



## Unpublished Funerary Stela of *p3-sn-n-hnsw* in The Egyptian Museum (JE 99182 – SR 5/14988)

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### ABSTRACT

This paper aims to investigate and study an unpublished stela of *p3-sn-n-hnsw* dating back to the reign of King Psamtik I of the Saite Period Twenty-Sixth Dynasty of Egypt (664–610 BC) (Shaw, 2003, p. 365). The stela is currently housed in the Egyptian Museum in Cairo with No. (JE 99182 – SR 5/14988), after a long journey outside of Egypt to Europe and America. Unfortunately, nothing is mentioned about its specific provenance in the archives of the Egyptian Museum. However, based on the confessions of those involved in smuggling the stela out of Egypt, as documented in official records by the police and the United States Federal Bureau of Investigation (FBI), the painting was initially transported from the city of Akhmim. This round-topped funerary stela is made of limestone and measures 131 cm in height, 56.5 cm in width with a thickness of 13 cm. It is divided into four registers of scenes and inscriptions separated by a thin sunken frame. According to a descriptive, analytical, and comparative method, the current research addresses the stela artistically, linguistically and analytically.

### INTRODUCTION

Stelas have been carved by the ancient Egyptians ever since the dawn of Egyptian history (Robins, 2008, p. 29). The purposes served by these vertical slabs were numerous (Khattab, 2022, p. 666). Burial stelae were the most common type, but other stelae served different purposes, such as worship, commemoration, and marking boundaries (Vliet, 2018, p. 52), monarchs and aristocrats sometimes erected stelae inside temples to document military victories, construction projects, royal marriages, and other official celebrations. These panels occasionally included royal edicts, further highlighting their historical significance (Redford, 2001, p. 319). The stela's surface often depicted its owners, sometimes accompanied by their family members. Additionally, an inscription would be included, mentioning the names and titles of the stela's proprietors. Preceding this, prayers would be offered to one or several deities, followed by an extensive enumeration of offerings. Occasionally, an autobiographical narrative included more details about the individual's life (Hassan, 2012, p.1). Limestone, sandstone, and

even harder stones like granite and diorite were used to construct them; later on, wood was also a popular material (Khattab, 2022, p. 666).

This paper studies a votive stela dating back to the Saite Period, Twenty-Sixth Dynasty, the reign of king Psamtik I. It belongs to a person of a prominent family called *P3-sn-n-hnsw*. The location of the discovery of this stela is unknown, although the investigations conducted to return this stela to Egypt after it was smuggled out of the country mention the location of its discovery in the city of Akhmim. (Gill, 2015, p. 72).

### **The smuggling journey of the stela**

Akhmim is considered one of the most important cities in Upper Egypt, whose historical roots extend back to the most ancient times. It gained significant importance as a centre of worship for the deity Min (the god of fertility in ancient Egypt) throughout Pharaonic history (Faik, 2023, p. 66), especially during the reign of King Ramses II (Hafez, 2020, p. 95). The city remained of great importance during the period of Greco-Roman rule, and then it was an important centre for the Copts of Egypt during the Byzantine period. It was considered one of the most important textile production and trade centres during the Islamic era (Wilson, K., 1979, p. 112). This rich historical heritage and archaeological remains- coupled with modern Akhmim's poverty, rapid urbanisation, and susceptibility to corruption - has made the city a fertile source of fresh goods for smugglers. In this historic town in Upper Egypt, unsanctioned digging goes on all over the ancient city. At an archaeological site in the mid-1990s, illegal excavators uncovered a 1.2-metre-tall limestone stela in the form of a gravestone inscribed with hieroglyphics depicting of Osiris, the deity of the underworld. This stela was part of a remarkable discovery, which also included a wooden coffin adorned with painted decorations, a collection of small human-shaped statues, and three additional small stelae (Meier and Gottlieb, 2004). According to Egyptian legislation, the stela ought to have been handed over to the government as a recovered piece of national heritage. Instead, something far more frequent occurred. It quietly entered the international market for ancient artefacts. After five years, having been stripped of its illicit origins, the stela resurfaced in New York City as a highly coveted possession of a wealthy individual, prominently displayed in the entrance hall of a luxurious apartment on Fifth Avenue. During these five years, the stela passed through multiple antiquities dealers in Europe (Gill, 2015, p. 72).

The story begins when an antiquities smuggler from Cairo visits the city of Akhmim to negotiate with a group of construction workers who found the aforementioned antiquities. After a few days, the deal was completed and those artefacts, which included the stela *p3-sn-n-hnsw*, were transferred to Cairo. A rich Englishman played the role of a middleman in smuggling these artefacts from Egypt to Europe. Indeed, these important historical pieces were smuggled out of Egypt several months after their discovery in the city of Akhmim (Meier, 2004).

The confessions of the English dealer who was engaged in the illicit transportation of the stela are regrettable. He stated during his interrogation that by the summer of 1994, their collaborative endeavour spanning six years had yielded a substantial outcome: a total of over 60 flights between Egypt and England, accompanied by the successful smuggling of more than 2,000 historical artefacts, all smuggled without being discovered by the Egyptian police (Tokeley, 2006, p. 231-240). Undoubtedly, none of this would have been possible without the assistance of government employees who were incentivized via bribery to turn a blind eye and, in some cases, facilitate the acquisition of artefacts, as shown by court documents (Watson, 2002, p. 20-26).

Midway through the year 1997, the stela had its European debut in Zurich, Switzerland. In this major European metropolis, it was processed in a warehouse. This facility was part of a vast network of expansive complexes known as free ports that manage enormous quantities of valuables. Nonetheless, these duty-free ports, which are governed by the Swiss system of business discretion have made Switzerland a crucial crossroads in the world of smuggling (Meier and Gottlieb, 2004). It was not until November 1997 that the stela was moved again. The departure of a truck from Zurich to Geneva is documented on a shipping manifest, where an academic article was prepared for the stela, including a translation of its hieroglyphic text by Professor Patanè from Geneva University (Patanè, 1998). Late in the year 1997, it was displayed at a downtown Geneva antiquities gallery known as Phoenix Ancient Art. The business was run by two brothers who were originally from Lebanon. A Belgian antiquities dealer visited the Phoenix Ancient Art Gallery later in the autumn of 1998 and caught sight of the stela there. He was highly impressed by the artistic detail as well as the splendour of the sculpture. Therefore, he decided to buy it and transport it to his gallery in Paris (Tokeley, 2006, p. 218-220).

In 1999, a rich American man saw the stela and decided to buy it and move it to its final resting place in America at his apartment in New York City, which was like a private museum for displaying artefacts from ancient civilizations around the world. The stela remained in the possession of that wealthy American until the winter of 2002, when two investigators from the FBI began tracking his suspicious activities. After several months of tracking, they were able to issue an indictment against him on charges of conspiring to smuggle stolen artefacts (Meier, 2004). Accordingly, they confiscated many artefacts from his apartment, including the stela of *p3-sn-n-hnsw*. In July of the same year, the Federal Court of Appeal in New York ruled that the stela should be returned to its original home in Egypt, after a trip that kept it away from its homeland for nearly five years (Meier and Gottlieb, 2004). It is now displayed in the collection of the Egyptian Museum under No JE 99182 – SR 5/14988.

### Description

The stela is made of yellowish limestone and it has a roughly rectangular shape with a round-topped. It measures 131 cm long by 56.5 cm wide with a thickness of 13 cm. It is in a good state of preservation except for the lower part (around one-third of the stela height) that was chipped particularly on the left side, and was left uninscribed, except for a small figure of a lady without any text. The stela is divided into four separate sections (Fig 1). All the scenes

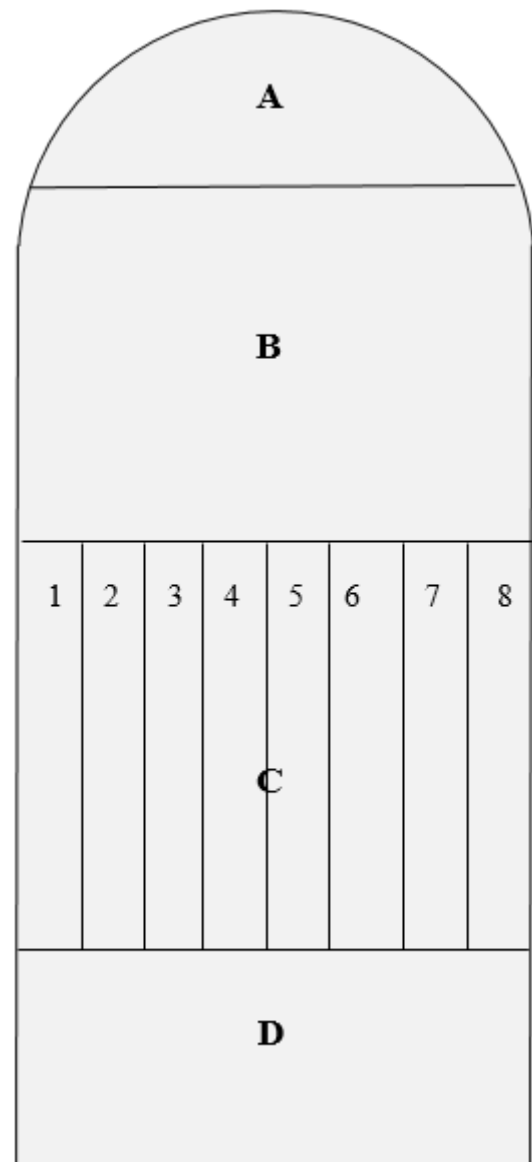


Fig 1. The division of the stela into four sections separated by a thin sunken frame.

and texts were executed using the technique of sunk relief, displaying a remarkable level of precision that characterized the art during the Saite- period.

### Scenes and texts

The text and images displayed on the stela were divided into four separate sections (Fig. 1), labelled A, B, C, and D. These parts are not of equal size since the main text or major scene in the stela required extra space. The following section of this study will examine these four parts, beginning with an explanation of the scenes and their respective religious importance. This will be followed by an analysis of the artistic features in the scenes, as well as a full translation of the hieroglyphic texts.

#### The Lunette (A)

The lunette, or top section of a stela, is in the shape of a half-circle, which possibly alludes to the Primeval mound or the planetarium (Khatab, 2022b, p. 77). At all times throughout Egyptian history, the lunette was regarded as an important component of the stela's decorative design at its uppermost section. The decoration of the lunette



Fig 2. The lunette of the stela

was particularly distinct during the New Kingdom compared to other Egyptian periods. During the New Kingdom, the decorations of the lunette and the first register were not separated. However, during the Middle Kingdom, and later in the Late Period and the Ptolemaic Period, there was a definite divide between the stela's lunette and its rectangular body (Redford, 2001, p. 322). The lunette of this stela was decorated on both sides with two wedjat eyes which were considered the most common signs used in decorating the top of the stela in ancient Egypt (El-Toukhy, 2013, p.134). This symbol originates from an ancient Egyptian myth depicting the struggle between good and evil, specifically the battle between Horus and Seth, in which Horus lost his eye (Coetzee, 2017, p. 19). Subsequently, it became a sign of protection and rebirth (El Tayeb, 2024, p. 218), and was used to decorate stelae, false doors, coffins, and amulets (Irigaray, 2017, p. 3). The representation of the two eyes first appeared at the beginning of the Sixth Dynasty, specifically on false doors. These eyes were placed on stelae and false doors because these structures were believed to be particularly imbued with the presence of the deceased. This placement enabled the dead to see the light of day and observe the visitors who periodically came to visit the deceased (Blackman 1916, pp. 251-252). Between the two wedjat eyes the *sn* sign is depicted as a symbol of life and regeneration or possibly representing continuity, given its circular form. It may also symbolize the sun's cyclical path (Sayed, 2018, p727). Above the *sn* sign the artist has depicted the *mrht* vase a symbol often associated with the wedjat eye (El-Badrawy, 2023, p.84). Additionally, two flaming jars flank the lunette at its base (Fig 2). These vases, along with the *sn* sign, symbolize the continuous performance of rituals and the purification of the gods through incense burning (El-Toukhy, 2013, p. 135).

#### The main scene (B)

In this register, the scene represents the owner of the stela Pasenenkhonsu, accompanied by his grandfather and his parents, as they present various offerings to Osiris. On the far left Osiris is represented in a larger size compared to the rest of the figures standing in front of him. He is depicted in a mummiform shape with a divine beard, standing upon a pedestal taking the shape of of the *m3ct* symbol. The god's title "*nb m3ct*, Lord



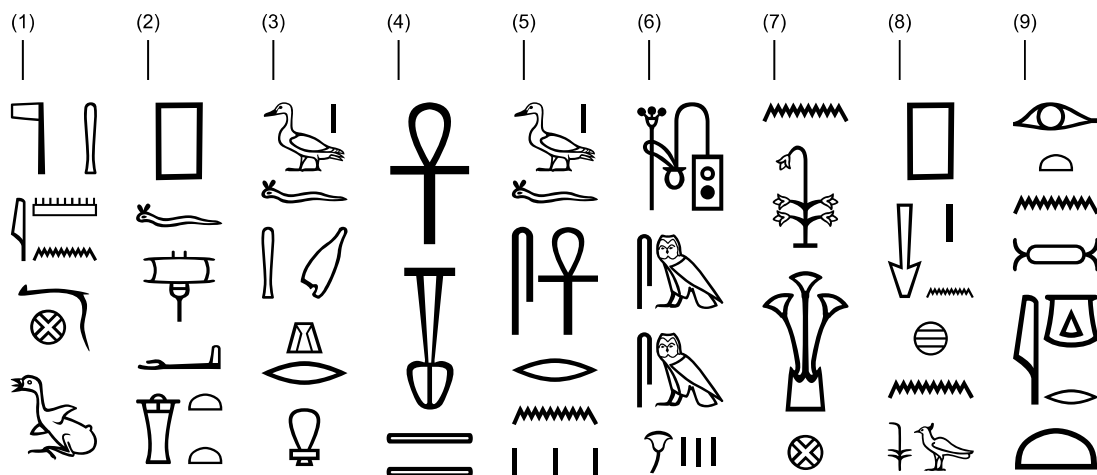
of Justice" has been associated with Osiris from the Old Kingdom, indicating a relationship between Osiris and Ma'at. This clarifies his representation upon the Ma'at sign. (Griffith, J.G. 1966, p 118; Quirke, S., '1994, p 228). The god is crowned with the *3tf* crown with the representation of the cobra on the forehead. He wears a large six-row collar around his neck. On his hand he holds some of his traditional signs; the crook and flail (heka and nekhakha) which refer to authority and fertility (Mojsov, 2008, p.15; El-Sayed, 2017, p.143). In front of Osiris's face, there is a short line of hieroglyphs with his name and some of his titles read as follows:

- *Wsir ntr 3 hk3 dt m Twnw.*
- Osiris the great god, ruler of eternity in Heliopolis.

In front of Osiris, positioned between him and the four human figures, there is an offering table (*h3wt*) (Hannig, 1995, p. 580; Hölzl, R., 2002; Wb III, 226; Wilson, P., 1997, p. 703). It is laden with twelve half-loaves as a traditional offering presented to Osiris. The names and types of bread varied in ancient Egypt, exceeding one hundred types at the beginning of the New Kingdom (El Mahdy, 1991, p. 94). It was one of the most important offerings in daily temple rituals and annual festivals dedicated to the gods (Roeten, 2018, p. 15). Also, bread was one of the most important offerings presented to the deceased (Abu Al-layl, 2014, pp. 18–19), and it was painted inside the tombs as one of the most significant offerings for the dead, as they believed that without bread, they would be condemned to consuming filth—an ominous fate for the dead. Therefore, the presence of bread on the offering tables reveals its significance to the deceased (Elsharnouby, 2018, pp. 12-13).

Above the table is a line of hieroglyphic inscriptions read as follows.

- *h3 m t hnkt k3w 3pdw.*
- A thousand of bread, beer, oxen and fowl.



(1) *hm ntr Imn Imy-r niwt t3ty* (2) *p3y.f-t3w-(m)ꜥ.wy-B3stt* (3) *s3.f hm hdt hr sd3wt* (4) *ꜥnh-sm3-t3wy*  
 (5) *s3.f sꜥnh rrw-* (6) *sš ssmt* (7) *n Šmꜥw Mhw* (8) *p(3)-sn-n-Hnsw* (9) *irt.n Ny-t-igrt.*

(<sup>1</sup>)Priest of Amun, mayor of the city, vizier, (<sup>2</sup>)Payefthawmabastet (Ranke,1953, I, pp.127, 25).  
 (<sup>3</sup>)His son, priest of the white crown, seal bearer, (<sup>4</sup>)Ankhsematawy. (<sup>5</sup>)His son, who commemorates the names, (<sup>6</sup>)scribe of the horses (<sup>7</sup>)of Upper and Lower Egypt, (<sup>8</sup>)Pasenenkhonso (the owner of the stela) (Ranke,1953, I, pp.117, 8.), (<sup>9</sup>)born from Nit-Igert (the mother) (Ranke,1953, I, pp.181, 28.).

### The Main Text (C)

The lower section of the stela is comprised of eight horizontal lines of hieroglyphs that have been deeply engraved. These texts contain the titles and names of the owners of the stela. The hieroglyph signs are read from right to left and as follows.



(<sup>1</sup>)*ḥtp di nsw Wsir nb 3bdw Wsir-Mr-wr-Iwnw di.f*(<sup>2</sup>) *pṛt-ḥrw t ḥnkt k3w 3pdw šs mnḥt snṛ mrḥt irp irtt* (<sup>3</sup>)*ḥt nbt nfrt ḥnh nṛ im n sš ssmt n šm<sup>c</sup>w Mḥw n*(<sup>4</sup>) *nswt-bity (w3h-ib-R<sup>c</sup>)I s3 R<sup>c</sup> (psmtk)I ḥnh(.w) dt p3-sn-n-ḥnsw*(<sup>5</sup>)*s3 ḥm ḥdt ḥr sd3wt ḥnh-sm3-t3wy s3 ḥm nṛ Imn imy-r niwt*(<sup>6</sup>)*t3ty p3y.f-t3w-(m)<sup>c</sup>.wy-B3stt ir n nbt pr im3ḥt ḥr*(<sup>7</sup>) *ḥwt-ḥr Nt-igrt m3<sup>c</sup>t-ḥrw nbt im3ḥ s3t p3-di-ḥr* (<sup>8</sup>) *mwt.f wrt ḥr B3stt t3y-tit-tit nbt im3ḥ.*

(<sup>1</sup>)An offering that the king gives to Osiris, Lord of Abydos (LGG III, 562B-563B), Osiris-Mnevis of Heliopolis (LGG II, 547A-B.), that he may give (<sup>2</sup>)an invocation of offering of bread, beer, oxen, birds, alabaster, clothes, incense, perfumes, wine and milk, (<sup>3</sup>)and all good things on which a god lives, to the scribe of the horses of Upper and Lower Egypt of (<sup>4</sup>)the king of Upper and Lower Egypt (Wahibre) Son of Re (Psamtik), May he live forever, Pasenenkhonsu

<sup>(5)</sup> son of the priest of the White Crown, Seal bearer, Ankhsematawy (Ranke,1953, I, pp.296, 10), son of the priest of Amun, mayor, <sup>(6)</sup>vizier, Pafchauabastet (Ranke,1953, I, pp. 127, 25), born of the lady of the house, venerated before <sup>(7)</sup>Hathor, Neith-Igert, justified, possessing veneration, daughter of Padihor (Ranke,1953, I, pp. 124, 19), <sup>(8)</sup>his mother was the great one before Bastet, Taytittit, possessing veneration.

### The lower part (D)

The lower part of the stela is largely shattered, except for the left side, which has a representation of a woman who is smaller in size than the woman depicted at the top of the same stela, although she has the same long wig with a side lock of hair drapes down over the shoulders and a long tight dress with double shoulder straps. This part of the stela was probably not completed and a text was supposed to be engraved in front of this lady. As for the identity of this woman, she may have been either the wife of the owner of the stela or one of his daughters. However, due to the absence of a text, the exact identity of this woman remains uncertain.

### Commentary

Although the confessions of most of those involved in smuggling mentioned that the stela originated from the city of Akhmim, this study suggests the possibility that its true origin could be the necropolis of Heliopolis. This is suggested by the absence of any mention of Akhmim or its principal deities in the inscriptions, alongside the repeated references to Osiris Mnevis, the bull of Heliopolis, suggesting that the stela could have been made in Heliopolis and later transported to Akhmim, or that it was originally found in Heliopolis, with the confessions intended to mislead authorities.

#### A. Osiris text

- In ancient Egypt, many different words could be used to designate the offering tables. The one depicted in the stela was called *h3wt* <sup>uuu</sup> *h*. It was represented for the first time in Meidum inside the tomb of Prince *R<sup>c</sup> htp* from the time of the 4<sup>th</sup> Dynasty and continued to the Ptolemaic period. According to ancient Egyptian mythology, the loaves of bread in this form of table refer to the reeds' field in the after world (Mokhtar El-Behairy, 2022 p. 121)
- The title *hk3-dt* "ruler of eternity" which is written in front of the figure of Osiris has been attested as one of his titles no earlier than the 13th Dynasty. For instance, see *Cairo CG 20039; CG 20050; CG 20614* (Lange, 1908).
- According to Christian Leitz (cf. LGG V, 532c.) the title "*hk3 dt m Iwnw*" was exclusively held by the god Osiris in the Greco-Roman period, however, for the first time, this title of the god Osiris appears on this stela, which confirms that this title was not a new title in the Greco-Roman era as was thought. Rather, it appeared as one of the titles of Osiris since the late period, specifically during the 26th Dynasty, as shown in this stela. Perhaps there are still some monuments that have not yet been discovered that will confirm to scholars that Osiris held this title even before the 26th dynasty.

#### B. Owner's text

- This priestly title (*hm hdt*) which means priest of the white crown, appeared during the New Kingdom and continued until the Greco-Roman era (el Meulenaere 1998). This title is clearly associated with the Theban priesthood, as most examples come from

Thebes, although other examples have been found in other Egyptian cities (Winkeln 2001).

- The texts of the stela mentioned that the name of its owner was Pasenenkhonsu. This name was common during the 26<sup>th</sup> dynasty. One of the most famous men who bore this name during that dynasty was Prince Pasenenkhonsu, son of King Amasis II (Ranke, 1953, I, pp.117, 8).
- The owner of the stela took the title of *sš ssmt* which means the scribe of the horses. This title appeared from the beginning of the New Kingdom and continued until the end of the Late Period. it was one of three titles held by the officials who were responsible for the royal stables and horses. The hierarchy of these titles went as follows (Ashmawy, 2014, p.121):

<i>imy-r ssmt</i>	Master of horses
<i>hry ihw</i>	Stable master
<i>sš ssmt</i>	The scribe of the horses

### C. Main text

- The main text in the third register begins with the conventional offering formula *htp di nsw*. From the 12th Dynasty onwards, the god Osiris was commonly featured in the *htp-di-nsw* formula, often accompanied by some titles such as; *hnty imntyw*, *ntr ʿ3*, *nb 3bdw*, *nb ddw*. (Bright 2005, p.12). The main text here starts from the right and begins with the two words *di nsw*, while the word *htp* is written underneath. This was a common arrangement for vertical writing during the new kingdom and continuing into the late period (Smither, 1939, p. 34).
- The formula *htp-di-nsw* has its origins in the Old Kingdom, where it is prominently featured in the Pyramid Texts (James P., 2010, pp. 365–367; Detlef, 2003, pp. 39–57; Erman and Grapow 1971, III. 186-187). As for the word *htp*, it was customary to write it in this form  $\overline{\text{ⲡ}}$  ( Such as in Cairo JE 18520; Cairo JE 20240.), however, it was written in this stela in this form  $\overline{\text{ⲡ}}$  ( as seen in Cairo JE 21789; Cairo C.G 22002.), which is considered one of its rare forms during the Late Period. It was also common during the late period to write it by dropping the letter P  $\overline{\text{ⲡ}}$  ( as seen in Cairo JE 40783) (Ewais and Rabia, 2022, p.25).
- *di.f* is a formula that precedes the list of offerings (he/they might give), This phrase was coupled with the formula of *htp di nsw* from the 11<sup>th</sup> dynasty (Bright, 2005, p.9).
- The name of the god Osiris was repeated three times in the stela, all of which are written in two signs the throne upon the eye  $\overline{\text{ⲡ}}$  without the pennant which usually refers to the gods or a seated divine figure. This form of the name of Osiris was familiar since the New Kingdom, however, it was widely repeated during the Late Period, especially from the 25<sup>th</sup> Dynasty (Leahy, 1979, p. 142).
- Osiris was granted many titles in ancient Egypt. Four of these epithets are mentioned in this stela: *ntr-ʿ3* / The great god, *nb 3bdw* / The lord of Abydos, *h3 dd* / ruler of eternity and *wsir mr-wr iwnw* / Osiris Mnevis bull of Heliopolis.
- The title *ntr-ʿ3* was used as an epithet for Osiris from the reign of Senwosret I (Bennett, 1941, p. 78), while the complete epithet *ntr ʿ3 nb 3bdw* was mostly used to Osiris from the 12th and 13th dynasty (Hassan. S., 2001, p. 325).



- *Mr-wr* was one form of the sacred bull in ancient Egypt. The name of this divine bull appeared for the first time in the Pyramid Texts with Heliopolis as its cult centre (Faulkner, 1969, p.163). It was also mentioned many times in the Coffin Text (Wilkinson, 2003, p. 174). During the New Kingdom, specifically the reign of Thutmose III, the worship of this sacred calf spread widely even outside Heliopolis (Dodson, 2005, pp. 90-97). He was associated with many gods, particularly Osiris, with whom he shared many titles, including *Wsir Mr-Wr Twnw*, as mentioned in the main text of this stela. The Heart Scarab of the mummy of the *Mr-Wr* bull, discovered in Heliopolis and now housed in The Toledo Museum of Art, USA, bears this title (Spiegelberg, 1928, p. 12). Moreover, statues and canopic jars from the Ramesside Period also feature inscriptions of this title, linking Osiris with the *Mr-Wr* bull (Dodson, 1999, pp. 59-57).
- *Tr n:* this phrase appears in many funerary stelae especially during the New Kingdom, it means "made by" or "born of" and is usually followed by the name of the stela's dedicator (Stewart, 1976, p. 76).
- *Nbt-pr* is a common feminine title given to married women, but it could also denote a woman of high social status. It appeared from the Middle Kingdom and continued until the end of the Ptolemaic Period. By the Late Period, the term could sometimes function as a personal name. ( Hallmann, 2015, p.143; Ewais and Rabia, 2022, p.26; Leahy, 1980, p. 177; Robins, 1993, p. 53).
- The main text provides the genealogy of the stela's owner and his family as illustrated in Fig. 3:

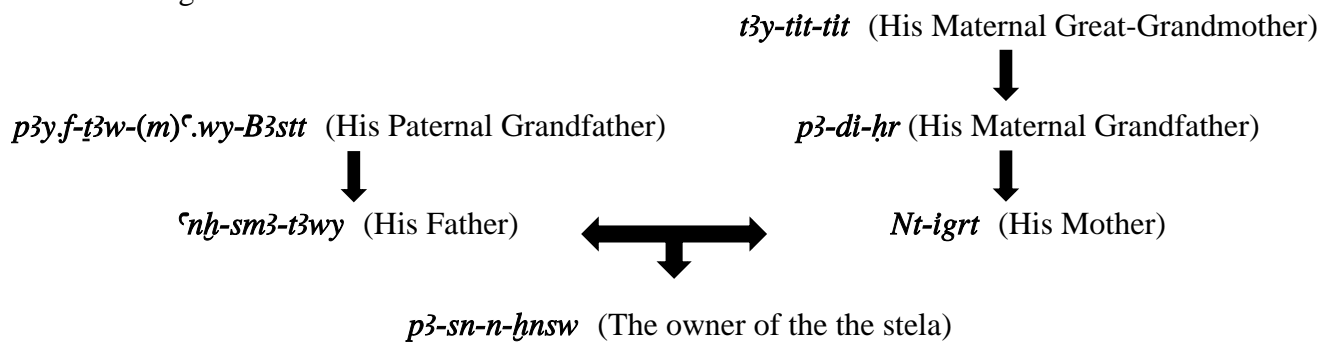


Fig 3. The Family tree of Pasenekhonsu

- The title "Master of Horses" was the most prestigious among these titles. The majority of individuals who held this title were princes or crown princes, so it can be considered a regal position. Due to the significance of those who held the office, it may be considered an honorary title bestowed by the monarch on a select few individuals. However, the position of the horse scribes was one of the highest in the state, and its occupant was responsible for many tasks, including, for example: recording the names and breeds of horses, maintaining records of the number of horses in the royal stables, documenting their ages, and tracking the dates of mare fertilization (Ashmawy, 2014, p. 138).
- The name of the goddess Bastet was repeated twice in the text, the first time in the name of the grandfather of the owner of the stela (Pafchauabastet), and the second time when praising his maternal great-grandmother (Taytittit) the great one before Bastet. This may indicate that this family originally came from Bubastis in the Delta.

## Conclusion

This study describes how the stela of *P3-sn-n-hnsw* is an important stela that dates back to the Saite period. It commemorates a prominent state official who lived during the reign of King Psamtik I and held high administrative positions, most notably the position of "Scribe of the Horses of Upper and Lower Egypt.". The translation of the texts has shown that this official was descended from a prominent priestly family. His father was a priest of the White Crown and his grandfather was a priest of the god Amun and also served as a vizier. In addition, his mother's family was also distinguished by titles related to goddesses Bastet and Hathor. Although the confessions of the antiquities smugglers regarding the stela indicate that its origin traces back to the city of Akhmim. However, the absence of any mention of this city or its main deities, along with the repeated mention of the name of Osiris in conjunction with the title Osiris Mnevis, the bull of Heliopolis, led the study to suggest that the stela may have originated in the city of Heliopolis rather than in Akhmim.

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Fig 4. The funerary stela of *p3-sn-n-hnsw* in the Egyptian museum (JE 99182 – SR 5/14988), Photograph by the author

## لوحة جنائزية غير منشورة للمدعو "با-سن-إن-خنسو" بالمتحف المصري (JE 99182 – SR 5/14988)

### المخلص

يقدم هذا البحث إلى دراسة للوحة جنائزية غير منشورة تعود للمدعو "با-سن-إن-خنسو"، الذي عاش خلال فترة حكم الملك بسماتيك الأول من الأسرة السادسة والعشرين. اللوحة محفوظة حالياً في المتحف المصري بالقاهرة تحت الرقم (JE 99182 – SR 5/14988)، بعد أن خرجت من مصر في رحلة طويلة خارج مصر هُرِبَتْ فيها إلى أوروبا ثم أمريكا وانتهى الأمر أن عادت إلى مصر. للأسف لا توجد معلومات دقيقة حول مصدرها الأصلي في أرشيف المتحف المصري. ومع ذلك، وبناءً على اعترافات المتورطين في تهريبها خارج مصر، والمثبتة في السجلات الرسمية للشرطة ومكتب التحقيقات الفيدرالي الأمريكي، تبين أن اللوحة نُقلت في البداية من مدينة أخميم بصعيد مصر. اللوحة مصنوع من الحجر الجيري، ويبلغ طوله ١٣١ سم وعرضه ٥٦,٥ سم وسمكه ١٣ سم. تتكون من أربعة أقسام تتضمن مشاهد ونصوص، مفصولة بإطار غائر رفيع. وفقاً للمنهج الوصفي التحليلي المقارن، يتناول هذا البحث اللوحة من الناحية الفنية واللغوية.

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