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# THE TEMPLE OF THUTMOSIS I REDISCOVERED\*

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**Abstract:** In the course of work in the Mummies' Storeroom (Storeroom 4 in tomb MMA 828 in Gurna) the author stumbled on a number of block fragments, which had been excavated already in the 1970s by Dr. Abu el-Ayun Barakat. Thanks to two blocks inscribed with the name of the sanctuary, it was possible to identify this group of blocks as coming from a lost temple of Thutmosis I from West Thebes, known only from written sources. In the 2009–2010 season preliminary work on this material facilitated an understanding of the most important features of this temple. The lengthy process of documenting these blocks was also started.

**Keywords:** Thutmosis I, temple decoration, temple architecture, Osiride statue, false-door

Work carried out in Storeroom 4 in tomb MMA 828 in Gurna (called the Mummies' Storeroom for convenience)<sup>1</sup> created an opportunity for documenting fragments of blocks, which had been identified by SCA inspectors as coming from the reign of Hatshepsut. The fragments had been excavated in the 1970s by the late Dr. Abu el-Ayun Barakat to the north of the temple of Thutmosis III Heneqetankh in West Thebes and were reported by him in two short articles (Barakat 1980: 103–107; 1981: 29–33, Pls 4–5). Apart from an assemblage of private statues and a

sandstone lintel, he also published a photo of a statue base, which is still stored in the Mummies' Storeroom (Barakat 1981: Pl. 5) [*Fig. 1*]. The material can be attributed to Barakat's excavations based on these publications.

There are approximately 8000 pieces gathered in the Mummies' Storeroom. The assemblage is quite homogeneous, to the point that it is likely to have originated from a single monument. The decoration style can be described as early Thutmoside, characteristic of the reigns of Hatshepsut and Thutmosis III.

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<sup>1</sup> That is, F. Kampp's number -359- (1996: 763, Plan V; Strudwick 2003: 66, Fig. 22).

The fine polychromy is still preserved on the blocks in fairly good condition. The fragments are very small, not more than 50 cm long as a rule.

The first step in studying this material, which started the lengthy process of documenting the fragments, was to identify the most important features of the building. A preliminary examination of the entire material led to 550 fragments being selected for further work. The assemblage included architectural elements (parts of architraves, columns, pillars, door lintels, door jambs and niches), fragments which could be of help in dating the structure (cartouches and Hatshepsut's cryptogram friezes) and pieces illustrating the iconographical richness of the temple decoration.

Abu el-Ayun Barakat identified the temple as Kha-akhet, assuming that the structure he had found could not have been earlier than Hatshepsut's reign (Barakat 1980: 107). In the course of the present examination, however, fragments were located bearing the name of Khenemetankh [Fig. 2]. One of the fragments in question came from an architrave. Since there were certain rules governing the decoration of specific parts of the architecture, it is improbable for names of Memorial Temples other than the building in question to appear on the architrave of a given structure. To date, the only information available on the Theban temple of Thutmosis I called Khenemetankh was available from written sources (Helck 1961: 89–91).

## ARCHITECTURE

The temple as reconstructed by Barakat was a big structure, even if only the central part of the sanctuary had been unearthed. It featured a courtyard surrounded by one row of columns. The walls were

built of sandstone and at least two different kinds of limestone. With regard to the limestone, neither kind seems to have been extracted from Hatshepsut's quarry in Qurna (Putter, Karlshausen 2003: 381;



Fig. 1. Statue base recorded by Abu el-Ayun Barakat  
(Photo J. Iwaszczuk)

Klemm, Klemm 1993: 183–185; Bickel 1997: 15–29), but they seem to be of the same kind as those from the Djoser-akhet temple of Thutmosis III in Deir el-Bahari (M. Dolińska, J. Wiercińska, personal communication). The most important architectural elements — architraves, columns, pillars, ceiling slabs and door lintels — were made of sandstone, presumably taking advantage of the resilience of this kind of stone. The walls and door jambs were constructed mostly of limestone, although sandstone blocks were also encountered in this context.

The decoration was executed mainly in raised polychrome relief. Taking early Eighteenth Dynasty construction standards as a guideline, this carving technique indicates that large parts of the building had been roofed. Some small fragments of sunken relief painted yellow were also found, suggesting the existence of unroofed areas of the structure as well.

The architectural plan appears to have undergone some modification either during construction or after the building had been completed. Two of the blocks

bear relevant evidence: a corner block with traces where a wall had been added [Fig. 4] and a reused block [Fig. 5]. The building process seems to have been fairly quick, as indicated by a number of patches between the blocks.



Fig. 2. Fragments with the name *Khenemet-ankh*: top, pieces of sandstone architrave, Inv. No. 536, and bottom, limestone block, Inv. Nos 554/555 (Photos M. Jawornicki)

## DECORATION

The decoration was mostly carved, but some details like the thrones were only painted. Distinctively enough, the polychrome decoration of the sunken relief in the architrave had no whitewash as a base and the background of the wall decoration was dark gray, almost black, the latter characteristic requiring further examination.

The scale of the representations differed; there were big scenes in one register, as well as smaller ones in two registers and small

niche scenes. Very small figures of offering-bearers and soldiers were also recorded.

The decoration of the interior walls was traditional, bordered with a dado, checker-frieze (block pattern border) and two kinds of kheker-frieze (pointed and splay-topped: Kołodko-Dolińska 1990: 30–47). Two kinds of Hatshepsut's cryptogram frieze were also found: second and third type according to M. Sankiewicz (2008: 204–206, Figs 3–5). Typical elements of the decoration comprised a *pt*-sign above



Fig. 4. Fragment of a corner block with traces where a wall had been added, Inv. No. 206

scenes, falcon, vulture, winged sun-disc and royal protocol. The wall decoration includes offeringscenes, scenes representing the king before gods, the king embraced by a god, the king offering incense to the gods, the king seated on a throne before an offering table, offerings, offering ritual, and at least two kinds of big offering lists (for the lattermost, see Barta 1963: 104–105, offering list A/B). Processions of offering-bearers, soldiers and Nile gods were also represented. Some fragments depicted very rare battle scenes with chariots. A festival calendar in sunken relief, identified by the author on blocks from the Khenemet-ankh temple, constitutes the earliest known example of a New Kingdom festival calendar of this kind.

Thutmose I was the main actor in ritual scenes, but Hatshepsut's cartouches and representations were very frequent as well. Thutmose III erased her names, replacing them with the names of Thutmose II. The material from the Khenemet-ankh temple encompasses only two original cartouches of Thutmose II and only one cartouche that can be read as that of Thutmose III, but the explanation for this unusual situation is simple: certain identification is impossible due to the incompleteness of all the cartouches in question, especially considering that the lower part of the throne name of Thutmose III in its early version was identical with that of his grandfather: Thutmose I *3-hpr-k3-R<sup>c</sup>* (von Beckerath 1999: 134–135 [T1])



Fig. 5. Fragment of a reused block, Inv. No. 54 (Photo M. Jawornicki)



*Fig. 6. Feet of a goddess, not erased during the Amarna period, Inv. No. 516*



*Fig. 7. Fragment of a limestone false-door, head of Thutmosis I, Inv. Nos 382/389*



*Fig. 8. The middle part of a sandstone Osiride statue, Inv. No. 187*

and Thutmose III *Mn-hpr-k3-R<sup>c</sup>* (von Beckerath 1999: 136–137 [T3]).

Gods were seldom represented on the walls of the temple of Thutmose I and many of these representations [*Fig. 6*] were not touched by the Amarna iconoclasts. This could indicate that certain of the rooms inside the temple were no longer being used for worship at that time.

A false-door could also be reconstructed [*Fig. 7*]. It was made of limestone, which was painted red to resemble granite.

The fragments from the Mummies' Storeroom appear to have come from at least two different chambers. One of these was an offering chapel for Thutmose I with his false-door, present in all 'Memorial Temples'. The decoration of the lateral walls would have included a big offering list, as well as a depiction of the offering ritual, offering-bearers and a large-scale figure of the king seated on a throne before an offering table. The other chamber was a festival hall, which would have contained

scenes of the festival (Arnold 1962: 108) and of battle (Arnold 1962: 109–110). Blocks with fragments of such scenes have been identified. Several fragments of the columns from this festival hall have also been preserved. The sed-festival was named in some of the inscriptions. Comparing the presently recorded iconographic information with plans published by Barakat, it seems obvious that the excavation must have focused on the festival hall.

Hatshepsut's architects appear to have had a penchant for multiple niches. The temples at Deir el-Bahari had many such niches (e.g., niches in the west wall of the Upper Courtyard, in the Main Sanctuary of Amun, in the Solar Cult Complex and in the Royal Mortuary Complex, in both the Anubis chapels, and in the Hathor Shrine) as did the Kha-akhet temple (J. Karkowski, personal communication). The studied fragments indicate that they were present also in great number in the Khenemet-ankh temple.

## STATUES

The middle part of an Osiride statue made of sandstone and painted white was also

found [*Fig. 8*], as well as some fragments of private statues from different periods.

## RECAPITULATION

It cannot be confirmed that it was Thutmose I who started building his 'Memorial Temple'. The only information about it comes from textual sources. The king's architect, Ineni, did not mention it in his biography or in the list of temples found in his tomb (Dziobek 1992: 39–40 [Text 3f]; Sethe 1906: 71). The temple was listed nonetheless by Puimra (Davies 1922: 95, Pl. XL) and

in the geographical procession depicted on the walls of the Chapelle Rouge (Burgos, Larché 2006: 19), which means that in year 17 of the reign of Thutmose I rituals were performed in this temple. The evidence of Barakat's blocks suggests that a large part of the decoration was executed during Hatshepsut's reign, her names and her friezes being a vivid illustration of this.



Sources note that the cult of Thutmosis I still existed in the Ramesside Period, recording many names and titles of the temple personnel from that time (Winlock 1929: 68; Helck 1961: 89–91).

The material stored in the Mummies' Storeroom is very fragmented and appears incomplete. It includes many patches and half-finished products left after the blocks were reused for producing stone vessels,

the relief carvings useless and therefore discarded. It is possible that some parts of the temple were exploited as a quarry and blocks were reused as building material.

Not all the blocks described by Barakat were located in the Mummies' Storeroom. The most important private statues and the sandstone lintel appear to have been stored elsewhere, which matter calls for further research.

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