

The Tomb of Ramose (Aamy) TT 94

The Tomb of Ramose (Aamy) TT 94

د/ رحاب محمد سيد الأمير

مدرس بكلية الآثار جامعة جنوب الوادى - قنا

د/ أبوبكر عبدالسلام مصطفى سعد

مدرس بكلية الآثار جامعة جنوب الوادى - قنا

The Tomb of Ramose (Aamy) TT 94

Abstract:

This paper deals with the study and publication of the tomb of Ramose TT 94 and its condition, which may not have been completed, while not excluding the possibility that it was subjected to some destruction. The definition of the tomb's owner, whose titles indicate that he was one of the high-ranking nobles who lived during the reign of King Amenhotep II during the Eighteenth Dynasty. Although the opinions of scholars differ regarding the history of the tomb, this article was based on evidence to prove the validity of its attribution to the period of King Amenhotep II. This nobleman's tomb provides no evidence of his family except for his mother and brother. The article also dealt with the architectural description of the tomb, description of its scenes, translation of the accompanying texts, and presentation of the finds found inside the tomb. The article also refers to the use of the tomb by a Coptic hermit who may have lived in the tomb during the period of Christian persecution and the evidence that confirms this.

Keywords:

Sheikh Abd al-Qurna, Theban necropolis, Ramose, TT 94.

د/أوبكر عبدالسلام مصطفى سعد د/رحاب محمد سيد الأمير
الملخص العربي:

تتناول هذه الورقة البحثية نشر ودراسة مقبرة النبيل رع- مس والتي تحمل رقم ٩٤ ترقيم جبانة طيبة، حيث تستعرض المقالة حالة المقبرة التي ربما تكون لم تكتمل، مع عدم استبعاد احتمالية تعرضها لبعض التدمير. ثم التعريف بصاحب المقبرة والألقاب التي تلقب بها والتي توضح أنه كان أحد النبلاء رفيعي الشأن عاش خلال فترة حكم الملك أمنحتب الثاني الأسرة الثامنة عشرة، وإن كانت آراء الدارسين تختلف حول تأريخ المقبرة إلا أن المقالة قد استندت إلى بعض الأدلة لإثبات صحة نسبها إلى فترة حكم الملك أمنحتب الثاني. إن مقبرة هذا النبيل لم تقدم لنا أي أدلة على عائلته إلا أمه وأخيه فقط. كما تتناول المقالة الوصف المعماري للمقبرة ووصف لمناظرها وترجمة النصوص المصاحبة لها ثم عرض اللقى التي عثر عليها داخل المقبرة. كما تشير المقالة إلى استخدام المقبرة بواسطة أحد النساك الأقباط الذي ربما سكن المقبرة في فترة الاضطهاد المسيحي والشواهد التي تؤكد ذلك.

الكلمات الدالة:

جبانة طيبة ، شيخ عبد القرنة ، رع- مس، مقبرة رقم ٩٤.

The Tomb of Ramose (Aamy) TT 94

1. The location of the tomb (Figs. 1-2)

The tomb of Ramose is situated in the Theban necropolis, specifically at the upper enclosure of Sheikh 'Abdul Qurnah hillside, facing south-east. It is located to the west and higher than the tomb TT 96.¹ Its position on the map of the necropolis is E-4, c-1.²

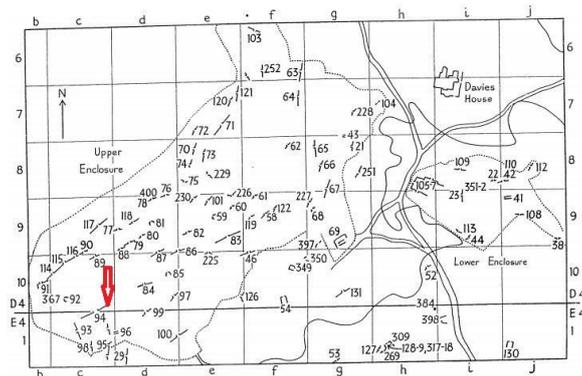


Fig. 1- Sheikh 'Abd el-Qurna. north modified after PM I-1 map V.

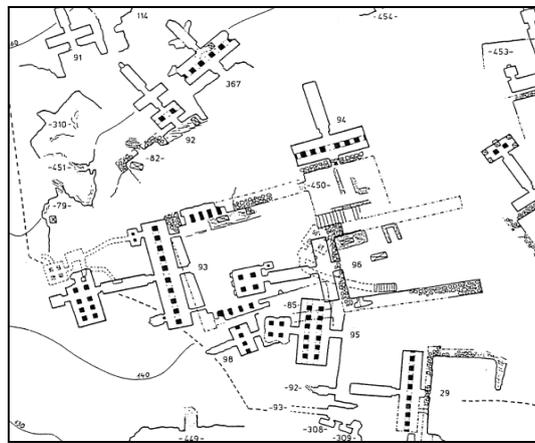


Fig. 2- Plan for TT94 location modified after Kampp

¹ Gardiner, A. H., & Weigall, A. E. P. B. (1913). *A topographical catalogue of the private tombs of Thebes*. Bernard Quaritch. 24-25; TT 96 is the tomb of (*Sn-nfr*, Sennofer) XVIII Dynasty, reigns of Thutmosis III and Amenhotep II. cf. Porter, B., & Moss, R. L. (1960). *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs, and Paintings, I: The Theban Necropolis: Part 1: Private Tombs*. 196-203.

² Porter & Moss. *Topographical Bibliography*. 194, plan 196, map V-VI.

2. The modern history of the tomb

The exact date of the discovery of the tomb of Ramose is unclear. According to the PM,³ Lepsius had visited the tomb and copied some texts in 1844. Also, Piehl entered the tomb and copied some of its texts in 1886,⁴ Mond mentioned the tomb in his report of 1903 and stated that he removed the rubble from the courtyard in front of the tomb and opened out the doorway so as to make it easily accessible and that he found in this rubble a number of jars dating back to the 18th Dynasty, some still have their mud seals.⁵ Gardiner and Weigall mentioned it in 1913 in their topographical catalogue, Hermann mentioned it in his book about the stelae of the eighteenth dynasty in 1940,⁶ and Helck copied some texts from the tomb in 1956.⁷ It seems to have been discovered before its oldest mention at Lepsius.

3. Dating of the tomb

Opinions differ about the dating of the tomb, as scholars attribute it dubiously to various periods. Gardiner & Weigall, PM, and Whale dated it to the period of Amenhotep II,⁸ Kampp dated it slightly earlier to the period from Thutmose III to Amenhotep II,⁹ Mannich went further, she dated it to the period

³ Porter & Moss. *Topographical Bibliography*. 194.

⁴ Piehl, K. F. (1888). *Inscriptions hiéroglyphiques recueillies en Europe et en Égypte* (Vol. 1). JC Hinrichs. CXV (H).

⁵ Mond, R. (1904). Report on work done in the Gebel Esh-sheikh Abd- el- Kurneh at Thebes, Januray to Mrch 1903. *ASAE*, 5, 100.

⁶ Hermann, A. (1940). *Die Stelen der thebanischen Felsgräber der 18. Dynastie*. JJ Augustin.72.

⁷ Helck, W. (1956). *Urkunden der 18. Dynastie: 18. Biographische Inschriften von Zeitgenossen Thutmosis III und Amenophis II*. Akademie-Verlag Berlin. 1464-5.

⁸ Gardiner, & Weigall, *A topographical catalogue*. 24-5; Porter & Moss. *Topographical Bibliography*. 194; Whale, S. (1989). The family in the eighteenth dynasty of Egypt. In *ACES* (Vol. 1). 179.

⁹ Kampp, F. (1996). *Die thebanische Nekropole: zum Wandel des Grabgedankens von der XVIII. bis zur XX. Dynastie*. von Zabern. 356.

The Tomb of Ramose (Aamy) TT 94

of King Amenhotep III.¹⁰ However, our contribution confirms its attribution to the period of King Amenhotep II. For the following:

- Its location is near tombs TT 93 and TT 96, which date back to the period of King Amenhotep II.
- Ceiling decorations that take the form of the rhombus are similar to those in the tomb of Sennefer TT 96.
- Spreading tips Xkr ornament, in the same colors, red in the middle, then green, then blue, are identical to those in the tomb of Sennefer TT 96¹¹ and Amonemobet 29.¹²
- The tomb stela is quite similar to that of Qenamun TT 93.
- The history of the cemetery can be traced back to the period of Amenhotep II due to the appearance of the Mandragora fruit (تفاح الجن) as this fruit was only photographed in 15 tombs in Thebes, all of which date from the period from Amenhotep II to Amenhotep IV. then its portrayal disappeared, whether on the offering tables or with the offering bearers.¹³ The depiction of that fruit proves that the tomb dates back to the reign of Amenhotep II.

4. The owner of the tomb

4-1. His name

The owner of the tomb was called  Ra-ms(jw).¹⁴ His name was written in the texts remaining inside the tomb six times in four different ways (Table 1). He lived during the reign of

¹⁰ Manniche, L. (1984). *Lost Tombs: A Study of Certain Eighteenth Dynasty Monuments in the Theban Necropolis* (Doctoral dissertation, University of Cambridge). 42.

¹¹ Angenot, V. (2007). Les peintures de la chapelle de Sennefer (TT 96A). *Égypte. Afrique & Orient*, (45), 22.

¹² Cf. Bavay, L. (2007). La tombe thébaine d'Aménémopé, vizir d'Amenhotep II. *Egypte Afrique & Orient*, (45), 11.

¹³ Weber, A. (2020). *ÜBERlebensmittel: Die Darstellung von Opfern auf den Opfertischen des Neuen Reiches in Theben-West unter besonderer Berücksichtigung ihrer symbolischen Bedeutung und der Opfertischszene*. (Doctoral dissertation). 91.

¹⁴ Ranke, H. (1935). *Die ägyptischen Personennamen, Bd. I*. Glückstadt: JJ Agustin. 218, n. 3.

Amenhotep II. He also had a nickname, aAmy,¹⁵ which was mentioned once inside the tomb. This nickname is mentioned in three funerary cones (Table 2), bearing the numbers 200, 248, and 591, which were found in Mond's Magazine in the inner hall of Sennefer tomb TT 96 (Fig. 3). Although these funerary cones only bear the nickname and hold titles partially different from those in the tomb. However, this difference does not deny the evidence of the relationship between the cones and the tomb. It is sometimes found that the tomb owner had different stamps to seal the cones, these stamps showed variation in titles as well in the orthography of the name,¹⁶ so it is believed that these cones belongs to Ramose, the owner of the tomb 94.¹⁷

one time	one time	one time	three time

Table 1- the tomb owner name inside the tomb

inside the tomb	on funerary cones
one time	three times

Table 2- the tomb owner nickname



Fig. 3- The Funerary cones with the nickname of the tomb owner

¹⁵ Ranke, *Personennamen*. 60, n. 25.

¹⁶ Manniche, *Lost Tombs*. 5.

¹⁷ Davies N. D. G. (1957). *A Corpus of Inscribed Egyptian Funerary Cones: By the Late N. de Garis Davies; Edited by MF Laming MacAdam*. Griffith Institute at the University Press. nos. 200, 248, 591; Zenihiro, K. (2009). *The complete funerary cones*. Kento Zenihiro. 108, 122, 222-3.

The Tomb of Ramose (Aamy) TT 94

4-2. His titles

There are about 22 phrases related to Ramose's name. These phrases are recorded in his tomb, along with five others recorded on three types of funerary cones attributed to him. These phrases represent titles and epithets that characterized this nobleman. It expresses the range of Ramose's activities, qualities, and services rendered to the king and the deities.¹⁸ Where the titles and epithets of the official reference to his social standing. It provides information about his professional life and his career progression.

Some expressions indicate that Ramose is a noble of the highest rank and one of the senior officials with national responsibility, such as jrj pat, HAty-a, xtm bjty, smr wa(tj) and smr aA n mr(w)t.¹⁹ Phrases illustrating his military skills or connecting him to expedition activities include mH jb aA n nb tAwy , saA n nb.f Hr mx.f , mH jb mx n nb.f and jr Axwt n nb tAwy m smnx wpwt.f nbt.²⁰ His connection to the judiciary was expressed through wDa-ryt m tA mj qd.f.²¹ Relationships with other officials were expressed using wr wr[w] and jr(r) Hry xprw Xr HAt.f.²² The eloquence that Ramose possessed was expressed through hrrw Hr prw n r.f.²³ Ramose was vigilant when performing the tasks assigned and was involved in architectural activities. This was evident through rs-tp pw Hr xr- nsw tm bAgj and (rs-tp pw) Hr ddt m Hr.f.²⁴ Phrases that indicate piety, Funerary and cult practice, and ritual purity can be summarized

¹⁸ Davies, N. D. G. (1930). *The tomb of Ken-Amun at Thebes*. 2 vols. New York: the Metropolitan. 13.

¹⁹ Gardiner, A. H. (1947). *Ancient Egyptian Onomastica* (Vol. 1). Oxford university press. 18*; Strudwick, N. (1985). *The administration of Egypt in the Old Kingdom: the highest titles and their holders*. KPI. 310; Quirke, S. G. J. (2004). *titles and bureaux of Egypt 1850-1700BC*. Golden House Publications. 12.

²⁰ Doxey, D. M. (1998). *Egyptian non-royal epithets in the Middle Kingdom: a social and historical analysis* (Probleme der Ägyptologie Vol. 12). Brill. 72-5, 145-6.

²¹ Van Den Boorn, G. P. F. (1985). *Wd^c-ryt and Justice at the Gate*. *Journal of Near Eastern Studies*, 44(1), 1-25.

²² Doxey, *non-royal epithets*. 152 ff.

²³ Doxey, *non-royal epithets*. 52, table 7, 55 hrr hr prw n r.f.

²⁴ Doxey, *non-royal epithets*. 58.

as jmj jb n [@r m pr].f, mH anxwy @r m mAat, jt-nTr, TAy-sryt n mryt Jmn, jmy-xt n kA-mwt.f, sA nswt tpy n Jmn jmj-wrt, Hsy n nTr nfr, and wab.²⁵ As for the most important titles that Ramose carried, which linked him to the palace and the king personally, they are aq Hr nb.f m Waaw, wHmw nswt tpy, and TAy xw Hr wnmy n nswt.²⁶ The last two titles are the principal and most important of all the previous ones, as they express Ramose's closeness to the king, that closeness that made him eligible to receive all those royal and divine blessings and hold many important positions.²⁷

4-3. Genealogy

From the texts on the southeastern wall of the tomb, a possible genealogy of the Ramose family can be described in the following illustration (Fig. 4). There are no references to his father, wife, or children in the preserved scenes of the tomb.²⁸ The only members of the tomb owner's family represented in the tomb were his mother whose name is  %n(t) [nfrt] Senet-[Nefert],²⁹ her title is  nbt pr Lady of the house,³⁰ and his brother whose name is  jn-Hr(t)-msw,³¹ and his title is  wab wdn n Jmn m wbA Wab priest and offerer of Amon in the open court.³²

²⁵ Baines, J., & Frood, E. (2011). Piety, change and display in the New Kingdom. *Ramesside studies in honour of KA Kitchen*, 1-17; Doxey, *non-royal epithets*. 65-6.

²⁶ El-Badrawy, S. (2016). Wedelträger zur Rechten des Königs Am Beispiel von Lebensläufen hoher Beamten in der 18. Dynastie. *Journal of the General Union of Arab Archaeologists*, 1(1), 166-203.

²⁷ Helck, W. (1984). Rang. *Lexikon der Ägyptologie*, 5, 146; Davies, *Ken-Amun*. 12.

²⁸ Whale, family in the eighteenth dynasty. 179.

²⁹ Ranke, *Personennamen*. 311, no. 12.

³⁰ Al-Ayedi, A. R. (2006). *Index of Egyptian administrative, religious and military titles of the New Kingdom*. Obelisk Publications. 285, no. 993.

³¹ Ranke, *Personennamen*. 35, no.14.

³² Al-Ayedi, *Index of Egyptian administrative*. 216, no. 746 & 263, no. 910. The genitival adjective and the second noun are mentioned once.

The Tomb of Ramose (Aamy) TT 94

The scenes show the tomb's owner and his mother receiving the offerings. The brother of the tomb owner is also depicted among the offerings bearer.³³

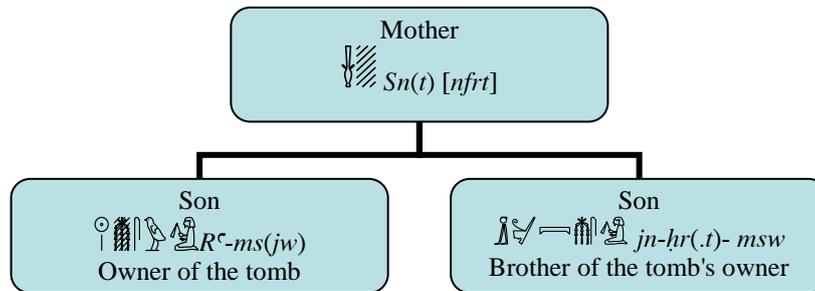


Fig. 4- Genealogy of Ramose

5. General Description

Like the tombs in western Thebes, the tomb of Ramose is a rock-cut tomb, either severely damaged or incomplete. The possibility of destruction is closer to the mind, as in the transverse hall, in front of the entrance to the longitudinal hall, a column (D) and part of another (C) were removed, possibly to allow more light to reach the longitudinal hall. Also, this tomb was inhabited by Copts during Christian persecution. This is confirmed by the presence of Coptic graffiti in the tomb.³⁴

³³ Whale, The family in the eighteenth dynasty. 179.

³⁴ cf. Fakhry, A. (1943). Tomb of Paser No. 367 at Thebes. *ASAE*, 43, 389- 414.

6. Architectural features (Fig. 5)

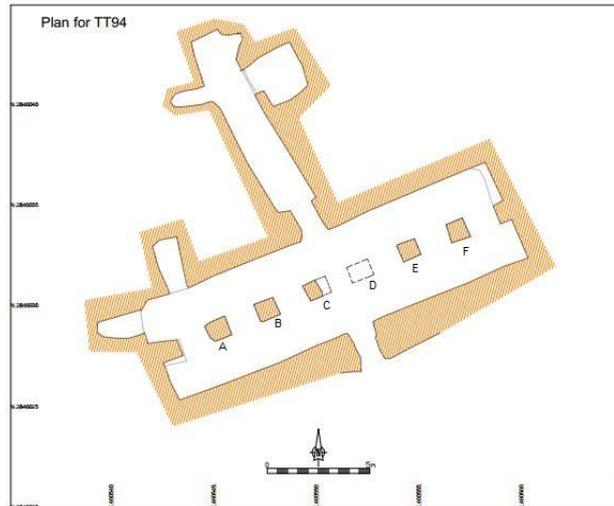


Fig. 5- plan of the tomb TT 94

5-1. Entrance

A hole made by Mond in the rubble, 1.02m wide, leads to the entrance of a T-shaped tomb which was the typical architectural type of the eighteenth dynasty, type Va according to kampp.³⁵ The entrance is 1.46m wide, it divides the transverse hall into two almost equally sized paws.

Above the entrance from the inside, traces of a winged sun disc³⁶ are still visible with the phrase "  bHdt(y) nTr aA the Behdetite the great god" in reverse orientation at the

³⁵ Kampp, *thebanische Nekropole*. 23, 356.

³⁶ The "Legend of the Winged Disk" in Edfu Temple appears to be an original myth that explains the presence of the winged disk above the doorways of Egyptian temples and tombs; they are liminal places, a barrier between the welcome and the unwelcome, the pure and the impure, the sacred and the profane. It does seem likely that the winged disk was placed above doors as a protective symbol and a marker of sacred space and time. Shonkwiler, R. L. (2014). *The Behdetite: a study of horus the behdetite from the old kingdom to the conquest of Alexander*. The University of Chicago; Fairman, H. W. (1935). The Myth of Horus at Edfu-I. *JEA*, 21(1), 35; Gardiner, A. H. (1944). Horus the Beh detite. *JEA*, 30(1), 46; Chassinat, É., (2009). *Le temple d'Edfou VI*, 2nd ed. Mémoires publiés par les membres de la Mission Archéologique Française au Caire 23. Le Caire: Institut Français d'Archéologie Orientale, p. 129.

The Tomb of Ramose (Aamy) TT 94

end of each wing. A badly damaged text of colored hieroglyphs running vertically along the right door post with the dedicated Htp-dj-nsw formula. The god to whom the offerings are devoted is Osiris (?). The left door post now has no decoration, although it almost certainly did have originally.

5-2. Transverse hall

The entrance leads to a transverse hall, which is almost rectangular in section. Its southeast wall is 18,40m, while its northwest wall is 18.36m. Its eastern wall is 5.16m, and its western wall is 5.19m. Eight pillars support the ceiling; the two pillars at the farthest ends of the transverse hall attached to the wall, while the other six pillars are of unequal ribs that approach the square shape.

On the northwest side of the transverse hall is a semi-rectangular annexed room of 1.19m wide by 2.66m in length. Also, on the far north of the western wall, there is a second irregular small annexed room. Its maximum width at its entrance is 1,15m by 2.27m in length.

5-3. Longitudinal hall

In the middle of the northwest wall of the transversal hall is an entrance located on the same axis as the entrance to the tomb and of the same width, approximately 1.48 m. This entrance leads to a narrow passage of 1.63m long by 1.14m wide that opens to a longitudinal hall of 2.01m wide by 9.60m in length.

On the eastern and western sides of the longitudinal hall are three unfinished irregular annexed small rooms. In the rear wall of the hall, there are traces of an incomplete niche.

6. Decoration

The tomb is the home of the dead man. He has paid much attention to it. The whole decoration of the tomb of Ramose, like that of the other tombs of the same period, was prepared to offer

the deceased happiness in the afterlife. While therefore, the scenes focus on the deceased receiving and supplying the food offerings. As mentioned before, the tomb is either largely destroyed or incomplete. Therefore, nothing remains of the scenes and texts of the tomb except what is on the right side of the southeastern wall, which was almost entirely decorated. It is coated with a layer of gypsum plaster, on which all inscriptions and scenes were painted. Unfortunately, some inscriptions are missing.

6-1. The upper frieze and borders of decorations

The southeast wall is topped with the commonly used Xkr frieze ornament³⁷ of the splay-topped type³⁸ which is a cluster of green papyrus stems linked together ones at the tops and reunited once again above the base.³⁹ The underneath decorated area separated from the Xkr frieze with a chain of small rectangles of different colors edged with narrow blue bands.⁴⁰ The colors of the rectangles themselves follow each other in the following sequence: Yellow, blue, red, and green, with three thick vertical intermediate stripes separating them that successively changes from black to white and black again. This chain of rectangles runs horizontally and continues vertically at each end of the wall, surrounding the in-between decorations.

6-2. Ramose offering to Amen-Re and other gods (Fig. 6)

³⁷ Concerning definitions given by several archaeologists about *hkr* friezes, cf. Shehab, N. (2017). *hkr* (Kheker) frieze in ancient Egypt. *JGUAA*, 2(1), 134.

³⁸ Regarding the Splay-topped Khekers and their coloring, cf. Mackay, E. (1920). Kheker friezes. *Ancient Egypt*, 1, 112. Arnold, D. (2003). *The encyclopaedia of ancient Egyptian architecture*. Siglo XXI. 122.

³⁹ Muhammed, M. A. Q. (1966). *The development of the funerary beliefs and practices displayed in the private tombs of the New Kingdom at Thebes* (Doctoral dissertation, US Government Printing Office). 48.

⁴⁰ For examples of boarded rectangular blocks see: Strudwick, N. (2016). *The Tomb of Pharaoh's Chancellor Senneferi at Thebes (TT99)*. Oxbow Books, Limited. pl. 19b. Davies, *Ken-Amun*. Pl. XI.A.

The Tomb of Ramose (Aamy) TT 94

Although the left part of the southeastern wall, which is directly to the right of the entrance, is badly damaged,⁴¹ there are some remnants of the offering scene to various deities. There appears to have been a destroyed offering table, of which the vessels depicted at the top are only visible. There is a row of sealed jars and jugs with handles⁴² separated from each other by stems of lotus flowers, whose petals are depicted at the top of the nozzles of the vessels⁴³. The two kinds of vessels are colored red on the top, while the bottom is blue in some jugs and white in others. Below is another row of yellow pots containing a sort of rounded fruit. Every four pots are covered with a horizontal wooden surface supported on both sides by a vertical wooden stand and connected with a rope whose end is exposed on both sides.



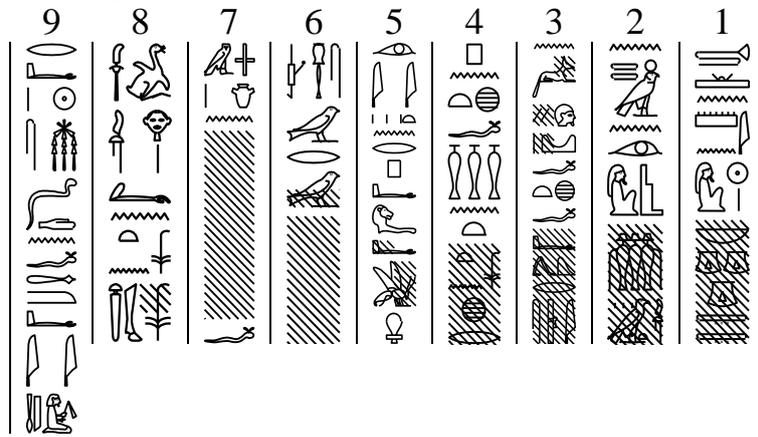
Fig. 6- Ramose offering to gods

⁴¹ The scene can be explained by comparison with a scene located to the right of the entrance to the transverse hall of Djehuti's tomb TT45, which was carved during the reign of Amenhotep II. Cf. de Garis Davies, N., & Gardiner, A. H. (1948). *Seven private tombs at Kurnah*. Egypt Exploration Society. pl. II.

⁴² Gardiner, A. H. (1927). *Egyptian grammar: being an introduction to the study of hieroglyphs*. Clarendon Press. 527-528.

⁴³ For material and date of these jars which depicted on the east wall see: Westendorf, W. (1977). Gefäße, Gefäßformen. *Lexicon der Ägyptologie*, 2. 483-493. Lacovara, P. (2001). Vessels. *The Oxford Encyclopedia of Ancient Egypt*, 3.478-481.

Ramose appears in front of these damaged purposes, turned towards the tomb entrance, wearing a black curly wig of the style that was common in the 18th dynasty.⁴⁴ He is bare-chested but displays a broad necklace of yellow, blue, and green strips of beads. He stretches out his arms and makes offerings on two braziers(?)⁴⁵ where a sacrificial bird appears on one of the braziers to 'Amen-Re of Karnak and other deities. Above Ramose are nine vertical columns of inscription,⁴⁶ running from right to left and reading:



- ¹ | wdn n Jmn-Ra [nb nswt tAwy]
² | n Ra-@r-Axtyr n Wsjr [xnty jmntjw]
³ | n jnpw tpy Dw.f xft [aq r js]
⁴ | pn xft Hsw(t) nt nsw xr
⁵ | jryt n jrj pat HAty-a xtm bjty
⁶ | smr wa(tj) wr wr[w]...

⁴⁴ Mackay, E. (1918). On the Various Methods of Representing Hair in the Wall-Paintings of the Theban Tombs. *The Journal of Egyptian Archaeology*, 5(1), 113-116. For example, of these wigs see: Davies, N. D. G. (1933). *The Tombs of Menkheperasonb, Amenmose, and Another*: (nos. 86, 112, 42, 226). Egypt Exploration Society. Pl. VIII.

⁴⁵ Cf. Davies, *Ken-Amun*. pl. 37.

⁴⁶ There are parts missing from the sixth and seventh columns, but Helck seems to have been able to read them before they were lost. Cf. Piehl, *Inscriptions hiéroglyphiques*. CXV (H); Helck, *Urkunden der 18. Dynastie*. 1464.

The Tomb of Ramose (Aamy) TT 94

⁷ | jmj jb n [@r m pr].f
⁸ | TAy xw Hr wnmy n nswt wHmw nswt tpy
⁹ | Ra-ms Dd n.f aA-may mAa xrw

¹ | dedicate to Amon-Re, [lord of the Two Lands' thrones],
² | to Re-Harakhti, to Osiris, [foremost of the westerners],
³ | and to Anubis, he who is atop his mountain, while entering to
tomb
⁴ | this, and during the king's praise. by
⁵ | what has been made for the hereditary noble, mayor, seal-
bearer of the king of Lower Egypt,
⁶ | sole companion, greatest of the great ones [...],
⁷ | who is in the heart of [...] his [...],
⁸ | the fan bearer on the right of the king, first royal herald,
⁹ | Ramose, called 'Amy, justified.

6-3. The offering bearers (Fig. 7)

The scene behind Ramose consists of two rows of offerings bearers. The first row is preceded by a basket filled with mandragora fruits,⁴⁷ then large papyrus plants that seem to sprout from the ground then five freshly shaved offering-bearers are depicted. Their heads are painted in a dark pink color in reference to the ingrown hair, a common feature in the art of the Eighteenth Dynasty.⁴⁸ The five men wear the same white linen kilt that

⁴⁷ A genus of plants belonging to the Solanaceae family. Species of this genus grow in the Arab East, Western Asia and Southern Europe. Mandrake. (2023, June 3). In *Wikipedia*. <https://en.wikipedia.org/wiki/Mandrake>. There is little archaeological evidence of the plant, popularly known as mandrake. Its primary representations tell us that the mandragora was cultivated and eaten in ancient Egypt. The plant was not originally native to Egypt but was probably introduced from Palestine in the New Kingdom. Germer, R. (1985). *Flora des pharaonischen Ägypten*. von Zabern. 170.

⁴⁸ The embodiment of shaved and bare heads was limited in the 18 dynasty to less important figures, the most important male figures were often represented with shaven heads in 19-20 dynasties, perhaps due to their representation of priestly roles The difference between the color of the shaved head and the body was rarely represented in the time of the 19th Dynasty. Mackay, representing hair in the wall painting. 113.

reaches above the knees and is fastened around the waist with a knot or fixed by some kind of clip.⁴⁹ A small table separates each man from another, on which dishes are placed, both covered and uncovered, bearing different types of fruits and foods. The tables are decorated with some branches of plants whose stems are colored brown while their leaves are green.

The first man holds with both palms two plates containing conical bread,⁵⁰ and from both palms hangs stems that end in open and closed lotus petals. While the second man holds with his left hand a group of Egyptian geese,⁵¹ while the right hand holds birds and a bouquet of lotus flowers. The third man holds a plate with three loaves of round bread, characterized by a circle in the middle, and a semi-circle on each of the four sides. Then the fourth person carries a small table decorated with stems and papyrus flowers, and a bunch of onions⁵² is placed on it. And the fifth person carries a table with bouquets of lotus flowers with open and closed buds, and a bouquet of the same flowers hangs from his left hand.

As for the second row, five of the offering bearers are also depicted. The first of them matches the offering bearers depicted

⁴⁹ Green, L. (2001). Clothing and personal adornment. *The Oxford Encyclopedia of Ancient Egypt*, 1. 275.

⁵⁰ Währen, M. (1961). *Typologie der altägyptischen Brote und Gebäcke*. Wiss. Bäckerei- u. Konditorei-Verlag. Type A 44.

⁵¹ for more information about the Egyptian geese (*Alopochen aegyptiaca*), see: Houlihan, P. F., & Goodman, S. M. (1986). *The birds of ancient Egypt*. Warminster. 62-65.

⁵² Onions played an important role in the Egyptian faith, as they were placed in the tomb in the form of wooden models, and placed between the ligaments of mummies, or under the armpits and in the eye sockets. Where it was used to help the deceased to breathe, as it happens today. Darby, W. J., Ghalioungui, P., & Grivetti, L. (1977). *Food: the gift of Osiris*. Volumes 2. London. 661-2. Since the Egyptian onion reproduces twice a year, it has become associated with the festivals of Sokar and Bastet, which ensure the revival of the moon and sun, respectively, and it drives away snakes that might hinder these festivities. Thanks to its dual efficacy, it has become a guarantor of cosmic order, and according to Coptic traditions, it brings the fresh breath of spring and provides protection from the evil eye. Graindorge-H, C. (1999). L'oignon, la magie et les dieux. *Encyclopédie religieuse de l'univers végétal; 1: Éd. par Sydney H. Aufrère*. 317-334.

The Tomb of Ramose (Aamy) TT 94

in the upper row in terms of clothing and the shape of the hair. He carries with both hands a group of Egyptian geese, and in front of him is a small table on which some object is placed (now smashed).

Behind the first man, four other men were depicted, separated from the first by a large jar, perhaps to store the sacred oils.⁵³ The four men look alike in their uniforms and hair. This time, the hair was depicted as short and black, except for the second man among the four offering bearers, whose hair appearance differed from the rest, as he was depicted with longer hair than them in a way that approximates the appearance of the hair of the owner of the tomb. The four men wore a pink shirt⁵⁴ and a short open kilt with a pointed middle piece,⁵⁵ different in shape from the closed kilt worn by the men in the upper row. The four men carry small tables with various types of fruits and plants on them, such as the lotus plant, whose flowers are depicted, both open and closed. And on the ground among them were large jars and maybe bags (currently broken). Behind the men are depicted two small tables on which are placed dishes with lids, and on top of them are lotus branches.

⁵³ Westendorf, Gefäße. 484- 486.

⁵⁴ This type of clothing, which is the shirt that covers the upper part of the body, was introduced in the era of the New Kingdom, and it was a loose shirt with openings for the head and arms. Bonnet, H. (1917). *Die ägyptische Tracht bis zum Ende des neuen Reiches. Untersuchungen zur Geschichte und Altertumskunde Ägyptens*, 7. 51-52.

⁵⁵ This type of clothing has been used since the beginning of historical times to allow more freedom of movement while working, Bonnet, Tracht. 83. The shape of the middle piece changed from a trapezoid to a pointed one, beginning in the Eleventh Dynasty. Bonnet, Tracht. 88.

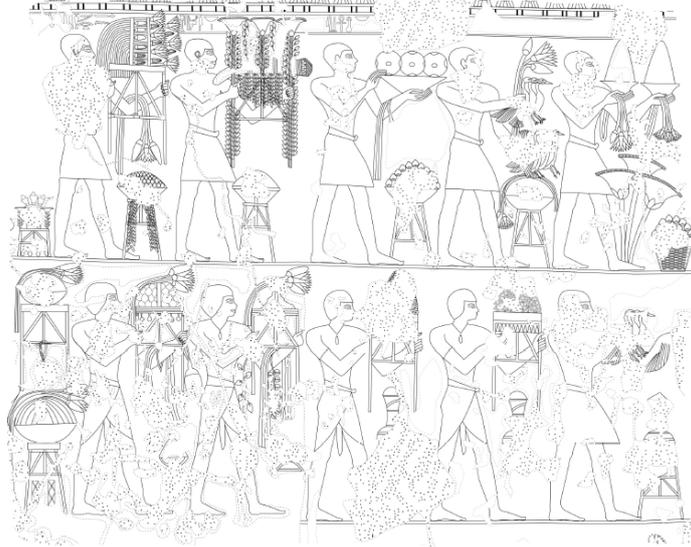
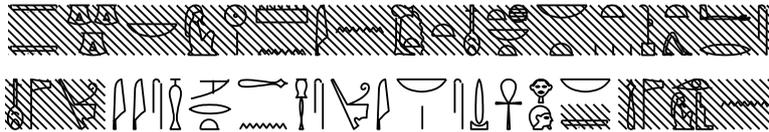


Fig. 7- Offering bearers

The offering-bearers are surmounted by a single horizontal line of inscription, which is now largely destroyed, of which only a few words can be read now; however, Sethe transcribed the text earlier.⁵⁶



¹ | [sart nnpwt nbt xt nbt nfrt wabt n Jmn-Ra nb nswt tAwy n Wsjr nTr aA] nb [tA] Hry-tp anx wDA snb jn smr aA n mrt Hsy [n nTr nfr...].

¹ | [Presenting all kind of flowers and all good and pure offerings for Amon-Re, the lord of the thrones of the two lands, and for Osiris, the great god], the lord of the (sacred) [land], who is over life, hale and health. By the companion great of love, praised one [of the good god ...].

⁵⁶ Cf. Helck, *Urkunden der 18. Dynastie*.1464.

6-3. Ramose and Senet receiving offerings (Figs. 8- 8a-d)

Following the previous scene, to the left of the eastern wall, is another scene depicting Ramose sitting, accompanied by a woman sitting behind him, who stretched out her left arm and placed it on Ramose's left shoulder. The text above them indicates that she is his mother.

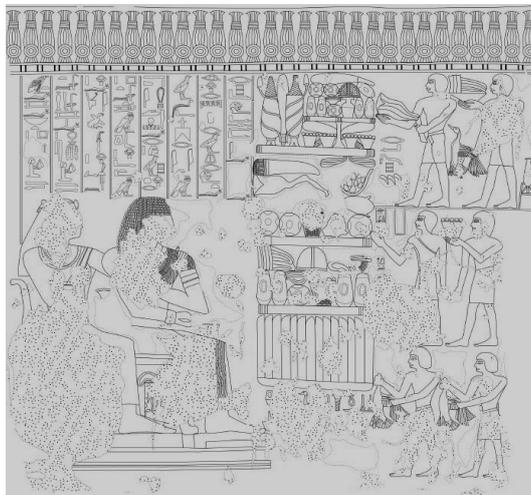


Fig. 8- Ramose and his mother receiving offerings

Ramose was depicted with a red body and black wavy hair. He wore a necklace composed of beads of yellow, green and blue colors, respectively. His left arm and right wrist were decorated with yellow bracelets. He wears unfamiliar clothes, which is a shawl with a transparent corrugated fabric⁵⁷ placed on his left shoulder,⁵⁸ and the back of the right arm is naked of any

⁵⁷ This type of clothing was worn by people of status, as it appeared in Theban Tombs Nos. 17, 21, 24, 79. Mackay, E. (1924). *The Representation of the Shawls with a Rippled Stripe in the Theban Tombs. The Journal of Egyptian Archaeology*, 10 (1). 41.

⁵⁸ This type of clothing was depicted always placed on the left shoulder of its owner, then draped down the right arm, and it had a pointed end at the back of the wearer, indicating that it had a tied end. Mackay, Shawls. 41.

clothes.⁵⁹ And this robe falls over the leg of Ramose, where the folds of the transparent corrugated fabric appear from the knee to the ankle, noting that it was rare for such a length to appear for such a garment in the tombs of the New Kingdom.⁶⁰

As for Sennet, the mother of Ramose, who is sitting behind him, her body is painted yellow. She is depicted with long hair ornamented with a headband (a large part of it is now lost), perhaps it was decorated with lotus flowers in the front of the head. She wore a necklace, the remains of which indicate that it consisted of blue and white beads. The lady's face and most of her body were damaged. However, the remains of the scene show that she may have been wearing a white robe with one strap that appears on the right shoulder (Fig. 8a).

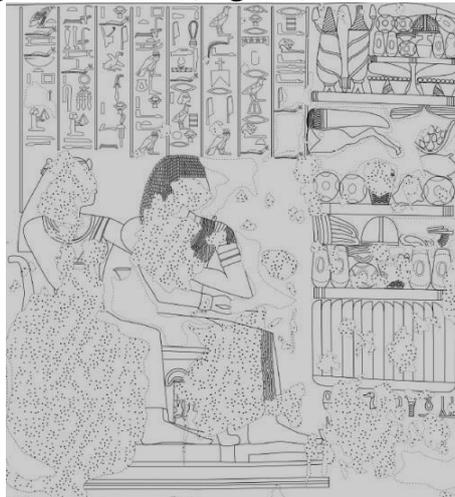
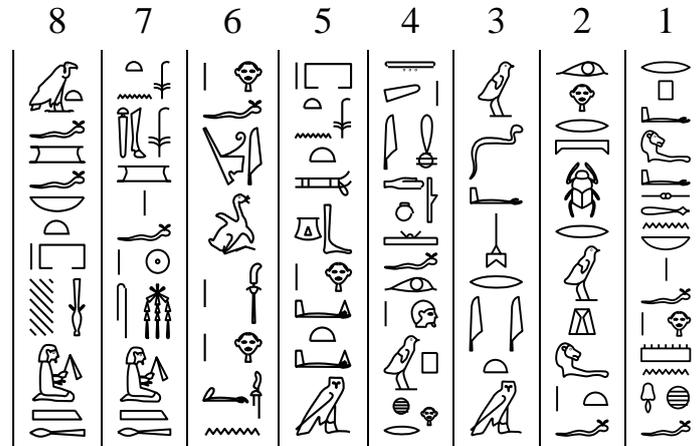


Fig. 8a- Ramose and his mother before the offering table
Above the scene are eight vertically oriented columns of inscription, they contain Ramose's titles, epithets, and the name of his mother. the hieroglyphs correspond to the direction of the scene, as the text reads from the right to the left as follows:

⁵⁹ This type of garment was worn over a naked body, as in tomb No. 21, or over a tight shirt, as in tombs Nos. 79, 80, and 85. Mackay, Shawls. 41.

⁶⁰ This garment was depicted in many tombs in different lengths, some of which reached the waist and some that reached the knee, and the rarest of them appeared as the type that reaches the ankle, see: Mackay, Shawls. 41.

The Tomb of Ramose (Aamy) TT 94



¹ jrj pat HAty-a saA n nb.f Hr mx.f

² jr(r) Hry xprw Xr HAt.f

³ wDa-ryt m

⁴ tA mj qd.f rs-tp pw Hr xr-

⁵ nsw tm bAgj Hr ddt m

⁶ Hr.f jn TAy xw Hr wnmy n

⁷ nswt wHmw nswt tpy mr.f Ra-ms mAa xrw

⁸ mwt.f mr(yt).f nbt pr snt (nfrt) mAa(t) xrw

¹ hereditary noble, mayor, one whom his lord caused to be great because of his excellence

² one who acts as chief over who are being before him,⁶¹

³ judge⁶² in

⁴ the whole land, one who was vigilant concerning the tomb

⁵ of the king without fatigue,⁶³ (and) for what was put in

⁶¹ This title was not mentioned in either Al-Ayedi or Taylor.

⁶² The term wDa-ryt is discussed by van den Boorn, he stated that wDa-ryt is composed of two components, the verb wDa "to split" and the noun ryt (rwt with the basic meaning "gate" and the extended meaning "portico"). The term is used as a qualification and means "he who judges, judge" (originally: "he who opens the portico"). The people who are qualified as wd'-ryt are all very high officials, the highest ones have this authority over all of Egypt, while a somewhat lower official (i.e., Min) has this authorization restricted to that specific part of Egypt. Van Den Boorn, WDa-ryt and Justice at the Gate. 1-25.

⁶ his face (i.e. responsibilities),⁶⁴ by the fan bearer on the right
⁷ of the king, first royal herald his beloved⁶⁵, Ramose, justified.
⁸ his beloved mother, mistress of the house, Senet-(nefert)
justified.

In front of Ramose and his mother, a huge offering table was depicted on which were many kinds of food. It was divided into three rows, separated by a green folded mat tied at both ends with yellow ribbons. The table begins at the bottom with what can be interpreted as long slices of bread,⁶⁶ palm leaves,⁶⁷ or reed leaves.⁶⁸

⁶³ Taylor mentions this title without the phrase "tm bAgj", cf. Taylor, J. A. (2001). *An index of male non-royal Egyptian titles, epithets & phrases of the 18th Dynasty*. Museum Bookshop Publications. no. 1350.

⁶⁴ Taylor read this title on a statue in the British Museum with a different adverbial adjunct *m jr.f*. Taylor, *male non-royal Egyptian titles*. no. 1352; Reviewing the same statue, it was found that the title was written on it as it was mentioned in the cemetery with the same adverbial adjunct. Cf. British Museum. Dept. of Egyptian and Assyrian Antiquities, & Budge, S. E. A. W. (1914). *Hieroglyphic texts from Egyptian stelae, &c., in the British Museum*. order of the Trustees [by] Harrison and Sons. Pl. 29.

⁶⁵ Taylor, *male non-royal Egyptian titles*. no. 958.

⁶⁶ Griffith, F. L. (1898). *Hieroglyphs. A Contribution to the History of Egyptian Writing*, London; 56. Schäfer, H. (1974). *Principles of Egyptian art*, Griffith Institute. 169; Davies, N. M., & Gardiner, A. H. (1915). *The tomb of Amenemhēt (no. 82) (Vol. 1)*. Egypt Exploration Fund. 35.

⁶⁷ Borchartd, L. (1893). Die Darstellung innen verzierter Schalen auf ägyptischen Denkmälern. *Zeitschrift für Ägyptische Sprache und Altertumskunde*, 31(1). 1.

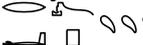
⁶⁸ Gardiner accepted Griffith's opinion on the interpretation of the shape of the slices placed on the offering table, and he noted that from the end of the Old Kingdom onwards, these slices took the form of the hieroglyphic sign \dagger (M 17). Gardiner, *Egyptian grammar*. sign-list, 481; Davies, N. M., & Gardiner, A. H. *Amenemhēt*. 35. For more on this form, see: Worsham, C. E. (1979). A reinterpretation of the so-called bread loaves in Egyptian offering scenes. *Journal of the American Research Center in Egypt*, 16. 7-10. These slides were depicted since the Old Kingdom, as on the false door of Menna in the Sixth Dynasty, see: Petrie, W. M. F. (1900). *Denderah, 1898 (Vol. 17)*. Egypt Exploration Fund. Pl. I. and in the Middle Kingdom, see: Newberry, p. (1893). *Beni Hassan, (Vol.1)*. London Pl.17.

The Tomb of Ramose (Aamy) TT 94

In its upper rows, the table contains long bread decorated with a circle in the middle and lines at the top and bottom,⁶⁹ a new form of bread, which was a semi-circular flat cake that appeared in the era of the New Kingdom,⁷⁰ a view of one of the forms of bread that appeared since the era of the Old Kingdom and continued until the era of the New Kingdom,⁷¹ plucked and unplucked geese, haunch and head of an ox, joint of meat, onions, a basket of grapes, a baskets of sigs, baskets of eggs, lettuce, and two red jars decorated with stems wrapped around them, ending with a lotus flower with a bundle of lettuce in between. (Fig. 8a).

Below the offering table, there are remains of hieroglyphic signs referring to the offerings above the table as follows:
 t Apd kA mrHt Ss mnxt bread, birds, oxen, ointment, alabaster-vessels and clothes (Fig. 8a).

Behind the offering table are Six men facing Ramose and his mother in three registers. The men carry items of food, mainly birds, to the tomb's owner, who is sitting in front of the table, with his mother behind him (Fig. 8).

The first register (Fig. 8b): depicting two men, one of whom holds a bull's leg, while the other carries a bird with his right hand, and a plate of meat with his left hand. In front of them is only one vertical line of the inscription reads as follows:
 rdj(t) stp(t) Serving the chosen (preferred) meat.

The second register (Fig. 8c): two men presenting offerings are also depicted, the first of whom is dressed differently from the others. The associated text identifies him as the brother of the owner of the tomb. This text consists of four vertical columns,⁷²

⁶⁹ Währen, *Brote und Gebäcke*. Type A52.

⁷⁰ Währen, *Brote und Gebäcke*. Type E9, E11.

⁷¹ Währen, *Brote und Gebäcke*. Type D14, 17.

⁷² Only the third and fourth columns are mentioned in *Urkunden der 18. Dynastie* under the heading "der Bruder, der ihm opfert, heisst". cf. Helck, *Urkunden der 18. Dynastie*. 1464.

most of which are not completely clear, in addition to the loss of a significant part of the first and second column. The text reads from the left to the right as follows:

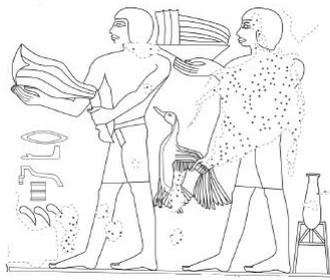


Fig. 8b- 1st register

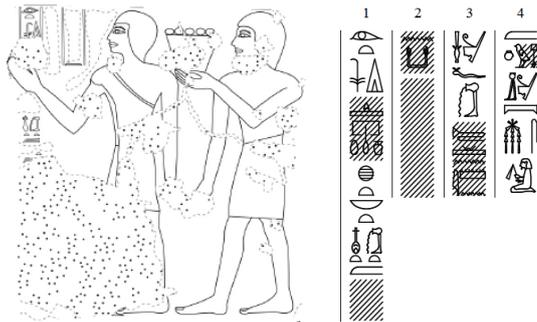


Fig. 8c- 2nd register

¹| jrt [Htp] dj nsw [prt-xrw] xt nbt nfrt wabt m [...] ²| n kA [...] ³| [sn.f wab wdn n Jmn ⁴| m wbA jn-Hr(t)- ms(w)⁷³]

¹| performing a [Htp] dj nswt [offering consisting of bread, beer] and everything good and pure of [...] ²| for the Ka [...] ³| [his brother wab priest and offerer of Amun ⁴| in the open court⁷⁴].

The third register: Two men dressed in the same clothes as the other men are depicted offering birds (Fig. 8d).

⁷³ Ranke, *Personennamen*. 35, no.14.

⁷⁴ This title appears only in this tomb of the Theban necropolis, cf. Al-Ayedi, *Index of Egyptian administrative*. 216, no. 746 & 263, no. 910; Taylor, *male non-royal Egyptian titles*. no. 971. The word *wb3* did not written on Wb in this way, but rather appeared this way , cf. Wb I, 291 (10).

The Tomb of Ramose (Aamy) TT 94



Fig. 8d- 3rd register

6-4. Offering bearers with a gazelle and abull (Fig. 9)

The last scene is located on the far right of the eastern wall, behind the offering table scene. It is divided into three rows.

In the first row, two men are depicted; The first holding a bouquet of papyrus flowers with his right hand, while the object he has in his left hand is damaged. The other carrying with both hands stems ending in papyrus flowers. In front of them on the ground, a large basket is placed containing a large-sized triangular loaf of bread. The center row was occupied with a view of a gazelle⁷⁵ galloping independently without the lead of the herders.⁷⁶ For the ancient Egyptian, the gazelle was an image of care, concern, and resurrection in the other world.⁷⁷ In the last

⁷⁵ The gazelle is of the Dorcas type. See: Osborn, D. J., & Osbornová, J. (1998). *The mammals of ancient Egypt*, Warminster. 155-77. one of the most frequently depicted species of gazelle in Egyptian art.

⁷⁶ Gazelles were depicted in ancient Egypt in many positions. For more on these positions, cf. Strandberg, A. (2009) *the Gazelle of ancient Egypt, image and meaning*, Uppsala. 104-26.

⁷⁷ The gazelle played an important role in the ancient Egyptian belief, as it connected with the legend of Horus and Seth. Hathor used the milk of the gazelle to treat the eye of Horus that was afflicted by Set. Strandberg, *the Gazelle of ancient Egypt*.182. It played also, a role in the myth of the Eye of Ra, where the legend tells that Tefnut left Egypt while she was angry. Ra sent Thoth to persuade her to return. He went to Kush and persuaded her by entertaining her with stories. She began to return to Egypt, but she took many forms to escape from the enemies of her father. She turned into a gazelle between El-Kab and Luxor, And they greeted her with songs when she arrived in Luxor. Strandberg, *the Gazelle of ancient Egypt*.183.

row, two men are depicted, the first leading a bull and looking backward, while the other carrying three triangular loaves of bread.

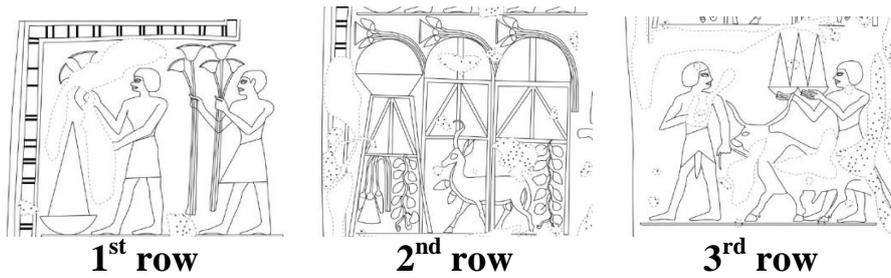


Fig. 9- offering bearers with a gazelle and a bull

6-5. Scenes and texts of the architrave (Figs. 10- 10a- 10b)

The ceiling of the transversal hall depends on six pillars surmounted by a lintel. On the part of the lintel above the right side of pillar (c) and up to the beginning of pillar (D), Ramose was depicted in a double scene of devotion, as he appeared in both scenes in an identical manner, raising both hands in worship to both Osiris on the left side and Anubis on the right side.

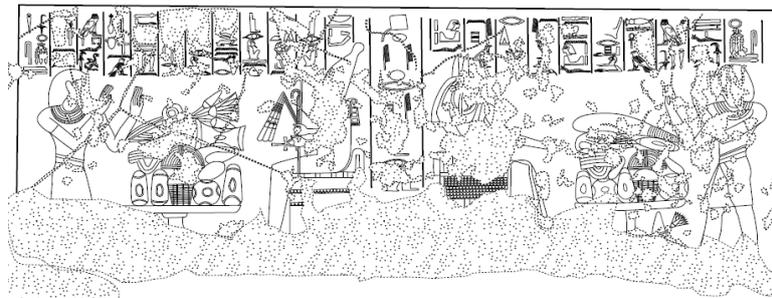


Fig. 10- Ramose prays to the gods

Ramose wears a white colored hair cover edged with a red line on the outside. A wide necklace consisting of rows of green and blue beads adorns his chest, the outer row of which are yellow beads. A pink shirt⁷⁸ covers the upper part of Ramose's body, the

⁷⁸ Bonnet, Tracht. 51-2.

The Tomb of Ramose (Aamy) TT 94

lower part is covered by a short white kilt topped by another long, transparent one⁷⁹ with a pink waist belt. His arms and face were painted red, while his legs were painted pink, perhaps to show that the color of the legs differed from the red color of the body after being covered by the transparent kilt.

6-5-1. Ramose worships the god Osiris (Fig. 10a)

On the left side, Ramose worships the god Osiris, who is wrapped in his white cloak, wears the white crown, and holds the ankh sign in his left hand, and the signs of WAs (Staff), HqA (scepter), and nXAxAw (the flail) in his right hand. His name and title are written above him in two vertical columns, the text reading from the left in line with Osiris' direction:

1 |  2 |  1 | Wsjr 2 | nb tA Dsr 1 | Osiris 2 | the lord of the sacred land.

In the middle of Ramose and Osiris is an offering table painted in white, bordered by a thin red line, its base painted in pale blue (perhaps because the color has been absorbed by the mortar layer). The table carries circular, semicircular, oval, and rectangular bread, a basket containing fruit, a set of red meat ribs, and a bouquet of lotus flowers on top of the table.

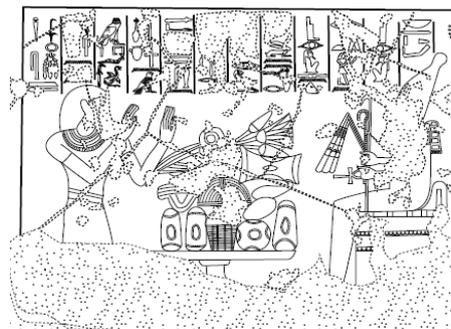
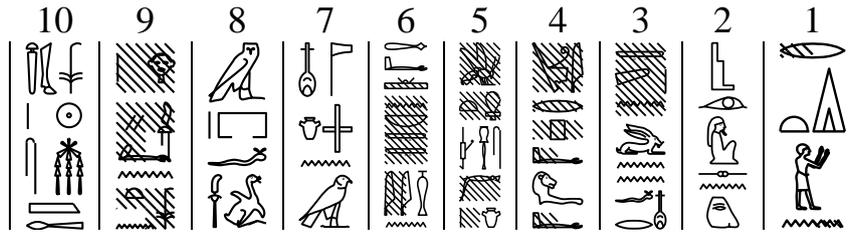


Fig. 10a- Ramose worships Osiris

⁷⁹ This type of kilt appeared in the Middle Kingdom and continued in the New Kingdom, see: Bonnet, Tracht. 128.

Above the scene is the text of the prayer performed by Ramose for Osiris, consisting of ten vertical columns read from the right, in line with the direction of Ramose:



1	rdjt jAw n	1	Giving praise to
2	Wsjr sn	2	Osiris, Kissing
3	[tA n] Wnn-nfr	3	[the ground] before Wennefer
4	[jn jrj pat] HAty-a	4	By the hereditary noble, the mayor,
5	xTm bjty smr wa mH jb	5	seal-bearer of the king of Lower Egypt,
6	aA [n nb tAwy]	6	sole companion, great confidant
7	H[sy] n	7	of the lord of the Two Lands,
8	nTr nfr jmj jb n @r	8	praised one of
9	m pr.f TAY xw	9	the good god, favorite of Horus
10	Hr wnmy n nswt	10	in his house (temple), the fan bearer
	wHmw nswt tpy Ra- ms mAa xrw		on the right of the king,
			first royal herald, Ramose, justified.

A vertical column of inscription separates the double scene of worship.

 jmAxy xr J[npw Wsjr]
honored one before [Anubis and Osiris]

The Tomb of Ramose (Aamy) TT 94

6-5-2. Ramose worships the god Anubis (Fig 10b)

On the right side, Ramose worships the god Anubis, who also appears seated, but the scene is largely damaged. His name and title are written above him in two vertical columns, the text reading from the right in line with Anubis' direction:

¹ |  ² |  ¹ | jnpw ² | tp(y) Dw.f ¹ | Anubis ² | who is upon his mountain.

Between Ramose and Anubis, there is an offering table. It resembles the one on the left side in its shape, color, and types of food offered. In addition, it contains sacrifices of slaughtered birds. This time, the table is topped with a bundle of lettuce. Below the table, on the side of Ramose, appears the top of a jar with a stem wrapped in it that ends with a lotus flower, similar to that depicted on the southeastern wall.

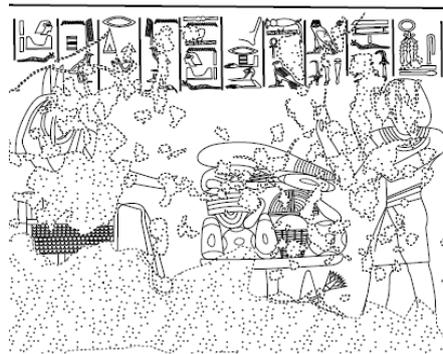
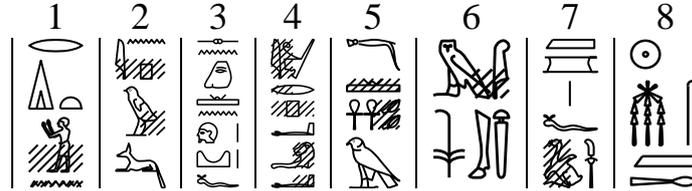


Fig. 10b- Ramose worships Anubis

Above the scene is the text of the prayer performed by Ramose for Anubis, consisting of eight vertical columns read from the left, in line with Ramose's direction:



1	rdjt jAw [n]	1	Giving praise [to]
2	Jnpw	2	Anubis
3	sn (tA) n tp(y) Dw.f	3	Kissing (the ground) before he who is atop his mountain
4	jn jrj pat HAty-a	4	By the hereditary noble, the mayor,
5	mH anxwy @r	5	The one who fills the two ears of Horus
6	m mAat wHmw nswt tpy	6	with truth, first royal herald
7	mAa mr.f TAY xw	7	Truly his beloved, fan bearer.
8	Ra-ms mAa xrw	8	Ramose, justified.

Following the two adoration scenes of Anubis and Osiris, a text of an offering, which reaches up to the northeastern wall of the transverse hall, reads as follows:



¹| Htp dj nswt Wsjr xnty jmntyw @wt-@r Hry(t)-tp smyt dj.sn prt
xrw t Hnqt kAw Apdw xt nbt nfirt wabt Hnqt rnpwt nbt ssn TAw
m antywsnTr qbHw jrp jrjt n kA n jry-pat HAty-a xtm bjty smr
wa jmj jb aA m pr nswt wHmw nswt tpy mr.f TAY xw Hr wnmy
n nswt Ra- msw mAa xrw.

The Tomb of Ramose (Aamy) TT 94

¹| An offering which the king gives⁸⁰ (to) Osiris, the foremost of the westerners and (to) Hathor mistress of the cemetery, that they may give an invocation offering (consisting of) bread, bear, cattle⁸¹, fowl, every good and pure things, donations, all yearly offerings, breathing the wind with myrrh, incense, cold water, wine, milk to the Ka of the hereditary noble, the mayor, the seal-bearer of the king of Lower Egypt, the sole companion, the great favorite in the king's house⁸², the first royal herald his beloved, fan bearer on the right of the king.

6-7. Stelea (Figs. 11)

It is a round top stela. It was depicted on the right wall of the first aisle of the pillared transverse hall.⁸³ Its top is decorated with The Sun Disk with Two Uraei.⁸⁴ Overhead, the Eye of Udjat is flanking both sides of the stela.

The stela was divided into two registers. The arrangement of the scenes is very close to that in Kenamun.⁸⁵ A double scene on a yellow ground occupying the upper register represents two figures of Osiris seated back to back, facing outward. Osiris is wrapped in his white cloak, wearing the crown of Upper Egypt, and holding the sacred emblems with his hands. An offering table in front of both figures of Osiris is topped with different offerings and surmounted by lotus flowers. There are two jars adorned

⁸⁰ The arrangement of *htp dj nswt* was known since the end of dynasty 13, cf. Smither, P. C., (1939). Writing of *htp-di-nsw* in the Middle and New Kingdoms. *The Journal of Egyptian Archaeology*, 25, 34–37.

⁸¹ Or Oxen *jhw* cf. Ilin-Tomich, A. (2011). Changes in the *htp-dj-nsw* Formula in the Late Middle Kingdom and the Second Intermediate Period. *Zeitschrift für ägyptische Sprache und Altertumskunde*, 138(1). 24.

⁸² Taylor, *male non-royal Egyptian titles*. no. 55. This title also registered in the tomb of sennefer TT 96.

⁸³ Muhammed, *funerary beliefs and practices*. 34

⁸⁴ The sun disk with two uraei first appears on some of the columns and architraves of Sahure's valley temple and continues into the New Kingdom. Cf. Shonkwiler, R. L. (2014). *The Behdetite: a study of horus the behdetite from the old kingdom to the conquest of Alexander*. The University of Chicago. 85 ff.

⁸⁵ Hermann, A. (1940). *Die Stelen der thebanischen Felsgräber der 18. Dynastie*. JJ Augustin. 72. Davies, *Ken-Amun*. 43-44, Pls. XXV B, XLIV.

د/أبو بكر عبدالسلام مصطفى سعد د/ رحاب محمد سيد الأمير

with lotus flowers below each offering table. The goddess of the West⁸⁶ stands, facing right, separating the two scenes.

On the two side panels of the stela, on a white ground, Ramose is depicted facing and paying homage to Osiris. He is surrounded by inscriptions, which begin with the phrase *rdjt jAw*⁸⁷ and is followed by his titles and name. Like the figures, the inscriptions are blurred and illegible.

Under that panel are two more other panels on each side, one above the other, representing four standing offering bearers stacked one on the other.⁸⁸ Each carries an offering table and lotus flowers with both hands. A currently illegible text is written above and in front of each of them.

As for the lower register of the stela itself, there are currently no traces of text or scenes on it, and, likely, it was left empty, perhaps due to the incompleteness of the tomb. This register which is the most important part of the stela⁸⁹ appears to have been intended to record the text of the prayer performed by the tomb's owner.⁹⁰



Fig. 11- Stela

⁸⁶ The goddess of the west always appears as the benignant friend of the dead man. Davies, *Ken-Amun*. 43.

⁸⁷ Radwan, A. (1973). Amenophis III., dargestellt und angerufen als Osiris (*wnn-nfrw*). *Mitteilungen des Deutschen Archäologischen Instituts Abteilung Kairo*, 29. 72.

⁸⁸ Hermann, *Stelen*. 68.

⁸⁹ Hermann, *Stelen*. 100.

⁹⁰ Cf. Davies, *Ken-Amun*. 43-44.

The Tomb of Ramose (Aamy) TT 94

6-8. pillars (Fig. 12)

Differnet episodes of the opening of the mouth ritual are depicted in thirty-four T-shaped tombs of the 18th Dynasty.⁹¹ Among them, the tomb of Ramose was unique in that it was the only tomb in which the ritual of opening the mouth was depicted on one of the pillars of the transverse hall.⁹²

In pillar (E), there are remnants of a view of Ramose standing in front of one of the priests performing the ritual of opening the mouth, as the text above shows. Nothing remains of Ramose, except his wig, which appeared defined by horizontal straight lines. The leftover remains of this wig show the method used to execute it. First, the artist made horizontal lines for the wig, colored red as guiding lines, and then filled the spaces between those lines with a blue, pear-shaped paste,⁹³ which in our case, was mostly lost. However, still one of the best examples that can be studied of how the artist made this type of wig.

Regarding the priest, the text mentions him as Xry Hb,⁹⁴ a lector priest. Most details of him were shattered, leaving only a part of his head, shoulder, left arm (There is a white sash on his left shoulder), and a small portion of his right hand holding something (?)⁹⁵destroyed now. The lector priest played a remarkable role in funeral rituals, as he was responsible for reciting spells that guided the soul of the dead from the time of his death until he transitioned into an Ax.⁹⁶

⁹¹ Manniche, *Lost Tombs*. 42.

⁹² Manniche, *Lost Tombs*. 42.

⁹³ Mackay, representing hair in the wall painting. 114.

⁹⁴ Lector priests were distinguished by their ability to read, and their main duty was to recite specialized religious texts in both temple and mortuary rituals. The lector priest wore a distinctive sash that crossed from the shoulder to the hip. Teeter, E. (2011). *Religion and ritual in ancient Egypt*. Cambridge University Press. 22.

⁹⁵ The priest was often depicted holding a papyrus from which he would read. Teeter, *Religion*.22.

⁹⁶ Strudwick, N. C. (2005). *Texts from the pyramid age* (Vol. 16). Brill. 288.

The text accompanying the scene makes us wonder what the priest holds. Is it the papyrus that he used to carry in such scenes to read from it, or is it one of the funerary tools used in the ritual of opening the mouth? The remains indicate that the tool held by the priest may have been the adz made of meteoric iron.⁹⁷ It resembles the hieroglyphic sign  (U19).⁹⁸ The following text is written above the scene. It consists of two parts. The first one is read from left to right and consists of five lines.⁹⁹ It reads as follows:

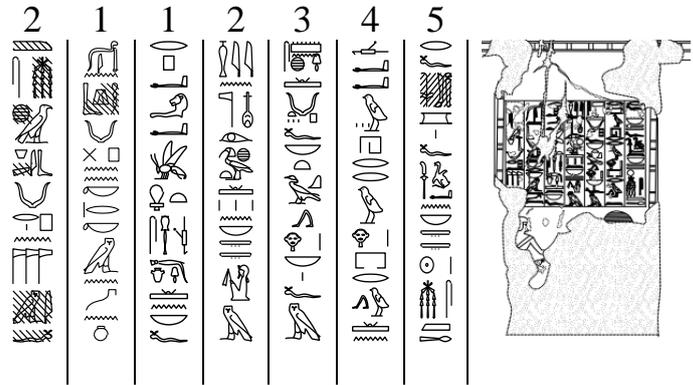


Fig. 12- Piilar

- ¹ | jrj pat HAty-a xtm bjty smr wa mH jb mnx n nb.f
² | Hsy n nTr nfr jr Axwt n nb tAwy m
³ | smnx wpwt.f nbt aq Hr nb.f m
⁴ | Waaw hrrw Hr prw n
⁵ | r.f [wHmw nswt tpy] mr.f TAY xw (Hr) wnmy n nb tAwy Ra-
 ms mAa xrw
¹ | hereditary noble, mayor, seal-bearer of the king of Lower
 Egypt, sole companion, devoted confidant of his lord.

⁹⁷ Sparavigna, A. C. (2022). Meteoric Iron in Ancient Egyptian and Chinese Cultures, from Pyramids to Circumpolar Stars. Available at SSRN 4113311. 25.
⁹⁸ Gardiner, A. H. (1927). *Egyptian grammar*. sign list, 518.
⁹⁹ Helck, *Urkunden der 18. Dynastie*. 1464 B.

The Tomb of Ramose (Aamy) TT 94

- ²| praised one of the good god, One who did what is useful for
the lord of the Two Lands in
³| efficiently executing all his commissions, one who has access
to his lord in
⁴| private, one who pleases because of what is coming from
⁵| his mouth, [first royal herald] his beloved, fan bearer on the
right of the lord of the two lands Ramose, justified.

As for the second part of the text,¹⁰⁰ it consists of two columns,
and reads from right as follows:

- ¹| Dd mdw jn Xry-Hb wp.n n.k r.k m nwn (?)
²| [m] msxtyw bjA wp r n nTrw [jm.f]
¹| words spoken by the lector priest: your mouth is opened for
you with the nwn (tool)
²| and with the tool of meteor metal, the one with which the
mouth of the gods is opened

6-9. Ceiling (Figs. 13a- 13b)

Due to the incompleteness of the tomb or the possibility of it
being destroyed, the ceiling decorations appear only in the
ceiling of the northeastern part of the transverse hall to the right
of the entrance to the tomb, in the space confined between the
eastern wall and the pillars that mediate the transverse hall.

The ceiling in this space is flat and has two levels, as the part
of the ceiling above the funerary stela, which is on the
northeastern wall of the transverse hall, falls below the level of
the rest of the transverse hall. The decorations of this part differ
from the ceiling decorations of the rest of the hall. Thus there are
two patterns of ceiling decoration.

6-9-1. The first pattern (Fig. 13a):

It is the one that covers the transversal hall. It is one of the
most common types of decoration in the Theban necropolis,

¹⁰⁰ This text is not included in Helck, *Urkunden der 18. Dynastie* among the tomb's texts.

more than any other type.¹⁰¹ This type of decoration is a series of green and blue diamond-shaped squares, separated by red zigzag lines,¹⁰² executed on a white ground. Inside and in the middle of the green rhombus is a red quadruple flower in the shape of a cross, with four yellow dots,¹⁰³ a dot between each of two leaves. This decorative unit was executed on a white background. As for the second rhombus with blue borders, its inside was filled with yellow, in the center was a four-leaf white flower, with a red dot between each of two leaves. The decorated ceiling area was divided into two parallel rectangles, separated by a yellow band that may have been intended for writing on it. A yellow band on a white ground surrounds the decorations.

6-9-2. The second pattern (Fig. 13b)

It covers the low part of the ceiling on the far left side, which is above the funerary stela. It is a repetitive decorative unit consisting of broad blue and green zigzag lines, between which three overlapping black rhombus on a yellow field decrease in size towards the inside. Red zigzag lines, bordered on both sides by thin white lines, separate these units.

¹⁰¹ Davies, N. D. G. (1917). *The Tomb of Nakht at Thebes*. New York: The Metropolitan Museum of Art Egyptian Expedition. 43-4.

¹⁰² cf. Davies, N. D. G. (1933). *The Tomb of Nefer-Hotep at Thebes*, The Metropolitan Museum of Art Egyptian Expedition. *New York*. 15, pl. LVII.

¹⁰³ cf. Nasr, M. (1985). The Tomb of Thay (Theban No. 349). *Studien zur Altägyptischen Kultur*, 12. 95, pl. 18.20.

The Tomb of Ramose (Aamy) TT 94



Fig. 13a- ceiling decoration,
rhombus



Fig. 13b- ceiling decoration,
zigzags

7. Findings (Fig. 14)

Inside the tomb, two funerary cones were found, in one of which Ami's name could be read with two of his titles, [...] Hsy n nb tAy [wHm] nswt [tpy] aAmy, while the other had broken texts that were difficult to read. What is stamped on the other cone cannot be read because the text has been blurred.



Fig. 14- Funerary cones inside the tomb

8. Coptic graffiti (Fig. 15)

There are some graffiti in the tomb¹⁰⁴ indicating that it was inhabited by one or some Coptic hermits during the period of

¹⁰⁴ The Copts inhabited other tombs in Thebes and left several pieces of evidence that show this. cf. tombs TT 85, 87, 95. Salah El-Din, H. (2016). Three Coptic Ostraca from TT85 in Qurna-Western Thebes. *Journal of Multidisciplinary Studies in Archaeology*, 4, 176. Atiya, A. S. (1991). *The Coptic Encyclopedia* (Vol. 6). Macmillan.1870.

د/أبو بكر عبدالسلام مصطفى سعد د/ رحاب محمد سيد الأمير
Christian persecution,¹⁰⁵ represented in the presence of drawings
of a horse accompanied by a monk on the upper left of the
entrance leading to the longitudinal hall. There is also another
drawing of a horse alone and a camel accompanied by a person
on the pillar (E) of the transverse hall.¹⁰⁶

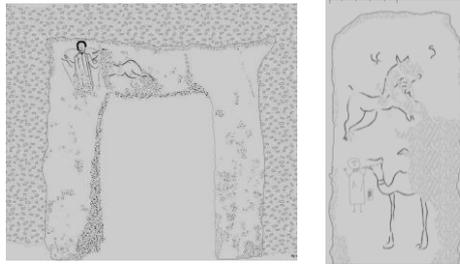


Fig. 15- Coptic graffiti

¹⁰⁵ Atiya, *Coptic Encyclopedia* (Vol. 6). 1868-71.

¹⁰⁶ The camel In Christianity symbolizes asceticism, dignity, nobility, endurance, obedience, docility, and humility. The Apocalypse's four horses are war, death, famine, and pestilence. The horse symbolizes the sun, courage, generosity, and the rapid passage of life. These previous meanings fit perfectly with the hermits who lived in the tomb during Christian persecution. Camel was associated with St. John the Baptist, who wore clothes made of camel hair. And the horse was associated with several saints, such as St. George. Cooper, J. C. (2012). *An illustrated encyclopaedia of traditional symbols*. Thames & Hudson. 28, 85.

The Tomb of Ramose (Aamy) TT 94

Bibliography

- Al-Ayedi, A. R. (2006). *Index of Egyptian administrative, religious and military titles of the New Kingdom*. Obelisk Publications.
- Angenot, V. (2007). Les peintures de la chapelle de Sennefer (TT 96A). *Égypte. Afrique & Orient*, (45), 21-32.
- Atiya, A. S. (1991). *The Coptic Encyclopedia* (Vol. 6). Macmillan.
- Baines, J., & Froid, E. (2011). Piety, change and display in the New Kingdom. *Ramesside studies in honour of KA Kitchen*, 1-17
- Bavay, L. (2007). La tombe thébaine d'Aménémopé, vizir d'Amenhotep II. *Égypte Afrique & Orient*, (45), 7-20.
- Bonnet, H. (1917). Die ägyptische Tracht bis zum Ende des neuen Reiches. *Untersuchungen zur Geschichte und Altertumskunde Ägyptens*, 7.
- Borchardt, L. (1893). Die Darstellung innen verzierter Schalen auf ägyptischen Denkmälern. *Zeitschrift für Ägyptische Sprache und Altertumskunde*, 31(1).
- British Museum. Dept. of Egyptian and Assyrian Antiquities, & Budge, S. E. A. W. (1914). *Hieroglyphic texts from Egyptian stelae, &c., in the British Museum*. order of the Trustees [by] Harrison and Sons.
- Cooper, J. C. (2012). *An illustrated encyclopaedia of traditional symbols*. Thames & Hudson.
- Davies, N. D. G. (1917). *The Tomb of Nakht at Thebes*. New York: The Metropolitan Museum of Art Egyptian Expedition.
- Davies, N. D. G. (1930). *The tomb of Ken-Amun at Thebes*. (2 vols). New York: the Metropolitan.
- Davies, N. D. G. (1933). *The Tomb of Nefer-Hotep at Thebes*, The Metropolitan Museum of Art Egyptian Expedition. *New York*.
- Davies, N. D. G. (1933). *The Tombs of Menkheperasonb, Amenmose, and Another:(nos. 86, 112, 42, 226)*. Egypt Exploration Society.

- Davies, N. D. G. (1957). *A Corpus of Inscribed Egyptian Funerary Cones: By the Late N. de Garis Davies; Edited by MF Laming MacAdam*. Griffith Institute at the University Press.
- Davies, N. M., & Gardiner, A. H. (1915). *The tomb of Amenemhēt (no. 82) (Vol. 1)*. Egypt Exploration Fund.
- Doxey, D. M. (1998). *Egyptian non-royal epithets in the Middle Kingdom: a social and historical analysis (Probleme der Ägyptologie Vol. 12)*. Brill.
- El-Badrawy, S. (2016). Wedelträger zur Rechten des Königs Am Beispiel von Lebensläufen hoher Beamten in der 18. Dynastie. *Journal of the General Union of Arab Archaeologists*, 1(1), 166-203.
- Gardiner, A. H. (1927). *Egyptian grammar: being an introduction to the study of hieroglyphs*. Clarendon Press.
- Gardiner, A. H. (1947). *Ancient Egyptian Onomastica (2 Volumes)*. Oxford university press.
- Gardiner, A. H., & Weigall, A. E. P. B. (1913). *A topographical catalogue of the private tombs of Thebes*. Bernard Quaritch.
- Germer, R. (1985). *Flora des pharaonischen Ägypten*. von Zabern,
- Griffith, F. L. (1898). *Hieroglyphs. A Contribution to the History of Egyptian Writing*, London.
- Habachi, L. (1968). The Owner of Tomb No. 282 in the Theban Necropolis. *The Journal of Egyptian Archaeology*, 54, 107-113.
- Helck, W. (1984). Rang. *Lexikon der Ägyptologie*, 5, 146-7.
- Hermann, A. (1940). *Die Stelen der thebanischen Felsgräber der 18. Dynastie*. JJ Augustin.
- Hermann, A. (1940). *Die Stelen der thebanischen Felsgräber der 18. Dynastie*. JJ Augustin.
- Ilin-Tomich, A. (2011). Changes in the htp-dj-nsw Formula in the Late Middle Kingdom and the Second Intermediate Period. *Zeitschrift für ägyptische Sprache und Altertumskunde*, 138(1), 20-34.

The Tomb of Ramose (Aamy) TT 94

- Kampp, F. (1996). Die Thebanische Nekropole zum wandel des Grabgedankens von der XVIII. bis zur XX. Dynastie.(Theben 13). *Verlag Philipp von Zabern, Mainz am Rhein*.
- Mackay, E. (1918). On the Various Methods of Representing Hair in the Wall-Paintings of the Theban Tombs. *The Journal of Egyptian Archaeology*, 5(1), 113-116.
- Manniche, L. (1984). *Lost Tombs: A Study of Certain Eighteenth Dynasty Monuments in the Theban Necropolis* (Doctoral dissertation, University of Cambridge).
- Mond, R. (1904). Report on work done in the Gebel Esh-sheikh Abdel- Kurneh at Thebes, Januray to Mrch 1903. *ASAE*, 5, 97-104.
- Nasr, M. (1985). The Tomb of Thay (Theban No. 349). *Studien zur Altägyptischen Kultur*, 12, 75-100.
- Newberry, p. (1893). *Beni Hassan*, (Vol.1). London.
- Osborn, D. J., & Osbornová, J. (1998). *The mammals of ancient Egypt*, Warminster.
- Petrie, W. M. F. (1900). *Dendereh, 1898* (Vol. 17). Egypt Exploration Fund.
- Porter, B., & Moss, R. L. (1960). *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs, and Paintings, I: The Theban Necropolis: Part I: Private Tombs*.
- Quirke, S. G. J. (2004). *s and bureaux of Egypt 1850-1700BC* (pp. 1-153). Golden House Publications.
- Radwan, A. (1973). Amenophis III., dargestellt und angerufen als Osiris (wnn-nfrw). *Mitteilungen des Deutschen Archäologischen Instituts Abteilung Kairo*, 29, 71-76.
- Ranke, H. (1935). *Die ägyptischen Personennamen, Bd. I*. Glückstadt: JJ Agustin.
- Salah El-Din, H. (2016). Three Coptic Ostraca from TT85 in Qurna-Western Thebes. *Journal of Multidisciplinary Studies in Archaeology*, 4, 173-82.
- Schäfer, H. (1974). *Principles of Egyptian art*, Griffith Institute.
- Shonkwiler, R. L. (2014). *The Behdetite: a study of horus the behdetite from the old kingdom to the conquest of Alexander*. The University of Chicago.

- Smither, P. C., (1939). Writing of Htp-di-nsw in the Middle and New Kingdoms. *The Journal of Egyptian Archaeology*, 25, 34– 37.
- Sparavigna, A. C. (2022). Meteoric Iron in Ancient Egyptian and Chinese Cultures, from Pyramids to Circumpolar Stars. *Available at SSRN 4113311*.
- Strandberg, A. (2009) *the Gazelle of ancient Egypt, image and meaning*, Uppsala.
- Strudwick, N. (1985). *The administration of Egypt in the Old Kingdom: the highest titles and their holders*. KPI.
- Strudwick, N. C. (2005). *Texts from the pyramid age* (Vol. 16). Brill.
- Taylor, J. A. (2001). *An index of male non-royal Egyptian titles, epithets & phrases of the 18th Dynasty*. Museum Bookshop Publications.
- Teeter, E. (2011). *Religion and ritual in ancient Egypt*. Cambridge University Press.
- Van Den Boorn, G. P. F. (1985). Wd^c-ryt and Justice at the Gate. *Journal of Near Eastern Studies*, 44(1), 1-25.
- Währen, M. (1961). *Typologie der altägyptischen Brote und Gebäcke*. Wiss. Bäckerei-u. Konditorei-Verlag.
- Weber, A. (2020). *ÜBERlebensmittel: Die Darstellung von Opfertgaben auf den Opfertischen des Neuen Reiches in Theben-West unter besonderer Berücksichtigung ihrer symbolischen Bedeutung und der Opfertischszene*. (Doctoral dissertation).
- Whale, S. (1989). The family in the eighteenth dynasty of Egypt. In *ACES* (Vol. 1).
- Worsham, C. E. (1979). A reinterpretation of the so-called bread loaves in Egyptian offering scenes. *Journal of the American Research Center in Egypt*, 16.
- Zenihiro, K. (2009). *The complete funerary cones*. Kento Zenihiro.

The Tomb of Ramose (Aamy) TT 94

Plate I



A- Main entrance from inside



B- Southeastern wall



C- Ceiling

Plate II

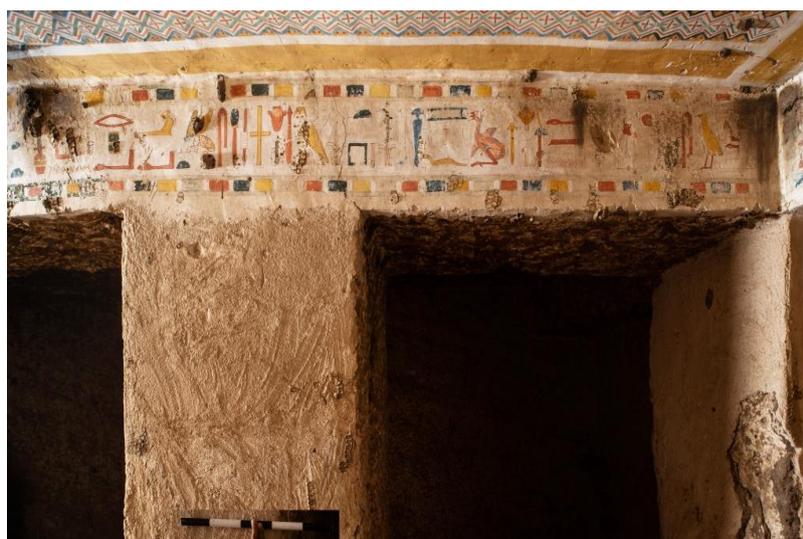


A- Architrave left part

The Tomb of Ramose (Aamy) TT 94



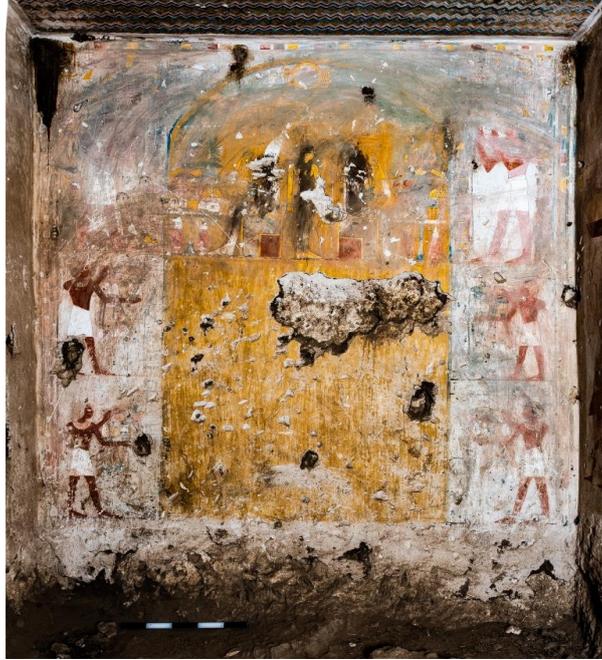
B- Architrave and pillar (E)



C- Architrave right side

د/أبو بكر عبدالسلام مصطفى سعد د/ رحاب محمد سيد الأمير

Plate III



A- Stela



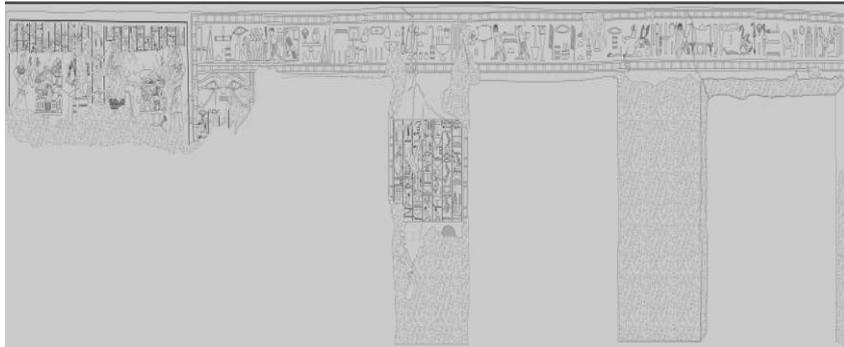
A- Funerary cones

The Tomb of Ramose (Aamy) TT 94

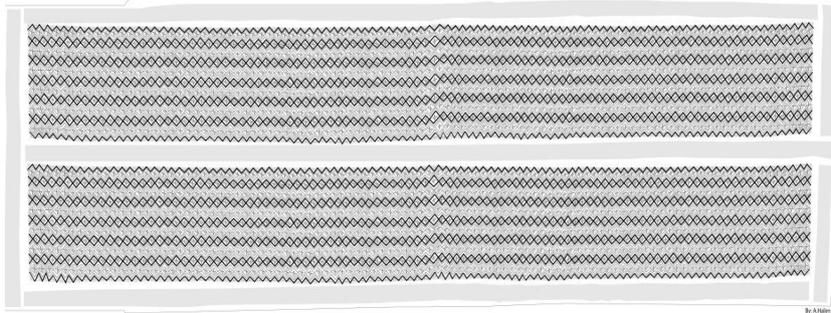


C- Coptic graffiti (pillar E& Entrance of long. hall)

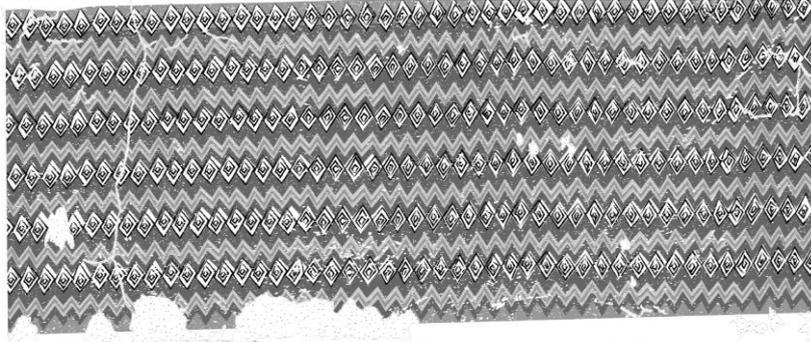
Plate IV



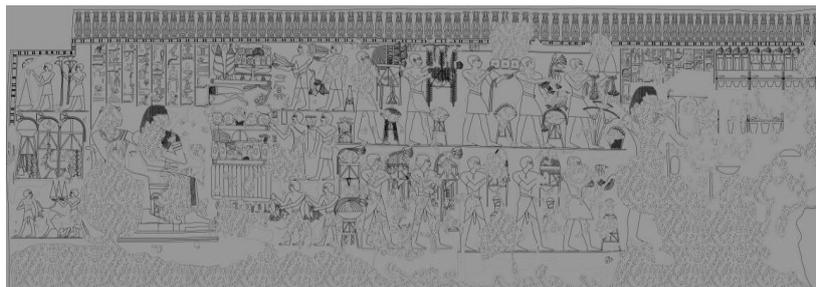
Facsimile of the architrave and column E



Facsimile of the ceiling, first pattern



Facsimile of the ceiling second pattern



Facsimile of the southeastern wall