


Unpublished Funerary Stela of “Osiris Nakht“ in the Egyptian Museum (JE 27784).

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Abstract:

The current paper aims to study a funerary stela displayed in the Egyptian Museum in Cairo, bearing the number (JE 27784)¹ (Plate 1, Figure 1). It was found by Purchased in 1887, unfortunately its original place is unknown, probably came from Abydos, because God Osiris represented many times on most of the Late

Period Stelae in Abydos. It is a funerary stela for a person named  *Wsir nht*, who was the son of *P3.f -t3w -5wy -Nt* and *šb-n-3st*. The Stela has a round top and two registers, The round top includes the sun disk with its religious symbols, While the first record includes a scene of the owner of the stela “*Wsir nht*” standing worshipping the god Osiris, the second record occupies the main text, This text is recorded in six horizontal rows. This stela is made of limestone and found completely intact, with the exception of an erased part on the upper left side, which does not affect the reading of the texts. This paper provides a comprehensive study about the stela to illuminate this type of art and its role during the Late Period, looking particularly at its original date, purpose, dedication, decorative symbolism, and the religious concepts behind the texts.

Keywords:

Funerary stela, Osiris Nakht, Egyptian Museum, Winged solar disk, Osiris.

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¹ would like to express my appreciation to the Director of the Cairo Museum for permission to publish the stela herein.

Introduction:

This study is concerned with the publication of a funerary stela², which is currently on display in the Egyptian Museum in Cairo and bears the number (JE 27784). It is made of limestone. It is 77 cm long and 35 cm wide, and it was discovered in good condition, with the exception of an erased part on the upper left side, which does not affect the reading of the texts.

General Description:

It is a rectangular stela with a round top that has three registers. The top is decorated with a winged sun disc, and the first register contains two parts of hieroglyphic inscriptions divided into columns; the right part represents the stela's owner's name, titles, and father's name, while the left part represents the name of the god Osiris and his titles. The second register depicts the stela's owner, *Wsir nht*, standing and wearing a long-knitted garment in front of an offering table surmounted by many offerings, while God Osiris sits in the other side of the offering table wearing the *Atef* crown. Finally, the third register contains a funerary text comprised of seven horizontal rows of hieroglyphic inscriptions separated by double lines. In fact, this decoration is regarded as one of the Late Period's stelae characteristics, as it can be seen clearly on the stela of *Nesy Amun* from the Twenty-sixth Dynasty,³ which is currently on display at the Vienna Museum bearing the number 119.

Round Top:

The stela's round top is decorated with a winged solar disc that represents the stretched wings of God Horus and is surrounded by vertical lines of feathers. Furthermore, two representations of the Cobra serpent appeared, one on each side of the solar disc, with their heads pointing in opposite directions. In addition, the

² Funerary stelae were commonly found inside tombs and funerary shrines, and they were used to commemorate the individuals' names and achievements after death as well as their good deeds, see: Hisham Mohamed El-Sayed Ahmed., *Wooden Funerary Stelae of individuals from Thebes from the Twenty-first Dynasty Until the End of the Twenty-sixth Dynasty*, unpublished Ph.D. thesis, Faculty of Archeology, Cairo University, 2012, p. 4). During the Late Period, the tomb Stelae were placed not only in the upper building of the tomb, but also in the lower part specifically inside the burial chamber. In addition, the elements that decorated the upper part of these stelae during the Late and Ptolemaic periods were the *Wdjat* eye and the winged solar disc, all of which were symbols of protection and defense, see: Hölzl, R., "Stelae", in Redford. D., B. the Oxford Encyclopedia of Ancient Egypt. Vol.3, Oxford, 2001, p.320, 323).

³ Seipel, W., *Götter Menschen Pharaonen*, Speyer. 1993, p. 266.

round top has hieroglyphic inscriptions. Indeed, the upper arched part of the stelae frequently imitates the sky vault, which was originally associated with kings but was later used by individuals.⁴ During the Late and Ptolemaic periods, the udjat's eye and the winged solar disc were common elements that decorated the upper part of the stelae. These symbols are thought to be protective and defensive. Furthermore, the winged solar disc was originally a royal symbol before being depicted on temple entrances and the symbol of Horus is associated with monarchy because Horus is God's successor on earth.⁵

Analytical commentary on the round top symbols:

As evidenced by the round top' symbols, the deceased was eager to represent religious symbols in the upper part of the stela in order to ensure that he would be fully protected during his rebirth.

Winged solar disc:

According to ancient concepts, the sky was thought to be the falcon's wings that flattened over the world. Furthermore, there is a representation of the sun boat and the falcon Horus standing on two pairs of wings symbolizing the sky on a comb dating back to the First Dynasty. Furthermore, beginning with the Fifth Dynasty, a winged solar disc was added between two pairs of wings, transforming the sky into a solar symbol.⁶ Furthermore, by the end of the Old Kingdom, the two cobra serpents that surrounded the solar disc had become a royal symbol. Also, during the New Kingdom, two cobra serpents appeared clearly wearing both Upper and Lower Egyptian crowns, and later the winged solar disc appeared as a protection symbol and was depicted on the top of temple gates and funerary stelae.⁷

According to the winged solar disc legend, the solar disc became Horus Behdety.⁸ That is, the falcon that hovers over the king and the sun and may mean "who is from the place of the throne," and Edfu has been known as "the place of the throne" since the Middle Kingdom, when it was mentioned on King Senusret I's white chapel at Karnak temple precinct.⁹ The legend is summarized in a revolution

⁴ Gehrden, K., M., *Stelae, LÄ, V1, Col.2*

⁵ Hölzl, R., "Stelae", In: Redford, D, B: *The Oxford Encyclopedia of Ancient Egypt, Vo.3, Oxford, 2001, p.323.*

⁶ مانفرد لوركر : معجم المعبودات والرموز في مصر القديمة، ترجمة: صلاح الدين رمضان، مراجعة محمود ماهر، ط1، القاهرة 2000، ص197.


⁷ المرجع السابق، ص198.

⁸ محمد الشحات عبد الجيد العفيفي: رمزية قرص الشمس الممنح في حماية المعبد المصري منذ عصر الدولة الحديثة حتى نهاية العصر البطلمي، مجلة العمارة والفنون والعلوم الانسانية، الجمعية العربية للحضارة والفنون الاسلامية، العدد 3، 2016، ص1.

⁹ Otto, E.: *Behedeti, LÄ. 1. Col. 683.*

in Nubia by Set and his followers against Ra as ruler of Egypt, or against Horus in Heliopolis, and then the god "Re" or "Re Horakhty" regained his youth in the form of his son Horus as a winged solar disc and arrived in Nubia, fighting and smiting his enemies.¹⁰ Since then, the winged disc body has become the body of Horus Behdety, and was placed at the entrances of the Gods' temples to keep enemies away, imitating his protection of the god "Re Horakhty,"¹¹ where his father called him "Re Horakhty" after taking the form of a winged solar disc, and eliminating his father's enemies, and the title of Behdety was the most common winged solar disc.¹²

Horus took the form of a winged disc and placed himself in the boat of Re, with the two goddesses Nekhbet and Wadjet accompanying him in the form of two serpents to eliminate crocodiles and hippos in their lairs as the god pursued and removed them from the boat of Re,¹³ and pursued the enemies along the land of Upper and Lower Egypt, defeating them everywhere.¹⁴ As a result, the sun disc became one of the protective symbols used in Egyptian temples. Horus was considered the ruler of all Egypt during the Late Period, and the important centers of the Horus ideology were located at Edfu, where the god was worshipped in the form of a winged solar disc, and Kom Ombo as the son of the god Re, as well as at Heliopolis, where he was considered the god of the morning sun and bears the name "Re Horakhty."¹⁵

Since the Middle Kingdom, the depiction of winged solar discs began to decorate the round tops of both kings' and individuals' stelae, with the appearance of paintings with a round top in the era of the Eleventh Dynasty, as exemplified, for example, in the stela of  "Sinbi," which is preserved in the Egyptian Museum in Cairo under the number (CGC. 20678) and dates to the Middle Kingdom.¹⁶

¹⁰ عبد الحليم نور الدين: الديانة المصرية القديمة، الجزء الأول: المعابدات، الطبعة الثانية، القاهرة 2010، ص 321.

¹¹ محمد الشحات عبد الجيد العفيفي: مرجع سبق ذكره، ص 2.

¹² Gardiner, A.: "Horus the Behdetite", JEA. 30, 1944, P. 46.

¹³ Budge, E., A., The Gods of the Egyptians. V.1, London 1904, p. 497.

¹⁴ ياروسلاف تشرنى: الديانة المصرية القديمة، ترجمة أحمد قدرى، مراجعة محمود ماهر طه، ط1، دار الشروق، 1996 ص 57.

¹⁵ مانفرد لوركر: معجم المعابدات والرموز في مصر القديمة، مرجع سبق ذكره، ص 121.

¹⁶ جيهان رشدي محمد السيد: لوحة *p3-šri-n-hꜥpy* بمخزن عرب الحصن بالمطرية، مجلة الاتحاد العام للآثارين العرب، العدد 21، القاهرة 2020، ص 116، 117.

During the first millennium BC, the winged solar disc was surrounded by two serpents and adorns the upper part of the individuals' stelae.¹⁷

First register:

The first register contains two parts of hieroglyphic inscriptions in the form of columns: the right side represents the name of the stela's owner and his titles, as well as the name of his father, while the left side represents the name of the god Osiris and his titles, as follows:

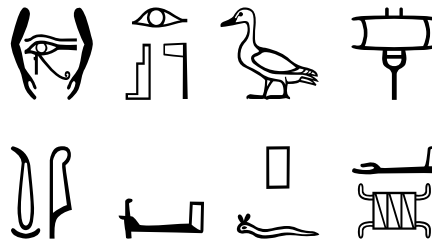
Inscriptions of the left side: -



Wsir ntr 3 hnty M3nw¹⁸

Osiris the great, in front of Manu (Western Mountain).


Inscriptions of the right side: -



shn - wd3t m3c - hrw Wsir nht¹⁹ s3 P3 . f - t3w - 3wy -Nt²⁰

In charge of Udjat Eye, true of voice, Osiris Nakht, son of P3. f - t3w - 3wy -Nt.

Comment:


The stela has many artistic features that characterised stelae in general during the Late Period, which had both artistic and religious significance.  *m3nw* means "western mountain," and it is mentioned in the Book of the Dead's fifteenth chapter as follows:

¹⁷ Hölzl, R., " Round- Topped Stelae from The Middle Kingdom to The Late Period: Some Remarks on The Decoration of Lunettes", ASCIE 1, 1992, p. 288.

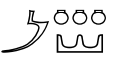

¹⁸ WB 11, 29 [13, 15].

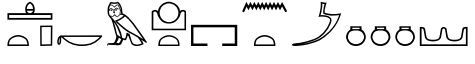
¹⁹ Ranke, H., Die Ägyptischen Personennamen, Vol,1, Gluckstadt, 1935, p. 85 [1].

²⁰ op.cit, vol, 1, p. 128 [2].

 *šsp tw m3nw m htp*²¹ which means "the western mountain greets you with rejoices."

Mount Mano, was in Fayoum Governorate, north of Lake Morris, a mysterious region in Egypt's western desert where the sun and moon go at sunset and where the deceased lived.²² This name was mentioned in Greco-Roman geographical lists as the area that formed the western horizon of the third region of Lower Egypt, which is currently located at Kom Alhesn in Beheira governorate. Furthermore, when the term Manu appeared with the city determinative, it was used as a synonym for the name of the capital of Lower Egypt's third Nome. The ancient Egyptians believed that the sky is situated between two mountains, one of which represents the rising sun and is known as "Bakhaw," and the other represents the setting sun and is known as "Manu."²³

Aker was depicted in a papyrus preserved in the Louvre Museum from the end of the New Kingdom as two full lions sitting back with a back and carrying the sun disc. The word  *M3nw* has been written in front of the right lion, while the word  *b^chw*²⁴ has been written in front of the left one, so the body of the two lions represents the sign of the horizon, and it is worth noting that the use of the shape of the two lions to depict the mountains " *M3nw* " and " *b^chw* " indicates that the two lions here represent the East and the West. The texts also indicate that the mountain of "Manw" is often situated in the place where the sun sets.


h^tp. k m 3ht M3nw You (the sun) sets where the horizon of Manw²⁵

The two horizons, two mountains, and two lions each represent a different aspect of the transition from death to life, as do night and day. If the two lions represent the horizons, the two mountains represent the gateway to this other world, where the sun of death turns into the sun of life every evening.²⁶

²¹ محسن لطفي السيد: كتاب الموتى للمصريين القدماء، الهيئة العامة لقصور الثقافة، القاهرة، 2009، ص 16.


²² Gauthier, H., Dictionnaire des Noms Geographiques contenus dans les Textes Hieroglyphiques, Tome 111, Le Caire 1926, p.7; WB 11, P.29.

²³ بديح : آلهة المصريين، ترجمة محمد حسين يونس، مكتبة مدبولي، القاهرة 1998، ص 183.




²⁴ أشرف عبد الرؤف راغب: الأسد في الفن المصري القديم، رسالة ماجستير غير منشورة، كلية الآداب، جامعة طنطا، 1996، ص 172.


²⁵ المرجع السابق، ص 172.


²⁶ المرجع السابق، ص 172.

 *shn wd3t*: There was a group of priests who held the title "Incubator of Wdjat," but the scholars disagreed on the tasks assigned to them²⁷. There are indications of the existence of a special worship of the eye of "Wdjat," with people in charge of this worship during Cambyses' conquest of Egypt in 525 BC. Moreover, among their many titles was "priest of the eye of Horus."²⁸

Comment:

1.  The name of Osiris is the oldest writing of the god Osiris' name. It is pronounced *wsir* and represents a throne chair, while the shape of a sitting god  was frequently added to the name as a determinative. Furthermore, this addition was not found in early writings such as pyramid texts. During the Old Kingdom, Osiris' name was written with the sign of the throne followed by the sign of the eye.²⁹ During the Middle Kingdom, there were changes in the writing of the name; often in the early Twelfth Dynasty, the name of Osiris was written with a determinative, and writing the name without the determinative was common during the reign of King Amenemhat III and continued throughout the Twelfth Dynasty and later.³⁰ The god's determinative was noticed on Late Period stelae, where the name of Osiris was written in the god's determinative on the current stela . and the name Osiris was found in this design as well as on many Late Period stelae, as follows:

 This title appeared in the stela of *ʿnh- wn- nfr* (Louvre I M N 421/221, Year 20/21 of Psamthek1).³¹

 This title appeared in the stela of *di – pth – i3w* (Louvre IM 3043, Year 20/21 of Psamthek1).³²

This way of writing the name of Osiris is the same way of writing on the current stela.

²⁷ هدى محمد عبد المقصود نصار: الوجات في الحضارة المصرية القديمة، رسالة ماجستير غير منشورة، كلية الآثار، جامعة القاهرة، 1997، ص24.

²⁸ Hart, G., The Routledge Dictionary of Egyptian Gods and Goddesses, 2nd, London, 2005, p.73.

²⁹ Griffiths, J.G.G.: Osiris, LA. IV. Wiesbaden. 1982, p.623.


³⁰ Bennet, C.J.C., "Growth of the Htp-di-nsu Formula in the Middle Kingdom" JEA, Vol.27, 1941, p.78.

³¹ Labudex, J.: Late Period Stelae from Saqqara, Institute of Archaeology and Antiquity, Master of Philosophy, College of Arts and Law, The University of Birmingham, 2010, p. 121.

³² Op-cit, p. 125.



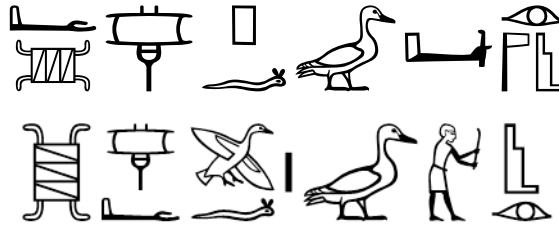
This title mentioned in the stela of *hr – wd3* (Louvre IM 3009, Year 21 of Psamthek1).³³

Sometimes the name of Osiris is mentioned without the determinative of the god  as it is found in the stela under study, while it is mentioned in the stela with and without the provision of the god, which is a feature of the Late Period.

The word *shn* has appeared in pyramid texts since the Old Kingdom and has several meanings, including "meet someone - occupies somewhere" and "embraces a person," and may sometimes be added to the expression "his arms," as it comes to express the deity's union with his same picture.³⁴

It was observed that in late period texts, the single symbol, particularly the mono, sometimes gives a trilateral value, such as the symbol, which was given the connotation *P3y*, which is a feature of the late period in the ancient Egyptian language, and *P3y* was mentioned “*.f - t3w - ʿwy - Nt*” in the same way that the statue of the priest *wd3-hr-rsnt*, which dates to the end of the Twenty-sixth Dynasty and the beginning of the Twenty-seventh Dynasty, is preserved in the Vatican Museum (No.158[113]).³⁵

It is also worth noting the variety in the use of symbols, as it is in the name of the stela's owner, where he wrote in two different forms with his father's name as follows: -



As previously stated, the sentence “*Wsir nht s3 P3. f - t3w - ʿwy - Nt*”³⁶ has been mentioned twice, each time in a different way, depending on the writing style of the late Period. The variety of words and symbols was probably chosen to avoid boredom and to provide some kind of attention-grabbing element.


³³ op-cit, p. 133.

³⁴ غادة سيد عبد المقصود محمد، مفهوم الاحتضان ومظاهر الود في مصر القديمة حتى نهاية الدولة الحديثة، رسالة ماجستير غير منشورة، كلية الآثار، جامعة القاهرة، 2012م، ص15.

³⁵ أحمد إبراهيم علي بدران: النصوص الهيروغليفية المسجلة على تماثيل الأفراد في العصر المتأخر (755-332 ق-م)، رسالة دكتوراه غير منشورة، كلية الآثار، جامعة القاهرة، 2011، ص255، 258.

³⁶ LGG 111, p. 510.

Second register:

This register depicts the painting's owner standing in a position of worship, raising his hands, wearing a long smooth kilt with a trapezoidal front, beginning at the waist and extending to the heels. The owner of the stela is wearing a hair wig with vertical grooves up to his shoulders. There is a depiction of an offering table in front of the stela owner, which is topped with many offerings, including round bread, utensils, and possibly an oxen foreleg, as well as the basic offering, which is largely shown on the table, which is a flower Lotus  heading towards Osiris.

God Osiris is depicted as a human body in a white mummy robe covering his entire body, wearing the *3tf* crown, or the white crown surrounded by two feathers. The crown's frontal portion is adorned with a cobra serpent symbol of protection and strength. Osiris is also depicted with the divine false beard and the *hk3* scepter and *nhh* flail in his two hands, which are symbols of judgment and power. Osiris is seated on two bases, one above the other. It should be noted that the god and owner of the stela and table were depicted in sculpture in a magnificent manner.

Osiris was the Abydos god, king of eternity, and master of eternal life. He was frequently appointed as a judge of the deceased's soul, and at first, he merged with the god *ʿndty* in the area of *Pozeris* in the Delta, and his fame spread from the Delta to Upper Egypt, where Abydos became the center of his worship, and as a god of the other world, Osiris became revered above the other Egyptian gods.³⁷

Comment:

In funerary stelae beginning in the New Kingdom, the deceased were truly worshipped to Osiris and God Re. The representation of the deceased in front of Osiris or worshipping him was extremely rare on stela prior to this period. In addition, except for kings, no one was allowed to worship Osiris.³⁸ The deceased appears primarily among the gods of the other world on stelae from the Late and Ptolemaic periods, and the scene is accompanied by short texts above and long texts below the scene.³⁹ The god Osiris also appears as the chief judge in the underworld's kingdom.

³⁷ روبرت آرموار: آلهة مصر القديمة وأساطيرها، ترجمة مروى الفقى، مراجعة محمد بكر، المجلس الأعلى للثقافة 2005، ص32،33.

³⁸ أدولف إرمان: ديانة مصر القديمة، ترجمة ومراجعة عبد المنعم أبو بكر ومجد أنور شكرى، القاهرة، ص306.

³⁹ Hölzl, R., "Stelae", op-cit., p.323.



ntiw šms nmit r gs Wsir s3b Who follow the sledge to the side of
t3yti m sp3t – igrt . Osiris, the chief judge of the silent
 District.⁴⁰

Portraying the deceased in front of Osiris:

The depiction of the deceased in the position of worship and greeting in front of "Osiris" refers to the deceased's desire to be resurrected and enjoy eternity and a new life through Osiris by entering his kingdom in the other world, where "Osiris" is a representative of eternal life and the ability to resurrect and renew.⁴¹ The stela's owner wears a long smooth kilt and this style of kilt spread during the Twenty-Fifth and Early Twenty-Sixth Dynasties, particularly during the reign of Psamtik I. The best examples are the statues of "Djed Montou Iufef Ankh" in the Egyptian Museum No. (JE37370), 26th Dynasty, Psamtik II period, and "Her Bes" in the Metropolitan Museum MMA19.202, Dynasty 26, Psamtik II period.⁴² The stela's owner wears a hair wig consisting of strands of hair with vertical grooves up to the shoulders, and this type of hair wig was discovered in standing statues carrying symbols of deities during the Twenty-Fifth and Twenty-Sixth dynasties, specifically until the era of Nechau II.⁴³

Types of offerings depicted on the stela: -

The stelae are hardly devoid of depictions of bread, which is considered one of the most important elements of life and its continuity. The deceased's life is returned to him in the other world through the offerings that are made to him, and the most important element among these offerings is bread, which accounts for roughly a quarter of the lists of offerings, which also include various foods, drinks, clothes, and other materials required for the deceased⁴⁴, as well as some utensils and possibly the forelegs of an ox or two fish on each side. Moreover, the main

⁴⁰ ماجدة السيد جاد عبد الهادي: العالم الآخر ومكانة في المفهوم المصري القديم، رسالة دكتوراه غير منشورة، كلية الآثار، جامعة القاهرة، 2002، ص57.


⁴¹ نيفين يحيى محمد أحمد: المناظر والعناصر الفنية المصورة على اللوحات الجنائزية منذ العصر الصاوي وحتى العصرين اليوناني والروماني (دراسة فنية – تحليلية)، رسالة دكتوراه غير منشورة، جامعة القاهرة، 2014، ص161، 240.

⁴² شيرين المرسي ابراهيم اسماعيل: التماثيل حاملة رموز وهيئات المعبودات في العصر المتأخر، رسالة ماجستير غير منشورة، كلية الآداب، جامعة المنيا، 2019، ص74.

⁴³ المرجع السابق، ص71.

⁴⁴ إيمان محمد المهدي: الخبز في مصر القديمة حتى نهاية الدولة الحديثة، رسالة ماجستير غير منشورة، كلية الآثار، جامعة القاهرة، 1990، ص198.

offering, a lotus flower heading towards Osiris, is prominently displayed on the table.

Lotus flower : On the offering table, three blooming lotus flowers and three closed buds are depicted, as well as the root of those hexagonal flowers, including blooming and closed buds. The lotus flower is an aquatic plant that belongs to the water lily plant family. The lotus leaves have a round heart shape with a semicircle cleft in the middle and float above the surface of the water.⁴⁵ The lotus flower blooms before dawn and closes its leaves in the middle of the day; the flower leaves are blue, and the cup is yellow. Furthermore, the flower has a fragrant scent, and it grows along the banks of the Nile River and in the Delta marshes.⁴⁶

The basic sacrament is depicted prominently on the table, with the lotus flower heading towards Osiris. Plant forms were popular in funerary art during the late period; for example, the stela of the priest "Paddy Ist," made of colored wood, dates to the Twenty-Second dynasty and is now kept in the Louvre.⁴⁷ The ancient Egyptians believed that the lotus flower represented rebirth and life, and that the sun was born from it⁴⁸.

As this flower emerged from the water, it became a symbol of the rising sun after a long night, The Egyptians believed that the sun god appeared on the lotus flower from the eternal lake, Re appears in the Book of the Dead as the "golden young man" who emerged from the lotus flower in the fifteenth chapter, and in the eighty-first chapter, the deceased expresses his desire to transform into the sacred lotus flower, which was an expression of hope for a repeat birth.⁴⁹ Since the Middle Kingdom, the lotus flower has been used as a decorative element on top of offerings above the tables of offerings depicted on the walls of tombs and paintings. Throughout the Sait period, it was customary to depict the lotus flower or bouquet in the bundle of the highest offerings, and the lotus flower or buds and

⁴⁵ Louise, M, R., L'offrande Du Lotus dans les Temples égyptiens, Bruxelles, 1986, P.3.

⁴⁶ Harer, W, B., Lotus, In: Redford, D., B.: The Oxford Encyclopedia of Ancient Egypt, Vol II, Oxford, 2001, PP.304-305.

⁴⁷ سلوى كامل: العمارة والفنون في عصر الانتقال الثالث حتى نهاية العصر المتأخر، القاهرة 2021، ص417.

⁴⁸ Traut, E.B., Lotos, LÄ, 111, Col. 1094.

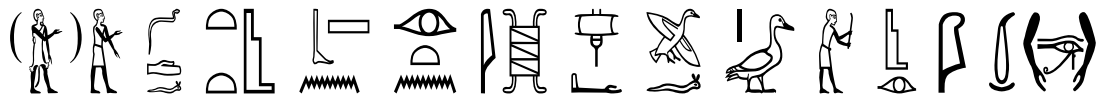
⁴⁹ مانفرد لوركر: معجم المعبودات والرموز في مصر القديمة، مرجع سبق ذكره، ص11.

lotus bouquets became an integral part of the table of offerings and offerings carried in the funeral procession.⁵⁰

Third register:

It is located at the bottom of the stela and contains the main text. It consists of seven horizontal rows of hieroglyphic inscriptions, a religious funerary text, and a double horizontal line that separates each row from the other double horizontal lines, which is a characteristic of Late Period Stelae. The stela of "Nsy Amun," preserved in the Vienna Museum under No. 119, Twenty-Sixth Dynasty, attests to this.⁵¹



First line: -



*shn – wd3t m3c - hrw (m3ct) Wsir
nh̄t s3 P3. f – t3w – cwy –Nt irt.n šb
– n – 3st⁵² dd f i*

The one in charge of Wedjat Eye, true of voice (equitable), Osiris-Nakht son of (pa-f-saw-cwy-Net), Oh you born of (Sheben-ist) He says (mentions) Oh you.

Comment:

It is noted that the presence of so-called excess signs, such as in the word  3st, is a feature of the late period, as the scribe mentioned the loaf of bread to give the indication t twice, which is widely spread on many Late Period stelae, such as the  hwi stela (Louvre IM 2764 Attributable of year 20/21 of PsamthekI).⁵³

Second line: -



*ntr Wsir ntr 3 hnty m3nw dw3 n k3.k
mhs htpw m b(w) m3ct*

Osiris, the great god in front of Manw, the western mountain, and (I) the one

⁵⁰ تيفين يحيى محمد أحمد: المناظر والعناصر الفنية المصورة على اللوحات الجنائزية منذ العصر الصاوي وحتى العصرين اليوناني والروماني، مرجع سبق ذكره، ص425، 426.


⁵¹ Seipel, W., op-cit, p.266.


⁵² Ranke, H., op.cit, vol, 1, p. 325 [17].


⁵³ Labudex, J., op-cit, p. 186.

who worships your sprite (your soul), and the one who rests (stable) in the place of justice (in the place where justice is applied).

Comment:

 *ntr wsir*: At the end of the New Kingdom,⁵⁴ the word *ntr*, which means "God," was added to Osiris' name. The addition of this word to Osiris' name was a well-known feature of the Late and Ptolemaic periods.⁵⁵ The name of Osiris is written here without the god's determinative.

 *ntr* 3: This title was added during the reign of Senusret I.⁵⁶

 *hnty*: From the end of the Twenty-sixth Dynasty to the beginning of the Twenty-seventh Dynasty, the word "Khenty" appeared associated with this animal on statues of individuals.⁵⁷

Third line: -



spr n.i ikrt k3.k m - ib rdit m sb3t

Arrival, which reaches me in the kingdom of the dead (the necropolis) (the province of the dead), or the underworld, and your spirit of inhabitant (stable) and will be awarded a cluster of stars.


⁵⁴ ثناء جمعة الرشيدى: ألقاب آلهة مجمع أونو (هليوبوليس) منذ الدولة القديمة وحتى نهاية الدولة الحديثة، رسالة ماجستير غير منشورة، كلية الآثار، جامعة القاهرة، 1990، ص144.

⁵⁵ Leahy, A.: "Abydos in the Late Period: An Epigraphic and Prosopography Study", PhD Thesis, Cambridge University, 1977, p.142.

⁵⁶ Bennett, op-cit. p.80.

⁵⁷ أحمد إبراهيم علي بدران: النصوص الهيروغليفية المسجلة على تماثيل الأفراد في العصر المتأخر (755-332 ق.م)، مرجع سبق ذكره ص409.



Comment:


sp3t 


Since the Middle Kingdom, the word  *sp3t – igrt* has been used to refer to the other world, as if it were "province of silence," as follows:



wḏ.f wi n iry – ʿ3w 4 ipw nw sp3t igrt I wish he would recommend me to these four guards of the silence district.⁵⁹

 *igrt*,  *ikrt*⁶⁰ which means “the kingdom of death.”⁶¹

One of the characteristics of Late Egyptian is the large overlap between signs and word manipulation, and the letter  was sometimes pronounced (g) and (gh) as the two letters were used as substitutes for each other.

This word is derived from the verb  *gr*, which means "silent,"⁶² and it gave rise to the noun *igrt*, which means "land of quietness." This word was first used as a name for the kingdom of the dead in the Eighteenth dynasty in the book of the “Imy-Duat,” where it appears in one of the texts that places it opposite the sky.⁶³



b3k. n pt Wsir ḥ3t.k n t3 ḥnty igrt Your soul, Osiris, belongs to heaven, and your body belongs to earth, Oh ruler of the underworld *igrt*.

It is also *igrt* , *ikrt* to correspond with the word *d3t* (underworld).⁶⁴

⁵⁹ ماجدة السيد جاد عبد الهادي: العالم الآخر ومكانة في المفهوم المصري القديم، مرجع سبق ذكره، ص 56.

⁶⁰ LGG 1, P.573.

⁶¹ Wb I, 141[3 – 4].

⁶² Wb V, 179 [9].

⁶³ ماجدة السيد جاد عبد الهادي، العالم الآخر ومكانة في المفهوم المصري القديم، مرجع سبق ذكره، ص 25.


⁶⁴ المرجع السابق، ص 25.

Sixth line: -

*hr st.f iw^c r.i hr.k m ir n mwt rdit
n .sn m ib n msw.sn*

On the throne, my heir in your presence or in front of you, born of a mother, who will give them a heart for their children (and they give a heart to their children).

Seventh line: -

The crown symbol  first appeared in the Middle Kingdom, during the reign of the Twelfth dynasty, and was not widely used until the Eighteenth dynasty, though it was used as the letter (n) in various contexts in the late New Kingdom. From 625 BC onwards, the crown was used as a substitute for the letter (n) the form "htep di-nsw" before the name Osiris, and it sometimes replaced (n) the dative or addition in front of the names of other gods, and then in other prepositional contexts⁶⁵.


The letter (n) is most likely the beginning of a new line, but it was not completed, and the writer intended to add a line after the crown, but the line was not completed for unknown reasons. Because the context of speech is complete in the sixth line, it is possible that this symbol was written incorrectly.

Results and Discussion:**Dating:**

The analysis of the texts in the stela revealed that it is one of the stelae that represents the owner of the stela "Osiris Nakht" submitting offerings to the god Osiris, as well as the research proving that this stela dates back to the late period, and specifically the age of the Twenty-Sixth dynasty for the following reasons:

1. The multi-layering of falcon feathers attached to the winged solar disc, as well as the drooping of whales far from the winged solar disc, are characteristics of Late Period stelae, particularly those of the Twenty-Sixth

⁶⁵ Leahy, op-cit., p. 64.

- dynasty. Furthermore, the appearance of the main text in the lower part of the stelae is a characteristic of Late Period stelae.
2. The spread of the long smooth kilt with a trapezoidal toe, which starts from the waist and extends to the heels during the Twenty-Fifth Dynasty and the beginning of the Twenty-Sixth Dynasty, especially the era of Psamtik I, and an example of this is the statue of "Djed Montou iuf Ankh" in the Egyptian Museum No. (JE37370), 26th Dynasty, reign of Psamtik II, and the statue of "Her Bes" in the Metropolitan Museum MMA19.202, Dynasty 26, the era of Psamtik II.⁶⁶
 3. The long hair wig worn by the stela's owner is made up of strands of hair with vertical grooves up to the shoulders, and this type of head covering was discovered in standing statues carrying deity symbols during the Twenty-Fifth and Twenty-Sixth dynasties, specifically the second era of Nechao II.⁶⁷
 4. The prevalence of the phenomenon or feature of separation between each line of inscriptions and the other in double line on most late period paintings, particularly the Twenty-Sixth dynasty, as well as the representation of Re Hourakhti and Osiris of the features of the Late Period Stelae.⁶⁸
 5. The sprouted and blooming lotus flower, various types of round and rectangular bread, and some utensils are found on the majority of late period stelae, particularly those from the Sait period. Botanical forms were popular in late-period funerary stelae, such as the painting of the priest "*P^cdy Ist*" made of colored wood, which dates from the Twenty-Second dynasty and is now housed in the Louvre.⁶⁹
 6. The title  *shn - wd3t* "embraced the eye of the facets" or "responsible for the eye of the facets", a priestly title spread in the Late Period, especially in the era of the Twenty-Sixth dynasty, there is evidence of the existence of a special worship of the eye of "Wdjat", where there were people responsible for this worship during the invasion of Cambyses to Egypt in 525 BC, and among their multiple titles was the title of "priest of the eye of Horus."⁷⁰

⁶⁶ شيرين المرسي ابراهيم اسماعيل: التماثيل حاملة رموز وهيئات المعبودات في العصر المتأخر، مرجع سبق ذكره، ص74.

⁶⁷ المرجع السابق، ص71.

⁶⁸ جيهان رشدي محمد السيد: لوحة pA-Sri-n-Hapy بمخزن عرب الحصن بالمطرية، مرجع سبق ذكره، ص113، 114.



⁶⁹ سلوى كامل: العمارة والفنون في عصر الانتقال الثالث حتى نهاية العصر المتأخر، مرجع سبق ذكره، ص417.

⁷⁰ Hart, op.cit. p. 73.

According to the above-mentioned points, the stela dates to the late period, specifically the Twenty-Sixth dynasty, and can be compared to the following stelae:

(1) Stela of unknown lady⁷¹.

This stela was discovered in Abydos during the early Twenty-sixth Dynasty and is made of limestone. In terms of structure, the stela is similar to that of "Osiris Nakht," as it is rectangular, and the top includes the winged sun disc and separates the top of the painting from the pictorial scene depicted by a horizontal line prepared to write a hieroglyphic text. It is also noted that the lady is in the position of worship to Re Horakhty and holds the scepter of the royal insignia with both hands, and a table of offerings is somewhat similar to the table of offerings of the stela under study and surmounted by a bundle of sprouted and blooming lotus buds.

The title  *nb nḥḥ* is also mentioned, which translates as "master of eternity or perpetuity." This title appears on the stela under study, as does the title  *ntr*, which appears after the name of Osiris on the stela under study. The separation double line is also included in this stela, which is a feature of stelae in the Late Period, particularly the era of the Twenty-Sixth Dynasty, and is the same feature found in the stela under study.

(2) Stela of *Irw - r - t3y* - TN.26/10/24/1.⁷²

The upper part of this stela resembles the top of the stela of "Osiris Nakht," which is the decoration of the winged sun disc, but without the cobra snakes on the sides. It dates to the early twenty-sixth dynasty (around 650-640 BC).

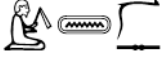
The same as the stela under study, which contains the name of the God Osiris and his titles, there is a depiction of God Re Horakhty and his titles. The title *shn - wd3t* translates as "embracing the faces" or "responsible for Wdjat eye." This title became popular in the late Period, particularly after the Twenty-Sixth Dynasty.

(3) Stela of lady called *Irrw* (No. C.G. 22093).

⁷¹دينا أحمد محمد عبد الغني، اللوحات الجنائزية للإله "رع حور أختي" في المتحف المصري بالقاهرة منذ بداية عصر الإنتقال الثالث وحتى نهاية العصر البطلمي، رساله ماجستير غير منشورة، كلية الآداب، جامعة عين شمس، 2021، ص 78، 79، 386.

⁷²المرجع السابق، ص 87 - 89، 389.

It was discovered in Akhmim. The stela is made of limestone and was carved in sunken relief between the middle and end of the Sait period. The top of the stela is similar to the stela under study in that it has a winged sun disc hanging from it on both sides, two cobras, one of which wears the red crown and the other wears the white crown, representing Upper and Lower Egypt. The title *shn – wd3t* is also included.

(4) Stela of *Ns Imn*⁷⁴  (A.1956.149) – National Museum of Scotland Edinburgh.

This stela is one of the various styles of stelae found during the 21-25 Dynasties. The top of the stela has a winged solar disc hanging from the sides of two cobras, and the stela's owner is worshipping God Ra Horakhty. Furthermore, the budding and blooming lotus flowers on the offering table are similar to those on the stela under study.

(5) Stela of *g3wt s3n*⁷⁵  (JE. 29308).

This stela, which dates from the Twenty-First to Twenty-Fifth Dynasties, is similar to the one under study in terms of the winged sun disc at the top of the stela. Osiris is also depicted with the flail and heka scepter, as well as the atef crown on his head.

There are also stelae dating back to the Third Intermediate Period and the Late Period that are similar to the "Osiris Nakht" stela in the composition of religious symbols such as the winged solar disc, two cobras, and the two wings of Horus spread on both sides of the disc. Among these stelae is a stela from the Twenty-First or Twenty-Second Dynasties,⁷⁶ which is housed in Cairo's Egyptian Museum under the number JE 11138. As well as the Sait Period stela *P3 - b3k - mhr*, this is numbered 35467 in the British Museum.⁷⁷

⁷³ المرجع السابق، ص 106-108، 393.

⁷⁴ هشام محمد السيد أحمد الليثي، لوحات الأفراد الجنائزية الخشبية من طيبة خلال الأسرات الحادية والعشرين حتي نهاية الأسرة السادسة والعشرين، مرجع سبق ذكره، ص 166، 168.

⁷⁵ المرجع السابق، ص 100، 102.

⁷⁶ Saleh, H., Investigating Ethic and Gender Identities as Expressed on Wooden Funerary Stelae from the Libyan Period (C. 1069-715B.C. E) in Egypt, Oxford, 2007, p.206, No. 52.

⁷⁷ Bierbrier, M.L. The British Museum, Hieroglyphic Texts from Egyptian Stelae, vol.11, London, 1987, p.31, pl.58.

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Plate (1)

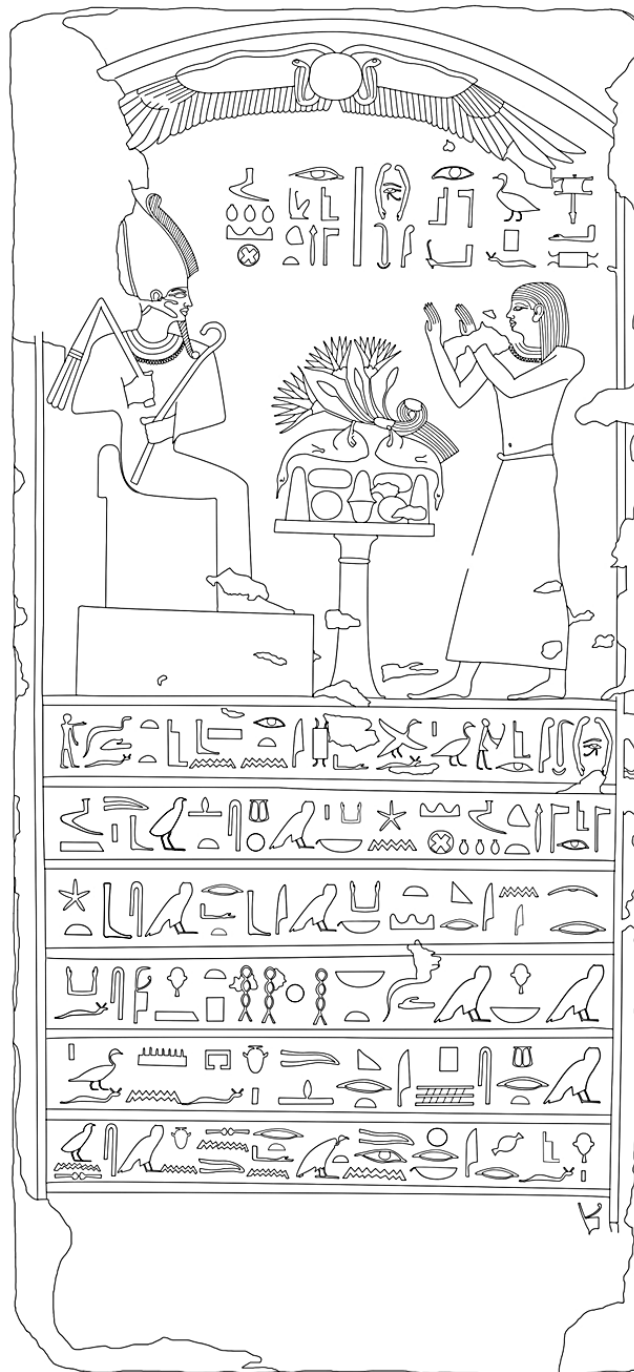


Figure (1)

لوحة جنائزية غير منشورة لـ " أوزير نخت " من المتحف المصري رقم

(JE27784)

*فاطمة عبد النى سالم

الملخص:

يهدف هذا البحث إلى نشر ودراسة لوحة جنائزية معروضة بالمتحف المصري بالقاهرة، تحمل رقم (JE 27784)، وهى من أحد اللوحات الجنائزية الغير منشورة والتي تم الكشف عنها بواسطة Purchased عام 1887 لشخص يدعى "Wsir nht" ابن "P3.f -t3w -wy" ولا يُعرف مصدرها، وربما جاءت من أبيدوس؛ حيث صُوِّر الإله أوزير كثيرا على معظم لوحات العصر المتأخر التي جاءت من أبيدوس، وتحتوى اللوحة على قمة مستديرة وسجلين، تشتمل القمة المستديرة على قرص الشمس برموزه الدينية، بينما يتضمن السجل الأول منظرا لصاحب اللوحة "Wsir nht" واقفا يتعبد للإله أوزير، ويشغل السجل الثانى النص الرئيسى، وهذا النص مسجل فى ستة صفوف أفقية. هذه اللوحة مصنوعة من الحجر الجيري وفي حالة جيدة من الحفظ، باستثناء الجزء الأعلى من الناحية اليسرى، حيث يوجد به تهشير، ولكنه لا يؤثر على قراءة نصوص اللوحة. وقد تناول البحث هذه اللوحة من خلال عدة عناصر رئيسية هى وصف المناظر الواردة بها، وترجمة النصوص الهيروغليفية، والتعليق عليها فنيا ولغويا، ثم التوصل إلى نتائج البحث وهى أهم ما توصلت إليه الدراسة من سمات وخصائص اللوحة مع التوصل لتأريخ اللوحة.

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