

*Original article*

**THE SCENE OF THE SOFFIT AT THEBAN TOMB OF *Jmn-m-jn.t* TT 58**

Mohammed, A.

*Archaeology & Civilization dept., Faculty of Arts, Helwan Univ., Cairo, Egypt*  
*E-mail address: ahmed\_mohammed@arts.helwan.edu.eg*

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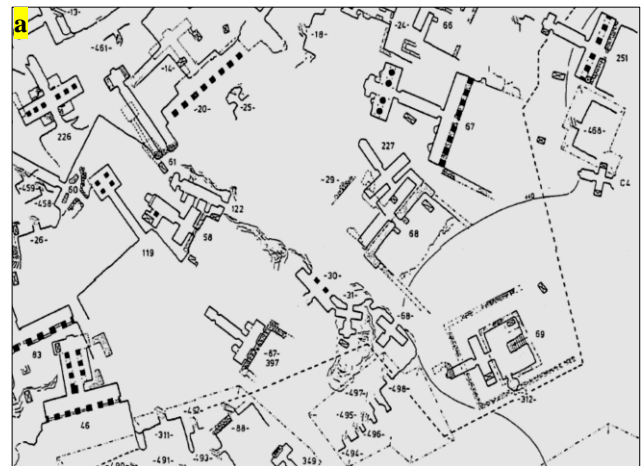
**Abstract:**

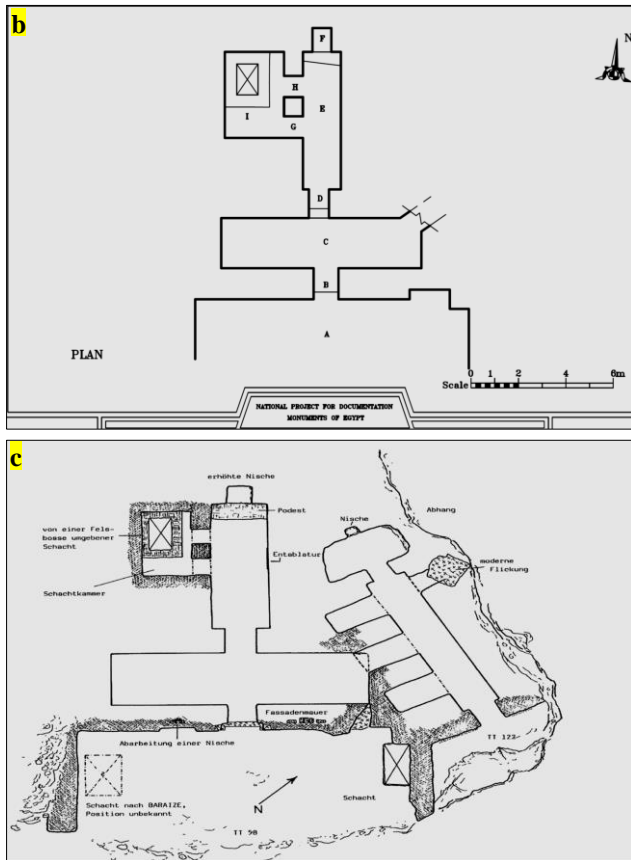
*This article aims to republish and study the scenes and inscription represented on the soffit of the entrance leading to the longitudinal hall of the tomb of *Jmn-m-jn.t* in the Sheikh Abdel Qurna hill. The soffit is divided into two registers, the upper register contains a scene associated with the birth of the sun god in the netherworld, while the lower register was divided into three sections. The middle one comprises the offering formula, whereas the second and third sections contain identical scene depicting the tomb owner *Jmn-m-jn.t* kneeling, surmounted by the *rdjt-j3w* formula. The inscription can be dated to the first half of the Nineteenth dynasty, precisely to the reign of King Ramesses II.*

**1. Introduction**

The Theban tomb TT 58 is located in Sheikh Abdel Qurna hill, on the western bank of the Nile in modern Luxor [1,2]. It was hewn in the rocks of the upper eastern side of the mountain between tombs TT 122 E. and TT 119 W, fig. (1-a) [2]. The tomb plan is the simple ‘T’- shaped design, according to the Kampp classification it is type V b, fig. (1-b & c) [2]. The later was the commonly used type during to the first half of the 18<sup>th</sup> dynasty [3,4]. The tomb was built for an unknown high official who lived during the reign of King Amenhotep III, as indicated by the depiction of the king on the northern wall on the either side of the entrance leading to longitudinal hall. Later, the tomb was usurped twice, first by *Jmn-m-jn.t* son of *Jmn-htp* from the 19<sup>th</sup> dynasty then by an Anonymous individual from the 20<sup>th</sup> dynasty, who most likely was the one responsible for carving the interior western chamber of the longitudinal hall. This article focuses on the study of the scenes and texts that occupy the soffit of the doorway that leads to the longitudinal hall, fig. (2). These scenes consist of two registers that was first described in 1927 by Porter and Moss [1]. In 1980 and 1983, K. Kitchen and J. Assmann copied and translated only the hieroglyphic text that accompanied the

scene of the lower register. Additionally, Assman also gives some notes about the scene of the upper register [5-7]. This article, will focus on the scene of the sun's birth in the netherworld in the upper register and compare it with the other books of the netherworld. Furthermore, it will offer comments on the texts of the lower register, and also provide a photo and facsimile of the scene under discussion.





**Figure 1** a. F. Kampp, *Die Thebanische Nekropole: zum Wandel des Grabgedankens von der XVIII. bis XX. dynastie*, in *Theban 13*, Teil. II, 1996, pl. III (E-F 4), b. Plan of Theban tomb [TT 58], (After: *Center of Documentation & Studies on Ancient Egypt*, 2017), c. plan of Theban tomb [TT 58], (After: *F. Kampp, Thebanischen Nekropole*, 1996).



**Figure 2** a. the soffit of the Theban tomb of Amenemōne [TT 58]. [Cliché © Waïld Mustafa Eliwa], b. the epigraphy of the Soffit of the Theban Tomb Amenemōne [TT 58]. [© Facsimile by Waïld El-Sayed].

## 2. Description

The soffit scenes comprise two registers that are separated from each other using colored squared borders that run as follows blue, yellow, blue, and red. The scenes were

drawn with brown, red, white, yellow, and blue colors on a white-ochre background. The text that accompanies the scene of the lower register was in columns and written in black color. The texts were written in black on a white background and separated by red lines. Except for the middle text, which was written in red on a yellow background between colored squared borders similar to the one mentioned above.

### 2.1. Upper register

The upper register is occupied by a large figure of the god Khepri in the form of a winged scarab pushing before him the red solar disk. The wings are made up of three layers: the upper was colored yellow, the middle green, and lower blue. On both sides of the scarab, there are two representations of the tomb owner kneeling with raised arms adorning the god. They are partly damaged and were colored in blue, white, and yellow. There are traces of a cobra above each figure of the tomb owner.

### 2.2. Lower register

The lower register is divided into three sections:

#### 2.2.1. The middle section







It comprises one hieroglyphic vertical line, written in red pigment on a yellow background. The text is bordered on both sides by consecutive decorative squares in blue, yellow, blue, and red. The final square on the right side differs from that of the left side in color, which was colored blue. The inscription reads as follows †:



[1] *ḥtp dj nsw<sup>(a)</sup> (n) Jmn-R<sup>c</sup>, p3w.ty t3wy, dj/f<sup>c</sup>k prj m hr.t-ntr, jn Wsjr, sš ḥtp(w)-ntr n Jmn, Jmn<sup>(b)</sup>-m-jn.t, m3<sup>c</sup>-ḥrw.*

[1] *An offering that the king gives (to) Amun-Re, primordial one of the two lands, that he may give entry and exit in the necropolis, by Osiris, scribe of the divine offering(s) of Amun, Jmn-m-jn.t, Justified.*

▪ **Textual Commentary**

- 1) *p3w.ty t3wy*<sup>(c)</sup>: ‘primordial one of the two lands’ was one of the commonly used epithets of the god Amun-Re starting from the New Kingdom [8-10]. It was also attested for a wide range of deities e.g., Amun, Amun-Re-Horakhty-Atum, and Sobek [11]. This epithet was associated with the solar deities [8,12].
- 2) The construction *\*k prj m hr.t-ntr* was first attested from Second Intermediate Period on the stela of *J<sup>c</sup>-ms* from Memphis BM EA 338 [13,14], and continued to be used down to the Ptolemaic era [13].
- 3) The title of *sš htp(w)-ntr n Jmn* ‘Scribe of the god’s offerings of Amun’ is apparently not attested for the god Amun before the New Kingdom [15]. While the term *sš htp(w)-ntr* without genitival adjective singular masculine *n* + a deity name was used starting from the Old Kingdom [16] and continued to be used down to the 12 dynasty on the stela Cairo CG. 20335 [17,18]. Jones suggests that the bearer of this title was responsible for keeping the offerings register to the temple [19]. Additionally, the term ‘god’s offerings’ also denote the economic dimension of the temple or temple district [20].
- 4) The tomb owner designation *Jmn-m-jn.t* means ‘Amun in the valley’ [21]. This name was cited in Ranke’s *Personnennamen* [21]. It is worth mentioning that the name of the god Amun [22] was used in the construction of personal names starting from the Middle Kingdom onwards [21]. The designation *Jmn-m-jn.t* was used for both men and women [21]. The name *Jmn-m-jn.t* shows relationship between the deity and the bearer of it as he was described as ‘Amun in the valley’. The latter name consists of three parts: the name of the deity Amun + the preposition (*m*) + the noun of *jn.t*. During the New Kingdom, personal names associated with the god Amun were common at Qurna [23-24], Deir el-Medina [25-26]. The name *Jmn-m-jn.t* occurred three times in the text under consideration, with two different writing variation: , , . It is worth noting that the deceased’s name was written in an abbreviated form in middle column, whereas in the latter the name of Amun with written with only the determinative  (C12) + the *n* sign  (S3) most probably due to the lack of space. The sign  (N36) written beneath the name of deity Amun indicates that it is part from an older text on which the text under discussion was written. This clearly shows that *Jmn-m-jn.t* was the tomb’s second usurper.

2.2.2. **The right section**

It is occupied by a scene representing *Jmn-m-jn.t* facing left in a gesture of adoration wearing a long wig colored in blue. The facial features are carefully executed showing the narrow and elongated eye with the cosmetic line topped by the painted eyebrow, a straight nose, a small mouth with slightly protruding lips, and full cheeks with a simple turn.

*Jmn-m-jn.t* wears a broad collar that shows traces of blue pigment, bracelets around the wrists, and a long white kilt with belt characterized by folds<sup>(d)</sup>. The scene was painted on a yellow background. The inscription above *Jmn-m-jn.t* consists of five vertical lines of hieroglyphs between border lines that reads from left to right as follows<sup>†</sup>:



- [1] *rdj.t j3w n k3zk Jmn-[R<sup>c</sup>], hr-3h.ty-Tmw-Hprj, b3-<sup>c</sup>nh pr.(t) m*
- [2] *Nwn shd-dw3.t m jr.ty<sup>c</sup>f(y)<sup>(g)</sup>,*
- [3] *dj<sup>c</sup>f m33(zj) sw hry-tp*
- [4] *dw3.t, n k3<sup>(e)</sup> n Wsjr,*
- [5] *sš(?)<sup>(h)</sup> hw.t-ntr, Jmn-m-jn.t, m3<sup>c</sup>-hrw<sup>(i)</sup>.*

- [1] *Giving adoration to your ka-spirit, (O) Amun-[Re]-Horakhty-Atum-Khepri, the living ba-soul that comes out of*
- [2] *Nun, who illuminates the netherworld with his eyes,*
- [3] *may he give that [I] may see him*
- [4] *in the morning, to the ka-spirit of Osiris,*
- [5] *scribe (?) of the temple, Jmn-m-jn.t, justified.*

▪ **Textual commentary**

- 1) The combination of the *Jmn-R<sup>c</sup>-Hr-3h.ty-Tmw-Hprj* indicates a New Kingdom date [27-29]. It’s noteworthy that the deities Re-Harakhe, Atum, and Khepri were first mentioned in the Pyramid Text [30]. These deities hold significant importance in the solar hymns, namely Re-Horakhty, Atum, and Khepri. Khepri, who is the morning sun, symbolizes rebirth, followed by Re-Harakhte, who stands in for the afternoon sun, and Atum, who symbolizes sunset [31]. This symbolism was crucial for the deceased in ensuring his eternal existence, rebirth, and rejuvenation in the afterlife
- 2) The epithet *b3-<sup>c</sup>nh*<sup>(i)</sup> was attested in the Pyramid Texts [30] and the Coffin Texts [28, 32-34].
- 3) The epithet *pr-m-Nwn* was first attested for Atum in the coffin texts [34,35]. In the New Kingdom offering formula the epithet was used for Re Horakhty, for example: in

the tomb of *Jmn-ms* TT 373 (temp. Ramesses II) [11,36], tomb of *P3-n-njw.t* of Aniba (temp. Ramesses VI) [11, 27]. It was also attested for [Re] Horakhty Atum in the tomb of *P3-sr* TT 106 of the Nineteenth dynasty (temp. Ramesses II) [5,11], and in the hymn texts it is confirmed for the *Ka* Amun [Re] Horakhty Atum Khepri of the Nineteenth Dynasty (temp. Ramesses II) [5].

4) The construction *m33(εj) sw hr-tpj dw3.t* appeared during the Nineteenth Dynasty [13,37].

### 2.2.3. The left section

It comprises a scene depicting *Jmn-m-jn.t*, facing right; the latter is identically represented as the figure in the right section. The inscription above *Jmn-m-jn.t* consists of five vertical lines of hieroglyphs between border lines. The text reads from right to left as follows †:



- [1] *rdj.t j3w n k3εk, p3 nb nhh, Wsjr hk3 d.t, sbby hhw m*
- [2] *hεwεf, wr djw, hry snwεf, wp h.t n*
- [3] *mw.tεf; dj/fεk prj m hr.t-ntr*
- [4] *n k3 n, Wsjr sš hw.t-ntr n*
- [5] *mw.t, Jmn-m-jn.t, m3ε-hrw*

- [1] Giving adoration to your *Ka*-spirit, (O) lord of eternity, Osiris, eternal ruler, who traverses millions of
- [2] years in his lifetime, greatest of the five, who is above his brothers, who opens his
- [3] mother's womb; may he give that entry and exit in the necropolis,
- [4] to the *ka*-spirit of Osiris, scribe of the temple
- [5] of Mut [15], *Jmn-m-jn.t*, justified.

### ▪ Textual Commentary

- 1) *sbbj hhw m hεwεf*<sup>(k)</sup>: the title was first attested from the New Kingdom. It is attested for deities e.g., Osiris, Re-Horekhty-Atum, Onnophris [38].
- 2) *wr djw*<sup>(l)</sup>: “Greatest of the five” [8,15,17,18,39-41]. This title was used by different deities e.g., *Dhwty* and *Skr-*

*Wsjr* [42]. Its earliest known usage was for viziers during the 4<sup>th</sup> and the early 5<sup>th</sup> dynasties [43-45]. This title appeared in its full form as *wr djw n pr Dhwty* the ‘Greatest of the five of the temple of the Thot’ from the second half of the 6<sup>th</sup> dynasty [44,45]; for example, *Mrrwk3* bore the title *wr djw* in his mastaba of Saqqara [39]. In the Middle Kingdom the title was borne by sons of kings and the high priests of Thoth in Hermopolis [46], who presided over the five courts [47].

- 3) *hry snwεf*<sup>(m)</sup>: “who is above his brother”. This title was not used by Osiris before the New Kingdom [48].
- 4) The phrase *wp h.t n(t) mw.tεf*<sup>(n)</sup> “who opens his mother’s womb” [6, 8, 42]. According to, Kitchen, the god Osiris was the first to emerge from his mother's womb [6]. Leitz mentioned that this title disappeared during the Third Intermediate Period and the Late Period, only to reappear during the Greco-Roman period [42]. It is noteworthy that *wp h.t* was the abbreviated form of *wp h.t n mw.tεf* “who opens his mother’s womb”. It was first attested from the Pyramid texts [49].
- 5) *sš hw.t-ntr n Mwt*: ‘Scribe of the temple of Mut’ [15], the title consists of two parts: the title *sš hw.t-ntr* + the name of the Goddess Mut. During the New Kingdom, the aforementioned title associated with the goddess Mut was prevalent in many provinces such as Thebes [50], Abydos [51,52], Nubia [53], El Kab and Gebelein [54, 55]. The title *sš hw.t-ntr* was first attested probably from 6<sup>th</sup> Dynasty without deities’ designation [17,19, 47,50,56-57].

### 3. Results

Several results can be drawn from the evidence presented in this study concerning the soffit scene of *Jmn-m-jn.t*, as follows:

- \*) The name *Jmn-m-jn.t* was first attested from the New Kingdom.
- \*) The Theban tomb 58 was used three times during the New Kingdom by three different persons, who may have been members of the same family: *Jmn-htp* was the original owner of the tomb in the middle of the 18<sup>th</sup> dynasty, then the tomb was usurped by *Jmn-m-jn.t* in the first half of the 19<sup>th</sup> dynasty, and finally by an unknown individual in the 20<sup>th</sup> dynasty. The scene under discussion belongs to the second usurper *Jmn-m-jn.t*, who lived during King Ramesses II's reign in the first half of the 19<sup>th</sup> dynasty.
- \*) *Jmn-m-jn.t*'s principal titles and occupations were "scribe of Ramesses II's temple," "scribe offering of Amun," and "scribe of Mut's temple." These indicate a prominent social and religious position in the administration of Thebes' temples of Amun and Mut.
- \*) In the second register, the offering formula was addressed to Amun-[Re], the main god of Thebes. The specific name sequence, Amun-[Re]-Horakhty-Atum-Khepri was exclusive to Thebes during the Ramesside period [22]. It is noticeable that the same sequence of three epithets *b3-εnh, prj m Nwn, shd dw3.t m jr.tyεfy* of Amun-[Re]-Horakhty-Atum-Khepri on our soffit appeared on the Ramesside Period private tomb of *Jmn-m-hb* TT 44 [29].

#### 4. Discussion

This clear from the study of the text and the scene on the soffit under discussion that: **a)** *Jmn-m-jn.t*, the second owner of tomb TT 58, held a high social and religious position in the administration of the temples of Amun and Mut in Thebes, as evidenced by the study of the text that accompanied the scene under discussion. **b)** During the New Kingdom, the winged scarab portrayed in the first register, made its appearance in the books of the netherworld depicted on the walls of royal tombs. The 12<sup>th</sup> hour of the Book of Gates contains a scene symbolizing the rebirth of the sun-disk in the tomb of Ramesses VI KV 9. The divine hands of the god Nun elevate the solar bark from the eternal water. At its center, a scarab embodies the deity Khepri was received by the goddess Nut, who stands at the head of the god Osiris, fig. (3) [58].

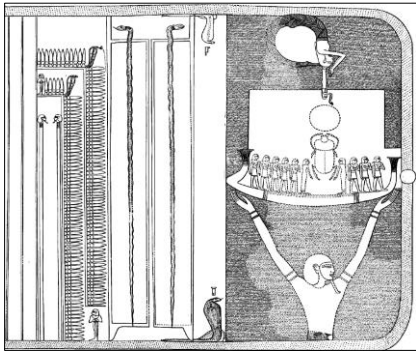


Figure (3) gate 12<sup>th</sup> Hour (After: Piankoff, 1954).

The same concept is expressed in the Book of the Earth (= *3kr*) in Ramesses VI's tomb, where it represents the rising and setting of the sun upon the double lion Aker, which represents the mountains of the East and West. The two arms of the god Nun emerge from the center, stretched out to receive the sun-disk. Three mummies stand to the right and left of the two hands. A god on the right, in front of the mummies, receives the night's solar boat and directs it to its day course to the left. In the center of the sun boat is the ram-headed God Khepri, who worships him to the right spirit of the god Atum and to the left spirit of the god Khepri, fig. (4) [58].

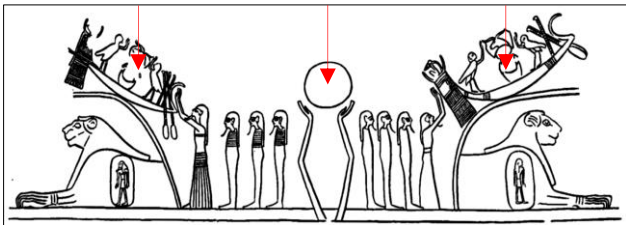


Figure (4) earth 4<sup>th</sup> Register, scene 1 (After: Piankoff, 1954).

In the middle register of the 12<sup>th</sup> Hour of the Book of Amduat. The sun god's solar Braque, which has a scarab on its prow, is being pulled forward by twelve gods and thirteen goddesses using rope. In front of the solar Braque there is a huge serpent named "the life of the gods". At the end of the register, a scarab moves towards a human head

emerging from the sun disk, with two arms stretched along the register's rounded border, fig. (5) [58].

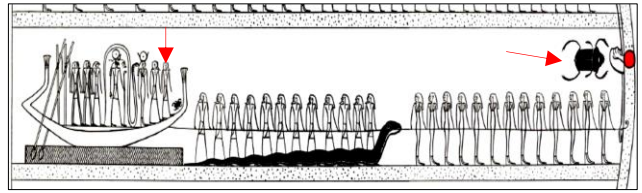


Figure (5) Amduat, detail of the 12<sup>th</sup> Hour, Middle Register (After: Piankoff, 1954).

The second register of the Book of Caverns' Sixth division (1st scene) begins with a huge scarab pushing the solar disk ahead of him, as he emerges from between the two mountains of sunrise. Within the upper mountain there is a bearded, kneeling deity, while inside the lower mountain there is a kneeling ram headed deity. This is followed by four deities worshipping the scarab and the solar disk in front of it, fig. (6) [58]. The closing scene in the Book of Caves represents the rebirth of the sun disk in the netherworld in the form of a ram headed scarab, fig. (7) [58].

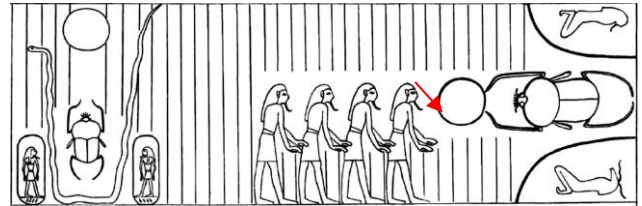


Figure (6) caverns. detail of the 6<sup>th</sup> division, second register (After: Piankoff, 1954).

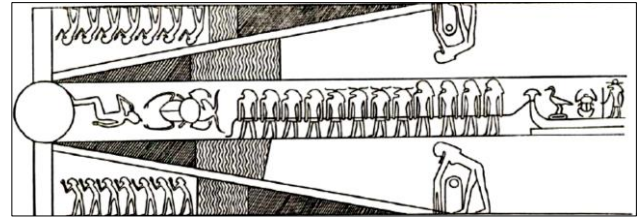


Figure (7) caverns. detail of the closing scene (After: Piankoff, 1954).

In the Book of Day, the upper register of the 1<sup>st</sup> Hour (1<sup>st</sup> scene) represents the sun's rebirth in the east, from the body of the goddess Nut as a disk supported by a winged scarab. Below it, a representation of the goddess Nut as a pregnant woman holding the disk, within which a child figure of a child, kneels between the two goddesses Isis and Nephthys, fig. (8).

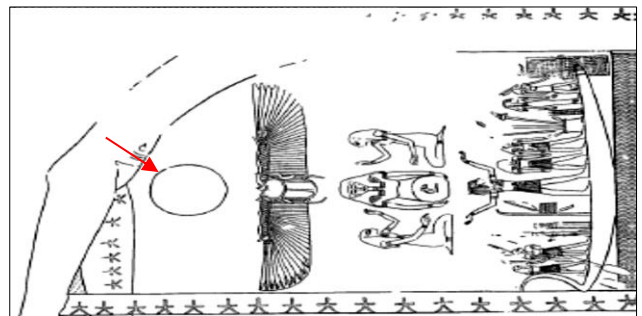


Figure (8) book of day. detail of the 1<sup>st</sup> Hour (After: Piankoff, 1954).

In the afore mentioned scenes, the winged scarab was clearly a symbol of spontaneous reproduction, new life, and thus resurrection, while the use of wings was a reference to the sky gods and their power [59]. Similarly, the spontaneous appearance of a scarab from the land is analogous to the creator god giving birth to himself. The scarab symbolizes the rising sun, while the ankh represents the sun itself [8, 49,60]. The scarab in private individual tombs represents the deceased's wish to be reborn, as the new sun disk emerges from the netherworld [61]. According to pyramid texts, "the deceased rises in the east like Re and passes towards the west like Khepri" [49].

## 5. Conclusion

*The purpose of the depiction of the winged scarab on the soffit of the Theban tomb TT 58, that belongs to Jmn-m-jn.t, who lived during King Ramesses II's reign, was to represent the deceased desire for a rejuvenated existence in the afterlife, akin to the renewal of the sun disk.*

## Endnotes

- (a) The arrangement of  $\text{𓆎}^{\text{𓆏}}$  in this form was first attested from the 19<sup>th</sup> Dynasty [13]. The sign  $\text{𓆎}$  (M23) here was drawn without shooting [62], and the sign  $\text{𓆏}$  (X8) lacks the interior detail of the sign. The  $\text{𓆏}$  (Q3) sign in the word *htp* was clearly misplaced before the sign  $\text{𓆏}$  (XI), whereas in the usual writing form the sign  $\text{𓆏}$  (X1) precede the sign  $\text{𓆏}$  (Q3) [13].
- (b) The occurrence of Amun's name in the above mentioned form  $\text{𓆎}$  [C12] was only used starting from the reign of Sethos I [63,64] and Ramesses II [64] on the statue of *R<sup>c</sup>-htp* BM HT 712 [5,65], stela of *Hri* BM HT 66668 [66], Sarcophagus of *Jmn-ms* from west Thebes [5,67], Naos statue of *Jmn-m-R<sup>c</sup>* Boston MFA 00.690 [5] and statue of Sethos II from Karnak CG 1198 [68].
- (c) Amun-Re bears this epithet on the Naos of *Jnny* BM EA 461 (temp. Thutmose I) [69], temple of Sethos I at Qurna [63], forecourt of Luxor temple that dated to the reign of Ramesses II [64], stela of *Nfr-rnp.t* Berlin 2290 (temp. Ramesses II) [6,70], tomb of *T3y* TT 23 at Thebes (temp. Merenptah) [71,72], the papyrus of Anastasi IV (temp. Sethos II) [37], the first court in the temple of Ramesses III at Medinet Habu [74], first hypostyle hall of Medinet Habu [75], temple of Khonsu at Karnak [76], an oracle text of Nesamun at Karnak (temp. Ramesses XI) [77], and on the lintel of *Pn-hrj-sf* from Karnak, that was dated to the late New Kingdom [78]. It is worth noting that the epithet *p3w.ty t3wy* was occasionally followed by the words *tpyw-<sup>c</sup>* from the New Kingdom [11] and *ntrw* from the 20<sup>th</sup>-24<sup>th</sup> dynasties [11].
- (d) The style of the kilt worn by the tomb's owner, which was characterized by many folds, appeared in the first half of the Nineteenth Dynasty, between the reign of the King Sethos I and the King of Ramesses II.
- (e) The sign  $\text{𓆏}$  (N35), after *Jmn* was most likely a scribal error, where the word  $\text{𓆏}$  should be used instead [79].
- (f) In Kitchen's transcription of the text *Jrtyzfy(y)* after the phrase *shd-dw3.t m*, was omitted, even though it is clear in the original inscription [5]. This phrase *shd dw3.t m jrtyzfy(y)* was first attested from the reign of King Amenophis III [7,10,80]. It is apparently attested during the New Kingdom on the following monuments: the stela of *nb.sn* and *Sbk-ms* from Rizeiqat (temp. Thutmose IV/Amenophis III) [81], Tomb-Chapel of *Jmn-htp* and his son *Jwny* from Deir Durenka, Asyut (temp. Sethos I) [63], and in chapter 15<sup>th</sup>. from Book of the Dead [82]. Leitz noted that the phrase was associated with the gods Amun-Re-Horakhty-Atum-Khepri, Re-Horakhty [38].
- (g) The sign  $\text{𓆏}$  [D28], characterized by loop hands in line 4 [lower register, both left and right sides] was a commonly used features in the 13<sup>th</sup> Dynasty [83-87] and later [65,88,89].
- (h) It is worth mentioning that the first syllable of the title  $\text{𓆏}$  is unique and does not appear in any other title. This could possibly be an error made by the scribe of the text, and the title might be read *sš*. Kitchen suggests an additional sign  $\text{𓆏}$  (O34) beneath the sign  $\text{𓆏}$  (K4A), even though the original text lacks this sign. he proposes translating it as "temple scribe" [15]. If we assume the possibility that the title  $\text{𓆏}$  was indeed a scribal error, then the title could be translated as in the more common form as *sš hwt-ntr* "scribe of the temple?".
- (i) The name of *Jmn-m-jn.t* ends with the determinative  $\text{𓆏}$  (A52) followed by the epithet *m3<sup>c</sup>-hrw*. Interestingly, Kitchen omitted both of them in his copy, despite their evident presence in the original text [5].
- (j) This epithet was appeared on several monuments for example: the tomb of *Kn* TT 59 of the Eighteenth Dynasty (temp. Thutmose III) [7], tomb of *Sn-nfr* TT 96 of Eighteenth Dynasty (temp. Amenhotep II) [7, 42], tomb of *Sn-nfr* TT 99 of 18 dynasty (temp. Thutmose III) [7,42], tomb of *Wsr-Jmn* TT 131 of 18 dynasty (temp. Hatshepsut and Thutmose III) [7,42]. [Re] Horakhty and Atum took this epithet on the stela of *PA-sr* TT 106 of 19 dynasty (temp. Ramesses II) [5, 42]. Amun Re Horakhty bears this epithet in the tomb of *Mry-Pth* TT 387 of Nineteenth Dynasty (temp. Ramesses II) [7, 42]. Further, Amun Re Horakhty (in *dw3-* formula) bore the afore-mentioned epithet in the tomb of *P3-sr* TT 106 of Nineteenth Dynasty (temp. Ramesses II) [5]. It is also attested for Amun Re Atum Horakhty (in *jnd hrk-* formula) in the tomb of *P3-sr* TT 106 of 19 dynasty (temp. Ramesses II) [7,42].
- (k) Osiris bears this title in the Ramesside Period on the following monuments: the tomb of the vizier *P3-sr* TT 106 (temp. Sethos I- Ramesses II) [5, 63], tomb of *P3-nhsy* TT 16 (temp. Ramesses II) [5], tomb of *Hnsw* TT 31 (temp. Ramesses II) [5], tomb of *Pn-njw.t* TT 331 (temp. Ramesses VII) [27], tomb of *Ky-nbw* TT 113 (temp. Ramesses VIII) [27] and the tomb of *Jy-mj-sb3* TT 65 (Ramesses IX) [27].
- (l) This title was associated with the god Osiris from the New Kingdom on the following monuments: stela of

*Wn-nfr* JE. 32025 (temp. Ramesses II) [90], tomb of *Nht-Dhwty* TT 189 (temp. Ramesses II) [5], tomb of *K3h3* TT 360 (temp. Ramesses II) [5], tomb of *Nfr-rnp.t* and *Knr3* TT 178 (temp. Ramesses II) [5], statue of *Nht-mnw* Cairo No. 779 [91], fragment of stela from Deir el Medina CGT 50160 during Ramesside Period [92] and on the stela of *R3m<sup>c</sup>* from Abydos during the New Kingdom [93].

(m) Osiris bears this epithet on the tomb of *Nfr-rnp.t* and *Knr3* TT 178 (temp. Ramesses II) [5] and tomb of *Nfr-shrw* TT 296 (temp. Ramesses II) [94], stela Louvre C 218 of *Kn3r3* (temp. Ramesses II) [95].

(n) This epithet is attested to Osiris from the New Kingdom [42] in the tomb of *T3y* TT 23 (temp. Merenptah) [20], and the tomb *Jmn-m-hb* TT 44 (temp. Ramesside Period) [29].

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
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