontal line separates the main scene from the offering formula below; this may be a reference to the land or the male god ‘Geb’. It means that the whole upper part of the stela presents the entire universe; where the sky is the vaulted top, the two *w3s*-scepters on both sides are the dimensions⁽³⁵⁾, and the sunken line below depicts the ground.

Transcription and Transliteration of the Main Text:

Horizontal right to left:



[1] *htp di (nsw) (n) Pth r-st3w ntr 3 nb 3wt di.f Krst nfrt k3w 3pdw*

[2] *h3wt t hnkt nfr(t) wcb.t (n) im3h Wsir dd Pth iw.f ʿnh km3 Imm*

[3] *di.s msw Ist-i.ir-di.s h3t-sp* [3]4.

Translation:

[1] An offering May the king gives to Ptah of Rostau, the Great god and the Lord of offering, so that he may give a beautiful burial, oxen, birds,

[2] And great offerings of bread and beer; good and pure for the revered one, the deceased ‘*dd Pth iw.f ʿnh*’ which formed by Amun,

[3] Born of ‘*ist-i.ir-di.s*’ in year thirty four.

⁽³³⁾The deities are usually depicted in offering scenes with the same emblems and scepters, such as; (*w3s, ʿnh, nhh, hk3, w3s, s3st*), while every deity is depicted in his or her crown or headdress; Nour Al-din, *Al-Maabodat*, 99

⁽³⁴⁾There is always an association between the god who receives the offerings and the accompanying god, for example, Amun-Re is accompanied by Mut or Khonsu or the feminine version of Amun-Re, namely the goddess ‘Amunet’. Osiris is accompanied by Isis or Horus, whereas Horus is accompanied by his mother Isis. The god Khnum is accompanied by Satet or Anuqet, and Ptah is accompanied by Sekhmet or Nefertum. In other scenes there is an indirect association between the god who received offering and the accompanying god, for example, Amun-Re is accompanied by Horus, Raat-tawy and Thoth. Mut is accompanied by Hathor, and Osiris is usually accompanied by Maat; see; Zein Al-Abidin, *Al-Qarabin*, 437-438.

⁽³⁵⁾The ‘*w3s*’ signs on each side may be viewed as pillars of the sky. It is customary to present the deceased between the ‘*w3s*’ scepters to signify his hope of becoming a star in the sky and for his soul to live among the undying stars. This also places the deceased between major deities such as Osiris. See, A. Gardiner, ‘Scenes Representing the Baptism of Pharaoh’, *JEA* 36 (1950), 11-12; Gordon et al., *JARCE* 32 (1995), 190.

Textual Notes:

- *ḥtp di Pth r-stꜣw*: The formula appeared without the normal prefix *nsw* or *ny swt* (*nswt*).⁽³⁶⁾ The name of god Ptah is not known to occur before the early Twelfth Dynasty, becoming very common by the time of Senusert III.⁽³⁷⁾
- *ḥtp*: It, of course, being the term for ‘offering’, the word signifies the deceased's being provisioned provisions with offerings.⁽³⁸⁾ And its primary meaning seems to be something given by one being to another with the view of peace ‘making or propitiation’, in fact, a peace-offering.⁽³⁹⁾ Compare the interpretation of Gardiner and Davies, where the word is held to literally mean ‘satisfaction’, ‘contentment’, and refers to the feelings aroused by the presentation of offerings.⁽⁴⁰⁾ Too limited is the meaning attributed to the word *ḥtp* to have originally referred to the state resulting from the consumption of a meal, this view based on a single Dynasty Six text.⁽⁴¹⁾ Rather, its specific meaning as ‘offering’ may be understood as deriving from a more general meaning of ‘to be satisfied’, since in

⁽³⁶⁾ According to Gardiner's analysis of the *ḥtp di nsw* formula, the construction of the phrase changed between the Old and Middle Kingdoms. The Old Kingdom formula is: ‘An offering that the king gives, (and) an offering that Anubis (who is upon his mountain) (gives)...’, using a parallel construction to introduce the king and the god(s) as donors of the offerings. By the Middle Kingdom, the formula had been reinterpreted, with the god(s) introduced by a preposition, usually *n* but also *hr* which is sometimes not written: ‘An offering that the king gives (to) Anubis/Osiris, that he [i.e. the god] may (in turn) give invocation-offerings to ...’. Thus, the offerings were given by the king to the god, who passed these on to the recipient; D. Franke, ‘The Middle Kingdom Offering Formulas: A Challenge’, *JEA* 89 (2003), 42; J. L. Ronald ‘The Offering Formula in the First Intermediate Period’, *JEA* 76 (1990), 163.

⁽³⁷⁾ Of the gods invoked in the *ḥtp di nsw* formula, ‘Osiris’ and ‘Anubis’ share the honours in the Eleventh Dynasty. But in the Twelfth Dynasty ‘Osiris’ is far and away the most popular deity invoked in the offering formula which slowly takes the form of *ḥtp di nsw ḥtp di Wsir*, and evolving into ‘Ptah-Soker-Osiris’ formulae during the reign of ‘Amenemhat III’ Later. ‘Anubis’ is replaced in many cases by ‘Wepwawet’. The latter appears most often in the reign of ‘Sesostris III’. Among the other gods, ‘Ptah, Hathor, and Khnum and Heket’ the two gods of resurrection are invoked most often. Their names do not occur before the early Twelfth Dynasty and become very common by the time of ‘Sesostris III’; J. C. Bennett, ‘Growth of the Htp di nsw Formula in the Middle Kingdom’, *JEA* 27 (1941), 80.






⁽³⁸⁾ R. Holzl, *Ägyptische Opfertafeln und Kultbecken*, HAB 45 (Hildesheim, 2002), 133-134; E. Budg, *The Liturgy of Funerary Offerings* (London, 1909), 20-32.







⁽³⁹⁾ Budg, *The Liturgy of Funerary Offerings*, 20.

⁽⁴⁰⁾ A. H. Gardiner and N. de G. Davies, *The Tomb of Amenemhet* (No. 82), TTS 1 (London, 1915), 80.

⁽⁴¹⁾ M. M. F. Mostafa, *Untersuchungen zu Opfertafeln im Alten Reich*, HAB 17 (Hildesheim, 1982), 89.

the Old Kingdom *hṯp* was employed in a variety of contexts well beyond the scope of food and drink, e.g., where a noble states that he caused his statue to be made by a sculptor *hṯp hr isw ir.t.n (.i) n.f* precisely with him being satisfied with the remuneration that I made to him.⁽⁴²⁾ Hayes judged two equals in order that they be satisfied. Also drawn from or resting in this same broad field of meaning may be understood *hṯp* in its sense of ‘to set’, as at Pyr. 1835b *hṯp.f hn^c.f m Imn* ‘with him (the beneficiary) setting with him (Re) in the West.’⁽⁴³⁾

- *di*: This element  is obviously part of the common verb ‘to give’. The only straightforward and grammatically plausible way of interpreting  is to construe it as the relative form, an interpretation rendered probable by the sporadic variant  (Pyr., 745), and certain, as it would appear by  .

- It is notable that, *hṯp di Pth r-stꜣw* with the absence of ‘*nsw*’ didn't follow the rule of orthography, wherever the divine name stands first, it does so merely in order to satisfy a well-known rule of orthography, which demands that divine or royal names, and the words for king and god, should precede in writing (though not in pronunciation) other words with which they are closely associated. Clearest of all are the rare cases in which the scribe has so far liberated himself from orthographic considerations as to place the divine name in its proper grammatical position after the words *hṯp di*, such as    Pyr., 1264 and    Pyr., 745.⁽⁴⁵⁾

- *r-stꜣw* ‘Rostau’: The exact location of Rostau is not certain but is probably somewhere near the center of the Giza plateau.⁽⁴⁶⁾ It can be located near the current villages of Nazlet El-Semman and Kafr-El-Batran.⁽⁴⁷⁾ However, the word Rostau in this text likely meant more

⁽⁴²⁾ *Urk I*, 225, 8-9.

⁽⁴³⁾ H. M. Hays, ‘A New Offering Table for Shepenwepet’, *JAECE* 40 (2003), 91 no. 13.

⁽⁴⁴⁾ Gardiner and Davies, *the Tomb of Amenemhet*, 80-81.










⁽⁴⁵⁾ Gardiner and Davies, *the Tomb of Amenemhet*, 80.










⁽⁴⁶⁾ J. Labude, *Late Period Stelae from Saqqara; A Socio-Cultural and Religious* (MA. Diss., the University of Birmingham, 2010), 34; *LÄ V*, col. 304-309.



⁽⁴⁷⁾ M. I. Aly, ‘Documents Inédits Provenant Des Petits Souterrains du Serapeum de Memphis (Textes et Commentaire)’, *MDAIK* 62 (2006), 57.






generally ‘the afterlife’ or ‘netherworld’ as it found in various funerary texts such as ‘The Book of the Dead’.⁽⁴⁸⁾


- The vertical arrangement of the ʿ3-sign in *ntr*-ʿ3 points to the early Middle Kingdom⁽⁴⁹⁾, and it continued to be used in stelae of the Late Period.⁽⁵⁰⁾

-  (Portion of the backbone with spinal cord issuing at both ends). As ideograph  means, ‘to stretch out’ ‘to extend’   ‘3wi’. It gives the valut   ‘3w’ in    ‘3wt’ ‘offering’.

There are numerous examples of the value ‘3w’, E.g,    ‘šs-3w’ ‘oryx’, occurs in almost the same place and in the same time as    ‘šs-3w’. The equation  =   results. This is the regular value for the ancient, Middle, New Empire, late period.⁽⁵¹⁾

-  (O20) The scribe used it to express burial. It used for necropolis and Realm of the dead⁽⁵²⁾. While the hieroglyphic sign  (Q6) used as a determinative for sarcophagus, burial, and related words.⁽⁵³⁾

-  A head of a pintail duck  (G39) in formula offering is commonly used as an abbreviation of    ‘3pdw’ ‘fowl’ in the 26th Dynasty and much earlier too.⁽⁵⁴⁾

- The sign  used to write *hnt*(y) is carved with both horns bent forward as also later in *k3w*.⁽⁵⁵⁾

⁽⁴⁸⁾Labude, *Late Period Stelae from Saqqara*, 34; LÄ V, col. 304-309.

⁽⁴⁹⁾W. Schenkel, *Frühmittel ägyptische, Studien BOS13* (Bonn, 1962) 4b; Faheed, *EJARS* 1 (2011), 94 no. i.

⁽⁵⁰⁾See, the stela of *p3y.f-t3w-ʿwy-b3stt* in M. Malinine, et al, *Catalogue des Stèles de Sérapéum de Memphis*, Imprimerie Nationale (Paris, 1968), 163; the stela of *p3-n-imm*, Malinine et al, *Catalogue des Stèles*, 175-176; Labude, *Late Period Stelae from Saqqara*, 163-164.


















⁽⁵¹⁾W. M. Müller, ‘On A Hieroglyphic Sign’, *PSBA* 18 (1896), 187-188; A. Gardiner, *Egyptian Grammar: Being an Introduction to the Study of Hieroglyphs* (Oxford, 2007), 465; B. S. Lesko, *A Dictionary of Late Egyptian* (Berkeley, 2002), 4-5.

⁽⁵²⁾Gardiner, *Egyptian Grammar*, 450.

⁽⁵³⁾S. Soleiman, ‘the Recently Discovered Sarcophagus of Ptahshepses at Saqqara’, *EJARS* 8 (2018), 149; Gardiner, *Egyptian Grammar*, 500.

⁽⁵⁴⁾See the stela of *di-ptḥ-i3w*, Louvre IM 3043, Labude, *Late Period Stelae from Saqqara*, 124-125.

⁽⁵⁵⁾H. S. Smith et al, ‘A Stela of the Persian Period from Saqqara’, *JEA* 81 (1995), 34.

- The sign for the beer jug is done here using  (W23), which is not exclusively associated with beer. The more commonly used writing is  (W24) ‘nw’ jar, which is often used for any jar determinative and can act as an alternative to  (W22) which is a beer jug.⁽⁵⁶⁾ Furthermore, the groups   representing bread and bear with or without another sign for bread, occur as a generic determinative for food.⁽⁵⁷⁾
- Note the Saite/post-Saite form of  used in *w^cb(.t)*⁽⁵⁸⁾; also, the omission of *w^cb(.t) nfr(.t)* and the feminine endings of the adjectives.
-  Throw-stick: (culb as a foreign weapon of warfare) used here as an abbreviation of      which means ‘to create’ or form.⁽⁵⁹⁾
-  Draught-board, for an unknown reason, phonetic ‘mn’ in the god name ‘*Imn*’ and in other words.⁽⁶⁰⁾
- The writing of *n*  in the text as  is taken over wholly from hieratic. This writing occurs both before and after the Third Intermediate Period, but it is especially common during that period, even in monumental hieroglyphic texts.⁽⁶¹⁾
- The writing of number 30  in the text as  is taken over wholly from early demotic, which appeared in the 26th Dynasty.⁽⁶²⁾

Dating:

The stela can be dated to the Late Period, especially to the 26th Dynasty based on:

- Several characteristics and comparable well-dated examples. Stylistically, the layout and general shape of the stela. The

⁽⁵⁶⁾Gardiner, *Egyptian Grammar*, 530-531.

⁽⁵⁷⁾Gardiner, *Egyptian Grammar*, 531.

⁽⁵⁸⁾Smith et al, *JEA* 81 (1995), 34.

⁽⁵⁹⁾Gardiner, *Egyptian Grammar*, 513; *Urk* IV, 1044, 5.

⁽⁶⁰⁾Gardiner, *Egyptian Grammar*, 534.

⁽⁶¹⁾B. Anđelković and T. Sagrillo, ‘the Djed-Ptah-iw-ef-ankh Shabti Figurine from the National Museum of Belgrade, a Delta-man in Yebu’, in: *Occasional Volume of the Egyptologists’ Electronic Forum No. 1* (2003), 78.

⁽⁶²⁾J. H. Johnson, *Thus Wrote Onchsheshonqy: An Introductory Grammar of Demotic* (Chicago, 1986), 56.

appearance of the figures and polychrome decoration are all commonly encountered on stelae from this time.⁽⁶³⁾

- Prosopographically, during this period the epithet *im3h* followed by the name of owner, and the year of dedication.⁽⁶⁴⁾
- The textual constructions are also similar to those found in the 26th Dynasty especially in the writing the offering formula in three lines at the bottom of the stela. It is also common to find abbreviations of many words such as ‘*k3w, 3pdw*’ in the 26th Dynasty.⁽⁶⁵⁾ In addition to writing the number (30) in early demotic, that appeared in the 26th dynasty.

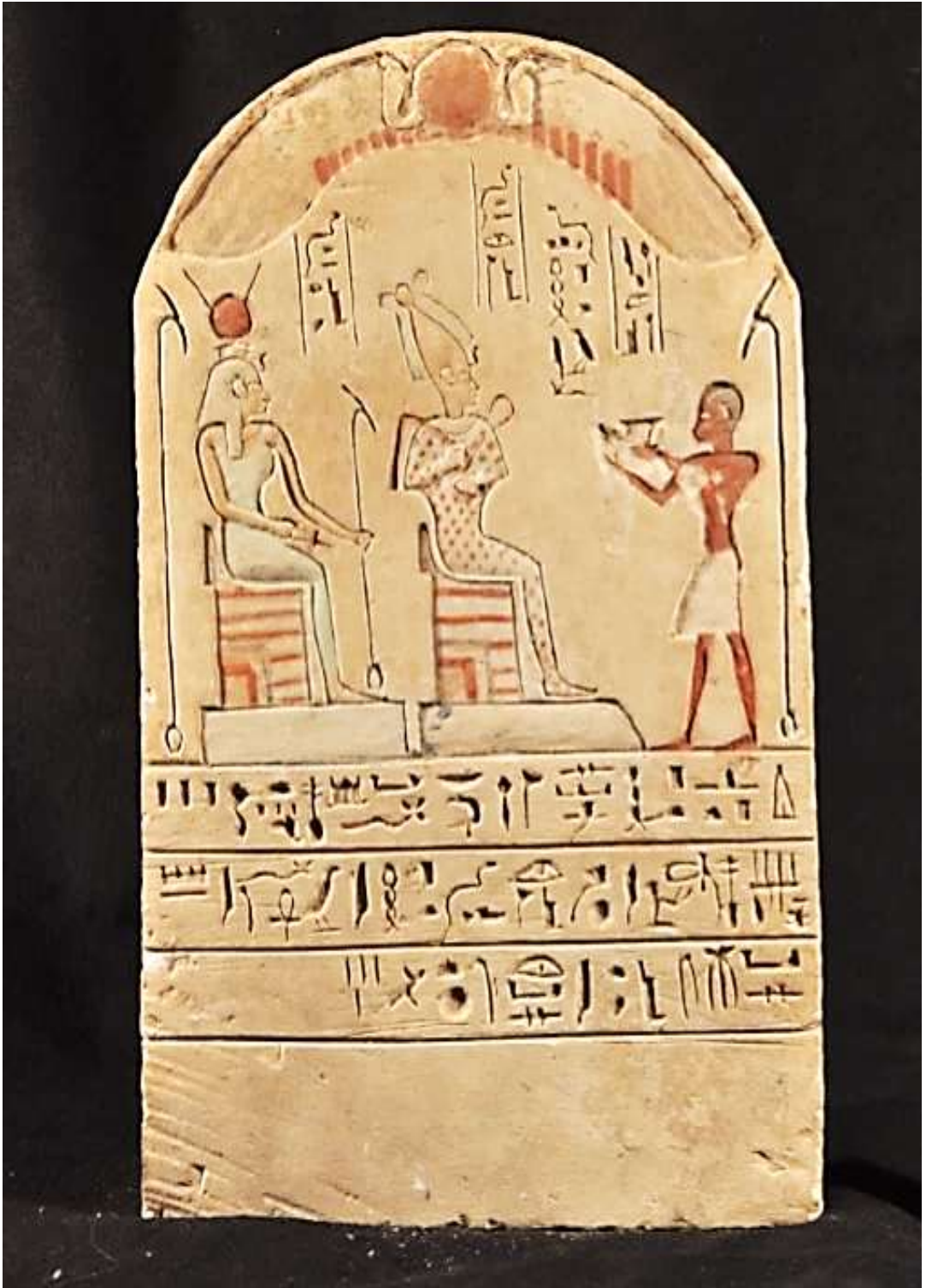
Conclusion:

Unfortunately, neither the owner’s title nor the name of his father mentioned on the stela. As well as the owner has a very common name. It attested to men in the 26th Dynasty. The researcher thinks that the scratching in his right-hand looks like it has been purposely erased in a later period, and it may be returned to daring the owner in breathing the Ankh sign and giving the rebirth by himself without divine permission.

⁽⁶³⁾Similar stelae without royal names are known from the Twenty Sixth Dynasty, e.g round-topped stela of a Prophet of Montu at the British Museum ‘EA. 22915’. J. H. Taylor and N. C. Strudwick, *Mummies: Death and The Afterlife in Ancient Egypt* (Santa Ana, 2005), 150-151, pl. on 151; G. Vittmann, *Priester und Beamte im Theben der Spätzeit*, Wien (1978), 22; PM I², 648; E. A. W. Budge, *A Guide to the Fourth, Fifth and Sixth Egyptian Rooms, and the Coptic Room* (London, 1922), 109 no. 16; Munro, *Die Spätägyptischen Totenstelen*, 205; round-topped stela of Irethorru in British Museum ‘EA. 8478’; see, E. A. W. Budge, *A Guide to the Third and Fourth Egyptian Rooms* (London, 1904), 77 No. 97; Munro, *Die Spätägyptischen Totenstelen*, 222; L. M. Bierbrier, *Hieroglyphic Texts from Egyptian Stelae, etc., in the British Museum*, Part 11, (London, 1987), pl. 50-51.

⁽⁶⁴⁾See, the stela of ‘*snb.f*’ in E. Chassinat, ‘Textes provenant du sérapéum de Memphis’, *RT* 23(1901), 76 cxxix; the stela of *hr-n-hp*, Malinine et al, *Catalogue des Stèles de Sérapéum*, 182-183; the stela of *ip*, J. Lieblein, *Hieroglyphisches Namen-Wörterbuch* (Hildesheim & New York, 1871), 386, No. 1200; Malinine et al, *Catalogue des Stèles de Sérapéum*, 176-177.


⁽⁶⁵⁾See, the stela of *di-ptḥ-i3w*, Louvre IM 3043, Labude, *Late Period Stelae from Saqqara*, 124-125.



(pl. 1)

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لوحة غير منشورة لـ"جد-بتاح-إيوف-عنخ" في المتحف المصري

د. هبة ماهر محمود أحمد*

الملخص:

تتناول هذه الورقة البحثية؛ لوحة غير منشورة رقم (JE. 99105) بالمتحف المصري. وقد عثر على هذه اللوحة في سقارة؛ وهي عبارة عن لوحة من الحجر الجيري ذات قمة مستديرة، في حالة جيدة إلى حد ما. يبلغ ارتفاعها ٣٢ سم، بينما يبلغ عرضها ٢٠ سم. يصور بالجزء العلوي منها؛ "جد-بتاح-إيوف-عنخ" في مشهد جنائزي تقليدي مع صيغة القرابين أدناه. وربما تؤرخ هذه اللوحة خلال الأسرة السادسة والعشرين الصاوية؛ وذلك وفقا لسماها الأسلوبية. في البداية سيتم تقديم وصف للوحة مصحوبًا بملاحظات وتحليل لمشهد النقدمة، ثم نسخ نص النقدمة، مصحوبًا بالترجمة والتعليق على النص وصيغة القرابين.

الكلمات الدالة:

لوحة جنائزية، "جد-بتاح-إيوف-عنخ"، أوسير، ايسن، معبودات، بتاح، قرص الشمس المجنح، "حور بحدت"، العصر المتأخر، الأسرة ٢٦.

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