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Deir El-Bahari: The Temple of Hatshepsut: Seasons 2003

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DEIR EL-BAHARI

THE TEMPLE OF HATSHEPSUT

SEASON 2003/2004

Zbigniew E. Szafrąński

The work of the Polish-Egyptian Archaeological and Conservation Mission to the Hatshepsut Temple at Deir el-Bahari was conducted from December 31, 2003 to March 18, 2004.¹

The main objective of the season was the restoration of the Solar Cult Complex, the conservation of the Northern Chapel of Amun-Re, and continued documentation work and excavation in the Royal Mortuary complex. The restoration of one of the Osiride figures of Hatshepsut in the Upper Portico was completed and studies on the two colossi that once flanked the wings of the Lower Portico were continued. In the storeroom housing relief fragments from the temple of Tutmosis III, activities centered on completing a theoretical reconstruction of the iconographic program of the decoration.

Excavations inside the Hatshepsut Temple have been stepped up ever since the early 1980s, the goal being to learn as much as possible about the present condition of the building's foundations. This information is of key importance for planning conservation, preservation and restoration works. It also contributes to an understanding of consecutive building stages under the Tutmoside rulers, as well as the development and functioning of the complex down the ages.

A separate project, undertaken by art historian Dr. Zbigniew Taranienko (SWPS-Warsaw Schol of Social Psychology) within the frame of the Hatshepsut Temple expedition, concentrated on Egyptian tomb painting of the New Kingdom considered in art-historical and aesthetic categories (see appendix to this report).

1 The staff included: Dr. Zbigniew E. Szafrąński, Director; Dr. Mirosław Barwik, Deputy Director; Mr. Abd el-Fatah, SCA inspector; Ms Olga Białostocka, Egyptologist; Ms Ewa Czyżewska, student of archaeology; Mrs. Monika Dolińska, Egyptologist; Ms Jadwiga Iwaszczuk, Egyptologist; Mr. Maciej Jawornicki, photographer; Ms Teresa Kaczor, architect; Mrs. Monika Kolasa-Dąbrowska, conservator; Mr. Wiesław Kuczewski, constructor; Mrs. Maria Lulkiewicz-Podkowińska, conservator; Mr. Mieczysław Michiewicz, constructor; Mr. Wojciech Myjak, conservator; Mrs. Nafisa el-Azab Ahmed, SCA inspector; Prof. Dr. Maciej Pawlikowski, mineralogist; Mr. Marek Puzkarski, documentalist; Mrs. Izabela Uchman-Laskowska, conservator, in charge of the conservation program.

We would like to express our sincere gratitude to Dr. Zahi Hawass, Secretary General of the Supreme Council of Antiquities (SCA); Mr. Sabry Abd El Aziz Khater, General Director of the Pharaonic Department (SCA); Dr. Holeil Ghaly, Head of the Central Directorate of Upper Egypt and the Oasis (SCA); Mr. Ali el-Asfar, Director of Antiquities in el-Gurna (SCA); and Prof. Dr. Michał Gawlikowski, Director of the Polish Centre of Mediterranean Archaeology of Warsaw University, for their invaluable help and continuous support.

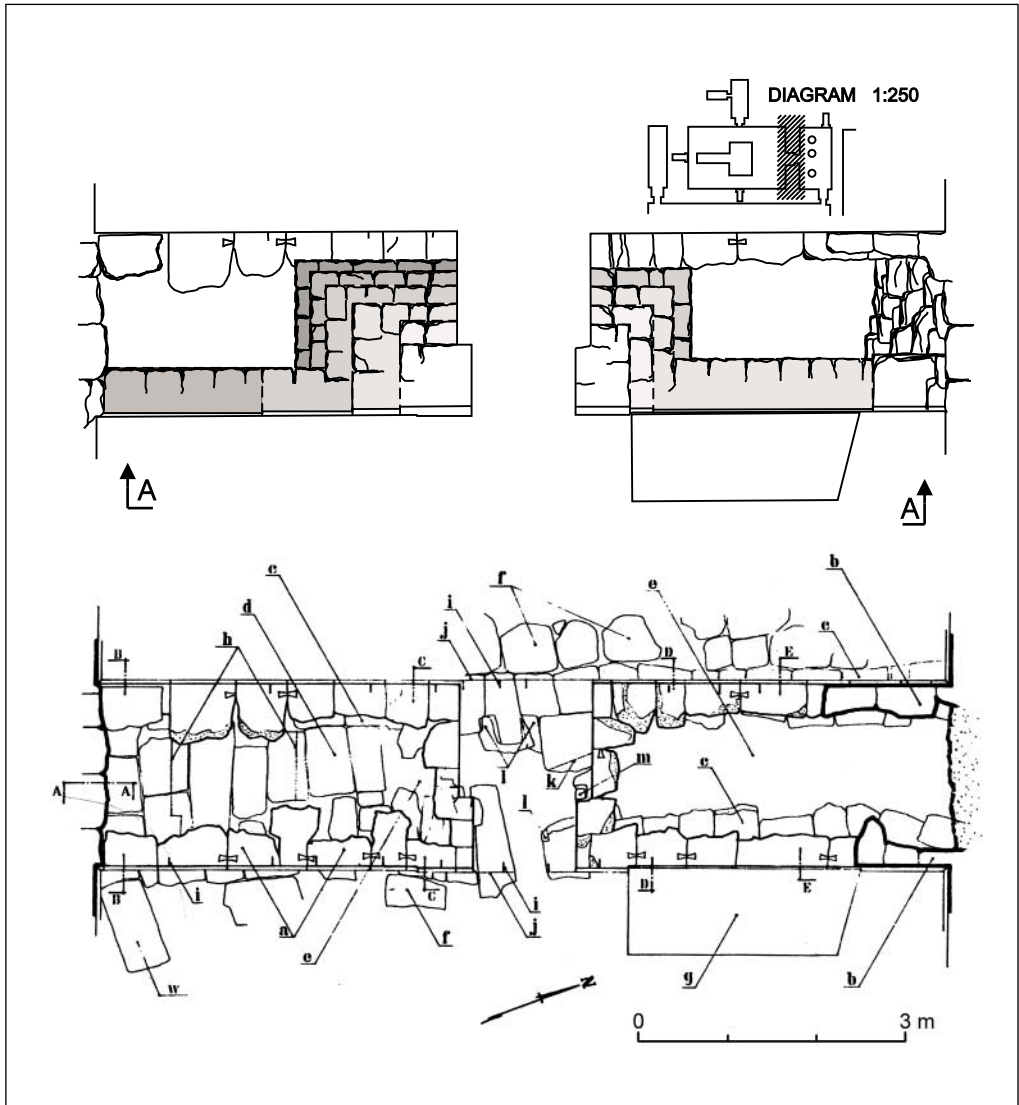


Fig.1. Solar Cult Complex. Wall between the vestibule and the Sun Altar Courtyard: inventory plan (bottom) (A. Stefanowicz with Z.E. Szafranski; after Z. Wysocki, MDAIK 43 (1987), Fig. 1) and reconstruction (Drawing T. Kaczor)
 a) Blocks of the preserved first layer, b) Blocks of the preserved second layer, c) Foundation blocks, d) Blocks filling the gap between the foundations and wall, e) Bedrock, f) Blocks of the floor, g) Stone slab of unknown purpose and origin, h) Incisions tracing a nonexistent portal, i) Transverse incisions for blocks of succeeding layer, j) Longitudinal incisions indicating course of the wall, k) Slanting incision on a pavement block in the passage, l) Sockets and grooves of unknown purpose, m) Socket of the door hinge in existing portal, n) Square block in the floor of the vestibule

SOLAR CULT COMPLEX

The restoration and partial reconstruction of the south wall of the Sun Altar Courtyard was completed this season. Following previous work,² the concrete slabs in the upper part of the wall surface above the original stonework (layers 5-9 in the eastern and 8-9 in the western end) were now replaced with regular limestone blocks anchored to the red-brick core of the wall with steel tenons. The joints were filled with mortar. The top of the brick wall was completed up to its original height and plastered with mortar. It will be finished in the manner of the north wall with a yel-

lowish ochre patina to avoid sharp contrasts between the old and the new.

Four original cornice blocks from the north wall were consolidated with STEINFESTIGER FUNCOSIL 300. They are scheduled to be repositioned on top of the courtyard's north wall.

The wall between the courtyard and the vestibule had been reconstructed in 2002 [Figs. 1-2].³ Regular conservation monitoring of already reconstructed parts of the building revealed the need for limited treatment, which was carried out at the beginning of the present season.

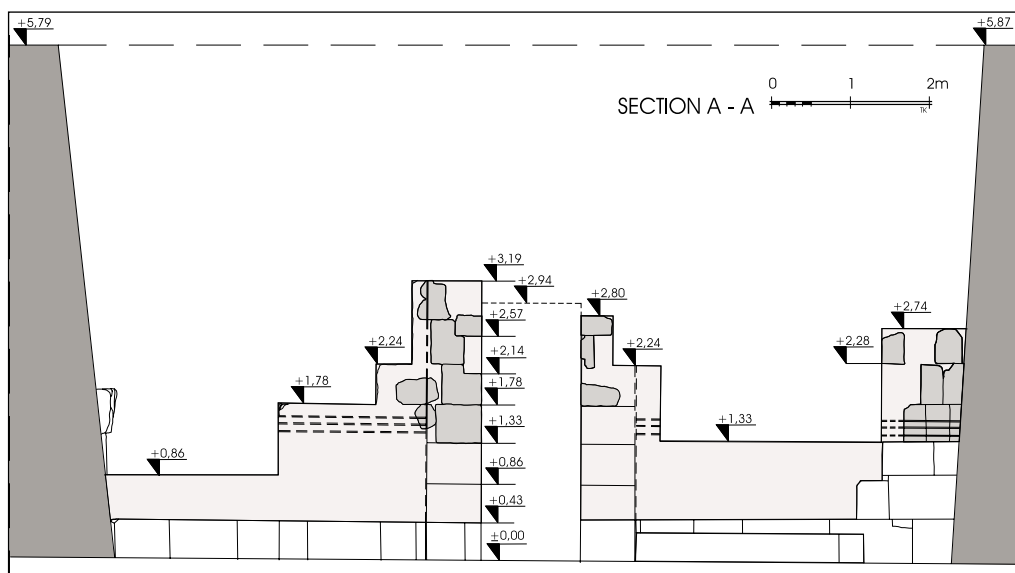


Fig. 2. Solar Cult Complex. Reconstruction drawing of the western façade of the wall between the vestibule and the Sun Altar Courtyard, after J. Karkowski, F. Pawlicki and A. Kwaśnica (Drawing T. Kaczor)

- 2 Cf. M. Barwik, *PAM XIV, Reports 2002* (2003), 204, Figs. 6-7; the upper part of the wall had been reconstructed in brickwork and covered with concrete slabs (except for the top) in 1983/1984, following approval of the method by the High Committee of the Egyptian Antiquities Organization (EAO) in 1983, cf. Z. Wysocki, "Chronique de fouilles: Deir el-Bahari, saisons 1982-1985", *ElTrav XVI* (1992), 436, 446, 452, Figs. 5, 12.
- 3 Barwik, *PAM XIV*, op. cit., 206, Fig. 7. For a study of this wall, cf. Z. Wysocki, "The Temple of Queen Hatshepsut at Deir el-Bahari. The results of architectural research over the north part of the Upper Terrace", *MDAIK 43* (1987), 267-276, Pls. 34-35.

ROYAL MORTUARY CULT COMPLEX

Tracing and photographic documentation of the relief decoration in various parts of the complex progressed. New fragments were attributed, especially pieces filling gaps in the inscriptions decorating the walls and ceiling of the Chapel of Hat-

shepsut (so-called "Stundenritual" and chapters from the Book of the Dead)⁴ and the walls of the Chapel of Tuthmosis I. Tracings of the decoration of the northern niche and the Chapel of Tuthmosis I were completed this season.

CHAPEL OF HAT SHEPSUT

The chapel was once used as part of the Coptic monastery located at Deir el-Bahari. A niche, made by Copts in the western part of the north wall of the Chapel,⁵ was restored by the British (E. Naville working for the Egypt Exploration Fund) over a century ago. The joining of the north and east walls had also been partly reinforced in the past.

An examination of the foundation of the north wall, carried out this season, revealed that both "Naville's blockage" inside the Coptic niche⁶ and the north-eastern corner of the Chapel were standing on ground, made unstable by the later cutting of shaft tombs in these two places. Both sections of the wall had to be reinforced. A steel L-shaped double-bar was installed under the bottom of the blockage and above the mouth of the shaft.⁷ The edges of the bar were positioned on bedrock, creating an artificial support for this weak place in the wall.

With regard to the south wall, the present effort concentrated on a fragment of

the relief decoration and painting in the mid-first register: the scene of the carrying of offering-table vessels [*Fig. 3*]. Samples were taken for analysis in order to identify proper cleaning and conservation measures. The relief was cleaned provisionally, using CONTRAD 2000 (10% solution in water) for the blue and green pigments which are highly susceptible to dirt and dust absorption.

EXCAVATIONS BY THE
NORTH WALL FOUNDATION

The trial trench in the chapel pavement, dug alongside the north wall to examine the condition and construction of the wall's foundation (13.25 m long; c. 1.50 m except for the northwestern corner where it widened to 3.60 m), revealed two apparently later burial shafts hewn in bedrock (S. 7A/82 and S. 1/04). The wall between the shafts and the northwestern corner was founded on bedrock. Only a few original pavement blocks were discovered, all apparently in secondary position.

4 Cf. J. Karkowski, "The prospects for projects of further reconstruction in Hatshepsut's Temple at Deir el-Bahari in the light of egyptological studies," in: S. Schoske (ed.), *Akten der Vierten Internationalen Ägyptologen Kongresses*, München 1985, *SAK Beihefte* II (Hamburg 1989), Fig. 3; M. Barwik, "The so-called 'Stundenritual' from Hatshepsut's Temple at Deir el-Bahari", in: C.J. Eyre (ed.), *Proceedings of the Seventh International Congress of Egyptologists*, Cambridge 1995 (Leuven 1998), 109-117; id., *EtTrav* XIX (2001), 30, 34, 38; id., *PAM XIII Reports 2001* (2002), 192f. (with literature).

5 Cf. W. Godlewski, *Le monastère de St Phoibamon, Deir el-Bahari* V (Varsovie 1986), 34, Pl. I.

6 E. Naville, *The Temple of Deir el-Bahari*, vol. V (London 1907), Pl. CXIX.

7 Designed by the team's constructor, M. Michiewicz.



Fig. 3. *The carrying of offering-table vessels, scene from the south wall of the Hatshepsut Chapel. During cleaning and conservation (darker areas on right show the original condition of the surface) (Photo M. Jawornicki)*



Fig. 4. Hatshepsut Chapel. Fragment of cartonnage from Shaft 7A/82. Late 22nd-23rd Dynasty (Photo M. Jawornicki)



Fig. 5. Reconstructed head of a colossal figure of the Queen from the Lower Portico, temporarily on display in the Upper (Coronation) Portico (Photo Z.E. Szafranski)

A door-socket hewn in bedrock, c. 0.20 m in diameter, was found c. 0.30 m from the north wall and 1.30 m from the west wall, west of Shaft 7A/82. It presumably held the north (right) wing of the screen (*bigab*), which had once stood in the *haikal*⁸ of the Coptic convent.

SHAFT 7A/82

Shaft 7A/82 had been discovered in 1982, but was not excavated at the time.⁹ It is located by "Naville's blockage" inside the former Coptic niche [Fig. 6]. The shaft, more than 6 m deep, is the deepest of the burial shafts discovered in the Upper Terrace area to date. It led to an undecorated burial chamber opening off the west side (to be explored next year). The fill contained remains of Third Intermediate

Period burial equipment mixed with New Kingdom and Coptic material, indicating that the tomb had been disturbed and robbed in the 19th or early 20th century.

The funerary equipment from the shaft consisted of pottery sherds, mud-brick, ushebti, linen cloth, a wooden coffin (coffins?) and painted cartonnages, including small pieces of excellent artistic quality. Fragments of decorated stone blocks, mostly from the Chapel walls, but also from elsewhere in the temple, were brought to light. Six of the newly discovered fragments were attributed to the walls of the Hatshepsut Chapel. Several small painted sandstone fragments appeared to belong to the neighboring destroyed temple of Tuthmosis III; they have been stored with the other decoration from this temple.



Fig. 6. Hatshepsut Chapel. Shaft 7A/82 and the revealed foundation of the northwestern corner of the Chapel (Photo M. Jawornicki)

8 At a distance of 1.30 m from the wall and not 1.07 m as Godlewski, op. cit., 35f., Plan I.

9 Cf. Z. Wysocki, "Chronique de fouilles: Deir el-Bahari 1977-1982", *EtTrav* XIV (1990), 343.

Fragments of discovered cartonnage(s) indicated a date in the late 22nd and 23rd (Theban) Dynasties. The high quality of the decoration suggested that the burial was of a high-ranking nobleman of the so-called Libyan Dynasty [Fig. 4].

SHAFT 1/04

The mouth of Shaft 1/04, c. 0.80 m below the pavement, was unearthed close to the northeastern corner of the Chapel [Fig. 7]. The assemblage from the shaft was mixed with Coptic remains in the uppermost part. In similarity to the other shaft, it consisted of pottery sherds, mud-brick fragments, a human skull with evidence of mummification, piece of Coptic tunic [Fig. 8], and small fragments of decorated limestone blocks from the walls of the Chapel, as well as from the nearby Tuthmosis III temple.



Fig. 7. Hatshepsut Chapel. Shaft 1/04 discovered in the trench dug along the foundation of the north wall (Photo M. Jawornicki)

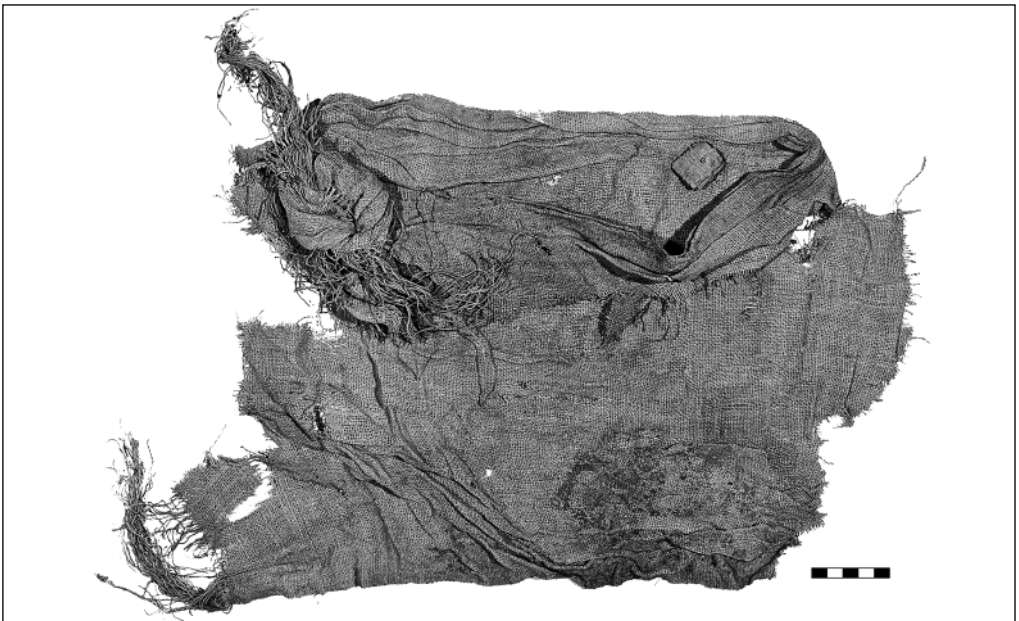


Fig. 8. Hatshepsut Chapel. Coptic tunic discovered in the area of Shaft 1/04 (Photo M. Jawornicki)

NORTHERN CHAPEL OF AMUN-RE

Work undertaken this season comprised the conservation and thorough restoration of the north wall of the Chapel, along with the east and west walls in their northern parts. The walls were cleaned and the blocks consolidated with injections of PRIMAL AC-33 (Rohm & Haas), 10% solution in water. Old decayed putties were removed and replaced with new ones made of white cement, sand and yellowish mineral pigment. The blue and green pigments were cleaned with CONTRAD 2000 (10% solution in water). Surviving ancient putties were carefully consolidated with injections of PRIMAL AC-33. As the last step, the pigments were reinforced with PARALOID B72 (5% solution in water) and the red-painted

ancient graffiti on the walls were preserved with PARALOID B72 (3% solution in acetone). All traces left by ancient restorers from the post-Amarna times were also carefully preserved. The southern parts of the east and west walls, as well as the south wall will be treated in the coming season.

The three preserved lanterns are cut through the original blocks of the topmost level of the east wall of the chapel and in the ancient blocks of the cornice surmounting the top of the west wall of the Solar Courtyard. Lanterns were executed also in the west wall of the Chapel, in the blocks of the same uppermost level. In both cases, they cut through the existing *kbeker*-frieze. No lanterns would have been cut in the west



Fig. 9. Excavations of the Egypt Exploration Fund at the northern end of the Upper Terrace of the Hatshepsut Temple. Unearthed walls of the North Chapel of Amun-Re (Photo H. Carter, Courtesy of the Egypt Exploration Society, London)

wall had there not been a possibility for light to come in from the west [Fig. 9], thus originally the said wall of the Chapel must have stood against the rock face.¹⁰ The lanterns in the east wall lighting up the Northern Chapel of Amun-Re were executed at a much later time.

The archaeological material from the burial shafts of the Third Intermediate

Period found in this Chapel is under study.¹¹ The Roman period in the Temple is evidenced by, among others, two fragments of votive icons found in the Chapel, identified and dated to the 3rd century AD.¹² The cult of Amenhotep son of Hapu and Imhotep survived into the time of Emperor Diocletian. The temple was in use as a cult center through the 3rd and 4th centuries AD.¹³

UPPER (FESTIVAL) COURTYARD

Conservation monitoring of the restored walls, columns and architraves of the Festival Courtyard is carried out regularly, re-

sulting in essential maintenance work. Further Egyptological studies of the decoration have resulted in several scenes from

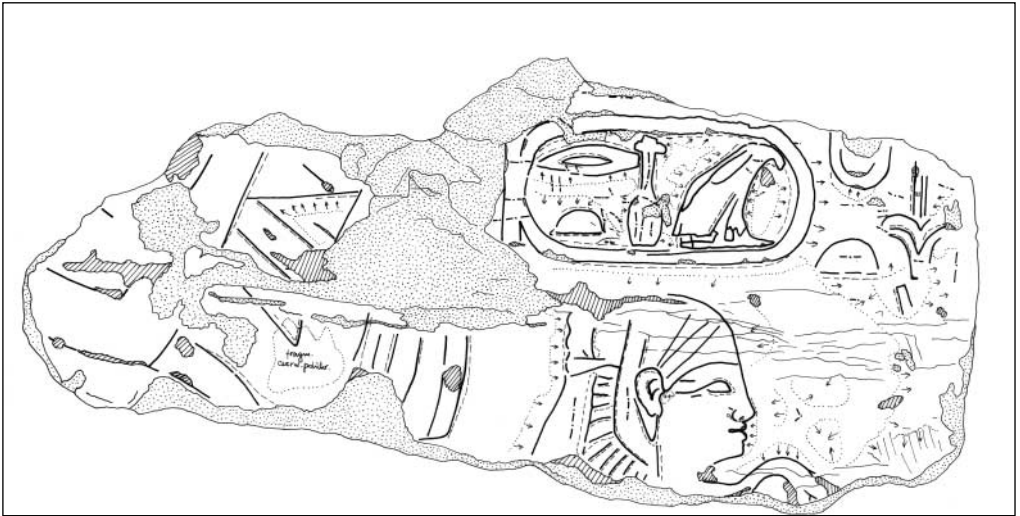


Fig. 10. Upper (Festival) Courtyard. East Wall, south wing: representation of Mutnofret (Drawing O. Białostocka)

- 10 Cf. Howard Carter's photographs (nos. 8 and 9), in: Godlewski, op. cit., Figs. 8, 15.
- 11 Z.E. Szafrński, "Upper Terrace of the Temple of Hatshepsut at Deir el-Bahari: Recent Results of Restoration Work", in: Z. Hawass and A.M. Jones (eds), Eighth International Congress of Egyptologists: Abstracts of Papers (Cairo 2000), 177; id., *PAM XII Reports 2000* (2001), 198f.; T. Markiewicz, "New fragmentary Coptic texts from Deir el-Bahari", *JJP* XXX (2000), 67-70, Pls. I-II; M. Barwik, *PAM XIII*, op. cit., 198f.; id., "New data concerning the Third Intermediate Period cemetery in the Hatshepsut temple at Deir el-Bahari", in: N. Strudwick and J. Taylor (eds), *Theban Necropolis* (London 2003), 122-130, Pls. 76-90.
- 12 Z.E. Szafrński, *PAM XII*, op. cit., 198, Fig. 10. I thank Dr. L.H. Corcoran (University of Memphis) for her letter of 12.06.2004, providing a preliminary analysis of the objects.
- 13 I am grateful to Dr. Adam Łajtar (Warsaw University) for this information, which is to be published in his study entitled "Deir el-Bahari in the Hellenistic and Roman Periods", *JJP*, Suppl. 3 (in press). See also J. Karkowski, "Hatshepsut's Temple at Deir el-Bahari. Egyptological Documentation 1989-1990", *PAM II, Reports 1990* (1991), 11.

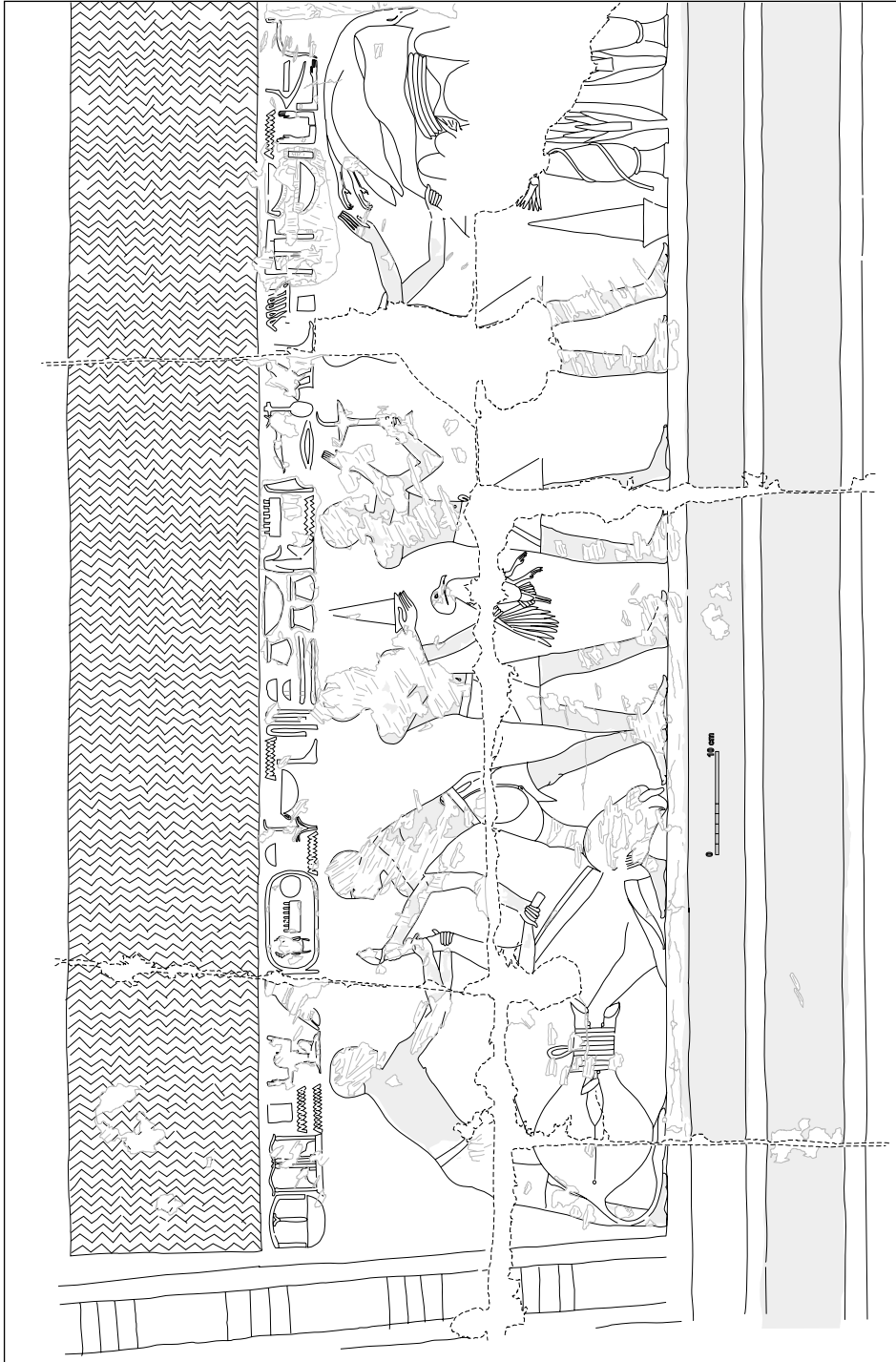


Fig. 11. Upper (Festival) Courtyard. East wall, north wing, I register: scenes of offerings from the 'Beautiful Feast of the Valley'
(Drawing J. Iwaszczuk)

the north and east walls being redrawn and analyzed anew [Figs. 10-11].¹⁴

With the number of visitors to the courtyard oscillating around 8000 per day during the winter season, it is not surprising that maintenance monitoring over the last

two years has revealed various minor damages, which were easily repaired. It was decided, however, to rope off much of the Courtyard, especially the restored and exhibited painted architraves and columns, in an effort to protect these monuments.

OSIRIDE STATUES OF HATSHEPSUT

A stone statue of the Queen in the form of Osiris was mounted on pillar IV of the façade of the Upper (Coronation) Portico. More than fourteen original fragments of different size were selected from the surviving statuary elements and remounted into the torso, shoulders, arms and head of this statue.¹⁵ This is the eighth restored statue in the portico.

Visitor-related damages observed here as well resulted in a large part of the Portico being fenced off from the public at least temporarily. Not all the dirt and damages from the lower parts of some of the restored statues and faces of the exhibited heads could be removed.

More studies were carried out on the restoration of a colossal painted head, now displayed at the northern edge of the Coronation Portico, following its reconstruction in 1999/2000 [cf. Fig. 5].¹⁶ It now appears that further fragments can be recomposed into the figure. The statue to which this head most probably belongs was almost certainly located by the southern edge of the Portico of Obelisks.¹⁷

Upon reexamination by W. Myjak, another colossal figure, reconstructed by the MMA expedition in the 1920s,¹⁸ appeared incorrect in terms of statue height. The restored figure, as it now stands, is c. 0.80 m taller than it should be.

14 Cf. O. Białostocka, "Alterations of the relief representations of the royal family members' statues in the Temple of Queen Hatshepsut in Deir el-Bahari", in: O. Białostocka and J. Popielska-Grzybowska (eds), *The Third Central European Conference of Young Egyptologists. Egypt 2004: Perspectives of Research. Abstracts of Papers* (Warsaw 2004), 5; id., "Was Mutnofret depicted in Dsr-Dsrw?", *GM* 203 (2004), 7-10. See also M. Budzanowski, "The sitting statues of Hatshepsut in their architectural setting in the Temple *djeser-djeseru* at Deir el-Bahari", in: J. Popielska-Grzybowska (ed.), *Proceedings of the Second Central European Conference of Young Egyptologists. Egypt 2001: Perspectives of Research* (Warsaw 2003), 17-27, Pls. 2-3.

Tracings were made by O. Białostocka and J. Iwaszczuk. The documentation includes hieroglyphic palaeography as proposed by D. Meeks in "Programme de l'Institut Français d'Archéologie Orientale, novembre 2001".

15 W. Myjak was responsible for the reconstruction.

16 M. Witkowski, in: *Antike Welt* 1 (1998), 55; F. Pawlicki, *Skarby architektury starożytnego Egiptu. Królewskie świątynie w Deir el-Bahari* (Warszawa 2000), Fig. 36; Z.E. Szafrąński (ed.), *Queen Hatshepsut and her temple 3500 years later* (Warsaw 2001), 219. The reconstruction was accomplished by A. Soñnier.

17 Conclusions concerning the texts on the obelisks depicted in the Portico, based on documentation made by Z.E. Szafrąński, have been published recently by D. Niedziółka, "On the Obelisks Mentioned in the Northampton Stela of Djehuti, Director of the Treasury during Hatshepsut's Reign", in: Z. Hawass and L.P. Brock (eds), *Egyptology at the Dawn of the Twenty-first Century*, vol. 2 (Cairo 2003), 409.

18 H. Winlock, *Metropolitan Museum of Art Bulletin* II (Dec. 1928), 22f., Fig. 25; id., *Excavations at Deir el-Bahari 1911-1931* (New York 1942), 161, Fig. 9.

TEMPLE OF TUTHMOSIS III

A project for digitalization of the documentation of decorated blocks from the Tuthmosis III temple held in the store-room at Deir el-Bahari has been implemented. The first stage concerns the three rooms connected with the King's Cult, which will constitute the first volume of the publication of this complex.¹⁹ All the

drawings, made in 1:4 scale on the basis of photographs, were checked with the originals documentation. New drawings were executed from original reliefs and from photographs. Parts of scenes coming from rooms D, G, and H were drawn. Some loose fragments were attributed to already drawn scenes.

METROPOLITAN HOUSE

Constructed almost a century ago, perhaps in 1913, by the Metropolitan Museum of Art in New York, the Metropolitan House or *El Beit el-Bulandi*, as it is commonly called, houses scholars and archaeological teams working in the area of Deir el-Bahari, Khokha and Asasif. It is among the oldest such houses in Thebes.²⁰ Hidden bedrock movement had endangered the foundations and walls in the easternmost wing of the house. With approval from the Supreme Council of Antiquities, the Mission's architect, Teresa Kaczor, has drawn up plans for restoring this part.

As part of the 'cleaning-up' project, the team has also documented the various mo-

numents, for the most part unpublished, standing in the porticoes of the building.²¹ The objects had been brought to the house from various archaeological digs carried out in the area of West Thebes in the past few decades.

Another unusual find was made in the dark-room of the house. Over a hundred glass photo negatives from between 1930 and 1950 were found (119 photos in all).²² The collection, which is now in the archives of Polish Centre of Mediterranean Archaeology of Warsaw University, will be studied by Łukasz Dzięciołowski for his MA thesis, written in the Warsaw University Institute of Archaeology.

19 M. Dolińska is in charge of this project.

20 Cf. views of the house in: Szafrński, Queen Hatshepsut, op. cit., 209f.

21 The task was gladly undertaken by O. Białostocka and the present author.

22 Some have been published already, cf. Ł. Dzięciołowski (anonymous), in: J. Sokołowski and M. Zalewski (eds), Blow-up. Black & White Photography Festival: Zakopane-Warszawa 2002 (Warsaw 2002), 171, 173, 178, 180f., Photos 5a, 8a, 23a, 57b, 62b.

APPENDIX

NEW KINGDOM TOMB PAINTING AS ART

Zbigniew Taranienko

European painting is exceptional in its variability. Originating from the medieval icon, it progressed over a number of centuries to achieve a richness of artistic merit in late baroque forms. As abstraction, it passed through a number of styles to gain autonomy, yet it practically does not exist in modern art. Even so, being a distinct field of art, it has its own set of principles that permit a serious holistic approach. Bearing this in mind – and without going into the Egyptian religious, magic and cultural context – I asked myself why considerations of Ancient Egyptian tomb painting seldom leave the Egyptological sphere and why they are never considered in terms of their expression as painting. I wished to see for myself¹ whether the New Kingdom tomb representations featured no characteristics that could make them, like any other painting, the object of analysis grounded in the principles of art criticism and aesthetics, that is, taking into account workshop, as well as formal and aesthetic criteria.

In this approach, the questions that needed to be answered during a brief reconnaissance, aimed at gaining a preliminary understanding of the general character of the paintings and their individual richness, referred to the various spheres of activity of

the tomb builders, those responsible for the architecture, as well as those charged with the ideological program and paintings, in one word, the artists. These issues marked the different aspects permitting a better definition of Egyptian painting, as well as its placing in an aesthetic perspective. The following guideline questions proved useful in making analytical observations:

- (1) Is color applied mechanically simply as a means of filling contours with paint that was considered suitable from the magical perspective? Or is there any individuality to be observed in how color is used? Perhaps a painterly approach revealed in colors bursting the limits of drawn guidelines, painting executed without the assistance of guidelines, various color hues being used ("magically weaker" color mixes)?
- (2) Is the painted image as a whole – once magical and religious necessities are recognized – determined by color applications selected prior to execution, for example, eliminating a certain color or using it less frequently, in the effect of which the painting exhibits a color harmony that sustains an aesthetic perception and permits artistic merit to be attributed to it?

1 During two weeks of my stay with the Polish Centre's mission in Deir el-Bahari in 2005 and earlier, during a brief visit in 2004, I had the opportunity to view repeatedly the following tombs, which were open at the time: Valley of the Kings – KV 1, 2, 6, 9, 11, 14, 15, 16, 19, 23, 43, 47, 62 (I had also seen KV 8, 17, 35 before), Valley of the Queens – QV 44, 52, 55 (I have already seen QV 66); other sites on the Theban necropolis – TT 1, 3, 6, 13, 31, 32, 51, 52, 55, 57, 69, 96, 100, 107, 178, 192, 279, 255, 343, 359.

- (3) Can tomb representations, taken either as a whole or as meaningful parts, be shown to strive for "dynamic" or "static" expression (I use these terms in order to determine their scope and limits), that is, have particular scenes been subordinated by their authors to the movement of figures, compositional transformation of scenes or application of artistic techniques (including depth and kind of relief) in a way that supports a presumption of artistic purpose, while the set of introduced changes justifies describing the representation or its significant part as imbued with individual expression?
- (4) Does the tomb painting reflect a canonical, strictly copied ideological scheme or set program? Or is there an element of creativeness in the plastic composition of bigger fragments and the execution of particular tasks?

In consequence of a two-week reconnaissance, amounting to a repeated observation and analysis of paintings in the Theban tombs, compared with the wall paintings from the sanctuaries of Anubis and Hathor in the Temple of Hatshepsut, and also the remains of painted wall decoration from the temple of Tuthmosis III, the following can be said:

- (1) Actual painting, not just filling of contours with paint can be observed in many of the tombs, mostly of nobles and artisans (e.g. TT 1, 3, 51, 52, 69, 255, 296, 359, but also on fragments of representations of royals, and also the painting from both sanctuaries of Anubis).
- (2) Practically everywhere, holistic color organization was the principle, occasionally even rising to evidently high plateaus of artistic merit.
- (3) Consistent efforts toward presenting an overbearing emotion – the expression, dynamics, equilibrium, "decorative ele-

gance" or gravity of the scene – can be observed in some parts of the tomb representations, usually in an "image" that can be isolated (as in the case of the textbook agricultural scenes from the Tomb of Nakht); mood, expression, movement or its lack are best seen in the most mature of the paintings decorating the tombs of craftsmen and nobles, but they are also present in fragments of scenes from tombs in the Valley of Queens (QV 44, 55) and the Valley of Kings (KV 9, 11, 14, 19, 47);

- (4) Exercises in composition continued regardless of everything, in different scales and manner. The most interesting, apart from the already mentioned nobles' tombs (also TT 31, 55, 96, 100), are the tombs of the Ramessides (KV 2, 6, 9, 11, 14) with their richness of ideas for structuring an extensive ideological decoration: in registers, tableaux (panels) and even overlapping, if texts were included with the images, or if fragments of different books were juxtaposed in one painting.

Even this brief reconnaissance has demonstrated New Kingdom tomb painting to contain themes that warrant its treatment as a consciously developed art. The rules and systems of meanings in force at the time, obviously belonging to the repertoire of Ancient Egyptian conventions and cultural traditions, did not prevent its appearance. Hence, the present conclusion (which takes into account the aesthetic specificity of painting and its European history) that it is hardly sufficient to consider Egyptian painting exclusively in the context of religious meaning. As a field of art, it is governed by its own set of rules, which are present to some extent in the New Kingdom paintings. Hence, they warrant a study from this perspective.