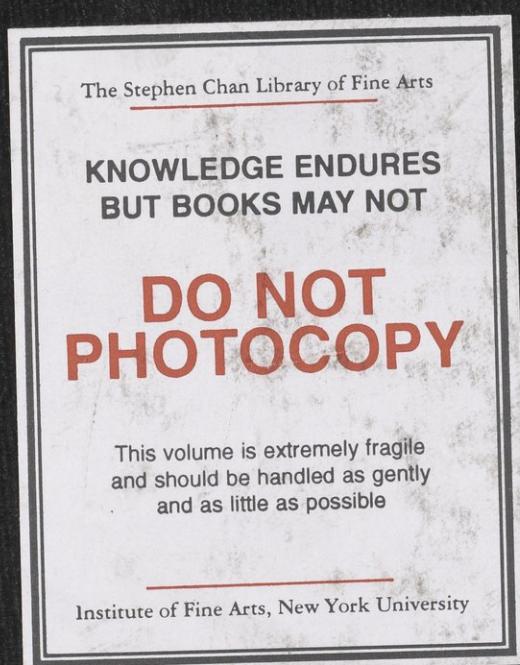


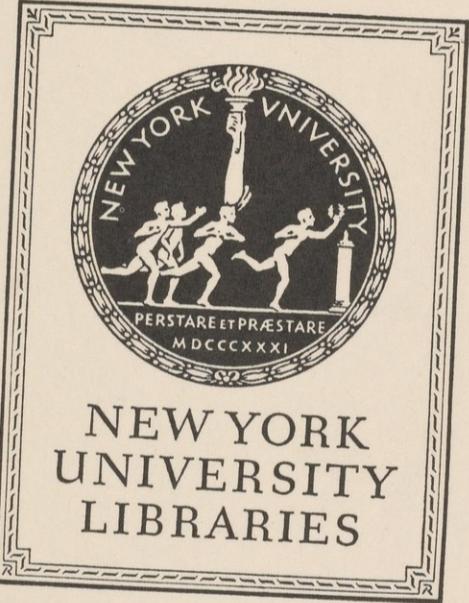
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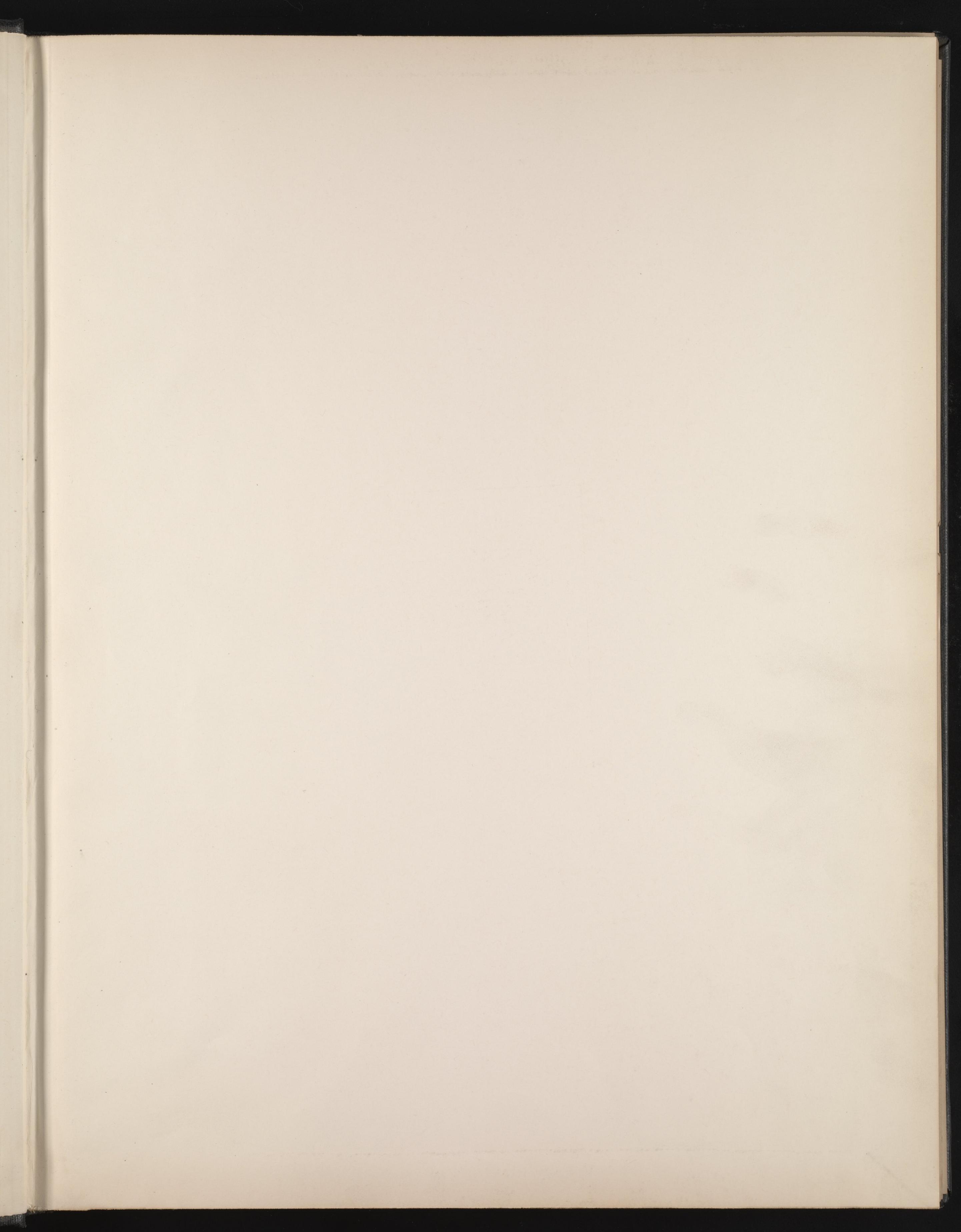


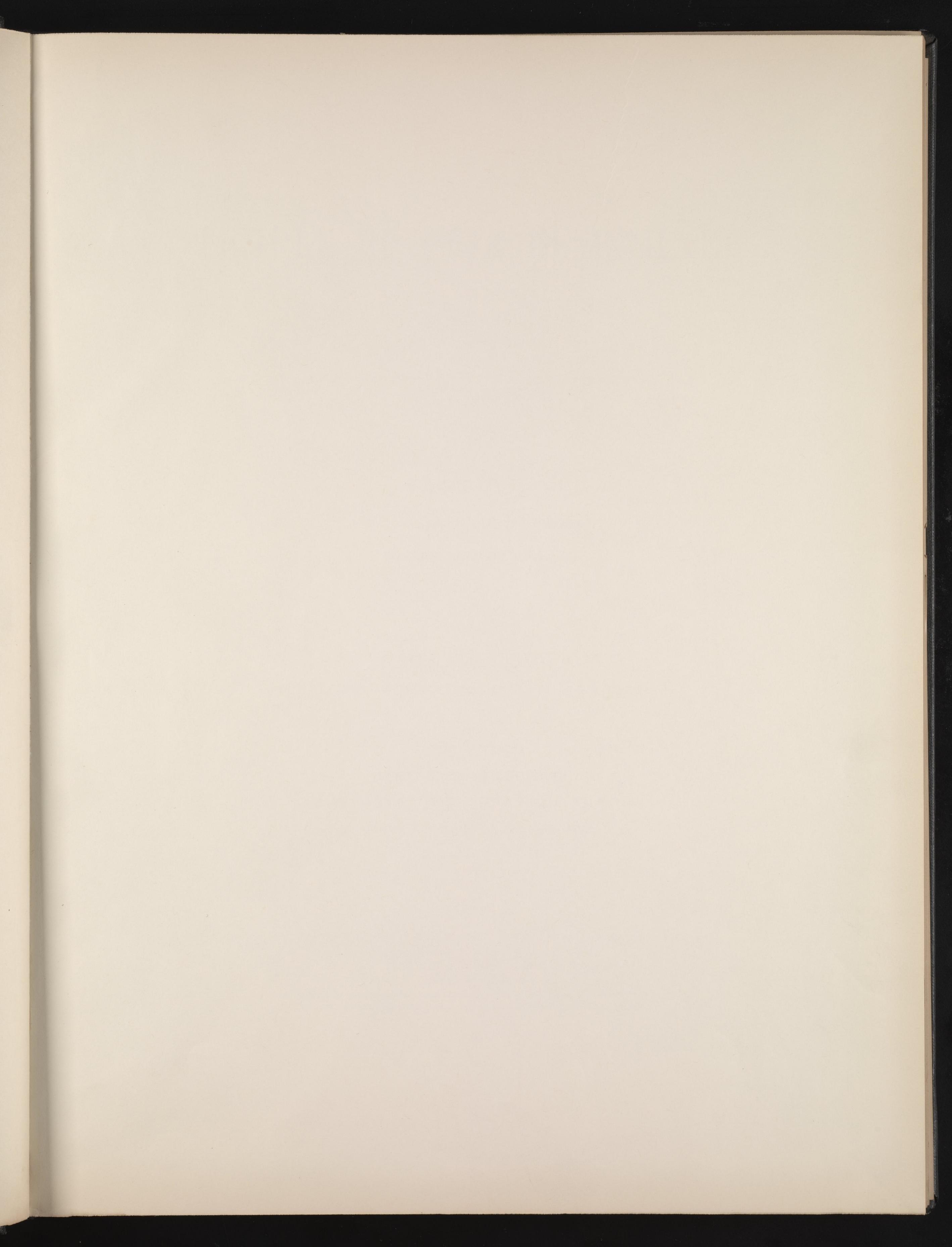
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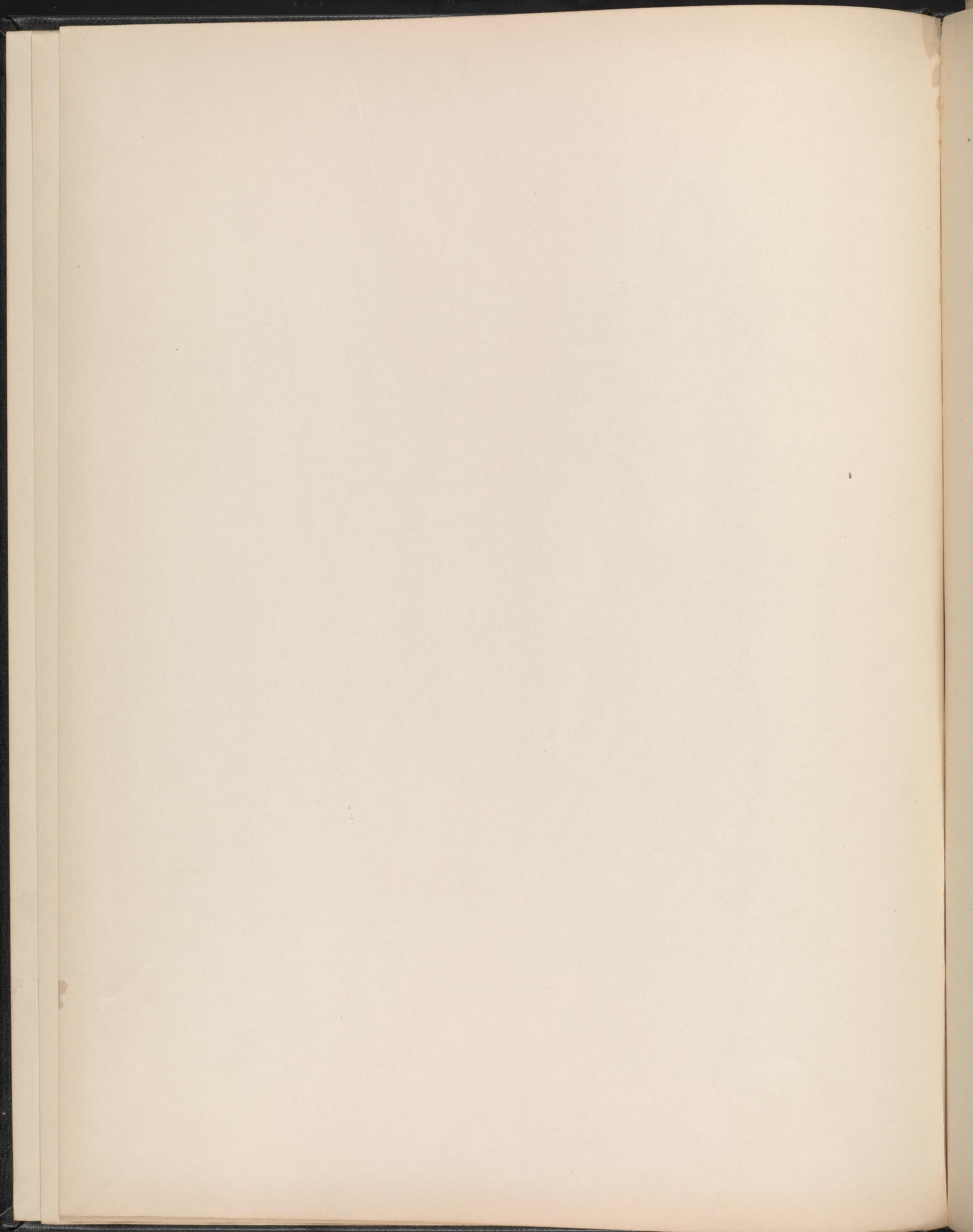


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THE
TEMPLE OF DEIR EL BAHARI

BY

EDOUARD NAVILLE

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PART VI.

WITH ARCHITECTURAL DESCRIPTION

BY

SOMERS CLARKE, F.S.A.

PLATES CLI.—CLXXIV

THE LOWER TERRACE, ADDITIONS AND PLANS

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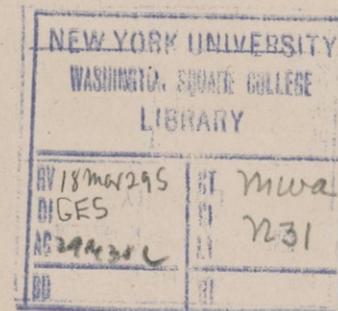
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PREFACE.

THIS is the final part of the description of the great temple of Deir el Bahari—the first was issued in 1895. Various circumstances have delayed the completion of this large work, which has lasted a good deal longer than the excavation.

The VIth volume contains the inscriptions and sculptures of the Lower Terrace, a plate from the Upper Court which had been forgotten, two fragmentary inscriptions, pieces of which have been picked up in various parts of the temple, and the foundation deposits. All these plates are the work of the skilled hand of Mr. Howard Carter, except the two inscriptions and the two plates of the transport of the obelisks, which have been drawn by Madame Naville.

Although many small and scattered fragments had to be left aside, I believe that nothing of interest has been omitted, and we have now for the first time the complete reproduction in facsimile of the sculptures of a whole temple.

A special chapter gives the history of the construction, embodying the results which have been derived from the excavations, in reference to the reign of Hatshepsu.

The crowning of this work could only be a complete architectural description and a restoration of the temple. We have to thank Mr. Somers Clarke for carrying out this important task. The reader will admire the mastership of the plans, and will recognize in them as well as in the description, the unrivalled knowledge which the author has attained of the principles as well as the details of Egyptian architecture.

After thirteen years we have only to make a few alterations in the text of the early volumes, in the translations and in the readings of some of the names. The chief change would be in the title of the book, the monument of the queen should be called "the great temple of Deir el Bahari," for we now know that the architect Senmut had before his eyes another temple, a thousand years older, which in some respects he took as his model.

Of this we were ignorant when I first settled at Deir el Bahari. Now the edifice which we thought to be unique has to be studied in connection with its humbler and venerable neighbour, which the queen superseded in size and magnificence.

EDOUARD NAVILLE.

MALAGNY,

October, 1908.

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THE
TEMPLE OF DEIR EL BAHARI.
THE LOWER TERRACE.

EXCAVATION.

"In many respects the lower and middle colonnades resemble each other. Seen from a distance they might indeed be taken for duplicates. Square piers are seen in each case carrying an architrave, the number of intercolumniations being twelve in each case. When we examine the lower colonnade near at hand, we observe, however, that it differs from both the middle and the upper in the following respect:—

"The roof of the middle colonnade was supported by two ranges of square piers. The roof of the upper colonnade was supported by an outer range of square piers, and an inner of polygonal columns. The roof of the lower colonnade was supported by an inner range of polygonal columns; but the outer range, although square towards the exterior, were rounded off within, showing a polygonal surface, corresponding with the second range of columns.

"In this we observe that interesting undercurrent of variety, which may be so often found beneath the appearance of a somewhat fixed symmetry that is generally considered as the ruling characteristic of Egyptian architecture."¹

This terrace has suffered more than the others. The monks when they built their convent carried away a great number of the stones, which they used for the partition walls of the chambers of the Upper Terrace. Nearly all the fragments of the transportation of the obelisks, which have been replaced, were from the Upper Court, from the Coptic constructions built

between the central way and the wall of the altar-court. What remained of the colonnades on both sides of the ramp was hidden by rubbish which made a sloping ascent towards the convent.

Both Lepsius and Mariette saw part of the lower colonnade, which seems to have been in a better state in Lepsius' time than afterwards. But only the top emerged out of the sand, since neither of them saw the inscriptions which are on the walls. When we dug to the pavement we found fragments of an historical inscription which related to a campaign of the queen, evidently at the beginning of her reign (pl. CLXVI.); the floor of the colonnade being above the ground, access to it was given by steps against each side of the ramp.

There does not seem to have been a pavement in front of the colonnade; for we found that on both sides the open space was used as a kind of garden. There were many small round pits about ten feet deep, filled with Nile mud, in which trees had been planted. The stumps of two palm trees are still *in situ*, but there were other trees. Several times at the top of the pit we found small alabaster pots, probably filled with sacred oil or incense, which may have been amulets put there to insure the growth of the trees. All this vegetation must have required a great deal of artificial watering, since these pits were numerous. The natives call them *sagiehs*, and they say that there are a great number of them along the avenue where the sphinxes stood. The two perseas which stood on each side of the door in the enclosure wall were planted in similar pits, and were watered in the same way.

¹ This description has been written by Mr. Somers Clarke.

PLATE CLII.,

The short face of the angle on the south, showing the depth of the colonnade. We see there that Rameses II. "repaired the buildings of his father Amon," meaning that he restored the image and name of the god, which had been destroyed by Amenophis IV. Several inscriptions of the same kind show that the restorations have taken place along the whole terrace, on both sides of the ramp.

It is not Amon who is seen here. It is Dedun the god of Nubia, therefore he has not been erased. He brings with him a certain number of captives, repre-

sented in the usual conventional way, which is supposed to indicate that the king conquered all their countries or cities. All of them have African names, but the heads have not the Negro type. They are found again among the lists of southern nations conquered by the queen's successor, Thothmes III.¹ The god says to the queen:—

"I bring thee all lands and all countries of the South. I bind for thee all the rebels of the Anu of Nubia, at thy chosen hour. I grant thee to cut off their heads."

PLATES CLIII. AND CLIV.

This is one of the most interesting representations found at Deir el Bahari. No other one like it has yet been discovered. It shows the transportation of the two obelisks erected by the queen in the constructions she made in the great temple of Amon at Karnak. One of them is still standing, the other one is broken in pieces; a few fragments remain on the spot, but many have been carried away for making mill stones.

The queen considered the erection of these obelisks as one of the chief events of her reign. Not only do we see here their transportation and dedication to Amon, but this last scene was repeated on a small construction at Karnak, the stones of which have been re-used afterwards. Most of them have disappeared, but the dedication of the obelisks has been preserved.

It is clear that this representation is not made to scale; there are also various features which are conventional. However we may suppose that the Egyptians really intended to show in what manner they did the work. We shall therefore describe how we believe that the Egyptian sculpture has to be understood.

The two obelisks are on a barge (pl. CLIV.); they do not lie side by side, they are on a line, base against base, so that the greatest weight would be in the middle of the boat, while the two points are on stem and stern. The barge is high above the water. It is strengthened by three rows of strong beams, and we can see in the forepart six strong straining ropes, on the principle of a queen-post truss, what is called in America a 'hog-frame.' This contrivance is usual in

Egyptian cargo-boats. We get an idea of what its size must have been from an inscription of a scribe called Anna, a contemporary of Hatshepsu. He relates that, having to bring two obelisks for the King Thothmes I., he built a boat of 120 cubits in length and 40 in width, to ship them both; thus the width of the boat was one third its length. If we suppose that the architect speaks of the royal cubit of 0.525 metre or 20.72 inches, the length of the boat of Anna would be 63 metres (210 feet), and its width 21 (69 feet). This would tally nearly exactly with the dimensions of the Karnak obelisks, which are 30.7 metres long; if we suppose that the measurement of the boat applies only to the part which is in the water; excluding the raised stem and stern, it would leave a space of about eight feet between the two bases.

This was certainly a huge and unwieldy craft, the steering of which must have been difficult when the current was strong, and in case of a high wind. It seems to be the reason why we see at the stern two pairs of rudders, instead of one which large Egyptian boats usually carry.

The obelisks are fastened tight to the sledges on which they have been dragged into the boat. These sledges were probably used as beams, which were necessary for the raising of the obelisks.

The whole scene represents the end of the voyage, when the obelisks, towed by a great number of boats and escorted by military and royal barges, arrive at

¹ MARIETTE, *Karnak*, pl. 22 and 23.

Thebes on the eastern side of the city. On the prows of the boats we see the pilots commanding the oarsmen to cease rowing. The inscription on the lower row says: "The landing in peace at Thebes the mighty (Eastern Thebes); there is a festival in the sky, Egypt is rejoicing . . . is in joy, when they see this monument everlasting (which the queen) erected to her father (Amon)."

We must presume that the season chosen for such an undertaking is that of the inundation. At high Nile the navigation was easier and safer, the monuments could be brought much nearer to the temples where they were to be erected, and, there being no high banks as in winter, there was less difficulty in hauling the obelisks on shore.

According to the rules of Egyptian perspective, it appears that the barge on which the obelisks were lying was towed down by three parallel groups of ten tugs, each group being connected with the barge by a thick cable. The greater part of these cables is lost, but enough has been left to indicate the direction they followed.

a cabin. As these boats were the last in the line of ten, and nearest to the barge, the strain on the steering gear must have been particularly heavy, and that is why they had two rudders, while all the other boats had only one.

At the other end of the line is the leading boat; its *reüs* or pilot sounds the water with a pole. His commands are probably repeated by the other *reïses* along the line. This boat is longer than the middle ones, and has a huge rudder. It probably contained the military escort. On each of the three leaders we see three soldiers ready to land. The escort does not seem to have been numerous. The leader of the line alone is free; all the other boats are joined together in a peculiar way. Each of them has a mast, from which start two ropes; one going to the stern is tied to the rudder or to its support, the other one is tied to the bow of the next, which is represented as slightly in advance of the mast. When they are moving we see this curious contrivance of all the boats being joined together with a rope going from the top of the mast to the bow of the next (fig. 1). Thus the barge of the

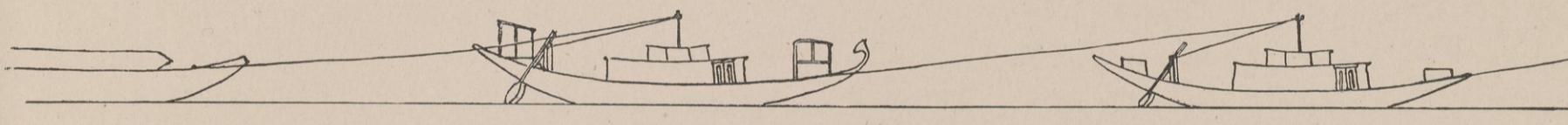


Fig. 1.

The three groups are exactly alike, each of them consisting of boats of the same kind, and joined together in the same way. The lowest group, which is best preserved, may be taken as an example to show how each group was formed. Next to the barge there is a boat of a more luxurious style. It has a cabin with an upper deck, the doors of the cabin being seen in full front, though they were really in the axis of the boat. Fore and aft are two pavilions for officers of high rank. These pavilions are adorned with royal emblems—a lion, a sphinx, a bull trampling upon the enemies of the king, who are represented here as an African population. These emblems probably were paintings on the panels of the pavilions. Originally the cartouches on these panels had been left blank; but when Rameses II. restored the name of Amon, which had been erased by Khuenaten, he caused the name of Thothmes II. to be engraved in these cartouches, as we saw he had done in the inscriptions of the Hathor shrine.

This boat, which is close to the barge, has two rudders, as also has the next, with a small pavilion and

obelisks was towed by three parallel lines of tugs, each having nine tugs and a leader, and there was a front of three boats on the river. If we figure them on a horizontal plane as they are moving on the water, they are arranged as on fig. 2.

In the sculpture of these boats we find a curious mixture of accuracy and convention. We must remember that what an Egyptian artist wished was merely to be understood. He wanted to represent the exact number of the boats; there were ten in each row. If he had put them in a straight line, as they were on the river, it would have made a very long scene, which would have covered a much larger space than he had at his disposal. Therefore he broke the line; he folded it as we should fold a jointed foot-rule (fig. 3). He drew all the boats together, allowing only the bows to project beyond each other, so that the boats might be counted.

At the same time it is difficult to suppose that he was correct in the way he expressed how the boats were tied to each other (fig. 1). One hardly can imagine that the towing-rope was fastened to the top

of the mast, and not to its foot, or to the stern. But in this case how could the artist indicate that these ropes existed, and that the boats were joined together? The ropes would not have been seen, and in order to show that they were there he drew them high above the boats. This convention is not more strange than painting outside of a vase its contents, or the decoration of the inside.

Let us now suppose that the boats are moving; let them go forward; first comes the leading boat with its soldiers, and all the others in turn after the leader. The line will draw itself out quite naturally, and the formation will be that shown in fig. 2. The boats are one behind the other; from the mast of each a rope is fastened to the bows of the next, so that each tug has its stern free (fig. 1).

This seems to me the interpretation of the sculpture, and of the convention to which the artist was obliged to resort for want of space. If he had shown the line as it was on the river, the boats following each other, it is probable that we should not see this extraordinary fastening of the ropes.

The oarsmen are represented on one side only, but we may suppose that there was the same number on both sides; it would make thirty or thirty-two for each boat, and a total of about 300 for each group. Adding to this number the reises, the officers, the steersmen, and the soldiers, we may say that the crew which towed the obelisks from Elephantine to Thebes was, all told, about a thousand men.

In the lee of the barge is a canoe smaller than the tugs, which probably was the means of communication between the barge and the land, or the boats of the line. Besides, the obelisks are accompanied by three boats on which religious ceremonies are performed. In one of them we see that incense and a pointed loaf are offered to Amon. A fragmentary inscription mentions the cables at the prow and the stern of the ship, and also the departure from Elephantine. It is interesting to see that the queen and her nephew are supposed to accompany the obelisks on their journey. The names of both are preserved, Thothmes III. being always in the second rank. But as we saw before (pll. LXXXVIII. and LXXXIX.), they are not there in person. On the throne, which is in a pavilion, we do not see the queen, but her emblem, her *ka*, in the usual

form of a large fan. There probably was a second throne on one of the other boats.

Not much remains of the inscription which was over the barge, and which probably contained a narrative of the whole enterprise. Everywhere the name of Amon had been erased, as well as the cartouche of the queen. The name of the god alone has been restored. The text begins as usual with the eulogy of the queen. After her titles have been given, she is said to be: "the holy offspring of her father Amon Ra, the lord of . . . who does not keep away from the father of all the gods . . . her rays shine like the god of the horizons, being Rait she is brilliant like the solar disk, she vivifies the hearts of mankind. The height of her name reaches the sky, and her will goes round the great sea."

The following words speak of the tributes brought to her. The gap which follows probably contained the order given by the queen to build the boat.

" . . . trees in all the land
to build a very great boat, enlarging . . .
. . . to load two obelisks at Elephantine
. . . the inhabitants of Aphroditopolis. All the
land is assembled in one place on all sides,
enlisting young men.

When the boat started going down, there was
praise and rejoicing."

The lines following described the journey. "When they arrived in peace the king himself took the fore
cable, King Ramaka . . ."

The concluding lines were the usual promises of increased years and Sed periods, with happiness and prosperity.

The names of three officers who are seen gesticulating on the stem of the barge are given. They are: the head of the domains of the queen, Tetaenra; the head of the granary, Min-Mes; and the prince of This, Satep-ah. These names seem to be inscribed over others which have been erased.

Above the representation of the transport was a procession of gods. Horus alone remains. The god promises eternal life and health to the queen. Here also we find fragments of inscriptions of Rameses II. saying that he restored the monuments, a restoration which we know to have been very incomplete, and very carelessly done.

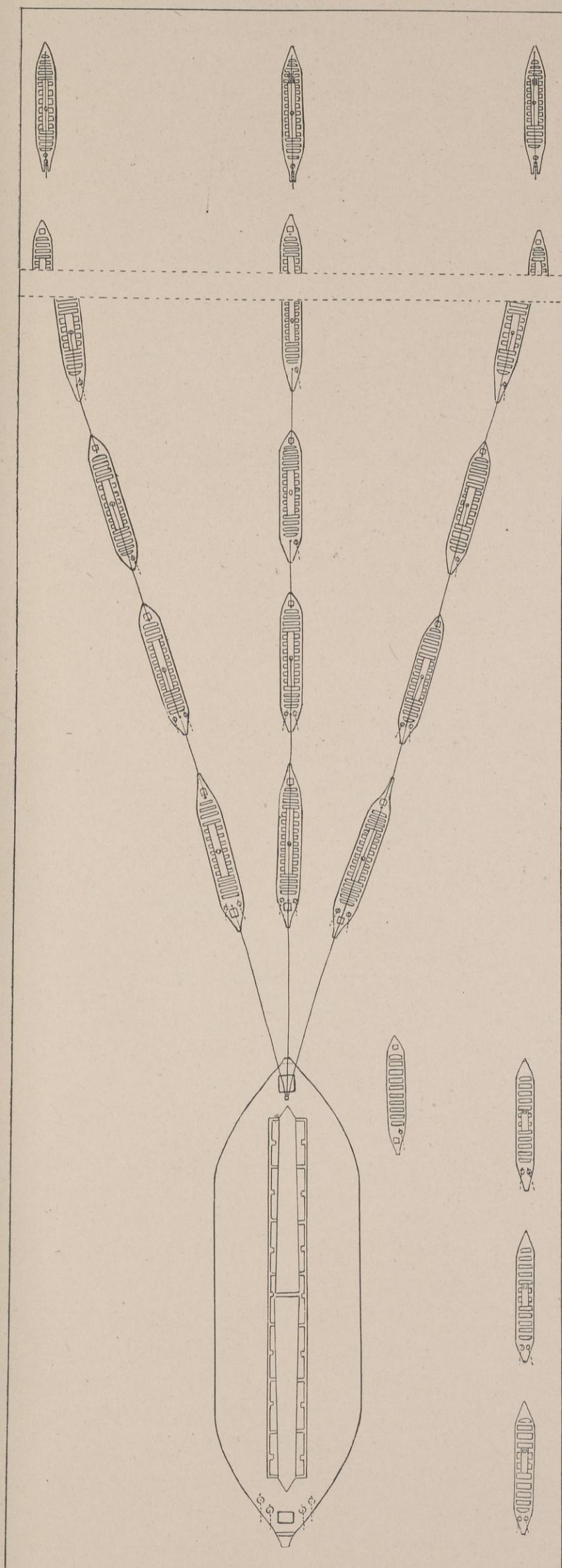


Fig. 2.

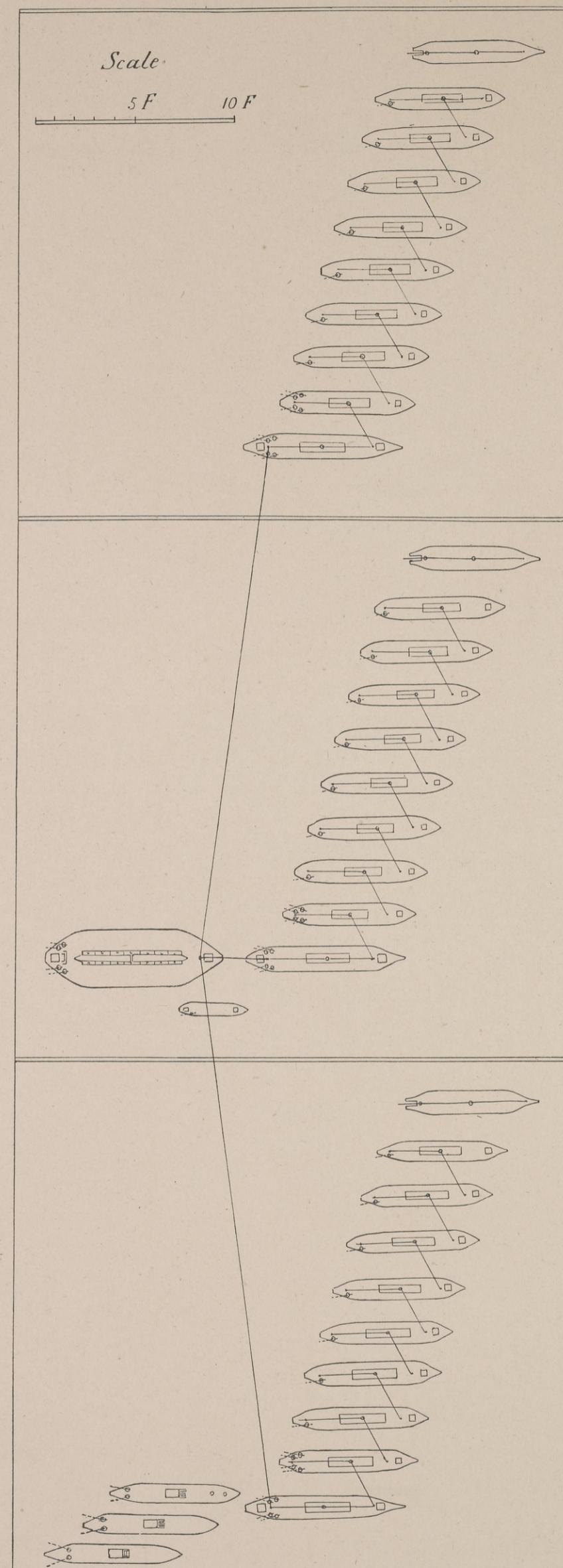


Fig. 3.

PLATE CLV.

We met before (pll. XC. and XCI., pll. CXXIV.—VI.) with scenes of the same character, rejoicings which take place on the occasion of a festival, dances and processions in which appeared either the queen herself, or more frequently her throne carrying her emblem.

In this representation we see two trains of men coming towards each other; that on the right consists of "the dancers of the royal boat of . . .," evidently a kind of corporation which had to take part in religious festivals. They are quite similar to those we saw before; they carry axes, boughs of trees, and standards. Their words are very much erased: ". . . they say there is a voice of praise in the sky in . . . bringing joy . . . in order to increase the years of his daughter, who made his buildings, and who sits on the throne of Horus of the living, like Ra eternally."

The train of the dancers meets another, at the head

of which is a trumpeter. The inscription says: "there is rejoicing of the young men of the whole land, the youths of Thebes, the choicest soldiers of Nubia." Then come the names of the queen and of Thothmes III. The first has been erased. The young soldiers are armed with bows, which the dancers have not.

The scene which follows is a restoration absolutely similar to that which we saw in pl. CXXIV. We see here priests making offerings and others butchering a bull. Originally the queen and Amon were present. The words which the god spoke are partly preserved.

Then comes another train consisting of higher officials, "the priests, the noblemen, the chamberlains, the soldiers of the whole land." They also carry axes, foliage, and standards. Evidently all the queen's court took part in this festival, celebrating one of the glorious deeds of her reign.

PLATE CLVI.

This is the dedication of the two obelisks, two sides of which are represented. On the left is the queen with mace and stick, on the right Amon standing. The inscriptions on the four faces are identical, they are a mere record of the work: "Queen Hatshepsu made her buildings to her father (Amon). She raised two obelisks in granite. Their pyramidions are in silver-gilt. She receives all life like Ra eternally."

The text of the dedication is so much destroyed that

it is impossible to make any consecutive sense out of it. A line says that "the rays of the sun shine between them." Rameses II. restored Amon's name, but he does not seem to have done much to his figure.

The same scene was represented on a construction at Karnak, the stones of which were re-used.¹ It is very well preserved. In neither of these two scenes are the obelisks made to scale. They are not much higher than the human beings.

PLATES CLVII.—CLIX.

These three plates belong to the same representation which is so much erased that we barely recognize the meaning of the scenes. They show the foundation and presentation of a temple by the queen and Thothmes III. to the god Amon.

The preliminary act (pl. CLVII.) is the "gift of the field four times," meaning that the giver himself fixes the four sides of the land on which the building is to be erected. He measures it in long strides such as that we see him making (see pll. XIX., XXII., XCIII.). In such cases generally the king holds an oar, or a mason's square, or a long vase, as we saw before. Here

the king holds a flail in the right hand; the emblem in the left is destroyed.

In front of the king, who is here Thothmes III., stands the goddess of the North or the South, who says to him, "Come and bring." The god to whom the offering is made is Amon Min, who promises the queen to give her a great number of Sed periods.

Pl. CLVIII. The sculpture is so much destroyed that we cannot say exactly who is this female figure clad in a leopard's skin. It may be the queen herself,

¹ LEGRAND and NAVILLE, *L'aile Nord du pylône d'Aménophis III. à Karnak*, pl. xii. A., p. 13.

as a goddess; but I believe it more likely that it is the goddess Safekhabui, who often appears in this attire as taking part in the ceremonies of the foundation of a temple.

Pl. CLIX. After the gift of the field is that of a

model-pylon, which is a symbol of the whole edifice. It is offered to Amon, who as usual says to the queen, that she is king on the throne of Horus of the living, that she governs all the lands, that all countries are her servants, and that her joy is eternal.

PLATE CLX.

The corner of the northern part of the colonnade, quite symmetrical to the south, likewise shows a war-scene. The queen is represented as a sphinx, a lion with a human head, trampling on her enemies, and tearing them with her claws. This scene, which is rare before the queen's time, became quite a favourite one with later kings down to the Ptolemaic period.

Owing to the deep erasure, it is hardly possible to distinguish the ethnological character of the enemies, which probably was strongly marked. These enemies mostly belong to the African nation of the Anu, of which we see here three divisions: the Anu of Nubia; the Anu of the land of Tehennu, who evidently lived further west than the other ones; and the Anu Mentu, whom I believe to be the Anu of the Sinaitic peninsula.

Asiatic nations are also mentioned—the Fenkhu, who seem to be enemies coming from the north in general; and the Mentu of Asia, whom I take to be the nomads of the Syrian desert.

In front of the queen are two gods; the name of the upper one is destroyed. He says, "I give thee the land of the Anu of Nubia and to crush all countries . . .", with the usual promises of long life, health, and happiness. The lower one seems to be the god Sopt, who says, "I give thee all the lands of the Mentu of Asia, and to crush all countries . . ."

The top of the line of text before the face of the sphinx has disappeared. ". . . the Anu Mentu . . . all the Fenkhu, all countries . . . are under the feet of this good goddess;" and farther over the back of the sphinx, ". . . by his daughter who chastises all . . . among all lands . . . the fear of her possesses all countries, the might of her wrath . . . the day when she encounters them, she sends her horses among her enemies . . . all the Anu Tehennu are smitten . . . the flame of the daughter of Rā . . ."

Even when she has the form of a lion her *ka*, symbolised by two fans held by the sign of life, always stands behind her.

PLATE CLXI.

This is a very frequent offering, that of four calves differing in colour. The upper one is spotted, the second red, the third white, and the last black. The queen holds them together with four ropes tied to the left forefoot; she brings them to the god Min,

who says: "My heart rejoices when I see this thy beautiful building which thou hast made for me; I will grant thee millions of Sed periods." Rameses II. restored the name and the outline of the figure of the god.

PLATE CLXII.

We often find that at this time the kings liked to offer to the gods processions of statues, in which their own figures occurred in various forms and attires. Remains of several of these processions have been found among the fragments of the temple.

Here we have what is left of one—the queen offers two rows of these statues. It seems that the three figures which have been preserved are Hatshepsu, appearing twice, once with the crown of Upper and once with the crown of Lower Egypt, and Thothmes III.

PLATE CLXIII.

Not seldom do we find in the temples sculptures showing a god, generally Horus, using a net for catching water-fowl. This seems to be the remains of a scene of that kind, the symbolical meaning of which we do not understand. We cannot but admire how the various kinds of ducks and herons are correctly sculptured.

These four plates are all we could recover from that side of the terrace, which is so much ruined that it was not possible to rebuild the pillars, and to cover them with a ceiling, as was done on the other side.

ADDITIONS.

PLATE CLXIV.

This plate does not belong to the Lower Terrace. The scene comes from the Upper Court, on the west wall, on the north side of the doorway giving access to the sanctuary. There is one exactly alike on the south side. Both of them are partly hidden by the wall of the Ptolemaic vestibule leading to the doorway.

We see there a large figure of Amon which is not original; it has been restored, and we cannot judge exactly what stood there before the erasure; but it is certain that there was a figure of the queen and one of Amon, probably embracing her. The god spoke to her as his daughter, "Come in peace, daughter of

my bowels, whom I love." Amon appeared here as the real father of the queen. Her mother Aahmes, "the royal sister, the royal wife, the mistress of the two lands of Tum, the royal mother Aahmes," stands behind; and this agrees with what we have seen on the wall of the middle terrace, of the miraculous birth of the queen.

Thothmes III. stands before what was the group of two figures; his arms are hanging in the attitude of adoration. Words have been added when Amon was restored, saying that the god gives life to his nostrils. The two lines behind the god are the usual eulogy of the buildings erected by the queen.

PLATE CLXV.

Plate CLX. has already shown us that Hatshepsu had made war against several nations. There was an historical record of one of her campaigns, probably at the beginning of her reign. Very few fragments of this inscription have been found, all of them in the Lower Terrace. The other ones have probably been utilised by the Copts as building material.

The queen mentions several times her father, "as was done by her father, the mighty king of Upper and Lower Egypt, Aakheperka Ra (Thothmes I.)." She

speaks also of his first campaign of victory. We have no indication of the name of the people of whom it is said, "that she made a great slaughter of them, the number was not known, their hands were cut. . ." We do not know who are these enemies "inquiring in their valleys and saying . . ." Generally the first wars of the kings of the XVIIIth Dynasty were against the Nubians or the Negroes, but here the mention of "horses on the mountains" would rather indicate Syrians.

PLATES CLXVI. AND CLXVII.

These two plates are the copy of what remains of an inscription on the outer face of the wall of the Upper Court, on the north side of the granite doorway. This inscription is unique in its kind and in its style. It is engraved hollow, over a long text of the queen, the

signs of which in rilievo have been rubbed off, but are visible here and there.

On plate CLXVI. are two fragments still *in situ*, the beginning and the end, separated by a gap of eighteen lines. The pieces above, and the whole of plate

CLXVII. are fragments collected from various places, some of which have been pieced together.

This text is a coronation inscription of the same kind as that found in the middle colonnade, and another at Karnak. It is the coronation of Thothmes I. His royal name is given him and all the various epithets



words, now very fragmentary, he said that he restored, re-engraved this inscription with the name of Thothmes I. I consider that the broken cartouche is that of this king. Thus Thothmes III. erased an inscription which referred to his aunt, and replaced it by the coronation of his grandfather. It is the only inscription mentioning a restoration by Thothmes III. which was found in the temple; all the others recall restorations made by Rameses II. We must place this inscription at the end of the reign of Thothmes III. From the texts discovered at Deir el Bahari, and chiefly from those at Karnak, we may gather that Thothmes III. did not erase the name of his aunt and co-regent immediately when he found himself alone on the throne. He began doing it only after he had reigned for several years.

PLATE CLXVIII

The custom of putting deposits in the foundation of an edifice prevailed nearly through the whole duration of the Egyptian empire. Deposits are generally, as was discovered by Mr. Petrie, in the corners, but they may be sometimes in other places, under the pavement.

There are deposits of various kinds; they may be valuable, or they may be rude models of instruments like those represented in this plate. This is the style of the XVIIIth Dynasty; there are some quite similar, of the time of Thothmes III., in the Museum at Cairo. As for Hatshepsu, she probably put a great many in her construction. Some of them were discovered many years ago. Rosellini brought back a set to the Museum of Florence. He calls them utensils and instruments found in Theban tombs.

As they are usually in a place where something has been founded, we were very much surprised, when clearing the passage between the middle platform and the enclosure wall, we suddenly came upon a small pit about three feet deep, covered with a mat, and containing the following set of objects: a few pots of rough and common pottery, 50 models of wooden hoes without their strings, each having the name of the queen  (ⒶⒷⓁ), but no other royal name; 10 wooden models of the , an instrument used in some ceremonies, for instance, the opening of the mouth; 1 bronze knife without cartouche; 1 rather rude model of an axe,

with cartouche ; 4 bronze plaques, with the name of the queen ; 11 baskets with a hollow in the middle, which look like moulds for making bread ; 11 bronze adzes with wooden handles, bearing the cartouche ; 2 balls of leathern strings for the hoes ; 10 small alabaster pots for oil or incense, and 50 specimens of the tool which is drawn above the alabaster pot, each having the name of the queen, and the use of which we did not understand at first. On the whole about 150 objects, nearly every one of which had the queen's cartouche, her first cartouche alone, as we found on many stones of the masonry.

The reason why this deposit was put in this spot is that, according to Mr. Somers Clarke's view, here was the foot of the ramp extending from the passage to the Hathor shrine.

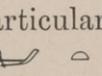
As for the wooden instrument consisting of two segments of a circle joined by six bars, M. Legrain discovered its purpose. It is what is called in French "ascenseur oscillant," a rocking lifter, which is a very simple and convenient instrument for raising stones.¹

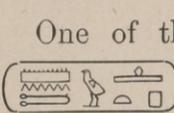
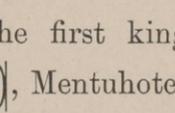
Thus, as usual, the deposits were chiefly models of the instruments and tools used in building, with two or three objects having a religious character.

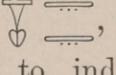
¹ For the use of this instrument, see CHOISY, *L'art de bâtir chez les Égyptiens*, pp. 80 and ff.

HATSHEPSU AND THE TEMPLE OF DEIR EL BAHARI.¹

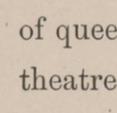
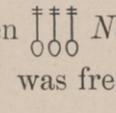
AFTER having completed the description of the temple, let us take a general view of it and dwell on a few historical facts concerning its construction, as well as some religious ideas which inspired the queen and her architect.

The name of Hatshepsu will always be associated with the temple situated in that part of the mountains of Thebes called the Assassif, at the end of the horseshoe formed by the wall of sheer rocks whose majestic and wild aspect excites the admiration of all travellers. But Hatshepsu was not the first to choose this locality, and to build there her funeral temple. The kings of the XIth Dynasty were particularly fond of this place; it was originally called  *Djesert*; after they made it their cemetery it was called   *Khuast*. It was specially dedicated to Amon and Hathor. Many great persons belonging to that dynasty had been buried there in tombs more or less deeply cut in the rock.

One of the first kings of the dynasty  , Mentuhotep, had his tomb in that neighbourhood, in the shape of a pyramid placed on a basement. But the most important building was a funerary temple built in the south part of the amphitheatre, and standing against the rocks. This chapel was made on a natural rock platform, of which three sides had been cut back so as to give it a rectangular shape, and had been then faced with masonry, on which were sculptured the principal events of the king's life. At the top a triple row of columns surrounded a compact mass of masonry, on which perhaps stood an altar, or probably a pyramid.

King Mentuhotep had evidently been a great prince, with whom his successors liked to connect themselves. He reigned at least forty-six years; he made campaigns both in Nubia and in the peninsula of Sinai. He had as *ka* name , "he who joins the two lands," which seems to indicate that he perhaps reunited the two parts of Egypt which had been separated by disturbances or by anarchy, as Menes had done in the beginning. The XIIth Dynasty seems

also to have specially venerated this king. Usertesen III. placed in the king's temple a gallery of his own statues, six of which are still preserved; and the real head of the XVIIth Dynasty, Amenophis I., also raised many statues of himself, in the pose and costume of the king celebrating the Sed festival, in the same place.

Hatshepsu could therefore not find a better spot on which to erect her temple, intended to eclipse in beauty and splendour all that had preceded it. Beside her building, Mentuhotep's chapel was to look small. She did not shrink from placing her erection over some tombs of the XIth Dynasty. We do not know to whom many of them belonged, their names not having been preserved; the inscriptions and part of the paintings of one only are still extant, showing it to be that of queen   *Neferu*. All the north side of the amphitheatre was free; Mentuhotep had not occupied even half of the space; so the building could spread itself against the rocks on the north side, as she placed it. In the rock was a cavern, no doubt the home of Hathor, the goddess of the mountain, the sacred cow of the West. A sanctuary would be made of it, where her emblems would be kept; and being the abode of the goddess, it was certainly there also that she nursed the young princess, the daughter of Amon. The divine cow herself suckled her with her milk, as Isis had fed Horus in the marshes of the north.

We note in the first place that Hatshepsu separates her "Memnonium" from her tomb. The temple stands in the desert, not far from the cultivated ground. The tomb, on the contrary, is in the desolate and wild valley called Biban el Molouk, where it has lately been found. This idea of not joining temple and tomb, and I mean by tomb the place where the dead body lies, seems to date as far back as the first dynasties, as is shown by the monuments found at Abydos, which I judge to be chapels only. That does not mean that the chapels were not burial places. On the contrary, all the great men in the kingdom, all the persons of high rank, wished to be buried in those temples where the king was not himself laid, but where he was worshipped. This we see clearly at Deir el Bahari, which

¹ This chapter is taken from the biography of the queen, which I have written for Mr. Davis's book on the queen's tomb.

became one of the largest depositories of mummies that there was in Egypt. We learn from modern travellers that it was already exploited as such in the middle of the eighteenth century, and for this reason we are unable to tell how far back the earliest sarcophagi were put there. We note the same thing in the temple of Mentuhotep, where the priestesses of Hathor, who were also the king's favourites, were buried; but to this day we have no proof that the king himself was buried there also.

One of the objects of those temples was to serve as a book in which should be written all the important events in the reign of the builder, all his great deeds. The sculptured and painted pictures on the walls would describe the principal episodes marking the years in which Hatshepsu sat on the throne. She might thus be following the example of Mentuhotep. On the platform of the temple of the XIth Dynasty the fragments of the sculptures show us enemies pierced with the king's arrows, festivities, and perhaps also some buildings. After Hatshepsu, Rameses II. and Rameses III. will do it on a much larger scale, spreading over the walls of their chapels, now called the Ramesseum and Medinet-Habu, the tale of the victories which they boasted of having won.

The walls of Deir el Bahari are lamentably ruined by the effect of time and the destruction wrought by Coptic monks, and also by the fanaticism of Amenophis IV., and the hatred felt by the Ramessides for Hatshepsu. We might have learnt from the inscriptions covering these walls many remarkable events of her reign—her wars against the Nubians or the Asiatics, which were probably engraved on the walls of the lower portico; also her buildings, of which an interesting scene, the transport of two obelisks, still remains. Happily the filling in done by the Copts saved the inscriptions of her birth and coronation, which had suffered cruelly from the damage inflicted on them by Amenophis and Rameses. The terrace of Punt, partly destroyed in ancient times, was also saved in the same way.

At what period in the reign of Hatshepsu must we place the building of the temple? Probably very soon after her accession, or, at least, when by the death of Thothmes II. she found herself in possession of the regal power, and associated with her nephew, who was still a child. It does not seem as if Thothmes I. had anything to do with this temple, not even the making of the plan. It is true that he often appears in the

sculptures, and the queen even built a hall of worship specially dedicated to him. But this was because Hatshepsu was deeply attached to her father; she was grateful to him for having wished to transfer to her his claims to regal power, and she wished this association to last even in another life. In the small chapel I have called the chapel of Thothmes I., which looks on to the court of the great altar, Thothmes I. twice appears as living—once behind the queen in front of Amut, the other time followed by his mother Senseneb, and as fellow to his daughter, who is also followed by her mother (see Vol. I., pl. IX. and XIV.). But everywhere else he is a dead king, and particularly in the chamber next to that of Hatshepsu, a chamber much ruined by the Coptic monks, where he was represented on a throne, while his daughter stood before him bringing offerings.

I think we must consider the representations of the little chapel as recalling past events, not contemporary with the building of the chapel itself. Ramaka had at one time made offerings to the gods with her father. If we allow that Thothmes I. was living at the time when this chapel was built, we must consider that his own mother Senseneb, and Aahmes, the mother of Hatshepsu, were also both living at the time, which is most improbable, since in the sanctuary near by Thothmes I., Aahmes, and Thothmes II. are all mentioned as being dead.

Besides, the foundation deposits (see pl. CLXVIII.) mention only the queen. This again is a circumstance which leads us to believe that the temple is the work of Hatshepsu at a time when she considered herself to be sole sovereign.

What strikes us when studying the sculptures of the temple is the small place occupied by Thothmes II.; it goes without saying that I mean the sculptures where the name of Thothmes II. is original. For at first sight his name appears everywhere, for example in the Upper Court and in the chapel of Hathor. But it is easy to recognize that in all these instances it has been restored by Rameses II. When he repaired the devastations of Amenophis IV. he took the opportunity of erasing the name of the queen whom he hated, replacing it by that of her husband, which was all the more easily done as the queen was represented as a man; so a man's name best suited the figure. At present I cannot indicate a single original figure of Thothmes II., except in one of the niches of the Upper Court. The king is seated, and before him stands

Thothmes III., fulfilling the office of Anmutef (vol. V., pl. CXXXV.). The very beautiful style of this representation makes it all the more precious, since the original figures of Thothmes II. which Lepsius saw in the sanctuary have almost disappeared.

The latest excavations made at Karnak have shown that in his lifetime, when Thothmes II. built, he took the first place, the queen following as his wife; he held in no way that subordinate position which the sculptures of Deir el Bahari seem to indicate. All these reasons induce me to place the building of Hatshepsu's temple in the years following on the death of Thothmes II.

The building of the temple took a long time and may even have lasted as long as the reign. As soon as an important event had occurred, the representation of it was engraved on the walls. It was like an open book, in which was inscribed during the queen's lifetime all she wished to hand down to posterity. So the temple was not finished at her death; anyhow the decoration remained incomplete.

The north colonnade and the chambers opening on to it have remained free from all sculpture, yet all had been prepared for it. The wall was protected by a row of columns, for the sculptures were not, any more than in the temple of Mentuhotep, to be left open to the sky, on walls exposed to the outer air. The earliest date which remains in the inscriptions is that of the year 9; it is later than the expedition to the land called Punt. When all the scenes of this expedition were sculptured the walls of the Lower Terrace must have been entirely white. They remained so till after the year 16, when the transport of the obelisks was engraved on them. Shortly after the year 20 the queen died and left her work unfinished.

There is no doubt that Senmut was the architect of the temple; the inscriptions on his beautiful statue found at Karnak tell us that he had charge of all the works of the king at Thebes, at Erment, and at Deir el Bahari. We can in this matter rely on the veracity of Senmut, since we have found his name in the temple. In the scene of the year 9 he appears before the queen, following after Nehasi, the officer who commanded the expedition to Punt; we have also several times found in the excavation large beads inscribed with his name.

The principle which Senmut adopted for the plan of the temple is in some ways similar to that of his predecessor of the XIth Dynasty, both making use of a platform of rock adjacent to the cliffs, and reached by

a sloping ascent. The sides of this platform were cut back, its vertical walls covered with a coating of masonry, and the frontal slope flanked on both sides by a double row of square pillars, supporting a ceiling which protected the sculptures of the walls.

Senmut introduced several variations in the principle upon which the temple of Mentuhotep is based. The temple is free on two sides only, instead of three; it has no court on the north side; there we have the double platform standing against the rock, which has been cut away to make room for the colonnade. In spite of this principal difference and of others, there are undeniable likenesses between the two buildings: such as the use of the type of column known as proto-Doric, which is, however, eight-sided in the XIth Dynasty work and sixteen-sided in that of the XVIIIth.

From the first the architect gave to his building much larger proportions than those of the old temple. He wanted to have two platforms instead of one, the upper platform to stand against the cliff. He took advantage of the contour of the mountain, and made his plan accordingly.

The temple was dedicated to Amon and Hathor, the two principal divinities of the locality. Amon occupies the largest place in it. The queen tells us in her inscriptions that Amon was her father, and that Hathor had fed her with her milk; the two divinities might therefore be considered her parents. The pictures of the chapel of Hathor show us the cow Hathor suckling a little boy, who is none other than the young queen. The goddess says to him: "I am thy mother, creator of thy person; I have suckled thee to have 'the rights of Horus.'" Thus it seems intended that a real worship of the queen, third member of that holy triad, would already take place in her temple at her lifetime, and in the hall which she had erected and decorated specially for this purpose.

The upper platform, on which the sanctuary opened, seems to be the oldest portion of the building. In the middle of this platform was a great court surrounded by a double row of columns; of these nothing now remains. It was entered by a granite door placed at the end of the second slope, and on the major axis of the building; in a straight line with this entrance was that to the sanctuary, the decoration of which has suffered cruelly from its subsequent use as a Coptic church. What little remains of the sculptures shows us the queen, Thothmes III., and the young princess Raneferu making offerings to the barge of Amon; this

barge carried a naos, which must have contained the emblem of the god. What shape had this emblem? We do not know; but it seems quite probable that this sanctuary, composed of two halls, to which the Ptolemies added a third, contained the naos which concealed either the symbol or the statue of the god. The ebony naos, of which we have found a panel and the door, must have stood on one of these barges.

On the wall at the back of the court, on both sides of the door of the sanctuary, opened symmetrical niches in which are found the names of the queen, of her father Thothmes I., and of Thothmes II. On both sides of these niches we see the king seated, and in front of him his own figure fulfilling the office of Anmutef and bringing him offerings. The representation of Thothmes II. is the only exception; his Anmutef is not himself, but his son, Thothmes III. I suppose that these niches must have contained statues of the queen or of other sovereigns of her family; and as it is not likely that these statues were erected after the queen's death, we may admit that this worship, which in other respects we might qualify as funerary, was nevertheless instituted during her lifetime. This fact is not without interest.

The worship of father and daughter was specially celebrated in the southern part of the court. There stood the great hall which I called "South-western Hall of Offerings," specially dedicated to the queen. This hall is still remarkable for its arched ceiling, and for the beautiful sculptures on its walls. As it became the principal chapel of the Copts, at the entrance of which the monks were buried, it has sustained much damage; the great granite stele at the back of the hall is completely defaced. But one can still see in the engraved pictures of the hall great processions of priests bringing presents of all kind to the queen. Hatshepsu is seated on a throne carried by the stake , to which two Niles are tying the North and the South. Behind Hatshepsu stands her "living double"; she wears as usual the beard and clothes of a man. Before her is a table of offerings. Priests of various kinds pour out water for her, burn perfumes, or read liturgies. The whole scene recalls the pictures found in tombs, especially in those of the Old Empire. There is more; the sculpture is accompanied by a long text of a well-marked funerary character, which we find in several pyramids. Yet we cannot be mistaken; the queen is living; she occupies the throne, and among the promises which

are made to her is that of life and of duration. If we want another proof, we have only to pass into the next hall. There the queen herself makes offerings to her father, Thothmes I., who is said to be dead, and whose appearance and attitude are exactly similar to his daughter's. There is, as we see, a complete identity between the worship of the dead and that of the living. The living Hatshepsu was a goddess who could claim divine honours; after her death she would receive them just in the same way as in her life-time. The enjoyment of them would be all the more insured to her for their being represented on the walls of her temple, according to the idea very current among the Egyptians, as among other nations, that the representation of a thing or a person is the way to evoke it and insure its existence. When Amenophis IV. so pitilessly erased the names or the figures of Amon, and especially when the Ramessides destroyed with savage fury the representations of the queen, even when she has the appearance of a man, what induced them to act thus was not so much the wish to cause the name of the god, or the appearance of that queen whom they considered a usurper, to be forgotten, but because they firmly believed that the destruction of the image entailed that of the person. Once all the figures of Hatshepsu had disappeared, the queen herself would no longer exist in that other life where she hoped to enjoy divine honours. She would be annihilated.

In most of the representations of the queen she is followed by her double, a personage smaller than herself, who bears on his head what has been called the banner, surmounted by Horus crowned with the double crown. The double is the , generally called "the royal living double of the king." Each time that the *ka*, or the double, is represented in this way, he is spoken of as being alive. Sometimes he is replaced by one of several symbols; one or two fans, the two arms holding a fan, or again others. It seems to be the representation of an eternal life, like that of Ra. It is also the , the *sa*, the protecting element which must always accompany the king; also when the double is not represented in person or in a symbolic shape, it is replaced by a phrase which tells us that the *sa*, the protecting element, is indeed there behind him, although it is not seen.

Such are a few of the religious ideas reflected in the sculptures of Deir el Bahari. As to the ceremonies and offerings, they are the same as in all temples and

in all the tombs; in richness and abundance they are worthy of the person for whom they were destined.

If we turn to the north side of this same upper platform, we meet with traces of another worship, not of a funerary nature. Separated from the central court by a stone wall is a small court, open to the sky; there stands a great altar with a staircase. The inscription on the cornice says that the queen "raised a great white stone altar to her father Harmakhis." This was the god of Heliopolis. We do not clearly see why this altar was placed here, nor the reason for the introduction of the Heliopolitan worship in this place; for in the little chapel which I have called the chapel of Thothmes I., and which opens on to the court of the altar, Hatshepsu and her father offer up worship to Amut, who is decidedly a funerary divinity.

Curiously enough, this altar has shown us that there were in the worship offered by Hatshepsu certain features which Amenophis IV. brought particularly into prominence in his religious revolution. His worship of the god Aten much resembles that celebrated at the queen's altar. In the drawings of Tel el Amarna we see courts open to the sky, with altars identical to the one discovered at Deir el Bahari. On this altar the king piled his offerings, and with uplifted arms prayed to the sun, which at Deir el Bahari must have been the noonday sun, for the ceiling of the vestibule in front of the court must have prevented the rising sun from being seen. So in this respect Amenophis IV. made no innovation; the name also of the sanctuary of Deir el Bahari, (O) (A) (M) (R) (A) (M) (A) (N) (K) (A), "the horizon of Amon of Ramaka," is not unlike the name which Amenophis gives to the temple of Tel el Amarna.

The builders of Senmut were working in the middle part of the temple when the queen died; the great colonnade on the north boundary is the proof of this. It is composed of a single row of proto-Doric columns; but they have no ornamentation, no painting, no sculpture, no inscriptions. The chambers opening on to the colonnade are ready to receive the decoration, which is nowhere to be seen. It is even doubtful if the architrave was carried to the end. To build this colonnade the rock had to be broken down, so as to make a vertical face against which to set the breast wall. When this work was started, the vast platform which forms the first terrace was already levelled, and the builders were content to pile on it the mass of fragments accumulated from the digging out of the

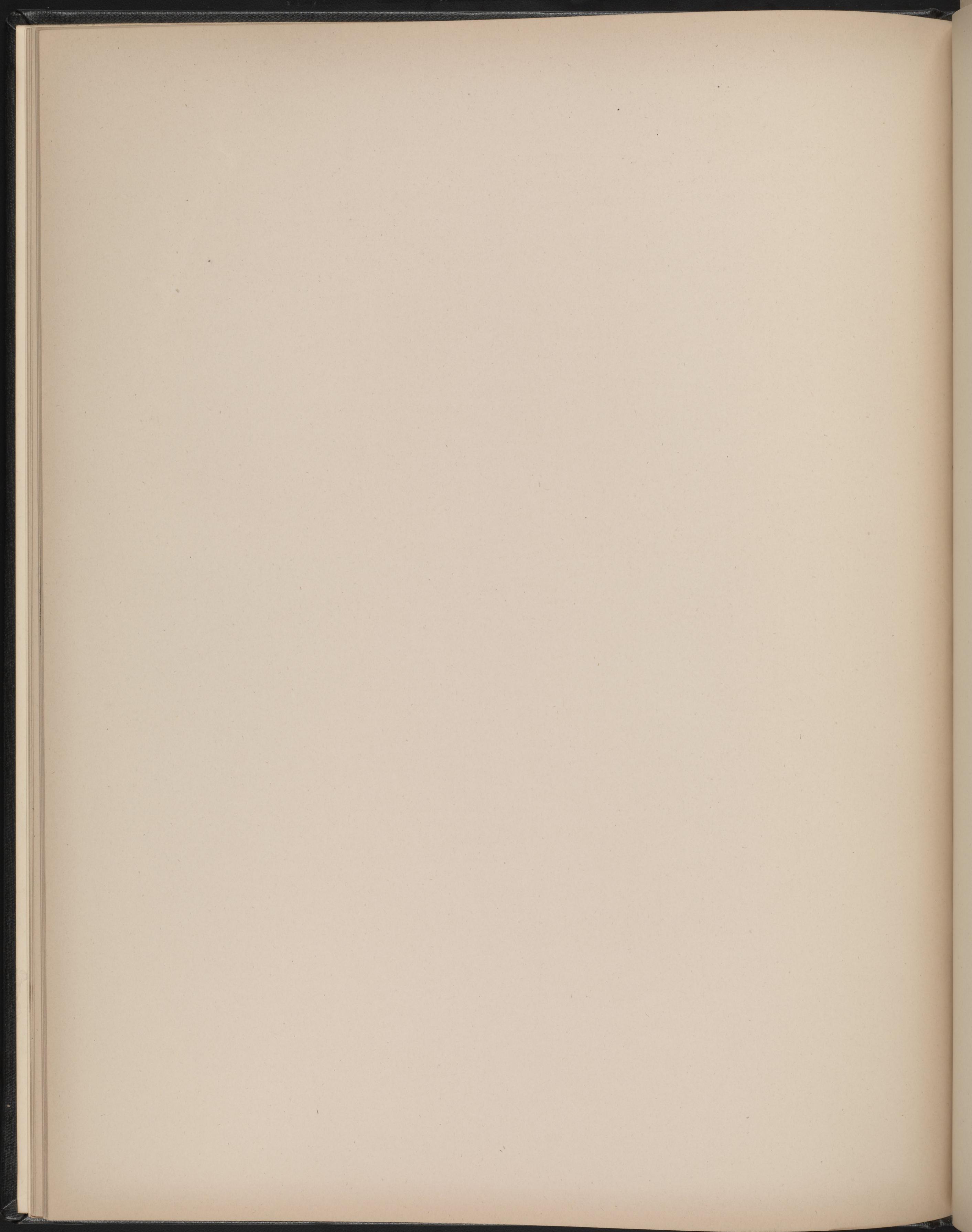
chambers and the breaking down of the rock. The queen dying soon after, no one troubled to take them away, and they remained there till our times. The Copts used them to fill up the vestibule of Anubis, and the colonnade of the birth, on which spot they founded part of their convent. They used it as a cemetery, where they laid mummies of men and women. Now that it is cleared away, leaving the vast platform free in all its length, so that nothing blocks the view over the valley of the Nile from the vestibule of Anubis, we can say that the temple is better cleared than it ever was. The excavations of the nineteenth century complete the work of the builders of Senmut.

The temple of Deir el Bahari can also give us an idea of what the art of the XVIIIth Dynasty was. It is certain that under the reign of the Hyksos Egyptian art had much declined. These foreign sovereigns do not seem to have erected great and beautiful buildings; if they did, they have perhaps been destroyed. The kings of the XVIIth Dynasty were too occupied with war, seeking to free their kingdom from the foreign yoke, and could not think of art. But in the XVIIIth, when the country was re-conquered, when peace and some prosperity were restored, allowing the Pharaohs to make successful incursions into foreign countries, then we see art again flourishing, and attaining that degree of perfection which had already been reached in ancient times, and which was never surpassed. When considering the figure of Aahmes, the most beautiful found at Deir el Bahari, we recognize that it belongs to the best Egyptian art; the lines are bold and sure, the choice of colours is very pleasing. Nevertheless, what is called conventionality always exists; and from this Egyptian art never freed itself. This conventionality is even more marked in the statues of this period than in those of the Old Empire. We see that the idea of progress, the necessity for abandoning certain childish proceedings and getting nearer the truth, were not understood by Egyptian artists. It is, however, much to be regretted that the vandalism of the queen's successors should have so damaged the sculptures of her temple, which has certainly been one of the most beautiful monuments of ancient Egypt.

It has been asked if we ought to see in this terraced building a foreign influence. Was it, as has been supposed, a sort of reminiscence of the land of Punt, called in the hieroglyphs "the ladders (or the staircases) of incense"? The discovery of the temple of Mentuhotep has caused this idea to be abandoned. The king

of the XIth Dynasty had already adopted the platform reached by a slope. It is true that he used it in a quite different way to the queen. Nothing in the temple of Hatshepsu recalls the compact cube rising out of the hypostyle hall which surrounds it on four sides. Nevertheless the base of the building was the same. But if this plan was indeed Egyptian, why was it abandoned by the queen's successors? Why did

Amenophis III. and the Ramessides, who erected for themselves funerary temples as colossal as the Ramesseum or Medinet Habu, never think of adopting the queen's plan? We cannot say what induced them to adopt a new style; however, it seems quite certain, since the recent excavations, that Senmut did not take the plan and idea of the Memnonium of Hatshepsu from outside Egypt.



ARCHITECTURAL DESCRIPTION

By SOMERS CLARKE.

THE funerary temple at Deir el Bahari is undoubtedly one of the most interesting monuments in Egypt, and was until recently believed to be unique; but we now see in the Temple of Mentuhotep, a building of the XIth Dynasty which lies immediately to the south, that it had a predecessor to which, in many ways, it bore a considerable resemblance.

The plan deserves our especial consideration, as it differs a good deal from the types of plan most prevalent in the Nile Valley.

It will perhaps be well, first of all, to consider its position, as this had a considerable influence on the plan. The reader must be asked to excuse the fact that not a few of the remarks now to be made and descriptions given have been anticipated to a certain extent in the volumes already published by the Egypt Exploration Fund relating to the temple. It has, however, been hitherto taken in fragments. Now we are bound to consider it as a whole.

The various parts, in detail, are to be found as follows:—

Vol. I., Plate I. Plan of the north-west portion of the Upper Platform, with sections (see pp. 2, 3, 4, 5 for description). Also, Great Altar. Plan and elevations, Plate VIII. (see p. 7 for description).

Vol. II., Plate XXX. Plan, elevations, and sections of north-west half of Middle Platform (description pp. 4—8).

Vol. III., Plate LXVIII. Plan, elevations, and sections of southern half of Middle Platform (description pp. 9, 10).

Vol. V., Plate CXIX. Plan, elevation and sections of Upper Court and Sanctuary (description pp. 1, 2).

Vol. VI., Plate CLI. (description p. 1).

THE SITE.

The site selected is on a slope, falling from west to east. It is situated at the very head of a valley, inclosed on its south, west, and north sides by vertical cliffs rising some 500 feet above the temple, and is open only to the east. The beautiful golden-tinted cliffs form a "circle." The southern part of this "circle" had been already taken possession of by the builders of the Temple of Mentuhotep. On this side, therefore, the new temple was bounded by the old. On the west and north it runs right up to the feet of the cliffs, the inclosing walls touching them; on the east, and with returns on the north and south sides, its inclosing wall stands free.

In consequence of the slope of the ground two courses only were open to the architect. One was to create a large artificial platform on which the temple could be raised, the other was to arrange the site in terraces rising from east to west in successive steps. The latter was the plan adopted; and in consequence the structure is not formed by a series of halls in the usual way, but by a series of courts, one at a higher level than the other.

In most cases the growth of a temple can be made out by observing certain peculiarities in the masonry, more especially by tracing the existence of "straight joints," which are found where new walls, inclosing

halls, or courts are butted against parts of the building already existing.

In examining the masonry at Deir el Bahari we find but little evidence in the building of slow growth. It seems that the design was carried out, not all at once, but almost continuously, with but few breaks in the course of construction.

The material of which the temple was built is for the most part limestone. The masonry was not, however, taken from the site of the temple, but from some quarry which has not yet been identified.

It may be stated in this place that such temples of the XVIIIth Dynasty as still remain to us are for the most part built of limestone. It is not until the end of this dynasty that the sandstone from Gebel Silsileh comes into general use. We may also notice that in the great temple at Abydos the older parts of the building are entirely of limestone, the newer are of sandstone. In the Ramesseum, which is somewhat later, the foundation courses are for the most part of limestone, but the superstructure is of sandstone.

In the temple at Deir el Bahari we find, oddly enough, a reversal of this order. In several places is a base course of sandstone, with limestone masonry above. An examination of the sandstone shows us that it is not from Gebel Silsileh, but is of a violet tint, much harder and more compact in texture.

We have now discovered whence the builders of the temple procured this material. It was pillaged from the Temple of Mentuhotep immediately adjoining on the south. Here this violet sandstone was very largely made use of. We can hardly doubt that a great deal of limestone was also pillaged from the same building.

The remarkable conservatism of the temple builders is demonstrated by the fact that, if we examine the masonry of the earliest buildings known to us and compare it with that of temples constructed under the Roman domination, the method of setting the stones together is still the same. Speaking in general terms, it must be said that as masonry the work is always bad, from the simple fact that no attention whatever was paid to bonding the stones together. If a thick wall was to be built, the stones were all laid longitudinally, two or three courses, side by side; none were placed across the wall so as to tie it together in the thickness. To use technical words, the stones were all laid as "stretchers," and none as "headers."

The interior of such a thick wall is often left partly void, and partly filled in with stone chippings and poor mortar (see sections 1 and 2, pl. CLXXI.).

Such methods are used at Deir el Bahari, but the mortar is fairly hard.

The temple covers much ground with its terraces and courts, but none of the architectural features are on a large scale; consequently no large stones were used, the destruction of most upstanding parts of the building was therefore easy, and has been very considerable.

Another peculiarity of method equally marked in Egyptian masonry is that the stones were set in their places with the rough quarry face still on them. When the wall was completed this superfluous face, often standing forward several inches, was hewn away. The finished wall was, as it were, hewn out of the rough materials, and being smoothed down was prepared for the final sculptures.

At Deir el Bahari all these peculiarities of method are found. We get also the form of an arch, but not the reality. Those parts of the building which from within seem to be covered with vaulted ceilings are in fact covered with stones laid one overhanging the other, their undersides being cut to the curve desired (see section on line C D, pl. CLXXIII.).

THE PLAN (SEE PLATE CLXXII.).

It was customary in Egypt to surround the temples with a high solid wall. The only part of the building which sometimes emerged from this seclusion was the great Pylon. The main entrance at Karnak is a notable example, and here this prodigious pile of building has no doubt replaced a part of the inclosure wall.

At Philae also the Pylon was part of the inclosing wall, and at the Ramesseum. In other cases, as at Dendera, there is only a large doorway in the wall, the temple standing retired within the inclosure; the same at Medinet Haboo, where the doorway takes the form of a gate-house.

There is a marked difference between all these and the arrangement of the plan at Deir el Bahari. We have already stated that a limestone wall inclosed the temple on the south, east, and partly on the north. Towards the west the mighty cliffs of the "circle" formed the inclosure, and partly on the north.

It will be observed that the wall inclosing the temple on its southern side is not parallel with the

retaining wall of the Middle Platform, nor is it parallel with the inclosure wall on the north.

No reason for this could be assigned until the excavations recently carried out at the Temple of Mentuhotep, which adjoins our temple on the south, had been well advanced.

The inclosing wall on the north side of the Temple of Mentuhotep was found to be common to both temples. But it was observed that this wall is parallel, not only with the axial line of the Temple of Mentuhotep, but also with the wall which incloses its forecourt on its southern side.

There can be little doubt that the north wall of inclosure to the Temple of Mentuhotep was retained when the Temple of Hatshepsu was built, and was probably, in part, rebuilt. We may thus account for the irregularity in the plan of the latter temple inclosure.

By the remains that are left we can tell that the inclosure wall was by no means high, and cannot have concealed the buildings within, as they rose upon the terraces (see sections 1 and 2, pl. CLXXI., and general view, pl. CLXIX.). From a distance the temple was more prominent even than at present, as a covered colonnade, crowning the upper terrace, rose above the highest range of columns we now see. Perhaps the best way to describe the temple is to approach it from the east along the great avenue of sphinxes.

This avenue, which was a continuation of the axial **Avenue of Sphinxes.** line of the temple, terminated at the wall of inclosure. Here stood a doorway. A careful examination of the remains shows that there are no foundations of Pylons.

We will begin with a detailed description of the wall **Entrance doorway to wall inclosing temple.** which was pierced by the doorway, a description taken from the notes made on the spot when in November, 1896, this part of the structure was investigated (see fig. 2, pl. CLXXI.).

The wall is very unlike those massive inclosing walls already referred to, usually made of crude brick. Built entirely of limestone, it was but two metres four centimetres thick at the base, less than seven feet. Its sides batter a good deal as they rise. It cannot have been sufficiently high to present more than a barrier difficult to climb. As in other parts of the temple the wall is built of small stones. The facing is very neatly jointed, but is not bonded into the mass of chips and dust which forms the hearting. The footing courses consist of stones rather larger than those generally

used in the wall itself, and projecting some little way beyond it.

In some parts crude bricks are laid below the stone footings. These were evidently placed to level up irregularities of the ground. Although they are unbaked, they have sufficient resistance to carry the weight placed upon them.

The whole of the east and north walls are built entirely of limestone, including the footing courses, but part of the south wall stands on footings of the violet sandstone mentioned above.

The inclosure wall was surmounted by coping stones, some of which were found lying about.

We must now consider the entrance doorway, which pierced the inclosure wall. Lepsius and Mariette both published plans of this part of the temple. These have been reproduced in "The Twelfth Memoir of the Egypt Exploration Fund," pl. II. and III.¹ Mariette figures this doorway as 9·40 from east to west. He shows a wall of the same thickness flanking the doorway. His plan No. 1, showing the "fouilles," indicates clearly that he did not find the wall of 9·40 thick. He merely uncovered the inner face of the inclosing wall and guessed the rest—those guesses which diminish the value of much work done by him and his countrymen. The outer face of the inclosing wall is as well preserved as the inside face, had he but looked for it. Lepsius shows that the wall was thin, and that he supposed a deep doorway to project eastward from it.

At present it is difficult to say of what parts the doorway consisted, it has been so terribly ruined; and this is natural enough, as the largest and best stones, which would be found in such a position, would be taken for building purposes and the making of lime. Had there been towering Pylons flanking the doorway we should certainly find evidences of them. In fact, we find only remains of the inclosure wall.

It seems fairly clear that the doorway was not of great size, nor should it have been if it were in proportion with the rest of the building, which was in all parts small in its architectural scale, although it covered much ground.

Immediately outside the doorway to the right and **Trees.** left were uncovered two small inclosures formed by low walls of stone, which Wilkinson

¹ *The Temple of Deir el-Bahari.* Introductory Memoir by ED. NAVILLE, 1894. The plan published by Mariette was really made by M. Brune.

affirmed to be the bases of obelisks. As these were cleared, it was seen that each inclosure was provided with a means of pouring water into it through an earthenware pot forming a species of pipe piercing the wall.

We naturally searched for the reason of such an arrangement, and presently found still standing in their original places the remains of small trees. These were stated by Dr. G. D. Schweinfurth to be the *Persea (Mimusops Schimperi of Abyssinia)*.

To return to the inclosure wall, from the south-east angle and going westward it is to be traced by a line of limestone chips. As we approach the wall of the Lower Terrace, even these have been removed, but presently the wall shows again above the ground, standing on a footing of sandstone. At the base we observe the wall to be 2·04 thick as before, and we see clearly what a mere skin the facing is.

Each course of facing stones is laid headers and stretchers.¹ The horizontal joints between each course of the facing are really horizontal, and are not sloped and interlocked after the method commonly seen in Egyptian building.

The inclosure wall as it proceeds westward is found to be not quite parallel with the retaining wall of the second court of the temple, but inclines towards it as is shown on the plan.

At the place where the sandstone footing course crosses the space between the two walls, it may be observed that these footing courses under the inclosure wall are well cut and closely jointed, but no mortar is visible between the joints. The sandstone courses under the retaining wall (which keeps the floor of the middle platform in its place) are, on the other hand, set in lime mortar of a dazzling whiteness, and on the mortar we can trace the finger impressions of the workmen, who evidently had not trowels but worked with their bare hands. The inclosure wall does not rest entirely on a bed of sandstone; only the outer facing stones rest on this material.

Having made sundry observations on the inclosure wall, we must now enter the lower or Eastern Court, or platform.

Immediately in front of us, on the axial line of **Lower platform or Eastern Court.** (section on line E F, pl. CLXX.), we see an inclined causeway rising towards the second or middle platform. This is

Lower colonnade. flanked on either side by a colonnade of twelve intercolumniations.

The columns present towards the exterior a square face, but on consulting the plan it is seen that they are of an unusual form, somewhat like the letter D, the curved side inwards. Thus from within the colonnade they correspond in appearance with the range of polygonal columns which stand behind the first.

The wall forming the back of the colonnade is not vertical, but inclines towards the west as it rises from the floor. The columns, architraves, cornices, &c., are built entirely of limestone. The architraves and upper parts of the columns had been ruined; and when the work of the Egypt Exploration Fund was begun, the whole was nearly hidden under a long slope of debris fallen from the cliffs which encircle the temple on the west. The colonnade on the north side has suffered more than that on the south, a large tomb having been previously excavated in the higher ground behind it, and then filled in. On the surface of the wall which forms the back of the colonnade is depicted the scene of conveying two obelisks by water (see Vol. VI., pl. CLIII., CLIV.). In order that these sculptures might be protected after their many centuries of burial, the southern colonnade was reconstructed and roofed over in the manner that will be hereafter described.

Immediately south of the sloping causeway were found the remains of two more trees, but these were not placed within inclosing walls, and indeed were planted in a somewhat haphazard way. Evidences were found of trees having been planted in other places. The colonnaded façade was flanked north and south by wing walls, that on the north unpierced, that on the south pierced by a doorway leading to the long narrow space between the retaining wall of the middle platform and the inclosure wall of the temple.

Ascending the inclined causeway we find ourselves

Middle platform. on the middle platform or second platform. Court of the temple (see elevation on line C D, pl. CLXX.). The first object that strikes the eye is the great expanse of façade; for not only is the

Middle inclined causeway which leads to the **colonnade.** upper platform or third Court of the temple flanked by colonnades of twelve intercolumniations, but beyond these on the north and south extend other façades continuing the horizontal lines. To the north is seen the façade of the Northern Speos, to the south that of the Southern Speos, each of these consisting of five intercolumniations and presenting fronts

¹ The headers are not bonded into the loose stuff behind them.

resembling each other more or less in bulk and general effect, but differing very much in detail. The structure was all built of limestone. But when the temple was perfect their great length of façade was by no means all that the spectator beheld, for rising at the head of the inclined causeway he saw the granite doorway (still remaining) flanked by limestone colonnades almost counterparts of those below, but at the same time nothing rose above the Northern or Southern Speos.

The façade of the temple must have resembled rather closely the eastern front of the Temple of Mentuhotep, which lay immediately to the south.

We must now proceed with a more detailed description of the middle platform and its surroundings. We enter this court from the east, but no evidences have been found of a doorway or flanking walls which may have inclosed it on that side. It seems to have always been quite open to view. On the south the platform is, and we may believe always was, equally open, being inclosed merely by a low parapet that surmounted the stately retaining wall which here supports this side of the platform. A detailed description of this wall will be found elsewhere.

The inclined causeway before us is better preserved than that by which we have mounted. It was flanked on either side by a low parapet, with the top curved in section, a form common to all the parapets found in the temple. Carved in low relief on the curved top is a serpent (see fig. 6, pl. CLXXI.). The masonry of the side walls of the ramp are an excellent example of the very poor masons' work which distinguishes the temple. When its face was completely covered with fine plaster, as was the case, all the meandering courses and poor construction could not be seen.

On looking at the façade before us, it will be observed that it does not coincide with the width of the court in which we stand. Whilst the axis of the inclined causeway formed the central axis of the court below, it does not occupy the same position in the middle court. There is more space north of the causeway than south, and we soon see the reason. It is that not only is the colonnade flanking the ramp included in the width of this court, but also the front of the Northern Speos, which is in effect a very pleasing little temple added to the length of the main façade.

If we examine the middle colonnades, we shall notice that they are set up upon a low platform a little above the general level of the court. At first sight we might take these colonnades to resemble exactly those of the

Lower Terrace; but in fact there is a considerable difference, as both ranges of columns are square on plan, which is not the case with any of those below.

Northern Speos. Although the cornices of the colonnades and of the Northern Speos are alike and on the same level, the columns of this speos differ considerably from those adjoining. They are on plan polygons of sixteen sides, and are longer than their neighbours, standing as they do on a pavement level with the floor of the court; and their effect differs in other respects, for while the long colonnades are but two intercolumniations in depth, the Hypostyle Hall of the speos is three intercolumniations deep. While the shadow behind the columns is deeper, the columns are in their proportions more thin than their neighbours. Thus the sense of solidity which was required in the middle colonnades is pleasantly contrasted with the lighter style of building flanking it on the north, for we must bear in mind that the centre colonnades were surmounted by another colonnade, while the speos had not any building over it.

It may be that in the first design of the temple it was not proposed to have an extension of the façade towards the north. In that case the platform or court need not have been so much extended northward, while the ascending causeway would have stood on the central axis of it; but if a change of scheme were made, it must have come about early in the course of the work, and for the following reason. A careful examination of the masonry itself shows that the north side of the inclined causeway, of the walls of the north section of the colonnade, and also of the North Speos, are all a part of the same work and were constructed at the same time.

The north side of the middle platform (see section on line G, H, pl. CLXX.) is inclosed, partly by a revetment wall and partly by the same wall recessed, and having in front of it a colonnade of sixteen intercolumniations. These columns of limestone are polygons of sixteen sides, surmounted by an architrave of violet sandstone, on which rests a cornice of limestone, much ruined, or perhaps never finished, the level agreeing in all respects with that of the cornice which crowns the North Speos and the colonnade immediately south of it.

A plan, elevations, and sections of the northern half of the middle platform are to be found in Vol. II., pl. XXX., and a very full and detailed description of the speos and the north half of the colonnade is to be found on pp. 4-8 of the same volume.

To this we would refer the reader, and propose in the description of the temple now offered to do little more than call attention to various parts from the architectural point of view.

In Vol. III., pp. 9 and 10, it is noted that the southern half of the colonnade of the middle platform was built and finished at its southern end with a torus-moulding, so as to correspond with the northern end of the north half of the colonnade; but while continued northward on the same plane, no such balance was seen at the south end, the front of the Hypostyle Hall of the Hathor Speos being set as far back as the back wall of the Punt Colonnade. The effect of this from a distance must have been to make the chief façade of the temple look one-sided.

An examination of the masonry makes it quite clear that the temple was first constructed in this way.

Afterwards a vestibule was built external to the Southern Hypostyle Hall of the Southern Speos. Speos. The way in which the newer work was built up against the original is easy to make out. When this vestibule had been added, the façade as a whole was satisfactorily balanced, although the two ends were not precisely alike.

An interesting question now presents itself for solution. That is, how was access gained to the Hathor Speos? When the vestibule was added, was a change made in the method of approach? Let us suppose that the vestibule be removed. It would then perhaps have been possible to pass from the front terrace, by a narrow ledge, on to the terrace which stood before the Hypostyle Hall in the position now occupied by the vestibule. Such a method of approach would, however, have been so ignominious and un-serviceable as to be almost out of the question. We are forced then to suppose that some system of stairs or inclined plane ascended from the lower level, and at the foot foundation deposits were discovered.

There was also evidence that in the course of construction there had been made a temporary ascent, turning towards the north and giving access to the middle platform.

We have already mentioned the great retaining wall which holds up the south side of the middle platform. This may be a convenient place to describe it more in detail, as on the face of it are the only indications of a means of approach to the Southern Speos. (Section on line L, M, pl. CLXXI.)

An elevation of the wall is shown on pl. CLXXI. It is faced with blocks of limestone carefully jointed and laid, but behind this and hardly connected with it is a mass of rubble stone which forms the true retaining wall.

The face of the masonry wall is divided into a series of panels, which are very ingeniously made by very slight sinkings on the surface. Fig. 7, pl. CLXXI., shows in section the way this has been done. Only in the glowing sunlight of Egypt would such a method of work have any effect; and we may bear in mind that it was not to be seen from far off, but only from the narrow space between the temple and the inclosure wall.

An examination of the site, taking it in section from north to south, shows us how ingeniously the architect, Senmut, made use of the conditions imposed upon him by nature.

To receive the north colonnade, the sloping hillside has been cut away. The mass of material thus removed was deposited on the south side of the axial line of the temple, and thus the large area of the middle platform was made level. To keep in its place the quantity of debris thus removed, the retaining wall which we are describing was needed.

The eastern end of the retaining wall forms also the southern end of the lower colonnade (see plan, pl. CLXXII.). There was here a doorway giving access to the long narrow space between the retaining wall and the inclosure wall of the temple, and through this doorway we must suppose that access was obtained to the Southern Speos without entering the courts of the great temple.

The retaining wall stands on sandstone footings at its eastern end. These projecting footings continue westward, and then return towards the south at right angles with their previous course. West of this place the retaining wall stands on roughly-shaped blocks of limestone.

At the point we have now reached we see in the ground the entrance to a tomb-shaft descending towards the west. On the elevation of the retaining wall the beginning of the tomb-shaft is shown.

On this drawing there will also be observed a considerable number of sloping lines rising from the east westward, and all converging as they rise towards the floor-level of the Southern Speos. These lines are painted with a red pigment on the face of the wall. The line most to the west is, perhaps, the most important, and should therefore be referred to first.

It takes its start from the place where the sandstone footing blocks return at right angles with the retaining wall. The eastern faces of these blocks are cut with a slight inclination, indicating as we may suppose that a slope was to rise beyond it. Above the sloping red line the surface of the retaining wall is smoothed and finished off. Below the line the stones are left in the rough, leading us to infer that they were not to be visible. From these indications it is reasonable to suppose that, according to the intention of the designer of the temple, the approach to the Southern Speos was to have been by a series of steps, or a slope rising from the spot indicated by the sandstone footings and ending somewhat west of the outer columns of the portico or vestibule which was afterwards added to the speos.

When it had been decided that the outer portico should be added, the method of approach had to be changed. Experimental lines were drawn on the retaining wall, some starting from the feet of the new columns, others more to the east, some nearly of the same inclination as the original approach, others with a more gentle slope.

When the recent excavations were made and the temple was cleared of the vast accumulation under which it had been for so long buried, no pavement of any sort was found, nor remains of steps following any of the inclined lines.

West of the sandstone footings last described we find a wall of crude brick, which crosses the narrow space between the walls. The masonry of the retaining wall is built on and over the brick wall which is set diagonally from north-east to south-west, as shown on the plan, pl. CLXXII. The inclosure wall of the temple to our left stops against the brick wall. From these indications it is clear that the crude brick wall is of older date than the temple we are describing, or its inclosure wall.

It remains to give a description of the panels and sculpture with which the retaining wall is decorated.

As is shown on the elevation, fig. 7, pl. CLXXI., the surface is ornamented with a series of panelled pilasters. The upper part of each pilaster is sculptured with the image, in low relief, of a hawk and a uræus alternately: very dignified and fine pieces of workmanship.

The lower part of each pilaster, and also the space between, is ornamented with a dado of two panels on each space. The way in which these panels are made, by using a very slight relief and sloping the surfaces

between the vertical lines, has already been referred to, and is shown on the plate.

It has been stated that no remains of pavement or of steps were found when the space between the retaining and the inclosure walls was cleared out. It is therefore uncertain whether, even for the steepest approach for which we have distinct evidence, it extended across the above-mentioned space from north to south or not. The wall on the north side of the space is left rough where it would be hidden by the ramp. The wall on the south side is not, and we must now give some evidence which seems to point to the fact that perhaps it was not intended to be covered—that the ramp or stair of ascent did not extend in width from wall to wall. The weathering of the wall-surfaces is our guide.

The limestone of which the temple and its adjuncts are built turns, by exposure to the sun and weather of Egypt, to a most beautiful warm golden brown, reminding us of the colour on the Parthenon. This we might expect to find most intense on that side of the wall turned towards the sun.

The inclosure wall of the temple lying east and west has a face exposed on both the north (towards the retaining wall) and the south. The north face is but little touched by the sun, yet its surface is weathered to as rich a brown as the south face. The retaining wall facing due south is exposed to an intense glare.

We might expect to find that the surface retained some of its original whiteness, or an approach thereto, where it was hidden below some one of the sloping red lines, while we should find it of the beautiful tawny hue above the red lines. The tawny colour begins high up at the west end of the wall face, and ultimately reaches the ground at the extreme east end of the wall. It may be thought that we here have an indication that a ramp was made following the line of easiest slope; but unfortunately for such a view the top of the protected line, which we may suppose indicates the surface of the ramp, if produced upon the wall face takes us quite above the proper landing-place at the portico of the Southern Speos, and also above the parapet which was added to the top of the inclosure wall. It is therefore difficult to come to any conclusion from such indications as we find. It seems most probable that the ascent was not of the full width of the space between the walls, and that consequently the north face of the inclosure wall remained exposed. The line of unweathered surface on the retaining wall

rising as high as it does was caused by an accumulation of debris on the inclined plain or ramp, very soon after it had been finished.

Projecting from the south side of the inclosure wall and near the western end is a short piece of wall running north and south. It is constructed with sandstone footings and limestone masonry above in the same manner as the inclosing wall, but it is not bonded into it. The two were not built at precisely the same time. The masonry has a finished surface on both the east and west sides, and consequently cannot have been a retaining wall.

West of this we come to a cross wall of rather clumsy masonry, standing on sandstone footings. There is a torus moulding carried up the south-east angle. This masonry must have been for the support of a terrace in front of the Southern Speos. Behind this is yet another wall of rough masonry.

We must now return to the middle platform, and **Southern Speos.** will call attention to the alterations which, evidently at an early date in the construction of the temple, were made in the Southern Speos.

This building presented, when it was first built, a façade of five intercolumniations, the four free standing columns being of a most ungainly form. Surmounting an exceedingly short cylindrical shaft there was a large Hathor head, one head facing east and one west. Surmounting this was the customary shrine, the head and shrine, taken together, being nearly as tall as the shaft of the column. The Hathor head on a column has generally presented difficulties to the architect.

Perhaps the most pleasing treatment is to be found in the little Temple of Amenophis III. at El Kab, where the head, surmounted by a small shrine, is frankly treated as a mask applied in front of the upper part of a polygonal column, the column, with the abacus, being clearly shown as the true support of the superstructure. But at Deir el Bahari we find a piling up of ill-associated parts; first the stumpy shaft of the column, then the head poised not very securely on it, and then the shrine, equally ill-poised on the top of the Hathor head. Seen from a distance, the façade of the Southern Speos must have balanced very ill with the simple and dignified colonnade of the Northern Speos.

So, without much loss of time, it was resolved to bring about a better effect, the main difference between the façades of the North and South Speos being that on the south the columns are square on plan, on the north they are polygonal.

Returning to the central causeway on the middle **Upper Terrace.** platform, we ascend to the Upper Terrace (section on line C—D, pl. CLXX.).

In front of us we see a granite doorway flanked by the remains of walls running on either hand, north and south. This part of the temple has suffered more seriously from ruin than perhaps any other part. We must describe what formerly existed on this Upper Terrace.

At the northern end of it we see remains of some columns in two ranks, the outer rank square in plan, the inner polygonal, and where the pavement still exists we can observe the scores made by the masons to mark the intended positions of other columns of the same form.

The number of columns, and the size of the intercolumniation, are the same on this Upper Terrace as we still find in the middle colonnade immediately below.

The upper colonnade did not stand over the middle colonnade, but on the solid ground just behind it, the roof of the middle colonnade forming a terrace walk in front, such a terrace as still exists and forms the roof of the Northern Speos. The way in which the upper colonnade ended at the south cannot clearly be ascertained, that part of the building being altogether in ruins, and the stones removed.

It seems very improbable that the colonnade was continued across in front of the granite doorway. The reasons against it are that the intercolumniation would be too long to be bridged by a single stone, unless it were so massive as to require solid piers of masonry for its support, of which there is no trace; the columns of the colonnade, were they sufficiently tall to carry an architrave across the doorway, would be of the most attenuated proportions; and finally, it seems to have been at least as customary to stop a colonnade on either side of a large doorway as to carry it across.

From a distance the spectator would see three ranges of colonnades, the lower showing above the inclosure wall; the second, or middle colonnade, some way to the west, standing above the lower; while immediately above the second rose a third, hiding all that lay behind it.

The second and third colonnades were the chief architectural feature of the building, the second being flanked by the Northern and the Southern Speos, thus forming an extended base to the third or upper colonnade, which was, in fact, the front of the most important part of the temple, as it is fair to assume,

for behind this we find the great altar, the Hall of Offerings, and the central shrine.

Passing through the granite doorway we find ourselves on the upper platform, standing in a courtyard which was surrounded by double colonnades on all sides. As we were able to trace the position and plan of the columns of the upper colonnade by the marks left on the floor by the masons, so we can identify the positions and forms of the colonnades surrounding this court. The intercolumniation for the entrance doorway was wider than the adjoining spaces. The columns were all polygonal in plan.

On the north, to our right, we see two doorways; on our left, to the south, the wall is pierced by three. The unusual feature is the range of tall and short niches in the west wall which faces us (see section on line A—B, pl. CLXX.), and in the centre of this wall we observe a doorway leading into a long and deep speos, built in an excavation made in the cliff. There is, on either side of the doorway, a range of five tall openings, with four smaller openings between them, the latter having been closed by doors. Each set of five and four openings is drawn into one architectural group by a roll moulding which encloses them, and is surmounted by the customary Egyptian cornice. We might reasonably expect that the taller and more important recesses would range with the intercolumniations of the colonnade, but in fact this is not so. The six columns are planted without the least relation to the nine niches which they shelter. Such irregularities as this, which seem to show a want of foresight on the part of the architects, are by no means unusual in Egyptian buildings.

Some considerable alterations were made at a late period about the doorway which forms the central feature of this wall. The polygonal columns which had sheltered it on either side were removed, and columns of quite a different form were substituted, engaged in a low wall. In this way a porch was formed of that type so much favoured by the builders of the later dynasties.

When we enter through the porch and find ourselves in the Eastern Chamber of the speos, we observe that after the building was finished some serious dislocation took place, by which the north wall was much broken. The clumsy repairs are but too manifest.

Beyond the first chamber we find a second, which has not suffered; its west wall is, however, not original, but was reconstructed when the third or inner chamber was made at a much later period.

The dislocation above referred to shows itself also at the northern end of the west wall, where some of the niches have suffered materially.

Turning towards the north we see a doorway in the extreme north-east corner of the courtyard.

Passing through this, we find ourselves in the vestibule of the Altar Court. The vestibule was covered, its stone ceiling supported by three columns. These columns are not equally spaced, one intercolumniation being considerably wider than any of the others. Where the wall is broken it is easy to observe how careless is the construction of its interior. An examination of the plan makes it evident that the irregular spacing of the columns was adopted so that the passage from the larger courtyard to the Altar Court should be unobstructed.

The wall between the vestibule and the Altar Court has been very much broken down.

Passing through a doorway in this wall, we enter the Altar Court. Altar Court. On some of the earlier plans printed by the Egypt Exploration Fund this place is described as "Altar Chamber," which is not correct. The space was never covered in; it was an open courtyard, in the middle of which stands the large base or platform of stone on which fruits and vegetables were offered.

West of the Altar Court, but not accessible from it, stands the Northern Hall of Offerings. This is approached by a doorway in the north-west corner of the upper platform court. It was roofed with slabs of limestone, one or two of which are still preserved at the northern end; but placed as it is in a recess cut out of the cliff, it must soon have suffered from the debris falling from the heights above. It is probable that the stone roof—flat stones, which have no power to sustain a weight, much less the blow of falling masses—was broken in and the chamber filled with the debris, and to this burial we probably owe the excellent preservation of the sculptures.

Returning to the central court we enter a doorway at the south-east corner, and find ourselves in a room very much ruined. The east wall is gone almost to the floor level. The west is better preserved. This room was covered with a ceiling of stone slabs. No doubt its ruin is in part due to the stones of the wall having been taken to assist in the construction of the tower of the Coptic monastery which stood in part on its north wall.

We return to the central court, and entering by a second doorway somewhat west of that last described, we find ourselves in a court or ante-chamber leading to apartments on the west. It does not seem likely that **Entrance to Southern Hall of Offerings.** this place was covered. The limestone used in the temple is nowhere found in large blocks or slabs; it is a material quite unequal to maintaining itself over a considerable span. The span between the east and west walls of the space under consideration is considerably greater than that elsewhere in the temple. There are no signs of columns, as in the vestibule to the Altar Court. We are therefore driven to conclude that this was a court open to the sky.

On its west side we see the doorways. The southern **Southern Hall of Offerings.** opens into the Southern Hall of Offerings, a room of some size, the length extending east and west. We are at once struck by observing the remains of the roof, which takes the form of an arch, but as a matter of fact there is no constructional arch. Rectangular blocks of stone are placed one overhanging the other, the underside of them is then cut into the form of a semi-circle, a method of building we find also at Abydos. Although the Egyptians were perfectly acquainted with the arch, and used it from very early times, they built it invariably in brick, never in stone. At the western end of this room is a large slab of granite; the treasure-seekers have cut the wall round about in their efforts to recover the valuables which they supposed to be hidden behind it.

A small chamber adjoins the Southern Hall of Offerings on the north. This was roofed with slabs of stone, while beyond it, to the west, lies another, approached by a doorway in the south-west corner of the great court.

This chamber retains its stone roof in good preservation.

As we have now visited each part of the temple, certain observations may be permitted on matters of interest which reveal to us either the order in which various parts of the building were set up, or peculiarities in the methods of construction.

I have feared that if all these more or less technical details were crowded into the general description they would but vex many readers.

On the general plan of the temple, plate CLXXII., certain white lines may be seen cutting across the

thickness of the walls. These indicate a lack of continuity in the masonry.

If we examine the granite doorway which leads into the sanctuary from the upper court, we observe that the wall on either side is cut off from the adjoining walls in which are the recesses.

The first two chambers of the sanctuary are part of the same construction as the masonry around the granite doorway.

On either side of the granite doorway, and a little removed from it, there is a considerable change in the masonry. The courses of stone are not so deep as around the doorway. A glance at the elevation shown on sections A—B, pl. CLXX., and at pl. no. CXIX., vol. V., will make this clear. There can be little doubt that the wall in which the granite doorway is set was built before those adjoining. It may have been desirable to complete this, which we may suppose to have been a holy place of old time, with the least possible delay.

If we enter the first room of the sanctuary we shall find that it is roofed with blocks of masonry, each one overhanging the other until they meet in a joint in the middle. The under side of the blocks of stone is cut away in the shape of an arch higher than a semi-circle, an imperfect parabola. At some time considerable repairs and even alterations have been made in this room.

In the south wall and near the entrance is a square recess which has been closed by folding doors. The stones of the left jamb retain their sculpture; those of the right have all been retooled and are still covered with the masons' tool marks, never having been rubbed down ready for the draughtsman who preceded the sculptor.

Next the floor the sculptured stones are still *in situ* up to the west end of the room. Above these the faces of the stones are tooled only, and they vary very much in size, some being twice as deep as others. Above these and just under the spring of the curved roof are many stones in their original places, as we can tell by the sculpture with which they are adorned. There can be little doubt that most of this wall-face has been renewed, perhaps rebuilt in consequence of dislocation, for it seems possible that most of the stones tooled over have been reset in their original positions.

That the wall needed much structural repair it would be difficult to prove, for had this been the case

the curved roof must have suffered seriously, and it does not seem to have done so.

Near the west end of the south wall is another recess similar to that already mentioned. This retains its left jamb and part of the lintel. The right jamb, of rough stone, is modern, and has been set up by the Egypt Exploration Fund.

The north wall of the room presents the same characteristics as the south—big stones and little stones intermingled, the surfaces much defaced.

There were recesses or shrines in this wall similar to those opposite, but the easternmost has been built up. The left jamb of the western recess remains in its place. The right jamb was partly effaced in the repairs by the Egypt Exploration Fund.

The end or west wall of the first chamber has suffered severely, partly we may suppose by violence, but not a little by dislocation caused by movement of the cliff into which the sanctuary is tunnelled.

The lintel of the doorway had fallen and had descended nearly to the sill. It was raised in 1896 by the Egypt Exploration Fund and set in its place, whilst the south jamb was entirely rebuilt. I venture to think that the dislocations and repairs took place not very long after the temple was built.

The second chamber is a little more narrow, and is also lower in height than the first. The roof is constructed of overhanging stones, their undersides cut to a semi-circle. The masonry of this chamber does not show signs of dislocation, as in the room last described, until we examine the west end of it, and here we find that the masonry is no longer of limestone.

A doorway has been broken through leading to a small flat-roofed chamber, the whole built of sandstone, the walls covered with sculpture of the poorest character, and of very late date.

It is very rare in Egypt to find any remains of gilding, but on the west wall of this inner room it is still evident that the sculpture had been thus enriched.

Returning to the court or upper platform we must now take in review its western wall, which has suffered more than many parts of the temple. In some places it has been overthrown, but the lower parts which still remain in position have not been seriously shaken. The damage has been caused by some heavy push from behind, i.e. from the west, eastward. A part of the wall has evidently come down into the courtyard flat on its face.

It has been stated that the temple to the north and

west is overshadowed by magnificent cliffs forming a "circle," and this is true enough. But these majestic masses of limestone rest on a stratum of a very poor shale, a material which, when cut into, quickly suffers from exposure to the air, and breaks up into small fragments. The tremendous changes of temperature to which the cliffs are exposed between the intense heat of the day and the cold at night is also a cause of disintegration, and consequently many pieces are constantly falling from above. It cannot be doubted that quite a slight earth tremor would at the present time bring down a cascade of fragments.

Something of this sort has clearly happened, perhaps on several occasions, and the result has always been the same—to push parts of the temple over from the west towards the east.

It is probable that the dislocations in the sanctuary, to which attention has already been called, were caused by some such accident, and that quite early in the long history of the temple, as I have already stated. The parts of the west wall that have been so seriously overthrown had been very roughly rebuilt or the gaps filled in, the retaining walls built chiefly of stones taken either from the fallen wall itself or from other parts of the building.

When the place was taken possession of by the Christians the floor of the upper court cannot have been very much buried, as the buildings then set up stood on this floor level.

In order that the somewhat feeble construction of the sanctuary roofs, arches as they are only in appearance, might be saved from undue pressure, relief was obtained by setting together massive stones, presenting more or less of a point where they meet, a system practised from early times, as we find it in use in the interior of the pyramids of Gizeh, Saqqara, and elsewhere.

The material used in the construction of the whole building is, as has already been stated, limestone, the exception being in the architraves joining the columns of the northern colonnade and the footings made use of in a few places beneath the limestone walls. The footing courses, whether of sandstone or limestone, are of stones of medium size and arranged as "headers." So far as can be seen these footing stones are laid only under the facing stones of the wall, not beneath its whole thickness.

The facing stones are but small, and these thin off as they enter the substance of the wall. They do not

lie with a good horizontal bed one over the other. Some of these facing stones ("stretchers") are not more than '04 metre thick.

Within, the heart of the wall is made of mere lumps, with chips between them and plenty of fairly good mortar. Bond, the tying together of the facing and the heart of the walls, is the one thing wanting. In many cases the facing is laid with great regularity, as can be seen on the drawings, where the joints are not indicated at random, but are sketched from the walls themselves. The stones appear to the eye as though they were carefully laid with "headers" and "stretchers," and the bed-joints quite horizontal. Whatever duty the walls had to perform the method of building is equally careless. Even the columns are built up of odds and ends, large stones and small, while the architraves, and more particularly the roof slabs, rest in many instances on only '05 or '06 of bearing surface. The columns have no foundations of their own. They stand on the pavement-stones which were evidently laid over the whole area and then cut down—after the walls and columns had been set up—to the required level (see fig. 5, pl. CLXXI.). After the paving-stones on which the columns would stand had been cut level on their upper face, scoring lines were cut parallel with the walls of the chamber or hall. At the intersection of these lines the centre point of a column was established. The next step was to score on the same surface a square which defined the bed of the lowest stone of the column. We must bear in mind that the masonry was not prepared as we do it in these days, each stone carefully cut to shape before it is set in position. The Egyptian method was to set up in its intended position a roughly-shaped cube of stone, its smallest dimension being the extreme size of the column or a little more. When built, the column appeared as a rectangular pier with a very rugged surface. In the present case this rectangular pier was cut by the masons, as it stood, into an octagon, and from that figure into a polygon of sixteen sides. These sides are not hollowed after the manner of the fluting of a Doric column, but each face is flat. There is often a very slight projection left, hardly appreciable, where the faces of the polygon meet. When the masonry was finished, it was always covered with a fine plaster or gesso. None of the ragged joints we now see were visible, but the columns, walls, ceilings, and floors, external and internal, were completely covered with this fine plaster or gesso.

It is open to question whether red granite was not covered with gesso and coloured. In the case of the temple now under consideration, while the masonry in most parts was so richly adorned with sculpture, the blocks forming the two granite doorways are perfectly plain. A sketch (fig. 4, pl. CLXXI.) is given to show the recesses sunk in the ends of the lintels of the granite doorway, by means of which, no doubt, the blocks were raised to their proper positions. The preparation made to receive a column really consisted in laying, in the place where it was to stand, thicker pavement stones than elsewhere, the extra thickness being cut away down to pavement level as the work was being finished.

It may be observed that larger stones were made use of for the walling of the upper court than elsewhere. Very frequently the lowest three or four courses of the walls are of stones larger than those above, the upper courses being indeed quite small, although upon them rested the weight of heavy ceiling slabs and architraves.

In consequence of the way in which the temple is planned, in terraces, there are many places in which the walls have had to hold back considerable masses of filling in. The south side of the middle terrace is the most prominent example of this. The west walls of the north and south lower colonnades had a similar duty to perform.

So far as the ruined wall permits us to see, the builders have first raised behind the line of the intended facing wall an inner wall of roughly squared stones, and of considerable thickness. These roughly constructed walls held back the filling in behind them, and were probably built up at the same rate as the filling in was deposited. Afterwards the facing wall which was to bear the sculptures was built.

The retaining walls of the sloped causeway, which leads from the lowest to the middle court, are built without any foundations at all. The very indifferent masonry is placed on the surface of the court, and is laid in sloping courses such as are seen over the north colonnade. The retaining walls of the sloped causeway from the middle to the upper court stand on blocks of stone, which form a sort of bench.

It would weary the reader to go into further detail with technical descriptions of masonry, methods of building, &c., which could be carried on much farther than I have ventured to do. A rough sketch of its growth may not, however, be without interest. The

history is arrived at in this, as it may be in nearly all constructions of masonry, not by documentary evidence, nor even by examining the sculptures and inscriptions on the walls, but, as has been before hinted at, by a careful scrutiny of the walls themselves, by observing where there are joints running vertically or nearly so for the full height of a wall, or where the courses in which the stones are laid suddenly change, &c., &c.

There can be little doubt that the central sanctuary or speos was first built with its granite doorway; then followed the walls to the north and south of it, together with the north wall of the upper platform court and the altar court behind it, and also the south wall of the upper platform court with the two small chambers south of it, and the southern Hall of Offerings.

The east wall of the upper platform court, in the middle of which we see the granite doorway at the head of the central causeway, was next constructed, and probably the Northern Speos, the whole of the middle colonnade with the colonnade above it, and the southern or Hathor Speos, but without the vestibule in front, i.e. east of it. Then would follow the great retaining wall which supports the middle platform on its southern side. After this wall was finished the vestibule was built in front of the Hathor or Southern Speos, the various schemes for approaching it having been already referred to when describing the retaining wall. The works seem to have proceeded regularly eastward, but the northern colonnade, which shows every evidence of having been begun at the same time that the Northern Speos was built, seems never to have been completed. A further proof of this is seen in that the interior of the shrines has been left quite unfinished. They reveal plain walling only, without sculpture or painting. The evidence here is not in favour of a finished building ruined, but of one never completed.

The temple must have stood in the condition above indicated, i.e. complete all but the northern colonnade, for a considerable time. Then came the defacement of certain inscriptions and cartouches, and, in the time of Rameses II., a clumsy reparation and restoration.

It is not improbable that a somewhat serious calamity may have overtaken the building before these repairs were carried out, as we find parts of square columns set up in the area of the middle platform as though they had been overthrown and dislodged from their true places in the colonnades. These had been put

together again in a clumsy way, as a preparation for reinstatement. A considerable number of the columns, still occupying their true position, showed evidence, when they were cleared of the debris in which they were buried, that they had received some impulse from a westward direction. We have also observed the dislocation that took place in the sanctuary walls, evidently at an early period in the history of the temple.

It is probable that a serious fall from the overhanging cliffs was the cause of the damage. The mass of material which caused the evil must have been removed, as it is evident that the upper platform court was cleared, else the little portico which stood before the sanctuary doorway could not have been built. At this time also the sanctuary was lengthened westward by the addition of a small chamber excavated into the mountain. It seems fair to suppose that, after the addition of the portico, the upper court remained fairly unencumbered for a considerable period, as the Coptic buildings were for the most part built on the pavement of the court, and much of this pavement is original, as we can tell by the marks prepared for the columns and some of their bases, which are still in position.

Then must have followed some very serious falls from the cliffs above, burying nearly the whole of the temple beneath a mound of debris sloping down from the west eastward.

At last, in the XIXth century, the temple was cleared, in part by Mariette and others, but finally and completely by the Egypt Exploration Fund, and certain parts were covered over to protect them from the intemperances of the Egyptian climate. Sculptures that have been buried for very many centuries become, in the climate of this hot valley, absolutely dry. They are exposed, when uncovered, to several varieties of hardship. One is the effect of the blazing and burning sun contrasting with the cold at night. The difference of contraction and expansion affects limestone more seriously than sandstone, and the delicate surface is more easily broken or scaled off. Another evil effect on the all too dry stone is caused by a shower of rain, be it ever so slight. The water is at once sucked in by the stone, the painting on the surface begins to run, and the sculpture shows a tendency to peel off.

When the Punt sculptures were cleared by Mariette, the colour upon them was well preserved. They remained exposed for many years, and in consequence

were bleached to the faint shadow of their former brightness which we now see. When it was decided that a protecting roof should be placed over them, it was important to make use of such materials as in themselves were without value, and would last for an indefinite period. Under these conditions woodwork in any form was not suitable. It was therefore settled that crude brick in the form of tunnel vaults, such as have stood for several thousand years at the Ramesseum, should be used, as being the most lasting. Dislocated columns were once more set straight, and thereby preserved. Displaced stones were collected, and once more occupy their old positions, and where columns were entirely gone piers in the old form were built, on which architraves of crude brick carried by Vauterain sleepers were placed; on these the brick roofs were laid. It has resulted that such parts of the temple as have been roofed over present to the eye, from a distance, the same forms, the same masses of light and shade, as they did when the colonnades were first set up in the XVIIIth Dynasty; but there has not been any effort or intention at restoration.

Plates CLXIX., CLXXIII., CLXXIV. show a restoration of the temple, about the greater part of which there can be no shadow of doubt.

The actual form of the pylon giving entrance to the temple boundaries is uncertain. The way in which the upper colonnade was treated in relation to the granite doorway is also uncertain. A reason has been given for thinking it improbable that the colonnades were joined up and passed in front of the doorway. The colonnades are therefore shown as stopping on either side of the doorway, as they do in later examples.

As regards the bird's-eye view given on plate CLXIX., this has been prepared so that those who find it difficult to grasp the meaning of architectural elevations, and by technical drawings, may yet be able to obtain some idea of the effect of the building when it was complete. Absolute exactness has not been aimed at or obtained. A bird's-eye view of the temple was produced under the auspices of Mariette, but it is unfortunately not based on fact. The excavations he carried out had by no means revealed the whole of the plan.

M. Ch. Chipiez also prepared a bird's-eye view.¹

This is a still more surprising flight of a vivid imagination, and is incorrect in almost every possible respect. It is not necessary, therefore, to offer any criticisms upon it.

It should perhaps be stated, with regard to various details shown in the bird's-eye view (Plate CLXIX.), that the effort has been to introduce as little as possible of the unknown. It would have been seductive, at any rate to the draughtsman, to show statues, groves or avenues of trees, and other things which may have, and some of which probably did, form objects of interest in the temple when in its highest degree of perfection; but no evidence is left us as to where these things were placed within the precincts. As a matter of fact, this view pretends to be no more than a sketch, and is, I am sure, incorrect in some details. It had to be prepared in Upper Egypt, where I was not only cut off from opportunities of reference, but where mechanical aids to drawing in perspective were not to be had.

In many places upon the drawing, joint lines of masonry are sketched in. We know for certain that all the masonry was covered with fine gesso. Those plain surfaces which were not sculptured and coloured still bear witness to the fact that the masonry was hidden. The building appeared as if it were made of one vast dazzling stone, blinding in the glare of the intense sunlight. A drawing in line alone cannot represent such a building. It would not be possible to convey to the reader an idea of the relation of the various surfaces one to the other; I have therefore ventured to depict the walls as they may have appeared after some years had passed over them.

It is possible that the first or eastern court may have been paved all over its surface. It is equally possible that it was not. No evidence of any pavement was found.

In the case of the middle court a low step runs across it from north to south. West of this step there are a few fragments of pavement. I have therefore ventured to suppose that these parts of the court were paved. Eastward of the step no evidences of pavement were found.

Over the east or lower colonnade I have shown pavement. This I have done based on the evidences still existing over the colonnade of the Northern Speos. In the case of this speos the roof slabs, which are all perfect, were covered with a pavement of stones of irregular shape. By this means all the joints were

¹ *History of Ancient Egypt Art*, vol. i. GEORGES PERROT and CH. CHIPIEZ: Chapman and Hall, p. 423.

covered, and, in the event of rain, water did not pass through between the roof slabs and discolour the painting of the ceiling.

I have shown all the terrace roofs similarly treated. But here again I must confess my sins of inaccuracy to the reader. It is almost beyond doubt that all paved surfaces, whether floors or terraced roofs, were covered with a coat of fine white plaster. Evidences of this can be found in many places at Deir el Bahari, as well as in the ruins of most other temples. In order to indicate differences of materials and surfaces I have found myself compelled to show a few stone joints.

It is of course possible that the ramps or inclined causeways were paved, or they may have had courses of stone laid across them at intervals, forming a kind of stair. The ramps are not so steep as to require such artificial assistance in ascending, and as no remains whatever of steps can be seen, or of pavement in any form, none has been suggested in the drawing.

To return to the eastern doorway and bid adieu to the visitor, the position of the first only of the avenue of sphinxes is indicated. I venture to think that is enough, as the sphinxes are entirely destroyed, bases

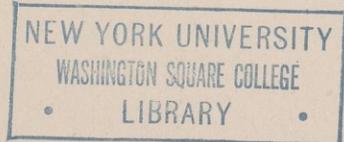
and all, and my fanciful restoration of them would be entirely without value.

THE SCALE.

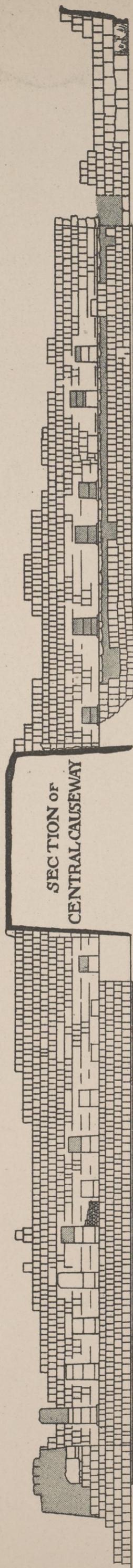
All the plans and elevations now published were measured with and are plotted to metric scale. When we reflect on the international interests of Egyptology it seems absurd to use any other system of measurement. Most of the geometrical drawings of the temple already published by the Egypt Exploration Fund are to feet and inches. We meet with the illuminating information that parts of the building are 1407" in length. What does such a statement convey? I and my colleagues have ventured to take the bull by the horns and adopt a more convenient system of measurement.

The plans, elevations, and sections are the result of the co-operation of Mr. C. R. Peers, F.S.A., with myself, and I must not omit to mention the kind help I have received from Mr. A. G. Wallace in assisting to prepare the drawings for the printer.

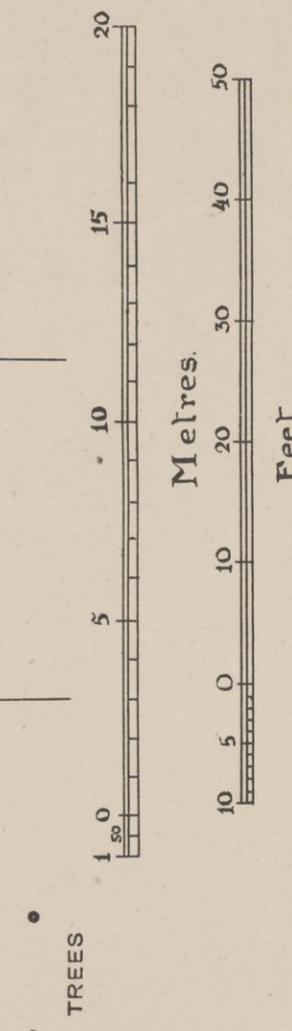
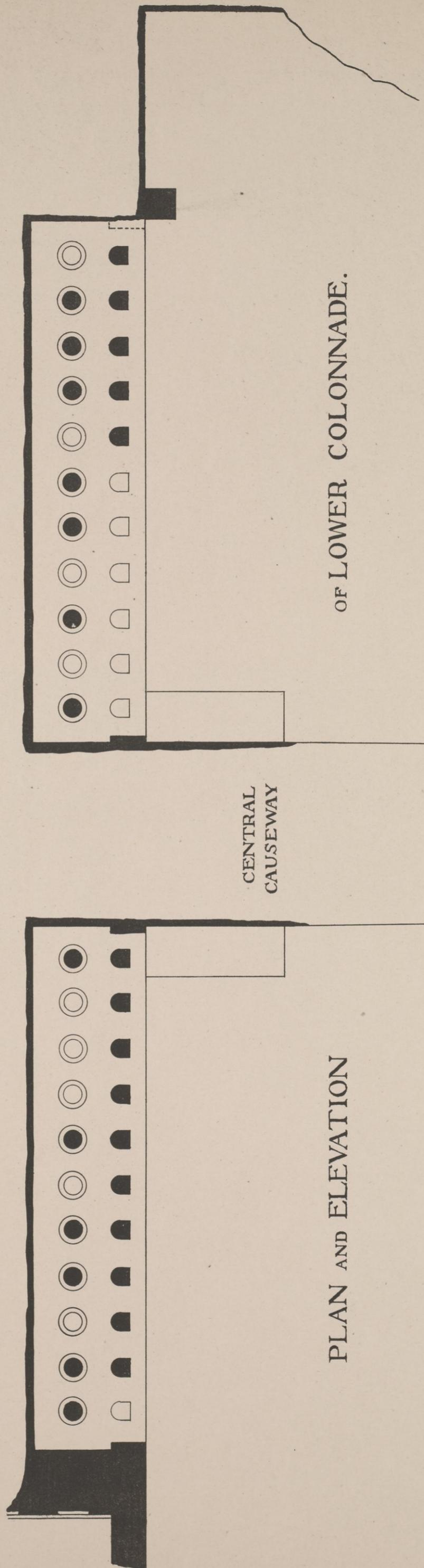
SOMERS CLARKE.



PLATES

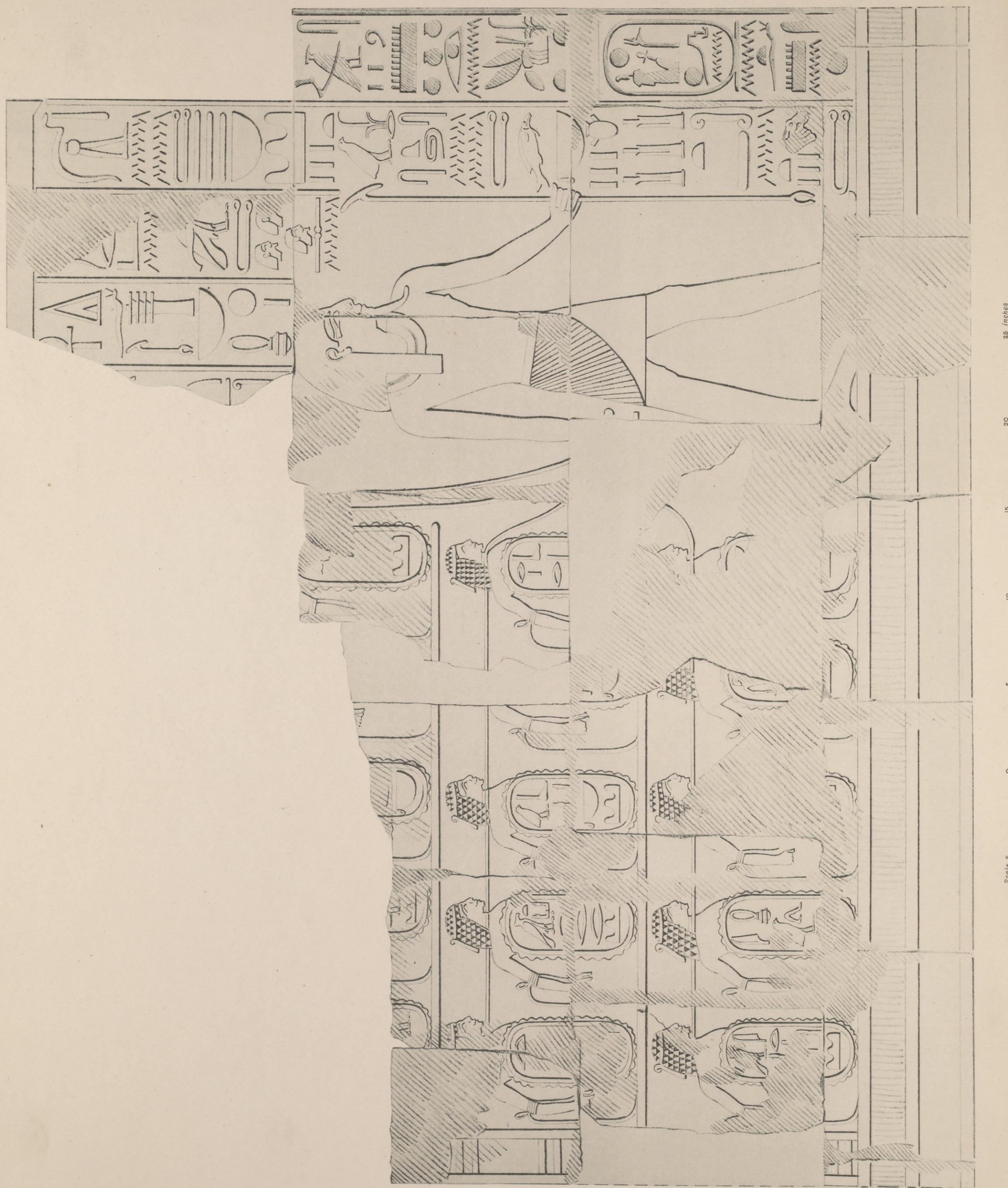


PLAN AND ELEVATION



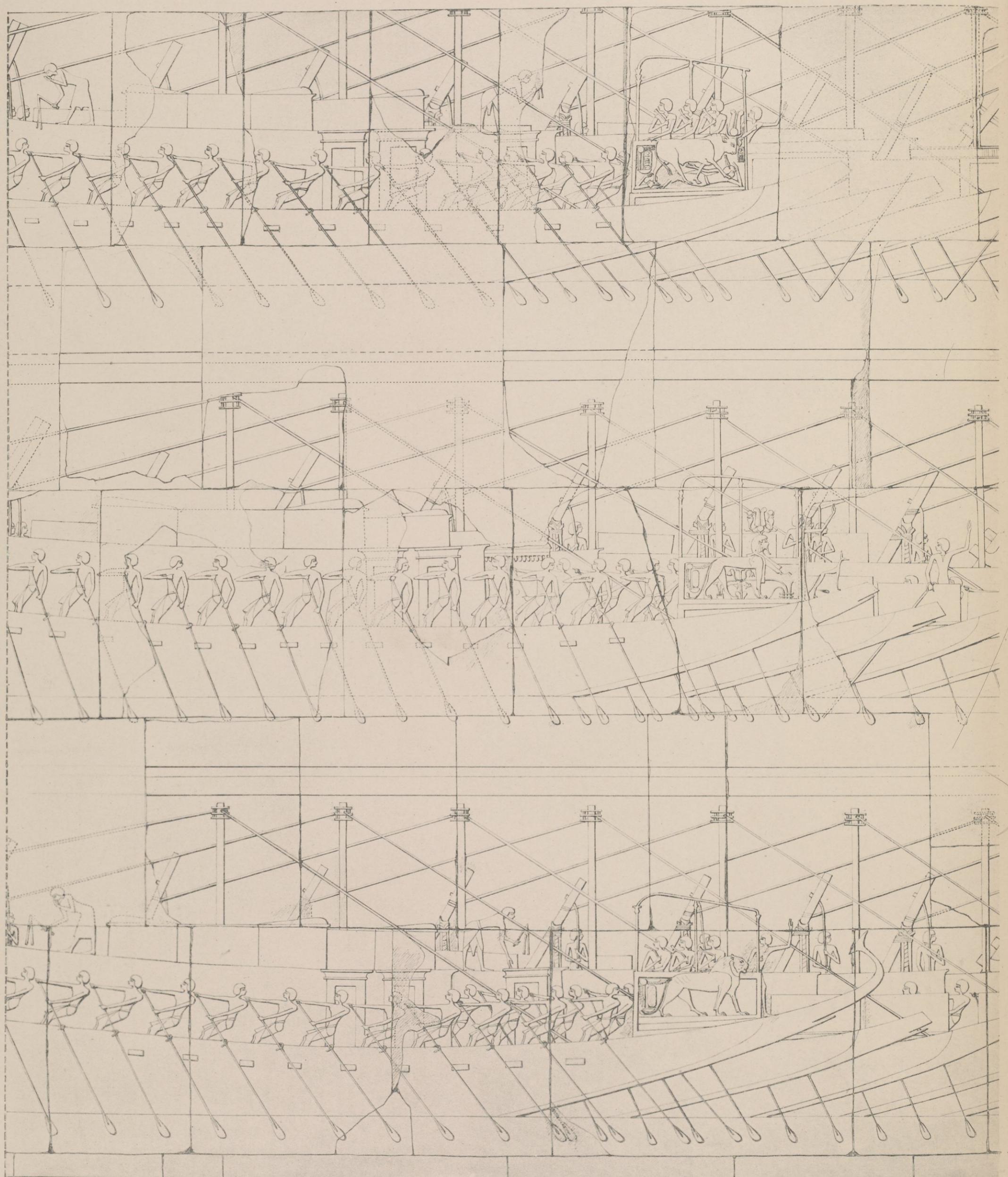
C.R.PEERS, Mens.

Dedun, the
Isle of Nubia
p. 2.

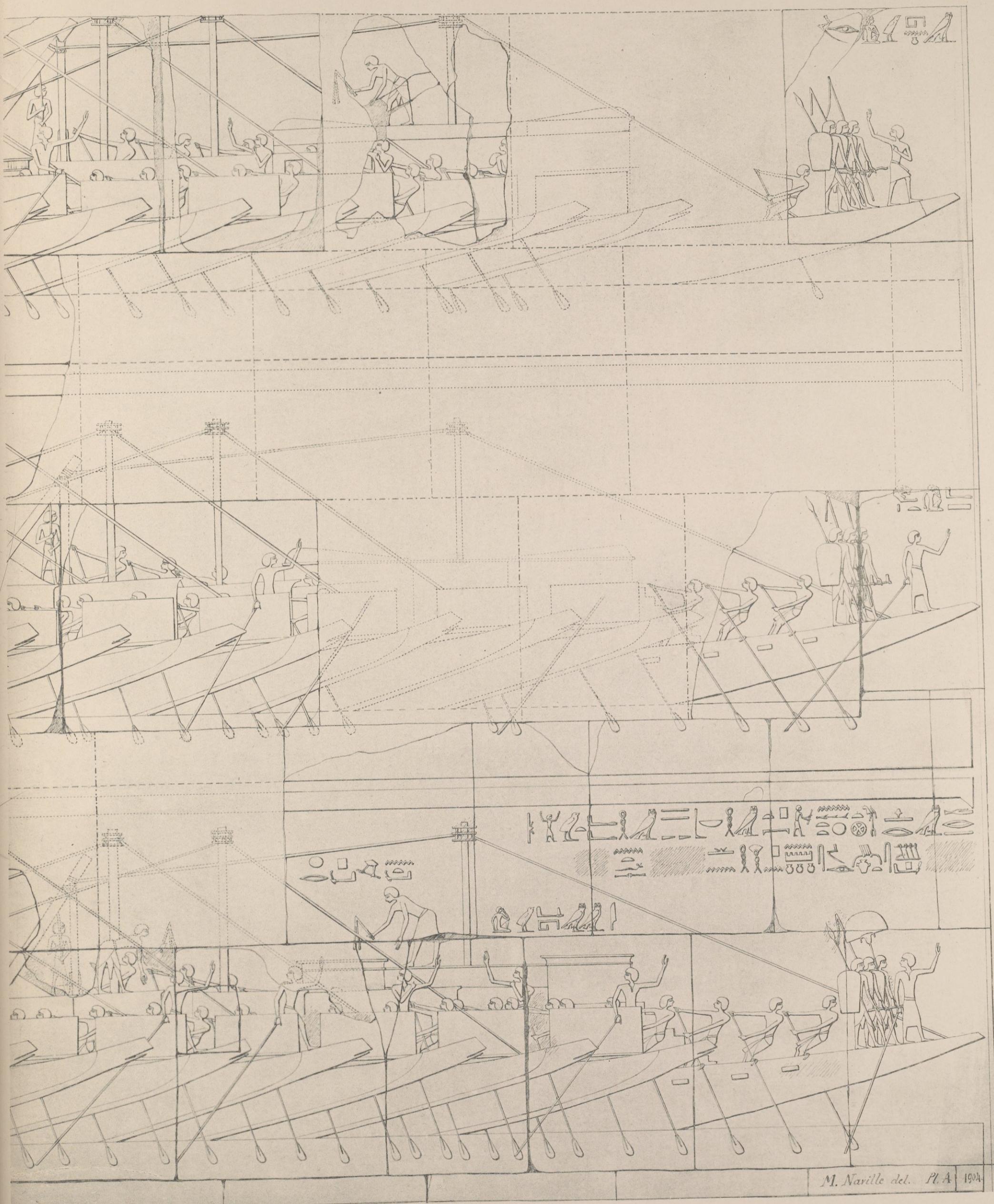


LOWER COLONNADE, SOUTH SIDE, CORNER.

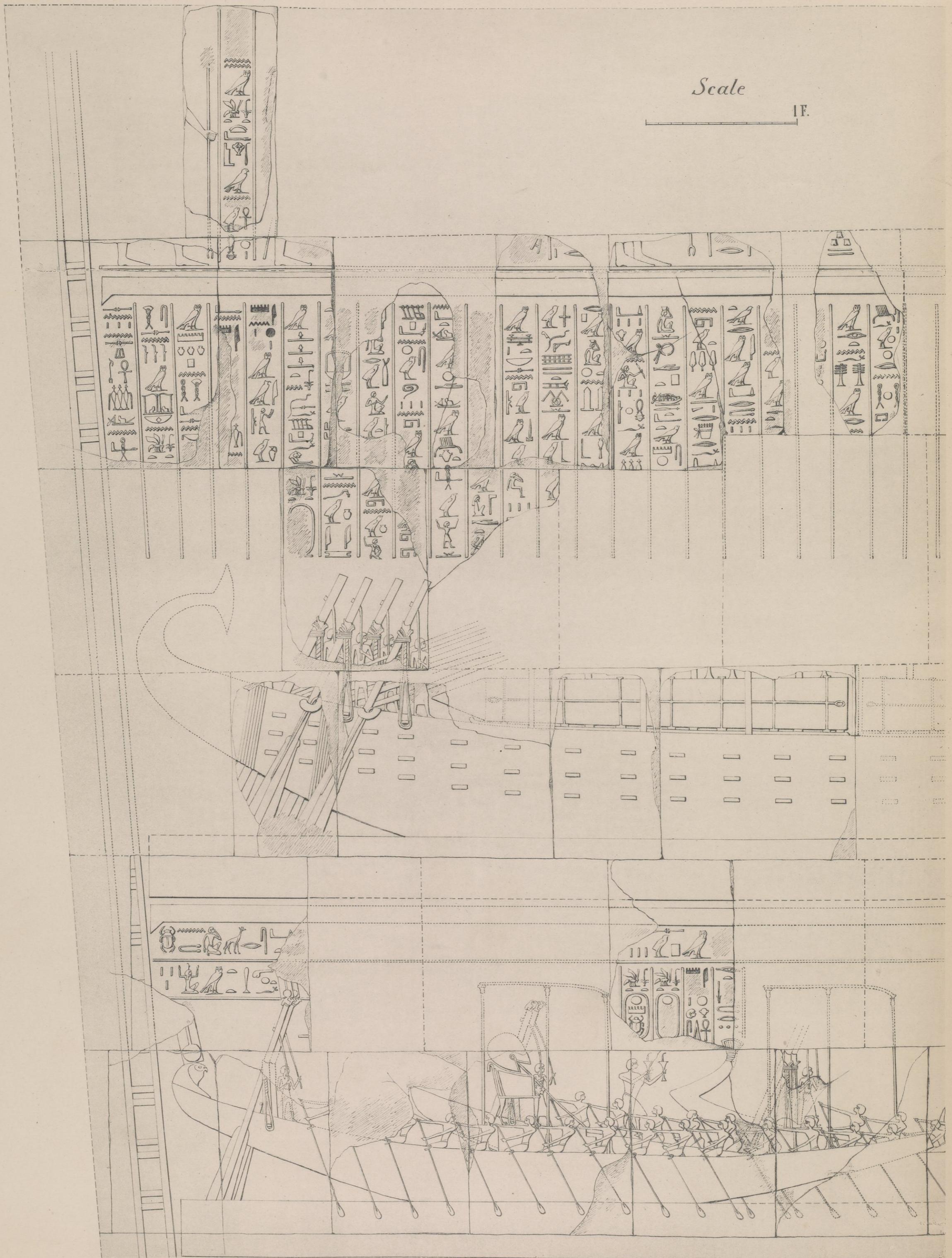
NUBIAN PRISONERS.

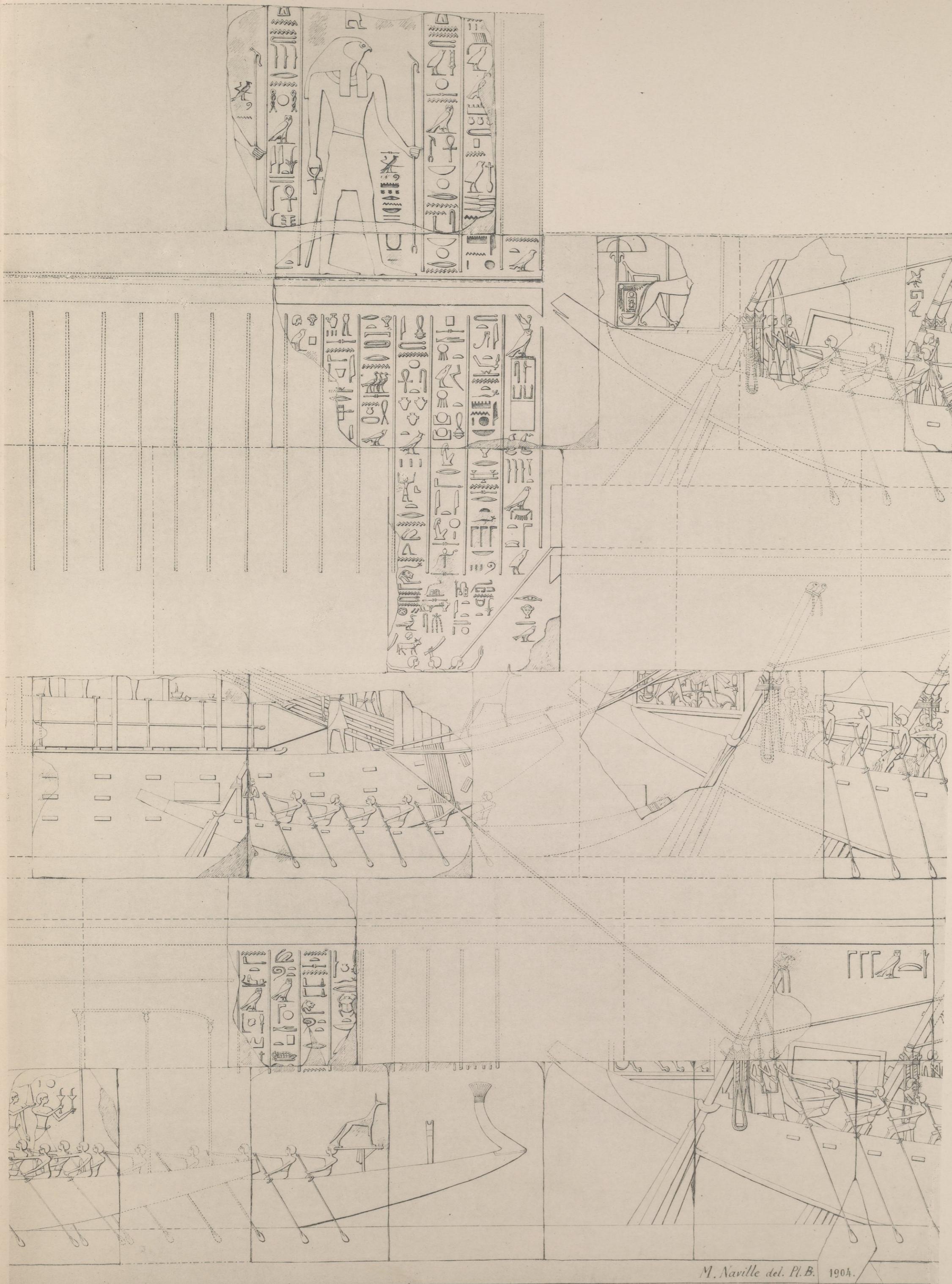


LOWER COLONNADE, SOUTH SIDE.

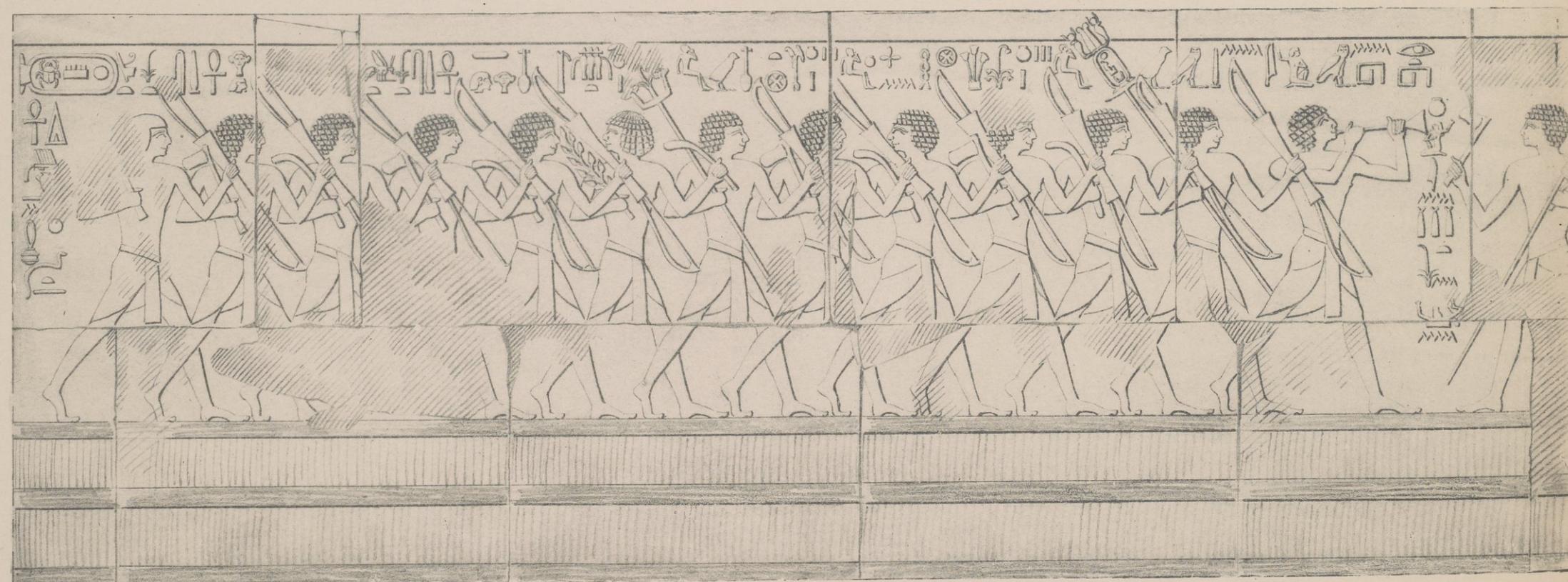
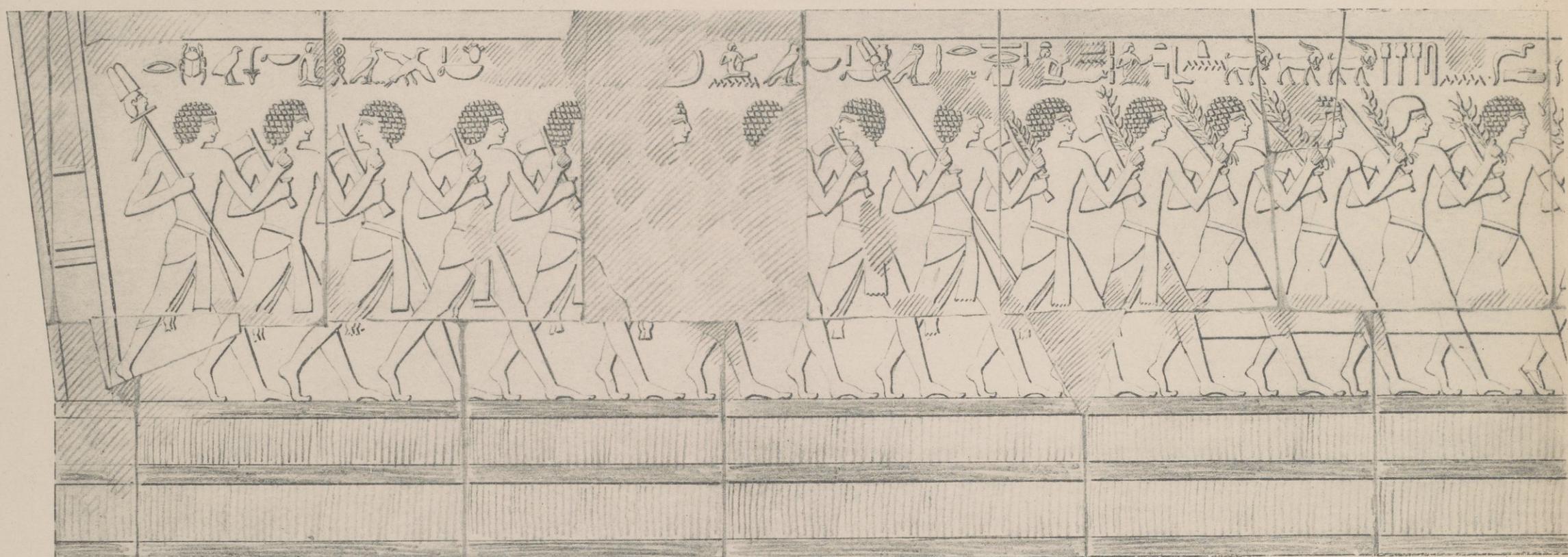


TRANSPORTATION OF OBELISKS.

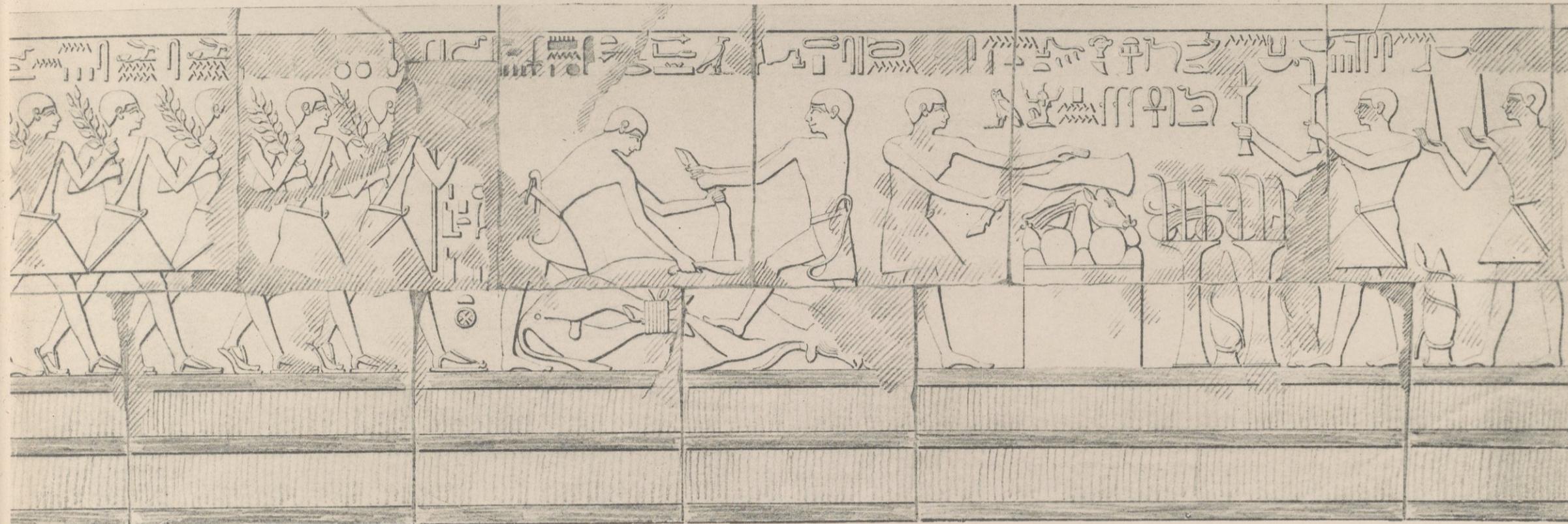




M. Naville del. Pl. B. 1904.

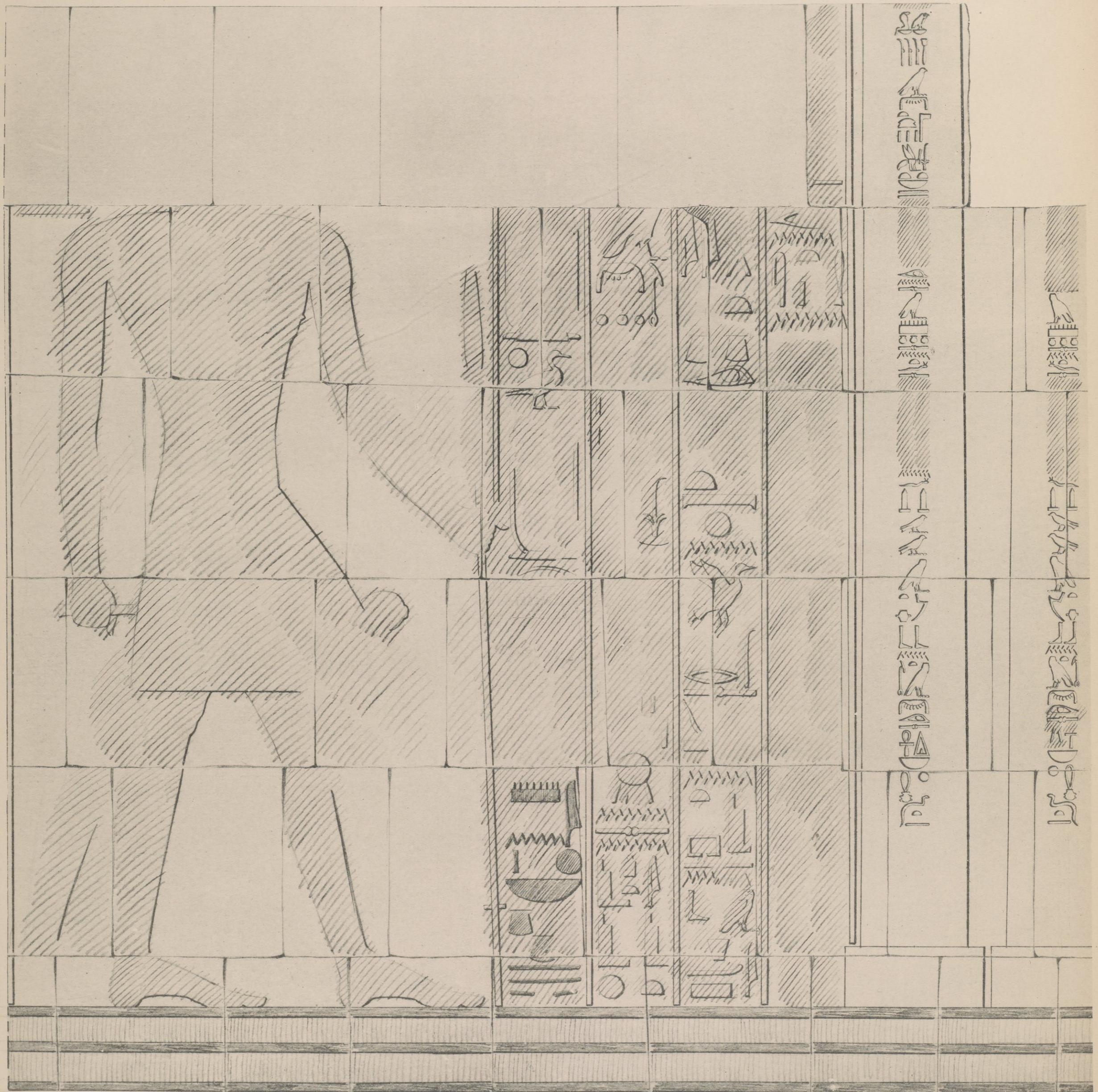


LOWER COLONNADE, SOUTH SIDE.

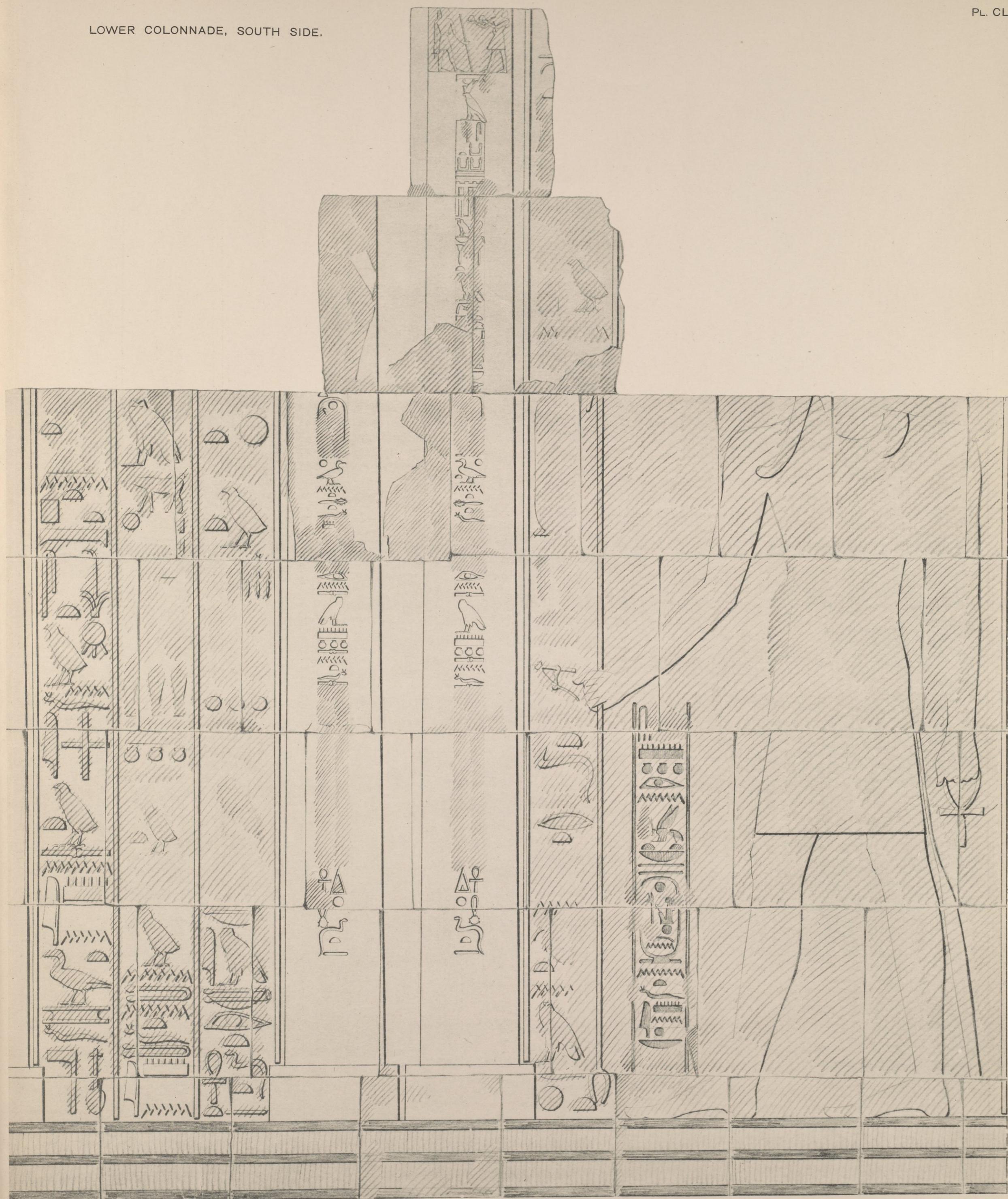


Scale 6 0 6 12 18 24 30 inches

PROCESSION OF SOLDIERS IN A FESTIVAL.

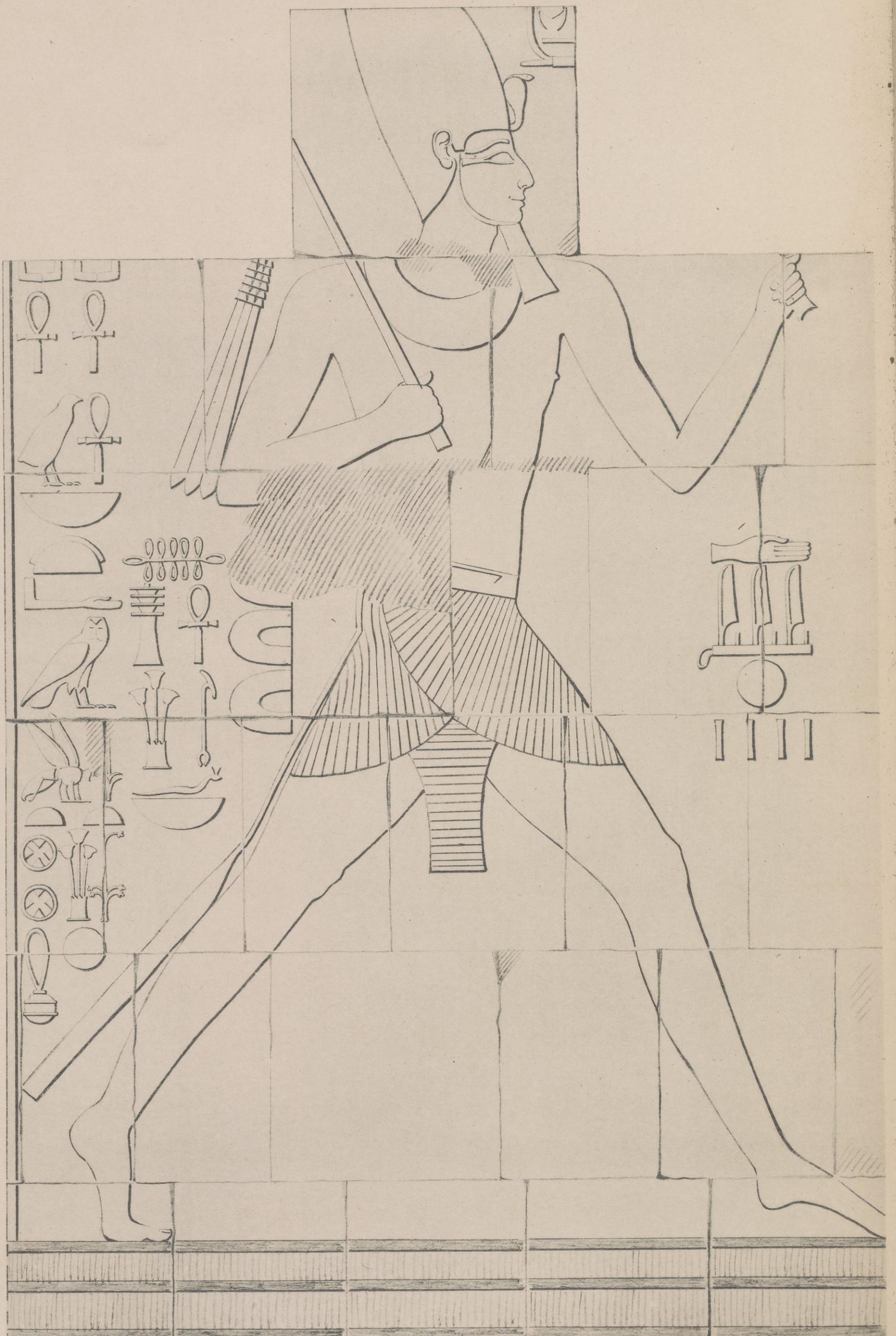


LOWER COLONNADE, SOUTH SIDE.

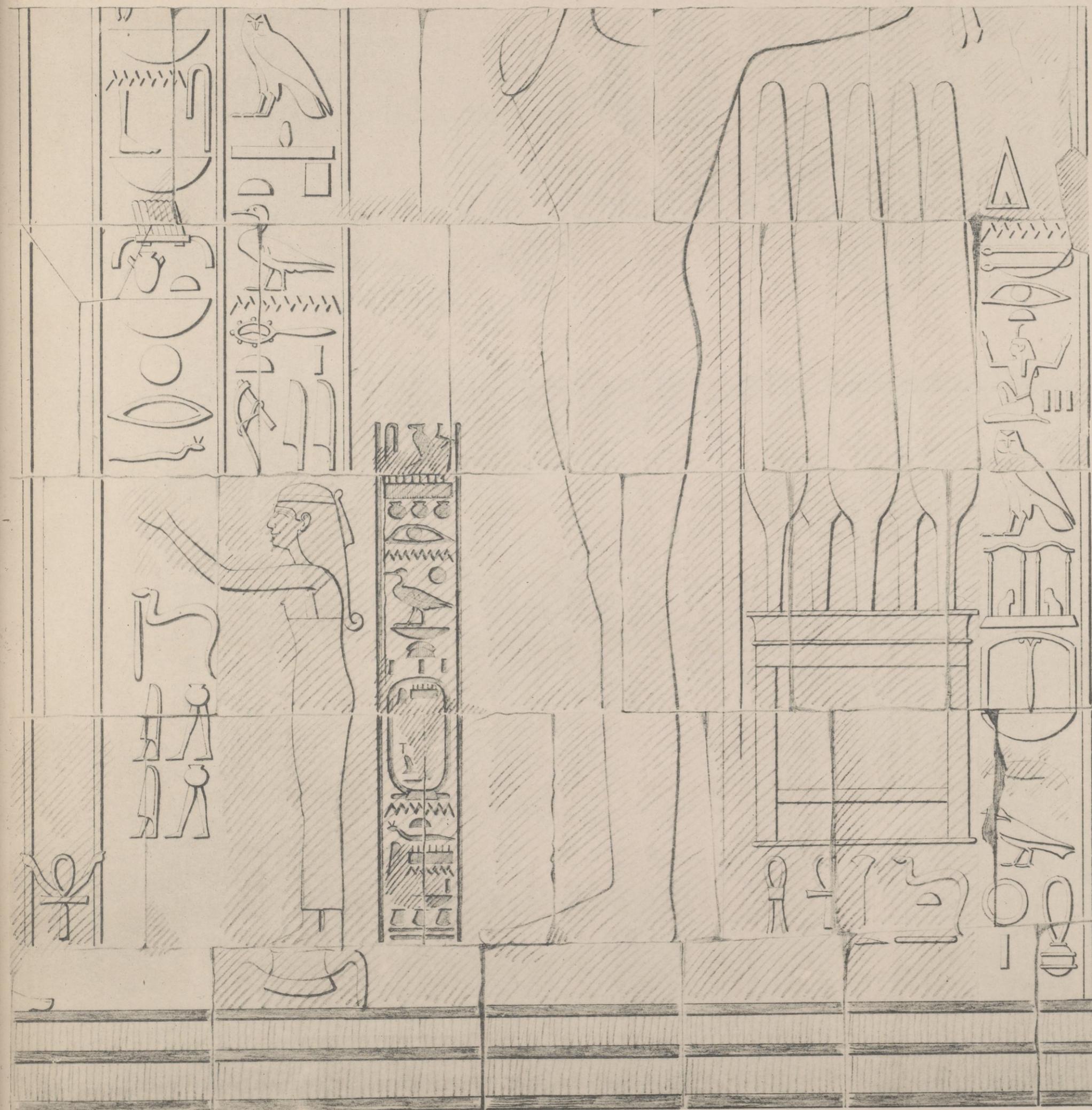


Scale 8 0 8 16 24 32 40 inches

HATSHEPSU OFFERING TWO OBELISKS TO AMON.



LOWER COLONNADE, SOUTH SIDE.



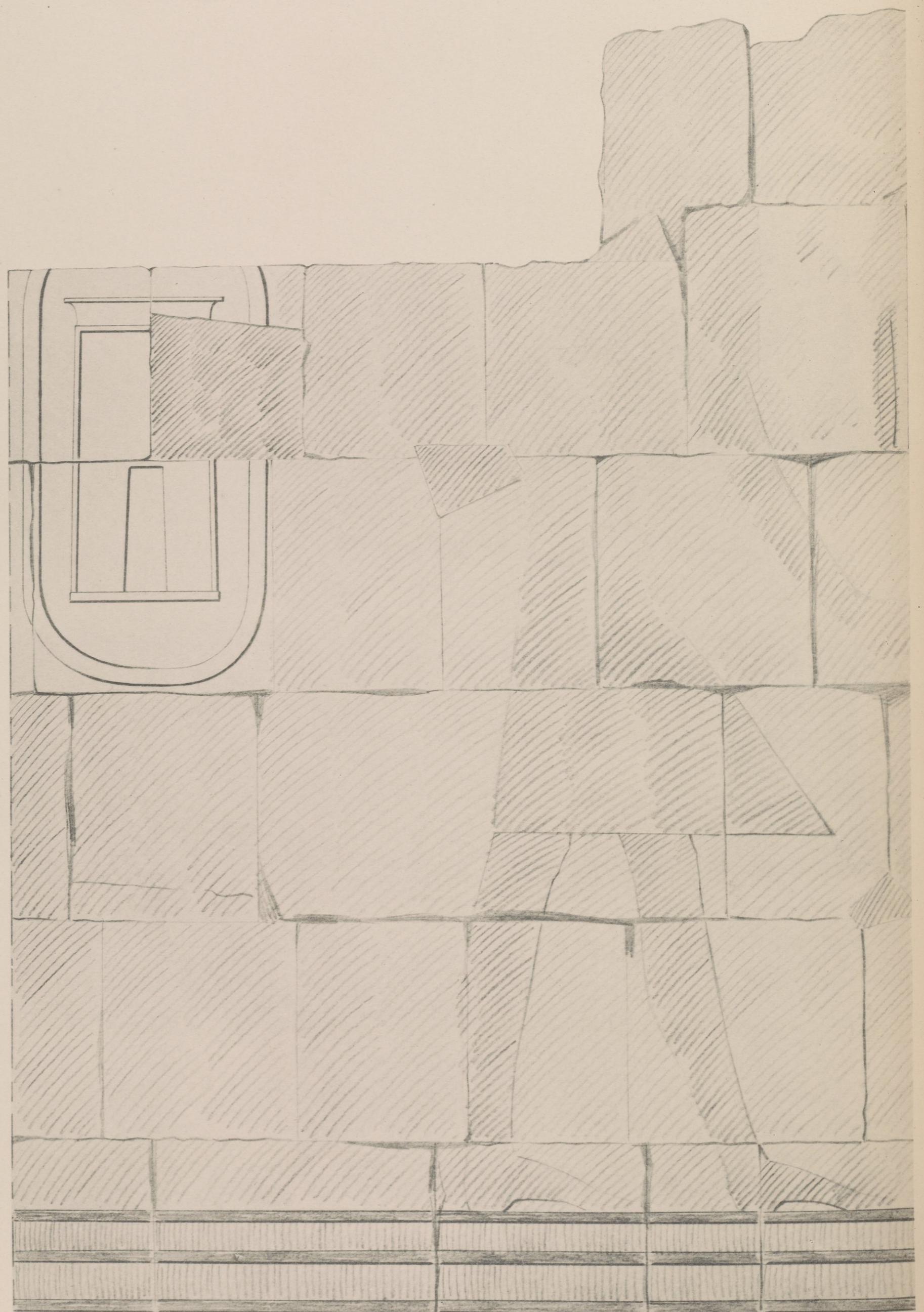
Scale 1 0 7 14 21 28 35 inches

HATSHEPSU OFFERING A FIELD TO AMON.

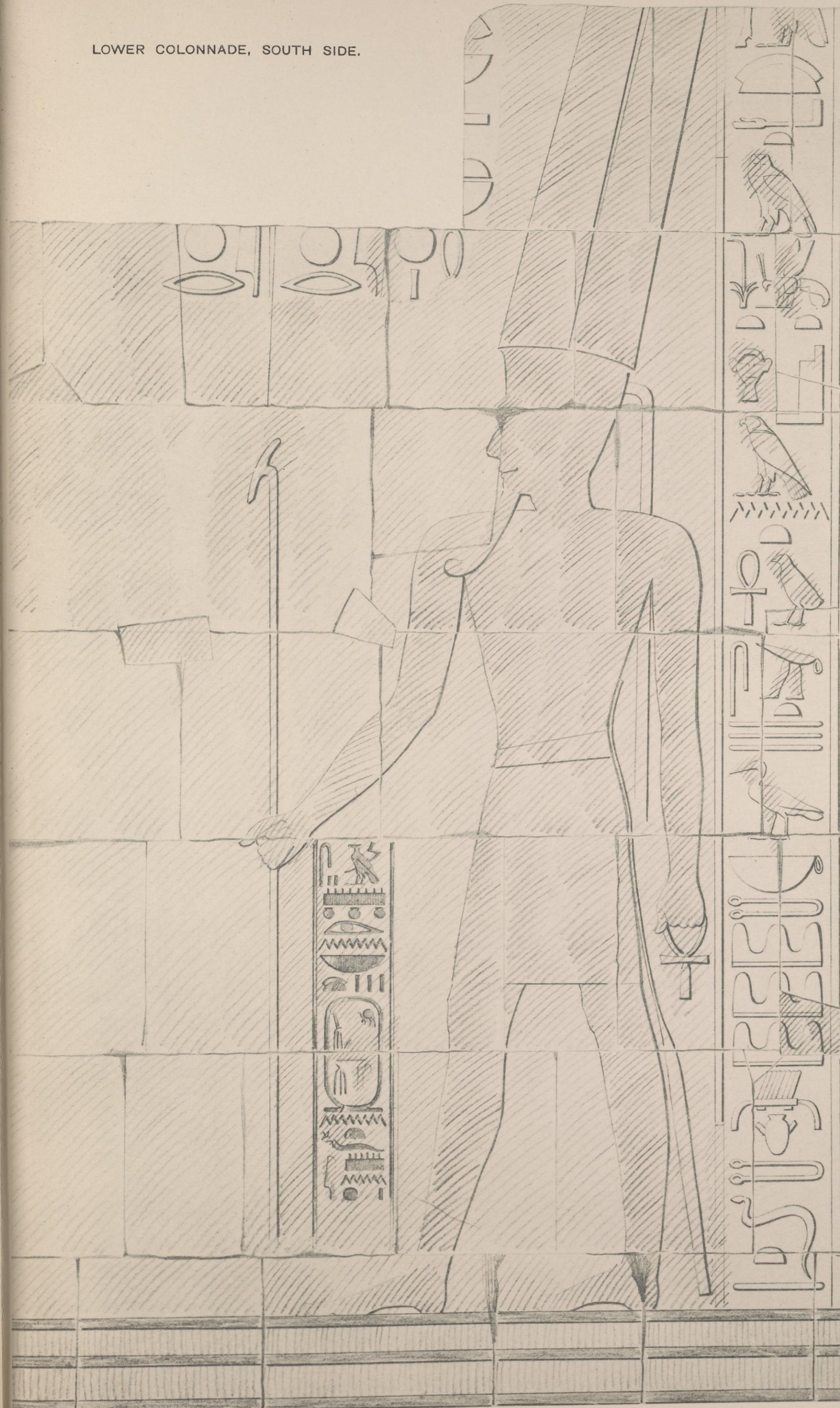


Scale 8 0 8 16 24 32 40 inches

HATSHEPSU AS GODDESS.

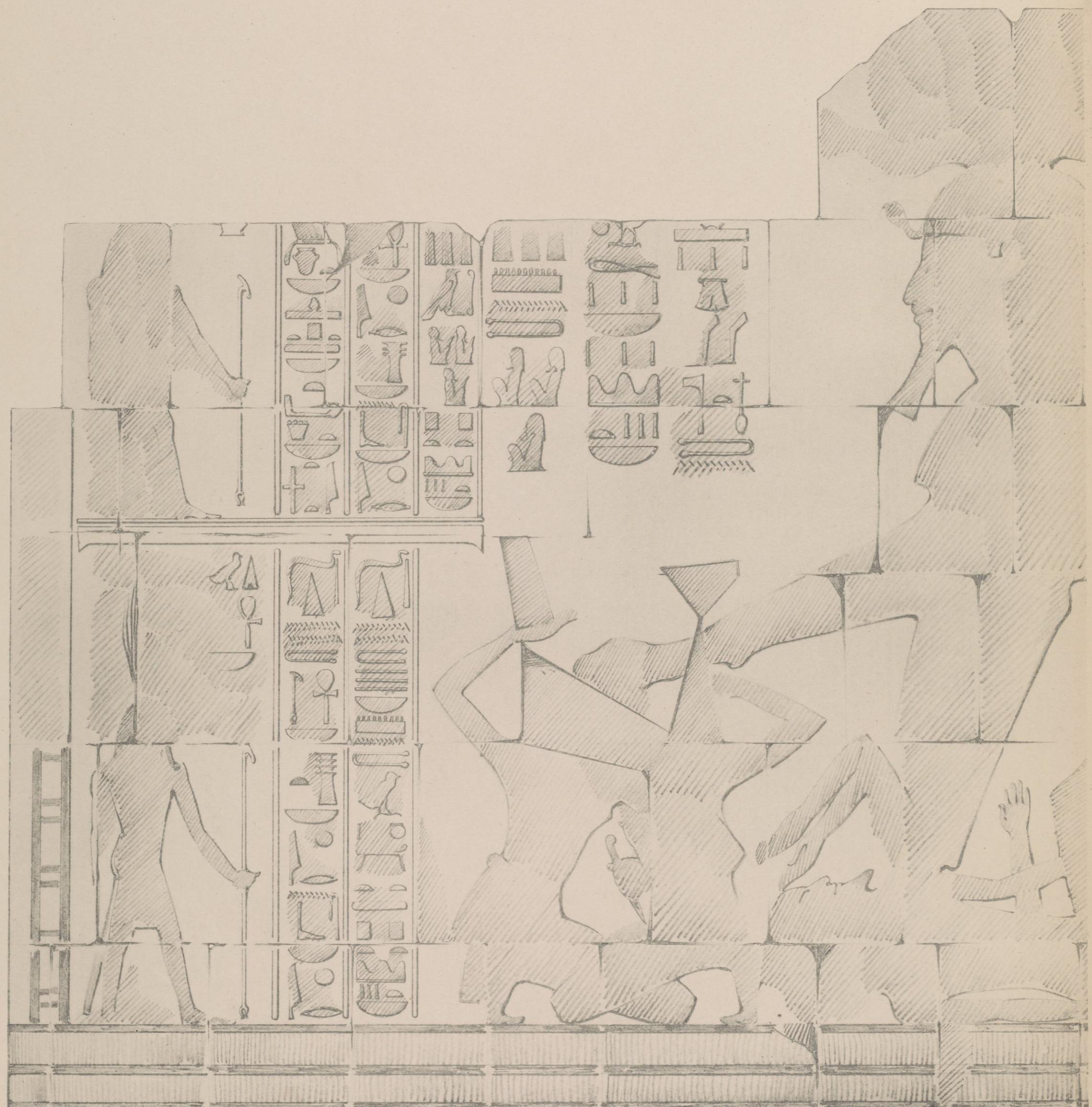


LOWER COLONNADE, SOUTH SIDE.

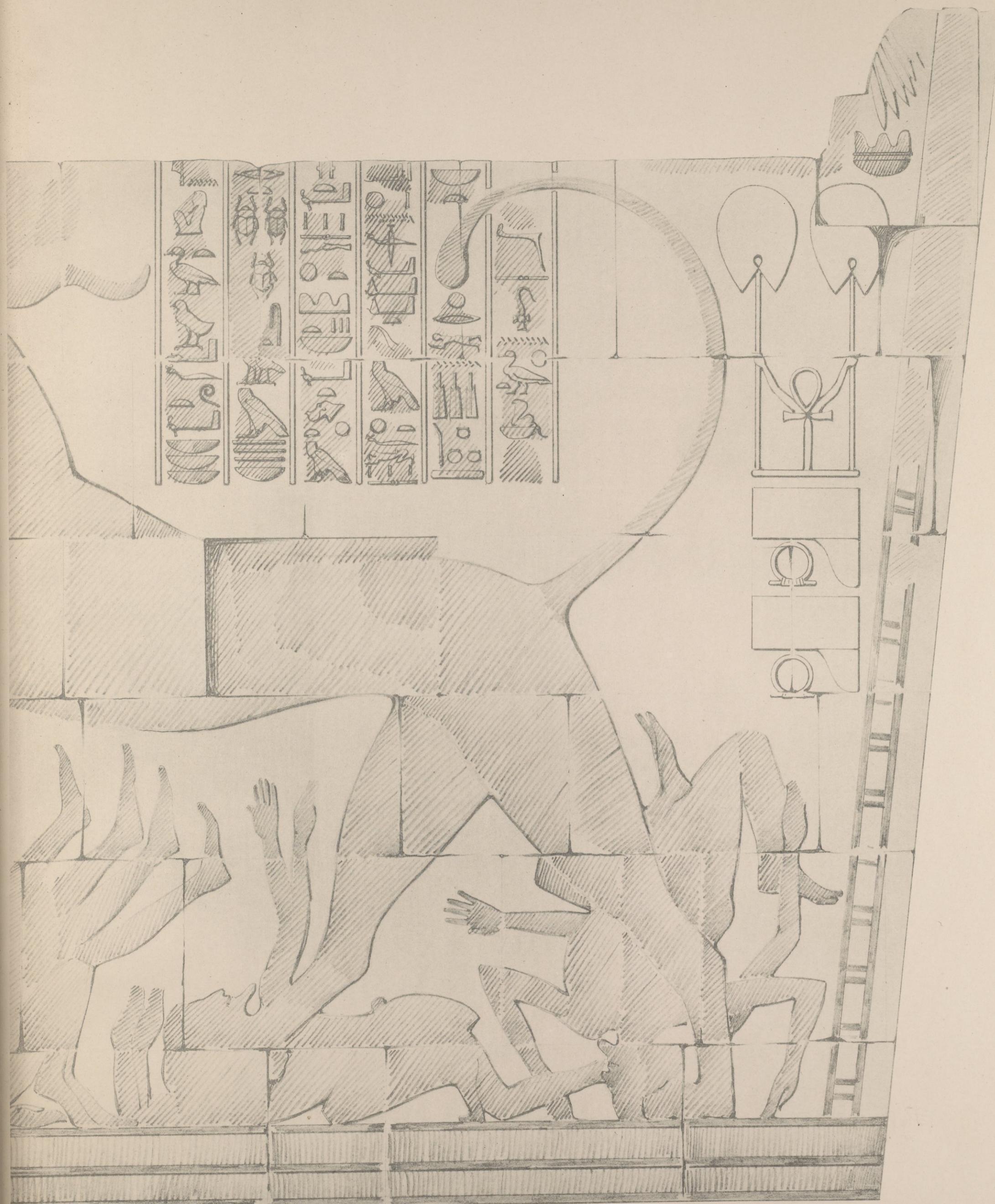


Scale 7 0 7 14 21 28 35 inches

FOUNDATION OF A PYLON.



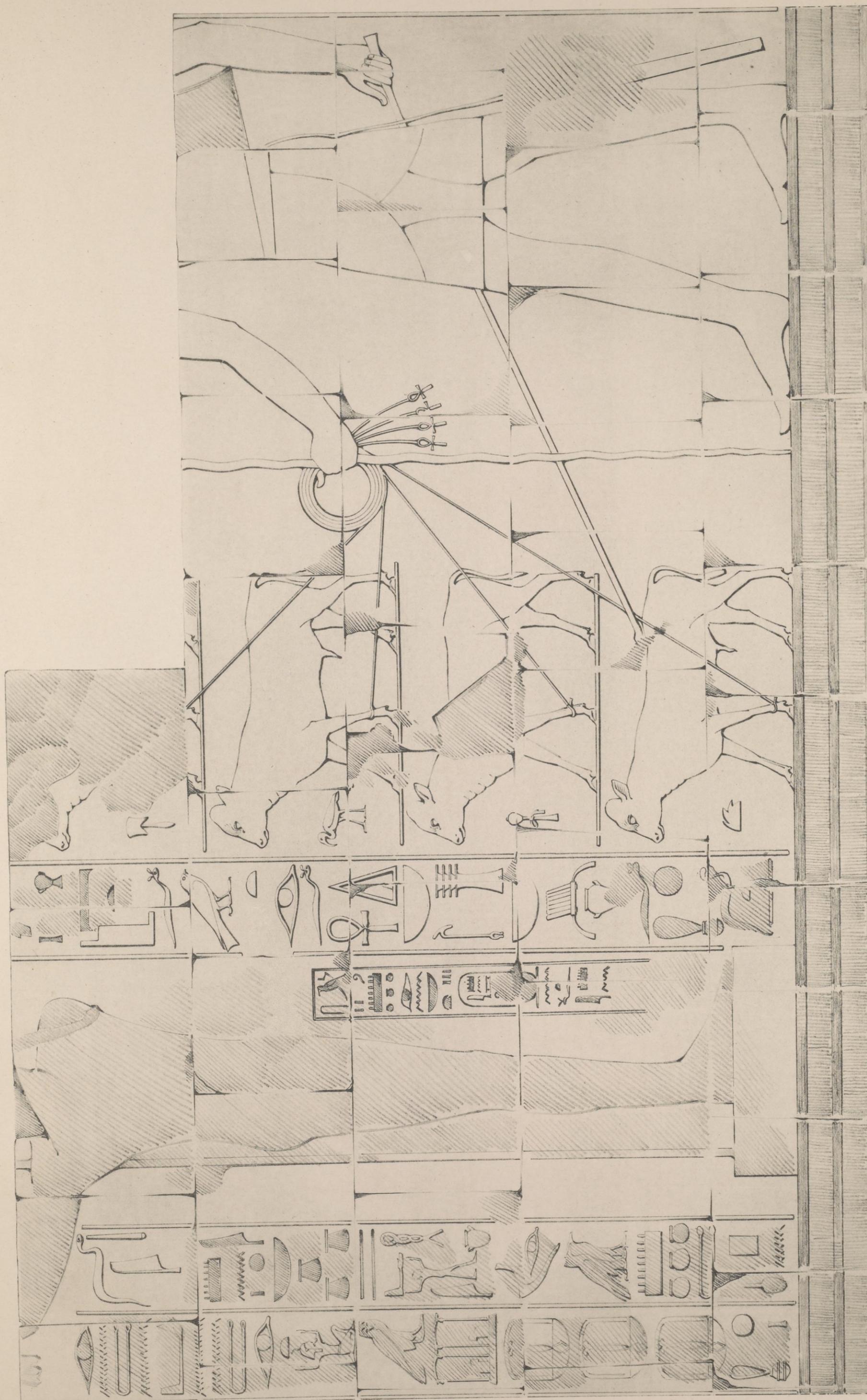
LOWER COLONNADE, NORTH SIDE. CORNER.



Scale 8 0 8 16 24 32 40 inches

HATSHEPSU AS A LION DESTROYING HER ENEMIES.

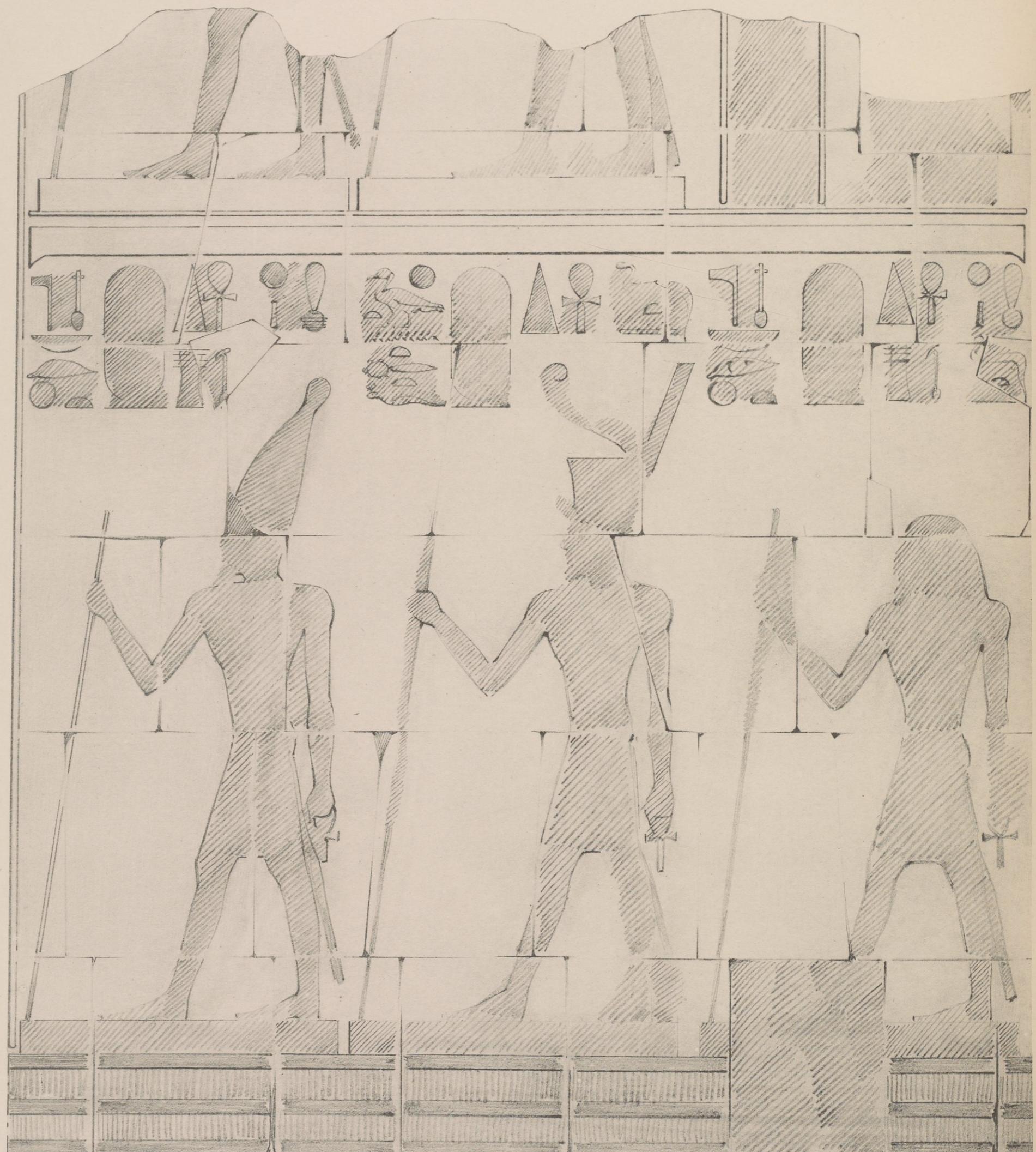
LOWER COLONNADE, NORTH SIDE.



Scale 8
0 8 16 24 32 40 inches

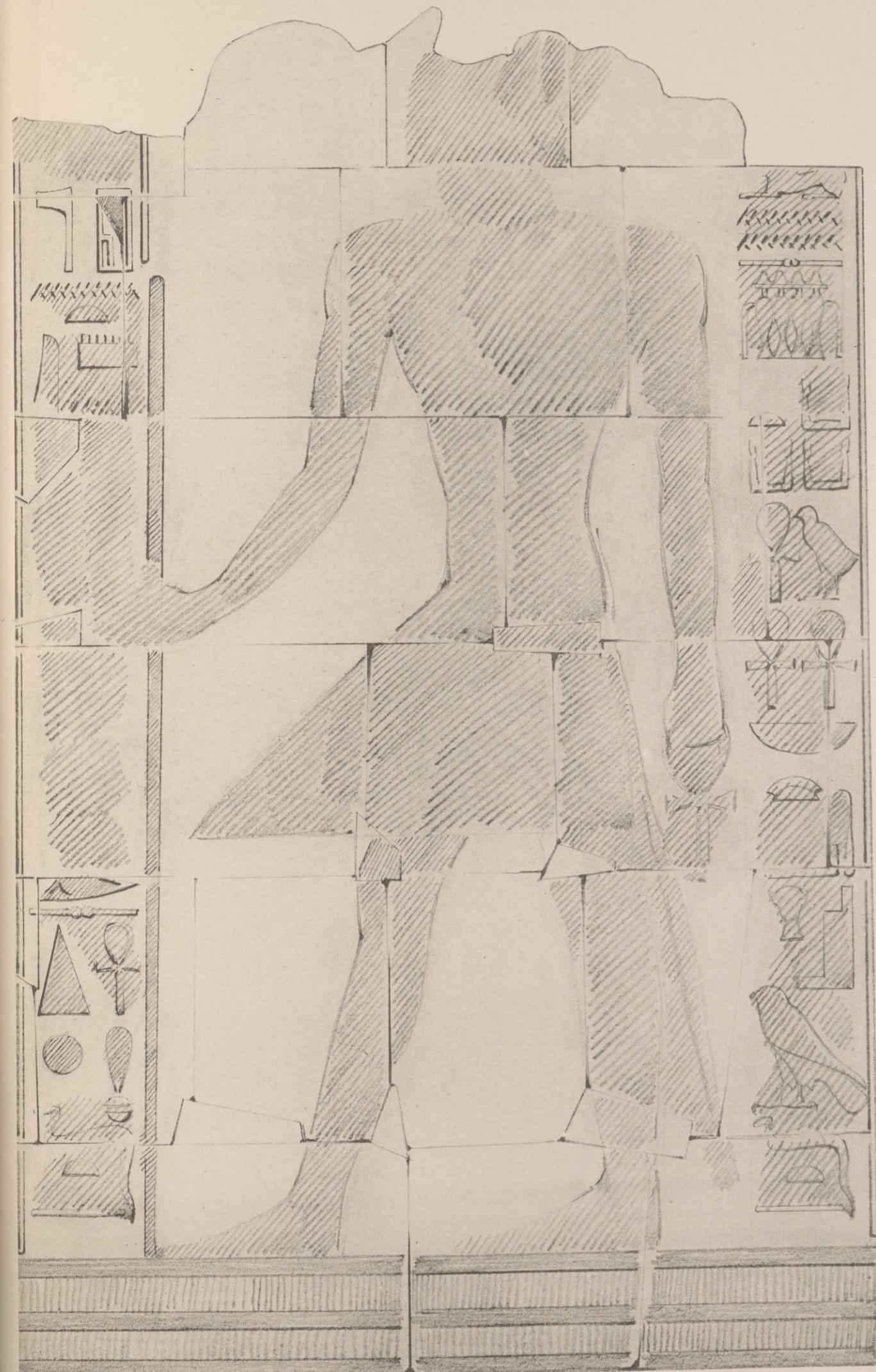
OFFERING OF FOUR CALVES.

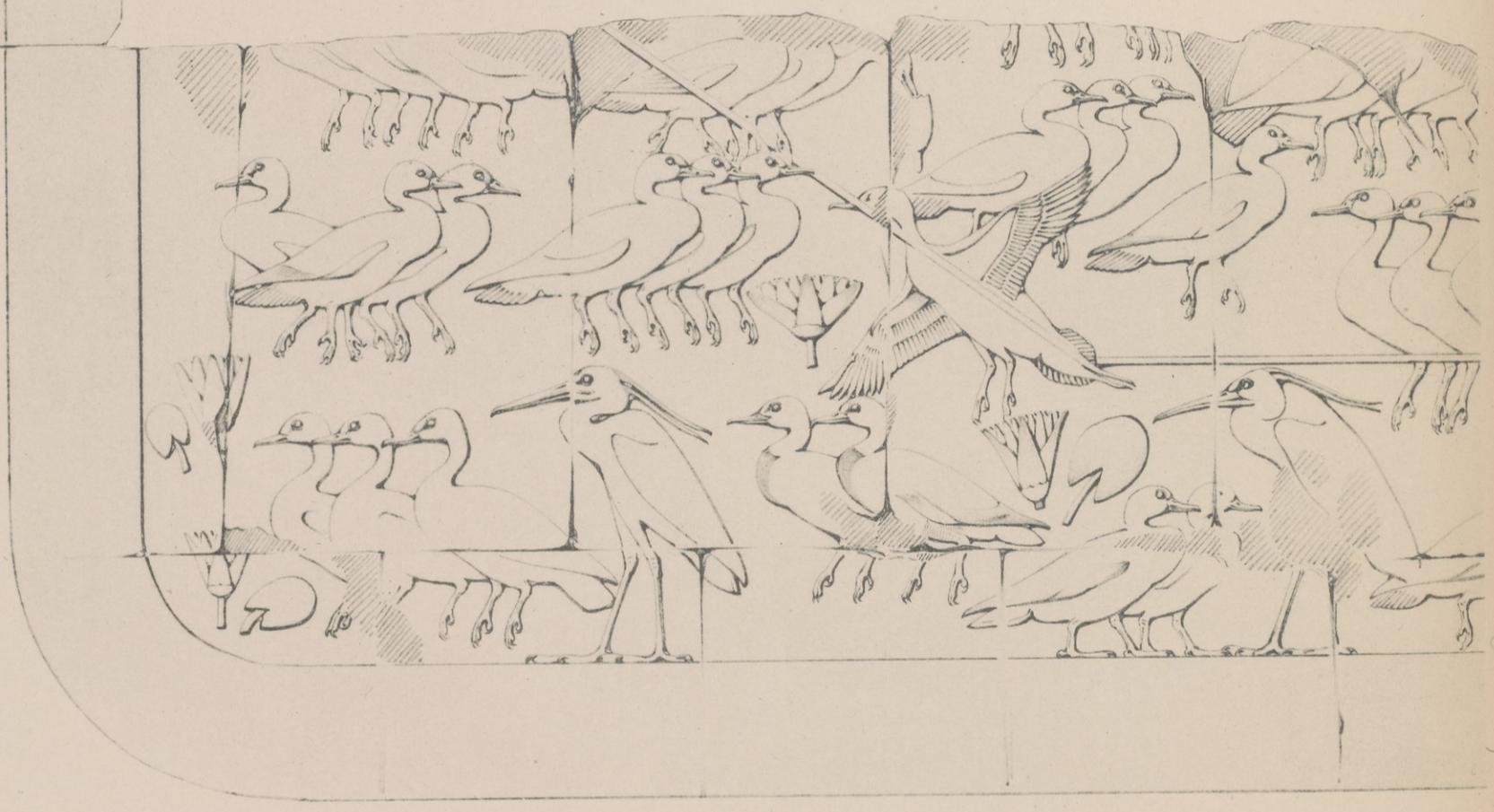
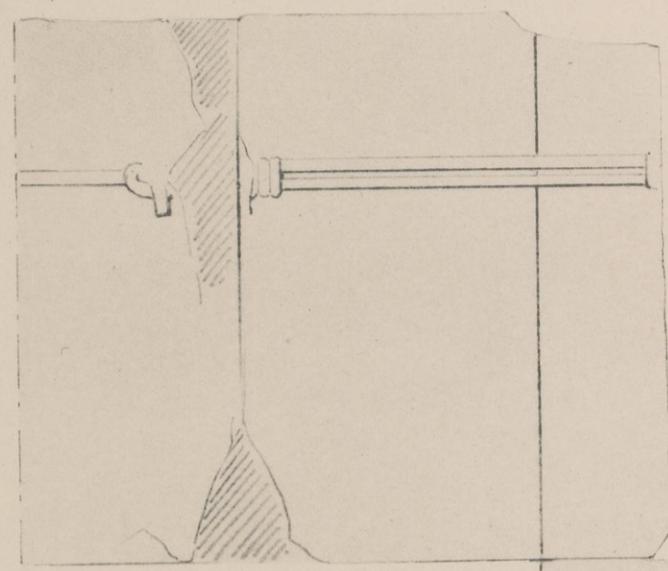
LOWER COLONNADE, NORTH SIDE.



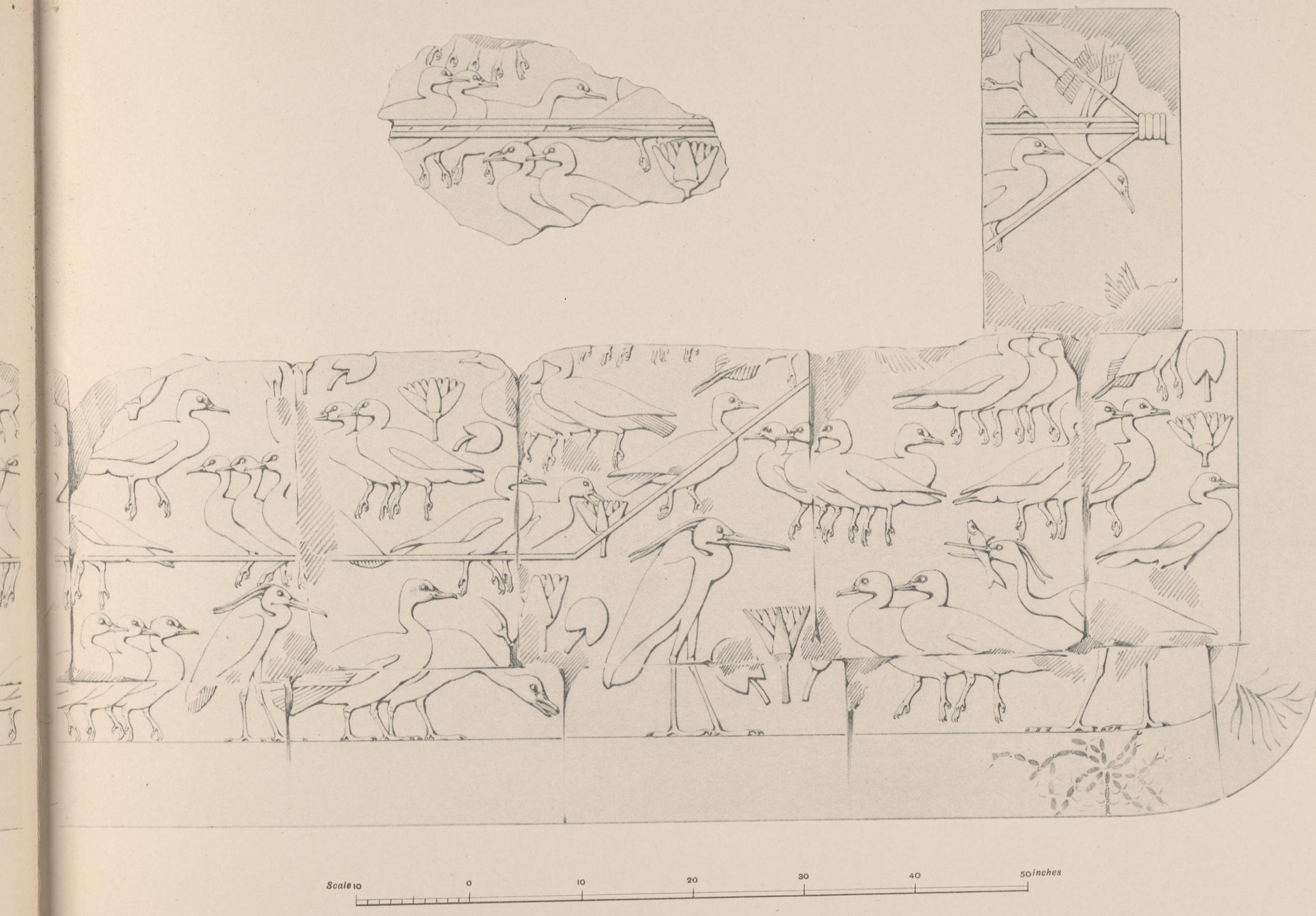
Scale 8 0 8 16 24 32 40 inches

PROCESSION OF KINGS.

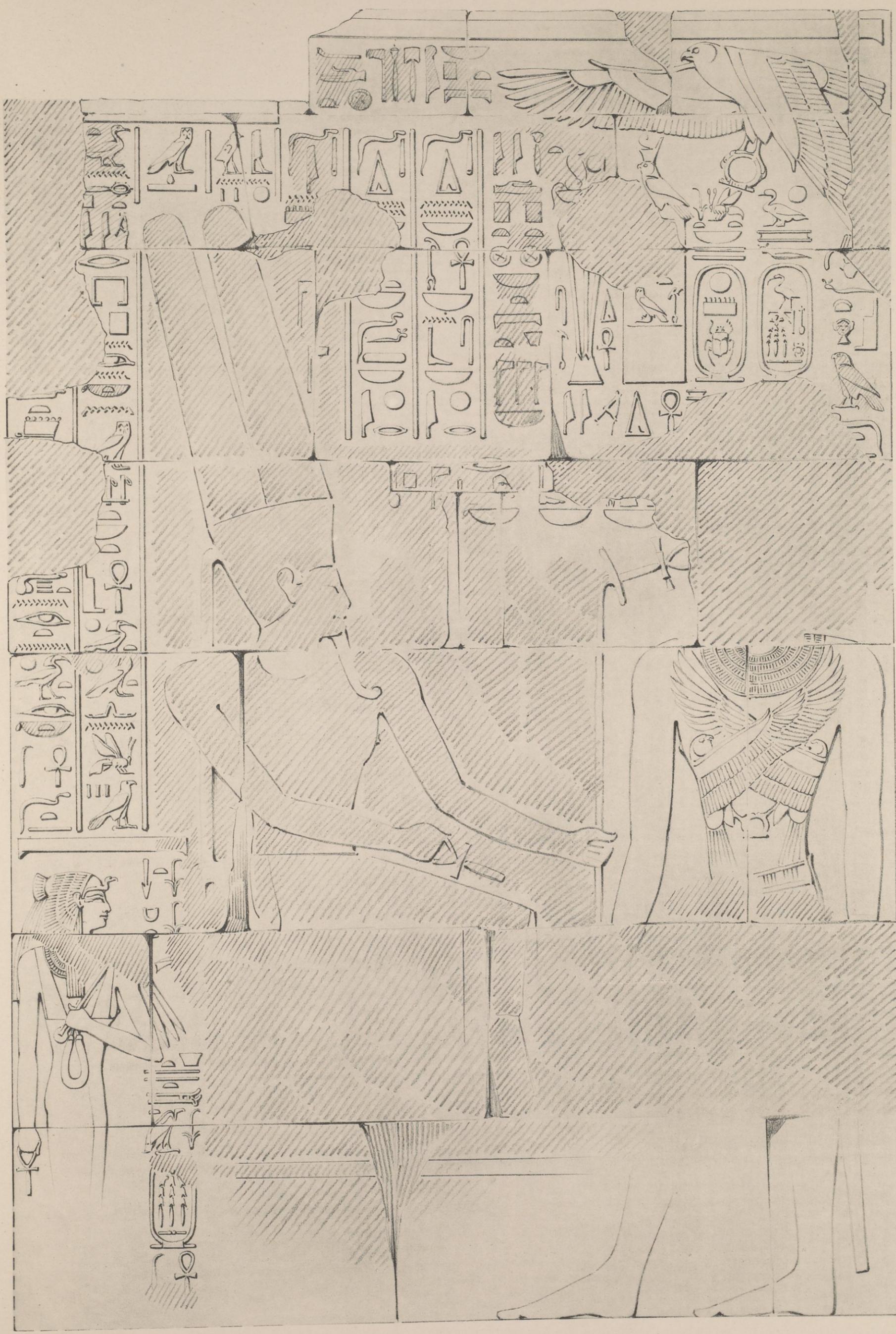




LOWER COLONNADE, NORTH SIDE.



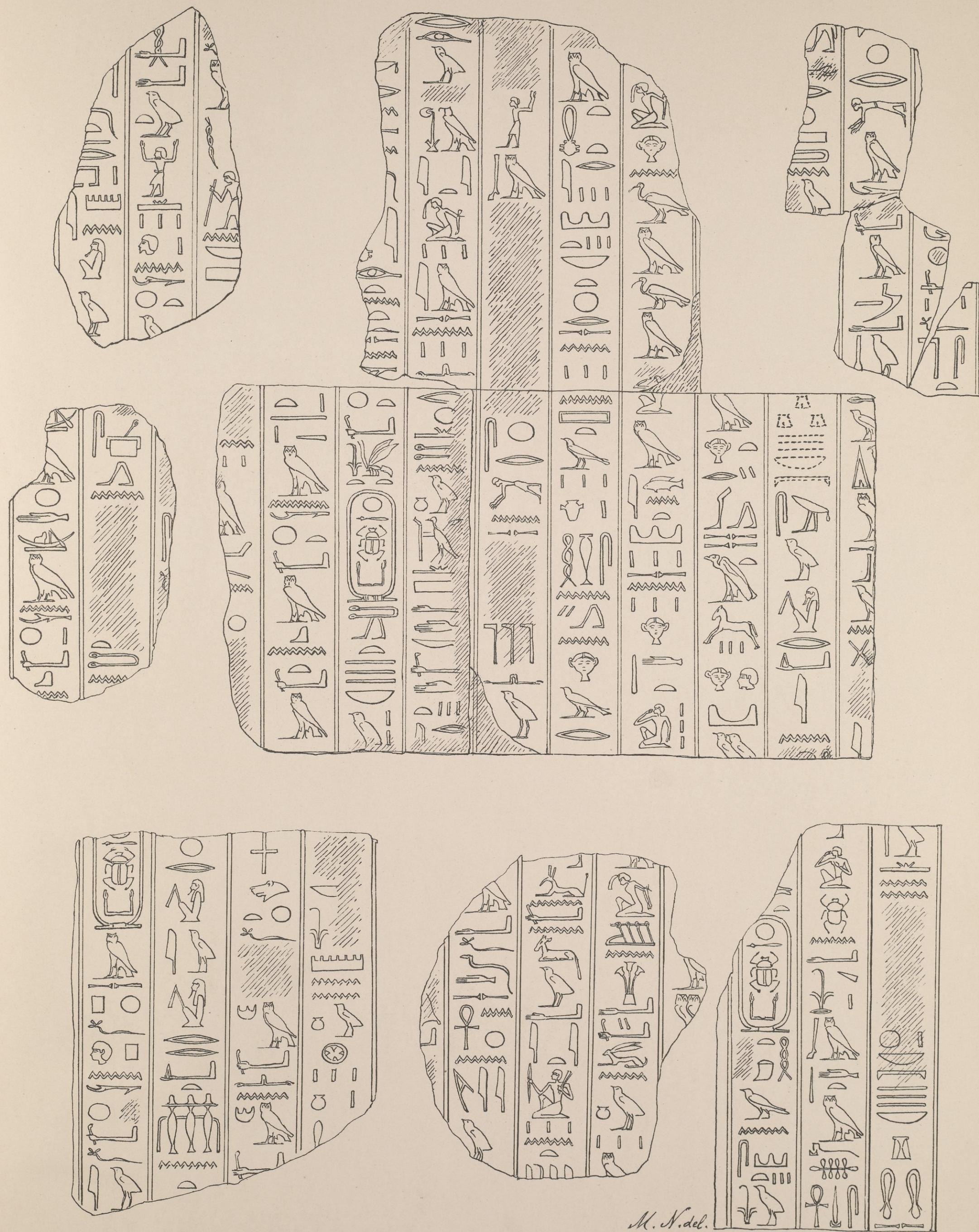
NETTING OF WATER-FOWL.



Scale 10 0 10 20 30 40 50 inches

THOTHMES III. BEFORE AMON.

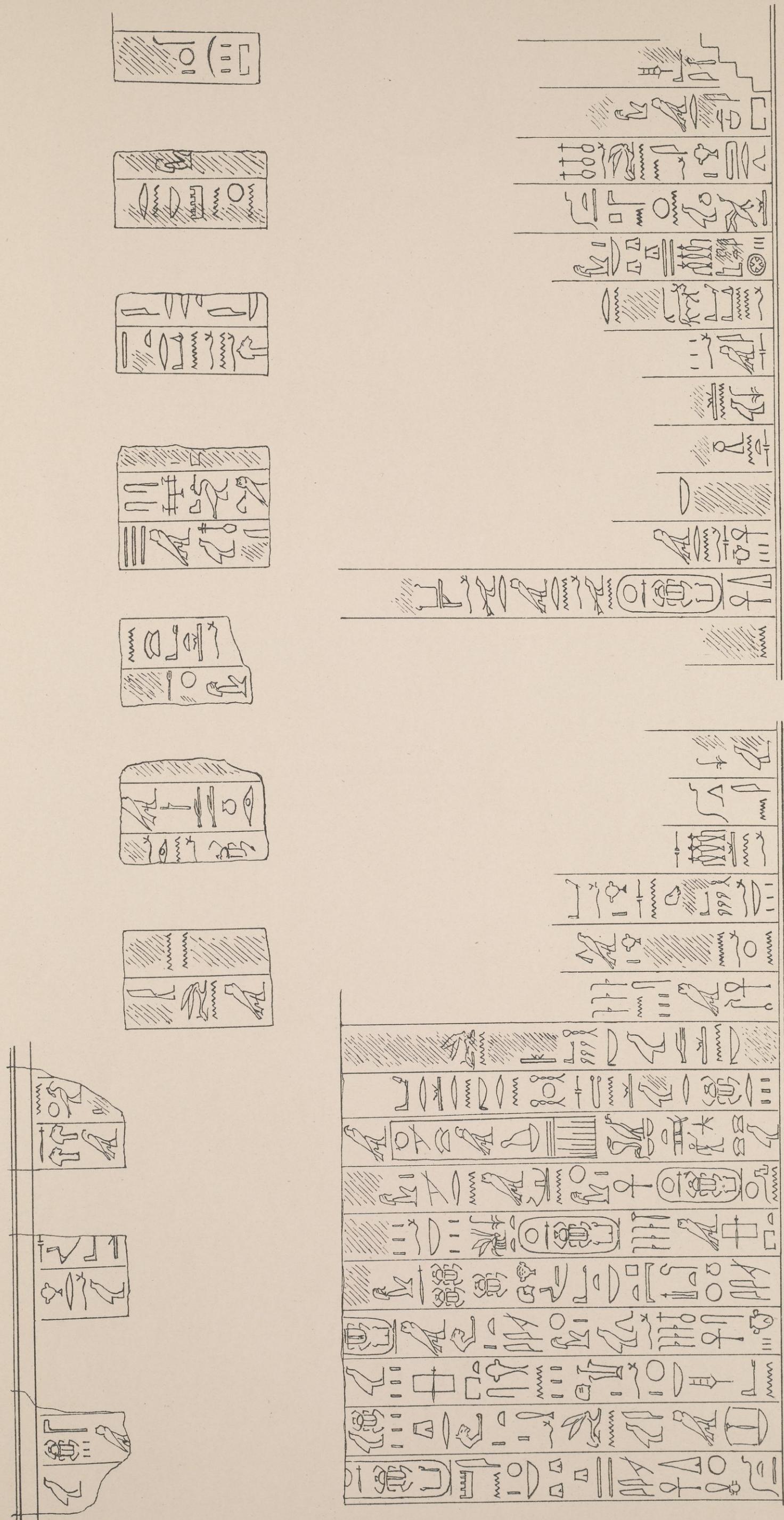
LOWER COLONNADE.



FRAGMENTS OF HISTORICAL INSCRIPTION.

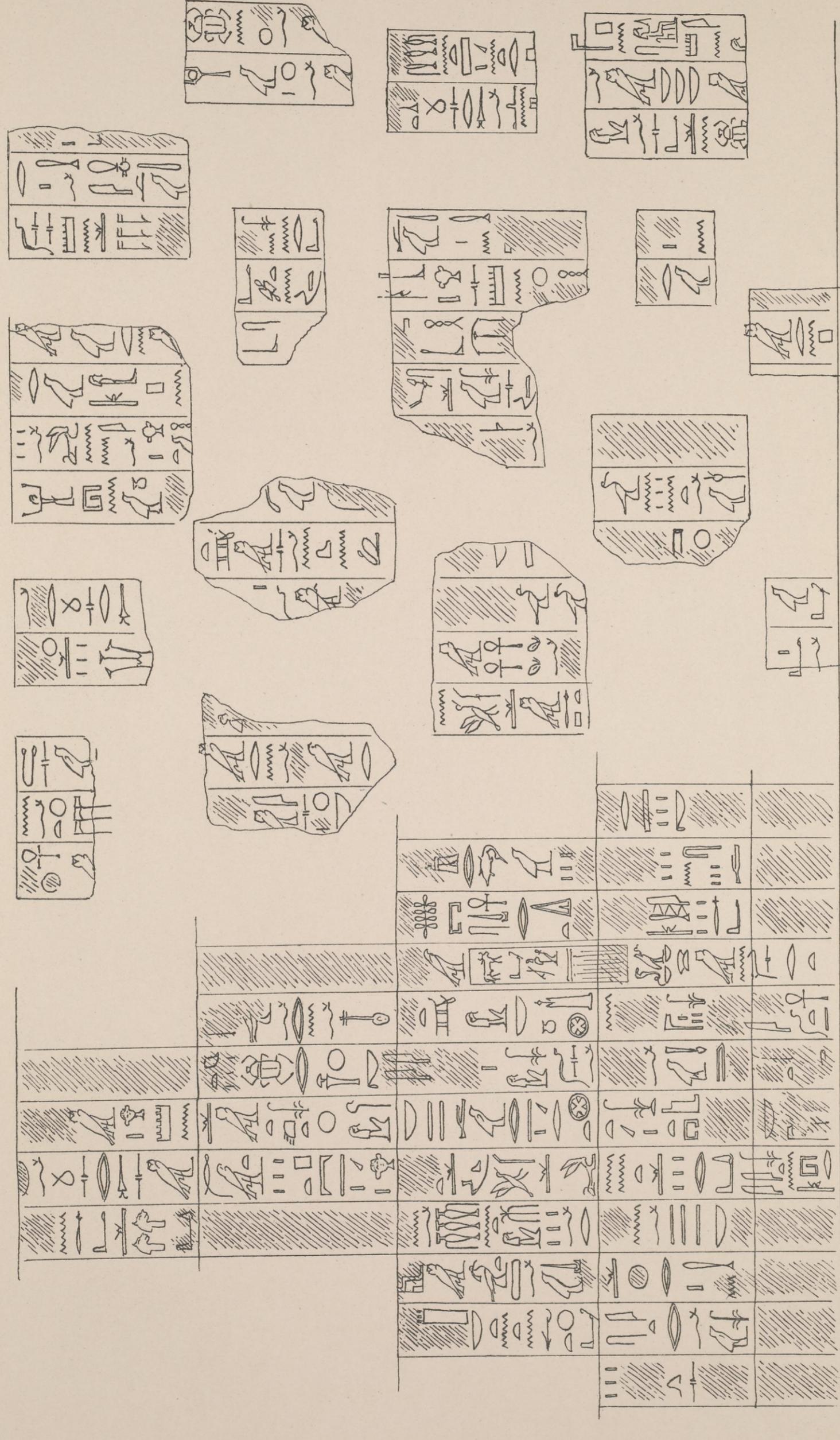
M. N. del.

UPPER COURT, EAST WALL.



CORONATION INSCRIPTION.

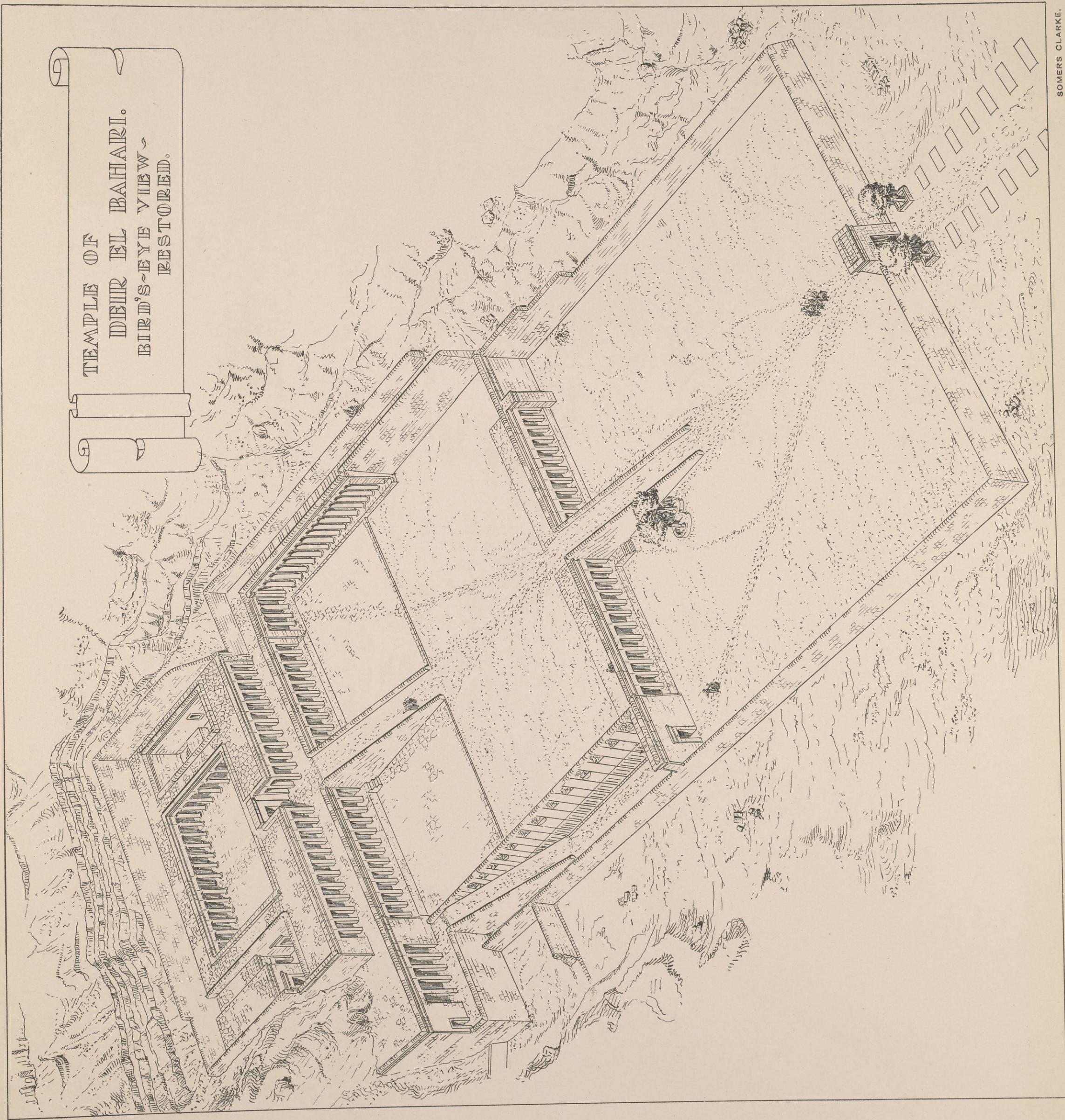
UPPER COURT, EAST WALL.

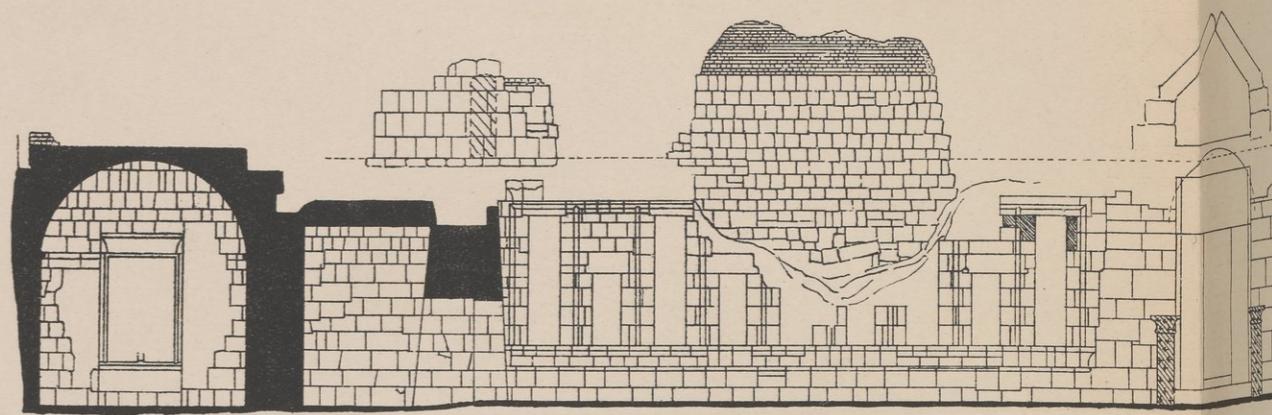


FRAGMENTS OF CORONATION INSCRIPTION.

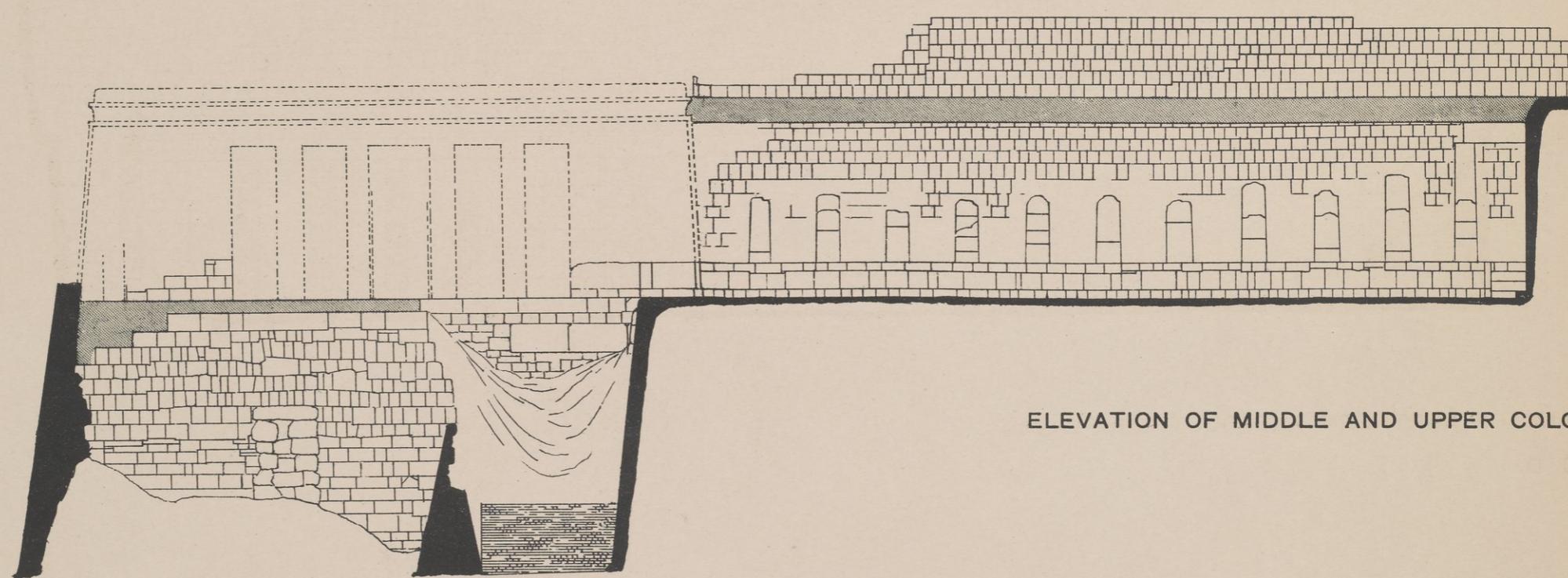


FOUNDATION DEPOSITS.

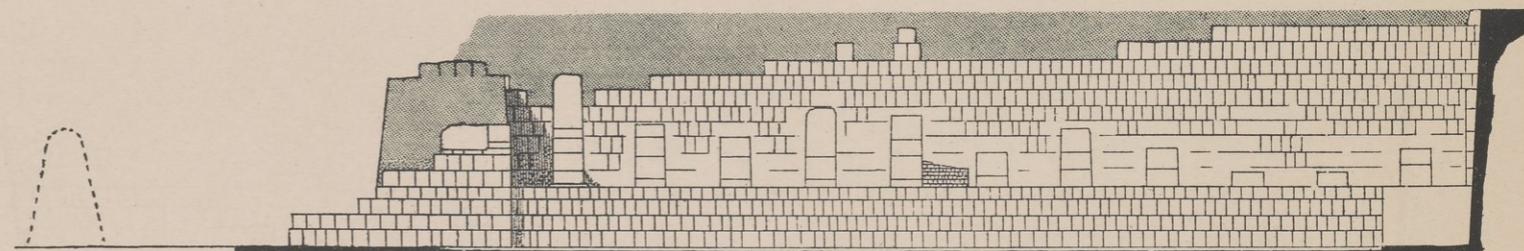




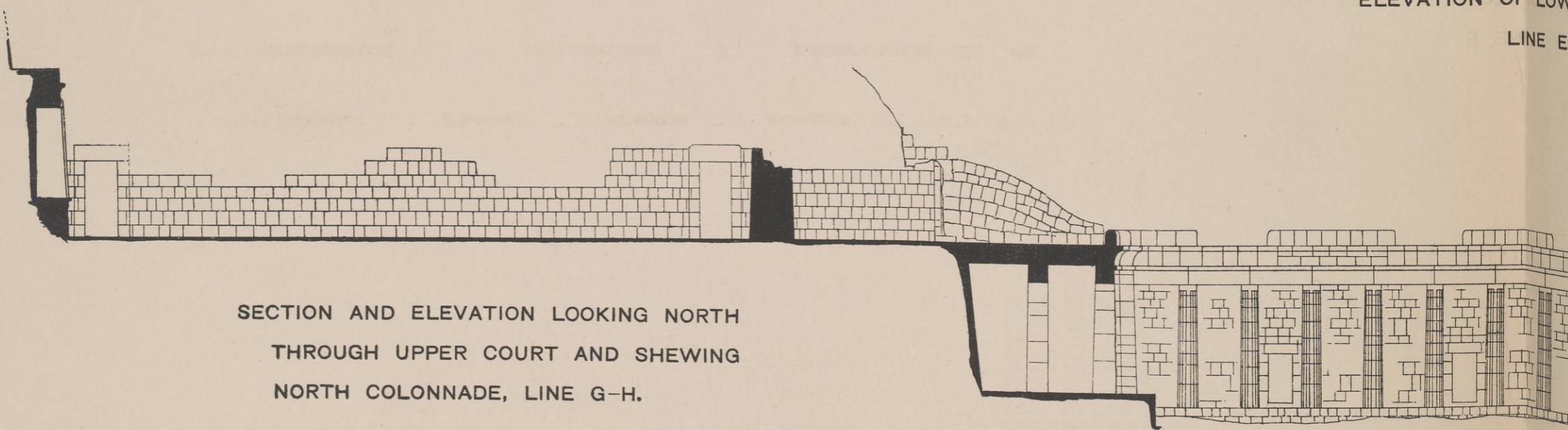
SECTION AND ELEVATION ON LINE



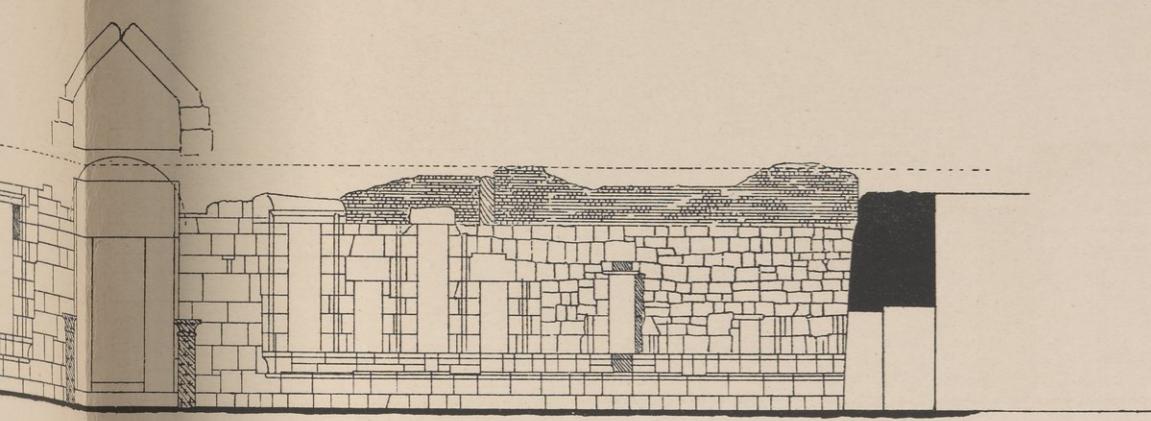
ELEVATION OF MIDDLE AND UPPER COLONNADES AND
LINE C-



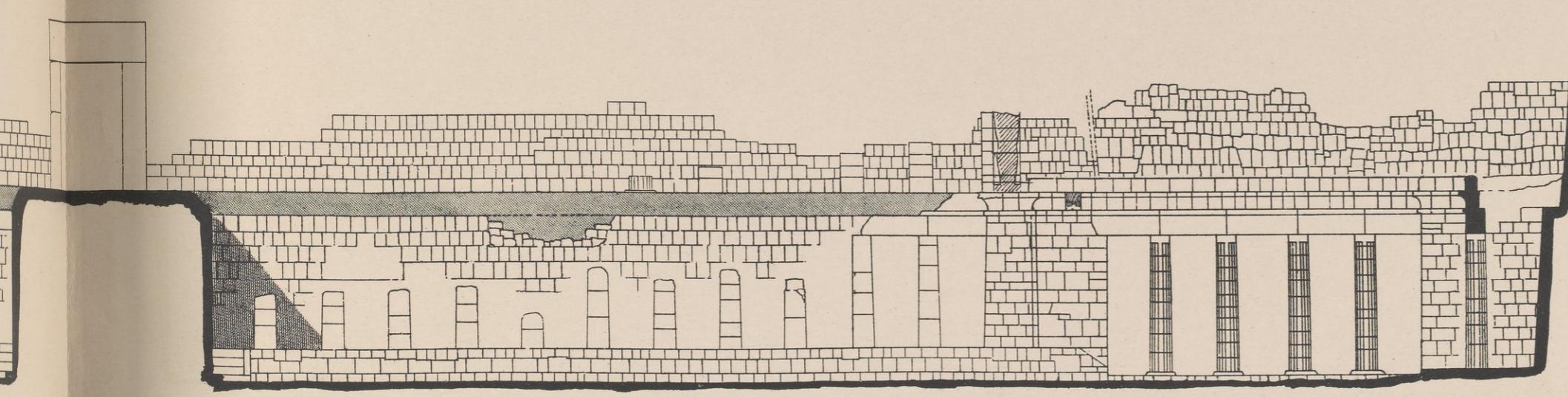
ELEVATION OF LOWER
LINE E-



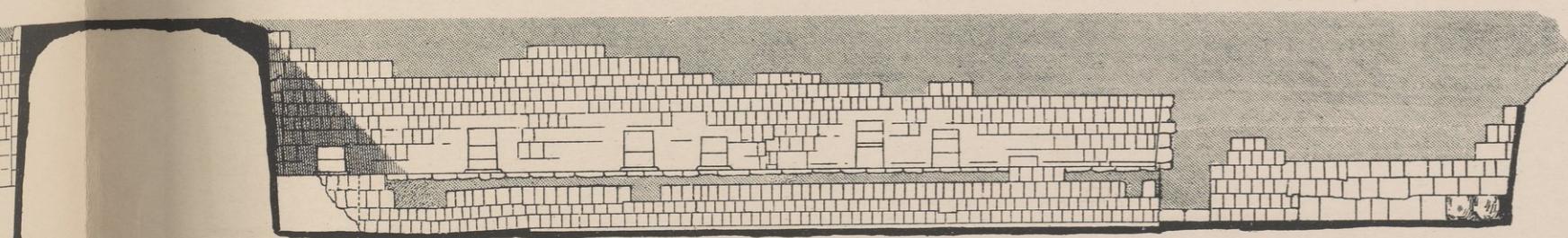
SECTION AND ELEVATION LOOKING NORTH
THROUGH UPPER COURT AND SHewing
NORTH COLONNADE, LINE G-H.



ELEVATION ON LINE A-B LOOKING WEST.



COLONNADES AND OF NORTHERN AND SOUTHERN SPEOS
LINE C-D.

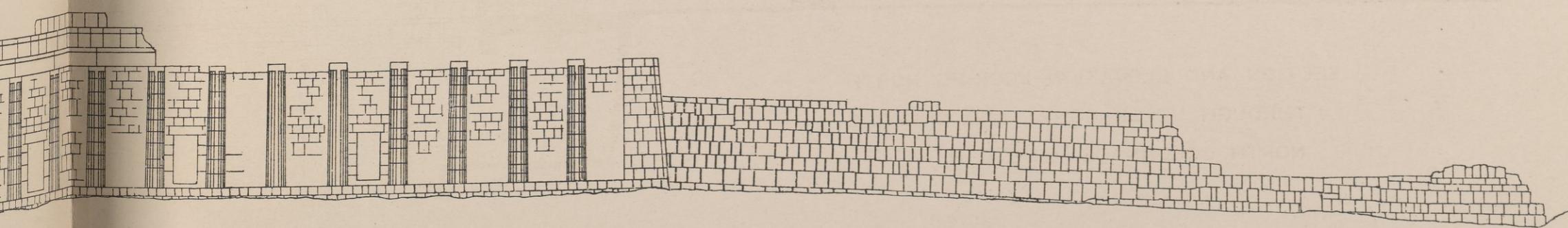


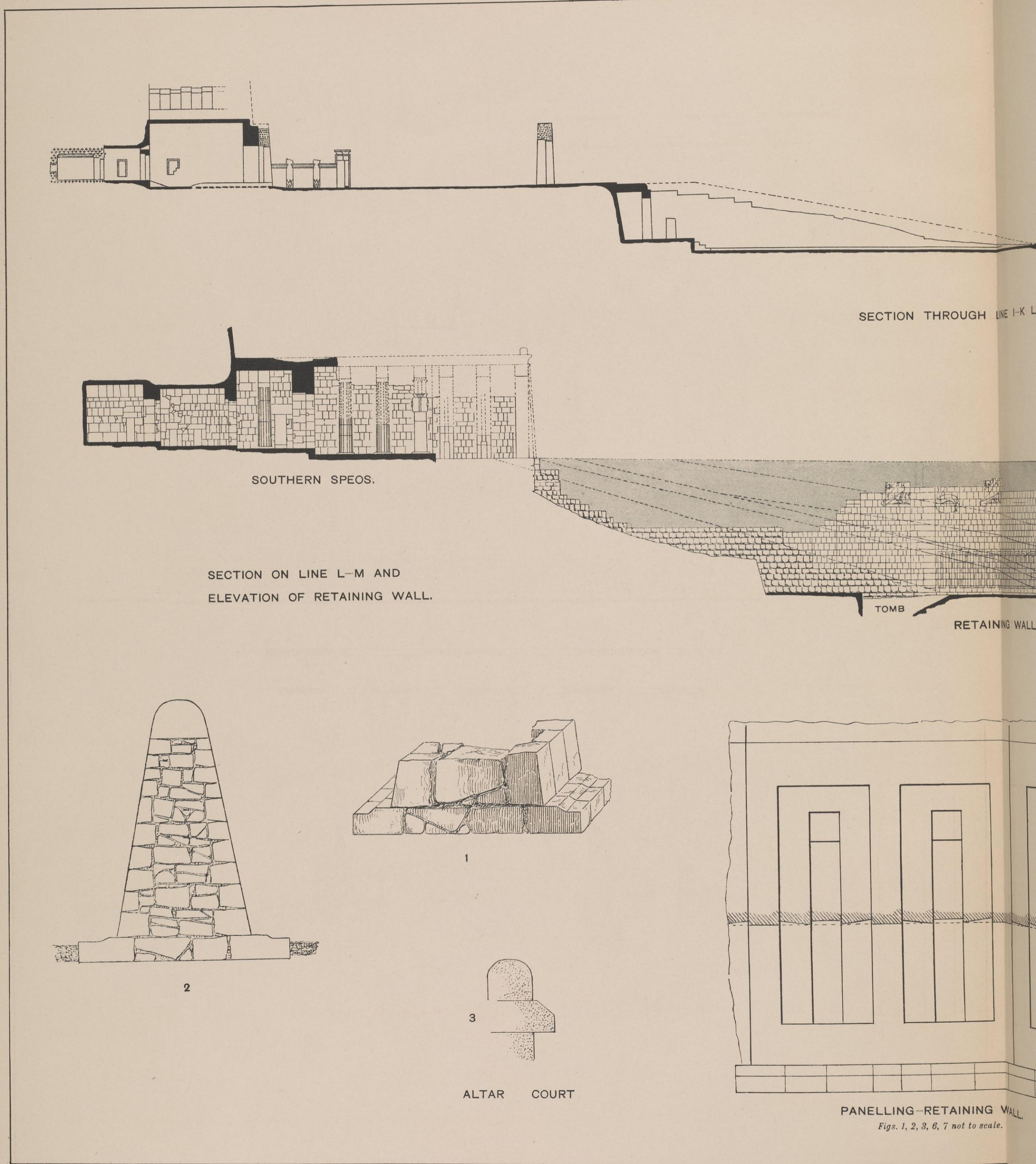
ELEVATION OF LOWER COLONNADE
LINE E-F

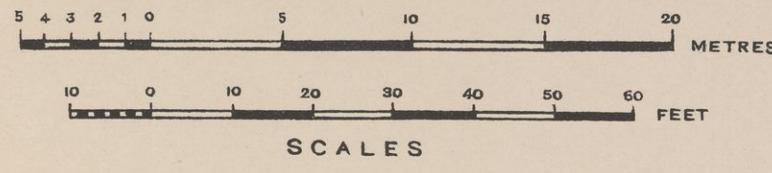
5 0 5 10 15 20 25 METRES

5 0 5 10 15 20 25 30 35 40 FEET

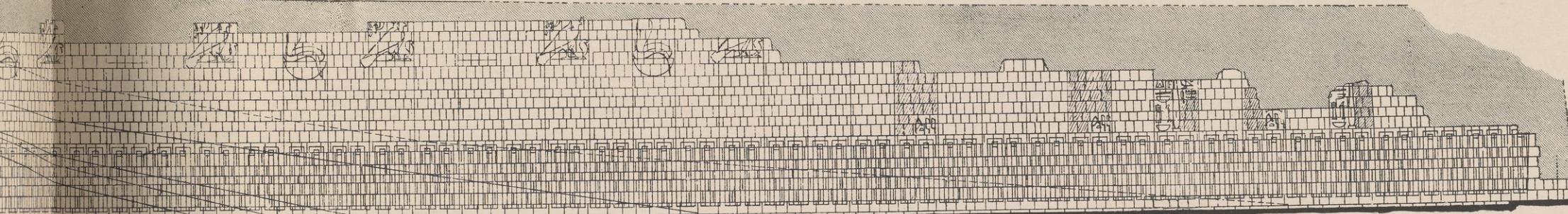
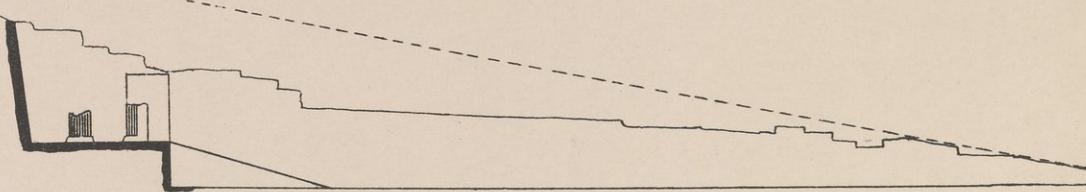
SCALES



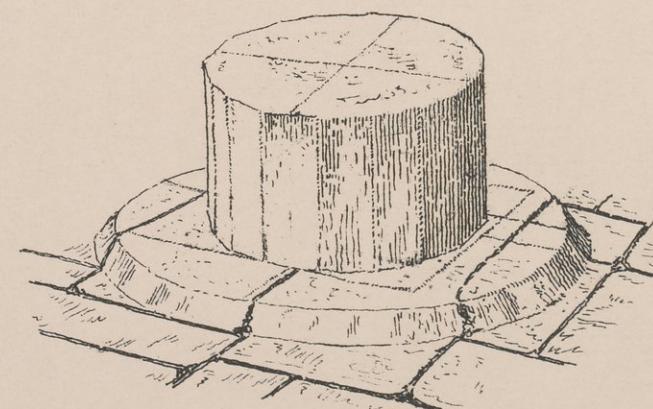
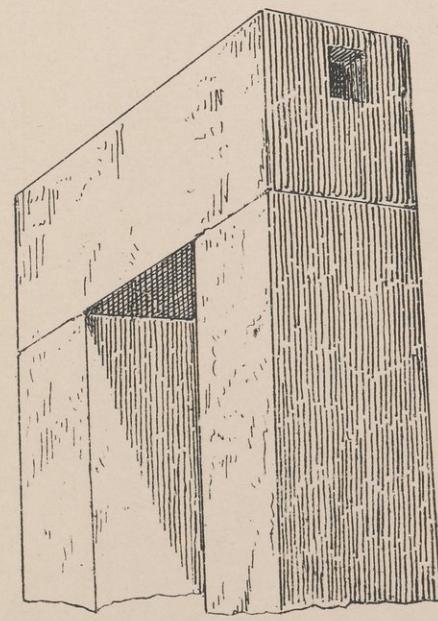
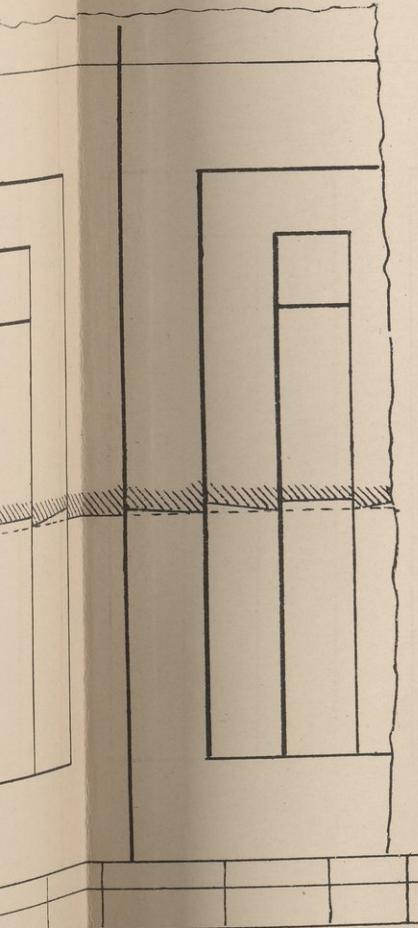
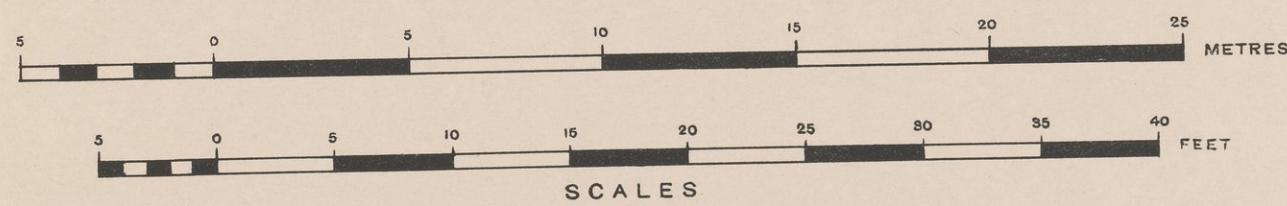




ROUGH LINE I-K LOOKING NORTH.

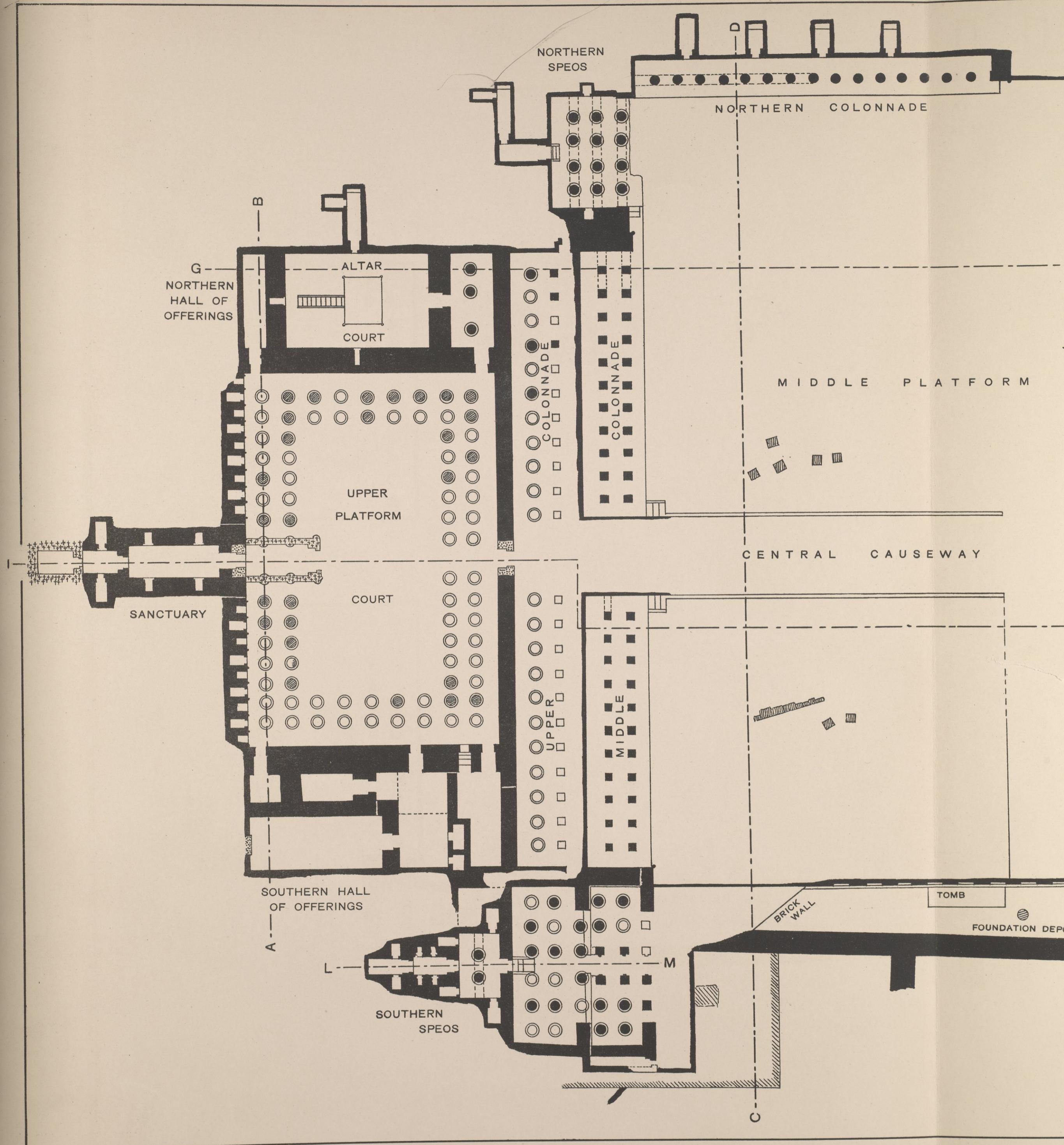


RETAINING WALL.

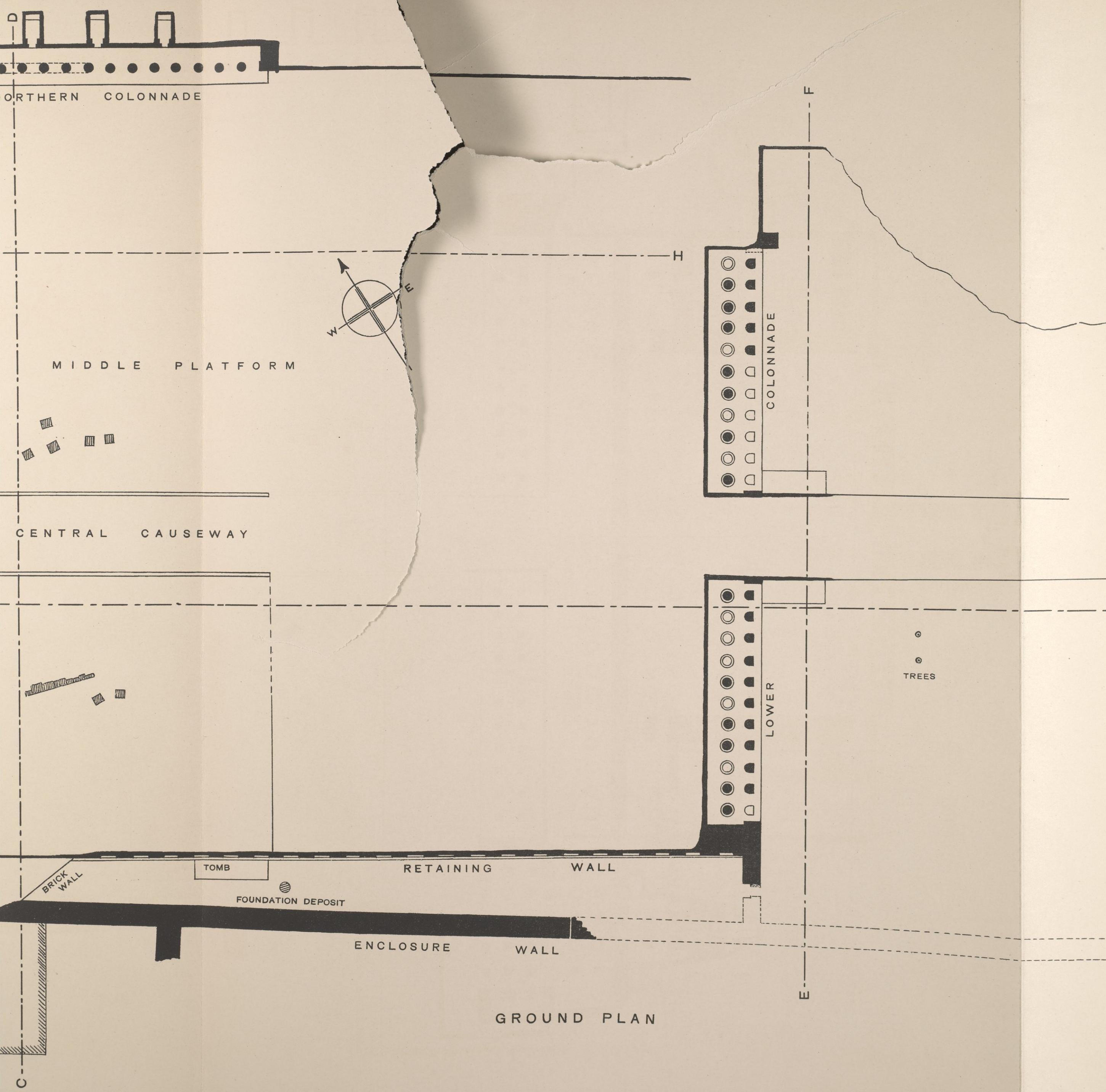


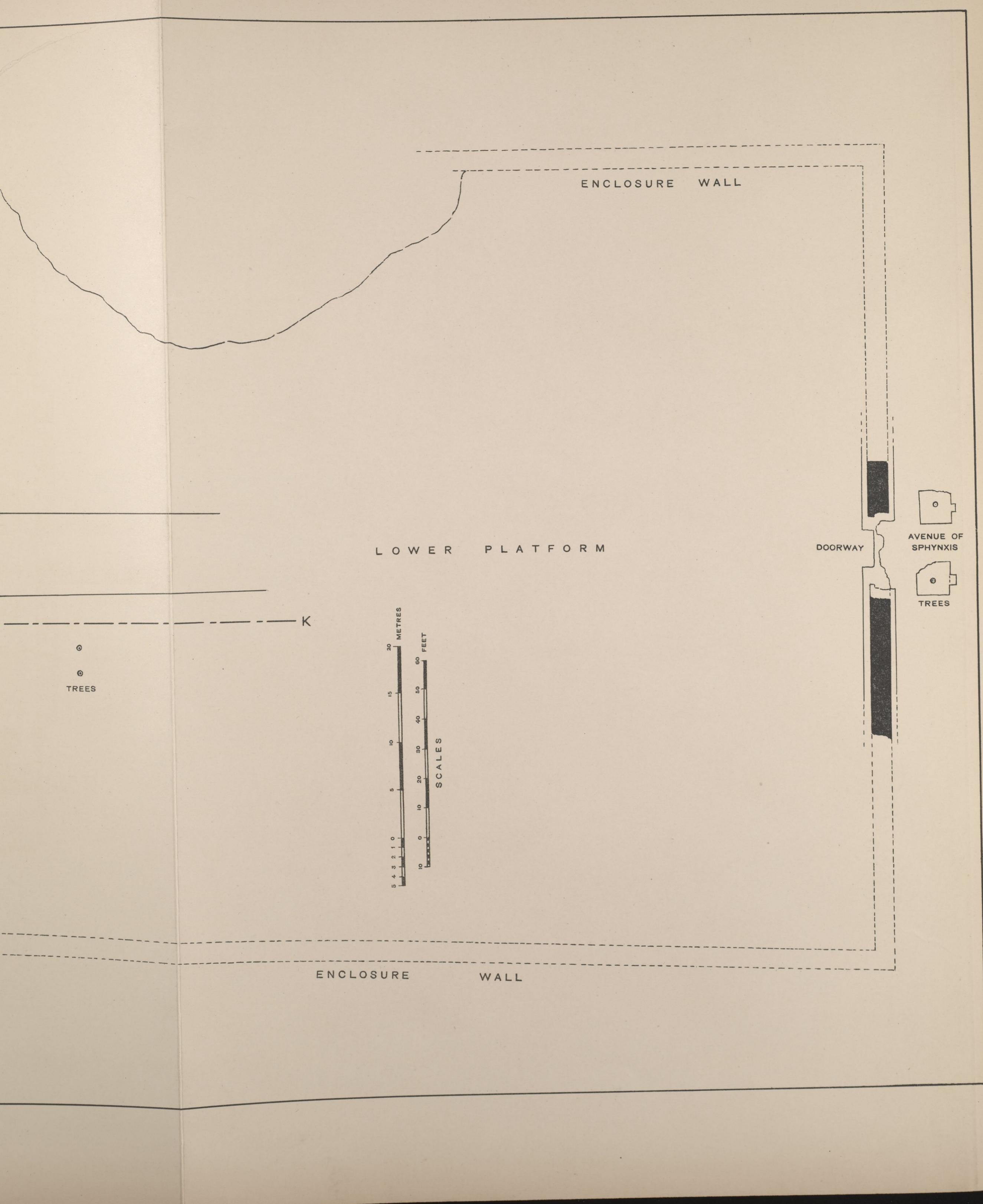
RETAINING WALL.

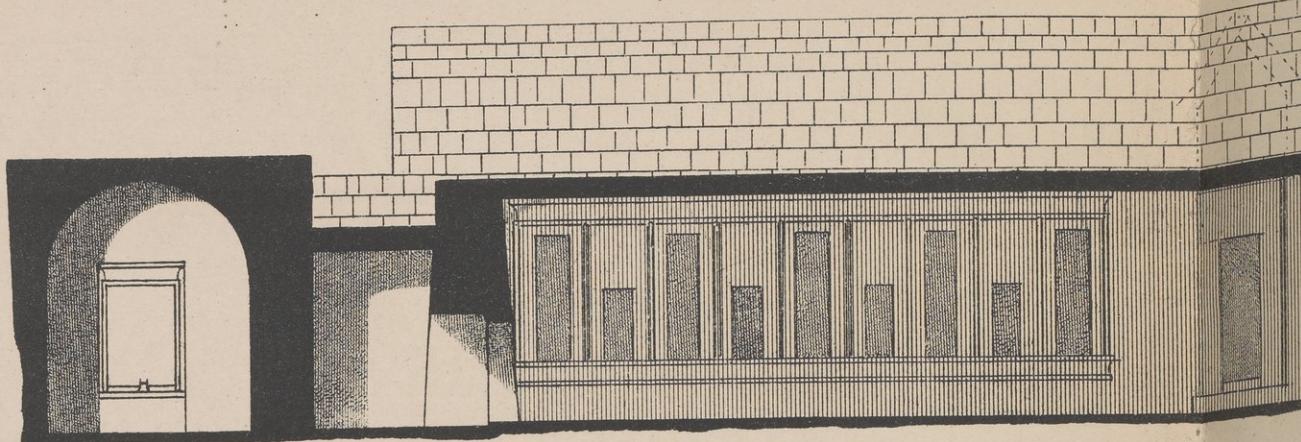
7 not to scale.



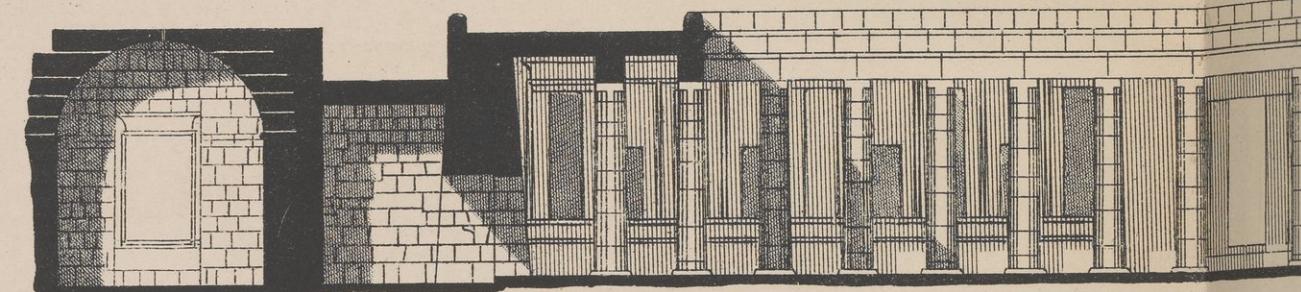
DEIR EL BAHARI.



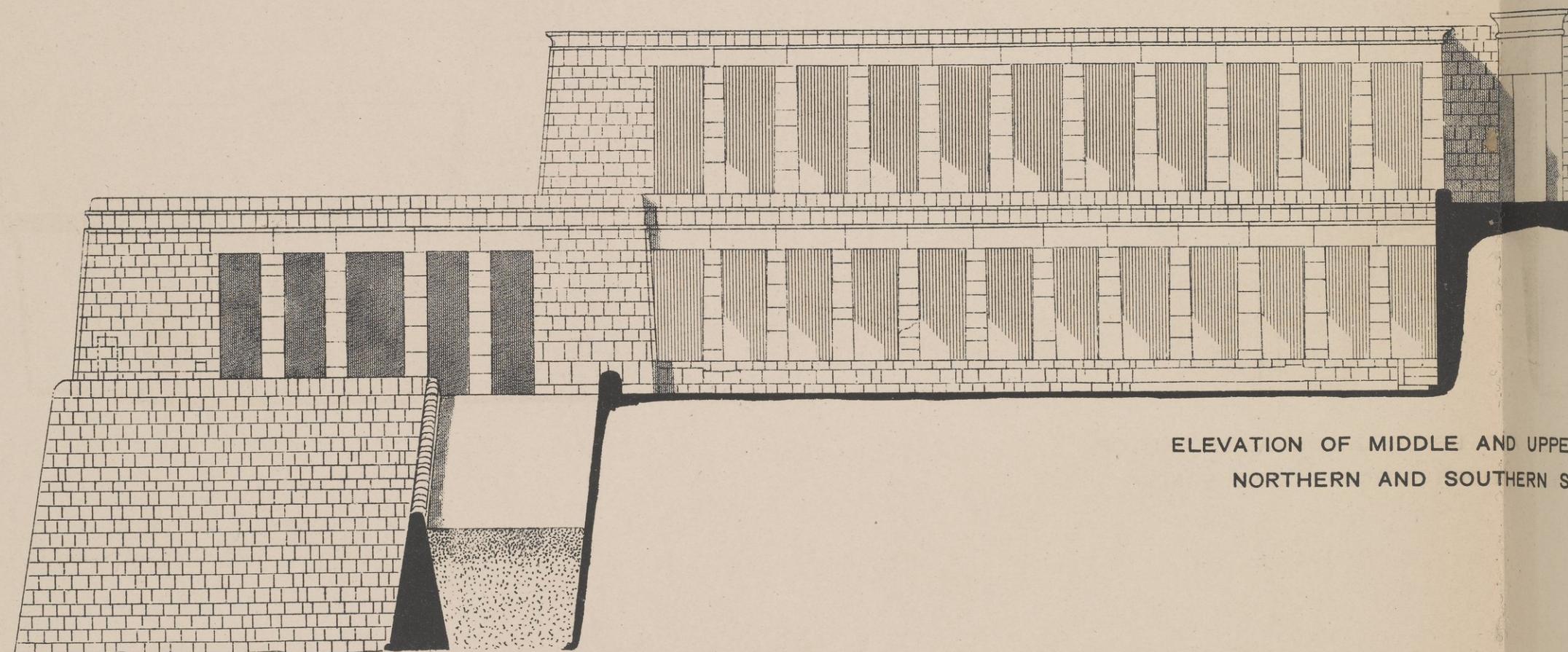




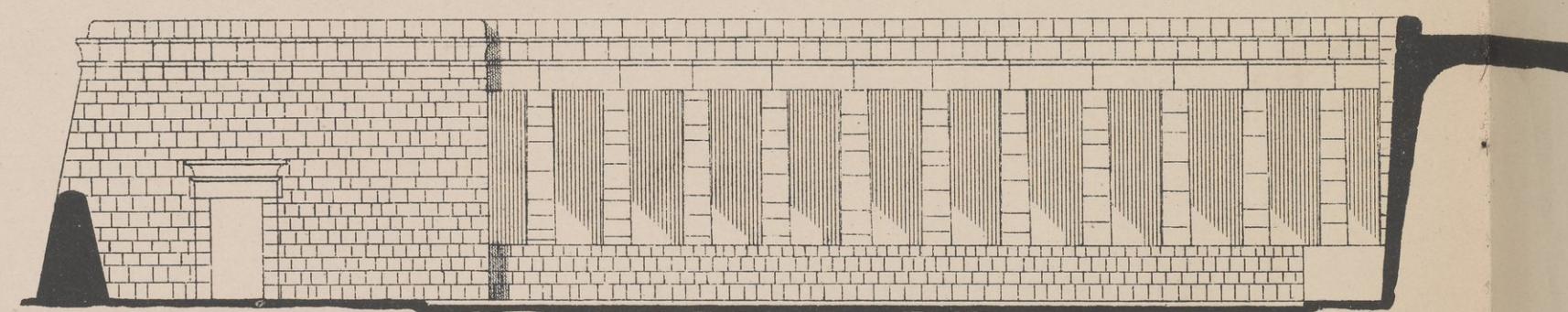
SECTION AND ELEVATION ON LINE L-L



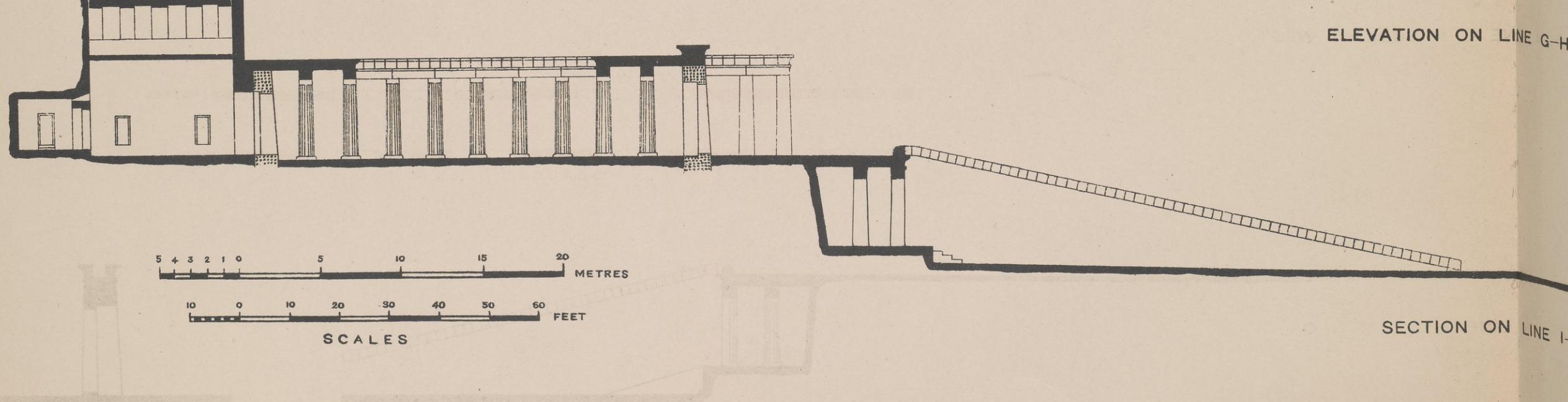
SECTION AND ELEVATION ON LINE M-M



ELEVATION OF MIDDLE AND UPPER
NORTHERN AND SOUTHERN



ELEVATION ON LINE G-H

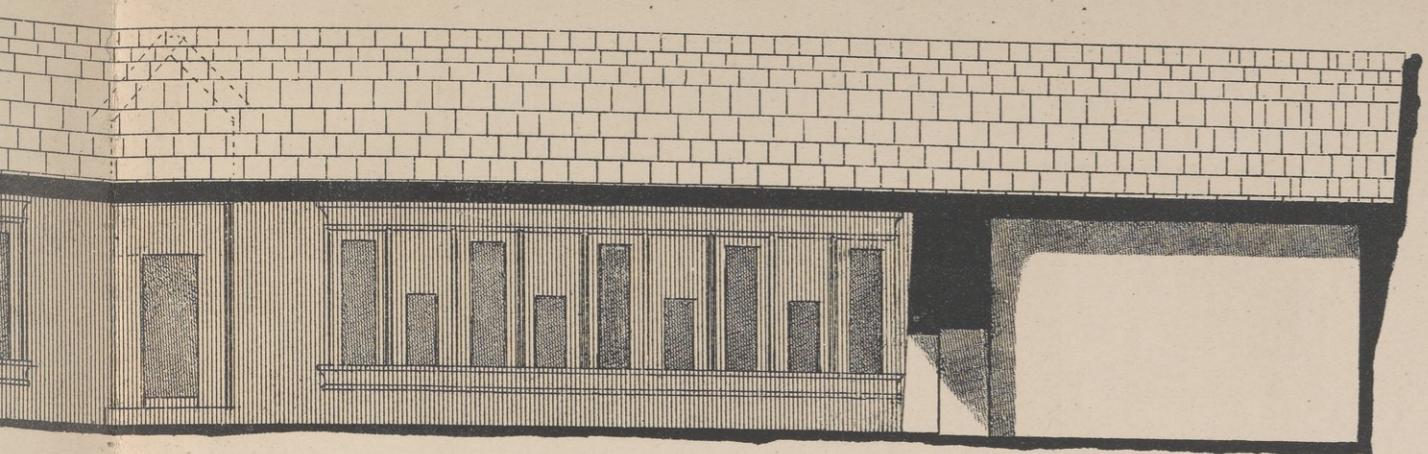


SECTION ON LINE I-I

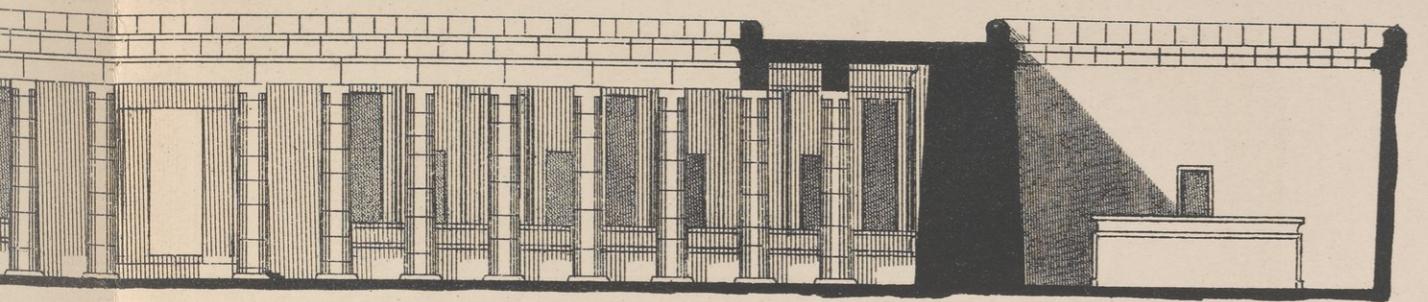
5 4 3 2 1 0 5 10 15 20 METRES

10 0 10 20 30 40 50 60 FEET

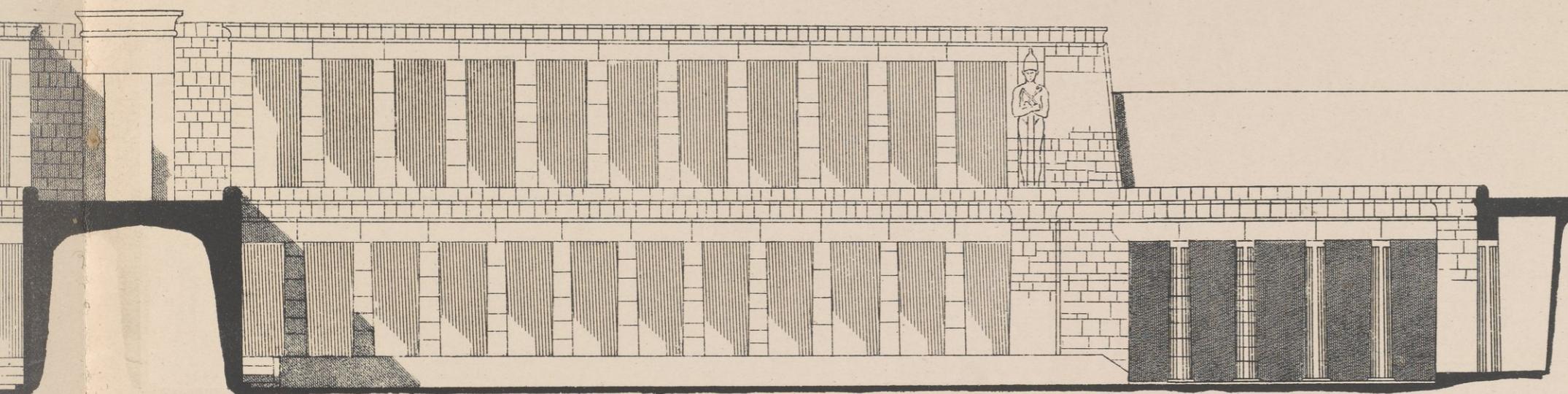
SCALES



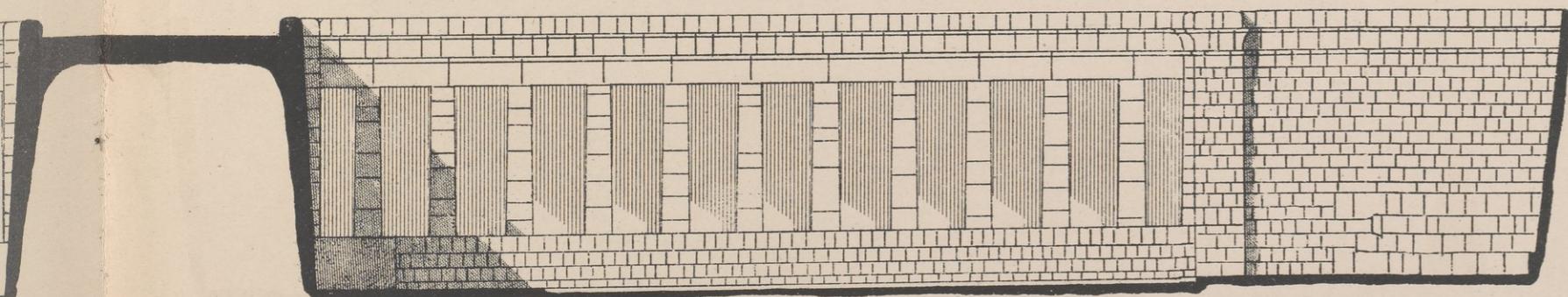
ELEVATION ON LINE A-B LOOKING WEST.



ELEVATION ON LINE C-D LOOKING WEST.



MIDDLE AND UPPER COLONNADES AND OF
SOUTHERN SPEOS. LINE E-F.



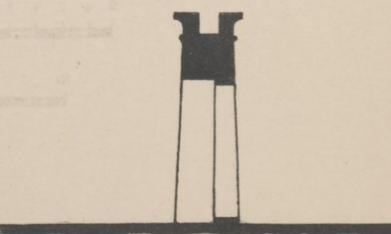
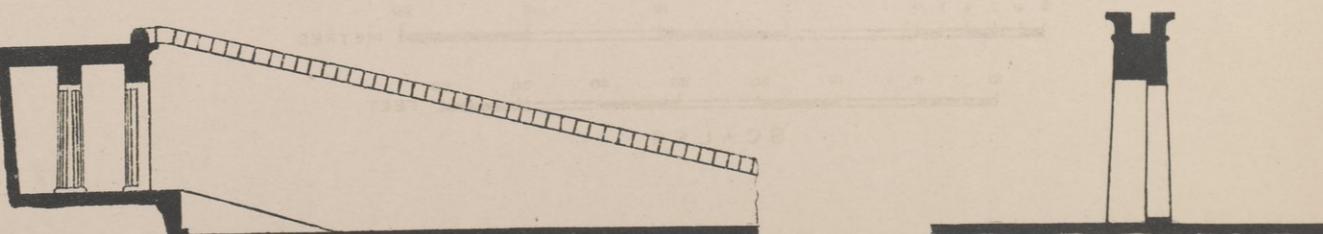
ON LINE G-H LOOKING WEST.

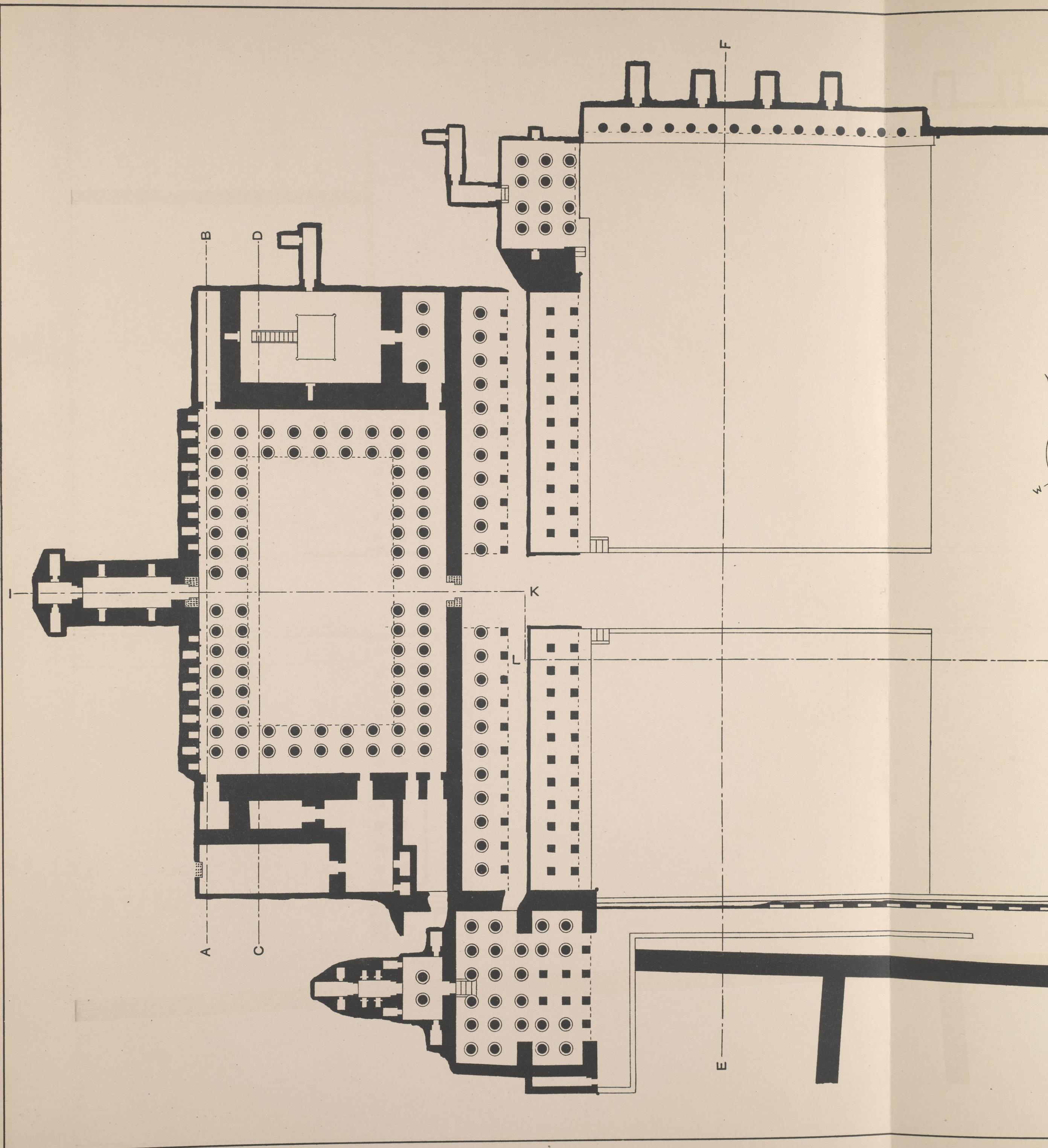
5 0 5 10 15 20 25 METRES

5 0 5 10 15 20 25 30 35 40 FEET

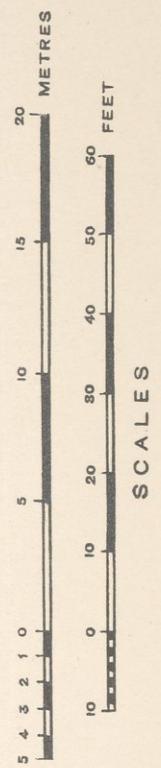
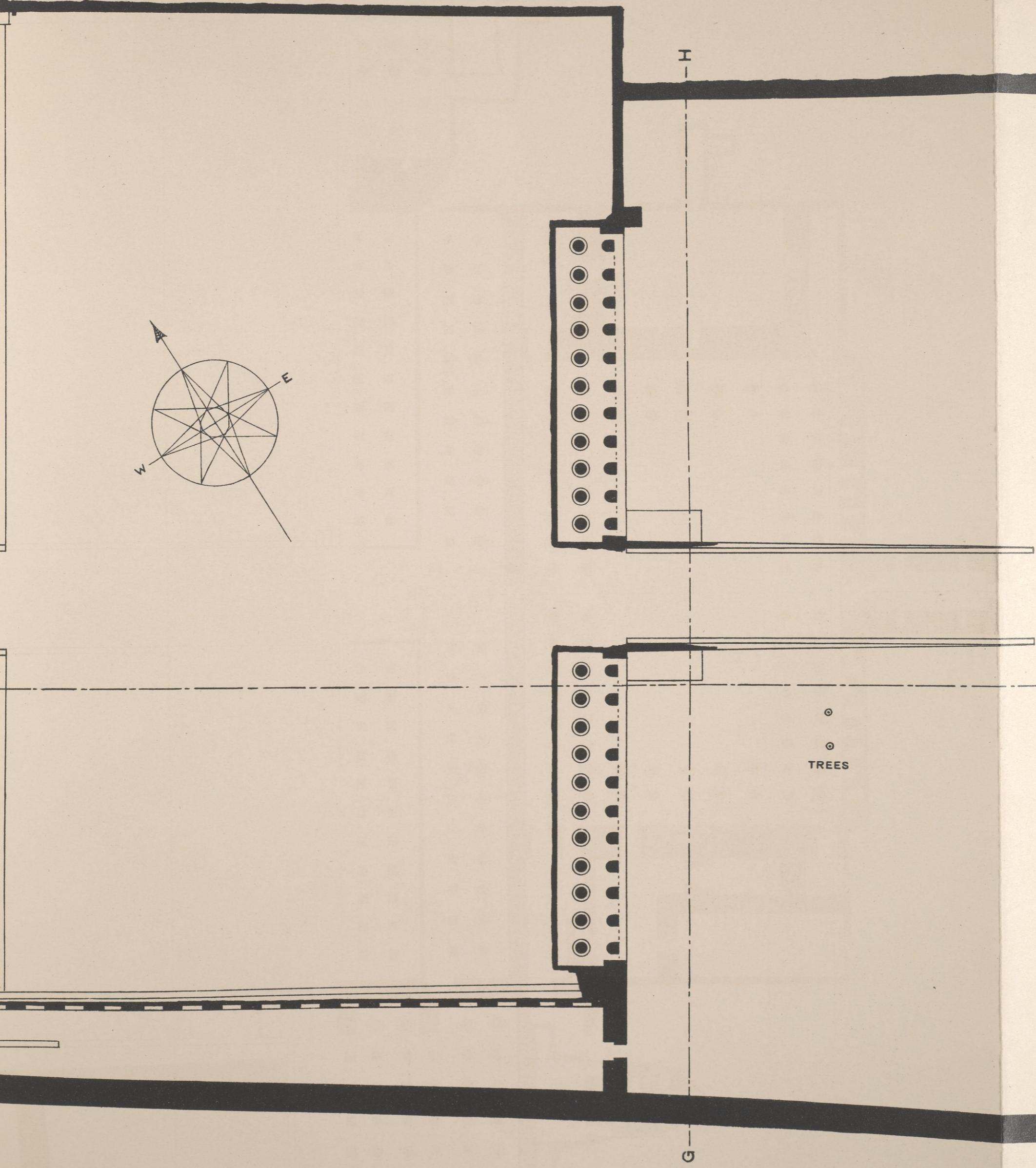
SCALES

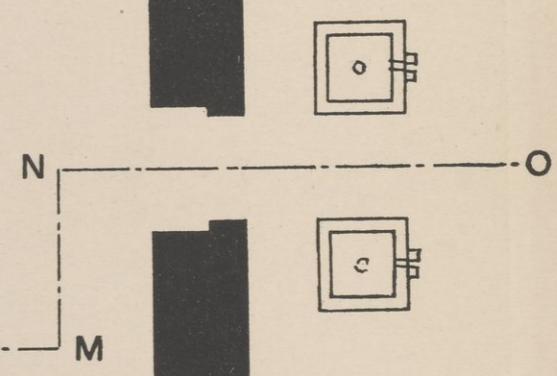
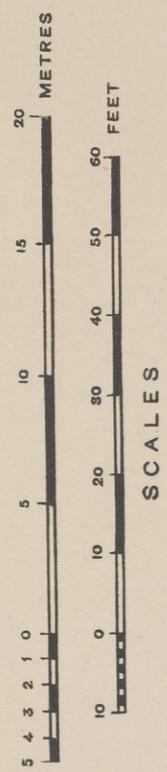
ON LINE I-K-L-M-N-O.

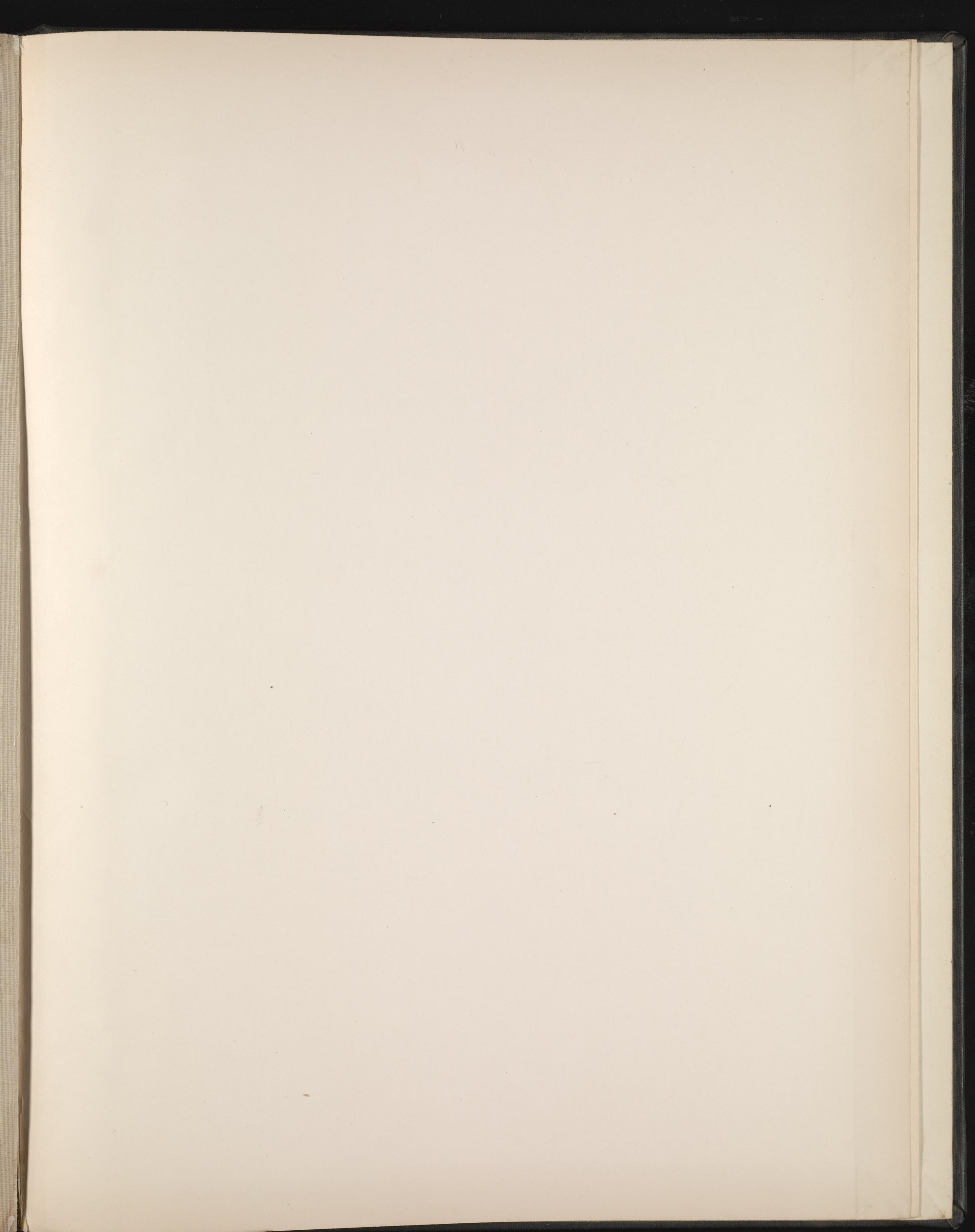




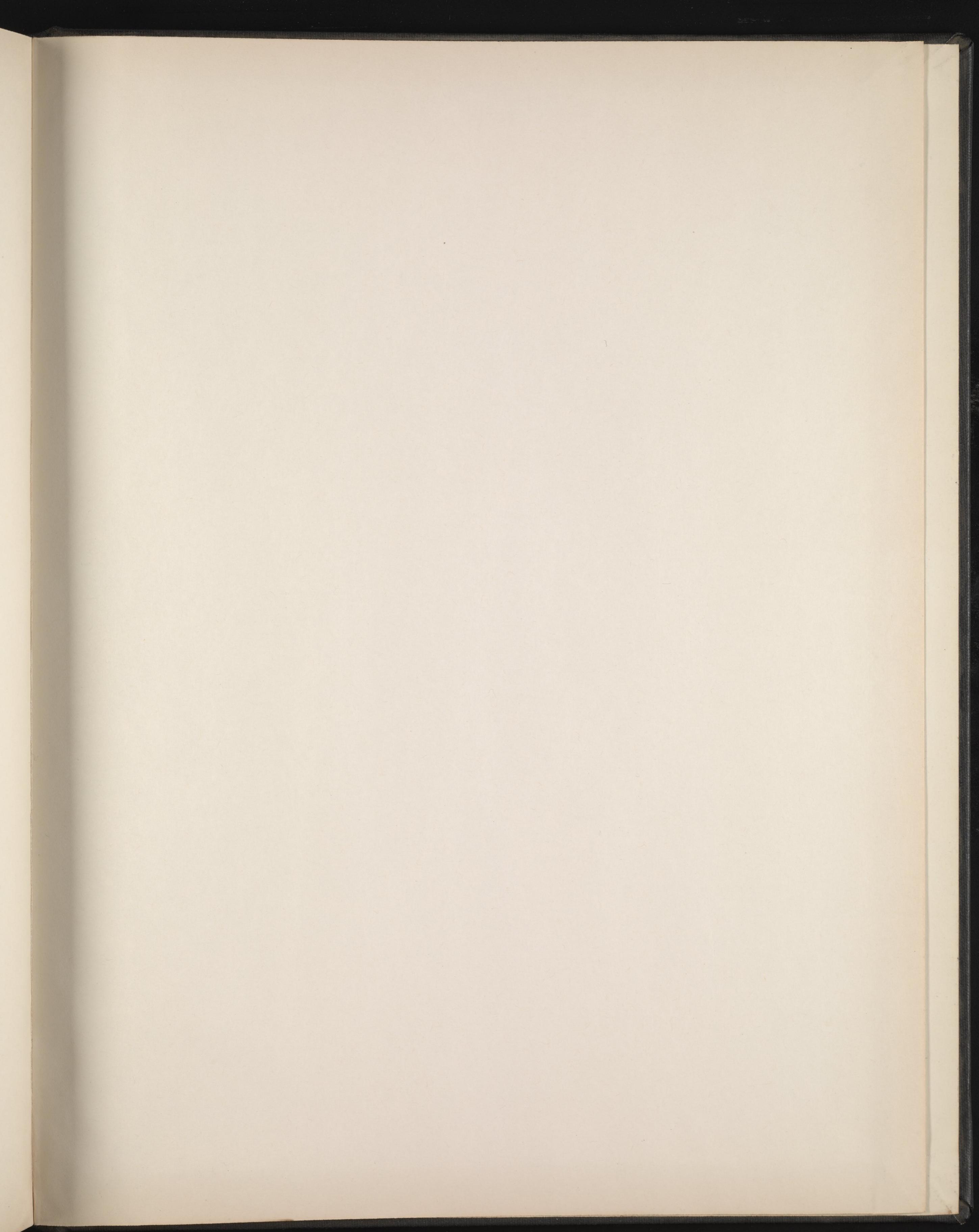
DEIR EL BAHARI. RESTORATION.

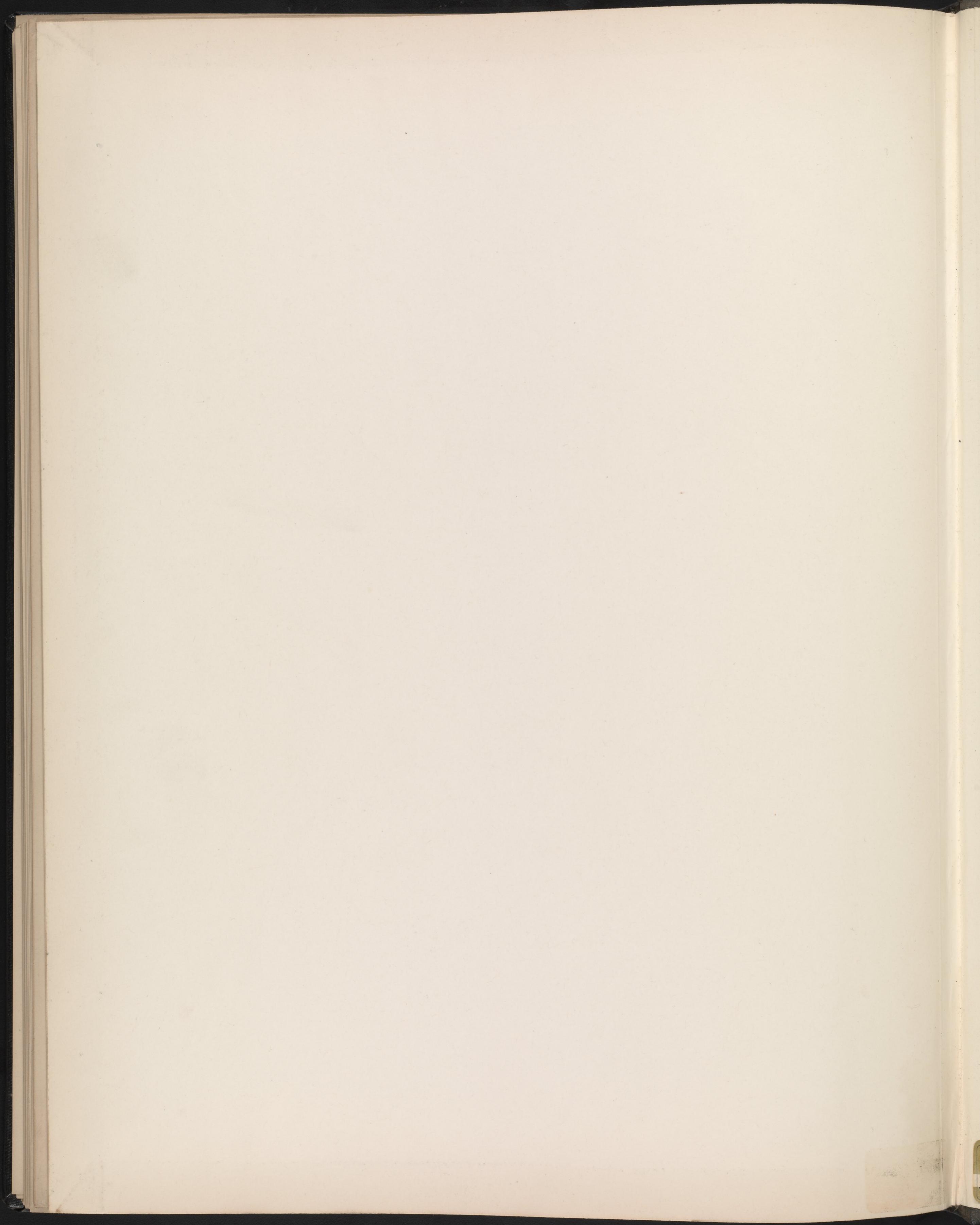






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