Cranes in the Chapel of Hatshepsut
at Deir el-Bahari
Study on Representations
During the excavations of the Polish-Egyptian Mission on the third terrace of the Hatshepsut Temple in the season 2006–2007, a large fragment of a decorated block was discovered. It was found among the debris filling the Late Period shaft 2/07 situated in the south-eastern part of the Hatshepsut Chapel. The fragment was entered in the database of decorated blocks under one number (B. 912) together with some chips fitting it. Three smaller fragments (database Nos. B. 898, B. 1197, and B. 1198) found separately in the same shaft were attributed to the former one in the following season (Fig. 1). The reconstructed block was assigned to the southern wall of the Chapel (Figs. 2–3). This place is now partially occupied by another fragment, which has been put there presumably by E. Baraize (Fig. 4).¹

The block, the decorated surface of which is partly covered by plaster dating from the Byzantine Period,² represents three offering-bearers facing right and a crane striding behind the second one (Fig. 3).

The first man is bearing ribs in a cup in his left outstretched hand, slightly bent at the elbow, and a huge portion of ribs in his right hanging hand.

The second one is bringing different kinds of bread placed on a flat tray supported by his left hand and shoulder; in his left hand, reposing on the left shoulder, the man is holding a conical vessel with a stem with bud of lotus flower twined around it.

Regarding the third figure, only two smaller fragments of the block have been attributed to it, one (B. 1197) representing a part of a left arm and another (consisting of B. 898 and B. 1198) depicting a kilt. Based on the relief preserved on the left side and above the block in question, the representation of the third offering-bearer could be reconstructed as holding a tray or a plate with a pile of fruit and vegetables in his left hand and three papyrus plants in his right hand.

As to the representation of the crane between the second and the third offering-bearer, its tail and the lower part of its feet are missing. Additionally, a large part of the relief in this place is covered by the above-mentioned plaster. Only the head of the bird with the beak tied to its neck is visible.

The depiction in question is the eighth example of a crane found in the procession of offering-bearers represented on the northern and southern walls of the Chapel of Hatshepsut. E. Naville comments the presence of these birds: A big crane or heron appears seve-

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¹ This fragment belongs most probably to scenes representing Beautiful Feast of the Valley from the eastern wall of the Temple’s Upper Courtyard. The slightly smaller size of the offering-bearers indicates such an attribution as well.

² The Chapel of Hatshepsut functioned as the main chapel of the St Phoibamon Monastery, which existed on the upper terrace of the Temple from the sixth century onwards. The whole relief decoration of the Chapel was covered with plaster and then painted, in order to adopt this room to its new function. The remains of the paintings are still visible on the walls of the Chapel (cf. W. GODLEWSKI, Deir el-Bahari V. Le monastère de St Phoibamon, Varsovie 1986, pp. 33–38, Pls. 19–20; also, E. NAVILLE, Deir el-Bahari, EEF 12, London 1894, Pl. VI).
ral times. It seems to be a favorite bird, probably because of its fine plumage. However, cranes are well known to have been kept for food in Ancient Egypt, the same as geese, ducks, and pigeons. Cranes were captured during their seasonal migration, then fed and tended in poultry yards.

Living cranes offered to Hatshepsut are represented in her Chapel in three different forms: striding alone, led, or carried by an offering-bearer.

1. Striding crane is sculpted three times:
   a) S/II, between 6 and 7 (Fig. 5a);
   b) S/II, between 13 and 14;
   c) S/II, between 29 and 30.

2. Crane led by an offering-bearer is attested two times:
   a) S/III, the bird striding before the last figure in the register. In his right hand the man is holding a stick, its curved end reposing on the crane’s back (Fig. 5b).
   b) N/III, the bird is striding before the penultimate figure in the register. The right hand of the nobleman touches the crane’s back (Fig. 5c).

In all these cases the crane is sculpted with its beak tied to its neck.

3. Crane carried by an offering-bearer is represented three times:
   a) N/I, 7, the man holds the crane with both hands, the left one grasping feet of the bird and the right one seizing its beak along with its neck (Fig. 5d).
   b) N/I, 10, only a front part of the crane and the right hand of the offering-bearer grasping the bird’s beak have been preserved (Fig. 5e).
   c) N/II, next to the last figure in the register. The crane, with its feet and beak grasped by the offering-bearer with his right hand, faces backwards (Fig. 5f).

Regarding these examples, one can observe a certain regularity concerning the arrangement of the cranes represented on the walls of the Chapel: three striding birds appear on the southern wall in the second register, while three cranes carried by offering bearers are represented on the northern wall (in the first and the second registers), and the cranes led by the offering-bearers are sculpted on both walls in the third register at the very end of the procession.

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3 NAVILLE, Deir el-Bahari IV, p. 8.
4 L. STÖRK, Kranich, LA III, 756.
7 Abbreviations used in this paper: S, N, E = walls’ orientation; Roman numerals = numbers of registers counted from the bottom; Arabic numerals = numbers of offering-bearers counted from the west (unless other direction has been given), e.g., S/II,6 = southern wall, second register, the sixth bearer from W.
1. Decorated block reconstructed from fragments (database Nos. B. 898, 912, 1197, and 1198) discovered in the Late Period shaft 2/07 in the Chapel of Hatshepsut (Phot. M. Jawornicki).

2. Chapel of Hatshepsut, eastern part of the southern wall with the place of the block location pointed by an arrow (after: Deir el-Bahari IV, Pl. CVIII).
3. Restoration drawing of the block within its context (Tracing A. Stupko).

4. Actual state of preservation of the place to which the block has been assigned (Phot. M. Jawornicki).
5. Cranes represented in the Chapel of Hatshepsut: a, b, g, i – southern wall; c–f, h – northern wall (after: Beir el-Bahari IV, Pls. CVIII–CXII).
Besides the cranes represented alive, dead birds occur on the walls of the Chapel:

– S/I and N/I, the crane lying at the top of piled offerings in front of enthroned Hatshepsut (Fig. 5g);
– N/IV, S/IV, and S/V, the crane is lying among various offerings (Fig. 5h–i).

It is widely known that, concerning its architecture and decoration, the Chapel follows a model of sanctuaries found in Old and Middle Kingdom pyramid temples, established in the times of Sahure. Unfortunately, the decoration of these chapels has only been preserved in fragments, where, as far as it is known to the present author, depiction of a crane is absent. However, in private tombs dated to the same period, depictions in question occur quite frequently. The aim of this paper is to compare the iconography of the cranes represented on the walls of the Chapel of Hatshepsut with earlier examples of this pattern.

The representations of cranes in Old Kingdom tombs have been discussed by H. Junker. Their descriptions have been also included by J. Vandier in his study of the scenes containing depictions of birds. The examples listed by both scholars can be supplemented with further ones, grouped according to the way crane is represented: crane’s head, dead crane, living crane carried or striding. Examples of these motives are presented in chronological order. While the new compilation is neither complete nor exhaustive, it should serve to demonstrate the evolution of the bird’s iconography.

HEAD OF CRANE

Representations of crane’s head, along with heads of other fowl, domestic and desert cattle, all serving as ideograms of certain offerings, are attested in funerary repast scenes showing a tomb owner seated in front of an offering table. There are different kinds of sources containing these representations: stelae, stone-lined niches, false door tablets, and reliefs decorating the walls of the chapels. Concerning the layout of the scenes in question crane’s head occurs in the following contexts:

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9 Fragments of a scene representing animals and birds were found in the outer temple of Sahure, thus outside the sanctuary. The scene formed a decoration of the southern part of an ambulatory surrounding the temple’s open court, see: L. Borkhardt, Sahu-re II, Bl. 55.
10 Junker, Giza IV, pp. 63–64.
12 Collecting them was possible owing to R. Van Walsem, Mastabase. The Leiden Mastaba Project, Leiden 2008.
13 The dating of the Old Kingdom tombs used in this paper (unless other source is cited) has been adopted from Harpur, Decoration, pp. 265–284.
6. Head of dḥt-crane represented along with heads of other animals under the list of linen. False door tablet of Re-ḥtp. Meidum, Fourth Dynasty (after: Harpur, Maidum, Pl. 71).

1. Under a list of linen\textsuperscript{14} – the examples are dated to the Third and the early Fourth Dynasty, e.g., the stela of $Sjsj$, the stela from FS 3073 X, the stelae of $Dfj-j-nswt$ and $Jmt$, the stone-lined niches of $H^c-b\delta w-Skr$ and $Hwt-hr-htp-nfr$,\textsuperscript{15} and the false door tablets belonging to $Jtj-sn:Jkr-n-sn$,\textsuperscript{16} $Mtn$ (both from Saqqara) and $R^c-htp$ (Meidum) (Fig. 6).\textsuperscript{17}

2. Under an offering table – the examples are attested on the monuments originating mostly from Giza, dated to the Fourth and Fifth Dynasty. In this kind of representations crane’s head is often placed along the heads of cattle, bread, beer, and clothes, with the hieroglyph $h\delta$, ‘one thousand’, written beside.

Such depictions can be found on the slab stelae of $Kj-nfr$ (G 1203; IV.2) and $Hfw-nht$ (G 1205; IV.2),\textsuperscript{18} on the false door tablets, the anonymous one from G 4260 (IV.2),\textsuperscript{19} those of $Mrjj$ (Saqqara, IV.4; Fig. 7),\textsuperscript{20} $Mr-jb.j:Kj-pw-nswt$ (G 2100-I; IV.6–V.1),\textsuperscript{21} $Nfr-k3.j$ (Giza, East Field; IV.6–V?),\textsuperscript{22} and $R^c-hf.f-rnh$ (G 7948; V.6?),\textsuperscript{23} also in the repast scenes decorating the walls of the chapels belonging to $Nfr$ (G 2110; IV.4),\textsuperscript{24} $Mr-jb.j:Kj-pw-nswt$ (G 2100-I; IV.6–V.1),\textsuperscript{25} $R^c-hf.f-rnh$ (G 7948; V.6?)\textsuperscript{26} and $Wr-fr-n.j$ (Sheikh Said No 25; V.8).\textsuperscript{27}

3. In an early list of offerings\textsuperscript{28} – on the monuments dating from the Fourth Dynasty onwards, e.g., the slab stela of $Hknn$ (Meidum; IV.1),\textsuperscript{29} the stelae belonging to $S3t-shntjw$ (G 2120), $Mrt-jt.s$ (G 4140), the anonymous stelae from G 4860 (all dated to IV.2),\textsuperscript{30} the false door tablets of $Nfr$ (G 2110; IV.4),\textsuperscript{31} $Mrt-jt.s$ (G 7650; IV.2–4),\textsuperscript{32} $Jsj$ (provenance unknown, IV?),\textsuperscript{33} $Shntjw-k3$ (Giza, Central Field (?); late V),\textsuperscript{34} $Hftp$ (Giza, West Field (?);

\textsuperscript{14} For a general description of these lists, with further references, see: MANUELIAN, Slab Stelae, pp. 153–160.

\textsuperscript{15} Ibid., Figs. 278, 282, 285, 291–293. The dating of the monuments after: ibid., pp. 153–160. Most of these examples originate from Saqqara, the only exception is the stela of $Sjsj$ found at Helwan.

\textsuperscript{16} Ibid., Fig. 288. Dating after: CG 1295–1808, p. 52.

\textsuperscript{17} Ibid., Figs. 295, 299.

\textsuperscript{18} Ibid., PIs 3–4; 5–6. For the dating of both stelae, see: ibid., pp. 44, 47.

\textsuperscript{19} Ibid., Fig. 302. Dating after: PM III, 1, p. 125.


\textsuperscript{21} MANUELIAN, Slab Stelae, Figs. 308–309; LD II, Pl. 19.

\textsuperscript{22} S. CURTO, Gli Scavi Italiani a El-Ghiza, Roma 1963, Pl. II; H.G. FISHER, Egyptian Women in the Old Kingdom, New York 2000, Fig. 10.

\textsuperscript{23} LD II, Pl. 10a.

\textsuperscript{24} ZIEGLER, Catalogue, pp. 167–171.

\textsuperscript{25} LD II, Pl. 19.

\textsuperscript{26} LD II, Pl. 10b.

\textsuperscript{27} Sheikh Said, Pl. IV.

\textsuperscript{28} For this type of list, see: JUNKER, Giza II, pp. 83–84; BARTA, Opferliste, pp. 41-45; MANUELIAN, Slab Stelae, pp. 152–153.

\textsuperscript{29} F. PETRIE, Medum, London 1892, Pl. 16; JUNKER, Giza II, p. 83.

\textsuperscript{30} MANUELIAN, Slab Stelae, PIs. 17–18; p. 76; PIs. 23–24; p. 92; PIs. 29–30; p. 108.

\textsuperscript{31} Ibid., Fig. 303; JUNKER, Giza II, p. 84.

\textsuperscript{32} MANUELIAN, Slab Stelae, Figs. 304–305.

\textsuperscript{33} M. JØRGENSEN, Catalogue. Egypt I (3000–1500 B.C.), Ny Carlsberg Glyptotek, Carlsberg 1996 [= Catalogue], pp. 48–49; MANUELIAN, Slab Stelae, Fig. 300.

\textsuperscript{34} Liebeghaus – Museum Alter Plastik. Ägyptische Bildwerke III, Melsungen 1993, Figs. 4.1; 4.5. Dating after: ibid., p. 21.
and on the fragmentarily preserved repast scene from the northern thickness of the entrance to the chapel of Ḥm-jwmmw (G 4000; IV.2).36

Further examples of listed offerings containing crane’s head are attested on the southern walls of three chapels from the West Field in Giza, belonging to Sš3t-htp:Ḥḥj (G 5150; V.1–2; Fig. 8), Nswt-nfr (G 4970; V.1–2),37 and K3-pw-nswt:Kšj (G 4651; V.1–5; Fig. 9).38 All the three lists are placed above an offering table. In the first two cases the names of products are organized in horizontal lines. The line containing fowl and cattle is an integral part of the list. In the third example, however, the offering list of the A-type has been placed instead of that described above. It consists of rows of rectangular units, sub-divided horizontally into two parts: the upper one containing the name of a product, and the lower one, an indication of its quantity.39 The crane is absent from the fowl listed in the sixth row, whereas at the bottom of the offering list there is an additional row representing heads of cattle and fowl, including the ḫḏw crane, in the number of one thousand each. According to W. Barta, such lists of animals’ heads become rare during the Fifth Dynasty, to disappear completely toward the end of the Old Kingdom.40

DEAD CRANE

Representations of plucked and roasted crane placed among other offerings occur in the Giza tombs dating mostly from the late Fifth and early Sixth Dynasty. The bird is shown reposing on a table with its head hanging down so that its long beak touches the register line. The depictions are attested in the chapels of Jfj-mrjj (G 6020; V.3),41 Nfr-hšw-Pth (G 6010; V.6),42 Rḏj (G 2086; V.6–8),43 Kšpj (G 2091; V.9–VI),44 Jšsn (G 2196; VI.1–2),45 Sḥm-kšj (G VIII S; V.9–VI.1),46 Nfr I (G 4761; V.9–VI.1; Fig. 10a),47 Kš.j-m-nfrt (LG 63; V–VI),48 and in the burial chamber belonging to Kš.j-m-tḏḥ (G 4561; V.8).49 One example from the chapel of Jšsn shows a crane lying on a flat tray with low feet, with its head along

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35 Ibid., Figs. 1,1–1,2.
36 Junker, Giza I, pp. 145–147, Pl. XVIIb.
37 N. Kanawati, Tombs at Giza II, Pls. 46, 56; Junker, Giza III, Figs. 9a–b. The scene on the Nswt-nfr’s south wall is almost a copy of that in the tomb of Sš3t-htp (see: Harpur, Decoration, p. 74).
38 Junker, Giza III, Fig. 17.
39 For this type of the list, see: Barta, Opferliste, pp. 47–60, Pl. 4.
40 Barta, Opferliste, p. 60.
41 K. Weeks, Mastabas of Cemetery G 6000, Boston 1994 [= Cemetery G 6000], Figs. 36; 43.
42 Ibid., Fig. 22.
43 A.M. Roth, A Cemetery of Palace Attendants, Boston 1995 [= Palace Attendants], Pl. 141.
44 Ibid., Pl. 163.
45 The crane is represented three times. W.K. Simpson, Mastabas of the Western Cemetery I, Boston 1980, [= Mastabas], Pls. 32–33.
46 Junker, Giza XI, Fig. 12.
47 The depiction of a crane occurs twice. Junker, Giza VI, Figs. 9, 12.
48 A. Badawy, The Tomb of Iteti, Sekhemankh-Ptah, and Kaemnofret at Giza, Berkeley – Los Angeles – London 1976 [= Iteti, Sekhemankh-Ptah, and Kaemnofret], Fig. 27.
49 Kanawati, Tombs at Giza I, Pl. 31.
8. Unit of seven birds, including ḫr-crane, incorporated into the offering list. Chapel of Sši-Htp:Hjj.
Giza, Fifth Dynasty (after: KANAWATI, Tombs at Giza II, Pl. 46).
9. *Wdj*-crane in row of animals placed under the A-type offering list. Chapel of *K3-pw-nsft:K3j*. Giza, Fifth Dynasty (after: Junker, Giza III, Fig. 17).
Cranes in the Chapel of Hatshepsut at Deir el-Bahari

The body. A depiction of crane among piled food-stuffs placed on an offering table is known from the chapel of Nw-ntr (Giza, Cemetery GIS; VI; Fig. 10b). A similar representation is attested in the provincial chapel belonging to Wr-ir-n.j (Sheikh Said No. 25; V.8). At Saqqara depictions of crane prepared for consumption seem to be less frequent. So far the only example known to the present author is the one from the tomb of NTr-wsr (VI.6–7). Among the Middle Kingdom representations the motif in question has not been recorded.

In contrast to the Old Kingdom iconography of dead cranes, the ones represented in the Chapel of Hatshepsut are shown feathered (Fig. 5g–i). Similar depictions are attested in the Eighteenth Dynasty private tombs, e.g., that of Jmn-m-HAt (TT 82) and Mn-hpr-R*n-snb (TT 86). CRANE CARRIED BY AN OFFERING-BEARER

The earliest depiction of a living crane carried by an offering-bearer is attested in the tomb of Jtt (Meidum, IV.1). The bird is carried along with a goose and a duck, desert and domestic cattle towards the false door. However, in later examples, the presentation of animals most often takes place in front of a tomb owner shown standing. These scenes

50 Simpson, Mastabas, Pl. 32.
51 Junker, Giza X, Figs. 44–45. Though H. Junker describes the bird as a goose (ibid., p. 131), its long beak and relatively large size contradict such identification.
52 Sheikh Said, Pl. IV.
53 Murray, Saqara Mastabas, Pls. XXI–XXIII.
54 Davies, Gardiner, Amenemhēt, Pl. VIII.
55 Davies, Menkheperrasonb, Pl. XVIII.
56 Y. Harpur, The Tombs of Nefermaat and Rahotep at Maidum, Oxford 2001, p. 231 (Fig. 169).

![Image 10. Plucked cranes represented among food-stuffs.](image_url)
occur in the tombs of Giza dated to the Fourth and Fifth Dynasties, e.g., that of Nfr (G 2110; IV.4; Fig. 11),\(^{57}\) \textit{Mn-dd.f} (G 7760; IV.4–5),\(^{58}\) \textit{Mr-jb.j:K3-pw-nswt} (G 2100; IV.6–V.1),\(^{59}\) \textit{S\^\textit{3}t-htp:Htj} (G 5150; V.1–2),\(^{60}\) \textit{K3.j-nj-nswt I} (G 2155; V.1–3),\(^{61}\) \textit{K3-pw-nswt:K3j} (G 4651; V.1–5),\(^{62}\) \textit{Jtj} (G 7391; V.7–8),\(^{63}\) \textit{Shw} (G 4710; V.8–9),\(^{64}\) and \textit{Shm-k3.j} (G VIII S; V.9–VI.1).\(^{65}\) Similar depictions are attested in the Fifth and Sixth Dynasty chapels from Saqqara, e.g., the ones belonging to \textit{3htj-htp} (V.8–9),\(^{66}\) \textit{Phn-wj-k3.j} (V.6–8),\(^{67}\) \textit{Nbt} (V.9),\(^{68}\) \textit{3htj-htp} (VI.5?).\(^{69}\) As for the depiction of a crane carried along with various offerings to a tomb owner shown seated, the earliest example known to the present author is that in the tomb of \textit{Nswt-nfr} (G 4970; V.1–2; Fig. 12).\(^{70}\) The motif becomes common in processions of offer-

\(^{57}\) \textit{REISNER, Giza I}, Fig. 242.
\(^{58}\) \textit{LD II}, Pl. 33.
\(^{59}\) \textit{LD II}, Pl. 19.
\(^{60}\) \textit{KANAWATI, Tombs at Giza II}, Pl. 44.
\(^{61}\) \textit{JUNKER, Giza II}, Fig. 18.
\(^{62}\) \textit{JUNKER, Giza III}, Fig. 18.
\(^{64}\) \textit{LD II}, Pl. 87.
\(^{65}\) \textit{JUNKER, Giza XI}, Fig. 14.
\(^{66}\) \textit{DAVIES, Ptahhetep and Akhethetep}, Pls. XVIII–XIX.
\(^{67}\) \textit{LD II}, Pl. 45c.
\(^{69}\) \textit{PETRIE, Memphite Tomb Chapels}, Pl. V.
\(^{70}\) \textit{KANAWATI, Tombs at Giza II}, Pl. 57.
12. Crane carried by an offering-bearer toward the tomb owner shown seated. The chapel of Nswt-nfr.
Giza, Fifth Dynasty (after: Kanawati, Tombs at Giza II, Pl. 57).
ing-bearers decorating offering chapels in multi-roomed mastabas from Sakkara, dating from the late Fifth Dynasty onwards. Good examples of a crane in such scenes are preserved in the complexes of ḫḥtj-ḥtp (V.8–9), Jj-nfrt:Š:i.n.f (V.9), Ḥṣj (VI.1–3), and ṣnh-m-ḥ-Hr:Šṣj (VI.1–2). Representations found in the Twelfth Dynasty tombs (those of Ḥnmw-ḥtp in Beni Hasan, Dḥwtj-ḥtp in el-Bersha, and Snt in Thebes (TT 60) prove that this pattern was not abandoned in the Middle Kingdom either.

Most often birds shown as carried are held by the bearer by their beaks or necks with one hand and by their feet with the other. The same way of grasping a bird occurs in first two depictions from the Chapel of Hatshepsut (Fig. 5d–e). The third example (Fig. 5f), showing the crane held with one hand by its beak and feet, resembles a fragmentary relief from the Temple of Mentuhotep-Nebhepetre which, according to E. Naville, belonged to the scenes from its rear part. The difference between the two representations is that in the example from the Chapel of Hatshepsut the bird faces backwards.

Concerning the iconography of a crane shown carried and the type of scenes, in which it is attested, the examples found in the Chapel of Hatshepsut seem to follow the pattern common from the late Fifth Dynasty onwards. There has been but one exception observed so far. The man carrying the first crane in the lowest register is depicted among the offering-bearers slaying water fowl by wringing their necks, represented next to three men bringing the hps-legs.

The processions beginning with the hps-bearers followed by men wringing necks of water fowl often appear in the offering chapels of Sixth Dynasty tombs. Similar processions are attested in the Middle Kingdom tomb of Dḥwtj-ḥtp from el-Bersha. The layout of the southern wall of the Chapel of Hatshepsut follows this model as well.

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71 For a general layout of the decoration in these chapels, see: Harpur, Decoration, pp. 106–107. According to Y. Harpur, only the offering room in multi-roomed chapels follows consistently the pattern of reliefs from royal temples (ibid., p. 109).

72 N/III.2 (see: DAVIES, Ptahhetep and Akhetetep, Pl. XXIV).

73 S/1,9; S/II.1 (see: N. Kanawati, M. Abder-Razig, The Tombs of Iynefert and Ihy (Reused by Idut), Oxford 2003, Pl. 45).

74 E/II,2 from N; E/III,7 from N (in both cases an offering-bearer is grasping three birds), E/IV,6 from N. Each bird is held with one hand of a man against his chest (see: IDEM, The Tomb of Hesi, Warminster 1999 [= Hesi], Pl. 62). The dating of the tomb is given after: ibid., pp. 15–16.


76 S/II,2 (see: Beni Hasan I, Pl. XXXV).

77 NEWBERRY, El Bersheh, Pl. XXXIV.

78 DAVIES-GARDINER, Antefoker, Pl. XIII.

79 Rarely is the bird shown grasped with one hand (e.g., depictions in the chapels of Jj-nfrt:Š:i.n.f and Ḥṣj, quoted above).

80 A similar depiction is attested in the ‘Palace of Maat’ at Karnak, a part of the Amon Temple erected during the reign of Hatshepsut. The representation of a crane carried by a priest among other fowl occurs on the southern wall of the central room of the ‘Palace’, now forming a passage round the granite sanctuary of Philip Arrhaeaeus (see: Barguet, Temple d’Amon-Rê, p. 142; Pl. XV [C]; Urk. IV, pp. 877–878; the wall in question bears No. 284 on the plan in PM II, Pl. XII).


82 Harpur, Decoration, p. 107.

83 El Bersheh I, Pls. XXXII, XXXIV.
The occurrence of a crane carried by the fourth man in the sequence of five offering-bearers, four of whom bring geese with necks wrung, is an exception from the rule. The explanation for such an unusual feature could be an attempt of an artist to break the monotony of the figures represented with the same gesture carrying the same kind of the offering.

CRANE SHOWN STRIDING

In the Old Kingdom tombs the depiction of striding cranes occurs as a part of the „processions of birds” belonging, along with the presentation of domestic and desert cattle, to the scenes that are mostly represented in front of a standing tomb owner. These processions have been studied in detail by J. Vandier. According to him, the cranes of four kinds occur in these scenes: ґw, ґdª, ґg, and ґd³t. The cranes ґw, ґg, and ґd³t are represented in a similar way, while the ґdª crane is slightly different. Its differentia specifica is the tuft of feathers on the head, and a pendant of feathers on the neck.

Sometimes one or two herdsmen accompany the procession. They are often shown holding a stick or touching a bird’s back with their hands.

In the early depictions cranes stride in a regular procession, one after another. If a herdsman is present, the birds are of the same size or even taller than the man. The examples of such scenes are attested at Giza as early as the Fourth Dynasty, in the chapels of Nfr-mªt (G 7060; IV.2–4) and Mrs-ґnh III (G 7530; IV.6), and in the Fifth and Sixth Dynasty tombs of Jj-mrij (G 6200; V.3), R³ª-wr II (G 5470; V.8–9), Snªm-jhª-Mªh (G 2378; V.9), Shªm-ґnh-Pªth (G 7152; V.9–VI.1); Fig. 13), K³ª-mªm-ft (LG 63; V–VI), ґnh-nª-Pªth (G 5520; V.9–VI.1?), Kªpj (G 2091; V.9–VI), Jªa*-mr-nªt-Nªj-mªt-Rª (G 2097; V.9–VI.1).

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84 Vandier, Manuel V, pp. 405–410.
85 Ibid., pp. 402–404.
86 See: Weeks, Cemetery G 6000, p. 38. In the outer temple of Sahure the depiction of a crane labeled ґd³t has been preserved. Next to it there is a fragment of the ґw-name, cf. L. Borchartdt, Sahu-re II, Bl. 55; p. 123.
87 For the herdsmen in these processions see: Vandier, Manuel, pp. 407–409.
88 This may also be the case of the procession from the temple of Sahure.
89 Junker, Giza IV, p. 63.
90 LD II, Pl. 17.
91 A. El-Metwally, Entwicklung der Grabdekoration in den altägyptischen Privatgräbern, Wiesbaden 1992, Fig. 38.
92 Weeks, Cemetery G 6000, Pl. 31.
93 Junker, Giza III, p. 233, Fig. 48.
94 LD II, Pl. 74b.
95 Badawy, Itet, Sekhmankh-Ptah and Kaemnofert, Fig. 20.
96 Ibid., Fig. 29.
97 LD Text I, Fig. on p. 59.
98 Roth, Palace Attendants, Pl. 167.
99 Ibid., Pl. 189.
13. Procession of birds with cranes shown striding in order. Example of an early pattern of the scene. Chapel of Shm-ñh-Pth. Giza, Sixth Dynasty (after: Badawy, Iteti, Sekhem-ankh-Ptah and Kaemnofret, Fig. 20).

Two scenes found in multi-roomed mastabas dated to the late Fifth Dynasty, one in Abu Sir (*PtH-Spss, V.6–8*)\(^{100}\) and the other in Saqqara (*Rc-Spss, V.8*)\(^{101}\) repeat the model worked out at Giza.

By the end of the Fifth Dynasty, a slightly different design of this scene appears in Saqqara. It is distinguished by cranes milling around at the head of a regular procession of smaller fowl. The birds are smaller in size than their herdsman. The earliest example of such a representation seems to originate from the tomb of *Rc-m-k3.j* (V.6–7),\(^{102}\) but the motif is better known from the tombs of *Tjj* (V.8–9)\(^{103}\) and *Pth-htp II:Tjj* (V.9; \textbf{Fig. 14}).\(^{104}\)

Further versions of the pattern are attested in many tombs at Saqqara dated to the period from the late Fifth till the mid-Sixth Dynasty, e.g., those of *K3.j-m-rhw* (V.8),\(^{105}\) *M3-nfr* (V.9–VI.1),\(^{106}\) *Spd-htp* (V.6–9?),\(^{107}\) and *Mrrj* (VI.2?).\(^{108}\) One endeavour, not very successful, to imitate this motif is known from Giza, tomb of *Nfr I* (G 4761; V.9–VI.1).\(^{109}\)

An attempt to assign the scenes in question to a specific wall of the Old Kingdom chapels leads to the conclusion, that in the L-shaped chapels they tend to be placed on the eastern wall.\(^{110}\) In the multi-roomed mastabas, however, it is hard to notice any regularity.

As to the scenes depicting the processions of birds of date later than the Old Kingdom, a flock of cranes following the later pattern from Saqqara appears in the Twelfth Dynasty tombs belonging to *Hnnw-htp* and *Htjj* at Beni Hasan,\(^{111}\) whereas some scenes from the Eighteenth Dynasty Theban tombs seem to follow the early model from Giza. A procession of three cranes striding in order and two registers of smaller fowl next to it is attested in the tombs of *Jnn.j* (TT 81),\(^{112}\) and *Pwj-m-Ra* (TT 39; \textbf{Fig. 15a})\(^{113}\), although the birds represented are of smaller size than their herdsman.

Reconsidering the five walking cranes represented in the Chapel of Hatshepsut, one can notice that their representations have many features common with the earlier scenes described above. The three depictions of a striding crane, as well as the two representations of a bird escorted by a man, seem to be extracted from the scenes typical for the decoration

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\(^{100}\) M. \textsc{Verner}, Abusir. The Mastaba of Ptaḥshepses, Prague 1977, p. 222.

\(^{101}\) LD II, Pl. 61.

\(^{102}\) A Handbook of Egyptian Rooms, New York 1911, Fig. 11 (the picture does not show the cranes). The description of this scene (Hayes, Scepter I, p. 100) informs, however, that: \textit{Cranes of three types (…) mill around at the head of an orderly procession of geese, ducks of various breeds, followed by a single pigeon and a small bird resembling a quail or plover.}

\(^{103}\) \textsc{Vander}, Manuel V, Fig. 32.

\(^{104}\) \textsc{Davies}, Ptahhetep and Akhethetep I, Pl. XXI.

\(^{105}\) \textsc{Jørgensen}, Catalogue, pp. 76–77.

\(^{106}\) LD II, Pls. 69–70.


\(^{108}\) W.V. \textsc{Davies et al.}, The Mastaba of Mereri and Wernu, London 1984, Pl. 6.

\(^{109}\) \textsc{Junker}, Giza VI, Fig. 16. For the comparison of the scenes in the tombs of *Tjj* and *Nfr I*, see: Id., Giza IV, p. 63.

\(^{110}\) This location corresponds to the general layout of the scenes depicted on specific walls, as observed by Harpur, Decoration, p. 227.

\(^{111}\) Beni Hasan I, Pl. XXX; \textit{op.cit.}, II, Pl. XIV.

\(^{112}\) E. \textsc{Dziobek}, Das Grab des Ineni TT 81, Mainz a/Rhein 1992, Pl. 61.

\(^{113}\) \textsc{Davies}, Puyemrê, Pl. XII.
15. Two Eighteenth Dynasty Theban depictions of fowl accompanied by a herdsman holding a crook.
   a. Tomb of *Pwj-m-R* – TT 39 (after: Davies, Puyemrê, Pl. XII).
   b. Tomb of *Mn-kpr-R* – TT 86 (after: Davies, Menkheperrasonb, Pl. XIII).

16. Herdsman touching bird’s back with his hand.
   Chapel of *Mrj-f-nb.f.Ffj*. Saqqara, Sixth Dynasty
   (after: Mysliwiec et al., Saqqara I, Pl. XXII).
of the Old and Middle Kingdom tombs, in which a standing tomb owner is shown inspecting his fowl and cattle.

The offering-bearer depicted on the northern wall of the Chapel of Hatshepsut labelled as **jr(w) sn pr-∫3**, ‘a hairdresser of the Great House’,\(^\text{114}\) touches the back of the crane with his right hand (**Fig. 5c**). The same gesture is attested in the scene representing birds led by a herdsman in the tomb of **Mrj.f-nb.f:Ffj** (Saqqara, VI.1–3; **Fig. 16**).\(^\text{115}\) The offering-bearer from the Chapel’s southern wall, **wdpw jrj jf'h**, ‘a cupbearer, keeper of the crescent’,\(^\text{116}\) touches the back of the crane with a crook (**Fig. 5b**). A stick in a herdsman’s hand appears often in Old Kingdom scenes. On those depictions, however, the attribute is long and straight, trailed on the ground or held in such a way that it touches birds’ legs (**Fig. 13**). Somewhat rare, when comparing these very similar representations, seems to be the depiction of a rather short stick raised above geese’s backs from the tombs of **Rc-∫pss** and **Mrj.f-nb.f:Ffj**.\(^\text{117}\)

The earliest example of the herdsman’s crook, known to the author of the present study, is represented in the Middle Kingdom tomb of **Hnmw-htp**.\(^\text{118}\) The crook is held with its curved end raised. Depictions of a similar object occur in two Eighteenth Dynasty tombs, those of **Pwj-m-Rc** (TT 39)\(^\text{119}\) and **Mn-lpr-Rc-snh** (TT 86).\(^\text{120}\) In the latter example the crook is held horizontally, which is also the case of the relief from the Chapel of Hatshepsut (**Fig. 15**).

The only difference between the earlier patterns and the representations from the Chapel of Hatshepsut is that in the latter case the crane is depicted with its beak tied to its neck in order to prevent it from stretching forward in preparation for a flight. This motif seems to have become common in the Eighteenth Dynasty, since similar depictions are attested in many Theban tombs dating from this time, e.g., **Pwj-m-Rc** (TT 39),\(^\text{121}\) **Jmn-m-h³t** (TT 82),\(^\text{122}\) **Kn-Jmn** (TT 93).\(^\text{123}\) It is also known from the shrine of **Wsr** (No. 17) in Gebel Silsila.\(^\text{124}\)

As for the kind of the crane, in the Chapel of Hatshepsut all five representations of striding birds show the **wdc** crane with feathers on their necks and heads. The carried cranes, void of any distinctive feature may belong to one of the three remaining types.

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\(^{114}\) D. **JOHINES**, An Index of Ancient Egyptian Titles, Epithets and Phrases of the Old Kingdom I, Oxford 2000 [= Index], p. 310 (1132).

\(^{115}\) K. **MYŚLIEWIEC et al.**, Saqqara I. The Tomb of Merefnebef, Warsaw 2004 [= Saqqara I], Pl. XXII. The scene has not been included in the present study, since the only fowl represented in it are geese. For the dating of the tomb, see: *ibid.*, p. 247.

\(^{116}\) **JOHINES**, Index I, pp. 311 (1137), 406 (1494).

\(^{117}\) Cf. respectively LD II, Pl. 61 and **MYŚLIEWIEC et al.**, Saqqara I, Pl. XXII.

\(^{118}\) Beni Hasan I, Pl. XXX.

\(^{119}\) **DAVIES**, Puyemrê II, Pl. XII.

\(^{120}\) Id., Menkeperrasonb, Pl. XIII.

\(^{121}\) Id., Puyemrê II, Pl. LVI.

\(^{122}\) **DAVIES, GARDINER**, Amenemhêt, Pl. XIX.

\(^{123}\) **DAVIES, Kên-Amûn**, Pl. XXVII.

\(^{124}\) Gebel es-Silsilah I, Pl. 46.
To sum up our comparison of the Old and Middle Kingdom examples with the cranes represented in the Chapel of Hatshepsut, a number of observations concerning the evolution of their iconography have been brought to light.

The three depictions of a crane being carried, found on the northern wall of the Chapel, follow the model attested in the private tombs of the Memphite necropolis from the Fourth Dynasty onwards. However, placing one of them among the men bringing haunches and geese at the head of the offering procession seems to be an individual feature standing out of the common pattern established in the Sixth Dynasty.

The five depictions of striding cranes, scattered among the offering-bearers on the southern wall of the Chapel, appear to be adopted from the birds’ and animals’ processions represented in Old and Middle Kingdom chapels in front of a standing tomb owner. Such depictions seem not to appear among offering-bearers before the times of Hatshepsut.

Some iconographical features attested in the Chapel of Hatshepsut (a stick with a curved end or the manner of grasping a crane), which can be dated back to the Middle Kingdom, or the New Kingdom modifications (a crane’s beak tied to its neck or a dead crane shown feathered) indicate, on the one hand, a continuity, and on the other, a development of the Old Kingdom motifs. They prove that the layout of the archaizing decoration in the Chapel of Hatshepsut is not a simple copy of some (unknown) Old Kingdom archetype, but rather a New Kingdom variation of the Old Kingdom prototypes.