

Original article

NOTES ON THE TOMB-RELIEF OF AMENEMONE FROM DEIR EL- MEDINA
IN ALEXANDRIA NATIONAL MUSEUM

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Abstract

This paper presents notes on the Tomb-Relief of the workman Amenemone, found in Deir el-Medina by "Baraizei". It is currently in the Alexandria National Museum; it is noted that some researchers were satisfied only with the reference to this relief, where to find it, its owner and what its scenes represent. They have differed in determining where it was found and the identity of its owner till "Kitchen" published notes on it and provided a simple comment on it. This paper aims at adding further notes on this relief, and these notes are divided in to general notes on it, and special linguistic notes of the texts of the relief, especially the religious hymn in the lower register of the relief, which is characterized by a poetic tone.

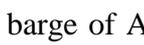
Keywords: *Tomb-Relief, Amenemone, Kitchen, General notes, Special linguistic notes*

1. Introduction

Baraize found this Tomb-Relief in 1912 during his excavations in the southwestern part of the temple of the goddess Hathor Ptolemaic in Deir el-Medina^(a). This relief entered the Egyptian Museum projects and was transported to it in the same year under the number (JdE 43591) [1]. Moreover, it participated in many exhibitions abroad^(b) [2], until it was transferred to the Alexandria National Museum in 2010 and listed with the number (112). Baraize mentioned in the list of the main monuments found during excavation in the Deir el-Medina that this Tomb-Relief was carved in limestone, and its width is 75 cm^(c). It is divided into two registers; the upper register illustrates the process of

burning incense by the king in front of the barge of the God Amun, while the lower register illustrates the brow of the barge, a person kneeling in front of it and seven vertical columns of Hieroglyphis. It is noted that Baraize pointed out that the person kneeling in front of the barge is Amememhat [3]. This relief remained without study as Foucart stated in 1922, so nothing was unpublished about it. He also indicated that it illustrates the arrival of the barge of the God Amun to the memorial temple of Sethos I in Qurna and dates back to the period of the nineteenth dynasty. Moreover, Foucart pointed out that it belongs to a person named Amenemone [4], and said in 1924 that it was cut from a tomb of person named

Sot mou-Ashou in Deir el-Medina, and also called Amenemone. He added that it illustrates the arrival of the Braque Userhat to the end of the channel leading to the Qurna [5]. It also dates back to the reign of king Sethos I. Moreover, it is related to the celebration of the festival of the valley  *int*. [6]. He also said that the relief bears the number (43721), and that in 1914 Baraize attributed it to Qurna, but there are many reasons that confirm that this relief belongs to Deir el-Medina [5], and that Bruyère pointed out that this relief found in the temple of Hathor in Deir el-Medina [7]. Then, Kitchen published this relief in 1975 [8], provided translation and commentary on its texts [2], and indicated that it is from tomb of Amenemon, and found in

Deir el-Medina. Furthermore, it illustrates the celebrations of the festival of the valley. It consists of two scenes. The lower scene illustrates the barge of Amun , adored by Amenemone in front of whom the text of the hymn of worship is recorded. The upper scene illustrates vizier Paser [1,9] and the scribe of tomb Amenmopet [1,8,10] on the left, in front of the pylon and behind the parade of boat-shrine of Amun, carried on priests' shoulders. The king on the right is illustrated burning the incense in front of the parade. [2,8] Kitchen also mentioned that the pylon contains cartouches from which nothing remains except paint only. It can be read:  [8] *Mn-M3ct-Rc Mry-Imn-n-sty* ??

▪ **The text on the pylon is read**



sš nsw mri .f imy-r niwt Bty P3-sr m3ct hrw in sš nsw m st m3ct Imn-m-ipt m3ct hrw
"King's Scribe, beloved of him, city-governor and Vizier, Paser, justified; by the Royal Scribe in the place of Truth, Amenemopet, justified". [2]

He then indicated that there is a Royal Monogram on the Cabin of Portable barge, probably read:  [8] *Mn-M3ct-Rc* (Sethos I). The text below the Barque, which is carried on priest's shoulders, refers to the fan bearer *Ipwy*; ^(d) it is read:  [2, 8] *Ipwy m3ct hrw* "*Ipuy, Justified*", and he mentioned also that there is no text in the scene, which illustrates the king, but the style of king's head is identical with other reliefs of Setho I, in Deir el-Medina and Karnak [8]. Then Kitchen corrected the reading of the cartouches and Royal Monograms inscribed on the relief and said that they are read:  [2] *Wsr m3ct Rc Mri imn Rc ms*, and that the Royal Monogram on the God's shrine of the

portable barge is read:  [2] *wsr m3ct Rc*, and that these cartouches and Monogram belong to Ramesses II, and not Sethos I, as mentioned earlier, when he published this relief [2]. This is also confirmed by Davies who stated that the cartouches which are recorded on the relief hardly read, belong to Ramesses II, not to Sethos I, as stated by kitchen at first, and that they are more accurately an early form of the name of Ramesses II, without any epithets [11]. Kitchen confirms that in his commentary on the relief and its texts. The researcher here will tackle these notes in addition to submitting other notes which are divided into general notes on the relief and special notes on the religious hymn recorded on it.

2. General Notes

This part of the paper aims at adding comments on the General Notes, which provided by Kitchen on the scenes of the tomb-relief, and on the Cartouches which inscribed in the upper register of the relief and the date of this relief. (1) Kitchen pointed out that, the scenes of the tomb-relief probably illustrate the exit and return of the barge of Amun and his procession to Karnak after the feast [2]. But it is noted that the scenes only illustrate the exit of the barge of Amun and his procession from Karnak, and this is represented in the upper register of the relief. The lower register illustrates the arrival of the barge to one of the memorial temple of the kings on the west bank and the greeting and worship of Amenemone to its arrival. Moreover, the relief scenes do not illustrate the return the barge to the Karnak, and this was confirmed by Foucart, fig. (1) [4,5]. (2) Kitchen mentioned that most of the cartouches on the pylon, inscribed in the upper register of the relief are worn off. Moreover, he noted during the presentation of this relief in exhibition at Memphis, Tennessee, that the monogram on the boat-shrine, and the cartouches on the pylon belong assuredly to the king Ramesses II, but in an early form when he was prince – regent along side Sethos I, so he pointed out that "the date of the

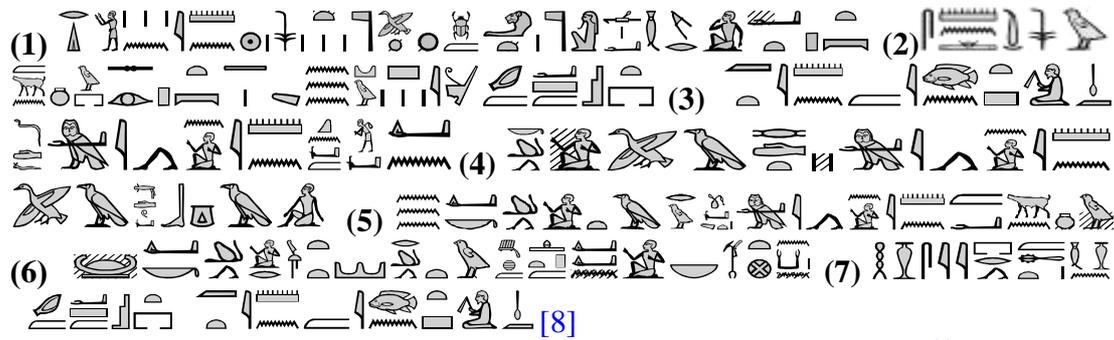
relief is still most probably in the last years of Sethos I, and it is just possible that the relief in fact reflects the first celebration of the valley- festival by Ramesses II in person, either standing-in for Sethos I or after his own accession" [2]. In addition to that, it can be said that the this relief dates back to the late period of co-regency between Sethos I and Ramesses II, due to several reasons: first, the mention of the early form of the name Ramesses II in the relief (*wsr m3t R^c, mri Imn R^c-msw*) and not the full name (*wsr m3t R^c stp n R^c, mri Imn R^c -msw*). Second, the scenes are carved in relief. The text of the relief is inscribed in deep relief and this indicates that the relief dates back to this historical period, as Murnane indicates that the early architectural works of Ramesses II, built in the beginning of his reign, are distinguished by an early form of his name and the transition from the prominent, raised up relief to deep relief. This transition happened in the second year of his reign, and he used his full name after the death of his father Sethos I. Moreover, all the architectural works in which the early form of his name was mentioned were undoubtedly constructed in the period of co-regency between him and his father [12].



Figure (1) Tomb-relief of Amenemone from Deir-el-Medina, Egyptian Museum (JdE 43591), currently in Alexandria National Museum (112).

3. Special Notes on the Texts of the Relief

▪ Religious hymn



(1) *rdi i3w n 'Imn-R^c nswt ntr p3wty hpr m h3t ntr w^ci bnr mri t^c(h) pt^(e)* (2) *smn sw m hnw. s iri pt t3 mw dww in sdm-^cs m st* (3) *m3^ct 'Imn-m-int m3^c hrw dd.f my.n.i 'Imn kni m mniw di.n(4).k ph.i p3^cd my.n.i 'Imn p3 šdi bg3(5) di.k ph.i t3 rwd.t my.n.i 'Imn mhnty* (6) *di.k ph.i r imnt r ph.tw im3h m htp di.n.i nb W3st n k3 n* (7) *hsy pri m ht bnr n hsy ? (ht n hs(yt)) sdm-^cs m st m3^ct 'Imn-m-int m3^c hrw*

"(1) Giving praise to Amun-Re, King of the Gods, Primordial One who existed in the beginning, Unique god, sweet of love, who uplifts heaven. (2) One who establishes himself within it, Maker of heaven and earth, water and mountains, by the Servant in the Place of (3) Truth, Amenemone, justified. He says: Come to me, O Amun, valiant as pastor. May you allow (4) me to reach the edge of cultivation (edge of desert). Come to me, O Amun, savior of the (5) shipwrecked. May you allow me to reach firm ground? Come to me, O Amun, the (6) ferryman. May you allow me to reach the west? Until one attains veneration in peace, by gift of the Lord of Thebes to me. For the spirit of (7) the blessed one who come from body sweet of grace (?) (hs(yt)), the servant in the place of Truth, Amenemone, justified." [2]

- Notes

(1) Amun is described at the beginning of the hymn that he is "Primordial one who existed in the beginning" *p3wty hpr m-h3t*. It is noted in the name, *p3wty*  (primordial; primordial god) that the determinatives, which are written down the ideogram , are unclear. They perhaps represent the determinatives  [13], in some cases, this name is written by this determinative  [14], it seems that this name *p3wty* is derived from the verb  [15] *p3t* (*p3w.t*), which means "primeval". If it is added to the name  *p3wty*, the determinative, god,  refers to the primeval god [16]. Moreover, the god Amun is described as *p3wty t3wy*   [17] "primeval god of the two lands". It is noted that the god Amun is referred to by the same description (*primordial one who existed in the beginning*) in the inscriptions of the portico of the temple of Sethos I in

Qurneh, dating back to the reign of Ramesses II [18]. This description is some what similar to the description, which is written in the hymns to Amun from a Leiden papyrus I, 350:  *'Imn hpr m h3t* "Amen who exists in the beginning" [19]. (2) It is noted in the expression *bnr mri*, by which Amun is described in the hymn, that the ideogram which is written in the word *bnr*  [8] is unclear. This expression literally means (*bnr mrwt*) "sweet of love", and "lovable" [2]. This expression is used to describe gods [20] and people [21]. The god Amun was described by this expression in the inscriptions of the statue of Hapw-senp from reign of Hatshepswt [21], and also in the inscriptions of tomb No 216 in Deir el-Medina, belonging to the chief of workers Nefer-Hotep, from the reign Ramesses II [22]. It is possible that this expression is read *ndm mri* (*ndm mrwt*) [23], similar to the expression *bnr*

mrwt. The god Amun is described by this expression in one of the texts which dates back to the late period [24]. (3) The god Amun is described at the end of the third line by the expression *kni m mniw*, which means "valiant as pastor". [2] This is one of the epithets of god Aten including the humanitarian and charitable, represented in his care of all human beings, as he exhausts himself for their sake [25]. This seems that these epithets seized the imagination of the intellectual class after the end of the religion of Aten, so we find that the same epithets which belonged to Aten were attributed to the god Amun who was described as the god who cared about all human beings, and that he was the god who cleansed evils and banished the disease from humans. Moreover, he was also the doctor who healed the eye [19]. One of these epithets is the valiant pastor [26], and this refers to the impact of the religion of Aten on religious poems which were written after the reign of Akhenaten. (4) The name $\text{𓄿} \text{𓄿} \text{𓄿}$ is written in the fourth line of the text. It is noted that the determinative is unclear in the end of the name. It is possible that it is either 𓄿 or 𓄿 . Kitchen has translated it as "shore" [2], although most of the ancient Egyptian language dictionaries indicate that it means "edge of cultivation" or "edge of desert" [27]. This name was mentioned in the story Sinuhe, and most researchers translated it as "field or cultivation or edge of cultivation" [28], while Goedicke pointed to that name as $\text{𓄿} \text{𓄿}$ in the story Sinuhe, also read $\text{𓄿} \text{𓄿}$, which means "edge of enculturation" (desert). It is here a metaphor of the stability of Sinuhe in a place away from the community [29], so both Grandet and Mathieu pointed out that it means the border between the desert and the cultivated land. [30] This indicates that it can not be translated in the hymn of relief as shore. It is here a metaphor of the wish and desire of Amenemone to

arrive with barge of Amun to one of the memorial temples, which was built on the edge of the desert near the cultivated land in western Theban. (5) This ideograms $\text{𓄿} \text{𓄿}$ is written in the fifth line, and it is translated by Kitchen as "the firm ground" [2]. It is also probably read *rwdt*(3) on the basis that the word *rw* $\text{𓄿} \text{𓄿}$ means "firm", and that determinatives $\text{𓄿} \text{𓄿}$ written on the bottom of the word *rw* $\text{𓄿} \text{𓄿}$ is separate from it and refers to the earth or ground. Gardiner mentioned that the determinative 𓄿 , which represents the tongue of the land, is more widely used in eighteenth dynasty. It often replaces the earlier 𓄿 in some words, such as the word earth $\text{𓄿} \text{𓄿}$ [13]. However, it is strange to find the letter *t* within these determinatives. It is unlikely that it replaces the sign — signifying the earth. Therefore, the reading of *rwdt*(3) is not correct, and the correct reading is *rw* $\text{𓄿} \text{𓄿} \text{t}$. Thus, the determinatives are an integral part of the word. This is confirmed by the definite particle of singular feminine *t3*, which precedes the word and confirms that the letter *t* is part of the word as the definite particles agree with the name in gender and number [13]. The name here is singular and feminine, and the determinatives which are written with the letter *t* refer to the earth. The researcher has noted that Kitchen transferred this word incorrectly as he wrote it without the letter $\text{𓄿} \text{𓄿} \text{𓄿}$, despite its presence in the original text of the relief $\text{𓄿} \text{𓄿} \text{𓄿} \text{𓄿}$, fig. (2). (6) It is noted in the sentence *m di n.i nb w3st*, written in the six line which Kitchen translates it to "by gift of the lord of Thebes to me" [2] that he inserts the question mark at the bottom of the preposition *n* which is written unclearly in the bottom of the word *di* $\text{𓄿} \text{𓄿}$ [8], although he translates it with the suffix pronoun. 𓄿 to "to me". The sentence is a verbal

clause preceded by the preposition *m* which means "by". The subject here is a name not a pronoun. It is *nb w3st*, so the dative precedes the subject because it consists of the preposition *n* and suffix pronoun [13]. (7) Hieroglyphic signs, written in the seventh line of the relief, are unclear after the word *ht* "body". Kitchen points out that they are copied as they are [8] and translated to "sweet of grace (?)". According to this translation, they are read *bnr n ḥsi*, but he puts next to the translation question mark (?) [2]. This indicates that those

signs are unsurely read and translated. It is likely that those signs are an abbreviation of the name feminine *ḥs(yt)*, and this is confirmed by the fact that they came after the word *ht*, so the context of the translation is "the blessed one who come forth from the body *ḥs(yt)*". These signs are similar to the first two letters of the name *ḥsy* . Ranke points out that this name is feminine, and it emerged in the middle kingdom [31], also in the nineteenth dynasty [32].



The letter *d* in the word *rwḏ.t* incorrectly Transferred by Kitchen.

Figure (2) The Text of the religious hymn in the lower register of the relief.

4. Conclusion

It is clear from the Notes submitted on the tomb-relief of Amenemone from Deir El-Medina, that the scenes of the relief only illustrate the exit of the barge of Amun and this procession from Karnak, and its arrival to one of the memorial temple of kings on the west bank and greeting and worship of Amenemone to its arrival. It is clear also from the Cartouches on the pylon inscribed in the relief, which belong assuredly to the king Ramesses II, but in an early form, that this is relief date back to the period of co-regency between Ramesses II and his father Sethos I. As explained the notes which provided by researcher on the religious hymn some of words and expressions is unclear and linked its to the god Amun like: *p3wty*, *bnr mri*, *ḳni m mniw*. And correct translation of some words like *ḏ*. And correct Kitchen writing to word *rwḏ*, which Kitchen transferred this word incorrectly as he wrote it without the letter *d*.

Endnotes

(a) There are some chapels devoted to some of the gods outside the village of Deir el-Medina in the north and the west. They had sanctity and its popularity, as well as some of the chapels dedicated to the kings for

whom the laborers worked. They include a chapel of the Goddess of Hathor, the lady of the west, upon whose ruins the temple of Deir el-Medina was established, which dates back to period of Ptolemaic [1].

- (b) Kitchen indicated that this tomb-relief participated in an exhibition in Memphis, Tennessee in 1987[2].
- (c) According to the record of Alexandria National Museum, this tomb-relief is 56cm long, 76cm wide.
- (d) Kitchen pointed out that perhaps someone whom Amenemone knew personally (a relative?) On the Karnak temple-staff, as was true of others at Deir el-Medina [2].
- (e) Kitchen commented on the expression  *ʿt pt* saying "for the ancient error *ʿt pt*, one should read *ʿh pt*, as the sculptor carved a semi-circle instead of a full circle, for parallels cf. J.Assmann." [2,33] This expression which is also read also *ʿhi pt* means "rise up the sky. [34,35] Verb  *ʿhi* is an III infirmae verb, meaning "raise up or hang" [34]. It can be concluded that the sculptor of this relief erred in written the verb *ʿh*, which is written without any determinatives. This can be one of this determinatives . This expression refers to the god of

air Show, which separates between heaven and earth and raises the sky [35,36]. The expression *ʿh pt* is an epithet of some of the old gods, particularly gods of creation such as Ra, Ptah. [37,35,33] Gourlay mentioned that the god ptah took this epithet *ʿh pt* which became written  in the Ptolemaic period, and the verb *ʿh* belonged to the god Ptah in that historical period, and pointed out that this expression appeared in the names of individuals and in the historical period following the Amarna period where the oldest known examples date back to the reign of king Tutankhamun and that this expression significantly developed from theology of Memphis in the period of New kingdom. [38,35] It seems that the god Amun Ra took this epithet as a creator god, as he is described by this expression in some of texts from the New kingdom and late period, as well as the festival of god Amun, which is called *ʿImn m ḥb.f n ʿhi pt* [39].

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