The Poetical Stela of Thutmose III
(Cairo Museum 34010)

Part II

The Poem

Quatrain I

\[ ii.n.i\ di.i\ tit.k\ wrw\ d3h(i)\ z\&j\ st\ hr\ rdiw.k\ ht\ h\$zt.sn \]

\[ di.i\ m\$n\ hm.k\ m\ nb\ stwt\ shd.k\ m\ hrw.sn\ m\ znn.i \]

Quatrain II

\[ ii.n.i\ di.i\ tit.k\ imiw\ s(A)Tt\ skr.k\ tpw\ s\$mw\ nw\ r\$nw \]

\[ di.i\ m\$n\ hm.k\ s\$pr\ m\ hkr(w).k\ Szp.k\ h\$w\ h\$ hr\ wrryt \]

Quatrain III

\[ ii.n.i\ di.i\ tit.k\ t3\ s\$ti\ hnd.k\ ntiw\ m\ ww\ nw\ t3-ntr \]

\[ di.i\ m\$n\ hm.k\ m\ s\$d\ st\ bs(w).f\ m\ sdt\ di.f\ idt.f \]

Quatrain IV

\[ ii.n.i\ di.i\ tit.k\ t3\ s\$nti\ kfiw\ izy\ hr\ [s\$ft.k] \]
Quatrain V

di.i m3.sn hm.k m k3 rnp(w) mn ib spd nbw ni h(3).n.tw.f

Quatrain VI

di.i m3.sn hm.k m dpy nb snDw mm mw ni tkn.n.tw.f

Quatrain VII

di.i m3.sn hm.k m ndti w3f hr psdw n sm3.f

Quatrain VIII

di.i m3.sn hm.k m m3i hz(3) ir.k st m h3wt ht int.sn

Quatrain IX

di.i m3.sn hm.k m nb dm3t hrw it dggt.fr mrr.f
Quatrain X

\[\text{ii.n.i} \text{ di.i titi.k iwntiw sti} \ r \ mn \ m \ ^{3}\text{t} \ m \ ^{3}\text{mnt.k}\]

\[\text{di.i} \ m^{3}.s.n \ \text{hm.k} \ mi \ snwi.k \ dmd.n.i \ ^{5}\text{wi.sn} \ n.k \ m \ nht\]

Epilogue

\[\text{snti.k} \ di.n.i \ sn \ m \ z^{3} \ ^{3}\text{h.k} \ ^{5}\text{wi} \ \text{hm.i} \ hr \ hr(w) \ hr \ shr(t) \ dwt\]

\[\text{di.i} \ hwt.k \ z^{3}.i \ mrr.i \ hrw \ k^{3} \ nht \ ^{h} \ m \ w^{3}st\]

\[\text{wtt.n.i} \ m \ ntr(i) \ [h^{5}w] \ dlwti-msw \ ^{6}\text{nh}(w) \ dt \ i\ r \ n.i \ mrrt \ nbt \ k^{3}.i\]

\[s^{5}\text{h}^{5}.n.k \ iwnn.i \ m \ k^{3}t \ n^{h}h\]

\[s^{3}ww \ swsh(w) \ r \ p^{3}wt \ hrpr \ sh^{3} \ [wr \ zp \ 2 \ MN-HPR-R^{c} \ sh(3)b \ n] \ nfrw.f \ imn-r^{c}\]

\[wr \ mww.k \ r \ nswt \ nb \ hrpr \ wd.n.i \ n.k \ irt \ st \ htp.kw \ hr.s\]

\[\text{smn.i} \ tw \ hr \ st \ hrw \ n \ hhw \ m \ rnpwt \ s^{6}m.k \ ^{5}\text{nh}[w] \ n \ dt\]
Vocabulary

trample, tread on (foe) /titi/iti/

dšhi Djahi (Palestine, Syria and northern Mesopotamia)

zš spread out

sti shoot, hurl

stwt (sun-)

rays

znn image, portrait, document

znt likeness

znti image, duplicate

s(3)tt Asia

skr smite, strike down

rtnw Retjenu (Lebanon)

apr equip, provide

hkr be adorned

hkrw (royal) insignia, panoply

hšw weapons

hš fight;

hšw hš weapons of war

wrryt chariot

tš tšbti eastern lands

hnd trod, step on, trample down

b-ntr God’s Land (south and east of Egypt including Punt)

ššd flash, glitter (star)

ššd thunderbolt, shooting star

bsw flame

sd fire, flame; bsw m sdt firebrand

idot rain

ti imnti western lands

kftiw Crete (possibly the whole Mediterranean)

izy Izy (probably Cyprus)

šššš respect, awe

( adjective-verb) rnpw young

mn ( adjective-verb) firm

spd sharp

ḥ horn

ḥši come/go down

m(i)tn Mitanni (kingdom east of the Euphrates)

sdš tremble

snd fear

dpy crocodile

mm ( preposition) among
The Poetical Stela of Thutmose III: Part II

Grammar Points

The Poem

Quatrain I

The Poem consists of ten quatrains, stanzas of four lines. Each quatrain contains two couplets (distichs) so that each couplet occupies two lines. For reasons of space, we display each couplet in a single line.

The two couplets in the ten quatrains have the same beginning. The first is

\[ ii.n.i \ di.i \ titi.k \ wrw \ d3h(i) \ z3.i \ st \ hr \ rdiw.k \ ht \ h3swt.sn \]

\[ di.i \ m3.sn \ hm.k \ m \ nb \ stwt \ shd.k \ m \ hrw.sn \ m \ znn.i \]

The two couplets in the ten quatrains have the same beginning. The first is

\[ ii.n.i \ di.i \ titi.k \ wrw \ d3h(i) \ z3.i \ st \ hr \ rdiw.k \ ht \ h3swt.sn \]

Being a verb of motion in perfect, \( ii.n.i \) is a non-attributive perfect relative form used emphatically.\(^1\) \( rdi \) “cause, let, empower” plus the prospective/subjunctive \( sdm.f \) of \( titi \) “trample, tread (on foe), crush” expresses the causative.

The second contains another \( rdi \) + prospective/subjunctive \( sdm.f \) construction:

\[ di.i \ m3.sn \ hm.k \]

where the verb \( m33 \) “see” is prospective/subjunctive \( sdm.f \); some translators interpret this as “experience, know.” As discussed in the prologue we consider \( di.i \) in both cases as circumstantial/imperfective \( sdm.f \). This also applies to any \( sdm.f \) verb form with the suffix pronoun being Amun-Re \( i. \)

There are a lot of localities in The Poem, and for convenience, we list the (previously not discussed) geographical terms as follows:

\[ d3hi \ Djahi \ (Palestine, Syria and northern Mesopotamia) \]

\[ s(?)tt \ Asia \]

\(^1\) See Allen (25.16.2).
eastern lands

Abti

God’s Land (south and east of Egypt including Punt)

Ab ti

western lands

num

Crete (possibly the whole Mediterranean)

zy

Izy (probably Cyprus)

m(i)tn

Mitanni (kingdom east of the Euphrates)

hvw

Libya

islands of Utjentiu (unidentified region)

Shat (unidentified region in Nubia)

The first couplet has simple grammar. In the second, the noun

stwt

means “(sun-)rays” is clearly related to the verb

sti “shoot,” and with this the phrase

nb stwt can be translated as “lord of (sun)light.”

The caus. 2-lit. verb

shd “shine, brighten” is prospective/subjunctive

expressing the result of the previous action. Although the prepositional phrase

m hrw.sn can be translated as “in front of/before them,” the plural stokes indicate that

hr is used here as the noun “face,” and the phrase literally means “in their faces.” The noun

zn

“image, portrait, document” doubtless must be related to

znt “likeness” and

znti “image, duplicate.”

Quatrain II

ii.n.i di.i itit.k imiw s(3)tt skr.k tpw 35mw nw rtmw

di.i mì.sn hm.k 3pr.(w) m hkr.(w).k 3zp.k h5w 3h3 hr wrryt
Once again the two predicates in the first couplet are governed by *rdī* plus prospective /subjunctive *sdī.f* of the verbs *itīt* and *skr* “smite, strike down.”

In the second couplet the first adverb clause contains the stative of the verb *ʿpr* “equip, provide” expressing passive voice. Another verb *ḥkr* “be adorned” directly gives passive voice and is related to the noun *ḥkrw* “(royal) insignia, panoply (of war accoutrements).”

In the second adverb clause *ṣzp* is circumstantial/imperfective *sdī.f* (expressing concomitant action). It can be elevated from “take” to “display, raise up (to show).”

Note the interesting sequence of the stative followed by circumstantial / imperfective *sdī.f* when the first expresses state and the second action.

Note also the coincidence that the war chariot came to Egypt from Asia during the Hyksos period some 100 years before Thutmos III.

**Quatrain III**

\[
\text{ii.n.i di.i itit.k tī i3btī hnd.k ntiw m ww nw t3-ntr}\\
\text{di.i mi.sn hm.k mū sšd st bs(w).f m sdt di.f idt.f}
\]

The grammar here and below is a bit repetitive so that we point out only the new features.

\[
t3-ntr \text{ “God’s Land” (in honorific transposition) with the plural of } w\\
\text{“region” is a vaguely defined geographic location south/east of Egypt. It usually includes the exotic land of Punt (with main import of incense). Punt is conjectured to be the Somaliland which is a bit of misfit with } tī i3btī \text{ “eastern lands.” More generally, } t3-ntr \text{ can designate far-off lands as in } gw\text{ “byblos” referring to the goddess Hathor is the name of the city Byblos (a coastal town in Lebanon).}
\]
In the second couplet the crocodile determinative is suggestive of the verb sšd “flash, glitter (star)” to which the noun sšd “thunderbolt, shooting star” is related. sti “shoot, hurl” (written here with the rare determinative ) is a perfective active participle with object bs(w).f m sdt “its firebrand,” lit. “its flame in fire.”

In the last adverb clause di “give” is in concomitant circumstantial/imperfective sdm.f again.

The whole passage creates the impression that the king’s appearance is like a celestial phenomenon. It is an interesting coincidence that the most spectacular meteor shower, the Perseids, comes (in mid-August) from the constellation Perseus which (at its start at midnight) is in the easterly direction.

**Quatrain IV**

This new quatrain now turns to west with the explicit mention of kftiw “Crete” and izy “Izy” functioning as subjects of a simple adverbial sentence. The identification of the latter with Cyprus may be doubtful; note that here it is in the wrong direction from Egypt.

In the second couplet, the two nfr hr constructions mn lb, lit. “firm of heart” and spd ḫbwi, lit. “sharp of horns” are attached to k3 rnp(w) and compare the pharaoh to a “young bull.”

In the last relative clause the verb h3l “come/go down” should here be interpreted as “tackle (a dangerous animal).” It appears in negated circumstantial sdm.n.f/perfect with the impersonal suffix tw carrying passive meaning. This negated verb form itself expresses inability and should be translated in present tense. The literal translation of this
clause $ni \ h(\bar{\iota}).n.tw.f$ “he cannot be tackled” can be turned into a single adjective “invincible” (Lichtheim) attached to the antecedent $k\bar{\iota} \ rmp$. (The suffix pronoun $f$ is coreferential to the young bull.)

Finally, once again note the coincidence with the bull-cult of the Minoan Crete.

**Quatrain V**

Quatrain V

The phrase $imiw \ nbwt$ has been discussed in the “Epilogue” in the previous chapter. The second clause of the first couplet contains a subject-stative construction expressing the state of the “Lands/Kingdom of Mitanni.” It uses the stative of the verb $sd\bar{\iota}$ “tremble” (with the $sd\bar{\iota}$—bird “egret” phonogram/determinative).

The grammar of the second couplet is similar to that of quatrain IV. The last (relative) clause of the antecedent $dpy$ “crocodile” contains the negated circumstantial $sdm.n.f$ /perfect $ni \ tkn.tw.f$ of the verb $tkn$ “approach” with coreferent, the suffix pronoun $f$. Note that the preposition $mm$ “among” governs plural nouns, so that $mw$ must carry plural sense: “waters.”

**Quatrain VI**

Quatrain VI

All the grammar here has been discussed previously. In the first couplet note the two prepositional nisbes: $imiw$ and the nisbe constructed from the prepositional phrase $hr \ ib$ “middle.” The noun phrase $imiw \ iw\bar{w} \ hr(i)w-ib \ wid-wr \ hr \ hhm\bar{m}t.k$ “those of the islands that are in the middle of the sea” designates seaborne people, it is the subject of the following adverbial predicate.
Due to the aggressive nature of oppression,  ndt\textedeleted{\textip}ti should be translated as “avenger” not “protector, savior.” The stative of the verb \texti{hj\texti} describes the pharaoh as standing on the shoulders of the “wild bull,” a reference to the defeat of Seth by Horus with the latter being personified by the king. Alternatively, the replacement of the wild bull determinative \texti{by\texti} with the less aggressive \texti{may indicate that sm\texti} more likely mean “victim.”

**Quatrain VII**

\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\textip\texti
grasp.” Its object is the imperfective relative form of *dgi* “look, glance, see, behold” (feminine, referring to generic objects) followed by yet another imperfective relative form of *mri* “love, desire” (masculine, referring to the pharaoh). The whole phrase literally means: “who seizes what he (only) glances at what(ever) he desires.” If one replaces “what he glances at” by “with his glimpse,” then the meaning of the passage becomes clear.

This construction is reminiscent to the idiom *mrr.f irr.f* “whenever he wills/likes he does” mentioned at the Story of the Shipwrecked Sailor as the name of the great primordial god. The last relative form *mrr.f*, being the object of the preposition *r*, can be viewed as non-attributive and this can be brought out with the translation “in that he desires (he) takes what he glances at.” A variation of this is the common phrase *irr.f mi mrr.f*, lit. “the way he acts is according to the way he desires.”

**Quatrain IX**

The grammar in the first couplet is similar to that of quatrains II-III. The noun phrase *HAt tA*, lit. “the beginning of the land” is translated by Lichtheim as “border.” In contrast, the entire nisbe construction *imiw HAt-tA*, lit. “those who are in the front of the land” is interpreted by Tobin as “the leaders of the land;” a bit strange as it designates people other than the pharaoh himself. The object of the verb *snH* “bind” is *Hr(i)w Sa* with the plural of the nisbe *Hri* used as a noun. Its literal meaning is “those upon the sand” (which Lichtheim keeps) and it designates “the desert nomads/Beduins.” The term *skr-5nh* was discussed in the Prologue.

The “jackal of Upper Egypt” is *wp-wAwt* “the opener of ways,” the jackal god of Abydos. The name is subject to several interpretations: opening the ways to lead the king to military conquests or the deceased through the Netherworld, or
assisting in the opening the mouth ritual. The term *hpwti* “runner” is doubtless related to the pharaoh’s running with the Apis bull (𓊖𓊖𓊅 hpw) during the royal jubilee, the sed-festival. The verb *ḥns* “traverse” (used transitively here) is a perfective active participle.

**Quatrain X**

\[ ii.n.i di.i titi.k iwntiw sti \ r mn m Şt m ŧmnmt.k \]
\[ di.i mi.sn ūm.k mi snwi.k \ dmd.n.i ūwi.sn n.k m nḥt \]

The term *iwntiw sti* was discussed in the Prologue. The second clause of the first couplet has adverbial predicate with the subject “Nubian bowmen” suppressed as it is stated in the previous clause. The prepositional phrase *r mn m* “as far as” with the infinitive of *mn* “remain” has the literal meaning “to remain in.”

In the second couplet *snwi.k* “Two Brothers” are Horus and Seth, and Amun-Re asserts that it was he who joined their hands for the Pharaoh to symbolically represent the victorious unification of Egypt. This reconciliation of power is often represented by Horus and Seth tying together of the heraldic plants, the papyrus of Lower Egypt and the reed of Upper Egypt.

The verb form of *dmd* “join, unite” is a perfect relative form with antecedent *snwi.k*. The suffix pronoun *sn* attached to *ꜜwꜜj* as a possessive is coreferential with this antecedent: “the Two Brothers whose hands I united…”

**Epilogue**

\[ snti.k di.n.i sn m 𓊂 ḥt.k \ ūwi ūm.i hr hr(w) ūhr šhr(t) ḏwt \]

In the first couplet the two sisters (in feminine dual) are Isis and Nephthys, the two protective goddesses of Osiris. They form the topicalized object of the predicate, the follow-
ing circumstantial *sdm.n.f* / perfect. The preposition *hꜣ* is usually translated as “around, behind.”

The direct genitive *wi hm.i* is the subject of the adverbial sentence with predicate the prepositional phrase *hr hrw:* “My majesty’s arms are upraised.” This construction is followed a *hr* + infinitive pseudo-verbal construction. The latter involves the verb *shri* “drive away, remove, dispel, disperse,” and, as it is often the case with caus. 3ae-inf. verbs, the *t* ending is omitted.

\[\text{dli.i ħwt.k} \text{ z3.i mrr.i} \text{ hrw kꜣ nht hꜣ m wꜣst}\]

This passage asserts that Thutmose III is Amun-Re’s son. The imperfective relative form *mrr.i* of the verb *mri* “love” can be translated as “my beloved,” lit. “(he) whom I love.” *kꜣ nht* and *hꜣ m wꜣst* (with the participle of the verb *hꜣ* “appear, rise (in glory)”) are typical epithets of a king.

\[\text{wtt.n.i m ntr(i)} [hꜣw] dhwti-msw *nḥ(.w) ḏt } ir n.i mrrt nbt kꜣ.i\]

That the pharaoh is Amun-Re’s son continues to be asserted with the perfect relative form of the verb *wtt* “beget,” lit. “the one whom I begot.” *ntr i hꜣw* is a *nfr hr* construction in which *nti* “divine” itself is a nisbe derived from the noun *ntr.*

The suffix pronoun *i* suddenly changes to refer to the pharaoh. The innocent looking construction is not circumstantial *sdm.n.f* / perfect but *ir n.i*, a participle + prepositional phrase combination, lit. “(he) who makes/perform for me.” The object is a (feminine) imperfective relative form of the verb *mri* “love, desire.” The subject of the relative form is *kꜣ.i* “my ka” in which *ka* is crudely translated as “life force.” Here it is one of Amun-Re’s spiritual components which, by duty, the pharaoh has to nourish.

\[\text{sꜣhꜣ.n.k iwnn.i m kꜣt nhḥ} \text{ sꜣww swšh(w) r pꜣwt ḥpr}\]

\[\text{sbꜣ [wr zp 2 MN-HPꜣ-Rꜣ sḥ(3)b n] nfrw.f imn-ꜣ}\]
Amun-Re now recalls Thutmose’s accomplishments in reverence for him. As every pharaoh’s duty was to erect monuments for the gods, saHa.n.k iwnn.i “you erected my temple” is the thematic background, and the emphasis is on the adverbial phrase m k3t nhH “as a work of eternity.” In this emphatic construction saHa.n.k is non-attributive perfect relative form.

The causatives of the adjective-verbs 3wi “long” and wsh “wide” are s3wi “lengthen” and swsh “widen” are passive here indicated by the w ending in the first, lit. “made to be long/wide.” This is followed by a comparative introduced by the preposition r. The comparison is made with p3wt hpr in which the noun p3wt “original time/creation” is closely related to the verb p3 “do in the past,” and hpr is an active participle of the verb hpr “happen, evolve.” The whole phrase indicates comparison with everything that happened/evolved before, in the past. A similar construction is nfr st r p3yt hpr “they were more beautiful than what existed before.”

Putting the Egyptian ditto sign zp after an adjective wr emphasizes the greatness of the temple’s door “very great,” and the following noun phrase is simply the name of the door “Men-Kheper-Re who celebrates the (lit. of his) beauty of Amun-Re.” (The caus. 3-lit. verb sh(3)b “make festive, celebrate” is a participle used as a noun in an indirect genitive. The suffix pronoun is a forward reference to Amun-Re.)

wr mnw.k r nswt nb hpr wd.n.i n.k irt st   htp.kw hr.s

This is a typical comparative adjectival sentence with predicate wr “great (in number),” and subject mnw.k “your monuments.” As usual, the comparative is introduced by the preposition r “with respect to” followed by the phrase nswt nb hpr, lit.“any/every king who existed/evolved.” The phrase contains the active participle of the verb hpr “evolve.”

The circumstantial sdm.n.f/perfect of wd “command, decree” is followed by the dative n.k indicating to whom the decree is directed. The command itself is expressed by the infinitive of iri with plural object st referring back to mnw.k.

The happy state of Amun-Re is expressed by the stative of htp “content,” and the

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2 [Urk. IV, 168, 11].
suffix pronoun s can either be viewed as an exceptional writing of the 3PL suffix pronoun .sn, or as a general reference using the neuter “it.”

This passage poses no grammatical problems. st ḫrw is the Horus-throne, once again emphasizing Thutmose III’s authority as the king.

The second (subordinate) clause with the prospective/subjunctive sdm.f of sšmi “lead, guide, rule” is a clause of result of the previous one. As such, it can be introduced by the words “so that.”