Ulrich Luft
Budapest
A POSTAMARNIAN STELA IN CRACOW

The stela published here belongs to the Czartoryski Collection in the National Museum of Cracow (Fig. 1) ¹. The stela is not a masterpiece of Egyptian art, but it merits some attention because of its style, execution, and names. Stefan Marusienski, then living in Egypt, bought it in 1885 for 50.00 Frs on behalf of prince Wladyslaw Czartoryski; it is said to have come from Thebes ².

The stela is divided into two registers and a lower part of inscription that is almost completely broken away. The right side of the lower register is also badly damaged; one is just able to recognize the scene and the persons represented there. The preserved surface shows only a few minor scratches. The upper register and the arch form one part where the main scene is represented in larger dimensions, the lower register is of a smaller size. Around the preserved part a line frames the two registers and the inscription. The two parts are separated from each other by a kind of mat that is folded and tied in four places.

In the upper register on the right side the deceased followed by his wife adores Osiris and Anubis. The deceased wears a long wig falling down to his shoulders, but leaving the ears visible. There is no parting in the wig.

¹ Inv. No. MNK XI — 642; material: limestone; height: 48.4 cm; width: 34.3 cm; average thickness: 3.5 cm.
² Cf. K. Moczulska — J. Śliwi, Identyfikacja zabytków egipskich ze Zbiorów Czartoryskich z wykazami zakupów z lat 1884 i 1885, Prace Archeologiczne 14 = Studia z Archeologii Śródpolnomorskiej 1, Kraków 1972, p. 101 (No. 77). Concerning Marusienski and his activities in Egypt, see also H. Szymańska, Gromadzenie zabytków egipskich dla zbiorów krakowskich, as above, p. 105—114.
The deceased bears a short kilt reaching to the knees and over it a longer transparent kilt ending above the ankles, and further a necklace made in one piece. He raises both arms before his chest. Behind him, his wife, smaller in size, wears a large wig falling down to her chest, tied by a band running round the head at the height of her forehead. Two lotus buds lie on the wig. She also wears an unspecified necklace, a transparent cloth that shows her figure, knotted between her breasts. In the right hand she holds a sistrum, and a necklace with a counterpoise in the left hand. Before the couple on a higher level an offering stand is visible with a libation jug and a lotus flower.

On the left side Osiris sits on a throne, in the shape of a mummy holding with both hands the emblems: the crook, the w3s-sceptre, and the flagellum. He wears an 3tf-crown, a longer god-beard, and a necklace the structure of which is shown. On the chest a cross may mark the embalming. A little distance from him Anubis sits on another, but similar throne. He has the head of a jackal joined by the wig to his body, bearing a necklace that shows an inner structure. With his right hand he presents the life sign to the deceased, in the left hand he holds the flagellum. Behind Anubis the goddess Hathor stands with her left hand on Anubis’ left shoulder. She holds in her right hand a w3s-sceptre like Osiris. The goddess wears a wig tied at the back of her head that leaves her ear visible and is divided on the shoulder. She wears a long cloth with two bands and a necklace. The three gods stand or sit on a special podium. The arch is filled with inscriptions and the group of two w3t3t-eyes, the šn-ring, the water-lines, and the hieroglyph j°b above Osiris.

The lower register shows on both sides a sitting couple. The couple on the left side sits on seats with lion feet. Their clothes are similar to those of the couple in the upper register. The man wears a short wig or his original hair. He has a detailed necklace, holds a lotus flower in the left hand, and receives a lotus bundle presented to him by his son. The lady wears a very detailed wig that is twice tied, a detailed necklace and earrings. She puts her left hand on her husband’s shoulder, and holds a lotus flower in her right hand. Both have cones of ointment on their heads, the lady has a lotus-bud too. Under her seat a lotus-bundle is visible. Before them their son offers a lotus-bundle to them with a slight bowing movement. He presents the bundle with his left hand, raising his right hand in a gesture of adoration. He wears a short wig and, maybe, a long kilt, but the line of the kilt runs down to the kilt of his father, and the long kilt’s line would have disturbed the shape of his father’s kilt.

On the right side, only the heads of the couple are preserved. The man’s wig is similar to that of the other side, and the same is to be said about the lady’s wig. The man holds a sceptre before himself. Their son is dressed as a sem-priest with panther-skin and youth-curl. He points his right hand to the couple, the other hand is broken away.
Limestone, height 48.4 cm. Phot. J. Książek
The stela bears considerable traces of colour. The hieroglyphs may have been generally black in the upper part and white in the lower parts. The šn-ring shows green rests, the j-b-hieroglyph is reddish brown. The offering stand also shows reddish brown traces as do the face, the hands, the body, the legs, and the feet of the man. His overkilt is of the same colour, but his necklace is green. His wife is also reddish brown on the legs, the feet, the hands, but the counterpoise may have shown a blue colour. Osiris has a green face, necklace, and hands. The body shows reddish brown rests, blue traces are visible in the feathers of the 3tif-crown, the beard is black, the sceptre green, but the flagellum and the crook are red. The throne is reddish brown, its lines are blue. Anubis has a blue wig, the necklace is green, the throne is of the same colour as that of Osiris. With the goddess Hathor only some reddish brown traces remain in the cloth, on the feet, and in the falcon on the head. The podium has blue traces, the mat shows a green colour. In the lower register less traces are to be noted. The cones of ointment have a reddish brown colour as do the faces and the bodies. The wig-bands are green like the lotus. The buds and flowers of the lotus may have shown a red colour.

THE INSCRIPTIONS

The inscription above Anubis and Hathor:

(I) hw.t-hrw hrj.t-tp st.t
(II) jmnt.t w3s.t
(I) Hathor, the mistress of the desert, (II) the West, and Thebes.

* The stela has probably suffered in its time in the Museum. It may be preferable to publish the stela in a better condition after an earlier photograph.
The inscription above the offering stand and the couple:

(1) rdj.t j3w n wsjr nb dt (2) sn-t3 n injw h(w)nt 〈j〉 (3) šh ntr dj.sn jr.t bprw b3h (4) tp t3 pr.t m b3 (5) ən hostility n kj n t3j bsn.t (6) n jmn h (w)-r-ḥ3.t = f nb.t pr (7) mw.t-m-wj3 m3c (sic)-ḥrw

(1) Giving praises to Osiris, the lord of duration. (2) kissing the earth before Anubis who is before (3) the god's tent, that they may give the being of the forms of superfluity (4) on earth, the coming forth as living ba (5) for the ka of the burnist (6) of Amun h(w)-r-ḥ3.t = f and the mistress of the house (7) mw.t-m-wj3, the justified (sic).

(1) m3c: there is no trace of a t.
(2) sn-t3: the stroke and the determinative have been reversed, cf. in line (4).
(3) b3h: the sign is skilfully executed.
(5) b3: it seems that a fire vessel is drawn at the height of the head of the jabiru because there was not enough space below the wig.
(6) the papyrus scroll looks like a z hieroglyph.

The inscription of the lower register on the right side:

(8) jr.t ḫtp-dj-nsw w nb sp-sn n k3 n sšmw(?) (9) s3 = f t3j bsn.t n (10) jmn h(w)-r-(11)ḥ3. t = f
(8) Making a pure offering — twice — for the *ka* of the performer(?)
   his son, the burinist of Amun, ḫ(w)-ṛ-ḥ3.t = f
(8) ṣšm(w,?) I can not decide the true shape of the sign.
   It is also unclear whether the text runs down below the hand of the
   offerer.

   The inscription before and over the couple:

(12) n k3 n jt = f ṭ3j bsn.t [(?] (13) s3 m3e (sic) (14) mw.t = f nb.t pr twj
   m3e.t-ḥrw
(12) for the *ka* of his father, the burinist (13) s3(?) the justified (14) and his
   mother, the mistress of the house, twj, the justified.
(13) It is possible that line (12) ran deeper. This would explicate the name s3
   as a first part of a name.

   The inscription of the lower register on the left side:

(15) n k3 n ẖnḥj n (16) jmn ḫsj (17) mrj = f ḫḥ.t nb n (18) s3 = f mrj = f
   jmn-m-jp.t m3e-ḥrw
(15) for your *ka*, for the florist(?) of (16) Amun, the praised one, (17) the
   beloved one, all things for (18) your son, your beloved one, jmn-m-jp.t,
   the justified.
(19) n k3 n t3j bsn.t (20) n s mht.t(sic) n jmn (21)
\(h(w)-r-h3.t = f\) (sic) (22) sn.t = f nb.t pr (23) mw.t-m-wj3 (24) m3.t.
-\(h\)rw

(19) for the ka of the burinist (20) of the northern territory of Amun, (21)
\(h(w)-r-h3.t = f\) (22) (and) his sister, the mistress of the house, (23)
mw.t-m-wj3, (24) the justified.

Inscription below:
(25) ... \(h(w)-r-\)h3.t = f

The rest of the inscription is broken away.

*  
*  
*  

The owner of the stela is \(h(w)-r-h3.t = f\), burinist of Amun, in line (20) with the explanation of the territory. The father of the owner is s3 or s3-NN if the god’s name is missing. Then, in my opinion, a name like s3-jmn would fit. The wife and the mother of the owner have common names and also the general title nb.t pr. The son is also connected to Amun by his title \(\text{snhj} n\) jmn and by his name jmn-m-jpt.

The name of the owner follows the pattern known since the Old Kingdom. The closest parallel to the name may be nfrw-r-h3.t = f from the New Kingdom.

The title of the owner and his father is the same: burinist of Amun or metal-engraver. Gardiner has defined the bsn.t in opposition to b33, mentioned in the onomasticon. Caminos in the commentary to P Koller I (7) has accepted this definition as a tool for working metal and given the title as burinist or metal-engraver. All known references of bsn.t date from Dynasties XIX and XX. The owner’s title has a local specification. He is a burinist of the northern district of Amun, which seems to be incorrect.

\[^4\] H. Ranke, PN II, pp. 56–57.
\[^6\] R. A. Caminos, Late Egyptian Miscellanea, London 1954, p. 434.
because such a locality is unknown. The reading sp.t or mr may be qualified by the determinative.

A similar representation of the goddess of the West is to be found on the stela Cairo 3/7/24/2, dated at the very end of Dynasty XVIII. The inscription here differs from that a little bit. Here the word nb.t is missing before jmnt.t. The representation of Osiris together with Anubis may also be typical for the Theban origin of the stela as it is the representation of Hathor as goddess of the West.

In the catalogue of the Turin Museum five items of this kind are published, all dated from the end of Dynasty XVIII to the beginning of Dynasty XIX. Since the material belongs to Deir el-Medina the question is posed whether the Cracow stela could be connected with this place. If the local precision of the title of the owner is somehow correct the stela belongs, if it could be placed on the West Bank, to a place to the north of that village.

Apparel such as that worn by the owner has been recorded from the time of king Amenophis I down to the time of Dynasty XIX, i.e. the stela of the vice-king Setau in Avignon.

The cone of ointment and the lotus bud or flower belong either to Dynasty XVIII or to Dynasty XIX. Another sign of dating the stela could be the youth-curl of the hereditary son which is also recorded in both Dynasties, but it seems to be used more often during Dynasty XIX.

The representation of Osiris as a mummy is also recorded in both Dynasties, but it may become more frequent in Dynasty XIX. The form of the offering table and the libation jug could be of a later date, a stela of Deir el-Medina from the end of Dynasty XVIII shows the same shape. The use of the lotus also does not allow for precise dating. Lotus-bundles are offered from Dynasty XVIII to Dynasty XIX. The expression of the faces belongs to the end of Dynasty XVIII, but the sistrum and the necklace with a counterpoise in the hands of the lady belong more to Dynasty XIX.
The general composition at least may also belong to the end of Dynasty XVIII. This may give some evidence for dating the Cracow stela.

The dating of the stela is possible only on the basis of such features that are not common on both Dynasties. These are the appearance of the sistrum and the necklace, the rich use of lotus in every form, the unusual movement of the offering son in the lower register, the form of the face of the lady in the lower register, the representation of the hereditary son as a semi-priest. Since no traces of the influence of the Amarna period can be pointed out, the stela may be dated at the beginning of Dynasty XIX when the influence of the heritage of Dynasty XVIII could still be felt.

\[18\] Cf. the Stela Leiden V 43 (Boeser, Beschreibung, V 43), the stela London UC 10700 (H. M. Steward, Stelae, Reliefs, and Paintings from the Petrie Collection, I, Warminster 1976), the stela Torino 50007 (Tosi — Roccati, Stele), and the stela Bologna B 1928 (L'Egitto antico 1961, Bologna, No. 39, tav. 24).