

Two Unpublished Sandstone Stelae

Dr. Dina Sadek Sayed El-Araby*

Abstract:

This article deals with the study of two unpublished sandstone stelae. The first one is kept now in the Grand Egyptian Museum in Giza (GEM. No. 23388) . It belongs to the priest and the scribe of the divine offerings *Bꜣk-n-ḥnsw*. The second stela is kept in the magazine no. 19 in the Cairo Museum at Tahrir (Tr. 12/2/25/9). It shows the tirade of Elephantine with a rare representation of the goddess Satet.

Both of them do not have CG or JE numbers. Unfortunately, nothing is known about their provenances or dating. This paper tries to explore these two stelae and determine their dating depending on their epigraphy and paleography.

Key words:

- Sandstone Stela.
- The stela of *Bꜣk-n-ḥnsw*.
- Tr.21/8/15/1.
- GEM. No. 23388.
- The stela of the tirade of Elephantine.
- A rare representation of the goddess Satet.
- Tr. 12/2/25/9.

* Lecturer at the Faculty of Arts- Tour Guidance Department, Ain Shams University.
dina_ainshams@yahoo.com

I: The stela of *Bꜣk-n-ḥnsw*:

This stela was once kept in the Cairo Museum (Tr.21/8/15/1-Sr.14022) and it has been transferred to the Grand Egyptian Museum (GEM. No.23388). (Pl.1) & (Fig.1)

Description:

The stela is a round-topped sandstone stela. It measures 40 cm in height, 29 cm in width and 7.5 cm in thickness. A small part of its left border is destroyed. It consists of one offering scene with 7 vertical columns of hieroglyphic inscription above the scene and one horizontal line of inscription at the lower part of the scene. The stela is framed by one simple incised line, except at its upper part, where there is a double line. The text and the scene are in sunk relief. The stela is in a good state of preservation.

Scene:

The stela shows an offering scene. It represents the owner of the stela, who is called (*Bꜣk -n- ḥnsw*) according to the inscription, while making offering in front of Osiris. The god is shown in the form of a human being. He is wearing the *ꜣtf*-crown on his head, a tripartite hair wig and a fillet with a cobra on his forehead. The streamers of the fillet are tied behind the back of the god's head, while part of the cobra on his forehead is destroyed. Osiris is wearing a mantel, which wrapped all his body and he is seated on a low back throne. He is shown with crossed hands on his chest and with one hand holds the *ḥkꜣ*-scepter, while the other hand carries the *nḥḥ*-flail. He is also shown with a false curved beard.

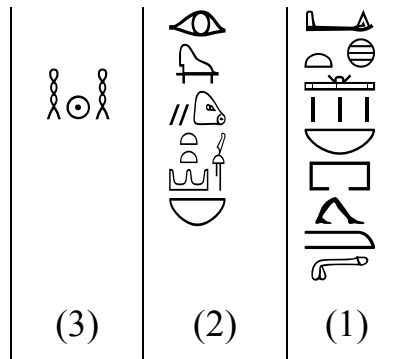
The owner of the stela is depicted in front of Osiris. He holds in one hand an incense burner, while the other hand is shown in the *dwꜣ*-pose of adoration. He is shown wearing a short hair wig that goes behind his back, leaving his ears exposed. He is also

shown with a cone of fat ⁽¹⁾ above his head. Baknkhonsou wears a collar, a long tonic with wide middle-armed sleeves and an apron, which is being tied around his waist by means of large streamers. He is also wearing a pair of sandals, which is depicted with turned up toes.

In between Osiris and the owner of the stela, there is an offering table with loaves of bread and a lotus flower.

Text:

Above the main scene there are 7 vertical columns of inscriptions. The text is divided into two parts. The first part of the text is the three vertical columns from the left hand side, above the figure of the god Osiris. It begins from the right side and it depicts: (←)



Transliteration:

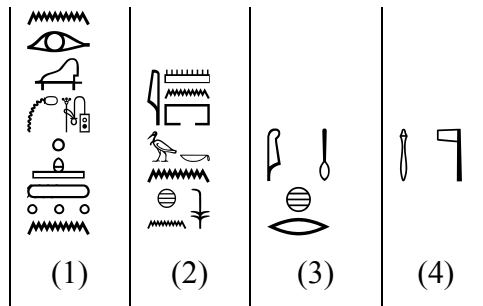
- (1) *di=f ht nbt pri m-b3h*
- (2) *Wsir hnty imnty(w), nb*
- (3) *nhh*

⁽¹⁾ The cone of fat is a mix of ointments and animal fat that was boiled and molded in the form of cones that differ in size, color and shape. They are placed on heads and mostly at balls to melt slowly, giving the person a good smile and coolness, cf: Sh.,Brown, “Hair Style and Ornaments”, in: *Egyptian Art, Principles and Themes in Wall Scenes*, ed. By L., Donovan & K., McCorquodale, Prism Archaeological Series 6, Cairo 2000, P. 187.

Translation:

- (1) He gives everything, coming forth in the presence of
- (2) Osiris, lord of the westerners, lord of
- (3) eternity.

The second part of the text is the four vertical columns of inscription on the right side, above the figure of the owner of the stela. It reads: (→)



Transliteration:

- (1) *n wsir , w^cb, sš ḥtp.w n*
- (2) *pr-īmn, B3k-n-ḥnsw*
- (3) *m3^c-hrw hr*
- (4) *nṯr-^c3*

Translation:

- (1) To Osiris “the deceased”, the priest (and) the scribe of offerings in
- (2) The temple of Amon, Baknkhonsou
- (3) True of voice, under
- (4) The great god.

Under the scene of the stela there is a single, horizontal line of hieroglyphic inscriptions. It reads: (←)






Transliteration:











[t3 ḥnk.t] k3.w 3pdw n wsir^(a), w^cb sš ḥtp.w-ntr^(b) n^(c) pr-
imn, b3k-n-ḥnsw m3^c-ḥrw

Translation:

[Bread, beer], oxen (and) geese to Osiris (the deceased), the priest (and) the scribe of the divine offerings⁽²⁾ in the temple of Amon, Baknkhonsou, true of voice.

Comment:

(a): the ways of writing the name of Osiris in this form  as an alternative of  or  began from the late of the 12th Dynasty.⁽³⁾

(b): The title of  sš ḥtp.w ntr “the scribe of the divine offerings” has been known in ancient Egypt since the Old Kingdom. The word ḥtp.t “offering” in this title could be appeared in its singular form as   ⁽⁴⁾,  ⁽⁵⁾,  ⁽⁶⁾ sš ḥtp.t-ntr “Scribe of the god’s offering”, or in its plural form   ḥtp.w as in the stela under discussion. The one who carries this title was responsible for registering the offerings presented to the temple of the god. It seems that this title was connected with priesthood in ancient Egypt as it appears on a limestone stela of a man called Kamos (CG. 20335), who also regarded as a w^cb–

⁽²⁾ A., R., Ayedi, *Index of Egyptian Administrative, Religious and Military Titles of the New Kingdom*, Egypt, 2006, P. 568.



⁽³⁾ M., Collier & B., Manley, *How to Read Egyptian Hieroglyphs*, London, 1998, P. 41.

⁽⁴⁾ D., Jones, *An Index of Ancient Egyptian Titles, Epithets and Phrases of the Old Kingdom*, II, BAR International Series 866 (II), Oxford, 2000, P. 864, No. 3160.

⁽⁵⁾ L., Bull, “Four Egyptian Inscribed Statuettes of the Middle Kingdom”, in; *JAOS* 56, 1936, PP.168-171 and n. 39.

⁽⁶⁾ P., Lacau, *Sarcophages antérieurs au Novel Empire, Catalogue général des antiquités égyptiennes du musée du Caire (Nr. 28001-28086)*, Le Caire, 1903-1904, no. 28005, P.14, coté.4.

priest.⁽⁷⁾ So this epithet may consider being one of the tasks of *w^cb*-priests in ancient Egypt.

(c): The writing of the letter n in this form  instead of this form  was common during the New Kingdom.⁽⁸⁾

According to the text this stela belongs to Baknkhonsou. It most probably came from Thebes, as Baknkhonsou served in the temple of Amon there. Baknkhonsou was given several titles, such as; “the priest” and “the scribe of the divine offerings in the temple of Amon”. It seems that the stela is dated back to 19th Dynasty “the Ramesside Period”, for many reasons:

1) The name of the owner of this stela “Baknkhonsou” means “The Servant of Khonsou”. This name is widely used during the New Kingdom, especially during the Ramesside Period.⁽⁹⁾

2) The high artistic style of carving the stela is of the Ramesside Period. It is clearly shown in the clothes of Baknkhonsou, as in the style of the long tunic with wide sleeves and the exaggerated apron in a big size and roundness. The sandals with turned up toes, were most probably made to protect the feet from sand and impurities, while walking.

All these features are dated to the fashion style of clothes during the Ramesside Period.⁽¹⁰⁾

The question now is that; could this stela be regarded as one of the monuments of the famous priest Baknkhonsou,⁽¹¹⁾ who was also a scribe and a priest in the temple of Amon at El-Karnak?

⁽⁷⁾ W., A., *Ward, Index of Egyptian Administrative and Religious Titles of The Middle Kingdom*, Beirut, 1982, P. 162, No. 1407; H., O., Lange & H., Schäfer, *Grab- und Denksteine des Mittleren Reichs im Museum von Kairo*, Vol. I, Berlin, 1902, P. 335, b-c, no. 20335.

⁽⁸⁾ Collier & Manley, *Egyptian Hieroglyphs.*, P. 30.

⁽⁹⁾ H., Ranke, *Die Ägyptischen Personennamen*, Glückstadt, 1935, Bd I, P. 91, Nr. 13.

⁽¹⁰⁾ A., Cordin, “Fashion and Clothing”, in: *Egyptian Art, Principles and Themes in Wall Scenes*, ed. By L., Donovan & K., McCorquodale, Prism Archaeological Series 6, Cairo 2000, P. 174.

⁽¹¹⁾ R., Engelbach, “Two Monuments of the Chief Prophet of Amun, Bekenkhons, with Some Remarks on Other Monuments Similarly Inscribed”, in: *ASAE* 40, 1940, PP. 507-

With close examination of the monuments of the famous Baknkhonsou, who held the status of the high priest of Amon and a scribe during the Ramesside Period, It became clear that this person came from a priestly family at Thebes. He had two block statues, made out of limestone. They are similar in shape and measure about 1.6 m in height. The two statues carry hieroglyphic inscriptions that reveal the autobiography of Baknkhonsou. Both of them depicted cartouches of Ramesses II on the shoulders of the statues.

The first statute is preserved now in Munich.⁽¹²⁾ The inscription on the statue reveals that he was the son of a priest of Amon called *Ipui*. The text mentioned a list of ranks that were held by Baknkhonsou.⁽¹³⁾ It states that Baknkhonsou learned writing at the age of four years old and he worked for 11 years in the royal stables of king Seti I. Most probably he worked also as a soldier in the army of this king because the autobiography mentioned his ability of shooting with bows and riding chariots. Then he began his career in the priesthood of Amun at Thebes, like his father who reached the rank of the second prophet of Amun. Baknkhonsou started this career as a *w^cb*-priest, which was regarded as the lowermost degree of priesthood in ancient Egypt. According to his Autobiography, he remained in this rank for four years.

The Autobiography of Baknkhonsou continued the description of his priestly career as he promoted to the rank of $\overline{\text{hm-ntr}}$

516; M., Plantikow, "Die Schrift des *bꜣk-n-ḥnsw* in München", in: *ZÄS* 95 (2), 1968, PP. 117-135; K., Jansen-Winkel, "The Career Of The Egyptian High Priest Bakenkhons", in: *JNES* 52, No. 3, 1993, PP. 221-225; E., Frood, *Biographical Texts from Ramesside Egypt*, Society of Biblical Literature, ed. J., Baines, Atlanta, 2007, P. 39.

⁽¹²⁾ This statue was found in 1818, most probably in the Temple of Amun-Re-Horakhty, which found between the eastern gate to El Karnak and the Temple of Amun. This Temple was called "The Temple of the Hearing Ear", and it was thought to be accessible for the ordinary people. It was made by Baknkhonsou on ruins of an 18th Dynasty temple, cf: J., Yoyotte, "A Propose de l' obélisque unique", in: *Kēmi* 14, Paris, 1957, P. 85.

⁽¹³⁾ Engelbach, *ASAE* 40, PP.507-516; Plantikow, *ZÄS* 95, PP.131-134; Frood, *Biographical Texts.*, PP. 40- 42 .

“Prophet” for twelve years then he became $\overline{\text{𓂏𓂏𓂏𓂏}}^{(14)} \text{ ḥm nṯr 3-nw n imn}$ “Third Prophet of Amun” for fifteen years and he continued his promotion to be $\overline{\text{𓂏𓂏𓂏}}^{(15)} \text{ ḥm nṯr 2-nw n imn}$ “Second Prophet of Amun” for twelve years. Finally he reached the rank of $\overline{\text{𓂏𓂏}}^{(16)} \text{ ḥm nṯr tp̄i n imn}$ “High Priest of Amun” under the reign of Ramesses II. He mentioned in his autobiography the appreciation for this king, who recognized his talent by giving him this rank. He held this position for twenty seven years, when his block statue was made at that time.

The other block statue for Baknkhonsou is preserved now in the Egyptian Museum (CG 42155- JE 37522). It mentioned that he came from a thebean family and learned writing at the scribal school in the Temple of the Lady of Heaven. Then his father showed him how to be a priest in the House of Amun.⁽¹⁷⁾

The tomb of Baknkhonsou carries Nr.TT 35 in Thebes. It depicted scenes of Baknkhonsou and his wife Meretsegert, who was the “Chief of the Harim of Amun”.⁽¹⁸⁾ His sarcophagus is preserved now in the Liverpool Museum (M13864).⁽¹⁹⁾

After the representation of the autobiography of the famous scribe and priest Baknkhonsou, it became clear that the stela under discussion is not regarded as one of his monuments. The owner of this stela and the famous priest Baknkhonsou are two different persons, despite of having the same name and some

⁽¹⁴⁾ M., G., Lefebvre, “L'Âge Du Grand Prêtre D' Amon, Bakenkhonsou”, in; *REA* 1, Paris, 1927, P. 139 ; Plantikow, *ZÄS* 95, P.133.

⁽¹⁵⁾ Lefebvre, *REA* 1, P. 139; Plantikow, *ZÄS* 95, P.133.

⁽¹⁶⁾ Lefebvre, *REA* 1, P. 139; Plantikow, *ZÄS* 95, PP.132-133.

⁽¹⁷⁾ G., Legrain, *Statues et statuettes de rois et de particuliers*. 2, CG. (Nr. 42139-42191), Le Caire, 1909, P. 21-23 & Pl. xviii; G., Maspero, *Guide du visiteur au Musée du Caire*, Le Caire 1915,166 [581]; Frood, *Biographical Texts.*, PP. 43- 46 ; K., A., Kitchen, *Rammesside Inscriptions*, III, Oxford, 1996, P. 212.

⁽¹⁸⁾ B., Porter & R., Moss, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings*, Part I: The Thebean Necropolis. Private Tombs, Oxford, 1960, P. 61. X.

⁽¹⁹⁾ Porter & Moss, *Topographical Bibliography.*, I., P. 62; J., Lieblein, *Dictionnaire de noms hiéroglyphiques en ordre généalogique et alphabétique*, 1871, No. 941 ; Ch., T., Gatty, *Catalogue of the Mayer Collection*, Liverpool, 1877, I, P. 23 (117).

common titles, such as $w^c b$ “priest” and $s\check{s}$ “scribe”. If the owner of the stela is the famous priest Baknkhonsou, then the highest of his titles should be logically depicted on the stela, which is $\overline{\text{hm-ntr}} \text{tpi n jmn}$ “The High Priest of Amon”. Meanwhile the title that is depicted on the stela is the lowest rank of priesthood in ancient Egypt, which is $\overline{w^c b}$ “priest”.

Moreover, this stela cannot be made during the life time of the famous priest Baknkhonsou, when he reached the rank of $\overline{w^c b}$ “priest”. The reason behind such a conclusion is that the owner of the stela carries the epithet of $\overline{m\check{s}^c-hrw}$ “true of voice”. This epithet is given only to the person after his death.

Conclusion:

The stela of Baknkhonsou is dedicated to a scribe of the divine offerings and a priest in the temple of Amon, most probably at El-Karnak.

Although the stela does not mention any royal names, it is greatly assumed to be dated back to the Ramesside Period. This stela is not one of monuments of the high priest of Amon Baknkhonsou, who also lived during the Ramesside Period.

The titles of the owner of the stela are $\overline{w^c b}$ “The Priest” and $\overline{s\check{s} htp.w ntr}$ “The Scribe of the divine offerings”.

It seems that one of the tasks of $w^c b$ -priests in ancient Egypt is to register the offerings, which presented to the temple of the god.

II: The stela of the tirade of Elephantine with a rare representation of the goddess Satet:

The second stela is kept now in the Egyptian Museum at Tahrir (Tr. 12.2.25.9) - (Sr. 14108). The stela is not exhibited, as it is preserved in a storage room no.19. There is no available information about its dating or province.

Description:

It is a round-topped sandstone stela. It measures 47 cm in height and 35 cm in width. The scene and the text of the stela are depicted in sunk relief. Its surface is badly worn out. (Pl.2) & (Fig.2)

Scene:

It is divided into two registers. The first register shows the owner of the stela in a kneeling position in front of the god Khnum and his wife, while the second register presents members of his family in front of the goddess Anuket.

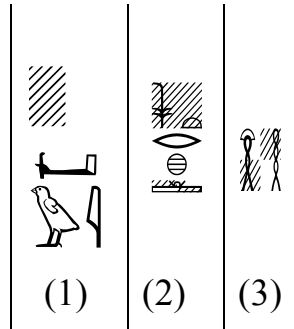
The upper register:

This register shows the owner of the stela, on the right hand side, in a kneeling pose with both hands in the *dw3*-position of adoration. He is depicted with a skull head and his facial features are badly worn out. He wears a long skirt with an apron. The fashion style of his clothes is followed the style of the Ramesside Period. It is very interesting to note that the scale of his body, which is in a kneeling pose, is almost at the same scale of the two figures of divinities in front of him, who are shown in a seated position.

The first divinity in front of the owner of the stela is Khnum. He is represented in his traditional shape as a ram-headed god with a crown in the form of two horizontal horns and a sun disc in between them. Khnum is shown in a seated position on a low-back throne. He holds in one hand the *w3s*-scepter, while the other hand catches the *nh*-sign.

In between the owner of the stela and Khnum there are four vertical columns of inscriptions. Unfortunately this text is badly worn out. The three columns to the right side depict a text, which

is related to the owner of the stela. The remaining signs of this text state: (→)





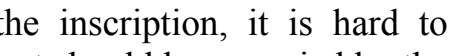
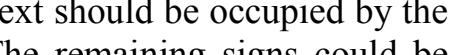
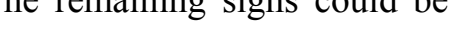
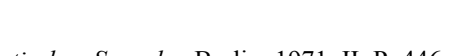

Transliteration:

- (1) [...] *hwî*
- (2) *rh* [*nsw*]
- (3) *wzh*

Translation:

- (1) [...] protect.
- (2) The well acquainted by [the king] ^(a)
- (3) [*Wzh*] ^(b)

Comment:

^(a) *rh nsw* is a well-known title in ancient Egypt since the Old Kingdom. It is given to the one, who is either known to the king or to the one, who is concerned with the royal things and property. ⁽²⁰⁾ It could be written as;  ,  ,  ,  ,  ,  or  ⁽²¹⁾.

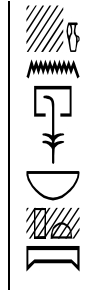
^(b) Due to the destruction of the inscription, it is hard to identify the signs. This part of the text should be occupied by the name of the owner of the stela. The remaining signs could be

⁽²⁰⁾ A., Erman & H. Grapow, *Wörterbuch der Ägyptischen Sprache*, Berlin, 1971, II, P. 446, (9-13).

⁽²¹⁾ Jones, *Titles of OK.*, I, PP. 327-328; Ward, *Titles of MK.*, P.104, (No. 857 a) and introduction n.3; Ayedi, *Index.*, P. 308, no. 1039.

read as *W3h*. This name was widely spread during the Middle and the New Kingdoms in ancient Egypt.⁽²²⁾









The column on the left side between Khnum and the owner of the stela records:



Transliteration: [*hnmw*] *n pr-nsw nb p.t*

Translation: “Khnum^(a) in the house of the king, Lord of the sky^(b)”.

Comment:

^(a):The name of Khnum was written in several ways such as , , , , , , , and .⁽²³⁾

^(b): One of the epithets of the god Khnum is *hnmw nb p.t* “Khnum, Lord of the Sky”.⁽²⁴⁾

Behind the figure of Khnum, there is a seated figure of a goddess in the same pose of Khnum. Unfortunately the facial features of this goddess are badly damaged. The remaining shape of the goddess may strongly show her either as an antelope headed goddess or a ram-headed goddess.

⁽²²⁾ Ranke, *Personennamen.*, P. 72, No. 26.

⁽²³⁾ *Wb.*, III, P. 381, 16-20; Ch., Leitz and others, *Lexikon der Ägyptischen Götter und Götterbezeichnungen*, VI, OLA 115, 2002, P. 25.

⁽²⁴⁾ E., A., W., Budge, *Hieroglyphic Texts from Egyptian Stelae in The British Museum*, VI, Part.2, London, 1922, Pl. 42; Leitz, *Ägyptischen Götter.*, III, OLA 112, P. 624, (20, 60, 98).

The lower part of the stela shows the family of the owner of the stela in front of the goddess Anuket. So it is greatly assumed that the figure of the goddess at the upper register represents the goddess Satet. In other words the owner of the stela is in an adoration pose to Khnum and Satet at the upper register and the rest members of his family adore Anuket, the third member of the triad of Elephantine, at the lower register of the stela.⁽²⁵⁾ The different scenes of this triad show them mostly in the following order; Khnum at the front, followed by Satet and then Anuket.⁽²⁶⁾

If this suggestion is correct, then we are in front of a rare representation of the goddess Satet. This goddess has been known in ancient Egypt since the Old Kingdom.⁽²⁷⁾ Usually Satet is shown in the form of a human goddess with the white crown flanked by two antelope horns. This representation has been the most famous form of Satet since the 12th Dynasty.⁽²⁸⁾ Before that time she was represented either as a woman with the red crown on her head or with a long wig in the form of a vulture.⁽²⁹⁾ During

⁽²⁵⁾ From the Middle Kingdom Khnum, Satet and Anuket have forming a triad that is worshipped in the cataract region at Aswan. The god Khnum is the ram god, who was closely associated with the flood of the Nile and the fertile soil that was used on the pottery wheel to create the person and his *Ka* by this god, cf; E., Otto, "Chnum", in: *LÄ*, I, Heidelberg, 1975, Cols 950-954; H., Bonnet, *Lexikon der Ägyptischen Religionsgeschichte*, Hamburg, 2000, PP. 135-140; I., Shaw & P., Nicholson, "Khnum" in: *British Museum Dictionary of Ancient Egypt*, The American University in Cairo Press, 1996, PP. 151; The goddess Satet was considered to be the wife of Khnum and the mother of Anuket. She played a role in the purification of the deceased in The Pyramid Texts, like her husband Khnum she is associated with the Nile flood. The location of her temple at the island of Elephantine permits to hear the beginning of the Nile flood before watching its water, This goddess is also regarded as the guardian of the southern borders of Egypt cf; Shaw & Nicholson, "Satet" in: *BM Dictionary*, PP. 252-253; G., Roeder, "Sothis und Satis", in: *ZÄS* 45, 1908, PP. 22-30; G., Dreyer, *Der Tempel der Satet; Die Funde Frühzeit und des Alten Reiches*, Mainz, 1986.


⁽²⁶⁾ L., Habachi, "Was Anukis Considered As The Wife of Khnum Or As His Daughter?", in: *ASAE* 50, Le Caire, 1950, P. 505.

⁽²⁷⁾ R., O., Faulkner, *The Ancient Egyptian Pyramid Texts*, Oxford, 1969, §§812, 1116, 2209.

⁽²⁸⁾ D., Valbelle, *Satis et Anoukis*, Mainz am Rhein, 1981, P. 95.

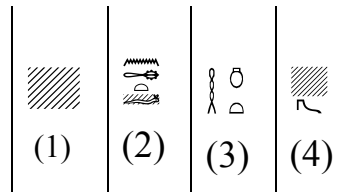
⁽²⁹⁾ D., Valbelle, "Satet", in: *LÄ* V, Col. 487.

The lower register:

On the right hand side of the lower register there is a representation of two male figures in a small scale, one is shown above the other. The upper one of them is shown with the inscription of  *wr sn* “the eldest brother”. It seems that these two figures are added to fill this empty space on the surface of the stela. The representation of these two male figures is ill-proportioned.

They are followed by three female figures. They are represented in the same pose with large hair-wigs, long dresses and with one hand attached to the body, while the other hand is placed upon the heart with closed fist.

The three women are surmounted with four small columns of inscriptions as follows:



Transliteration:

- (1) [...]
- (2) *n ht=f*
- (3) *ḥnw.t*
- (4) [...] *stp*

Translation:

- (1) [...]
- (2) From his body
- (3) Concubine.
- (4) [...] *stp* “part of her name”.

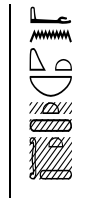
Then a male figure is shown in the *dw3*-pose of adoration. He is shown with a skull head and wears an out-stretching skirt.

There is a badly worn out hieroglyphic inscription above his head. Unfortunately, this text is hard to be read, however this man could be the eldest son of the owner of the stela.

Finally a female figure is represented in a slightly larger scale than the scales of the previous three women. Her scale may indicate that she is either the main wife of the owner of the stela or she may be his mother. This woman is shown with one hand in the pose of adoration, while the other hand holds a sistrum. In front of her face there is a destroyed hieroglyphic text.

The family of the owner of the stela is shown in front of the goddess Anuket.⁽³³⁾ This goddess is shown in her traditional form as a lady with her characterized feathered crown. She is shown seated on a throne with one hand catching a papyrus scepter, while the other hand is most probably holding the *ʕnh*-sign.

In front of the face of Anuket there is a single column of inscription, which reads:





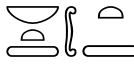
Transliteration: *ʕnkt nb[t] [tʒ-sty]*

Translation: Anuket ^(a), Lady [of Nubia] ^(b)

⁽³³⁾ Anuket is a name that may be derived from verb *ʕnk* “to embrace”, or “to come together”. This name refers to her role in directing the water of the Nile inundation. Anuket is considered as the daughter of the sun god Re. From the Middle kingdom, she becomes the third member of the triad of Elephantine. The king was regarded as the son of Khnum, who was born from Anuket and brought up by Satet “Lady of Elephantine”. Anuket was given the title of “The Lady of Nubia”, cf: Leitz, *Ägyptischen Götter*, I, OLA 110, PP. 172-173.

Comment:



(a): There are several ways to write the name of this goddess such as;  or  (34)

(b)  *nb.t t3-sty* “Lady of Nubia” is one of the famous epithets of goddess Anuket. (35)



This stela most probably came from Aswan not only because of its material, which is sandstone that was quarried from Gabel El-Silsila near Aswan, (36) but also because of the representation of the tirade of the Cataract region at Aswan on the stela. From the Middle Kingdom the tirade of Khnum, his wife Satet and Anuket as their daughter, is regarded as the tirade of the region of the first cataract at Aswan. (37) They are often depicted in this order as Khnum, who came first, then followed by his wife Satet and finally their daughter Anuket. (38) In only one exception these divinities are shown with different order, where the name of the goddess Satet preceded the name of Khnum in a text and not in scenes. (39)

(34) Valbelle, *Satis et Anoukis*, PP.90-91, 104-105.

(35) Valbelle, *Satis et Anoukis*, P. 108 ; Leitz, *Ägyptischen Götter.*, IV, OLA 113, P. 156, (3,6,11,16,17, 19, 21, 23-26).

(36) Gabel El-Silsila is situated about 65 km, north of Aswan. It was called in ancient Egypt as  *hni* or  *hnw*”, which means “The Place of Rest”, as it was a station on the way of the Nile traffic at Upper Egypt. It contains beside the sandstone quarries a lot of rock-cut shrines, which are dated back to the Ramesside Period, beside a number of rock stelae and graffiti, cf: J., Baines & J., Malek, *Atlas of Ancient Egypt*, The American University in Cairo Press, 2009, PP. 75-76.


(37) E., Otto, “Anuket”, in: *LÄ I*, cols. 333-334.

(38) L., Habashi discussed the concept that Khnum has two wives; Satet and Anuket. He rejected this concept. He depended on his opinion upon two of the epithets of goddess Anuket, which are  *nkt mryt mwt.s* “Anuket the Beloved of her Mother” and  *nkt izmt mw.t-s* “Anuket the Favorite of her Mother” as a reference to goddess Satet. He regarded these divinities as a triad that consist of Khnum “the father”, Satet “the mother” and Anuket as their daughter, cf: Habachi, *ASAE* 50, PP. 501-507.

(39) Habachi, *ASAE* 50, P. 506.

On this stela the facial features of Satet is badly worn out, so it is hard to identify her animal manifestation. From the remaining part of her figure, it could be assumed that she is either depicted in the form of an antelope headed-goddess or in the form of a ram-headed goddess, which I greatly support this suggestion. If she is represented in an antelope form, so her two horns would be shown upwards, but here the representation of her horns is in a horizontal position like her husband Khnum. So most probably she is originally depicted as a ram-headed goddess. This representation as far as I know is the only representation for the goddess Satet in the form of a ram-headed goddess.

The representation of a goddess in the form of a ram-headed woman is very rare in ancient Egypt. As far as i remember, the only goddess, who is represented in the form of a ram-headed goddess, is Amunet.⁽⁴⁰⁾ One of the functions of goddess Amunet is to be identified with goddess *imntt*, the goddess of the west to hide the deceased in her name.⁽⁴¹⁾

On this stela the ram-headed goddess carries the epithet of  *nb.t imntt*, which means the “Lady of the West”. This title may prove the identification of goddess Satet with the ram-headed goddess Amunet.⁽⁴²⁾

The offering of a sistrum is regarded as one of the common offerings presented to goddess Anuket, especially during the Ramesside Period.⁽⁴³⁾ A sistrum with a handle shaped in the form of the face of Anuket and with the ears of a cow is preserved now

⁽⁴⁰⁾ Leitz, *Ägyptischen Götter*, OLA I, P. 357.

⁽⁴¹⁾ Leitz, *Ägyptischen Götter*, OLA I, P. 357.

⁽⁴²⁾ S. Mercer is the only one, who mentioned the identification between the two goddesses Amunet and Satet, but he did not refer to any reference that shows this identification, cf. S., A., B., Mercer, *The Religion of Ancient Egypt*, London, 1949, P. 209.

⁽⁴³⁾ Valbelle, *Satis et Anoukis*, P. 119.

in the Louvre Museum (N 3534).⁽⁴⁴⁾ This kind of sistrums shows the identification between the goddess Hathor and the goddess Anuket. The sistrum on this stela is similar in shape to the sistrum, which is preserved now in the Louvre Museum.

Conclusion:

This stela is a family stela most probably came from Aswan and dated back to the Ramesside Period. It shows the tirade of Elephantine Khnum, Satet and Anuket.

The stela represented one of the most important and rare identifications of goddess Satet with the ram-headed goddess Amunet.

The stela indicates that one of the important offerings to the goddess Anuket is a sistrum.

The stela is regarded as an example of provincial art during the Ramesside Period.

⁽⁴⁴⁾ D., Valbelle, «Témoignages du Nouvel Empire sur les cultes de Satis et d'Anoukis à Éléphantine et à Deir el-Médineh », in : *BIFAO* 75, Le Caire, 1975, PP. 141-145 & Pls. XXI-XXIII.

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List of Abbreviations:

I: Periodicals and Journals:

- ASAE*: Annales du Service des Antiquités de l’Égypte, Le Caire.
BAR: British Archaeological Reports, London.
BIFAO: Bulletin de l’ Institut Français d’ Archéologie Orientale, Le Caire.
JAOS: Journal of the American Oriental Society, New Haven.
JNES: Journal of Near Eastern Studies, Chicago.
Kémi: Revue de Philologie et d’ Archéologie égyptiennes et coptes, Paris.
OLA: Orientalia Lovaniensia Analecta, Leuven.
REA: Revue de l’Égypte Ancienne, Paris.
ZÄS: Zeitschrift für ägyptische Sprache und Altertumskunde, Berlin.

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(Pl.1) ⁽⁴⁵⁾

The stela of *Bꜣk-n-ḥnsw* (GEM. No. 23388)

⁽⁴⁵⁾ The photos of the article are taken by Mr. Sameh A. Mohsen, the photographer of the Egyptian Museum at Tahrir, whereas the facsimiles are made by the author.



(Fig. 1)

Facsimile of the stela of *Bzk-n-hnsw*



(Pl.2)

The stela of the tirade of Elephantine with a rare representation of the goddess Satet (Tr. 12/2/25/9)



(Fig. 2)

Facsimile of the stela of the tirade of Elephantine with a rare representation of the goddess Satet

لوحتان غير منشورتان من الحجر الرملى

د. دينا صادق سيد العربى*

ملخص:

يختص هذا البحث بدراسة لوحتان غير منشورتان من الحجر الرملى . اللوحة الاولى محفوظة الآن بالمتحف المصرى الكبير بالجيزة وتحمل الرقم (٢٣٣٨). وتخص هذه اللوحة المدعو (باك-ان-خونسو) والذى حمل لقب كاهن و كاتب القرابين الالهية بمعبد آمون . وتمثل(باك-ان-خونسو) بينما يقوم بحرق البخور امام المعبود أوزوريس. الذى يجلس على عرشه فى صورته التقليدية. ويتناول البحث القاب صاحب اللوحة ومحاولة إكتشاف العصر التى ترجع له من خلال النصوص والنقوش المسجلة عليها. وهل يعتبر صاحب اللوحة هو الكاهن المشهور(باك-ان-خونسو) ام لا؟

اما اللوحة الثانية فهى محفوظة الان بالمتحف المصرى بالتحريير (Tr.12/2/25/9).

وتسجل اللوحة منظران : المنظر العلوى يمثل صاحب اللوحة فى وضع التعبد امام المعبود خنوم وزوجته. أما المنظر الثانى فيمثل باقى أعضاء الاسرة الخاصة بصاحب اللوحة فى وضع التعبد امام المعبودة عنقت.

ويناقش البحث اندماج المعبودة ساتت زوجة المعبود خنوم بالمعبودة أمونت بالجزء العلوى من اللوحة .كما يتناول البحث تقدمة الصلاة للمعبودة عنقت بالجزء السفلى من اللوحة. و يناقش البحث كذلك النصوص و السمات الفنية للوحة محاولا التوصل لتأريخها.

الكلمات الدالة:

لوحة من الحجر الرملى- لوحة (باك-ان-خونسو) — (Tr.21/8/15/1)

(GEM: 23388) - (Tr. 12/2/25/9)- لوحة ثالث ألفتين- صورة غير شائعة للمعبودة ساتت.