

GABOR TOTH

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## THE STELA OF QEMA-MAR AND HIS HOUSEHOLD

**UDK: 726.825(32):069.5(497.5 Zagreb)**

**Izvorni znanstveni rad**

*Publication of the New Kingdom Stela No. 592 of the Zagreb Archaeological Museum. The inscription describes the owner of the stela and various members of his household. This study analyzes several interesting features of the writing and the grammar of the text.*

*Keywords: Funerary stela, Wepwawet, Osiris, household, New Kingdom of ancient Egypt.*

The Zagreb Archaeological Museum has a well preserved sandstone stela (No. 592) from the New Kingdom (cf. Plates I-II). It is measured 25.5 cm wide and 41 cm high and fairly elaborately carved.<sup>1</sup> The owner of the stela is an official, Qema-mar, who carries the titles »man-of-the-festival« and »hall-keeper«. He is shown twice: sitting on a chair at the extreme left in the second register, and standing at the extreme right in the third register. Besides him, there is only one person sitting on a chair (and not on the ground): Seneferu, his son. In addition to his sitting posture, Seneferu's importance is clear from the four columns of writing (including a short version of the typical invocation offering formula) that are devoted to him. The remaining seven people depicted on the stela appear to be household members.

<sup>1</sup> The authors wish to thank Igor Uranic, senior curator, head of the Egyptian collection of the Zagreb Archaeological Museum, for providing a high-resolution photograph of the stela and a summary of the present article in Croatian. A short discussion of the stela can also be found in (URANIC 2007: 68) and (SALEH 1970: 24-25).

An interesting feature of the composition is that Qema-mar's wife is missing. He is sitting alone (with no women behind him in a typical supporting position) and the phrase *hmt.f* is not used anywhere in the text.<sup>2</sup> Seneferu's mother, Res-hetep, whom one would expect to be Qema-mar's wife, along with the remaining three depicted women carry only the vague designation *nbt-pr*, which is 'by far the most commonly held title for a woman by the New Kingdom' (TEETER – JOHNSON 2009). There is a general scholarly consensus that the title *nbt-pr*; lit. »mistress/lady of the house« is generally given to a woman in charge of household matters, and it may express 'affiliation and marital or social status rather than occupation' (LLOYD 2010). In addition, this is 'a title for a married woman, a legal wife', see (TOIVARI-VIITALA 2001) and also (GRAVES-BROWN 2010).

The absence of the title *hmt.f* usually preceding *nbt.f* (as in the examples listed by (SIMPSON 1960)) and the nearly identical posture of these three women indicate that they are household employees. The first is in the second register facing Qema-mar across an offering table. Her position being closest to the master and her name *hnwt* both suggests leading role and utmost respect within the household. The two other women appear in the fourth register in identical poses and with somewhat different inscriptions. The first has her mother named, and the second's name is Bener-merut, lit. »sweet and beloved«.

Aside from his son, two other men are shown at the end of the third and fourth registers with their offices explicitly specified but without mention of their relationship to Qema-mar. Finally, note that the first of these men, Peher-sab, is the only person who has no *m3<sup>c</sup> hrw* affixed after his name suggesting that he was still alive at the time of Qema-mar's burial.

The hitherto un-translated text of the stela, both in the writing and in the grammar, has some interesting features.

#### TRANSLATION<sup>3</sup>

Lord of the Sacred Land, Wepwawet.

(I,1)<sup>4</sup> Oh (you) living who are on earth, all lector priests, (I,2) all wab-priests, all ka-priests, all scribes, all officials, (I,3) all people who shall pass by this (deceased) nobleman, (I,4) downstream and upstream! (I,5) (As) you love and praise (I,6) Wepwawet, lord of the Sacred Land, you should say: (I,7) A royal offering of Osiris, lord of Abydos, he gives (I,8) an invocation offering of bread and beer, cattle and fowl, linen and clothing, incense and ointment and every (I,9) good and pure thing for the ka of the man-of-the-festival, (I,10) beloved of companions (of equal rank) and confederates, overseer of the seal, (I,11) hall-keeper, Qema-mar, justified. (II,1) Ta-seneb-su (together) with the justified.

(II,2,a) Ta-nefer-tum, born of I-qemai, (II,2,b) begotten of the man-of-the-boat, Ankhti-fi, justified.

<sup>2</sup> A similar example is the well-known stela of the official Khu-Sobek in which the wife is missing although a woman called Meret-iti-es is apparently the mother of his son Dedu and his daughter Iubu; see (PEET 1914).

<sup>3</sup> For the hieroglyphic text, see Plate II (typeset using JSesh).

<sup>4</sup> We use Roman numerals for the registers. In the first register we use Latin numerals for the column numbers. Starting from the second register, we use Latin numerals for numbering the different groups of inscriptions that reference the various figures depicted in the stela and Latin letters for further subdivision of the text into subgroups or lines/columns.

(II,3) House mistress, Henut, justified.

(III,1) Qema-mar, justified, possessor of honor, (III,2,a) (in) acting on behalf of him, his son, his beloved, the loyal hall-keeper. (III,2,b) A royal offering of Osiris, lord of Abydos, for the ka of (III,2,c) the loyal hall-keeper of the palace, Seneferu, (III,2,d) born of the house mistress Res-hetep, justified.

(III,3,a) Overseer of the inner chamber of the House of Life, Peher-sab, (III,3,b) born of Iiui.

(IV,1,a) House mistress Nemetet-sen, justified, (IV,1,b) born of Ketet, justified.

(IV,2,a) House mistress Bener-merut, (IV,2,b) justified, possessor of honor.

(IV,3,a) Caretaker of the chamber, man of good counsel, (IV,3,b) Imeny, justified, possessor of honor.

(V) Afeti-wer, scribe.

#### TRANSLITERATION AND GRAMMAR NOTES

*nb t3 dsr*<sup>a</sup> *wp-w3wt*<sup>b</sup>

(I,1) *j nḥw tp(jw)-t3, hr(j)-ḥ(3)b nb*, (I,2) *w3b nb, ḥm-k3 nb, sš nb, srj* (I,3) *nb, r(m)t nb*

*swt(j).sn<sup>c</sup> hr špsj* (I,4) *pn m ḥd m* (I,5) *ḥntyt mrr.tn<sup>d</sup> ḥz.tn* (I,6) *wp-w3wt nb t3 dsr dd.tn<sup>e</sup>*

(I,7) *ḥtp-dj-(n)swt wsjr nb 3bdw dj.f* (I,8) *prt-ḥrw t ḥnqt k3w 3pdw šsr mnḥt sntr mrḥt ḥt nbt*

(I,9) *nfrt w<sup>c</sup>bt n k3 n z(j)-n-ḥ(3)b<sup>f</sup>* (I,10) *mry<sup>g</sup> n rmnwtjw<sup>h</sup> zm3y (j)m(j)-r ḥtm<sup>i</sup>* (I,11) *jry<sup>t</sup> qm3-*

*m<sup>r</sup> m3<sup>c</sup> ḥrw*

(II,1) *t3-snb-sw m-<sup>c</sup> m3<sup>c</sup> ḥrw*

(II,2,a) *t3-nfr-tm ms.n<sup>k</sup> j.qm3j* (II,2,b) *jr.n z(j)-n-dpt<sup>l</sup> nḥt(j).f<sup>m</sup> m3<sup>c</sup> ḥrw*

(II, 3) *nbt-pr ḥnwt<sup>n</sup> m3<sup>c</sup>t ḥrw*

(III,1) *qm3-m<sup>r</sup> m3<sup>c</sup> ḥrw nb jm<sup>c</sup>ḥ* (III,2,a) *m jr(t) n.f<sup>o</sup>z3.f mr(y).f jry-<sup>c</sup>t m3<sup>c</sup> p* (III,2,b) *ḥtp-dj-(n)swt wsjr nb 3bdw<sup>a</sup> n k3 n<sup>r</sup>* (III,2,c) *jry-<sup>c</sup>t m3<sup>c</sup> ḥ snfrw* (III,2,d) *ms.n nbt pr rs(w)-ḥtp m3<sup>c</sup>t ḥrw*

(III,3,a) *jmj-r<sup>c</sup>-ḥnwtj n pr-<sup>c</sup>nḥ<sup>s</sup> phr(r)-z3b<sup>t</sup>* (III,3,b) *ms.n jjw(j)<sup>u</sup>*

(IV,1,a) *nbt pr nmtt.sn<sup>v</sup> m3<sup>c</sup>t ḥrw* (IV,1,b) *ms.n ktt<sup>w</sup> m3<sup>c</sup>t ḥrw*

(IV,2,a) *nbt pr bnr mrwt<sup>x</sup>* (IV,2,b) *m3<sup>c</sup>t ḥrw nbt jm3ḥ*

(IV,3,a) *mḥ(y) n<sup>t</sup>, zh<sup>y</sup><sup>y</sup>* (IV, 3,b) *jmny m3<sup>c</sup> ḥrw nb jm<sup>c</sup>ḥ*

(V) *ḥftj-wr sš3t<sup>z</sup>*

a. The cemetery at Abydos.

b. Not Anubis; see Register I, column 6. Although different deities, Wepwawet has often been confused with Anubis.

c. Prospective participle.

d. Because of the geminated ending in *mrr.tn*, this is an imperfective relative form used emphatically to express and emphasize initial condition; see (ALLEN 2001: 374).<sup>5</sup>

e. Prospective *sdm.f*.

f. Official title; see (ERMAN-GRAPOW 1926 -1961: III, 406)

<sup>5</sup> See also the stela of Min-Nakht in the Zagreb Archaeological Museum.

- g. Perfective passive participle.
- h. From *rmnj* »shoulder, carry, support, match, equal«.
- i. Conjectural; the sign is not clearly readable.
- j. In a fuller writing *qm3* means »create, creation«; both the reed leaf and the swab are variants of the tree sign in *m<sup>r</sup>* »fortunate, successful, flourishing«.
- k. *ms.n* »born of« (mother) and *jr.n* »begotten of« (father); both relative forms; see (GARDINER 1957: 279) and (ALLEN 2001: 356).
- l. Middle Kingdom official title; see (ERMAN-GRAPOW 1926-1961: III, 406).
- m. Prospective participle, lit. »he who shall live«.
- n. Lit. »mistress, madame«.
- o. Another interpretation may be *m3n.f* »(him) seeing... « The writing of *m3* without would, however, be strange. (Note that in group writing is equivalent to *m*. Note also that the spelling of *m33* to reflect germination is attested. Finally, note that when used with a pronominal suffix, the infinitive of *m3* can have an *n* ending.)
- p. The bottom sign is not clearly readable. The composition at the beginning (III,2,c) however is identical, and the sign there is clearly readable.
- q. The list of invocation offerings is omitted.
- r. (GARDINER 1957: 490) quotes an example when the bottom sign (N17) in *dt* is replaced by *n* resulting . Here we see the reverse practice.
- s. Temple-scriptorium.
- t. Since *phrr* means »to run« (with graphic transposition and sometimes written with a single *r*; cf. (ERMAN-GRAPOW 1926-1961: I, 541), the name may mean »(jackal) the runner« or »running jackal«. The jackal himself may be an ideogram or a determinative. It is associated with speed, and its various meanings include »run through, traverse«; see (ERMAN-GRAPOW 1926-1961: III, 420).
- u. The name may mean »welcome«.
- v. Lit. »their stride«.
- w. Lit. »little«.
- x. Lit. »sweet and beloved«; attested.
- y. Variant writing of .
- z. In the name *fij* means »brewer«. is a variant of (also with the seated man determinative) *s33t* »scribe«; the writing is influenced by *s33t*, the goddess of writing and arithmetic; see (ERMAN-GRAPOW 1926-1961: IV, 280). Less likely, interpreting the flat sign on the top of the cobra as *n*, another possible reading is *fij wr n s33t* »Afeti, great of scribes« with a *nfr-hr* (indirect genitive) construction.

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## STELA KEMA-MARA I NJEGOVIH UKUĆANA

*Objava stele iz razdoblja Novog Kraljevstva br. 529 iz Arheološkog muzeja u Zagrebu. Tekst govori o vlasniku stele i različitim članovima njegovog kućanstva. Članak analizira razna pitanja pisma i gramatike toga teksta.*

*Ključne riječi: Pogrebna stela, Upuaut, Oziris, kućanstvo, Novo kraljevstvo faraonskog Egipta.*

U Arheološkom muzeju u Zagrebu čuva se dobro očuvana stela od pješčenjaka (vidi table I-II.). Njezine su mjere širina 25.5 i visina 41 cm, i prilično je dobro obrađena urezivanjem.<sup>1</sup> Vlasnik stele je dužnosnik Kema-Mar čije su titule "čovjek od festivala" i "čuvar dvorane". On je prikazan dva puta: kako sjedi na stolici sasvim s lijeva u drugom registru, i stojeći sasvim s desna u trećem registru. Osim njega, samo još jedna osoba sjedni na stolici (a ne na podu): To je Senefru, njegov sin. Osim njegovog sjedećeg položaja Senefruova važnost je razvidna i iz četiri stupca teksta (uključujući i kratku verziju uobičajene žrtve invokacijskom formulom) koji su mu posvećeni. Ostalih sedam ljudi koji su prikazani na licu stele po svemu sudeći članovi su kućanstva.

Zanimljiva posebnost kompozicije spomenika je da nedostaje Kema-marova žena. On sjedi sam (bez žene prikazane iza leđa u tipičnom položaju podrške) a fraza *hmt. f* ne javlja se nigdje u tekstu.<sup>2</sup> Senefruova majka Res-hetep, za koju bismo očekivali da je Kema-marova supruga, kao i tri preostale žene koje su prikazane označena je samo nazivom *nbt-pr* što je uobičajena titula za sve žene u vrijeme Novog kraljevstva (TEETER – JOHNSON 2009). Među stručnjacima je generalno prihvaćen konsenzus prema kojem se titula *nbt-pr*, doslovno: 'gospodarica kuće' uglavnom daje ženi koja je zadužena za održavanje kućanstva, te da ona pretežno može izražavati 'pripadnost, te bračni i socijalni status, a ne zanimanje' (LLOYD 2010). Dodatno to je 'titula za udatu ženu i pravnu suprugu'; vidi: (TOIVARI – VIITALA 2001) te također (GRAVES-BROWN 2010).

Izostanak titule *hmt. f*, kojoj obično prethodi *nbt.f*, (prema primjerima koje je naveo (SIMPSON 1960)) kao i gotovo identičan položaj tijela svih triju žena upućuje da su one sve zaposlenice kućanstva. Prva se nalazi u prvom registru licem okrenuta prema Kema-maru preko žrtvenog stola. Njezin položaj, najbliži gospodararu, i njezino ime *hnwt* sugeriraju vodeću ulogu i posebno poštovanje unutar kućanstva. Preostale dvije žene pojavljuju se u četvrtom registru u identičnim pozama i s donekle različitim pratećim zapisima. Kod prve ja navedeno ime njezine majke, a drugoj je ime Bener-merut, doslovce 'slatka i voljena'.

Postrani vlasnikova sina još dva muškarca prikazani su na kraju trećeg i četvrtog registra. Njihove su dužnosti točno navedene, no ne spominje se ništa o njihovom odnosu s Kema-marom. I konačno, može se opaziti da je prvi od tih muškaraca Paher-sab, jedna od svih osoba nema dodatak *m<sup>3</sup> hrw* iza svog imena, što sugerira da je bio živ u vrijeme Kema-marova pogreba. Do sada ne preveden tekst ove stele ima svojih zanimljivosti, kako u pismu tako i u gramatici.

<sup>1</sup> Autori zahvaljuju višem kustosu i voditelju Egipatske zbirke Arheološkog muzeja u Zagrebu Igoru Uraniću, koji ih je opskrbio fotografijama visoke rezolucije, i sažetkom ovog članka na hrvatskom jeziku. Kratak opis stele može se naći u (URANIĆ 2007: 68 i SALEH 1970: 24 -25).

<sup>2</sup> Sličan primjer je dobro poznata stela Khu-Sobeka na kojoj nedostaje supruga, no javlja se žena imena Meret-iti koja je majka njegovog sina Dedua i njegove kćeri Iubu (vidi: PEET: 1914.)

PRIJEVOD<sup>3</sup>

Gospodar svete zemlje Upuaut.

(I,1)<sup>4</sup> O (vi) koji živite na zemlji, svećenici-čitači, (I,2) svi svećenici *uab*, svi svećenici *ka*, svi pisari i svi dužnosnici, (I,3) svi ljudi koji ćete običi ovog pokojnog plemića, (I,4) uzvodno i nizvodno! (I,5) (Kao kad) obožavate i slavite (I,6) Upuauta, gospodara svete zemlje, recite: (I,7) Kraljevska žrtva Ozirisa, gospodara Abidososa, daje on (I,8) invokacijsku žrtvu u kruhu i pivu, govedini i peradi, lanu i odjeći, tamjanu i ulju, i svim (I,9) lijepim i čistim stvarima, *kau* čovjeka od festivala, (I,10) obožavanog od svojih (ravnopravnih) pratitelja i suradnika, čuvar pečata, (I,11) čuvar dvorane Kema-maru, čija je riječ istinita.

(II,1) Ta-seneb-su čija je riječ istinita (zajedno sa)

(II,2) Ta-nefer-tum rođen od I-kemai, (II,2,b) koga je začeo čovjek od barke, Ankhti-fi, čija je riječ istinita.

(II,3) Gospodarica kuće Henut, čija je riječ istinita.

(III,1) Kema-mar, čija je riječ istinita, častan čovjek, (III,2,a) u ime kojeg djeluje njegov sin, voljeni, vjerni čuvar dvorane. (III,2,b) Kraljevska žrtva Ozirisa, gospodara Abidososa, *kau* (III,2,c) vjernog čuvara dvorane u palači, Senefrua (III,2,d) rođenog od gospodarice kuće Reshetep, čija je riječ istinita.

(III,3,a) Nadglednik unutarnje dvorane Kuće života, Peher-sab (III,3,b) rođenog od Ilui,

(IV,1,a) Gospodarice kuće Nemetet-sen, čija je riječ istinita, (IV,1,b) rođene od Ketet, čija je riječ istinita.

(IV,2,a) Gospodarica kuće Bener-merut, (IV,2,b) čija je riječ istinita, blažena.

(IV,3,a) Onaj koji se brine o dvorani, čovjek dobrog savjeta, (IV,3,b) Imeni, čija je riječ istinita, blaženi.

(V) Afeti-uer, pisar

<sup>3</sup> Za hijeroglifski tekst vidi Tablu II.

<sup>4</sup> Za označavanje registra koristimo rimske brojeve. Latinske brojke u prvom registru koristimo za označavanje kolumni. Počevši od drugog registra koristimo latinske brojke za označavanje različitih skupina zapisa koje se odnose na različite likove prikazane na steli, i latinska slova za daljnju podjelu teksta na podgrupe, odnosno linije/kolonne.

## TRANSLITERACIJA I GRAMATIČKE BILJEŠKE

*nb t3 dsr*<sup>1</sup> *wp-w3wt*<sup>2</sup>

(I,1) *j nḥw tp(jw)-t3, ḥr(j)-ḥ(3)b nb*, (I,2) *w3b nb, ḥm-k3 nb, sš nb, srj* (I,3) *nb, r(m)t nb sw<sup>c</sup>t(j).sn<sup>3</sup> ḥr špsj* (I,4) *pn m ḥd m* (I,5) *ḥntyt mrr.tn<sup>4</sup> ḥz.tn* (I,6) *wp-w3wt nb t3 dsr dd.tn<sup>5</sup>* (I,7) *ḥtp-dj-(n)swt wsjr nb 3bdw dj.f* (I,8) *prr-ḥrw t ḥnqt k3w 3pdw šsr mnḥt sntr mrḥt ḥt nbt* (I,9) *nfrt w<sup>c</sup>bt n k3 n z(j)-n-ḥ(3)b<sup>6</sup>* (I,10) *mry<sup>7</sup> n rmnwtjw<sup>8</sup> zm3y (j)m(j)-r ḥtm<sup>9</sup>* (I,11) *jry<sup>c</sup> t qm3-m<sup>c</sup>r<sup>10</sup> m3<sup>c</sup>ḥrw*

(II,1) *t3-snb-sw m-<sup>c</sup> m3<sup>c</sup> ḥrw*

(II,2,a) *t3-nfr-tm ms.n<sup>11</sup> j.qm3j* (II,2,b) *jr.n z(j)-n-dpt<sup>12</sup> nḥt(j).f<sup>13</sup> m3<sup>c</sup> ḥrw*

(II, 3) *nbt-pr ḥnwt<sup>14</sup> m3<sup>c</sup>t ḥrw*

(III,1) *qm3-m<sup>c</sup>r m3<sup>c</sup> ḥrw nb jm<sup>c</sup>ḥ* (III,2,a) *m jr(t) n.f<sup>15</sup> z3.f mr(y).f jry-<sup>c</sup>t m3<sup>c</sup><sup>16</sup>* (III,2,b) *ḥtp-dj-(n)swt*

*wsjr nb 3bdw<sup>17</sup> n k3 n<sup>18</sup>* (III,2,c) *jry-<sup>c</sup>t m3<sup>c</sup> ḥ snfrw* (III,2,d) *ms.n nbt pr rs(.w)-ḥtp m3<sup>c</sup>t ḥrw*

<sup>1</sup> Groblje u Abidosu.

<sup>2</sup> Ne radi se o Anubisu; vidi registar I, stupac 6. Iako je riječ o različitim božanstvima, Upuaut se često zamjenjuje s Anubisom.

<sup>3</sup> Prospektiv particip.

<sup>4</sup> Zbog geminacije kojom završava *mrr.tn* radi se o imperfektu relativne forme koji se koristi emfatički da bi se naglasilo prvobitno stanje; vidi: (ALLEN 2001: 374)<sup>5</sup>.


<sup>5</sup> Prospektiv od *sdm.f*

<sup>6</sup> Službena titula; vidi: (ERMAN – GRAPOW 1926-1961: III, 406)

<sup>7</sup> Perfekt pasivnog participa.

<sup>8</sup> Od *rmnj* – "nositi, poduprijeti, rame, jednak"

<sup>9</sup> Pretpostavka. Znak nije dobro vidljiv.





<sup>10</sup> U punom obliku  *km3* znači "stvarati, stvoritelj. List trske i Metlica varijante su znaka u *m<sup>c</sup>r* – "sretan, uspješan, koji cvate".


<sup>11</sup> Oba oblika *ms.n* rođen od (majke) i *jr. n* začet od (oca) su relativne forme; vidi: GARDINER 1957: 279 i ALLEN 2001: 356.

<sup>12</sup> Titula dužnosnika iz Srednjeg kraljevstva; vidi: (ERMAN – GRAPOW 1926-1961: III, 406).



<sup>13</sup> Prospektiv participa. Doslovno: "Onaj kojem je živjeti."

<sup>14</sup> Doslovce: "gospodarica, gospođa".

<sup>15</sup> Druga interpretacija bila bi: *m3n.f*. Pisanje *m3* bez znaka  bilo bi, međutim, neobično (uzevši u obzir da je pisanje  ekvivalent  *m*. Također, čitanje  *m33* odražava geminaciju o kojoj svjedoči. I konačno, uočava se da infinitiv od *m33*, kad je korišten s pronominalnim sufiksom, ima završetak *n*.)

<sup>16</sup> Donji znak je jasno čitljiv. Kompozicija na početku (III,2,c) također je identična i znak  je jasno čitljiv.

<sup>17</sup> Nedostaje lista žrtava za izgovaranje.

<sup>18</sup> (GARDINER 1957: 490) navodi primjer kad je donji znak  (N17) u *dt* zamijenjen sa *n* pa u konačnici dobivamo . Ovdje se nalazi primjer obrnutog.



(III,3,a) *jmj-r*  $\epsilon$ -*hnwtj n pr-* $\epsilon$ *nh*<sup>19</sup> *phr(r)-z3b*<sup>20</sup> (III,3,b) *ms.n jjw(j)*<sup>21</sup>

(IV,1,a) *nbt pr nmtt.sn*<sup>22</sup> *m3 $\epsilon$ t hrw* (IV,1,b) *ms.n ktt*<sup>23</sup> *m3 $\epsilon$ t hrw*

(IV,2,a) *nbt pr bnr mrwt*<sup>24</sup> (IV,2,b) *m3 $\epsilon$ t hrw nbt jm3h*

(IV,3,a) *mḥ(y) n*  $\epsilon$ *t, zḥy*<sup>25</sup> (IV, 3,b) *jmny m3 $\epsilon$  hrw nb jm $\epsilon$ h*

(V)  $\epsilon$ *ffj-wr sš3t*<sup>26</sup>

<sup>19</sup> Pisarnica u hramu.

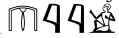
<sup>20</sup> Budući da *phrr* znači "trčati" (s grafičkom transpozicijom i katkad s jednim r ; cf. (ERMAN – GRAPOW 1926-1961: I, 541), tako bi ime značilo "čagalj koji trči" ili "trčeći čagalj". Sam čagalj može biti determinativ ili ideogram. On je povezan s brzinom i raznim značenjima koja uključuju: "protrčati, ići poprijeko"; vidi: (ERMAN – GRAPOW 1926-1961: III, 420).

<sup>21</sup> Ime bi moglo značiti "dobrodošao".

<sup>22</sup> Doslovce: "njihov napredak".

<sup>23</sup> Doslovce: "malen".

<sup>24</sup> Doslovce: "slatka i voljena".

<sup>25</sup> Varijanta od 



<sup>26</sup> U imenu *ffj* znači "onaj koji obavlja vrenje"  je varijacija od  (takoder s determinativom sjedećeg čovjeka) *sš3t* "pisar", čije je pisanje pod utjecajem imena *sš3t* božice pisanja i aritmetike; vidi: (ERMAN – GRAPOW 1926-1961: IV, 280). Manje je vjerojatna interpretacija uskog znaka iznad kobre kao *n*, što daje narednu mogućnost čitanja kao *ffj wr n sš3t* "Afeti - veliki pisar", uz *nfr hr* konstrukciju indirektnog genitiva.



Plate I – Stela #592, Zagreb Archaeological Museum (photo: I. Uranic)

Tabla I. – Stela #592, Arheološki muzej u Zagrebu (foto: I. Uranić)

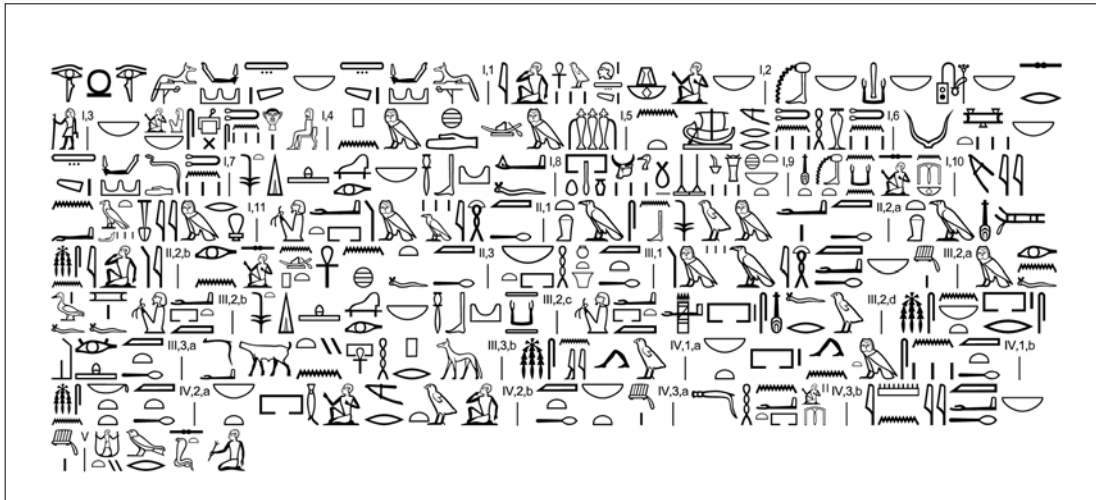


Plate II – Hieroglyphic text of Stela #592 (JSesh typesetting: G. Toth)  
Tabla II. – Hieroglifski tekst Stele 592 (Prijepis u programu JSesh: G. Toth)