Stela No. 370 in the Antiquities’ Storeroom

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

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

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

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

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

1Votive stelae were of different sizes. They were offered to deities by individuals and were placed inside niches in the walls of temples and shrines. Offering of these stelae to deities and placing them in temples lasted in the late period such as in the Serapeum. See: Gestermann, L., Grab und Stele von Psametich, Oberarzt und Vorsteher der “tmh.w”, RdE52, (2001), 143; Stewart, H. M., Egyptian Stelae, Reliefs and Paintings from the Petrie Collection 1, (England, 1976), 7.
The stela with carved and not separated pyramidion on its top appeared during the XVIII Dynasty and became very popular during the XIX Dynasty. These stelae with triangular summit varied between stelae with false door form and stelae with a round top, most of them could be dated to the Ramesside Period. The stelae with round top were more common if compared with those in false door form.

Comment:

The pyramidion:

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

Some hieroglyphic signs were depicted inside the pyramidion such as the $\text{3lt}$, alone or combined with the $\text{sn}$-ring which appears between two of the $\text{wjd}$-eyes. Below them there are always two figures of jackal animals indicating the deity Inpw.

We find also in the Pyramidion the $\text{sn}$ sign, below which is the $\text{wsx}$ vessel flanked by the right and left eyes of the $\text{wD3t}$.

In some of such pyramidions, the deity Inpw is depicted as recumbent jakal on his shrine holding the $\text{jup}$ scepter; in other stelae he doesn’t hold anything. And sometimes he is accompanied by the $\text{sn}$-ring.

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3 Hölzl, R., “Round-Topped Stelae from the Middle Kingdom to the Late Period", 285 .
8 Habachi, L., Tell Basta, Supplément aux Annales du Service des Antiquités de L’Égypte, Cahier No. 22, (Le Caire 1957), 101, pl. XXXVIII.
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According to the caring of the ancient Egyptian to use some symbols which have funerary beliefs, in order to protect him from the evil in afterlife, or to help for his resurrection as it was the fate he wished, some of the researchers suggested that the Pyramidion form on the top of the stelae has a solar explanation. Therefore, these stelae could have a solar significance.

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

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

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

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

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

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16 Demaree, R. J., The $h Ik r n Rˁ-Stelae, pls.VIII (A28), XII (A46).
19 Selim, H., “The Stela of $b$m in the Cairo Museum”, in: Hommages à Faya Haikal, (Le Caire, 2003), 258; Radwan, A., “The Stela Louvre C211, BACE 21, (2010), 99, pl.1; El-Banna, E., “Deux Compagnons de Métier sur une Stèle Inédite”, JEA 76, (1990), 175-177; Bostico, S., Le Stele Egiziane del Nuovo Regno, (Roma, 1965), Tafs. 1, 4, 5, 6, 7, 16, 19; Dodson, A., “Stelae of the Middle and New Kingdom in the Museum of Archaeology and Anthropology University of Cambridge”, JEA 78, (1992), 275, pl. XXVIII, Fig. 1; Lacau, P., Stèles du Nouvel Empire, in: Catalogue Général des Antiquités Égyptiennes du Musée du Caire II, Nos. 34054, 34055, 34061, 34070, 34079, pls. XIII, XIV, XXIX, XXXII, XXXIII, XXXVI, XXXVIII, XL.
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The $sn$-ring gives also its owner the eternity through the continuous rebirth in the afterlife; for its round shape, it has no beginning or end. Maybe also, it is linked to the daily cycle of the sun god and its resurrection. It means the eternal cycle of day and night, life and death. What above mentioned is likely because many researchers believe that this ring is a symbol of the universe, for it consists of solar disk which represents the celestial world, where light and life take place plus being a symbol of deity $R^2$, and the earth which represents the netherworld where darkness and death take place plus being symbol of deity Wsir\(^21\)

The supposition that the $sn$ sign is a symbol of protection and rebirth is supported by a representation of the $b3$ in the chapter 89 of the Book of the Dead where it gives the mummy a $sn$-ring\(^22\)

The censer: 

It is a vessel used to burn incense and it is one of the many forms of censers used in ancient Egypt\(^23\). Sometimes this vessel was placed upon a stand to hold it\(^24\).

May be the religious purpose of burning incenses’ ritual was to renew the youthfulness of the deceased by reestablishing the liquids which he lost from his body, as the incense represents the sweat of the god Wsir; this is according to the spell No. 637 of the pyramid texts\(^25\). Also, according to the

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

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

spell No. 684 of the pyramid texts the deceased could ascend to the sky
when he smells the incense.\textsuperscript{26}

\textbf{The upper register (to the right):}

It shows an offering table with a rectangular horizontal slab as surface
similar to the $\text{ḥtp}$ sign.\textsuperscript{27} Blackman sees that the offering table allowed
the rebirth of the deceased, as it was personification of the deity Atum, the
creator of the whole world.\textsuperscript{28} As well, the purpose of depicting the offerings
upon it is to guarantee the continuation of life for the deceased.\textsuperscript{29}

\textbf{Above the offering table:}

There are two loaves of bread in conical shape ($\text{ḏt}$) over two pots
on the offering table. This type of bread occurred in the offering lists since
the third dynasty,\textsuperscript{30} as it was mentioned in the offering lists on two false
doors in the tomb of $\text{ḥt}-\text{ḥt}-\text{ḥt}-\text{ḥt}$ and his wife $\text{nfr-ḥt}-\text{ḥt}-\text{ḥt}$ at Saqqara.\textsuperscript{31}
Between the two conical loaves there is another oval loaf placed in vertical
position and called ($\text{psn}$) which means oval or round bread. This one
appeared for the first time in the offering lists of the fourth Dynasty.\textsuperscript{32}
Over the conical and the oval bread there is some kind of offering taking a
semi-rectangular shape. It could be a roll of bread as Gardiner
mentioned,\textsuperscript{33} or probably it was an oval bread placed in horizontal position,
for Selim Hassan indicates that the word $\text{psn}$, which expresses the round or
oval bread, was written like $\text{psn}$ in the beginning of the fourth
Dynasty namely with the determinative, but from the middle of that

\textsuperscript{27}Mostafa, M. M. F., “Untersuchungen zu Opfertafeln im Alten Reich”, HÄB 17, (1982),
1f; Taylor, J. H., Death and the Afterlife in Ancient Egypt, (London, 2001) 158.
\textsuperscript{28}Blackman, A., “The King of Egypt’s Grace Before Meat”, JEA 31, (1945), 64;
Westendorf, W., Altägyptische Darstellungen des Sonnenlaufes der abschüssigen Himmelsbahn, 28.
\textsuperscript{29}Robins, G., “Piles of Offerings: Paradigms of Limitation and Creativity in Ancient
Egyptian Art”, OLA 82, (1998), 957.
\textsuperscript{30}Wb., IV, 418 (2).
\textsuperscript{31}Hassan, S., Excavations at Gîza V, (Cairo, 1944), 99 (9).
\textsuperscript{32}Barta, W., Die Altägyptische Opferliste von der Frühzeit bis zur griechisch-römischen
Epoche, MÄS 3, (1963), 32f.
\textsuperscript{33}Hassan, S., Excavations at Gîza 6/2, (Cairo, 1948), 321f; Selim, H., “The Stela of $\text{ḥr-ḥd}$
\textsuperscript{34}Gardiner, A., Eg. Gr., 532, Sign-List (X4).
Dynasty the determinative took the short oval form - , then the oval determinative was elongated to look like this sign - . The researcher agrees with the theory of Gardiner because the modern Egyptians still use this kind of the soft roll bread till now. As well the position of this bread on the stela is suitable for completing all kinds of bread, the conical, the oval and the roll one which looks like a rectangle. What supports this theory is the frequent appearance of this kind of bread among other kinds taking conical, round and oval forms. As example for it what we see on the walls of the tomb of Rkh-mi-Rē (tomb No.100 at Sheikh Abd El-Qurna in Thebes and dates back to the XVIII Dynasty), and on a stela preserved now in the Egyptian museum under register No. 34517 which belongs to pry-nfr from the reign of Remses II. Davies refers also that this kind of bread could be baked in rectangular baking molds.

A louts flower is placed atop the offerings, above which is a basket looks like the sign nb ; inside this sign there is depiction of an offering probably bread. There is a similar scene of this basket with similar offerings depicted among scenes of gifts and offerings on the walls of the tomb of Rkh -mi-Rē, and the tomb of nb-Inn (No.90) which dates back to the reign of the king Thotmosis IV.

Below the offering table:

On the right side:-

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

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35Hassan, S., Excavations at Gîza, 6/2, 322f.
36Davies, N. de G., The Tomb of Rekh-Mi-Rē at Thebes 1, 2, (New York, 1973), 39, pls X, XXXVIII.
37Lowle, D. A.,“Two Monuments of Perynefer, A Senior Official in the Court of Ramesses II”, ZÄS 107, (1980), 57, Taf. I.
38Davies, N. de G., The Tomb of Rekh-Mi-Rē at Thebes 1, 39.
39Rous, J. M., La Tumba del Visir Rekhmire 1, (Barcelona, 2016), 138; Davies, N. de G., The Tombs of two Officials of Tuthmosis the Fourth, (London, 1923), pl. XXVII; The Tomb of Rekh-Mi-Rē at Thebes 1, 21, pls. XVIII, XIX.
depicted upon, beside or below the offering table.\textsuperscript{40} It also lasted in the New Kingdom and was always depicted under the offering table especially in the Ramessid Period. Mostly it appears with a louts flower wrapped around it\textsuperscript{41} to keep its content of drinks cold and fresh for longest possible time\textsuperscript{42}.

\textbf{On the left side:-}

There is a tray on a stand, upon which we see some kind of offerings. This scene under the table was very common on the stelae of the New Kingdom, on which this offering was very clearly depicted as a bundle of linen’s stems tied together as Gardiner refers in his sign list\textsuperscript{43}.

\textbf{Comment}

\textbf{The bread:}

The depiction of the bread upon the offering table was very important for the deceased, because he was afraid to eat his rubbish if there is no offering of bread. This is according to the spell No. 187 of the coffin texts. Thus, this depiction of the bread offerings will guarantee the continuity of life for the deceased\textsuperscript{44}.

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

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


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

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Louts flower:-

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

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

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

- The Depiction of a person’s head emerging from a lotus flower like the head of the King Tutankhamen at the Egyptian museum in Cairo.⁴⁸
- The representation of the Four Sons of Horus emerging from a Lotus flower, of which roots grow up in the Eternal Ocean which emanates under the throne of the god Wisr⁴⁹.


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


⁴⁹Wilkinson, R. H., The Complete Gods and Goddesses of Ancient Egypt, (London, 2003), 12; Moursi, M., “Two Ramesside Stelae From Heliopolis“, GM 105, (1988), 59, 60f; pl. I, Fig. 1, pl. II, Fig.2; James, T. G. H., the British Museum 9, pl. XXV, No. 167; Habachi, L., Tell Basta, 101, pl. XXXVIIIA; Lacau, P., Stèles du Nouvel Empire, in : Catalogue Général des Antiquités Égyptiennes du Musée du Caire II, No. 34055, pl. XXXIII; Radwan, A.
The upper register (to the left):-
The god Wsir is depicted with a false beard and the 3tf crown sitting in his mummy form on a low-backed throne looks like the sign (hwt). He holds the flail (nh3h3) in his right hand while in his left hand he holds the scepter (hk3). By his facial features we see almond eyes, thin carved eyebrow and delicate nose, mouth & chin. These features of Wsir are ideal, what was one of the art’s characteristics in the first half of the XIX Dynasty especially at the time of Ramsis II. Behind the god Wsir there is a fan looks like a louts flower.

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

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

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

It is worth noting that the deity Wsir was represented as a main figure on the stelae topped by a pyramidion, which date back to Ramesside Period. Maybe the customization of these stelae to the mumification god Wsir is due to the wish of the deceased for his rebirth and enjoying the eternal life.
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through this god as the sun of the afterlife. This happened especially when the cult of Wsir expanded among the individuals during the New Kingdom. Meanwhile the rank of Wsir became equal to that of deity Rc. This explains the large number of stelae dedicated from individuals to the god Wsir, which were found at Abydos and date back to the same period.

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

Comment:

\textit{hw}t:

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

This sign did not appear in the sculpture until the VI Dynasty; it was carved in a small statue made out of Alabaster for the king pipi I. The sign \textit{hw}t did not also appear in colossi till the beginning of the New Kingdom.

The throne \textit{hw}t was the most one used by kings, queens, princes, princesses and deities. It was decorated with different ornaments like the feathers’ decoration, colorful strips and the symbol of unification of the two lands (\textit{sm}3-\textit{t}3\textit{wy}).

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58James, T.G.H., The British Museum 9, 19, pl. XV, No. 183; Bierbrier, M. L., The British Museum 12, 20, pl. 61, No. 349; The British Museum 10, 23, pl. 54, No. 1188; Allen, T.G., Egyptian Stelae in Field Museum of Natural History, 35 f, pl. XIV, No. 31652; Radwan, A., “Darstellungen der aufgehenden Sonne auf einigen Stelen der Ramessidenzeit”, 824, Taf.1, 1a, b; Habachi, L., Tell Basta, 101f, pl. XXXVIII; Bakry, H. S. K., “Two New Kingdom Stelae”, 10f, pl. II.
60Russmann, E., Eternal Egypt, 192f, Hermann, A., Die Stelen der thebanischen Felsgräber der 18 Dynastie, 60, Abb. 8; Affara, M., “A New Kingdom Stela in the National Museum of Antiquities, Leiden”, 148, 150, Fig.1; Assem, R., “Stela JE 34542, Cairo Museum”, 187, Fig.1; Kuhlmann, K. P., Der Thron im Alten Ägypten, 58.
The scepter (hk3) and the Flail (nh3nh3):
The scepter of hk3, which symbolizes the authority, and the flail, which designates the rebirth, were two of the characteristic insignia of the god Wsir. He got the hk3-scepter from the shepherds’ deity ‘ndty, the god of Busirs district, whose emblem it was\(^{61}\).

The 3ty crown
This crown associated especially with the god Wsir. It consists of the middle part, which represents the white crown of Upper Egypt –maybe it indicates his origin of Upper Egypt (Abydos)–, and the two feathers of the god ‘ndty of Busirs, which located in the middle of Delta in lower Egypt, as well two horns of ram on both sides of the crown\(^{62}\).
I suggest that this crown could implicitly indicate the sovereignty of Wsir and his control over Upper and Lower Egypt. It means that this 3ty resembles the double crown.
This crown was depicted in scenes since the Old Kingdom; its oldest representation was in the time of king Senefru, where the deity @r is depicted wearing this crown on the canopy of the queen Htep-heres at the Egyptian Museum\(^{63}\).

The fan:-
The ancient Egyptian called the fan \(\text{\textcopyright} \) in hieroglyphic, which means protection; and called the fan bearer ‘ty hw.
The fans were widely used from the Old Kingdom till the end of the ancient Egyptian periods\(^{64}\). It was depicted on the walls of many tombs, such as the tomb of (Huy) No.40 at Thebes from the time of king Tut-ankh-Amun, and the tomb of nb-Inn at thebes\(^{65}\).
The purpose of using the fan was not only the ventilation but it was also used for symbolic protection. This is most likely because there is a depiction of the fan set on the $n$-ring, the symbol of protection, on the stela of bak-wah-s from the XVIII Dynasty; and also on two stelae preserved now at the

\(^{63}\)Kees, H., Der Götterglaube im alten Ägypten, (Berlin, 1977), 196, Abb. 12.
\(^{65}\)Davies, N. de G., The Tombs of two Officials of Tuthmosis the Fourth, pl. XXVIII; Davies, N. de G.& Gardiner, A.H., The Tomb of Huy, (London, 1926), 28, pl. XX.
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Egyptian museum under registration Nos. 34034 and 34070 from the New kingdom. I suppose that the round sign, on which the fan is set, in the stela under discussion could be the šn-ring. Therefore and according to what previously mentioned, the round part performs the solar disk and the straight line, which represents the earth, overlapped with the line that separates the upper and lower registers of the stela.

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

Hieroglyphic texts:-

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

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

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

68 Moursi, M., “Two Ramesside Stelae from Heliopolis”, 60, pl. 1; James, T. G. H., The British Museum 9, pl. XXIII, No. 149; Bakry, H. S. K., “Two New-Kingdom Stelae”, 11, pl. II; Bierbrier, M. L., The British Museum 10, pls. 54, 55, No. 1188; Gaballa, G. A., “False-Door Stelae of Some Memphite Personnel”, pl. II, Fig.2.
Comment:
The writings’ style of the name Wsir on the stela under discussion

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

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

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

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

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

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69 Allen, T. G., Egyptian Stelae in Field Museum of Natural History, 34, pl. XIV, No. 31652; James, T. G. H., The British Museum 9, pl. XXIII, No. 149; Gaballa, G. A., “False-Door Stelae of Some Memphite Personnel”, pl. II, Fig.2.  
70 Bierbrier, M. L., The British Museum 10, Pls. 54, 55, No.1188.  
73 Gardiner, Eg. Gr., 500, Sign – List (Q 2).  
74 Wb, I, 359 (5).  
75 Lowle, D. A., “Two Monuments of Perynefer, a Senior Official in the Court of Ramesses II”, Fig. 1.  
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of the king Senwsrt III\textsuperscript{77}. Then this sign was very common to be written in his name during the New Kingdom\textsuperscript{79}. During the XI Dynasty, the name of the god Wsir was written with the determinative of the deity\textsuperscript{78}. This determinative became then less frequent until it disappeared entirely by the end of the XII Dynasty\textsuperscript{80}. But it reappeared again in the New Kingdom\textsuperscript{81}.

The writing’s form of the title \textit{hnty-\textit{imnty}} on the stela of the study:

The title \textit{hnty–\textit{imnty}} here is written as\textsuperscript{79}. Concerning the word \textit{hnty}\textsuperscript{80}, Wb. mentions that it could be written without the “t” sign\textsuperscript{81}. And as for the word \textit{imnty}, it is here written with unfamiliar form and without the sign\textsuperscript{82}, which represents a basic part of the word. This sign is seen on similar stelae in the word \textit{imntt} of the phrase Wsir \textit{hnty-imntt}. Also, the form of \textit{imnty} in our stela most probably wasn’t mentioned among the writing’s forms of the words \textit{imnt, imnty, imntt} which mean the west and they are as following:\textsuperscript{79,80,81,82}

\textsuperscript{77}EL Gabry, D., “A Late Middle Kingdom Private Stelae of the Priests of Hathor (Cairo Museum CG 20780)”, JARCE 51, (2015), 271.
\textsuperscript{78}Bennett, C. J. C., “Growth of the \textit{Htp–DI- Nsw} Formula in the Middle Kingdom”, JEA 27, (London, 1941), 78.
\textsuperscript{79}Affara, M., “A New Kingdom Stela in the National Museum of Antiquities, Leiden”, 148, 150, Fig. 1.
\textsuperscript{80}Bennett, J., “Motifs and Phrases on Funerary Stelae of the Later Middle Kingdom“, 121; Metawi, R., “The Stela of the Chief Interior-Overseer to the Treasurer Hrw-nfr (Cairo Museum CG 20563)”, 147 f; Landgräfova, R., It is My Good Name that You Should Remember, 24, 138, 162.
\textsuperscript{82}Wb. III, 303 (10-14).
I suppose that the scribe of this stela has omitted the sign \( \text{𓊫} \) from \( \text{imnty} \) accidentally while writing. He also reserved the arrangement and the direction of the sings in the word \( \text{𓊫𓊫} \) for it had to be written as \( \text{𓊫𓊫} \). Then the complete correct form of the word had to be \( \text{𓊫𓊫𓊫} \) according to what above mentioned about the writings’ forms and with the addition of the sign \( \text{𓊫} \).

\( \text{xnty} \) Gardiner indicates that this sign represents three pots of water hanging in a stand. It occurred since Middle Kingdom and lasted with this form till the New kingdom. According to the spell No. 1059 a, c of the pyramid texts, this sign was originally depicted in the Old Kingdom with four pots of water hanging in a stand\(^{85}\).

\( \text{𓊫𓊫–imnty} \)

It was a very common title used for both deities Wsir and Inpw from the Old Kingdom till the New Kingdom and means the foremost of westerners\(^{86}\).\( \text{𓊫𓊫–imnty} \) was a deity who dominated the world of the dead. And according to the spells 2020a, 2021a of pyramid texts\(^{87}\), the god Wsir succeeded him.

**The lower register**

On the left side of the lower register, the owner of the stela with obliterated facial features is seated on a high-backed funerary chair with lion feet. She wears a tight-fitting ankle length dress and a wig arranging in the form of a single mass hanging down over her shoulders. This style of wigs became popular in the second half of the XVIII Dynasty\(^{88}\).

\( ^{83}\text{Wb. I, 85 (17), 86 (1-19), 87 (1-13); Hannig, R., Die Sprache der Pharaonen, Gro ßes Handwörterbuch Ägyptisch-Deutsch, 82; Leitz, Ch., Lexikon der Ägyptischen Götter und Götterbezeichnungen, II, OLA 111, (2002), 557.} \)

\( ^{84}\text{Lesko, L. H., A Dictionary of Late Egyptian 1, (USA, 1982), 35.} \)

\( ^{85}\text{Gardiner, A., Eg. Gr., 529, Sign-List (W 17, 18); PT. 1059 a, c, Faulkner, R. O., The Ancient Egyptian Pyramid Texts, 8.} \)

\( ^{86}\text{Wb. III, 305 (14); Leitz, Ch., Lexikon der Ägyptischen Götter und Götterbezeichnungen V, OLA 114, (2002), 783, 786; Sadek, A. I., "Popular Religion in Egypt during the New Kingdom", GM 156, (1997), 49.} \)

\( ^{87}\text{PT. 2020 a, 2021 a, Faulkner, R. O., The Ancient Egyptian Pyramid Texts, 291} \)
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Over the wig there is a lotus flower hanging down on her forehead; and probably, there was a cone of perfume beside this flower in the damaged part existed over the owner’s head; parallel scenes of this figure with the cone were found on pyramidion stelae dated back to the Ramesside Period such as that stela in the Egyptian museum bearing No.JE 2561, the stela of nb-Imn in the same museum, and the one found near the tomb of Hory at Tell-Basta.

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

Comment

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

Firstly, it’s worth mentioning that the attitude of sitting on a chair represents a middle phase between lying down (the death) and standing up (the life). The ancient Egyptian used the form of lions’ paws as chair’s legs with accordance to his belief that the lion is one of the symbols of defense and protection in addition to its symbolism of rebirth as a solar animal.

The inhaling of louts flower

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

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

90 Radwan, A., Darstellungen der aufgehenden Sonne auf einigen Stelen der Ramessidenzeit”, 823 f, Taf. 1, 1a.
91 Habachi, L., Tell Basta, 101, pl. XXXVIII A.
92 Westendorf, W., Ältägyptische Darstellungen des Sonnenlaufes auf der abschüssigen Himmelsbahn , 53, note 6.
94 Dunham, D., The Mastaba of Queen Mersyankh III, Vol. 1, (Boston, 1974), 9, pl. II (c).
95 Pflüger, k., “The Private Funerary Stelae of the Middle Kingdom and their Importance for the Study of Ancient Egyptian History”, JAOS 67/2 (1947), 130, No. 5.
Hieroglyphic text before the stela’s owner:
There are two vertical columns before the head of the stela’s owner directed from right to left. They include the owner’s name which could be read as

\[ \text{Mwt-m-k3b “the Mother in harem’s room”} \]

Comment:
1- It is read as \( Mwt \) and not \( t3 \) because of the different form of the vulture in the word \( Mwt \) than the eagle in the name of \( p3-sr \) when it is compared with our stela.
2- The direction of the sign \( \text{←} \) is opposite to the general direction of the writing. It is supposed to be written like this \( \text{→} \).
3- The word \( k3p \), which means nursery or harem’s room, has many forms such as \( \text{←} \), \( \text{→} \). If it is correct reading it as \( k3p \), so maybe the scribe mistook the determinative \( \square \) as it should be \( \square \). As well the direction of the sign \( \text{←} \) is opposite to the general direction of writing; it is supposed to be written as \( \text{→} \).

There is a man standing before the Stela’s owner, probably her son, because it is known that the son is the one who performs the funerary rituals for his mother. What supports this suggestion that there is no hint about his job in case of not being her son. It was usual at this time to write the personal name after his job or something about the relation between him and the owner of the stela. An example is found on the Stela of \( p3-sr \) discovered at the eastern side of Ain-shams and preserved now at the storeroom of El-Matariya; it mentions the nature of the job of \( p3-sr \) before his name who was \( w^\prime b-h-Mwt \) \( p3-sr \), it means “the purification priest of \( Mwt \)”\(^{98}\). Therefore, the scribe of our stela did not write \( s^3.s \) probably because of the narrow space.

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

\(^{98}\) Ali, N.O., “Three Stelae from Ain-Shams”, 66, Fig.1.
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The man wears kilt of the Ramesside Period’s style, as it was commonly depicted on the stelae of the same time. He holds in his right hand the $h$s vessel, out of which he pours liquids in a cup placed on the floor. His left arm is extended and a little bit bent with an open palm. He is reciting the offering formula.

His name $p3\text{-}sr$ is written from left to right above his head and the determinative of the man exists behind his head. Writing the determinative behind the head was frequent in the Ramesside Period.

Among the writing’s forms of this name we find also $\text{\textcopyright}$, $\text{\textcopyright}$, $\text{\textcopyright}$.

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

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

Comment:

$h$s vessel:

It is a ritual long vessel used to pour liquids. Its upper part is wide while the lower is narrow, and it was made of different materials such as copper.
pottery, gold and silver\textsuperscript{104}. The oldest actual exemplar of this \textit{hs} vessel was found in the tomb of king Der at Abydos from the first Dynasty and made from copper\textsuperscript{105}.

The depiction of this vessel began in the scenes of the Early Dynastic Period. Then it became common in the scenes of the offering table in the First Intermediate Period and the Middle Kingdom\textsuperscript{106}. As for the New Kingdom, the pouring water from \textit{hs} vessel into a cup placed on the floor was widely depicted\textsuperscript{107}.

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

The purpose of pouring liquids from \textit{hs} vessel could be the purification and rejuvenation of the deceased. It is the case when pouring the liquids happens in a cup placed on the floor, but when they are poured on the offerings then the aim was to keep them fresh\textsuperscript{109}.

The daughter of the stela’s owner stands behind the man. She wears a dress and wig similar to her mother. Above the wig is the perfume cone. She holds in her right hand a linen bag; these bags were frequently depicted on stelae from the New Kingdom\textsuperscript{110}. And with her left hand she carries two loaves of bread in triangle shape that look like the sign \textit{di}. Wb calls this kind of
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bread ird, which means the white bread. It was kind of offerings presented to deities and deceased. This bread became widespread in the scenes of the Middle and New Kingdom\textsuperscript{111} such as the scene of the king Seti I presenting the ird bread to the god Wsir in his temple at Abydos\textsuperscript{112}.

\textbf{comment}

\textbf{The perfume cone}

The perfume cone appeared in the scenes from the XVIII Dynasty and became common in the representations on stelae of the Ramesside Period\textsuperscript{113}. It is also widely depicted in the scenes of festive banquets. It consisted of a mass of fats mixed with perfumed substances. This cone aimed to protect the wigs from dryness, as it moistens the wig while exposing to the sun. It also lends a good smell when it is melt as a result of exposing to these rays. And because of melting, it leaves some white traces on the hair tresses and garments\textsuperscript{114}. This suggestion is supported by the occurrence of white traces at the end of the short wig’s locks of a servant in Menna’s tomb No.69 at Thebes, which are mostly the fat’s stains after melting\textsuperscript{115}.

Another purpose of putting the perfume cone above the wigs was to play an important role in the rebirth of the deceased in afterlife. This allusion is supported by finding a representation of this cone over the head of a mummy in the tomb of Imn-m-int at Thebes from the reign of king Imn-htep III, and also another one over the head of a coffin from the tomb of Ipwy dating from the reign of king Ramses II\textsuperscript{116}.

\textsuperscript{111}Wb. V, 210 (1-4); Gardiner A., Eg. Gr., 538, Sign-List (Z 8).
\textsuperscript{112}Calverly, A. M. & Broome, M. F., The Temple of the King Sethos I at Abydos, Vol. III, The Osiris Complex, (London, 1933), pl. XIV.
\textsuperscript{113}Bakry, H. S. K., “Two New-Kingdom Stelae“, 10, pl. II; Moursi, M., “Two Ramesside Stelae from Heliopolis”; 61, pl. I, Fig. 1; Ali, N. O., “Three Stelae from Ain-Shams”; 67; Affara, M., “A New Kingdom Stela in the National Museum of Antiquities, Leiden”, 151, Fig. 1.
\textsuperscript{115}Keimer, L., “Notes Prises Chez les Bisarin et les Nubiens d’Assouan”, BIE XXXIV, (1952), 445, Fig. 179.
Hieroglyphic texts:
Above the head of the daughter of the stela’s owner and in the space between her and the man there are Hieroglyphic signs directed from left to right and include her name. It is noticeable that some of these signs are very small making them hard to read. But with the help of the clear signs, a part of the signs can be read as $s3(t) . s$ (her daughter), then we find an unreadable part and finally $h3y - R^e$.

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

We notice also the occurrence of a writing looks like this name which is $\text{[::-]}$.

117 Ranke, PN I, 130.

Behind this daughter stands another young woman, who is the second daughter of the stela’s owner. She has the same appearance of her sister except for the perfume cone, which doesn’t exist on her head. Maybe, its absence is due to the narrow space between her wig and the hieroglyphic signs incised above her head. She holds louts flower in her left hand. The hieroglyphic signs engraved above her head are directed from left to right as following: $s3(t) . s \ mry(t) - R^e$ (her daughter the beloved of Re).

It is noticeable here the absence of the feminine “$t$” in the words “$s3(t)$” and “$mry(t)$”, as well the opposite direction of the sign (it should be $\text{[::-]}$).
General comment on the stela:

1- The stela shows poor workmanship in the depiction of the scenes as well the incised hieroglyphic signs giving the impression that the owner of the stela could belong to middle class or less. The hieroglyphic signs were also written in cursive form.

2- It is remarkable that the scribe who carved the scenes and the hieroglyphic signs was a beginner and not professional one. It is obvious in his mistakes of the writing’s way of the unclear hieroglyphic signs or its direction, besides using vertical lines to separate signs composing one word like:

3- It is noticeable also that all facial features of the persons are missing except for Wsir. It is may be due to a special reason, what the researcher doesn’t know. This raises a question that needs an answer.

4- I suppose that the pyramidion stelae including the subject’s stela appeared rarely in the XVIII Dynasty and were very common in Ramesside Period to confirm the idea of merging the Osirian concepts- that represented by the deity Wsir- and the Solar concepts – that performed by the deity Rc-. Both gods Wsir and Rc were merged together. And then the god Wsir in his combined form as Wsir-Rc or Rc-Wsir was depicted as a mummy (Wsir) with the head of falcon or ram or scarab (symbols of Rc). It is seen on the walls of the tomb of the Queen Nefertary at the valley of the queens, where a mummy with the head of a ram is depicted, as if the sun god Rc remains inside Wsir and Wsir remains inside Rc.

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118 Hölzl, R., “Round-Topped Stelae from the Middle Kingdom to the Late Period”, 285; Vandier, J., Manuel d’Archéologie Égyptienne II, 516.
This opinion is supported by depicting the god Wsir as the principle god on this kind of Stelae for being the god of the netherworld, where darkness and death exist. This is in addition to the depiction of the most solar symbols – where light and life occurs - on the pyramidion which itself has a solar nature. Among these artistic solar elements we find 3ht, the winged solar disk, the deity of the sun Re-Hr-3hty, and the scarab khepri the symbol of Re.  

There are other artistic elements indicate the eternal cycle, which is related to sunrise and sunset in the kingdom of Re and Wsir. This is represented in the \( \text{sn} \)-ring and the \( \text{wd}3t \).  

**Conclusion:**

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

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

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

3- The sign \( \text{sn} \) depicted as artistic element in the pyramidion of the stela occurred also on the pyramidion of similar stelae which date back to the Ramesside Period.

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


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


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4- The perfume cone over the wigs was frequently depicted in the scenes of the stelae of the Ramesside Period. It appeared for the first time in scenes in the XVIII Dynasty.125

5- The louts flower represented single or in a bunch over the heaped offerings upon the offering table appeared for the first time in the XVIII Dynasty and became popular in the Ramesside Period.126

6- The ideal features of Wsir’s face were characteristic of the art in the beginning of the XIX Dynasty (the reign of Ramsis II).127

7- The kilt of p3–sr was fashionable and widespread in the Ramesside Period according to similar stelae.128

8- The name p3–sr appeared since the XVIII Dynasty and widely used in the Ramesside Period. It is confirmed by a pyramidion stela preserved now in the storeroom of El-Matariya and dates back to the Ramesside Period, on which this name is mentioned. There is also a tomb of the same period at the necropolis of Thebes belongs to the Vizier p3–sr.129

ملخص:

يدور موضوع الدراسة حول نشر لوحة تحمل رقم 370 سجل قد أثار رقم 1، وهي محفوظة حالياً بالمخزن المتحفي بعير الحصن في المطرية. وقد غُذِّر عليها في منطقة عين شمس الشرقية. تعد هذه اللوحة من اللوحات النذرية التي يعلو قمتها الهريم وهي مقسمة إلى صفين، وقد توصلت الباحثة بعد دراسة وتحليل العناصر الفنية باللوحة إلى العديد من النتائج من أهمها ترجيح تأريخ اللوحة إلى عصر الراامسة والتحديد عصر الأسرة الناسبة عشر.

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


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

129 Affara, M., “A New Kingdom Stela in the National Museum of Antiquities, Leiden”, 155; Ali, N. O., “Three Stelae from Ain-Shams”, 65f, Fig. I.
Fig. 1 Stela No. 370 in the Antiquities Storeroom of Arab El-Hisn at El-Matariya
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