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# *Abgadiyat*

**Issue No. 6 - 2011**

Issue N° 6– 2011

Scientific refereed annual journal issued by the  
Bibliotheca Alexandrina Calligraphy Center



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# Contents

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<b>Guidelines for Contributors</b>	7
<b>Introduction</b> <i>Ahmed Mansour</i>	10
<b>The Cairo Museum Funerary Papyrus of Nes-Pa-Qa-Shuty (JE 95889)</b> <i>Mohamed Ibrahim Aly</i>	13
<b>A Remarkable Stela from the Second Intermediate Period</b> <i>Manal Affara</i>	29
<b>The Serabit el-Khadim Inscriptions Formulaic Approach</b> <i>Ahmed Mansour</i>	42
<b>The Maritime Expeditions of Wadi Gawasis in the Twelfth Dynasty</b> <i>El-Sayed Mahfouz</i>	51
<b>The Seven Gatekeepers, Guardians, and Reporters in <i>The Book of the Two Ways</i> and in P. MMA 35.9.21</b> <i>Eltayeb Sayed Abbas</i>	68
<b>Control of the Military Commanders on the Administrative Title</b>  <i>imy-r k3wt</i> <i>Mohamed Raafat Abbas</i>	76
<b>Book Review</b>	
<b>Reading Maya Glyphs</b> <i>Azza Ezzat</i>	85
<b>Necropoles Memphiticae: Inscriptions from Herakleopolitan Period</b> <i>Sherine Ramadan</i>	88
<b>Geography of Languages</b> <i>Amr Ghoniem</i>	91

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# Guidelines For Contributors

## Guidelines for Contributors

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### Initial Submission for Refereeing

The manuscript must be submitted in three copies for refereeing purposes. The Journal of *Abgadiyat* follows the *Chicago Manual of Style*, with some modifications as cited below.

### Final Submission

- 1- The final text (following amendments recommended by the editor or referees) must be provided on disk preferably CD, using MS Word, composed in 14 point font for Arabic and 12 point font for other languages.
- 2- The text should be in hard copy, printed clearly on A4 or standard American paper, on one side only, double-spaced throughout and with ample margins. Please do not justify the right-hand margin.
- 3- Please do not employ multiple typeface styles or sizes.
- 4 The Journal of *Abgadiyat* does not use titles such as Dr, or Prof. in text or notes or for authors.
- 5- Brackets should be all round-shaped, e.g. (.....)
- 6- Use single quotation marks throughout. ‘ ’
- 7- Avoid Arabic diacriticals. Only use in quotes.
- 8- The numbers of dynasties must be spelled out, e.g. ‘Eighteenth Dynasty’ and not ‘18th Dynasty’ or ‘Dynasty 18’. Similarly, numbers of centuries should be spelled out, e.g. ‘fifth century BCE’, ‘second century CE’. BCE and CE should be in capitals.
- 9- The ‘\_’ dash between dates, page references, etc. (1901/02, 133–210) is an en-dash not a hyphen.

### FONTS

Contributors must check with the editor, in advance, if the text employs any non-standard fonts (e.g. transliterations, Hieroglyphics, Greek, Coptic, etc.) and may be asked to supply these on a disk with the text.

### TRANSCRIPTIONS OF ARABIC WORDS

- 1- The initial hamza (◌) is not transcribed: amāna, ka-sura.
- 2- The article (al) should be connected with the word it determines through a hyphen, avoiding what is known in Arabic as ‘solar’ *al*, i.e. it should be written whether pronounced or not: *al-šams*, *al-qamar*.
- 3- No capital letter is given to the article (al) but the word it determines, except at the beginning of a sentence where the article also must have a capital letter: *al-Gabarti*.
- 4- Arabic diacritics are not transcribed: *laylat al qadr*, and not *laylatu l-qadri*.
- 5- The (tā’ marbuta) is written as a, but if followed by genitive it should be written as *al-madina*, *madinat al-Qahira*.
- 6- For transliteration of plural in Arabic words use any of the following options:
  - Arabic singular: *waqf*,
  - Arabic plural: *awqaf*,
  - Arabic singular followed by (s) in Roman letters: *waqf-s*.

## FOOTNOTES

- 1- Citations must be on separate pages appended as endnotes, double-spaced.
- 2- Footnote numbers should be placed above the line (superscript) following punctuation, without brackets.
- 3- The title of the article must not include a footnote reference. If a note is needed for 'acknowledgement' this should be by means of an asterisk (\*) in the title and an asterisked note before the first footnote.

## ABSTRACT

An abstract (maximum 150 words) must be provided. The abstract will be used for indexing and information retrieval. The abstract is a stand alone piece and not part of the main body of the article.

## ABBREVIATIONS

- Concerning periodicals and series, abbreviations should follow those in Bernard Mathieu, *Abréviations des périodiques et collections en usage à l'IFAO*, 4<sup>ème</sup> éd. (Cairo, 2003). Available online at [www.ifao.egnet.net](http://www.ifao.egnet.net). Ad hoc abbreviations, after complete full reference, may be used for titles cited frequently in individual articles.
- Accepted forms of standard reference works may also be applied. Porter and Moss, *Topographical Bibliography*, should be cited as PM (not italicized).

**CITATIONS** should take the form of:

### *Article in a journal*

J.D. Ray, 'The Voice of Authority: Papyrus Leiden I 382', *JEA* 85 (1999), 190.

- Cite subsequently as: Ray, *JEA* 85, 190.

### *Article or chapter in a multi-author book*

I. Mathieson, 'Magnetometer Surveys on Kiln Sites at Amarna', in B.J. Kemp (ed.), *Amarna Reports*

VI, *EES Occasional Publications* 10 (London, 1995), 218-220.

- Cite subsequently as: Mathieson, in Kemp (ed.), *Amarna Reports* VI, 218-220.

A.B. Lloyd, 'The Late Period, 664-323 BC' in B.G. Trigger, B.J. Kemp, D. O'Connor and A.B. Lloyd, *Ancient Egypt. A Social History* (Cambridge, 1983), 279-346.

- Cite subsequently as: Lloyd, in Trigger, *et al.*, *Ancient Egypt. A Social History*, 279-346.

### *Monographs*

E. Strouhal, *Life in Ancient Egypt* (Cambridge, 1992), 35-38.

- Cite subsequently as: Strouhal, *Life in Ancient Egypt*, 35-38.

D.M. Bailey, *Excavations at el-Ashmunain, V. Pottery, Lamps and Glass of the Late Roman and Early Arab periods* (London, 1998), 140.

- Cite subsequently as: Bailey, *Excavations at el-Ashmunain, V.* 140.

### *Series publication*

W.M.F. Petrie, *Hyksos and Israelite Cities*, *BSAE* 12 (London, 1906), 37, pl.38.A, no.26.

- Cite subsequently as: Petrie, *Hyksos and Israelite Cities*, 37, pl. 38.A, no. 26.

### *Dissertations*

Josef W. Wegner, *The Mortuary Complex of Senwosret III: A Study of Middle Kingdom State Activity and the Cult of Osiris at Abydos* (PhD diss., University of Pennsylvania, 1996), 45-55.

- Cite subsequently as: Wegner, *The Mortuary Complex of Senwosret III*, 45-55.

## ELECTRONIC MEDIA

- Cite preferentially to a hard-copy edition of material posted on a website. If material is available solely in electronic form, provide sufficient information to enable users to correctly access the sources. However, a citation

such as [www.mfa.org/artemis/fullrecord.asp?oid=36525&did=200](http://www.mfa.org/artemis/fullrecord.asp?oid=36525&did=200). might be more elegantly, if less directly, expressed textually: See, for example, acc. 19.162, illustrated at [www.mfa.org/artemis](http://www.mfa.org/artemis). The <http://> protocol may be omitted in citations to sources posted on the World Wide Web (e.g., [www.mfa.org/giza](http://www.mfa.org/giza), rather than <http://www.mfa.org/giza>); it should be retained in other instances (e.g., <http://aaupnet.org>; or <http://w3.arizona.edu/~egypt/>)

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- Authors' initials and publication details, including full article title and/or series name and volume number should be provided in the first citation; surname alone, and an abbreviated title should be used subsequently. The use of *ibid*, *op. cit.* and *loc. cit.* should be avoided. Precise page references should be given.

## PHOTOGRAPHS

- These should be scanned at 300 dpi for reproduction at the same size. The images should be saved as CMYK TIFF files (JPEGs are rarely adequate).
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# Introduction

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During the past five years, the *Abgadiyat* journal has appeared in order to bridge the existing gap in the fields of writings and scripts studies. This gap was not on the local level only, but as well as on the regional level; wherein there was no practical or precise journal concerning the affairs of writings and scripts in the world across the ages. *Abgadiyat* carries the most important goals of the Center for Studies of Writings and Scripts, including the increase of the number of rare specialists among writings and inscriptions that need to be studied and to spreading the consciousness of writings and inscriptions on the level among the non-specialists. Perhaps, this is the main reason for considering the Delegation of Antiquities in the High Council for Universities for *Abgadiyat* as a regional journal.

This issue, specifically, is considered one of the most important issues why *Abgadiyat* is published, and we are greatly pleased — as a team working on the revision of the Journal — when a number of researchers competing in publishing their research within issues in the Journal; where the team revising the Journal came across a number of research from different countries and from all universities. As a result, we helped in upgrading the scientific level of *Abgadiyat*.

Also among the fundamentals that *Abgadiyat* emphasizes is the support of young researchers to publish their research in the Journal. It is known to all that one of the goals of the Bibliotheca Alexandrina is to encourage and support young researchers in all research and practical fields. Thus, the Journal has received research investigations from a number of young researchers, who are hoped to meet the criteria, after the Council of Practical Specialized Ruling has approved their research and recommend their research with the ability, quality and readiness for publishing.

Following the research of the Journal, he finds a great diversity in the research topics that the Journal displays. Despite everything, it carries one goal, the interest in inscriptions and writings; displayed is research dealing with different perspectives. These perspectives include research from the linguistic, historical, and artistic perspectives; leading to a balance to all the axes of practical research.

The sixth issue of *Abgadiyat* overflows with a group of valuable research concerning inscription of the ancient Egyptian language; whether they were found in the Sarabeet al-Khadem, Wadi al-Hammamat or Wadi al-Jawasis areas, or those that date to the second era of transition, or concern administrative nicknames in ancient Egypt, or what some papyri dealt with in writing about the afterlife according to Ancient Egypt, or the efforts of some researchers in the field of the ancient Egyptian language, such as Professor Ahmed Kamal Pasha and his linguistic dictionary concerning the writings from the Coptic age that were dealt with from the artistic perspective stating the shape of icons, from the historical perspective stating the first Copts who wrote in Arabic, and concerning the writings in the Islamic age which dealt with the writings on homes in Damascus during the

Ottoman Era, and inscriptions on rare Islamic coins and writing compositions, such as the royal monogram in the Modern Age, and inscriptions on some mosques.

From here, we can state that this issue might grant the opportunity for young researchers to publish their research, and present a serious, practical study to continue the path the Center of Writings and Scripts had begun nine years ago.

**Ahmed Mansour**

Deputy Director of Calligraphy Center  
Bibliotheca Alexandrina

# The Cairo Museum Funerary Papyrus of Nes-Pa-Qa-Shuty (JE 95889)

البردية الجنائزية للمدعو "نس-با-قا-شوتي" المحفوظة بالمتحف المصري بالقاهرة (JE 95889)

Mohamed Ibrahim Aly

## ملخص:

هذه واحدة من النسخ المتعددة من كتاب الموتى المحفوظة في المتحف المصري بالقاهرة، وهي في حالة جيدة من الحفظ مما يجعلها مثيرة للاهتمام. ولا يوجد في سجلات المتحف ما يشير إلى كيفية اقتنائها ولا مكان كشفها. ومن خلال دراسة البردية في هذه المقالة اتضح أن صاحب البردية ربما كان "نس باقا شوتي" الذي شغل وظيفة أحد كهنة آمون بالكرنك إبان عصر الانتقال الثالث، وربما كان مصدر البردية هو خبيثة الدير البحري التي عثرَ عليها العالم "دارسي". وتحمل البردية المناظر والنصوص الخاصة بالفصول 110، 125، 149 من كتاب الموتى، غير أنه كان من المثير أن تشير البردية إلى اسم الفصل رقم 149 والذي لم يكن معروفاً من قبل.

Amongst the numerous copies of the *Book of the Dead* preserved in the Cairo Museum, is the papyrus JE 95889 (SR. 4994), which is conserved in room P29 (bas 23). It is in perfect preservation; scarcely a sign has been lost. The careful, but rather stilted style of the illustrations (see pls. 24-), as well as the peculiarity and subject-matter of the texts, the neatness of the writing and the delicacy of the vignette make the papyrus particularly attractive. However, the Museum does not possess any information, neither of its owner nor its discovery. Moreover, according to the registration of the Museum, the provenance of the papyrus is unknown.

### 1. The Papyrus

#### Description

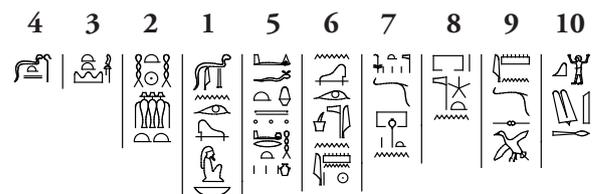
The papyrus, which is now mounted under glass, consists of three sheets. The first sheet measures 45 cm long by 23 cm in height; the second is 44 × 23.5 cm and the third is 46.5 × 24 cm. Thus, the total length of the papyrus is 135.5 cm with a maximum 24 cm in height. It is of a yellowish brown color, and the ink is relatively dark. The writing is bold and has good clear forms.

#### The first and the second sheets

The first sheet (Figures 2-3) of the papyrus illustrates, on the right side, a scene painted in white and black colors inside a black painted frame. The frame, which perhaps represents a shrine or pavilion, is topped with a horizontal band, decorated with stars. The scene illustrates the deceased before the god Osiris; both of them are standing facing each other, and separated by an ewer on an altar topped by a lotus flower painted white. The god Osiris is represented in his most developed form of iconography. He is figured standing

on a bevel-edged pedestal reminiscent of the sign for Maat, wearing the White Crown of Upper Egypt supplemented with feathers to characterize the *Atef* crown. Depicted in mummiform, Osiris is completely wrapped in white cloth; at the back of his neck hangs the *menat*  and in his hands, which emerge from the mummy wrappings, he holds the *was*-scepter and the *nekhekh*-flail. The face and the two hands of the god are painted in black. A column of hieroglyphic cursive text is written in black ink behind the figure of Osiris, it says:  ‘The protection is behind him, life, stability and authority like Ra’. Another column inscribed between the scepter of the god and the body of Osiris, reads:  ‘May he give bread for my body and air for (my) nose’. As for the deceased, he is barefooted, wearing a splendid long white dress with ample sleeves, a long hair wig gathered by a ribbon. His neck is adorned with a large necklace. On his head is the traditional perfume unguent cone and a lotus flower. The cone and the ribbon are painted white. He is holding the vase-*medjet* with the ointment which he applies for the god. The cursive text inscribed between the deceased and the god says :  ‘Giving ointment’.

The two figures are surmounted by a cursive text of ten columns painted in black ink:

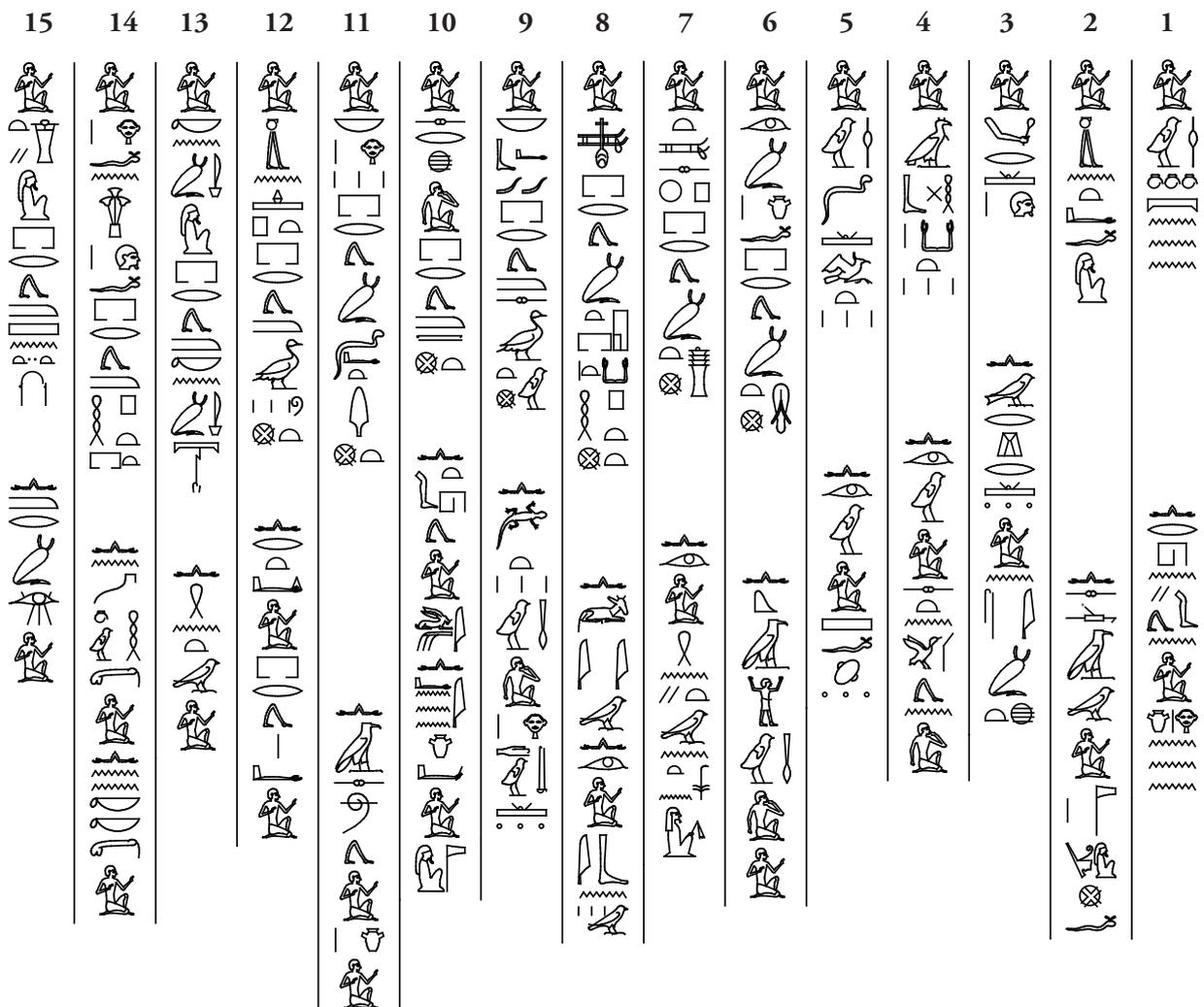


‘(1) Words spoken by Osiris, lord (2) of eternity, the foremost (3) of the westerns, (4) ruler of eternity,

(5) may he give bread, beer<sup>1</sup> (6) to Osiris-the god's father of Amun-Ra,<sup>2</sup> (7) the king of gods, the overseer of the treasury of (8) the divine morning house of (9) Amun,<sup>3</sup> Nes- Pa-(10) Qa-Shuty,<sup>4</sup> justified'.

The left part of the sheet and the second sheet include long text consisting of a series of columns divided in two, by a small image of a seated god, faded in the first seven columns. The top half of each

column begins with the sign  written in red ink. The lower part of the column begins with the sign  inscribed also in red ink. The first fifteen columns of the text in question were in cursive hieroglyphic and hieratic writing. Then, the text continues on the second sheet for another 27 columns. As for the first 15 columns inscribed on the left part of the first sheet, read (↓):



**Transliteration**

(1) *i wd Nwn n rhn.n.i hry-ib mw* (2) *i.inn-<sup>c</sup>f n s3t.i ntr n niwt.f* (3) *i.dsr-tp n wr hrt <n>n is m ht* (4) *i. Nhb-k3w n irw stnt <r.i>* (5) *i. wd<sup>c</sup> rhywt n ir(.)i šfw* (6) *i.ir-m-ib.f pr m t̄bw n n k<sup>c</sup> hrw.i* (7)

*i.tm-sp pr m d̄dw n ir.i šnt nswt* (8) *.nfr-tm pr m hwt-k3-pt̄h n iwyt.i n ir.i bin* (9) *i.<sup>c</sup>bwy pr m s3wty n s3 hrw(.i) hr mdt* (10) *i.shry pr m twnt n th.i iwn n i<sup>c</sup> ntr* (11) *i.nb-hrw pr m dnft n 3s ib.i* (12) *i.in-htp.f pr m s3w n rdi.i pr <sup>c</sup>.i* (13) *i.knmty pr m knmt n šnt.i*

(14) *i.hr.f n h3 tp.f pr m tpht n nwh.i n nknk.i* (15) *i.b3sty pr m š3yt n srm.i*

### Translation

‘(1) O Sender<sup>5</sup> of Nun,<sup>6</sup> I have not waded in water (2) O Bringer of His Armful, I have not blasphemed a god at<sup>7</sup> his town (3) O Distinct of Head, I have been rich only on my own (4) O Nehebkaui,<sup>8</sup> I have not selected just for my good (5) O Who Judge<sup>9</sup> the people, I have not taken airs (6) O Wilful One who comes from Tjebu,<sup>10</sup> I have not raised my voice (7) O Temsep<sup>11</sup> who comes from Busiris,<sup>12</sup> I have not conspired against the king (8) O Nefertem who comes from HutkaPtah (Memphis), I have not been evil, not done evil (9) O Horned One who comes from Asyut, I have not multiplied voice in speech. (10) O Accuser who comes from Tjunet, I have not washed out (the purity) of a god. (11) O Lord of Faces who comes from Nedjefet,<sup>13</sup> I have not been quick tempered. (12) O Bringer of His Offering who comes from Sais, I have not been violent. (13) O One of Darkness who comes from the darkness, I have not slandered (14) O Face Behind Him<sup>14</sup> who comes from the hollow, I have not defiled and I have not debauched. (15) O One of Bubastis who comes from the sanctuary, I have not turned an eye’.

As for the remaining 27 columns which are inscribed on the second sheet (Fig. 1), they read:

### Transliteration

(16) *i.sr-hrw pr m wns n hnn.i* (17) *i.nhn pr m hk3-nd n sh.i hr mdt nt m3ct* (18) *i.šd-hrw pr m wryt n rdi.i t3 r3.i* (19) *i.nb smt pr m Gww n t3.i* (20) *i.hry wrhw pr m hpr(w) n ir.i hrw* (21) *i.m33-it.f pr m pr-mnw n d3d3.i* (22) *i.w3mnty pr m hbt n nk(.i) hmt t3y* (23) *i.w3w.f pr m cndyt n w3y.i* (24) *i.c3 cndy pr m iwnw n šm r.i* (25) *i.tnmy pr m b3st n smtmt.i* (26) *i.nb-m3ct pr m m3cty n cw3.i hnt-t* (27) *i.wnm snf pr m nmt n ir.i hnw* (28) *i.nh3-hr pr m r-št3w n sm3.i*

*rmṯ* (29) *i.h3t pr m krrt n t3.i* (30) *i.wnm-bskw pr m m3b3yt n sm3.i cwt n ntr* (31) *i.hd-ibhw pr m t3-š n th3.i* (32) *i.krrty pr m imntt n nk.i* (33) *i.wd-nsr pr m hwt-k3-ptḥ n nhm.i wnmṯ* (34) *i.sd-ksw pr m hnn-nswt-t3wy n t3.i* (35) *i.nbi pr m htḥt n dd.i grg* (36) *i.irty.fy-m-ds pr m sht n t3.i ht n ntr ht* (37) *i.rwty pr m t3 n ir.i h3bt* (38) *i.fndy pr m hmnw n hd.i dbhw* (39) *i.c3m-šwt pr m krt n pr c.i* (40) *i.hpt dt prt m hr-c3 n c3w3.i* (41) *i.wsh nmt m iwnw n ir.i isft* (42) *i.irty.fy-m-ds (pr m hm) n ir.i grg m st m3ct*

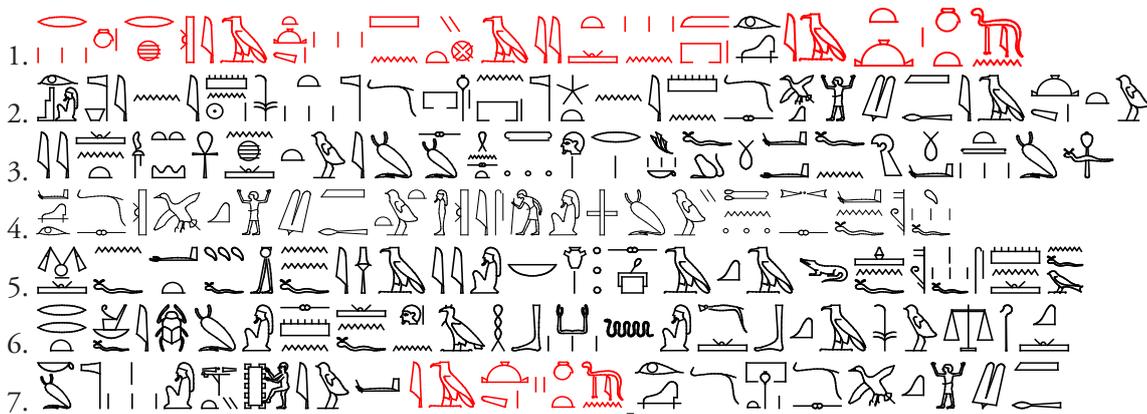
### Translation

‘(16) O Foreteller who comes from the Wenes,<sup>15</sup> I have made disturbance (lit. I have not been turbulent)<sup>16</sup> (17) O Child who comes from Heqaandj,<sup>17</sup> I was not deaf to words of truth (18) O Disturber who came forth from Weryt, I have not been hot-tempered (19) O Demolisher who came from Xoia,<sup>18</sup> I have not transgressed. (20) O You who are over the virgin land<sup>19</sup> who comes from Khepru,<sup>20</sup> I have not been impious at my town (21) O You who see whom you seize who comes from the House of Min, I have not misbehaved. (22) O Wamemty-snake who comes from the place of execution, I have not slept with a man’s wife (23) O Doubly evil<sup>21</sup> who comes from Andjet, I have not conspired.<sup>22</sup> (24) O Great Andy-who comes from Heliopolis, I have not gossiped. (25) O Wanderer who comes from Bubastis, I have not eavesdropped. (26) O Lord of Truth who comes from the Two Truths, I have not waylaid rationing. (27) O Blood Eater who comes from the slaughterhouse, I have not committed perjury (28) O fierce of face<sup>23</sup> who comes from Restao, I have not killed people. (29) O Lord of Corpses who comes from the cavern, I have not stolen. (30) O Blood Eater who comes from the slaughterhouse, I have not slain god’s cattle (31) O White of Teeth<sup>24</sup> who comes from Fayum, I have not transgressed. (32) O You of the Cavern who comes from the West, I have not been sullen. (33) O Flame

Thrower who comes from Hutkaptah (Memphis), I have not removed food (34) O Breaker of Bones who comes from Henennesut-tawy (Heracleopolis), I have not been turbulent. (35) O Flaming One who comes from Khetkhet,<sup>25</sup> I have not told lies. (36) O Fiery Eyed who comes from Sekhet, I have not stolen things from the properties of the god. (37) O Double Lion who comes from the Land, I have not committed corruption. (38) O Beaked God who comes from Khemenu (Hermopolis), I have not taken from offering lists. (39) O Swallower of Shades who comes from the cavern, I have not been violent

(40) O Flame Embracer who comes from Kheraha<sup>26</sup>, I have not robbed. (41) O Broad of Step who comes from Iunu,<sup>27</sup> I have done no evil. (42) O Fiery Eyed who comes from Letopolis (Khem),<sup>28</sup> I have not made lies in the Great Place’.

The left side of the sheet and the right side of the third sheet (Fig. 4) include seven columns of cursive text. It is to be noted that the signs were oriented from right to left; however, the seven columns must be read from left to right. Furthermore, almost the entire first column and some signs in the last one were written in red ink.<sup>29</sup> Thus, the text reads as follows (↵):



**Transliteration**

(1) r3w nw rhy i3wt šnyt 3ywt nm pr Wsir i3yt I-nwt dd mdw in (2) Wsir it-ntr n Imn-R<sup>c</sup> nsw ntrw imy-r pr-ḥd n pr-dw3t n Imn Ns-p3-k3-šwty m3<sup>c</sup>-ḥrw i3t tw (3) y imntt nḥ tw im.s m šnwt tp-r3 bitekf fnt. tn m ḥsf (4) Wsir Ns-p3-k3-šwty m3<sup>c</sup>-ḥrwtwt is imy. tn ts.n.f ksw.f (5) dmd.n.f ḥ<sup>c</sup>w.f in n.f I šhmy nb ibw s3k ḥtp.n.f ksw.f smn.n.f w (6) rrt.f I ḥpr m.i smn.n.f tp n Nḥb-k3w mḥ bḥsw mḥ3t ḥk3 (7).k m ntrwMin ḥd im i3yt 2-nwt dd mdw in Wsir imy-r pr-ḥd Ns-p3-k3-šwty m3<sup>c</sup>-ḥrw

**Translation**

‘(1) Spells of knowing the mounds of Shenyt<sup>30</sup> and the house of Osiris. The first mound, words spoken by (2) Osiris-the god’s father of Amun-Ra,

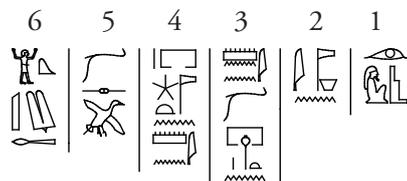
king of gods, the overseer of the treasury of the divine morning house of Amun, Nes-Pa-Qa-Shuty, justified ‘the mound (3) of the west in which one lives on shenes-loaves and jugs of beer, doff your head-cloth<sup>31</sup> at meeting<sup>32</sup> (4) Osiris-Nes-Pa-Qa-Shuty, justified, as at the likeness<sup>33</sup> of the greatest among you. He knitted his bones together, (5) he made his members<sup>34</sup> firm (lit, he united his members) to be brought to him. O Sistrum-player,<sup>35</sup> Lord of hearts, He who reunite the members,<sup>36</sup> may his bones be shaped or him, and his Wereret-crown be established for him, O Khepri, may the head of Neheb-Kau<sup>37</sup> be established to coil around<sup>38</sup> the spine of the balance that you may rule (7) among the gods, O Min the Builder’. The second mound, words spoken by the overseer of the treasury Osiris-Nes-Pa-Qa-Shuty, justified’.

**The third sheet**

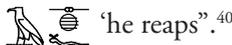
The rest of the third sheet (Fig. 4) includes illustrations of some channels full of water, surround and partition the vignette into three horizontal registers. Each one of them is divided into small sections. The whole vignette is surmounted by legend of cursive text(←→):  
:  
 'A thousand river-lengths in its length, (its name is) Mistress, Lady of Horns'.

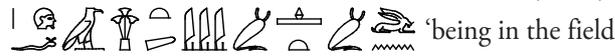
All the drawn figures, representing either the deceased or the gods, are dressed in white. The top register is subdivided into five small sections. At the left end, the deceased is represented outstretching his arms and approaching the netherworld. In the second section, the deceased is offering to three seated deities of the underworld.<sup>39</sup> The accompanied text says:  
:  
 'Osiris-the god's father of Amun, the overseer of the treasury of the divine morning house of Amun Nes-Pa-Qa-Shuty'.

The deceased is figured, in the third section, rowing in a boat to reach the cities of the heaven, simply marked by the sign of ⊗⊗⊗ 'cities'. Apart from the three previous signs, the scene is surmounted by a text of six columns:



“(1) Osiris- (2) the god's father of (3) Amun, the overseer of the treasury of (4) the divine morning house of Amun (5), Nes-Pa-(6) Qa-Shuty, justified’.

The next section illustrates a scene of adoration. The deceased is raising his left arm towards a mummified deity who is identified as ; the legend between the two figures reads:  'he reaps'.<sup>40</sup>

The last section of the top register includes three small islands;<sup>41</sup> beneath the inscribed text states (←→):  
 'being in the field of Hotep, may his head be protected'.<sup>42</sup>

The second register is divided into four small sections. In the first section, the deceased is standing and holding an unclear object. In front of him is a jackal headed stick. The deceased is figured, in the second section, in an adoration posture behind a heron on a perch. The writing lies above the heron's head:  
 'the food of the Akhu'.

The third section contains a figuration of the deceased sitting on a chair resting his feet on a small pedestal and smelling lotus flower. In front of him is an offering table surmounted by a heap of offerings. The last section, which is the largest one in the register, contains four ovals without any accompanying text.<sup>43</sup> Unlike the later ones, the last register is the biggest and largest; it is not divided into sections. Instead, it contains two curved lines separating its left side into two sub-registers. The whole register is surmounted by a long line of cursive text:



‘The lake<sup>44</sup> of the White One;<sup>45</sup> this is a thousand river-length in its length; its breadth is not mentioned; there is not any female fish in it and not any male serpent within it.. ...’

In the upper left side of the third register, the deceased is represented in an agriculture scene. He pushes at the rear of his plough pulled by a cow (oxen are never used for this work) scratching the land rather than ploughing it.<sup>46</sup> He encourages the animal with the help of a whip. The legend inscribed in front of the animal reads: 

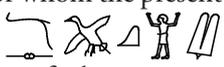
‘ploughing your ploughland’. Beneath the previous scene, is represented a staircase preceded by four seated gods identified as .

The right side of the register was left wide enough to house two ovals and a big boat. Two captions were inscribed in the space between the previous scene and the boat, they are:  and . The boat, which is placed on base and carrying a staircase, is provided with a stern and a prow the shape of serpents. Each of the stern and the prow is equipped by three striped rudder-oars. According to the text, the boat was given the name .

## 2. General Commentary

The peculiar arrangement of spells and illustrations on the papyrus might need highlighting the information concerning the dating, the owner of the document, its provenance as well as the illustrated spells and the vignette in this order.

### A) The dating, the owner and the provenance of the papyrus

The name of the person for whom the present papyrus was made is given as  *Ns p3 k(3) šwty*. The form of the name is characteristic to the Twenty-First and Twenty-Second Dynasties,<sup>47</sup> and a vizier of this name was attested on the Karnak statue n. 99 from the time of Sheshonq III.<sup>48</sup> A similar name was found on a statue discovered by G. Legrain in the Karnak Temple.<sup>49</sup>

Furthermore, the Vignette of spell 110 represented on the third sheet is divided into three registers which is the typical feature of the Third Intermediate Period.<sup>50</sup> On the other hand, Nes-Pa-Qa-Shuty bore the titles: ‘the god’s father of Amun, the overseer of the treasury of the divine morning house of Amun’. All of these facts might indicate *a priori* that the papyrus belongs to a

certain Nes-Pa-Qa-Shuty who lived in Thebes and was buried in its necropolis during the Third Intermediate Period.

To be more precise and to make this work more intensive, it was natural to look for our man among the priests of Amun who lived during the above-mentioned period. Fortunately, I came across two coffins, a mummy cloth<sup>51</sup> and an Ushabti-box<sup>52</sup> found in the cachet of the priests of Amun at Deir el-Bahari.<sup>53</sup> ‘These monuments belong to a Twenty-First Dynasty priest of Amun called Nes-Pa-Qa-Shuty. The latter accorded on these monuments all the titles attested on the papyrus, which might confirm the attribution of the Deir el-Bahari monuments as well as our papyrus for the same Nes-Pa-Qa-Shuty. Accordingly, Nes-Pa-Qa-Shuty who officiated as ‘the god’s father of Amun, the overseer of the treasury of the divine morning house of Amun’ at the end of the XXI<sup>st</sup> Dynasty, was the son of the god’s father of Amun, king of the gods, the god’s father of Montu,  and the singer of Amun . It seems also that Nes-Pa-Qa-Shuty was one of the relatives of the first priest of Amun  son of .

Finally, I may go a little further and assume that the papyrus might have been discovered within the artifacts found in the above-mentioned cachet of Deir el-Bahari.

### B) Iconography

Apart from the first scene, represented at the right part of the first sheet, the left half of the sheet and a great part of the second one include the long text of the spell 125 of the *Book of the Dead* which is often known as the Negative Confession. The text, which consists of 42 columns, is enclosed within a thick frame of white color. At the top half of each column, the text invokes the name of

the god, whose figure was depicted in the center. Noting that the heads of the divine figures were completely faded, each column begins with the sign  i 'Oh'<sup>55</sup> written in red ink. The lower half of each column begins with the sign  inscribed also in red ink and gives a statement of a misdeed that the deceased has not committed. It seems also that the scribe began this section of the papyrus by writing the red portions of the text first. He seems then to have completed all the upper portions of each column before working on the lower sections—many of the negative statements below the row of seated gods do not match the gods with whom they are normally associated in other documents, and it is clear that the scribe, from time to time, missed out the origin of the deity and some of the negative statements, and then had to attribute one origin for more than a god. He had also to insert the missing negative statement at a later point when he realized his mistake. Finally, it is to be noted that the rubrics were largely in black, as the term implies, though some parts were inscribed in red.<sup>56</sup>

The end of the second sheet and the third one represent the vignette of Spell 110 of *the Book of the Dead*. The figures of the vignette were executed in a very abbreviated manner;

the artist used very simple line drawings to represent the bodies, the legs of the deceased. The artist used also the white color for the dress of the deceased and the divinities, and some other details in the scenes.

### C) The spells

#### 1. Spell 125

It concerns the 'Judgment of the Dead'.<sup>57</sup> It is known primarily following the New Kingdom and later on, through illustrated vignettes appearing on funerary papyri that were part of the *Book of the Dead* or *the Book of Coming Forth by Day*. According to the conception of this spell, the deceased is first led into the broad court of the Two *Maats* or Two Truths, to declare innocence of wrongs before the great god, and before the full tribunal of forty-two divine assessors, including Osiris and Ra. Some of the denials reflect the precepts of the instruction genre of Egyptian literature, whereby the father instructs a son or apprentice in the correct way to behave. Others are related to the priestly oaths of purity taken at the moment of entering priestly service. The style of the declarations are in the form of '*I have not done X*'.<sup>58</sup>

### The Judges and Genii of Spell 125 Attested on this Papyrus

Name of God	Identification	Crime Judged
1- Sender of Nun	Not attested	Wadding in water
2- Bringer of His Armful	Not attested	Blasphemy
3- Distinct of Head	Not attested	Dishonest wealth
4- Nehebkau	Not attested	Making distinctions for self
5- Who judge the people	Not attested	Taking airs
6- Wilful One	Tjebu	Being loud voiced

<b>Name of God</b>	<b>Identification</b>	<b>Crime Judged</b>
7- Temsep	Busiris	Conjuration against the King
8- Nefertem	Hutkaptah (Memphis)	Wrongdoing, beholding evil
9- Horned One	Asyut	Volubility of speech
10- Accuser	Tjunet	Reviling God
11- Lord of Faces	Nedjjet	Hot-tempered
12- Bringer of His Offering	Sais	Transgressing
13- One of Darkness	The darkness	Hoodwinking
14- Face Behind Him	The hollow	Being debauched
15- One of Bubastis	The sanctuary	Neglect
16- Foreteller	Wenes	Disturbance
17- Child	Heqaandj	Deaf to words of truth
18- Disturber	Weryt	Being hot-tempered
19- Demolisher	Xois	Transgression
20- You who are over the virgin land	Khepru	Being impious
21- You who see whom you seize	The House of Min	Misbehavior
22- Wamemty-snake	The Place of Execution	Copulating with a man's wife
23- Doubly evil	Andjet	Conspiracy
24- Great Andy	Heliopolis	Gossiping
25- Wanderer	Bubastis	Eavesdrop
26- Lord of Truth	The Two Truths	Waylaid rationing
27- Blood Eater	The Place of Execution	Perjury
28- Fierce of face	Restao	Murder
29- Lord of Corpses	The Cavern	Stealing
30- Blood Eater	The Slaughterhouse	Killing a sacred bull
31- White of Teeth	Fayum	Transgression
32- You of the Cavern	The West	Sullenness
33- Flame Thrower	Hutkaptah (Memphis)	Taking food
34- Breaker of Bones	Henennesut-tawy (Heracleopolis)	Terrorizing
35- Flaming One	Khetkhet	Unhearing of truth
36- Fiery Eyed	Sekhet	Stealing from a god







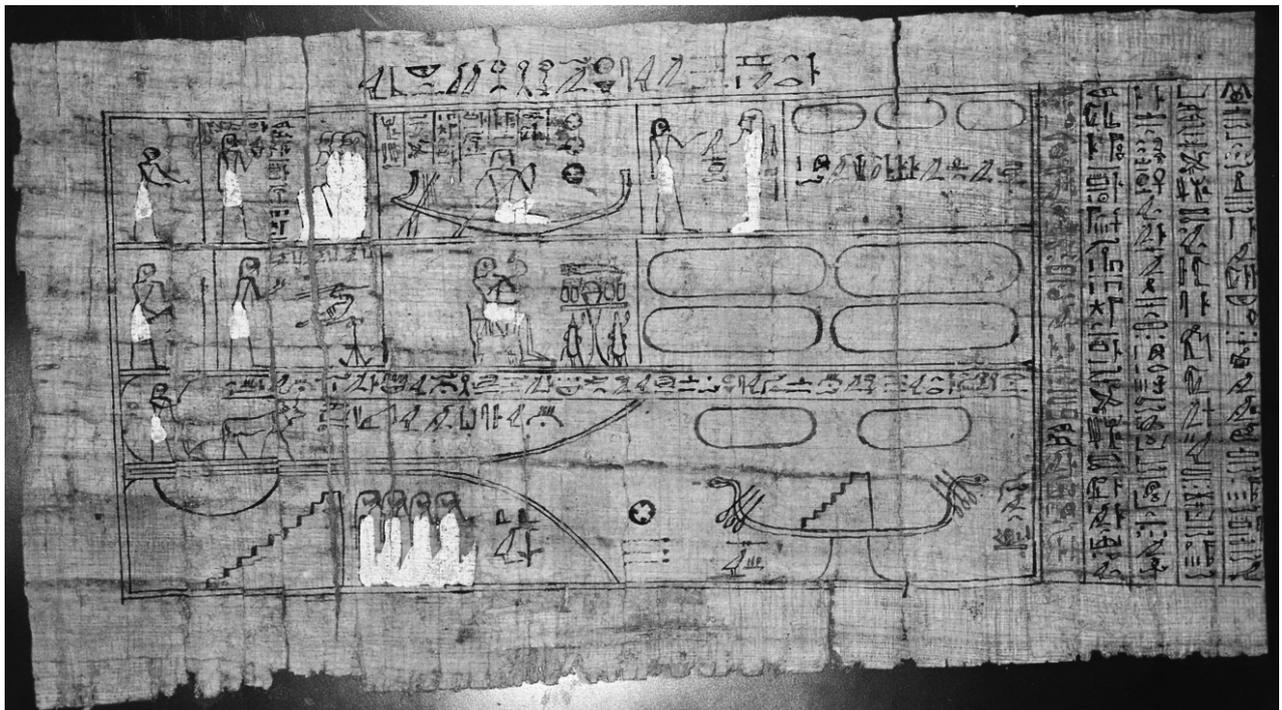
(Fig. 1)



(Fig. 2) The first sheet



(Fig. 3) The second sheet



(Fig. 4) The third sheet

## Notes

- 1 In the word  that must be read *hnkt*, the r is *sic*.
- 2 The notion *it-ntr* 'god's father' was an epithet of Thoth when he became identified as a counterpart to the goddess, Ma'at. Within the temple structure, there were categories of priests. The administrative officials in the large temples, such as Karnak, functioned as a separate group, one not too concerned with religious perspectives. They took care of the business end of the temple and its property. The religious establishment also had its categories. The Temple of Amun had five different priestly sections, each with its own sub-divisions. One of the categories is the 'god-father' of Amun. For this title, see A. Gardiner, *AEOI*, 48; K. Piehl, *ZAS* 28 (1890), 20-1; R. el-Sayed, *BFAO* 80 (1980), 199 (C). On the role of this class of the priests, cf. Kees, *Das Priestertum*, 234; Christophe, *ASAE* 53 (1954), 52.
- 3 It is well known that the Pharaoh, or the high priest on his behalf, had to undergo purification before officiating in a temple. Inscriptions in the temples of Edfu and Philae, and two passages in the famous Piankhi Stele inform us that the purification took place in a special chamber of the temple called *pr-dw3t*. On the other side, the fact that the office of treasurer of the *pr-dw3t* is combined with the care of the diadem, wigs, ornaments, apparel, and any other valuable things, indicates that the place in question was an apartment or group of apartments in the temple. For this room and the title *hry s3b n pr dw3t* in the Old Kingdom, see M. Blackman, 'The House of the Morning', *JEA* 5 (1918), 148-165. For *imy-r pr-hd*, cf. N. Davies & L. Macadam, *A Corpus of Inscribed Egyptian Funerary Cones* (Oxford, 1957), 263; D. Jones, *An Index of Ancient Egyptian Titles, Epithets and Phrases of the Old Kingdom* (Oxford, 2000), n. 489; J.A. Taylor, *An Index of Male Non-Royal Egyptian Titles, Epithets & Phrases of the 18th Dynasty* (London, 2001), 18(160). For *imy-r pr dwAt*, see: Taylor, *An Index of Male Non-Royal Egyptian Titles*, 28 (259).
- 4 Ranke, *PNI*, 175(18).
- 5 *Wb* I, 397.11-398.4; Lesko *Dictionary* I, 137.
- 6 A mummiform divinity *nwn* 'Great Flood'. He has a ram's head, the chin of which is adorned with a long tuft-beard; the horns are like those of an ox. The same divinity occurs in the tomb of Sety I, where he is named *Nwn*, without the attribute *wr*, and is depicted as standing, or immersed, in running water. The fact that he is ram-headed, is 'Great Flood,' and is said to come from the *krr* 'cave', i.e. the subterranean source of the Nile at the First Cataract, later localized beneath the rocks of Bighé, suggests that he is a form of Khnum, cf. A.M. Blackman, 'The Funerary Papyrus of Nespehercan', *JEA* 5 (1918), 30.
- 7 The  n is *sic*. for  m.
- 8 Literally, the name means 'He who unifies (in him) the *kas*'. This is a serpent-god who represents habitually the sun. See: A. Shorter, 'The God Nehebkau', *JEA* 21 (1935), 41-48.
- 9 This is manifestly a curious Egyptian spelling of *wdf*, *Wb* I, 404.3-406.12.
- 10  Tbw or Tby is the name of the city of Antinoopolis in the 10<sup>th</sup> nome of Upper Egypt, cf. P. Montet, *La Géographie de l'Égypte Ancienne*, II (Paris 1961), 116-7.
- 11 The name perhaps means 'He who leaves nothing remains', see: P. Barguet, *Le livre des morts* (Paris, 1967), 161, n. 33.
- 12 Greek designation for the Egyptian phrase *pr-wsir* (House/sanctuary of Osiris), modern Abu Sir. Several places in Egypt bore, and bear this name. The best known of them is in the Delta and was the capital of the 9<sup>th</sup> Lower Egyptian nome. Its ancient Egyptian name was Djedu, a designation related to the *djed* pillar, a symbol of Osiris.
- 13 'The tree of the Viper'; this the name of the 13<sup>th</sup> and 14<sup>th</sup> nomes of Upper Egypt, see: Montet, *La géographie de l'Égypte ancienne*, II, 144.
- 14 A crocodile-headed divinity with averted countenance. He must be 'the celestial Ferryman of the Pyramid Texts, cf. *Die Altaegyptischen Pyramidentexte* (Leipzig, 1908), 383; see also: Erman, *Handbook*, 94; Lacau, *Textes Religieux Égyptiens*, I (Paris, 1910), 112.
- 15  wns is a town where the god Seth was defied. It lies in the 19<sup>th</sup> nome of Upper Egypt, see: Montet, *La géographie de l'Égypte ancienne*, II, 182.
- 16 *Wb* III, 383, 20.
- 17 The Heliopolitan nome in which the rising sun-god was represented as a child.
- 18 This the capital of the 6<sup>th</sup> nome of Lower Egypt. It sat upon an island formed by the Sebennytic and Phatnitic branches of the Nile, see: Montet, *La Géographie*, I, 90.
- 19 'Unused plot of land', Meeks, *AL* 78, 1040.
- 20 'Cultivated land in the Theban nome', *Wb* III, 267.13; Wilson, *Ptol. Lexikon*, 722. This term was mentioned also in the text of the *Imy dw3t*, the 8<sup>th</sup> hour of the day, *Wb* III, 267.1.
- 21 Sacred serpent of Heliopolis, see *Wb* I, 207.5
- 22 *Wb* I, 244.10-13; Wilson, *Ptol. Lexikon*, 191
- 23 This is a snake-divinity (Apophis; Seth), see: *Wb* II, 290 (15-18); *LGG* IV, 271 ff.
- 24 This is an allusion to the crocodile god Sobek.



- given a title. However, it should be mentioned that the two spells 149 and 150 were once given the title  *ibwt*, see: E. Naville, *Das Agyptische Totenbuch der XVIII. bis XX. Dynastie* (Berlin, 1886), 179, 201.
- 61 For these mounds and their measurements both in the *Coffin texts* and the *Book of the Dead*, cf. S. Quirke, 'Measuring the Underworld', in D. O'Connor and S. Quirke (eds.), *Mysterious Lands* (Chicago, 2003), 173-176.
- 62 E. Hornung, *The Ancient Egyptian Books of the Afterlife*, Trans. By D. Lorton (London, 1999), 21.
- 63 For the relation between these Spells and Spell 110, see Quirke, in O'Connor and Quirke (eds.), *Mysterious Lands*, 172-173.
- 64 Hornung, *The Ancient Egyptian Books of the Afterlife*, 14.
- 65 Quirke, in O'Connor and Quirke (eds.), *Mysterious Lands*, 176.
- 66 See for example: Faulkner, *The Ancient Egyptian Book of the Dead*, 103-108.
- 67 These three divinities, the first is usually represented as rabbit-headed. The second: snake-headed and the third cow-headed, were identified in the papyrus of Ani as 'the two enneads'. However, the visual evidence need not be taken literally, for the word 'ennead' does not mean literally nine gods. The number three was for the Egyptians the expression of plurality; and nine, as the plurality of plurality was a way of saying 'very many'; 'the two enneads' would have been a way of saying 'very, very many gods', see: R.O. Faulkner, *et al.*, *Egyptian Book of the Dead: The Book of Going Forth by Day* (2008), 169.
- 68 The scepter is more than an insignia of office and power, it can be the Egyptian word for 'making an offering' as well, cf R.O. Faulkner *et al.*, *Egyptian Book of the Dead: The Book of Going Forth by Day*, 169.
- 69 Faulkner *et al.* *Egyptian Book of the Dead: The Book of Going Forth by Day*, 169.
- 70 Faulkner. *The Ancient Egyptian Book of the Dead*, 1996, scene in p. 107.
- 71 For the topography and the measurements of the underworld regions, see: Quirke, in O'Connor and Quirke (eds.), *Mysterious Lands*, 176-178.
- 72 Faulkner *et al.*, *Egyptian Book of the Dead*, 169.