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Temple of Hatshepsut at Deir El-Bahari : Season 2007

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TEMPLE OF HATSHEPSUT AT DEIR EL-BAHARI

SEASON 2007/2008

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Abstract: Restorers and egyptologists from the Polish Centre of Mediterranean Archaeology completed another season in the Hatshepsut Temple in Deir el-Bahari, concentrating on the conservation and restoration of the Sun Cult Complex in the Upper Terrace of the Temple, the conservation of the Southern Chamber of Amun-Re, and the continued excavation and documentation of the Complex of Royal Mortuary Cult. In the Chapel of Hatshepsut excavations checking the wall foundations for conservation purposes brought to light a mixed assemblage of artifacts, including both Third Intermediate Period objects and architectural elements from the Coptic church once installed in the chapel. Statues of Hatshepsut and related sculptures, especially sphinxes, were studied and documentation made of stone artifacts from the precinct kept in storerooms.

Keywords: Deir el-Bahari, Temple of Hatshepsut, Royal Mortuary Cult complex, Chapel of Hatshepsut, conservation, egyptology, Metropolitan House

The Polish–Egyptian Archaeological and Conservation Mission of the Hatshepsut Temple in Deir el-Bahari completed another season of work in the Upper Terrace of the Temple, concentrating on the conservation and restoration of the Sun Cult Complex (which was finished by the end of the season), the conservation of the Southern Chamber of Amun-Re, and the continued excavation and documentation of the Complex of Royal Mortuary Cult.

Studies were carried out on statues of Hatshepsut and related sculptures, especially the sphinxes found by H. Winlock on behalf of the Metropolitan Museum of Art expedition working in the temple and its vicinity. The Mission documented stone artifacts from the precinct kept in

three storerooms: the Ali Hasan Storage Museum close to the Carter House, the store behind the Polish dig-house (the so-called Metropolitan House), and the Store of the Temple of Tuthmosis III at Deir el-Bahari.

Scenes depicted in the Hathor Chapel, the Middle Terrace porticoes and the Portico of Obelisks on the Lower Terrace were documented, as were *dipinti* painted on the outer wall of the Middle Terrace.

At the request of responsible SCA authorities, the Mission took part in the documentation of the SCA excavations in Asasif, close to the tomb of Kiki (TT 409).

Heavy rains fell in January 2008, but parts of the temple which have already been protected stood up well to the damage.

I. COMPLEX OF THE SUN CULT (CSC)

The old fillings in the South Wall of the vestibule were replaced with new ones, which were also applied on the entire East Wall. The paintings on the walls of the Entrance and the Vestibule were cleaned and the stone blocks reinforced. Framed glass panels were installed as protection for the walls of the Entrance [Fig. 1].

Finishing touches in the form of mortar-filling of joints and patina were applied to the South and North Walls of the Courtyard, the Sun Altar and the Upper Shrine of Anubis, all of which were the object of preservation and conservation work in the previous season (Szafrński 2010: 252–255; Kaczor, Michiewicz 2010:

Team

Dates of work: 5 November 2007–7 April 2008

Director: Dr. Zbigniew E. Szafrński, archaeologist (PCMA)

SCA representatives: Ahmed Ezzel-Din Ismail, Ashraf Nasr Mobarak, Abel Rahman Ahmed Hassin, Mahmoud Abdellah Mohammed Ammar, Abdel Fatah Kader Hamed

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Conservators: Iza Uchman-Laskowska (Warsaw Academy of Fine Arts), Marta Banaś (Warsaw Academy of Fine Arts), Barbara Czaja-Szewczak (Wilanów Palace Museum, Warsaw), Maria Lulkiewicz-Podkowińska (freelance), Wojciech Myjak (freelance), Maria Sęk (Warsaw Academy of Fine Arts), Andrzej Sośnierz (freelance)

Architects: Teresa Kaczor, Aleksandra Brzozowska (both Faculty of Architecture, Wrocław University of Technology)

Engineer-constructor: Mieczysław Michiewicz (freelance)

Photographer: Maciej Jawornicki (freelance)

Documentalists: Marek Puszkarski (PCMA), Grażyna Zborowska (Warsaw Historical Museum)

Technician: Mariusz Dybich (PCMA)

Student-trainees: Katarzyna Gozdawa, Fabiola Kolago, Maria Mathia, Agata Smilgin

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280–284). Some of the previous fillings in the Sun Altar structure were changed, and the missing or destroyed fragments of the masonry were restored with new limestone pieces [Fig. 2]. The whole structure was reinforced and cleaned.

The restoration of the Sun Cult Complex was finished and approved for official opening to the general public by the SCA on 27 March 2008. In order to keep this part of the temple in good condition, it will be necessary to implement a continuous conservation monitoring procedure.



Fig. 1. Framed glass panels in the Entrance
(Photo Z.E. Szafrański)

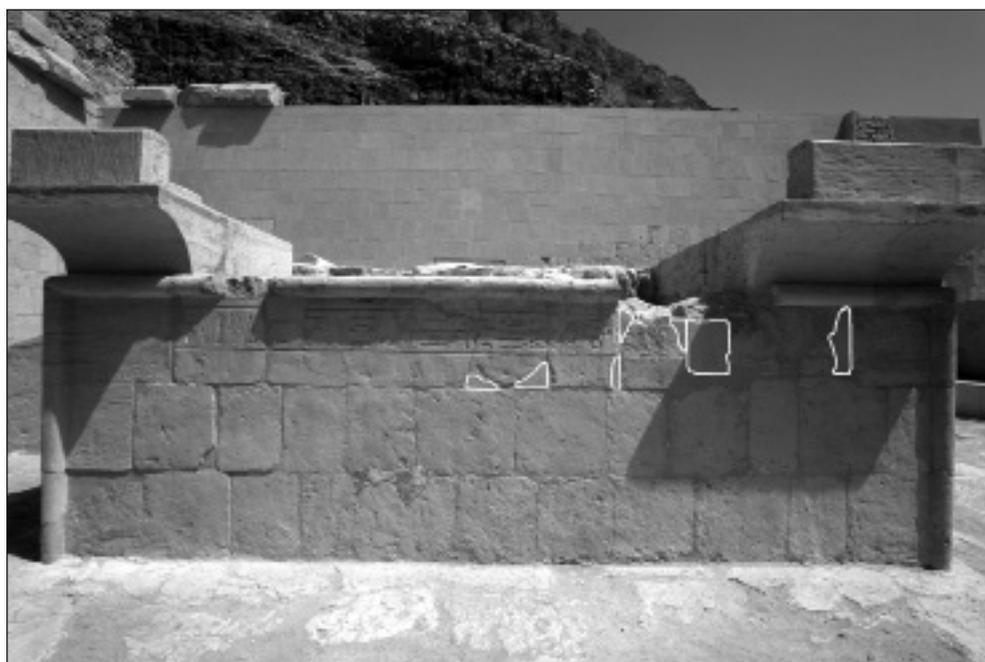


Fig. 2. South face of the Sun Altar, restoration with new limestone (outlined in white)
(Photo M. Jawornicki)

II. COMPLEX OF ROYAL MORTUARY CULT (CRC)

Continued documentation of the relief decoration and texts in different parts of the Complex, both *in situ* and on hundreds of loose fragments attributed to this part of the Temple, resulted in several dozens of new fragments being attributed to different places in the Complex. Of particular interest are the fragments filling gaps in the inscriptions decorating the walls and the ceiling of the Cult Chapels of Hatshepsut and Tuthmosis I, the Courtyard and Vestibule of the complex. Publication of the complex based largely on the present excavations, photographic documentation and drawings completed for the restoration project, is in preparation by Mirosław Barwik (in association with other contributors).

II.1. CHAPEL OF HATSHEPSUT (CH)

Cleaning and conservation work was conducted in the eastern parts of both the North and South Walls. The painted relief was reinforced and protected, new fillings were applied. Several blocks, discovered during excavations inside the Chapel and belonging to these walls, underwent the same conservation procedure.

The condition of the South and East walls of the Chapel required attention. Parts of the Chapel had been restored over a century ago by E. Naville for the Egypt Exploration Fund expedition working in the Temple. Completed drawing documentation of the decoration of the South Wall of the Chapel has shown the incorrect positioning of some of the restored blocks. Several new decorated blocks were also attributed to these walls.

Excavations in the Chapel produced archaeological material from material understood broadly as Coptic (Sankiewicz 2008b; Szafrński 2010: 255–259). Remains of the church pavement (L.02/08), which superseded the original pavement of the chapel from Hatshepsut's time, destroyed during the Third Intermediate Period and later, were documented and studied. Fragments of six sandstone columns discovered previously (Barwik 1990–1991) and one limestone column [Fig. 3] unearthed in one of the shaft tombs



Fig. 3. Early Byzantine column (no. B.1551) from the fill of a Third Intermediate Period tomb (Photo M. Jawornicki)

inside the Chapel were registered. A leather mummy brace of Third Intermediate Period date [Fig. 4] from the fill of the same tomb added to the evidence for the mixed character of the assemblage coming from these repeatedly disturbed tombs. Indeed, there are few well stratified spots in the Temple. The pottery demonstrated some interesting vessel forms (see Czyżewska 2011, in this volume). Among amphorae mud-stoppers of early Byzantine date there are about 50 with interesting inscriptions. Pieces of the wooden furnishings of the church and Pharaonic and Early Byzantine textiles (studied by Barbara Czaja-Szewczak) were also discovered.

II.2. CHAPEL OF TUTHMOSIS I (CT.I)

The condition and state of preservation of wall foundations were examined in trench L.03/08 inside the Chapel. The



Fig. 4. Leather mummy-brace fragment with impressed figural representation, Third Intermediate Period (Photo Z. Doliński)

pavement from the late 1970s was removed and bedrock was reached approximately 0.40 m below the pavement [Fig. 5]. The foundation of the S-E corner of the Chapel was reinforced with new limestone blocks positioned on top of the bedrock. The pavement was restored after the excavations.

II.3. VESTIBULE AND COURTYARD

The early 20th century reconstruction of the East Wall of the Courtyard (CSC-C), by E. Naville in the lower part and E. Baraize in the upper one (see Szafranski 2010: 259–261) was found to be in error, especially with regard to the positioning of reliefs and inscriptions on the upper part.



Fig. 5. Cleared bedrock surface inside the Chapel of Tuthmosis I (Photo M. Cwiek)

Therefore, the upper part of the wall was dismantled and the blocks were prepared for restoration in their correct position. Several new fragments, some recovered from excavations inside the Chapel of Hatshepsut, were attributed to this wall (see Białostocka 2010).

A theoretical restoration of the South Wall of the Vestibule (CRC-V) was carried out (see Kopp 2010). This wall contained a cult-niche and representations and inscriptions that are of importance for a better understanding of the cult of Queen/King Hatshepsut.

III. SOUTH AND NORTH CHAMBERS OF AMUN-RE

The work undertaken this season comprised final conservation and thorough restoration of the four walls and ceiling of the Southern Chamber of Amun-Re. The iron beam construction reinforcing ceiling slabs, made by E. Naville over a century ago, was unified with other walls, previously restored by the mission (see Uchman-Laskowska 2010). In the Northern Chamber [Fig. 6] the roof was covered with

a protecting construction made of wood and iron. The slope of the artificial roof is directed to the east, toward a gutter-pipe lined with waterproof bitumen substance, which carries water outside the North Wall of the complex. The top of the East Wall of the North Chamber was restored using five of the original balustrade blocks, the gaps between them being filled with new stones.

IV. UPPER COURTYARD AND MAIN SANCTUARY OF AMUN-RE

Walls and several other, previously restored architectural elements of the Courtyard were cleaned after the rains of early 2008.

The study (see Iwaszczuk 2008; 2010) and digital drawings of both the Northern Wall and the northern part of the Eastern Wall (including scenes of the “Beautiful Feast of the Valley” to be published by

Jadwiga Iwaszczuk) have been checked and corrected.

Research on the astronomical orientation of the Hatshepsut temple focused not only on the alignment of the axis to the winter solstice, but also and especially, the lighting of the Sanctuary through the two windows of the Bark Hall.

V. MIDDLE TERRACE (MT)

Epigraphic and iconographic documentation of the walls of the Middle Terrace has contributed to studies on the temple building phases. Groups of building *dipinti*, 86 in number, were recorded in unit L.01/08 forming a kind of well, located

between the outer faces of the northern wall of the Vestibule of the Hathor Shrine (HS-V) and the outer southern wall of the Punt Portico. Added to this are building *dipinti* from the Southern Retaining Wall (RW-S) of the terrace, 24 in number

(out of 97 recognized inscriptions) (see Wiczorek 2011, in this volume).

A particular uraeus frieze specific to Hatshepsut is depicted in several places within the Temple Complex and on blocks from the temple storeroom. This

iconographic element was the objective of studies in a past season (Sankiewicz 2008a), contributing information of importance for a general restoration of the temple, as well as for studies of the chronology of its decorative repertoire.

VI. STATUE OF AMENHOTEP I

A missing fragment representing part of the face of a statue of King Amenhotep I in the form of Osiris made of painted sandstone, which was buried anciently in Asasif (more than 50 fragments were discovered in

1982, see Szafranski 1985), was found in storage in the tomb chamber of the temple of Mentuhotep II at Deir el-Bahari.¹ It has now been restored by Wojciech Myjak [*Fig. 7*]; the statue is almost complete and



*Fig. 6. Interior of the Northern Chamber of Amun-Re after restoration
(Photo M. Jawornicki)*



*Fig. 7. Restored face of a sandstone statue of the pharaoh Amenhotep I
(Photo W. Wójciewowski)*

¹ I thank D. Arnold for information about the storage place of this fragment.

is displayed inside the North Chamber of Amun-Re.

Treatment required consolidation of stone fragments with STEINFESTIGER FUN-

COSIL 300 and point use of iron tendons and epoxy glue. Small fissures in the stone structure were strengthened with injections of PRIMAL AC-33 (Rohn&Hass).

VII. STOREROOM STUDIES

Team members worked in three different storerooms in order to select and study stone material originating from the temples of Hatshepsut and Tuthmosis III, as well as from known structures of Hatshepsut in Asasif.

The storeroom of the Metropolitan Museum Expedition located in the entrance to two Ramesside tombs MMA 830B (TT207) and MMA 830C (see Strudwick 2003: 15 Fig. 3, 66 Fig. 22) to the south of the Polish–Egyptian dig-house in Asasif, includes 236 blocks that can be attributed with a high degree of certainty to the Hatshepsut Temple, as well as some for which the attribution is uncertain. These, as well as 21 blocks bearing the names and titles of Senenmut most probably from TT 71 (see Hayes 1942: 45ff.), were now recorded (unpublished report by E. Czyżewska and J. Iwaszczuk; unpublished catalogue of Senenmut's name stones by J. Iwaszczuk, PCMA archives).

Verificatory work in preparation for publication has started on the stone decoration assemblage from the Temple of Tuthmosis III gathered in the storeroom in Deir el-Bahari. The team, headed by Monika Dolińska,² is completing the digital documentation of the decoration of rooms D, G and H of the temple, which will be included in the first volume of the publication presenting the results of many

years of egyptological research on the iconographic program of the temple. The current season was devoted to rechecking the drawings of scenes from the south and north walls of room G containing the following:

- Wall S, three scenes: the king (Tuthmosis I) seated in front of the offering table; the king (Tuthmosis III) offering a huge pile of offerings to Amun enthroned; the king (Tuthmosis III) being greeted by a goddess;
- Wall N, three scenes as above, with Tuthmosis II instead of Tuthmosis I in the first scene.

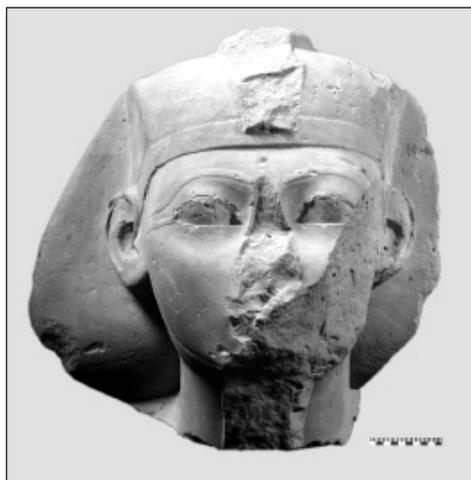


Fig. 8. Head of a sandstone sphinx representing Hatshepsut (Photo M. Jawornicki)

² I would like to thank M. Dolińska for permission to cite the results of her work.

Color photographs replacing the original black-and-white prints in the temple documentation are useful in continued studies of the attribution of shattered fragments to particular blocks and scenes also outside the storeroom.

Finally, team members, including restorer A. Sośnierz, egyptologist A. Smilgin and photographer M. Jawornicki, have documented approximately 340 out of

4500 fragments of sandstone painted sphinxes representing Hatshepsut, collected at the Ali Hasan Storage Museum in El-Tariff/El-Gurna (see Szafranski 2010: 265). More than 1500 photographs have been made of the various pieces [Fig. 8]. Following preliminary examination, at least two sphinxes may be restored for exhibition in the Lower Terrace open area of the Hatshepsut Temple.

VIII. METROPOLITAN HOUSE, ASASIF

In its century long history, the resthouse of the Metropolitan Museum of Art Expedition to Egypt, constructed in 1914 [Fig. 9], has housed several different archaeological missions working in the areas of Deir el-Bahari, Khokha, Valley of the Kings and Asasif. Today, the “Metropolitan House” or the “Polish House”, as it is called, has become a historical monument in itself and requires proper maintenance and preservation works in order to keep it in satisfactory condition (see Szafranski 2010: 266–267). In recent years the PCMA mission has undertaken various steps as required, this season completing repairs to the roof and some paint work in a number of rooms.

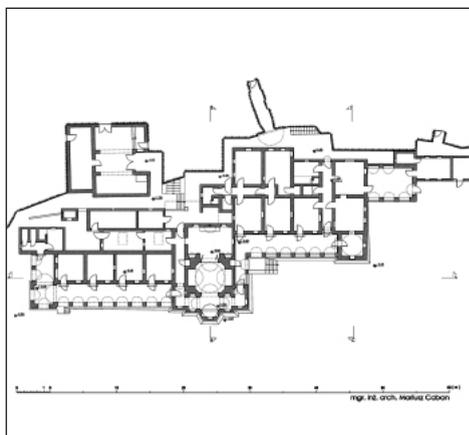


Fig. 9. First detailed inventory plan of the building used as an archaeological dig-house (Plan M. Caban)

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