

## ***Egypt's Bounty via the Humble Potstand***

**Maria A. Gutierrez, McNair Scholar, Pennsylvania State University**

**Faculty Research Adviser**

**Dr. Elizabeth Walters, Associate Professor of Art History**

**College of Arts and Architecture**

**Pennsylvania State University**

"I have brought you all good offerings and nourishment, every good thing in Upper Egypt, in Lower Egypt, all life, stability and power..."

Sesostris I pavilion at Karnak, Dyn XII  
(Lacau-Chevrier, 211)

Offerings were of paramount importance to the ancient Egyptians. The passage above is spoken by the fecundity figure often known as Hapi and permits us to recognize how significant and encompassing the blessings desired. On the walls of this pavilion Hapi and others offer to their king Sesostris (fig. 1) the bounty of Egypt as also connoting the best in life.

In looking at various offering depictions throughout the Egyptian civilization, common patterns can be identified in the way offerings are presented to the gods, kings and the deceased. Some scenes like "the offering table scene" in mastabas repeat themselves over and over. They reveal religious connotation as well as cultural contexts. Just as some scenes became standardized, the objects used for the presentation of gifts also came into conformity. Offerings were usually elevated from the ground and placed on stands, table stands or potstands. The elevation of offerings goes back to Predynastic times and continues through Roman times. Potstands as a medium for offerings are the focus of my research.

### **Background**

The purpose of this study is to investigate the types, functions and contexts of stands and potstands from the earliest examples (middle Predynastic c. 3600 B.C.) into the Roman era. I am interested in their significance and connections to religious and funerary rites. Central to my research is a deposit of potstands found in the 2003 field season of the Temple-Town Hierakonpolis Project directed by Drs. Elizabeth Walters (Art History), Shelton Alexander, David Gold and Richard Parizek (Geosciences) of the Pennsylvania State University, and in which I had the privilege to participate.

My study involves a survey of ancient Egyptian potstands, published as early as the seminal reports of Flinders Petrie and for Hierakonpolis the report of the first excavators Quibell and Green (early 19th c AD). My survey involves material from excavations also at Buto, El Kab, Elephantine, Naqada, Abydos, Amarna, Giza, Saqqara, etc. with material following Petrie and as recent as 2000. I have confirmed the date of the 2003 potstands (Dynasty I as recognized by Dr. Walters) and found information on other potstands from graves and temples, helpful to understanding the importance and use of offerings on stands, and helpful to assessing this deposit, suggestive of possible cultural context.

As ubiquitous as offerings on stands were in ancient Egypt, potstands have not been the subject of any serious study. A simple overview informs us that potstands had a significant place in Egyptian culture, judging from their longevity and the fact that the shape of the potstand was even used in hieroglyphs as a symbol for offerings (fig.2). In addition, tiny model pots on stands (fig. 3) are known from the excavations at Hierakonpolis found in the temple by Quibell and Green 1897-1899 and a model pot on stand found with a few votive figurines by Dr. Fairservis in 1981 (Fairservis, Hierakonpolis Project vol. III 1984). These little models possibly as early as Dynasty I seem to us curious because the vast numbers of votives from the 'main deposit' in the temple at Hierakonpolis were animals; that model potstands were the one item that represents man-made gifts, a model of gift, suggests that like the hieroglyph (pot) they are the essence of giving.

Surprising continuity exists for the tall, trumpet-like stand, serving as a table for bread in offering scenes. Evidence indicates this appeared as early as Dynasty II and certainly became a tradition by Dynasty III (which will be discussed later with Funerary rites), and continued past the beautiful examples of the last empire age, the New Kingdom, Dynasty XIX and into Roman times. Examples of the New Kingdom include the banquet of Vizier Ramose (Garis Davies 1941), funerary or ceremonial, and the tomb of Panehsy (Baud & Drioton 1932), where offerings for gods and specific deified rulers were placed on high stands. Burning incense we have already seen on such a stand in the earlier pavilion of Sesostri I at Karnak, Dynasty XII (see fig. 1); hence the tall stand could serve bread, food, water, burning incense, and as we will see even more offerings in the New Kingdom.

This study is the first to focus on potstands, helpful to scholars and archaeologists with my survey of these vases from Predynastic through Roman, 4<sup>th</sup> c A.D. The core material, the 2003 potstands, provides a preliminary report useful to our Temple-Town Hierakonpolis Project and helpful to future publications. Discussed here are the best examples to show cultural importance of potstands this is only a small part of my investigation. More examples are to be found in my catalogue, essential documentation for and serving as an appendix to my senior thesis (Schreyer Honors thesis for Art History and my mentor Dr. Elizabeth Walters). This catalogue includes descriptions and classifications given by the original excavators, and this organized material can be used as reference in the future. To my knowledge, this study is a pioneer in focusing simply on one type of pottery (stands) and exploring its art, history and significance.

The most exciting part of my study is the cultural context that will be explored. Culture and religion in ancient Egypt were intricate, and as found with many other civilizations, a large portion of traditions and beliefs were not written down or evident in excavated finds. Future and further work at Hierakonpolis may offer more evidence of use and meaning, hopefully even a glimpse at an ancient town life.

### Potstands in Egyptian Temples

The use of potstands can be best learned from texts and illustrations from late Egyptian temples (Ptolemaic, 3<sup>rd</sup> to 1<sup>st</sup> c BC temples). Fortunately these late temples have remarkably preserved much of their original structure, wall inscriptions and reliefs. The inscriptions and illustrations are an invaluable source of information, since they include

descriptions of the temple room by room, giving their name, dimensions, purpose and decoration. Inscriptions also explain activities and ceremonies that took place everyday and for festivals throughout the year. They do so with such detail that, according to H. W. Fairman, it is possible to “reconstruct the furnishing and equipment of certain rooms, to tell when, how and where the offerings were prepared, to indicate the precise doors through which they were introduced into the temple, to trace the order of the ritual and the route of the great processions, and even know what happened to the offerings after the services and festivals were ended”. Fairman also suggested that the texts are based on ancient traditions going back to very early times, judging from the vocabulary and content used (Fairman, 165-166).

At Edfu, fortunately for me, near Hierakonpolis, there is one of the best-preserved temples: the Temple of Horus, the falcon god. It was begun in 237 BC and completed in 57 BC (fig. 4) and is the only Ptolemaic temple that fully finished and standing with its original roof intact. Only the obelisk at the entrance and some chapels on the roof are no longer in place. The sacred lake, temple storehouses and other structures, however, are still buried under the modern town adjacent to the structure (Fairman, 166).

From the wall inscriptions translated by M. Alliot (1949) and Fairman (1954) on this temple at Edfu, we know that there was a Daily Service, composed of three main ceremonies, at dawn, at midday and at sunset. The morning service, which was the most important one, began with extensive preparations before sunrise. Two priests had the duty of filling the libation vessel from the sacred well (fig.5) for the replenishment of the water in the temple. Having done so, they both walked around the ambulatory (in a counter-clockwise direction), one carrying the vase and the other one walking in front him, censuring the vessel. Then they entered the temple through the door on the west that leads to the Chamber of the Nile, and then towards the Inner Hypostyle Hall. The water was blessed and dedicated and then two other priests would have to refill all the libation vessels from the temple. Meanwhile, the offerings were brought through the east door of the Inner Hypostyle Hall. The priests had been busy before, slaughtering an ox and preparing the offerings that would be given to the gods. At the appointed time, the offerings were escorted and censed by priests and then taken into the Hall of Offerings.

We know that high stands were used when offerings were presented to the gods. Inscriptions from the Hall of Offerings indicate that high metal stands served as altars on top of which food was arranged. Sylvie Cauville states in *Edfou* "it was in this room that the food offerings were placed, either on wood dressers or (≡) on metal altars. The (I) purification and offering scenes that decorate the walls reveal the action of the priests and contribute to the magical nourishment of the god. Offerings did not leave the hall; the god was fed from the aroma of the food" as the doors to his innermost shrine were open (Cauville, 29).

Relief decorations in Sanctuary walls at earlier temples like the Temple of Seti I at Abydos Dynasty XIX (fig. 6) confirm that offerings, many on high stands, were part of temple service. The innermost shrine has in one of its walls a relief showing the god Amun's gifts framing the god's innermost shrine, a boat. This traveling boat (Barque to Egyptologists) was an actual container for the cult image. The statue of the god would be placed in the central receptacle of the boat, doors shut and hidden, as priests would carry the boat on poles. Beautiful flower offerings and libations are placed on a single metal

stand (fig.7) or on twin golden stands (fig.8). Lotus flowers seem to be prevalent, as well as the traditional Nemset vases for water.

Libation offerings were brought to 3 places: Hall of Offerings; the *Place where the Gods Reside* (Hall of the Ennead) and finally the innermost shrine, where the “portable traveling shrines” of the gods (deities that dwelled with Horus in the temple) were kept (Fairman, 178). Then the lead priest would enter with much formality by the main door of the Outer Hypostyle Hall. Upon doing so, he recited a Declaration of Innocence and then he was taken to the House of the Morning (place of purification) to be ceremonially cleansed, dressed and endowed with authority. When this was completed, hymns would start to be chanted as the officiating priest marched in procession towards the Sanctuary, whose doors were closed and seals unbroken. It is interesting to note at this point that the temple architecture conformed to the progression towards holiness and the structure was designed to maintain a deep sense of mystery and power. The only area beyond the Forecourt or Court of the Pylon (except for the Food-altar) that had access to sunlight was the southern wall of the Outer Hypostyle Hall, of which upper half was a screen. The rest of the temple was without external illumination and the inner most parts were in complete darkness. The light of torches “used during services [played] on brilliantly coloured reliefs, on the gilded surfaces of doors and shrines, and on the cult vessels [which] must have increased the sense of awe and majesty and grandeur” (Fairman, 172). Evident in the cross section of the temple of Karnak, the feeling was accentuated by the fact that as one progressed unto the holiest places, the floor level was raised and the height of the roof lowered (fig. 9)

As the priest reached the Sanctuary, the service consisted of seven stages. First, he went up the stairs of the naos, broke the seals of the doors and in doing this revealed the statue of Horus. Then came the ceremonies of uncovering the face of the god and, seeing the god, where the priest said: *‘I have seen the god, the Power sees me. The god rejoices at seeing me. I have gazed upon the statue of the Divine Winged Beetle, the sacred image of the Falcon of Gold’* (Fairman, 180). This was the most important part of the service, since the Horus had come to dwell in his house again and entered his statue. Following this, the god was adored and myrrh was presented to him. It symbolized the presentation of a meal, and the formula indicates that ‘The scent of myrrh is for thy nose, it fills thy nostrils, thy heart receives the meat-proportions on its scent’ (Fairman, 191). The three last phases had to do with the cleaning, grooming and dressing of the god. First, the statue was touched with unguent and four colored clothes were presented to it. Second, the statue was purified with water from the customary green and red vases. Finally, the god was censured and fumed extensively, the priest withdrew and the shrine and Holy of Holies were closed again.

While these rituals were taking place in the Sanctuary, other priests went around the corridor around it and into the chapels, and performed short versions of the morning service. Hence all the gods and the entire temple were “awakened, washed, dressed, fed, and made ready for another day” (Fairman, 179-180). It is highly likely that after this, the rites of the Reversion of the Divine Offerings took place. Once Horus was satisfied with his offerings, the gifts would be reverted to the priests and distributed among them according to rank. The midday and evening services were also abbreviations of the morning ceremony and less important. They were repetitions of the morning one only

less elaborate, although the evening service took place in the Throne of Re and not in the Sanctuary (Fairman, 180-181).

Edfu had, in addition, two calendars of festivities throughout the year, which were beyond forty. These involved elaborate ceremonies, worship and offerings and thus the use of stands and potstands. The most important were the New Year, the Coronation of the Sacred Falcon, the Festival of Victory and the Sacred Marriage. (Fairman, 183).

### Potstands and Funerary Rites

Special vases were not exclusive to temples, but were also used in the funeral such as the "Opening of the Mouth Ceremony" performed at least as early as the 4<sup>th</sup> Dynasty, evident from the tomb of Metjen at Giza (Kanawati, 31). The developed form of the Opening of the Mouth ceremony known from Dynasty XIX (Budge 1909) took place after mummification; the body was "reanimated" through more 30 rituals and the recitation of texts took place over the statue of the person. The mummy's bodily functions were restored; his eyes, ears, nose and mouth were opened and his limbs re-united. A very beautiful representation of a small part of this ceremony is found in the tomb of Tutankhamun (fig. 10). According to W. Budge, the first 7 rituals consisted of censuring and sprinkling. The Sem-priest would walk around the statue sprinkling water, burning incense and reciting texts. During the eleventh ceremony, a bull was slain and his leg and heart were presented to the statue. The bull was a symbol of Osiris, and just as Osiris had been slain and the restored, so the deceased would be restored through the acquisition of the life and power of Osiris. The bull's leg symbolized the Eye of Horus and the heart served the function of transferring the seat of life and power of the animal to the statue. The Sem-priest also presented geese as a sacrifice because they symbolized the enemies of Osiris and killing them ensured protection. After this, the same priest would touch the statue with the "two divine axes" and thus opened his eyes and mouth. Also, he would rub them with a red substance, milk, oil, stibium, etc. and the statue was dressed with collars, given a scepter and a mace, among other things (Budge 1909, 82-111). The rituals guaranteed that the *ba* and the *ka* (soul and life force of the person) would return to the mummified body and the deceased could have an existence in the after-life.

Traditional vases apparently were used as part of the Opening the Mouth Ceremony. Simple flared cups have a long existence (Walters observation: Predynastic to Roman bronze cups). They are part of model vases from Dynasty V and VI (MMA NY), "Opening of the Mouth" kits(?), made in contrasting materials, a black set with a white stone set. Among the vases found in the royal tombs at Saqqara, Dynasty I (fig. 11), several are special, footed and made of different materials such as crystal or black basalt topping limestone. Although this royal grave was rich in vases, often in store-areas of the mastaba tomb, offerings next to the sarcophagi were lost as the grave was robbed and deprive us of the possible use of vases for the tomb occupant. However, cups of burnished black pottery and basalt found in great numbers in these early tombs have later counterparts in the low cups with incense seen in Tutankhamun's opening of the mouth ceremony.

Offerings for the graves beyond the grave goods were numerous and known since early times (Predynastic through Roman). Stands, table like stands and footed vases were part of the offerings shown on reliefs from Dynasty II through VI (pyramid age, Old

Kingdom) and later in painted coffins Middle Kingdom and the rich scenes on the tomb walls in the New Kingdom.

The stands come in a variety of shapes, heights and materials, and began to be part of standard representations as early as Dynasty II. An example of this is the relief of a Dynasty II princess (fig.12), found and documented by W. B Emery in Saqqara, a site near Cairo. The relief shows her seated before an offering table consisting of a big bowl with bread on a high stand. We know she is a princess because part of the inscriptions on the right contains hieroglyphs commonly used to describe a "royal daughter" (e.g. a Gardiner's G38 and M23).

From Dynasty III, we learn of a hierarchy in the offerings with Hesy-Ra. One of the most famous reliefs (also in Saqqara, fig.13) shows him proudly displaying his office, royal scribe (scribe's tools draped over his shoulder) as he is seated before his offerings. This panel is one of 11 different panels of precious wood that were once placed in the niches of his tomb's chapel *serekh* or offering wall. On the right Hesy-Ra has immediately in front of him 2 potstands, first among the offerings. The upper one has a water vase and the lower one a bowl for food. And very prominent in this relief is the Canonic offering table. The stand on the Dynasty II relief is stumpy, but during the Old Kingdom it would develop into a slender high stand like Hesy-Ra's that would be used until the end of the Egyptian Civilization. Moreover, when observing these two reliefs, it is extremely interesting that both stands have a triangular piercing at the bottom, a very characteristic feature of the tall stands (table or flute-like stands for vases) during the Old Kingdom.

Potstands and table-like stands of various materials were prestigious. I have found no more than two small potstands and three platter stands in the published and excavated Prehistoric graves at Naqada and el Ballas (c. 3300-3200 BC) for example. J. de Morgan made a beautiful record of one of them (fig. 14) which shows the remains of the deceased, in a fetal position, surrounded by goods deposited in his tomb. It is significant that the table stand of alabaster (like one found in the Cairo Museum, fig. 15) as placed by the man's head, next to the identity of the owner. The table was intentionally positioned, showing a hierarchy in which the stand was the most important. It is possible that stone or metal vases and stands were prototypes for the subsequently common clay examples. Pierced stands have a long tradition. Petrie documented various Prehistoric potstands from the same site (Naqada, fig. 16) with a wide variety of piercings: huge circular holes (no. 88), small circular openings (84b) and irregular sloppy triangles (84a, 85 and 86). Unfortunately, we do not see what the stands held. The ring stands would have supported a vase, but we can only make educated guesses about the shape, material, purpose, etc.

#### Potstands at Hierakonpolis and the Temple-Town context

The Temple of Hierakonpolis provides exciting evidence for religious and possible royal use of standed offerings. Previously, their significance had been overlooked because scholars and excavators at the site have focused only on the royal procession, the headdress, the costume and the entire concept of the first king of Egypt. Hierakonpolis is the site where the famous palette of Narmer was found (fig. 17), the visual document that

gives us evidence of that Narmer was the first king of Egypt, the Egypt we know. Important to my study is another object owned by Narmer, also found in the “main deposit” of the temple: his royal mace (fig. 18). This object would have been used in ceremonial occasions by the king as a symbol his authority. It has various carved scenes, the most important one depicting a ruler seated in an elevated shrine. Narmer is seated within the a shrine and wears the crown of Lower Egypt while the goddess Nekhbet as a vulture flies overhead as protection and as a projecting of his rulership also in Upper Egypt. Below the throne are two fan bearers and immediately behind it, the high priest, bodyguards and a figure with the title *servant of the king* (Quibell, 9). Relevant to my study, however, is another detail of the mace (fig. 19). The scene shows, according to Quibell, “a vase upon a stand, and an ibis, possibly connected with offerings before Tahuti” (Quibell, 9). I agree that the ibis is an actual god itself (Thot, god of writing, or Tahuti according to Gardiner’s list of hieroglyphs). The offering in its simplest form (the vase on a stand) is within the god’s property, framed by a fence judging from the enclosed area beneath the Ibis and the stand vase. This scene is the first preserved depiction of a potstand in Egyptian history, dating to Dynasty I.

The Temple-Town Hierakonpolis Project extends the use of potstands to the new context of town, community, and possibly religious or royal use. Dr. Fairervis, the founder of the project, excavated from 1967 to 1994 and was the first archaeologist to re-map the site after the early excavations and to conduct professional work in the site. Also, his work was the first one to connect the property of the god (temple) with its town. From the map he developed (fig. 20) one can clearly distinguish the temple and its enclosure, and to the west of it the ancient town that sustained it. The darker structure in the town is believed to be a palace because of its elaborate entrance and niche wall decoration. At this period of time, the only royal buildings and tombs at Saqqara, Dynasty I had niche-decoration walls (Emery, 1949). During the 1981 excavation that he led, two noteworthy objects were found. One of them is a faience model vase on a stand (fig. 21) that looks very much like one found by Quibell (fig. 3). The potstand part is obviously broken off. The second object is a fragment of an actual potstand (fig. 22). This fine piece is made of clay and it has both circular and triangular piercings. Curiously, both were found in the ancient town part, near the palace. The area is neither part of the temple or part of a cemetery (there are no burials). It is exciting to learn that potstands were being used in a different way than discussed before.

During the 2003 fieldwork with Dr. Walters, an exploratory trench of 2 x 2m. was opened in the 10N11W quadrant, an area previously unstudied and distant from both the temple and the town (fig. 23). To our surprise, it was amazingly rich in potsherds, counting up to 7,446 in number and containing a wide variety of pieces that were as late as Roman and Islamic. The very special find at Hierakonpolis in the 2003 trench, however, was the first preserved deposit of potstands. They provide new evidence for activity in the western part of the ancient town and could be dated up to c.3200 B.C. A close up photograph (fig. 24) reveals the different types of potstands, all together near a limestone block that is thought to have been a working area (e.g. a table). Dr. Walters is currently working in the drawing reconstruction of the material, and as of now, her careful analysis reveals that there were at least three different types of stands: platter stands with a broad shallow mouth, bowl stands with deep dishes and ring stands. The deposit rests in a depth of 0.50-0.58 m., but it is intriguing that the potstands are not all

oriented in the same angle and few of them are complete. A much later industrial layer overlay and cut into the potstands, but it is clear that they rest on the original floor (0.50-0.58 m). Dr. Walters has also created a drawing of the trench along with side drawings and strata differentiation (fig.25). Evident from her documentation: soil barely covers a dense salt layer; immediately below is the thickest stratum: the industrial layer. It caps and cuts into the deposit of potstands, of which several retain their upright position as placed on a floor. The potstands lay next to a mud brick wall that is aligned with walls in the already known structures in the town, specifically the Palace (excavated by Fairervis in 1969-1981) but further exploration is needed to confirm this and to assess the town's occupation and growth near the Palace. The location of this unusual deposit of potstands could be explained as what remained of a workshop that in ancient times supplied pottery to the town, or palace or the temple (or to all?). These suggestions must await clarification from further excavation at Hierakonpolis.

The drawing and recording of the 2003 potstands are essential. These complete potstands and platter stands permit us to date them by close comparison with vessels other sites. Potstands of several shapes were found in the 1897-1899 excavations at Hierakonpolis. As seen from a drawing by Quibell (fig. 26), two stands resemble the 2003 potstands (5a and 5b). They come from the temple of Horus, but there is no discussion and no particular context given. Fortunately, there are many other sites that have potstands. Important is the work of Petrie. His *Prehistoric Egypt; Corpus of prehistoric pottery and palettes* (Petrie 1974) includes vases that he excavated from Naqada and Abydos, and date to Dynasty I. Most recently published example from Buto (fig. 27) has been dated stratigraphically to Proto-to Early Dynastic time; this potstand is bowl with stand with wide rims on the top and bottom; it has a relatively narrow "waist" in the middle and triangular pierced opening in the stand. It is similar to the 2003 Hierakonpolis potstands in the low bowl and squat proportions and confirms the sequence dating of Petrie (1890-1920's), a tool that excavators continue to use today.

A wonderful resource to learn how potstands were used are tomb walls. The tomb of Nefer and Ka-Hay (Dyn. V, Saqqara, c. 2500 BC) has an elaborate banquet with members of the family facing the tomb owner (fig.28); although Nefer and Kahay each have the high offering table as is customary, and the tomb owner "[is] leaning against a staff, looking down on a series of offerings piled on tables, plater-like stands and chests, [and this] dominates this scene of the south wall [...] The top row shows a quantity placed on low offering plates and various beverages in jugs resting in ring-stands. The latter are always placed at the right side of the plates" (Moussa & Altenmüller, 31). These scenes enrich the customary west wall where offerings were given as well as represented to serve the dead into eternity. The deceased is given a wonderful variety of food and fruit on low platters-tables and broad bowls with stands. Here, the ring-stands held beer, the low-platters bread (triangular shaped loaves), fruit, vegetables and even other vessels. Platter stands from Hierakonpolis 2003 may have also served meat, bread and fruit, but it is important that they did so not for a tomb, but for use in the ancient town. Further study and future excavations will hopefully clarify that use in the town. By their location to the northwest of the archaic building, identified as a possible Palace (Dynasty I or earlier), were these potstands stored for use in the Palace or for other structures, the temple of Horus to south or thus far unknown shrines? Definitions of the architectural and cultural contexts await future excavations.



This study on potstands is ongoing and will be expanded with incoming new data. Several questions to be addressed include the following: Were potstands of different sizes and heights designed for specific types of vases or foods? How do potstands and platter-table stands vary through time and by region? The tall trumpet type stand has a very long life yet was it interchangeable with tall incense burners? Were the openings, triangular and pierced holes, useful or decorative? Based on metal prototypes? Or stone? Was the material, type of stone, metal, or quality of the clay and finish important to their use and possible meaning?

My conclusion thus far, recognizes that the high potstand first seen as a gift to the Ibis, Dynasty I mace of Narmer, may represent a separation in offerings. Potstands for tombs at the same time are not only rare but also low to the ground. It is interesting that the high stands (fluted ones) exist from Dynasty II on tomb reliefs for the prestigious table with bread offerings. Was the latter, this table stand, borrowed from the gods? Our data is very limited for Dynasty I and from my survey of potstands, archaeological context is often not given in the publications. More recent excavations (post 1950's) do provide specific information from the stratigraphy, associated finds, and tomb or structure context. Funerary evidence is dominant, hence material excavated from temple or town sites are very important. It is hoped that further work at Hierakonpolis Temple-Town will offer evidence of town life and clarify the potstand deposit of 2003.

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### **Chronological Table**

(Adapted from Nicolas Grimal's *A History of Ancient Egypt*, 1992)

#### **4500-3150 BC Predynastic Period**

4500-4000 BC Badarian  
4000-3500 BC Naqada I  
3500-3300 BC Naqada II  
3300-3150 BC Naqada III

#### **3150-2700 BC Thinite Period**

3150-2925 BC Dynasty I  
2925-2700 BC Dynasty II

#### **2700-2190 BC Old Kingdom**

2700-2625 BC Dynasty III  
2625-2510 BC Dynasty IV  
2510-2460 BC Dynasty V  
2460-2200 BC Dynasty VI

#### **2200-2040 BC First Intermediate Period**

2200-2160 BC Dynasties VII and VIII  
2160-2040 BC Dynasties IX and X (Herakleopolis)  
2160-2040 BC Dynasty XI (Thebes)

#### **2040-1674 BC Middle Kingdom**

2040-1991 BC Dynasty XI (all Egypt)  
1991-1785 BC Dynasty XII  
1785-1633 BC Dynasties XIII and XIV

#### **1674-1553 BC Second Intermediate Period**

1674-1633 BC Dynasty XIV  
1674-1533 BC Dynasties XV and XVI (Hyksos)

1674-1533 BC Dynasties XVII (Thebes)

1552-1069 BC **New Kingdom**

1552-1314 or 1295 BC Dynasty XVIII

1295-1188 BC Dynasty XIX

1188-1069 BC Dynasty XX

1069-702 BC **Third Intermediate Period**

1069-945 BC Dynasty XXI

945-715 BC Dynasty XXII

825-715 BC Dynasty XXIII

747-525 BC **Late Period**

747-656 BC Dynasty XXV

747-672 BC Dynasty XXIV

672-525 BC Dynasty XXVI

525-404 BC **Dynasty XXVII** (First Persian Period)

404-343 BC **Dynasties XXVIII-XXX**

404-399 BC Dynasty XXVIII

399-380 BC Dynasty XXIX

380-343 BC Dynasty XXX

343-332 BC **Second Persian Period**

332 BC-AD 395 **Greco-Roman Period**

332-304 BC Macedonian Dynasty

304-30 BC Ptolemaic Period

30 BC-AD 395 Roman Period

## Figures



**Figure 1.** King Sesostri I (18th c BC); his statue and his offerings to major gods on tables and stands at Karnak (photo: E.J. Walters).

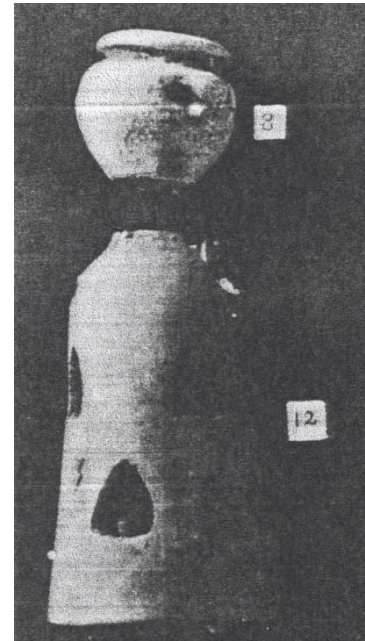


R1, R2

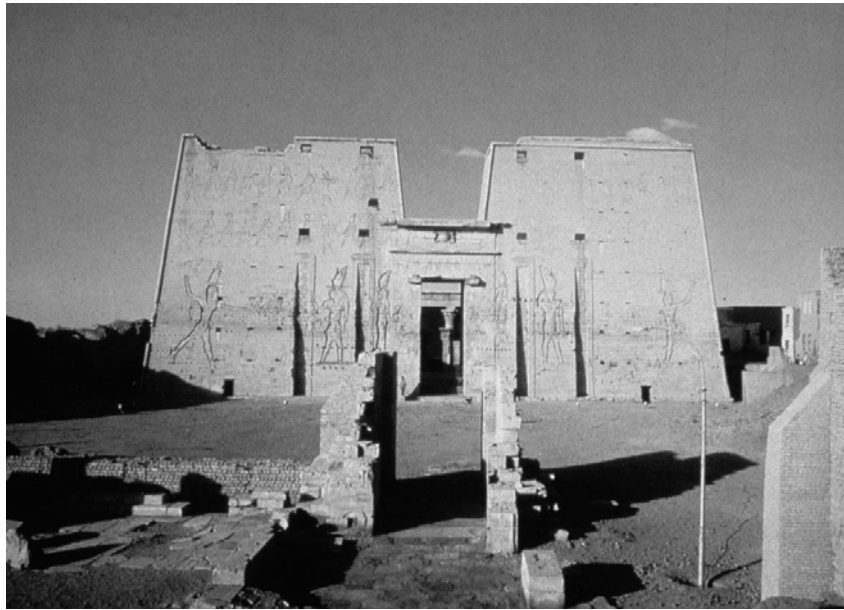


W11, W12

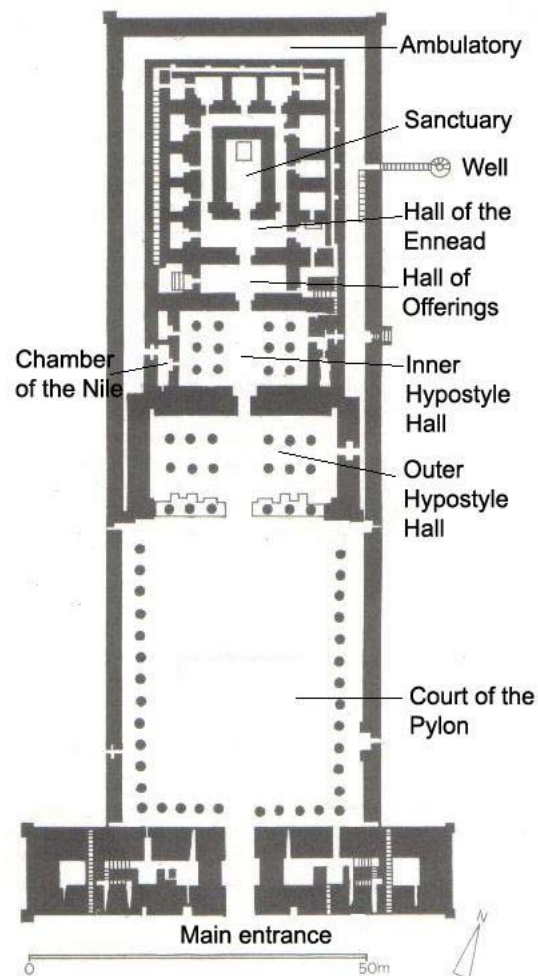
**Figure 2.** Hieroglyphs representing temple furniture and vessels of stone and earthenware. R1: Table with loaves and jug; R2: table with slices of bread; W11: Ring-stand for jars, red earthenware pot (Dyn. XVIII form, round at bottom); W12: Ring-stand (O.K. form, straight at bottom) (Gardiner, 501, 529).



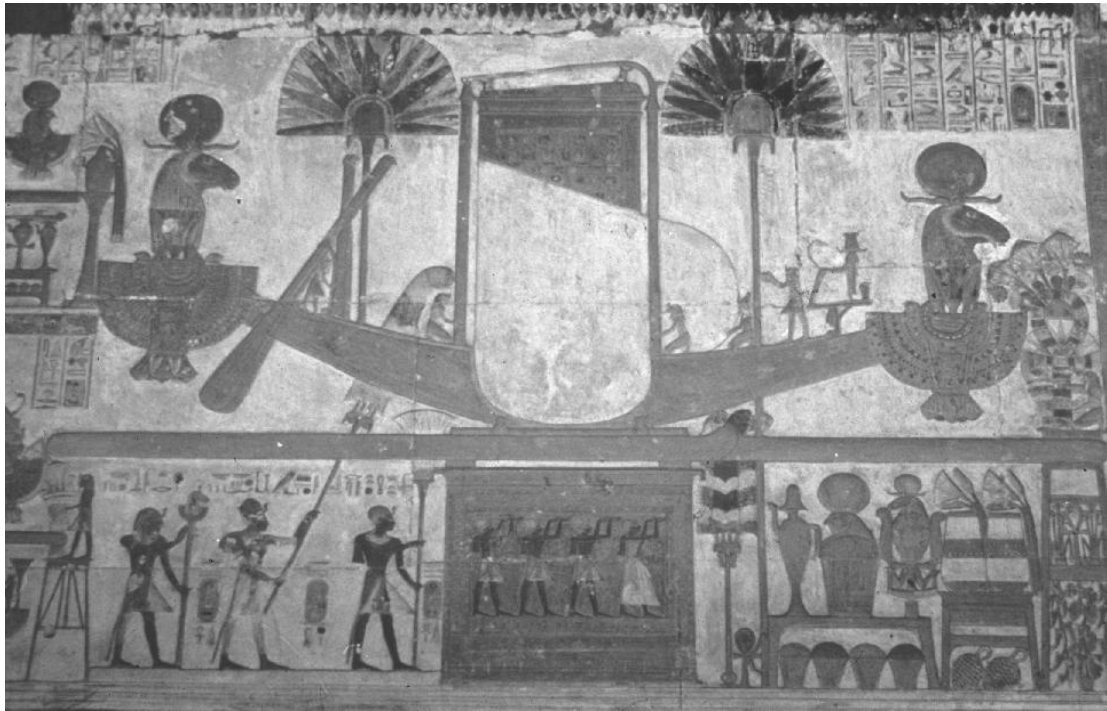
**Figure 3.** Dyn 0. Model vase (no.8) and model stand (no.12). Hierakonpolis, "Main Deposit" (Quibell, 7, pl. XVIII)



**Figure 4.** Temple of Edfu. Front view: pylon and main entrance (photo: E.J. Walters).



**Figure 5.** Plan of Temple of Edfu (adapted from Fairman 1954)



**Figure 6.** Relief painting in Sanctuary, Abydos, Temple of Seti I, 13th c BC (photo: E.J. Walters).

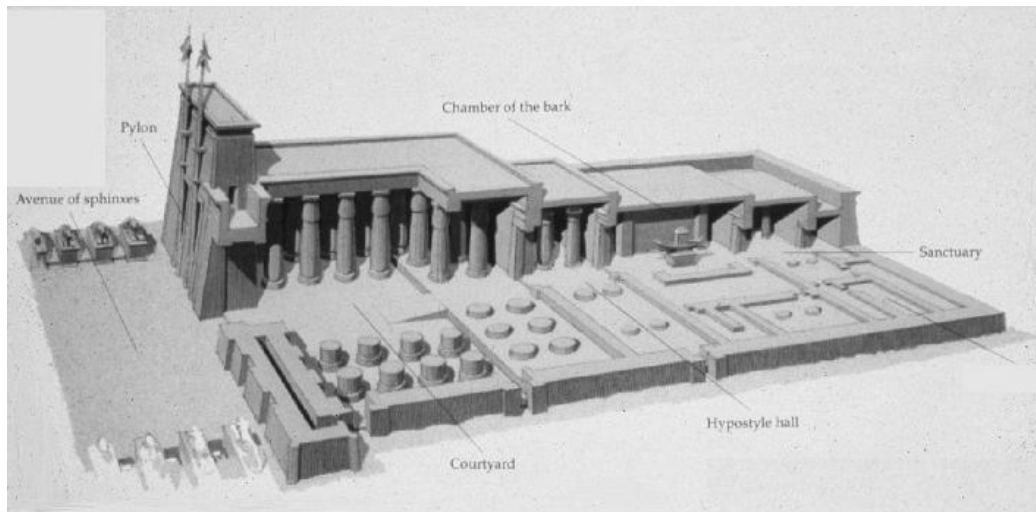


**Figure 7.** Holy of Holies of god Amon, Abydos, Temple of Seti I (detail, photo: E.J. Walters).



**Figure 8.** Holy of Holies of god Amon, Abydos, Temple of Seti I (detail, photo: E.J. Walters).



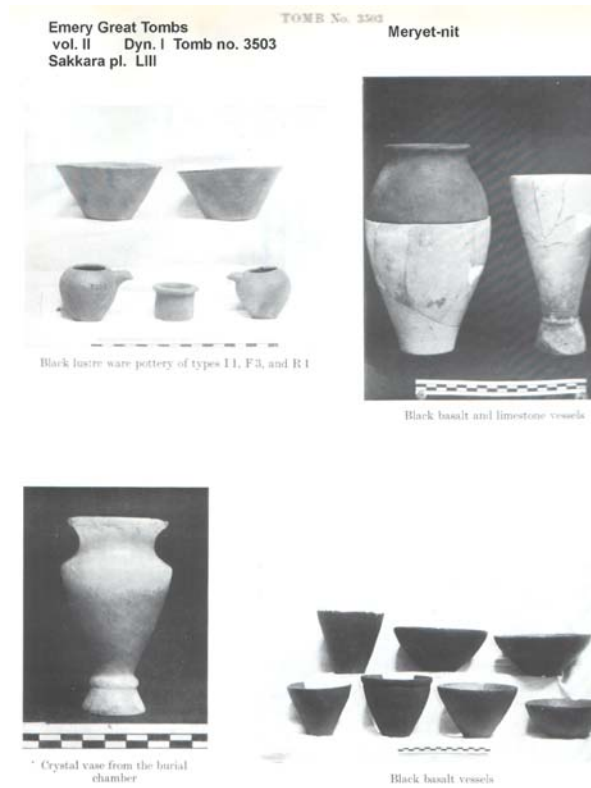


**Figure 9.** Cross section of the Temple at Karnak (Ancient Egypt, 167).



**Figure 10.** Wall painting, tomb of Tutankhamun, Valley of the Kings (Dyn. XVIII). King Ay as high priest on the right performing the “Opening of the Mouth” ceremony on the mummy of Tutankhamun (Ancient Egypt, 200-201).

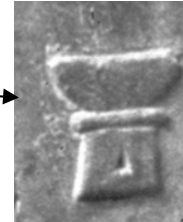
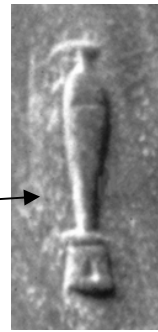




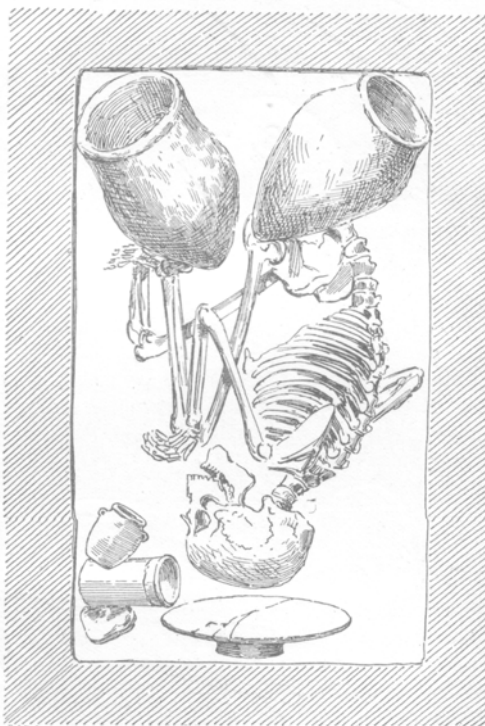
**Figure 11.** Special vases from tomb no. 3503. Saqqara, Royal Tombs from Dyn. I (Emery, pl. LIII).



**Figure12.** Relief from Dynasty II tomb at Saqqara (Emery 1962, pl. 3A).



**Figure 13.** Hesi –Ra seated before his offering table (photo: E.J. Walters).

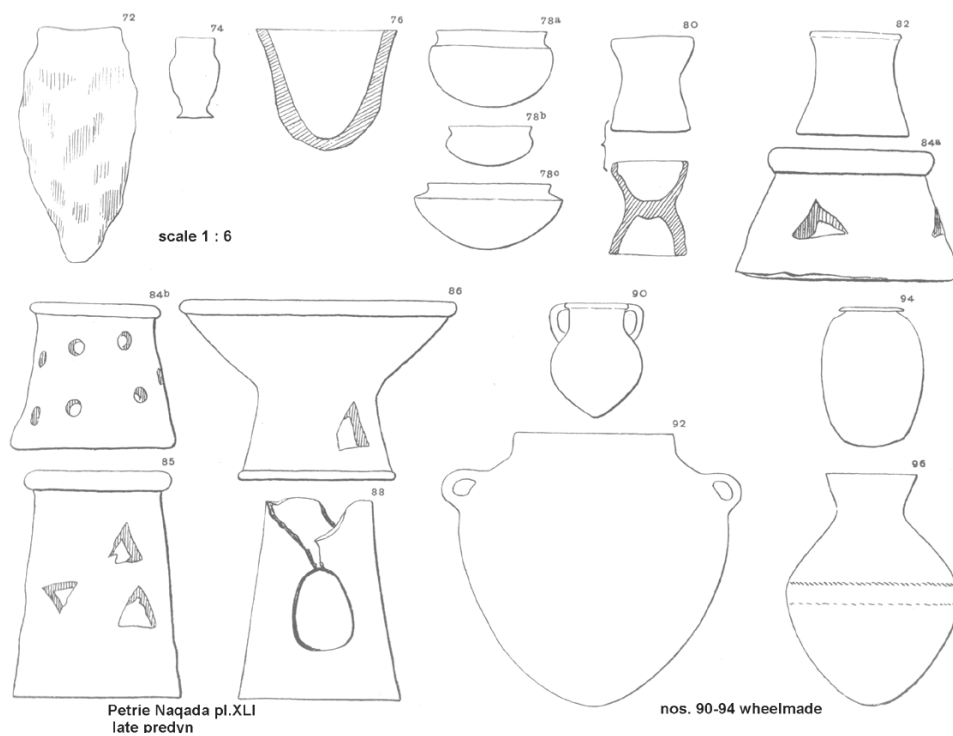


Sepulture de la necropole de Kawamil. J. de Morgan.  
Ethnographie des Populations indigenes de l'Egypte. Fig. 466

**Figure 14.** Prehistoric grave from Naqada (Morgan J. de, fig. 466).



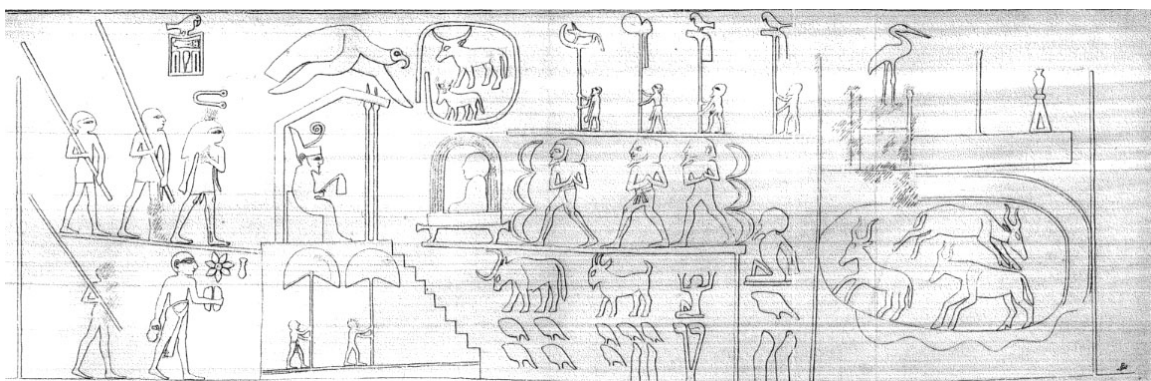
**Figure 15.** Alabaster plate, Cairo Museum (photo: E.J. Walters).



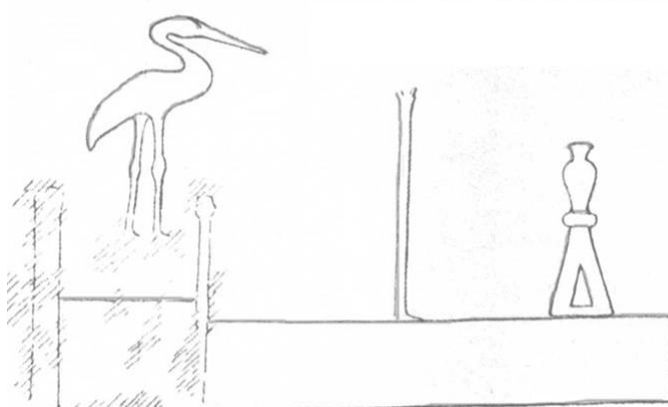
**Figure 16.** Predynastic potstands from Naqada (Petrie, pl. XLI).



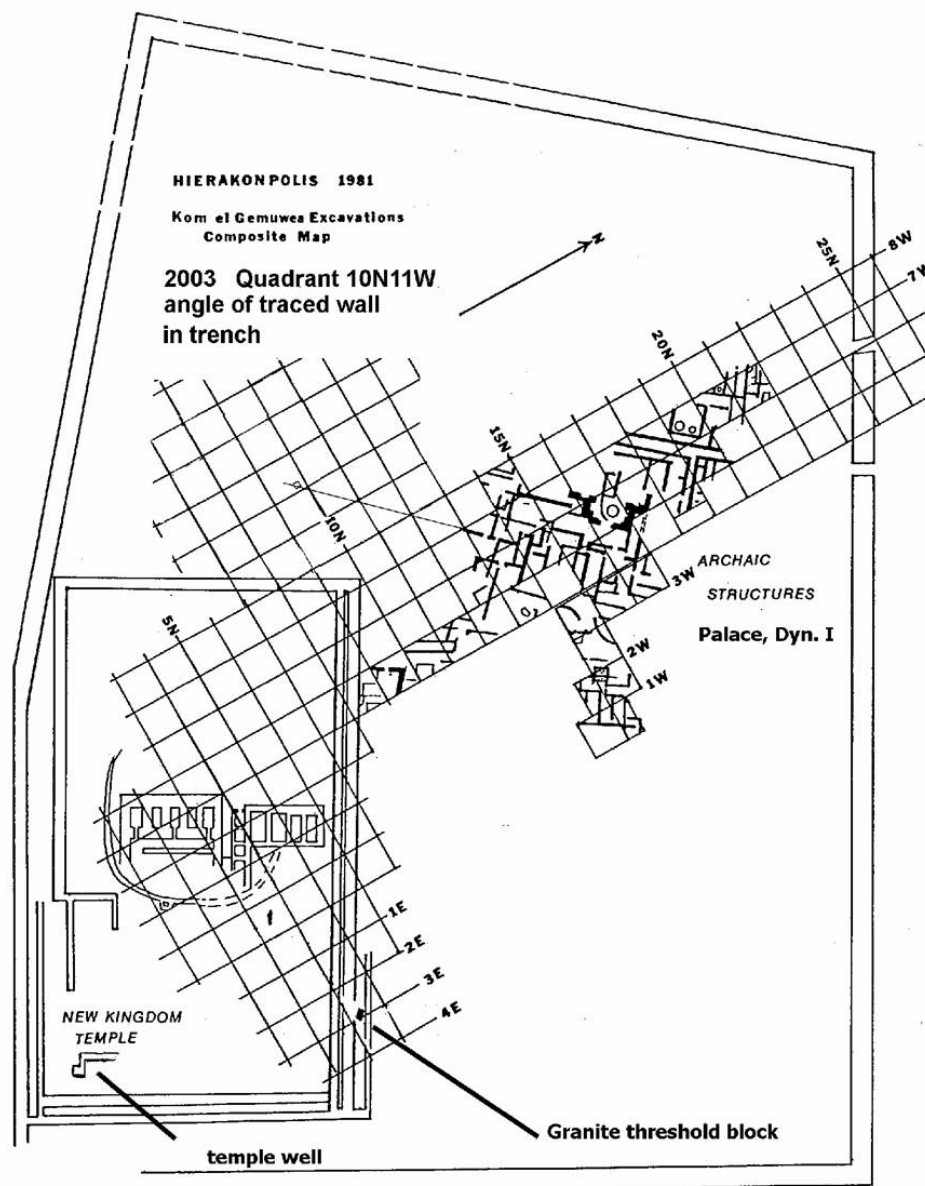
**Figure 17.** Palette of Narmer, Hierakonpolis, Dyn. 1 (photo: E.J.Walters).



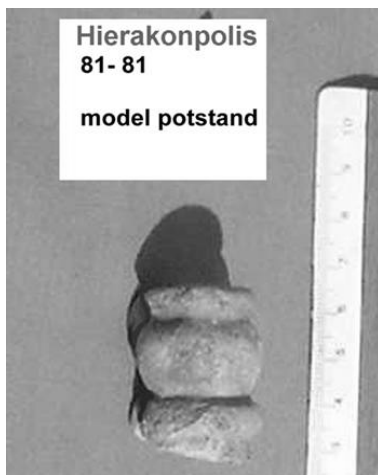
**Figure 18.** Drawing of carved scenes of Narmer's royal mace. Hierakonpolis (Quibell, pl. XXVI.B)



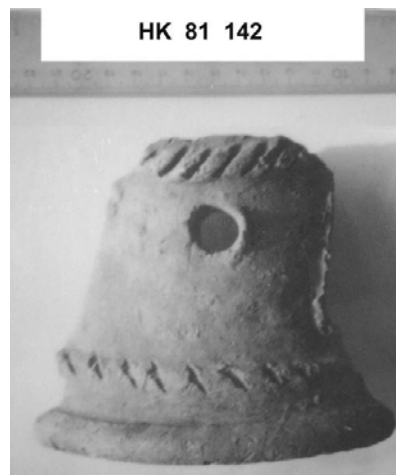
**Figure 19.** Offering before the Ibis god Thot; detail from royal mace of Narmer (Quibell, pl.XXVI)



**Figure 20.** Map of Hierakonpolis from 1981 excavation.  
Adapted by E.J. Walters for 2003 field season.



**Figure 21.** Model potstand from the 1981 field season (photo: E.J. Walters).



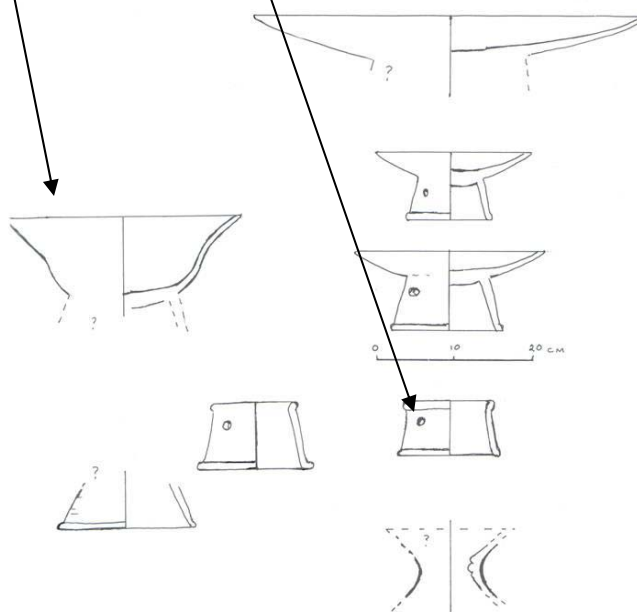
**Figure 22.** Fancy potstand fragment with 2 triangular and 1 circular piercings (photo: E.J. Walters).



**Figure 23.** Hierakonpolis Temple-Town project staff, Egyptian colleagues and village workers opening trench at 10N11W.



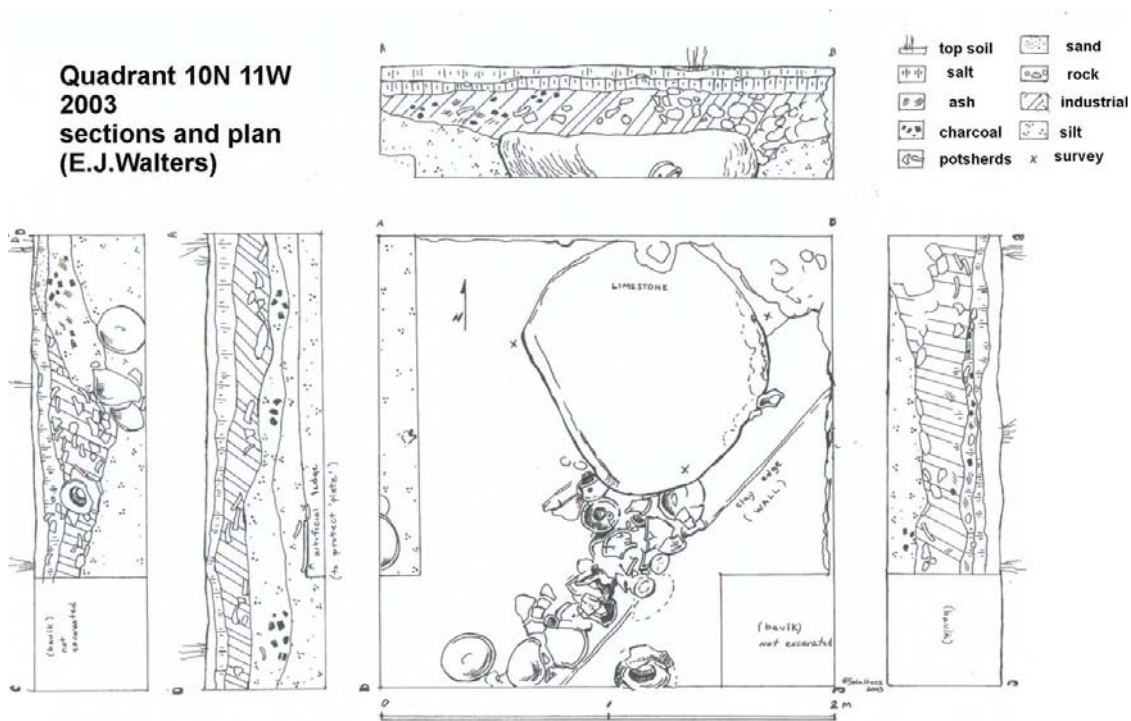
potstands from 10N 11W  
(E.J. Walters)



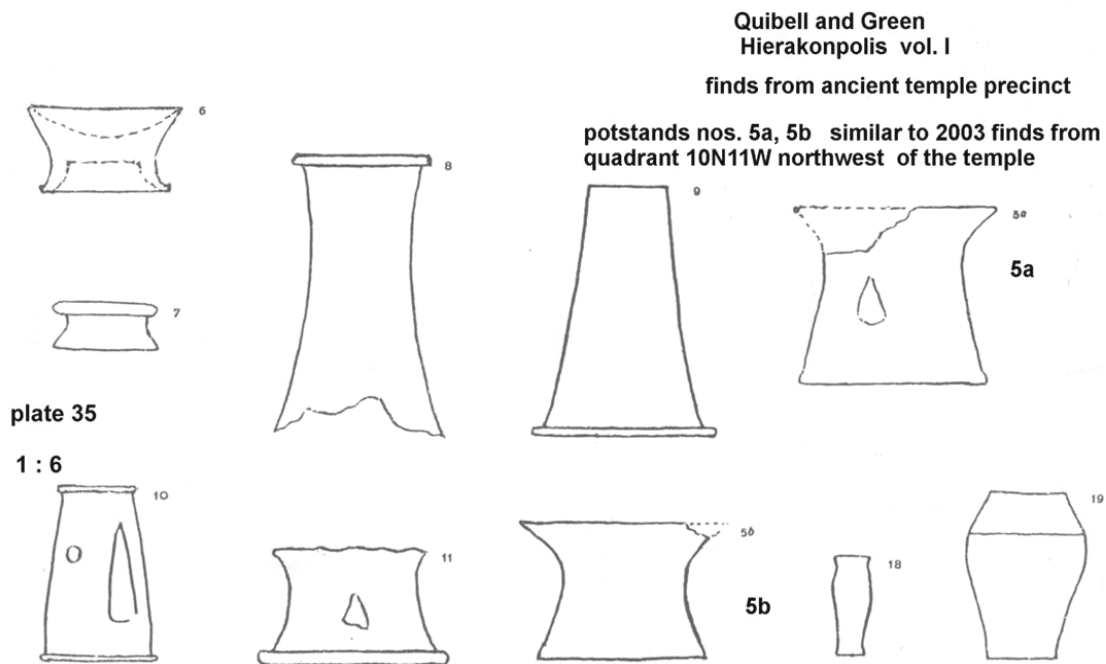
E.J. Walters  
2003

**Figure 24.** Close up of trench and drawings of potstands found (photos E.J. Walters).





**Figure 25.** Drawing of trench with strata differentiation (photo E.J. Walters).



**Figure 26.** Potstands recorded by Quibell and Green from the Hierakonpolis Temple (Quibell, pl. XXXV).



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MDAIK 2000 v.56 p.153  
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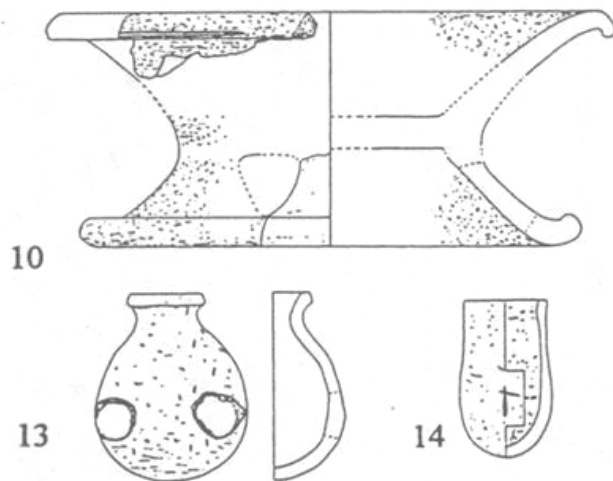
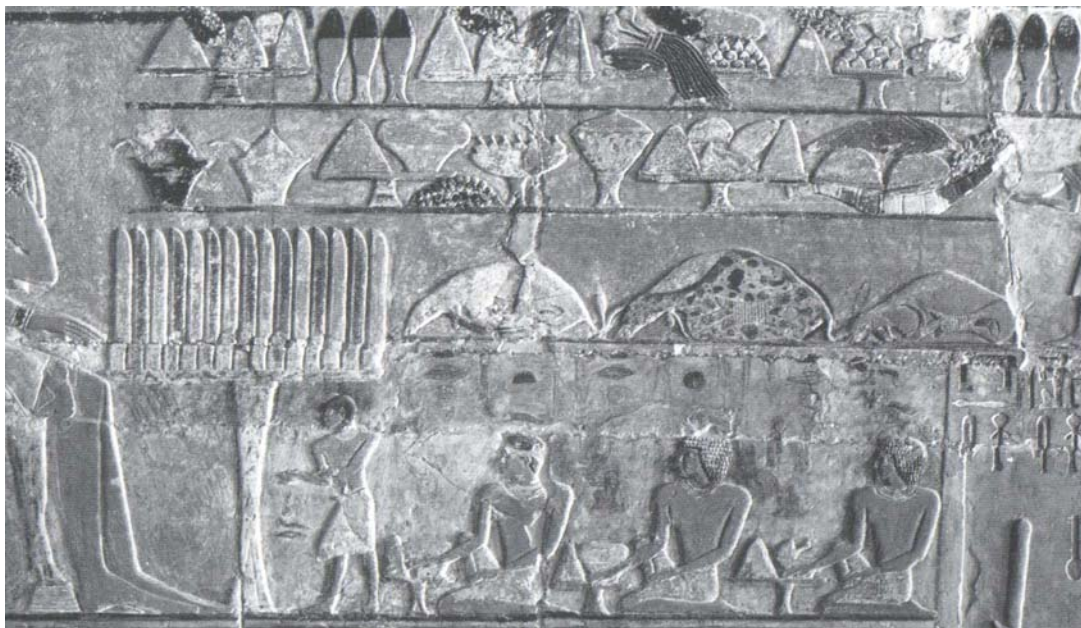


Abb. 8: Keramikformen (Auswahl) (10 und 16–19 M 1:8, sonst 1:4)

**Figure 27.** Recent potstand from the site of Buto (Faltings, 153).



**Figure 28.** S.B. scene of tomb of Nefer and Ka-Hay (Moussa & Altenmüller, pl. 25).