

Artistic Features of the Round Topped New Kingdom Individuals Stelae in Serabit EL-Khadem

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Abstract

Sinai became since the Archaic Period, the main supplier of turquoise, and remained so during the Old, Middle, and New Kingdoms. That was why South Sinai was the destination of many mining missions that documented commemorative inscriptions on the rocks of the mountains surrounding the mines, the roads leading to them, or on the sandstone stelae. The current study focuses on the artistic features of the round-topped New Kingdom individuals' stelae in Serabit El-Khadem in South Sinai. The first table illustrates the main information of forty-five studied stelae followed by an analytical study of their artistic features; such as the scenes of the round top (first register) that contain symbols like the winged sun-disk and the wDA eye, hieroglyphic inscriptions, or sometimes kept plain. Then, the study deals with the body of the stela (second register), discusses royal and individuals clothing, headdresses, beards, necklaces, sandals, altars, and offerings. Besides, the research focuses on the scenes of the bottom of the stela (third register) which mainly advertises the position of the owners of the stelae in the scene. The study ends with a conclusion that reiterates the most important results of the current study.

Introduction

Since the Ancient Egyptian periods, the Pharaohs were very attentive to Sinai for its military and economic importance. The turquoise of Sinai began to appear in Egypt since the beginning of Naqada II Period¹. Then, Sinai became, since the Archaic Period², the main supplier of turquoise, and remained so during the Old, Middle and New Kingdoms³. That was why South Sinai was the destination of many mining missions.

Starting from the Third Dynasty, these missions recorded commemorative inscriptions in the designated areas. Wadi-Maghara in South Sinai is one of the oldest mining areas, which contain inscriptions and old mining workers huts that go back to the Old Kingdom⁴.

Until recently, King Semerkhet, the seventh king of the First Dynasty, was believed to be the first king to leave inscriptions in Sinai. However, it happened that there was a mistake in pronouncing the name, the correct one was King Sekhemkhet, the third king of the Third Dynasty. King Sanakht and King Zoser were also among the first kings to leave inscriptions there⁵.

Since the early years of the Middle Kingdom, Ancient Egyptians started sending mining missions to exploit the turquoise mines in Serabit El-Khadem in South Sinai. They also built the temple of Serabit El-Khadem for Goddess Hathor (Goddess of turquoise). Simultaneously, the mining missions have stopped in Wadi-Maghara since the beginning of that period. The oldest inscriptions found in Serabit-El-Khadem confirmed that the mining campaigns began in the Middle Kingdom and that King Senusret I was the first king to send

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missions there⁶. The interest in this region peaked in the New Kingdom, and the work in its mines continued until the Twentieth Dynasty⁷.

Those mining missions left for us many inscriptions that recorded the names of the chiefs of the missions and their important members. They were inscribed on the rocks of the mountains surrounding the mines, on the roads leading to them, or on the sandstone stelae. Some of them are located at the site itself (unfortunately, in a bad condition), others in the museums, and some others are destroyed either by human hand or by damaging factors in the region⁸.

Overview of Round topped Stelae in Serabit El-Khadem

The subject of the current research focuses on the round-topped New Kingdom individuals' stelae in Serabit El-Khadem. According to Gardiner, most of them came from the Temple of Serabit El-Khadem dedicated to Goddess Hathor, the Goddess of turquoise⁹. The research is not concerned with describing all the details of the stelae, but aims to study only its artistic features, such as clothes of the kings and the owners of the stelae, crowns, wigs, sandals, necklaces, in addition to the artistic features of its scenes. Tables (1, 2, 3, 4, 5) illustrate the main information about the stelae that concern my study, and whoever needs more details about any stela can consult its references in table (1).

Each table of tables (2, 3, 4, 5) contains a different subset of all stelae as the appropriate and relevant information of those absent stelae is missing due to the damages heaved at them. The researcher included a subset sample of five well-preserved and complete stelae (Plates 1, 2, 3, 4, 5), as representative examples to cover a range of various types, nuances and details of the stelae, as the remaining stelae are partially damaged. These stelae are arranged chronologically (the stelae of known owners come first then the stelae of unknown owners) and are given serial numbers in the research. According to Gardiner, there are forty-five individuals' stelae¹⁰.

Most inscriptions are on the recto (front), while others are inscribed on two sides: the recto (front) and the verso (back) or on three sides: the recto (front), the verso (back), the sides and measure around two meters high. Stelae are divided as follows:

- **Commemorative Stelae** were erected in Serabit El-Khadem by the senior officials of missions, in memory of the arrival of one of the mining missions in this region or the opening of a new mine. The stelae represented the work of the missions, the royal and the individuals' titles, the autobiography of the owner of the stela, a list of the members of the missions, and sometimes, religious prayers and offering scenes for the divinities.
- **Votive Stelae** were dedicated to some gods by the owners of the stelae as an expression of their devotion and personal loyalty. The reasons for the presence of most of these divinities on the stelae of Serabit El-Khadem are:
 - The existence of a direct relationship between the owners of the stelae and these divinities (i.e., local divinities of the regions, from where the owners of the stelae originally came).
 - The bond of some divinities with Sinai, gemstones or even specific occupations.

Furthermore, it was important to the owners of the stelae to show honor to these divinities; this was usually shown by being portrayed in an adoration position to those deities as a sign of devotion and reverence. The most important divinities presented on these stelae were Goddess Hathor, the turquoise Goddess¹¹, in addition to the following gods: Soped¹², Horus¹³, Thoth¹⁴, Set¹⁵, Inher-Shou¹⁶, Amun-Ra¹⁷, Ptah¹⁸, Tattenen¹⁹, Smsrou²⁰, Wadjet²¹ and Mry-Mutef²².

Due to the damage of most of the stelae, the loss of their inscriptions, and the inability to find some of them, the study of the collection of Serabit El-Khadem New Kingdom individuals' stelae depended on:

- Gardiner, A. and T.E. Peet (1952), *The Inscriptions of Sinai*, Part I, Individuals and Plates. Oxford.
- Gardiner, A. and T.E. Peet (1955), *The Inscriptions of Sinai*, Part II, Translations and Commentary. Oxford.

Serabit El-Khadem



Serabit El-Khadem is located within the administrative boundaries of the Governorate of South Sinai, about 80 km southeast of Abu Zneima; a region of tourist destination. Researchers differed a lot in writing its name, some of them wrote it (Serabt El-Khadem), while others called it (Serbt or Serbut El-Khadem). The word Serabit (which is the plural of Serbut) may have meant the existing rocks which resemble columns in height. This meaning is due to the region rigidity. In the local dialect language, the word "Serabit" refers to the camel's humps, where the erosion factors carved the hills into camel humps²³. Its old name was  "dw mfk3t" "the turquoise mountain" or  "ltyw mfk3t" "the turquoise terraces"²⁴, which was mentioned in the inscriptions of the Middle and the New Kingdoms.

Table 1

Main Information about the Round Topped New Kingdom Individuals' Stelae in Serabit El-Khadem

Stelae Numbers	Owners Names	Classification	Current Place	Dating
1 ²⁵	<i>Nht</i>	Commemorative	Serabit El-Khadem Temple	Eighteenth Dynasty
2 ²⁶	<i>Sn-n-Mwt</i>	Commemorative	Egyptian Museum, Cairo, (JE.38546)	Eighteenth Dynasty
3 ²⁷	<i>Ty; S3-Mntw</i>	Commemorative	Serabit El-Khadem Temple	Eighteenth Dynasty
4 ²⁸	<i>Sn-nfr</i>	Commemorative	East of Serabit El-Khadem Temple	Eighteenth Dynasty
5 ²⁹	<i>Nby</i>	Commemorative	Mine E in Serabit El-Khadem Region	Eighteenth Dynasty
6 ³⁰	<i>P3-Nhsy</i>	Commemorative	Serabit El-Khadem Temple	Eighteenth Dynasty
7 ³¹	<i>P3-Nhsy</i>	Commemorative	Unknown	Eighteenth Dynasty
8 ³²	<i>Pp</i>	Votive	Edward Collection, University College, London, (UC.14302)	Eighteenth Dynasty
9 ³³	<i>Pp</i>	Votive	Unknown	Eighteenth Dynasty
10 ³⁴	<i>Nb; Rh-mi-R^c; H^c</i>	Votive	Maclean Museum, Greenock (no.232)	Eighteenth Dynasty
11 ³⁵	<i>Min-mss</i>	Votive	Unknown	Eighteenth Dynasty
12 ³⁶	<i>Hr.w.f</i>	Votive	Unknown	Eighteenth Dynasty
13 ³⁷	<i>Hr.w.f</i>	Votive	Egyptian Museum, Cairo, (JE.38266)	Eighteenth Dynasty
14 ³⁸	<i>Nb-iry</i>	Votive	Kelivn Grove Museum (no.05.143a)	Eighteenth Dynasty
15 ³⁹	<i>P3-R^c-m-hb</i>	Votive	National Museum of Science	Eighteenth Dynasty

Stelae Numbers	Owners Names	Classification	Current Place	Dating
			and Art, Dublin, (no.1905.262)	
16 ⁴⁰	<i>Hk3-shpr</i>	Votive	Unknown	Eighteenth Dynasty
17 ⁴¹	<i>Hr.i</i>	Votive	National Museum of Ireland, Dublin, (no.1905.262)	Eighteenth Dynasty
18 ⁴²	<i>pr-bcr</i>	Votive	Serabit El-Khadem Area	Eighteenth Dynasty
19 ⁴³	<i>nn-(sw)</i>	Votive	Semitic Museum of Harvard, Cambridge University, (no.8634e)	Eighteenth Dynasty
20 ⁴⁴	<i>s3-hbsd</i>	Votive	South of Serabit El-Khadem Temple	Nineteenth Dynasty
21 ⁴⁵	<i>s3-hbsd</i>	Votive	Unknown	Nineteenth Dynasty
22 ⁴⁶	<i>s3-hbsd</i>	Votive	Serabit El-Khadem Temple	Nineteenth Dynasty
23 ⁴⁷	<i>s3-hbsd; Imn-m-ip3.t</i>	Votive	Serabit El-Khadem Temple	Nineteenth Dynasty
24 ⁴⁸	<i>s3-hbsd; Imn-m-ip3.t</i>	Votive	Unknown	Nineteenth Dynasty
25 ⁴⁹	<i>Imn-m-ip3.t</i>	Votive	Serabit El-Khadem Temple	Nineteenth Dynasty
26 ⁵⁰	<i>Imn-m-ip3.t</i>	Votive	Unknown	Nineteenth Dynasty
27 ⁵¹	<i>P3-sr</i>	Votive	Serabit El-Khadem Temple	Nineteenth Dynasty
28 ⁵²	<i>Imn-m-ip3.t; Sty</i>	Votive	Serabit El-Khadem Temple	Twentieth Dynasty
29 ⁵³	<i>Sn-dhwty</i>	Votive	Serabit El-Khadem Temple	Twentieth Dynasty
30 ⁵⁴	<i>P3-nfr</i>	Votive	Chadwick Museum, Bolton, (no.58.05.4)	Twentieth Dynasty
31 ⁵⁵	<i>Wsr-hcw</i>	Votive	Unknown	Twentieth Dynasty
32 ⁵⁶	<i>Sth-nht</i>	Votive	Maclean Museum, Greenock, (no.42)	Ramesside Period
33 ⁵⁷	<i>Sth-nht</i>	Votive	Unknown	Ramesside Period
34 ⁵⁸	<i>Sbk-htp</i>	Commemorative	Yale University Art Gallery, New Haven, (no.28.53)	Ramesside Period
35 ⁵⁹	<i>Rc-mss</i>	Votive	Manchester University Museum, Manchester, (no.981)	Ramesside Period
36 ⁶⁰	<i>Sth-nht</i>	Votive	Unknown	Ramesside Period
37 ⁶¹	<i>Mntw-(t3wy?)-nht</i>	Votive	Ashmolean Museum, Oxford, (no.E.714)	Ramesside Period
38 ⁶²	Unknown	Commemorative	Serabit El-Khadem Temple	Eighteenth Dynasty
39 ⁶³	Unknown	Votive	Serabit El-Khadem Area	Eighteenth and Nineteenth Dynasties
40 ⁶⁴	Unknown	Votive	Unknown	Eighteenth Dynasty
41 ⁶⁵	Unknown	Commemorative	Unknown	Eighteenth Dynasty
42 ⁶⁶	Unknown	Votive	Unknown	Ramesside Period
43 ⁶⁷	Unknown	Votive	Maclean Museum, Greenock, (no.43)	Ramesside Period
44 ⁶⁸	Unknown	Votive	Unknown	Ramesside Period
45 ⁶⁹	Unknown	Unknown	Serabit El-Khadem Temple	Ramesside Period

Analytical Study of the Round Topped Stelae Artistic Features

Most of Serabit El-Khadem stelae are freestanding and are engraved in sunk-relief. The vertical lines, called the framing lines, surround the area intended to be engraved and often take the same shape of the stela. Those lines are engraved on the surface of the stela (Plates 4, 5, 6). After sculpting the edges of each part of the stelae, the inscriptions and the scenes are drawn. In most of the stelae, the hieroglyphics are engraved within specific lines set by a rectangular long frame⁷⁰.

The places of the inscriptions on the Serabit El-Khadem New Kingdom individuals' stelae change depending on their position and setting because there is a relation between the orientation and position of the stela and the faces used for engraving. They are often engraved on one face (recto) (Stelae: 1, 2, 3, 5, 6, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 21, 22, 23, 24, 25, 26, 27, 28, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, Table 1). They are sometimes inscribed on both the recto and the verso (Stela: 4 in table 1); on the recto, the verso and the sides (Stelae: 20, 29 in Table 1); or on the recto and the sides (Stela: 7 in Table 1).

To describe the artistic features of stelae, these stelae are usually divided into three registers, according to the scenes they carry:



1. Scenes of the round top (first register).
2. Scenes of the body of the stela (second register).
3. Scenes of the bottom of the stela (third register).

However, some stelae do not follow this classification as they are divided only into two registers (Stelae: 11, 18, 21, 30, 32, 37, 39, 40 in Table 1) or one register (Stelae: 16, 17, 34, 35, 42, 44 in Table 1). This may be due to the size of the stela, the nature of the scenes, and the inscriptions that it carries.

1- Scenes of the Round Top of the Stela (The First Register), (Tables 1, 2)

There are several interpretations of the shape of the round topped stelae (Plates 1, 2, 3, 4, 5). One interpretation is that it may be an imitation of the chapels of primitive gods⁷¹. The second interpretation is that it may be influenced by the shape of the tombs in Upper Egypt, which are topped by a small pyramid or are carved in the rock with vaulted chambers and arched doors⁷². Another religious interpretation indicates that the round top of the stelae represents the prospect of the sky, symbolized by Goddess Nut (Goddess of the sky) who is sometimes, portrayed at the top of the stela as a woman leaning with her arms and legs on the ground, while her bending body occupies the top of the stela⁷³.

The elements (symbols and writings) that are engraved in this register are manifold. The winged sun-disk occupies most of the arched summits (Stelae: 1, 3, 4, 6, 7, 13, 28, 29, 40 in

Table 1)⁷⁴, in addition to the use of other symbols, such as the  *wꜥꜣt* and the  *šn* signs (Stelae: 4, 13 in Table 1)⁷⁵. Sometimes, the year of the king's rule (the chronicle) is etched on the round top (Stela: 2 in Table 1)⁷⁶.

The round top was occasionally considered part of the stela body when inscribed with a hieroglyphic text (Stelae: 10, 11, 14, 15, 16, 17, 18, 19, 20, 30, 31, 32, 33, 34, 35, 36, 37, 39, 43, 44 in Table 1)⁷⁷. The top of few stelae is kept plain without any inscriptions, with the existence of a horizontal line separating the round top from the register next to it (Stela: 29 in Table 1)⁷⁸. It is divided as follows:

A- The Round Top Occupied by Symbols


▪ The Winged Sun-Disk *ꜥpr-wr*

It is one of the symbols associated with royalty, which combines Horus and the king, as the latter represents Horus on earth, and the two cobras surrounding the sun-disk symbolize the extension of the king's authority to the north and south⁷⁹.

The oldest scene of the winged sun-disk, where the two cobras (Uraei) are hung from its both sides, goes back to the First Dynasty⁸⁰. It was widely used in architectural buildings: On the sills of the temples' corridors, on the round tops of the stelae and on many other components, as a religious symbol of protection from evil and for scaring enemies⁸¹.

The winged sun-disk on the round top of the stelae started to appear ever since the Middle Kingdom when used by a minister at the end of the reign of King Senusert I. However, it was widely adopted by the end of the Twelfth Dynasty and the subsequent periods as an element of religious significance for decorating and filling the void on the round top of the stelae⁸².

The winged sun-disk, depicted on the round tops of many stelae in Serabit El-Khadem, has multiple shapes as follows:

- The first shape appears on some of the stelae without hung Uraei on the sun-disk both sides (Stelae: 7, 29 in table 1; Table 2)⁸³. Maybe, it is due to the artist's desire to reduce the size of the sun-disk, so that he could write a text in the void between the two spread wings, such as the name of God Horus (Horus Behdety) and his titles. The following text is written under the winged sun-disk (Stela: 7 in Table 1):  *Bhdty Ntr ꜥ3 nb pt* "Behdety, the Great Deity, Lord of the Sky". Alternatively, the name of God Horus was not written but replaced with the winged sun-disk referring to him (Plate 3; Figure 1).

It is worth noting that, the artists who carved these stelae did not care about the symmetry between the two wings of the sun-disk, where the number of feathers in the right wing (22 feathers) is fewer than the feathers in the left wing (24 feathers). This gave a sense of heterogeneity of the two sides (Stelae: 7, 29 in Table 1; Plate 3; Figure 1)⁸⁴.

- The second shape of the winged sun-disk is a sun-disk spreading its wings with the two cobras (Uraei) suspended from the bottom of the sun-disk at the same level of the feathers of the two wings (Stelae: 3 in Table 1; Table 2; Plate 1; Figure 2)⁸⁵.

In the above shape, the artist used the empty space between the two wings to write the year of the king's rule (the chronicle), which may explain why the Uraei do not exceed the feathers' level. It is worth mentioning the magnificence of the art and the skill of the artist in highlighting the Uraei between the feathers of the wings.

- The third shape of the winged sun-disk is a sun-disk spreading its wings, with the Uraei suspended from the bottom of the sun-disk but exceeding the level of the two wings feathers. The artist used the empty space between the Uraei in sculpting the royal cartouche, where the two sides of the cartouche were defined by the Uraei. The name of the king was engraved on this cartouche (Stelae: 4, 28, 40 in Table 1; Table 2; Plate 6; Figure 3)⁸⁶.

The above shape signifies the artist's skill in sculpting and in exploiting the empty spaces, in addition to the aesthetic aspect, which arises from the fact that it occupies the round top of the stela. Additionally, the Uraei providing protection to the royal cartouche (including the name of the king) highlight the religious significance of the shape.



- The fourth shape of the winged sun-disk merges between (1) the winged sun-disk, which hangs on its both sides the Uraeus at the same level of the wings' feathers (the second shape) and (2) the Uraei determining the royal cartouche (the third shape) (Figure 4).

On one stela of Serabit El-Khadem (Stela: 6 in Table 1; Table 2)⁸⁷, the winged sun-disk spreads its two wings and the Uraei are suspended from both sides of the sun-disk but exceed the uppermost level of the two wings feathers. Directly below the disk, the artist exploited the space between the two wings (where both wings take a curved shape) and engraved a royal cartouche (including the name of the king) determined from both sides by the Uraeus (Plate 2; Figure 4). This highlights the skills of the artist in manipulating the empty spaces. Moreover, the representation of the winged sun-disk with the Uraei provides the full protection of the king and his name.







Clearly, the empty space in the round top of the stelae, as well as their width, controlled and affected the shape of the winged sun-disk. In some stelae, its wings are completely spread to cover the round top (Stelae: 1, 3 in Table 1; Plates 1, 2, 3)⁸⁸. In other stelae, the size of the sun-disk does not fit the round top because the width of the stela is basically small. Therefore, the artist avoided that by sculpting the sun-disk in this relatively small area. He depicted the wings half-spread and suspended on both sides of the top (Plate 6). To fill this empty space between the two wings, the artist inscribed the royal cartouche, the year of the king's rule (the chronicle), or even the name of God "Horus Behdety" (Stelae: 4, 6, 7, 28, 29 in Table 1)⁸⁹.





In addition to the winged sun-disk, a group of symbols occupied the round top of some of the stelae of this study. These symbols were etched either individually or together on the stelae. Moreover, they have similar religious significance as the winged sun-disk.



▪ The *Wdjw* Eye



The  *wdjw* eye is a human eye surmounted by an eyebrow with a vertical excrescence from the bottom and a curved spiral arch extending to the back under the eye. The  *wdjw* refers to the hawk's eye⁹⁰, means "the intact"⁹¹ and symbolizes God Horus⁹².

It is a symbol of royalty similar to the royal cobras (Uraei). It was used in many religious rituals, in decorations, in ornamentations and for ensuring royalty and protection. It is usually depicted atop doorsills, on stelae and coffins⁹³. It was engraved on the stelae of the New Kingdom in Serabit El-Khadem, in conjunction with other symbols.

- **The  *Wdjw* Eye with the  *sn* Sign and the  *wb* Sign:** The three signs are represented together on only one of Serabit El-Khadem stela (Stela: 4 in table 1; Table 2; Figure 5)⁹⁴. To the right and to the left sides of its top, the *wdjw* eye is depicted twice. Between them is engraved the sign  *sn*, and below it the sign of the  vessel in a unique artistic harmony, where the distance between each sign is preserved .

The merge between the  *wdjw* eye and the  *sn* sign has appeared since the reign of King Senusert III on only one of the stelae that resemble the false door. This merge has settled since the New Kingdom, where the  *sn* sign is displayed between the two  *wdjw* eyes but at a higher level than the eyes and almost reaches in between the eyebrows⁹⁵.

The sign  *sn*, which means "the circle", is a rope with its two ends hung⁹⁶. There is a link between the  *sn* sign and Goddess Nekhbet (female eagle), who holds this sign with its claw over the king giving him protection and eternal life. Afterward, since the Middle Kingdom, this sign transformed into an amulet⁹⁷.

During the Old Kingdom, the  vessel sign indicated a vase and sometimes a basket⁹⁸. Then, this sign evolved to  sign, which indicated an incense vase with incense rising from it⁹⁹. The purposes of this sign are protection and purification.

-**The  *Wdjw* Eye with the Winged Sun-Disk:** On the top of one of the stelae (Stela: 13 in table 1; Table 2)¹⁰⁰, the  *wdjw* sign is engraved to the right side while the sun-disk with

one wing is depicted beside it, to its left side. This may indicate more protection (Plate 4; Figure 6). It is worth mentioning that the winged sun-disk is always portrayed over the divinity and the *wꜣt* eye is depicted over the owner of the stela.

B- The Round Top Occupied by Hieroglyphic Text

The round top of some of Serabit El-Khadem stelae carries formulas, which are as follows:

▪ **The Year of the Royal Rule (Date of Writing the Stela)**

The round top is sometimes occupied by a horizontal line of hieroglyphic text, depicting the year of the king rule (the chronicle), who was sent during his reign the mining mission to Serabit El-Khadem. Notice that the top is separated from the rest of the stela by chiseling the sign of the sky $\equiv pt$ with the width of the stela (Stela: 2 in Table 1; Table 2; Figure 7)¹⁰¹. This \equiv sky sign appears only on the recto of the stela. As for the verso of some stelae that are originally engraved on both sides; their round top, which bears the year of the king's rule (the chronicle), is separated from the text following it by a horizontal line¹⁰² (Figure 8).

▪ **Texts of Several Lines**

The round top of some of the stelae is engrossed by a text bearing the names and the titles of the king (Stelae: 16, 20, 39 in Table 1; Table 2)¹⁰³, as well as the names of the deities and other texts (Stelae: 10, 11, 14, 15, 16, 17, 18, 19, 30, 31, 32, 33, 34, 35, 36, 37, 43, 44 in Table 1; Table 2; Plate 5; Figure 9)¹⁰⁴.

C- The Round Top without Inscriptions

The round top of some stelae is left plain without any inscriptions or scenes. A horizontal line separates the top from the rest of the stela that bears inscriptions of the usual religious formulas or the commemorative inscriptions. The Ancient Egyptian artist left only the verso of the round top of the stela plain without any inscriptions, whereas its recto is always inscribed (Stela: 29 in table 1; Table 2; Figure 10)¹⁰⁵.

2- Scenes of the Body of the Stela (The Second Register): (Tables 1, 3, 4)

The body of the stela, which is the part enclosed between its round top (first register) and its bottom register, usually contains the main text or scene of the stela. This part takes a geometrical shape. Sometimes, it is determined from the top by the sign of the sky $\equiv pt$, and from the bottom by the earth sign $\equiv t3$. In addition, the $\uparrow w3s$ scepter supports the stela's both sides (Stelae: 6, 7 in Table 1)¹⁰⁶ and refers to the poles that keep the sky raised in accordance with the Ancient Egyptian belief¹⁰⁷ (Plates 2, 3). Sometimes, it is identified by only one or two of the previous signs (Stelae: 2, 3 in Table 1; Plate 1)¹⁰⁸.

The offerings scene is the main scene in the middle register for most of the New Kingdom stelae in Serabit El-Khadem, where the owner of the stela stands in front of one of the deities in a worship position and reverence presenting the offerings. Sometimes, he is depicted preceded by the king, or at the bottom register and the king at the middle register to honor the king. This does not rob the owner of his titles, his own text, and his offerings to the deity. Again, the owner mentions the king as venerable, because he allowed the owner to come to that place and participate in the campaign. The Ancient Egyptian artist succeeded in highlighting the artistic features of the stela's owner and the kings such as the details of the cloths, the headdresses, the sandals, the symbols and the badges. These previous artistic features are considered the most reliable tools we depend on to know the closest chronicle of the stela when it is difficult to determine to which interval it belongs.

-The Most Important Artistic Features in the Second Register of the Stelae

A- The Clothing: (Tables 1, 3)

Throughout different periods and eras, gods and clothes diversified, the language evolved after the Old Kingdom and during the Middle and the New Kingdoms to suit every historical

period. Fashion dominated every period of the Ancient Egyptian Civilization; every historical period had its own clothing style. Many changes occurred through different periods. In the Old Kingdom, the narrow short kilt was the characteristic of that period, while in the Middle Kingdom, another long, transparent and wide kilt was added over the narrow short one. In the New Kingdom, the chest was covered¹⁰⁹.

Studying the clothing of the stela owners reflects its development throughout the periods. It also helps dating the stela if they do not bear any inscriptions, texts or signs¹¹⁰. During the New Kingdom, there was a great development in the clothing style for all strata. This obviously appeared in the clothes of the owners of Serabit El-Khadem stela, which are divided as follows:

▪ The Royal Clothing

The Eighteenth Dynasty provided different types and styles of the royal short apron (Stela: 1, 3, 5, 6 in Table 1; Table 3)¹¹¹, that renewed the usual old style of the apron as follows:

- An apron with a front triangular projection that surrounds and binds the waist; from its front a piece of cloth is suspended (Stela: 5 in Table 1; Style: 1 in Table 3; Figure 11)¹¹².
- An apron similar to the above one but with a bull's tail hung from its back: the symbol of royalty and fertility. This style existed since the beginning of the Dynasty (Stela: 6 in table 1; Style: 2 in Table 3; Plate 2; Figure 12)¹¹³.
- An apron similar to the above one appeared without the front triangular projection. It surrounds and binds the waist by a piece of cloth similar to a belt, dangling from the waist in the front (Stela: 1 in table 1; Style: 3 in Table 3; Figure 13)¹¹⁴.
- An apron similar to the first one, but the piece of cloth dangling from the apron takes the form of two cobras (Uraei) leaning ahead on the garment (Stela: 1, 3 in Table 1; Style: 4 in Table 3; Plate 1)¹¹⁵. Sometimes, the royal name was written in the empty space between the two cobras (Uraei), which in turn takes the form of the royal cartouche¹¹⁶ (Figure 14).

During the Nineteenth and the Twentieth Dynasties, the royal garments had multiple styles (Stela: 20, 27, 28, 29 in Table 1) reflecting extravagance and richness. The styles of the royal short apron, which combined the old shape of the apron with some kind of renewal, multiplied as follows:

- A knitted short apron tightly surrounding the waist and held by a belt. The edges of the apron are round (Stela: 20 in Table 1; Style: 5 in Table 3; Plate 5; Figure 15)¹¹⁷. This style had been known since the Old Kingdom as the kings and the nobles wore them¹¹⁸(Plate 4).
- An apron, with a front triangular projection, surrounded the waist and is held by a belt. The bull's tail is attached to the back of the apron (Stela: 20 in Table 1; Style: 6 in Table 3; Plate 5; Figure 16)¹¹⁹.
- A regular short apron with a straight triangular projection. It is held by a piece of cloth similar to the belt, from which a piece of cloth is swung down. This piece of cloth is sometimes decorated with the royal cobras (Uraei) (Stela: 27 in Table 1; Style: 7 in Table 3; Figure 17)¹²⁰.
- A similar garment to the above one where the belt holding the waist and dangling on the front was transformed into a piece of fabric (or leather) cut into fragments of decorative motifs that stuck to the front triangular projection. Also, it has added the bull's tail (Stela: 29 in Table 1; Style: 8 in Table 3; Figure 18)¹²¹.
- The long transparent kilt reappeared topped by a short one with a front triangular projection (Stela: 28 in Table 1; Style: 9 in Table 3; Plate 6; Figure 19)¹²².

- One of the stelae preserved one of the royal garments worn by one of the Nineteenth Dynasty kings (Stela: 24 in Table 1; Style: 10 in Table 3; Figure 20). It is a long loose garment consisting of several layers above each other, short from the front, long from the back, dangling from it a piece of cloth (or leather) in a decorative form to enhance the beauty of the garment¹²³. It is a wonderful carefully decorated piece of art similar to Athenian art. This garment was very rich in decorations and did not appear again on any of the stelae of the New Kingdom stelae in Serabit El-Khadem¹²⁴.

▪ **Individuals' Clothing**

The royal clothes differed from the clothes of the high officials, which in turn differed from the clothes of the public people and the slaves. This diversity and differences stem from the fact that certain clothes suit each stratum of the society, who wore useful clothes appropriate to the nature of work.

The owners of the New Kingdom stelae in Serabit El-Khadem represented a mixture of high officials, employees and professionals, that is why we are dealing with different styles of garments that suit each stratum of the society. Moreover, the styles combine old and new fashions.

Contrary to the kings' clothing, most of the individuals' clothes remained the same during the Eighteenth, Nineteenth, and Twentieth Dynasties. The aprons were portrayed in (Stelae: 3, 4, 5, 6, 10, 13, 14, 15, 17, 20, 21, 23, 24, 26, 28, 29, 30, 31, 32, 33, 34, 37, 41, 42, 44 in table 1; Table: 3) as follows:

- A short apron that consists of a rectangular piece of cloth wrapped twice around the waist. Its bottom part gets pulled to the top to prevent it from falling, whereas the outer top part gets inside the fabric folds¹²⁵ (Stelae: 17, 29 in Table 1; Style: 11 in Table 3; Figure 21). It is one of the most famous Egyptian garments, known since the Old Kingdom.
- A long wide garment that reaches the ankles. It consists of a large rectangular piece of cloth wrapped around the lower part of the body. It is attached by a belt or a sash tied by a knot at the front under the navel. A part of it is dangling in the front under the knotted part. The upper part of the body is covered with a short-sleeve shirt, opened at the neck (circular opening), where it is bounded with a thread that controls the proportion of the neck opening (Stelae: 3, 4, 6, 14, 37 in Table 1; Style: 12 in Table 3)¹²⁶. In some cases, the belt or the scarf, which binds the cloth wrapped around the lower part of the body is large (Plates 1, 2; Figure 22). Thus, it is wrapped around the waist and the remaining part dangles in the front shaped as folds (Stelae: 10, 14 in Table 1; Style: 13 in Table 3; Figure 23)¹²⁷.
- A short-knitted kilt, that reached the middle of the knees and was covered with a long wide transparent kilt, reappeared. The inner short kilt topped with a long transparent white kilt that reaches the ankles had been common since the beginning of the Eighteenth Dynasty. Part of the short kilt dangles in the front in a triangular projection (Stelae: 5, 13, 14, 41 in table 1; Style: 14 in Table 3; Figures 24, 25)¹²⁸. This pattern of clothing continued side by side during the Nineteenth Dynasty with a slightly-altered style in the Ninetieth Dynasty (Stelae: 24, 44 in Table 1; Style: 15 in Table 3; Figure 26)¹²⁹.
- A robe covering the upper part of the body (long shirt) and a loose blown apron with triangular folds dangling in the front. The shirt is open from the right hand side to enable it to move, whereas the left hand passes through the wide sleeve slot (Stelae: 15, 32, 33, 34, 42 in Table 1; Style: 16 in Table 3; Figure 27)¹³⁰. This style of clothing continued side by side during the Nineteenth Dynasty with a slightly-altered style (Stelae: 20, 21, 23, 26 in Table 1; Style: 17 in Table 3; Plate 5; Figure 28)¹³¹ and another during the Twentieth Dynasty (Stelae: 28, 29, 30, 31 in Table 1; Style: 18 in Table 3; Plate 6; Figure 29)¹³². However, the blown outer part of the apron decreased in size. This type of clothing dates

back to the end of the Eighteenth Dynasty (specifically the end of the Amarna Period) and continued thereafter¹³³.

Another type of garment that appeared during the Nineteenth Dynasty and evolved thereafter is:

- An apron wrapped around the body in three pieces of fabric. In the end, it is robed with wide, loose, large, embroidered and decorated sleeves (Stela: 22 in Table 1; Style: 19 in Table 3; Figure 30)¹³⁴. Sometimes, a kind of gilding is added to it. This apron was worn by the priests and the high officials¹³⁵.

B- The Headdress: (Tables 1, 4)

The headdress is one of the signs that characterizes some ancient civilizations throughout history. The ancient Egyptians cared to appear on their stela with different types of headdresses and royal crowns, distinguishing between headdresses of the king, the high officials and the public. They are represented on Serabit El-Khadem stela as follows:

▪ **The Royal Crowns**

In Ancient Egypt, there was a variety of crowns; usually worn by gods, kings, queens and sometimes their children, to distinguish them from the rest of the human race. The Egyptians considered the crowns as a symbol of power¹³⁶. Kings were depicted on the New Kingdom stela of Serabit El-Khadem wearing a variety of headdresses as follows:

▪ **The nms Headdress**

The *nms* headdress is ornamented with the royal cobra (Uraeus) in its front center, just above the forehead (Plates 2, 5). Sometimes, the sun-disk exists, with the two royal cobras (Uraei) suspending from its both sides, atop the king's head while wearing the *nms*. This means more protection to the king, scaring the enemies and the extension of the king's authority to the north and south (Stela: 20, 23, 29 in Table 1; Table 4)¹³⁷.

-The Double Crown *Shmty*

Many kings were depicted on the stela wearing the double crown (Stela: 1 in Table 1, Table 4)¹³⁸. They were also represented wearing the double crown over the *nms* headdress (Stela: 6 in Table 1, Table 4; Plate 2)¹³⁹; in which King Amenhotep III appeared wearing the *nms* headdress ornamented with the royal cobra and above it the double crown. This asserts the king's power over his realm as well as protection.

-The Blue Crown *Hprš*

Since the Eighteenth Dynasty onwards, kings also wore the blue crown¹⁴⁰. This crown appeared in (Stela: 1, 3, 4, 5, 27 in Table 1; Table 4; Plate 1)¹⁴¹. Usually, a piece of cloth or something similar is attached to the back of the blue crown and dangles on the back of the king¹⁴² (Stela: 20, 28 in Table 1; Table 4; Plates 5, 6).

-The Wigs

The headdresses worn by the high officials and the public varied. The owners of Serabit El-Khadem stela were represented with two different models of wigs as follows:

- The short close-fitting wig (Stela: 3, 8, 14, 17, 19, 25, 26, 29, 32 in Table 1; Table 4)¹⁴³, which appears largely on the Eighteenth Dynasty stela (Plates 1, 6).
- The long bushy wig falling over the shoulders, which consists of dense hair braids and covers the area behind the neck (Stela: 4, 5, 6, 10, 11, 12, 15, 28, 30, 32, 33, 35, 43, 45 in Table 1; Table 4; Plate 3)¹⁴⁴.

Herodotus pointed out that it was customary for men to shave their heads. This practice was adopted by the priests, and then it became a prevalent custom among the public during the Pharaonic Period¹⁴⁵. Some bold men were represented on Serabit El-Khadem stela (Stela:


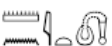
9, 15, 16, 20, 23, 25, 28, 34, 37 in Table 1; Table 4; Plates 5, 6)¹⁴⁶. Perhaps, they belong to a special stratum (the priests).

C- The Beard: (Tables 1, 4)

Some of the kings were depicted on the studied stelae with the beard of the official ceremonies (Stelae: 1, 6, 7, 20, 23 in Table 1; Table 4; Plate 3)¹⁴⁷. Possibly, they preferred to appear fully formal in front of gods.

D- The Necklaces: (Tables 1, 4)

The necklaces and other ornaments were worn by all strata and kings. The main purpose of their use was to protect them from hidden powers because of their magical powers. Several types of necklaces were depicted on the studied stelae:

- **The necklace**  *Wsh*¹⁴⁸: On the Eighteenth, the Nineteenth and the Twentieth Dynasties stelae of Serabit El-Khadem, many kings were represented wearing this necklace (Stelae: 1, 4, 5, 7 in Table 1; Table 4; Plate 3)¹⁴⁹ as well as many high officials (Stelae: 5, 6, 12 in Table 1; Table 4)¹⁵⁰.
- **The necklace**  *mnit*¹⁵¹: King Seti I was depicted with this necklace (Stela: 20 in Table 1; Table 4)¹⁵².
- **An Unknown necklace**: It consisted of two rows of round beads (perhaps gold). It appeared just once worn by one of the high officials (Stela: 19 in table 1; Table 4)¹⁵³.

E- The Sandals: (Tables 1, 4)

Men of the upper classes cared about the beauty of their footwear (the sandals). High officials and kings used to wear these sandals at certain times; then, they leave them to the sandal bearers¹⁵⁴. This was common since the beginning of the First Dynasty¹⁵⁵. On the Nineteenth and the Twentieth Dynasties stelae, many of the high officials were depicted wearing these sandals (Stelae: 22, 33, 34, 42 in Table 1; Table 4)¹⁵⁶. It was made of reed or leather with a strap over the instep, connected with another strap that passed between toes.

F- The Altars: (Tables 1, 4)

The offerings tables were known almost since the Second Dynasty, where they were displayed among the scenes of the stelae in front of the tomb owners¹⁵⁷. Their funerary use continued during the Old and the Middle Kingdoms.

Altars were found in the form of large blocks erected in the open courts of the temples and were mainly related to deities. Also, there are altars, consisting of a cylindrical base, with a stony tablet or a small stove to burn incense on its top. Food was placed on the altar, and after the god had finished his symbolic meal, the priests take and eat it¹⁵⁸.

There were many shapes of the altars represented on the stelae of our study. The owners of the stelae were shown presenting offerings to a deity. Often between them and the god, an altar was depicted, on which various types of offerings were represented. These altars are classified as follows:

- An altar, with a long base and takes the shape of a ply, and flat and wide upper part. This shape resembles a vessel, with a base narrower than its top in order to find sufficient space for the offerings (Stelae: 14, 40 in Table 1; Style: 1 in Table 4; Figure 31)¹⁵⁹.
- Another shape, with a long base and takes the shape of a ply, and small upper part. This shape is also like a vessel, but the base is like the top in size (Stelae: 5, 20, 21, 28, 29 in Table 1; Style: 2 in Table 4; Plates 5, 6; Figure 32)¹⁶⁰.
- The last shape is similar to the first one; the top is flat and wide, but the base is short (Stela: 13 in Table 1; Style: 3 in Table 4; Plate 4; Figure 33)¹⁶¹.

G- The offerings: (Tables 1, 4)

- **The Bread:** It appeared in a conical shape. It was sometimes presented by the owner of the stela to the deity or placed on the altar¹⁶² (Stelae: 1, 2, 5, 6, 13, 20 in Table 1; Table 4).
- **The Lotus Flower:** It appeared either held by the owner of the stela or put on the altar¹⁶³ (Stelae: 5, 6, 13, 20 in Table 1; Table 4).
- **The Geese:** It appeared in the owner of the stela hand or put on carbuncle of fire¹⁶⁴ (Stelae: 5, 9, 13, 15, 19 in Table 1; Table 4).
- **The Bull Thigh:** It appeared on the altar to give strength to the stela owner¹⁶⁵ (Stelae: 13, 43 in Table 1; Table 4).
- **The $\bar{\text{O}}$ *nw* Jars:** The owner of the stela presents to the deity the *nw* jar¹⁶⁶ (Stelae: 12, 19 in Table 1; Table 4).

3- Scenes of the Bottom of the Stela (The Third Register): (Tables 1, 5)

The bottom part of the stela, which follows the middle area, depicts mainly the main text of the stela as well as different scenes. In the individuals' stelae, the king is always depicted at the top (the second register) while the owner of the stela at the bottom (third register), just to honor the king for allowing him to participate in the campaign. The places and positions of the owner of the stela on the individuals' stelae, vary as follows:

- The owner of the stela is represented standing at the bottom of the stela, either at the right end looking to the left or at the left end looking to the right in front of a hieroglyphic text (Stelae: 1, 3, 20, 26, 32, 39 in Table 1; Table 5; Plates 1, 5; Figure 34)¹⁶⁷.
- The owner of the stela is depicted standing at the bottom of the stela. A horizontal line of hieroglyphics separates him from the second register of the stela. In this case, he is always represented looking at the direction of the writings (Stelae: 6, 20 in Table 1; Table 5; Plates 2, 5; Figure 35)¹⁶⁸.
- Sometimes, the owner of the stela is depicted standing or sitting, his knees to his chest, raising his hands in the adoration position and in front of him is inscribed the cartouche of the king (Stelae: 20, 23, 25, 28, 29 in Table 1; Table 5; Plates 5, 6)¹⁶⁹.
- Sometimes, the third register consists only of a hieroglyphic text (Stelae: 6, 7, 12, 18, 30, 31 in Table 1; Table 5)¹⁷⁰.

When the owner of the stela wants to depict the king on the top of the stela (the second register) presenting the offerings, the owner is portrayed in a rectangular space that separates him from the writings in the middle part.

As for the clothes of the owners of the stelae, their headdresses, and their necklaces in the third register, they are exactly the same as their description in the second register. So, the researcher did not repeat the descriptions of the third register.

Finally, these previous features are considered the most reliable tools to determine the closest date of the stela when it is difficult to determine to which period it belongs.

Table (2)

Scenes on the First Register (Round Top) (To get information about any stela in Table (2), the reader can refer to table (1) for references.

Stela Number	The Winged Sun-Disk				The <i>wꜥꜣt</i> Eye		The Year of the Royal Rule	Hieroglyphic Text of Several Lines	Without Inscriptions
	Without the Hunged Uraeus	With the Hunged Uraeus at the Same Level of the Feathers	With the Hunged Uraeus Suspended from the Bottom	Merges Between Second Shape and Third Shape	With the <i>ꜥꜣ</i> Sign and the Vessel Sign	With the Winged Sun-Disk			
1									
2							×		
3		×							
4			×(recto)		×(verso)				
6				×					
7	×(recto)								
10								×	
11								×	
13						×			
14								×	
15								×	
16								×	
17								×	
18								×	
19								×	
20								×	
28			×						
29	×(recto)								×(verso)
30								×	
31								×	
32								×	
33								×	
34								×	
35								×	
36								×	
37								×	
39								×	
40			×						
43								×	
44								×	

Table 3

Royal and Individuals Clothing in the Second Register (To get information about any stela in Table (3), the reader can refer to table (1) for references.

Stela Number	The Royal Clothing									
	Eighteenth Dynasty Aprons				Nineteenth and Twentieth Dynasties Aprons					
	Style 1 Figure 11	Style 2 Figure 12	Style 3 Figure 13	Style 4 Figure 14	Style 5 Figure 15	Style 6 Figure 16	Style 7 Figure 17	Style 8 Figure 18	Style 9 Figure 19	Style 10 Figure 20
1			×	×						
3				×						
5	×									
6		×								
20					×(verso)	×(recto)				
24										×
27							×			
28									×	
29								×(recto)		
Stela Number	Individuals' Clothing									
	Eighteenth, Nineteenth and Twentieth Dynasties Aprons									
	Style 11 Figure 21	Style 12 Figure 22	Style 13 Figure 23	Style 14 Figures 24, 25	Style 15 Figure 26	Style 16 Figure 27	Style 17 Figure 28	Style 18 Figure 29	Style 19 Figure 30	
3		×								
4		× (verso)								
5				×						
6		×								
10			×							
13				×						
14		×	×	×						
15						×				
17	×									
20							×			
21							×			
22									×	
23							×			
24					×					
26							×			
28								×		
29	×(side)							×(recto)		
30								×		
31								×		
32						×				
33						×				
34						×				
37		×								
41				×						
42						×				
44					×					

Table 4

The Headdresses, Beard, Necklaces, Sandals, Altars and Offerings in the Second Register (To get information about any stela in Table (4), the reader can refer to table (1) for references.

Stela Number	Headdresses					Bald	The Beard	Necklaces			Sandals	Altars			Offerings				
	Royal Crowns			Wigs				wsh	mmit	unknown		Style 1 Figure 31	Style 2 Figure 32	Style 3 Figure 33	Bread	Lotus Flower	Geese	Bull Thigh	Nw Jars
	nms	shmtj	Hprš	Short	Long														
1		×	×				×	×						×					
2														×					
3			×	×															
4			× (recto)		× (verso)			× (recto)											
5			×		×			×				×		×	×	×			
6		×			×		×	×						×	×				
7							× (recto)	× (recto)											
8				×															
9						×												×	
10					×														
11					×														
12					×			×											×
13													×	×	×	×	×		
14				×							×								
15					×	×												×	
16						×													
17				×															
18																			
19				×														×	×
20	× (verso)		× (recto)			× (recto)	×		× (recto)				× (recto)		× (verso)	× (recto)			
21													×						
22											×								
23	×					×	×				×								
25				×		×													
26				×															
27			×																
28			×		×	×							×						
29	× (recto)			× (verso)									× (recto)						
30					×														
32				×	×														
33					×						×								
34						×					×								
35					×														
37						×													
40												×							
42											×								
43					×														×
45					×														

Table 5

Scenes on the Third Register (To get information about any stela in Table (5), the reader can refer to table (1) for references.

Stela Number	The Owner of the Stela is Represented Standing while Looking Left or Right in front of a Hieroglyphic Text	A Horizontal Line of Hieroglyphics Separates the Owner of the Stela from the Second Register	The Owner of the Stela is Depicted Standing or Sitting, his Knees to his Chest, Raising his Hands in an Adoration Position and in front of him is Inscribed the Cartouche of the King	Hieroglyphic Text
1	×			
3	×			
6		×		×
7				× (recto)
12				×
18				×
20	× recto	× verso	× verso	
23			×	
25			×	
26	×			
28			×	
29			× (recto)	
30				×
31				×
32	×			
39	×			

Conclusion

- There are 34 votive individuals' stelae in Serabit El-Khadem, 10 commemorative individuals' stelae in Serabit El-Khadem, and only one unknown stela.
- Most of Serabit El-Khadem stelae are freestanding, and similar in shape (a round top with smooth sides).
- All the stelae are engraved in sunk-relief.
- 41 stelae out of 45 stelae are engraved on one face (recto).
- Most of the stelae are divided into three registers (31 stelae out of 45 stelae), 8 stelae in two registers, and 6 stelae in one register.
- The winged sun-disk is the most common symbol that occupies the round tops of the stelae (9 stelae).
- The round tops of most stelae are inscribed with multi-line hieroglyphic texts.
- There are 26 stelae with only individuals represented vs 9 stelae with kings and individuals represented on the stelae.
- When the round top of the stela depicts on its recto the year of the king's rule, it is always separated from the rest of the stela by the \Rightarrow *pt* (sky) sign. But when the round top of the stela represents on its verso the year of the king's rule, it is always separated from the rest of the stela by a horizontal line. We have never found the opposite.
- Only the verso of the round top of the stela is sometimes left plain without any inscriptions, while the recto of the round top of the stela has never been left plain.

- The royal garments worn by one of the Nineteenth Dynasty kings appeared only once on the stela of the New Kingdom in Serabit El-Khadem. It is a wonderful carefully decorated piece of art similar to Athenian art. It is a long loose garment consisting of several layers above each other, short from the front, long from the back, dangling from it a piece of cloth (or leather) in a decorative form to increase its beauty (Figure 20).
- Technically, the study concluded that a distinctive artistic style did not appear in the Serabit El-Khadem region, but rather a part of the artistic methods that prevailed in that period. However, sometimes artworks (paintings and engravings) come out roughly, perhaps due to the influence of the harsh nature of the place in the summer on artists and sculptors.
- The study showed the artistic features of some of the paintings, including honoring and glorifying the ruling king from the individual owners of the paintings, where the king is portrayed at the top of the painting presenting offerings to one of the deities, while the owner of the painting is photographed at the bottom. This did not detract from the honor and respect of the owner of the painting, but, on the contrary, is considered praise to the king because he allowed the owner to participate in the mission.

Plates

<p align="center">Plate (1)</p> <p>A. Gardiner and T.E. Peet, <i>The Inscriptions of Sinai</i>, Part I (Oxford, 1952), pl. LXIV (no. 196).</p>	<p align="center">Plate (2)</p> <p>A. Gardiner and T.E. Peet, <i>The Inscriptions of Sinai I</i>, pl. LXVI (no. 211).</p>

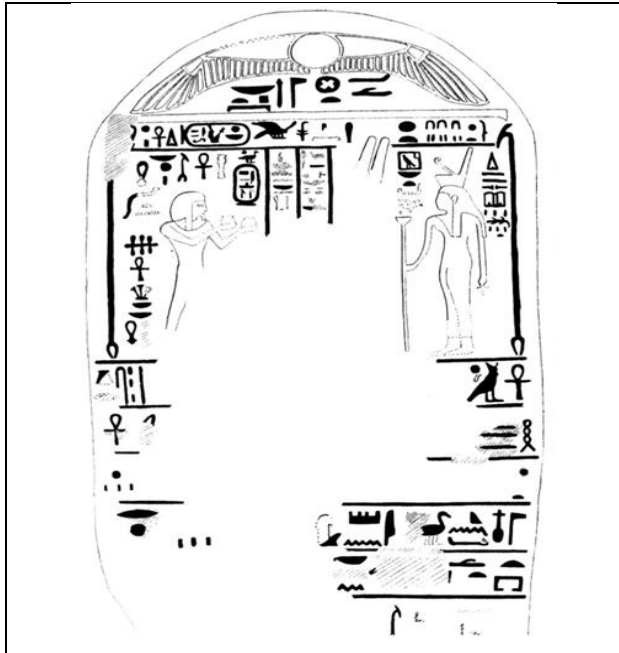


Plate (3)

A. Gardiner and T.E. Peet, *The Inscriptions of Sinai I*, pl. LXVI (no. 212).

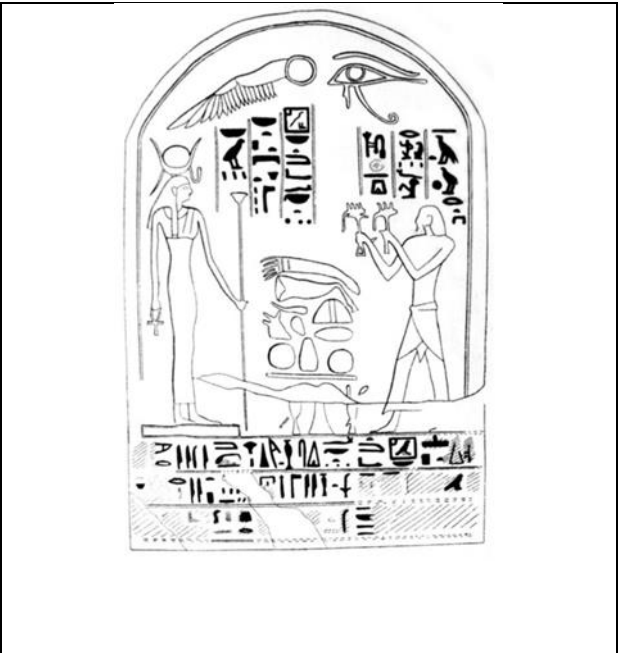


Plate (4)

A. Gardiner and T.E. Peet, *The Inscriptions of Sinai I*, pls. LXVII (nos. 234-235).

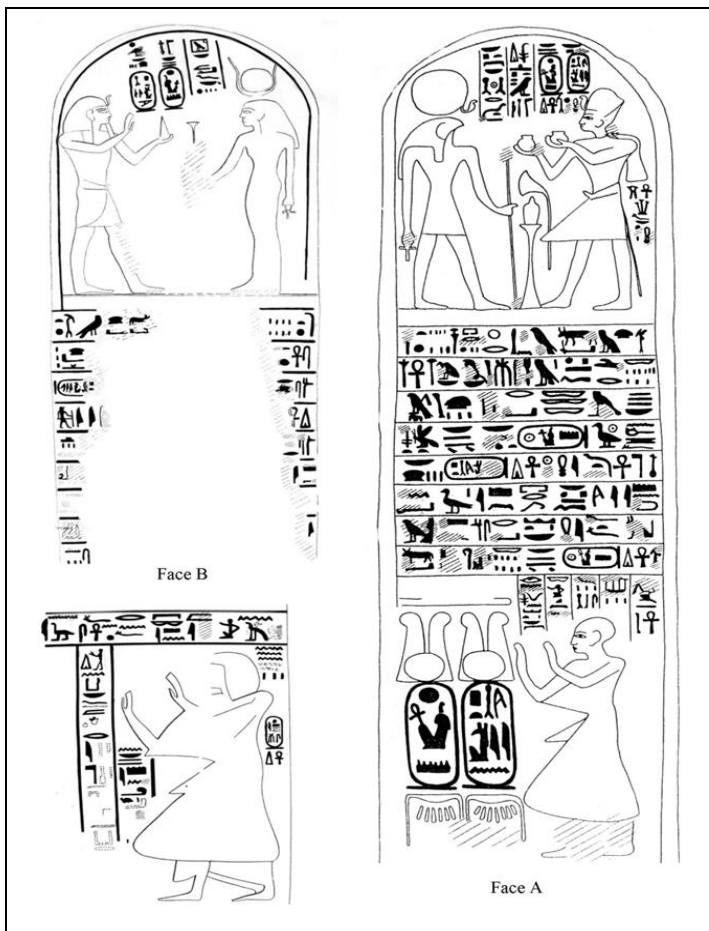


Plate (5)

A. Gardiner and T.E. Peet, *The Inscriptions of Sinai I*, pl. LXVIII (no. 247).

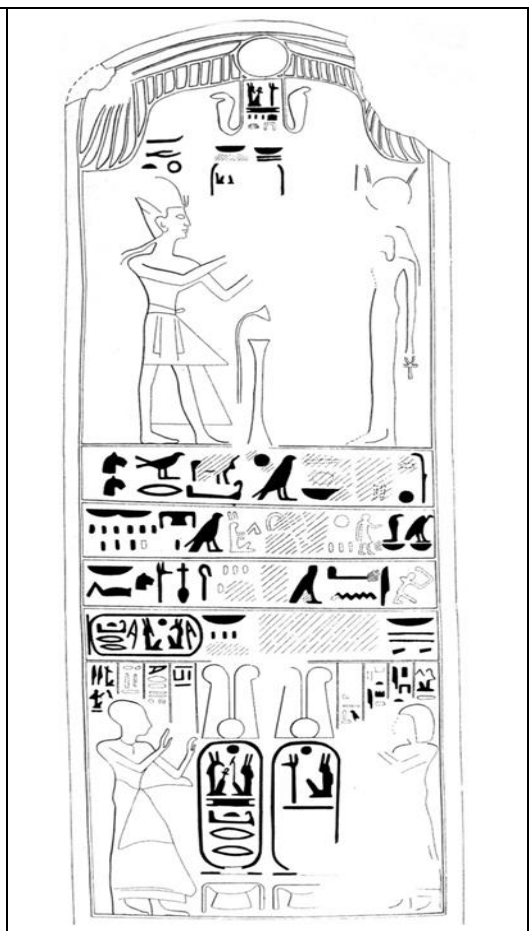


Plate (6)

A. Gardiner and T.E. Peet, *The Inscriptions of Sinai I*, pl. LXXIII (no. 271).



Figure 1



Figure 2

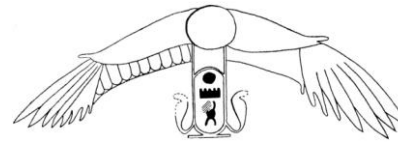


Figure 3



Figure 4

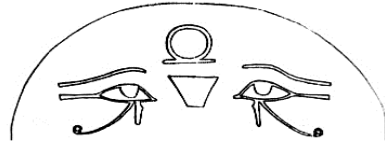


Figure 5

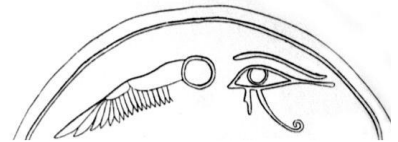


Figure 6



Figure 7

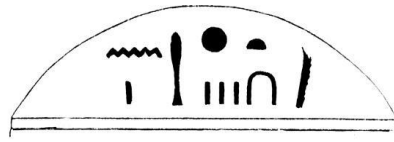


Figure 8

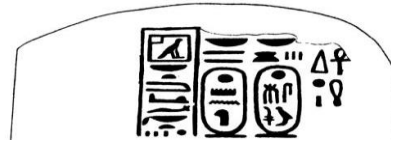


Figure 9

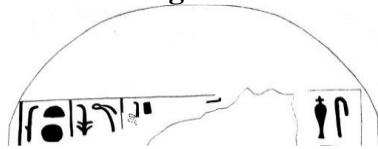


Figure 10



Figure 11



Figure 12



Figure 13



Figure 14



Figure 15



Figure 16



Figure 17



Figure 18



Figure 19

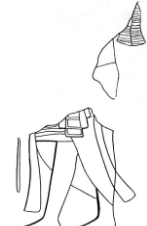


Figure 20



Figure 21



Figure 22



Figure 23



Figure 24



Figure 25



Figure 26



Figure 27



Figure 28



Figure 29



Figure 30

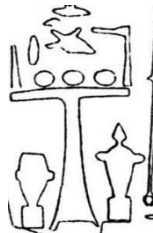


Figure 31

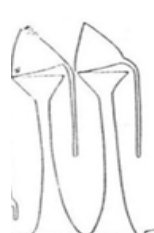


Figure 32



Figure 33



Figure 34



Figure 35



Figure 36



Figure 37

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الملاح الفنية للوحات الأفراد ذات القمة المستديرة في عصر الدولة الحديثة بسراييط الخادم

رحاب الشرنوبى

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المخلص

كانت سيناء منذ بداية العصر العتيق المورد الرئيسي للفيروز، وزادت أهميتها خلال عصر الأسرات القديمة والوسطى والحديثة. لذلك كانت جنوب سيناء وجهة العديد من بعثات التعدين التي وثقت حملاتها على نقوش تنكارية على صخور الجبال المحيطة بالمناجم أو الطرق المؤدية إليها أو على لوحات من الحجر الرملي. ترتكز الدراسة الحالية على الملاح الفنية للوحات الأفراد في عصر الدولة الحديثة بمنطقة سراييط الخادم بجنوب سيناء. يوضح الجدول الأول المعلومات الرئيسية عن خمس وأربعين لوحة تم دراستها؛ تليها دراسة تحليلية لمظاهرها الفنية؛ مثل مناظر القمة المقوسة (الصف العلوي) التي تتكون من رموز مثل قرص الشمس المجنح، عين الأوجات؛ أو نقوش هيروغليفية؛ أو في بعض الأحيان تترك بدون أية نقوش. ثم تطرقت الدراسة إلى مناظر جسم اللوحة (الصف الأوسط) التي تناولت الملابس الملكية وملابس الأفراد؛ أغطية الرأس؛ اللحية؛ الفلائد الصنادل؛ المذابح والقرايين. ثم يعرض البحث بعد ذلك مناظر الجزء السفلي من اللوحة (الصف السفلي) والتي تتناول بشكل أساسي موضع أصحاب اللوحات في المناظر. وأخيرًا، تنتهي الدراسة بخاتمة تحتوي على أهم نتائج البحث.

معلومات المقالة

الكلمات المفتاحية

لوحة؛ الأفراد؛ القمة المقوسة؛ قرص الشمس المجنح؛ عين الأوجات؛ المثزر؛ مالك اللوحة.

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