

Transporting the deceased by the wheeled cart in the Greco-Roman Tombs

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Abstract

This paper discusses the process of transporting the mummy of the deceased to his tomb in the Graeco- Roman period, through only the scenes which are depicted in the tombs of the Graeco- Roman period in Egypt. It investigates the arrangements and activities of this first important step for the transfiguration of the deceased in the hereafter. The wheeled cart is the main transportation mean of the mummy in the Graeco- Roman tombs, therefore, the paper studies and analyzes also the depictions of the transportation scenes in the tombs, and the model of the transporting cart.

1. Introduction

The ancient Egyptians' beliefs concerning the transforming of the deceased into a glorified spirit in the afterlife and the practice of the burial itself date back to the prehistoric periods¹. Model boats have been discovered in Badarian, Naqada I and Nagada II onward burials² depicting the means by which the deceased were conveyed to the cemetery. In some cases, a star is depicted in the boat to guide the dead on his voyage to the afterlife³. Barks were also buried adjacent to the Old Kingdom tombs at Saqqara, Abu Roash, Helwan, Abusir and Abydos⁴. Depicted model sacred barks of the gods are borne aloft shoulders of priests in the temples, a loftier version of drawing boats along on sledges suggested by the fact that two or more horizontal carrying poles commonly support a sledge upon which the bark sits⁵.

In ancient Egypt, transporting the mummy through the land of the living was a major feature of the funeral, most probably symbolic for crossing the Nile from east to west, the land of the dead. In Ancient Egypt, transporting the mummy to the tomb was a major event to carry out and depict the visual last sight of the dead. The tomb was designated to be a dwelling place of the afterlife, it visualizes the dead social status, their cultures and funerary beliefs, thus, it was a major expense of the deceased⁶, whereas houses meant to be inhabited for only a person's lifetime. The physical location of the tomb was important for the prestige of the deceased. Some tombs were grouped in specific areas because the tomb owners shared the same profession. Other owners received their tomb sites as a reward from the king⁷.

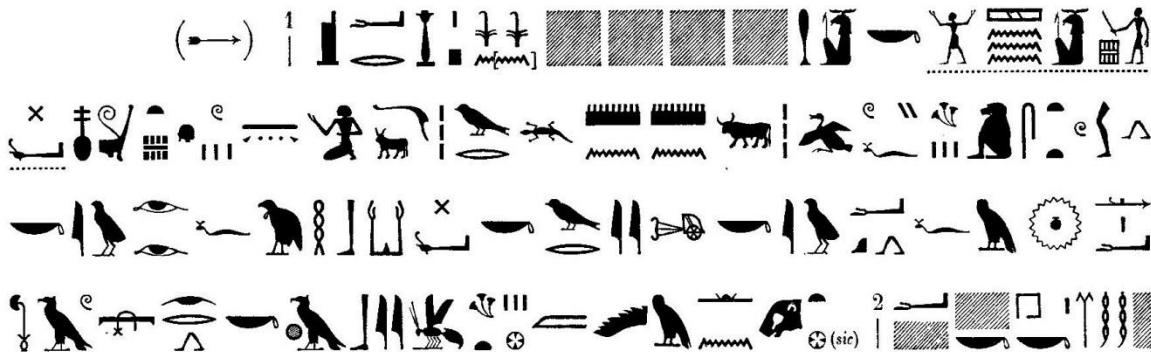
Herodotus described the mourning actions by the dead relatives during the funeral; the female ' *smear their heads with dust, and sometimes also the face, and then they leave the corpse in the house and themselves wander through the town and beat their breasts with garments girt up and revealing their breasts And the males beat their breasts separately, these too with*

*their garments girt up*⁸. Professional mourners participate in the wealthy dead burial⁹, they recited laminations that helped to revivify the deceased¹⁰.

The pilgrimage to Abydos and the funeral of the deceased was obvious in its actions by the time¹¹. The wheel is known in ancient Egypt from the Old Kingdom at the latest¹². The mummy was mounted either on a sledge or a wheeled cart drawn by bulls to make it easier to transport over sand. The wheeled cart was the main transportation's mean for the mummy since the New Kingdom. It was developed by the time, in place of usual sledge¹³. In rare instance, the cart mounted the sledges have transverse beams beneath the runners, which it would be more probable for the wheeled vehicle that carries the sledge¹⁴. The best known wheeled cart is the small gold and silver model from the 18th Dynasty tomb of Queen Ah-hotep II¹⁵ at Dra' Abu el-Naga in West Thebes without studded tiers¹⁶.

The wheeled vehicle, cart, wasn't only used for religious procession, but it was used also in general, by the New Kingdom at least¹⁷. The wheeled cart and sledges were also used for hauling a heavier harvest through the desert or the outer regions, most of the carts known of the New Kingdom were used for the transport of freight and loads, not for people¹⁸. Water or oil was put under the sledge for easier and faster movement. Except for chariots and sledges, there is only rare evidence for the use of wheeled carts and wagons as a means of transport, probably because of the climatic sandy ground friction increases; moreover, the wheels were not practical during the annual inundation¹⁹.

In ancient Egypt, transporting the mummy through the east land of the living to the west land of the dead was a major feature of the funeral as the first step for following Osiris in the Underworld. During the Ptolemaic- Roman period, the deceased is depicted in his tomb on the wheeled-cart evoking assimilation with Osiris and Harpocrates as they are the gods who possessed a bark-carriage²⁰. An inscription in the temple of Esna dates to Domitian's period, mentions a cart "Wryt" of good Chnum with a marvelous velocity used by the god to reach Chemmis²¹, probably from Esna²², and is mainly related to his solar character.



*“Your Majesty Khnum-The Good Shepherd of the inhabitants of the Earth, the great head of herds, rich in cattle, is a swamp of papyrus, or you walk to contemplate it. You splice your cart so as to penetrate it in one night, and you reach Khemis in the escape of a moment...”*²³

A late Ptolemaic mummy breastplate depicts the stages of the deceased's transformation in the afterlife through three action starts with the mummy's transportation in a boat, the embalming and then the judgment of the dead. Above these vignettes is a winged scarab alluding to the newborn sun and the scarab on the corpse of Osiris²⁴.

According to the Classical Hermetic treatises²⁵; the world is seen as a chariot, the equilibrium of which is guaranteed the sun, and also described Horus of Edfu ‘*Helius*’ (Apollo) as king and falcon, and referred to the horses of the sun²⁶. Riding the Greek deceased by horse-chariot well known in the Greek methodology²⁷. On gems the solar boat²⁸, occurs mainly connected with the sun child ‘Harpocrates’, but the quadriga of ‘*Hellius*’ was rather popular too²⁹. Also, the ancient Greek belief illustrated also the ferryman *Charon*, who conveys the souls to the Underworld³⁰, similar to the ancient Egyptian custom, the ferryman conveyed the dead across the rivers of the underworld to ensure that the deceased could pay, it was customary to place a coin in the mouth or hand of the corpse before burial. For Egyptians, it was not a radical step, though some was acceptable in their conception of the afterlife for centuries³¹; especially since the coin was later a common feature well³². A few Ptolemaic mummy cases with coins in their hands or mouth are documented, as those found in the burials discovered in the forecourt of the pyramid temple of Menkaure at Giza³³, while the majority have been found in the Roman period as well to ferry across the *Styx*³⁴. According the Greek mortuary context, the *psychopompos* attribute of Hermes gets him to lead the dead to the skiff that traverses the river *Styx*, and to Charon its navigator, Hermes also –by his *kerykeion* ‘*cauceus*’- harrows the underworld at will³⁵.

2. The Funeral

The afterlife in the Ptolemaic-Roman Egypt was mainly focused on the Re-Osiris syncretism, therefore, the deceased’s hope to join the solar-Osirian circuit resting in peace with Osiris in the netherworld, and traveling in the day and night barks of the sun god. The two gods are inseparable; the terrestrial and celestial gods of the afterlife³⁶. Therefore, the tomb was a major expense of the deceased because it was the dwelling of their afterlife under the protection of Osiris and Re, and the mummy was a symbol and guarantor not for death but for life in the hereafter as well.

Multiple burial activities were undertaken through the funeral. Embalming the mummy in the ‘*wabet*-workshop’ most probably attached to the cemetery, the body was released from the workshop and then rested in a coffin. Special spells known as ‘*sakhu*-glorification spells’³⁷ were recited during the Ptolemaic period in the embalming place prior to the burial³⁸. As the mummy of Osiris was ferried by the *neshmet*-bark, therefore, the deceased evokes his mummy being transported upon a bark in a great procession followed by his relatives and friends, grave goods, offering- bearers as well as professional female mourners. Pulling the sarcophagus to the tomb was usually done by the relatives and the friends of the deceased, as illustrated by the Nine Friends³⁹ in the tomb of Tutankhamun⁴⁰. Once the procession arrived at the tomb, the mummy was stood upright, and then the priests performed the ‘Opening of the Mouth’ to restore the deceased’s ability to see, speak, hear, and taste⁴¹. Furthermore, a *sem*-priest, most probably the eldest son, purified the mummy and the statue of the deceased as well. Other sequence of funerary rituals were enacted including the ‘*muu*’ dance to help ferry the deceased across water to the afterlife⁴², the funeral banquet took place⁴³, and finally, the tomb was sealed⁴⁴.

From the New Kingdom onwards, the *choachyte*-priest in Graeco- Roman Egypt still in charge of the tomb⁴⁵, who had the title *w3h-mw.w* ‘pouder of the water’. He was engaged by the family of the deceased to perform the role of the son(s) in his care of the dead. One of his main duties was to sell the tomb in the case of the family that did not yet have a tomb for the burial, as well as preparing for the various funeral activities including the mummification, storing and transporting the mummy, and furnishing the tomb. In some cases, the ‘grave-digger’ charged in transporting the mummy to the tomb⁴⁶. After the funeral, the *choachyte* took care of the deceased and made food offerings in the

tomb⁴⁷, the ‘overseer of the necropolis tax’ was incurred by the *choachyte* as well as masking the mummified dead with divine face of Osiris.

During the mummy transportation, another helper, known in Greek as *nekrotophos*, who hasn’t yet an Egyptian equivalent, was also possibly helping the *choachyte* for shipping the mummy to the necropolis. Therefore, the *choachyte* himself or the family of the deceased presumably engaged the *nekrotophos* as one of the procedures for the funeral accounts⁴⁸.

In Roman Egypt, before the burial, mummies were kept on display in houses for some time after death to participate in family life for the actual burial⁴⁹. Diodorus also confirmed the ancient Egyptian custom of keeping the mummies in the house, and they have to afford to construct a new chamber in their houses to receive the mummy as a temporary funerary residence for a while before their departure to the necropolis, the final destination⁵⁰. The later custom of keeping the mummies of the deceased in the house can only be derived from the Egyptian ancestral cult⁵¹, which was widely known from the New Kingdom⁵². The fisherman Aigialeus preserved the dead body of his wife ‘in an Egyptian way’ to have her around for longer, to talk to her, eat and sleep with her and so on⁵³. The mummies were kept in houses to allow the deceaseds’ families and relatives and friends to watch, they gather in the courtyard of the house for temporary abode of the deceased, are ready to attend the burial and share its costs. In Graeco- Roman period, some mummies were kept in the houses for a long period awaited until the arrangements of his funeral and the preparation of his tomb. The mummy label of Takhenmet, daughter of Petarsmoutheus, recorded that a year and four months that the mummy was kept in the house before the burial⁵⁴. Also, in the Roman period, the goldsmith Besa, asked his friend Eidos to ‘fetch the body of my father and keep it safe until I sail back, God willing, for the funeral’⁵⁵. This longtime of housing the mummy helps to ease the transformation of the deceased from his living life to his afterlife⁵⁶. In some cases, the *choachytes* also used their house to keep mummies awaiting burial⁵⁷.

After the burial, family and friends of the deceased visited the tomb on certain days as part of cult of the dead and ate meals in the tomb⁵⁸. Funerary banquet meals could be celebrated in Roman Egypt on both birth and death days of the deceased⁵⁹, as the tri-clinum dining hall of Kom el-Schouqafa suggests that banquets were held by family members, who visit the tomb at or may have dined near the tomb in the necropolis certain times of year, as in Tuna El-Gebel⁶⁰. Therefore, the *choachytea* stocked utensils necessary for the service in order to provide for the families during visiting the tombs⁶¹. All of these actions contributed in a magical way to the protection of the dead on their dangerous way into the other world⁶² and transformation into a new being. The amount of efforts and wealth expended on the burial of an individual are varying according to his/ her social status⁶³.

The mummy shroud BM. Eg. Inv. 30092 shows the transportation of the mummy of the deceased to his tomb. The deceased is depicted in a large scale in the guise of Osiris. On the shroud’s feet, just right of Osiris’ feet, a four- spoked wheeled cart transports the mummy of the deceased, and a *sem*-priest is burning incense on the cart’s prow. The adjacent vignette illustrates a two wheeled- solar bark carrying the sun god in a circle, and accompanied by two followers; one with the red crown on the prow, while the other wears the white crown on the stern (**Fig.1**)⁶⁴. It depicts more advanced stage of combination; the bark is not placed on the usual carriage, but is itself wheeled. According to Plutarch, the sun and the moon used as vehicles boats- not chariots⁶⁵. In the Coptic gnostic book Pistis Sophia from the 3rd century AD, the sun is a dragon with its tail in its mouth ‘*uroboros*’⁶⁶ who is drawn by four powers in the form of the white horses, while the moon is placed on a boat.

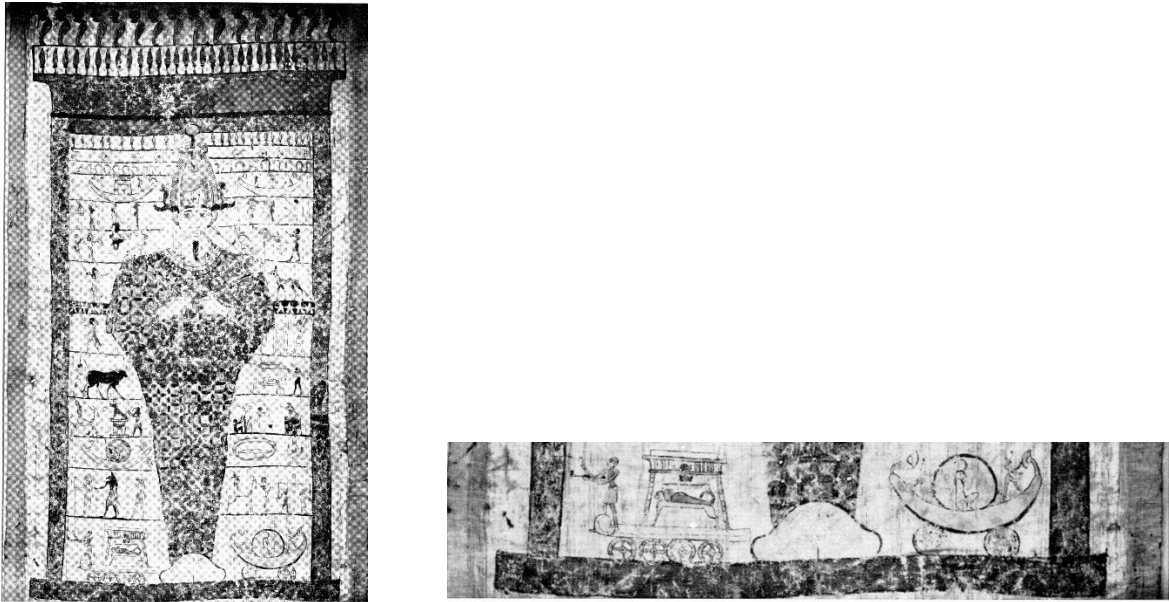


Fig.1. The mummy shroud BM. Eg. Inv. 30092, K. Parlasca, *Mumienporträts und verwandte Denkmäler*, 58.2

3. The mummy's Transportation in the Greco- Roman Tombs

In the Graeco- Roman tombs, the spoked wheeled cart was the main transportation means of the deceased to his funeral tomb. It was large enough to accommodate the mummy and its coffin within a shrine-shaped catafalque up on a papyrus bark which is used not only to cross the mummy via the Nile to the tomb on the west bank, but also for transcending the nautical as solar boats to traverse the rivers of the Underworld.

Transporting the mummy of the dead by a wheeled cart is frequently depicted on the tombs of Egypt during the Ptolemaic- Roman period such as;

1. *Tomb of P3-di –Wsir ‘Petosiris’- Tuna El-Gebel*

The tomb of Petosiris is dated to the early Ptolemaic period, the last quarter of the 4th century BC⁶⁷, within the period extends from the end of the 30th dynasty ‘the Persian rule’ and the beginning of the Ptolemaic period. Petosiris, was the high priest of Thot in Hermopolis Magna⁶⁸. The tomb is composed of two rooms, the pronaos and the chapel. It is a family tomb is dedicated to the tomb's builder Petosiris, as well as his father, Neshu, and his brother, Djedthothiufoankh, both of whom, like Petosiris, were also priests of Thoth.

Transporting the mummy of Neshu is depicted on the upper most register of the long east wall of the chapel. The funerary conveyance consists of a wheeled cart oriented south, topped by a papyrus bark. It seems highly doubtful that the cart consists of two wheels, the perspective just makes it seem as if there are two rather than four. A bar appears running between the two wheels; it passes behind the felloe of the rear wheel but runs over the felloe and spokes to the hub of the forward wheel as the axle. Each wheel consists of eight-spokes and terminates in a papyrus design where it meets the felloe, the exterior part of the felloe is studded help to overcome the desert sand and shale. An Egyptian catafalque-shrine contains the mummy of Neshu rests on the papyrus bark. A frieze of uraei decorates the shrine. Isis and Nephtys are protecting the mummy shrine. Three males pull the funeral cart along, a

fourth male priest in front of the cart turns back facing the cart and is burning incense before the shrine. Architectural zigzag lines between the cart's bar and the bottom of the poles support the boat (**Fig.2**). The adjacent friezes show the other activities and duties of the funeral including the lustration, burning incense, and the offerings. The family, friends, relatives and female mourners are also participating in the procession⁶⁹.

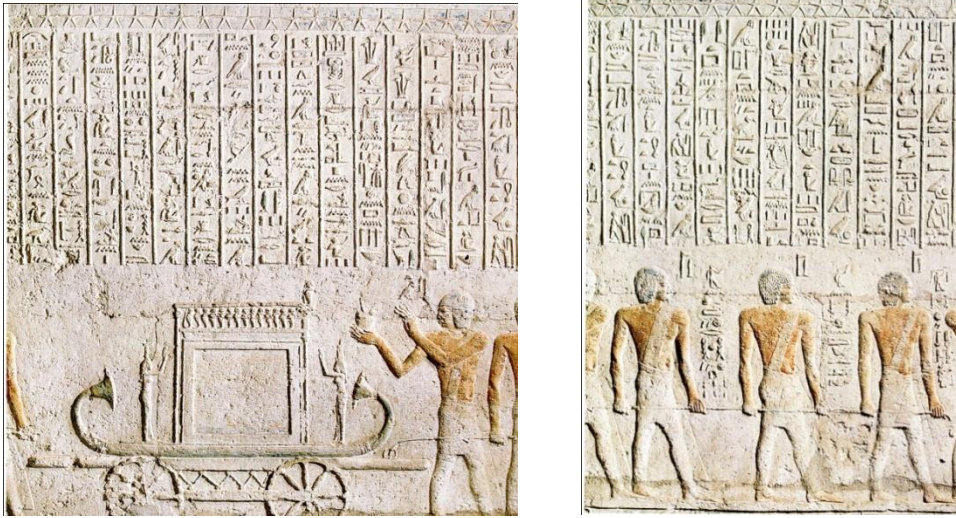


Fig. 2. transporting the mummy of Neshu-Tomb of Petosiris, Tuna El-Gebel

Cherphon, N et al., *Le Tombeau de Petosiris*, 135, scène 92,5, 6 (GL.81)

Dittmann referred to a similarity between the wheeled funeral wagon in the tomb of Petosiris and another wheeled cart was depicted on the mummy shroud found in S. d'Athanasia collection is now in the British Museum (**Fig.3**). The solar boat is also topped the wagon, where Isis and Nephtys in the same costume are raising their hands mourning the deceased, and the priest is pulling the cart and burning incense. The *ba*-bird is flying above the mummy⁷⁰.

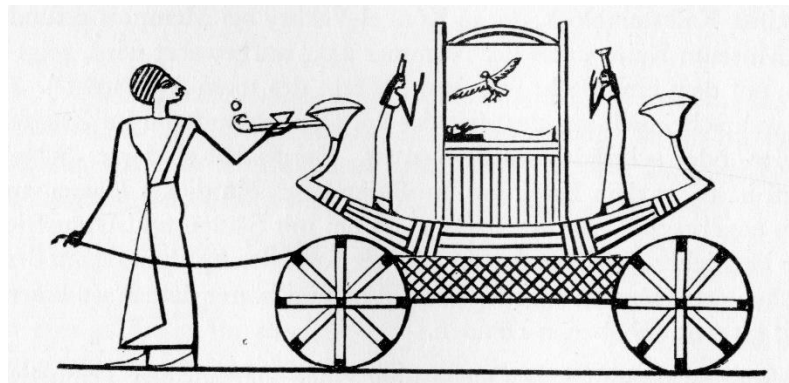


Fig.3. Dittmann, K., *Der Segelwagen von Medinet Madi*, MDAIK 10, 68, abb.8

Pulling the wheeled cart could be done in different ways; in some cases, the tow-rope is tied not to the sledge or the vehicle but to the bow of the boat being transported⁷¹. In other cases, the tow rope tied not to a beam between the runners but to the runners themselves, possibly, a metal ring as rollers

affixed to the runners serves as a purchase to tie the rope⁷². The runners of the cart were a team of men⁷³, cattle⁷⁴ or both men following cattle⁷⁵, or men and cattle in different ropes⁷⁶. Pouring liquids either milk or water on the course of the cart for slicking the roadway for readier passage of the sledge runners⁷⁷.

2. Tomb of Si-Amon 'Siamun' in Siwa

The tomb of Siamun was first published by Fakhry, after its discovery in 1940, dates it to the 3rd century BC, between 400 and 200 BC⁷⁸. Lembke has proposed an early Roman date of the tomb⁷⁹, while Venit suggested that the tomb was probably reused in a later Roman period⁸⁰. The tomb consists of a long, narrow rectangular room, leads to unfinished and undecorated burial chamber. The tomb of Siamun (Man of Amun) lies at Gabel El-Mawta (Mountain of the Dead) at Siwa.

The mummy of Siamuni⁸¹ was also transported by a similar wheeled cart depicted on the lower register of the east side of the north wall of his tomb. The wheeled cart transports the mummy of Siamun which is lying inside an Egyptian catafalque- shrine being rest upon a solar boat. A frieze of *uraei* is also decorating the façade of the mummy shrine. Here, the prow of the boat is in the form of a lotus-flower, but its stern is damaged, while the spokes of the wheels are lathe-turned like papyrus stalks⁸². The wheels are also studded similar to the scalloped wheels of the funerary cart of Neshu for better grip in the desert sand and shale. Above, left of the cart is the *ba*-bird, while a tiny figure of Wepwawet is on right. Three standards with images of Horus, Thoth and Anubis are set in front of the shrine on the cart⁸³. Two bearded male figures on the lowest register of the adjoining east wall are dragging the cart with a rope, and a another semi damaged male figure behind the cart touches the cart with his right hand while his left hand is clenched in a fist at his chest. Both of the two persons who pull the wheeled cart wear long kilts tied on the waist. Fakhry mentioned that the first has a white skin and is bearded, whereas the second is in red and beardless (**Fig.4**). Above them, is the celestial cow goddess Mehet-weret, who gives birth to the sun god Re, and the sun disc between her horns.

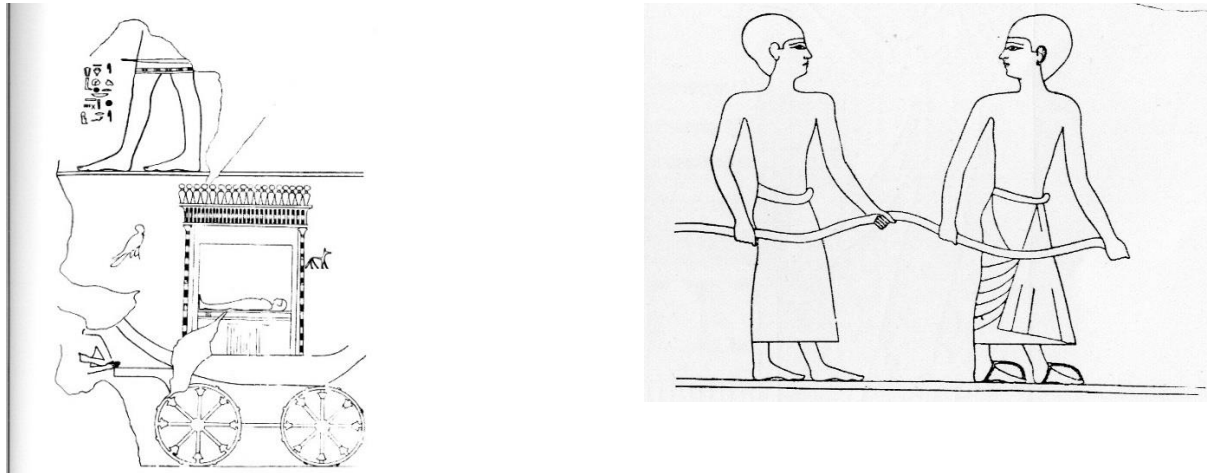


Fig. 4. transporting the mummy of Siamun. Tomb of Siamun- Siwa,

A. Fakhry., Siwa Oasis, 1944, figs. 24, 25

3. Tomb of P3-di P3stt 'Petubastis' at El-Mazawaka⁸⁴

Osing dated the tomb on the basis of its style and orthography to the 1st century AD⁸⁵. Petubastis served as the priest of Thoth in his single-room tomb⁸⁶. Petubastis served as priest of Thoth at the oasis

St-w3h. A new style of art depicts twice the wheeled cart with four wheels are quite clear⁸⁷. The first One extends on the south end of the lower register of the east wall extends from left to right, as it is directed from outside towards the inside in the direction of the inner burial-niche of the tomb, contrary to the direction of the figures on the upper frieze of the wall (right to left), while the second depiction is on the lower register of the north wall.

The first scene shows the mummy of Petubastis lying on a lion's bier encased in a catafalque placed on four-wheeled cart, is drawn by four men. Four canopic jars are shown beneath the lion's bed. Directly in front of the cart are two priests; the frontal priest pours a libation while the second holds a censer in his right hand and three twigs on his left hand⁸⁸. (Fig.5)

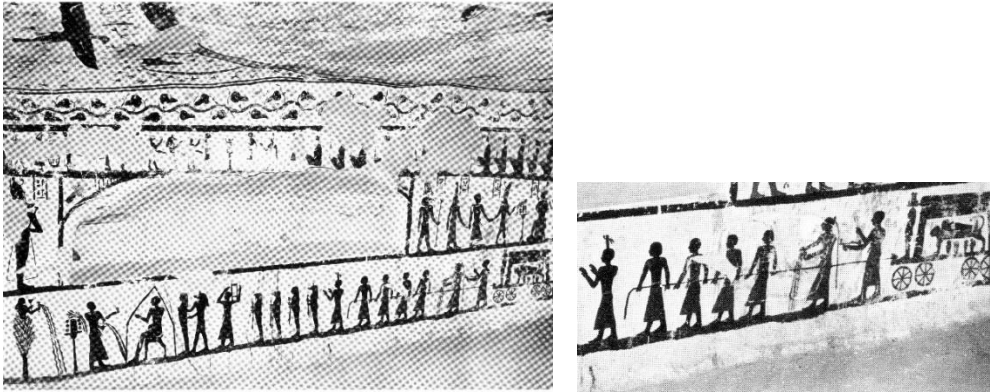


Fig. 5. transporting the mummy of Petubastis, tomb of Petubastis.

J. Osing., Denkmäler der Oase Dachla, taf.21, d

The second funerary procession depicts another four wheeled-cart bears the Petubastis' mummy rests on a lion's bier within a shrine, while the four canopic jars are shown beneath the lion's bed. Two libation bearers are standing before and after the funerary cart, while a priest burns incense with his left hand and pour libations with his right hand walks in front of the cart, and then three men pull the cart. The next vignettes show Petubastis in various funerary conceptions (Fig.6)⁸⁹. As the tomb of Petubastis contains two burial niches are cut in its east and west walls, therefore, the two transportation scenes in this tomb most often suggest that they are connected to Petubastis and one of his family.

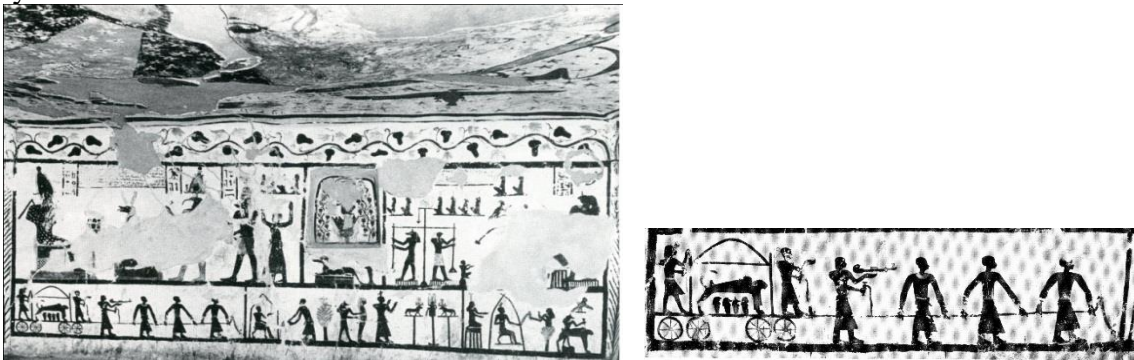


Fig. 6. transporting the mummy of Petubastis Tomb of Petubastis

J. Osing., Denkmäler der Oase Dachla, taf. 21. b, 24. a

4. Tomb B7, El-Salamuni necropolis⁹⁰

The El-Salamuni Mountain is the main cemetery of Akhmim during the Ptolemaic- Roman period⁹¹. Tomb B7 locate on terrace B of the north part of the mountain consists of two chambers with a west façade-entrance.

The funeral transportation of the mummy of the deceased is depicted upon the Eastern wall of the antechamber. It shows the four wheeled cart, its wheels are completely visible similar to that in Petubastis' tomb. The wheels are also studded with eight-spokes to resist the desert sand and shale; especially this tomb that is located upon El-Salamuni Mountain, which requires this type of scalloped wheels. A papyrus bark rests on the wheeled cart bears an Egyptian cavetto-cornice chapel which comprises the mummified Osirian figure of the deceased wearing the *nemes* headdress and resting upon a lion's bier painted with *zigzag* decoration. Isis and Nephthys are protecting the mummy. They are standing with up-raised hands in a venerating attitude to the Osirian -form of the deceased. Isis stands at the prow wearing a well fitted green garment, but unfortunately a large part of her head and her supposed traditional emblem are destroyed while her traditional emblem still visible upon her head. Nephthys wears a reddish fitted garment and a recognizable *wesekh*-collar painted in green, and a great part of her body is also destroyed. Remains of Hieroglyphic texts in front of the two goddesses as well as upon the mummy of the deceased are difficult to read.

Behind Isis, stands an unfinished figure of the desert god Tutu 'Tithoes' in his traditional form as a striding sphinx with long curved tail. He is facing the main entrance of the burial chamber, and wearing the *shwty*- crown upon a long hair wig are painted in green?!, while the rest of the body is not painted (**Fig.7**)



Fig.7. Tomb B7, El-Salamuni, © The author

Commentary

The funeral in the Graeco-Roman period in Egypt was almost similar to its activities and actions of that in ancient Egypt with the participant of the dead relatives, friends and mourners. The four-wheeled carriage played an important role in the funerary cult during the Ptolemaic-Roman period as mayors as Petubastis or high priests as Si-Amun and Petosiris. All the previous depictions of the wheeled cart are depicted in tombs where their patrons have great social status, which presumably indicate that the deceased in the Tomb B7 of El-Salamuni enjoyed a high rank in the ancient Akhmim/ Panopolis community, as well as may suggests that transporting the mummy by a wheeled cart to the tomb is mainly eliminated for wealthy families during the Greco-Roman period. Also during the Greco-Roman period, the relatives and friends of the deceased are also participating in the funeral. The visual depiction of the funeral is illustrated on the ante and the burial chambers of the tombs as well. The funeral is not a frequent scene in the Graeco-Roman tombs, unfortunately, nothing is known about the program and style of executing the funerary iconography, to determine, if the funeral scene was the preference of the tomb's patron himself, a member of his household, or the artist who is responsible for the tomb's furnishing.

The representation of Isis and Nephtys is a distinctive feature in the funeral bark, it resembles the deceased's attempts to be identified as Osiris⁹². Isis and Nephtys, the sisters of Osiris, were the archetypical mourners in Egyptian mythology, always followed the Osirian-deceased in his bark, they appeared either inside the bark, behind it or stand outside the bark before and behind it⁹³.

The mummies of the deceased in these funeral processions were essentially assimilate the deceased with Osiris, this assimilation help the deceased for his justification in the underworld. Only the mummy of Petubastis rests on a lion's bier bed. The lion's head of the bier secures a protection for the deceased. According to the ancient Egyptian beliefs, the lions were guardians of the Eastern and Western horizons, the places of sunrise and sunset⁹⁴. As the lions are connected with the sun, therefore, the lions are connected with death and rebirth, helping the deceased in his rebirth in a similar way to the daily solar cycle⁹⁵. Petubastis was keen to depict the funeral transportation of his mummy of Petubastis on the lion's bier to prove his justification to be a blessed and a transfigured deceased in the hereafter, and under the complete protection of both Osiris and Re.

The procession cart of Tomb B7 is unique, that it records the amazing depiction of god Tithoes in the funeral cart. Tithoes or Totoes was a complex hybrid god who always depicted as a sphinx with different animals' heads⁹⁶. His ritual function inside the tombs is extremely attributed as being the master of the seven demons and genii of Sekhmet, and the son of goddess Neith, the goddess of demons⁹⁷, and he was also assimilated with Seth when he was acclaimed as the vanquisher of Apophis⁹⁸. He is mainly attributed to the Western desert of Egypt as a protective god⁹⁹, therefore, his twice representation in the tomb of Petosiris in El-Mazawaka confirming his guardian characteristic¹⁰⁰.

The appearance of the bovine-deity Mehet-Weret alongside the funeral wheeled cart in the tomb of Siamun confirms that the deceased in the Graeco-Roman period addressed the solar-Osirian circuit. Mehet-Weret is called the eye of Re, associating her with Hathor¹⁰¹, and she is transporting the mummy of the deceased to the celestial afterlife of Re, and guarantee safe passage through the gates of the underworld. Siamun hopes for a new blessed afterlife, wishing to overcome death and enjoy eternal

life through his assimilation with Osiris of NN¹⁰². In general, the deceased pays a great attention to Osiris, including transporting the corpse to the tomb, the funeral rituals, the purification, the mummification and then the judgment⁷ court before Osiris, proving his jubilation and wellness to traverse to the realm of Osiris at the end of his nocturnal journey, then the second step, the deceased has to pay more care towards Re, hope to join the bark of Re to secure a successful night journey, reaching the East horizon, and achieving the solar methodology of rebirth as Khepri.

The appearance of Tithoes in this funerary bark of Tomb B7 is mainly due to his special local cult in Akhmim as the son of Isis and has a special local cult in Akhmim¹⁰³. Moreover, his protective qualities as the master of the seven demons, qualified him to protect the deceased in the solar bark in the afterlife. The upper frieze of the scene shows different demons holding their attributed knives before three edifices topped with a *ḥkr- kheker* frieze in green, the middle one is partially damaged; it symbolizes as the sign of protection which is widely depicted in the Books of the afterlife. It connects with Chapter 144 of the Book of the Dead, as well as sections of the Book of the Gates, and the *imy-dw3t Amduat* as well¹⁰⁴. It imitates as a netherworld gate that has to be traversed by the deceased on his way to the Field of Rushes, where each gate is protected by a demon holding two knives who try to prevent him from passing¹⁰⁵.

Tomb	Layout	The deead's identity	Dating	The funeral 's location	Transportation's mean	The adjacent scene
Petosiris/ Tuna El- Gebel	Two rooms: the pronaos and chapel	high priest of Thoth	Early Ptolemaic- 4 th century BC	Chapel, east wall, upper register	Two wheels- cart carries a papyrus bark. No mummy is depicted.	A big ceremony includes Lustration, offering and mourning.
Si Amun- Siwa	Two rooms	Priest of Amun	Ptolemaic period, 3 rd century BC, reused in the Roman period	First room, east wall, lower register	Two wheels- cart carries the mummy on a damaged lotus bark.	Goddess Mehet- weret
Petubastis El- Mazawaka	One room	Priest of Thoth	Roman period, 1 st century AD	1 st scene: the east wall, lower register.	Four wheels cart carries the mummy, and without a bark.	A big procession includes Petubastis sits on a stool in his tomb, the Four Sons of Horus and Anubis
Tomb B7	Two rooms	Unknow	Ptolemaic period	The antechamber, the east wall	Four wheels cart carries the mummy, and with a papyrus bark.	Many demons with weapons for protection

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نقل المتوفى بواسطة العربية ذات العجلات في مقابر العصر اليوناني- الروماني

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المخلص

تشمل الورقة البحثية عملية نقل مومياء المتوفى إلى المقبره خلال العصر اليوناني- الروماني في مصر من خلال دراسة المناظر فقط المسجله على جدران المقابر في العصر اليوناني- الروماني في مصر. حيث تبرز الترتيبات والأنشطة المختلفه التي تواكب تلك الخطوة الأولى المهمة للمتوفى في إطار إثبات بعثه في العالم الآخر. تعتبر العربية ذات العجلات الوسيلة الرئيسية لنقل المومياء خلال الجنائز المصورة على جدران المقابر اليونانية الرومانية، وبالتالي، فإن الورقة البحثية تهدف الى دراسة وتحليل المناظر المصورة على جدران تلك المقابر والطرز المميز لعربة نقل مومياء المتوفى.

معلومات المقالة

الكلمات المفتاحية

المتوفى؛ المومياء؛
الجنائز؛ الحياة الأخرى.

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