The Stela of Huy No. 193 in Al-Salam School Museum at Asyut

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Abstract: Publication of the Stela of Huy, kept in Al-Salam Secondary School Museum (Formerly the American College) at Assyut; its inventory number is 193. The stela is divided into three sections and has a round-topped upper part with representation of the gods Osiris, Isis, Anubis, Wepwawt as a son of Isis and heir of Osiris, and his female counterpart Hathor, as a Lady of Medjed, and Lady of the sky respectively. A middle part is dominated by the owner of the stela and his family, and a lower part presents 7 lines of inscriptions. Its original provenance is unknown, but it probably was unearthed at one of the provincial cemeteries of Assyut (Lycopolis, the capital of XIII nome of upper Egypt). The stela of Huy can be dated to the end of dynasty XVIII or the Ramesside period.

Introduction

The stela of Huy is of conventional form, carved on one side only, made of limestone. It was prepared with incised borderlines, and it measures 90 cm. high, 62 cm. wide, and 12 cm thick. The rounded top shows a flat curve, which is clearly separated from the lower part by distinctive corners at the transition of both sides. The whole field of the stela is divided into three registers. The top …..curve is slightly damaged. The inscribed surfaces of the first and third registers are well preserved, but the second one is badly damaged, the worn of surface posing many difficulties for the interpretation of some passages of the texts as well (Pls. 1, 2). It has a blank area at the bottom. Which may be to plant it in the ground as freestanding stela; also the irregular form of the back suggests it was intended to be inserted into a niche. It is composed at three registers,
consisting (a) of a round-topped upper part with the representation of Osiris, Isis, Anubis, facing right; on the opposite side, Wepwawt and Hathor Medjed are shown facing left; (b) A middle part with Huy, his wife, his sons, and daughters; (c) a lower part with 7 lines of inscriptions. The scenes and inscriptions of our stela are carelessly executed in sunk relief.

The upper part of the stela (pl. 1)

The round-topped upper portion contains a relief scene with 15 lines of inscription, written in vertical columns:

Osiris, Isis and Anubis are shown on the left side. The figure of the god Osiris is represented sitting on a chair. He wears the $3tf$ crown and the false beard. He is wrapped in a tight-fitting garment like a mummy. There are a few traces of semi-circular line above his hand grip; maybe he wears the $wsh$ collar. His arms are bent across his breast with the two hands facing each other. In his right hand he holds the $nhh3$ flagellum, and in his left he holds the $hk3$-scepter. Osiris facing a badly damaged offering-table.
The inscription above the head of Osiris reads (l. 1-5 on the left hand):

<↓ (\(\overset{(1)}{\text{dd mdw in Wsir wnn-nfr nb t3(wy)}}\) )

Words spoken by Osiris,\(^{(e)}\) Onnophris, lord of two lands\(^{(a)}\)

\(\overset{(2)}{\text{snh ntr hkh dt di.f k}}\)

Living, great\(^{(b)}\) god,\(^{(e)}\) lord of eternity. May he cause coming in

\(\overset{(3)}{\text{hr pri hrt-ntr nn hnrt}}\)

and going out\(^{(o)}\) to the necropolis without restraint\(^{(y)}\) \(^{(c)}\)

\(\overset{(4)}{\text{in iry in k3}}\)

by the one relating to the spirit

\(\overset{(5)}{\text{[n] wsir wfb (n) wp-w3wt hw}}\)

[of] Osiris, \(wfb\)-priest of Wepwawt\(^{(d)}\), Huy.

(a) After the \(\text{I} \), it is not certain whether the inscriptions represent the determinative \(\text{I} \) or a complement of the known title of Osiris \(nb t3 dsr \).

(b) The sign \(\text{I} \) is probably a borrowing from Hieratic writing\(^{(a)}\).

(c) The badly written sign \(\text{I} \) looks very like \(\text{I} \); also the determinative \(\text{J} \) is not unclear. Note, these writing of the last sign in col. \((\overset{(r)}{\text{r}})\), the signs \(\text{I} \) beneath the armpit of the figure of Osiris in col. \((\overset{(e)}{\text{e}})\), and the confused writing of col. \((\overset{(y)}{\text{y}})\), lead us to observe that the surface of the stela was prepared, bordered and divided at first by lines in to three registers, and the figures of the gods, the Owner and his family were first executed; then followed by the texts. This shows that the artist was not skilled enough to arrange the contents properly on the surface of our stela.

(d) The first portion of the name of Wepwawt is worn off but visible.

Behind the god Osiris sits Isis, embracing him with her left hand. She wears a long lappet wig which is surmounted by two horns with sun disk between it, a broad collar, and a long tight-fitting dress with broad straps over her breasts and shoulders. She Holds a bowl for incense with smoke rising from it (R\(^{7}\)) with her right hand. The inscriptions above her head reads (l. \(\overset{(r)}{\text{r}})\)
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(1) 3st Isis

(a) The name of Isis here is written without the determinative \(\text{𓇣} \), as also in Salakhana stelas (CM 247, CM 644, CM 168, CM 5473).\(^{(5)}\)

At the end of the representation of the relief scene on the left hand is the Anubis, represented standing and smaller than other gods; he wears a tripartite lappet wig. He faces right, and his shoulders are drawn frontally. He wears a tunic and a short kilt; his two hands are elongated beside his body. Above and front of the god we read (l.\(^{\text{7}}\))

(7) \(\text{ImAxy xr Inpw} \) \(\text{imy wt Wsir wʾb (n)} \) \(\text{wp-w3wt ḫwy mḏ-ḥrw} \)

The one honored\(^{(a)}\) before Anubis, who is in the Place of Embalmment\(^{(b)}\), Osiris\(^{(c)}\), wʾb-priest of Wepwawt, Ḥuy, triumphant\(^{(d)}\).

(a) The word \(\text{imAxy} \) is written here with the portion of backbone with the spinal cord issuing from both ends \(\text{𓊴} \).

(b) The sign beside \(\text{𓊴} \) is badly written; it resembles \(\text{𓊸} \) which is written sometime with this sign.\(^{(11)}\)

(c) Undoubtedly the two signs below \(\text{𓊸} \) are \(\text{𓊸} \); they have been distorted by the weathering.

(d) The traces of the last tall narrow signs are certainly \(\text{𓊸} \).

On the right, Wepwawt and Hathor are shown together, depicted in a sitting attitude facing left. Wepwawt is represented sitting on a chair. He wears a tripartite lappet wig and a tunic and a short kilt. He holds a \(\text{ḏnh} \) sign in his left hand and his right hand is elongated towards the offering table. The inscription above his head reads (l.\(^{\text{1}}\)-\(^{\text{5}}\));

(1) \(\text{dd mdw in Wp-w3wt šmḏw ḥb-ᵗḥy nb Sḥwt} \)

Words spoken by Wepwawt\(^{(a)}\) of Upper Egypt,\(^{(12)}\) powerful\(^{(b)}\) one (or controller) of the two
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(♀) s3 3st iw[W]sir

lands, (♀♀) lord of Asyut (e) (♀♀)

(♀) di.f ðβwt ndm mḥyt

The son of Isis, the heir (d) of Osiris, (♀♀)

(♀) pri h3i m hrt-ntr

may he give sweet breeze (e) of the North,

(♀) wsir w[c]b (n)

coming out and coming down in the necropolis (f)

wp-w3wt ḥwy

for Osiris, [c]b-priest of Wepwawt, Huy (e).

(a) The partly worn out sign before ☐ is almost certainly a ☐; It has been distorted by weathering. There are two unclear signs after ☐; maybe ☐ and the vertical stroke ☐ ☐; see l. (♀) of the third register.

(b) The reading of the sign ☐ in this context is open to debate: either Ⲝb3 or shm may be correct. Useful discussion in Quack ZÄS 197(♀♀) 9; there is evidence that one example quoted from DuQuesne DE 197(♀♀), the expression ☐ ☐; can be read as shm-t3wy: an example ☐ ☐ ☐: G Roeder Naos (Leipzig 1934) 117(CG 839; Dyn XVIII), also read ḫrb by B. Van de Walle ZAS 7(♀♀) 133 (MMA, Ny. 23.8, Dyn XXII-XXV).

(c) The sign ☐ in the name of Assyut is worn away and restored from the parallel in l. (♀) of the third register.

(d) The unclear sign between the name of Isis and Osiris is possibly ☐.

(e) The circular sign above the ☐ is unclear. The traces of the ☐ are a confused writing of the sign ☐, and the following phonetic complement confirms that. The sign ☐ is unclear, but can read with certainly.
(f) The last signs after the preposition ♁ possibly read 𓊐; see l. 𓊤 of the left part. After that, there is room of two signs, but they are extremely difficult to read.

(g) The first sign of the name of the owner ♁ is worn away and restored by the parallel in l. ♁ of the left part.

At the end of the right relief inscription, Hathor appears anthropomorphically, as in all representations of her as the jackal god's consort. She wears the modius, disk and horns on her head, and is represented sitting behind Wepwawt on a chair, embracing him with her right hand. Her left hand is elongated on her leg. Remarkably, except for the Mnitt tie which she carries in her left hand, from the first glance she appears as Isis on the left side.

The vertical lines of inscription that accompany her read (l. 𓊤-𓊤):

(𓊤) ḫḥt-ḥr nbt Hathor(a), lady (of)
(𓊥) mdḥt nb(t) pt Mḏḥt, (𓊥) (b) lady of the sky
(𓊦) imḥḥy ḥr Ỉnḥw The one honored by Anubis,
hnṭy n šḥ-nṯr wsṛ foremost of the Divine Pavillon,(𓊦) Osiris, Ḥuy(c).
ḥwṛ

(a) Some portions of the sign of 𓊐 are worn away.
(b) The first sign is worn away and restored by the known title of Hathor “Lady of Medjed”; see Salakhana stelas (CM 𓊤𓊧, CM 𓊤𓊨, CM 𓊤𓊪, CM 𓊤𓊪, CM 𓊤𓊪, CM 𓊤𓊪, CM 𓊤𓊪, CM 𓊤𓊪, CM 𓊤𓊪, CM 𓊤𓊪).
(c) Maybe the available room of this register motivated the artist to write another line for Anubis that was not previously planned. This also confirms the confusion of the artist.

Between the two parts of the upper around topped portion is an offering table, whose surface is striped to recall the ancient reed mat, with long broad legs, surrounded by two jars; The table is
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badly damage; we can only see three bread loaves, put directly on the table.

**The middle part of the stela**

The middle register is occupied by the reliefs of the owner, his wife, his four sons, and his four daughters, with a hieroglyphic inscription in ١٧ lines with vertical incised lines between them. The inscriptions is divided into parts, from right to left and left to right.

On the left part, the owner of the stela, called Ḫuṣy is represented sitting on a chair, with shaven head, upon which is the coneⁿ of perfume, and wearing a collar and long pointed kilt. He carries one lotus�� blossom with his left hand, bent to his breast; his right hand is extended. The owner of the stela faces an offering-table, heaped with vegetables, grapes, meat and round loaves.

The wife of Ḫuṣy is represented behind her husband sitting on a chair, wearing a collar and long wig⁸ upon which is the cone of perfume with a lotus blossom. She wears a long sleeved gown,⁹ and holds one lotus blossom with her left hand which is bent to her breast. She holds a handkarshef with her right hand, which is extended on her legs.

The daughter of Ḫuṣy is represented behind her parents, standing, wearing a collar and long wig, upon which is the cone of perfume. She wears a long gown, and holds a lotus blossom in her right hand which is bent to her breast. Her right hand is extended beside her body.

The hieroglyphic inscription above the head of the owner, his wife and his daughter reads (١-٥):
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(1) \textit{im\textsubscript{3}hy hr Inp(w)}

The one honored by Anubis\textsuperscript{(a)},

(2) \textit{w\textsuperscript{c}b n Wp-w\textsuperscript{3}wt hwy m\textsuperscript{3}c hrw}

The \textit{w\textsuperscript{c}b}-priest of Wepwawet\textsuperscript{(b)}, Huy, triumphant,

(3) \textit{hm\textsubscript{t}.f nbt pr hr-ib .f}

His\textsuperscript{(c)} wife, the lady of the house, his favorite

(4) \textit{nfr m3h}

Nefer-Mah\textsuperscript{(d)}.

(5) \textit{s3t.f nfrt- st?}

His daughter, Nefer-st?\textsuperscript{(e)}

(a) Two versions of the writing of the god Anubis are attested; the first

one written as an recumbent dog on shrine \begin{symbol}4\end{symbol} and the other

written only with the phonetic letters \begin{symbol}1\end{symbol} without the
determinative. The last one is not recorded as such on another stela; perhaps there is no space to fit the determinative of Anubis.

(b) At the last of this line, the second element of the name of Wepwawat

\begin{symbol}3\end{symbol} is omitted.

(c) The suffix pronoun \begin{symbol}2\end{symbol} should be restored.

(d) The name of the wife is uncertain and not attested in Ranke \textsuperscript{1935}.

(e) The name of the daughter is not fully intelligible. The sign

following \begin{symbol}8\end{symbol} resembles \begin{symbol}9\end{symbol} or \begin{symbol}10\end{symbol}. The artist wrote the determinative

\begin{symbol}11\end{symbol} below the right hand of the daughter in small size because there

is not enough room to write it above.

The right part of the second register consists of four sons and

three daughters of the \textit{w\textsuperscript{c}b}-priest Hwy. The preceding formula of

the names of his sons reads (l. \textsuperscript{1-3}):

\begin{symbol}12\end{symbol}
(1) *ir* (*t*) *sntr Ḫbh* (*n*) *Wsir*

Making (a) the incense and libation (to) Osiris,

(2) *w cj b n Wp-Św t Ḥw y* (b)

The *w cj b*-priest of Wepwawt, Ḥuy

(3) *ḥd f*

He says….. (c)

(a) The first writing group *sic* is uncertain.
(b) The personal name Ḥwy appears nine times on this document and is spelled in three different ways: in the upper register (left: l. Ḥ, ṣ; right: l. Ḥ, ṣ), second register (left: l. ṣ), and third register (l. ṣ, Ḥ, ṣ), in upper register (right: l. ṣ); and here determined with instead of .
(c) This column is distorted by weathering; only the beginning *ḥd f* can be read, while the rest of the words are unclear, but the signs Ḥ and ṣ are likely.

The first (older) son of Ḥuy is represented on the left side, standing and shaven-headed, wearing clothes closely resembling Style *K Ḫ* sash kilt with tie belt. (d) The plain sash kilt was worn with a tie belt around the waist or hips. The belt is unclear; this type of clothe this style of clothing appears to be more common in Dynasties XIX and XX, as observed on the Dynasty XIX stela of Iashenef-Montu, Museo Civico Archeologico di Bologna (KS 1931), the Dynasty XIX stela of Parahotep (C 1451 bis) and the Dynasty XX stela of Inherkhau in the Museo Egizio Turin (C 7358). (e) a long pointed kilt. He is buring incense with his left hand and pouring libation with his right hand to his parents.
The second son of Ḥuy is represented standing behind his first brother, also shaven-headed, wearing a *mss* with a sash kilt worn over the top. Decorated with a pattern, the end of the sash was doubled over and tucked back into the waist to make a puffed-out shave. It was a garment which displayed conspicuous consumption and was worn by men of status, position and rank.\(^{(10)}\) this style of clothes ranges in date from late Dynasty XVIII. and appears also in Dynasty XIX and XX. He raises his left hand in greeting; his right hand is extended, maybe holding a small object.

It is especially in the Ramesside period that men are frequently portrayed with shaven heads, although earlier examples are also available from late Eighteenth Dynasty.\(^{(17)}\)

The texts that accompanies the first two sons is observed by weathering; the surviving text reads (l.\(^{\xi-\varphi}\)):

\[(\xi)\ldots (a)\ldots s^2\ldots (b).\]

The son

\[(\varphi)\ nfr\ k3\ Wsir\]

the good spirit, Osiris

\[(\gamma)\ hw\]

Huy

\[(\gamma)\ s^3.f\ k3\ nb^{(c)}\]

his son Ka-Nb,

\[(\lambda)\ nfr\ hsy^{(d)}\]

the well- favored favor one

\[(\xi)\ Wp\ W3t\ nb\ t\ dsr^{(e)}\]

(of) Wepwawt, lord of the necropolis
(a) the initial signs of this column are unclear; perhaps a complement of Col. Ⅶ.

(b) After 𓊉, a small sign of the personal name of the first son has apparently been erased.

(c) The most likely name of the second son seems to be 𓊊, which is not recorded in Ranke 𓊊. The determinative of the personal name 𓊊 is written behind the shoulder of the first son.

(d) The reading of the term 𓊋 has perhaps another meaning “cantor”. It is attested in Salakhana stela (CM.Ⅸ.Ⅹ).

(e) The signs following Wepwawt are uncertain. The last sign possibly resembles 𓊊, and the writing here is a mistake by the artist.

Behind the two brothers, wearing a sash kilt, two military sons are shown on our stela, standing with the left arms raised before their parents. wearing a layered and a short kilt. The first son carries in his right hand the sign of the bolt of cloth. They are dressed in pleated and tied kilts, 𓊐 with a pleated front fold. A semicircular kilt was wrapped around the lower body so that it crossed over in the front and was knotted in place, allowing plenty of room for movement such as running. 𓊐 It was worn in such a way that the hem hung longer at the back than the front, with the strange elongated triangle or heart-shaped fold in the front of the kilt. The earliest example of the short military kilt with proportional fold was worn from the mid-Dynasty XVIII to the mid Dynasty XIX (Torino CGT.Ⅸ.Ⅹ, Deir el-Medina, early Dynasty XIX), and the stela of Roma in the British Museum (EA Bs.Ⅹ.Ⅹ, Medinet Habu) which shows three men in pleated MKA style at the time of Ramesses II. 𓊐 Unfortunately, their names are badly distorted by the weathering; the reading of the names is not certain, and they appear to be unattested. One is scarcely preserved, the following reads (I.Ⅸ-Ⅹ):
Three daughters of Huy are depicted behind their brothers. It seems to be that the artist arranged them according to their ages; the first daughter is the first one of his daughters. They are represented standing, with scent-cones above their heads. A louts blossom is in that of the oldest daughter. The left arms are raised before their parents, except for the youngest daughter, whose left arm is represented in strange and unusual form, perhaps represented a sick nets or paralysis of her left arm or a similarity of her sister behind her parents. They wears a long dress without a shoulder drape, with one arm covered by linen and the other
arm covered by tresses of long hair. This style of clothes is well known in XIX dynasty. The arm of the last one is uncovered, because she does not raise up her arm like her sisters. The first daughter carries in her right hand a long unclear object, perhaps a part of an incomplete louts blossom like that of her following sister. Although the names of the daughters have survived better than the son's names these names are all problematic; the names read (l. 14 - 18):

(14) s3t .f nb(t) pr nb

His daughter, lady of the house(a), Neb-

(15) Mwt

Mut (?) (b)

(16) s3t .f

His(c) daughter

(17) nb(t) pr i-r-i

Lady of the House, I-r-

(18) s3(t) .f nb(t) pr t3-sn-r

His daughter, lady of the house, Ta-sn- r(e)

(a) The title nbt pr “lady of the house” is found very frequently; it is attested on thirty one stela in Salakhana trove, see DuQuesne 2009, 620. It is generally felt that the title implies its holder was a married woman; see Ward 1982, 99; see also Abdalla Abdel-Raziq, SAK 43, 4 (n. 14).

(b) The feminine personal name is perhaps to be read with mwt as nb mwt; the bird could be either (Ranke I, 1930, 188(16)) or written sic .
(c) The suffix pronoun {.f} is observed by weathering.
(d) The personal name here is not attested in Ranke 1935. All the signs are legible except for the one following the flowering reed, it is likely a seated man with hand to mouth.
(e) The name of the last daughter is not entirely certain; the name {t3-sn-r} is not otherwise known. Possibly {t3 snrj}, but this also seems to be attested only in the Greco Roman period; Ranke I, 1935, 267(133).

The third part of the stela

The third sections contains the main text which consists of seven horizontal lines running right-left with border marking (l.1-7):

\[ (\text{l.1}) \text{ htp di nsw (n) Wsir Wnn-nfrw nb t3wy Inpw Nb r-kr(rt) Wp-w3wt-\text{smw} \ c3-t3wy s3 3st bimr(tv) mnî in wnn-nfr ntrw nbw s3wt (\text{l.2}) \text{ di.(f) sw prt-\text{hrw} (m) t ãnkti k3w \text{dpdw} \text{kblhw} \text{irp irtt ht nbt nfr(t) w3b(t) dd(t) pt km3t t3 m inn Hfpy (\text{l.3}) m tpht.(f) in wsir w\text{b} n Wp-w3wt hî d\text{d.f} i \text{hmw-ntr w3bw hryw-hb} I \text{ntr s3w ntr pr nprw snbw ntn \text{nhw (\text{l.4}) ntn t3wt n rw n h\text{m.f} n h\text{m.f} swd i3w.tn n} ) } \]
An offering which the king gives (a) (to) Osiris, Onnophris, lord of the land, Anubis, lord of the mouth of the Cavern (b). Wepwawt of Upper Egypt, controller of the Two Lands, son of Isis, bimrt, excellent for (c) Wen-nefer and all gods of Asyut (d), (γ) that he may be given it, namely invocation-offerings consisting of bread and beer, oxen and fowl, fresh water (libation) and wine, milk and all good and pure things which the sky gives and the earth produces, and the Nile brings (γ) from his source (e) to (f) Osiris, wˁb-priest of Wepwawt, Huy. That may he say: O priests, wˁbw-priests, lector-priests, O god, scribes of this temple, may (you) be well and live, (ξ) breath to the mouths (g) of his spirit of his majesty, of his majesty (h), that you may assign your jobs to children after a hale old age (i), (ο) when you say: A boon which the king gives to Osiris, wˁb-priest of Wepwawt, Huy as he says: may you appear beautifully, that I report your counsel to come into being (i), (γ) that you may cause that my existence on the water of the river forever and ever, the statues established... (γ)... (k), libation, incense and natron by his occupation (γ) (l) on arrival of the western by the spirit of Osiris, wˁb-priest, Huy.

a. This written of this few words of offering formula is occurs in an inscription facing a speos at Beni Hasan from the reign of Hatshepsut and Tuthmoses III Fakhry ASAE 39 (1939), 716-17; also in the 1st half of the 19th Dynasty Barta 1964, 139.

b. According to Gauthier R-Krrt is attested on sarcophagus CG. 281-28119, dating to the new kingdom (γ) it is a name of the necropolis of Asyut, (γ) the thirteenth nome of lower Egypt,. Gardiner demonstrated that R-Krrt is named together with tˁs-nḥ in the Medinet Habu list just before Asyut, suggesting that they were... (γ)
names of whole or part of the necropolis there. Gardiner also concluded that ṭ₂-nḥ is not attested in tombs or on coffins, although Osiris is given the title lord of ṭ₂-nḥ on Abydos stela (Cairo CG 1845). At the modern may be is El-Zaouieh, Deir Rifeh. Note, R-Krrt is not attested on stela in Salakhana trove.

c. The reading here is uncertain.

d. Note, The writing of the name of Asyut is not attested before.

e. The writing of the words ddt pt ḫm₃t ṭ₂ m innt ḫpₗy m ṭḥt.(f) is very common in the 1st half of 18th Dynasty Barta 172, \^; also it is occured in the 1st half of 19th Dynasy, Ibid, \^4

f. The writer used to use in instead of n

g. rw is used instead of fnD

h. The repeating of ḥm.f her for emphasizing

i. The writing of swD.tn ḫw.tn n ḥrdw.tn “that you may assign your jobs to your children” is occurred on the stelae of ḫmn-m ḫt (TT 24), ḫnfr (C. \^ in Louvre museum), Ṡṣr ( nr. \^ in Grenoble museum), and nb-ẑmn (TT 4); The writing of swD.tn ḫw.tn n ḥrdw.tn m-ḥt ḫw wḥ “that you may assign your jobs to your children after endure old age” is occurred on the stelae of ṣḥ₃-w₀-h₃r (TT \^), and Ḫmn-h₃pr(TT \^) whose lived in the reign of Tuthmos III.

j. These words is occurred in the Autobiography of Rekhmere\(^5\) to expressed about his ability and learning, see Gardiner ZÄS \^ , 1925).

k. The reading is not certain.

l. The reading here also is uncertain.

Date and Provenance

No recordings appear on the original provenance of the stela. The is an internal evidence, however, which points to Asyut: the fact that Anubis is referred to in the inscriptions as “lord of R-Krrt”, and the title w₃b-priest, held by Huy that links him with Wepwawat, who enjoyed a prominent cult in Asyut. the stela apparently belonged to one of the destroyed tombs over there.
On the basis of its stylistic, iconographic, and epigraphic details, the stela is most likely dating from the New Kingdom. The rounded top shows a much flatter curve which is clearly separated from the lower part by distinctive corners at the transition of both parts, the writing of \( \text{glyph} \), the name of Osiris, the general character of the inscription and the clothing style, all combine to suggest a date in the Ramesside period. There is a stela (JE. 68575), came to the light by DuQuesne, it is bearing the name Huy. Also it had the same title Wab-priest, dating to Ramesside period, though the concerned stela may date to Ramesside period if we presume the owner of that stela is the same owner of the stela JE. 68575.

**Conclusion:**
Despite the fact that there are no tombs of the New kingdoms unearthed until nowadays in the mountains of Asyut, a new record of the New Kingdom of Asyut comes to light by publishing Asyut stela No. 193 in Al-Salam School Museum, which is the topic of this paper. The stela is itself a clear evidence that tombs were cut in the mountain at Asyut during the new kingdom, though none has been documented yet. It is also recorded that the date of one of those tombs, with the name of the owner and his title.
Apendex:

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(1) Because the paucity of the record of the New Kingdom and later of Assyut, our knowledge still limited to a very few examples of statuary and relief sculpture, with the short texts which accompany them, and a handful of inscribed blocks until the excavation of Joachem Kahl and his team from Mainz, thanks for them to make our knowledge much advanced about Assyut in the New Kingdom, For the reports of Asyut Project, see DuQuesne ١٠٤٨، ١٩٤٨، ١٨٤٨، ١٨٤٨.

(2) I am grateful to the Ministry of Antiquities for permission to publish this Stela, the formal director of Al-Salam Secondary School Museum for helping.

(3) The God Osiris associated with the ٣٨٤٨ crown since Middle Kingdom. Abu Baker ١٩٣٧، ٩٠، ٩٠ and Allen ١٩٣٧، ٩٠، ٩٠.

(4) Throughout the Middle Kingdom changes occur in the orthography of certain words in the formula. Thus in the Eleventh Dynasty, and often in the early Twelfth Dynasty, the name of Osiris is written with the determinative ٣٨٤٨، ٣٨٤٨, often appears in the Eleventh Dynasty and early Twelfth Dynasty. Bennett ١٩٣٧، ٩٠، ٩٠, ٩٠.

(5) The words ٣٨٤٨ “the Great God” after the name of Osiris rarely occur until the Twelfth Dynasty. In the reign of Sesostris I the title ٣٨٤٨ is added Bennett ١٩٣٧، ٩٠، ٩٠.

(6) Wb I, ٩٠-١٠.

(7) Wb III, ٩٠

(8) Moller ١٩٣٧، ٩٠، ٩٠, ٩٠, ٩٠, ٩٠

(9) Duquesene ٣٨٤٨, passim.

(10) Anubis is often described as ٣٨٤٨-wt "The One in the Place of Embaliment". The sense cannot be precisely established: the various meaning of wt have to do with embalming, particularly with mummy-wrappings, and the priest who oversaw mummification was called wt(y). Duquesene ٣٨٤٨، ٩٠، ٩٠, ٩٠, ٩٠, ٩٠.

(11) Wb I, ٩٠.
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(12) LGG II, 346

(13) b3-tbwy “controller of the Two Lands”: A very common epithet of Wepwawt from the Middle Kingdom onwards, the designation is found once in the Old Kingdom, on a IVth Dynasty relief. For ‘b3-tbwy see DuQuesne 2000: 18, id. 2001: 36, id 2002: § 125, 391.

(14) nb S3wt “lord of Asyut”: A very common designation of Wepwawt later, this expression occurs first in the First Intermediate Period. For nb S3wty see DuQuesne 2000: §§ 194-194, § 264, 391. S3wt was the residence of the 13 Nome of Upper Egypt. It was on the west side of Nile about 7 km south of Asyut. Gomaà 1986: 261-267, for the 13 Nome of Upper Egypt, Helck 1974, 102-104, LÄ III, 391, and Gomaà 1980, 100.

(15) The previously Hr-nD-(h)it.f-sA-Ast is a designation of the deceased. It occurs in the chapter 146 of the book of the dead see: Verhoeven RdE 1992 (1992), 171-172, text reads: A wsir N. dd.f ink……B iy.n.i …… ink Hr nd (h) it.f sA 3st iy.n.w Sisr “……I am Horus, who protected his father, the son of Isis, the heir of Osiris”. Noteworthy, it is not attested for Anubis in Salakhana stelae. (15) DuQuesne 2002, 7.


(18) Throughout the Old Kingdom, the commonest epithet given to Anubis is hnty-sh-ntr (He who is over the Divine Pavilion), referring to the temporary structure where embalming was carried out. Perhaps the casket on which Anubis sits should be regarded as representing a temple or naos with symbolic associations related to the sh-ntr, as a place of safety for the body in process of transformation. See: Duquesene 2000, §104.


(20) The smelling of the lotus blossom by the owner of the Stela proves the idea of live after death. It is as a protect amulet, which protects him in his second life after death. According to this Idea, the dead identified himself with everything, which is in Sanctuary, like for example Morning-star, the
holy power of gods, just as the lotus blossom itself. One dignity assumes, that it itself about symbolic establish El-Sogheir 1985, 81-85, and Dittmar 1986, passim.

(21) Müller 1960, passim
(22) Bonnet 1964, passim
(23) DuQuesne 2009, 568
(24) Ibid, 568
(25) The style of the clothing here, classified by DuQuesne 2009, 568 and called Style K\^ mss and sash kilt.
(26) Rasha Metawi 2013, 182
(27) DuQuesne 2009, presented a classification of the military clothing of a thirty-three depictions of male donors on the Salakhana stela, he divided into six main categories (MKA, MKB, MKC, MKD, MKE and MSQ). The clothing of the two military personnel here classified with MKA categories, for the origins of this style and possible methods of tying style MKA, see DuQuesne 2009, 575-580.
(28) Ibid, 580
(29) A different styles for women's clothing represented on the Salakhana stelae, assorted by DuQuesne 2009, 539, into nine main categories ( D\(1, D\(2, D\(3, D\(4, D\(5, D\(6, D\(7, D\(8, \)ans SX). The type of the clothes here closely resembles to the categorie D\(5 b “Dress without shoulder drape, one arm covered”. 
(30) Wb III, 102
(31) H. Gauthier 1929, 128
(32) A. H. Gardiner, 1947, 73(370A)
(33) DuQuesne 2009, 109
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The Stela of Huy No. ١٩٣ in Al-Salam School Museum at Asyut

Fig. no. (١)
The facsimile of the Stela of Huy No. 193 in Al-Salam School Museum at Asyut