

# Janusz Karkowski

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## Deir El-Bahari: Hatshepsut Temple - The Epigraphic Mission, 1996

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## **DEIR EL-BAHARI**

### **HATSEPSUT TEMPLE THE EPIGRAPHIC MISSION, 1996**

**Janusz Karkowski**

#### **THE NINTH SEASON (February 23 - March 26 and April 11-20)<sup>1</sup>**

The first of the two volumes on the Hathor Shrine, now in preparation, will cover the architecture of the shrine and its building stages, and the decoration of the walls, columns and architrave blocks. The Mission worked on corrections and additions to the reduced drawings of the walls of the colonnade and the 1:1 final plates of the Hathor river feast drawn by Mrs. Elisabeth Majerus-Janosi, the IFAO artist. The work on the final plates for the planned volume was continued in Cairo.

What is especially important is the restitution of the destroyed scenes and texts on the walls of the Outer Colonnade of the shrine. In the 1920s and 1930s, these walls were rebuilt to their full height by Émile Baraize. But even at first glance there are many mistakes in this reconstruction and it is necessary to correct them as the first step to restoring the scenes. This task was accomplished during the season. While checking the scaled drawings, it was observed that a number of painted details had been affected by the rains of 1994 and some elements have entirely disappeared.

Attributing selected fragments from the temple storage areas to particular walls is the second important step already advanced

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<sup>1</sup> The Mission was directed by Dr. Janusz Karkowski and included: Mrs. Elisabeth Majerus-Janosi, artist; and Mr. Jean-Francois Gout, photographer. The Antiquities Organization delegated Mr. Sayed Gebril as the inspector attached to the mission.

The Mission is very much indebted to the authorities of the Supreme Council of Antiquities in Cairo and Luxor, especially Dr. Mohammed Soghir and Mr. Sabri Abd el-Aziz.

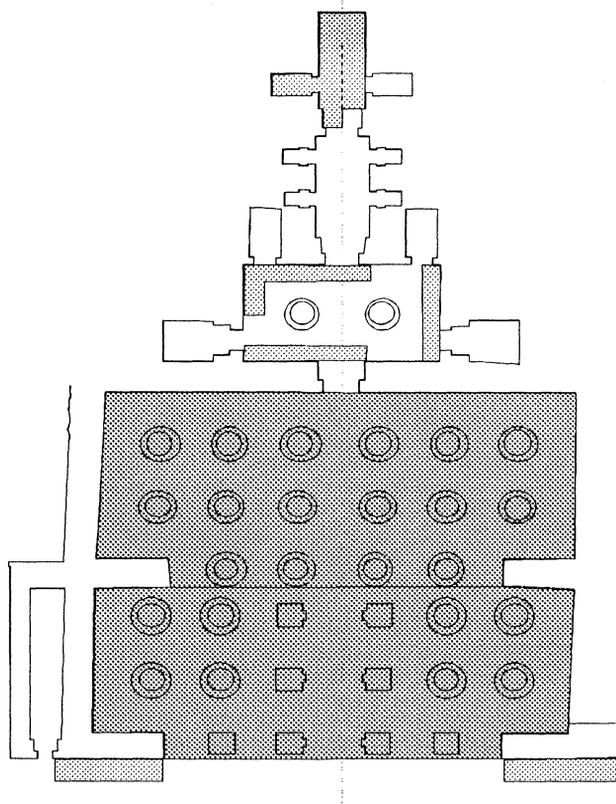


Fig. 1. Plan of the Hathor Shrine. Shaded areas mark recorded walls (where darker the decoration was verified during the 1996 season).  
 Drawing J. Karkowski.

during the spring season of 1995. This year an attempt was made to prepare drawings showing the entire scenes. Most of the selected fragments could be ascribed to their scenes of origin and provided new information for the proper under-

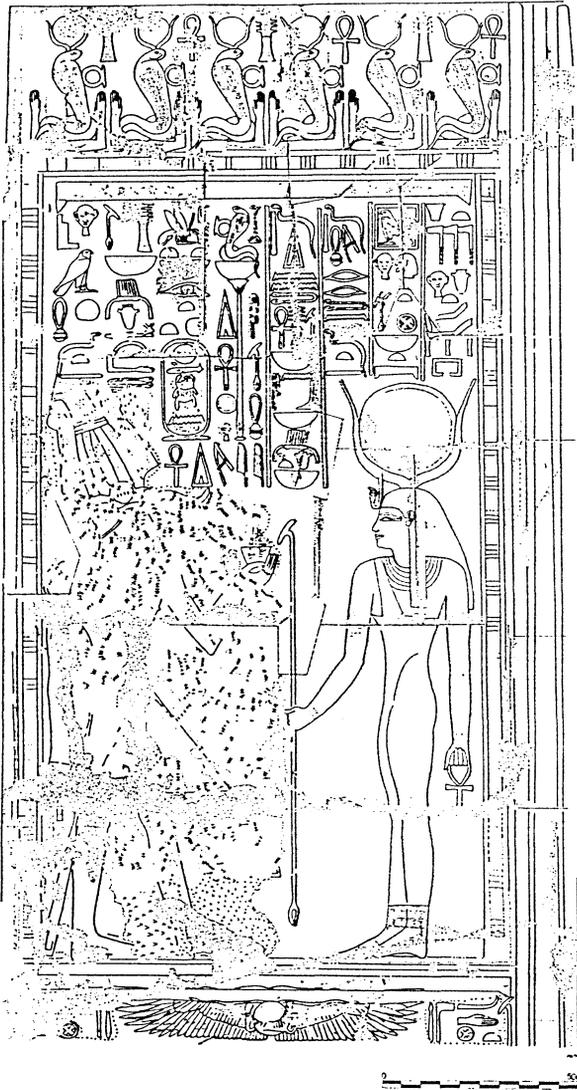


Fig. 2. Scene from the west wall of the vestibule of the Hathor Shrine  
Dawing M. Karkowska.

standing of the decoration of the Hathor Shrine. For instance, one of the restored scenes in the northern wing of the eastern wall of the Outer Hypostyle shows Hatshepsut receiving the *menat*-necklace from Hathor and contains a text that has a parallel in the famous Story of Sinuhe. All the important details of the large scene on the south wall of the same hypostyle were determined, including all the texts.

This significant progress made in the restoration and documentation of the walls will facilitate the search for smaller fragments which can add more details to the poorly preserved scenes. Special emphasis was put on the study of the texts of the colonnade. All the texts were checked again, especially in the places that had undergone reworking in ancient times, and an attempt was made to restore the original texts of Hatshepsut to facilitate their proper interpretation. Mr. Jean-Francois Gout continued the photographic documentation of the interior of the shrine.

#### **THE TENTH SEASON (October 13 - December 14, 1996)<sup>2</sup>**

The program of the fall season included the checking of the scaled documentation of the Amun Sanctuary and the walls of the Upper Court, drawing the plates for publication and continuing

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<sup>2</sup> Members of the mission in the fall of 1996: Dr. Janusz Karkowski (director); Dr. Nathalie Beaux-Grimal, Dr. Miriam Wissa, Mrs. Iwona Bebrysz, Miss Rosanna Pirelli, Mr. Sławomir Rzepka, Egyptologists; Mrs. Grażyna Rymaszevska, computer specialist; Miss Katherine Spence, architect; Mr. Piotr Szpanowski, archaeologist; Mr. Piotr Korolewski, student of archaeology; Mrs. Elisabeth Majerus-Janosi, Mr. Marek Puzkarski, Miss Dobiesława Bagińska, Miss Anna Lisiecka, artists; Mrs. Martina Stürl, and Mrs. Gabriele Barnickel, documentalists. The Antiquities Organization delegated Mr. Sayed Gebril as the inspector attached to the mission. The Mission would have failed without help on the part of the authorities of the Supreme Council of Antiquities in Cairo and Luxor. The program of work for the season was presented to Dr. Ali Hassan, the Secretary General of SCA before the beginning of work. The Mission owes special words of gratitude to the representatives of the SCA in Luxor, Dr. Mohammed Soghiri and Dr. Mohammed Nasr.

the recording of the Hathor Shrine. A search was made for additional blocks in the ruins of a small Ramesside temple that was built mostly of Tuthmoside blocks. The detailed results of the work during the fall were as follows.

1) Corrections of existing scaled copies of scenes from the four inner rooms of the main sanctuary were completed. This part of the temple has never been published. The rear wall of the central room was destroyed in the Ptolemaic Period when a new shrine was added behind it. Already some years ago the mission succeeded in identifying four blocks from the destroyed western wall of Hatshepsut, showing that there had been a room preceding the present Ptolemaic shrine of Ptolemy VIII Euergetes II.<sup>3</sup> Three blocks were selected this season from the temple stores as possibly belonging to this last room of the Amun Sanctuary. A number of decorated blocks had been identified earlier as originating from a niche in the northern wall of the central room; they depicted Hatshepsut and Tuthmosis III before the gods of the Ennead. This niche was dismantled and replaced with the present Northern Chapel of the Ennead at the same time that the Southern Chapel was added. Work in these three rooms was completed this season, but the plates will have to be verified once again after their preparation in Poland.<sup>4</sup>

2) Corrections and additions were made to the documentation of the Bark Room prepared during the previous seasons before the restoration mission cleaned the smoke from the painted reliefs. The older copies were now rechecked and supplemented with details that emerged after the cleaning. The subjects of the scenes

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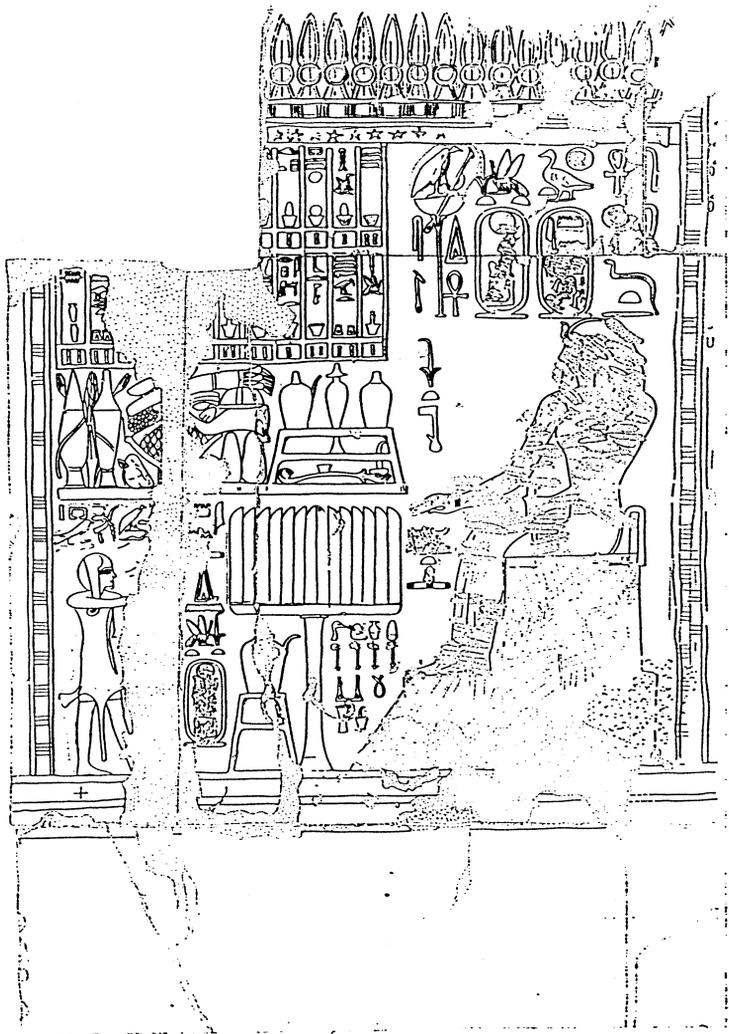
<sup>3</sup> One of the blocks was used in the Ptolemaic repairs of the Bark Room of Amun by Ptolemy VIII Euergetes II, see Karkowski and others, Amenhotep, Son of Hapu and Imhotep at Deir el-Bahari - some reconsiderations, *MDAIK* 39 (1983), p.96 with fig. 1.

<sup>4</sup> The inner part of the sanctuary composed of four rooms will be the subject of the next volume in the Deir el-Bahari Series entitled *The Amun Sanctuary at Deir el-Bahari...*, by J. Karkowski.

and many important details can now be restored following the study of the walls of the Bark Room and the identification of a considerable number of loose blocks over the past years in the temple stores. The central element on the side walls was a depiction of the bark of Amun in which the god's statue was brought to Deir el-Bahari. An interesting scene preserved in small fragments was placed just below the stand on which the bark rests. Namely, it is a developed scene of *sm3-t3wy* with two fecundity gods tying the stems of plants of Upper and Lower Egypt respectively around the *sm3*-sign. Just below there was a frieze of lapwings with attached human arms in a praying gesture. This is an untypical use of the idea of the unification of Two Lands, which in this period is usually linked to a figure or to the names of a pharaoh. In the Bark Room of the Hatshepsut Temple, it was the bark of Amun which symbolized the unification of the two parts of Egypt. Placed in front of the two depictions of the bark, i.e., on the side of the entrance, were the living members of the royal family who presented offerings to Amun's statue. The dead members of the royal family were placed behind the bark to accompany the god and profit from the liturgy performed for him. Apart from Hatshepsut's presence, special emphasis was put on the additional figures of Tuthmosis II and his *k3* to the west of the westernmost niche and of Tuthmosis III and his *k3*<sup>5</sup> to the east of the easternmost niche in the north wall. The figures of the two kings represent the traditional succession to the throne where a son assumed the crown after the death of his father. On the opposite, south wall Tuthmosis III is replaced by a larger scene with Amun embracing the queen. The dominant position of the queen in the decoration of the room expresses the new idea of a female pharaoh that Hatshepsut tried to establish and turn into tradition by designating her daughter Nefrure as her successor. That is why the princess accompanies her mother in the scenes on the side walls of the Bark Room.

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<sup>5</sup> Tuthmosis III is only partly preserved on the fragments from the temple stores.



*Fig. 3. Decoration of the east wall of Niche C in the south wall of the Bark Shrine.  
Drawing D. Bagińska.*

The artists of the mission made final plates of the decoration of six niches in the Bark Room after checking the previously made copies. Because of the complicated character of the decoration with many small details preserved in faded paint, the documentation of the walls of the Bark Room requires at least one more season for further corrections and the production of the final plates.

3) The mission started inking the final plates of the scenes on the western wall of the Upper Court after the existing documentation had been corrected and omissions filled in. The final plates of the two large scenes on both sides of the entrance to the sanctuary were made. To complete the project, the mission needs at least two more seasons because of the complexity of the decoration of the wall and its many niches.

4) The mission began to correct the documentation of the festival scenes in the Upper Court.

5) The decoration of pillars of the northern wing of the Upper Portico, which in the past had been documented by architects for restoration purposes, were now recorded in terms of the epigraphy.

In connection with the planned restoration of the Bark Shrine of Hatshepsut at Karnak, the French-Egyptian Centre asked the Polish Mission to collate the sections of the oracular text of Hatshepsut written on the second outer course of blocks at Karnak with the same text carved in 110 columns in the Upper Portico of the Deir el-Bahari Temple. It was clear earlier that in addition to the sections located by Lacau-Chevrier, there were five other Karnak blocks which could supplement the Deir el-Bahari text.<sup>6</sup> We have prepared schematic figures giving the established position of the Karnak blocks in order to serve the distribution of the preserved blocks of the Karnak Bark Shrine.

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<sup>6</sup> Karkowski, *EtTrav* XIV, Fig. 5, Nos. 161, 287, 21, 54, 146, pp. 352-354.

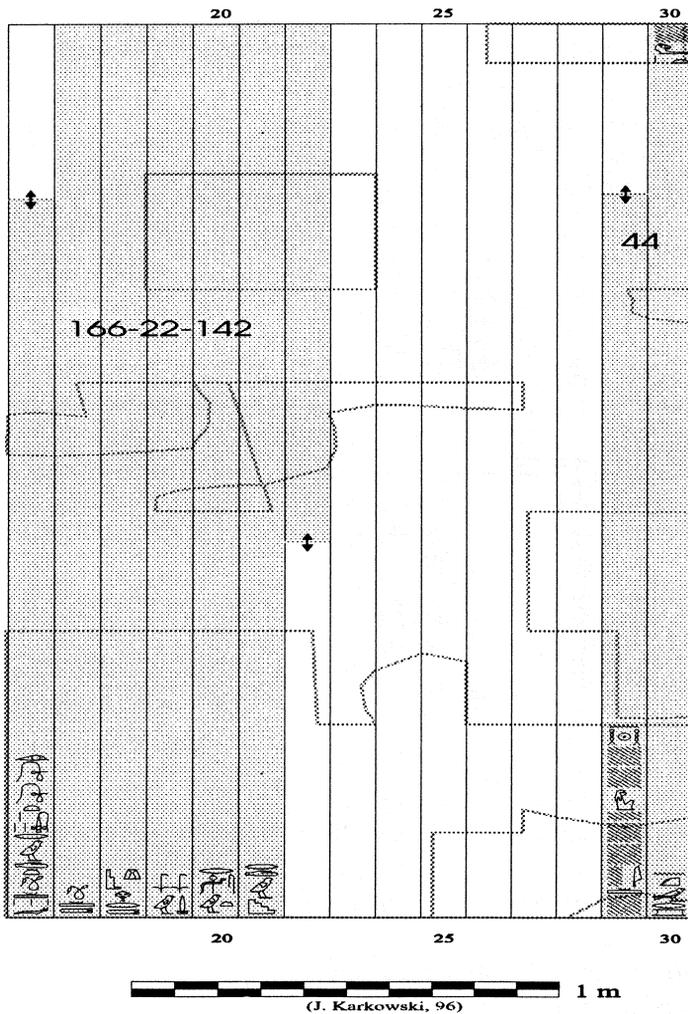


Fig. 4. Location of the Karnak version of the oracular text on blocks 166-22-142 in columns 16-30 from Deir el-Bahari.  
 Drawing J. Karkowski.

6) The documentation of the pillars and columns of the colonnade of the Hathor Shrine was corrected and preparations for the pillar restoration project were begun. The results of a study of the pillar decoration with preliminary proposals for the corrected distribution of blocks have been presented in a paper now in press.<sup>7</sup>

The study of the walls of the colonnade of the Hathor Shrine<sup>8</sup> was continued. The numerous mistakes in the old restoration of these walls were apparently due to a total lack of egyptological consultation at this stage of E. Baraize's project. The mission achieved progress in restoring on paper the walls of the outer colonnade and in attributing the decorated blocks from the stores to the walls of the inner colonnade. The plates for the final publication of the wall scenes are very much advanced. The plates of the river feast of Hathor are ready.

The mission also proceeded with recording the inner part of the shrine. The documentation of the decoration of the Sanctuary of Hathor was completed. Two more seasons will be needed to complete the recording of the inner part of the Hathor Shrine that, apart from the Sanctuary, includes the Vestibule with four Side Chapels and the Bark Room.

7) The last point on the programme was an eight-day survey of a small temple located by the asphalt road opposite Drah Abu el-Nagga, with the objective of recording any reused blocks of Hatshepsut and establishing if some of them could not have come from the Upper Temple of Hatshepsut at Deir el-Bahari.

The site was partly excavated almost a century ago by the expedition of the Marquis of Northampton and again partly

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<sup>7</sup> R. Pirelli, The pillars of the outer Hypostyle Hall of the Hathor Shrine in the Hatshepsut Temple at Deir el-Bahari: a preliminary report, *EtTrav XVIII* (to be printed in 1997).

<sup>8</sup> The co-authors of the project are N. Beaux and J. Karkowski.

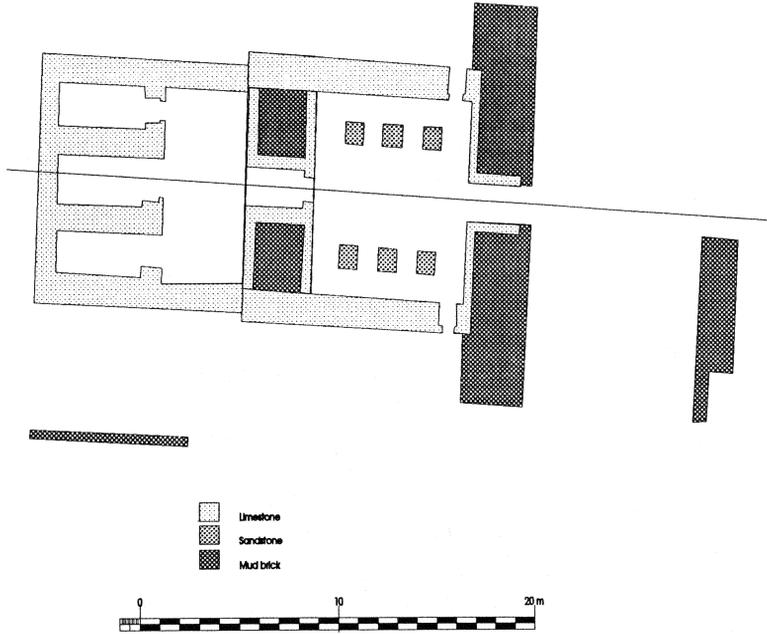


Fig. 5. Hypothetical plan of the Ramesside Temple.

cleared few years ago by the Antiquities Organization. The temple is now reduced to the lowermost courses of blocks and in the literature it is known as the temple of Ramesses IV.<sup>9</sup> Apparently, it was built of reused blocks. Most of the preserved names on these blocks belong to Hatshepsut. In addition,

<sup>9</sup> Porter-Moss, *Topographical Bibliography*, II 2, 424. The position of the temple given by Porter and Moss is not correct, possibly because of Northampton's error, and has subsequently led to the building being mixed up with another one found by the expedition of Carnarvon and Carter. It seems that the Bibliography lists some objects found in yet another temple of the Ramesside Period excavated by the Metropolitan Museum of New York in Lower Assasif as connected with this temple.

the names of Tuthmosis III are preserved on two fragments. The results will be given in a final report when the photographs are developed and the drawings scaled. The number of recorded decorated blocks, Ramesside and reused Tuthmoside, reached 115. Among the latter there are two with the names of Hatshepsut temples: Kha-akhet, the Queen's temple in western Thebes mentioned in several texts of the New Kingdom, and a name containing the name of Djoser-Djeseru in the epithet of a god, i.e., the temple of Deir el-Bahari. It seems that this last block cannot come from the Upper Temple at Deir el-Bahari and thus it appears to bear out the supposition that the Queen's Valley Temple was, at least in part, decorated.

The plan of the Ramesside temple was established as much as possible without excavations. The main building was composed of a peristyle court with a row of three square pillars on each side. It was preceded by a pylon in mud brick with limestone casing. The court was separated from the rectangular vestibule by a massive wall in limestone with mud-brick filling that could contain wall niches. The roof of the vestibule was most probably supported on two pillars or columns that are now missing. The three gates in the vestibule's west wall gave access to three chapels of the same length. The central chapel was wider than the two side chapels. The plan suggests that the temple was dedicated to Amun, Mut and Khonsu. The names of the three divinities are mentioned on loose fragments. Two other blocks preserved fragments of processional barks of the three divinities. In addition, the solar gods Atum and Re-Harakhte are mentioned on the Ramesside blocks. Most probably, an outer mud-brick enclosure with another pylon surrounded the building, but this cannot be established without excavations.

The Hatshepsut blocks contain a rich repertory of scenes of varied size. A group of some large fragments belongs to walls of a court or hypostyle with decoration divided into two registers. The upper register contained the scenes of procession, possibly connected with the Sed Festival. Several blocks pre-

serve sections of the uraei frieze, which occurs on all the Hatshepsut buildings. Some fragments seem to belong to niches and smaller chapels. They show that the building or buildings from which the blocks derive were of considerable size and complex plan.