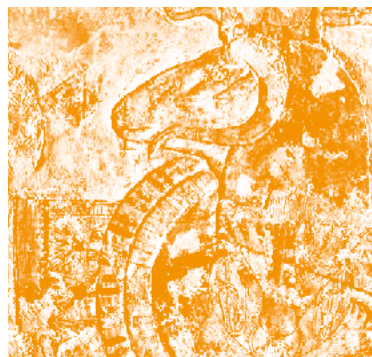


Inscribed pot-stands represented in the Temple of Hatshepsut at Deir el-Bahari



Abstract: On the lateral walls of the Bark Hall in the Main Sanctuary of Amun in the Temple of Hatshepsut, four stands for burning offerings are represented in front of Amun's bark. Conservation work on the walls of this room uncovered the painted layer. One of the stands preserves traces of an inscription which was erased in ancient times in two phases. The first phase of erasure may be dated to the reign of Tuthmosis III, while the second one was executed during the Amarna period. The paper presents the legible parts of the text, which was a standard dedication formula, along with a reconstruction of the damaged areas.

Keywords: Deir el-Bahari, Temple of Hatshepsut, Main Sanctuary of Amun, relief decoration, pot-stands, dedicatory formula, proscription of Hatshepsut, Amarna erasures

In the 1999/2000 fieldwork season of the Polish–Egyptian Archaeological and Conservation Mission in the Temple of Hatshepsut at Deir el-Bahari, the conservation activities included, among other things, cleaning of the surface of the walls in the Main Sanctuary of Amun. In the course of this work a thick layer of dirt and soot had been removed and the original paint layer of the reliefs was revealed (Gazda 2001: 212; Szafranski 2001: 196). On the lateral walls of the Bark Hall, in two symmetrical scenes representing piled offerings placed in front of Amun's bark (Naville 1906: Pls CXLI, CXLIII), two pot-stands are shown among various food products [Fig. 1]. One of the stands, represented on the south wall, shows traces of a vertical inscription (Szafranski 2001: Fig. 7). Although discovered some time ago, the text has never become a subject of a detailed study.

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DESCRIPTION

The images in question have a symmetrical layout comprising two tall ring stands with bowls placed atop (Arnold 1977: 34–35, Fig. 1), typical utensils for burning offerings (Eggebrecht 1975).¹ The stands are placed immediately beneath the offering list while their height corresponds to two registers of piled offerings represented behind them. In the bowl of the first stand, a bouquet of three papyrus plants with open flowers, with their stems hanging down behind the stand, wound in a bindweed is placed. In the second bowl lotus plants are shown, ended in open flowers, buds, and leaves, with their long stems curled into a loop. On both walls the representation is composed in such a way that the papyrus flowers fall directly in front of a ram's head which the prow of the divine bark is adorned with. Both stands and their bowls are painted yellow which indicates gold.

On the north wall [see Fig. 1 top] only the bowl of the first stand is preserved. It belongs to the original layer of the relief while the front part of its flowers, protruding from the underneath of the offering list towards the ram's head on the bark's prow, has been erased during the Amarna period and then restored in Ramesside times (Barwik 2013: 96–101; Stupko-Lubczyńska 2014: 406, note 2; 2015: 159, ote 2). The second stand is preserved only in its upper part. Along with its bowl and flowers it belongs to the original relief. The entire surface of

the preserved part of the stand, however, is occupied by a shallow recession, oval in shape, with some deeper concavities within it, left by a small chisel. The recession bears traces of smoothing which should be interpreted as a later act of repair. Most probably, it was then also that the area was repainted yellow. The described damage to the stand bears resemblances to the destroyed areas on the vessels represented in the same room [see Fig. 1]. These probably constitute an effect of Thutmose III's proscription of Hatshepsut's names (Stupko-Lubczyńska 2014: 407 and Fig. 3).

On the south wall [see Fig. 1 bottom] the first stand along with its bowl and flowers has been damaged simultaneously with the Amun's bark. The image which is now visible in this place represents an entirely Ramesside reconstruction. The bowl of the second stand has not survived but the flowers, visible above the unpreserved area, represent the reconstructed relief. The second stand itself belongs, however, to the original layer of the decoration and it is on this stand that traces of the original inscription have been discovered [Fig. 2 left].

The text, arranged vertically, is enclosed with a rectangular frame. The uppermost part of the text is lost while the rest shows long oblique scratches on the stone's surface. These traces, executed with a thin pointed tool (1 mm to 1.5 mm wide) are more shallow than those ob-

1 Real objects of the kind are known. One of them (60 cm high), dating to the reign of Thutmose III, is made of the quartzite and most probably belonged to the equipment of Amun's temple in Karnak. Another exemplar, the metal one (about 70 cm high), inscribed with the names of Akhenaten, comes from the Aten temple in Amarna (Radwan 1983: 154 [424], Pl. 76 [424]).

served on the corresponding stand shown on the opposite wall, which may indicate two different groups of iconoclasts working independently on both walls. Despite the damage, the hieroglyphs executed in red ink with a thin brush are partly

visible here. Apart from the aforementioned scratches, which should be attributed to Tuthmosis III's reign, another type of damage is visible in the middle of the inscription, namely, chisel marks, 6 mm wide and up to 5 mm deep,

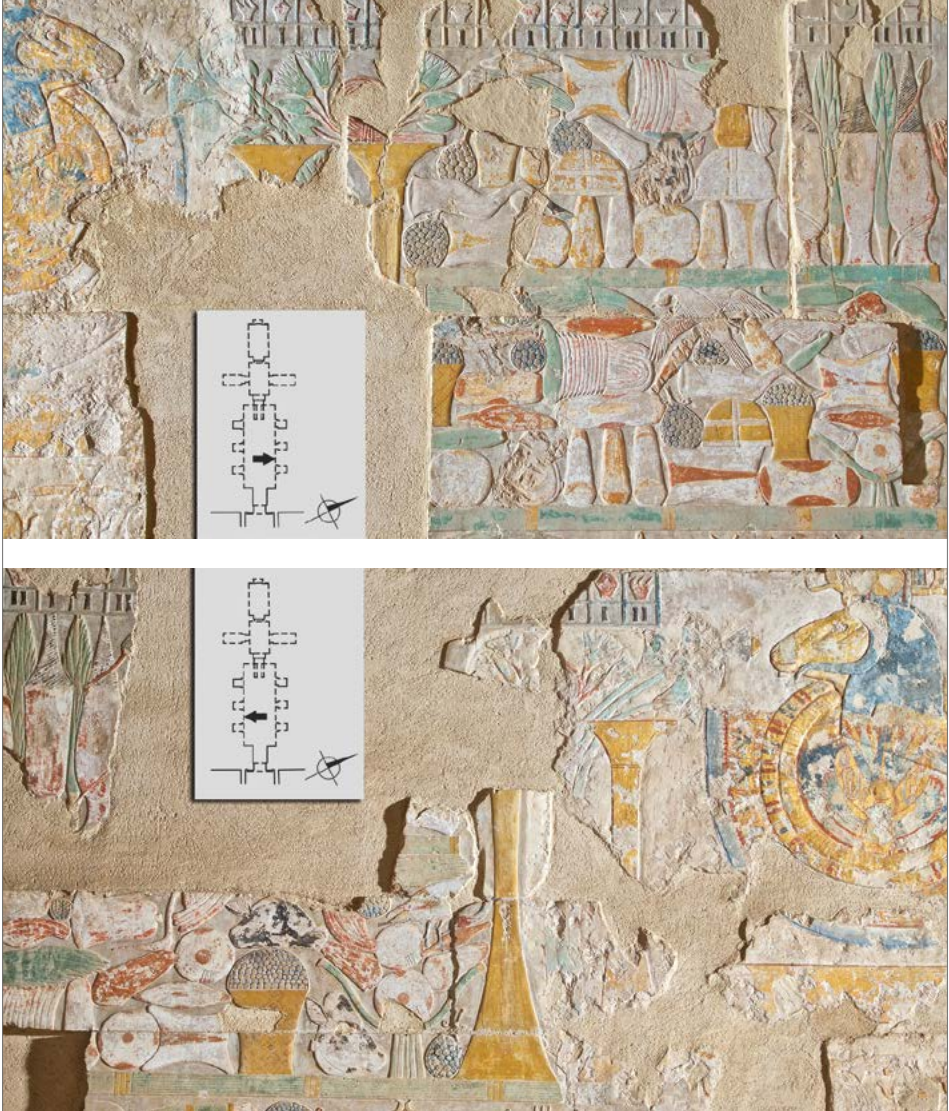


Fig. 1. Piled offerings in front of Amun's bark. Main Sanctuary of Amun, Bark Hall: top, north wall; bottom, south wall (PCMA UW Temple of Hatshepsut Project/photo M. Jawornicki, plan T. Dziedzic)

arranged in six symmetrical rows. This type of erasure, observed also elsewhere in the Temple of Hatshepsut (Stupko-Lubczyńska 2014: 406–407, Figs 1 and 2), should be dated to the Amarna period.

The text can be reconstructed as a standard dedication formula *jr.n.f m mnw.f*, the grammatical structure of which has been discussed extensively (e.g., Castle 1993; 1994; Kruchten 1996; Laskowski 1998; Grallert 2001). According to Grallert (2001: 34), the formula consists of six components, the first four of which are preserved in the text from Deir el-Bahari (Grallert 2001: 34–36):

1) [*Hr Wsrt*]-*k3w* [... *nswt bjtj*]^a
M3^ct-k3-R^c 2) *jr.n.s* 3) *m mnw.s* 4) *n*
 [(*j*)*t.s Jmn-R^c nswt ntrw nb*]^b *pt* [*jr*
 ... *nfrt* ...]^c

[Horus Powerful]-of-*kas* [... king of Upper and Lower Egypt] *Maat-ka-Ra*: it is her monument that she has made for [her father Amun-Ra, the King of the Gods, Lord] of the Sky [...]²

(a) The lacuna (scratched area, i.e., Tuthmosis III's damage) above *nswt bjtj* may house either Hatshepsut's Golden

Falcon name (*ntrt-h^cw*, Divine-of-crowns) or her Two Ladies name (*W3dt-rnpwt*, Flourishing-of-years), or, as the third possibility, her epithets *nbt t3wj nbt jrt (j)ht* (Lady of the Two Lands, Lady of the Rituals).

(b) Area chiselled out, i.e., Amarna damage.

(c) Scratched area, i.e., Tuthmosis III's damage. Except for the first sign, *jr*, and the word *nfrt* visible underneath it, under the group of the three destroyed horizontal signs, the text is illegible. It is hard to determine whether the initial sign introduces Grallert's component 5 of the formula (Grallert 2001: 34, 36–37), *jrt (n.f)* + object of the *mnw*, or component 6, *jr.n n.f z3 R^c*... (with variants) (Grallert 2001: 34, 38–40).³ Both components are non obligatory and may occur interchangeably.

If the first possibility was the case, the word *nfrt* would determine the stand, *h3wt/h3jt* (*Wb* III, 226 [11–19]), and the sentence should be reconstructed as [Fig. 2.a]:

[*jr.s* (sic!) *n.f h3(w)t nfrt* ...

(namely) [making⁴ for him a beautiful altar ...

2 The translation given above, with the emphasis provided to *mnw.f*, follows Castle 1993.

3 On the final component of the formula, which may take the shorter form *jr.f^cnh* or *jr.f dj^cnh*, see also Satzinger 1997: 154–156.

4 Although the infinitive *jr(t)* shall appear with no suffix pronoun, such examples are also found in dedication formulae (Grallert 2001: 37; on mistakes occurring in dedicatory formulae, see also Castle 1993: 120). Among Hatshepsut's texts of the type, however, no instance of such writing is known to the present author. The text attested on one of the columns in the Lower Anubis Shrine at the Deir el-Bahari Temple, published by Niwiński as ...*jr.t.s hwt-ntr*..., (Niwiński 1976: 89–90, Fig. 9/column 10), preserves in fact the standard phrase *jrt n[f] hwt-ntr* (present author's observation; Iwaszczuk 2017: 224/column 10, cites this passage as *jrt sh-ntr*). Alternatively, the discussed part of the text from the Main Sanctuary of Amun shall be treated as a verbal form: "She made for him a beautiful altar...". The text from another column in the Lower Anubis Shrine, cited by Niwiński as *jr.n.s hwt-ntr* (Niwiński 1976: 89–90, Fig. 9/column 11), which could have been an analogy to our case, is badly damaged in this place (Iwaszczuk 2017: 224/column 11).

which could have been followed by an adverbial phrase indicating, e.g., the material used and closed by component 6 in its shorter form (see note 2 above):

jr:s dj(.tj) ḥnh mj Rḥ dt
 ... which she did being given life like Ra, forever.]

Were the second possibility true, however, then *nfirt* would form part of the epithet *ntrt nfirt*, the Good Goddess, introducing Hatshepsut's birth name. If so, the rest of the inscription should be

reconstructed as [Fig. 2:b]:

[*jr:n n.f ntrt nfirt z3t Rḥ Ḥ3t-špswt-hnmt-Jmn dj ḥnh mj Rḥ dt*]
 [which the Good Goddess, daughter of Ra, Hatshepsut-united-with-Amun, given life like Ra, forever, has made for him.]⁵

The second option seems more plausible as more intensive scratches are observable beneath the word *nfirt*, in the place where one would expect the cartouche of Hatshepsut.

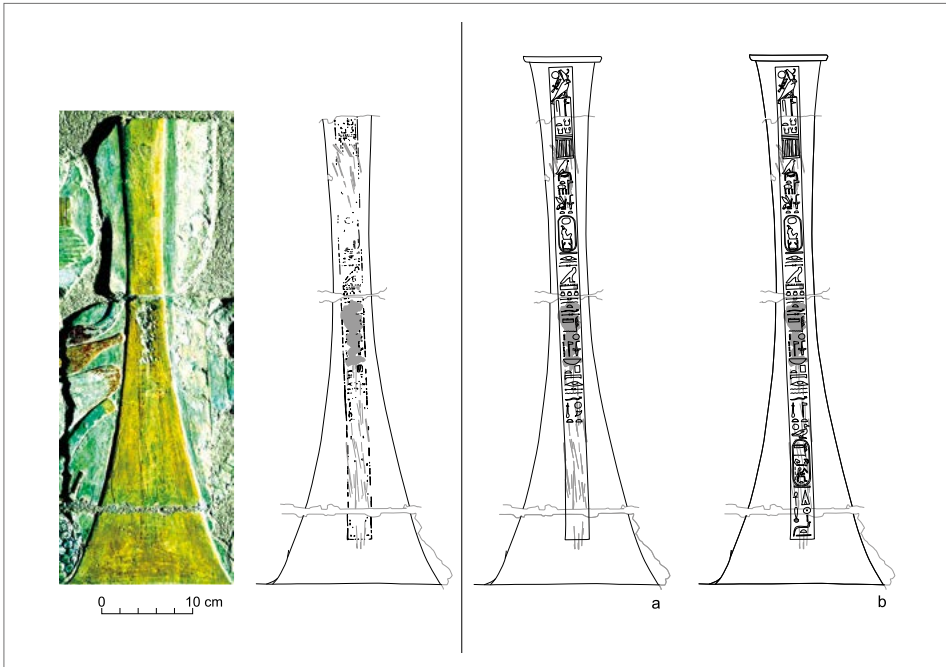


Fig. 2. The stand shown among piled offerings on the south wall of the Bark Hall; left, current state of preservation, tracing and photo in high contrast to highlight preserved fragments of the inscription; a, b – two possible reconstructions of the text (PCMA UW Temple of Hatshepsut Project/photo M. Jawornicki, drawing and digitising A. Stupko-Lubczyńska)

5 The closest parallel to this reconstructed scheme may be found in the Hathor Shrine at the Deir el-Bahari Temple, on the west wall of the vestibule (Naville 1901: Pl. CIII; Beaux et al. 2012: Pl. 29; Iwaszczuk 2017: 225–226).

DISCUSSION

The dedicatory formula *jr.n.f m mnw.f*, attested since the early Old Kingdom (Taufik 1971: 227–228), is a standard text where the word *mnw* may represent an action or a real object, executed/donated by a king or (since the Middle Kingdom) a private person to his/her real ancestor, the king-predecessor, or a deity (Taufik 1971: 231–234; Castle 1993: 102, note 20; Donohue 1994; Meltzer 1994; Lilyquist 1995: 16–17; Castle 1995). From Hatshepsut's reign, the formula is attested mostly on various architectural elements, such as obelisks, gates, and shrines (Grallert 2001: 594–596; Iwaszczuk 2017: 219–227), but also on small objects, such as those

from her foundation deposits (Donohue 1994; Roehrig, Dreyfus, and Keller 2005).

The text is found both on real artifacts and their images, as it is the case of the stand represented in the Main Sanctuary of the Temple of Hatshepsut. The two phases of erasures clearly observable here show that the entire text was scratched away in the reign of Thutmosis III, leaving the divine name untouched. This, in turn, was defaced during the Amarna period. Whether or not it was restored in the Ramesside period (e.g., with plaster which has not survived), is not certain.

Among the pot-stands represented at the Temple of Hatshepsut, the pre-

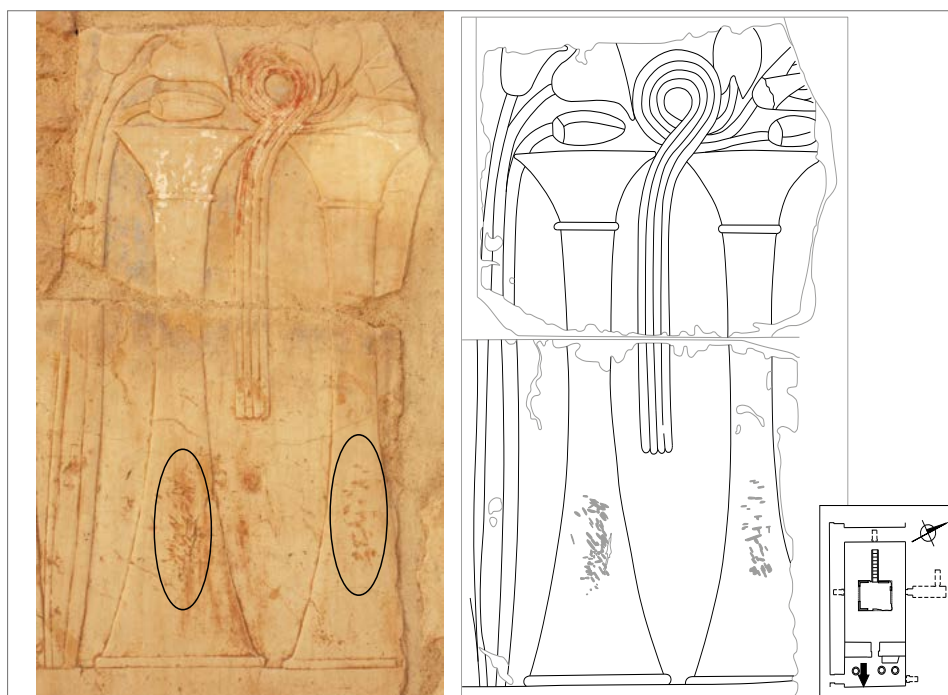


Fig. 3. Pot-stands represented in the Solar Complex with traces of erasure encircled (PCMA UW Temple of Hatshepsut Project/digitising A. Caban after Karkowski 2003: Pl. 35, detail; photo A. Stupko-Lubczyńska)

sent author is aware of only one more inscribed example. It is represented in the Solar Complex, on the east wall of the Night-Sun Chapel (Karkowski 2003: 157–158, Pls 35, 39). Here, two stands appear among the offerings and again, flowers are shown in each bowl placed on the stand. The painted layer is all gone and as for the inscriptions once gracing both stands, one may judge solely by erasures located in their bottom parts [Fig. 3]. In this case, the area bears shallow traces of blows with a chisel up to 6 mm wide. Most probably, the text here was different from the one reconstructed in the Bark Hall, the indication of which is a different position of the erasures.

At this point it seems reasonable to recall a scene of the workshop of Amun's Temple depicted in the tomb

of Menkheperaseneb (TT 86), dated to the reign of Tuthmosis III (Kampp 1996: 338). Here, in one of the registers, metal workers are shown. Two stands are among the various ritual objects produced, represented next to two bowls (Davies 1933: 11–12, Pls XI–XII) [Fig. 4]. The stand depicted to the right is inscribed with the phrase

*ntr nfr nb t3wj nb jr(t) (j)ht Mn-hpr-
Rc z3 Rc Dhwtj-ms mr(y) Jmn nb nswt
t3wj dj ʕnh dt*

The Good God, Lord of the Two Lands, Lord of the Rituals *Men-kheper-Ra*, son of Ra *Djehuty-mes* beloved of Amun, Lord of the Thrones of the Two Lands, given life forever.

Supposing that similar formulae naming Hatshepsut were written on the



Fig. 4. Scene of a workshop from the Temple of Amun, TT 86 (PCMA Temple of Hatshepsut Project/digitising A. Caban after Davies 1933: Pl. XII, detail)

stands shown in the Solar Complex, the areas chiselled out fall in the exact place, where the name of Amun and his epithet were written on the stand represented in TT 86. It seems probable that the texts on the stands in the Solar Complex

had been removed during the reign of Tuthmosis III leaving the name of Amun intact.⁶ This name was subsequently erased in the course of the Amarna period, similarly to the texts on the stands shown in the Main Sanctuary of Amun.

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6 This phase of erasure could have engaged only the paint layer, similarly as in the case of the inscribed stand in the main Sanctuary of Amun. No evidence of such damage is explained by the fact that the paint is missing here altogether.

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