Two Portraits of Senenmut in the Hatshepsut Temple at Deir el-Bahari

MIROSŁAW BARWIK

Abstract: Two *graffiti* of Senenmut from the Temple of Hatshepsut at Deir el-Bahari are presented in this paper: one located in the granite portal leading to the Upper Court of the temple, and another in the entrance to the Chapel of Thutmose I in the Royal Mortuary Cult Complex. In addition, photographs of heavily erased *graffiti* of Senenmut in the entrance to the Chapel of Hatshepsut are published here as well.

Keywords: New Kingdom Egypt, Deir el-Bahari, Temple of Hatshepsut, Senenmut

There are traces of over sixty portraits of Senenmut in the doorways and niches of the Temple of Hatshepsut at Deir el-Bahari.¹ Only four of these images have been left intact, and these are located in the niches of the Hathor chapel (Fig. 1).² In most instances, the relief had originally been painted in yellow, which is the case of the images made on the limestone walls. Only one portrait, carved in red granite was painted in green, and was situated on the left (southern) doorjamb of the gate leading to the Upper Court of the temple, just above the socket of the door bolt (preserved remnants of inscription are c. 1.86m above the threshold, and c. 0.25m from the western face of the doorjamb).³ The representation in question has been completely erased to the effect that only tiny traces of the hieroglyphic signs are visible now. Of the figure of Senenmut himself, only remnants of one arm raised in a gesture of adoration are preserved, while the rest of the representation has been completely destroyed. The accompanying text can be read as follows (cf. Fig. 2):

(1↓→) [rdt]t [i3w n] Imn ḫr-tp [ʼnh] r[w]d3i [snb3] nsw].t tibty1 M3°.t-[k3]-R° [ʼnh(.w) d.t]b
(2→) i[n ...]

³ Not recorded in PM II, 357; Naville 1906: 2 (description of the gate); incorrectly recorded in: Iwaszczuk 2016: 123, Fig. 20.

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a) For the meaning of the formula $hr$-$tp$ ‘$nh$ $wd3$ $snb$, see: Kopp 2003.

b) This is a preserved trace of what seems to be the $t$ sign, which prevents us from reading here ‘$nh.ti$, as in some other recorded examples.⁴ There is no space whatsoever to fit the group ‘$nh.ti$ $d.t$.

‘(1) [Giv]ing [praise to] Amun on behalf of [the life], ‘prosperity’, [and health of the king of Upper] and ‘[Lower Egypt] Maat-[ka]-Re, [may he live forever], (2) [b[y ...’.

Nothing has remained of the name or titles of Senenmut. It is possible, however, that a shorter version of the text had been inscribed here due to the restricted space above Senenmut’s raised hands.⁵ As in other shorter versions of the text, one can restore here perhaps: ‘$i[n$ $imy$-$r$ $pr$ $Sn$-$(n)$-$Mwt]$, ‘[b[y the steward Senenmut]’.⁶

The inscription left in the entrance to the so-called Northern Chapel of Amun⁷ has a special significance as regards the meaning of all these representations of the influential official. It states unambiguously that it was a royal favour that enabled Senenmut ‘to let his

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⁴ Cf. e.g. Hayes 1957: Fig. 1 [H].
⁵ It seems that the text had been inscribed here in a horizontal line, as in the case of the second Senenmut’s graffito presented here.
⁶ Cf. Hayes 1957: Fig. 1 [G, H, K, L].
⁷ Hayes 1957: 80–84, Figs 2–3; cf. also Meyer 1982: 201, 327 (text no. 16).
name be established on every wall in the following of the king in Djeser-djeseru’ (cols 2–4). There can be no doubt, that it was Thuthmose III who ordered all these inscriptions and representations to be erased, together with accompanying cartouches of Hatshepsut, written usually in this context.\(^8\) It is noteworthy that only once was it the cartouche of Thutmose I that had been written in the frame of Senenmut’s prayer (see below), and it was also treated crudely in the same way.

The more or less complex adoration formulas or prayers that accompany Senenmut’s representations in the temple may be related perhaps to the cultic function of the chapels in question. This is also the situation in the case of such representations placed

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\(^8\) Cf. Dorman 1988: 156–157, 173, n. 52; for a contrary view, i.e. a persecution of Senenmut’s memory still before the death of Hatshepsut, see, e.g. Switalski Lesko 1967; Meyer 1982: 264–273; it is possible, however, that the erasures of Senenmut’s *graffiti* in the Hatshepsut temple need not be related necessarily to other acts of *damnatio memoriae* inflicted on Senenmut. An idea of Amarna iconoclasm standing behind these erasures (cf. Schulman 1969–1970) cannot be substantiated.
3. Senenmut’s image on the southern reveal of the doorway leading into the Chapel of Hatshepsut – remnants of one arm and leg are visible; to the right a line demarcating a column of inscription; no traces of hieroglyphs preserved (Phot. M. Caban).

4. Senenmut’s image on the northern reveal of the doorway leading into the Chapel of Hatshepsut – only the lower part of a leg and a trace of a hand are visible; to the left a line demarcating a column of inscription; no traces of hieroglyphs preserved (Phot. M. Caban).
in the Royal Mortuary Cult Complex: on the western undecorated wall of the entrance to the complex, and in the doorways of two its chapels – that of Hatshepsut (on both doorjambs; cf. Figs 3–4), and Thutmose I. Only tiny traces of Senenmut’s kneeling figure are preserved in the first three instances, but the image on the northern reveal of the doorway leading into the chapel of Thutmose I (Figs 5–6) can be restored in its entirety. It was located 1.27m above the threshold. Traces of yellow paint covering the hieroglyphs and the figure of Senenmut are preserved. Enough has been preserved indeed to notice the high quality of the workmanship of the original relief. One can recognise here the kneeling figure of Senenmut turned left towards the chapel interior, with his hands raised in gesture of homage (the scheme adopted in other preserved examples). The accompanying text can be read as follows:

\[
\begin{align*}
(1) rdi.t \ i\bar{w} \ n \ Imn \ di.f \ ssn \  \delta\gamma \ hpr-k\bar{z} \ 'R \ \bar{m}\ i\bar{w} \ ndm \ tin \ mh(y).t \i \\
(2) tin \ imy-r \ pr \ Sn-(n)-Mwt \i 
\end{align*}
\]

‘(1) Giving homage to Amun that he cause that Aa-kheper-ka-[Re] would smell [the sweet breath] of the northern breeze; (2) by the steward Senenmut\textsuperscript{v}.’

No doubt, the mention of the northern breeze reflects here the name of the portal leading into the chapel: \( sb\delta \ \delta \ hpr-k\bar{z} \ 'R \ [Imn \ dd \ mh(y).t] \), \textsuperscript{13} ‘The gate of Aa-kheper-ka-Re: [Amon who gives the (breath of) north wind]’,\textsuperscript{14} as apparently no other inscription in the temple, accompanying Senenmut, mentions it. Compare also the ‘sweet breeze of life’ mentioned in one of the inscriptions on the west wall of the Chapel of Thutmose I (unpublished). Obviously, one cannot ignore the fairly common appearance of the northern breeze in the offering formulas of the period.\textsuperscript{15} Significantly, the ‘sweet breeze’ appears in the Book of the Dead chapter 56,\textsuperscript{16} being a part of the compilation of the text of the First Hour of Night, inscribed on the western tympanum in the nearby Chapel of Hatshepsut.\textsuperscript{17}

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\textsuperscript{9} Cf. Iwaszczuk 2016: 203; no traces of inscription preserved.
\textsuperscript{10} Cf. Iwaszczuk 2016: 211; no traces of inscription preserved.
\textsuperscript{11} Cf. Iwaszczuk 2016: 217; Winlock 1942: Pl. 45 (upper left); Hayes 1957: Fig. 1 [L]; Schulman 1969–1970: 46; Meyer 1982: 200.
\textsuperscript{12} Cf. Hayes 1957: 82, n. 4.
\textsuperscript{13} Restored in antiquity after the Amarna erasures.
\textsuperscript{14} Compare: Naville 1906: 6; Grothoff 1996: 113, 115, 466 (Doc. 6); translated in another way by Iwaszczuk 2011: 114. No traces of re-carving the first line of the inscription are visible, so the rather vague suppositions signaled by Grothoff and Iwaszczuk remain incomprehensible.
\textsuperscript{15} Cf. Barta 1968: 93 (‘Bitte’ 78 and 79).
\textsuperscript{16} Naville 1886: 125; compare also CT Spell 222: De Buck 1947: 207.
\textsuperscript{17} Naville 1901: 115; cf. also Griffin 2017: 115.
Sa-b. Senenmut’s image in the entrance to the Chapel of Thutmose I (Phot. M. Caban; drawing: M. Puszkarski).
6. Restoration of Senenmut’s image in the entrance to the Chapel of Thutmose I (Drawing: M. Puszkarski).

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REVUE DES TEXTES EN ANGLAIS
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ÉTUDES et TRAVAUX
XXXIII
Table des matières

Editorial (par Ewa Laskowska-Kusztal) ................................................................. 7

MIROSŁAW BARWIK
Two Portraits of Senenmut in the Hatshepsut Temple at Deir el-Bahari .................. 15

MIROSŁAW BARWIK
New Prayers and Invocations to Hathor among Unpublished Dipinti from the Thutmose III Temple at Deir el-Bahari ............................................................... 23

LINDA CHAPON
The Decoration of the Columns and Pillars from the Henket-ankh of Thutmose III (Western Thebes) ................................................................. 33

ABRAHAM I. FERNÁNDEZ PICHÉL
Quelques blocs ptolémaïques inédits de la cour du IXe pylône du domaine d’Amon à Karnak ................................................................. 73

AMGAD JOSEPH
The Stela of Haremwia, Chief of the Provisioning Sector of the Temple Workshop (CG 34079 / JE 22011) ................................................................. 89

EWA JÓZEFOWICZ
Ramesside Inscriptions and Preparatory Sketches in the Western Wall of Portico of Obelisks of Hatshepsut’s Temple at Deir el-Bahari ........................................... 107

MIRAL LASHIEN
Donkeys in the Old and Middle Kingdoms According to the Representations and Livestock Counts from Private Tombs ................................................................. 121

ALEKSANDRA PAWLIKOWSKA-GWIAZDA

KRZYSZTOF RADTKE
Square Grids in the Tomb of Akhethotep – Questions and Doubts ......................... 163

MYRIAM SECO ÁLVAREZ, JAVIER MARTÍNEZ BABÓN
The Temple of Millions of Years of the Pharaoh Thutmose III (Luxor). An Update on the Research ................................................................. 179

ABRÉVIATIONS ................................................................. 221