



# BULLETIN DE L'INSTITUT FRANÇAIS D'ARCHÉOLOGIE ORIENTALE

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BIFAO 27 (1927), p. 39-58

Ed. Mahler

Egyptian antiquities in the Hungarian National Museum of Budapest [avec 2 planches].

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EGYPTIAN ANTIQUITIES  
IN THE  
HUNGARIAN NATIONAL MUSEUM OF BUDAPEST


BY

PROF. DR. ED. MAHLER.


Among the egyptian monuments in the different museums in Budapest there are some which in several respects are interesting enough to be appreciated in their proper place. On the International Congress of Orientalists in Hamburg, in autumn 1902, I already tried to draw the attention of my colleagues to this fact and I published one of the inscriptions (a hymn on a sepulchral stele from King Thutmosis III's time) in the Transactions of the Congress<sup>(1)</sup>. As I mentioned then, I endeavoured to achieve the design that all the egyptian antiquities of the different museums in Budapest — the number of which is considerable enough — be united *at the same place* in order to be made easily accessible, as a uniform Egyptian Collection, both to experts and to the general public taking an interest in similar matters. For this purpose the publication of a detailed Catalogue was intended in which the specimens of the collection presenting a scientific value would have been described and appreciated. I am sorry to say it was impossible to realize this plan up to now. In the beginning, no suitable localities could be found; later, when this difficulty could be considered as removed, events of great historical importance took place within the last years, which unfortunately thwarted all preliminary conditions of the establishment of a new scientific institution. It is to be hoped that circumstances will soon improve, the more so as the civilized nations are beginning to restore their former friendly and peaceful relations.



<sup>(1)</sup> *Verhandlungen des XIII. internationalen Orientalisten-Kongresses*, Hamburg, 1902, S. 339 ff.

I cherish the hope that in the near future there will be no further difficulty of establishing an Egyptian Museum in Budapest. But even before this will be the case, that part of the material of our collections which is interesting from the point of view of philology and the history of culture, deserves to be made accessible to the experts. It is the intention of the following lines to accomplish this task.

1. SEPULCHRAL STELE OF THE INSPECTOR  OF THE MIDDLE EMPIRE. — Lime-stone 0 m. 50 high, 0 m. 31 wide (pl. I, fig. 1).

The front part of the slab, which is rounded at the top, shows four fields. The highest field is crowned by the winged disk of the sun and contains in the

centre the king's cartouche , that is to say *Amenemhat III*, who reigned

from 1865 to 1814 B. C. On both sides of the cartouche a jackal is represented in the state of rest, in symmetrical arrangement, as a symbol of the god of death *Anubis*, with the following inscriptions : above the animal  (the usual title of Anubis) and ; below the animal a little formula of sacrifice :



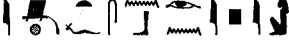

The second field contains an inscription of three lines, to be read from the right to the left, with the usual formula of sacrifice on sepulchral steles :



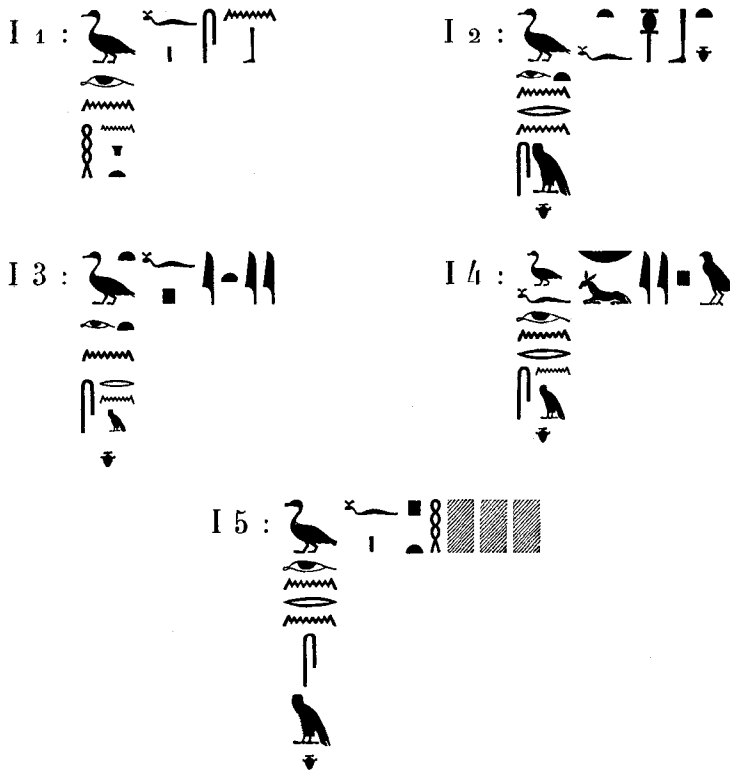
The third field shows a table laden with sacrificial offerings, to the left of which the deceased and his wife are sitting on a chair with legs of a lion, whereas to the right of it the parents of the deceased are represented in a cowering position. The wife is embracing her husband with her left arm; her name is :









The names of the parents are mentioned in an inscription of two lines above the two figures, to be read from the left to the right :

1.  i. e. « his honourable father *Snb* the son of *Ipi* »
2.  « [and] his wife *Hnw-t*, daughter of *'nh-nt-s* ».

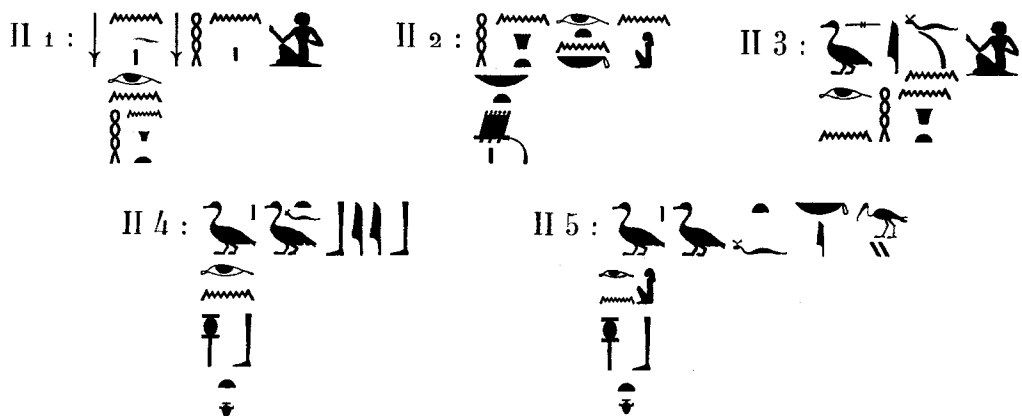
The fourth field is divided into ten subdivisions of which five are arranged in one horizontal line. These subdivisions contain the names and pictures of the nearest relations of the deceased : three sons, two daughters, one brother, one sister-in-law (sister of the wife), one nephew (son of the sister-in-law), and two grand children (sons of one of the two daughters). These are from the left to the right as follows :








It is remarkable that one of the five children of the deceased mentioned here, his son , is called the son of , whereas the other four are designated as the children of , i. e. as children of the wife of the deceased.

*Snb*, therefore, seems to be an adoptive son, child of a concubine (?) bearing the same name as the mother of the deceased. Or should we suppose a mistake on the part of the engraver, and should the correct reading be : ↓  «his brother», instead of  «his son»? The first hypothesis seems to me the more probable one. For *Snb* has the same name as the father of the deceased. It may be that in the beginning his marriage was childless, and therefore he had taken a concubine, after Egyptian fashion, and had got with this concubine his first-born son, whom he called by the same name as his father, in order to preserve his father's name and memory. It may be, however, that  was a legitimate wife of the deceased, who died early, and after whose death the husband married for the second time, and his second wife became the mother of the other children.

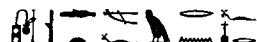

In the second line we read the following names :



*Hnw-t*, mentioned in II 2, was therefore a daughter of *Kni*. *Kni*, however, is the name of the mother-in-law of the deceased, as we have seen before (his wife being *Rns-m-ib*, daughter of *Kni*). *Hnw-t* is therefore the sister of the wife of the deceased, i. e. the sister-in-law of the deceased. In the inscription I<sub>1</sub> we saw that the mother of *Snb*, a son of the deceased, was also called *Hnw-t*. Are these two identical? If so, then *Hnw-t* is a sister of the wife of the deceased and at the same time mother of his son *Snb*. With other words : the deceased married two sisters, called *Hnw-t* and *Rns-m-ib*. The first wife *Hnw-t* was the mother of his son *Snb*, and his second wife *Rns-m-ib* mother of the other children. *Hnw-t* has the title of a , which is usually given only to

deceased persons, and *Rns-m-ib* is the wife with whom the deceased is represented on the tomb stone. From this we could suppose, with a certain rate of probability, that *Hnw-t*, mother of *Snb*, was the *first* wife of the deceased, and died perhaps after the birth of *Snb*; whereas *Rns-m-ib*, mother of the other children, was the *second* wife of the deceased and survived her husband. But just in the following field (II 3) we read : , i. e., «her son *Ífn*, son of *Hnw-t*», that is to say son of the beforesaid. *Snb*, who was mentioned before, consequently was not her only son. But, as *Ífn* is not called , i. e. «his son» (as in the case with *Snb*); besides, as *Ífn*, is also not mentioned among the other sons, being called , i. e. «her son» (that is to say *Hnw-t*'s son), we must suppose *Ífn* to be the son of another father. *Hnw-t*, the first wife of the deceased seems, therefore, *not* to have died soon after the birth of her son *Snb*. On the contrary, she seems to have lived long after *Snb*'s birth, but to have broken off the marriage with her husband for certain reasons and to have married for the second time; *Ífn* being her son from this second marriage. At any rate *Hnw-t* was Inspector *S-htp-ib*'s first wife, and *S-htp-ib* begot with her a son called *Snb*. *Hnw-t*'s place was taken then by her sister *Rns-m-ib*, who bore several children to her husband, as his second wife. *Hnw-t* married for the second time; the fruit of this second marriage was her son *Ífn*. When her first husband died, she was already a , that is to say a person who had already made her entrance into the other world. *S-htp-ib*'s family, however, held her in honourable remembrance, the more so as she was the surviving widow's (*Rns-m-ib*'s) sister, the aunt of *Rns-m-ib*'s children and the mother of *Snb*, one of the sons of the deceased. So it come to pass that not only *Hnw-t*, but also her son from her second marriage, *Ífn*, was admitted into the list of the members of family mentioned on the sepulchral stele.

Thus this simple stele of lime-stone tells us a little domestic novel enacted on the banks of the Nile about 3800 years ago.

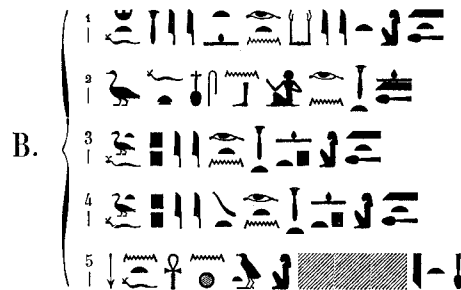
2. **ROUNDED TOMB-STONE OF THE MIDDLE EMPIRE.** — Burnt brick, o m. 32.5 high, o m. 27.5 wide. Title and name of the deceased :   
. Deepened inscription damaged in many places (pl. I, fig. 2).

6.

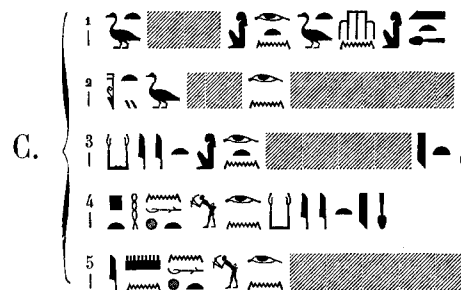


The third field is divided into two parts by a vertical line. Each part contains an inscription of five lines, enumerating only the names of the members of the family. One of the inscriptions is to be read from the right to the left, the other from the left to the right.

The inscription of the *left* part of the third field (to be read from the right to the left) runs as follows :



The inscription of the *right* part of the same field (to be read from the left to the right) is the following :



This monument is also the sepulchral stele of a family, presenting the following striking points : The deceased to whose memory this stele was erected and whose name is also mentioned in the formula of sacrifice, was the son of a woman called *S;t-Ppy*; his two brothers are also called sons of this woman. And yet we find a woman called *Rhw-<sup>h</sup>nh* mentioned as his mother (see above : A, line 2).

This is certainly striking and may be explained by the fact that *S;t-Ppy* was the mother of the deceased as well as of his two brothers, who, however, did not educate her children herself. *S;t-Ppy* may have died soon after the birth

of the three children, when these were still very young; and the father, *Nht*, may have married then *Rhw-ḥ*, who may have brought up the children. If so, then *Rhw-ḥ* was the step-mother and foster-mother of *Imny* and his two brothers. When *Imny* died, to whose memory this stele is properly consecrated, *Rhw-ḥ* being then the wife of the father of the deceased, was considered *Imny's* mother.

If this hypothesis is correct, this simple stele is also a proof of the great tenderness and the extremely deep feeling distinguishing the familiar life of the ancient Egyptians. *Rhw-ḥ*, step-mother and foster-mother of the deceased, is not called the «wife» of his father. The father's name being mentioned, *Rhw-ḥ* is not called «his wife», but in the same way as *Nht* is called «his [the defunct's] father», she is called in the following line «his mother».

The group C contains the names of servants. Here we have one of the sporadic cases<sup>(1)</sup>, in which also the name of an artist is enumerated among the servants allowed to take part in the future fate of their master through his special benevolence. In the second line of group C we find namely «sculptor» mentioned.

3. TOMB-STONE OF , NEW EMPIRE. — Stele of lime-stone rounded at the top. 0 m. 37 high, 0 m. 26.5 wide (pl. II, fig. 3).

I. In the highest field, crowned by the two Utchat-eyes, Osiris is sitting on his throne to the left. He is decorated with his *Atef*-crown and is holding his sceptre with both hands. In front of him there stands a table richly laden with sacrifices. Behind the offering-table two men and two women are standing, with their faces turned towards Osiris. One of the two men is the adorer. He is lifting his hands praising to Osiris. The other man is the adorer's son; he is holding a shrub of lotus with both hands. One of the two women is the mother, and the other the wife of the adorer's son; that is to say the two women are the adorer's wife and daughter-in-law. The inscriptions above these figures contain the names of the persons represented.

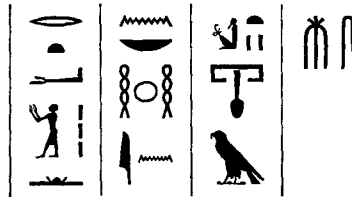
<sup>(1)</sup> Compare : G. MASPERO, *History of Art in Egypt*, p. 304.

Osiris is accompanied by the inscription :



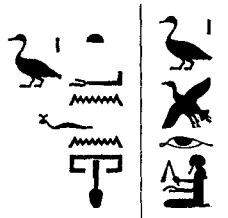
« Osiris, master of Abydos. »

The following four vertical lines refer to the adorer :



« Bestowing praise upon the master of the Universe, on the part of the superintendent of sacrifices *Hr-mś.* »

Above the youth holding the shrub of lotus we find the following inscription :



« His son *Sj-pś-ir*, presenting him the charitable gift. »

The adjoining vertical line runs as follows :



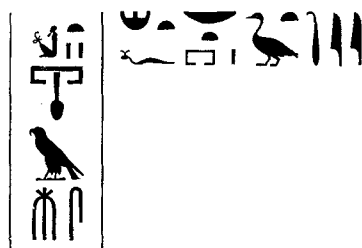
« His mother *Sj-t ty.* »

After this we find the second female figure interpreted by two short vertical lines, thus :




« His wife, the mistress of the house *Wśd-t rnp-t.* »

II. In the second field we see two offering-tables laden with different gifts. In front of each of the offering-tables a married couple is sitting on easy-chairs with legs of a lion. Their heads are decorated with the usual anointing cone. The heads of the women are covered in both cases by long wigs with flowing ringlets reaching down to the shoulders. The wigs are fastened by a head-band. The women's foreheads are decorated by a bud of lotus. The women are embracing their husbands with one hand; their other hand rests on their knees. The husbands press one hand towards their breast; their other hand rests on their knees, like that of their wives. The women wear a chemise sitting close on their body reaching from below the breasts down to the ankles; the men a long, wide apron girded on their loins by a belt. The married couple to the left is the deceased (figuring as Osiris adorer in the first field) called *Hr-mś*, and his wife. The inscription explaining this runs as follows :



i. e. «The superintendent of sacrifices *Hr-mś* and his wife,  
the mistress of the house *S3-t ty*. »

Consequently *S3-t ty* was *S3-p3-ir*'s mother, and the defunct's (who figured in the first field as Osiris' adorer) wife.

The man, offering up a libation with his lifted right hand on the other side of the table of sacrifice, is the son of the aforesaid married couple, called *S3-p3-ir*. The inscription explaining this says :  i. e. « his son *S3-p3-ir* ». The little figure standing beside him, and having locks of a youths, is his son and consequently a grand-child of the deceased, called *H3-m-w3s*. The inscription is :



i. e. « his son *H3-m-w3s*. »

In his right hand pressed against his breast he is holding a lotus-flower; his left hand is hanging down rigidly.

The married couple sitting in front of the right offering-table is explained by the following horizontal inscription of one line, to be read from the left to the right :

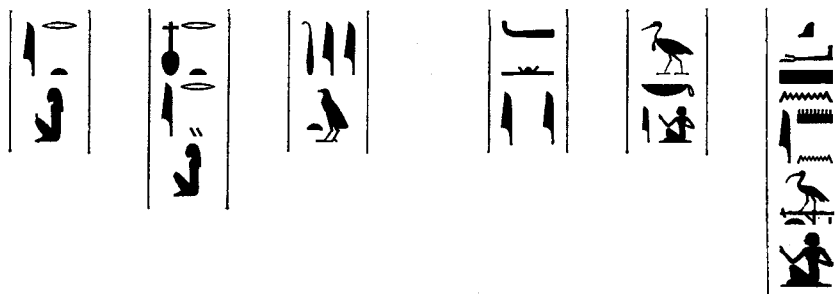


i. e. « Amon's sculptor *Hw-j* and his wife *Imn-m-b-t.* »

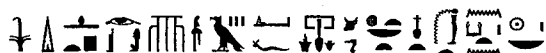
III. In the middle of a field which is only 0 m. 5.5 wide, a small offering-table is represented, on the left-hand side of which three cowering women, and on the right-hand side three cowering men are to be seen. The names of these persons are contained in short vertical lines.

Names of the women :

Names of the men :



IV. The end of the whole is an inscription of one line containing the usual formula of sacrifice :



It is striking that in none of the two cases in which the name of the deceased is mentioned, his descent is indicated (this is the case neither in the upper field where he appears adoring Osiris, nor in the lower one in which he is represented sitting beside his wife). Neither his father's name, nor his mother's name is mentioned. This is, however, no isolated case on Egyptian steles. In ancient Egypt the aristocracy of intellect enjoyed such a high esteem as nowhere else. The child of poor parents was instructed in all kinds of wise doctrines in the same way, with the same love and attention as the child of

a rich family. In this respect there was no difference between rich and poor. Even the child of the poorest man had a hope to attain the highest degree of a civil officer's career by assiduity and knowledge. Circumstances of life and descent were no obstacle at all with regard to the civil servant's advancement, if his intellectual faculties were sufficient. On the tomb-stone of many a nobleman we find the simple, but solemn words : «His ancestors were unknown people». Was not the deceased commemorated on the present stele, too, the child of poor, unknown parents? A confirmation of this supposition can be found in the fact that the family-name of none of the persons mentioned here is indicated. As to the last three women and three men, even no family-relation is mentioned at all. These latter were surely only servants of the family, but contrary to the bondmen or slaves, who as a rule were recruited out of the rows of war-prisoners, they formed in a certain sense part of the family itself. There was not such a great difference between them and the other members of the family as we find it to-day between master and servant. That is the reason why they, thus, were buried together with their masters. Their names were commemorated in the same way as those of the members of the family and thus they also took part in the funeral rites of their masters. Being, however, of a lower descent, the names of their parents are not indicated.

It is true, that such is also the case with regard to the son and the grandson of the deceased; but here it was not necessary to mention the parents, as the designations before their names (𓂏 = his son) explain sufficiently that *S<sub>3</sub>-p<sub>3</sub>-ir* was the son of *H<sub>r</sub>-m<sub>s</sub>*, and *H<sup>c</sup>-m-w<sub>3</sub>s* was the son of *S<sub>3</sub>-p<sub>3</sub>-ir*.

If the deceased, who filled up the situation of a superintendent of the sacrifices before his death, was really of a low descent, it is to be understood that his wife 𓂏𓂏𓂏 and his daughter-in-law 𓂏𓂏 were not of a very high descent neither. Such is also the case with the sculptor *Hw-j* and his wife *Imn-m<sup>c</sup>-b-t*.

The situation of a superintendent of the sacrifices and that of a sculptor do not seem to have belonged to the most esteemed and dignified positions in ancient Egypt. The dignity of a 𓂏𓂏𓂏 = «superintendent of the sacrifices» seems to have been the same as that of a משינה (inspector) in the present butchers' shops of the Jews. Just as the משינה is one of the lowest functionaries

of the Jews, the position of a superintendent of the sacrifices, was one of the lowest degrees of the priestly hierarchy in Egypt.



It could be asked how it is to be explained that the persons in the last field are represented with such rich trimmings and with the anointing cone on their heads if, according to our supposition, they do not belong to the nearest members of the family? We must not forget, however, that just in the time of the New Empire — the present stele belongs to this period — a graceful dressing of the hair was so much the fashion, that even servants laid claim to it. Anointing, on the other hand, was then one of the common necessities of daily life and even the distressed labourers would not do without it. Besides in Egypt, anointing was a sign of joy and was considered a necessary complement of festive banquets. The persons in question are represented on both sides of a richly laden offering-table, that is to say, they participate in the festive dinner of the deceased, as members of the family usually do, and therefore they are ornamented with the anointing cone so usual at joyful occasions in the same way as the deceased and his wife. Consequently they may have belonged to the servants in spite of the trimmings on their heads and the anointing cone.





4. TOMB-STONE FROM THE SAÏTICAL TIME. — Lime-stone, 0 m. 37 high, 0 m. 27 wide (pl. II, fig. 4).


This tomb-stone is rounded at the top and contains slightly deepened rilievo pictures with an inscription of six lines. The upper field is crowned by the winged disk of the sun ornamented on both side by uraeus. Between the wings of these we see a barge with a jackal striding towards the right. Both the front-keel and the stern of the barge end in a bunch of lotus. As far as I know, this motif (a jackal standing in a barge) is to be found on none of the tomb-stones edited till now and the meaning of this symbol is quite unknown to me. Prof. Wiedemann in Bonn, to whom I sent a cast of this stele (in October 1916), could give me no information with regard to it either<sup>(1)</sup>.

<sup>(1)</sup> In his letter dated the 9<sup>th</sup> October 1916 he wrote me : «The picture of the jackal standing in the barge is very singular. I don't know

any parallel to it, and I have sought in vain for extensive parallels to the inscription itself.»

Is this symbol to be explained in the way that the God *Anubis*, who usually leads the deceased before the judgment-seat of Osiris and who, in his capacity of , accompanies him to the  (splendid country) after the judgment has been pronounced, makes ready the barge in which the deceased is to cross the heavenly waters in order to arrive at the eastern regions, the Land of the Leal? Or has the barge brought the sacrifices offered by the deceased to Osiris and has *Anubis*, who usually accompanies the dead to the lower regions, in this case assumed the part of the leader of the barge as a ferryman? In both cases also the God *Upuaut* could be represented here, as the standing jackal <sup>(1)</sup> is usually his symbol, as he is the proper «leader or opener of the roads», and as he is generally also called «*nb t; dsr*». In the centre of the picture below this we see, indeed, Osiris with a richly laden offering-table in front of him, looking at the deceased who is lifting his hands towards the God praying that his gift may be graciously accepted. Behind *Osiris* his two sisters *Isis* and *Nephtys* are standing. *Osiris* is represented standing, in the shape of a mummy, with the large *Atef*-crown on his head, wearing the long beard of a God, and holding in both hands stretched out from the covering of the mummy a staff of the following form :

In this way the three most important attributes of this God :  = «*power*»,  = «*life*» and  = «*duration*» are expressed in a pregnant form. 

The deceased is standing in front of Osiris and is lifting his hands glorifying towards the God. He wears a long apron reaching down far below the knees and has an anointing-cone on his head. Consequently he has already been found «venerable». A wide girdle round his loins serves for fastening the apron. The table upon which the sacrifices are placed is quite singular; it is not the usual round one-legged offering-table, but has the shape of a small temple. The offerings consist of two plucked geese and a large plate in the form of the sign *hwp* () with two large round cakes. Behind Osiris the goddess *Isis* is standing and behind her the goddess *Nephtys*. Both goddesses wear a long chemise sitting close on the body, reaching from the breasts down to the ankles and fastened to the shoulders by braces. They wear a four-rowed neck-chain; their head-dress consists of a long wig, covering also their

<sup>(1)</sup> Compare : Ed. MEYER, *Z. Ä.*, Bd. 41, p. 97 ff. and Ed. MAHLER, *PSBA*, 1914, p. 143 ff.

forehead. On each side of the wig a wide skain runs over the shoulders and reaches down to the breasts. They lift their left hand praying and hold the cross of life in their right hand, which is hanging down rigidly.

In front of each of the three divine figures we find an explaining inscription in a short vertical line. The writing is of a somewhat superficial character and the inscription presents several gaps. The inscriptions are :

in front of Osiris :





in front of Isis :



in front of Nephthys :



We do not find any explanatory inscription in front of, or above the picture of the deceased, which is rather strange. The inscription on the lower field, containing a hymn addressed to Osiris, does not mention the name of the deceased either.

In other respects, too, all the inscriptions of this tomb-stone show a careless writing and are damaged and incomplete. The title of Osiris for instance ought to be :  $\overline{\text{r}}\overline{\text{h}}\overline{\text{f}}$  or  $\overline{\text{r}}\overline{\text{h}}\overline{\text{f}}$   instead  $\overline{\text{r}}\overline{\text{h}}$ ; the name of the Amenthe (= lower regions) is omitted here. The Hymn addressed to Osiris, consisting of six lines, is also defective. Many signs and characters are so deficient, that their interpretation is very difficult. In the first line the sign † of the group  $\overline{\text{f}}\overline{\text{h}}$  is written in such a way that it could easily be read as  $\overline{\text{h}}$ , in which case the name  $\overline{\text{h}}$ , that is to say the name of the deceased, ought to be found in the respective group; the more so, as this name is not given elsewhere. On comparing this sign with the sign at the beginning of the fourth line, however, which latter is surely to be read  $\overline{\text{h}}$ , we find that the sign mentioned in the first line, is totally different and is intended to represent the hieroglyphic sign †. Apart from that, the expression  $\overline{\text{f}}\overline{\text{h}}$  shows also that the invocation is addressed to *Osiris*, «*the great god*» of the lower world, and *not* to the *deceased*. — In the group  $\overline{\text{h}}\overline{\text{f}}$   , line 3,  $\overline{\text{h}}\overline{\text{h}}$  is written instead of  $\overline{\text{h}}\overline{\text{h}}$  (the

two breasts). Besides, the sign of the carrion-kite is used here instead of that of the falcon representing Horus. In the group for Abydos (at the end of line 3) the sign ☉ is used instead of the sign of towns ☉. Wherever sacrifices are mentioned (lines 3, 4 and 6), the usual sign of the negation ~ is used in a determinative sense; whereas surely — or ☰ ought to be expected.

The inscription of six lines runs as follows :



Several words must be explained here. We have learnt already from the rilievo picture in which the deceased is lifting his hands towards Osiris, glorifying him, that the invocation expressed in the first line is addressed to the *God* Osiris, and *not* to the *deceased* turned into Osiris. Should any further doubt be possible in this respect, this doubt is removed by the words 𓆎 𓆏, which can surely be only attributes of *this God*, and *not* of the deceased.

The meaning of the word 𓆎 𓆏 (line 1) is made clear by the following determinative; the meaning of 𓆎 𓆏 𓆑 being : « he who rises against you », « the hostile one », « your enemy », « your adversary ».

Similarly the invocation 𓆑 𓆒 𓆓 (line 2) to Osiris does not offer any difficulty; it is the usual invocation addressed to this God requesting him to rise up, to get up <sup>(1)</sup>.

The explanation of the word 𓆔 𓆕 (line 2) is somewhat more difficult. I should identify this word with 𓆔 𓆕 = 𓆔 𓆖 = 𓆔 𓆗 = *h*<sup>c</sup>. The verb 𓆔 <sup>x</sup> « to throw » is written in certain forms in old texts without 𓆔 <sup>(2)</sup>; in the same way the word 𓆔 𓆕 may have been written in older texts without the initial 𓆔. Here, however, on a monument showing all the criteria of a later period, the word is written with 𓆔.

<sup>(1)</sup> Compare : ERMAN, *Zeitschr. für ägypt. Sprache*, XXXII, p. 6.

<sup>(2)</sup> Compare : ERMAN, *Grammatik*, 3<sup>rd</sup> edition, p. 139.

The word  $\bullet \text{𓂏} \text{𓂏} \text{𓂏}$  (line 2) is not quite clear either. At any rate it is the negation of  $\text{𓂏} \text{𓂏}$ , but the usual meaning of the word <sup>(1)</sup>: «one who is out of breath» does not give a proper sense here. But, as  $\text{𓂏} \text{𓂏}$  also means «liberty» <sup>(2)</sup>, I think that  $\bullet \text{𓂏} \text{𓂏} \text{𓂏}$  may be explained as «servitude, fetters, uneasiness, anxiety, depression, swoon», perhaps also as «anguish, fear» <sup>(3)</sup>.  $\bullet \text{𓂏} \text{𓂏} \text{𓂏}$ , therefore, has a similar meaning as the word:  $\text{𓂏} \text{𓂏} \text{𓂏}$  «swoon». And this fits here very well to the whole. The sense of the sentence in question is, consequently (lines 1 and 2), as follows:

«Oh, Osiris, splendid is thy aspect, splendid is thy aspect! Thy true goodness is praised, great God, for thou subduedst thy adversary (verbally: thou gavest him who rose against thee, under thyself); raff thyself up and throw down from thyself thy anxiety; for thy country is thy own.»

The preposition  $\text{𓂏}$  with the suffix  $\text{𓂏}$  is used here in the sense of «away from something» <sup>(4)</sup>, and therefore  $\text{𓂏} \text{𓂏} \text{𓂏} \text{𓂏} \text{𓂏} \text{𓂏}$  is to be translated: «throw down thy anxiety from thyself»; the repetition of the preposition and the suffix ( $\text{𓂏} \text{𓂏}$ ) serves as a re-inforcement.

And now a further continuance of the thought of God's true goodness follows. The word  $\text{𓂏} \text{𓂏} \text{𓂏}$ , which has so many different meanings, must be explained here, in my opinion, as «to lead on the right way». Consequently,  $\text{𓂏} \text{𓂏} \text{𓂏}$  is the noun formed from this verb, meaning «he who is lead on the right way» or «the righteous», «the upright». On the one hand, the goodness of the God appears in the fact that he subdues the adversary, on the other hand it is expressed in the sentence:  $\text{𓂏} \text{𓂏} \text{𓂏} \text{𓂏} \text{𓂏} \text{𓂏} \text{𓂏} \text{𓂏} \text{𓂏} \text{𓂏} \text{𓂏}$  «to the righteous one thou holdest forth (or: thou extendest) the breasts of Hor».

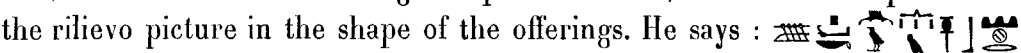
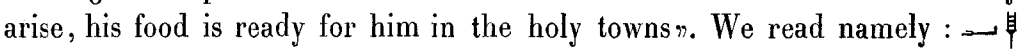
<sup>(1)</sup> BRUGSCH, *Wörterbuch*, III, 755.

<sup>(2)</sup> Compare: BRUGSCH, *Wörterbuch*, VI, 667; GOODWIN, *Zeitschr. für ägypt. Sprache*, 1874, p. 65; SPIEGELBERG, *Zeitschr. für ägypt. Sprache*, 1896, p. 12, line 10.

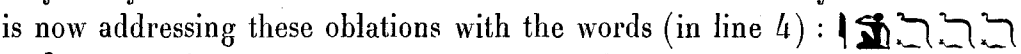
<sup>(3)</sup> Of course, I am not in a position to support this interpretation by parallel texts; and just in this case such texts would be the most desirable. The Egyptian Institute of the University of Budapest has only been established just before the beginning of the Great War,











and the library of the institute is, unfortunately, still rather poor. At present it is quite impossible to get books lent from abroad; and a journey in order to make oneself familiar with foreign collections meets now with great, almost invincible obstacles. The translation of the hymn given here may therefore be considered as a provisional, provisory one.

<sup>(4)</sup> Compare: ERMAN, *Grammatik*, 3<sup>rd</sup> edition, p. 235, e.

In this way the goodness of the god of the lower regions is appearing partly in striking down the enemy and partly in rewarding the righteous one. After this, the deceased is addressing a request to Osiris, which is also expressed in the rilievo picture in the shape of the offerings. He says :  « accept now the offerings at Abydos, the place of abode of the two truths, for they (the meat-offerings) are not always at thy disposal ». Here, then, a thought is expressed which is to be met with elsewhere also <sup>(1)</sup> : « God may arise, his food is ready for him in the holy towns ». We read namely :  « rise up, thou in Ndit! thy beautiful bread is ready for thee in Buto; receive thy strength at Heliopolis ». To these words, Erman remarks very appropriately : « the word *shm* « strength », which has many significations, is here apparently used to denote the food destined to give new strength to the awaking god ».

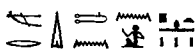
It is to be seen, therefore, that on this stele an old thought, generally connected with Heliopolis, is transferred to Abydos. Professor Wiedemann was kind enough to draw my attention to this fact some time ago already.

This is the end of the first part of the hymn; the second part, beginning here, is naturally a sequel of the first. As it is desirable that the oblations may always be close at hand for Osiris in the thinitic country, the deceased is now addressing these oblations with the words (in line 4) :  « Oh, ye multifarious viands of the anterior thinitic province, gifts for Osiris at Abydos : this great God lives out of ye; nourish, therefore, his offering-table! ».

, I think, must be explained as the causative form of  = ; and the following  is not the sign of negation, but a corrupted form of the determinative — or , as is the case repeatedly on this stele.  is therefore = , and  is probably = , that is to say, the phonetic spelling of the sign  « altar » or « offering-table » without the *t* at the end of the word.

According to the belief of the ancient Egyptians the deceased himself turned into an Osiris, after sentence had been passed on him in the judgment hall of the lower regions and he had been found « righteous ». Thus it is

<sup>(1)</sup> ERMAN, *Zeitschr. für ägypt. Sprache*, XXXII, 6.

quite natural that he lays claim to a table laden with provisions for himself too. Therefore he continues his words in the following way :  « it is desirable that ye may supply me with offerings [also] : rising of the water (that is to say : a sufficient height of the Nile), that is my offering (that is to say : the offering satisfying me); corn joined to it : these are the gifts which are to be offered to me ».

The translation of the whole hymn is therefore :

« Oh, Osiris, splendid is thy aspect, splendid is thy aspect! Thy true goodness is praised, great God, for thou subduedst thy adversary; get up quickly, therefore, and cast off thy anxiety, for thy country is thy own. To the righteous one thou presentest [or : extendest] the breasts of Horus; accept, then, the offerings at Abydos, the abode of the two truths, for they are not always there, ready for thee. Oh, ye multifarious viands of the anterior thinitic province, gifts for Osiris at Abydos : it is out of ye that this great God lives; nourish, therefore, his offering-table! It is desirable, however, that ye supply me, too, with gifts : rising of the Nile, that is the gift which satisfies me; corn joined to it, these are the offerings, which are to be presented to me. »

As is to be seen from these remarks, this hymn consists of three parts annexed to, and being inclose logical connexion with one another. In the first part the deceased praises the grace of Osiris, the great God of the lower regions. This grace appears on the one hand in the prostrating of those who rise against God, on the other hand in the rewarding of the righteous. Following this thought, a sentence is inserted which is inclose logical connexion with the prostrating of the adversary : after thy enemy has been cast down, « get up quickly and cast off thy anxiety, for thy country is thy own! ». Now the deceased emphasizes, as a sign of God's grace, the recompense granted to the righteous one, to whom the breasts of Horus (the most appropriate symbol of a rich gift of food) are presented in the next world. It is quite natural that God may accept the sacrifices which are in the most eager way, offered to him. After this follows, as the second part of the hymn, a request addressed to the viands of the thinitic province. He, the deceased, is now presenting meat-offerings to Osiris. But in order this God may always be provided with food during his stay at Abydos, the deceased addresses the request to the viands of the thinitic province to supply Osiris' table with provisions, as the God lives

out of these. The deceased, however, is also going, to turn into an Osiris after sentence will have been passed on him in the judgment-hall of the lower regions. He therefore requests in the third part of the hymn that to him, too, offerings may be presented. In same respect this request represents the usual formula of  $\text{𓆎} \text{𓆏} \text{𓆑} \text{𓆒}$  frequently found on tomb-stones, which — repeated by those passing the stele by — is destined to secure to the deceased the food which he wants in the next world.

Thus, this stele is a monument which deserves attention in every respect, and must be reckoned to the most precious objects enriching our archæology. At any rate it is a piece of the first rank. It has no high value from the point of view of the history of art, for the drawings are executed in such a primitive way, that they could not possibly be more primitive. But the importance of our stele from the point of view of archæology and the history of religion is so much the greater. In spite of the antique character of the whole monument it belongs, in all probability, to the *saitic period*. This seems to be proved by the texts, which are old-fashioned, but are altered and not very correct. In the *saitic period art* endeavoured to imitate and to assert old motives, on account of which this period is called the epoch of renascence in the history of Egyptian art. In the same way literature, religion and public worship also show a return to the old Empire; old thoughts formerly connected with Heliopolis were now transferred to Abydos, many details, however, being expressed in a less correct way. Besides this, some further reasons also point towards the *saitic period*. On a tomb-stone in the Museum of Leyden from the *saitic period* <sup>(1)</sup> we find at the top the winged disk of the sun with two rive-serpents, and besides this a ship with a beetle, and a ship with a standing ram. Both the winged disk of the sun with the two ures, and the two barges show the most complete typological analogy with the corresponding figures of our stele in all the details of their execution.

Dr. Ed. MAHLER.

<sup>(1)</sup> Compare : *Beschreibung der ägypt. Sammlung des niederländ. Reichsmuseums in Leiden, Denkmäler der sait. Zeit. Taf., XIV, 8.*

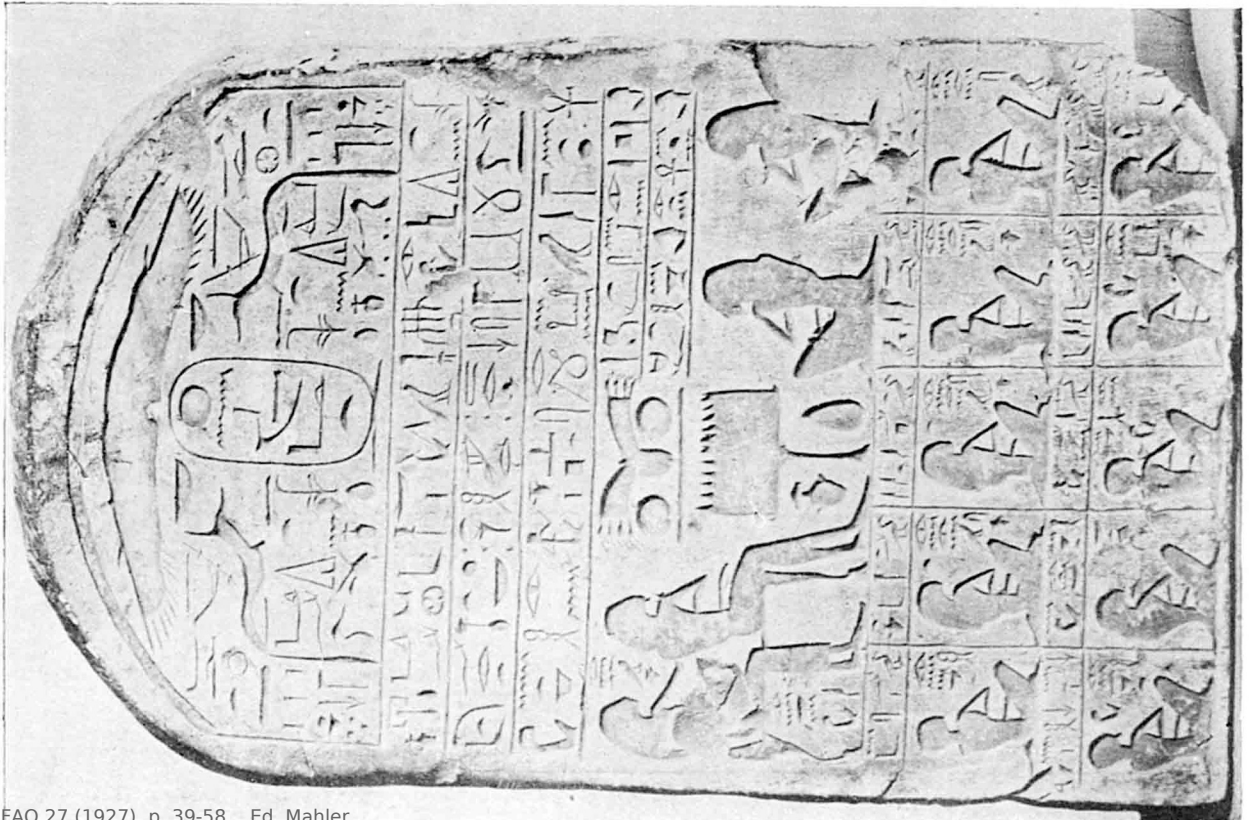


Fig. 1. — Sepulchral stele of the inspector [ ] of the Middle Empire.

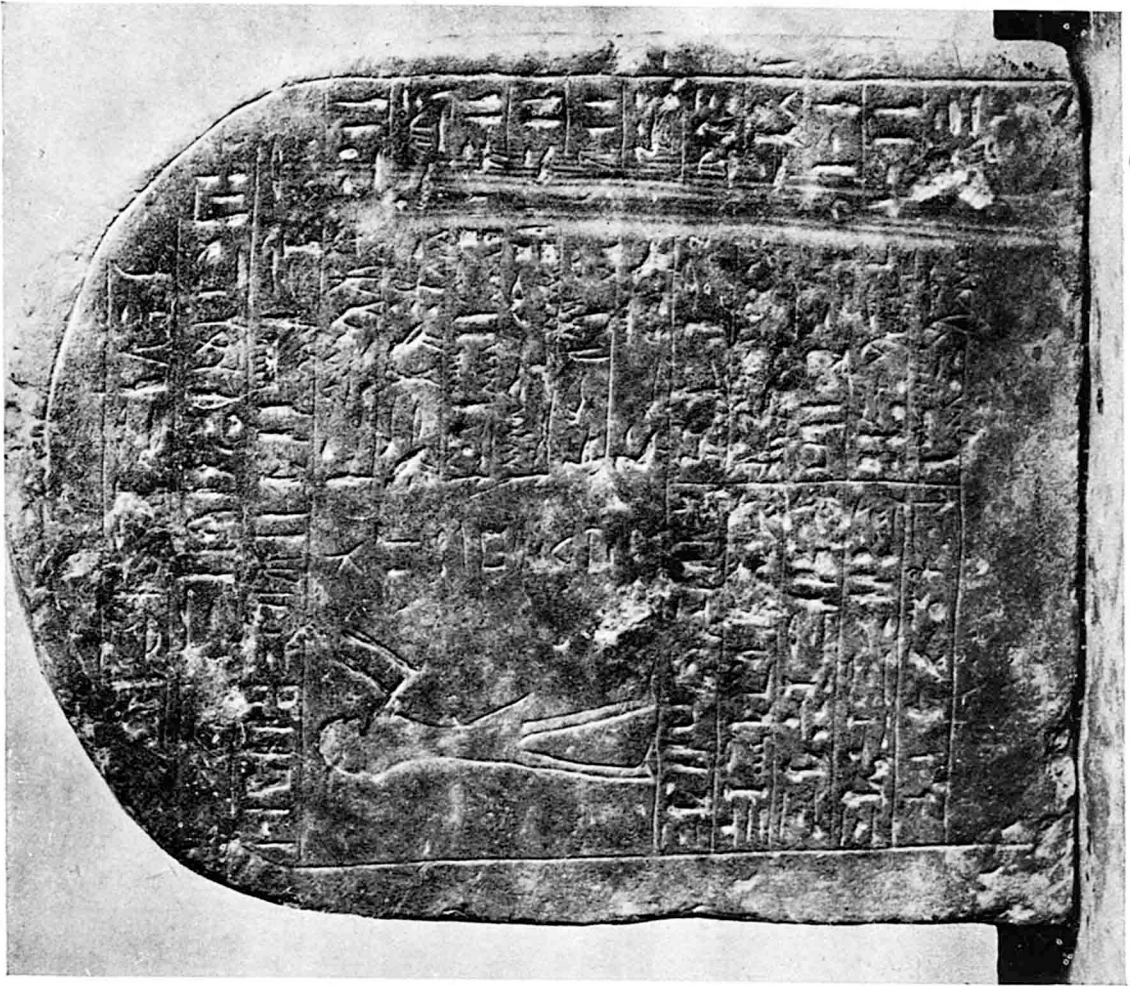


Fig. 2. — Rounded Tomb Stone of the Middle Empire.

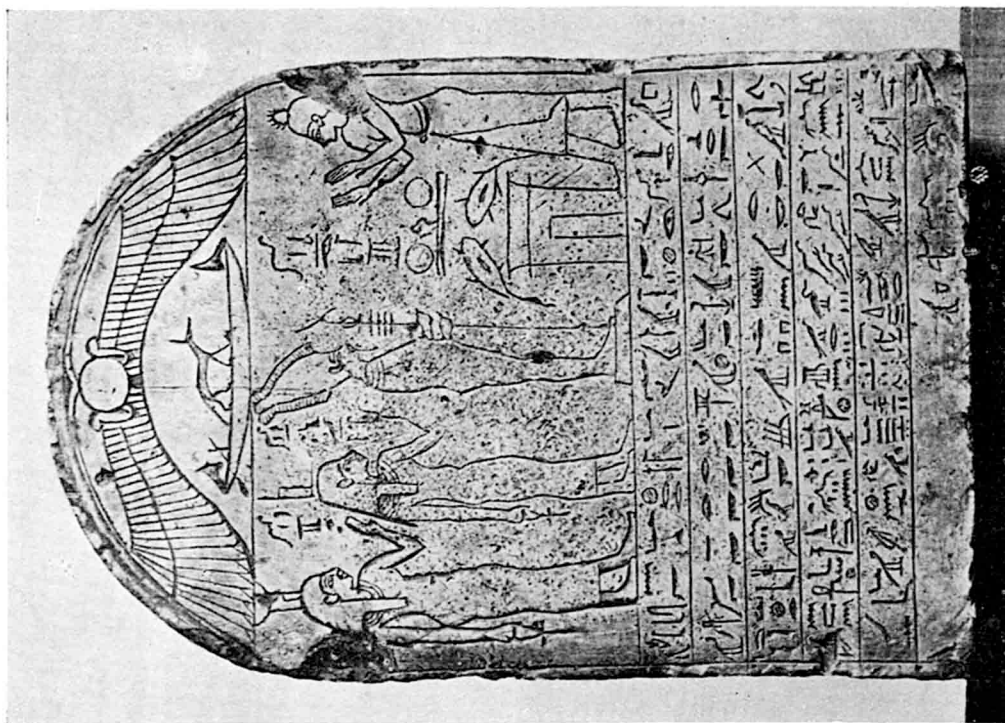


Fig. 4. — Tomb-Stone from the Saïtical time.

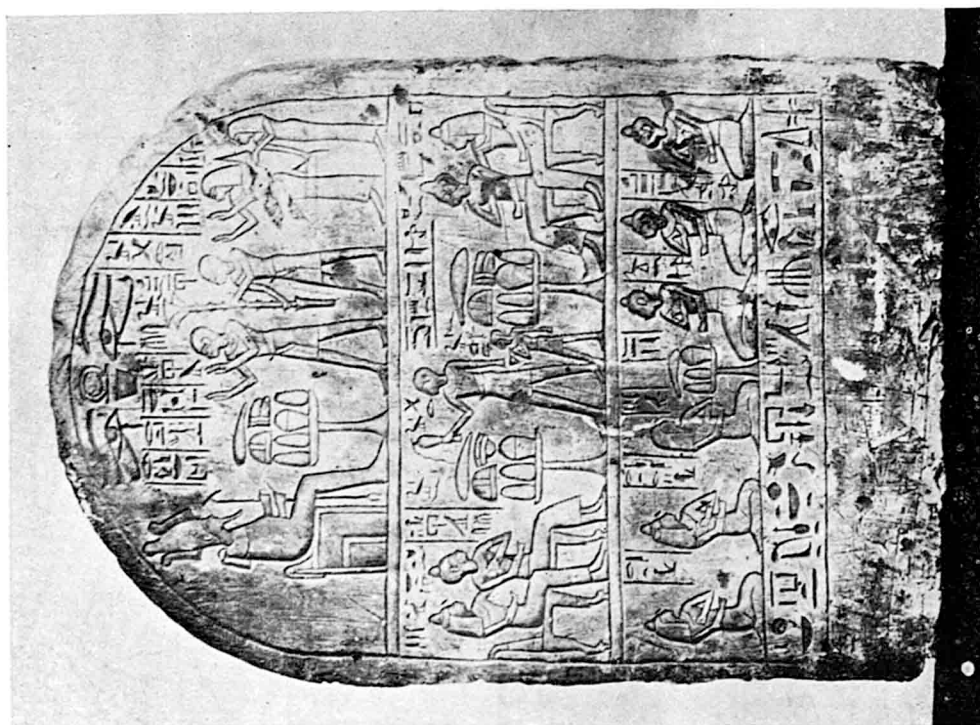



Fig. 3. — Tomb-Stone of  (New Empire).