THREE LATE PERIOD STELAE
IN THE GRAND EGYPTIAN MUSEUM

By

Marwa A. Ewais & Hanan M. Rabia

Egyptology Department, Faculty of Archaeology, Fayoum University, Egypt

ABSTRACT

[AR] تعرض هذه الورقة البحثية ثلاثة لوحات مسحوبة القمة من أبيدوس. تخص اللوحة الأولى سيدة المنزل TAy-kA، والثانية عبارة عن لوحة غير مكتملة تحمل رقم (GEM 12919)، والثالثة هي لوحة 3b  hnswr t b (int) التي تحمل الرقم (GEM 12857). الغرض الأساسي من هذه الورقة هو دراسة ونشر اللوحات حيث تحتوي النقوش على بعض المعزيات المثيرة للاهتمام في هجاء العلامات والصيغ والخطأ الكتابي. بالإضافة إلى ذلك، فإنه يبحث في تاريخ اللوحات على أساس السمات الأسلوبية والنحوية حيث يمكن تأريخ اللوحات من خلال هذه الدراسة إلى أواخر الأسرة الخامسة والعشرين - أوائل الأسرة السادسة والعشرين.

[EN] This paper presents three rounded-topped stelae from Abydos. The first one belongs to a lady of the house TAy-kA. It is stored in the Grand Egyptian Museum holds the number (GEM 12918). The second is an unfinished stela, stored holds has the number (GEM 12919); the third one is the stela of 3b hnswr t b (int) carries the number (GEM 12857). The primary purpose of this paper is to study and publish the stelae where the inscriptions have some interesting features in the sign spellings, formulae, and scribal errors. In addition, it investigates the stelae’s dates, the basis of stylistic features, and orthography. The stelae can be dated back to the late 25th dynasty/ early 26th dynasty.

KEYWORDS: Stela, Late Period, 25th-26th dynasty, Abydos, Ra-Horakhty, Osiris, Soker-Oairis, TAy-kA, 3b hnswr t b(int)?
I. INTRODUCTION

The three stelae are made of limestone, with an upright rectangular slab and a rounded top, and their common provenance is Abydos. They were kept in the Cairo Egyptian Museum before being moved to the Grand Egyptian Museum in 2014. They were considered by Peter Munro in his study on Late Egyptian funerary stelae and assigned to two different groups (group BIII and group F)\(^1\).

The decoration of the three stelae, all showing a figured central part, is only painted for the second and the third stela, while the first one is also carefully incised. The three stelae share the same figure of a god, Ra-Harakhty, crowned by sun-disk, hawk-headed, and with the mumiform body.

II. STELA OF T\(\text{3y-k3}\) [GEM 12918]

1. Description [FIGURES 1-2]

The stela was carved in limestone of good quality, with a rounded top. Its measures are 22.6 cm in length, 34 cm in max height, and 6 cm in max-width. The object came from Abydos and was kept in the Egyptian Museum at Cairo under the number TR. 26/10/24/9, and then moved to the Grand Egyptian Museum in 2014 under register number GEM 12918.

The stela shows a tripartite composition: under the block-band pattern separating the lunette from the figured scene. There are 11 inscribed columns; the lower part shows only five horizontal bands, the central one painted red. Based on stylistic similarities, this stela was assigned by Munro to group Abydos BIII, and dated back to 650-630 BC\(^2\). The stela is framed by a thin band and does not include iconography on the sides.

A. Lunette

All the patterns in the lunette are painted red. The winged sun-disc decorates the top of the rounded lunette. It is a very popular motif on private stelae during the first millennium BC\(^3\). From the disk, two uraei emerge turned to right and left. The wings show three layers without feathers. The top layer is the smallest and is decorated with dots on the right-hand edge. The prevailing belief since the Middle Kingdom onwards, concerning the representation of the winged solar disc, was that the king was reunited.

---

\(^1\) Munro 1973: 273.

\(^2\) Munro 1973: 273.

\(^3\) Höhl 1992: 288; Leahy 2009: 436.
with the solar disc after his death. The private citizens / elite received the same distinction designation with the winged solar disc during the 21st dynasty onwards.\(^4\)

[FIGURE 1]: The stele of Tꜣy-kꜣ (GEM 12918) © The Grand Egyptian Museum

Underneath are the two wḏꜣt-eyes, a very common pattern for lunettes, appeared since the Old Kingdom on the false doors of the 6th dynasty and non-royal stelae of the 12th dynasty\(^5\). These sacred wḏꜣt-eyes of Horus represent protection and perfection\(^6\).

Between the two wḏꜣt-eyes are the šn-sign above the water-ripple mw-sign and the ḫꜣr-vase. This triple configuration represents the performance of the ritual act towards the god. As the same way that the šn-sign may be associated with the all-embracing circuit of the sun or the sun itself, it also may relate to the protection and the eternity\(^7\). The mw-sign represents the act of libation performed by the deceased, while the ḫꜣr-
THREE LATE PERIOD STELAE IN THE GRAND EGYPTIAN MUSEUM

bowl below indicates an offering of food or incense or its connection to water in the ritual purification of the deceased.8

[FIGURE 2]: Facsimile of The stela of T³y-k3 (GEM 12918)

B. Central part

The center field contains four figures. The left one depicts a standing-mummy form image of a falcon-headed god Ra-Horakhty. He wears a red solar disk, encircled by a uraeus on his head and holds the w3s-scepter, the hkh, and the nhkh with his two hands. The solar disk and the god’s body are painted red. He is standing over a m3t-platform. Ra-Horakhty is the most popular deity in the Late Period stelae representation; for instance, in the Third Intermediate Period stelae, the enthroned Ra-Horakhty appears on 85 stelae.10 The vast majority of the 26th Dynasty stelae contain also his image, attesting to the importance of this god in this period.11

In front of the god Ra-Horakhty, there are three ladies facing left on the right-hand side of the stela, in adoration attitude, next to an altar, which is topped with a nmst-vessel flanked by two pieces of bread and a large lotus flower upon them.13 The first woman, who is also a bit taller than the others (while the third woman is the shortest one), wears a broad collar around his neck. Each one wears a long tight-fitting tunic.

---

8 The small ḫb-vessels may have referred to funerary offerings that would provide the deceased with eternal sustenance. The water ripples most likely signified libations). HOLZI 1992: 287.
9 ABDALLA 1992: 100.
10 SALEH 2007: 19.
13 For different compositions of offerings, see ROBINS 1998: 957–963.
with an overlying light cloak\textsuperscript{14}, with a fringed edge only for the first woman; the second figure is dressed likewise, but probably a shoulder strap is shown, or the hem of her light cloak on her chest. Surprisingly, the three female figures have short cut hair as helmet-like wig, which does not cover the ears but leaves them free, and a ribbon tied behind the heads, outlined with red color. On top of their heads are unguent cones of a type not found before the 25\textsuperscript{th} dynasty\textsuperscript{15}. The first woman shows a more marked profile than the other two, notably a broad, flat nose and a strong chin. The last female figure is holding a flower in her right hand and is bringing it close to her nose, a gesture that is not common in contemporary material\textsuperscript{16}. This stela has four holes, which suggest it was intended to be suspended and displayed.

\textbf{Facsimile of the stela of T\textsuperscript{3}y-k\textsuperscript{3} (GEM 12918) without inscriptions © done by Samir Gaber}

\section*{2. Inscriptions}

Beneath the lunette and above the offering scene is a sequence of eleven columns of hieroglyphic inscriptions. A block-band separates the lunette and the figured field. The three columns on the left, oriented rightwards, like the God’s figure, are the beginning of the text that continues from the fourth column to the last one on the right.

\begin{flushright}
\textsuperscript{14} This type of dress was described by Taylor 2003: 101.
\textsuperscript{15} According to Taylor, this cone is type 3 and it develops from that of type 2. It is tall, narrow and flanked by smooth-sided, simplified versions of the vegetal matter of type 2. It is not found before the 25\textsuperscript{th} dynasty. It supersedes type 2 and is the only type of cone depicted on Theban funerary monuments of the 26\textsuperscript{th} dynasty. Taylor 2003: 101.
\textsuperscript{16} Munro 1973: 273.
\end{flushright}
THREE LATE PERIOD STELAE IN THE GRAND EGYPTIAN MUSEUM

but oriented leftwards. The position and orientation of some signs within the columns show some peculiarities.

Transliteration

(1) htp di nsw(a) Wsir(b) hnty (2) imntt(c) ntr (3) nb nh ntr.w (4) di.f prtr-hrw(d) t h[nkt] (5) k3w 3pdw irp it [tt] (6) htnb [r] nfr [r] wθb [r] im n k3(e) nb (t) (7) pr(l) tly-k3(g) (8) m3(h) hrw mwt.s šd- im3h (9) m3p hrw nfr ntr(k) (11) nb nh nh ntrw

Translation

(1) An offering which the King has given (to) Osiris, the Foremost (2) of the west, the great god, (3) The lord of eternity, The king of gods, (4) may be give an invocation of offerings consisting of bread (5) oxen, fowl, wine, milk (6) and every beautiful and pure thing there. To the ka of the lady of (7) the house T3y-k3 (8) justified; her mother, Šd-im3h, (9) justified, her sister, Ns-wr, (10) justified, before the great god, (11) lord of the eternity, king of the gods.

3. Commentary

(a) htp di nsw: The offering formula 𓊀𓊁𓊆, where the verb di almost is the second element in the formula, was very known and common with this arrangement since the 18th Dynasty as regards vertical inscriptions and still during the Late Period. The orthography of htp with the phonetic complements is common in the Late Period with the form 𓊀𓊁 and rare the form 𓊀. Sometimes it appears with abbreviate form 𓊀.

18 LEAHY 1977: 51.
19 For example: Cairo JE 21970; BM 639; Cairo T.29/10/24/1; Cairo JE 20240; Cairo JE 18520; Cairo JE 12634.
20 For example: Cairo C.G 22002; Cairo T.9/7/24/7; BM 1317; Cairo JE 21789.
21 For example: Cairo JE 40783.
Wstr: The use of the divine pennant determinative [R8] in the name of Osiris is one of the common features at the Late and the Ptolemaic Periods. Leahy demonstrated that the writing with does not occur before the late eighth century BC. He suggested that it was introduced at Thebes in the early years of the Kushite rule. The problem that arises here is that the god represented in the figured field is a hawk-headed Sun god, but the offering formula is for the god Osiris. Munro remarked this apparent anomaly with a «sic». However, on Abydos Late Period stelae, Osiris was actually frequently invoked, regardless of the deity represented.

hnty imntt: the orthography of hnty imntt during the Late Period has different forms as . In the current stela, the word hnt has the shape that is considered to be derived from hieratic writing. In the Late Period stelae the use of imntt instead of imntyw is also common.

prt-hrw: this is the expected wording, although the signs do not match and probably the engraver misunderstood the model from which he copied. The sign looking like a «pt» might derive from an «open» pr-sign, which is acceptable. -rw is clear. The only strange thing that the sign looks like an «s», and it should be instead of a hrw-sign, which is usually vertical.

n k3: The name of the deceased during the 25th dynasty is usually introduced by n k3. At the beginning of the 26th dynasty, it is replaced by n k3 n im3h and n im3h.

nbt-pr means married woman, which appeared from the Middle Kingdom to the Ptolemaic Period.

The sign after the personal name can be considered a determinative of sitting woman, which is very similar to the sign also read Hsy. On the contrary Munro suggested, a k-

---

24 In stela of the Calvet Museum Avignon dates back to the early sixh century. The god Osiris is also called Ra-Horakhty: Moret 1915: 52-35, N°. XXVII, PL.VII/2.
27 Louvre T V.4.
28 Cairo JE. 18250.
29 For example: Munro 1973: PL.58; Fig.200; PL.59; Fig.197; PL.61; Fig.207.
30 LeaHy 1977: 68.
sign, probably for Isis with doubt. The determining \( \text{ISIS} \) in female names at Late Period Stelae is most common than the usual \( \text{ISIS} \). \(^{33}\)

\(^{(k)}\) \textit{nfr}: It is the usual form for \textit{nfr} without determinative and it is most common in the

4. Personal Names

\( T\text{k}y-k\hat{\text{k}} \): According to Munro, the name was initially read \( T\text{k}y \)\(^{34}\) as attested in Ranke, PN I, 365 (9)\(^{35}\). Munro ignored the sign (D28 \( \text{U} \)) followed by a determinative of a personal name to represent \( T\text{k}y-k\hat{\text{k}} \) which is very probably attested also in P. Louvre E 7851 verso, dated to the 25\(^{th} \) dynasty\(^{36}\).

\( S\text{d}\text{-}\text{im}3\hat{\text{y}} \): Munro\(^{37}\) and Leahy\(^{38}\) mention the name of her mother as \( Ns \), but the authors consider the name is \( S\text{d}\text{-}\text{im}3\hat{\text{y}} \) where the sign \( \text{NS} \) more clearly represents \( \text{Ns} \) [F30] in addition to the sign \( \text{D28} \) which may represent \( \text{F39} \).

\( Ns\text{-wr} \): The name is registered in Ranke, PN I, 147.11\(^{39}\). This name is common in the 25\(^{th} \) and 26\(^{th} \) dynasties, according to Peter Munro occurring on three stelae (kopt. Throrw 350, BM. 798, Cairo CG 22147)\(^{40}\) with two different forms \( \text{D28} \) and \( \text{F39} \).

III. Pre-Fabricated Stela [GEM 12919]

This stela was made of painted limestone with the following measures: length 32 cm, height 42.5 cm and width 5,2 cm. It was kept in the Egyptian Museum at Cairo under the number TR 29/10/24/3, and then it was moved to the Grand Egyptian Museum under number GEM 12919.

The stela shows the same layout as the previous one, although the result is different: almost square slab with round top, tripartite composition with lunette decorated by winged sun-disk, figured field with hawk-headed god on the left and two adoring men, lower part with six horizontal bands, painted yellow. It is framed by

\(^{33}\) Leahy 1980: 175.
\(^{34}\) Munro 1973: 273.
\(^{35}\) Ranke 1935: 365 (9).
\(^{36}\) Donker Van Heel 1999: 143-144.
\(^{38}\) Leahy 1977: 139.
\(^{39}\) Ranke 1935: 147.11.
\(^{40}\) Munro 1973: 357, 372.
\(^{41}\) Stela BM. 798.
\(^{42}\) Stela Cairo CG 22147.
simple red lines. Munro attributed this stela, too, to group BIII and dated it to c. 680 BC$^{43}$.

1. Description [FIGURES 3-4]

What is noticeable about this stela is that it has not been completely finished. All its elements have been drawn, even the place designed for the inscriptions, but they were not written. It likely seems that this illustrates different stages of production, with all the decorations of the stela painted first, and finally, the inscriptions were added in place. Alternatively it can be suggested that in the workshops in Abydos during this period, many models of «pre-fabricated» stelae were designed and produced in different quantities$^{44}$ and the place of the text was left without writing until it was time to use it$^{45}$, as it is evident in this stela in question. period 630-600 BC$^{46}$.

[FIGURE 3]: Pre-fabricated Stela (GEM 12919) © The Grand Egyptian Museum

---

43 Munro 1973: 274.
45 For example: Stela JE 34595, Cairo TR 29/10/24/1. All the registers of the stela were subsequently inscribed the fact that these stelae were prepared in advance. It is used when a buyer group is found that matches the drawing in terms of the number of people, then the texts were added later. This stela can be compared with Florens 2501, Abydos I, B IV. Munro 1972: Fig.122; Munro 1973: Fig.121. Both stelae are identical and the work of the same workshop.
46 Leahy 1980: 179.
A. Lunette

The winged sun-disc decorates the top round lunette. Under the winged sun-disc, \textit{wd\textit{lt}t} eyes and vessels can be found, flanking a \textit{nfr} sign. The \textit{nfr} sign was most common on Abydos stelae in the Late Period\textsuperscript{47}. Red, yellow, and black are used to indicate the sun disc, the feathers, part of \textit{wd\textit{lt}t} eyes and vessels.

B. Central part

This stela depicts the hawk-headed sun-god, on the left, with two adorning men, as the main decorative scene. He stands on a platform and the symbols held by the god are not yet completed in the painting. Before him, there is a stand with a large lotus flower leaning on. Two men are raising their arms as adorning to god \textit{Ra-Horakhty} (they are facing left; on the right-hand side of the stela). They have pointed noses and long, slit eyes extended by long cosmetic lines. The two men wear long and opaque kilts painted yellow and their torsos are naked, ornamented only by a simple collar. The second figure is relatively smaller. The two figures are shown with their natural hair, painted black\textsuperscript{48} and have bracelets and anklets.

The figures are placed on a clearly defined baseline painted in black consisting of four painted bands of horizontal lines, with yellow, red, and black. Red was used to color the sun disc, the garments of \textit{Ra-Horakhty} and a big lotus flower. Deceased figures were also represented in red. Yellow is applied to color the background of the text, the

\textsuperscript{47} Hallmann 2015: 140.

\textsuperscript{48} Leahy comments on this representation of coiffeur when painted black. It is certainly natural hair. He added that on the Abydos stelae of the Late Period, men rarely wear wigs. Leahy 1980: 171.
garments of the deceased, the *maat* platform, and the offering table. The outline of a lotus flower in front of the god’s feet can be seen.

**IV. STELA OF 3b ḫnsw ir (t) b (int)? [GEM 12857]**

The stela (Egyptian Museum in Cairo inv°. TR 28/10/24/1) was made of limestone and painted. The measures are 21 cm in length, 28 cm in max height, and 4, 4 cm in max-width. It is a bipartite composition consisting of the lunette and the central part with the offering scene, framed by a red line and below the inscription on two horizontal bands. It was dated by Munro back to the 6th century. Based on stylistic similarities, Munro distinguished Abydos II, group F, and remarked that, furthermore, the owners of the stelae of this group held no or only subordinate ranks.\(^{49}\)

![Facsimile of The stela of of 3b ḫnsw ir (t) b (int)? (GEM 12857) without inscriptions © done by Samir Gaber](image)

1. The owner of the stela

Munro\(^{50}\) and Leahy\(^{51}\) suggest the name of the adoring man can be *snh-nḥḥt*. The authors suggest the name is 3b ḫnsw ir (t) b (int)?

\(^{49}\) Munro 1973: 291.

\(^{50}\) Munro 1973: 291.

\(^{51}\) Leahy 1977: 139.
The signs are similar to 'nh [S34] but also 3b [U23] then there are sw [M23], h [Aa1] and n [N35]; in the right ir [D4] and b [D58], plus determinative [A1]. In the main inscription the sequence is, too: 'nh/3b (?) + b, sw+ h+ n+ ir+ b+ determinative. The sequence sw+ b+ n, although not correct, is reminiscent of Khonsu. The authors think that the name may be represented 3b hnsw ir (t) b (int) to mean «God hnsw stops the evil eye». Maybe this name is related to hdb-hnsw-ir (t)-bin (t) which are common in the Saite Period52. Unfortunately, the suggested name is not listed in Ranke53 or Lüdeckens54.

2. Description [FiguRES 5-6]

This stela, according to Munro, is classified in group F, where Ra-Horakhty is the only god depicted. The general descriptions of the stelae of this group always show the two-field division, but are directly linked to group D and thus indirectly to the Kushite-early Saite forms: the text section is usually short with two or three lines; the figurative field with the depiction of the dead in front of just one god and a large offering table still dominates the surface. It is no coincidence that the quality of the craftsmanship is also below average55.

[Figure 5]: The stela of 3b hnsw ir (t) b (int) (GEM 12857) © The Grand Egyptian Museum

52 Ranke 1934: 278, 16-19.
54 Lüdeckens 1981.
[Figure 6]: Facsimile of the stela of 3b hnwtr (t) b (Int)? (GEM 12857)

A. Lunette

It consists of a simple winged sun-disc decorating the top rounded-lunette.

B. Central part

In the figurative field, that is not separated from the lunette, on the left is Ra-Horakhty in the customary mummiiform aspect, holding the w3s-scepter. He carries a solar disk encircled by a uraeus on his head, and he is standing on a m3t platform.

In front of him, there is a big offering table, heaped up with three objects, with a big lotus flower at the top. The offerings consist of nmst vessel and round loaves of bread. Under it, there are two wine jars on stands, partially surrounded by buds of lotus. The owner is depicted with both arms raised in the traditional adoration gesture facing left to god Ra-Horakhty. He has pointed noses and long and slit eyes that are extended by long cosmetic lines. He wears long white and opaque kilts, and his torso is naked. The figure is shown with his natural hair, painted black. His costumes style ascribed the stela to a late date, reproducing the Ramesside Period designs and types. The god and the deceased size appear smaller than the previous two stelae.

56 The same form of the louts’ flower appeared by MUNRO 1973: Stela Cairo JE. 20262, Abydos II.F, Pl.138; Stela Cairo JE.18520, Abydos II.F, Pl.135; Cairo J.E. 12634, PL.140.
3. Inscriptions

Two hieroglyphic columns occupy the space in front of the god and deceased, painted red:

In front of the god, rightwards:

\[ \dd mdw \text{ in } skr \text{-} wsir \text{ nfr } 3 \text{ nb pt} \]

- Recitation by Soker Osiris, the great god, Lord of the sky.

Declaration column in front of the owner:

\[ 3b \text{ hnw } \text{ ir(t) b(int)} \]

The main text:

(1) \[ \dd \text{ mdw}^{(a)} \text{ in n}^{(b)} \text{ skr } \text{ Wsir}^{(c)} \text{ nfr } 3 \text{ nb } \text{ bdw}^{(d)} \]

(2) \[ \text{ di.f krst } \text{ nfr}^{(e)} \text{ n imi}^{(f)} \text{ w} \text{ n Wsir } 3b \text{ hnw } \text{ ir(t)} \text{ b(int) m}^{(g)} \text{ hrw} \]

(1) Recitation by soker Osiris, Great god, Lord of Abydos. (2) May he gives the good burial to honored Osiris 3b hnw ir (t) b (int) justified.

4. Commentary

(a) In the stela under study, the formula \( \dd \text{ mdw} \) takes the place of the classical \( htp \text{ di nsw} \) formula. It appears frequently at the beginning of the Late Period funerary stelae\(^{57}\).

(b) \text{ skr Wstr}: Sokar became Sokar-Osiris during the Middle Kingdom and continued until the Greek-Roman period\(^{58}\). This determinative of the name of Osiris is a criterion for dating inscriptions to the 26th dynasty and post 26th dynasty period\(^{59}\). This stela provides an interesting view on aspects of the religion of this period, especially on the identification of the forms of Ra Horakhty with Sokar-Osiris\(^{60}\).

\(^{57}\) MUNRO 1973: PL.1; FIG.3, PL.2. FIG.5; PL.4; FIGS.13 & 16; PL.5; FIGS.17-18, 20.

\(^{58}\) LGG 2002: vol.6, 667.

\(^{59}\) MUNRO 1973.

\(^{60}\) ZAYED 1968: 149-150.
(c) $\text{ibd}_w$: the most common spelling of $\text{ibd}_w$ during the Late Period is $\text{ibd}_w$. During the 25th and 26th dynasties, the sign $\text{ibd}_w$ [N26] was replaced to $\text{ibd}_w$ [N25].

(d) $\text{krst nfr(t)}$: This is characteristic of the 25th and 26th dynasties, reviving older phrases. Sometimes the formula appears also in the form $\text{krst nfr (t) m hrt nfr}$. 

(e) $\text{lm3h.w}$: it appears regularly in the Egyptian Non-royal Epithets. It appeared with different forms as $\text{lm3h.w}$, $\text{lm3h.w}$, $\text{lm3h.w}$. During the Late Period, it appeared with abbreviate form.

V. DATING OF THE STELA

Munro and Leahy dated these stelae to the seventh and sixth century BC. According to prosopography, iconography, stylistic peculiarities, orthography, and the respective paleography, the three stelae are consistent with the features of the late 25th and 26th dynasties.

As for the iconography, the presence of the single god $\text{Ra-Horakhty}$, his standing position and the position of the owners depicted on the right side raising both hands in adoration, and the offering table topped with a single flower between them, are popular features during the Third Intermediate Period which became distinctive for the stelae during the 25th and 26th dynasties. The hairstyle as a helmet-like wig and the natural hair for men, the human figures painted or incised on stelae, and their costumes type all continued through the late kushite specimens and then in the 26th dynasty.

---

61 JE 20240, JE 46783, JE 12634, JE 18520, JE 2262.
63 LEAHY 1977: 68.
64 NIELSEN 2018: 241.
66 ERMANS & GRAPOW (EDS.) 1926: vol.1, 82.
67 JE 3390, JE 21972, JE 20262, Brussel E 4338, JE 21971, BM 961.
69 LEAHY 1977: 139.
70 Painted stelae are rather more common than carved or incised ones in the second half of the seventh century. Louvre E 13073 & T. 26/10/24/4.
71 MUNRO 1973: 266 Fig.110; 270 Fig.114; 271 Fig.116; 285 Fig.134.
72 SALEH 2007: 19; STEWART 1983: Part. 3: The Late Period, 6, N°. 10. Another limestone stela UC 14590, depicts adoration to god Ra-Horakhty under the winged sun-disc, and was suggested to be probably from Abydos. STEWART 2007: 6, N°. 11, Pl.8.
73 HALLMANN 2015: 146; MUNRO 1973: 90.
74 LEAHY stated that on the Abydos stelae of the Late Period, men rarely wear wigs. LEAHY 1980: 171, note 8.
<table>
<thead>
<tr>
<th>GEM 12918</th>
<th>GEM 12919</th>
<th>GEM 12857</th>
<th>Stela Fitzwilliam E.S.40&lt;sup&gt;77&lt;/sup&gt;</th>
<th>Stela BM EA638&lt;sup&gt;78&lt;/sup&gt;</th>
<th>Manchester Stela No. 6041&lt;sup&gt;75&lt;/sup&gt;.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lunette</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The God</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Offering tables</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Mourners</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lotuses</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**[Table 1]:** Decoration comparison between the stela (GEM 12918) & another stelae dating to 25th/26th dynasties

The lunettes occupy specific decoration, both stelae GEM 12918 and GEM 12919 are decorated with two *wdmt*-eyes around various symbols, the *nfr* symbol and the symbol of *sn*, *mw*, and *iḏb*. These and winged sun-disc appear more frequently in the

<sup>76</sup> Hallmann 2015: 134.  
<sup>77</sup> Hallmann 2015: 137.
forms connected to this period [TABLE 1-2]. According to the writing system it can be noticed that the orthography of wsir, n k3, 3bdw and krst nfr (t) are usually characterized 25th and 26th dynasties.

<table>
<thead>
<tr>
<th>GEM 12918</th>
<th>GEM 12919</th>
<th>GEM 12857</th>
<th>Stela Fitzwilliam E.SS.40</th>
<th>Stela BM EA638</th>
<th>Manchester Stela N°. 6041</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Image" /></td>
<td><img src="image2.png" alt="Image" /></td>
<td>Unfinished stelea</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><img src="image3.png" alt="Image" /></td>
<td><img src="image4.png" alt="Image" /></td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><img src="image5.png" alt="Image" /></td>
<td><img src="image6.png" alt="Image" /></td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><img src="image7.png" alt="Image" /></td>
<td><img src="image8.png" alt="Image" /></td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><img src="image9.png" alt="Image" /></td>
<td><img src="image10.png" alt="Image" /></td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><img src="image11.png" alt="Image" /></td>
<td><img src="image12.png" alt="Image" /></td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><img src="image13.png" alt="Image" /></td>
<td><img src="image14.png" alt="Image" /></td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><img src="image15.png" alt="Image" /></td>
<td><img src="image16.png" alt="Image" /></td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

[TABLE 2]: Inscriptions comparison between the stela (GEM 12918), stela (GEM 12857) & another stelae dating to 25th/26th dynasties

**VI. STYLE AND WORKSHOP**

It is possible to consider a group of stelae as a product of the same workshop when they share some aspects in terms of composition, style, method of writing, and decoration coordination. But in spite of these common features, there are also differences, and in no case are all the distinguishing features found on all the stelae[78].

Although the three stelae are not an exact match there are nevertheless strong similarities. In terms of parallels, the arrangement and decoration of the stela are highly similar to several Late Period stelae listed in the following table.

**VII. PALEOGRAPHICAL REMARKS**

Although the stelae inscriptions are mainly written with hieroglyphic signs, some signs are cursive hieroglyphs, and hieratic. The next table shows unfamiliar writing of the signs which appeared on the stela of T3y-k3 and the third stela of 3b hnsw ir (t) b (int) [TABLE 3].

---

<table>
<thead>
<tr>
<th>Sign</th>
<th>GEM 12918</th>
<th>GEM 12857</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Sign" /></td>
<td>-</td>
<td><img src="image" alt="Sign" /></td>
<td>Mariette considered this sign represent N29 (𓊋)⁷⁹, while leahy considers it part of the name without explain it. The authors think that it is to be a determinative B1 (𓊋) after the personal name.</td>
</tr>
<tr>
<td><img src="image" alt="Sign" /></td>
<td>-</td>
<td><img src="image" alt="Sign" /></td>
<td>The ripple of water appeared as a horizontal line with the same form of hieratic.⁸⁰</td>
</tr>
<tr>
<td><img src="image" alt="Sign" /></td>
<td>-</td>
<td><img src="image" alt="Sign" /></td>
<td>Lamp wick appeared as vertical line without any twists⁸¹. It is similar with the same form of hieratic.⁸²</td>
</tr>
<tr>
<td><img src="image" alt="Sign" /></td>
<td>-</td>
<td><img src="image" alt="Sign" /></td>
<td>The sign appeared with the hieratic form⁸³. In the painted stelae during 25th and 26th dynasties this form is a common⁸⁴.</td>
</tr>
<tr>
<td><img src="image" alt="Sign" /></td>
<td>-</td>
<td><img src="image" alt="Sign" /></td>
<td>Plants have a simple form with a straight vertical line and two horizontal lines across it to represent the branches.</td>
</tr>
<tr>
<td><img src="image" alt="Sign" /></td>
<td>-</td>
<td><img src="image" alt="Sign" /></td>
<td>Chisel appeared in unfamiliar form. The upper part is a dot and chisel tip is small horizontal line.</td>
</tr>
<tr>
<td><img src="image" alt="Sign" /></td>
<td>-</td>
<td><img src="image" alt="Sign" /></td>
<td>This writing appears with the same form of hieratic where two horizontal line.</td>
</tr>
</tbody>
</table>

[Table 3]: Unfamiliar writing of the signs on the stelae of Tȝy-k3 and ḫb ḥnsw lr (t) b (int)?

**VIII. ERROR AND MISTAKES**

The general form of the inscription of the stelae is weak, as the scribe suffered from few eccentricities as follows:

1. Stela GEM 12918

**Col.4**: *prt-hrw*: It appears to be a spelling error of the word in this line, for no word in this form exists. We suggest that must be *prt-hrw*.

**Col.4**: the scribe ignores the determinative of the word *ḥnkt ḫ* [W22]

**Col.5**: The spelling of *jrt* for *jḥrt* in this column appears to be erroneous where it appears as the abbreviated spelling.

**Col.6**: The omission of the feminine endings of the adjectives such as *nb(t) nfr(t) w רחב(t)*.

---

⁷⁹ **MARIETTE** 1880: 482.
⁸⁰ **VERHOEVEN** 2001: 31 N⁹⁰, 331.
⁸¹ **HARING** 2006: 71 § 106.
⁸² **MÖLLER** 1909: N⁹⁰, 525.
⁸³ **MÖLLER** 1909: 24.263.
⁸⁴ **LEAHY** 1977: 55.
Col.8: There is an error with the determinatives used with the personal names where the scribe used squat body. It should be [B1] rather than this form.

C.8: the scribe has an error in the orientation of the sign [F30].

C.9: the order of signs in the spelling of snt here is an error by the scribe.

2- Stela GEM 12857

L.1: the line should be read ḫḏ mdw in not ḫḏ mdw in n. The use of n must be an error by the scribe.

L.2: There is a writing error here as the scribe used the determinative [A3] instead of [A1]

L.2: the sequence sw + h + n in the name of the owner.

ACKNOWLEDGEMENT

I would like to thank Gloria Rosati and Gema Menéndez for reading the draft and their helpful comments. Many thanks are also to Samir Gaber for drawing the facsimile of the stelae.
THREE LATE PERIOD STELAE IN THE GRAND EGYPTIAN MUSEUM

BIBLIOGRAPHY

HARING, B.: The Tomb of Sennedjem (TT1) in Deir el-Medina: Palaeography, Paléographie Hiéroglyphique 2, Caire (IFAO) 2006.
———: «The Name of Osiris Written 𓄙», SÄK 7, 1979, 141-153.

DOI: 10.21608/jguaa2.2021.88511.1071. 39


