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**Hathoric Jars during the reign of Amenhotep III
The Case of Malqata**

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ARTICLE INFO Abstract

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Pottery was considered a main source for Ancient Civilizations, it was an exceptional production from an artistic, cultural and technical standpoint, reflecting the personality of the artist and his environment.

Until recently, the study of pottery antiquities in general and pottery vessels, to be specific, was limited due to their forms of different styles and classifications.

History occupied the forefront with the evolution of these shapes in various archaeological studies from classifying shapes to highlighting their use, therefore, the importance of this study lies in an attempt to provide a survey of pottery vessels embodied in the Hathoric figure by studying a group of jars preserved in some of the international Museums where these jars were distinguished by the uniqueness of their colors, decoration and the appearance of this type in abundance in the New Kingdom tombs, mainly in El -Amarna and Malqata* area besides, what was recently discovered in palaces of Amenhotep III. This paper focused her attention on six pottery vessels.

The aims of the study are:

- Description of vessels for Hathor.
- Analysis the forms of jars (style, widespread and usage).
- Significance meaning of representative of Hathor (ideological or religious).

Introduction

The Ancient Egyptian Storage Jars (Rice,2005:3-8) serves as a conversation starter, inviting discussions about ancient art, culture and the mysteries of the past pottery vessels are material. It was also one of evidence that shows the first beginnings of ancient Egyptian life and explains the emergence of aspects of religious, political, social, and economic (Arnold&Bourriau,1993:11). Pottery vessels are among the best historical and archaeological sources through which one can learn about trade relations in ancient Egypt, especially, the trade in liquids such as oils, wine (Bourriau,Nicholson&Rose,2000:142),honey, ointments, and perfumes (Patricia,1989:50).

Since the Predynastic period, the ancient Egyptian used geometric decorations pottery and added decorative elements in the molding stages, creating unusual shapes (Bourriau,1981:26-29). The manufacture of pottery vessels is one of the oldest arts known in the history of mankind in general and Egyptian civilization in particular.

The Badari civilization demonstrated the extent of development that had occurred in the pottery industry since prehistoric times (Holther,1977:19) until to reaching a high stage of quality, from shaping, preparing and smoothing it (Bourriau,1987:81-96).

Pottery was divided into two types depending on the material of manufacture, which was clay, it was largely used, the most common of them is known as Nile pottery (Redford,2001:248-256)after firing; it takes a reddish-brown color (Bourriau Nicholson &Rose,2000:121),it was known as Nile silt ware (Nordström &Bourriau,1993:149-187) sometimes it has been decorated or painted (Redmount, 2001:248-256), the second type known in the New Kingdom was blue-painted pottery, (Assmann,1989:3-28).

It was characteristics with blue color (Brovarski, Doll &Freed,1982:88-90), large range of decorative flora motives fancy shape (Hope,2001:26-27), it was made of marl clay, which is considered one of the best materials found in Upper Egypt. It is believed that this type of pottery is better than the common Nile clay pottery (David, 2022:25) perhaps it was often used for decoration and other purposes (Stevens,2006:167), this type was polished, leaving a shiny, glaze-like surface.

The process of forming vessels was shown in two ways, the first by hand and the second by printing on flexible clay, the potter often left his fingerprints on the pot, it was often decorated with various shapes of human or animal parts, such as the goddess Hathor or the god Bes (Leahy&Tait,1999:121-146).

This research is a case study of Hathoric jars at Malqata site (Bell,1987:73) There are many pottery vessels recently discovered in New Kingdom tombs, especially at El -Amarna and Malqata, in addition to which recently discovered in the palaces of Amenhotep III (Bourriau, Smith and Serpico, 2001:113-46).

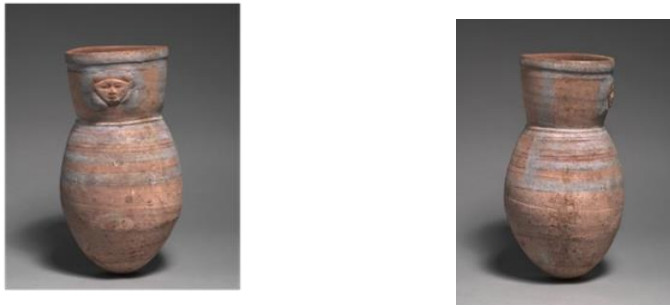
Amenhotep III (O'Connor&Cline,2009:160-172) built several Palaces among these palaces is Malqata Palace (Daressy,1903:165-170), it is situated in southwestern Thebes, south of the mortuary temple of Ramses III at Medinet Habu (Lacovara,1994:6-21), it is located on the edge of the desert on high ground surrounded by administrative buildings and residences, nearby was Birket Habu (Kemp&O'Connor,1974:101-136) where the lands excavated during the construction of the palace were transformed into hills(Tytus,1903:40).

The royal palaces of Ancient Egypt were so intimately connected to the government of the country, the best-preserved of all is in southwestern Thebes, the royal ceremonial and palace complex of Amenhotep III at Malqata.

Malqata means the house of joy, it is known today as the place where things are picked up, referring to the ancient rubble and debris that are still scattered in the area (Hayes,1959:156-183; Emery, 2014:192).

King Amenhotep III began building the Malqata Palace during the XIth year of his reign (Ziegler ,2002:270-295), although he officially moved his court permanently to Thebes in the XIXth year of his reign, he seems to have made this palace on the West Bank the administrative center of his Kingdom as well as his house.

The temple of Malqata was apparently constructed to house the celebrations of the 2nd Sed-Festival of Amenhotep III replacing the 1st jubilee's role of either the so-called palace of the King or the temple at Kom el-Hetan or both, among the numerous excavations from the Malqata site, it was many inscribed jars sherds mainly wine jars especially for sed festival (O'Connor,2009:52-53).

Cases Study:**Fig.1:** Storage Jar

<https://www.clevelandart.org/art/1914.640>, [Retrieved Januray1 2024]

Fig.1

Definition: Storage Jar.

Date: New Kingdom, XVIIIth dynasty, reign of Amenhotep III.

Provenance: Thebes, Malqata, Amenhotep III Palace (Lacovara,1994:6-21) .

Material: Nile silt.

Dimensions: H.18.7 cm (73/8 in.); Dia. mouth:15 cm (57/8 in.); Overall:37.8 cm (147/8 in.)

Accession Number: Cleveland Museum of Art(1914.640) .

Description :The open-mouthed jar is made of fired and ocher glazed clay, it covered with red and blue paint (Berman, Lawrence & Kenneth,1999:277), the blue color was common painted or molded perhaps to refer to a wide-ranging creative aspect especially to rebirth (Vandenbeusch, Semat&Maitland,2016: 163, fig.71) .

The body of the jar is depicted round and swollen in elongation; the shoulders have defined sides that slope inward towards the base until they reach their narrowest point at the base. The top of the jar's neck appears circular and extends at the spout. It shows the large open mouth with a wide, slightly upturned rim. In the middle of the jar, it appears the head of Goddess Hathor* (Keimer,1949:1-5), wearing a blue wig with cow ears and the middle part shows a drawing in light, dark blue (Jones &Goldberg, 1960:11).

The lower part shows painting in light blue dark colors, the style is characterized by very specific decorative patterns and the body is outlined by blue round grooves, and the natural motifs seen on a blue-painted jar are sometimes more abstract, as in this painted jar (Bader,2017:1-27).

**Fig.2:** Blue-painted Jar

<https://www.metmuseum.org/art/collection/search/549177>,[Retrieved Januray1 2024]

Fig.2**Definition:** Blue-painted Jar.**Date:** New Kingdom, XVIIIth dynasty, reign of Amenhotep III .**Provenance:** Thebes, Malqata, Amenhotep III Palace.**Material:** Nile silt**Dimensions:** H. 21 × Dia. 12.3 cm (8 1/4 × 4 13/16 in.); L. Dia. 16.4 cm (6 7/16 in.).**Accession Number:** The Metropolitan Museum of Art (11.215.471)**Description:** This decorated jar was found in the palace of Amenhotep III in Malqata, it was known as blue-painted pottery. The jar decorations are mainly represented by circular lines and floral decorations in the center of the jar (Hayes ,1959:247). The body of the jar shows two signs, the 𓆎 nh a symbol of life (Gardiner,1957:451) and 𓆎 wd^3t eye, it represents the human eye which symbolizes royal and divine authority (Andrews,1994:86) .It shows the eye of Horus drawn in the ring at the top and two outstretched arms painted in red (Petrie,1914:32-34).

The eye symbol often includes an eyebrow, a dark line behind the eye, the 𓆎 nh symbol holding two baskets, one of them contains an emblem of goddess Hathor, it was made of red clay covered with a cream-colored slip and decorated with blue, red, and black color (Wilkinson, 1992:177-179).

On the jar surface, there is a symbol of life in different sizes as well as a symbol of the scepter 𓆎 w^3s (Richard,1999:68–7) which refers to royal authority, sovereignty and power (Dodson & Hilton 2004:117).

**Fig.3:** Upper portion of a Jar

<https://www.metmuseum.org/art/collection/search/549178>, [Retrieved Januray1 2024]

Fig.3**Definition:** Upper portion of a Jar.**Date:** New Kingdom, XVIIIth dynasty, reign of Amenhotep III.**Place of discovery:** Thebes, Malqata, Amenhotep III Palace.**Material:** Nile silt.**Dimensions:** H. 24.5 cm; L. 25cm.**Accession Number:** The Metropolitan Museum of Art (11.215.473).**Description:** This jar represents the upper part of a storage vessel, the upper part takes the form of a vase, underneath which is placed a larger vessel with few shoulders. The jar appears painted with blue, black and red floral decoration (Bourriau,1987: fig.27).

The jar neck depicts the figure of the Goddess Hathor on opposite sides, it represents with a human face, cow's ears wearing a blue wig, tied at intervals with a red ribbon (Hope,2001: fig.5), the Goddess face was formed by pressing the clay into a mold formed (Wilkinson, ,1999:262).

The Goddess' head topped by a very wide band of pointed leaves and buds in blue, red and black held between two narrow bands of blue striped in the center with red bordered with black (Arnold& Bourriau ,1993:100). On the other side of jar neck, it shows papyrus motifs between animal-headed Scepters known \uparrow w^3s (James, 2014:579) the symbols of power (Strudwick, 2006:124).



Fig.4: Wasted jar

https://www.britishmuseum.org/collection/object/Y_EA58460 ,[Retrieved Januray1 2024]

Fig .4

Definition: Wasted jar.

Date: New Kingdom, XVIIIth dynasty, reign of Amenhotep III.

Place of discovery: El-Amarna.

Material: Pottery.

Dimensions: H. 50cm.

Accession Number: British Museum (EA 58460).

Description: This wasted jar represented an ovoid storage vessel with rounded bottom wide mouth made from fired clay and polished ocher slip painted with red and black paint, the red color is derived from hydrated iron oxide, such as hematite, and the yellow is derived from hydrated iron oxide such as goethite, (Hope,1989:16-58).

The upper part of jar shows the face of goddess Hathor probably formed by pressing (Garnett,2016: 16–19).The exterior of jar body is covered with pink slip applied with a brush, painted decoration with dark red, brown and black (Bourriau &Nicholson and Rose ,2000: 121), the style here was developed at the beginning of the VXIIIth dynasty, the decoration here consists of circle lines wrapped around the jar (Ikram &Dodson, 2009:109–31).



Fig.5: Wide-mouthed Jar

<https://www.metmuseum.org/art/collection/search/544508>,[Retrieved Januray1 2024]

Fig.5**Definition:** Wide-mouthed Jar**Date:** New Kingdom, XVIIIth dynasty, reign of Amenhotep III.**Place of discovery:** Thebes, Malqata, Amenhotep III Palace.**Material:** Nile silt**Dimensions:** H. 24.5 × Dia. 20.5 cm; L. 20.5 cm.**Accession Number:** The Metropolitan Museum of Art.(11.215.472)**Description :** This jar was found in Amenhotep III's festival city of Malqata. It represented the upper part from a storage jar. It shows a neck decorated with a relief of goddess figure (Rose, 2007:18-30) .

The neck of the jar appears a relief figure of the goddess Hathor showing the face of her wearing a straight blue wig, tied with a red ribbon. The edge of the neck is painted with a red vertical frieze, The other sides of jar represented louts open their petals motifs between two symbols were known as \uparrow w's scepters (Pinch, 2004: 158).

**Fig.6:** Storage Jar

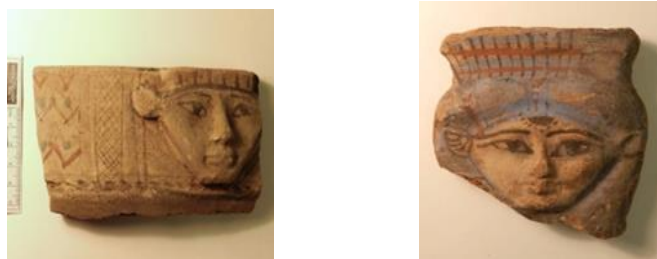
<https://www.metmuseum.org/art/collection/search/546754>, [Retrieved February 12 2024]

Fig.6**Definition:** Storage Jar**Date:** New Kingdom, XVIIIth dynasty, reign of Amenhotep III.**Place of discovery:** Thebes, Malqata, Amenhotep III Palace.**Material:** Pottery, slip, paint**Dimensions:** H. 65 × Dia. 21.2 cm; L. Dia. 24 cm (9 7/16 in.).**Accession Number:** The Metropolitan Museum of Art 12.18031.**Description:** This jar consists of two parts connected to each other, The lower part is the body of the jar, which is oval elongation, the body is coated cream-slipped and red-slipped (Budka, 2008:122). It represented plant motifs of aloe vera leaves drawn on circular grooves of blue colors (Hope, 1982:88-90) .

The upper part shows the wide mouth jar with an inverted edge. On both sides, the neck of the jar depicts the face of the goddess Hathor with red eyes, in the features of a woman's face with cow ears, wearing a straight blue wig (Arnold & Bourriau, 1993:92, fig.101).

Conclusions

- Pottery was not just a jar or vessel for storing food and drink. rather, pottery was professionally a multi-dimensional cultural vessel that contained many elements of thought, beliefs, relationships, rituals, practices, and ways of life and living among the ancient Egyptians.
- The New Kingdom era was characterized by diversity in the style and approach followed by the potter in decorating and shaping jars, which included decorating incisions, shaping, and additions, especially in the middle of the XVIIIth dynasty showed state of stability and prosperity.
- The design of the vessels shows the relationship between material, form, and decoration, which affects the artistic style, not just the technique.
- Painted pottery in the XVIIIth dynasty were represented in the form of thin lines and triangles, and the color of pastel blue appeared and dominated the decoration during Thutmose III's reign. Pottery decoration reached its peak during Amenhotep III and Akhenaten reign, the main element used for painting was the with blue pigment that was used for pottery jars before cobalt firing in a very elaborate manner, and it sometimes included three-dimensional additions. Many examples of this style were discovered in Amenhotep III palace in Malqata (**Fig.1**) .
- Archaeological evidence includes pieces of broken painted pottery that show designs for a group of flowers such as the lotus (**Fig.5**), cornflower and poppy that were used to decorate jars, in addition to animal shapes such as deer, ibex, and Hathor, represented by a human face and cow ears in blue. For example, the decorated storage vessels known as 'Palace Ware' at Manchester Museum (no. 10984), (no. 6204).



<https://egyptmanchester.wordpress.com/>, [Retrieved February 12 2024]

- **Manufacturing technology :**
- The 1st stage was the formation of the neck and body, made using a potter's wheel, and the 2nd stage was made a jar base connected separately to the body of the pot using liquid clay.
- Decorative elements in the New Kingdom era were characterized by the decoration of plants and symbols such as the lotus flower, papyrus, and hieroglyphic signs.
- There were many types of industry in the New Kingdom era :
 - The blue drawing style appeared in the middle of the XVIIIth dynasty and was executed after the burning process and was blue, red and black on a cream ground (**Fig.6**).
 - A multi-colored pattern, executed after the burning process, included the colors blue, red, and yellow; most of the themes were geometric and floral decoration.
 - The brown and red pattern appeared at the beginning of the XVIIIth dynasty, this pattern is mostly the result of foreign influence from Syria, Palestine, and Cyprus.
- Most of the pottery is made of Nile silt and includes jars of all sizes and medium-sized jars, and each set usually includes a few pieces decorated in the blue color that

characterizes the late of XVIIIth dynasty, especially the reigns of Amenhotep III (**Fig.2,3**) and the Amarna period (**Fig. 4**).

- Blue-painted vessels were found in large quantities in Thebes and Amarna. The blue dye was probably brought from the Dakhla Oasis, which may support the idea of restricted manufacturing, as the raw ingredients were not widely available.
- New Kingdom pottery was characterized by the development of representative decoration, using the surface of the vase as a means of expressing cultural and perhaps ideological ideas, with the addition of blue to show vitality on these decorations and the use of other colors, especially red (**Fig.1,4**), black and creamy white (**Fig.5**).
- A distinctive type of blue-painted pottery associated with the gods appeared in the middle of XVIIIth dynasty including one that took the shape Goddess Hathor face, the goddess of love, beauty, music and dance in ancient Egypt which represented on the neck of vessel, this type was used for decorative value. The importance religious of using Hathor vessels was clear through their use in the palace (**Fig.2**), burial tools, and religious ceremonies, in addition to their use in serving wine .
- The development of using brown and red colors in the decoration of Hathoric jars at the beginning of the XVIIIth dynasty. This type was distinguished by a specific decoration consisting of two to four parallel lines, with different decorations such as dots, winding lines, and shapes drawn between them.
- Symbolism appeared in the use of red and black colors to decorate the vessels and adding three-dimensional elements to the vessel in the form of the goddess Hathor, which was one of the favorite representations in this era and may be these jars used for wine, it may have been infused with lotus also these types were used for parties or festivals.
- The main colors are blue, black and red. blue paint appears on unpainted surfaces. Blue is cobalt, red and black derived from iron and manganese oxides, and cobalt may be derived from copper deposits, alum found in the Kharga and Dakhla Oasis.
- The functions of blue-painted pottery remain unclear, despite its popularity. It appears that blue-painted vessels were primarily used in domestic, religious, and ceremonial aspects.
- The blue color and floral decorations refer to the blue lotus flower, with its connotation of birth and its ability to restore life, and the use of cactus plant decorations as a symbol of survival and new continuity, in addition to the general creative aspects.
- Malqata and Tell El-Amarna witnessed the widespread use of blue-painted pottery, perhaps due to the location as a site for Amenhotep III's celebrations. There is a relationship between the decoration of blue ware and the painting on the walls of residential, religious and cult buildings in Malqata.

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*Malqata is located on the West Bank of the Nile at Thebes in the desert to the south of Medinet Habu, the site has been excavated by several expeditions since the 1880, it included a temple dedicated to his royal wife, Tiy, serving as a royal residence and administrative center. See; O'Connor D., *L.A. II* (1977), 1173-77.

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- * Hathor goddesses were common throughout Egypt, she was one of the gods worshiped at Heliopolis, her main temple at Dendera. Hathor was the goddess of love, fertility, beauty and music. She was represented either as a cow or as a woman crowned with the sun disk between two horns. See; Leitz, Ch. *L.Ā V* (2002).
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الأواني التحورية خلال عصر أممحتب الثالث (أواني ملقطة)

مروة عز الدين عبد العزيز

معهد سيناء العالي للسياحة والفنادق - رأس سدر

الملمص

معلومات المقالة

يعد الفخار مصدرا هام من مصادر المعلومات عن الحضارات القديمة، وتعد الأواني الفخارية إنتاجا خاصا جدا من الناحية الفنية والثقافية والتقنية والتي أظهرت شخصية الفنان والبيئة المحيطة به، وحتى وقت قريب كانت دراسة الآثار الفخارية عامة والأواني الفخارية خاصة ، مقتصرة على أشكال الطرز المختلفة وتصنيفها ،ويرجع ذلك إلى تاريخ طويل أحتل مقدمته تطور تلك الأشكال فى الدراسات الأثرية المختلفة من تصنيف الأشكال وإبراز استخدامها، لهذا تكمن أهمية هذا البحث فى محاولة تقديم دراسة للأواني الفخارية المجسدة بالهيئة التحورية من خلال دراسة مجموعة أواني محفوظة فى بعض من المتاحف العالمية ، حيث تتميز هذه الأواني بتقده ألوانها وزخرفتها وظهور هذا النوع من الأواني فى مقابر الدولة الحديثة وخاصة فى منطقة ملقطة عصر الملك أممحتب الثالث ؛إلى جانب ماتم إكتشافه مؤخرا فى قصور أممحتب الثالث. هذه المجموعة بأشكالها المتميزة والمتنوعة أعطت تفردا وعمقا لهذا البحث الذى يتناول الفكرة التاريخية لتشكيل الطراز التحورى المرسوم تارة(زخرفة الرسم بالألوان) والمشكل تارة (بشكل بارز أو مجسم) بأيادى صانعى الفخار خلال عصر أممحتب الثالث .

إعتمدت الدراسة على المنهج الوصفى والتحليلى حيث تستعرض وصفا دقيقا لمجموعة من الأواني ؛بدءا بأحجامها ثم الوصف الخارجى للإناء وما تم زخرفته فى الهيئة التحورية وتحليل المعلومات وصولا إلى النتائج ؛ للإجابة على عدة تساؤلات هامة ومنها :- ماهية تقنية الصنع المتبعة فى صناعة تلك الأواني؟ الغرض من إستخدامها؟ أسباب إنتشارها بشكل واسع خلال عصر أممحتب الثالث؟ وما إذا كان هناك مغزى دينى من وراء تشكيلها فى الهيئة التحورية؟ وذلك من خلال تناول ستة نماذج من هذا الفترة .

الكلمات المفتاحية

ملقطة؛ تحور ؛ أواني؛
فخار ؛ أممحتب الثالث

(JAAUTH)

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