

An unpublished Stela of Any in Cairo Egyptian Museum No. SR 4/11736 (Plate 1)

Dr : Rania Mustafa Abdelwahed

Assistant Professor of History and Archeology, Faculty of Arts, Alexandria University

Abstract

This paper is the first scientific publication of a votive stela of a man called “Any”, it is preserved in Cairo Egyptian Museum No. SR 4/11736, TR 10.6.24.11, R7 – N2. The study begins by describing the material, dimensions and the place of finding the stela, and then the study deals —in details—with the texts, by translating and commenting on them.

The inscriptions can be divided into three main registers; the first one is at the round-topped part; where Any is depicted burning the incenses in front of the God Osiris whom is setting on the chair. while Isis and Nebt-Ht standing behind him. The second register depicts Any’s wife and the three sons behind her. While the last register depicts Any’s two daughters holding the Sestrum, a woman whom her name was mentioned without declaring her relation with the owner of the stela, and servant holding some offerings like bread, fruit and pig in the background.

The study used the comparative methodology especially when analysing the people’s outfits such as the clothes, jewellery and the style of the offering table.

Keywords:

Cairo Museum – New Kingdom – Votive Stela – Any – Titles – offering table –Osiris – Clothes Style.

1. Description:

The Any’s Votive Stela¹ is made of limestone; round-topped, 75 cm in height, 40 cm in width², the figures are carved in raised relief, while the hieroglyphs are in sunk relief. The stela can be dated back to the 19th dynasty. It was found in the temple of Amun at Karnak.

It is preserved now in the Cairo Egyptian museum bearing the registration number TR= SR 4/11736, R7 – N2, The owner of this stela Any is adoring to Osiris.

The stela is divided into three main registers, at the first lower register; Any³ is depicted adoring God Osiris and burning incenses on the

right side of the, while in the middle register there is a simple-style offering table with a big lotus flower on it. Osiris is depicted sitting on his low back chair, while Isis and Nebt-Ht are standing behind him and raising their hands up, both of them wears a long tight dress and a special symbol above their head. Above Any's head, there is a hieroglyphic text directed from left to right, includes his names, titles and offerings. Furthermore, the vertical line of hieroglyphic text directed from right to left includes his names and titles in front of God Osiris's head. It worth to be mentioned that, the writing direction followed the scene direction.

In addition, above Isis and Nebt- Ht there is a vertical text that includes their names and titles, while there are vertical lines to separate the text lines. It should be noticed that this part is without any decoration, unlike what was usually decorated by the *wḏ3t* or the human eye, winged sun disk or some gods' symbols, middle and new dynasty.⁴

In the middle register, there is a scene of Any's wife and a horizontal hieroglyphic text of her names and titles that is from left to right that. while behind the wife there are three sons of Any in an adoration position towards the left, above each one of them there is a "his son" *s3.f* sentence. There is a horizontal line of hieroglyphic text —directed from left to right— in front of the first and the second son, yet the third son has a long horizontal line of his names and titles.

The third register; there is a scene depicts three women in the same look (appearance) of wife of Any in the middle register, with a horizontal text of hieroglyph reads *s3t.f* which means his daughters, their names and titles from left to right, with no boarder lines. Behind them there is a man with a shaved head holding some offerings, who might be one of the servants.

2. The Scenes:

2.1. The First register

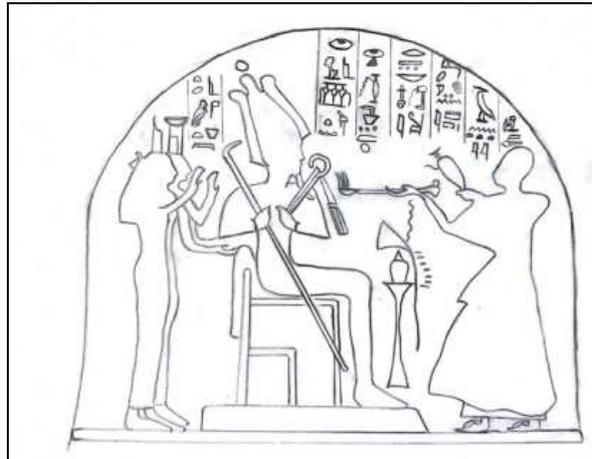


Fig.1 First register

Any is depicted as a shaved-head man, maybe because he was a w3b priest holding in his right hand the censer⁵, with 4 incense flames, which might refer to the 4 cardinal directions, and holding a purifying jar⁶. in his left hand, pouring some water on the lotus flower⁷.

The purification and burning incense ritual is considered a symbol of revival and continuity. Any is shown wearing a shirt with a wide short sleeves with many pleats and a loose long kilt folded into pleats also, which distinguish clothes styles in the Ramesside period⁸. His neck is adorned by double line beads necklace⁹. He wears a sandal in his feet with noticeable remaining colours, which can be seen on some parts of his body. His belly is chubby. Any is standing in front of god Osiris whom is setting on a low back chair situated on a pedestal that is higher than both the owner of the stelae and the two goddesses standing behind Osiris. In front of Osiris, there is a simple-style offering table with a big lotus flower¹⁰ on it.

Osiris here is represented wearing the 3tf crown and the sun disk¹¹, a simple necklace and a long hooked false beard, holding a long stick with a hooked handle in his right hand and the two signs of authority¹² nhh-hk3 in his left hand.

Isis and Nebt Ht¹³ figures are carved in high relief; the depth of the left lines draw some shadows which added a beautiful artistic mono-dimension for the scene, and made Nebt Ht appears as if she is a shadow of Isis. However, they can be distinguished from each other by their special hieroglyphic sign; 𓆎 for Isis and 𓆏 for Nebt Ht. Both of them wear a long tight dress with some ornaments at the end, they raise their right hand and put the left one on Osiris chair¹⁴, as a sign of their support. They wear a

smooth triple lock big wig —behind their ears— with an ornamental band tied at the back of their head, bracelets and armlets¹⁵, and finally Isis wears an earring.

Two vertical lines separate the registers from each other's. Scenes of the 2nd and 3rd registers represent Any's wife, sons, daughters and a servant in adoration position towards the left side, distributed in four in each register, in front of each one there is a vertical hieroglyphic text that reads from left to right, that represents their titles and relationship with the stela owner as follows:

1.1. The Second register: Fig 2

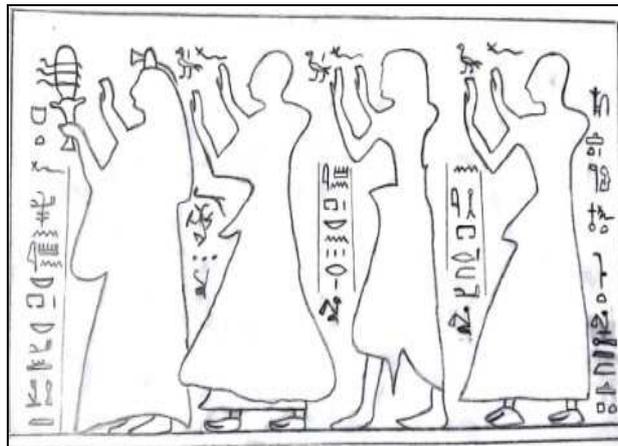


Fig. 2, The Second register

There is Any's wife scene¹⁶, where her three sons are in adoration position directed towards the left, the wife wears a long loose transparent dress in incised relief, where the artist was able to highlight her body details in high relief, another dress with long loose sleeves with many folds and wide at the end, she raise her left hand in praying position and her right one holds the sistrum¹⁷. She wears a long wig that ends by braids, a perfume ointment cone and a lotus flower are above her head¹⁸. She wears bracelets around her both wrists. We can notice that the general artistic features of Any's three daughter in the third register are very similar to those of the mother, especially the hair wig, sistrum, and bracelets, there are some slight differences in the size of the sistrum, bracelets their body shapes and facial features, which will be discussed in details later on.

As for the three sons of Any standing behind the wife¹⁹; we can notice that the artistic features of the first son's garment is very similar to those of his father, where the short loose sleeves with many pleats, a long pleated kilt, bracelets and sandals. His head is shaved and he wears a simple necklace around his neck. We can notice here an overlapping of the two

garments of the first son and Any's wife. The second son wears a short wig covers his ears and divided into locks, a wide vest with beads at the middle, bracelets, armllets and long kilt with many pleats which it's is longer at backside, and has an upside-down triangular shape at the front inside which there are many triangular²⁰ pleats.

The Third son is represented shaved head too, wearing a loose kilt with edgy ends, a belt, sandal, simple wide vest and jewellery such as bracelets and armllets. It is noticeable the facial features of this son and Any are very similar, except the long nose and the two neck lines.

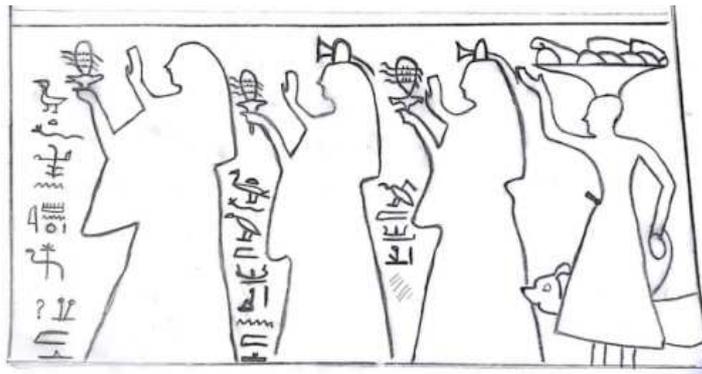


Fig. 3 The Third register

There is a scene of the owner's three daughters, whom —as mentioned before— they share the same artistic features of Any's wife in the middle register; such as the ointment perfume cone above their wig — except the first daughter in the third register probably scratch off as there are some traces of scratching at the top of the stela. The first daughter is distinguished from her sisters by her loose dress. Each daughter has a different facial features and sestrum size they hold.

Behind the previous scene, there is a man with a shaved head, wearing a kilt with many pleats and bracelets and armllets in both hands. This man might be a servant as holds a braided basket with a narrow base and wide sides that contains offerings above his head, he supports the basket with his right hand while the left one holds a rope that tied an animal probably a swine²¹.

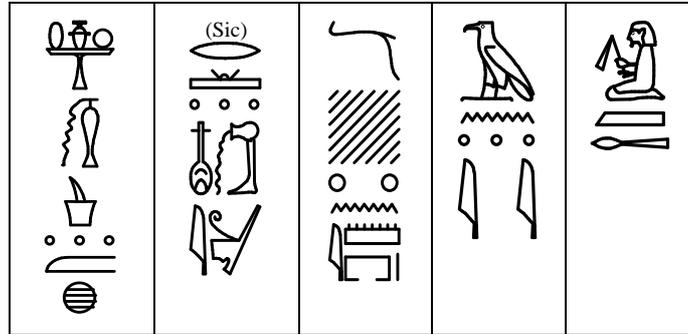
3. Texts:

It noted that stela texts was short²² because of shortening of some signs and scratching some others, as well as some mistakes occurred by stela author. Therefore, researcher encountered some difficulty in reading some signs, as well as some names. The researcher suggested reading

according to text context. The following is reading of stela texts, All written in Hieroglyphic script, some of signs were closely related to Hieratic and can be translated as follows:

a) The first register texts:

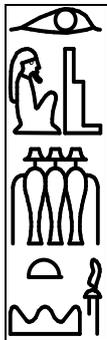
Above the scene that depicts Any in front of the offering table; there are 5 vertical text lines, directed from left to right, as follows:



(1) *h3t kbh sntr m ht* (2) *nb(t) nfr(t) w^cb(t) in* (3) *imy-r n*
pr imn (4) *3ny* (5) *m3^c- hrw*

Translation:

Offering table, pouring water burning incense, every good and pure things
 (a) by the overseer (b) in Amun Temple, Any true of voice.



A vertical line in front of Osiris crown, includes Osiris name and his most important titles. The text's direction is from right to left.

Wsir hnty-imntt

Translation:

Osiris foremost of the West (b)



A vertical line above Isis and Nebt Ht goddesses and in front of the crown, it includes the name of Isis. Text directed from right to left.

3st mwt ntr hnwt pt

Translation

Isis Mwt, the beloved of the god, Lady of Skies (c)



b) The Middle Register

The vertical text line in front of Any includes his wife's name and title, directed from left to right.

hmt šmꜣyt nt ꜣmn nbt-pr nb(t)-ꜣ(3) m3ꜣ-hrw

Translation

His wife chantress of Amun, mistress of the house, the so called Neb Aaa the deceased



The Text above and in front of the first son:

s3.f imy-r mšꜣ n pr imn nb n r3

Translation

His son, the overseer of Amun temple Army, Our Lord Ra.



(Sic)



Text above and behind the second son:

s3.f hꜣry ihw rm

Translation

His son stable master Rm

Text above and behind the third son:

s3.f sš md3t ntr nfr rnpt m3c-hrw m-htp



Translation

His son, the scribe of god, Nefer – rnpt, true of voice

The lower register Text

Text in front the first daughter:

s3t.f šm3yt nt imn -r^c w3d... m-htp

Translation :

His daughter chantress of Amun Raa.... *w3d..(n)* <true of voice> in peace



Text in front of the second daughter:

s3t.f mwt -m - wi3 n m-htp

Translation

His daughter Mwt m- wya (s) in peace.

Text in front of the third daughter:

Mwt-m-wi3

Translation

Mwt- M- Wya.



4. Comments:

- a) Means pouring water burning incense ²³, written  in *ht* word, may be mistake of the scribe in beginning of second line.

Offering formula  *ht nbt nfr(t) w^cb(t)* “All good and pure things” represent end of the list of offerings and contains general list of offerings include all needs, it noted that female *t* dropped in *w^cbt* *nfrt* *nbt* adjectives as it usually dropped in common shortcuts like general offerings formulas²⁴.

- b) Even that signs declare Any's position, but reading direction declare that he is overseer, as  *imy-r* sign can be read in beginning of third line, other signs are unclear.
- c) *Wsir-hnty-imntt*; Osiris the foremost of the west, where Osiris khenty Emntyu the god of death in Abydos and became Osiris khenty Emntyu. It is often mentioned in offering formulas in Osiris titles.²⁵
- d) *Mwt – 3st* Isis Mwt, where Isis was associated with goddess Mwt since the New Kingdom, and this merge continued till the end of the ancient Egyptian history²⁶.
- e) *šm3^cyt – nt – Imn*; one of the most famous Most widespread title and profession in ancient Egypt was the chantress or the religious singer, their numbers were obviously increased during the New kingdom, it should be noticed that the wife and one daughter of Any bore this title²⁷.
- f) We can notice the feminine article is not written in *nb*, whether in the title *nb- pr*²⁸, or in her name *nb^c*²⁹.
- g) *Imy-r mš^c*; This title was held by the highest active field commanders of the Egyptian army, especially in the frontier regions, while the title “*imy-r3 m š^c n pr Imn*□ which means the overseer of

Amun's temple army was not mentioned this way before, and considered one of the rarest titles. *Nb.n*, *nb* verb used with suffix pronoun, it means her "our Lord" and this title was used with kings and goddesses.³⁰

- h) The name of the first son *r3* is male name appeared in new kingdom.³¹
- i) *hry-ihw* "the stable master" title used in new kingdom with different writing forms.³²

It noted that  written , it may be mistake of scribe as reading context declare it is  *hry*

- j) The name of the second son *rm* appeared in new kingdom , also written  | , used for males and females³³.

- k) The title *sš md3t ntr* "scribe of the god's book" was one of the titles that appeared in the Old Kingdom³⁴ and continued in the middle kingdom which means "scribe of divine books"³⁵ and was written differently on the stela, where the word *md3t* was written using the phonetic sign  and the determinative of word God *ntr*³⁶.

- l) The name *Nfrit – rnpt* was used during the Old Kingdom and continued during the New kingdom³⁷ as well, we can notice that this name was written with and additional sign  in the word *nfr*, which might be the scribe error where he wrote  instead of , as the name is not written using the , we can notice that the determinative of persons is more like hieratic script.

- m) The sentence *m-htp* means "in peace" was mentioned at the end of texts accompanying the third son and the first two daughters in the stela after the sentence *m3c-hrw*, and was not mentioned in the text accompanying the first two sons or the third lady, Any or his wife either; and was written in complete in the text accompanying the second son, notice that the sign  was written briefly before the sign  in the texts accompanying the second and the third daughters.

- n) The title *šm ʒʿytnfImn* was written in the text accompanying the first daughter with an addition of *rʿ* to be *šmʒʿytnfImn-rʿ*.
- o) The name of the first daughter *wʒd*³⁸ scratched in the second part of the name, and determinative of the lady was unusual. It thought that “true of voice” follow *mʒʿ-hrw*.
- p) The name *Mwt- m -wiʒ* was written in brief³⁹, the scribe may made mistake in writing *mʒʿ-hrw* phrase, and written it as n, looking for phrases end after names in the stela , most possible it *mʒʿ-hrw m ḥtp*.
- q) In the name of *Mwt- m -wiʒ*; the bird  is written in a different way where the sign  was added; but the text didn't mention the nature of relationship of this person and the owner of the stela although there was a plenty of space; the scribe omitted the sentences *mʒʿ-hrw m ḥtp* which was written in a similar context in the text accompanying the third son and the first two daughters of Any, even the space allow to write it , it is the same used with first two sons.⁴⁰.

5. Conclusion:

Results to be concluded are as follows:

1. The stela under the study has many votive stela features, such as; it was found inside Amun's temple, it represents the family of Any with him, the text inscribed on it is short, and the representation of the simple offering table with a bowl and the lotus flower.
2. There are many different styles of clothes, bracelets, sandals, collars and wigs, which all distinguish the period of the New Kingdom; especially the 19th dynasty.
3. The group of priest's titles of Any, his wife, sons and daughters that appeared on the stela, indicate that the priestly family had a prestigious ranking in the society, where Any was the overseer ... of Amun temple *imy-r n pr Imn*, his wife had the title *SmAayntImn* or the chantress of Amun”, his first son was *imy-rʒ mʒʿ n pr-Imn*, his second son bore the title *ḥry-iḥw*, while the third one was *sšmdʒtntr*, and finally the first daughter had the title *šmʒʿytnfImn-rʿ*.

4. There are many priest and god titles inscribed on the stela such as *hnty*□*imntt* and *n - pt*, in addition to many other traditional titles such as *nbt*□*pr* ◌*m3^c*□*hrw* .
5. The stela used *nb.n* “our lord” , and agnomen before first son name and *m-htp* "go to rest (dead)" sentence after *m3^c-hrw* “true of voice” sentence”.
6. The stela represented many well-known names ever since the Old Kingdom such as *nfrt-rnpt*, in addition to names known since the New Kingdom used for females only such as *mwt- m -wi3*, and names used for males and females such as *3ny* ◌*rm*, and finally names used for males only such as *r3*
7. The chair of Osiris is distinguished by the sign *3st*, which represent his name, when studying some pf the New Kingdom stelas it is probably the usual chair of God Osiris and most of gods without animal legs; we can notice that the crook that Osiris usually holds is not represented in many scenes.
8. There are some colour remnants in the scene that represents Any , which means that this stela might was coloured.
9. The stela doesn't include the usual offering formula *htp di nsw*, and included general offering formula *m ht nb(t) nfr(t) w^cb(t)*.
10. The lines accompanying the scenes has a vertical line to separate them from each other's. The text directions depend on the scene directions.
11. The determinatives of persons were written in a way more like hieratic script.



Plate 1, Any's Votive Stela
Photo by Cairo Egyptian Museum



Plate 1A, Any's Votive Stela
First register

Photo by Cairo Egyptian Museum



**Plate 1B, Any's Votive Stela
Second register**

Photo by Cairo Egyptian Museum



**Plate 1C, Any's Votive Stela
Third register**

Photo by Cairo Egyptian Museum

Endnotes:

¹ I would like to express my deep thanks to the General Management of the Egyptian Museum in Cairo for granting me the permission to publish this stela.

* Egypt and Ancient Near East History and Archeology professor, faculty of Arts, Alexandria University.

² Was found by the Egyptian museum mission in 1924, and was transferred on 10/6/1924 as a part of group of individual's stela of Amun temple in Karnak, please check the Egyptian museum temporary register, this stela is similar to akbr of the 19th dynasty especially in the artistic features, please refer to: HT BM, IX, 1970, pl. XLVIII, (BM 290

The votive stela: appeared in middle and new kingdoms, was placed in the temple in general, includes religious and everyday life texts, was very simple in form, most probably plain of the funeral offering formula, depicted a private individual worshipping and presenting offering to one of deities (the hereafter deity most probably). Some votive stela can be categorized as a family or memorial stela, please refer to: Exell, K., Soldiers, Sailors and Sandal makers, A Social Reading of Ramesside Period Votive Stelae, London, 2009, pp. 6 ff .

³ As for the name of Any; it is male and female name that appeared in the New Kingdom, PN I, 2, 11.

⁴ Hözl, R., Die Giebelfelddekoration von stelen des Mittleren Reichs, Wien, 1990, p. 12-15.

⁵ The two offerings burning incense and pouring water were associated together as a purification practice, please check: Altenmüller, Kesting, B., Reinigungsriten im ägyptischen kult, Hamburg, 1968, p. 11.

There were many types of incense burner depicted on the New Kingdom's stelas; the one on this stela is "censer arm type", which was in the form of an arm that ends with Horus head and the sun disk. In the other end of the censer, there is a place to put the incense, above which there are four incense flames. Please check Beinlich, H., "Räucherarm", LÄ V, 1984, col. 83.

This type of incense burners is considered a development of the hieroglyphic sign  or the offering arm, please check: Wilkinson, Richard H., Reading Egyptian Art, translated by Yousria Abdel-Aziz, the Egyptian Supreme Council of Antiquities, 2007, p 58.

⁶ Usually, the *hst*, *nmst* and *nw* vessels were used in pouring water, in order to purify the place of the offering. Please check Altenmüller, B., Reinigungsriten, pp. 9-10.

As for the funerary scenes of pouring water ritual with burning incense practice on the offering table. Please check: Borghouts, J.F., "Libation", LÄ III, 1980, col. 1014.

The ritual of pouring water played an important role in reviving the deities bodies, it was used a lot in the purification rituals and offerings practice. Please check: Blackman, A., "The Significance of Incense and Libations in Funerary and Temple Ritual", ZÄS 50, 1912, p. 71.

As for the *hst* vessel; the first appearance as a determinative was in the Pyramid Texts Pyr. 1179; In many purification offering and burning incense, we can notice that the pouring water on the altar ritual preceded placing the offerings in order to purify the place, as a proof we can notice that the servant in the last register is depicted holding the offerings to put on the altar. Please check: HTBM X, pl. 44, no. 792; pl. 70, no. 316; pl. 81, no. 320; pl. 94, no. 795; HTBM XII, pl. 13; pl. 58; pl. 65.

⁷ The *nmst* vessel and the lotus flower placed on the altar. The *nmst* vessel was usually made of granite or metals especially gold, silver, and faience. The pyramid texts Pyr.1180 states that this vessel played an important role in reviving the body of deities. Please read: Du Mesnil, du Buisson, Les Noms et Signes égyptiens désignant des Vases ou objets similaires, Paris, 1936, pp. 131-134.

As for the lotus flower, it was usually associated with the funerary and votive stelas, men and women used to be depicted holding it, women used to put ointment perfume cone on their head, Being the sun symbol; it was associated with resurrection, eternity and continuity. Please check: Brunner-Traut, E., "Lotos", LÄ III, 1980, col. 1091.

⁸ For the different fashion styles of clothes during the New Kingdom; please check: Simposn, W. K., "A Protocol of Dress: The Royal and Private folk of the kilt", JEA 74, 1988, p. 203-204;

Nicholson, P. T. & Shaw, I., *Ancient Egyptian Materials and Technology*, Cambridge University Press, 2002, p. 288-289; Tierney, T., *Ancient Egyptian Fashions*, New York, 1999, p. 16-21; William H. Peck, *The Material World of Ancient Egypt*, Cambridge, 2013, p. 48-58; Vogelsang-Eastwood, G., *Pharaonic Egyptian Clothing*, Leiden, New York, Köln, 1993.

⁹ The collar was one of the jewellery known in the ancient Egypt, worn around the neck, sometimes made of many lines of beads, was very common in the 6th dynasty, please check: Wilkinson, A., *Ancient Egyptian Jewellery*, London, 1971, p. 32.

¹⁰ The offering table or the simple alter with a vessel and a big lotus flower above were associated by the votive stela, and in case the deceased desired to add more offerings; it was usually held by the offering bearers, which is shown by the servant at the end of the 3rd register, and will be discussed later on in this study. Please read: Karen, E.A., *A Social and Historical Interpretation of Ramesside Period Votive Stela*, Vol.I, PHD, Durham University, 2006, pp. 193-4.

¹¹ For more information about the *3tf* crown and its association with Osiris, please check: Mattihaie, S. G., "La Corona Atf, in: *Studia Classice Orientalia* 25, pp. 24-30; Collier Sandra, A., *The Crowns of Pharaoh: Their Development and Significance in Ancient Egyptian Kingship*, Ph. D. diss. University of California, 1996.

For more general information about crowns, please check: Abu bakar, A., *Untersuchungen über die Ägyptischen Kronen*, Glückstadt,

¹² Osiris is shown holding the flail  in his right hand; an authority emblem of ancient Egypt that called *nh3h3* . For more information, please check: Fischer, H. G., "Fächer und Wedel", *LÄ* II, 1977, cols. 83-84. In addition, he holds in the same hand the scepter *hk3*; which is a small crook staff.

Osiris holds in his left hand the stick of god Andjety whom his name means the protector. Andjety was the principal deity of the 9th nome of Lower Egypt which was called *ḥndt* which means "the place of god Andjety". As for the nome emblem; it was the god Andjety holding a crook, which might be originally belongs to him and Osiris took it from him afterwards. Please check: LGGI, 175-176; Griffiths L.I., *Origins of Osiris*, Berlin, 1966, p. 86-87.

Andjety was mentioned in the pyramid text (Pyr. 1833d) and the coffin texts (CTV. 3850). It was common to depict Osiris holding the authority symbols *Wsir-ḥndty*, he was holding a short staff that resembles the long crooked staff in stele BM VIII, pl. XXXVI; BM VIII, pl. XLI; BM IX, pl. XLVIII, no. 290.

¹³ For more information about Isis and her religious role with Osiris and Nebt-Ht. please check: Altemüller, H., *Zu Isis und Osiris, in Wege öffnen, Festschrift für Rolf Gundlach*, Wiesbaden, pp. 1-17; Wilkinson, R., *The Complete Gods and Goddesses of Ancient Egypt*, London, 2003, p. 146; LGGI, p. 16; Osing, Jürgen, *Isis und Osiris*, MDAIK 30, p. 106.

For more information about Nebt-Ht and her religious role with Osiris and Isis, please check: Cauville Sylvia, *Chentayt et Merketes des avatars d'Isis et Nephthys*, BIFAO 81, 1981, p. 21-40; Wilkinson, R., *The Complete Gods and Goddesses of Ancient Egypt*, London, 2003, p. 159; LGG IV, p. 95-99; Hourmang, E., *Versuch über Nephthys*, in: *Studies in Pharaonic Religion and Society* Gwyn Griffiths, p. 186-188; Graefe, E., "Nephthys", *LÄ* III, 1980, col. 684; Goedicke, H., *Nephthys, The Divorcee Hathor*, Lisboa 2, 1990, p. 39-44.

¹⁴ This chair was associated with Osiris, known as his determinative since the 3rd dynasty, and appeared in scenes since the 5th dynasty. Please check: P. Kuhlmann, *Der Thron in Alten Ägypten*, MDAIK 10, Glückstadt, 1977, p. 57ff.

As for Osiris chair, it is common type that is used by other gods, except it has no animal decorations. However, all chairs has the sign *3st*, which is originally Osiris sign. Please check: HTBM V, pl. 44; HTBM V, pl. 45; HTBM VI, pl. 43; HTBM VII, pl. 17; HTBM VII, pl. 20; HTBM VII, pl. 21; HTBM VII, pl. 23, 24, 45, 47, 50; HTBM VIII, pl. IX, pl. XXXVI, pl. XXV.

¹⁵ Wrist bracelets and armbands were very common types of jewellery, made of gold, copper and other metals and inlaid by precious stones, were part of the funerary furniture that played an important role in protection, described as the protector of the two hands. Please check: Wilkinson, A., *Ancient Egyptian Jewellery*, p. 30.

¹⁶ It was usual to depict the man and his wife presenting offering to gods, in order to ensure that they will be resurrected together in the hereafter, so it is very common to find the wife accompany her husband in scenes of the stelas. Please refer to Robins, G., *Women in Ancient Egypt*, London, 1993, p. 164.

The deceased always has the desire that his wife does what Isis did with Osiris. Please read: Noblecourt D. Christiane, *La femme au temps des pharaons*, Cairo , 1995, p 290- 291.

¹⁷ There were 2 main types of the sistrum that appeared in ancient Egypt the naos and the hoop. The sistrum that is depicted on this stela is the hoop type, which is distinguished by it's hoop shape at the top, and appeared and was very common during of the New Kingdom. Please check: Ziegler, Ch., "Sistrum", *LÄ V*, 1984, cols. 959-963.

¹⁸ All ladies depicted on this stele wore the same style of wigs, which was called the perfumed ointment cone; a cone shape that is put directly on the wig or the natural hair that gives a good smell on the head and body of the person. Ever since the reign of Amenhotep III; an open lotus flower or the lotus bud were put on the cone. As it was believed it was connected with the resurrection and revival. Please check: Cherpion, N., "Le Cône d'onguent », *gage des survie*", *BIFAO 94*, 1994, pp. 79-84.

¹⁹ All ladies depicted on this stele wore the same style of wigs, which was called the perfumed ointment cone; a cone shape that is put directly on the wig or the natural hair that gives a good smell on the head and body of the person. Ever since the reign of Amenhotep III; an open lotus flower or the lotus bud were put on the cone. As it was believed it was connected with the resurrection and revival. Please check: Cherpion, N., "Le Cône d'onguent », *gage des survie*", *BIFAO 94*, 1994, pp. 79-84.

Children were depicted with their parents in order to ensure their resurrection and rebirth. Please check: Westendorf, W., *Altägyptische Darstellungen des sonnenlaufes auf der abschüssigen, Himmelsbahn*, MÄ 510, 1966, p. 28.

Daughters had the same role as sons in the funerary rituals, as they present offerings to their parents. Please check: Feucht, E., *Das Kind in Alten Ägypten*, Frankfurt, 1995, p. 5

The deceased family depiction on the votive stelas was used ever since the Middle Kingdom era, it was known as family stela. Please check: Höizl,R., " Stela " ,in: *Oxford Encyclopedia of Ancient Egypt* , Vol.III ,p.323

²⁰ This costume was not known before the Ramesside period, or at least the 18th dynasty. Please check: Jéquier, G., *La Pyramide d' Aba*, Le Caire , Institut français d'archéologie Orientale, 1935, pl. XVII; BM IX, pl. L, no. 313; Stewart, H. M., *Egyptian Stelae, Reliefs and Paintings from the Petrie Collection*, Warminster, 1976, pl. 23; Demarée,R.J., *The *ḥiḳr* n Ra Stelae on Ancestor worship in Ancient Egypt*, Leiden, 1983, pl. VII, A 27; BM XII, pls. 63 (549), 80, 2 (1430), 84, 2 (1184).

²¹ Swine as an animals offerings was least depicted on the votive stela. Please check Robert, M. L., "Hogs and Hygiene", *JEA 76*, 1990, pp. 125-140; Dawson, W. R., *The Pig in Ancient Egypt: A Commentary on two Passages of Herodotus*, JSTOR 3, 1929, pp. 597-608.

The female swine represents the fertility, vitality and revival, which represents some of motherhood and fertility goddess such as Isis, Nut and Tawert. Please check: Darby, W., and Others, *Food: The Gift of Osiris* , I, London , 1977, pp. 21ff.

²² The text recorded on the votive stela was usually short, especially in the late period. Please check: Höizl,R., " Stela " , p. 323.

²³ Covell, S., *Offering to goddesses in Ancient Egypt*, translated by Sohir Lotfallah, Cairo, 2010. P24

²⁴ Kuller, M., Minaly, B., *How to read ancient Egyptian Hieroglyphic*, Alexandria Bibliotheca, 2007, p.25, 39, 101.

²⁵ There were many ways to write this title, such as: . For more references please check: LGGI, 557-558.

²⁶  *ḥnwt* title was written on a statue preserved in Berlin Museum No. 17272, for more information please check: LGGI,72; UrK IV, 391, 13.

²⁷ The title *šm3ꜣytnfImn-rꜥ* was very common in the New Kingdom, as many women living in Thebes occupied this profession, and it seems that singers were divided into priest groups, where these chantress role in the religious rituals were many in shaking the sistrum and organise the songs and prayers in feasts. This title appeared in the Middle Kingdom, please check: Nur Eldin, A.H., *The Role of Woman in the Ancient Egyptian Society*, Ministry of Culture, Cairo, 1995, pp. 76-9; Ward, W.A., *Essays on Feminine Titles*, p. 19; Index MK, no. 1516; Al-Ayedi, A., Index no. 2001 *Musican (Chantress of Amun-re)*.

²⁸ Lady of the House *nbt-pr* was very common title was used by married woman only and indicates the wife duties as director of household. For more information: please check: Ward, W.A., *Essays on Feminine Titles*, p.8; Ward, W.A., *Index of Egyptian Administrative*, no. 823. The title implies its holder was a married woman; Al-Ayedi, A., Index, no. 993.

²⁹ The name *nb-ꜥ* was not mentioned in PN list, but the closest name is *nb-ꜥn* , it was one of male names only, which means that it might be a man's name of the 18th dynasty. Please check: PN I, 183, 24

³⁰ Al-Ayedi, A., *Index of Egyptian Administrative*, pp. 63-65, no. 216; Wb II, 94, 155, 16; HL5, p. 61; Ward, W.A., *Essays on Feminine Titles of the Middle Kingdom and Related subjects*, Beirut, 1986, p. 118; Ward, W.A., *Index MK*, nos. 205-215.

The title *imy-r3mšꜥ* which means “the overseer of...” appeared ever since the Old Kingdom, please check: Jones, D., *An Index of Ancient Egyptian Titles*, no. 551.

It continued to be used during the Middle Kingdom, please read: Ward, W., *Index of Egyptian Administrative and Religious Titles*, no. 205.

³¹ PN I, 216,13.

³² Al-Ayedi, A., *Index of Egyptian Administrative*, 2006, p. 368, no. 1245; Faulkner, R.O., “Egyptian Military Organization”, *JEA* 39, 1953, p. 43.

³³ PN I, 222, 9.

³⁴ The title *sš md3t ntr* was one of the high ranking employees in the ancient Egypt including: *pth-htp ꜥ hnmw-htp ꜥNtr-ꜥpr.f*. please check: Jones, D., *An Index of Ancient Egyptian Titles*, vol. II, p. 857-858, no. 3132.

³⁵ Ward, W., *Index of Egyptian Administrative*, p. 161, no. 1388; Assman- Alexanian, *Dahschur Mitte*, p. 89 and fig. 26.

³⁶ There were many ways this title was written, such as , Wb II, 188, 3; HL5, p. 758. It was used during the New Kingdom, and was not mentioned in Al-Ayedi list; please check: Al-Ayedi, A., *Index of Egyptian Administrative, Religious*, 2006,

³⁷ PN I, 197, 18.

and *nfr-rnpt* means the good year.

³⁸ The second part of the name is not clear, and many names used *w3d* as a first part of it, please check: PN I, 74, 14-75, 22.

³⁹ *mwt-m-wi3*, please check PN I, 147, 17.

⁴⁰ The sign Number G14 *mwt* was mentioned 2 times in the text accompanying Isis and the second daughter title, but it had the sign Number S45 with the second lady (might be Any's daughter), and this complex shape sign Number G15 is what was usually used in the name of *Mwt- m -wi3*.

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No. SR 4/11736 لوحة أنى غير المنشورة المحفوظة بالمتحف المصري تحت رقم

المخلص:

تتناول هذه الورقة البحثية نشرًا علميًا للوحة نذرية غير منشورة ذات قمة مستديرة خاصة بالمدعو "آني"، والمحفوظة بالمتحف المصري تحت رقم TR 10.6.24.11 / SR 4/11736 حيث الإشارة إلى مادة الصنع والأبعاد والموقع الأصلي، كما تعرض الدراسة بالوصف والترجمة والتعليق لنقوش اللوحة المقسمة إلى ثلاثة صفوف يتضمن أولها القمة المستديرة ومنظر يصور آني وهو يقوم بحرق البخور أمام الإله أوزير المصور جالساً، وخلفه الإلهتين إيزة ونبت حت، أما الصف الثاني فيتضمن زوجة آني وخلفها ثلاثة رجال هم أبناء آني، في حين يصور الصف الثالث والأخير بنات آني الإثنتين يحملن بدورهن الصلاصل، وسيدة ثالثة ذُكرت اسماً، ولم تُحدد نسباً لصاحب اللوحة، وخلفهن أحد الخدم يحمل القرابين، كما عُنيت الدراسة بالمنهج المقارن في تناول هياكل شخص اللوحة لاسيما ما يتعلق بالزي والزينة وكذا طراز مائدة القرابين.

الكلمات الدالة: المتحف المصري - الدولة الحديثة - اللوحات النذرية - آني - الألقاب - مائدة القرابين - أوزير - طرز الملابس.