

New Prayers and Invocations to Hathor among Unpublished *Dipinti* from the Thutmose III Temple at Deir el-Bahari

MIROŚLAW BARWIK

Abstract: This paper presents a group of nine fragmentarily preserved *dipinti* from the Temple of Thutmose III in Deir el-Bahari. The pieces belong to the corpus of *dipinti* discovered by the Polish Archaeological Mission at the beginning of the 1960s, the bulk of which was already published by the late Marek Marciniak.

Keywords: New Kingdom Egypt, Deir el-Bahari, Thutmose III temple, hieratic *dipinti*

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The corpus of hieratic *dipinti* from the Thutmose III temple at Deir el-Bahari may be enriched by dozens of unpublished fragments. Though Marek Marciniak included some of the fragmentarily preserved *dipinti* in his edition,¹ most of the material of this kind was omitted by him, mainly due to the imperfect state of preservation of the pieces in question.² The unpublished material provides new prosopographic data, but the bulk of the inscriptions is restricted to fragments of prayers and invocations. This is the case of the prayers to Hathor presented here, which were drawn up according to the well documented pattern.³

None of the presented fragments is recorded in the published catalogues of finds, as the fragments with hieratic *dipinti* were excluded with the aim of their being published separately by Marciniak.⁴

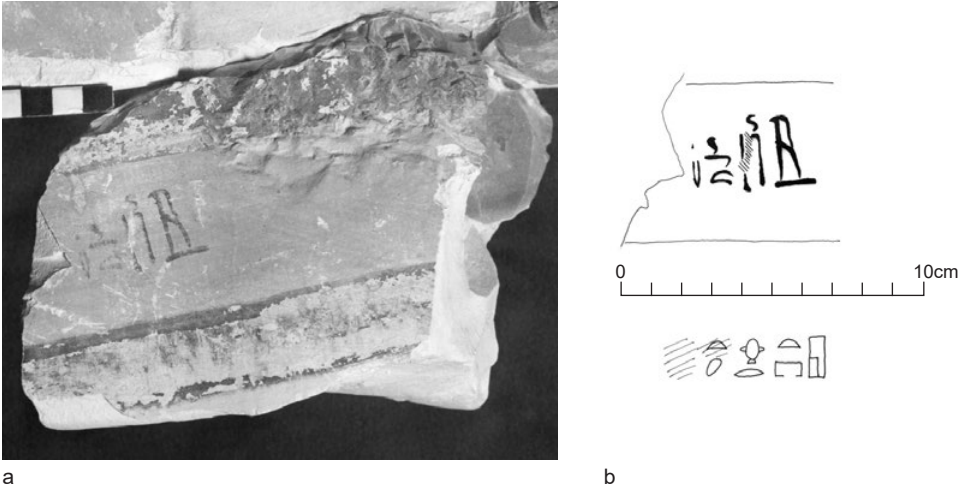
Nothing certain can be said about the precise dating of the inscriptions presented here, except the mere fact that they were written in Ramesside hieratic. The *wab*-priest Hori mentioned in the penultimate inscription (DeB 152) cannot be related convincingly to any of the persons of that name, known from the Theban sources.

¹ Marciniak 1974.

² Cf. Marciniak 1974: 15, 18, n. 24.

³ Cf. Marciniak 1968; 1973; 1974: 20ff.; Sabek 2016: 23ff.

⁴ Cf. Lipińska 1968: 205.



1a. *Dipinto* DeB 145 on the limestone fragment inv. no. F. 5767; b. facsimile and transcription of the hieratic text (Phot. S. Sadowski; drawing: M. Barwik).

DIPINTO DeB 145⁵ (Fig. 1a-b)

Written in black ink on a limestone fragment within the upper (red) band of a *dado* ornament (inv. no. F. 5767).

Transliteration and commentary:

Hwt-Hr(w) [...?]^{a)}

^{a)} There is no certainty in fact that the text was continued, as there are no traces of the following sign. It is possible that a typical extension of the type *nb.t Dsr.t* should follow the preserved signs. In any case the text seems to be just a simple invocation to Hathor.

Translation:

Hathor [...?].

DIPINTO DeB 146 (Fig. 2a-b)

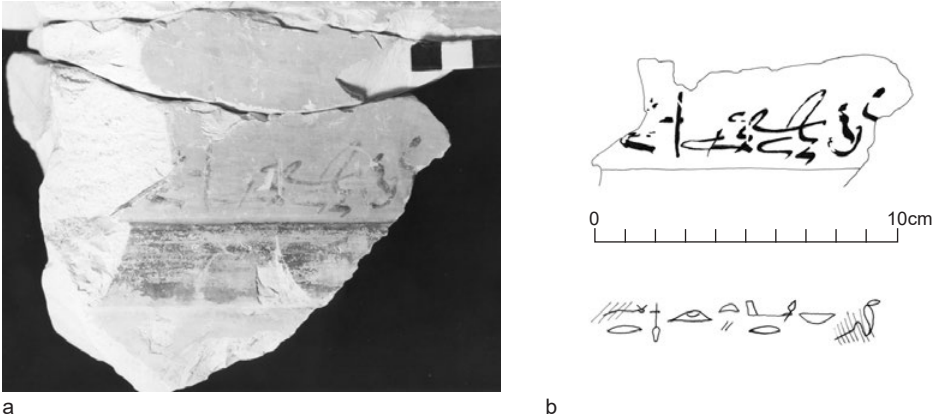
Written in black ink on a limestone fragment within the lower (yellow) band of a *dado* ornament (inv. no. F. 8046).

Transliteration and commentary:

[... *Hwt-Hr(w)*]^{a)} *nb(.t) Dsr.t^{b)} ir nfr* [...]

^{a)} Fragment of the determinative of the goddess' name (I 12 of Gardiner's sign-list) preserved.

⁵ The numbers given here follow those of the Marciniak's edition, and two *dipinti* published previously by the present author (Barwik 2009).



2a. *Dipinto* DeB 146 on the limestone fragment inv. no. F. 8046; b. facsimile and transcription of the hieratic text (Phot. S. Sadowski; drawing: M. Barwik).

b) Writing unattested elsewhere, possibly influenced by the form of the type *Dsr.ty.t* of ostracon BN, 8 (parallel to *Dsr.t*, cf. Fischer-Elfert 1983: 31= Gardiner 1911: 4, 11; Lesko 2004: 275); compare also *Dsr.t(y).t* in the vignette of the *Book of the Dead* chapter 124 on the papyrus of Merit (cf. Naville 1886: 132 (P.j)).

Translation:

[... Hathor] Lady of *Djeseret*; do good [...].

DIPINTO DeB 147 (Fig. 3a-b)

Written in black ink on a sandstone fragment of a column (inv. no. F. 7698).

Transliteration:

(1) *ir nfr Hwt-Hr(w)* [...] (2) *nf[r ...]*

Translation:

(1) Do good, Hathor [...] (2) goo[d ...].

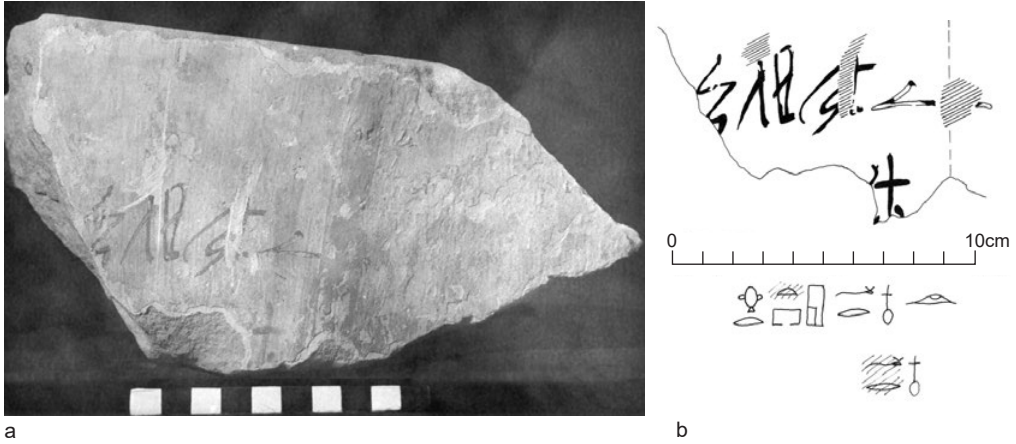
DIPINTO DeB 148 (Fig. 4a-b)

Written in black ink on a sandstone fragment of a column (inv. no. F. 6348).

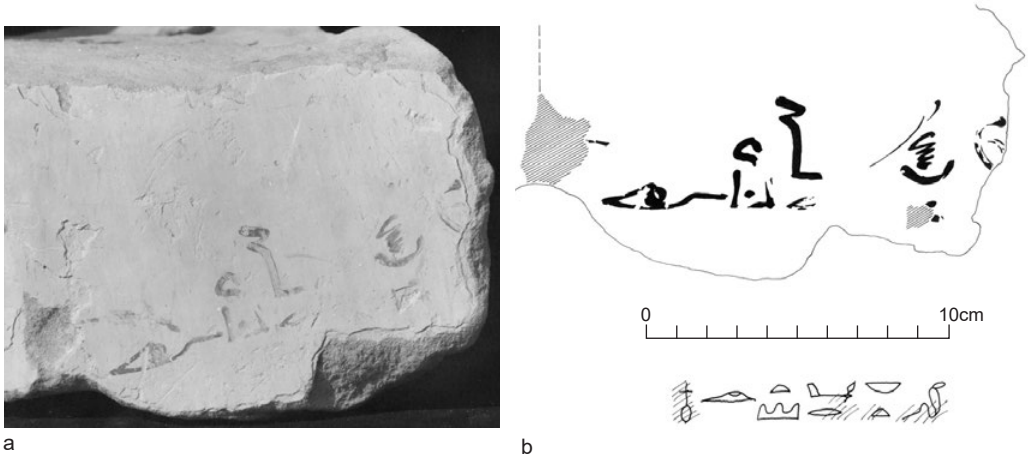
Transliteration and commentary:

[... *Hwt-Hr(w)*]^a *nb.t Dsr.t ir [nfr ...]*

^a Fragment of the determinative of the goddess' name (I 12 of Gardiner's sign-list) preserved.



3a. *Dipinto* DeB 147 on the sandstone fragment inv. no. F. 7698; b. facsimile and transcription of the hieratic text (Phot. S. Sadowski; drawing: M. Barwik).



4a. *Dipinto* DeB 148 on the sandstone fragment inv. no. F. 6348; b. facsimile and transcription of the hieratic text (Phot. S. Sadowski; drawing: M. Barwik).

Translation:

[... Hathor] Lady of *Djeseret*; do [good ...].

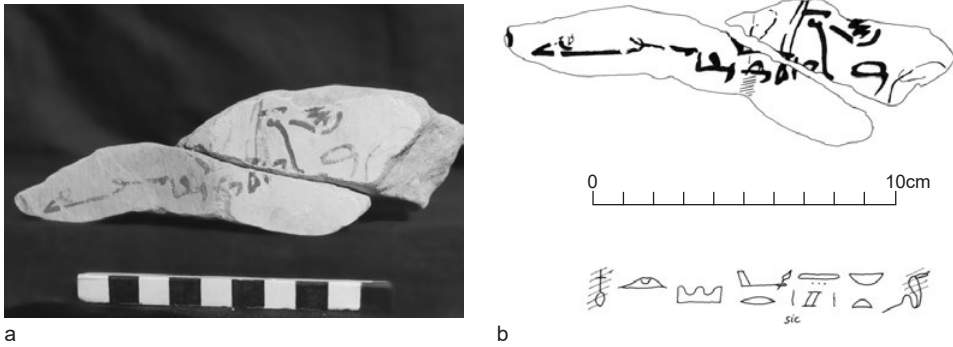
DIPINTO DeB 149 (Fig. 5a-b)

Written in black ink on a sandstone fragment of a column (inv. no. F. 2364+2365).⁶

Transliteration and commentary:

[... *Hwt-Hr(w)*]^a *nb.t B dsr ir [nfr ...]*

⁶ The fragments joined together by the present author.



a

b

5a. *Dipinto* DeB 149 on the sandstone fragment inv. no. F. 2364+2365; b. facsimile and transcription of the hieratic text (Phot. S. Sadowski; drawing: M. Barwik).

a) Fragment of the determinative of the goddess's name (I 12 of Gardiner's sign-list) preserved.

Translation:

[... Hathor] Lady of the Sacred Land (i.e. necropolis);⁷ do [good ...].

DIPINTO DeB 150 (Fig. 6a-b)

Written in black ink on a sandstone fragment of a column (inv. no. F. 7231).

Transliteration and commentary:

(1) *ir nfr* [...] (2) *Hwt-Hr(w)* [*nb.t* ...] (3) [...] ^{a)} (4) [...] ^{b)}

a) Traces only.

b) Traces only.

Translation:

(1) Do good [...] (2) Hathor [Lady ...] (3) [...] (4) [...].

DIPINTO DeB 151 (Fig. 7a-b)

Written in black ink on a sandstone fragment of a column (inv. no. F. 8331).

Transliteration and commentary:

(1) [...] *nb.t* *ḏsr.t*^{a)} *ir nfr* (2) [...] ...^{b)} *mḥ* *h.t.f* *hbs* [...] ^{c)}

⁷ For the epithet *nb.t t3 ḏsr* in relation to Hathor, see *dipinto* DeB 60: Marciniak 1974: 111–112, Pl. 47A.3 with corrections made by Sabek 2016: 326 (no. 98); compare also *dipinto* DeB 37 (*n t3 ḏsr*): Marciniak 1974: 93–94, Pls 32–32A with corrections suggested by Sabek 2016: 255–256 (no. 62).



a



b

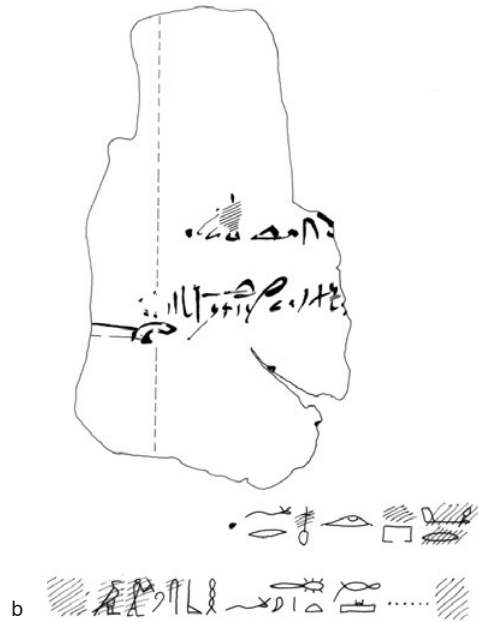
6a. *Dipinto* DeB 150 on the sandstone fragment inv. no. F. 7231; b. facsimile and transcription of the hieratic text (Phot. S. Sadowski; drawing: M. Barwik).



a



a

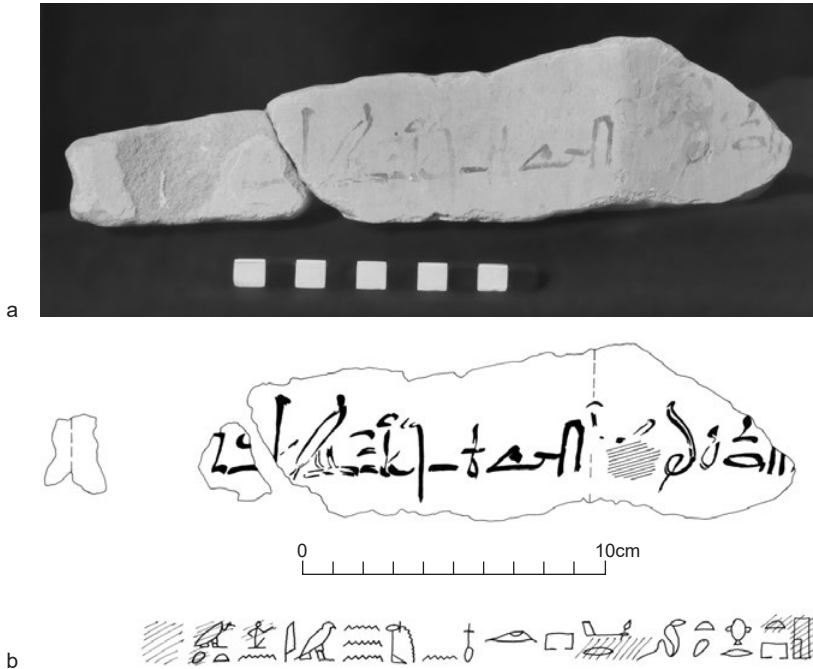


b

7a. *Dipinto* DeB151 on the sandstone fragment inv. no. F. 8331; b. facsimile and transcription of the hieratic text (Phot. S. Sadowski; drawing: M. Barwik).

a) Only traces of the toponym preserved. As regards the determinative used here, compare *graffito* DeB 28: Marciniak 1974: 85, Pls 25.2–25A.2.

b) Reading doubtful; perhaps the last signs of *m3^c.t* should be expected here (cf. DeB 38 and 53) but it is highly doubtful; the prothetic *i* of the imperative *i.mh* seems to be excluded as well.



8a. *Dipinto* DeB 152 on the sandstone fragment inv. no. F. 7566 + fragment without number; b. facsimile and transcription of the hieratic text (Phot. S. Sadowski; drawing: M. Barwik).

^{c)} Signs of the last word (*ib.t.f*) faded; the end of the line underlined by a rather obscure sign devoid of any meaning.

Translation:

(1) [... Lady of *Djeseret*]; do good (2) [...] ... fill his stomach and clothe [his back].

DIPINTO DeB 152 (Fig. 8a-b)

Written in black ink on a sandstone fragment of a column (inv. no. F. 7566 + fragment without number).⁸

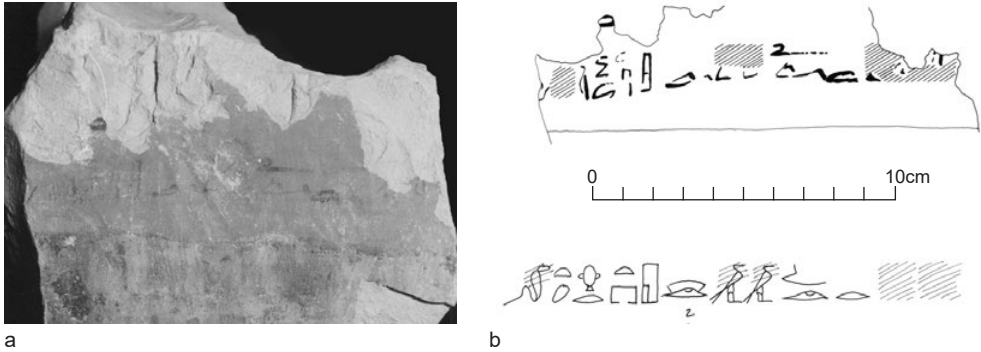
Transliteration and commentary:

[... *Hwt*-*Hr(w)* [*nb.t?*]^{a)} *Dsr*[.t] *ir nfr n w^cb Hri n [Mw]^t* [...]

^{a)} There is no place for *nb(t)* – either it was placed in the lacuna or simply omitted?

^{b)} As regards the hieratic form of the ligature for *Mwt*, see: Möller 1927: 17 (194); Marciniak 1974: 263.

⁸ The fragments joined together by the present author.



9a. *Dipinto* DeB 153 on the limestone fragment inv. no. F. 7927; b. facsimile and transcription of the hieratic text (Phot. S. Sadowski; drawing: M. Barwik).

Translation:

[... Hat]hor [Lady] of *Djeser[et]*; do good to the *wab*-priest of [Mu]t, Hori [...].

DIPINTO DeB 153 (Fig. 9a-b)

Written in black ink on the upper (red) band of a *dado* ornament; limestone fragment (inv. no. F. 7927).

Transliteration and commentary:

(1+x) [...] ^{a)} (2+x) [...] ^{b)} *r m33 Hwt-Hr(w)* [...]

^{a)} Traces of one sign preserved. After all, there is no certainty that this is a remnant of a separate upper line of the inscription.

^{b)} Traces only.

Translation:

(1+x) [...] (2+x) [...] to see Hathor [...]

Nothing certain can be said about the course of the feasts of Hathor celebrated at Deir el-Bahari. The sequence of scenes depicted in the Chapel of Hathor in the Hatshepsut temple gives only a general impression of the events relating to these festivities. Significantly, the date of the feast was given by some of the Deir el-Bahari *graffiti*, i.e. DeB 17, 63, 114, and possibly also 58 and 7.⁹

It is open to debate whether the ‘seeing Hathor’, mentioned in *graffito* DeB 153, relates to these festivities, and seeing the statue of Hathor in particular.¹⁰ It cannot be excluded that these cultic performances took place during the Beautiful Feast of the Valley, as in the

⁹ Cf. Dolińska 2007: 77, n. 39; Sabek 2016: 95; for the date of the Hathor feast, see also: Schott 1950: 59.

¹⁰ As regards the idea of seeing a god, see: Sabek 2016: 86; cf. also: Van der Plas 1989; Moret 1902: 55 (11), 113 (28); Guglielmi, Buroh 1997: 125 (a).

case of the events commemorated in *graffito* DeB 31.¹¹ At least two more *dipinti* written in the Deir el-Bahari Temple of Thutmose III conspicuously mention ‘seeing Hathor’ – these are *dipinti* DeB 114 and 129 of Marciniak.¹² The former relates to ‘coming to see (*m33*)¹³ Hathor’ on the first day of the fourth month of *akhet*, i.e. on the date of the Hathor feast. *Dipinto* DeB 129 was left in the name of three priests of the three great temples of the Theban west side, who visited Deir el-Bahari ‘to see (*ptr*) Hathor, mistress of *Djeseret*’. *Graffito* DeB 39 (lines 3–4)¹⁴ mentions the visit of a pious lady coming to see the statue of Meretseger (*i.iy m33.t*, ‘who has come (to) see you’), no doubt during her festival.¹⁵ The formulae in question find a parallel in those attested in *graffito* DeB 17 (lines 5 and 6: *m33 Imn*, ‘seeing Amun’),¹⁶ and possibly also in DeB 72 (line 4: *r di.t [m33].i Imn*),¹⁷ being presumably references to ‘seeing’ the god’s statue during the Beautiful Feast of the Valley.¹⁸ The text of *graffito* DeB 1 (lines 33–34) states unequivocally that it was a festival procession which gave the opportunity to look at the statue of the goddess: *r wdn n Hwt-Hr(w) [r] [m33] m h^cw.s nfr*, ‘to offer to Hathor, and [to] [see] (her) in her beautiful processional appearance’.¹⁹

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
I am grateful to Paul Barford for revising my English.

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¹¹ Marciniak 1974: 87–88, Pls 28–28A = 1971: 54–56.

¹² Marciniak 1974: 144, 151–152, Pls 77A.1, 85–85A; see also: Sabek 2016: 140–141 (no. 3), 357 (no. 122).

¹³ Sabek (2016: 357) is certainly wrong assuming that the verb *nw* should be read here, as the new facsimile clearly shows: 

¹⁴ Marciniak 1974: 95–96, Pls 34–34A; cf. also Sadek 1984b: 66; Sabek 2016: 200–201 (no. 35).

¹⁵ Cf. Sadek 1987: 173; Sabek 2016: 97, 200–201.

¹⁶ Marciniak 1974: 76, Pl. 17; Marciniak’s reading differs substantially in two places from the more plausible interpretation in Sabek 2016: 317 (no. 91), and 318 (note Z.(5)).

¹⁷ Marciniak 1974: 121–122, Pls 57.1–57A.1 with corrections proposed by Sabek 2016: 307 (no. 86). It is also worth noting that Marciniak’s rendering of *dipinto* DeB 71 line x+1: *r m33*, ‘to see’ (Marciniak 1974: 121, Pls 56–56A; see also: Sadek 1984b: 74), differs substantially from that of Sabek 2016: 336–337 (no. 105).

¹⁸ See Sabek’s restoration of DeB 72 (line 4): (*m*) *in.t n|fr.t*, ‘beim schön[en Ta]lfest’ (Sabek 2016: 97, 307). As regards ‘seeing’ Amun during his festivals, see: Schott 1934: 73; 1953: 35, 108 (67, 69), 109 (73, 74); see also Theban *graffito* 1012a: Spiegelberg 1921: 84–85, Pl. 114; *KRI* V: 542 (A175). For the relationship of Hathor to the Beautiful Feast of the Valley, see: Sabek 2016: 14–15.

¹⁹ Reading according to the new rendering of the text given by Sabek 2016: 262 (no. 66), 267 (note Z.(34)), differing from that proposed by Marciniak 1974: 56 (compare Pls 1–1A); otherwise Sadek 1984a: 71. For the meaning of *h^cy/h^cw*, see e.g.: Lesko 2002: 352.

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