A Funerary Stela of hr-nḥt at the Ismailia Museum: (No. 3289)

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Abstract: The research studies a rectangular funerary stela, which is currently preserved in Ismailia Museum (No.3289). The objective of the research is studying the hieroglyphic texts through copying, translating and commenting on them. The research endeavors to unveil the identity of the monument's owner and ascertain the monument's date through a comprehensive analysis of its epigraphy and iconography, as well as identifying and verifying the identity of the owner of the stela. In addition, determining the period to which this piece belongs by analyzing its aesthetic features, its linguistic texts during the Old Kingdom. Moreover, providing insight into the tomb of the owner of the stela, his career and highlighting the importance of the titles in the inscriptions, which were widely used during the Old Kingdom, such as the title; “ḥmtmr- nṯr”, “God’s sealer”, “īmr- nṯr ḡnt”, “overseer of the army”, “pr-wṣ pr wṣ hr,” “Captain of the crew of boat”, “ṣḥd (n)wḥ”, “inspector of the Boat”, “ and “īmr– nṯr zˁ n sntw”, “Overseer of a phyle of sntw”.

Key words: hr-nḥt, Funerary stela, Old Kingdom, God’s sealer, a chief in the army, Captain of the Boat's Crew, Overseer of a phyle of "sntw".

Introduction:

The research studies a funerary stela1, which belongs to the Seal Bearer of the Lower Egypt. The stela is made of limestone and has a rectangular shape, but the upper part is slightly curved from left to right, breaking the parallelism of the long sides. It dates back to the Old Kingdom period. Initially, it was stored in Egyptian Museum (No. JE 66929) with Serial Number SR 2/15414. Later, it was transferred to Taba Museum (No. 188) and it is currently displayed in Ismailia Museum (No.3289).2

Furthermore, the Ismailia Museum archives did not specify where this stela was found, although it was actually discovered in 1937 at Edfu, specifically in the area of Tell Edfu (Excavation Number: M.VI)3, discovered by the Polish Expedition of Mediterranean Archaeology and the French Institute of Oriental Archaeology.4

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1In ancient Egypt, a stela was a commemorative monument crafted from various materials, including stone or wood. Typically, its height exceeded its width. These stelae served diverse functions, such as delineating boundaries, memorializing significant events, and commemorating the deceased, as exemplified by the stela under scrutiny in this study Shoukry, M., The So–Called Stelae of Abydos, In: *MDAIK* 16 (1958) p, 292-297; Martin, K., "Stele", *LÄ VI*, Wiesbaden,1986, Col.1; Hölzl, R., "Stelae", The Oxford Encyclopedia of Ancient Egypt, Vol. III, AUC Press, Cairo, 2001,pp.319-324

2According to what is mentioned in the records of the Ismailia Museum

3The ancient remains of Edfu's settlement lie about 50 meters west of the Ptolemaic temple, next to the older temple's pylon on the left. These ruins, referred to as the settlement tell, provide valuable insights into the development of Edfu as a provincial town, with a history spanning from the end of the Old Kingdom to the Byzantine period. Between 1937 and 1939, a joint expedition involving the University of Warsaw and the IFAO in Cairo conducted meticulous documentation of the upper layers of the settlement. During the excavation, the team discovered intact shafts in the mastabas of
The Description of the Funerary Stela:

The dimensions of stela are a 49 cm wide by 65.5 cm long. The stela is divided into four unequal sections. The left section features a semi-relief portrait of the deceased. He is depicted with a head adorned with a long wig showing overlapping rows of locks that leave the ear exposed. His neck is adorned with a four-row necklace, known as the "wšḫ collar," typically worn by both deities and mummies for protective purposes. The deceased wears a short striped loincloth, or "kilt," around his waist. The deceased is shown seated on a short-backed chair with short legs crafted in the shape of animal limbs. His feet are bare. In his left hand, he holds a goblet to his mouth, while his right arm is extended as if to receive offerings. The execution of this scene is of poor quality. The proportions of the eye and the backrest are overly exaggerated, while the waist is diminished, resulting in an overall unattractive

historical figures, Qar (also known as Pepi-nefer) and Isi. Qar served as the nomarch of Edfu during the Sixth Dynasty. The finds in Qar's mastaba included a rich inventory of tomb items, which are now housed in the Egyptian Museum in Cairo. Additionally, the team uncovered votive stelas and offering tables that date back to the Old Kingdom period, shedding light on ancient practices in the region; see more in https://pcma.uw.edu.pl/en/centre-in-cairo/pcma-in-egypt-chronological-review/


The long wig with braided shoulder-length hair descending from a center part and gradually become wider at the end was a common style during Sixth Dynasty. The marked concavity of the flaring contour of the wig is particularly characteristic of this era; before the Sixth Dynasty the sides of the wig are usually straighter see more; Other style of this wig was used throughout Sixth Dynasty such shoulder-length wigs, half-covering the ears; they consist of long locks parted from a median line, See for example: the wig of Idi, Sixth Dynasty, (no. 60.46 University of Missouri's Museum of Art and Archaeology). See: Fischer, H.G., "A Provincial Statue of the Egyptian Sixth Dynasty", pl.17, figs1-2. The style of this wig was attested throughout Fifth Dynasty, and it is still frequently represented throughout Sixth Dynasty. See for example the head of statue of Ra-nofer no.19 (CCG) from Saqqara, Cairo, and Fifth Dynasty. Scharff, A., “On the Statuary of the Old Kingdom”, In: JEA 26 (1941), p. 41-42, pl. viii, figs 1-2.

The wšḫ collar is attested since the 3rd Dynasty and continued until the Greco-Roman Period. It is a broad collar of several rows of beads. wšḫ collars were made out of different materials and they varied in shape. It frequently ends in falcon head terminals. For further reading, For the representation of wesekh-collars in burials and Egyptian funerary art during the late Ptolemaic and Roman Periods, see Riggs, Ch., “Forms of the Wesekh-collar in funerary art of the Graeco-Roman Period”, In: CdE 76 (2001), fasc 151-152, pp. 57-68.


The short white kilt is the most common kilt in the Old Kingdom. It was a straight piece of white linen cloth wrapped about the hips, the ends being knotted in front or passed under a girdle and sticking up above the waist line.


Bernard, B.; J. Manteoffel, J.; Michalowski, K.; Sainte Fare Garnot, J., PIFAO Fouilles Franco Polonaises, Rapport 1 "Tell Edfou 1937", Cairo, 1937, pp. 49-51; This scene is frequently depicted on monuments from the Old Kingdom in Edfu. For example, you can see a similar portrayal in the central panel embedded in the false door of mastaba no. V (Cairo, 43371).

One of the most prominent features of ancient Egyptian art, particularly during the Old Kingdom era, is the emphasis on depicting facial features. Hor-Nakht Hr-nht’ s facial characteristics, including the subtle smile, the slender chin representing his youth, almond-shaped eyes, and fleshy nose, draw inspiration from the artistic traditions of Old Kingdom Memphite art.
appearance. The body was originally painted red, the wig in black, and the loincloth in white, but these colors have nearly faded away. In the center, there is a vertical column of text containing his titles that ends just above his feet. On the right, there are five horizontal superimposed registers, inscribed with the \textit{htp di nsw} formula with the last one continuing under the chair to the far left of the stela, containing the main inscription. The signs are quite large and were incised with a mixture of care (Fig.1, 2, 3)\textsuperscript{13}

\textbf{The Inscribed Texts on the Funerary Stela:}

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\textbf{Transliteration:}

1. \textit{htp di nsw 'Inpw tpy dw. f imy-wt} \textsuperscript{14}
2. \textit{htp di nsw Wisr nb Ddw} (3) \textit{hpy. f hr w3wt nfrt} (4) \textit{hppt im3hw} (5) \textit{hr sn sm3-t3.f d3i.f f3y i' f n ntr hr-nht}
6. \textit{htmt- ntr imy-r ms' pr-wiz imy irty} \textsuperscript{15} \textit{shd(n)wiz imy -r s3 n smntyw hr-nht}

\textbf{Translation:}

(1) An offering given by the king (to) the god Anubis, who is upon his mountain, the embalmer, (2) an offering given by the king (to) Osiris lord of Abydos \textsuperscript{16}, (3) May he travel on the beautiful roads, (4) the revered one, (5) before the arriving, he cross "deserts" \textit{hr- nht}.

\textsuperscript{13} Bernard, B.; J. Manteoffel, J.; Michalowski, K.; Sainte Fare Garnot, J., " Tell Edfou 1937", In: \textit{PIFAO} 1(1937), pp. 49-51
\textsuperscript{14} \textit{Wb} I, 72.16-17
\textsuperscript{15} \textit{Wb} I, 106.6-107.20
\textsuperscript{16} عبد الحليم نور الدين, اللغة المصرية القديمة, القاهرة, الطبعة السابعة, 2006, ص 323.
(6) God’s sealer\textsuperscript{17}, overseer of the army,\textsuperscript{18} Captain of the crew of boat\textsuperscript{19}, inspector of the Boat\textsuperscript{20}, Oversee of a phyle of "s\textsuperscript{21}mntyw"; h\textsuperscript{h}r-\textsuperscript{n}h\textsuperscript{t}.  

Commentary

Hor-Nakht \(\text{\textsuperscript{22}}\)

In the museum’s records, it was initially noted that the owner of the stela is named So-nht. However, upon closer examination of the stela and a translation of the text, it has been confirmed that the stela’s owner is h\textsuperscript{h}r-\textsuperscript{n}h\textsuperscript{t}, not So-nht. The name of h\textsuperscript{h}r-\textsuperscript{n}h\textsuperscript{t} has been transcribed in a various ways such as; \(\text{\textsuperscript{23}}\) which means "Hours is strong" The term "nht" means "strong", is spelled in a many different forms, such as; \(\text{\textsuperscript{24}}\) or \(\text{\textsuperscript{25}}\) (Old Kingdom), \(\text{\textsuperscript{26}}\) or \(\text{\textsuperscript{27}}\) (Middle Kingdom), \(\text{\textsuperscript{28}}\) (New Kingdom) and \(\text{\textsuperscript{29}}\) \(\text{\textsuperscript{30}}\) (Late Period). The stela documented the name of h\textsuperscript{h}r-\textsuperscript{n}h\textsuperscript{t} about two times.

The stela, originally situated in The mastaba of h\textsuperscript{h}r-\textsuperscript{n}h\textsuperscript{t} (M. VI) in Tell Edfu, has been relocated to the museum, leaving the offering table in its original place at the niche's base (Fig. 4). In his tomb, there is a meticulously constructed square well, supported by the inner face of the west wall, extending seamlessly from ground level to the terrace level. As for the burial chamber, which appears to have been tampered with, it has not revealed any skeletal remains. To the north, the main vault, located more than one meter away from the first course of the well, is protected by two layers of stone beds, raising questions about access due to its isolation from the well. The well's base is sealed by a square slab, and doubts persist regarding the presence of a connecting corridor leading to the burial chamber. The funerary chamber within this tomb lacks skeletal remains. The tomb contains a variety of funerary artifacts, including conventional types, with notable structures like a series of supports. The enclosure walls gradually deviate from

\textsuperscript{17} Wb V, p.637  
\textsuperscript{18} Wb II, p.94.p.155.16  
\textsuperscript{19} Wb I, p. 72.22  
\textsuperscript{20} Jones, D., \textit{An Index of Ancient Egyptian Titles}, vol. II,no.243  
\textsuperscript{23} The mastabas of Edfu date back at the earliest, it seems, to the 5th and 6th Dynasty and may extend until the end of the First Intermediate Period. The mastaba built on a rectangular plan, was a family tomb that provides a typical example of compartmentalized architecture  
\textsuperscript{24} This mastaba is bounded to the west by an open space that extends to the grand enclosure wall, to the north by the mastaba of Nefer (No. IX), to the east by mastaba no II, and finally, to the south by the plain. The bricks used are very dense and have a gray color. The arrangement of the layers is not always very regular; sometimes, a brick placed lengthwise is found within a layer composed of bricks placed widthwise. The first layer rests directly on the sand, just above large scattered stones in the ground. The walls are covered with a rough, dark gray plaster.
the vertical, creating a slight overhang at the top. Unfortunately, due to excavation constraints, the presence of a connecting corridor from the well to the burial chamber remains uncertain.25

**Hr-nht's titles**

In ancient Egypt, individuals in positions of authority meticulously documented their titles and responsibilities on stone panels within or in front of their tombs. In this stela, *Hr-nht* recorded his titles in the vertical hieroglyphic line including: "ḥḥmty-ntr" : God's sealer, "imy-r mšs∆" : Overseer of the Army, "pr-wiz imy-irt" : Captain of the Boat's Crew, inspector of the Boat, and *imy-r s3 n smtyt / smtyt s∆* : "Oversee of a phyle of smntyw" = "Oversee of official of the Necropolis" (Fig. 2).

The first title that has appeared at the beginning of the 6th sentence is: 'ḥḥmty-ntr,' meaning God's sealer.26 The role of the seal bearer in ancient Egypt held considerable significance. *Hr-nht* was responsible for safeguarding and administering the seals that bore the authority of the gods or the pharaoh. The position of God's Seal Bearer of the God, as held by *Hr-nht*, indicates a position of high honor and trust, as it involved managing the divine seals associated with religious and ceremonial matters.27 The role of the Seal Bearer in ancient Egypt was highly significant, with individuals holding this position occupying prestigious roles in public service, religious institutions, and among the wealthy nobility. This role, exemplified by *Hr-nht*, evolved over time, and the use of seals for administrative and economic purposes dates back to around 3400 BC, persisting through various historical periods.28

Seals29 in ancient Egypt went beyond administrative functions, playing a crucial role in daily life and the afterlife. Government officials were deeply concerned with the employment of seal bearers, and seals were integral to public service departments,

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27Wb III, p. 350,3-12 ; Wb IV, p.379 ,17-21
28Zoromba, M. R., The Titles of Ancient Egyptian Seal Bearer until the End of the Middle Kingdom (Touristic Archaeological Study), S. C. Uni, 2022, p.20
29Seals, in ancient Egyptian documents, seals were referred to as "ḥḥm" and "sds( wt)". The use of seals in ancient Egypt dates back to around 3400 BC, persisting through various periods. Beyond administrative functions, seals held cultural importance in daily life and the afterlife. Referred to as "ḥḥm" and "sds( wt)," seals were integral to public service departments, religious institutions, and households of the wealthy. See more: Newberry, P. E., Scarab-shaped seals, Archibald Constable and Co., London, 1907, pp. 43-95; Sparavigna, A.C., Ancient Egyptian Seals and Scarabs, Italy, 2009, pp.4-9; Wb IV,p.379 ,17-21.
religious institutions, and the households of the wealthy. The multifaceted role of the seal bearer extended to both daily life and funerary practices. In daily life, seal bearers oversaw the distribution of provisions from sealed rooms, ensuring the proper execution of sealing processes for jars, boxes, and doors. Specialized instructors were employed for this purpose, highlighting the importance of the role in ancient Egyptian society. In the funerary context, seals took on a significant role, as seen in the association with gods such as "ḥmtty-nṯr." Seals were used as amulets to safeguard an individual's name, a vital element believed to secure their afterlife. The preservation of one's name was deemed crucial, with efforts directed towards protecting and preserving it. Seals were buried with the deceased, alongside materials and tools associated with magical practices, ensuring a successful resurrection in the netherworld.

The supervisors of foreigners in the ancient Egyptian army in ancient Egypt carried titles and linguistic expressions were added to their ranks to indicate that they were in charge of these foreigners. One of the prominent titles was the title imy-r msf meaning "overseer of the army." This title was appeared during the Old Kingdom and continued to be used until the New Kingdom, where the person would appear wearing foreign clothes, with a beard, and on his head the feather that some foreigners and Libyans carried.

The third title has been appeared is "pr-wš" meaning "the chief of the sailor's". It is derived from the verb "pr", which means 'to provide' or 'to prepare.' This suggests that the individuals holding this title, likely sailors, were responsible for provisioning and equipping these ships. In ancient Egyptian writing, the same hieroglyphic sign, was used both for this title and as a symbol for the verb 'to equip' or the noun 'equipment.' Sometimes, this sign was depicted with fringes.

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30 Ameri, M., Seals and Sealing in the Ancient World: Case Studies from the Near East, Egypt, the Aegean and South Asia, United Kingdom, 2018, p.229
33 An example of its usage can be found on the Golden bowl of General Djehuty, which is on display at the Louvre Museum No. 358;see more Maspero, G., Etude Egyptiennes , vol, I, Paris, 1886, p.69
34 In the New Kingdom, especially in the Prince's tomb Mntu hDr hs which means "the Supreme Commander of the Army," the prince was depicted as a foreigner, wearing foreign clothes, with foreign features, a foreign beard, and on his head, the feather that some foreigners and Libyans carried.
35 Al-Ayedi, A., Index of Egyptian Administrative, Religious and Military Titles of the New Kingdom, 2006, p.64, no 216
"imy-irty" has been known since the era of the Old Kingdom and signifies the captain of a ship's crew. When combined with "pr-wis", it denotes the chief of the sailor's crew. It may have been represented with the hieroglyphic symbol for eyes, possibly signifying that the holder of this title was the one who was visible or easily seen. This visibility could have been important for communication, either to the commanding officer or to those aboard the ship's deck cabin, allowing them to receive signals and directions while the ship was in motion.

The last title has been appeared is "imy-irty smntyw", meaning "Overseer of a phyle of smntyw". This title appeared during the Old Kingdom, and Fischer mentioned it by writing as "jmj-r z3.w sr.w smntyw". Martinet, E, with official expeditions had the particular aim of recovering precious mineral resources, to the extent that leaders of smntyw prospectors are mentioned on two of the seal impressions bearing the name of Horus of Sahourue. He mentioned this title "s3 smntyw, "as "scribe of the prospectors", according to his statement where we can distinguish the presence of a seated man holding the sign of the rope loop down after the sign of the scribe's paddle. A graffiti examined was published by J. López in his studies on the Old Kingdom inscriptions at Khor el-Aqiba. This text (no. 26 according to López) is related spatially and temporally to other graffiti in the same shelter (nos. 24, 25, 27 and 28) that can be dated, by means of palaeographic features and contents, to the Fourth Dynasty and, more concretely, to the reign of Snefru. It is formed by two separate graffiti. According to this interpretation, the transcription and English translation of the text would be: "imy-r mš imy-r smnty(w) "Overseer of the expedition/army and overseer..."
of the prospectors (Cemetery workers). Furthermore, there are similar Old Kingdom titles relating the smntyw-prospectors to specific minerals.\(^{47}\)

**Notes on hieroglyphic inscriptions**

**Offering Formula**

The writing of the \(htp-di-nsw\) formula with this arrangement of the signs is the most common found on the monuments of the Fourth to Thirteenth Dynasties.\(^{48}\) The offering formula\(^{49}\) invariably commences with the phrase \(\text{\textit{"htp-di-nsw,"}}\) which translates to "The offerings given by the king." The written structure of this expression incorporates the following elements, \(\text{\textit{"nsw"}}\) (King), \(\text{\textit{"htp"}}\) (offerings), and \(\text{\textit{"di"}}\) (give). While the expression \(\text{\textit{"htp-di-nsw"}}\) has been frequently employed to refer to the oblation formula and the accompanying rites, its fundamental concept remained somewhat obscure until the advent of the Middle Kingdom.\(^{50}\) During this period, the phrase became standardized and was treated as a compound expression.\(^{51}\)

The arrangement of the offering formula here was common from the Old Kingdom through the end of the New Kingdom and into the Late Period. It's worth noting that \(\textit{"htp"}\) appears here in its abbreviated form, while it was commonly written in its full form until the Late Period."

In this context, we adhere to the traditional interpretation of this phrase. Following \(\text{\textit{"htp-di-nsw,"}}\) the name of the deity is typically included. Among the gods most commonly invoked in this formula are Osiris and Anubis, as previously mentioned in the text.\(^{52}\)

**The Role of Anubis and Osiris**

The god Anubis held the vital responsibility of safeguarding tombs, which led to the attachment of various titles to his name, firmly establishing his role. This text features a depiction of the jackal-headed god Anubis\(^{53}\), depicted in a crouching posture atop

\(^{47}\)Wadi Hammamat inscription mentions the title: \(\text{\textit{\(\text{\textit{hrp smnty(w)}}\) }}\) as "manager of silver prospectors" (Cemetery workers) for more see; Andes Diego, E., Surveyors, Guides and other officials in the Egyptian and Nubian Deserts, Epigraphic and Historical Remarks on some Old Kingdom Graffiti, In: RdE 65(2014), p. 32

\(^{48}\) Smither, P.C., “The Writing of \(\text{\textit{htp-di-nsw in the Middle and New Kingdoms}}\)”, In: JEA 25 (1939), pp. 34-37

\(^{49}\) \(\text{\textit{htp-di-nsw}}\) an offering given by the king" is followed by the name of a deity and a list of offerings given. The offering formula is usually found carved or painted onto funerary stelae, false doors, coffins, and sometimes other funerary objects. The offering formula was not a royal prerogative like some of the other religious texts such as the Litany of Re, and was used by anyone who could afford to have one made; see: Collier, M., \textit{How to Read Egyptian Hieroglyphs}. London, England: University of California Press, 1998, pp. 35–39.

\(^{50}\) Bolshakov, A.O., \textit{Ancient Egypt: Offerings Tables}, vol 2, Oxford, 2001, pp.572-576

\(^{51}\) Bennett, C. John C., "Growth of the \(\text{\textit{htp-di-nsw Formula in the Middle Kingdom}}\)”, In: JEA 27 (1941), pp. 77–82

\(^{52}\) عبد الحليم نور الدين, اللغة المصرية القديمة, ص.322-323

\(^{53}\) Brigitt, A., "Anubis", In: LÄ 1, (1975), pp.327-333; \textit{Wb} II, p.75
his shrine, with the accompanying text reading "tp.y ḫw. f," which translates to "He who is upon his mountain." This representation of Anubis serves as a potent protective symbol for the deceased, ensuring their security in the afterlife.

The two connected elements of the name of Osiris are common in the Sixth Dynasty; 15 for examples, see: false doors of Khentyka. The feature of the two connected elements of Osiris name becomes less common after the Old Kingdom, when the two signs are usually at least slightly separated. Kanawati has noted that from the beginning of Teti’s reign a new development is observed in the inscriptions of the burial chambers and sarcophagi: the seated god determinative of Osiris is eliminated, the name being written. 58 The determinitive was inscribed under the sign front of the sign, this construction occurs repeatedly in the Sixth Dynasty inscription. Throughout the Old Kingdom, Herakleopolitan Period, and Middle Kingdom, Osiris is closely linked with Busiris. His prominent designation during the Fifth and Sixth Dynasties is often "Lord of Busiris." 59

The epithet "jmšḥ.w," meaning "revered" or "honored," was one of the most prevalent titles that both living and deceased ancient Egyptians aspired to be associated with. It commonly appeared at the beginning of all Old Kingdom funeral offering formulations, preceding the actual sequence of titles. This epithet was expressed in various forms, including "imṣḥy," "imṣḥy," and "jmšḥ.w". It could be used either individually or applied to figures such as the king or gods in general. Normally, the word "imṣḥw," meaning "the revered," is followed by the person's name.

During the era of the 11th and 12th dynasties, especially after the latter period, "imṣḥy" was frequently written alone. The expressions "imṣḥy," meaning 'Esquire,' and "n ḥn" were often used together at the beginning of the 12th dynasty, and they saw frequent use in the middle of the 12th dynasty. In contrast, the use of "n ḥn" alone was rare at the beginning of the 12th dynasty but gained popularity in the late 12th dynasty and later periods. 62

56Fischer, H.G., Egyptian Studies III, fig.1.more example (mastaba dated to the early years of Pepy I’s reign); Fischer, H.G., Egyptian Studies III, 1: stela of Imydepet-Bau (British Museum EA128); James Hieroglyphic Texts, I, 36, pl. xxxiv[2]
60Griffiths, J. G., The Origins of Osiris and His Cult, Leiden,1980, p.131
61Jones, D., An Index of Ancient Egyptian Titles, vol. II, no 42; Wb I,81(16)
The portrayal of the deceased seated before an offering text or an offering table reflects a sense of artistic archaism. This stylistic choice was prevalent during the Old Kingdom and persisted as a recurring motif during the New Kingdom and Late Period.63

The observer of ancient Egyptian art will notice that wall scenes in tombs, temples, and other Egyptian antiquities displayed in museums worldwide have retained their vibrant colors. These colors showcase the skill of artists who possessed both an aesthetic sense and extensive experience in selecting and coordinating colors. The Egyptians utilized six primary colors in their artwork, namely: white, black, red, yellow, green, and blue.64 This stela still bears traces of the remnants of white, red and black colors. The wig is in black and the white color has been known in ancient Egypt since pre-dynastic times and held great significance. It was particularly important to the ancient Egyptians, often worn by senior officials and priests. On this stela, traces of white paint can be seen coloring the loincloth and the eyes of the depicted figures.65 The red color, often considered the royal color of victory, was used to color hr-nht's body and certain hieroglyphic signs within the text. Egyptians commonly employed red in the drawings and engravings on the walls of temples and tombs in ancient Egypt.66

**Conclusion**

1- Through studying the hieroglyphic texts on the stela and translating them, it has been confirmed that the stela's owner is hr-nht, who belongs to the Sixth Dynasty of the Old Kingdom. This confirmation is based on the presence of his name hr-nht, which appears twice, in the fifth and sixth lines of the inscription (Fig 1). He was one of the most important officials during that time.

2- This funerary stela, dating back to the Old Kingdom, was transferred from hr-nht's mastaba in Tell Edfu (Number: M.VI) to the Ismailia Museum with the number No. 3289. It is classified as one of the communal stelae. Normally, the word "imAxw," meaning "the revered," is followed by the person's name. However, in this stela, hr-nht continues the text after "imÀxw," (line 4) and the artist attempts to write the name of the stela's owner (hr-nht) in the vertical row corresponding to the fourth horizontal row that contained the word "imÀxw ".

3- The study of the stela reveals the significant titles associated with hr-nht. He held titles, such as : "htnty-ntrr": God's sealer, "imy-r mś": Overseer of the Army, "pr-wiz imy-irty": Captain of the Boat's Crew, inspector of the Boat, and "imy-r s3 n smyt/ smtyt": "Overseer of a phyle of sntyw" = "Overseer of official of the Necropolis " (Fig. 2).

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65 عز الدين تجيب موضوعة الفنون التشكيلية في مصر (1), الفن المصري القديم, 2007, ص 13
66 أبطوان زكي، الأذين عند قدماء المصريين, 1923, ص 136
67 مروة السعيد، الألوان في مصر الفرعونية, دراسة تاريخية, القاهرة, 2021, ص 9-26
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العنوان: لوحة جنائزية حرمنخت في متحف الإسماعيلية:( رقم. 3289)

الملخص:
يركز البحث على نشر لوحة جنائزية مسئولة تخص حرمنخت المحفوظة حاليا بمتحف الإسماعيلية (رقم JE 66929). والتي كانت مسجلة في السابق في سجلات المتحف المصري تحت رقم (2/15414) قبل عرضها في متحف طما برقم (188) وأبعد هذه القطعة كانت عرضها 49 سم وطولها 65.5 سم. وتشمل أهداف البحث على نشر النصوص الهيروغليفية من خلال نسخها وترجمتها والتعليق عليها وكذلك تحديد الفترة الزمنية التي تتمي إلى هذه اللوحة من خلال تحليل سماتها الفنية ونصوصها اللغوية، فضلا عن تقديم نظرة لميزة حرمنخت، وألقابها، ونشاطها الفعلي على أهمية الألقاب الموجودة بالنقش والتي كثر استخدمها خلال عصر الدولة القديمة، مثل القب "حاكم ختم الله"، "رئيسي الجيشه"، "قائد طاقم القارب"، "مفترق القارب"، و" المسؤول عن حماية عمال الجبنة".

الكلمات الدالة: حرمنخت، لوحة جنائزية، الدولة القديمة، حاكم ختم الله، رئيسي الجيشه، قائد طاقم القارب، المسؤول عن حماية عمال الجبنة.
Figures:

Fig. 1: A rectangular funerary stela of hr- nḥt, Ismailia Museum (No.3289) (After: Author)

Fig. 2: A rectangular funerary stela of hr- nḥt, Ismailia Museum (No.3289) (After: Author)

Fig. 3: hr- nḥt is depicted in profile while sitting on a stool with short legs carved in the form of animal legs. He is wearing a hair wig that uncovers his ear and a short kilt. (After: Author)
Fig. 4: The mastaba of Hr- nft (M.VI) and that of Nefer (MIX), seen from the Tell
Bernard, B.; J. Manteoffel, J.; Michalowski, K.; Sainte Fare Garnot, J., PIFAO Fouilles Franco
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