

FIRST INTERMEDIATE PERIOD FUNERARY STELA in the Cairo Museum, TR 19:11:24:2.

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Abstract:

This paper deals with the stela of  “Šd-it.f” and his wife  “Pryt”. It is a stela made of limestone in a good state of preservation in terms of engravings, colors and artistic elements, Except for some minor cracks on the outer frame now preserved in the Cairo International Airport Museum¹, No.TR 19:11:24:2. This stela was found in Naga-ed-Der, Sohag, el- Sheikh Farag site: SH200, Tomb 203, Upper Egypt (Excavated by G. Reisner for the Hearst Egyptian Expedition, the University of California). This stela contains three registers; the first includes the main text, and contains the formula for offerings, which consists of four horizontal lines. The second register contains a scene representing the owner of the stela standing, holding a staff and scepter, with offerings in front of him on top of a basket, and his wife standing behind him. The third register consists of two vertical lines of inscriptions relating to appeals to the living as well as types of offering. The stela dates back to the First Intermediate period². The current research presents a study of this stela through several main elements: describing the scenes contained therein, copying and translating the hieroglyphic texts, and commenting on them artistically and linguistically.

Key words

First intermediate period, Naga ed-Der, Funerary Stela, Šd-it.f, Pryt, Cairo International Airport Museum – Terminal 2.

¹ The stela was transferred to the Cairo International Airport Museum from Cairo Museum.

² Dunham, D., Naga – Ed – Der Stelae of the First Intermediate Period, Oxford, London, 1937, p. 74, pl.xx,2. Dnuham partially studied this stela with other stelae found by Reisner in Naga-ed-Der.

لوحة جنائزية من العصر المتوسط الأول
بمتحف القاهرة رقم
TR 19:11:24:2.

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الملخص:

يدور هذا البحث حول نشر لإحدى اللوحات الجنائزية لشخص يُدعى *Sd-it.f* "وزوجته" *pryt*، وهي لوحة مصنوعة من الحجر الجيري في حالة جيدة من الحفظ من حيث النقوش والألوان والعناصر الفنية، بإستثناء بعض التهشمات البسيطة في الإطار الخارجي، وهي موجودة حالياً في متحف مطار القاهرة الدولي، وقد عثر عليها Reisner بموقع الشيخ فراج بمنطقة نجع الدير بشمال مصر العليا بمقبرة رقم (203) (Excavated by G. Reisner for the Hearst Egyptian Expedition, the University of California). تحتوي هذه اللوحة على ثلاثة سجلات، الأول يشمل النص الرئيسي، ويحتوي على صيغة القرابين التي تتكون من أربعة أسطر أفقية، يحتوي السجل الثاني على منظر يمثل صاحب اللوحة واقفا ممسكا العصا والصولجان وامامه القرابين فوق سلة وتقف خلفه زوجته، السجل الثالث عبارة عن سطرين رأسيين من النقوش الخاصة بالنداء علي الأحياء وكذلك أنواع القرابين. وتعود اللوحة إلى عصر الانتقال الأول. يقدم البحث الحالي دراسة لهذه اللوحة من خلال عدة عناصر رئيسية هي: وصف المناظر الواردة بها، نسخ النصوص الهيروغليفية وترجمتها، والتعليق عليها فنيا ولغويا.

Introduction:

This research aims at publishing a funerary stela currently displayed at the Cairo International Airport Museum (pl. 1, fig. 1), to a person named “*Šd-it.f*”, and his wife *Pryt*. It is a stela made of limestone. Sunk relife was used to engrave its hieroglyphic texts and scenes. The stela is in a good state of preservation, except for some minor cracks in the outer frame. It was dated to the First Intermediate Period, according to Dunham's study. The importance of the study is due to its treatment of a funeral stela that has not been published in its complete form before. The study will address the artistic features by describing it and analyzing its elements, and comparing it to many of the funeral stelae of their individuals during that period that came out of the Naga- ed-Der* and some other stelae from the same period, through the style of the pose of the deceased with his wife, details of clothes, the ornaments. the shape of the offering basket and, as well as the distinctive features of the hieroglyphic writing illustrated a scene such as the formula of *htp di*

* the so-called classical stelae of the Middle Kingdom had their origin in those stone slabs, which were set into the brick mastabas of the provincial cemeteries of the Late Old Kingdom and the First Intermediate Period, A considerable number of such stelae from the sixth to the twelfth dynasty were discovered in the cemeteries of Naga-ed-Der and Dendera in Upper Egypt. They are rectangular or of irregular shape and were originally inserted into the walls of the cult chambers or the pits of the tombs. Differentiated between two types of stelae from the First Intermediate Period: 1. Almost square stone slabs decorated with a scene that shows the tomb owner in front of an offering table; this type resembles the slab stelae and false-door tablets of the Old Kingdom. 2. Vertical rectangular slabs with rounded tops that depict the standing tomb owner. During the eleventh and twelfth dynasty the so-called classical stela of the Middle Kingdom evolved from this type. (HÖlzl, R., “Stelae”, In: Redford, D, B: The Oxford Encyclopedia of Ancient Egypt, Vo.3, Oxford, 2001, p.320).

nsw, and some linguistic symbols with funerary significance, and written forms of some hieroglyphic signs.

General Description

Registration number: TR 19.11.24.2 - SR 2/ 15765

Dimensions: The stela: Height: 60 cm

Representations and Text :

The stela (Plate No. 1, Figure No. 1) is a rectangular funerary stela made of limestone, 60 cm high. It is in a good state of preservation, and contains scenes and hieroglyphic writings. The stela is surrounded by decoration on all four sides in the form of a segmented band in four colors brown, black, white, and yellow*. There are remains of the same colors on the text and the figures of the owner of the stela and his wife, scenes and hieroglyphic writings engraved in sunk-relief. The stela contains three records. The first record contains the main text of the stela, which is the formula for offerings; it consists of four arranged horizontal rows of hieroglyphs, with prominent dividing lines between them. The second register depicts the owner of the stela standing in a formal manner, wearing a short kilt and a wig, and a wide five-layered necklace around the neck. With two wide bracelets around his wrists, he carries a long staff in his left hand and a *shn* scepter in his right hand,

* A careful scrutiny of the material of the British Museum has shown that under the 11th Dyn. A rigid scheme of black-red-yellow for the coloring of the representations and hieroglyphs was in vogue. Great care and diligence were applied in the coloring, particularly of the hieroglyphs of birds and insects, as far as the limitations imposed by the scheme permit. During the time of Senusret I other colors, blue and green, are added, the rigidity has vanished, the general impression is vivid, though still refined and dignified. The coloring of these stelae already approaches realism. (Pfluger, K. " The private funerary stelae of the Middle Kingdom and their of the importance for the study of Ancient Egyptian History (JAOS) Vol.67, London 1947, p.135).

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and wears sandals on his feet. In front of his face was a basket with offerings on top, such as the head of a bull, a thigh, and a rib of a sheep. His wife stands behind him, and her left arm wraps around his right arm. She wears a long robe, a wig, and a seven-layer necklace, and around her wrists are two bracelets that look like her husband's bracelet. She wears a four-layer necklace, and around her wrists are two bracelets similar to her husband's bracelets. She also wears sandals. Above her, there is a line of hieroglyphs containing her name and titles. The third register to the right, below the main text and in front of the portrait of the owner of the stela, it consists of two vertical lines of hieroglyphic writing that include a call to the living to give offerings to the owner of the stela.

The stela consists of three registers:

First record: (highest):

It includes the main text of the stela, which contains the formula for offerings consisting of four horizontal lines arranged. We note the diversity of using white and yellow colors in writing texts, and black color in the horizontal lines separating the rows of writing.

First line:

-The text begins with this line, which includes the formula of the offerings from the king and Anubis; we notice that this line is colored white:



ḥtp di nsw Inpw tpy ḏw.f imy wt nb t3 ḏsr

Offering given by the king, and Anubis who- is on his mountain, who- is in the place of embalming, lord of the necropolis (lit. sacred land).

Second line :-

-Then the second line continues to record some of the offerings, and then he mentioned many of the titles of the owner of the stela, whether priestly or higher administrative, and the symbols in this line are written in yellow:



Prt - hrw t hnkt n h3ty - ʿ sd3wty bity smr wʿty³ hry - hbt⁴ im3hw⁵

(As) an invocation offering of bread and beer for the Count, the sealer of the king of Lower Egypt, the sole friend (of the king), lector priest, the honoured one.

Third line:-

-Then the text continues with the third line, which explains the characteristics and name of the owner of the stela, this line is colored white:



hr ntr ʿ3 nb pt Šdt.⁶ dd Ink nds⁷ ikr ir m hpš.⁸

³ Ward, A., W., Index of Egyptian Administrative and Religious Titles of The Middle Kingdom, Beirut, 1982, p. 106 (881), p.170 (1472), WB. 1V, P. 138 (5,11)

⁴ Ward, op.cit., p. 140 (1202), WB. 111, P. 395 (4).

⁵ WB 1. 82 (1).

⁶ WB 1V, P.567(1).

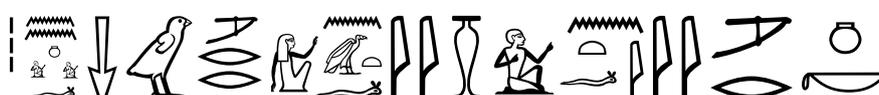
⁷ WB 11, P.385 (15).

⁸ WB 111, p.269, [c,1].

By the great god the lord of the sky, “Šd-it.f”, says, I am an excellent citizen who acts with his arm⁹.

Fourth line:-

-Then, the text continues with the fourth line, where the owner of the stela talks about his relationship with his father, mother, and siblings. We notice that the symbols on this line are written in yellow:

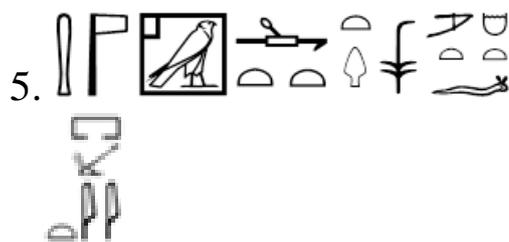


Ink mry n it.f i hsy n mwt.f i mrr.w n snw.f

I am (one) beloved of his father, praised of his mother, whom his brothers and sisters love.

-There is also a small line of texts horizontally above the heads of both the owner of the stela and his wife from above, without color. This part is specific to the wife and her titles as follows:

The line above and before his wife:



hmt f mryt hkr t ns w tt hm (t) - ntr Hwt - hr¹¹, pryt

⁹ Dunham, D., op.cit., p. 75.

¹⁰ Ward, op.cit, p. 143 (1234)

¹¹ Ward, 540 (2012)

His beloved wife, Sole Royal Ornament¹², priestess of Hathor, Pryt

Second register: (middle register):

Below the first register, the owner of the stela “*Šd-it.f*” is represented standing in a formal form, wearing a knee-length kilt fastened from the top with a strap with a straight drop line. This kilt appeared in the Old Kingdom, as shown by a row of men of the 6th Dynasty wearing short kilts with long straps in the Idot Mastaba in Saqqara¹³. The owner wears a long wig with relief details, exposing the ear and decorated with curls arranged in horizontal parallel rows, his broad *wsh* -collar is composed of five rows of tubular beads, and two wide bracelets around his wrists. He holds a long stick in his left hand and an *sh̄m** scepter in his right hand and he wears sandals. He wears what looks like a black ribbon around the chest area, and it is one of the distinctive elements, especially for priests of the *hry - hbt*, “lector priests.” Before the face of the owner, there is a basket with a thigh, and lamb ribs. Under the basket there is an ox head. In front of waist the owner; dead bird. The deceased’s wife is behind him, and her left arm wraps around his right arm. She wears a close-fitting dress from below breasts to mid-calves (entire body painted

¹² Dunham, op.cit, p.

¹³ Gillian, V., E., Pharaonice Egyptian clothing, in "Studies in Textile and Costume History", Leiden, 1993, Vol.2, p. 58.

The scepter in the hand of the owner of the steala is called the Sekhem scepter  *sh̄m** it means authority or rule, and it resembles a cylinder seal, this scepter, which is tilted, expresses the offering and direction to the ship, it is a tool for workers in the ship's cabins and resembles a stick. (Kaplony, P., “Zepfer”, LA, VI, Wiesbaden, 1986, 1374).

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and the dress then painted over it). And she has a long lapped wig¹⁴ exposing her ear and one long lappet falling in front over her breast while the second lappet falls down behind her back, decorated with curls arranged in vertical parallel rows. She also wears a broad *wsh*-collar composed of four rows of tubular beads and bracelets in her hands. Around her wrists are two bracelets that look like her husband's bracelets, and she wears sandals. Upon her, there is a line of hieroglyphs containing her name and titles.

Third register: (bottom register:

-There are two rows of vertical longitudinal boxes (two vertical rows) to the right of the owner of the stela, they are colored white:

¹⁴ Regarding wigs, after examining the wigs in the Cairo Museum, it became clear that most of these wigs were made of human hair and were stuffed and lined; in the case of large ceremonial wigs, with vegetable fibre, and that a small percentage dating back to later times was entirely made of vegetable fibres. There is no evidence of the use of animal hair, such as wool and horsehair. Beeswax might be used to make the hair of the wig curly and make braids permanently (Lucas, A, "Ancient Egyptian Wigs", ASAE, 30, 1930, p.196).



*im3t*¹⁵ *n ʕnh hr pw t3 mrr.w*¹⁶ *ʕnh msdd. w*¹⁷ *hpt*¹⁸ *iw*¹⁹ . *tn*

Pleasant to (his relatives. O ye) living (ones) on earth who love life and abhor dying, ye shall,²⁰

¹⁵ WB. 1, 80 (1,2).

¹⁶ WB., 11, 101 (5).

¹⁷ WB., 11, 154 (1,2).

¹⁸ WB., 111, 258 (17).

¹⁹ WB., 1, 42 (12).

²⁰ Dunham, D., op.cit., p. 75.

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*r dd h3 m t h3 (m) hnkt h3 (m) k3w h3 (m) 3pdw h3 m (nb) nfr
n h3ty -^c im3hw Intf*

Saying, a thousand of bread, a thousand (of) beer, a thousand (of) bulls, a thousand (of) birds, a thousand of good (things) for the Count of the honoured, “Šd-it.f”

-to right of lower end of staff; two jars with tops on ring-stands, these



jars were mentioned on a funerary stela of  ”K3k3” from Nag el-Dier, which is dated to the same period as the study stela (the First intermediate period)²¹.

Discussion

Firstly, the artistic features:

1- For the borders of the stela, at top and both sides; coloured rectangles with multiple transverse divisions in part incised, in order from bottom left, dividing lines between registers of inscription.²²

2- Great care and diligence were applied in the coloring, as far as the limitations imposed by the scheme permit. Wherever possible, the natural coloring has been imitated; the hieroglyphs still appear to be regarded as actual pictures rather than characters.²³

3- We note that the sculptor used the colors white, red, yellow and black in representing all the elements of the stela, the sculptor excelled in choosing the type of colors, to add a kind of beauty to the stela,

²¹ Dunham, D., op.cit., p. 101. Pl. xxx1.

²² Dunham, D., op.cit. p. 47. Pl.xx.

²³ Pfluger, K.,:" op.cit, p.135.

especially the artistic elements. We also note that the bracelets and anklets of both the owner of the stela and his wife were colored white; the owner of the stela's necklace is colored white and yellow, as for the wife's necklace, it is colored white, yellow and red.

4- We note that the sculptor excelled in using colors, as he distinguished the owner of the stela with a brown color, which is the usual color of men, As for the wife, he distinguished her in yellow or white, which is the color reserved for women.

5- The relief of the stela is generally well-incised, showing details in all of its elements, where details appear of the deceased and his wife regarding the features of the face, head, we note that the sculptor excelled in representing the eyes, which were characterized by being drawn and wide in both the owner of the stela and his wife, The short kilt of the man, and the long dress of the woman, and the jewelry of both.

6- The owner of the stela had a high position as "The sole friend (of the king), lector priest, the revered by the great god the lord of the sky", which means that he had a priesthood position and was very close to the king. He had a high-position wife, "the sole ornament of the king, priestess of Hathor", which also had a priesthood position and was very close to the king. Therefore, the stela was inscribed and written with great perfection, indicating the distinguished level of the artist who executed the stela, who was often a royal artist.

7- For the basket: We notice the presence of a basket with some offerings on top of it in front of the face of the stela's owner, with no offering table this is one of the characteristics of this period, as this basket was found on most of the stelae that came out of Naga- ed-Der²⁴. This basket was represented above the left arm of the stela's owner holding a stick. It is as if the sculptor replaced the offering table, using the arm of the owner as if he were a professional bearer of the offerings.

²⁴ Dunham, op.cit, pl. 11, 2, p.14, pl. 111,2, p.16, pl.1v, p. 18.

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The offerings were completed in the part located between the bottom of the elbow of the former left arm and the front of the scepter in the middle. These offerings contain the thigh of the Ox, a piece of meat, and perhaps some cone-shaped bread, and the head of a bull. One of the slaughtered geese was represented, and this style gave an aesthetic and rare appearance, which gave the stela a kind of distinction. We note that the depiction of slaughtered geese is depicted on most of the stelae found in Naga- ed-Der, which date back to the first Intermediate period. An

example of this is the stelae of “ *Imzi*”²⁵,  *by²⁶,  *Rhw*²⁷.

8-  Anubis ‘who is upon his mountant’, the imagery is that of the god watching from the heights of the desert cliffs overlooking the cemeteries²⁸.

9-  : *Inpw nb t3 dsr* ‘lord of sacred land’ referring to the desert in which the necropolis were situated, like the previous title this emphasizes the geographical environment in which Anubis moves as god of burials²⁹.

Secondly: Linguistic commentary:

1-  *htp-di-nsw*: The formula of “ *htp-di-nsw* ” and the titles of Anubis appear in the same order on most of the stelae that came out of Naga- ed-Der, as well as the stelae dating back to the first intermediate

²⁵ Dunham, op.cit, pl. V1, 1, p.22.

²⁶ Op.cit, pl.xx1v, p.80, 81.

²⁷ Op.cit, pl.11, p.14, 15.

²⁸ Hart, G., the Routledge Dictionary of Egyptian Gods and Goddesses, London, 2005, p. 26

²⁹ Op.cit, p. 26.

period³⁰, as well as the stelae dating back to the First Intermediate Period, an example of this is a stela of Kd-nw.s , dating to the Heracleopolitan³¹. The "*htp-di-nsw*" formula has appeared since the Fourth Dynasty³². It was engraved on funerary stelae, statues and temple walls, In the Old Kingdom, this formula referred to the offerings given by the king and the god as donors of offerings in parallel, Then, in the Middle Kingdom, the letter "n" was added, and offerings began to be given by the king to Anubis or Osiris, which he passes to the deceased³³. The basic idea of the offering formula "*htp-di-nsw*"³⁴ is that the king gives, or is given, or will give a gift of offerings to a god in his temple, in order to give it later to someone in his tomb³⁵.

2-The formula for offering was mentioned in the name of the god Anubis since the beginning of the Old Kingdom on false doors, stelae, and on the thresholds of the entrances to tombs or above the scenes of the deceased in front of the offering table, and sometimes on the offering

³⁰ Dunham, D., op.cit, pls(11--v1,1v-xx11,xx1v—xxx111), Selim, H., "Two unpublished First Intermediate period stelae from Cairo Museum" SAK, 35, 2013,PP. 295-306, p.301.fig. 2, Cerny, J., "The Stela of Merer in Cracow" JEA, 47, 1961, pp. 5-9, pl.1, p.5.

³¹ Fischer, H., Egyptian Women of the Old Kingdom and of the Heracleopolitan Period, second Edition, The Metropolitan Museum of Art, New York 2000, p.5, fig.5.

³² Muller, H. W., Die Totendensteine des Mittleren Reiches, ihre Genesis, ihre Darstellungen und ihre composition, MDAL;4,1933, P.185.

³³ Leprohon, R., "The offering formula in the first intermediate period", JEA, Vol. 76, pp.163-164.

وللمزيد انظر:

Smither, P.C., " The Writing of Htp-di-nsw in the Middle and New Kingdom. JEA 25, 1939, pp.34-37.; Bennett, C., "Growth of the Htp-di-nsw Formula in the Middle Kingdom", JEA,27, 1941, PP. 77-82, Altenmuller, H., "Opfer" in LA,4, pp.579-582.

³⁴ Wb III, 186(5,6,7)

³⁵ Gardiner, Egyptian Grammar, Third.ed, Oxford, 1982, p.171, Leonard H., Lesko,1, P. 337.

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tables³⁶. The name Anubis is derived from the verb “to rot,” which links it to the decomposition of a corpse, it is possible that Anubis's power arose from observing desert dogs feeding on corpses in shallow graves in the late Predynastic period³⁷. During the Eleventh Dynasty, both Osiris and Anubis became participants in the offering formula, but in the Twelfth Dynasty, Osiris was the most popular of all³⁸.

3-  *Imy-wt* : appeared as a title for Anubis and his job³⁹, it was written this with way  since the end of old Kingdom and it was written in different ways as follows ,  and was referring since the old Kingdom to the city of mummification and also to Anubis symbols⁴⁰. The city- sign is generally omitted in the upper Egyptian nomes in Dyn.IX and *imy-wt* determined with  or the like, while the earlier form at the city- sign did not reappear the beginning of the Middle Kingdom⁴¹, and it was a local city mentioned on thousands of funerary stelae and Book of the Dead⁴².

³⁶ عبد الحلیم نور الدین: الديانة المصرية القديمة، الجزء الثاني (الكهنوت والطقوس الدينية)، الطبعة الثانية، القاهرة، 2010، ص178.

³⁷ Hart, G., the Routledge Dictionary of Egyptian Gods and Goddesses, London. 2005. P.25.

³⁸ Bennett, C., “Growth of the Htp-di-nsw Formula in the Middle Kingdom”, JEA,27, 1941, p. 80.

³⁹ WB, 1,P.380, 1.

⁴⁰ WB, 1, 380, 11.

⁴¹ Brovarsk, E., “ Akhmim in the old Kingdom and first intermediate period”, Melanges Gamal Eddin Mokhtar, vol., 1, IFAO, 1985, P.127.

⁴² *Imy-wt*: this town is one of the villages of Assuit, it means the place or the house of embalming, which the god Set was embalmed, it is located at the east of the 10th nom of upper (Gauthier, op.cit, 11, p.73)

4-  *hrw*: voice offering: A basic hope that every Egyptian wished for himself was the continuation of the “voice coming out”. That is, the continuation of the sacrificial prayer being issued and the call being answered in its favor from his possessions and from the mouths of his family, priests, and visitors to his cemetery⁴³.

5-  *htmty- bity* : The bearer of the seal of Lower Egypt⁴⁴. The largest seal bearers at the beginning of the dynasties were the owners of this title. Providing this seal gave its owners wide supervision over the affairs of Lower Egypt⁴⁵. This title appears on many stelae dating back to the First Intermediate Period, Which emerged from the Naga- ed-Der area, an example of this is the stela of  "Idi"⁴⁶.

6-  *smr – w^cty* “The sole friend”: This title appears on many paintings dating back to the First Intermediate Period, An example of this is the stela  "Idi"⁴⁷.

7-  *hry – hbt* “The lector priest”: This title means "he who carries rituals" or "he who carries rituals", and the priest who belonged to this class was considered one of the dominant employees of the temple since ancient times, this priest was responsible for reciting the

⁴³ عبد العزيز صالح: مداخل الروح (الأبواب الوهمية) وتطوراتها حتى أواخر الدولة القديمة، مجلة كلية الآداب، جامعة القاهرة، 1960، العدد 22 (ج 1)، ص 123.

⁴⁴ Jones, D., An Index of Ancient Egyptian Titles, Epithets of the old kingdom, vol . II, Oxford, 2000, p. 763.

⁴⁵ عبد العزيز صالح: حضارة مصر القديمة وآثارها، الجزء الأول، مرجع سبق ذكره، ص 268.

⁴⁶ Selim, H., “Two unpublished First Intermediate period stelae from Cairo Museum” SAK, 35, 2013, PP. 295-306, p.269.fig. 1.

⁴⁷ Selim, H., “Two unpublished First Intermediate period stelae from Cairo Museum” SAK, 35, 2013, p.269.fig. 1.

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religious rituals⁴⁸. It seems that whoever bears this title had a major funerary role to play, on his chest there is a slanted stripe indicating the position of a *hry-hbt* priest⁴⁹. The emergence of this title dates back to the beginning of the Second Dynasty, and it was usually carried by the Crown Prince, then senior officials held it since at least the Third Dynasty, and this position flourished at the beginning of the Fifth Dynasty⁵⁰. The lector priest holding a papyrus in his hands was depicted for the first time in the *K3 m nḥ* cemetery, and dated between the beginning of the reign of King Djedkare and the Sixth Dynasty, and often accompanies the lector priest holding a papyrus phrase “*s3ḥt in hri hbt*”, it means "the transfiguration of the lector priest" or “the hymns of transfiguration by the lector priest”⁵¹.

8- The expression “*dd Ink nds ikr ir m hpš .f*” says: I am an excellent citizen who acts with his arm”, was mentioned on a funerary stela of a person called  “*Kd-nw.s*” from the First intermediate period (the Ahnasi period)⁵².

9-we note that the expression “*Ink mry n it.f I ḥsy n mwt.f I mrr.w n snw.f*” “I am (one) beloved of his father, praised of his mother, whom his brothers and sisters love”, was mentioned in the same form on a stela by an unknown person, it dates back to the First Intermediate Period,

⁴⁸ خالد ابراهيم أبو المحاسن رضوان: نصوص تماثيل أفراد عصر الدولة الوسطى، رسالة ماجستير غير منشورة، كلية الآداب، جامعة كفر الشيخ، 2021، ص107.

⁴⁹ عائشة محمود محمد عبد العال: لوحات أفراد الدولة الوسطى (مجموعة المتحف المصري بالقاهرة)، رسالة ماجستير غير منشورة، كلية الآثار، جامعة القاهرة 1995، ص64.

⁵⁰ خالد ابراهيم أبو المحاسن رضوان: مرجع سبق ذكره، ص108.

⁵¹ منال عبد اللطيف هارون: دراسة لمنظر المائدة في مقاصير الأفراد من الدولة القديمة بجبانة الجيزة، رسالة ماجستير غير منشورة، كلية الآداب – سوهاج – جامعة جنوبي الوادي، 1995، ص136.

⁵² Fischer, H., *Egyptian Women of the Old Kingdom and of the Heracleopolitan Period*, second Edition, The Metropolitan Museum of Art, New York 2000. P.5, fig.5.

from the Nag al-Deir⁵³. This exprtion was also mentioned on a stela by a person called  “Shadat-f,” also from Naga al-Deir and from the same period.⁵⁴

10- *hkrt nsw w^ctt:*

This title spread in Upper Egypt during the First Intermediate Period, especially of women who also held the title “*hmt ntr ht hr*” on Polychrome Group stela from Naga el-Der⁵⁵. The title *hkrt nsw*” royal ornament”, developed into the title *hkrt nsw w^ctt* “the sole ornament of the king” towards the later Old kingdom. This title is commonly associated with the cult of Hathor and suggests that the emphasis of the role of these women was in their association with the goddess⁵⁶. The title “the sole ornament of the king”, “King’s (only) jewel”, *hkr.t nswt w^ct.t*, gained popularity during the First Intermediate period in upper Egypt, and had replaced *rh.t nsw*, King’s Acquaintance, the most common title during the Old Kingdom in Lower Egypt associated with the Memphite priestess of Hathor⁵⁷. The title *hkrt nsw w^ctt*” was mentioned on a large number of Nag al-Deir paintings, Dunham cites three variants of the *hkr* hieroglyph; , , .⁵⁸

11- *hm - ntr n Ht - hr:* of the few functional titles held by women throughout the long span of Pharaonic history, few are as celebrated or as seemingly ubiquitous as the designation *hm.t ntr Ht hr*,

⁵³ Selim, H., op.cit, p.301.fig. 2,4.

⁵⁴ Dunham, D., op-cit., pl. 111,1, p.15-16.

⁵⁵ Du Mars, Ch., The first intermediate period stela of Iku and Mer-Imat, The University of Memphis Library, USA, 2009, p. 52, (figures, 11, 13, 16, 32) , Dunham, D., op.cit, pls(111,xx,xxv1,xxx11,xxx111).

⁵⁶ Du Mars, op.cit, p. 56, 57.

⁵⁷ Du Mars, op.cit, p. 57.

⁵⁸ Dunham, D., op.cit, pls(111,xx,xxv1,xxx11,xxx111)

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“priestess of Hathor.”⁵⁹ Priestesses of Hathor flourish only from the middle of the Old Kingdom to the early Middle Kingdom. After this time, the title occasionally occurs, held by such figures as *Mry.t-Imm*, daughter of Rameses II.⁶⁰

12- The vertical text to the right of the owner of the stela (third register), this text is two vertical columns without colors; in these two columns, the sculptor reverts, for several signs, to the doubtless more familiar hieratic script of his original draft, these traits are characteristic of the period of the early Antefs and Mentuhoteps, An example of this is a funeral stela of a person named  *Hnmw.s*⁶¹. These features of inscriptions are also found on the  “*Mrr*” stela, which clearly dates back to the period of the First Intermediate Period, the two columns behind the owner of the stela and his wife were written in the same way as the study stela, in a script that resembles the hieratic script in a small way⁶². The writing clearly indicates the period of the first intermediate period as the date of the stela.

13-The formula “-*mrr.w* *ꜥnh msdd. w hpt*”, “Lovers of life and haters of death,” was found on some stelae of the First Intermediate Period. An example of this is the stela of  “*Idi*,” which emerged from Nagad-Der⁶³. The Egyptians were so keen to have their souls satisfied in their tombs that they recorded this call in the texts of their tombs in the Old Kingdom: O you, who desire life and hate annihilation, as long as

⁵⁹ Gillam. A., “Priestesses of Hathor”, JARC, Vol, 32 (1995), p.211.

⁶⁰ Ibid., 211.

⁶¹ Gardiner, A., “A Stela of the Earlier intermediate period”, JEA, 8, 1922, p, 191, pl.xv111.

⁶² Cerny, J., “The Stela of Merer in Cracow” JEA, 47, 1961, pp. 5-9, pl.1.

⁶³ Selim, H., “Two unpublished First Intermediate period stelae from Cairo Museum” SAK, 35, 2013, PP. 295-306, p.296.fig. 1.

you love to appear according to the god of your city on the earth, repeat the formula of "*htp-di-nsw*"⁶⁴

Conclusion

The importance of studying this funerary rectangular limestone stela of "Šd-it.f" and his wife, which was found in his tomb in Naga-ed-Der, Sohag, upper Egypt, which dates back to the first intermediate period. The stela is that represents an important stage extending from the end of the old kingdom to the beginning of the middle kingdom when this kind of stelae spread. This stela is dated to the First Intermediate Period according to the following:

- 1- The artistic features, such as the style of the pose of the deceased with his wife, such as they were represented standing before the offering the offering basket, not seated as was common in the old kingdom and the position of the wife putting her left arm around her husband's right arm. The style of the clothes and their ornaments that matched other stela from the same period and where the stela was found.
- 2- The shape of the basket and the arrangement of the offerings above it are found on most of the paintings that came from the Naga-ed-Der region and date back to the first Intermediate, as well as the shape of the slaughtered goose
- 3- The distinctive features of hieroglyphic writing are in the two vertical columns facing the owner of the stela, the sculptor reverts, for several signs, to the doubtless more familiar hieratic script of his original draft, these traits are characteristic of the period of the early Antefs and Mentuhoteps, these features appeared on some paintings from Naga el-Deir.
- 4- The formula "*htp-di-nsw*" was spread in the same manner on most of the stelae that came from the Naga-ed-Der and date back to the first Intermediate period.

⁶⁴ عبد العزيز صالح: مداخل الروح (الأبواب الوهمية) وتطوراتها حتى أواخر الدولة القديمة، مجلة كلية الآداب، جامعة القاهرة، 1960، العدد 22 (ج1)، ص23-24، ص95-136.

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- 5- The titles of Anubis appear in the same order as they appear in the stelae on most of the stelae that came out of Naga- ed-Der, as well as the stelae dating back to the First Intermediate Period. Therefore, it is very likely that the engravings of these paintings were made by the same hand, or at least in the same workshop.
- 6- Anubis was also the main god in the form of sacrifices of this period, and he took the same titles. The formula of “Htp-di-nsw” and its difference between the end of the old kingdom and the first intermediate period to the middle kingdom.
- 7- The titles of the wife of the owner of the stela, spread throughout the Old Kingdom until the beginning of the Middle Kingdom, the most important of which was the title “*Hkrt nswt w^ctt*”. Also the title “*hm.t ntr Ht hr*”, Priestess of Hathor flourishes only from the middle of the Old Kingdom to the early Middle Kingdom. After this time, the title occasionally occurs.

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Plate (1)



Figuer (1)