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Deir El Bahari: The Temple of Hatshepsut : Season 1999

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DEIR EL-BAHARI

THE TEMPLE OF HATSHEPSUT

SEASON 1999/2000

Zbigniew E. Szafrąński

The restoration project of the Upper Terrace of the Hatshepsut Temple was carried out at Deir el-Bahari between November 23, 1999, and April 16, 2000.¹⁾ It was an extraordinary season with top priority being accorded the preservation work in the Upper Courtyard and the Bark Hall and facade of the Ptolemaic Chapel in the Main Sanctuary of Amun, the facade of the Upper Portico, and excavations in the Northern Chapel of Amun, as well as on the Upper Ramp.²⁾ This was due to the planned opening of the area for tourists in early April, concurrently with the 8th International Congress of Egyptologists held in Cairo. A local opening ceremony attended by Dr. Halaf, Mayor of Luxor, and Mr. Sabry Abd El Aziz Khater, Director of Antiquities in Thebes (SCA) on the Egyptian side and, on the Polish side, Prof. Dr. Piotr Węgleński, Rector of Warsaw University, Prof. Dr. Jan Madey, Vice-Rector of Warsaw University, and Prof. Dr. Michał Gawlikowski, Director of the Polish Center, was held on April 3, 2000.

Complementary elements of the main project included the continued recording of the Hathor Chapel, restoration of the Temple of Tutmosis III (after a few years' break) and the study of the function of the Upper Terrace in the Third Intermediate Period.

1) On behalf of the Mission, the present writer would like to thank His Excellency Farouk Hosni, Minister of Culture of Egypt, for his interest in the temple restoration project, confirmed by visits to the temple during the progress of work. Our gratitude is also due Prof. Dr. Gaballa Ali Gaballa, Secretary General of the SCA, Dr. Mohammed El-Saghir, General Director of the Pharaonic Department, Mr. Sabry Abd El Aziz Khater, Director of Antiquities in Thebes, Mr. Mohamed El-Bialy, Director of Antiquities at Gurna, and Prof. Dr. Michał Gawlikowski, Director of the Polish Center. The staff of the Polish Centre, especially Mrs. Krystyna Polaczek and Mr. Tomasz Herbich, greatly contributed to the success of the Mission. Special thanks are due all the team members for their hard work, skill and determination. Expressions of thanks also go to Mr. Yasser Youssif Ahmed, SCA inspector, and Mr. Ragab Ahmed Yassin, Rais, and his men, especially those of the Egyptian workers who worked in the afternoons. I thank Dr. Franciszek Pawlicki, the former head of the Mission, for valuable information and suggestions.

The Mission thanks Commercial Union Polska – Towarzystwo Ubezpieczeń na Życie S.A. in Warsaw for financial support of the archaeological work in Egypt.

2) Beside the present writer, head of the mission, the expedition comprised the following: Mr. Cristobal Calaforra-Rzepka, Ms. Monika Czerniec, Ms. Katarzyna Fila, Mr. Rajmund W. Gazda (mission deputy director and Chief Conservator), Ms. Aleksandra Kann, Ms. Joanna Lis, Dr. Maria Lulkiewicz-Podkowińska, Mr. Stefan Miszczak, Ms. Izabela Uchman, Ms. Małgorzata Ujma, conservators; Mr. Wojciech Myjak, Dr. Janusz Smaza, Mr. Andrzej Sońnier, conservators-sculptors; Eng. Maciej Boruta, Dr. Rafał Czerner, Eng. Piotr Dąbrowski, Eng. Andrzej Kwaśnica (Chief Architect), architects; Dr. Joanna Aksamit, Dr. Mirosław Barwik, Dr. Nathalie Beaux-Grimal, Mr. Mikołaj Budzanowski, Mr. Andrzej Ćwiek, Ms. Jadwiga Iwaszczuk, Prof. Dr. Ewa Laskowska-Kusztal, Mr. Yasser Youssif Ahmed (SCA inspector), egyptologists; Mr. Tomasz Górecki, Assoc. Prof. Dr. Irmgard Hein, Ms. Teodozja Rzeuska, ceramicists; Mr. Maciej Jawornicki, Mr. Waldemar Jerke, Mr. George Johnson, photographers; Mr. Hubert Chudzió, Mr. Robert Pencak, documentalists; Mr. Maciej Dłużewski, Prof. Dr. Elżbieta Dowgiałło-Mycielska, sedimentologists; Mr. Tomasz M. Herbich, geophysicist; Eng. Krzysztof Sukiennik, light-and-architecture specialist. To all of them my sincere gratitude for their efforts above and beyond the call of duty.

PRESERVATION AND CONSERVATION OBJECTIVES AND PRINCIPLES

The principal objective of the Mission is to preserve as much as possible of the ancient substance and to reconstruct down to the last authentic fragment. Extensive surface losses in walls, columns and architectural elements are filled in with tinted mineral plaster, called artificial stone. The differentiation of the restored and original parts is achieved by recessing the new plaster 2-3 mm below the face of the original one. As several of the iconographic elements or scenes are only partly preserved in the original stone material, a procedure for carving the missing outlines has been developed with full SCA approval and positive assessment from specialists.³⁾ The outlines join one original fragment of representation with another, thus making the whole scene clearer and easier to perceive for the untrained eye.

The conservation and restoration program of the season⁴⁾ concentrated on the aesthetic unification of the walls of the Upper Courtyard and the Main Sanctuary. The aesthetic and historic arrangement of the Courtyard (i.e., Ptolemaic Portico, Osiride statues in the niches of the West Wall, columns, architrave blocks and pavement) and the Upper Portico (monumental Osiride figures in the facade) were also executed. The development of the program depended on an equal consideration of the results of previous restoration projects,⁵⁾ wherein different reconstruction techniques and materials were applied, as well as commonly accepted principles of restoration and the quantity and quality of the preserved ancient substance. On this basis the final concept for this season's restoration work was prepared.

UPPER COURTYARD

All the work was geared to the principal objective, which was to restore the Courtyard arrangement to its state from the last years of the Queen's reign, that is, most probably the period shortly before

the 21st regnal year (of Tuthmosis III). The project's concerns were the walls, including the West Wall with niches and figures of the Queen, the pavement, rows of columns and architrave blocks.

3) The first restoration of this type, executed in 1998, was the *sema-tawy* scene in the Bark Hall, cf. R.W. Gazda, "Aesthetic and technical problems of conservation at the Hatshepsut Temple in Deir el-Bahari", in: Z. Hawass and A.M. Jones (eds.), Eighth International Congress of Egyptologists: Abstracts of Papers (Cairo 2000), 70. Also n. 2 on p. 206 in this volume.

4) For details of the conservation work see contribution by R.W. Gazda in this volume.

5) The final result is an effort of many specialists, working over the past few decades in the Polish-Egyptian Mission established by K. Michałowski and directed in previous years by L. Dąbrowski (1961-67), Z. Wysocki (1968-87), A. Macur (1988) and F. Pawlicki (1992-99).

Much of the work to preserve the temple had been done in the early years of the 20th century by French engineer, É. Baraize, then Technical Director of the Service des Antiquités. Unfortunately, while Baraize was an excellent architect and restorer, he was not an Egyptologist and his restorations are fraught with errors despite consultations with eminent specialists of his day, including P. Lacau, G. Legrain and E. Drioton. This is a problem faced by restorers today.

The restored part of the southeastern Colonnade of the Upper Courtyard with the already mounted architrave⁶⁾ on the main Courtyard and temple axis is the strongest element of the whole aesthetic restoration idea (*Fig. 1*). Columns of the western side were restored to about the middle of their height, permitting full view of the restored facade of the Main Sanctuary. The colonnade of the northern side and the northern part of the eastern side was marked with column bases, architrave blocks placed on artificial benches and restored pavement slabs. A good display of the restored wall decoration, mainly scenes

of the Beautiful Feast of the Valley, has thus been achieved (*Fig. 2*).

WALLS

The most important task of the season was the final execution of wall renders connecting the original blocks in the courtyard walls (the west, south and east walls restored in previous seasons) and the aesthetic unification of the various parts, including the sculpting of the general outlines of missing parts of scenes for the sake of a greater legibility of the decoration.

All of the 151 original blocks and block fragments in the northern part of the West



*Fig. 1. Temple of Hatshepsut. Bird's eye view, March 2000
(Photo W. Jerke)*

6) F. Pawlicki, *PAM XI, Reports 1999* (2000) 157, fig. 4. Actually, the architrave belongs to the third (C) row of the colonnade.

Wall⁷⁾ have been protected and their condition stabilized applying the same method as in the last three years. Several small new architectural elements have been returned to their original position in the wall, and a partial reconstruction has been completed of the figures in the scenes above Niches K, M and O, as well as of the large-scale figure of Tuthmosis III (standing in front of Amun) (R. Gazda) and of the figural representations in scenes above Niches B, D, F and H, as well as another large-scale figure of Tuthmosis III

(A. Kann). The southern part of the West Wall was in a much better condition than the northern one. The restoration was carried out following a similar program of conservation and with the same materials and methods. The lower *cavetto* element was restored all along this wall.

Cleaning and conservation work in the large niches (Niche L especially) revealed cartouches of Hatshepsut (cf. *Fig. 3*) that had been chiseled away in antiquity, but since space was lacking behind the statue heads, the name of the Queen was never



*Fig. 2. Temple of Hatshepsut. Upper Courtyard, after restoration, March 2000
(Photo W. Jerke)*

7) Cf. M. Samborski, "Prace rekonstrukcyjno-konserwatorskie przy ścianie z niszami na górnym dziedzińcu świątyni królowej Hatshepsut w Deir el-Bahari, prowadzone przez ekipy PKZ w latach 1967-1971", in: *Biuletyn Informacyjny PKZ* 27 (1975), 91-102.

changed (to that of Tuthmosis II, for example). New, mostly Coptic graffiti appeared as a result of the cleaning in the area below the *cavetto* and inside Niche A. The cleaning of the painted reliefs in Niches B, D, F and G was followed by a program of injections, consolidation of the relief and paint on plaster and stone bedding, re-pointing, aesthetic plaster and surface finishing.

Cleaning also concerned the granite portal, where remains of green paint were preserved.⁸⁾ Some previously unknown hieratic inscriptions and a grid-pattern of red lines has also been revealed on the granite surfaces.

Three more statues have been restored in the large niches of the Western Wall, using 37 original fragments. In effect, there are now four restored (headless) statues of the Queen in the form of Osiris in the niches: G, J (restored in spring 1999), L (Fig. 3), R.⁹⁾

With regard to the South Wall, which was reconstructed in 1994-96,¹⁰⁾ the current scope of work included cleaning of the original stone surface; replacement of cracked plaster with new one; final execution of architrave sockets; aesthetic unification of the whole wall. The East Wall, which has the longest history of restoration, having been started in the early 1960s, required cleaning of the original stone surface; replacing cracked plaster with new one; consolidation of the decorated blocks of stone with silico-organic compounds and injections. In the

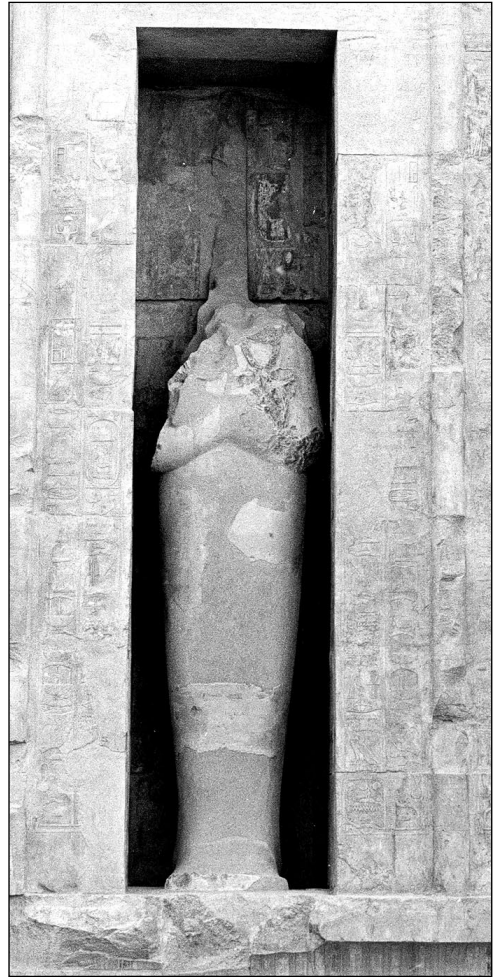


Fig. 3. *Temple of Hatshepsut. Upper Courtyard. West Wall, Niche L with the restored headless statue of the Queen. Cartouche of Hatshepsut on the back wall of the niche revealed after cleaning (top right) (Photo W. Jerke)*

8) M. Lulkiewicz-Podkowińska is the author of the painting preservation method. She has done all the cleaning and conservation work on the paintings this season. The green paint was protected with a 5% solution of Paraloid B-72 in toluene.

9) The letter numbering of the niches is after L. Dąbrowski (1969). See also contribution by R. Gazda in this volume, 210 and note 4.

10) Cf. F. Pawlicki, *PAM VI, Reports 1994* (1995), 56-58 id., *PAM VII, Reports 1995* (1996), 70-72; id., *PAM VIII, Reports 1996* (1997), 60-64.

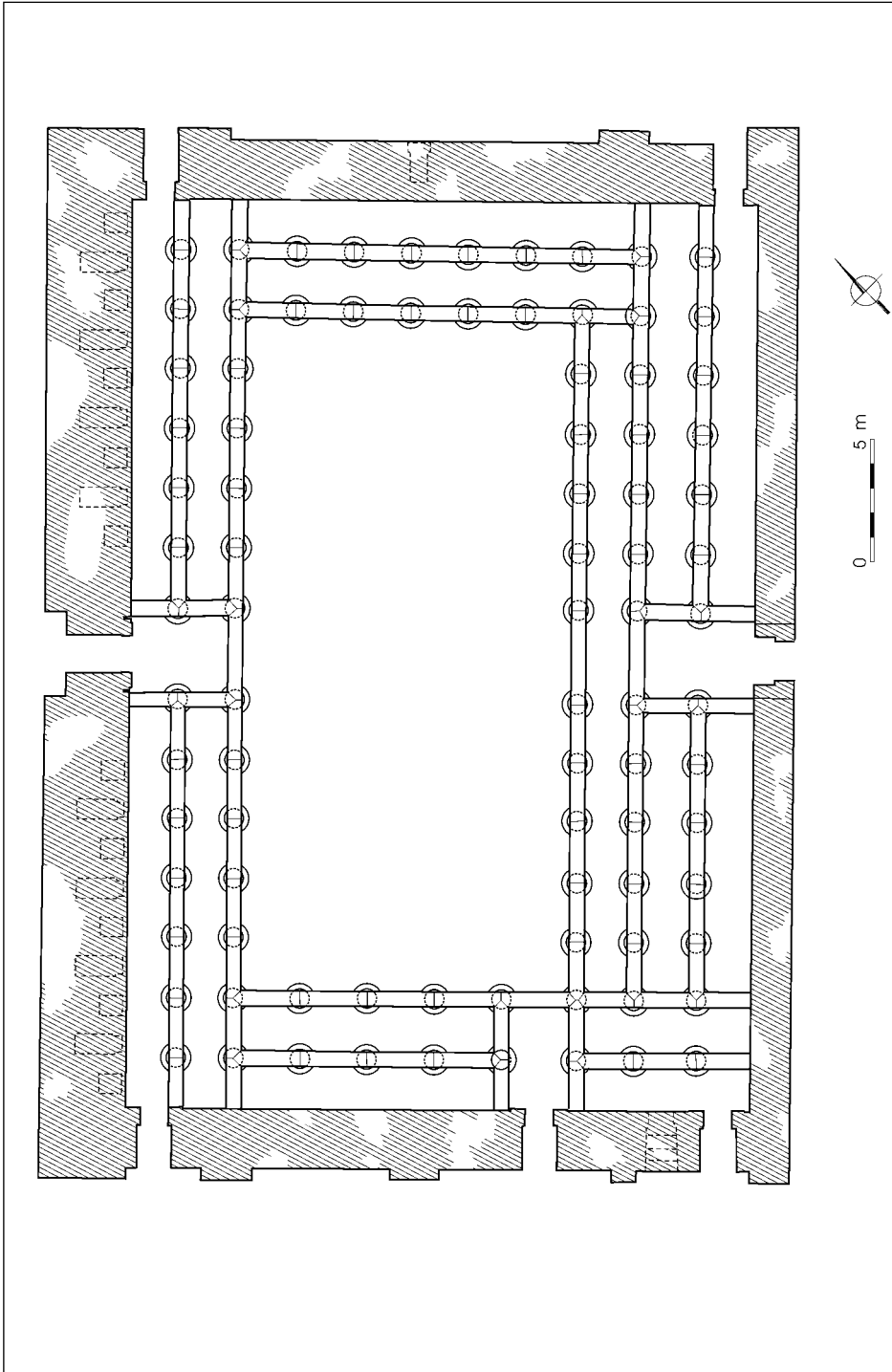


Fig. 4. Temple of Hatshepsut. Plan of the Upper Terrace with the proposed restoration of the Upper Courtyard Colonnade, after A. Kuwańica (in 1999) (Drawing M. Puzkarski)

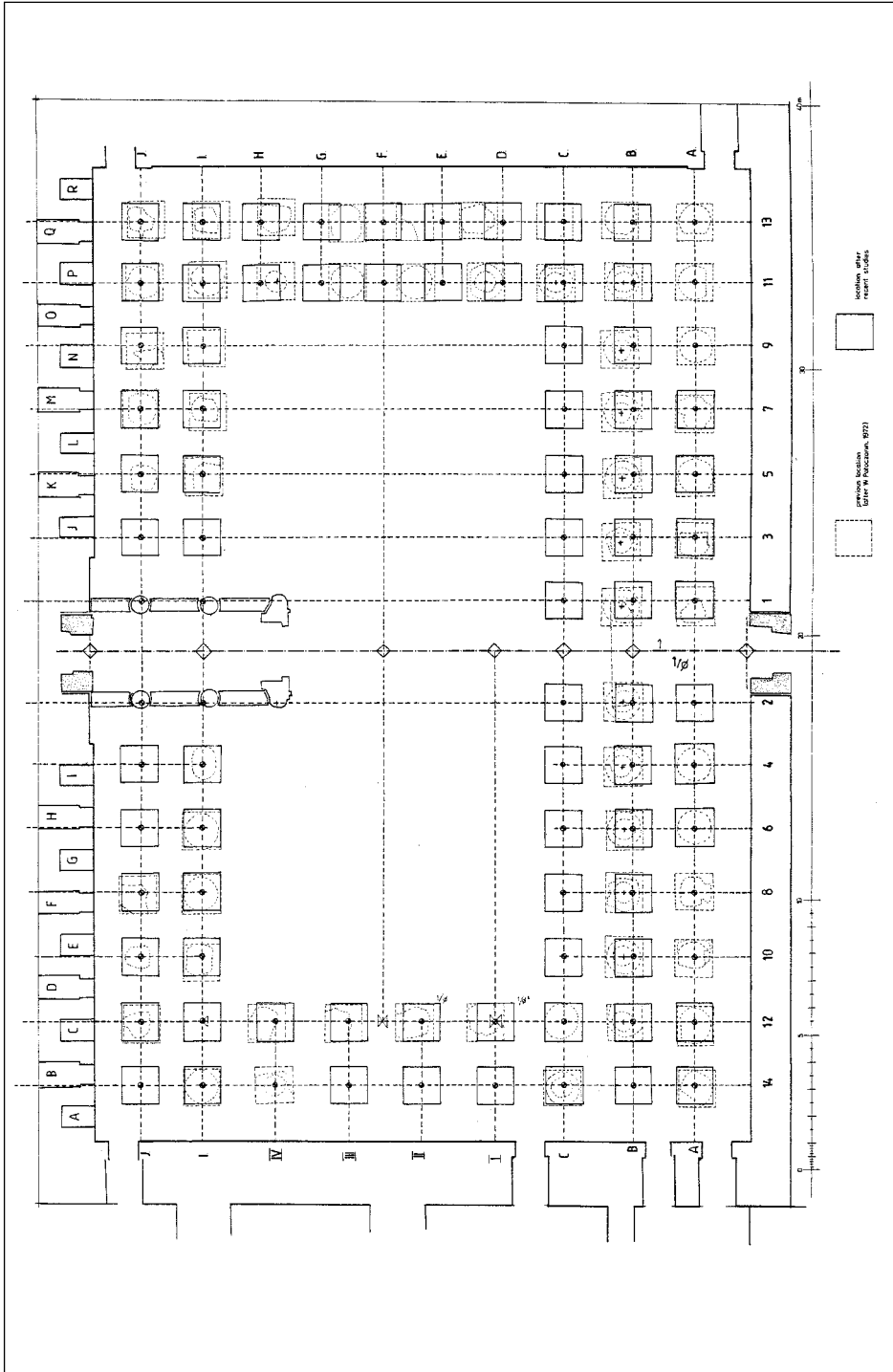


Fig. 5. Temple of Hatshepsut. Upper Courtyard. Column bases according to the grids, after A. Kuwańska and M. Boruta (in 1999) (Drawing M. Jawornicki)

southern part of the wall, special methods and materials had to be applied to the two undecorated lowermost layers of blocks, which were in extremely bad condition.

The missing outlines of scenes on these two walls were carved in the artificial stone: representations of Tuthmosis II and Tuthmosis III, and the scene of purification,¹¹⁾ as well as the figure of Amun above it on the South Wall; the barks and one of figures of Tuthmosis III on the southern and northern parts, respectively, of the East Wall.¹²⁾ The artificial slabs, used in the previous reconstruction in order to give an idea of the original wall construction, were removed.

Here, too, cleaning work resulted in several new graffiti from later periods and details of the reliefs being revealed. The red-painted outlines used by artists to plan their relief carving have also become apparent in the scenes of the Beautiful Feast of the Valley, as well as some details that illustrate the changes in the decoration that occurred in New Kingdom times.

PTOLEMAIC PORTICO

The Portico, reconstructed in 1963/64,¹³⁾ was a later structure not related in any way to the New Kingdom building. The objective of the restoration was to underscore its intrusive character in the courtyard architecture and this was achieved by indicating the separateness of constituent pieces of the structure, that is,

the blocks, drums and capitals, from the courtyard's western wall and the entrance to the Main Sanctuary. Thus, the joint-lines between these elements were made deeper and clearer, while the limestone surface was protected, especially where graffiti are present.

UPPER COURTYARD COLONNADE

The reconstruction follows the original design assuming an open courtyard surrounded by two rows of columns on three sides. A successive stage of the development of the courtyard design called for a third row of columns to be added to the east side of the colonnade (*Fig. 4*).¹⁴⁾

Studies of restored architrave sockets and preserved architrave elements led to the calculation of the distance of the inner (first) column rows (13, A and 14) from, respectively, the northern, eastern and southern walls. It turned out to be 4 cubits. Between the first and second rows (i.e., between Row A and Row B, between Rows 14 and 12, between 11 and 13, between J and i) the distance is 4.5 cubits. At the eastern end of the colonnade, the distance between the second (B) and third (C) rows is 5 cubits. In the middle of the southern wall, the distance between rows I, II, III, IV and i measures 5.5 cubits. Between the western wall and the inner row (J), the distance is 3.5 cubits (*Fig. 5*). Once this was established, it became necessary to dismantle and move the bases of the previously reconstructed columns in

11) A. Kann, reconstruction consulted by Z.E. Szafranski.

12) Continuation of the restoration program in 1998, cf. *PAM X, Reports 1998* (1999) op. cit., 128-130, fig. 6. Cf. *Fig. 2* on p. 209 in this volume.

13) Cf. L. Dąbrowski, "Preliminary Report on the Reconstruction Works of the Hatshepsut's Temple at Deir el-Bahari, Seasons 1963-64", *ASAE* 60 (1968), 133, Pl. I - fig. 1; restored by W. Kołataj.

14) Cf. F. Pawlicki, in: *Geheimnisvolle Königin Hatshepsut* (Warschau 1997), 48 (plan), 50; F. Pawlicki, *PAM XI*, op. cit., 157, fig. 1. A. Kwaśnica's proposition of the architrave arrangement differs from that of Pawlicki, loc. cit.; a comprehensive study, including all the calculations of distances between rows, is to be published separately by Kwaśnica.

the northern part of the second row of the eastern colonnade,¹⁵⁾ as they turned out not to match the position of the restored architrave socket in the northern wall.

The epigraphic repertoire on the columns (sequence of royal names), as well as iconographic elements appearing on the lower parts of the columns, i.e., personification of the Nile, were taken from the previous restoration design.¹⁶⁾ It had been suggested previously that the so-called *rekhyt*-bird element (lapwings, G24) should be restored on the columns flanking the entrances ('gates'),¹⁷⁾ aligned on the main axis. They were restored at the entrance to the Royal Mortuary Cult Complex (columns C 12 and I 12), on the second axis of the Courtyard. The column bearing the name of the Courtyard (*wshthbyt*),¹⁸⁾ was moved to a new position.

A study of extant column fragments permitted partial anastylosis of the remains of the colonnades.¹⁹⁾ An architrave (A 22) was raised onto two of the restored

columns (C 12 and C 14) here (*Fig. 6*). The end result is a clear marking of the third (C) row of columns and, by the same, of the position of the second main axis that had led to the Chapel of Hatshepsut (cf. *Fig. 5*). Thus, one of the most important architectural concepts of the Queen's temple design has been recognized anew.

Conservation of the stone and cleaning of the painted areas preceded restoration work on the architrave blocks. The goal was to protect the ancient substance from further deterioration, but care was taken, for technological and aesthetic reasons, not to fully restore and reconstruct the destroyed fragments of the architraves. The blocks were subsequently placed on artificial benches, in the colonnade area, lining the courtyard walls (cf. Appendix 2).

UPPER COURTYARD PAVEMENT

Excavation²⁰⁾ of the Ptolemaic pavement immediately north of the Ptolemaic Portico and alongside the West Wall

15) Cf. W. Połoczanin, "The Upper Portico of the Temple of Hatshepsut at Deir el-Bahari", in: *The Temple of Queen Hatshepsut at Deir el-Bahari*, vol. 1. Results of the Investigations and Conservation Works of the Polish-Egyptian Archaeological Mission 1972-1973 (Warsaw 1980), 66-90; W. Połoczanin, "The Composition of the Building Development of the Temple of Queen Hatshepsut in the Light of Investigations into Selected Sections of the Building", in: *The Temple of Queen Hatshepsut at Deir el-Bahari*, vol. 3 (Warsaw 1985), 63-66, Pls. 1 and 3.

16) J. Karkowski, "Dekoracja kolumn Górnego Dziedzińca", *Biuletyn Informacyjny PKZ 27* (1975), 21-32; Z. Wysocki and J. Karkowski, "Deir el-Bahari 1971-1972. Chronique des fouilles", *ET 8* (1975), 347.

17) Cf. Pyr. 655 and 1726a-b; Urk. IV, 169; K. Piehl, *Inscriptions hiéroglyphiques recueillies en Europe et en Egypte* (Leipzig 1886-1903), vol. I, 83; D. Randall-MacIver and C.L. Woolley, *Buhen* (London 1911), vol. I, 19; P. du Bourget, *Le temple d'Amon-Re à Karnak* (Le Caire 1962), 307-308 and n. 7; A. Gardiner, *AEO I*, 107*; G. and V. de Miré et al., *Temples de Karnak*, vol. II (1982), pl. 237. See also Z. Wysocki, "The Upper Court Colonnade of Hatshepsut's Temple at Deir el-Bahari", *JEA 66* (1980), figs. 2, 4, 7, 8.

18) Attributed to the courtyard by A. Niwiński (*ET IX* (1976), 105 fig. 19). It cannot be excluded that the two drums (C.26 and C.33), restored by E. Baraize as one column, belonged to two different columns bearing the name of the Courtyard. (The name has been known for a century, cf. E. Naville, *The Temple of Deir el-Bahari*, vol. III (*EEF 16*), London 1898, 8, Pl. LXIV; F.L. Griffith, "A Collection of Hieroglyphs", in: *Archaeological Survey of Egypt (EEF)* (London 1898), pl. III, fig. 20.

19) For the distribution of original column fragments prepared by A. Ćwiek, see appendix 1 at the end of this report. The egyptological study of the 44 newly discovered elements was carried out by A. Ćwiek, M. Barwik, M. Budzanowski and Z.E. Szafrąński.

20) All excavation work carried out this season was supervised by Z. E. Szafrąński with the assistance of M. Budzanowski, J. Iwaszczuk and M. Boruta.

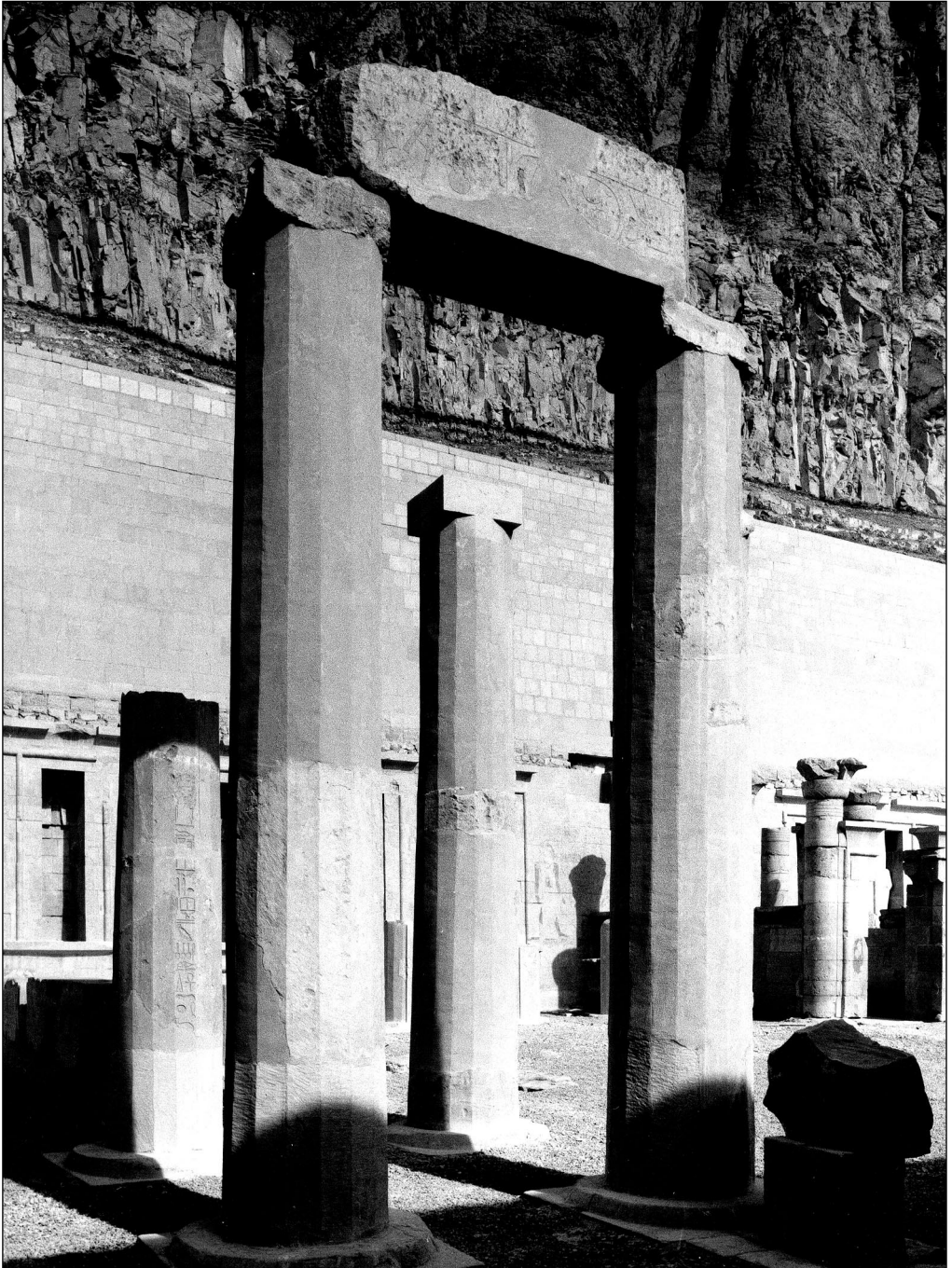


Fig. 6. Temple of Hatshepsut. Upper Courtyard, restored architrave A 22 on top of columns C 12 and C 14 of the third colonnade row marking the second courtyard axis (Photo W. Jerke)



Fig. 7. Temple of Hatshepsut. Bark Hall, South Wall. One of the dedication inscriptions in a tall ring-stand, revealed during cleaning work on the walls (Photo M. Jawornicki)

brought to light seven decorated blocks. The blocks, which had come from the Main Sanctuary of Amun and most probably from the Sun Complex (Eighteenth Dynasty), were reused in the Ptolemaic period to pave the Courtyard. The blocks, protected and preserved, will be used for future theoretical reconstruction work.

As the present reconstruction project assumes the paving of some parts of the

Upper Courtyard area, limestone flagstones were laid in the colonnade area to emphasize the position of the rows of columns. The originally open area in the middle of the courtyard was covered with gravel. The contrast between the gravel and the flagstones is meant to illustrate, which parts of the courtyard were in full sunlight and which were always in the shade under the colonnade roof.

MAIN SANCTUARY OF AMUN

In the Bark Hall, where a thick layer of dirt and soot had been removed from the wall surfaces in the previous seasons,²¹⁾ the *kbeker*-frieze at the top of the wall decoration and the eastern wall, under the vault of the ceiling, were cleaned. Important new hieroglyphic inscriptions (*Fig. 7*) and details of the painted decoration were revealed under the dirt. The entrance to the Ptolemaic Sanctuary, a unique example of this feature in Ptolemaic architecture) was given the final touches,

leaving the gilded facade shining after restoration.²²⁾

In compliance with a request from the SCA, a simple, preliminary lighting concept for the inside of the Main Sanctuary of Amun was prepared.²³⁾ It consists of eight lamps with electric bulbs of different density light used to heighten the three-dimensional visual effect, positioned in a way that illustrates the function of the three sanctuary chambers and brings out the conservation effect as well.

NORTHERN CHAPEL OF AMUN

Four shafts were found hewn in the bedrock under the pavement in the Northern Chapel of Amun (*Fig. 8*). One of these (Shaft 2) was never finished in antiquity. Three others appear to be tombs of a later period. The tombs consisted of shafts more than 3 m deep and undecorated burial chambers located to the west (*Fig. 9*). They contained remains of burials disturbed in the 19th century.

To consolidate the tomb structures after exploration, a stone wall was built in Tomb

1, directly under the foundation of the west chapel wall, and another one between the burial chambers of Tombs 1 and 4. These two tombs were filled again, while Tomb 3 was left open. In the future, the mouth of the burial shaft will be closed with a special glass plate and electric lighting will be installed inside the burial chamber.

The funerary equipment from the tombs consisted of a group of *shabtis*, some fragments of funerary figurines (feather crown of Sokaris and a pedestal), many

21) Cf. Pawlicki, *PAM X*, op. cit., 121ff.

22) Egyptological reconstruction by E. Laskowska-Kusztal, conservation work by R.W. Gazda.

23) Designed and executed by Z.E. Szafrański and M. Jawornicki. On the request of Mr. Farouk Hosni, Minister of Culture of Egypt, a comprehensive temple-lighting project is being prepared by K. Sukiennik.

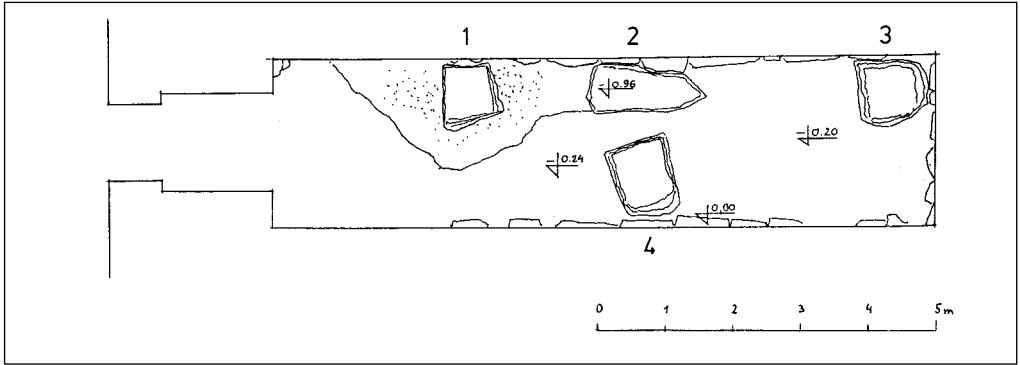


Fig. 8. Temple of Hatshepsut. Plan of the Third Intermediate Period tombs (shaft openings) hewn under the Northern Chapel of Amun (Drawing A. Kwaśnica)

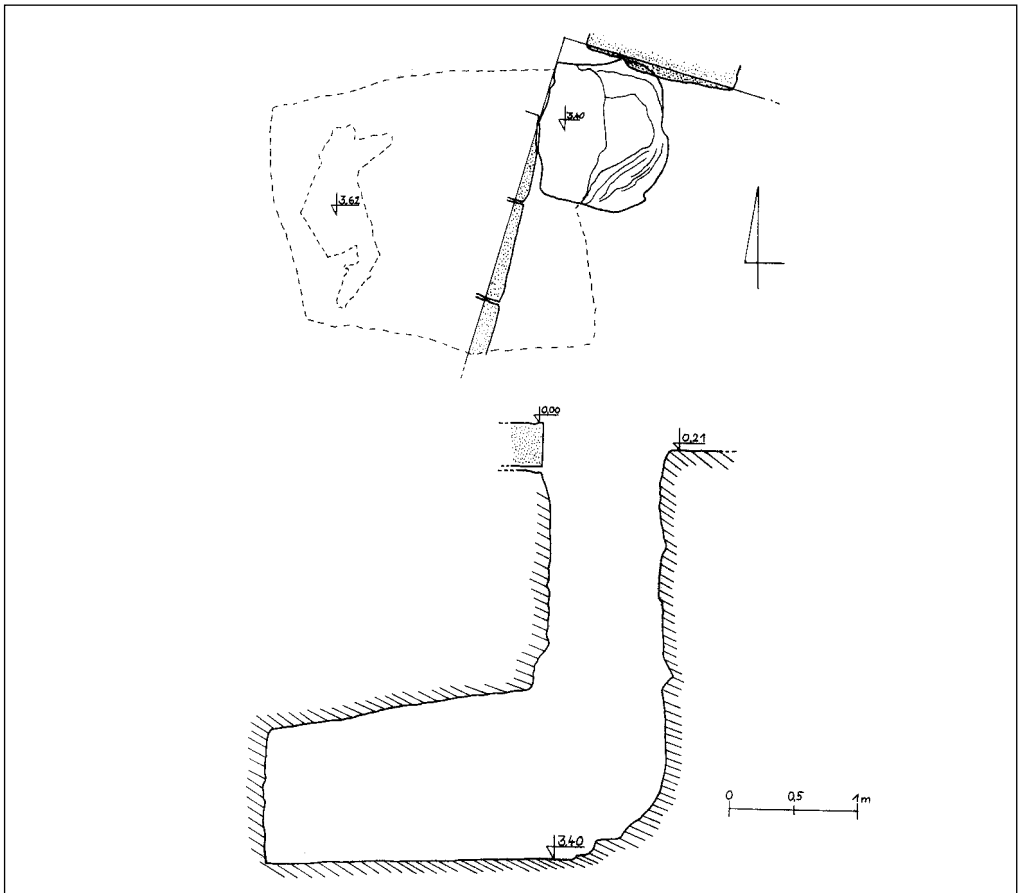


Fig. 9. Temple of Hatshepsut. Tomb of the Third Intermediate Period (shaft and burial chamber) under the Northern Chapel of Amun (Drawing M. Budzanowski)

blue faience beads and fragments of faience figurines of the Four Sons of Horus, the latter two categories being remnants of the funerary net covering the mummy, fragments of Roman mummy portraits (Fig. 10), pottery, etc. The foremost find, however, were hundreds of fragments of wooden coffins and linen cartonnages; including pieces of two excellent cartonnage masks, one with a gilded face and neck. Remnants of at least ten cartonnages, thirteen anthropoid coffins and one sarcophagus have been identified in the recovered material (Fig. 11).

The decoration and especially the names of the owners of the tombs permit the funerary equipment of the burials to be

dated to the Third Intermediate Period and more precisely to the end of the Twenty-Second Dynasty and the beginning of the Twenty-Sixth. Some of the coffins and cartonnages can be attributed to the priests of Amun and Monthu. Thus, the discovered group of tombs is patently a hitherto unknown part of a necropolis located in the Temple area at the time. The latest possible date seems to be provided by a reconstructed foot end of an anthropoid coffin (exterior?) with an inscription mentioning the owner's name as Tjes-mut-peru (Coffin 3). As this woman is known from other sources found at Deir el-Bahari, it is possible to date her coffin to the early Saite Period.²⁴⁾



Fig. 10. Temple of Hatshepsut. Fragments of Roman mummy portraits found in the Northern Chapel of Amun (Photo Z.E. Szafranski)



Fig. 11. Fragment of a sarcophagus of Szaimenimes, the Songstress of the Sanctuary of Amun, 22nd/23rd Dynasty (Drawing M. Barwik)

24) For this material and its dating, cf. M. Barwik, New data concerning the Third Intermediate Period cemetery in the Hatshepsut temple at Deir el-Bahari, London (forthcoming).

The most interesting among the preserved pieces is a fragment of the foot end of an anthropoid coffin (Coffin 12). Two layers of a black substance of different composition covered its exterior. An attempt to remove the black substance from the inscriptions has been undertaken this season. As available solvents were helpless against the substance, a mechanical method of cleaning was employed.²⁵⁾ It turned out to be sufficiently effective to uncover fragments of inscriptions decorating the coffins, including the names of their owners. This task will be continued in the next season.

The tomb fill yielded small papyri fragments and ostraca, mostly Coptic²⁶⁾ and Greek inscriptions. The Coptic ostraca come from the already known archives of priests bearing the name of Victor.²⁷⁾

Restoration work on the east chapel wall carried out in 1999 yielded a pottery assemblage, which was now drawn and recorded. The collection consists of bowls and jars, made of Nile clay, as well as marl-clay amphorae and vases. Because of their provenance, the vessels are of significance for the knowledge of pottery from the time of the regency of Hatshepsut, the period when this wall was originally constructed.²⁸⁾

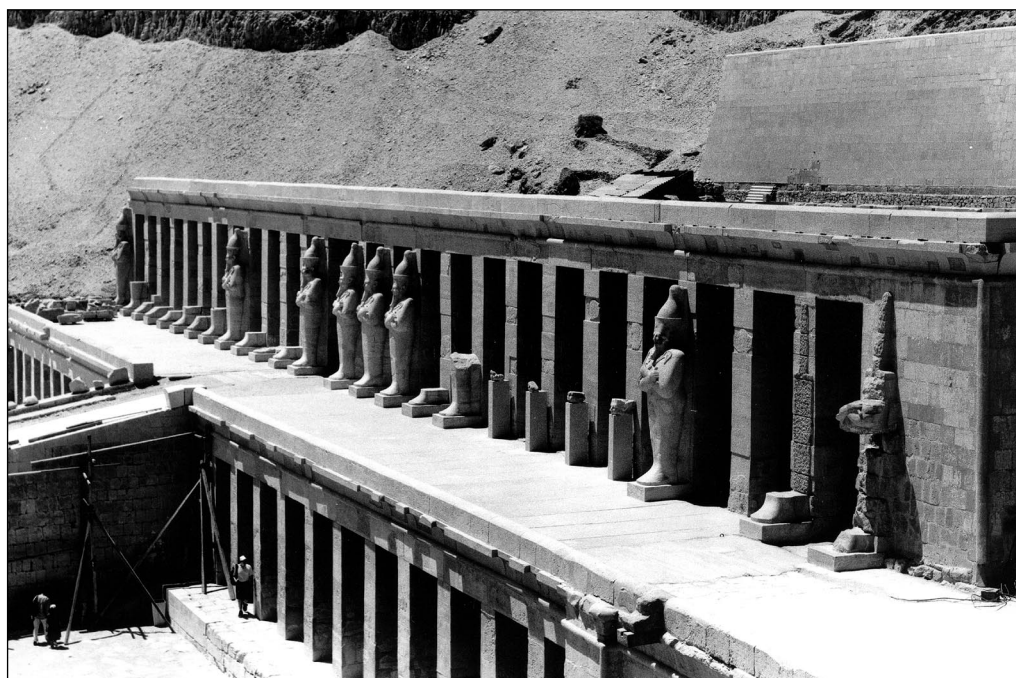


Fig. 12. Temple of Hatshepsut. Upper Portico. Facade with restored monumental figures of the Queen (Photo W. Jerke)

25) M. Czerniec and K. Fila have done the cleaning and conservation work of the painted wood and cartonnage fragments.

26) A study of this material is being prepared by T. Markiewicz.

27) There are at least three different priests of this name, cf. W. Godlewski, *Le Monastère de St Phoibammon, Deir el-Bahari V* (Varsovie 1986), 83, 86; T. Markiewicz, "Five Coptic Ostraca from Deir el-Bahari", *JJP* XXIX (1999), 81f. (with bibliography).

28) I. Hein will study this material.

UPPER (CORONATION) PORTICO

In previous seasons five gigantic stone statues of Hatshepsut were mounted on the pillars of the facade of the Upper Portico (Fig. 12).²⁹⁾ All of them depicted the temple founder in standing position in the form of Osiris. Many original fragments from the surviving statuary elements had been selected and remounted in the torso, shoulders and arms of these statues.

Now an important statue fragment was found in the filling of the tombs in the Northern Chapel of Amun. An ureus (field no. 1/NA/S1/S'00) was introduced into Statue XII (Fig. 13).³⁰⁾ The flanking statue of the Queen (XIII) on the opposite, northern side of the facade entrance was completed up to its full height. Several corrections were introduced into all of the already restored statues, seven in number.

A display of four restored limestone painted heads was prepared by the pillars of the Portico. The heads are part of colossal statues in the form of Osiris, which had decorated the Portico facade. A colossal head, most probably from a statue of the Lower Terrace, was also reconstructed. It is displayed to the north of the

Coronation Portico, although it does not belong to this Portico.

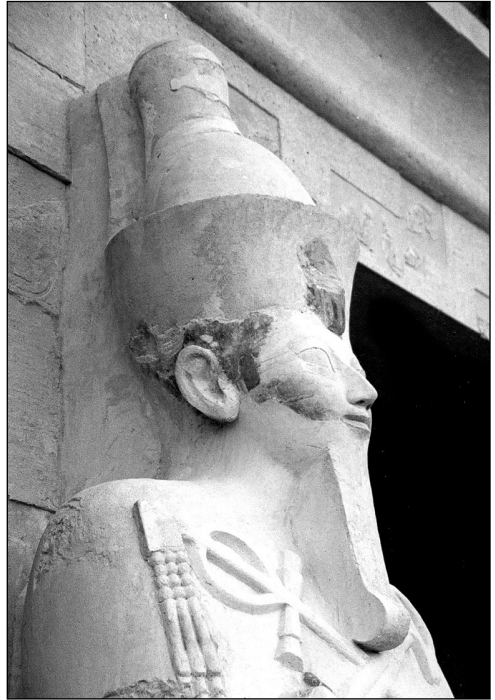


Fig. 13. Temple of Hatshepsut. Upper Portico. Head of Figure XII with the restored ureus-element (Photo W. Myjak)

UPPER RAMP

Naville's excavations at the beginning of the 20th century failed to explain sufficiently the ramp architecture. The present investigations³¹⁾ on the Upper Ramp (Fig. 14) provided data for preparing a rec-

onstruction project. The documentation of the first and second levels of the preserved stone masonry, as well as the archaeological material have contributed to an understanding of ramp structure and its

29) Cf. Pawlicki, *PAM X*, op. cit., 120f., fig. 1.

30) Reconstruction and conservation of all the statues here described was executed by W. Myjak, who also imparted the last touches with the assistance of A. Sośnierz and the team. Numbering of statues after W. Połoczanin (in 1972).

31) See also S. Clarke, in: E. Naville, *The Temple at Deir el-Bahari*, vol. VI (London 1908), 31; S. Clarke and R. Engelbach, *Masonry* (London 1938), 179.



Fig. 14. Temple of Hatshepsut. Excavations on the Upper Ramp
(Photo W. Jerke)

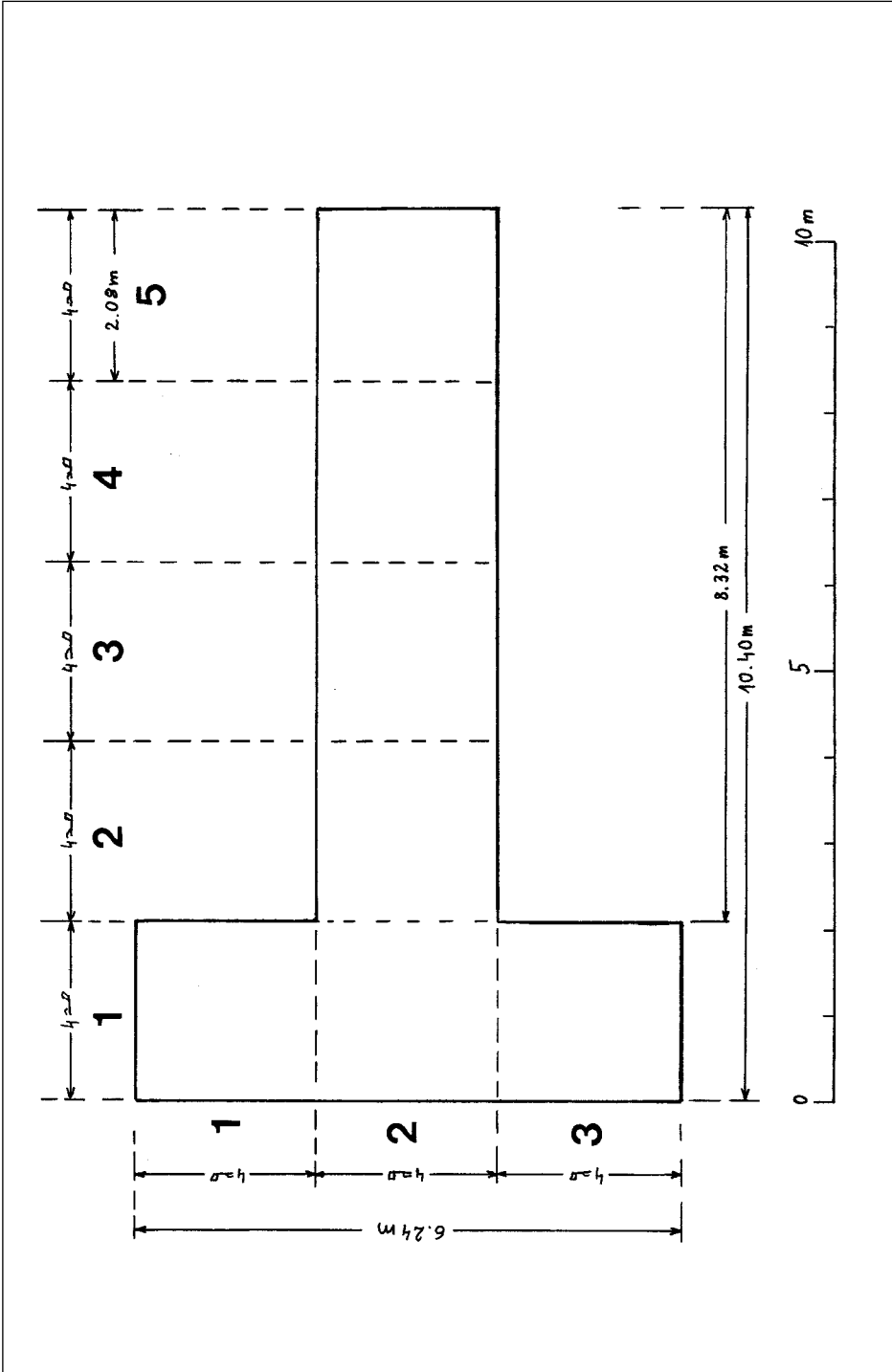


Fig. 15. Temple of Hatshepsut. Plan of the restored T-shaped pond on the Lower Terrace, after M. Boruta (in 1999)
(Drawing Z.E. Szafranski)

stages of destruction. The ramp was apparently paved and had courses of stone laid across it at intervals, forming steps of

a kind right in the middle of the limestone pavement. The steps were 3 royal cubits wide, 2 palms high and 2 cubits deep.³²⁾

MIDDLE AND LOWER TERRACES

A limited program of epigraphic documentation work was carried out in the Hathor Chapel.³³⁾ The recording of the scenes in the Bark Room was completed. The plates of the Sanctuary and the inner and outer Hypostyle walls, which have been prepared for publication, were given a final checkover.³⁴⁾ A study of the palaeography has also been started, but will have to be completed in the next seasons.

Pillars in the Middle Porticoes, restored by H. Carter and E. Baraize, required correction and additions. The final study

on this project has been completed during this season.³⁵⁾

Two T-shaped ponds, located at the foot of the Lower Ramp, were re-excavated by the SCA Gurna Inspectorate. On request from the SCA, a restoration of the pond outlines has been prepared, based on measurement studies of the extant mud remains and of pond representations in the Bark Hall of the Main Sanctuary of Amun. Each pond was 10.4 m (20 cubits) long and 6.25 m (12 cubits) wide. Each consisted of 7 cubit-modules (one module: 4 x 4 cubits), the module proportions being 3:5 (*Fig. 15*).³⁶⁾

TEMPLE OF TUTHMOSIS III

After a four-year break, specialists from the former Polish-Egyptian Mission of the Tuthmosis III Temple returned to work as

part of the Hatshepsut Restoration Mission.³⁷⁾ A report on their activities is published separately in this volume.

32) Reconstruction concept by Z.E. Szafranski and M. Boruta, reconstruction design M. Boruta.

33) Cf. J. Karkowski, *PAM VIII, Reports 1996* (1997), 46-58.

34) Dr. N. Beaux-Grimal worked in the Chapel from February 1 to March 15, 2000, continuing the project of the Polish-French Team for the Hathor Chapel of the Hatshepsut Temple.

35) An earlier study by K. Polaczek (cf. *ET XII* (1983), 287-292) was continued by A. Ćwiek in 1995/96 and now, in this season.

36) Study by Z.E. Szafranski and M. Boruta, project design by M. Boruta. Excavation carried out by Mohammed El-Bialy, SCA Gurna Inspectorate.

37) Cf. L. Giddy, "Digging Diary 1999-2000, no 10", *EA 17* (2000), 29; J. Aksamit, "The temple of Tuthmosis III at Deir el-Bahari", *EA 18* (2001), cover page and 21-24.

APPENDIX 1

Distribution of original column fragments from the Upper Courtyard Colonnade (A. Ćwiek)

Base No.	Decorated fragments in previous reconstruction	Newly introduced decorated fragments	Newly introduced undecorated fragments
i 4	5	5	1
i 6	1		1
i 8	3	2	6
I 12	18	17	1
I 14	2 (with <i>wšyt-ḥbyt</i>)	(column moved, new location)	1
C 12	8	7	capital
B 8	6	2	
B 6	2		
B 4	6		
B 2	2		
B 1	7	2	
A 2	1		
i 3	2	2	1
i 5	2	1	1
i 7	6	2	
i 9	3	2	1
TOTAL	73	44	13
B 3	1 drum, with <i>nomen</i> of Ramesses II, displayed on a new stone		

APPENDIX 2

Architrave blocks exhibited in the Upper Courtyard Colonnade

	Location in colonnade (in 2000), number of base	Description: main features; restoration condition (Conservation – R. Gazda)
1	On B 2 & B 1	Consists of 2 blocks and 7 smaller fragments (restored in March 1999)
2	Bench between B 1 & B 3	Architrave fragment; cracked at the top; remains of red, blue, yellow (facing East Wall)
3	Bench on B 7	Architrave fragment; cracked at the top; remains of color in cartouche: red, blue, yellow (facing East Wall)
4	Bench on B 11 & C 11	Consists of 2 fragments; remains of yellow and red (facing south)
5	Bench on G 11 & H 11	One block fragment; remains of color in cartouche: red, yellow-orange (facing north)
6	Bench on D 13	Consists of 5 fragments
7	Bench on F 13	Consists of 3 fragments; remains of color in cartouche: white, yellow (facing south)
8	Bench on H 13 & i 13	Assembled block; remains of color: in cartouche: yellow (facing north), in preserved plaster of ancient restoration: yellow, white, red
9	Bench on J 3	Consists of 2 fragments; remains of color: red, yellow (facing east)
10	Bench between i 3 & J 3	Consists of 6 fragments; remains of color: red (facing south, in the shadow of the Ptolemaic Portico)
11	Bench between i 4 & J 4	Consists of 3 fragments; remains of color: red, gray
12	Bench on i 8 & i 6	Consists of 1 block and 1 smaller fragment; remains of color: red, pink, gray-blue, green (facing east)
13	Bench on i 10 & i 12	Architrave with torus; the block restored in the 1970s
14	Bench on IV 14	Consists of 2 fragments; remains of color: blue (facing north)
15	Bench on III 14	Consists of 2 fragments; remains of color: red, yellow (facing north)
16	Bench on II 14	Consists of 7 fragments; remains of color: blue, red yellow, green (facing north)
17	Bench on I 14	Consists of 1 fragment; remains of color: yellow, red, white (facing north)
18	Bench on I 14	Consists of 6 fragments
19	Bench between C 12 & B 12	One fragment
20	On top of restored columns C 12 and C 14	Completely restored (in 1998) architrave indicating existence of a third row of columns on the east side of the Courtyard