

14

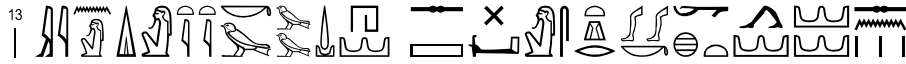
The Poetical Stela of Thutmose III

(Cairo Museum 34010)

Part II

The Poem

Quatrain I

¹³ 

ii.n.i di.i titi.k wrw d3h(i) zš.j st hr rdiw.k ht h3swt.sn




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

Quatrain II

¹⁴ 

ii.n.i di.i itit.k imiw s(3)tt škr.k tpw 3mw nw rtnw



di.i m3.sn hm.k pr m hkr(w).k šzp.k h'w h3 hr wrryt

Quatrain III

¹⁶ 

ii.n.i di.i itit.k t3 i3bti hnd.k ntiw m ww nw t3-ntr



di.i m3.sn hm.k mi šsd st bs(w).f m sdt di.f idt.f

Quatrain IV

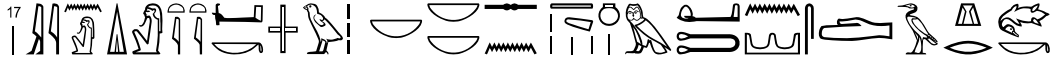
¹⁶ 

ii.n.i di.i itit.k t3 imnti kftiw izy hr [ššft.k]



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

Quatrain V

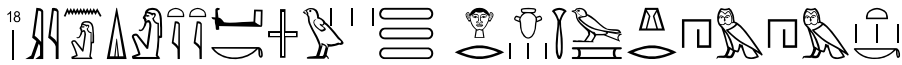


ii.n.i di.i titi.k imiw nbw(t).sn t3w nw m(i)tn sd(3).(wi) hr snd(w).k



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

Quatrain VI



ii.n.i di.i titi.k imiw iww hr(i)w-ib w3d-wr hr hmhmt.k



di.i m3.sn hm.k m ndti h°w hr psdw n sm3.f

Quatrain VII

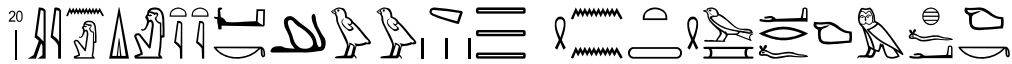


ii.n.i di.i titi.k thnw iww wtntiw n shm(w) b3w.k



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

Quatrain VIII

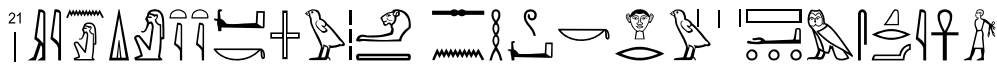


ii.n.i di.i titi.k phww t3w snnt sn-wr °rf(w) m hf°.k



di.i m3.sn hm.k m nb dm3t hrw it dggt.f r mrr.f

Quatrain IX



ii.n.i di.i titi.k imiw h3t-t3 snh.k hr(i)w š° m skr-°nh



di.i m3.sn hm.k mi s3b šm°w nb gst hpwti hns t3wi

Quatrain X

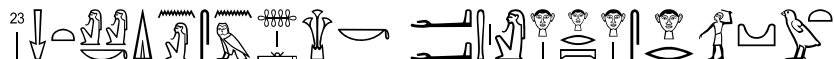
22 

ii.n.i di.i titi.k iwntiw sti r mn m š^ct m 3mmt.k



di.i m3.sn hm.k mi snwi.k dmd.n.i ʿwi.sn n.k m nht

Epilogue

23 

snti.k di.n.i sn m z3 h3.k ʿwi hm.i hr hr(w) hr shr(t) dwt



di.i hwt.k z3.i mrr.i hrw k3 nht h^c m w3st



wtt.n.i m ntr(i) [h^cw] dhwti-msw ʿnh(.w) dt ir n.i mrrt nbt k3.i



s^ch^c.n.k iwnn.i m k3t nhh



s3ww swsh(w) r p3wt hpr sb3 [wr zp 2 MN-HPR-R^c sh(3)b n] nfrw.f imm-r^c

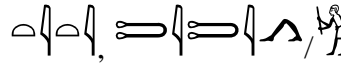


wr mnw.k r nswt nb hpr wd.n.i n.k irt st htp.kw hr.s




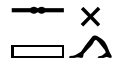
smn.i tw hr st hrw n hhw m rnpwt ssm.k ʿnh[w] n dt


Vocabulary

 *titi/titi*


trample, tread on (foe)


 *d3hi* Djahi (Palestine, Syria and northern Mesopotamia)

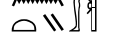
 *zš* spread out


 *sti* shoot, hurl


 *stwt* (sun-) rays


 *znn* image, portrait, document


 *znt* likeness


 *znti* image, duplicate


 *s(3)tt* Asia


 *skr* smite, strike down

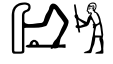
 *rtnw* Retjenu (Lebanon)

 *pr* equip, provide

 *hkr* be adorned


 *hkrw* (royal) insignia, panoply


 *h'w* weapons


 *h3* fight;


h'w h3 weapons of war


 *wrryt* chariot

 *b3bt* eastern lands


 *hnd* trod, step on, trample down


 *t3-ntr* God's Land (south and east of Egypt including Punt)


 *sšd* flash, glitter (star)


 *sšd* thunderbolt, shooting star


 *bsw* flame

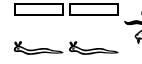
 *sdt* fire, flame; *bsw m sdt* firebrand

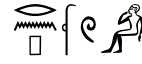
 *idt* rain

 *t3 imnti* western lands


 *kftiw* Crete (possibly the whole Mediterranean)

 *izy* Izy (probably Cyprus)


 *ššft* respect, awe


 (adjective-verb) *rnpw* young

 *mn* (adjective-verb) firm

 *spd* sharp


 *b* horn


 *h3i* come/go down







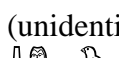





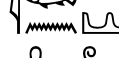
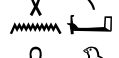



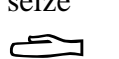




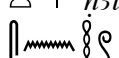
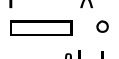

 *m(i)tn* Mitanni (kingdom east of the Euphrates)

 *sd3* tremble

 *snd* fear

 *dpy* crocodile

 *mm* (preposition) among

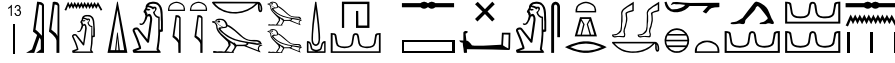
 *tkn* approach
 *hr(i)-ib* (noun) middle
 *hr* (preposition) under
 *psdw* back, spine
 *thnw* Libya
 *wntiw* Utjentiu
(unidentified region)
 *shm* power, might
 *b3w* might, impressiveness
 *m3i* lion
 *hz3* wild
 *h3t* corpse
 *int* valley
 *šni* encircle, enclose
 *šnw* cartouche
 *rf* enclose, include, bag
 *hf* grasp, make capture, seize
 *dm3t* wing
 *dm3* stretch
 *hrw* Horus
 *dgi* look, glance, see, behold
 *h3t* (noun) front, beginning
 *snḥ* bind
 *šꜥ* sand
 *s3b* jackal
 *šmꜥw* Upper Egypt

 *wp-w3wt* the opener
of ways
 *gst* speed
 *ḥpw* Apis bull
 *ḥpwti* runner
 *ḥns* traverse (region)
 *r mn m* as far as
 *š3t* Shat (unidentified
region in Nubia)
 *3mmt* grasp
 *snt* sister, wife
 *z3* protection, safeguard
 *šḥri* remove, drive away
(foes), remove, dispel, disperse
 *dwt* evil
 *ḥwt* protection
 *w3st* Thebes
 *šḥ(3)b* make festive
 *sšm* guide, lead
 *sndw* (noun) fear
 *sꜥḥ* erect
 *wtt* beget
 *ḥ3* (preposition)
behind, around
 *p3* do in the past
 *p3wt* creation, original
time
 *dmdj/dmḏi* unite


Grammar Points

The Poem

Quatrain I

¹³ 

ii.n.i di.i titi.k wrw d3h(i) zš.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 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 beginning with the bare initial *s_{dm}.n.f* of *ii* “come.”

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 *s_{dm}.f* of *titi* “trample, tread (on foe), crush” expresses the causative.

The second contains another *rdi* + prospective/subjunctive *s_{dm}.f* construction:



di.i m3.sn hm.k, where the verb *m33* “see” is prospective/subjunctive

s_{dm}.f; some translators interpret this as “experience, know.” As discussed in the prologue we consider *di.i* in both cases as circumstantial/imperfective *s_{dm}.f*. This also applies to

any *s_{dm}.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(3)tt Asia


¹ See Allen (25.16.2).


 *t3 i3bti* eastern lands


 *t3-ntr* God's Land (south and east of Egypt including Punt)


 *t3 imnti* western lands

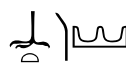
 *kftiw* Crete (possibly the whole Mediterranean)



 *izy* Izy (probably Cyprus)

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

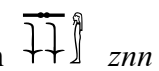
 *t3nw* Libya


 *iww wntiw* islands of Utjentiu (unidentified region)


 *š3t* 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 *šhd* “shine, brighten” is prospective/subjunctive *sdm.f* 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 strokes indicate that *hr* is used here as

the noun “face,” and the phrase literally means “in their faces.” The noun  *znn*

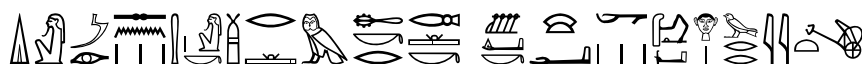
“image, portrait, document” doubtless must be related to  *znt* “likeness” and

 *znti* “image, duplicate.”

Quatrain II



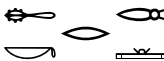
ii.n.i di.i itit.k imiw s(3)tt skr.k tpw 3mw nw rtnw






di.i m3.sn hm.k ʿpr(.w) m hkr(w).k šzp.k hʿw ʿh3 hr wrryt

Once again the two predicates in the first couplet are governed by *rdi* plus prospective /subjunctive *sdm.f* of the verbs *itit* and *sḳr* “smite, strike down.”

In the second couplet the first adverb clause contains the stative of the verb *ḫpr*

“equip, provide” expressing passive voice. Another verb  *ḫkr* “be adorned”

directly gives passive voice and is related to the noun  *ḫkrw* “(royal) insignia, panoply (of war accoutrements).”

In the second adverb clause  (de Buck)  (Sethe) *šzp* is circumstantial/imperfective *sdm.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 *sdm.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 Thutmose III.

Quatrain III



15 

ii.n.i di.i itit.k t3 i3bti ḫnd.k ntiw m ww nw t3-ntr



di.i m3.sn ḫm.k mi sšd st bs(w).f m sdt di.f idt.f



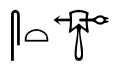

The grammar here and below is a bit repetitive so that we point out only the new features.

 *t3-ntr* “God’s Land” (in honorific transposition) with the plural of  | *w*

“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 *t3 i3bti* “eastern lands.” More generally, *t3-ntr* can designate far-off lands as in

 *ḫr*

dww nw t3-ntr m h3w t3 nbt kpni. Here *kpni* is a later spelling of *kbn*, and “the lady of 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).fm 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




ii.n.i di.i itit.k t3 imnti kftiw izy hr [ššft.k]



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

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.

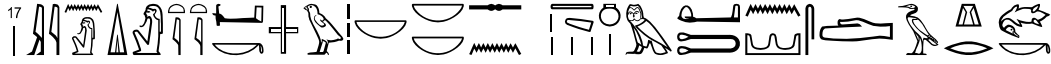
In the second couplet, the two *nfr hr* constructions *mn ib*, lit. “firm of heart” and *spd ʿbwi*, lit. “sharp of horns” are attached to  *k3 rnp(w)* and compare the pharaoh to a “young bull.”

In the last relative clause the verb *h3i* “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(3).n.tw.f* “he cannot be tackled” can be turned into a single adjective “invincible” (Lichtheim) attached to the antecedent *k3 rnp*. (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

17 

ii.n.i di.i titi.k imiw nbw(t).sn t3w nw m(i)tn sd(3).(wi) hr snd(w).k

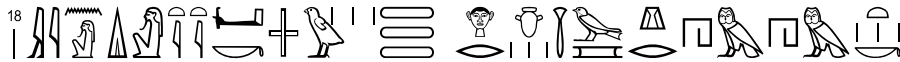


di.i m3.sn hm.k m dpy nb sndw mm mw ni tkn.n.tw.f

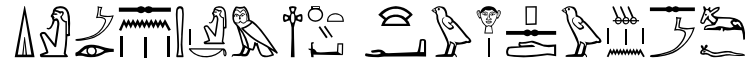
The phrase *imiw nbwt* has been discussed in the “Epilogue” in the previous chapter. The second clause of the first couplet contains a subject-stative construction expressing the state of the “Lands/Kingdom of Mitanni.” It uses the stative of the verb  *sd3* “tremble” (with the *sd3*-bird “egret” phonogram/determinative).

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




18 

ii.n.i di.i titi.k imiw iww hr(i)w-ib w3d-wr hr hmhmt.k



di.i m3.sn hm.k m ndti h^c.w hr psdw n sm3.f

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 iww hr(i)w ib w3d-wr*, lit. “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, *ndti* should be translated as “avenger” not “protector, savior.” The stative of the verb *hʿj* 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  with the less aggressive  may indicate that  *sm3* more likely mean “victim.”

Quatrain VII

¹⁹ 

ii.n.i di.i titi.k tḥnw iww wntiw n šm(w) b3w.k




di.i m3.sn ḥm.k m m3i ḥz(3) ir.k st m h3wt ḥt int.sn

This passage has no new grammar.


Quatrain VIII

²⁰ 



ii.n.i di.i titi.k phww t3w šnnt šn-wr ʿrf(.w) m ḥf.k



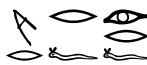
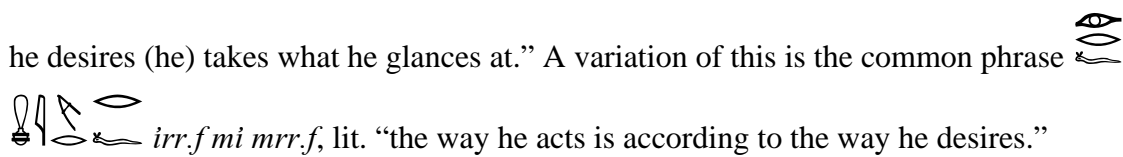
di.i m3.sn ḥm.k m nb dm3t ḥrw it dggt.fr mrr.f

In the first couplet, in a word play with the 3ae-inf. verb  *šni* “encircle, enclose,” the scribe forms the preposed subject *šnnt šn-wr* “what the ocean encircles” of a subject + stative construction.

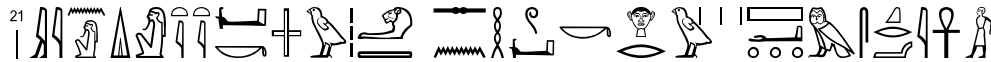
In this construction *šnnt* is the (generic) feminine imperfective relative form of *šni*, and the name *šn-wr* “ocean,” lit. “the great one that encircles” reflects the ancient belief that the ocean surrounded the land. Incidentally, the stative predicate is given by the verb *ʿrf* which has a similar meaning: “enclose, include.”

In the second couplet the noun  *dm3t* “wing” is clearly related to the verb  *dm3* “stretch.” The phrase *nb dm3t ḥrw* “lord/possessor of the wing(s) of Horus” or shortly “Horus/falcon-winged” is yet another reference to Horus Thutmose III. This phrase is the antecedent of the perfective active participle of *iti* “seize,

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





ii.n.i di.i titi.k imiw ḥ3t-t3 snḥ.k ḥr(i)w šꜥ m skꜥ-ꜥnh



di.i m3.sn ḥm.k mi s3b šmꜥw nb gst ḥpwti ḥns t3wi

The grammar in the first couplet is similar to that of quatrains II-III. The noun phrase *ḥ3t t3*, lit. “the beginning of the land” is translated by Lichtheim as “border.” In contrast, the entire nisbe construction *imiw ḥ3t-t3*, 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 *snḥ* “bind” is *ḥr(i)w šꜥ* with the plural of the nisbe *ḥri* used as a noun. Its literal meaning is “those upon the sand” (which Lichtheim keeps) and it designates “the desert nomads/Beduins.” The term *skꜥ-ꜥnh* was discussed in the Prologue.

The “jackal of Upper Egypt” is  *wp-w3wt* “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 ( *hpw*) during the royal jubilee, the sed-festival. The verb *hns* “traverse” (used transitively here) is a perfective active participle.

Quatrain X



ii.n.i di.i titi.k iwntiw sti r mn m šꜥt m 3mmt.k



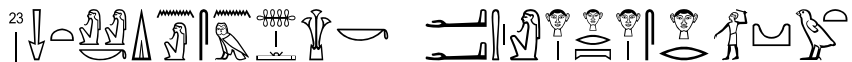
di.i m3.sn hm.k mi snwi.k dmd.n.i ʿwi.sn n.k m nht

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 ʿwj as a possessive is coreferential with this antecedent: “the Two Brothers whose hands I united...”

Epilogue



snti.k di.n.i sn m z3 h3.k ʿwi hm.i hr hr(w) hr sḥr(t) dwt

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 *s_{dm}.n.f*/perfect. The preposition *ḥ3* is usually translated as “around, behind.”

The direct genitive *ʿwi ḥm.i* is the subject of the adverbial sentence with predicate the prepositional phrase *ḥr ḥrw*: “My majesty’s arms are upraised.” This construction is followed a *ḥr* + 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.



di.i ḥwt.k z3.i mrr.i ḥrw k3 nḥt ḥc m w3st


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.” *k3 nḥt* and *ḥc m w3st* (with the participle of the verb *ḥc* “appear, rise (in glory)”) are typical epithets of a king.

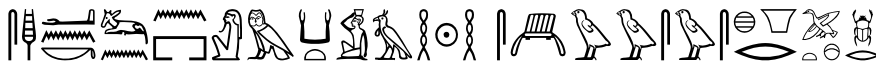


wtt.n.i m ntr(i) [ḥc.w] dhwti-msw ḥnh(.w) dt ir n.i mrrt nbt k3.i

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 beget.” *ntri ḥc.w* is a *nfr ḥr* construction in which *ntri* “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 *s_{dm}.n.f*/ perfect but *ir n.i*, a participle + prepositional phrase combination, lit. “(he) who makes/performs for me.” The object is a (feminine) imperfective relative form of the verb *mri* “love, desire.” The subject of the relative form is *k3.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.





sḥc.n.k iwnn.i m k3t nḥh s3ww swsh(w) r p3wt ḥpr



sb3 [wr zp 2 MN-HPR-Rc sh(3)b n] nfrw.f imn-rc

Amun-Re now recalls Thutmose’s accomplishments in reverence for him. As every pharaoh’s duty was to erect monuments for the gods, *sḥ̄.n.k iwnn.i* “you erected my temple” is the thematic background, and the emphasis is on the adverbial phrase *m k3t nhḥ* “as a work of eternity.” In this emphatic construction *sḥ̄.n.k* is non-attributive perfect relative form.

The causatives of the adjective-verbs *3wi* “long” and *wsh* “wide” are *s3wi* “lengthen” and *swwsh* “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 ḥpr* in which the noun *p3wt* “original time/creation” is

closely related to the verb  *p3* “do in the past,” and *ḥpr* is an active participle of the verb *ḥpr* “happen, evolve.” The whole phrase indicates comparison with everything that happened/evolved before, in the past. A similar construction is  *nfr st r p3yt ḥpr*² “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 ḥpr wd.n.i n.k irt st ḥtp.kw ḥr.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 ḥpr*, lit. “any/every king who existed/evolved.” The phrase contains the active participle of the verb *ḥpr* “evolve.”

The circumstantial *sdm.n.f*/perfect of *wḏ* “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 *ḥtp* “content,” and the

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.”



smn.i tw hr st hrw n hhw m rnpwt ssm.k nh[w] n dt

This passage poses no grammatical problems. *st hrw* 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.”