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BIFAO 71 (1972), p. 67-85

Labib Habachi

Nia, the [ouâb]-Priest and Doorkeeper of Amun-of-the-Hearing-Ear [with 6 photo-plates].

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NIA, THE *W'B*-PRIEST AND DOORKEEPER OF AMUN-OF-THE-HEARING-EAR

Labib HABACHI

Of this man, we know a dyad in the Aegyptische Staatsammlung, Munich, and a stela, an offering table and a box for canopic jars in the Egyptian Museum of Turin. Only the first two objects have been published more or less properly, while the third and fourth have been referred to only briefly. While studying the offering tables, bowls and altars in Turin Museum, we have had the opportunity of examining the objects of this man. We also found among its collection a shawabti and a pectoral which, in all probability, belonged to the same man. In view of his title which is associated with a strange form of Amun, hardly known before, we are giving here a description of all these objects and their inscriptions with some comments about the career of their owner and his strange title. Thanks to Prof. H.W. Müller who provided us with views of all the sides of the dyad and to Prof. Silvio Curto, who sent us a complete set of pictures of the objects in Turin, we are able to reproduce here certain views of these objects and facsimiles of their inscriptions. To both of them, we would like to express here our gratitude.

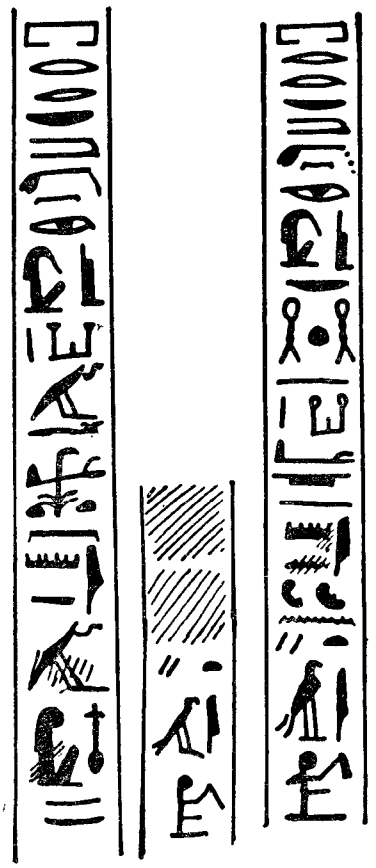
The Dyad N° 28 of the Aeg. Staatsammlung, Munich (Pl. XIII).

Made of limestone, the statue was originally painted, but only traces now survive. It is 54 cm. high.

The sculpture represents Nia and his mother, sitting side by side, each on a separate chair, and embracing the other with one arm. The back of the statue is in the form of a round-topped stela. The man wears a double wig with lappets falling over the shoulders. He wears a heavy collar consisting of several strands. He is dressed in a long and pleated skirt covering the lower part of the body down to the ankles; over the skirt is a shawl tied at the waist. His mother, sitting on the

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right [1], wears a long and heavy wig which reaches down to the breast. On the wig is placed a diadem, with a lotus flower extending from back to front. She wears also a heavy collar with several rows of pendants. Her costume consists of a pleated dress covering the entire body [2].



b *d* *a*

Fig. 1.

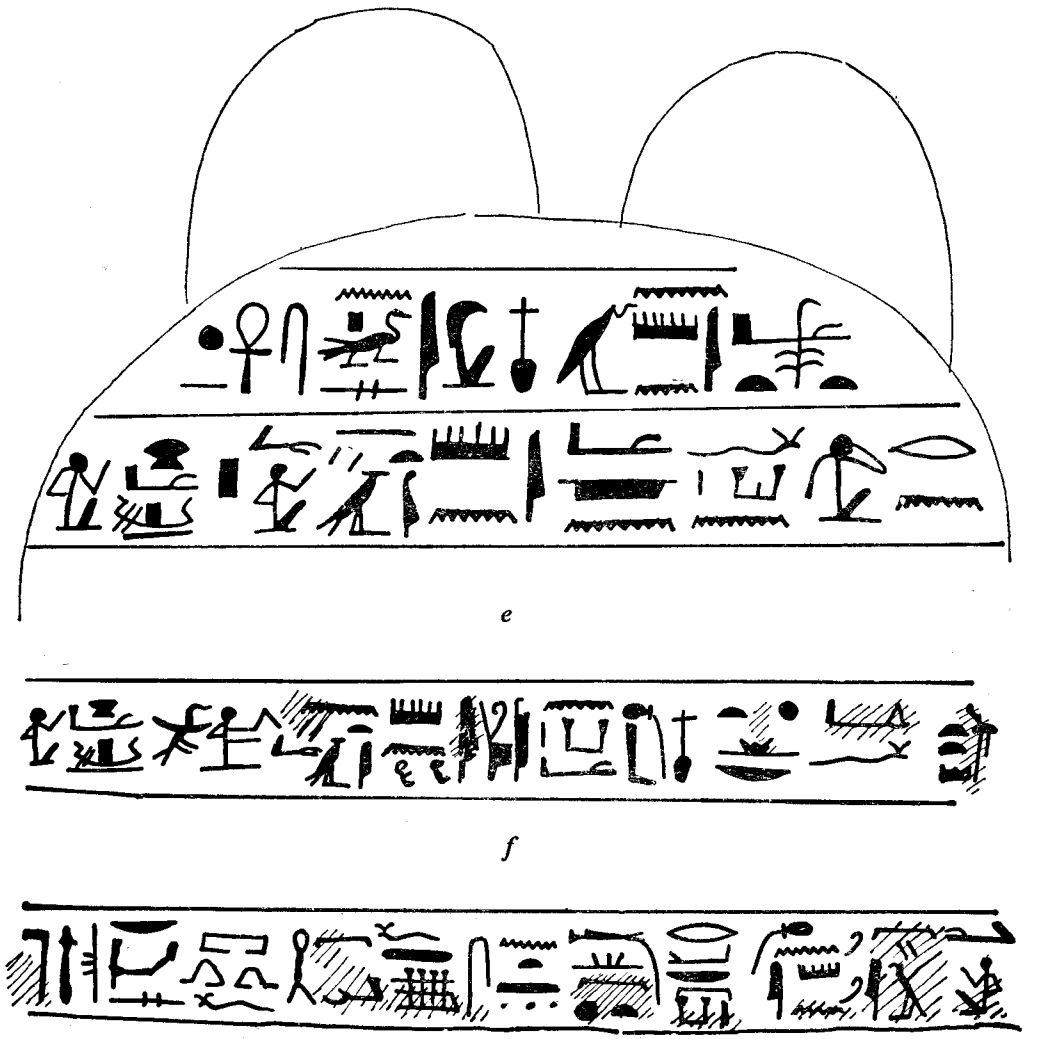
Inscriptions are carved on the front of the dress of Nia (*a*), on that of his mother (*b*), on the left shoulder of Nia (*c*), on the top of the pedestal between the two persons (*d*), on the back of the dyad (*e*) and on the sides of the pedestal near the man (*f*) and near the woman (*g*). Inscription (*a*) reads : *All that comes forth in front of Osiris, lord of eternity for the* ka *of the doorkeeper of Amun-of-the-Hearing-Ear, Entia;* and that referred to by the letter (*b*) says : *All that comes forth for the* ka *of his mother, the chantress of Amun, Mutnofret, the blessed.* Only traces of the word *Amun* is seen in (*c*) and the name of the man preceded by word : (w^{c}b-*priest of Amun-of-the-Hearing-Ear*) in (*d*), (fig. 1). Inscription (*e*) reads : *The chantress of Amun, Mutnofret, by her son, who makes his* (*sic*) *name live, for the* ka *of the doorkeeper of Amun, Entia, the son of Kha*^{c}*(em)wia.* On the front of the pedestal, there must have been two inscriptions starting from the middle and running in opposite directions, to be continued on the sides by (*f*) and (*g*), and perhaps ending on

[1] In dyads representing a man and a woman, the woman is usually shown sitting on the left, see Vandier, *Manuel d'Archéologie,* III, p. 441, but here the mother is possibly given the place of honour.

[2] For this dyad, see Porter-Moss-Burney, *Bibliography* I^{2}, *Theban Necropolis,* p. 791. Recently Müller gave a view and a discussion of its style and inscriptions in *Die aeg. Sammlung des Bayerischen Staats,* 40, Gl. W.A.F. 25.

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the back. The former inscription is to be read as : (*May the king give offerings to Osiris, pre-eminent*) *of the West that he may give all good and pure things for the* ka *of the doorkeeper of Amun-of-the-Hearing-Ear, Entia, son of Khaᶜ(em)wia* ..... The latter inscription runs as : (*May the king give offerings to Osiris*), *the great god, lord of the Necropolis* (?), *that he may go out and in with him, receiving offerings* (?), *full of things everyday* (?) *for the* ka *of the* wᶜb-*priest of Amun-of-the-Hearing-Ear, En(tia)* (fig. 2).



e

f

g

Fig. 2.

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This dyad has been dated by some before the reign of Akhenaten, as in some places the name of Amun is partially or wholly erased. But it cannot be said that such erasures were made intentionally; the flaking of the stone in some places and occasional damage in others being the reason why a few signs are partially or wholly destroyed. Spiegelberg in his publication of this dyad has brought up proofs to show it to be dated to the end of the XVIIIth or the beginning of the XIXth dynasties. The sign of *w'b* without the leg, that of *p3* meaning the son, and that or *k3wt* or *k3wty* meaning the doorkeeper are found in the texts after Akhenaten. Again the style of the statues points to the same date [1]. Vandier discusses the style of the statues in more detail and comes to the same conclusions. Speaking of the so-called reverse wigs like that of Entia, he says that these cannot be traced before Amenophis III and that they became rather popular in the Ramesside period [2]. Furthermore, here we have faces which are rather round and which bear slight smiles, characteristic of the statues of the Ramesside period [3]. In his catalogue of *Die Aeg. Sammlung des Bayerischen Staates,* H.W. Müller gives a view of the dyad and speaks briefly of its inscriptions and style and dates it to the XIXth dynasty, about 1250 B.C., thus to the reign of Ramesses II, which seems to be quite probable [4].

Stela N° 1585 of Turin Museum (Pl. XIV).

This is a round-topped stela in limestone with traces of colour. It is 64 cm. high and 35 cm. broad [5].

It has three registers; the upper one showing Nia officiating in front of Osiris, Isis and Nephthys and at last Anubis; in between Nia and the divinities are the four sons of Horus issuing from a lotus flower and a table laden with all sorts of offerings. Nia is shown clad in a leopard skin and holding in one hand the *kbḥ*-vase and in the other the incense pot : an attitude described by the inscription

(1) «Die Gruppe des *Neye* und seiner Mutter *Mut-nofret* N° 28, Aeg. Mitteilungen», in *Sitzungberichten der bayerischen Akademie der Wissenschaften Phil. Histor-Klasse,* 1925, 12 ff and pl. I.

(2) *Op. cit.,* p. 485 f and footnote 2 on p. 486, for a view of the dyad, see pl. CLXXI 2.

(3) *Ibid.,* p. 534 and footnote 8.

(4) See footnote 2 on p. 68.

(5) Fabretti and als., *Museo di Torino,* 1, p. 162. This is published by Maspero, in *Rec. de trav.,* 4, p. 137 (XXVIII).

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shown above and behind him and reading : *Making incense and libation to thy* ka *by the* w'b-*priest and doorkeeper of Amun-of-the-Hearing-Ear, Nia, the blessed.* Osiris, sitting opposite on a throne, is shown wearing an *3tf*-crown, holding the crook in one hand and a scepter in the other; the inscription above reads : *Osiris, lord of the West.* No inscription accompanies Anubis, but Isis and Nephthys, represented holding a sail and with wings up and down behind Osiris, have the following inscription above them : *Our arms behind thee in thy protection* (fig. 3).

In the second register is shown a scene rarely found on stelae. Here we find Nia's wife sitting on a chair with a hand touching an offering table in front of her and the other lifted to greet four of her children who are wailing and gesturing in mourning for her. Such scenes are usually depicted in tombs and not on stelae. Again they almost always have the wailing persons in front of the coffins of the dead man and not opposite the person himself. In her monograph on « *Les pleureuses dans l'Egypte ancienne* », M. Werbrouch gave an exhaustive study of such scenes, illustrating the various attitude of wailing persons. Among the scenes studied is ours, reproduced in colours : a view which gives us an idea of the colours once decorating the stela [1]. She takes the scene as showing a cult addressed to the sister of the owner. It seems somewhat strange that the woman is partaking from offerings in front of her, and still lamented by her children. But there is no doubt that the scene depicts the great distress of the children on their mother's death; perhaps the stela was erected on that very occasion. Here she is shown dressed in a long garment, having a pile of fat and a lotus flower on her head. The inscription in front describes her as : *His sister, the mistress of the house, Meritre;* the word sister means here, as usual, the wife. The first two persons opposite are women shown kneeling, with a long dress and wig; the first with one hand on the head, the other on the ground and identified as : *Her daughter, Khaenmut;* while the other, having one hand on the head and the other lifted towards the mother, is styled : *Her daughter, Nemeḥetenmut* [2]. The third person is a man dressed in a skirt, having a hand on the head and the other on the ground; the inscription above qualifies him as : *His son,*

[1] p. 94, fig. 55. It is improbable that the colours still surviving on the stela were as vivid as shown in this figure, but such may have been their state originally.

[2] Not found in Ranke, *Personennamen.* But may mean the poor or orphan of Mut (*nmḥyt*).

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Fig. 3.

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Para'hotp [1]. The last person is a young girl, shown standing and naked, with one hand on the head and the other lifted up; the accompanying inscription reads : *Her daughter, Rekh'nu* [2].

In the third register is an inscription of seven horizontal lines, but which begins with one line more at the top of the second or the middle register; this reads : *May the king give offerings to Osiris, lord of the West : Thou art Thoth, beloved of Mā'et, thou seest through the hearts, give to me bread and beer, fowl and oxen, incense and libation, milk and wine and all things good and pure, all provisions and food, (namely) to the* ka *of the Osiris, the doorkeeper, Nia, son of Kha'emwia, the blessed, born of Mutnofret, in everyday and every feast* [3], *that he* [4] *may receive offerings in the sanctuary and in the Feast of the Valley in front of the lords of eternity, that he may not be turned from the door of the nether chamber, that he may go out and in with Re, that he may stride like the lords of eternity and that he may rest in his tomb like all the blessed dead in their entirety; his abomination is falsehood, he does not unite with its doer. He will be among the group of the praised ones, that he may sit in front of Unennofer, that he may worship Aten, that he may see Re and that he may smell the breeze of the north, (namely) for the* ka *of the* w'b-*priest and doorkeeper of Amun-of-the-Hearing-Ear who goes round the house of his lord with incense and libation, Nia, son of Kha'emwia, the blessed.*

Here the prayers are on behalf of Nia for his welfare in the other world. Judging by the dress of the persons shown, the stela can be dated to the same period as the dyad described above [5].

Offering Table N° 1753 in Turin Museum.

This object is a table in rectangular form having the figure of a mat on which a loaf is shown on one side and a row of various kinds of offerings, including,

[1] Read by Werbrouck, *op. cit.*, as *Par'iu*, but our reading, assured by our friend Roccati, shows it to be Para'hotp, Ranke, *op. cit.*, 114 : 20.

[2] Copied differently by Werbrouck, *op. cit.*, but though some signs are not quite clear, our reading collated by Roccati, seems to be correct. This name is quoted by Ranke, *op. cit.*, 226 : 7 as such.

[3] *Tp* in the meaning of feast, see *Wb*, V, 271 : 1.

[4] The change from the second to the third person is not unusual.

[5] Werbrouck, *op. cit.*, dates the stela, according to the scene with the wailing persons, to the end of the XVIIIth or the beginning of the XIXth dynasties.

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vases, various kinds of bread, fruits, and vegetables on the other. A rectangular basin is carved at the other side connected with the spout. It is in sandstone, 41 cm. long and 35 cm. wide including the spout and 9 cm. thick [1].

On the top, two inscriptions (*a*, *b*) begin in the middle of the side with the offerings, run in opposite directions to end on the sides. Two more inscriptions are carved on the vertical sides : (*c*) begins on the same side as those on the top and ends on one side of the spout; (*d*) occupies the rest of the space and ends on the other side of the spout.

Inscription (*a*) reads : *May the king give offerings to Osiris, pre-eminent of the Westerners, that he may give invocation offerings formed of bread and beer, fowl and oxen for the* ka *of the Osiris, the* w^{c}b-*priest and doorkeeper of Amun-of-the-Hearing-Ear, Nia, the blessed.* Inscription (*b*) opposite reads : *May the king give offerings to Osiris, lord of the Necropolis that he may give invocation offerings formed of geese* [2]*, libation and incense which come forth in front (of him) for the* ka *of the Osiris, the* w^{c}b-*priest and doorkeeper* [3] *of Amun-of-the-Hearing-Ear, Nia, the blessed* (Pl. XV). Inscription (*c*) reads : *All that comes forth on the table* (?) *of the lords of eternity as good and pure things for the* ka *of the Osiris, the* w^{c}b-*priest and doorkeeper of Amun-of-the-Hearing-Ear, Nia, son of, Kha^{c}emwia, born of the chantress of Amun, Mutnofret,* while that referred to as (*d*) reads : *His sister, the mistress of the house* (?)*, Meritre; her daughter Khaenmut and his daughter, Nemeḥet(en)mut* (fig. 4).

Here again we can date the table to the beginning of the XIXth dynasty. The work is coarse and the carving of the inscription is rude, perhaps also due to the poor quality of the stone, while the sign *w^{c}b* is carved in the same way as on the dyad described above.

Shawabti N° 2656 of the Turin Museum (Pl. XVI).

The figure is made of sandstone 13, 5 cm. high [4]. It shows Nia with hands crossed on the chest, each holding a hoe, the left is seizing also a flail, and the right a

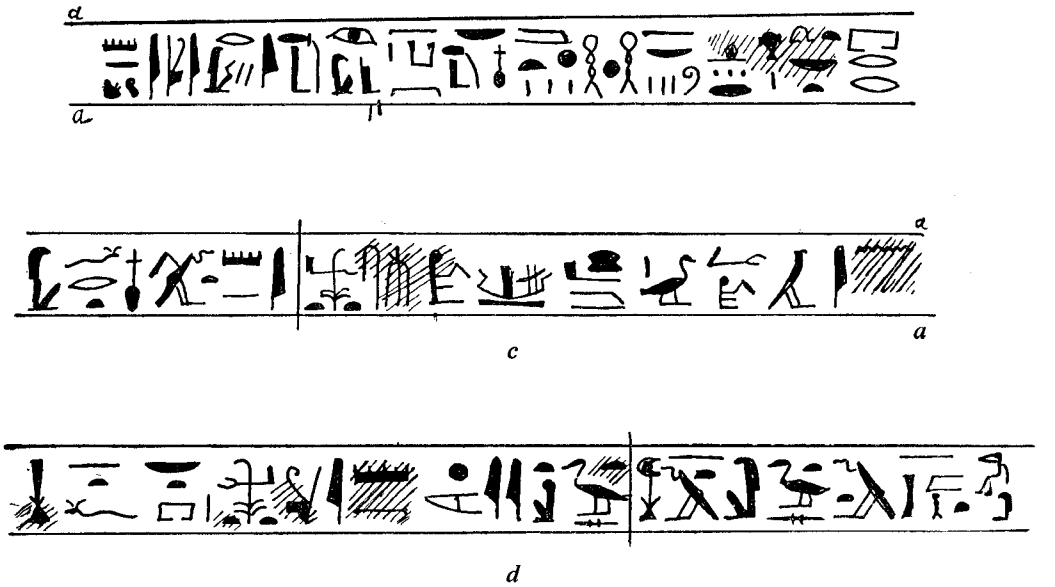
[1] Fabretti and als., *op. cit.*, p. 202 f. The epithet of Amun is not mentioned.

[2] The stone is broken at this place and the traces still surviving do not indicate the original inscription : perhaps we had *prt-ḫrw* with the *rw*-goose after or we have two kinds of geese.

[3] For the title *k^{3}wty* meaning doorkeeper, see *ZÄS*, 37, p. 36.

[4] This shawabti is referred to very briefly in Fabretti and als., *op. cit.*, p. 375, N° 2656. The epithet of Amun is not properly rendered.

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d

Fig. 4.

basket, both the basket and the flail are flung over the shoulder and may be seen on the back. He is wearing a wig under which are seen tresses of hair. A many stranded collar decorates the neck and a bracelet on each wrist.

Under the crossed hands is an inscription formed of seven horizontal lines ending with a vertical one on the back. This inscription does not differ much from those on similar monuments. It reads : *May illuminate the Osiris the doorkeeper of Amun-of-the-Hearing-Ear, Nia the blessed, he says' O this shawabti, if one is called and if one is reckoned to do all the work to be done in the Necropolis* (*namely*) *to cause the fields to grow, to cause the channels to be full and to remove the sand of the east to the west, then thou smitest for him as one under* (*him*) *the evil and* (*say*) *I am here for all the time O Osiris, the* w^{c}b-*priest of Amun-of-the-Hearing-Ear, Nia, the blessed* (fig. 5).

In his *Shabtis*, Fl. Petrie mentions this object among the XIXth dynasty monuments of its kind [1]. This can be assured by its style, the form of the wig and the inscriptions.

[1] Pl. XVIII, where the name and title are not exactly rendered. The form and the formula seem to point to the Ramesside period; it resembles in form shawabtis of the XIXth dynasty, see, p. 14 and pls. XXX-XXXV.

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Fig. 5.

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Box for Canopic Jars N° 2444 of the Turin Museum.

This box is in wood, 30, 5 cm. high, 25 cm. broad and 22 cm. wide [1]. On it, Nia is given the title of *w'b*-priest and doorkeeper of Amun, without the epithet given to the god on the other monuments of this man. Again the name of the woman and man represented with him are not found there. Still it is quite probable that he was the same. In one instance on his stela, the title is not followed by that epithet. Again the woman mentioned here may be another wife, and the man another son. Maspero [2] followed by Spiegelberg [3] attributed it to the same man.

The box is divided into two compartments, each with vaulted top. Each side has a scene with decorative borders above and below; all the scenes being painted in various colours. On one of the shorter sides is the representation of human-headed mummified figures of Imesti and Hapi facing each other with a vertical line of inscription between them. This reads : *May (thy) ba live forever that thy body* (?) *worship Horus, O Osiris, the doorkeeper of Amun, Nia, the blessed.* On the opposite side we have Kebhsenuf, also human-headed, facing Duamutef, jackal-headed. The inscription between them reads : *May live thy ba, may thy limbs be strong, and libation and provisions be to thy* ka, *O Osiris, the doorkeeper of Amun, Nia, the blessed* (fig. 6).

On one of the broader sides, Nia is censing and libating before Osiris and the goddess of the West; a table laden with offering in set before the deities. Above Nia is the inscription : *May the king give offerings to Osiris, lord of eternity that he may allow going in the necropolis and drinking on the edge of the river to the* ka *of the Osiris the* w'b-*priest and doorkeeper of Amun, Nia, the blessed.* In front and above Osiris is the inscription : *Osiris, Unennofer, residing in the realm of the Dead, the great god of the West.* The goddess behind him has the sign of the West on her head; she is referred to as : *The One of the West, Kheft-ḥernebs* (Pl. XVII) [4].

On the other side of the box, Nia is shown sitting with a woman behind and a man opposite; this last person is shown pouring libation water on a pile of offerings placed on a mat. In front and above this man is the inscription : *May*

[1] See Fabretti and als., *op. cit.*, p. 346.

[2] *Rec. de trav.*, IV, p. 137.

[3] *Op. cit.*, p. 15.

[4] Taken as representing the whole of Thebes, Gauthier, *D.G.*, IV, p. 175, but here must stand for the West which seems to be the original meaning, see Gardiner, *The Wilbour Papyrus*, II, p. 27, footnote 2.

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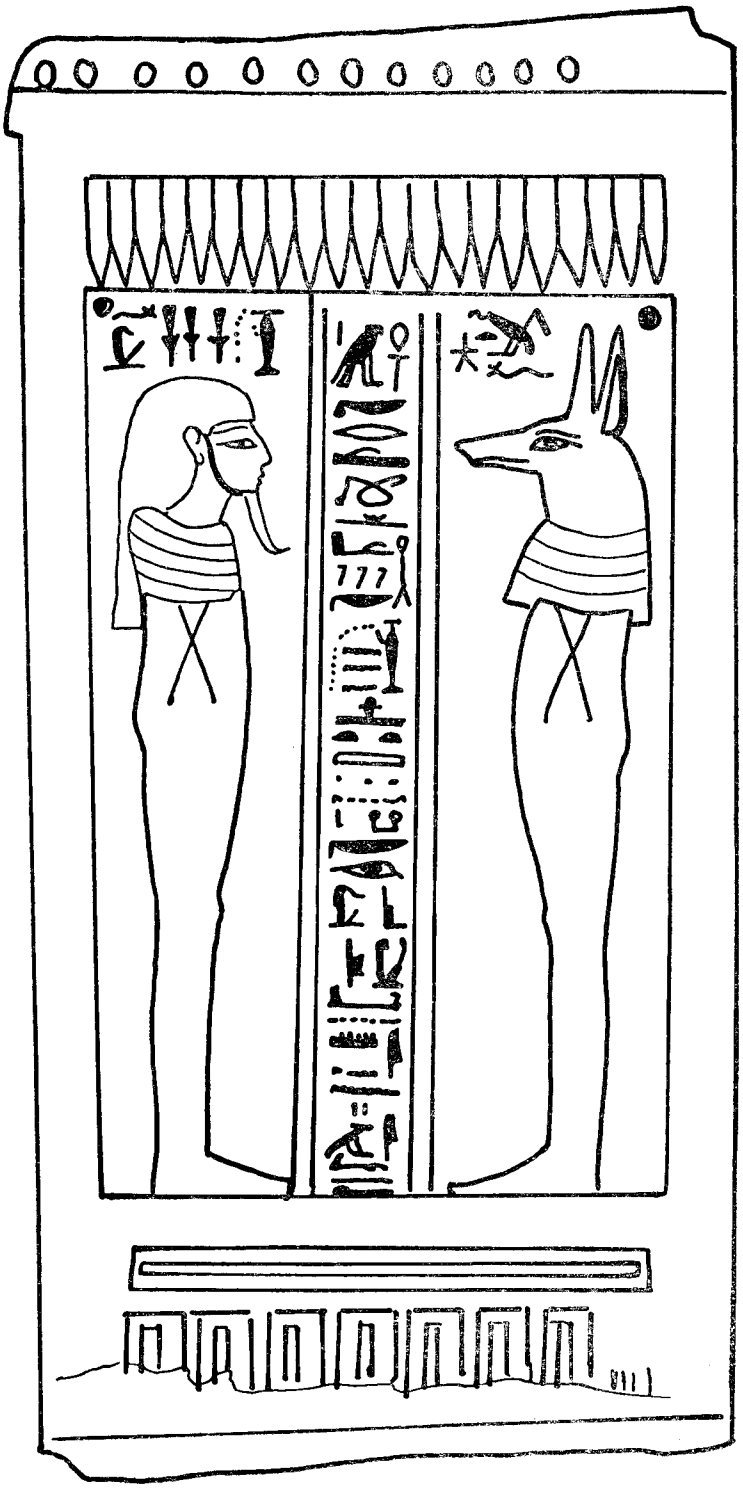


Fig. 6.

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the king give offerings to Geb and Osiris, that he may give invocation offerings formed of bread and beer, oxen and fowl; made by his son, the scribe of the temple of Amun, Bak. This offering formula is made on behalf : *of the* ka *of the Osiris, the doorkeeper of Amun, Nia, the blessed and the mistress of the house, Re'ia,* as the inscription in front and above them shows (fig. 7).

Pectoral N° 6831 *of the Turin Museum* (Pl. XVIII, A).

This object is 11, 5 cm. high and 14, 0 cm. broad. It is in wood coloured on a wax surface. It has a concave top and a border of various colours above on both sides. A big scarab is inserted in the middle and is shown on both sides in a representation of a bark floating on a basin of water. On the obverse Isis on one side and Nephthys on the other are shown sitting with their arms uplifted and touching the sides of the scarab; on the head of each is the sign indicating her name. On the scarab is carved the name of Osiris, Thoth and the *benu*-bird.

On the other side is the figure of Osiris on each side of the scarab; this time having in the hands the *'nḫ*-sign. The base of the scarab is decorated with a version of the XXXth chapter of the Book of the Dead; this reads : *May illuminate the Osiris Nia, (he says)* « *O my heart, the heart of my mother, the heart which will come into being, may nothing stand against me as witness, may there be no hindrance in the magistrate in front of the guardian of the balance. Thou art my* ka *inside my body which joins my limbs to go forth to happiness* (?) ».

Here Nia is mentioned without any title, but the fact that four objects of a Nia which we are describing here are in Turin Museum and probably added at the same time makes it quite likely that the pectoral is of the same man. Pectorals rarely bear the titles of their owners, as is the case here [1].

* * *

Amun-of-the-Hearing-Ear. Of all but two objects spoken of here, Nia is described as *w'b*-priest and doorkeeper of Amun-of-the-Hearing-Ear. Nothing is known about this form of Amun, except in a scene

[1] For this pectoral, see E. Feucht, *Pektorale Nichtköniglicher Personen*, p. 73 (38), p. 121 (198 A). The name is read there as Nimy.

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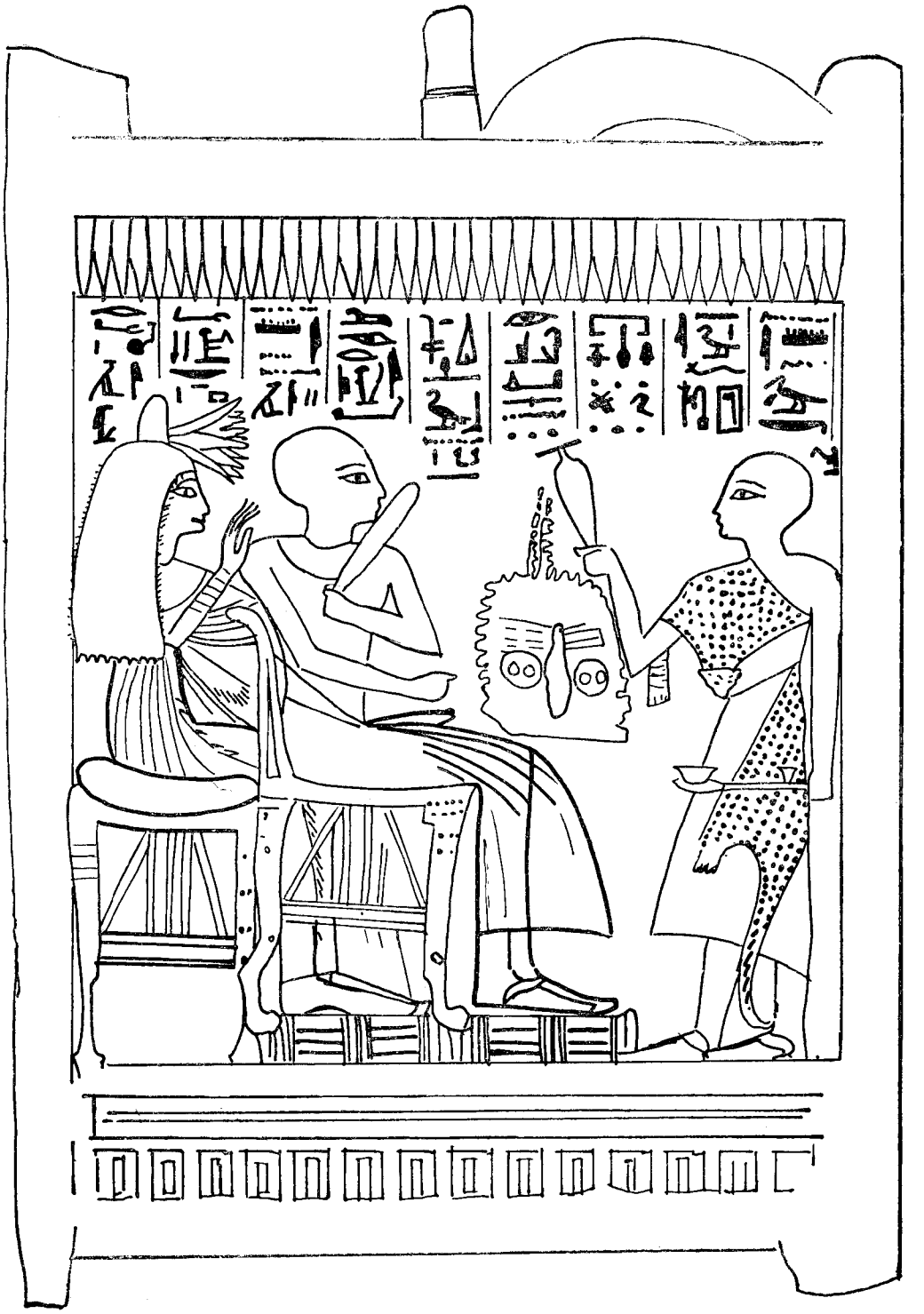


Fig. 7.

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in the Khonsu Temple in Karnak. This scene was first pointed out by Ch. Nims in his extensive review of Otto, *Topographie des Thebanischen Gaues* [1]. With its clearance, more interesting details have been revealed and Nims recently contributed two articles pointing out its importance. This scene, carved on the southern wall of the court of the Temple, depicts king Herihor offering to divinities shown inside a shrine in front of Herihor. Amun, shown sitting on his throne, is followed by Mut standing; both are qualified as : *Who is in (the building) The-Hearing-Ear in the Domain of Amun.* In front of Mut stands a small figure styled as : *Amenhotep-of-the-Date-Palm.* Nims was able to identify this temple with that in the eastern part of the Great Temple of Amenre in Karnak, where the god, together with a certain number of kings, were adored as : *The-One-Who-Hears-the-Prayers.* This temple was first built by Tuthmosis III, if not by Tuthmosis I, added to by Ramesses II and continued in the reign of Nectanebos I and Ptolemy VIII [2]. This was the place frequented by the people to make their prayers and submit their petitions [3].

From this it seems certain that Amun-of-the-Hearing-Ear is the same as Amun-Who-Hears-the-Prayers. M. Sandman Holmberg devoted several pages in her book on *The God Ptah* (pp. 69 ff) for the study of the so-called ear-stelae. Some of these have only the representation of two or more ears, some have also the name and sometimes have the titles and the figure of the owner, while others have the name and sometimes the representation of a deified sovereign and one or more divinities. Stelae of this kind have been found in many places, such as Piramesse [4], Deir el-Medina [5] and most frequently in Memphis [6]. Ptah, the

[1] « Places about Thebes » in *JNES,* XIV, pp. 110 ff, cf. p. 116 f.

[2] « Scene from the South Wall of a Court at the Temple of Khonsu in Karnak » in *ARCE Newsletter,* April 1970, N° 73, pp. 5 ff, and Id., « The Eastern Temple at Karnak » in *Festschrift Herbert Ricke,* pp. 107 ff. For the Eastern Temple, see also P. Barguet, *Le temple d'Amon-Re à Karnak,* pp. 223 ff.

[3] For such kind of popular worships, see Drioton, « La dévotion privée à l'époque pharaonique », *CHE,* série 1, N° 4, pp. 295 ff.

[4] Such is the case with some of the so-called Horbeit Stelae found in Qantîr, where Piramesse is thought to have been standing, for the identification of this place, see Labib Habachi, « Khatâ'na-Qantîr : Importance » in *ASAE,* LII, pp. 443 ff., cf. 557 ff. For stelae coming from this place, see p. 514 ff : for those with ears, see p. 536, that of Setierneheh, (Hil. 375), and that of Rahotep, the vizier, see Id. in *Festgabe für Dr. Walter Will,* pp. 67 ff.

[5] For such stelae, see Bruyère, *ASAE,* XXV, pp. 76 ff, cf. 84 ff.

[6] Petrie, *Memphis I,* pls. 8-13 and p. 7.

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main divinity of this last, was more often given the title : *Who-Hears-the-Prayers.* Various explanations were given to the presence of ears on the stelae. Wilkinson believed that they were depicted there in gratitude for healing diseases of ears [1], while Petrie guessed that they represented the gods' ears to receive and preserve the prayers breathed into them [2]. Scharff thought that they were intended to exercise magic power on the god represented on the stela [3] and Erman believed that they were carved to show the gratitude of the owner for certain favours granted by the god or the sovereign shown [4]. Holmberg admits this last theory, but she adds that they may also have been meant to influence the god grant more favours in the future [5]. To illustrate her point of view, she quotes an example still unpublished in the tomb of Khabekhent in Deir el-Medina (N° 2 of the Theban Necropolis), where the god is referred to as : « *Pth n msḏrwi sḏm ntr ʿ3 nb M3ʿt,* Ptah-of-the-Two-Hearing-Ears, the great god, lord of Truth » [6].

But more convincing in this regard is a scene carved on a fragment of a tomb wall, now in Turin Museum, but most probably coming from Deir el-Medina. On the surviving part of this fragment is the representation of four divinities, in front of whom are traces of offerings, while opposite must have been the figure of the owner missing (Pl. XVIII, B). The first of these divinities is Osiris, then comes Anubis described as : (*Anubis, who is on his mountain*) *pre-eminent of the divine booth and lord of the Necropolis.* Ptah, who is behind him, is styled : *Ptah-of-the-Two-Hearing-Ears, the great god, Who-Hears-the-Prayers.* Of the inscription referring to the last divinity, we have only : *Mut, mistress of . . .* [7]. I was assured by Roccati of the presence of a block in the stores of the IFAO at Deir el-Medina with a similar epithet of Ptah. All this would assure the fact that these ears were intended to represent those of the god as hearing the prayers. It is noteworthy that from the expression *msḏr sḏm* came the name of the god Μεσταστύτμιος occurring in Greek papyri and referring to an independent god [8].

[1] *Manners and Customs* (1878), II, p. 358.

[2] Petrie, *op. cit.*

[3] *ZÄS*, 70, p. 49.

[4] *Die Religion der Aegypter*, p. 145.

[5] *Op. cit.*, p. 73.

[6] *Ibid.*, p. 74 and inscription 86. There she translates this passage as « Ptah of, the Ears which hear, great god, Lord of Maat » (possibly, Ptah of the Ears; he who hears, etc.). As we shall see below, its meaning is different.

[7] For this block, see the forthcoming book of Tozi and Roccati on the Stelae of Turin Mus.

[8] For this god, see Spiegelberg, in *Rec. de trav.*, XXVI, p. 56 and Holmberg, *op. cit.*, p. 74.

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Nia and his Family The name of Nia is a popular name of the New Kingdom [1] which has as a variant, the name of Entia [2], as can be seen on the dyad representing Nia and his mother. As seen above, Nia was a *w'b*-priest, and in this position, he 'goes round the house of his lord (i.e. Amun) with incense and libation', as he says on his stela, now in Turin Museum. People bearing such a title were in charge of various religious offices in the temples, under the control of the high-priest [3]. But more important seems to be his other title styling him as the doorkeeper. This was not an important post at the beginning, but with the great prosperity under the New Kingdom, it began to have its importance. Those who occupied it were responsible for the economy of the temple in their charge and were to look after its maintenance [4].

Nia must have been living in Thebes, inasmuch as he, his mother and wife were attached to the cult of Amun, while the names of his mother and his two eldest daughters are compounded with that of Mut, the consort of the god. He must also have been attached to a temple of Amun, where the god is qualified as : Who-of-the-Hearing-Ear or Who-Hears-the-Prayers. A statue with the latter name seems to have been standing on the western side of Thebes in the New Kingdom; this had priests attached to his service [5]. But a man like our Nia, who was able to afford such a number of objects as described here must have been attached to a temple of some importance, which was surely that in the eastern part of the Great Temple of Amenre in Karnak. As we have seen above, he lived at the end of the XVIIIth or the beginning of the XIXth dynasties, with a probability that he lived during the reign of Ramesses II. During the reign of that king, this temple was much enlarged by Bakenkhonsu, the high-priest of Amun and great attention was given to it; there Amun and the king were adored as Who-Hears-the-Prayers [6].

[1] See Ranke, *Personennamen*, 181 : 12.

[2] *Ibid.*, 214 : 4, where he shows the identity of the two names.

[3] See G. Lefebvre, *Histoire des grands prêtres d'Amon de Karnak jusqu'à la XXI^e dynastie*, pp. 14 ff.

[4] Jelinkova-Reymond, « Recherches sur le rôle des 'gardiens des portes' (*iry-'3*) dans l'administration générale des temples égyptiens » in *CdE*, 25, pp. 39 ff, cf. 51. Note the various forms of the title (pp. 40 ff), as we have on the objects of Nia.

[5] « Materialien zur Wirtschafsgeschichte des Neuen Reiches » in *Akademie der Wissenschaften und der Literatur, Mainz* (1960 — NR 10), p. 859 f (77 f).

[6] *Ibid.*, p. 851 (69) and Nims, in *Festschrift Ricke*, p. 108 f.

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The monuments of Nia must have come from a tomb he erected in Thebes. On each of the objects, the gods of the Dead and Eternity are often mentioned. On the dress of the dyad, a wish is expressed that all that comes forth in front of the lords of eternity may go to Nia and all that comes forth in front of Osiris would be granted to Mutnofret, his mother. On the pedestal of the same dyad, Osiris seems to have been invoked twice. On the stela Nia is shown offering to Osiris, Isis, Nephthys and Anubis, while in the text below it was Osiris, who is invoked and mention is found of the gods of the Underworld. On the offering table, only Osiris is invoked and a wish is expressed that what comes before the gods of eternity may go to Nia and the members of his family. Of course the pectoral, the shawabti and the box of the canopic jars are objects which are usually found in tombs. Nia's tomb seems to have been standing in the Theban Necropolis during the first half of the last century; the dyad of Munich was first published by Lauth in 1865 [1]. The other objects were collected by Drovetti and then passed to the Turin Museum in 1824. The tomb seems to have been discovered before that, then plundered and afterwards lost sight of.

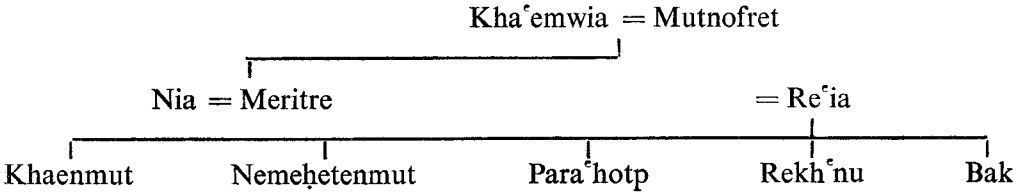
According to the stela, the offering table and the dyad, Nia's mother was the chantress of Amun, Mutnofret and his father was called Khaʿemwia, but his function was unknown. From the first two objects, Nia married Meritre, the chantress of Amun, and had three daughters with the names of Khaenmut, Nemeḥetenmut and Rekhʿnu and a son called Paraʿhotp. But if we assume that he was the proprietor of the box for the canopic jars which is quite probable, he married also a second wife by the name of Reia and had a son who was the scribe of the temple of Amun, Bak. Nothing else is known about Nia or any member of his family. But in the inner niche in the tomb of the scribe of the treasury in the estate Amenre, Neferronpet, called Kenro (N° 178 of the Theban Necropolis) are four seated statues, two representing the owner and his wife by the name of Mutemwia, the two others belonging to the *wʿb*-priest of Amun, (N)iay and a woman, whose name ends with the letter ...y [2]. Were these our Nia and his wife Meritre? If this is true, they must have been connected in some way with

[1] *Erklaerendes Verzeichnis*, p. 38.

[2] Porter-Moss-Burney, *Bibliography* I^2, pp. 283 ff, cf. p. 285 (13).

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the owners of this tomb. For the moment, we can establish the genealogy of the family as :

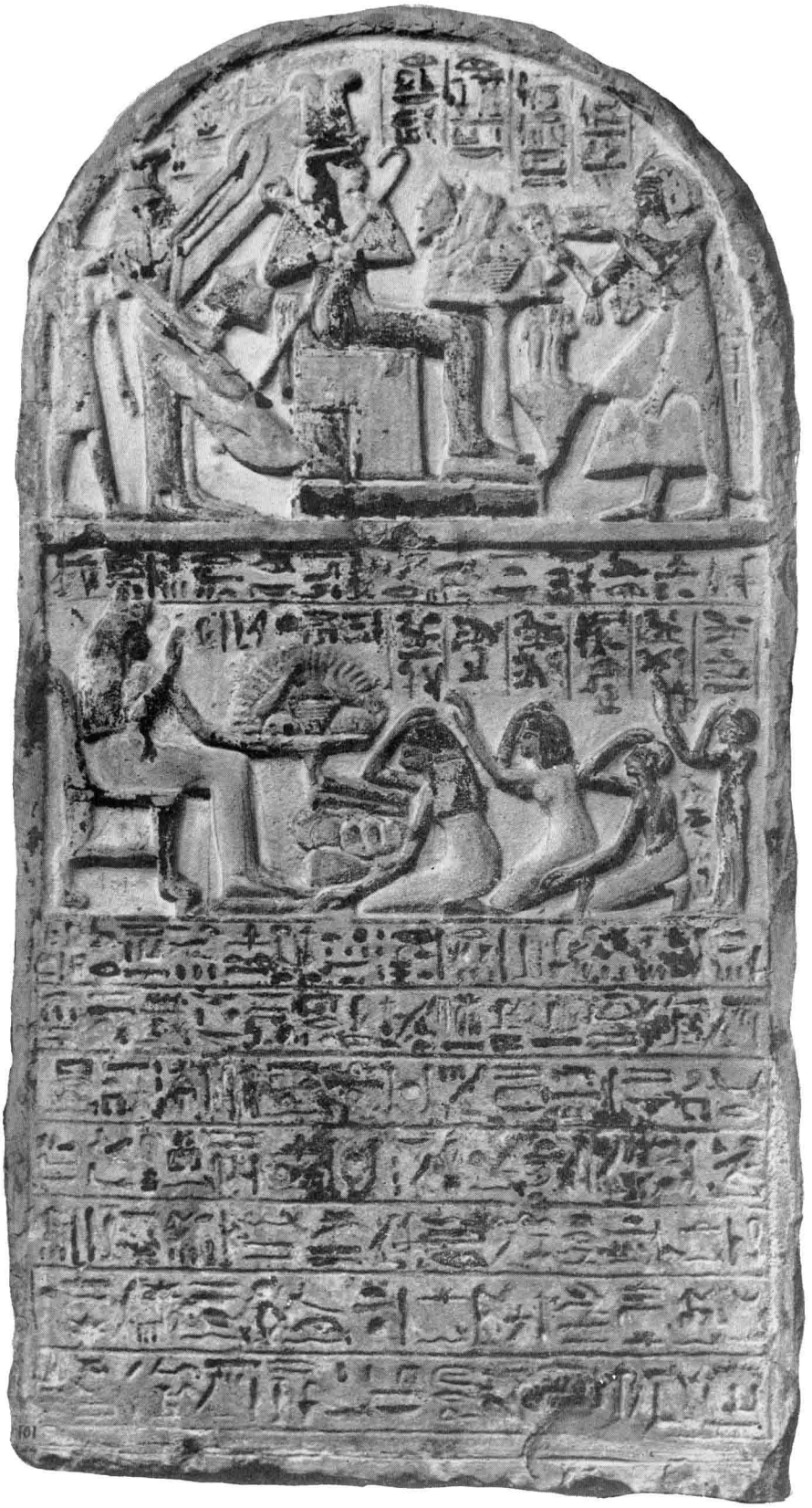


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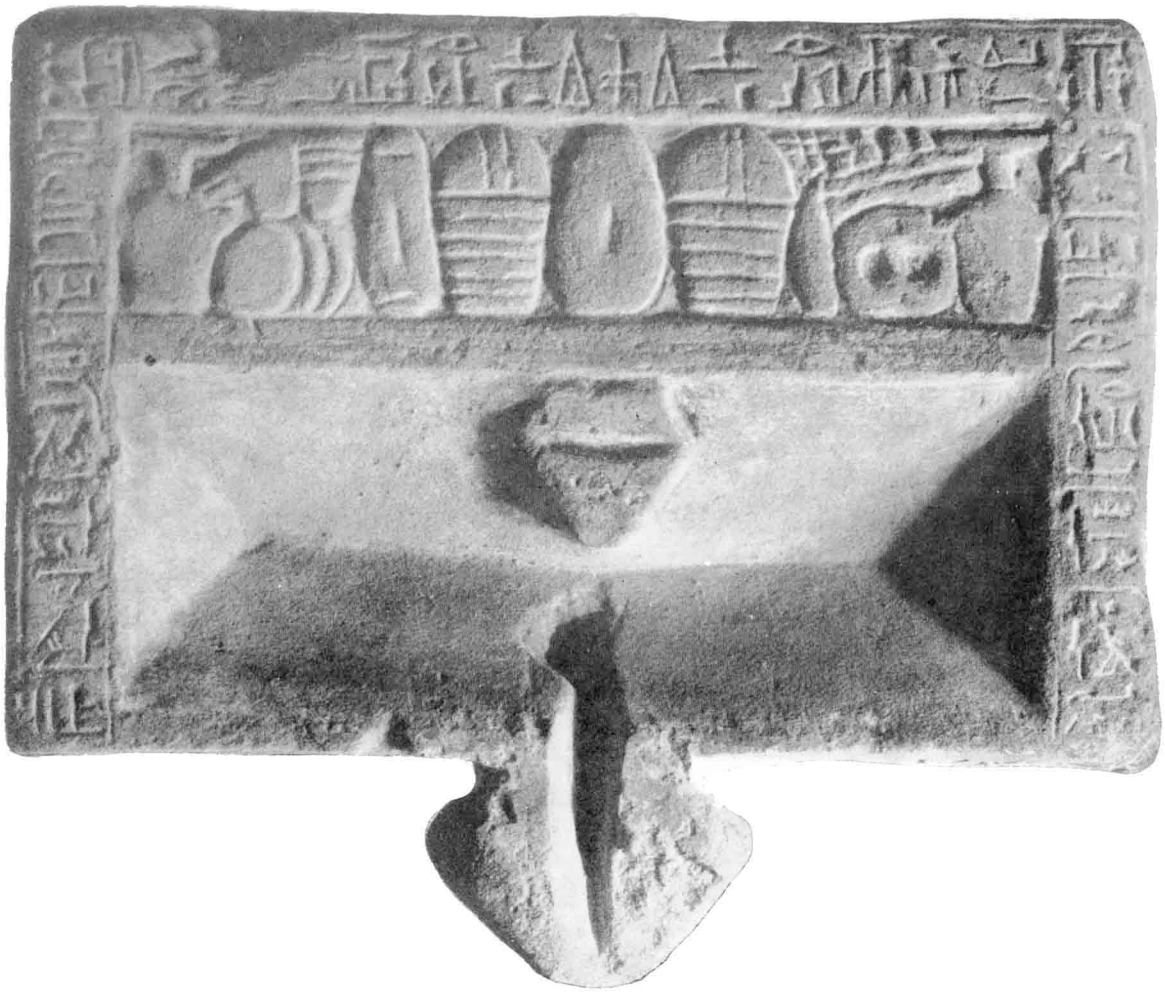
Dyad showing Nia and his mother (Munich).

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Stela of Nia and his family (Turin).

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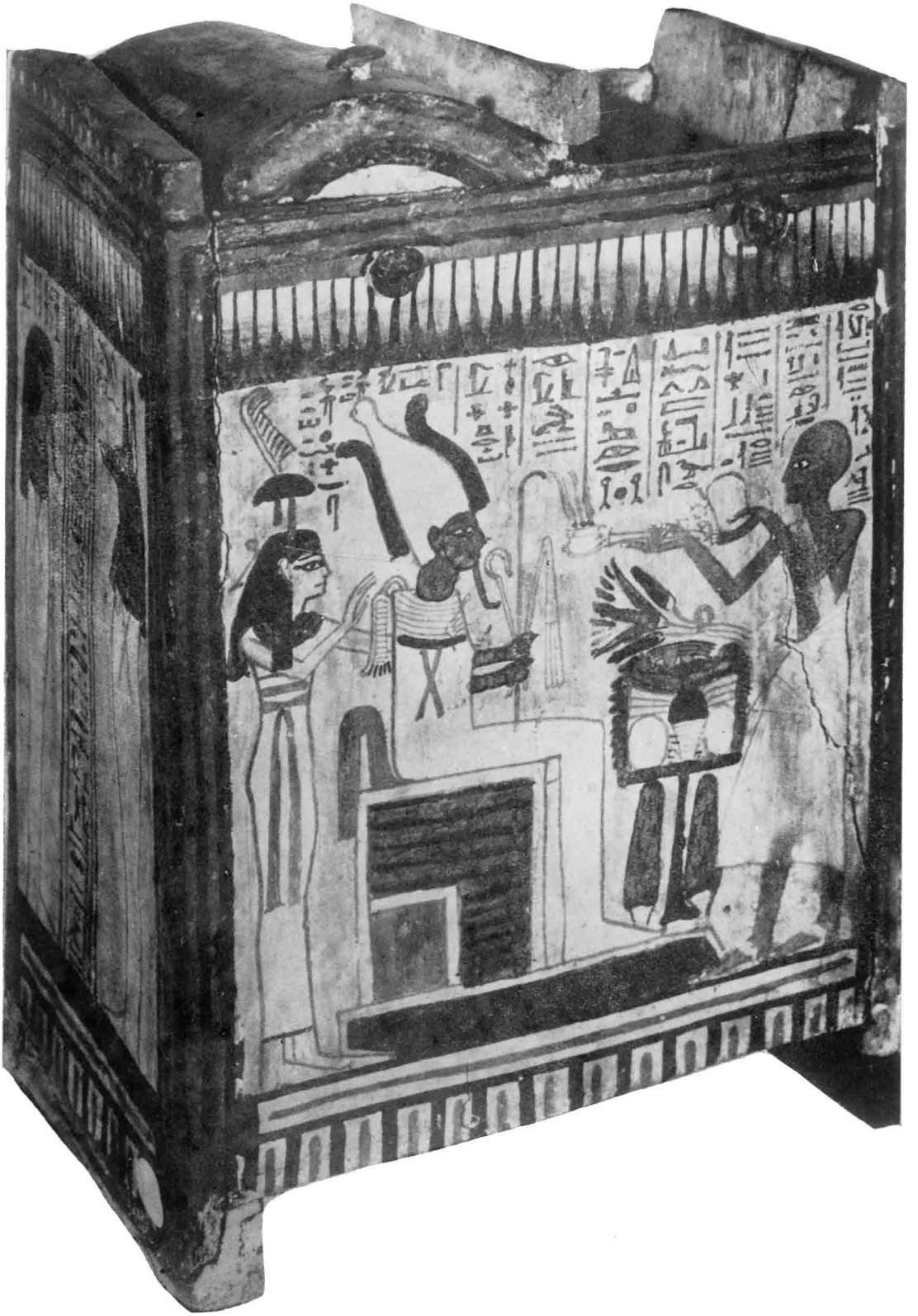
Offering table of Nia and his family (Turin).

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Shawabti of Nia (Turin).

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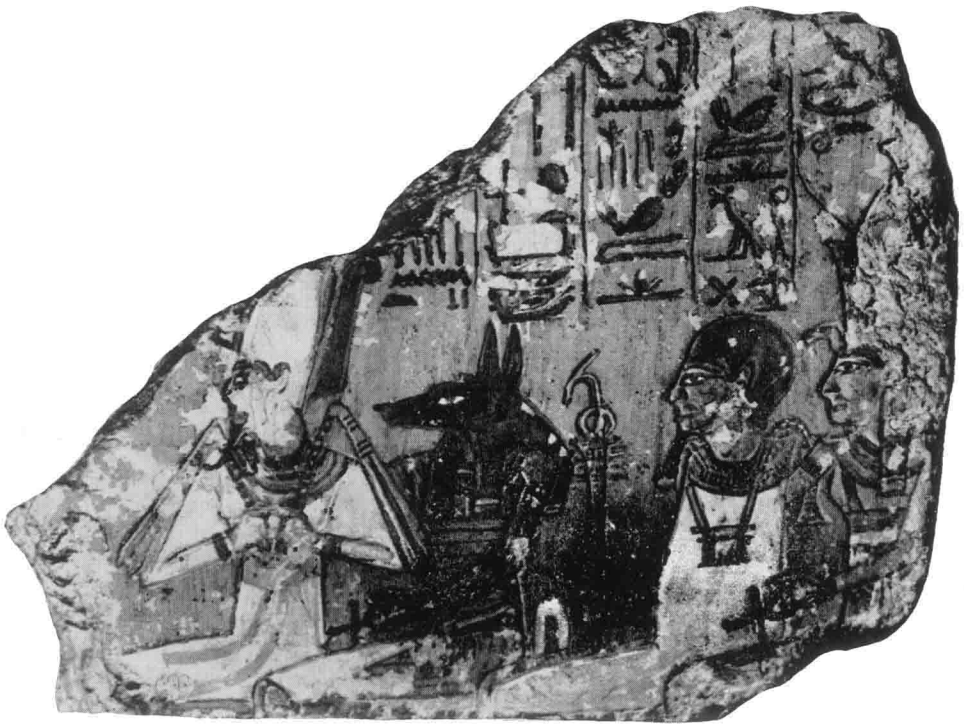


Box of canopic jars of Nia (Turin).

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A. — Pectoral of Nia (Turin).



B. — Fragment of a tomb, now in Turin.

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