



Stela of king Takelot III from Abydos in Egyptian Museum (JE 30434)

Ali El Tayeb

Master's student, Faculty of Tourism and Hotels, Fayoum University. E-mail; aliaaattt00@gmail.com

Enas Bahi El Deen

Professor at the Higher Institute of Qualitative Studies, E-mail; enasbahy@hotmail.com

Tamer Fahim

Professor at Faculty of Tourism and Hotels, Fayoum University, E-mail; tme00@fayoum.edu.eg

Mohamed Faik

Lecturer at Faculty of Tourism and Hotels, Fayoum University, E-mail; mfi00@fayoum.edu.eg

Abstract

In March 1893 during the excavations conducted by the Antiquities Service in Abydos, a rounded-top limestone stela has been discovered bearing the name of King Takelot III. It is currently housed in the Egyptian Museum in Cairo, where it is catalogued as JE 30434. The height of the arching stela measures 68 centimetres, and its width measures 34 centimetres. Regardless of the sort of limestone used, the level of skill displayed here is laudable in every respect. Epigraphy is typified by the prevalent trend of simplification that was found from the Libyan period and remained throughout the subsequent Kushite and Saite periods. An illustrious priestly family from Abydos is detailed in this votive stela. It was used in combined with another stela which discovered in the same site, that is housed in the Vienna Museum to piece together the family tree spanning ten generations. Dated to the middle of the twenty-third dynasty, the stela of Neswrhekaw is most strongly supported by its epigraphical traits and the titles examined in this research. This article endeavours to examine this stela, delving into its artistic, religious, and linguistic components.

Keywords: Stela, Takelot III, Late Period, 23rd Dynasty, Egyptian Museum, Osiris. Abydos

Introduction

The Northern Cemetery of Abydos stands as an archaeological testament to the rich tapestry of non-royal life during a long period extending from the Middle Kingdom, transcending through the New Kingdom and the Late period until the Greco-Roman era (Peet and Naville, 2014). Spanning a minimum of 500,000 square meters (hawass and Brock, 2003), this burial site has been pivotal in unravelling the burial practices of diverse social strata, including local elites and individuals from the middle and lower socioeconomic classes. The evidence suggesting the official granting of private access by the central government during the early Middle Kingdom adds a nuanced layer to our understanding of this previously restricted burial ground just for the royal family (Frankfort, 1930). One of the first excavators to work at the site was Auguste Mariette, who began working in the northern cemetery at the beginning of the sixties of the nineteenth century (Wegner, 2012). That area, which extends between the Coptic monastery of St Ghamiana and Shunet al-Zabib, was later named Mariette's Cemetery in commemoration of

his numerous discoveries in this region (Bestock, 2008). After nearly three decades had passed, the Egyptian exploration society, led by Alexandre Barsanti and Morgan, excavated the cemetery, specifically in the central and western region, and they discovered many important archaeological remains. Among those artefacts were two stelae dating back to the Third Intermediate Period, specifically to the Twenty-Third Dynasty, bearing the name of King Takelot III (Barsanti, 1893), accompanying the local deity. Osiris Khenti-Amentiu in the presence of some priests and nobles accompanied by their family members. All of them were transferred for display in the Egyptian Museum. Later, Alexandre Barsanti presented a brief report describing these two stelae and translating the hieroglyphic texts they contained. This report was published in *Le Recueil de Travaux*, part 15. The objective of this paper is to provide an in-depth examination of one of these stelae, offering a nuanced understanding of its significance within the broader historical context of the Twenty-Third Dynasty. Through describing its scenes and meticulous translation of its hieroglyphic inscriptions.

Description

This round-topped¹ votive stela is made out of limestone, it measures 68 cm long, and its width measures 34 cm. Remarkably, the stela remains in a state of good preservation. The stela is still in a good state of preservation, except for some parts at its edges. Especially on the right side of the stela, which was significantly damaged, whether in the upper part, which is occupied by the main scene, or even in the lower part, which contains the main text. Moreover, the surface of the stela is suffered from the accumulation of substances present in the soil resulting from long-term burial, which is often referred to as "encrustation" or "encrustation of the pores." These materials accumulated on the surface of the stela caused widespread distortion of the lower part containing the main text. All scenes and hieroglyphic inscriptions in the stela are surrounded by a frame that also separates the upper part, from the lower part. There are also horizontal lines separating the registers of text at the lower part. The scenes and texts adorning the stela were meticulously crafted through the utilization of the sunk relief technique. This artistic approach creates a visually distinct and textured composition that enhances the overall aesthetic richness of the stela.

Scenes and texts

The scenes and texts on the stela are distributed into two parts, the upper part containing the lunette scenes, and below it the stela's main scene which represents the owners of the stela and his wife, in front of the god of the afterlife, Osiris, and behind him, King Takelot III. Above their head is a group of hieroglyphic texts written in small, irregular script compared to the lower text. It is worth noting that this stela shows lunette scenes connected to the main scene without a dividing line between them, which is unusual artistically in stelae of the late period, resembling the stelae of the New Kingdom, where lunette scenes were represented without any separation between them and the main scene. The lower half of the stela was assigned to writing the main hieroglyphic text, which came in seven horizontal lines separated from each other by horizontal sunk borders.

The Lunette (A)



The upper part of the stela has been decorated with some traditional signs which were frequently represented in the stelae from the beginning of the Middle Kingdom to the Greco-Roman period. The triple symbolism is one of the repeated figures which ornamented the central part of the lunette involves three key elements: The Sn-sign, the mw-sign, and the iab-vase²,

¹ Stelae with circular tops were prevalent from the time of the Middle Kingdom until the Roman era. Please see Holz (2001). pp. 319-324 of the *Oxford Encyclopaedia of Ancient Egypt*, Third Edition, University Press, Oxford; I. Shaw and P. Nicholson (1995). ("Stelae"), British Museum Press, *The British Museum Dictionary of Ancient Egypt*, London.

² For more information about this vase see: HÖLZL, R.: «Round-Topped Stelae from the Middle Kingdom to the Late Period: Some Remarks on the Decoration of the Lunettes», *ASCIE* 1, 1992, 258-289.

forming a triple configuration that embodies the ritual act directed towards a deity. Positioned between the two wDAT-eyes³, the Sn-sign holds multifaceted significance. Not only does it potentially signify the expansive circuit of the sun or the sun itself, but it also carries connotations of protection and eternity. This celestial association adds a profound layer to the ritual's purpose. Under the Sn-sign is the mw-sign, which is commonly referred to as the "water ripple" or the "wave sign,". It was widely used in hieroglyphs to convey ideas that were associated with water, fluidity, and the aquatic domain. Here it may be representing the solemn act of libation undertaken by the departed. This gesture, a pouring out of liquid, likely holds spiritual and ceremonial importance, connecting the deceased with the divine. Below this, the iab-vase plays a crucial role, positioned to signify offerings of food, incense, or its involvement in the purifying waters essential to the ritual. To both sides of the triple symbolism appeared the two wDAT-eyes as a very prevalent shape for lunettes of the stelae. It was often found in funerary contexts, including on coffins, stelae, false doors and tombs. It was believed to assist the deceased in their journey to the afterlife and provide protection in the underworld. It is worth noting that the Eye of Horus was carved inaccurately here - which is considered a characteristic of art in the late Period - and this is clearly evident from the lack of parallelism of the eyes, as we find the right eye higher than the left by about 1 cm. to the right and left edges of the lunette there are another two Sn sign which complete with the upper central one a triangular shape which was considered a symbol of the deceased's journey to the afterlife. This shape symbolises the spiritual ascent of the soul toward the realm of the gods.

The main scene

It represents a worship scene. In the centre. Osiris is standing in mummiform, standing on a pedestal of Maat, justice, truth and order, wearing a broad collar, and counterpoise, he is wearing the white crown of upper Egypt and a divine beard. He holds a w3s-sceptre in his hands. In front of the god Osiris, the "nebride" is depicted. Egyptologists use the term "nebride" to describe a mysterious sack made of animal skin, lacking a head or hind legs. This peculiar bag is inflated and suspended from a pole. The ancient Egyptians referred to this skin bag as (imy-wt), (as it  appeared here in the stela upon the sign) a term that also serves as an epithet for  Anubis, the god associated with embalming and rebirth. The nebride is frequently depicted in front of Osiris due to its association with Anubis. According to Egyptian tradition, the nebride represents the skin of either the cow goddess Heset or the god Seth transformed into a panther (Franco, 1999). It is believed that in ancient times, the deceased king's body was placed inside a bull's skin, compressed until completely dried and mummified. The term "imy-out" conveys the idea of "that which is inside out," with "Out" representing Anubis, the lord of funerals. For many, passing through an animal skin symbolized a journey toward renewal and a symbolic rebirth. Much like the chrysalis enabling a caterpillar to transform into a butterfly, the nebride functions as a cocoon for the deceased, facilitating various transformations leading to a new life, akin to the process associated with Osiris. The act of passing through this skin symbolically references the sun's journey into the body of the celestial cow goddess Nut, signifying a rebirth at dawn(Graff, 2007). In front of the head of Osiris, there are two hieroglyphic columns give some titles of the god read as follows:

³ This sign which derives from the ancient Egyptian myth, that depicts the struggle between good and evil, according to which Horus lost his eye. Then it became a sign of protection and rebirth, decorated the steles, false doors, coffins as well as the amulets.

- Wsir Hnty imnty⁴ nb AbDw⁵ nTr aA⁶
HqA Dd

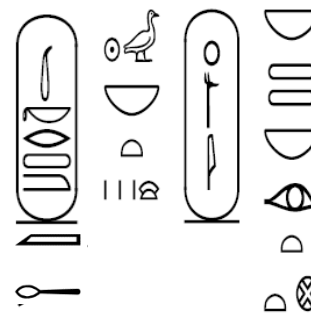
- Osiris- the foremost of the westerners, the master of Abydos, the great god. the lord of eternity.



Behind the god standing King Takelot III holding in his right-hand anx as a symbol of life, bending his left arm towards his chest and holding in his hand the HqA sign of royalty. He is represented wearing the Nemes headdress with the cobra upon the forehead and he is shown wearing around his waist traditional kilt (shendyt). Unfortunately, it is difficult to describe the facial features due to the damage that has occurred in the facial part. Upon the head of the king, his names and titles have been inscribed. This text read as follows:

- Nb tAwy nb irt xt (wsr mAat ra)
sA Ra nb xaw (tklt) mAa xrw

- The lord of two lands, the lord of performing cultic rites. Strong is the justice of Ra (the name of the king), the son of Ra, lord of apparitions, Takelot, the voice of truth



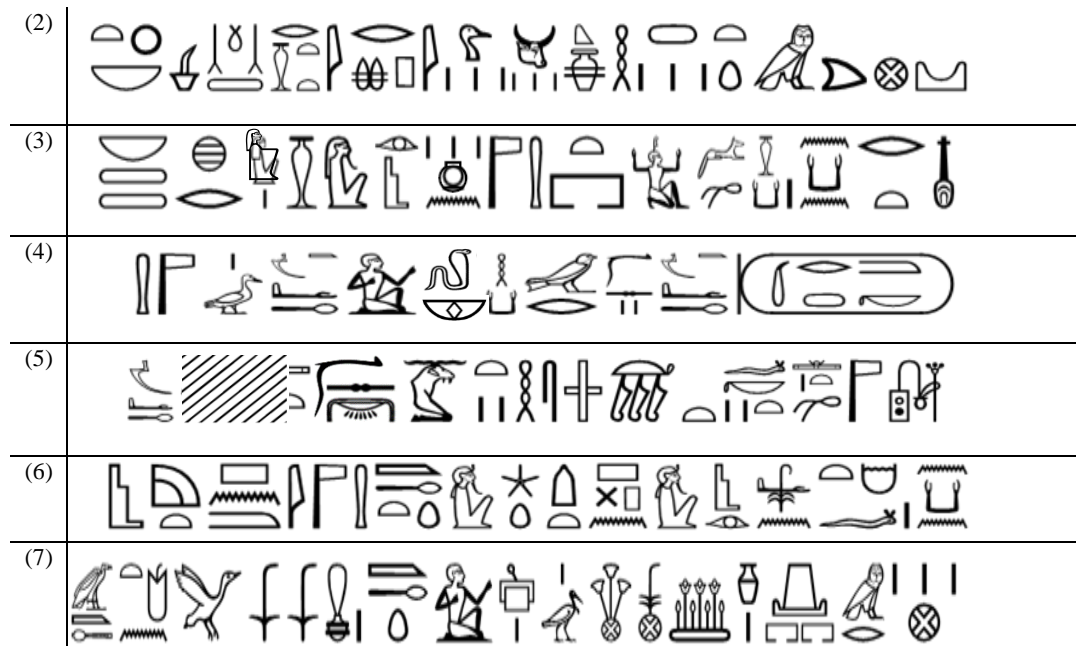
The owner of the stela is seen standing on the other side, raising both hands to the deity Osiris, in an adoration posture. He is wearing a wig with an unguent cone⁷ upon it. The robe that he is wearing is made of leopard skin, which was the traditional garment worn by the priests in ancient Egypt. It is possible to see the head of the leopard above the priest's waist, while the tail of the leopard appears near the priest's legs. Under the leopard skin, he wears a transparent robe that reveals the lower part of the body, including most of the right thigh. Above the figure of

⁴ Osiris is thought to have arisen from the Delta. By the end of the Old kingdom, he had taken on the role of the former god of the dead xnty imntt, and from that time xnty imntyw was used to be as a title of god Osiris. this epithet continued as one of most repeated epithets to Osiris untile the greco-roman period. See: Yamamoto, K.,(2015), “Abydos and Osiris: the Terrace of the Great God”, in: A. Oppenheim, D. Arnold, D. Arnold and K. Yamamoto (eds), Ancient Egypt transformed: The Middle kingdom, Yale Univ.Press, New Haven, pp. 250-253.

⁵ For more about the title nb AbDw, cf. LGG III, 562B-563B.

⁶ For more about the title nTr aA, cf. LGG IV, 395B-398C.

⁷ Unguent cones were most probably comprised of a mixture of oils, polymers, and lipids, with the addition of myrrh. Paintings from ancient Egypt, especially during the New Kingdom, portray individuals fixed these cones on wigs or on entirely shaved heads. The slow liquefaction of the cones due to the body's warmth should have diffused the pleasant smell (Stevens ete al., 2019).



(1) Htp di nsw¹² wsir xnty inmty Hr wp tAwy¹³ wn-n nfr . [nb AbDw] (2) xA m t
 Hnqt kAw Abdw¹⁴ irp mnxt Ss [mrHt] (3) nfrt n kA n Hsk¹⁵ Hry sStA arq-HH
 Hm nTr Xmt-nw n wsir Hsy¹⁶ xr nb tAwy (4) (tklt) mAa-xrw ns-wr HkAw sA n
 Hm-nTr. (5) sS nTr mDAt fqty imy-sHty ns nbw Htp mAa-xrw. (6) n kA n Hmt.f
 Smayt n wsir Spn spdt mAat xrw Hmt nTr Imm m ipt swt (7) m Snw ty Smaw
 mHw bA sA mAa Hrw mi nn pA n iwn mwt mAa xrw.

An Offering which the king gives to Osiris who is foremost of the westerners, Hor who opens the divide between the two lands, the one who continues to be perfect. The lord of Abydos has thousands of loaves, beer, milk, clothing, incense, oil, and all good things. To the ka of the master of secrets of the sepulchre of Osiris. The third priest of the god Osiris the one who was known to the lord of two lands Takehot. The voice of truth, Neswrhekaw (his name) the voice of truth, the son of the son of the priest and scribe of the divine book, priest- fkty imy-shty

¹² For more about the htp-di-nsw formula, see Allen, James P., *Middle Egyptian: An Introduction to the Language and Culture of Hieroglyphs*, 2nd ed., Cambridge: Cambridge University Press, 2010, pp. 365–367; Franke, Detlef, "The Middle Kingdom Offering Formulas – A Challenge", *JEA* 89 (2003), London: Egypt Exploration Society pp. 39–57; Collier M., *How to Read Egyptian Hieroglyphs*, London: University of California Press, 1998, pp. 35–39; Lapp, Günther, *Die Opferformel des Alten Reiches unter Berücksichtigung einiger später Formen*, Mainz am Rhein: Verlag Philipp von Zabern, 1986; Bennett, C. John C. , "Growth of the htp-di-nsw Formula in the Middle Kingdom", *JEA* 27 (1941), London: Egypt Exploration Society, pp. 77–82; Smither, Paul C., "The Writing of the HTP-DI-NSW Formula in the Middle and New Kingdoms", *JEA* 25 (1939), London: Egypt Exploration Society, pp. 34–37.

¹³ *Lexikon der Götter*, II, OBO 111, p. 355.

¹⁴ The way of writhing kA . w Apd . w: in this form was wid-espread in the late Middle Kingdom and continued to the end of the third intermediate period See: Ilin-Tomich, A. (2011) 'Changes in the Htp-dj-nsw formula in the late Middle kingdom and the Second Intermediate Period', *ZÄS* 138, pp. 20-34.

¹⁵ H. De Meulenaere, *CdE* 29, 1954, p. 227-228.

¹⁶ K. Jansen-Winkel, *GM* 190, 2002, p. 47-52.

Nesnbwhotep, the voice of truth. For the ka of his wife, the singer of Osiris, Shepensopdet, daughter of the priest of Amon in Karnak, the supervisor of the granary of upper and lower Egypt. Basa the voice of truth son of the civil servant, occupying the same work, Pahenenmout, just in voice.

General and Palaeographical Commentary

- Some observations are pertinent regarding this text. Firstly, it is noteworthy to highlight the simplicity evident in the graphics, demonstrating a conscientious adherence to the prescribed format and paleographic considerations. Hence, the elements comprising the Htp-d-nsw formula, denoting the "offering given by the king," exhibit a structural organization reminiscent of that observed in the Middle Kingdom. Where we read it as 'An offering that the king gives (to) Osiris, that he [the deity] may (in turn) give invocation offerings to the dead. Without repeating the formula to god Osiris, as 'An offering that the king gives, (and) an offering that Osiris (gives)' as it used to be written during the Old Kingdom (Abdelhalim, 2019).

As for the word Htp, it was customary to write it in this form $\overline{\text{a}} \text{ } \overline{\text{p}}$ ¹⁷. It was also written in some cases in this form $\overline{\text{a}} \text{ } \overline{\text{p}}$ ¹⁸, which is considered one of its rare forms during the late period. However, It was written in this stela in another common form during the late period by dropping the letter P $\overline{\text{a}}$ ¹⁹ (Ewais and Rabia, 2022).

The name of the god Osiris was repeated five times in the stela, four times are written with the divine determinative to the god $\overline{\text{a}} \text{ } \overline{\text{p}}$. While in Htp-d-nsw time, it is written in two signs $\overline{\text{a}}$ $\overline{\text{p}}$ the throne upon the eye without the pennant which refers to the gods or even the seated man as a divine determinative this form of the name of Osiris was familiar from the new kingdom, then, it became widely repeated during the late period (Leahy, 1979).

By reviewing the titles of Osiris in the first line of the main text, it is noted the appearance of a very rare epithet after the usual and the well-known epithet xnty inmty (foremost of the Westerners), the text mentioned Hr wp tAwy²⁰, literally: "Hor who opens the divide between the two lands," (P.Koemoth, 1994) this title has no relevance to god Horus, but, placed between xnty inmty and wn-nfr, it is referred to the kingship of Osiris. It has functioned as a Horus name of Osiris since the Middle Kingdom at least (W.K. Simpson, 1974).

An important thing to note here is related to the father of Neswrhekaw wife, who was of Thebian origin as indicated by his title of priest of Amon of Karnak. This shows that the Thebian elites were linked to the notable families of Abydos.

In this depiction, King Takelot III is portrayed as a deceased individual adorned with the Nemes headdress and holding the scepter-héqa in his left hand, while his right-hand holds the cross-âkh. This depiction of the monarch is meant to convey the idea that he transformed into a

¹⁷ Such as: Cairo JE 18520; Cairo JE 20240.

¹⁸ Such as: Cairo JE 21789; Cairo C.G 22002.

¹⁹ Such as: Cairo JE 40783.

²⁰ This rare title to god Osiris is appeared on his statue which was discovered by Legrain in the season of 1904 in Karnak temple, recently preserved in the Egyptian museum Numebr JE 37010.

member of the divine class. The placement of the king behind Osiris is considered to further reinforce this hypothesis. Moreover, the name of the king is followed by the epithet mAa-xrw “The voice of truth” emphasizing again that Takelot III is indeed represented deceased.

It is noted the influence of ancient fashion in the spelling of the royal name, the birth name Ousermatra, without the determinative of Maât as a goddess. It was the shortest form to his three birth name forms (Form 1). Here the name was written in the abbreviated form, which was one of the recognized linguistic customs during the late period²¹.



The choice of King Takelot III despite the death to be represented on the painting behind the deity Osiris, the main deity of Lapidos and the master of the underworld, confirms the loyalty and the respect of Neswrhekaw to the memory of Takelot III. This confirms the idea discussed by D.A. Aston & J.H. Taylor and indicates the attachment of Abydenian notables to the Bubastite dynasty, even at its twilight²².

The title of Snw ty Smaw mHw which means the supervisor of the granary of upper and lower Egypt was widespread in the time of the New Kingdom, especially during the 18th dynasty, while it became rarely mentioned in the later period, so it can be said that it is a rare title at that time²³.

A Genealogical notice:

This stela provides detailed information about the successive generations of one of the famous Abydenian priestly families during the Bubastite period. This family is well-known thanks to a file collected by h. By Meulenaere. In particular, another stele, preserved in Vienna under number 157, mentions the descendants of Neswrhekaw and his brother Padiiset. The text of this stela mentioned Neswrhekaw as the owner of the stela who was the third priest of god Osiris. His father, Nesnbwhotep, also bears other Osirian titles, such as priest-fkty imy-shty. It is also mentioned the name of his wife (Shepensopdet) who was a priestess for the deity Osiris as well. She was the singer of Osiris and the offspring of another priestly family. The family of his wife was a priest for the god Amun Ra. Her father, Basa, and her grandfather, Pahenenmout, were priests in the temples of Karnak as mentioned in the text.

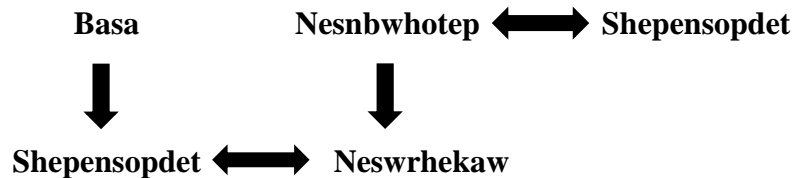
Pahenenmout



²¹ Beckerath, Handbuch der ägyptischen Königsnamen (1999), 194-195, 6:T2, T3, T4. & Legrain, Le temple et les chapelles d'Osiris a Karnak, RecTrav 22 (1900): 128-132

²² For more information about the loyalty of the Abydenian families to the Bubastite dynasty please read the article of D.A. Aston & J.H. Taylor, "The Family of Takelot III and the "Theban" Twenty-Third Dynasty," in M.A. Leahy, 'Libya and Egypt c.1300–750 BC.' London: School of Oriental and African Studies, Centre of Near and Middle Eastern Studies, and The Society for Libyan Studies (1990).

²³ Cf. h. Guksch, Die Gräber des Nachtmin und des Mencheper- rasenb Theben No. 87 und 79, AV 34, Cairo 1995, pp. 19 and 122-123



Conclusion

This stela dates back to the late period, specifically the time of the Twenty-Third Dynasty, as King Takelot III appeared on it. It was discovered in the northern cemetery of Abydos by Barsanti. This funerary votive stela provides genealogical information about an elite priestly family that lived in Abydos. It together with another stela preserved in the Vienna Museum (which came from the same site) helped to genealogical reconstruct ten generations of this family. Undoubtedly, the epigraphical features of this stela and the titles investigated in this paper favor the mid of the twenty-third dynasty as a date for the stela of Neswrhekaw. The stela also mentioned the name of his wife, who was of Thebian origin. The name of her father and grandfather, who worked as priests for the god Amun Ra in his temple at Karnak, was mentioned, which confirmed the thought of the existence of intermarriage between the families who living in different cities as the Thebian elites were linked to the notable families of Abydos in the case of this stela.

List of References

- Allen, James P., 2010. Middle Egyptian: An Introduction to the Language and Culture of Hieroglyphs, 2nd ed., Cambridge: Cambridge University Press, pp. 365–367.
- Barsanti, A., 1893. Sur deux steles d'Abydos au nom du pharaon Takellothis 1, in: Recueil de travaux relatifs à la philologie et à l'archéologie égyptiennes et assyriennes: pour servir de bulletin à la mission française du Caire.
- Bestock, L., 2008. The early dynastic funerary enclosures of Abydos. *Archéo-Nil* 18, 42–59.
- Cf. h. Guksch., 1995, Die Gräber des Nachtmin und des Mencheper- rasebn Theben No. 87 und 79, AV 34, Cairo, pp. 19 and 122-123.
- De Meulenaere, H., Le surnom égyptien à la Basse Epoque, (Leiden 1966).
- D.A. Aston & J.H. Taylor., 1990, "The Family of Takelot III and the "Theban" Twenty-Third Dynasty," in M.A. Leahy, 'Libya and Egypt c.1300–750 BC.' London: School of Oriental and African Studies, Centre of Near and Middle Eastern Studies, and The Society for Libyan Studies.
- Ewais, M., Rabia, H., 2022. Three Late Period Stelae in The Grand Egyptian Museum. *J. Gen. Union Arab Archaeol.* 7, 20–40.
- Franco, I., 1999. Nouveau dictionnaire de mythologie égyptienne. Pygmalion, Watelet.
- Franke, Detlef., 2003. "The Middle Kingdom Offering Formulas – A Challenge", *JEA* 89, London: Egypt Exploration Society pp. 39–57
- Frankfort, H., 1930. The Cemeteries of Abydos: Work of the Season 1925–26. *J. Egypt. Archaeol.* 16, 213–219.
- Graff, G., 2007. La peau animale nagadienne et la nébride IMY-WT= The Nagadian Animal Skin and the Nebrid IMY-WT. *Bibl. Orient.*

- Hawass, zahi, Brock, L.P., 2003. *Egyptology at the Dawn of the Twenty-first Century: Archaeology*. Amercain University in Cairo Prees.
- Hölzl, R., 1992 ‘Rounded-Topped Stelae from the Middle Kingdom to the Late Period. Some Remarks on the Decoration of the Lunettes’, in *Sesto Congersso Internazionale di Egittologia*, I, Atti.
- Hölzl, R., 2001. ‘Stelae’, in *The Oxford Encyclopedia of Ancient Egypt*, 3, Oxford.
- I. Shaw and P. Nicholson.,1995. ("Stelae"), British Museum Press, *The British Museum Dictionary of Ancient Egypt*, London.
- Ilin-Tomich, A., 2011. ‘Changes in the Htp-dj-nsw formula in the late Middle Kingdom and the Second Intermediate Period’, *ZÄS* 138, pp. 20-34.
- Leahy, A., 1979. *The Name of Osiris Written [unknown]*. *Stud. Zur Altägyptischen Kult.* 141–153.
- Legrain., 1900. *Le temple et les chapelles d'Osiris a Karnak*, *RecTrav* 22, pp. 128-132
- Leitz, C., Budde, D., Dils, P., Goldbrunner, L., & Mendel, D., 2002a. *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Bd. 1: A – y. OLA 110. Leuven: Peeters.
- 2002b. *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Bd. 2: a – b. OLA 111. Leuven: Peeters.
- 2002c. *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Bd. 3: p – nbw. OLA 112. Leuven: Peeters.
- 2002d. *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Bd. 4: nbt – h. OLA 113. Leuven: Peeters.
- 2002e. *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Bd. 4: H – x. OLA 114. Leuven: Peeters.
- Mojsov, B. 2008. *Osiris: Death and Afterlife of a God*. Wiley.
- Peet, T.E., Naville, É. (Eds.), 2014. *The North Cemetery*, in: *The Cemeteries of Abydos*, Cambridge Library Collection - Egyptology. Cambridge University Press, Cambridge, pp. 148–169.
- Stevens Anna et al., 2019. *From representation to reality: ancient Egyptian wax head cones from Amarna*, Vol 93, Cambridge University Press, pp.1515-1533.
- Wegner, M.-A.P., 2012. *Abydos. East. Archaeol.* 75, 179.
- Yamamoto, K.,2015. “Abydos and Osiris: the Terrace of the Great God”, in: A. Oppenheim, D. Arnold, D. Arnold and K. Yamamoto (eds), *Ancient Egypt Transformed: The Middle Kingdom*, Yale Univ.Press, New Haven, pp. 250-253.

لوحة تذكارية للملك تاكيلوت الثالث من ابيدوس فى المتحف المصرى (JE 30434)

المستخلص

فى مارس 1893، اثناء أعمال التنقيب التى أجرتها مصلحة الآثار فى أبيدوس، تم اكتشاف لوحة حجرية جيرية ذات قمة مستديرة تحمل أسم الملك تكالود الثالث. وهى موجودة حالياً فى المتحف المصرى بالقاهرة، حيث تم تسجيلها بسجلات المتحف تحت رقم JE 30434. يبلغ ارتفاع اللوحة المستديرة 68سم،. ويبلغ عرضها 34سم .

وبصرف النظر عن نوع الحجر الجيرى المستخدم، فإن مستوى المهارة المعروف هنا جدير بالثناء فى جميع النواحي يتميز فن النقوش بالاتجاه السائد للتبسيط الذى تم العثور عليه من الفترة الليبية وظل حتى طوال الفترتين الكوشية وسائس، وتسعى هذه المقالة إلى دراسة هذه اللوحة، والتعمق فى مكوناتها الفنية والدينية واللغوية.

الكلمات الدالة: لوحة، تكالود الثالث، العصر المتأخر. الأسرة 23، المنحف المصرى، أوزيريس، أبيدوس

