

1.3 сгр.

О.Кругляков

ТАК НАПИСАЛ СИТЧИН.

Часть первая

Стела «Дочери Хеопса».

«Инвентарная Стела».

(справочный раздел 2)

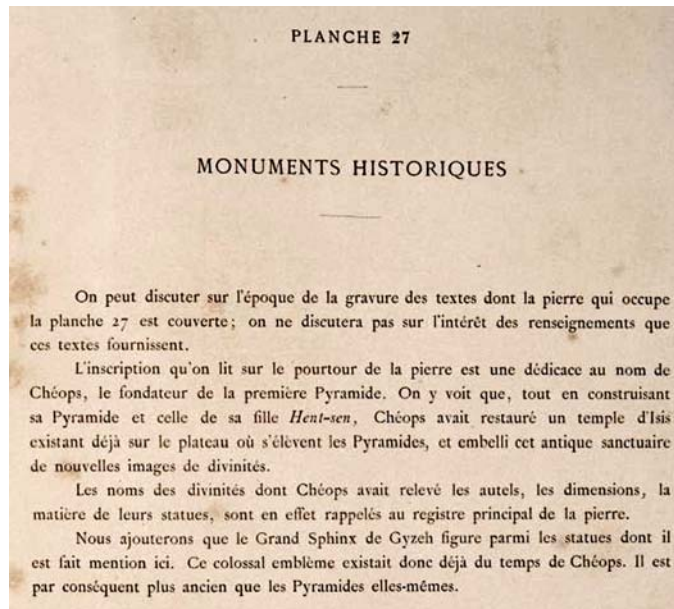
Оригиналы иноязычных текстов.

Альбом Булакского музея

Огюст Мариетт-Бей, 1872.

Album du Musée de Boulaq

Augustus Mariette-Bey, 1872.



Пирамиды и Храмы Гизы

В.М.Флиндерс Петри, 1883.

The Pyramids and Temples of Gizeh

by W. M. Flinders Petrie, 1883

118. The celebrated tablet containing a reference to the Sphinx requires some notice here of its age and history. While I was at Gizeh, the official excavations by the authorities disclosed some fresh parts of the temple in which this tablet was found; it lies close to the E. side of the Pyramid, No. 9 of Vyse, the southern of the small Pyramids by the Great Pyramid. Most happily the excavations disclosed a scene of the king offering to Osiris; and, though much decayed, the cartouche was legible, and was in every hieroglyph that of Petukhanu of the twenty-first dynasty; he is represented wearing the crown of Lower Egypt. This, then, gives the date of the temple; and the character of the work agrees well to this epoch.

Now the question of the critical value of the little tablet that mentions the Sphinx, turns on the choice of three hypotheses. 1st. That it is the original tablet of the age of Khufu, preserved through at least 500 years (or, according to Mariette, double that time), and built into the temple of Petukhanu. 2nd. That it is a copy of such a tablet, more or less exact. 3rd. That it is an unhistorical inscription written for the decoration and honouring of the temple of this usurping dynasty.

And it should be noted that it does not profess to be con-temporary with Khufu, or even to be a copy of an early record. The style of the engraving is quite unlike the work of the Old Kingdom; in place of the finely rounded and delicate forms in low relief, and the bold, handsome execution, of the time of Khufu, this insignificant-looking tablet is cut in scratchy intaglio, worse than any of the poorest tomb-decorations of the early times, and looking like nothing but a degradation of the work of the decadence of the twentieth dynasty. Most authorities now agree that it cannot be contemporary with Khufu.

Is it then an exact copy of any earlier tablet? This can only be judged by its matter, and on looking at the figures represented on it, it will be seen that they are such as are not found on early monuments they comprise Osiris, Isis and Horus, Isis Selk, Khem, Bast? the human-headed uraeus, and the sacred bark. Of these, scarcely one can be found on any monument, public or private, of the Old Kingdom; not all of these figures could be matched under the twelfth dynasty; even the monuments of the eighteenth and perhaps nineteenth dynasties do not often show such an assemblage together; and it would be an entire novelty to find such a company on any stele that Khufu could have seen.

In the inscription itself, moreover, Osiris is repeatedly called *Neb Rustau*, "or, "lord of the abodes of the dead" (Brugsch); this title is one that does not occur in any of the dozens of inscribed tombs of the Old Kingdom that are visible at Gizeh; but it is found repeatedly in this temple, built by Petukhanu in the twenty-first dynasty, from which this tablet came. Also, though Pyramids are often mentioned in early inscriptions, Isis is never connected with any of them, and her name is hardly ever found in Pyramid times;

so that the title of "Patroness of the Pyramid" seems (like "Mother of the Gods," also found there on the tablet) to be as late an invention as "Neb Rustau."

Thus, by all that can be so clearly seen of the well-marked styles and characteristics of the different periods of Egyptian art and religion, and by the titles here used, this tablet is relegated to the third hypothesis, and stands as an invented inscription designed for the decoration of the temple.

This relieves us from an apparent anachronism, as no trace of a Sphinx in statuary, tablets, or inscription, is to be found until the Hyksos period and such a form was not common until after that. It would seem, therefore, to be an Asiatic idea, akin to the human-headed lions, bulls, and dragons of Assyria and Babylonia.

In any case, the allusions to the Sphinx in this tablet were merely topographical, and might be struck out or inserted without altering the sense of it; hence, even if it were a refurbished copy of an older inscription, it would not be of critical value in relation to the age of the Sphinx unless its rigorous accuracy and freedom from additions could be proved.

Древние тексты Египта

Джеймс Хенри Брестед, 1906

Ancient Records of Egypt

Edited by James Henry Breasted, 1906

REIGN OF KHUFU

SINAI INSCRIPTIONS^a

I

176. The relief is like that of Snefru,^b except that the god Thoth is here added in the place of the Horus-name, and the king wears the double crown. Similarly also the inscriptions consist only of titles of the king. They are:

Khnum-Khufu,^c Great God, Smiter of the Troglodytes ———.
All protection and life are with him.

II^d

Consists only of titles of Khufu.

INVENTORY STELA^e

177. The references to the Sphinx, and the so-called temple beside it in the time of Khufu, have made this monument from the first an object of great interest.

^aCut into the rock-walls of the Wadi Maghara. Text and relief: Laborde, *Voyage de l'Arabie*, Pl. 5, No. 2; Laval, *Voyage dans la Péninsule Arabique*, Insc. hiér., I, No. 2; II, No. 1; Lepsius, *Denkmäler*, II, 2, b, c; *Ordnance Survey*, III, 5; Brugsch, *Thesaurus*, VI, 1493 (inscriptions only); Sethe, *Urkunden*, I, 8; Weill, *Sinai*, 105.

^bSee §§ 168, 169.

^cThe full form of Khufu's name; it means: "*Khnum protects me.*" For the omission of the god's name cf. the similar usage in Hebrew, e. g., Nathan and Nathaniel. See Müller, *Recueil*, IX, 176.

^dImmediately on the right of 1, and published with it.

^eDiscovered by Mariette during his excavations of the Sphinx and vicinity (September, 1853, to 1858), in the little temple of Isis built by Pesebkhenno, east of the great pyramid; now in Cairo. Text: Mariette, *Album*, Pl. 27; *Monuments divers*, 53; Maspero, *Dawn of Civilization*, 413; Rougé, *Recherches sur les monuments qu'on peut attribuer aux VI premières dynasties*, 46; Birch, *Egyptian Texts*, 5, 6; Bunsen, *Egypt's Place*, 2d ed., V, 719-21. See also Mariette, *Le Sérapéum de Memphis*, 90, 100; Meyer, *Geschichte des alten Aegyptens*, 207, 208; and Brugsch, *Thesaurus*, V, 1231.

These references would be of the highest importance if the monument were contemporaneous with Khufu; but the orthographic evidences of its late date are entirely conclusive, and the reference to the temple of a goddess whose cult arose as late as that of Isis, as well as the title of Isis, viz., "*mistress of the pyramid*," prove conclusively that the present stela is not a copy of an older document.^a The fact that the priests of Pesebkenno's time regarded the building beside the Sphinx, as the temple of "*Osiris of Rosta*" (R^2-st^2) is, however, of great interest, but does not determine for us the original character of that structure.^b

178. ^cHe made (it) for his mother, Isis, Divine Mother; Hathor, Mistress of 'Nun'.^d The investigation^e was placed on a stela. He gave to her an offering anew, and he built her temple of stone again. He found these gods in her place.^f

179. The inscription in the lowermost section of the sunken panel is also of importance in connection with § 180.

^aMaspero, *Dawn of Civilisation*, 364, n. 8.

^bIt is well to recall that in the Empire the true character of the Sphinx had been forgotten or misunderstood. The same might equally well have happened in the case of the building alongside it. [Later: It is now known that the building is a monumental portal, the entrance to the causeway leading up to the second pyramid.]

^cTop and left side; introduction same as top and right side (§ 180).

^dText has the three *nw* signs used in writing *Nun*.

^eOf her titles to the land? It is probably this remark which led Maspero to conclude that this stela is a copy of an older document. The word translated "*investigation*" (*sp't* for *s'yp't*) occurs also in Dümichen, *Bauurkunde des Dendera-tempels*, 16, in the same connection; cf. Brugsch, *Hieroglyphisch-demotisches Wörterbuch*, 1206, and a better example in Brugsch, *Thesaurus*, V, 1223, top line (time of Ramses II).

^fA reference to the statues of the gods enumerated in the sunken panel. The stela is really an inventory of such statues; see § 180.

The district of the Sphinx of Harmakhis (*Hr-m-y³hw t*) is on the south of the house of Isis, Mistress of the Pyramid; on the north of^a Osiris, Lord of Rosta (*R³-st³*). The writings [of the goddess^b of] Harmakhis, were brought, in order to investigate.^c

— may he grow; may he live forever and ever, [looking^d toward the east.

180. The sunken panel occupying the greater part of the stela contains only reliefs^d representing the statues of gods, belonging to the temple, and texts giving their names, the materials of which they were made, and their dimensions. The following texts occupy the raised margin and the edge:

“Live the Horus: Mezer (*Md[r]*), King of Upper and Lower Egypt: Khufu, who is given life. He found the house of Isis, Mistress of the Pyramid,^e beside the house of the Sphinx of [Harmakhis] on the north-west of the house of Osiris,^h Lord of Rosta (*R³-st³w*). He built his pyramid beside the temple of this goddess, and he built a pyramid for the king's-daughterⁱ Henutsen (*Hmw³-sn*) beside this temple.^j

^aOne expects “house of.”

^bIsis?

^cThe connection between this sentence and the preceding is probably that the limits of “*The district of the Sphinx*” were investigated as found recorded in “*the writings (viz., the records) of the goddess.*” (It is possibly this statement also which leads Maspero to believe the document is a copy of an older one.) The same word (*syb*) is used in reference to the investigation of old titles, e. g., in Khnum-hotep's tomb, Benihasan (§ 625, l. 44.).

^dBut see § 179.

^eTop and right side.

^fThis is also her title in the sunken panel.

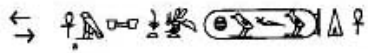
^gThe genitive *n* shows that “*Harmakhis*” as found in the same phrase in the sunken panel, has been omitted.

^hThat this would identify the so-called “temple of the Sphinx” as the temple of “*Osiris of Rosta*” was early noticed by Mariette (cf. *Le Sérapéum*, p. 99); but the fact seems to have been unnoticed, and does not find mention in any of the archæologies. The mere statement that the king “found” the Isis temple is unusual; one expects *mw*: “*in ruins*” as so very often, and this is confirmed by the statement of the left side: “*He built her temple again.*”

ⁱAccording to Herodotus, the middle of the three small pyramids east of the Great Pyramid, belonged to Khufu's daughter (Herodotus, II, 126). Henutsen is mentioned in a contemporary tomb at Gizeh (Brugsch, *Thesaurus*, V, 1231).

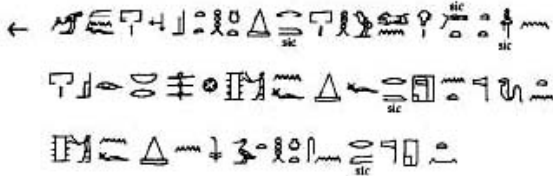
^jAccording to this statement, the little Isis-temple east of the Great Pyramid was standing on the Gizeh plateau before any of the pyramids were built! If Maspero accepts this statement, he should add this Isis-temple to the buildings which he believes were the predecessors of the pyramids on the Gizeh plateau (Maspero, *Dawn of Civilisation*, 365, n. 2).

Гиза в первом тысячелетии. Вокруг храма Исис, Хозяйки пирамид.
 Кристин Зиви-Коше. Музей изящных искусств, Бостон 1991.
 Giza au premier millenaire. Autour du temple d'Isis Dame des Pyramides.
 Christiane M. Zivie-Coche. Museum of fine arts, Boston 1991.

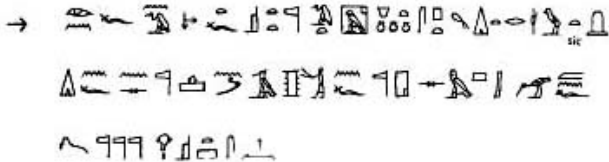


(a) Commun aux deux inscriptions au centre de la ligne.

"Vive l'Horus Medjed, le roi de Haute et Basse Egypte, Chéops, doué de vie."



"Il a trouvé la maison d'Isis, dame de(s) Pyramide(s) à côté de la maison d'Houroun et au nord-ouest de la maison d'Osiris, seigneur de Ro-Setaou. Il a (re)construit sa pyramide à côté du temple de cette déesse et il a (re)construit la pyramide de la fille royale, Henoutsen à côté de ce temple."



"Il a fait pour sa mère, Isis, la mère divine, Hathor, dame du ciel, un inventaire gravé sur une stèle. Il a renouvelé pour elle les offrandes divines et a (re)construit son temple en pierre, ce qu'il avait trouvé en ruine étant renouvelé, les dieux étant à leur place."

СФИНКС. История монумента.

Кристин Зиви-Коше. 1997.

SPHINX. History of a Monument.

Christiane Zivie-Coche, 2002.

Translated from the French by Dadid Lorton.

Original French edition, *Sphinx! Le Père la Terreur: Histoire d'une Statue, 1997*

THE STELA OF THE DAUGHTER OF CHEOPS

The objects from this period are not particularly informative, and their origins are sometimes uncertain. One, however, permits us to characterize the actual state of affairs under Dynasty 26. This is the so-called Stela of the Daughter of Cheops (Figure 15), also known as the Inventory Stela, which was found by Mariette in 1858 and taken to the museum in Cairo. A certain imprecision hovers over its discovery. It was found in the temple of Isis, but the excavator did not specify whether it was set into a wall, which must have been its original location, or whether it had already been dislodged. The stela is about 30 inches high and 15 inches wide, made of a hard limestone that is difficult to carve. At first glance, the stela seems scarcely worth looking at and could go unnoticed in the corner where it has been placed in a room dedicated to the Old Kingdom because of the presence of the name of Cheops. But its systematic analysis, especially if we confront the serious difficulties caused by lacunae and weathering in the last part of the text, enables us to discover the mine of information it contains, on the historical level as well as the geographical and the religious.

The stela is rectangular and divided into four registers. It is covered with representations of deities, accompanied by legends of varying lengths, all of which are surrounded by a projecting frame. The frame bears a double text that is carved horizontally and vertically. It is carved in a block, the front part of which forms a horizontal edge upon which the text was continued, for the vertical part did not offer enough room. To understand the interest of this document, whose content has inspired more than one commentary, it is necessary to turn to the texts and draw out all the information they furnish. The inscription on the frame concisely states the project that was commemorated by the erection of this stela:

Live the Horus Medjed, the King of Upper and Lower Egypt, Khufu, given life. He found the house of Isis, Mistress of the Pyramids, next to the house of Haurun, northwest of the house of Osiris, Lord of Rasetau. He (re)built his pyramid beside the temple of this goddess. He (re)built the pyramid of the king's daughter Henutsen beside this temple.

Live the Horus Medjed, the King of Upper and Lower Egypt, Khufu, given life. He made an inventory, carved on a stela, for his mother Isis, the mother of the god, Hathor, Mistress of the Sky. He restored for her the divine offerings and (re)built her temple in stone, that which he found in ruins being renewed, and the gods in their place.

The last statement is illustrated by the representations in the four registers. They are images of divine statues, and for the most part, there is a specification of the material they are made of and their size.

In the first register, we see Min, then standards supporting figures of Wepwawet in the form of a jackal, Horus the falcon, and Thoth in his ibis form.

The second register is dedicated essentially to Isis: first, there is the image of her barque, called "Support of the Splendor of Isis";(2) then we see Isis the Great, Mother of the God, Mistress of the Pyramids; Hathor in her barque;(3) Nephthys, who was the sister of Isis and traditionally associated with her; Isis-Meskhenet, a syncretism associating Isis with the goddess who presided over childbirth; and finally, Isis in the form of a scorpion.

The third register contains members of the family of Osiris, along with deities of Memphis: Harendotes and Harpokrates, aspects of Horus as avenger of his father and as a child; Ptah and Sakhmet; Osiris; Isis "who is on the throne"; Isis of the *mammisi* (birth house); and finally a child god whose name is illegible.

The bottom register is occupied by the Apis bull; the emblem of Nefertem; a human-headed serpent goddess personifying the uraeus, or perhaps a local Renenutet; and a beautiful representation of the statue of Harmakhis in its usual form, a recumbent sphinx wearing a *nemes*, its chin adorned with a curved beard, on a tall pedestal with a cavetto cornice. In front of the sphinx are five columns of text divided in two by an empty column that immediately draws our attention to a rare detail in the organization of the inscription.

The sculptor, who did not have enough space on the vertical surface for all of the long text dedicated to the Sphinx, carved the beginning of it in the first columns, continued it with four horizontal lines, which are difficult to read, on the upper surface of the base, and then finished it with the two vertical columns just in front of the Sphinx, which are separated from the preceding ones by the empty column. This part of the text is thus not to be read continuously, for it represents only the beginning and the end of the inscription, a fact that is also stressed by the repetition of the last words of each section of the text, a clever but unusual procedure.

The length of the text illustrates that the Sphinx plays a major role in this document. Although part of the text is unclear, because of problems with reading the hieroglyphs and the many lacunae, the text contains a great deal of valuable information:

The temenos of Haurun-Harmakhis is south of the temple domain of Isis, Mistress of the Pyramids, and north of Osiris, Lord of Rasetau. The writings of the temple of Harmakhis were brought to make the inventory, were brought to make the inventory (bis) of this divine being (?) of the great [. . .] his effigy, its casing entirely covered with writings [. . .] he made [. . .] which is in gilded stone of seven cubits [. . .] in the temenos of Harmakhis, in conformity with this model that is carved [...]. He set up an offering table for the vases [...]. May he endure. May he live forever and ever, his face turned toward the east.

These figures and their legends are added to the commemorative text carved on the frame, and unless we find the connecting thread that enables us to explain them, they can seem puzzling. A first point catches our attention, if only because of its rarity: the titulary of Cheops. The style of the piece and the deities chosen for representation illustrate that the stela could not be an Old Kingdom original, as certain scholars attempted to affirm just after it was discovered.(4)

There was also talk of a copy of an authentic text of that early period, piously reproduced by distant successors. This is a practice we occasionally encounter in Egypt, but in such cases, the writers took care to indicate it. It is also necessary to exercise caution with regard to such replicas of an original document, for when a model actually existed, it was usually rewritten and recast to the taste of the day. But we find nothing of that sort in this case. There is only the name of Cheops, and the constructions that are mentioned are attributed to him. After renouncing the fabricated authenticity of the document, scholars went to the opposite extreme, calling it an ostensibly false work intended to misrepresent reality and to deceive those who could read it.

Of the innumerable monuments bearing a royal name, some of those attributed to monarchs of the Old Kingdom are related to our stela. An example is the "Famine Stela" carved on a rock wall on the island of Sehel in the name of Djoser, a pharaoh of Dynasty 3, but in reality written in the Ptolemaic Period. Similarly, there are the inscriptions of the small Dynasty 18 temple at Medinet Habu, which were written in the reign of Hakoris of Dynasty 29 but bear the name of Tuthmosis III. But to employ terms like falsification and doctoring is to plaster a modern notion onto a concept of history entirely different from ours. The Egyptians also had a sense of history, but from a perspective far removed from our own. In using the name of Cheops on this monument, the Egyptians were not attempting to attribute it to him, but rather to commemorate him, to recall his memory at the site where he built his funerary complex.

This context leads us to date the stela to the Saite Period, specifically to the beginning of Dynasty 26, which has left other traces. At that time a restoration effort was undertaken throughout the site, with the aim of reestablishing its glory. A new wooden sarcophagus with the name of Mycerinus was placed in his pyramid. The cults of the ancient kings were once again honored. The temple of Isis, which had been in regular use since Dynasty 21, was restored and enlarged, and the Sphinx was also repaired. The picture is coherent. Are we to attribute this work to a pharaoh—Psammetichus I, for example—under whom various enterprises were carried out? This is possible, but it cannot be maintained as certain. Someone with sufficient influence, who was well acquainted with the local cults, could have undertaken this restoration at his own expense.

The consecration text on the stela evokes what were undoubtedly renovations, not new constructions: renovations of the pyramids of Cheops and the royal daughter Henutsen, and of the temple of Isis itself.

As for the Great Pyramids, excavations have not revealed traces of such repairs, though the interiors were badly disturbed in antiquity and the exteriors were ultimately used as quarries. Henutsen, a name attested in the Old Kingdom, appears in no document of the Saite Period in connection with a member of the royal family. Was the name reinvented from scratch at this time to conform with the Old Kingdom coloration of the stela? The repairs to the temple of Isis, which were accompanied by an inventory of its possessions, principally the divine statues kept in it, and by a renewal of the offerings dedicated to it, agree completely with both the *topos* of this genre of documents and with the archaeological record that has been recovered.

The interesting part of this brief text is the topographical description, which situates the cult places with precision: the temple of Isis is near that of Haurun, which must have been linked to it by a road climbing the slope that separated them, and northwest of the temple of Osiris of Rasetau. The same indications are repeated in reverse order in the description of the temenos of Haurun-Harmakhis, which lay south of the temple of Isis and north of that of Osiris. Thus is depicted the landscape of Giza in Dynasty 26: the temple of Isis at the foot of the pyramid of Cheops, the Sphinx below it, and farther to the southwest, where the cultivation met the desert, the temple of Osiris. The text, which centers on the temple of Isis, indicates the close bonds that would dominate the three cult places from this time on. The lengthy description of the Sphinx is the proof of it; the description also proves that the cult of the Sphinx was indeed alive and that the monument was not neglected.

The statues that were the object of the inventory are represented in the central panel of the stela. The order of these twenty-two anthropomorphic or theriomorphic deities and divine emblems has been carefully arranged around the central figure of Isis. The order in which they are to be viewed is obvious, from right to left and from top to bottom. They are organized according to their order in religious processions, beginning with the various standards that preceded the barque of Isis, and then the images of specific forms of the goddess, who in that period was assuming the characteristics of a universal deity. She is accompanied by Osiris and by various forms of their son Horus. The most important deities of Memphis are also present: Ptah, Sakhmet, Nefertem, and the Apis bull. The inventory concludes with the statue of Harmakhis, also called Haurun-Harmakhis,⁽⁵⁾ which is accompanied by an especially long legend that specifies its topographical coordinates.

The archives of the temple of Harmakhis were consulted for the purpose of repairing damaged parts of the colossus, which was apparently decorated with painted elements. Some scholars have suggested that the stone that was replaced might have corresponded to the back of the *nemes*, but the text is in too bad a condition for that to be certain. There is also a question of meat offerings that were sacrificed to the god and consumed in his presence. The text concludes with a wish for eternity, while a final formula insists on his position facing east.

Though many points in the text remain obscure, it appears that the cult of Haurun-Harmakhis continued to function according to established regulations, and that his temple possessed archives that were examined in order to repair his statue. Archaeological analysis of the colossus has shown that the second phase of restoration probably dated to the Saite Period, though few of these repairs have survived. The repairs were effected with large blocks of Tura limestone displaying tool marks, which are still visible, similar to those found on contemporary monuments such as the tomb of Tjary in the south of Giza. The content of the document, which is quite rich and original despite its mediocre appearance, reveals that the overseers of the restorations worked simultaneously at the temple of Isis and in the temenos of Harmakhis. They made a complete inventory of the cult places, repairing both of them and renewing the offering donations, while commemorating the name of Cheops, the first of the pharaohs who chose the plateau of Giza for their pyramids.

(2) Egyptian deities had portable sacred barques that the priests lifted and carried with the help of poles during processions outside the temples.

(3) In this period, there was a close association of Isis, the mother goddess par excellence, with Hathor, goddess of pleasure and love.

(4) This misdating led to chronological aberrations, especially when "construct," rather than "reconstruct" was understood. The temple of Isis would have been older than the Pyramids themselves!

(5) In this period, Haurun, who was originally a Syro-Palestinian god, was no longer viewed as foreign, and his name merely reflected a distant and assimilated past.

Инвентарная Стела.

Др. Хуан де ла Торре Суарес, президент Ассоциации Египтологов Андалусии (ASADE).

La Estela del Inventario

D. Juan de la Torre Suárez. Presidente de la Asociación Andaluza de Egiptología (ASADE)

La Estela del Inventario ha suscitado numerosas controversias y han llegado a afirmarse cosas como que en ella se muestra a la Gran Esfinge como una obra más antigua que la Gran Pirámide y que el texto contenido en ella pudiera ser copia de uno muy anterior. A continuación se resume la correcta interpretación de esta estela de gran interés arqueológico. En líneas generales se trata de una estela de la dinastía XXVI en la que los saítas hacen un inventario de estatuas contenidas en el pequeño templo de Isis de Guiza, que se encuentra junto a la pirámide de Henutsen, y comentan su restauración. Dichas estatuas de dioses contemporáneos, están mencionadas junto a sus medidas y/o material del que estaban hechas. La estela comienza con el nombre del **autor figurado**, Jufu (Keops), que en realidad "suplanta" la personalidad del verdadero autor de las diversas obras, en un intento saíta de rendirle culto y honrar su memoria, como ocurre en otros ejemplos en los que también se nombra a los reyes de las primeras dinastías en esta época. Esto se hace evidente gracias a algunas de las estatuas de dioses mencionados, que no pertenecen a la IV dinastía (Jufu difícilmente podría haber hecho una estatua, por ejemplo, de Harpócrates, ni incluirla en un inventario, ni restaurar el templo de Isis construido en la dinastía XVIII).

Traducción del recuadro exterior de la estela:

<< ¡Que viva el Horus-Medyed rey del Alto y Bajo Egipto, Jufu, dotado de vida!, él encontró el Templo de Isis, Señora de las Pirámides, al lado del Templo de Hurun, en el noroeste del Templo de Osiris, Señor de Rosetau. Él construyó su pirámide al lado del templo de esta diosa y construyó la pirámide de la hija real Henutsen, al lado de este templo >>.



¡nh̄ hrw-mgd nswt bit h̄wfw di 'nh̄!,

¡Que viva el Horus-medyed rey del Alto y Bajo Egipto, Jufu, dotado de vida (a quien se da vida)!,



gm.n.f pr-3st, hnwt mr(w) r-gs pr-h̄wrwn

él encontró la Casa (o Dominio, Templo) de Isis, Dueña (Señora o Ama) de las Pirámides, al lado del Templo de Hurun



hr mhty imnt n pr wsir, nb r-s3w

y al noroeste del Templo de Osiris, Señor de Rosetau (necrópolis de Guiza).



kd.n.f mr.f r-gs h̄wt-ntr nt ntrt tn

El construyó su pirámide al lado del templo de esta diosa

Comentarios:

"...él encontró la Casa (Dominio o Templo) de Isis, Dueña (Señora o Ama) de las Pirámides..."

En toda la estela figura el epíteto "Señora de las Pirámides" en singular, pero no ocurre así en el resto del Templo de Isis, por lo que se supone omitido el plural. Este apelativo le fue dado a Isis en la dinastía XXI. De esta fecha data la primera reconstrucción del templo y posiblemente es la causa de que en algunos libros se vea datada la estela en esa dinastía, cosa que es totalmente errónea.

"...al lado del Templo de Hurun, en el noroeste del Templo (o Casa) de Osiris, Señor de Rosetau (necrópolis de Guiza)..."

La Casa de Osiris, Señor de Rosetau posiblemente se refiere a la propia meseta de Guiza (ver artículo del [Dr. Zahi Hawass](#)) y el Templo de Hurun (Horon-Harmajis) no se puede afirmar con seguridad que se trate del situado junto a la Gran Esfinge. Zivie-Coche habla de la posibilidad de que la Casa de Osiris sea un templo todavía no encontrado.

"... Él construyó su pirámide al lado del templo de esta diosa y construyó la pirámide de la hija real Henutsen, allado de este templo >>.

Aquí Zivie-Coche apunta la posibilidad de que también estas pirámides fuesen restauradas en época saíta. En la Gran Pirámide, evidentemente no se ven pruebas de ello. También hay que destacar que se nombra a Henutsen como "la hija real" y **no** como *su* hija real, es decir, en la estela no se dice que Henutsen fuese hija de Jufu. Hasta donde sabemos, fue su esposa y no hay nada que indique que fuese también su hija...¿quizá su hermana?. Por tanto, la denominación que se le da a esta estela como "de la hija de Jufu" también es totalmente errónea.

<< ¡Que viva el Horus-Medyed rey del Alto y Bajo Egipto, Jufu, dotado de vida!, Él hizo para su madre Isis-Hathor (en la estela figura: Isis, madre divina, - Hathor, dueña del cielo), inventario alojado en una estela. Presentó para ella ofrendas divinas de nuevo, construyó su templo en piedra y nuevamente encontró estos dioses en su lugar: (a partir de aquí se enumeran las estatuas en los registros de la estela) >>.



kd.n.f mr n s3t nsw hnwt.sn, r-gs hwt-n3r tn

y construyó la pirámide de la hija real Henutsen, al lado de este templo.



ir.n.f n mwt.f 3st-, mwt n3r, -hwt-hr, hnwt nw, s(i)pt dit r wd

Él hizo para su madre Isis-, madre divina,-Hathor, dueña del cielo (del Nun), inventario alojado en (una) estela.



di.n.f n-s htp(w)-n3r(w) n m3(w) kd.n.f hwt-n3r.s m inr

Él presentó para ella ofrendas divinas de nuevo y construyó su templo en piedra



wHm gm.n.f nw n3rw hr 3st sn

y nuevamente encontró estos dioses en su lugar:

Comentarios:

"... Él hizo para su madre Isis-Hathor (en la estela figura: Isis, madre divina, - Hathor, dueña del cielo), inventario alojado en una estela..."

Es de suponer que la estela referida es ella misma.

"... Presentó para ella ofrendas divinas de nuevo, construyó su templo en piedra y nuevamente encontró estos dioses en su lugar: (a partir de aquí se enumeran las estatuas en los registros de la estela) >>."

Aquí Zivie-Coche traduce: "... él ha renovado para ella las ofrendas divinas y ha (re)construido su templo en piedra, lo que él había encontrado en ruina siendo renovado, estando los dioses en su lugar". En la primera oración estamos de acuerdo, pero en el resto hay diferencias que no se pueden omitir: El principal problema es situar "wHm" que debe tratarse como auxiliar y traducir: "De nuevo encontró estos dioses en su lugar".

En la traducción de Zivie-Coche, parece haber tres partes distintas, es decir, la que yo considero como "wHm gm.n.f nw nTrw Hr st.sn", la divide en "wHm gm.n.f stp" y "nTrw Hr st.sn". Por tanto no considera que la azuela sea un demostrativo, sino que alude a una expresión (wHm gm.n.f stp)¿? de traducción discutida.

La interpretación de la oración, deriva de cuando se dijo al principio que "encontró" el templo de Isis y tras reconstruirlo (conformarlo) "de nuevo supuestamente encontró" (otra vez ha "encontrado" algo) las estatuas de los dioses dentro del templo.

Registros interiores de la estela:

El panel central está dividido en cuatro registros escritos de derecha a izquierda con representaciones de estatuas de dioses que se acompañan de pequeñas descripciones: nombre del dios, material del que está hecha la estatua o parte de ella, altura, etc.

Primer registro:

1-Min, a sus pies una pequeña figura humana en actitud de ofrenda o adoración. El texto que le acompaña dice: "Min: (madera de) acacia. Altura: un codo y un palmo (unos 60 cm.)".

2 y 3- Traducción: "Upuaut: madera de acacia dorada".

4- Horus en forma de halcón: "madera dorada".

5- Tot en forma de ibis: "madera dorada".

Segundo registro:

1- Ante la barca divina: "Dioses que se encuentran en su lugar:". Sobre la barca: "Soporte del esplendor de Isis. Madera dorada incrustada".

2- Isis en una naos, sobre ella: "Isis la grande, madre divina, Señora de las pirámides. Hathor, que está en su barca". En el interior de la naos: "Esquisto cubierto de oro. Corona de plata. Altura: tres palmos y dos dedos". En la época saíta Isis se identifica con Hathor y también tiene distintas formas como las que se muestran a continuación en la estela.

3- Neftis, sobre ella: "Neftis, esquisto dorado". Ante ella: "Corona de oro. Altura: tres palmos".

4- Isis-Mesjenet, sobre ella: "Isis-Mesjenet, esquisto...". Delante: "Corona de cobre negro.

Altura: tres palmos y dos dedos".

5- Isis-Escorpión (no Isis-Selkis), sobre ella: "Isis-Escorpión, esquisto...". Delante: "Corona de oro. Altura: dos palmos y dos dedos".

Tercer registro: Para abreviar se muestra sólo la traducción de los jeroglíficos que figuran junto a las representaciones de las estatuas.

1- Harendotes, (madera de) ébano y ojos incrustados. Altura: dos palmos y dos dedos.

2- Harpócrates, madera dorada y ojos incrustados. Altura: cuatro palmos y un dedo.

3- Ptah, madera dorada. Altura: tres palmos.

4- Sejmet, cobre negro. Altura: tres palmos y dos dedos.

5- Osiris, madera dorada y ojos incrustados.

6- Isis sobre su gran trono. Cobre negro. altura: tres palmos.

7- Isis de *Per-mes*. Madera dorada. Altura: cinco palmos.

8- Horus-¿...?, madera dorada y ojos incrustados. Altura: cuatro palmos.

Cuarto registro:

1- Apis.

2- Nefertum, madera dorada. Altura: tres codos (157 cm.).

3- Diosa serpiente con cabeza humana, delante de ella: "Madera dorada. Altura: un codo".

4- Esfinge nombrada como "estatua de Harmajis" (Horemajet, Horus en el Horizonte) y acompañada de cinco columnas de texto jeroglífico bastante borroso. Hurun (u Horon) y Harmajis fueron asociados entre sí y a la forma de la esfinge, lo que no quiere decir que en la estela se esté aludiendo por fuerza a la Gran Esfinge como Horon-Harmajis.

El texto de esas columnas es continuado en cuatro líneas horizontales que no pueden verse en la fotografía del inicio del artículo ya que están en el reborde de la estela. De las partes visibles de este texto de nueve líneas en total, se desprenden datos interesantes. He aquí una traducción parcial de lo que considero más importante:

"(1) Las ruinas de Horon-Harmajis están al sur de la Casa de Isis, (2) Señora de las Pirámides, al norte de Osiris, Señor de Rosetau (la meseta de Guiza). Los escritos del Santuario (3) de Horemajet (Harmajis) son aportados para hacer inventario. (4) Son aportados para hacer inventario de estas palabras divinas del gran ... su efigie, toda su superficie cubierta de escritos ... él ha hecho... (5) en piedra dorada de siete codos..."

Comentarios y conclusiones finales:

En el texto final se describen nuevamente la situación de los templos de la zona, que quedarían de la siguiente forma: justo en el lado Este de la pirámide de Henutsen, está el Templo de Isis, al Sur las que ya en aquella época eran ruinas de un Santuario de Horon-Harmajis (probablemente también reconstruido por los saítas) y ambos al Norte de la necrópolis. Actualmente se desconoce la situación exacta del último, aunque quizá se trate del propio Templo de la Gran Esfinge.

La estatua de la esfinge es de piedra dorada de unos 3'64 metros de altura (siete codos), nada que ver con la Gran Esfinge, que ni siquiera es nombrada en la estela, aunque diversos autores señalen lo contrario. Toda la disposición de las estatuas nombradas, describen una procesión de 22 estatuas encabezada por Min y cuatro estandartes, seguida de la barca (con barras horizontales para transportarla) y otras estatuas de pequeño tamaño, para terminar con las estatuas de mayores dimensiones.

Las estatuas de dioses descritas, datan perfectamente a la estela en época saíta, aunque se escriba en Egipto Medio y se describan ciertas acciones como hechas por Jufu. Es una descripción poético-honorífica al más puro estilo de la XXVI dinastía, que se encuentra en otros muchos monumentos.

Autor del artículo:

Juan de la Torre Suárez.

Han aportado información para su elaboración:

Jaume Vivó, Elisa Castel, Agustín Barahona y José Antonio Alonso.

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