

EGYPTIAN ART AND CULTURE AT THE WALTERS ART MUSEUM

The Walters Art Museum

The Walters Art Museum is among America's most distinctive museums, forging connections between people and art from cultures around the world and spanning seven millennia. Through its collections, exhibitions, and education programs, the Walters engages the City of Baltimore, Maryland, and audiences across the globe.



Located in Baltimore's Mount Vernon neighborhood, the Walters is free for all. The museum's campus includes five historic buildings and 36,000 art objects. Moving through the museum's galleries, visitors encounter a stunning array of objects, from 19th-century paintings of French country and city life to Ethiopian icons, richly illuminated Qur'ans and Gospel books, ancient Roman sarcophagi, and images of the Buddha.

The Walters Art Museum was established in 1934 "for the benefit of the public." Originally called the Walters Art Gallery, the museum started when Henry Walters (1848–1931) bequeathed to the City of Baltimore an extensive art collection begun by his father, William T. Walters (1819–1894), two buildings, and an endowment. While previous descriptions of William and Henry Walters have focused on their roles as philanthropists and art collectors, the museum is now addressing and examining their support of the Confederacy and their Eurocentric collecting. In 2000, the Walters Art Gallery became the Walters Art Museum, a change that reflects the museum's role as a major public cultural institution. The museum's original collection and now three of the museum's five buildings are owned by the City of Baltimore and stewarded by the Walters.

Since its founding, the Walters' mission has been to bring art and people together and to create a place where people of every background can be moved by art. In addition to offering free admission to the museum and special exhibitions, the Walters is committed to public education, offering essential programs that help people to connect art to their lives. The Walters is also a leader in digitization, releasing high-resolution, digital images of collection objects into the public domain for any use, free of charge, on the works of art site and award-winning manuscripts website Walters Ex Libris. The Walters' Visitor Promise aligns staff and volunteers across the museum to preserve and share the works in our care for future generations, partner with communities, and create welcoming, accessible experiences for visitors.

Today, the Walters serves Baltimore and Maryland by embracing its role as educators and storytellers, using the collection as a vehicle of knowledge and cultural expression to support learning, dialogue, and community engagement. We invite you to learn more about these efforts in the museum's Strategic Plan as well as the Diversity, Equity, Accessibility, and Inclusion (DEAI) goals.

Evolving the Walters and Expanding History

The Walters Art Museum is committed to making accessible the histories of its origins and the art that it stewards in order to ensure an environment of anti-racism, inclusivity, collaboration, and welcome for visitors, volunteers, and staff. The museum is now addressing other important aspects of its history, including an acknowledgment of the original stewards of the land on which the City of Baltimore, and subsequently the museum, was created; William and Henry Walters' support of the Confederacy; and how their original collections reflect the typical Eurocentric worldview that drove collecting at the turn of the 20th century in the United States and across Europe. The museum will also continue to undertake thorough investigations of the histories of ownership of individual objects—commonly referred to as "provenance"—in its collections. The Walters is committed to making these histories accessible onsite and online.



The Walters Art Museum acknowledges the Piscataway and Susquehannock Nations that originally inhabited the land on which this museum is located. We also acknowledge tribal nations, most notably the Lumbee, who migrated here and Indigenous peoples whose ancestors are represented in the objects we steward in our collection.

About the Collection

The Walters Art Museum collection spans seven millennia of art from cultures across the world. Much of the collection can be explored online through the Walters' works of art site, with works made newly available on the website regularly. The museum's staff collaborates to make the collection accessible to the public through installations, special exhibitions, publications, and programs. The Walters has the third-oldest conservation lab in the country and is world-renowned for its conservation treatment and technical research of objects, manuscripts and works of art on paper, and paintings. The *Journal of the Walters Art Museum*, which is published online and is available for free, provides open access to research about the collections.

The museum's foundational art collection consisted of 22,000 objects, which was begun by William T. Walters and expanded by his son, Henry Walters, who gifted the collection to the City of Baltimore. This collection reflected William's and Henry's individual tastes, shaped by 19th- and early 20th-century beliefs prevalent in Europe and the United States about what made art culturally valuable and meaningful. At the time, many art collections were conceived of and advertised as treasure boxes containing the most exemplary objects of human creation—anything left out of these collections was by implication either inferior in quality or not defined as art, biases that the museum field continues to grapple with today. Henry built upon his father's collection of European sculpture and Asian decorative arts, acquiring archaeological works from the ancient Mediterranean world—Mesopotamia, Egypt, Greece, and Rome—followed by medieval European and Islamic art and manuscripts, and European paintings and sculptures from the Renaissance through the 19th century. At the end of his life, Henry added a group of Russian objects, including two Fabergé eggs, that made him one of the first major American collectors of Russian art.

Since the Walters opened in 1934, the museum has expanded both its architectural footprint and the breadth and depth of its collection. Through purchases and the generosity of donors, the collection has grown from 22,000 objects to now more than 36,000, and its scope has expanded across time, geography, and culture. As a result, the museum has in many ways become a "collection of collections," bringing together groups of objects that were originally assembled by individual collectors according to their personal tastes. Substantial additions include Ethiopian art and manuscripts; South and Southeast Asian sculptures, paintings, and accordion books; contemporary Japanese ceramics; and art of the ancient Americas. Walters curators continue to acquire objects that bridge the collection areas, create connections between the past and present, and allow the museum to introduce new voices and tell new stories.

For much of its history, the Walters has described its collections as "encyclopedic." Despite the range of cultures represented in the collection, the Walters now recognizes that the "encyclopedic" approach is both impossible in practice and inherently flawed in concept, reflecting a biased and Eurocentric view of what does, and does not, represent human artistic achievement. In this shift, the Walters embraces being what we see as the 21st-century museum—a living, evolving civic institution that creates space for dialogue, reflection, and continued artistic creation. We are committed to working in partnership with our local arts communities to examine our past, define our present, and shape our future.

<https://thewalters.org/about/>

The Offering Formula

Vocabulary, Walters stele 22.85



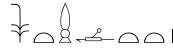
inpw tpy-dsr.f
Anubis, who is upon his mountain



stw.f nb
in all his places



imyw.t stt
who is within the place of embalming



hkr̥t nsw w'tt
sole royal ornament (i.e. close female friend of the king)



nb t3-dsr
Lord of the Sacred Land (the Necropolis)



nfr-r̥ k3bt
Nefer Re Khabet (female personal name)



m
in (preposition)

Vocabulary, Walters stele 22.92



wḥm nḥ
repeating life (i.e. eternal)

his wife



im.s
therein it



nb im3ḥw / nbt im3ḥwt
lord of reverence / lady of reverence



pt-ti-m-bw
Pettyembew (masculine personal name)



nbt pr
lady of the house

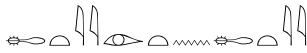


t3-nw
Tanew (female personal name)



ḥmt.f

Vocabulary, stele 22.125



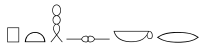
ḥty ir.t.n ḥty
Khety, born of Khety



rꜥ-ḥr-ḥty
Re Horahkty

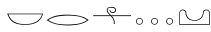


sbk-rꜥ ir.n ḥty
Sobek Re, born of Khety



pth-skꜣr
Ptah-Sokar (name of a god)

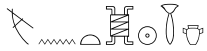
Vocabulary, Walters stele 22.123



nb r-stꜣw
Lord of the Necropolis (of the god Sokar)



sntr kbḥw
incense and cool water



mr nit wḥḥ ib rꜥ
Merneith Wahibre (personal name)



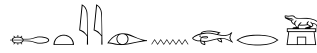
sꜣ psmtk
son of Psametik (personal name)



sꜣ wꜣdwt ir.n wr-sbk
the son, Wadjwet, born of Big Sobek
(i.e. the elder Sobek)



nb nḥ
lord (or possessor) of life



ḥty ir.n wr-sbk
Khety, born of Big Sobek (i.e. the elder Sobek)

mꜣꜥ ḥrw
True of voice (justified)



tfn-nḥt
Tefnakht (personal name)



ms
one who is born (of)



imn ir di.s
Amunirdis (female proper name)

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Mark Collier and Bill Manley, *How to Read Egyptian Hieroglyphs*
University of California Press, 1998

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How to translate Parts A-C of the Formula

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Part A of the offering formula: "An offering which the king gives"

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Pg 40-42

Egyptian Funerary Deities

Spellings and alternative spellings, titles (also with alternate spellings) of the gods often mentioned in these offering formulae (more are mentioned on the top of pg. 40, also)

Translation exercise

Pg 46-47: Study (translation) Excerise BM (British Museum) EA 587

A drawing of the stele is on pg. 46
the name and title of the stele owner is on pg. 47 in the vocabulary box
All other vocabulary appears in the previous pages discussed above.

TIPS:

Note that on this stele, the three parts of the offering formula appear on three separate lines, so you can assume that if you have started a new line, you are on the next part of the formula, but note the tip below for line two:

Line 1: Part A: the offering formula (an offering which the king gives...)
pg. 37, with divine names and titles on pg. 40-42.

Line 2: Part B: A list of the offerings given to the deceased: pg. 37-39, also note this line ends with a phrase on pg. 39: this phrase starts Part C of the formula, which continues in line three





Line 3: Part C: The names and titles of the deceased (and sometimes members of their family)
Pg. 39-40, and pg. 47

Tip: remember that sometimes Egyptian signs can be either upright, or, if they are long and thin, they can also be horizontal

Gods and other information: pg. 40-42

Be sure to remember that hand carved signs
are often different from computer-generated, or typeface, images





Religious titles


	<i>wrb</i>	priest (literally, pure one)		<i>hm-ntr</i>	priest (literally, servant of the god)
	<i>hry-sst</i>	master of secrets		<i>hry-hbt</i>	lector priest

It is not at all uncommon for titles to be written without determinatives.

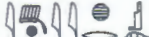
§25 Epithets

Egyptian texts abound with epithets of gods, kings and officials. Here are a couple of related epithets particularly common on stelae:

	or		or		<i>tmshy</i> or <i>tmshw</i>	venerable one, revered one, honourable one
					<i>nb tmsh</i>	possessor of veneration/reverence

and other variants based on the fuller writings such as:  'reverence', 'veneration'.

These epithets are primarily applied to the blessed dead. After a life of official duty and ethical behaviour, the blessed dead were revered by the living (who perpetuate their memory on earth, particularly through offerings) and honoured before the gods (with whom they exist beyond death as transfigured spirits). The latter is often expressed in the following way:

	<i>tmshy hr istr</i>	the revered one before Osiris
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§26 The offering formula

Formulae comprise relatively fixed combinations of words and so can be read without a detailed understanding of their internal grammar. The most common example, the offering formula, is a ubiquitous feature of the hieroglyphic monuments found in museums throughout the world. By working through, and becoming familiar with, the elements of the formula discussed below, you will gain access to a vast number of hieroglyphic inscriptions.

The offering formula merges two related functions: official and personal. In official terms, the status of the deceased as one of the blessed dead was linked to the successful performance of official functions in royal service and ethical behaviour in life. This success was instrumental in qualifying the deceased for access to the means of commemoration in terms of memorial inscriptions and funerary monuments. One purpose of the offering formula was to allow the deceased to partake of the offerings presented to the deities in the major cult temples in the name of the king, particularly on festival occasions. This reversion of offerings displays the importance of official life,

particularly in terms of the person of the king, in the relationship between the living and the dead.

The second, personal, function relates more to the private family-based aspects of the funerary cult of the deceased. The private offerings to the dead could be either physical (the offering of food, drink and goods) or verbal (through the utterance of the offering formula); furthermore, these offerings could be perpetuated in pictorial and verbal form (through art and writing). In this way, the offerings made at the burial could be perpetuated by family members (particularly the son and heir), or by people visiting the tomb or passing by the stela.

First of all, here is an example of the offering formula, which you may wish to refer back to as you read over the discussion below:

The offering formula from BM EA 558:

http-di-nsu 3str nb ddu ntr 3 nb 3bdu




$dI = f_{prt} - h_{rw}$ t hñkt k3 3pd šš mnht

ht nb(t) nfr(t) wrb(t) rnh(t) nfr tm

 $n \text{ k}3 \text{ n } \text{tmsh}(y) \text{ ky}$

An offering which the king gives (to) Osiris, lord of Djedu, great god, lord of Abydos, so that he may give a voice offering (in) bread, beer, ox, fowl, alabaster, linen, everything good and pure on which a god lives for the ka of the revered one Key

The most common form of the offering formula is composed of three parts, which can be divided according to the characteristic Egyptian expression found in each:

- a.  *hṯp-di-nsw* an offering which the king gives
- b.  *pṛt-ḥrw* a voice offering
- c.  *n k3 n* for the ka of

We shall take you through each of these parts in turn, assembling here the material you need to be able to read the standard Osiris offering formula. If you return to this section when reading stelae such as BM EA 587 on p. 46 at the end of this chapter, you should find all the help you need. As you study the various stelae in this book, you will no doubt gain more and more familiarity with the various parts of the offering formula.

a. The offering to the god(s)

  *htp-di-nsw* an offering which the king gives

The conventional grouping of this expression uses the following elements:

	from		<i>nsw</i>	king
	from		<i>htp</i>	offering
	from		<i>di</i>	give

(For the writing of the verb 'give', see Exercise 3.5.)

The expression *htp-di-nsw* is often used to refer generally to the offering formula and its associated offering rites (and might less literally be translated as 'the offering rite'). The actual rendering of this stereotypical phrase is notoriously obscure and still exercises the minds of scholars. Whatever its original form, it is clear that by the Middle Kingdom the phrase had come to be treated as a fixed, compound expression. Here we have adopted a standard rendering which we encourage you to follow, rather than trying to work out its meaning from the individual signs.

The name, title and epithets of the god(s)

The name of the god then follows. The god most commonly named in the offering formula (as in the example above) is Osiris and we shall concentrate on him in this chapter. For the other common divine recipient of the offering formula, Anubis, see BM EA 1783 in Chapter 5, and for an example with a number of gods, see BM EA 584 in Chapter 8. The standard names and titles of Osiris are introduced separately in the notes on funerary deities at the end of this chapter.









b. The offerings are passed on to the deceased

The voice offering


This section of the offering formula centres around the following expression:

 *prt-hrw* a voice offering

The standard writing of *prt-hrw* contains the following elements:

	from		<i>prt</i>	a going forth
	from		<i>hrw</i>	voice
	from		<i>t</i>	bread
	from		<i>hnkt</i>	beer

The term *pṛt-ḥrw* is regularly written with the bread and beer signs, even when the voice offering itself is intended without any reference to the bread and beer. They are depicted whether bread and beer are mentioned separately in the subsequent inventory of offerings or not (in which case they may have been thought of as being included within the writing of *pṛt-ḥrw*).

By the Middle Kingdom *pṛt-ḥrw* had become a fixed expression used as a cover term for the offerings themselves (and might be loosely translated as 'the ritual offerings'). As a fixed expression, *pṛt-ḥrw* can even be written with a determinative for the whole phrase, such as  'loaf for offering':

 *pṛt-ḥrw* a voice offering

The second part of the offering formula either starts off with *pṛt-ḥrw* immediately or marks the passing over of the offerings from the god by the use of:













 *dt=f pṛt-ḥrw* so that he may give a voice offering

dt=f is again a form of the verb *rdi* 'to give' (see Exercise 3.5). Once again, at this stage we advise you to follow our suggested translation (see Chapter 8 for an explanation).

pṛt-ḥrw alone is typical of 11th-dynasty stelae. *dt=f pṛt-ḥrw* is more typical from the mid-12th dynasty onwards (*pṛt-ḥrw* alone being rare by then). During the early part of the 12th dynasty a mixture of both usages is found.


The inventory of offerings:

The offerings are usually enumerated via a standard list of items, usually written with abbreviated writings (given here alongside fuller writings):

 or 	<i>t</i>	bread	 or 	<i>ḥnkt</i>	beer
 or 	<i>k3</i>	ox	 or 	<i>spd</i>	fowl
 or 	<i>šs</i>	alabaster	 or 	<i>mnḥt</i>	linen

Often the offerings are numbered with  *ḥ3* 'thousand' or  'a thousand of/in'.

The voice offering from the stela of Tjeti:



BM EA 614,
Column 1:

pṛt-ḥrw ḥ3 t ḥnkt ḥ3 k3 spd ḥ3 šs mnḥt
A voice offering (of) a thousand bread and beer, a thousand ox and fowl, a thousand alabaster and linen

(*pṛt-ḥrw* is here written with bread and beer signs but simply read *pṛt-ḥrw*; contrast with BM EA 558 on p. 36.)

Other offerings sometimes occur (particularly in later 12th- and 13th-dynasty stelae) and are usually more fully written out:

	<i>mrht</i>	oil, unguent		<i>sntr</i>	incense
	<i>htp</i> or <i>htpt</i>	offerings		<i>df(rw)</i>	provisions

The inventory is wrapped up:

As well as listing a standard set of offerings, the offering formula also usually includes a more generic and all-embracing phrase:

ht nb(t) nfr(t) wrb(t) everything good and pure

You have already studied this expression in Exercise 2.4. It is often qualified by the following fixed expression:

nht ntr lm on which a god lives

Since this is a fixed expression, you should read and translate it as a whole for now, without worrying about its internal grammar (which will be explained in Chapter 7).

c. The recipient of the offering

The deceased recipient of the offering is introduced by one or both of the following phrases:

n k3 n for the ka of *tmsh(w)* the revered one

In the 11th dynasty and into the early 12th dynasty (after which it dies out), we usually find *tmsh(w)* on its own. The combined usage *n k3 n tmsh(w)* begins in the early 12th dynasty and reaches its peak in the mid-12th dynasty. The use of *n k3 n* on its own is rare in the early 12th dynasty, but becomes the most common form from the later 12th dynasty onwards.

Once you have reached this point, then you will find the name of the deceased, usually with a title, and ending with the common epithet:

ms'-hrw the justified

§27 The genitive

The genitive 'of' (as in 'the king of Egypt') occurs in two forms:

a. Direct genitive

The two nouns are put together without any linking word. This construction is only common between closely connected words or in fixed expressions:

	<i>m-r pr</i>	overseer of the estate		<i>nb sbꜥw</i>	lord of Abydos (epithet of Osiris)
	<i>m-r ḥnwty</i>	overseer of the chamber		<i>nb ḡdw</i>	lord of Djedu (epithet of Osiris)

It also occurs in certain compound expressions, such as those compounded with *tb* 'heart':

st-tb affection, intimacy (literally, situation of the heart)

st-tb occurs in a rather common epithet:

The stela of Ameny identifies his subordinate, Sahathor, with the epithet:

BM EA 162,
Central column: *bꜣk=f mꜣꜥ n st-tb=f*
His true servant of his affection

b. Indirect genitive

The two nouns are linked by forms of the 'genitival adjective' *n*. This behaves like an adjective and agrees with the preceding noun, taking the following forms:

SINGULAR		PLURAL	
MASCULINE	FEMININE	MASCULINE	FEMININE
<i>n</i>	<i>nt</i>	<i>nw</i>	<i>nt</i>

An example occurs in *bꜣk=f mꜣꜥ n st-tb=f* above. Another example occurs in the phrase:

n kꜣ n for the ka of



'of' is written in exactly the same way as the preposition *n* 'to', 'for'. However, in translating into English, one or other of these usually suggests itself (cf. 'for the ka of'). Also there is a tendency for *n* to be used for all numbers and genders, as in *ḥmt=f n st-tb=f* 'his wife of his affection' in Exercise 4.6.

Excursus: Egyptian funerary deities



Osiris

Osiris (*ꜣsr*) was a central figure in the funerary cults of the ancient Egyptians. As noted in Chapter 2, his name is written in an idiosyncratic manner and cannot easily be broken down sign by sign. Indeed there is still some dis-




pute as to the exact reading – in this book we adopt the more recent suggestion to read *istr* rather than *wstr*, not least since this brings out the parallel with the writing of the name of Isis (for which see p. 42):

 or  *istr* Osiris Written with E60-seat above A36-eye for reasons which are still obscure.

The writing of Osiris' name (and the number and nature of his epithets) altered at different periods of Egyptian history, as follows:

 *istr* Osiris written without determinative (written with determinative in the 11th dynasty)  Alternative writing from the late 12th dynasty

As a 'great god' (*ntr ʿ3*), the cult of Osiris was celebrated at many shrines, the most important of which are reflected in his titles 'lord of Djedu' and 'lord of Abydos', the writings of which you studied in Exercise 2.2. In BM EA 587 (see Exercise 3.8 below) they are written as follows:

 *nb ḏdw* lord of Djedu (written with graphic transposition, see §21)
 *ntr ʿ3* great god  *nb ʿbdw* lord of Abydos

These three together represent the classic Middle Kingdom combination of epithets, particularly common in the early 12th dynasty.

The writing of Djedu itself changes over time (as well as sometimes displaying graphic transposition):

 11th – mid-12th dynasty  or  11th – early 12th dynasty  late 12th dynasty onward

The pre-eminence of Osiris is reflected in his other name, Khentyimentu (*ḥnty-imntw*), 'the one who is foremost of the westerners' (i.e. the dead gathered in the realm of the setting sun); the name evokes his subjects (the dead spirits) arrayed before his throne:

 *ḥnty-imntw* Khentyimentu


As will become clear from a number of the stelae which you will study in this book, the name Khentyimentu is often included in the offering formula amongst the epithets of Osiris (again typical of the early 12th dynasty).

In mythology, Osiris had been a living king at the beginning of history, but was murdered and dismembered by his ambitious brother, Seth. Osiris' remains were magically restored by Isis (*istr*) – his sister – who was then able to conceive his child, Horus; Horus grew up to defeat Seth and inherit his father's throne in legitimate fashion. Osiris is represented as a deceased king,

mummiform but with royal regalia, and a green or black complexion alluding to the fertility of the Nile floodplain.

 or  *ist* Isis  *hr* Horus

The passion of Osiris is also reflected in the name Wenennefer (*wnn-nfr*), which means 'the one who continues to be perfect' and hints at his mysterious *post mortem* potency:

 *wnn-nfr* Wenennefer

Wepwawet and Anubis

Funerary stelae from Abydos and elsewhere often invoke Wepwawet and Anubis alongside Osiris. Represented as a dog or jackal, Wepwawet (*wp-wwt*) was an ancient god of Abydos and an active participant in the cult of Osiris: the annual passion-play at Abydos began with the procession of Wepwawet 'to protect his father', Osiris. More generally, Wepwawet was associated with cemeteries and funerals, as reflected in his title 'lord of the sacred land' (*nb t3 d3r*), where 'sacred land' means the cemetery. Even the name Wepwawet (literally, 'the one who opens the ways', see p. 96) recalls the untrodden paths over the desert along which he guided the souls of the newly deceased to the kingdom of Osiris.

The other major funerary deity was Anubis, whose iconography is close to that of Wepwawet; he also appears in canine form and bears the title 'lord of the sacred land'; his other titles are more obscure. Nevertheless, the funerary gods have distinct roles, apparent in the mythology of the funeral: Anubis embalmed the body of the deceased and conducted the burial ceremonies; Wepwawet led the deceased from this world to the next; and Osiris, king of the dead, represented arrival and rejuvenation in the next life.

Anubis

The name and standard epithets of Anubis:

  *inpw* Anubis  *tp(y) d3w=f* upon his mountain
  *lm(y)-wt* the one in the *wt*  *nb t3 d3r* lord of the sacred land

Wepwawet

Wepwawet shares a major epithet with Anubis:

  *wp-wwt* Wepwawet  *nb t3 d3r* lord of the sacred land

Exercises

3.1 Signs and words









a. 2-consonant and 3-consonant signs


 <i>sb</i> or <i>mr</i>	 <i>wn</i>	 <i>bh</i> or <i>hw</i>	 <i>hn</i>
 <i>wr</i>	 <i>wt</i>	 <i>nw</i> or <i>ln</i>	 <i>hnt</i>

As you will see below, the name of the god Khentyimentu displays the *tw*-bird (B5 long-legged buzzard), a sign which reads *tw* or *tyw* (in this book we shall go for the simpler reading *tw*), but looks similar to the *z*-bird (B3 Egyptian vulture). The *tw*-bird has a more rounded head, but often the two birds are very similar in writing (sometimes we add a tick to the *tw*-bird to distinguish it). Fortunately the *tw*-bird has a very restricted usage:

 or  <i>tw</i>	 <i>z</i>
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b. Ideograms

SIGN	EXAMPLE
 E7 feather on standard	 <i>tmnt</i> the west
 B49 forepart of lion	 <i>hst</i> front
 E60 seat	 <i>st</i> place, position
 A24 soldier with bow and quiver	 <i>m3r</i> army, expedition

Notice that the sign  has appeared in two different words which should not be confused:

 or  <i>ssr</i> Osiris	 <i>st</i> place, position
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3.2 Words

Transliterate the following words (one uses a sign introduced in an earlier chapter):

	great		Ameny (name)
---	-------	---	--------------

3.3 Gods' names

You have already been introduced to two forms of Osiris: Khentyimentu and Wenennefer. These are written as follows. Transliterate:

	Khentyimentu		Wenennefer
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3.4 Titles

In the text, the following two titles were introduced. Here they are written in a slightly different way. Transliterate them, using the sign-tables above:

	overseer of the chamber		sole companion
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3.5 Common verbs

Some common verbs are written with otherwise uncommon signs and with some idiosyncracies of their own. It will be useful for you to be familiar with these when reading Chapter 4 (where the presence of *(t)* in brackets will also be explained):

	<i>tn(t)</i>	'bring', written with a combination of O D33 pot and A57 walking legs, often with sound complement <i>n</i>
	<i>tr(t)</i>	'make', 'do', 'act' – written with the 2-consonant sign <i>tr</i>
	<i>m33</i>	<i>m33</i> 'see', 'look at' – written with determinative placed under <i>m3</i> . Some forms of this verb are written with only one <i>3</i> – – transliterated <i>m3</i>
or	<i>rdl</i>	'give', 'place' – A41 arm giving loaf, or E61 conical loaf. Without <i>r</i> as or , transliterated <i>dl</i> . From the hieratic, also written with arm as <i>rdl</i> or <i>dl</i>






3.6 The offering formula from BM EA 162

BM EA 162
(carved limestone; w. 75cm)

The offering formula is usually written in a telegram-like style with very abbreviated writings and certain prepositions omitted. The top portion of the stela of Amen (BM EA 162), however, rather unusually provides us with a more fully written out version of certain sections of the offering formula.

Transliterate and translate, using the template provided in the text (§26 above), and study the individual writings of the various component parts of the formula. You should also make use of the vocabulary introduced in the other exercises above.

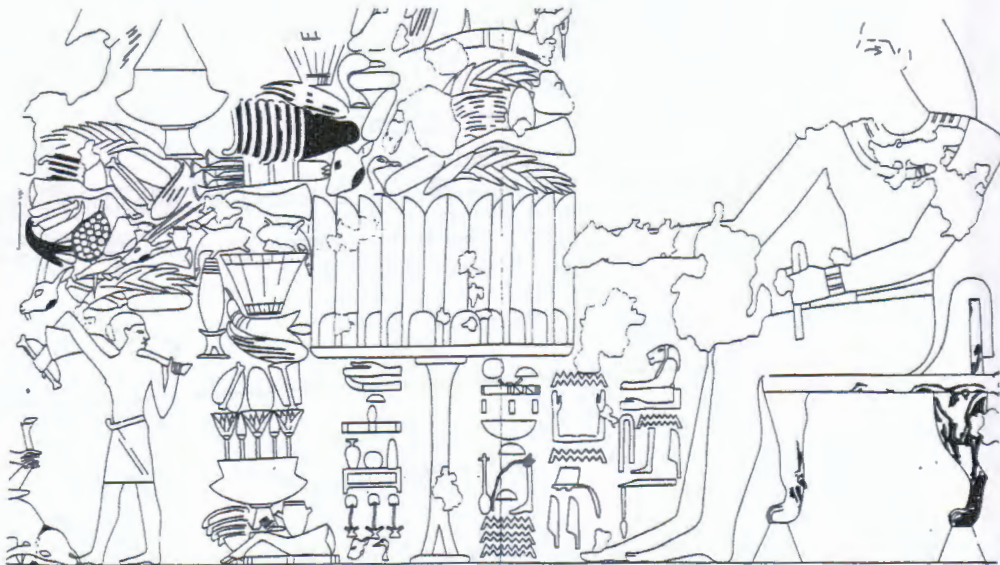
VOCABULARY

	<i>tr-n</i>	born of		=f	he, his (pronoun)
	<i>m-r mš' wr</i>	general-in- chief		<i>hr</i>	before, in front of
	<i>kbw</i>	Qebu (name)			

Notes:

- i *tr-n* means 'whom such-and-such a person made' but this is not a satisfactory idiom in English.
- ii *m-r mš' wr* means literally 'great overseer of the army'.
- iii In line 1, the damaged hieroglyphs are part of the standard epithets of Osiris: *hnty-imntw* (with an extra *tw*-bird), *ntr '3*, *nb 3bq* (see p. 41).

3.7 Offering table scene



Meir I, pl. 9

In scenes, the offerings are often shown placed on a table before the deceased. Transliterate and translate the hieroglyphs below the offering

table scene from the tomb of Senbi (consult the section on the offering formula if necessary).

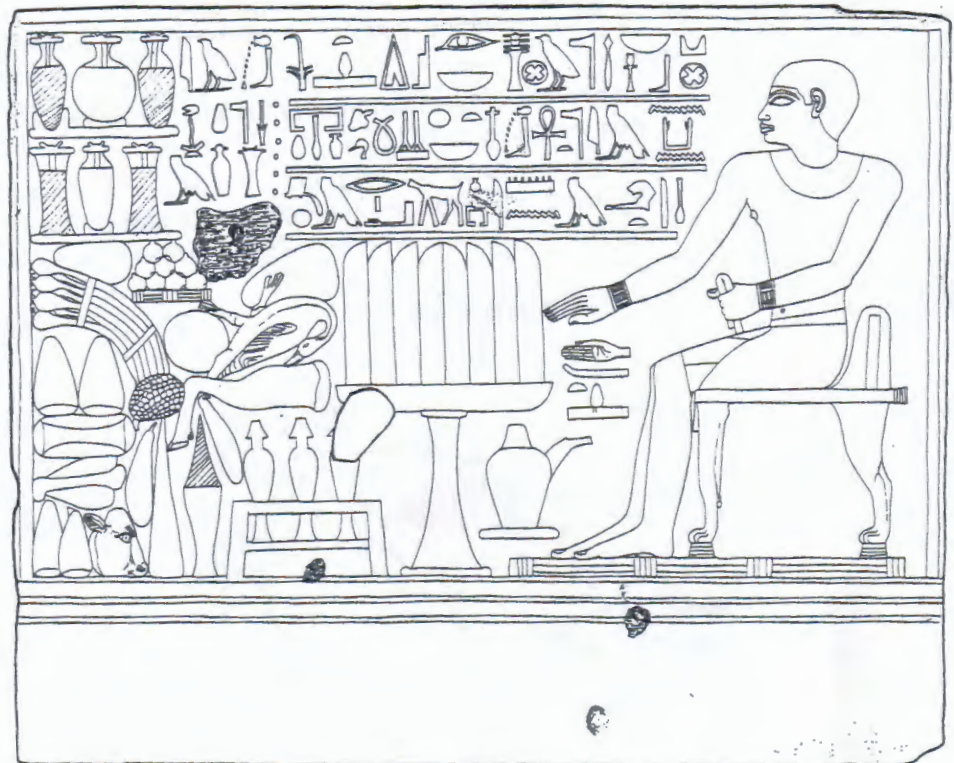
VOCABULARY

	<i>hstj-r</i> governor, mayor		<i>h3(w)</i> thousands
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The laden offering table constituting the 'funerary meal' for the deceased is referred to as:

		or		<i>dbht-htp</i> the required offerings
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3.8 Study exercise: BM EA 587



BM EA 587

(carved and painted limestone; H. 56cm)

It is now time for you to study your first stela – BM EA 587, the funerary monument of the overseer of the chamber Amenemhet. Transliterate and

translate the hieroglyphs written within the registers (and not those accompanying the vases at the top left, written without registers). You should consult the sections on the offering formula in the text (§26) where necessary. You may also find it useful to read through the notes on Osiris given on pp. 40–42.

VOCABULARY

	<i>m-r</i> <i>'hntw(ty)</i>	overseer of the chamber		<i>imn-</i> <i>m-hst</i>	Amenemhet
--	--------------------------------	----------------------------	--	-----------------------------	-----------

(See p. 102 for some remarks on the title *m-r 'hntw(ty)*.)

Notice that the inscription has been carefully laid out: the *htp-dl-nsw* formula takes up the first line; the *pri-hrw* formula the second line and the epithets, name and titles of the stela owner the third line.

3.9 Study exercise: BM EA 585

BM EA 585, shown on the next page, has another standard offering formula, this time written from right to left.

a. Translation

Transliterate and translate, using the notes and vocabulary below.

Notice how the names of Sarenenutet and his mother Bameket are written to fit the space available. The scenes and figures are in raised relief and the inscriptions in sunk relief. The element *-mkt* in the mother's name is written in the scene area and in raised relief.

VOCABULARY

	<i>bs-mkt</i>	Bameket		<i>ms-n</i>	born of
	<i>ntrw</i>	gods		<i>hsb</i> <i>snwty</i>	counter of the double granaries
	<i>dd</i> <i>htp-ntr</i>	offering- giver		<i>ss-</i> <i>rnnwti</i>	Sarenenutet

b. Epigraphy

Compare this stela with BM EA 587:

- Identify the differences in the shape and arrangement of particular hieroglyphs (you may also wish to consider the figures and the offering tables).
- Identify the differences in the phraseology of the offering formula.