



EGYPT EXPLORATION FUND

THE
TEMPLE OF DEIR EL BAHARI

EDOUARD NAVILLE

D.C.L., Ph.D., F.R.S.

Correspondent of the Institute of France; Fellow of King's College, London

PART I.

PLATES I.—XXIV.

THE NORTH-WESTERN END OF THE UPPER PLATFORM

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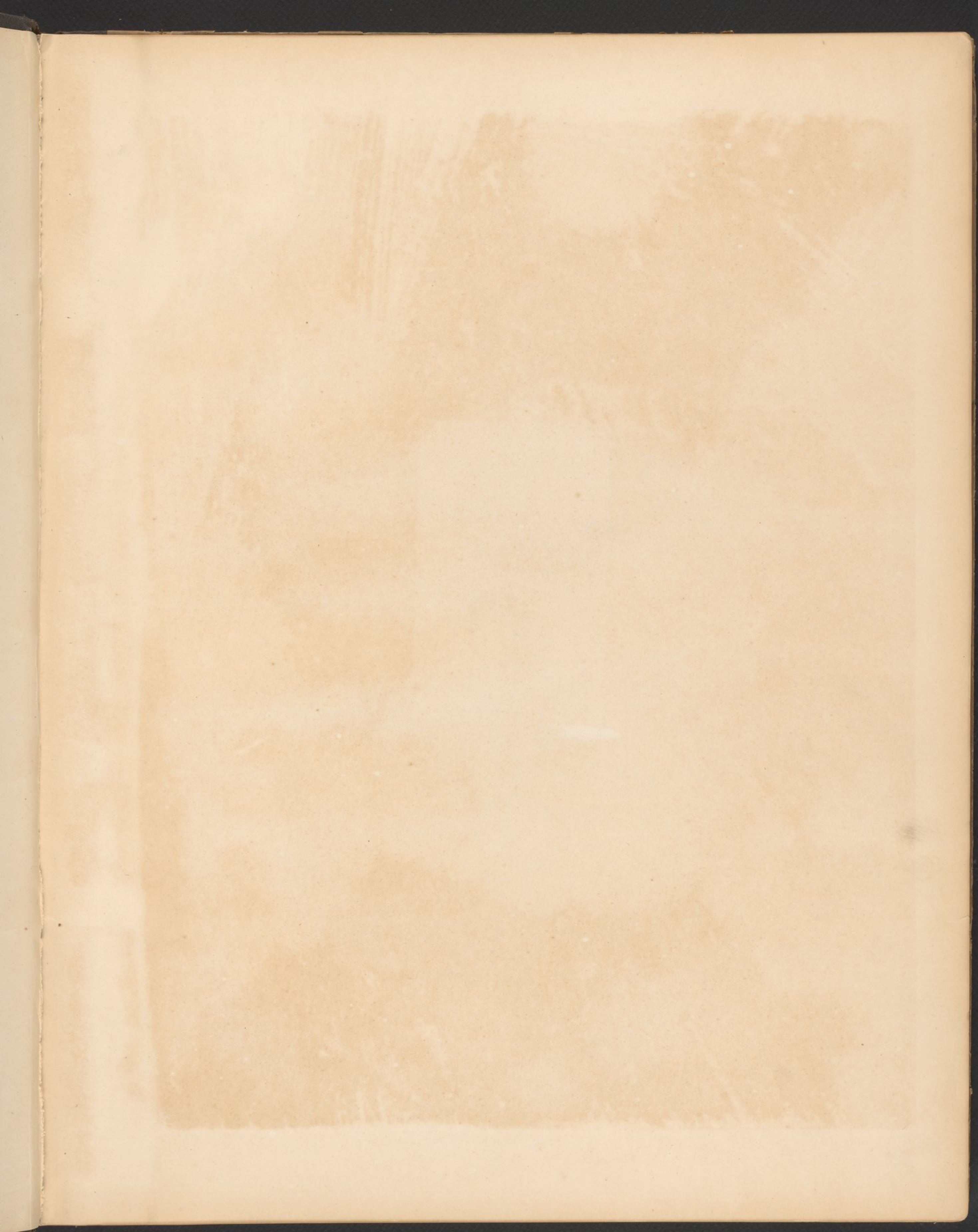
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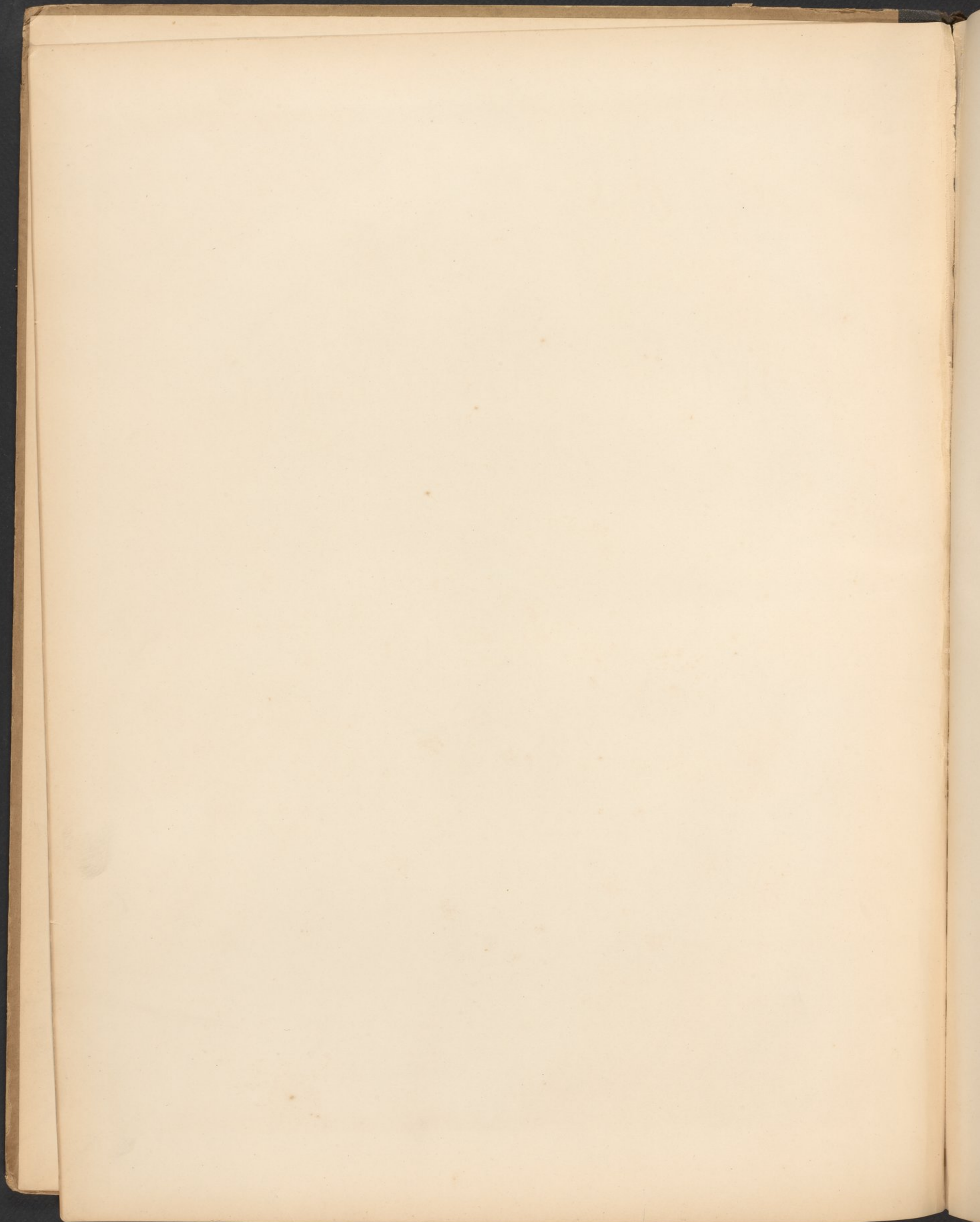
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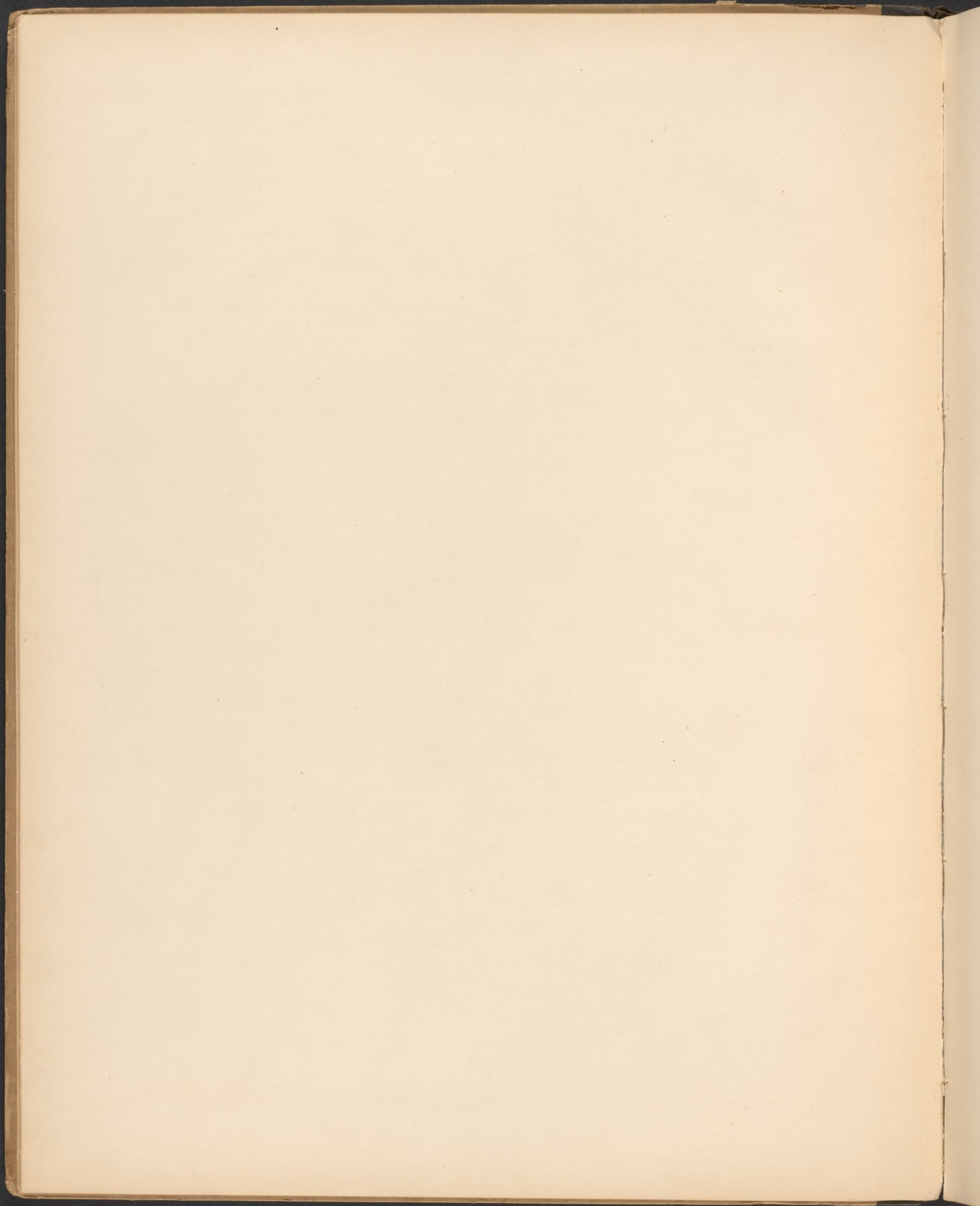
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PREFACE.

THE general description of the temple of Deir el Bahari will appear in yearly numbers, each containing from twenty to thirty Plates, with an explanatory text.

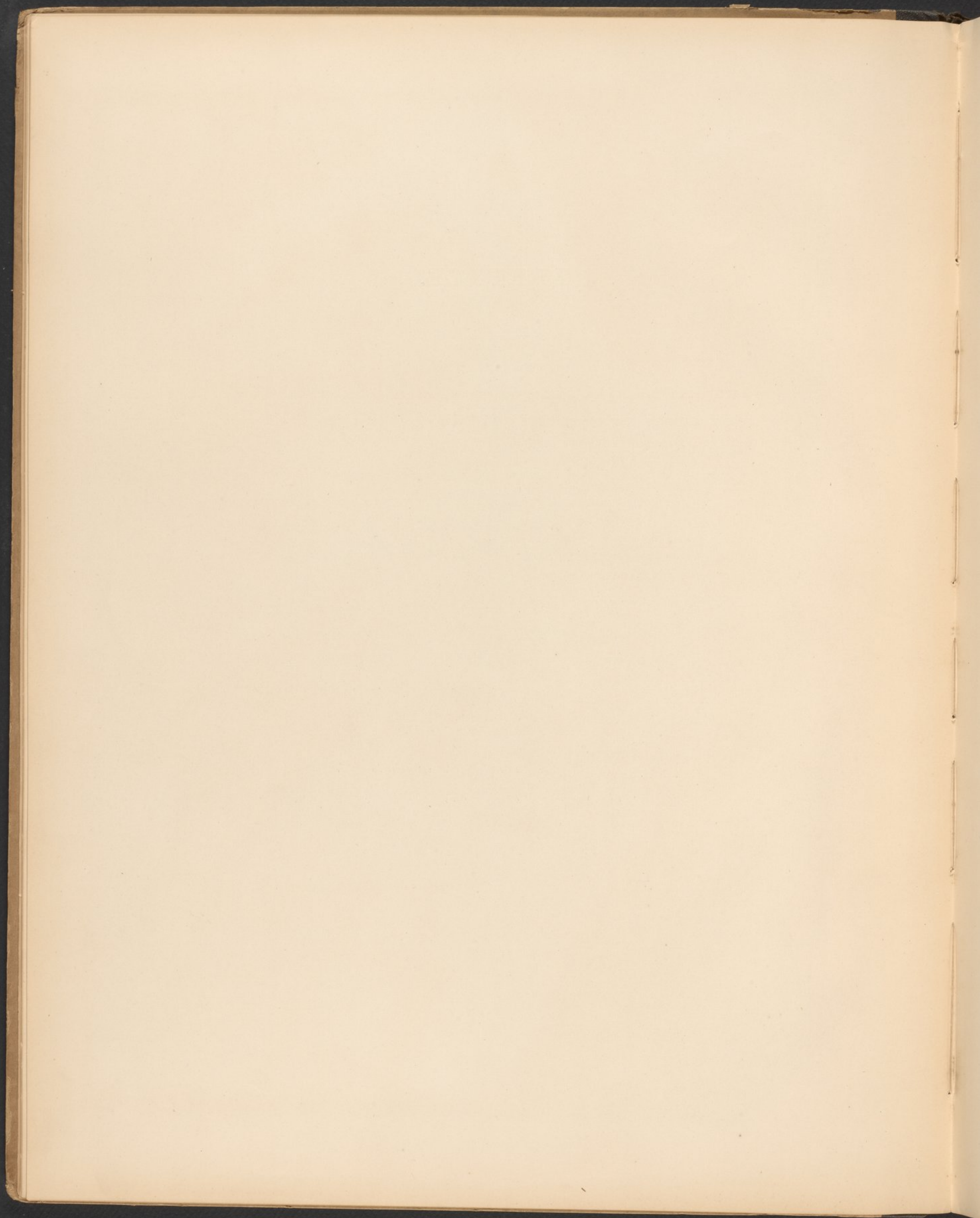
It is obvious that all matters concerning the Temple as a whole or such as may give rise to discussion and controversy must be deferred to the end of the publication, when the complete results of the excavations will be in possession of the reader. These will be the subject of a general preface and of special chapters.

This first number is the joint work of several contributors. I have received most valuable help in writing and revising the text from my friend, Mr. D. G. Hogarth, of Magdalen College, Oxford. The plans and architectural descriptions and measurements are the work of Mr. John E. Newberry, and the plates are due to the skill of Mr. Howard Carter and Mr. Verney Carter.

The Plates in this Part reproduce all the inscriptions and scenes in the North-western portion of the Upper Platform. Part II. will contain those of the Anubis shrine and of the Northern side of the Middle Colonnade.

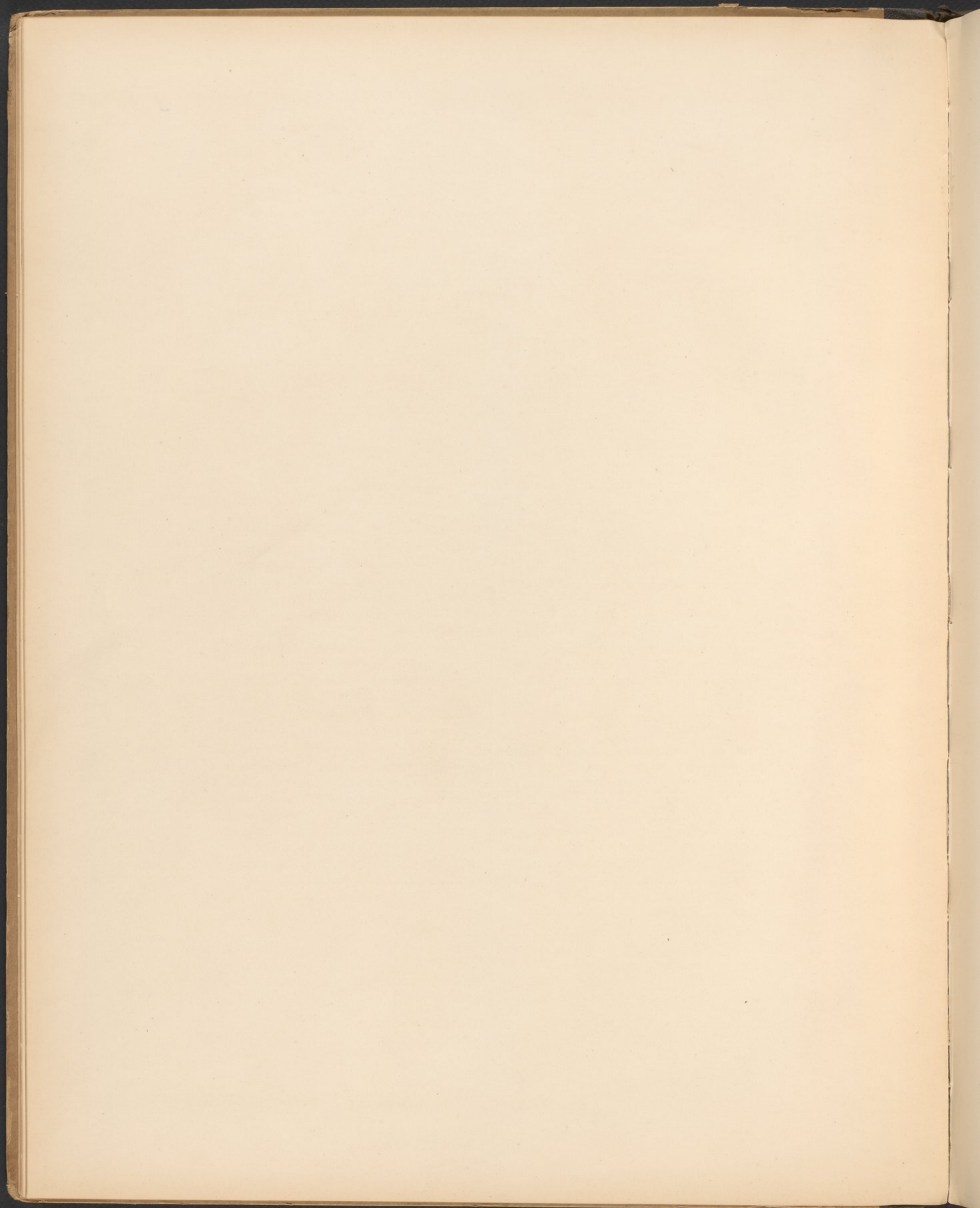
EDOUARD NAVILLE.

MALAGNY,
September, 1895



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THE TEMPLE OF DEIR EL BAHARI.

DESCRIPTION OF PLATES.

PLATE I.

PLAN OF THE NORTH-WESTERN END OF THE UPPER PLATFORM.

SITUATION AND EXTENT.

THIS plate gives the plan of the north-west portion of the Upper Platform of the temple of Deir el Bahari, namely, that which lies between the northern cliffs and the great wall forming the northern limit of the Inner Court, and which communicates with the Court by a door at either end of the wall. In this portion are comprised the North-western Hall of Offerings, the Altar Court with its Vestibule, and the Chapel of Thothmes I. Plates ii. to xxiv. are also to be referred to the same section of the building. It was to this point that our exploration was first directed, with the view of ascertaining the extent and plan of the temple on that side; and this group of chambers was entirely cleared during the months of February and March, 1893.

EXCAVATION.

The Altar Court with its Vestibule and the rock-cut Chapel leading from it on the north constitute a group of chambers distinct from the rest of the temple. Little was known of them before the excavations of 1893, for not even Mariette had made any attempt to explore this part of the ruins, and in the conjectural restoration, made for him by M. Brune, the northern half of the Upper Platform is represented as symmetrical with the southern. The *débris* of the cliff rose 30 feet above the Altar, and when work was begun, no idea could be formed of the character

and number of the chambers which might be found beneath the mound sloping steeply to the middle of the Inner Court. Indeed, as will be shown hereafter, it is now practically certain that the greater part of these chambers had been entirely hidden from view in pre-Coptic times, a fortunate circumstance, to which we owe the solitary preservation of a high altar of the old worship in Egypt.

The mound was attacked from the south on February 7th, 1893, and a cutting driven into it at a level some 12 feet above the pavement of the Inner Court. The northern wall of the Court, which we found to have been largely reconstructed by the Copts, and on which stood remains of their brickwork, was first met with above the door leading to the Vestibule of the Altar Court. By cutting a little lower, the workmen cleared the top of the wall along its whole length, and on the 13th the angle which it makes with the North-western Hall of Offerings was laid bare. Pushing on northwards, the excavators came upon a "pocket" of fine Coptic ostraka, lying some 10 feet above the Altar, whose existence was then little suspected, and thus gained additional proof that a mound of lower altitude had covered the Inner Court in Coptic times. Continual falls of rubbish from the cliff, due largely to old tomb-excavations, proved a great impediment to progress; but by the 17th the rock-face was reached, and it was known for certain where the limit of the temple lay on the northern side.

A second cutting was run from east to west, parallel to the northern rock-face; and working towards the ruined eastern wall of the Vestibule to the Altar Court, the men came upon the columns of the Terrace without, and then upon the wall of the Vestibule itself. An entrance was made over this wall, and the work pushed into the Altar Court; but much difficulty was experienced in dealing, in a confined space, with the fallen ruins of the northern wall. On March 2nd the workmen, digging painfully downwards among the stones, hit the corner of a structure which had the appearance of a *mastaba*. For the moment it was impossible to clear the new discovery without cutting away the only available space for the tramway, and not before the western wall had been reached could the workmen be set to dig down to the pavement. Thus it was not until March 13th that a ramp was revealed, and thereafter a part of a dedicatory inscription showing the "*mastaba*" to be in truth a High Altar, the only survivor of many in the temples of Egypt. It was a discovery of the first importance, and the excavators might well have looked for no other reward. But another unexpected find had been made four days previously, namely, that of the entrance to a rock-cut Chapel, lying immediately to the north. The diggers penetrated into it by a hole above the doorway, since repaired, and found it half-full of chips, and admirably preserved since its last defacement in Pharaonic times. Every part of the Upper Platform excavated during the first season was found filled with talus from the cliffs to the level on which the Copts built their convent. This lower layer contained few or no remains of ancient life: some wooden mallets were unearthed in the Altar Court, and a headless granite statuette of Osiris; but for the rest, rubbish had been shot over these northern chambers by Nature, and not by man, and I should also attribute to a natural cause the collapse of the northern wall.

Between the Altar Court and the western cliff is interposed a narrow Hall, which was entirely buried under *débris* of the cliff when the excavation was begun in February, 1893. Nevertheless there was found written in pencil, just under the ceiling level on the eastern wall: "*Ouvert par Greene en 1855,*" and also on the western wall, above the pictured altar to which Thothmes III. brings his offerings: "*La monographie de ce tombeau a été terminée le 17 Avril 1855.*" But, four years later, Mariette omits all trace of this

Hall from his plan, and we must presume, therefore, that its walls had been covered again by a fresh fall from the cliff—a frequent event at this particular spot—or by rubbish thrown from above by tomb-diggers. Greene can hardly have penetrated to the floor of the Hall, except at the extreme northern end, where the ceiling being intact, little or no *débris* was found in 1893, whereas the rest of the Hall was encumbered by enormous roofing blocks. Greene considered it to be a tomb, and it is possible that it was he who found mummies in the now rifled pit which exists at its northern end.

The workmen reached the south-eastern angle of this Hall on February 13th, and on the succeeding day I learned that Greene had preceded me. As the work went on, the Hall was found to be filled with fine chips from the cliff, absolutely devoid of any traces of ancient life, but mixed with enormous blocks, the ruins of the roof. The removing of these caused infinite trouble, and protracted the excavation of the Hall until the 17th of March. Its position renders it very liable to be filled again and again by falls from the cliff, and indeed a shower of rocks came down into it in March, 1894, and did some damage to the sculptures. The stuff which seems to have filled the open Altar Court before Coptic times, probably lay thick over the roof of the Hall of Offerings until at some moment—perhaps that moment of cataclysm at which the whole temple was pushed a little forward—the thick slabs of the ceiling gave way, and the Hall was filled with their ruins, and with the chips which had been lying upon them.

DESCRIPTION OF THE CHAMBERS.

The group of chambers consisting of the Altar Court, with its Vestibule and rock-cut Chapel, must be among the oldest parts of the temple. The decoration of the walls seems to indicate the earlier years of the Queen's reign, for the name of Thothmes III. never occurs, and some of the scenes commemorate the father of Hatshepsu. Perhaps the death of Thothmes I. had only recently taken place. The dedication of this part of the edifice is peculiar. Elsewhere Amon Ra is lord of the temple; here he introduces Harmakhis both into the Vestibule and into the Court, where stood a great altar built in honour of the latter.

THE VESTIBULE.

The Vestibule is approached by a door 3 feet 8 inches wide by 9 feet high in the north-eastern corner of the Inner Court, and itself gives access through an opening in its western wall to the Altar Court. It is a small hypostyle hall, such as often precedes sanctuaries or funerary chapels, and measures 31 feet 6 inches long by 14 feet wide. Formerly a stone ceiling, painted blue with yellow stars, rested on the sixteen-sided columns, of which only truncated remains survive. These are set at irregular intervals, two to the north, one to the south of the entrance to the Altar Court; they are 31 inches in diameter just above their low circular bases, and taper slightly. There is no doubt that their height and character were the same as those of the pillars of the Northern Colonnade and of the Hathor Shrine, and that each of them supported a low square *abacus*, flush with the shaft and without any intervening *echinus*.¹ A single band of hieroglyphs, expressing a dedication to Amon, appears on the west side of each.

North of the west doorway is a large slab 8 feet 6 inches long, 3 feet wide, and 12 inches thick, which we raised in 1894, in order to assure ourselves that it did not cover a pit, and that point settled, replaced it where it now lies. Originally it may have supported a statue or small naos.

The pavement is well preserved, but the walls were found by us in a ruinous condition. Of the eastern wall, only the three lowest courses remain, except in the southern angle, where there is one block with fine hieroglyphs, and at the northern end where five blocks with brightly-coloured signs and symbols are still *in situ*. The wall when complete bore sculptures everywhere above the dado; and in the middle there was certainly a niche similar to that in the northern wall and to the niches in the Altar Court; but only a few sculptured fragments were found lying on the pavement below. The northern wall was ruined hardly less grievously. One course of a sculptured scene survives at the western end, showing the legs of a king, who is evidently making offerings to a god. To the east of this is a niche, of

which all the upper part was reconstructed by Mr. J. E. Newberry in 1894 from the original stones discovered in the hollow between the wall and the rock.

The western wall, pierced by a doorway leading to the Altar Court, is destroyed down to a single course, except at its northern end, where a fragment with fine colouring remains. The southern wall to the west of the doorway leading to the Inner Court has been largely built by the Copts; but abutting on the inner jamb, four courses of original sculpture remain, showing the figure of a king up to his shoulders. He stands before Amon Khem, of whom only the legs are to be seen. No cartouche has survived.

The walls of the Vestibule are not vertical; they have a *batter*, and slope outwards as they rise. On the western wall, where it is most marked, it is as much as 1 in 12 (see pl. ii.).

The door into the Inner Court is surrounded on the side of the Vestibule by a double band of hieroglyphs, in which appear the cartouches of Thothmes I. and II., but not those of the Queen. Right and left inside the jambs, sculptures were probably contemplated, but only the western inner jamb has been carved (see pl. ii.). This door seems to have been the Coptic limit in the northerly direction, for no Coptic *graffiti*, and no other traces of the Copts appear in the Vestibule itself or in the Altar Court. It is probable that the Vestibule had been wholly filled up before Coptic times by a fall from the cliff, and that the doorway, backed by a solid bank of *débris*, served the monks as a niche. It is covered with pious *graffiti*, Coptic devices, starlike objects with thirteen rays, heads of Christ (see pl. ii.), crosses, and on the eastern jamb a Coptic inscription in eight lines, describing the cardinal virtues of the Christian.

THE ALTAR COURT.

The Altar Court is approached from the east by a doorway 3 feet 9 inches wide, pierced in the western wall of the Vestibule. It is 47 feet long, 31 feet 7 inches wide, and was open to the sky, the sloping walls being finished (as we see in the case of the west wall, which is well preserved) by an overhanging cornice. The pavement is everywhere in good condition.

The eastern wall, which shuts off the Vestibule, has been described already. Like all the other walls of this court, it was not sculptured or ornamented in

¹ The dotted lines on the longitudinal section looking south (pl. i.) show a column of the height of those in the Northern Colonnade with an architrave upon it, proving that the ceiling of the Vestibule was on the same level as that of the north-western Hall of Offerings and coincided with the bottom of the cornice in the Altar Court.

any way, as we can assure ourselves by examining its northern extremity, where six courses are still standing. Indeed, painted sculptures are not to be expected in a hypaethral court.

The southern wall on the side of the Altar Court, although much of its face on the side of the Inner Court has been reconstructed by the Copts, has six original courses standing at the eastern end and seven at the western. Some rude *graffiti*, apparently pre-Coptic, are to be seen here and there, *e.g.*, sketches of a sacred boat, a duck, and a royal head. There are no crosses anywhere in the Altar Court. In the middle of the southern wall is a niche raised 4 feet 6 inches above the floor. The sculptures are unfinished, the scenes being identical with those of the niche on the western side. It is now roofless, and the frieze survives only on the south. Its walls are covered with pre-Coptic *graffiti*: a woman bearing a lotus-flower right and left of the entrance, a sacred eye, a fish, and sketches of heads. All are executed in red paint. These pre-Coptic red *graffiti*, found in so many parts of the temple, are sometimes obviously the work of practised hands, and may have been the idle efforts of artists who were engaged on the wall-decorations, just before work was abandoned in the temple.

The western wall is one of the most perfect in the temple, and still bears its cornice and one stone of its parapet. A succession of continuous vertical joints at the southern end made us suspect the existence of a closed-up doorway; but when we had prised out a stone at the bottom of the wall, we found the ordinary core within. There is no sculpture on the face; in the highest course, which probably projected above the mound in Coptic times, is a little brick restoration, and one stone bears a red *graffito*.

In the middle of this wall occurs a niche designed on the same plan as many others in the temple. Its floor is 5 feet $2\frac{1}{2}$ inches above the court, and it measures 5 feet $2\frac{1}{2}$ inches high, 5 feet 7 inches deep, and 28 $\frac{1}{2}$ inches wide. It was once closed by a door, the hinge and bolt holes of which are still to be seen. Like the rest of the niches it probably contained a *ka* statue of the queen, and the sculpture on its walls had reference to the worship of her *ka*.¹ This western niche bears no *graffiti* and is quite complete.

¹ For the sculptures in this niche, see pls. v. to vii.

The north wall was rebuilt almost entirely by Mr. J. E. Newberry, at the same time as the rough construction rising at the north-western angle and designed to hold back the treacherous rock.

THE ALTAR.

For the Altar see pl. viii.

THE CHAPEL OF THOTHMES I.

In the middle of the north wall of the Altar Court opens the door of a vaulted chapel, which, although it penetrates the rock for some distance, is not a true *speos*, for its walls are built of masonry. When it was discovered, the doorway and a part of the south wall had fallen outwards; the present wall is composed of the original stones, found and replaced by Mr. J. E. Newberry. A wooden door has been fitted into the entrance for the better protection of the Chapel.

The dimensions of the Chapel are 17 feet 3 inches long, 5 feet 2 inches wide, and 10 feet 2 inches high. It is raised a single step of 10·5 inches above the floor of the Altar Court. At the north end, and opening out of the western side is a long niche 7 feet 9 inches long, 2 feet 6 inches wide, and 6 feet 11 inches high, the floor being raised 20 inches above that of the Chapel.

The ceilings of the Chapel and niche, painted blue with yellow stars, are of an approximately elliptical form; that of the niche being spanned in two stones, and that of the Chapel having four courses of masonry, with level instead of radiating joints as in an arch. The curve of the ceiling has been carefully measured and is shown on the plan. The ceiling stones appear to have been slightly displaced, and this probably accounts for the two sides being unsymmetrical.

At the north end of the Chapel is a stone seat 24·5 inches wide and 20 inches high. A projecting moulding on its edge is carried along the west wall, and forms the threshold of the doorway to the smaller chamber. The jambs of this doorway have a slight projection of 5 inches, which loses itself in the curve of the ceiling. The pavement was found to have been ripped up in several places and has been relaid. The stone seat, which was partly ruined, has also been built up from the original stones. The ruin of this and of the pavement was probably effected at the same time that a hole was bored through the painted scene at the end of the Chapel, that is to say, after the XXth

Dynasty, when the Necropolis of Thebes was the resort of gangs of robbers and treasure-seekers, who pillaged the tombs and especially the royal sepulchres.

The painted reliefs have experienced a singular fate; for a yellow smudge, strong enough to spoil the original colouring, but not to conceal it wholly, seems to have been spread over figures and hieroglyphs alike. This smudge is not an alien colour, and it is not due to malevolence or to a desire to obliterate the sculptures; it is the result of the decomposition of the old varnish, which originally was quite transparent and was applied in order to preserve the colours. The same phenomenon may be noticed on many painted coffins.

THE NORTH-WESTERN HALL OF OFFERINGS.

The narrow hall, which is situated between the Altar Court and the cliff, opens only into the Inner Court of the Upper Platform, through a door which is in the middle of its southern wall. The dimensions

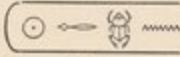


of the Hall are 31 feet 6½ inches long, 8 feet wide, and 18 feet 7½ inches high. The slabs of the stone ceiling are 21 inches thick. The Hall is in a good state of preservation, except for its pavement, which has disappeared almost entirely, several mummy-pits having been cut in the ground. Two only of the starred blue slabs of the ceiling are still *in situ*, and the wall above the door-lintel is much ruined (see pl. xvii.). A dado of two red stripes, bordered and divided by black lines, runs round the three sides at a uniform height of about 55 inches above the pavement level; above it are sculptured scenes in low relief. The figures are of heroic size. The decoration of the walls belongs to the period when Hatshepsu and Thothmes III. were co-regnant, and is of the same period as the sculptures in the sanctuary, and later than those of the Altar Court and its Vestibule.

It is clear that the Hall was included in the Coptic Convent, for Coptic *graffiti* occur on the door-jambs and the walls.









PLATE II.

THE DOORWAY TO THE VESTIBULE.

INSIDE THE WESTERN JAMB OF THE DOOR LEADING FROM THE INNER COURT TO THE VESTIBULE OF THE ALTAR COURT. It is probable that sculptures were contemplated on both jambs, but one scene only was executed. It extends over the whole width of the jamb. On the right side the *batter* of the wall of the Vestibule may be noticed. This sculpture must be one of the latest in the temple, for it bears one of the few original cartouches of Thothmes II.






King Thothmes II., () *Áa kheper n Rá*, wearing the double diadem, is standing between Amon on the right and Harmakhis on the left. Amon holds him by the hand and introduces him into the Vestibule, at the same time presenting the , the sign of life, to the king's nose. The figure of Amon had been erased, and also his name. Both were subsequently restored, probably by Rameses II., but a peculiarity about the epithet added to the name of Amon makes one suspect some error or confusion of different words, as in the case of several restorations in the temple. Some of the signs are defaced. The whole would read, *Amon Ra the bull of the two lands, of the stars, (who resides) in*  *Serui* (the usual name of Deir el Bahari). The god bestows the usual

gifts upon the king, in a formula which we shall find repeated on nearly every plate.¹






       
tu-f ánhkh tet uas seneb neb Rá má
he gives life stability purity health all Ra like

"He gives him all life, stability, purity and health as to Ra."

Behind the king stands the Heliopolitan god—




    
Hor *khu*ti neter áa neb pet
Harmakhis god great lord of the sky

Behind Amon, as behind all the figures in general, we find the following words:—

    
sa ánhkh tet uas ha-f
protection life stability purity behind him

A rude head of Christ and some Coptic emblems are daubed on the apron of Harmakhis.

¹ In order not to multiply the systems of transliteration in the publications of the Egypt Exploration Fund, I have adopted on the whole the system used in *Beni Hasan*, Vol. II.

² In this case the first sign  is not complete on the original. As this inscription, with the variant  for  sa, is found in nearly every plate, and sometimes twice over, I shall not repeat it.

PLATES III. AND IV.

THE NICHE IN THE VESTIBULE.

NICHE IN THE NORTHERN WALL OF THE VESTIBULE TO THE ALTAR COURT. This niche was reconstructed by Mr. John E. Newberry in 1894. The colouring of the figures is still very vivid, and the reconstruction illustrates well the degree of success, which can be reasonably expected in attempts to repair ancient sculptured walls after once they have fallen to ruin, or have been destroyed intentionally. All the original stones are now in their original places, and the bas-reliefs have been rendered intelligible once more. But the difficulty of finding masons in modern Egypt, who can lay stones with as much accuracy as their forefathers, coupled with the ragged condition of the edges of the blocks, necessitates a use of cement, which to a certain extent mars the pictorial effect.

There were a great number of such niches in the temple, and a good many have been preserved. They are all exactly on the same plan. Each was once closed by a door, whose hinge and bolt holes are still visible in many cases, and each probably contained a statue of the *ka* of the individual to whom the niche was consecrated. The niches are to the temple chambers what the *serdāb* is to the tomb, and they bear representations of all that was necessary to the life of the *ka*. As M. Maspero has conclusively shown, the *ka* being the Double, the image of the deceased, its life could be maintained by the images or Doubles of food; the *ka* was satisfied with pictures or models of bread, wine and meat, and the pictorial representation of feasts and ceremonies. This fact explains the presence in these niches of long lists of offerings and of pictures of altars laden with provisions, whose originals were not actually presented to the deceased. A priest makes the offerings, and the formula is identical with that in use on funerary *stelae*.

All the niches of the temple bear the same kind of sculptures. The most important representation is that on the end wall, where a king, or more often the queen

in the guise of a man, is seen standing in the presence of one or two deities. In the niche of the Vestibule and the niches in the Altar Court the figure of the queen is always erased, so that nothing remains except the vestiges of her cartouche. On the side walls the individual to whom the niche is dedicated is seen seated before an altar, and offerings are presented to him by a priest.

Plate III.—END WALL OF THE NICHE. The god Amon is seen standing alone, but originally he faced the queen, whose figure is completely erased. Part of the cartouche is preserved, together with the formula engraved behind the queen (see pl. ii.), saying that "protection, life, stability, purity, are behind her for ever." Several of the signs inscribed behind Amon are defaced, but the sentence evidently reads: "I will give thee all life which is within me, all health which is within me; thy joy is for ever."

Plate IV.—WESTERN SIDE OF THE NICHE. The figure of the queen is well preserved, and is remarkable for its vivid colouring. She is represented as a bearded man seated upon a throne, her right hand is extended towards an altar of offerings, her left holds a kind of knot, the symbolical meaning of which is not yet well determined. Over her head is the vulture of Upper Egypt. Her cartouche is imperfectly erased; she is called

<i>neter nefer</i>	<i>nebt to-ui</i>	<i>Rāmāka</i>	<i>tu ānkh</i>
the good god	the lady of the two lands	Ramaka	living,

<i>āu āb-s</i>	<i>Rā</i>	<i>mā</i>	<i>zetto</i>
her joy	Ra	like	for ever

On the left of the altar was a list of offerings, identical with those of the west side.






PLATES V.-VII.









THE WESTERN NICHE OF THE ALTAR COURT.

Plate V.—END WALL. This scene is very different from what it was when first sculptured. Originally the queen stood between Horus and Amon Ra; but the scene has suffered two erasures—first at the hands

of Thothmes III., who destroyed the cartouche of the queen, and afterwards another much more complete at the hands of Khuenaten, who obliterated both figure and name of the god Amon. Afterwards, probably

in the time of Rameses II., the second erasure was made good, but the figure and cartouche of the queen were never restored. Of their original existence we may, however, be certain, because of the adjectives $\Delta \Delta$ $\text{tu-t ank}h$ -t, "given life," which do not apply to any of the gods. The restorers, omitting the figure of the queen altogether, shifted Amon nearer to Horus, so that the latter seems to place the Q to the nose of Amqn. Both gods have their usual titles: Amon Ra is called lord of the sky; Harmakhis is said to give life, stability, and purity.

Plates VI. and VII.—SIDE WALLS. The scenes on the side walls of the niche corresponded to one another in every particular. I have already said that I believe such scenes to be purely fictitious. A priest makes offerings to the *ka* of the queen, offerings which never existed except in pictured similitude. According to Egyptian custom, a scene of this kind must be in duplicate—one representation for the South (pl. vi.), and one for the North (pl. vii.). In that of the South, the queen, whose figure is completely erased, was seated under the wings of the vulture   *Nekhhebt*, the vulture of the South. In the other scene Hatshepsu is under the protection of    *Uazit*, the vulture of the North. The priest clad in a panther's skin is the *Anmutef*, the funerary priest, and in connection with him it is said :—

art suten ꜥu hotep uab sep sen n suten
 is made royal offering pure pure to the king

The list of offerings, which is divided into twenty-two compartments, is an abridged form of a longer list, which can be traced as far back as the Old Empire, and descended to Ptolemaic times. At






















Deir el Bahari it follows a stereotyped and very frequent form. Curiously enough, the same offering occurs repeatedly, but not always as made in the same vessel; it might even seem as though the vessel were the actual offering, and not the substance it contained. Water  *mu* occurs no less than five times. We have first one basin of water; further on in the same line there are two basins. In the lower row  *mu tesherti*, two red vases of water, occurs twice; and lastly two  *mensa* vases, which are of a more elongated form, and which also held water, as we know from other lists of offerings. The other liquors are  *arp*, wine, of which there is a special kind called  *arp meh*, wine of the North, i.e., from the Delta. It is quite possible that the different vessels may in themselves have affected their contents, even as wine is modified according as it is bottled or left in cask. For instance, we have  *heget*, a fermented drink, generally translated beer; next to it is  *shepent*, two jugs. Wherever the nature of the liquid which these two jugs contained is indicated, it is always given as beer. There is an abundance of cakes and loaves of different forms: the  *hza*, the  *pasen*,  *tepet*,  *shât*, and the very curious cake called  *paz*. It is round, and offered in two halves,  *mâni*, and therefore, in other lists, it is often represented as cut in two .  *bet* is a kind of incense. As for the meat offerings, they consist of  *ur n âfu*, much flesh,  *ashert*, which Brugsch considers to mean roasted meat, and  *hun*, which is also some kind of meat. I am in doubt as to the meaning of  (the wasp is polyphonous), and of  *âur*, which may be some sweetmeat or sweet cake.  *ha* is a dressed goose.

PLATE VIII.

THE ALTAR.

ARCHITECTURAL DESCRIPTION.—The altar stands in the midst of a court. It is a rectangular structure of fine white limestone, measuring about 16 feet by 13 feet, and is square with the walls of the court, the shorter sides being placed north and south. At the western end is a flight of ten steps leading to its upper surface, which is 5 feet above the floor of the court.


The altar is surmounted with a bold cornice, consisting of a large bead or *torus* and a *cavetto* moulding,

the upper surface of which is at the level, and forms part of the altar floor. A similar bead to that in the cornice is worked on each external angle, running into and mitreing with the cornice bead. On the upper surface of the remaining cornice stones are three slightly incised parallel lines, the outer one 3.25 inches from the edge, the second corresponding approximately with the wall line below, and the inner line marking a width of 7.25 inches with the outer one (see plan). This space has been slightly



PLATES IX.-XVI.










THE CHAPEL OF THOTHMES I.

Plate IX.—END WALL. This plate shows how complete were the erasures and the defacement from which this part of the temple has suffered. In the Chapel and on the walls of the Middle Colonnade the work of destruction has been most thorough, more so than in any other part of the temple. Every figure of a god except that of Tum of Heliopolis, and every human figure except that of Thothmes I. and that of his queen Aahmes, has been obliterated. In dealing with the inscriptions of the Middle Platform, I shall give my reasons for concluding that the greatest share in this vandalism must be attributed to Khuenaten.

To the left is a shrine, in the middle of which stood a skin on a pole, one of the usual emblems of the god Anubis, who is here called  *Amut*, lit. "he who is in his bandages." Before the shrine stood the queen, whose figure is now completely destroyed, and behind her Thothmes I., her father—



				
<i>neter nefer</i>	<i>neb ar khet</i>	<i>Áa kheper ka Rá</i>		
the good god	the lord pious	Aakheperkara		

He is in the act of adoration,  *neter tua*, four times repeated,  *sep áft*. Anubis Amut is supposed to speak only to the queen—









								
<i>tu n(á) nt</i>	<i>árt</i>	<i>hehu m</i>	<i>Set heb</i>	<i>ásh</i>	<i>urt</i>			
give (I) to thee	to make millions of Sed-periods	numerous	very					

"I will give thee millions of Sed periods in great number." The Sed period is a period of time of which the length is not exactly determined. In front of the god is a text containing the usual promises: "He gives all life, all stability and purity, all health and joy which is within him as to Ra."


In the upper part of the scene were two jackals, each couchant on a shrine; they also were emblems of Anubis—one for the east, the other for the west. The eastern jackal is called—










	
<i>Amut</i>	<i>tep tu-f</i>
Amut	on his mountain







In the middle was the cartouche of Ramaka between the sceptres of the north and of the south.

Plate X.—EAST WALL. The design of the frieze is identical with that carved originally on every sculptured wall of the temple. Evidently it had a symbolic meaning, although one that is not quite clear to us. The design, it will be observed, is composed of a horned asp, crowned with a disk, and bearing before it the seal-ring . Below, and as it were embracing the asp, is the sign . The latter sign, whenever occurring in this frieze-design, has been defaced, a fact which proves that it does not form part of a mere ornament. The asp I consider to be an emblem of the goddess Hathor. Between the different asps are alternately an  and a . Now I believe that this representation of the goddess Hathor as an asp with the  has the same significance as the hawk or vulture with outspread wings and claws resting on the . The latter representation (pls. vi., vii., &c.) is always accompanied by the same promise of life and stability as we find here. These promises were made to the , to the Double of the queen; and as Thothmes III. wished not only to wipe out the memory of his aunt, but also to annihilate whatever remained of her personality even in the other world, he defaced the  sign, with which the existence of the *ka* itself was intimately connected.

Both side walls of the chapel were covered with scenes of offerings, in which the queen, as sovereign, is supposed to be herself the officiating priest, as is usual in all Egyptian representations of the same kind. Everything has been erased, except a few of the inscriptions.

In the first scene the queen stood before Amon, holding towards the god two vases containing a kind of incense called  *bet*, in the form of round grains or balls—

								
<i>bet za</i>	<i>tuá za</i>	<i>uá tet</i>	<i>r ro</i>	<i>fof rer</i>				
bet grains	five grain	one taken	to mouth	hand goes round				





					
<i>ha</i>	<i>sep áft</i>	<i>mez</i>	<i>sep áft</i>	<i>uáb</i>	<i>sep sen</i>
behind	four times	said	four times	pure	pure

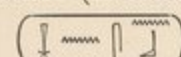
"Five grains of bet and one grain are taken to the mouth and to the hand (of the god). He (the king) goes round (the god) four times, saying pure, pure."

In the second scene the same offering is made, but

the whole of the northern wall of the niche in the Chapel of Thothmes I. This part of the Chapel is the best preserved, and as its wall paintings are good examples of the art at Deir el Bahari, the scene is here reproduced in colours. The western end of the scene is, however, omitted, since the seated figure of Anubis which it contained has completely disappeared.



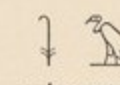
Two royal personages are here making an offering of fruits, vegetables and meat to the god Anubis. Again the king is Thothmes I., the father of Hatshepsu. He holds in his left hand a mace and a spear, as does also Hatshepsu when represented as engaged in performing the same rite (pl. xvi. and xxiv.); his right hand is extended towards the god. The ceremony is entitled



   
art uten neter hotepu
making the presentation of divine offerings

Behind him stands a queen, whom we know from an ostrakon in the Berlin Museum to have been his mother (Introductory Memoir, p. 14). The cartouche of  *Senseneb* was here found for the first time.


It is curious that, while all representations of divinities and of Hatshepsu have been erased everywhere throughout the temple, there seems to have prevailed a special veneration for the queen's family, her father, her mother, and even for her grandmother.

Plate XVI.—SOUTH WALL OF NICHE. The decoration of this side corresponded with that of the north wall of the niche, but has suffered far more serious erasures. The queen stood holding mace and sceptre. Behind her stands her mother Aahmes, whose portrait is frequently found in the temple, especially on the wall of the Middle Colonnade. Aahmes is styled—

   . . .
suten sent himet ur suten mut . . .
the royal sister, the first wife, the royal mother, . . .

 
neb toui Aahmes
the lady of the two lands Aahmes

She is "royal sister," as being sister of Thothmes I. She also ranks as his first or chief wife, having precedence over the mother of Thothmes II., and she is "royal mother," as being the mother of Hatshepsu. (Introductory Memoir, p. 14.)

The offerings lie between the queen and the deity. Some of the vases are supposed to be specially dedicated by the sovereign whose cartouche they bear; but these cartouches are evidently late additions. Two vases are inscribed with the name of Thothmes III., one as from Thothmes I., one as from Ramaka, and one bears  *Aahmes Nefertari*, the name of the queen of Aahmes I., who very soon after her death acquired a semi-divine character, and is often represented in funerary scenes.

The god to whom the offerings are presented is Amon Ra, seated on his throne, and who commences his speech with the usual formula, saying:

 
tu n(a) nt ank . . . m asu mennu pen nefer uab ru


menkh arnt n(a)

"I will give thee life . . . &c., as reward for this building, good, pure, gorgeous, perfect, which thou hast made for me . . ." And the god adds:

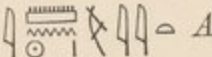
 
tu n(a) nt renpetu n heh tu nt urert m tept

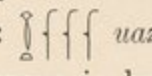
ankht Ra ma zetto

"I will give thee years eternal, thou raisest the crown on thy head, living like Ra eternally."

PLATES XVII.-XXIV.

THE NORTH-WESTERN HALL OF OFFERINGS.

Plate XVII.—INNER SIDE OF THE DOOR. On the lintel and the jambs of the door itself, we have nothing but the names of the queen and her titles. She is said to be  *Amon Ra meryt*, "lover, i.e., worshipper

of Amon," as might be expected, considering that it is to this deity that the Hall is exclusively dedicated. The epithets peculiar to Hatshepsu are:  *uazt renpetu*, which may be translated "prosperous in her

years," and $\text{netert } \underline{\text{khau}}$, which may be translated variously; my translation would be "divine in her diadems," or "in her rising." The *ka* or standard-name consists of these words: $\text{usert } \underline{\text{kau}}$, "the mighty among the *ka*." On the wall above the lintel were probably scenes of offerings; there is only one line of text left:

$\text{tu } n(\dot{a})n \text{ ust } \dot{a} \text{ sáhu } \dot{a}nt \text{ nest } \dot{m}\dot{a} \text{ merert } n(\dot{a}) \dot{a}nkht$

"I will place thee on the seat of my (royal) dignity, as heir to my throne, because of thy love to me, living . . ."

Plate XVIII.—END WALL. Every scene in this Hall contains the figure of the god Amon, either as Amon Ra or as Amon Khem. The end wall is very narrow, and holds but one scene. The cartouches in this scene are those of Thothmes II.; they are restorations and not originals. Beneath them, it is easy to recognize the erased cartouches of the queen, whose face also was obliterated, probably by Khuenaten owing to its close vicinity to the figure of Amon. The restoration is no doubt the work of Rameses II. The queen places her right hand on the shoulder of Amon Khem, and her left on his heart. A decisive proof that the sovereign originally represented was not Thothmes II. is afforded by the fact of all the inscriptions being in the feminine. There are gaps in the text owing to erasures. $\text{Amon } \underline{\text{Rá}} \text{ suten } \underline{\text{neteru}}$, "Amon Ra king of the gods," or as the Greeks called him, *Amonrasonter*, speaks thus:

$\text{nuk } \text{teft } \text{sen sen } \text{nefer-t } \text{smen}$
I am thy father breath thy good established

$\text{khát } \text{m her } \text{ust } \text{Hór } \text{nt } \dot{a}nkhu$
thy crown on the throne of Horus of the living

$\text{benru } \text{merut } \text{kher-á } \text{khem nt } n(\dot{a}) \text{ m}$
well-pleasing beloved before me I have filled thee with

$\dot{a}nkhu \text{ uas } \text{neb } \text{kher-á } \text{tu-n}(\dot{a}) \text{ nt } \text{sutenyt}$
life purity all within me I will give thee the kingdom

$\text{Rá } \text{hiqet } \text{toui } \text{m } \dot{a}nt \dot{a}b \dot{a}nkht$
Ra the dominion of the two lands with joy living

$\text{Rá } \text{má } \text{zello}$
Ra like eternally

"I am thy father, (I have given thee) thy good breath; thy crown is well established on the throne of Horus of the living: thou art well pleasing and beloved before me. I have filled thee with all life and purity which is within me. I will give thee the kingdom of Ra, the dominion over the two lands with joy. Thou livest like Ra eternally."

All the titles of Thothmes II. are likewise in the feminine. It is said of him:

$\text{hiq-s } \text{toui } \text{sem-s } \dot{a}nkhu$
she rules over the two lands she directs the living

As for the text behind him, it contains nothing but the usual formulæ for the bestowal of divine gifts and graces upon the sovereign, and is such as we have already encountered repeatedly.

Plate XIX.—WESTERN WALL. Returning to the door, we find that the first two representations on the west and east walls are companion scenes, such as are generally found at the entrance to a temple or to one of its chambers.¹ They seem to bear reference to the foundation of the edifice, and occur in temples of all epochs. They appear to record the presentation of two offerings, and, in accordance with the dual division which prevails in Egyptian ceremonial, one of them is supposed to be made by the king of the south, and the other by the king of the north. On this plate we have the queen as a man, of heroic size, wearing the southern head-dress, and presenting to the god a mason's square and an oar. Both implements have the same name in Egyptian, hep , and it is not easy to understand their symbolical meaning. The ceremony itself is entitled

$\text{tet } \text{hept } \text{n } \text{Amon } \underline{\text{Rá}} \text{ neb } \text{pet}$
Taking the square to Amon Ra the lord of the sky

¹ Lepsius, *Denkmäler*, iii., 185.

The prescribed attitude in making this presentation is that of taking a long stride, as if measuring a space, and this also seems to have reference to the foundation of the temple, to taking possession of the ground upon which it is to be built. The erasures are not so complete as in the chapel of Thothmes I. The figure and name of Amon were uniformly effaced by Khuenaten, but the name, and sometimes the figure also in part, were restored by Rameses II. The queen's cartouches, and occasionally the feminine pronoun \equiv , have been defaced. But Thothmes III., who was associated with Hatshepsu upon the throne at the time when this hall was sculptured, and whose figure is also to be found upon its walls, was here satisfied with erasing the name of his aunt, who by reason of her manly appearance and masculine attire might easily be mistaken for himself in all these scenes.

Amon Ra, "the lord of the thrones of the two lands, who resides at Serui," speaks thus:

yu n(a) sep sen m hotep sat nt khet(a) mert
 Come to me (bis) in peace daughter of my body beloved

Rámaka khet á ank n tep-to pertu
 image my living which is on earth issue

khet pert khet qem n(a) m neter hau
 holy issue first I created from divine substance

zesef qefet pa s menkh-t áunn
 myself thou hast built a house thou hast completed an abode

sert ust á neter tu n(a) nt nem
 sacred my residence divine I will give thee to renew

&c.
 kha her ust Hor
 thy rising on the throne of Horus

"Come to me, come to me in peace, daughter of my loins, beloved Ramaka, my living image on earth, my holy issue, my first issue, which I have created from my divine substance myself. Thou hast built a house, thou hast completed a sacred abode to be my divine residence. I shall give thee to renew thy rising on the throne of Horus like Ra." This is followed by the usual promise of life, stability, purity, health.

Over the head of the queen are her cartouches and titles, besides the words—

att khet nt Amon sert kha m
 form sacred of Amon (with) high diadem in...

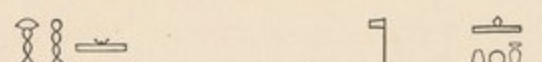
"The sacred form of Amon, with her high diadem."

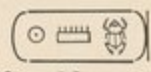
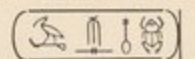
Plate XX.—WEST WALL (*continued*). Hatshepsu, wearing the Osirian head-dress called *atef*, offers to Amon Khem two pointed cakes or loaves, which we know from other inscriptions to be called ϕ Δ *haz*, the white loaf. Amon Khem, styled "king of the gods, who resides at Serui," promises to the queen life, purity, stability, and health. Behind her is a garden, out of which grow three large plants, which probably are a kind of lettuce. This plant may be seen among the offerings in the following plate.

Plate XXI.—WEST WALL (*continued*). Here it is not the queen, it is her nephew and associate, Thothmes III., who stands before the god. His name is not a later addition. Everything relating to him—figure, cartouches, and titles—is original, and the pronouns are in the masculine, thus testifying that when the scene was sculptured aunt and nephew were co-regnant, the queen naturally having the precedence, and the nephew being second in rank. The head of the young king is very fine, and may be ranked, as well as other sculptures of this temple, with the best work of the XVIIIth Dynasty. We cannot help, however, being struck by a curious contrast: the workmanship of the head is admirable, while the drawing and anatomy of the body is so bad, the position of the arms shows such a complete and childish ignorance of the skeleton, that the whole figure is a disgrace among the sculptures of the temple, and cannot be accounted for by any of those conventional laws of representation which the Egyptians never could break through, in spite of the discrepancy which existed between these and the laws of nature. The reason why the sculptor so distorted the figure of the young king seems to me obvious: he must have altered his design after the commencement of the work, because he found himself without sufficient space for the figure, which he had intended to depict with arms hanging, like that of Thothmes I. in his chapel (pl. ix.). Since this scene is the last on the western wall, the

sculptor had to make the best of the room left to him, after he had given the right dimensions to the seated figure of Amon and to the altar before him. If he had represented the king's body in front view, with arms hanging, even supposing the right arm to be nearer the body than the left, he would have had no space for the vertical inscription behind the king, to which he evidently attached some importance, and therefore he thinned the whole figure at the shoulders, and placed the right arm behind the left; the left leg being advanced, he thus produced an absolutely impossible profile.


Thothmes offers to the god an altar laden with meat and vegetables. This offering is called


uah neter hotepu
 to place (before the god) divine offerings

His cartouches are as on the wall opposite  *Menkheperá*,  *Tephuti mes nefer kheper*, "Thothmes the good being." His *ka* name—


ka nekht kha m uas

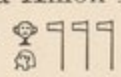
"the mighty bull who rises at Thebes," and his special epithets are



uah suten(yt) ma Ra m pet


"whose royal power is multiplied like that of Ra in the sky." To him also are given life, stability, purity, joy,

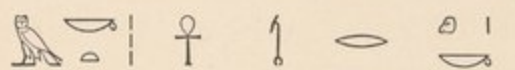

hna ka-f sem-f ankhu neb Ra ma

"and to his *ka*, he directs all living like Ra."

The seated god Amon Ra, "the lord of the thrones of the two lands,"  *her tep neteru*, "the protector of the gods," speaks thus: "Son of my loins who loves me, Menkheperá,



au suteny toui kher-k utu
 is the dominion of the two lands to thee thou utterest


met-k n rekhitu bau-k sekhem shat-k
 thy words to mankind thy will is strong thy blow



maketu ankha uas r fent-k
 defence life purity to thy nose

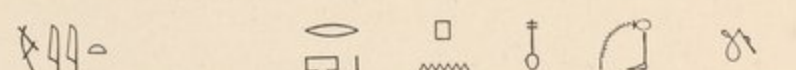
"the kingdom of the two lands is in thy possession. Thou utterest thy words (of command) to mankind, thy will is strong, thy blow is a defence, life and purity is in thy nostrils." In the last line he repeats the formula with which we are already familiar: "I will give thee millions of Sed periods on the throne of Horus; thou directest all living like Ra eternally."


Plate XXII.—EAST WALL. We now cross to the eastern side of the hall, and beginning at the entrance we find the scene which invariably accompanies that of presenting the square. It is entitled

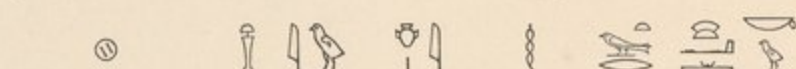

khenp gebh n Amon Ra
 to offer libations of fresh water to Amon Ra

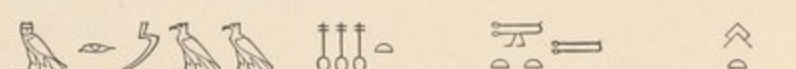
The queen wears the head-dress of Lower Egypt, and holds in each hand a long vase, which is supposed to contain water. She is in the same attitude of striding as in the scene opposite. Over her head are her names and titles and a text, of which most of the signs are destroyed, but which seems to state that "she is unique before her father, she rules both lands like Ra." Behind her are exactly the same emblems and inscriptions as in the corresponding scene on the western wall, and Amon Ra addresses her here also in very similar style.



yu n(a) sep sen m hotep sat nt khet(a)
 come to me (bis) in peace daughter of my body


meryt Ramaka r-pa pen nefer uab rut
 beloved Ramaka to house this good pure gorgeous






menkh arnt n(a) m ust khat nt
 perfect thou madest to me in the place sacred of


sep tep au ab-a nezem urt kha ku
 the anniversary first is my heart pleased much I rise


m maa neferu-t tet-t hep-t
 in seeing thy beauties thou hast taken the square

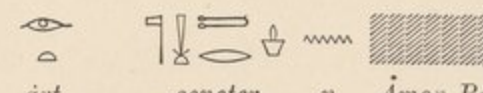

khenp-t gebh uab tofui-t nefer her ab-a
 thou hast offered libations pure thy hands good heart mine


skh-a neb benr m ro-t au-t
 thoughts mine all amiable in thy mouth thou art


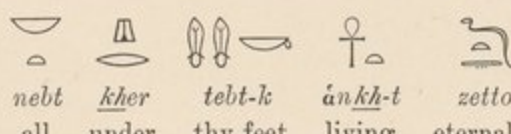

 mert s-ga neferu art-n(ā)
 beloved high are the beauties of what thou hast made
 for me

 m ab merer m ar sat khut
 with heart loving as work of the daughter sacred

 n tef-s au menkh n mes-t
 of her father issue perfect of her mother

 dsu nt m hehu
 reward to thee millions

“Come to me, come to me in peace, daughter of my loins, who loves me, Ramaka, to this house, good, pure, gorgeous, perfect, which thou hast made to me in the sacred place of the first anniversary.¹ My heart is full of delight when I rise to see thy beauties. Thou hast brought the square, thou hast presented the libations of cold water; thy hands are pure; my heart is well pleased. All my amiable thoughts are in thy mouth, thou art beloved, high are the beauties of what thou hast made to me out of thy loving heart. It is the work of the sacred daughter of her father, of the perfect issue of her mother. Thou art rewarded with millions (of Sed periods).”

Plate XXIII.—EAST WALL (*continued*). Again it is Thothmes III. who appears. He wears the *atef* head-dress, as does the queen in the corresponding scene on the opposite side, and in the same way it is to Amon Khem that he also makes offering. His offering consists of frankincense burnt in a small vase.


 art seneter n Amon Ra
 the bringing of incense to Amon Ra

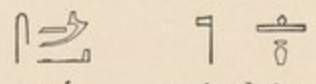
Beginning with the usual promises, the god proceeds to say:


 sam n(ā) nk toui m hotepu setu
 I will join for thee the two lands in peace countries

 nebt kher tebt-k ankh-t zetto
 all under thy feet living eternally

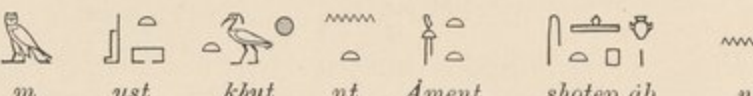
¹ See Introductory Memoir, p. 18.

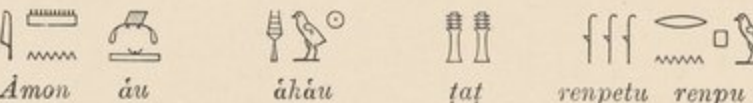
“I will join for thee the two lands in peace, and all countries under thy feet, living eternally.”


Plate XXIV.—EAST WALL (*continued*). Here also the scene closely corresponds to that on the other side (pl. xxi.). Amon, holding a sceptre and the sign of life, is seated before an altar laden with offerings of all kinds. The ceremony is entitled



 smā neter hotepu
 to give the divine offerings

The queen, wearing the *nems* like Thothmes III. on the opposite wall, holds in her left hand mace and lance, while extending her right towards Amon. The inscription above her head is precisely similar to that inscribed over the head of her nephew. The name of Amon has been erased, and restored in paint over the old signs, which are still visible. The inscription begins exactly like the one given on pl. xvi.: “Thus speaks Amon Ra, the lord of the thrones of the two lands: My daughter of my loins, who loves me, Ramaka, I will give thee all life, stability and purity, all health and all joy which is within me, as a reward for this building, good, gorgeous, perfect, which thou hast made out of thy loving heart,—


 m ust khut nt Ament shotep ab n
 in the place holy of the West pleased the heart of

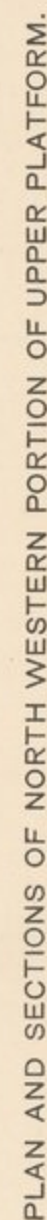

 Amon au ahau tat renpetu renpu
 Amon joyous (thy) duration well established years renewed


 khent ran-t pu khent ankhu Ra
 before thy name namely before the living Ra

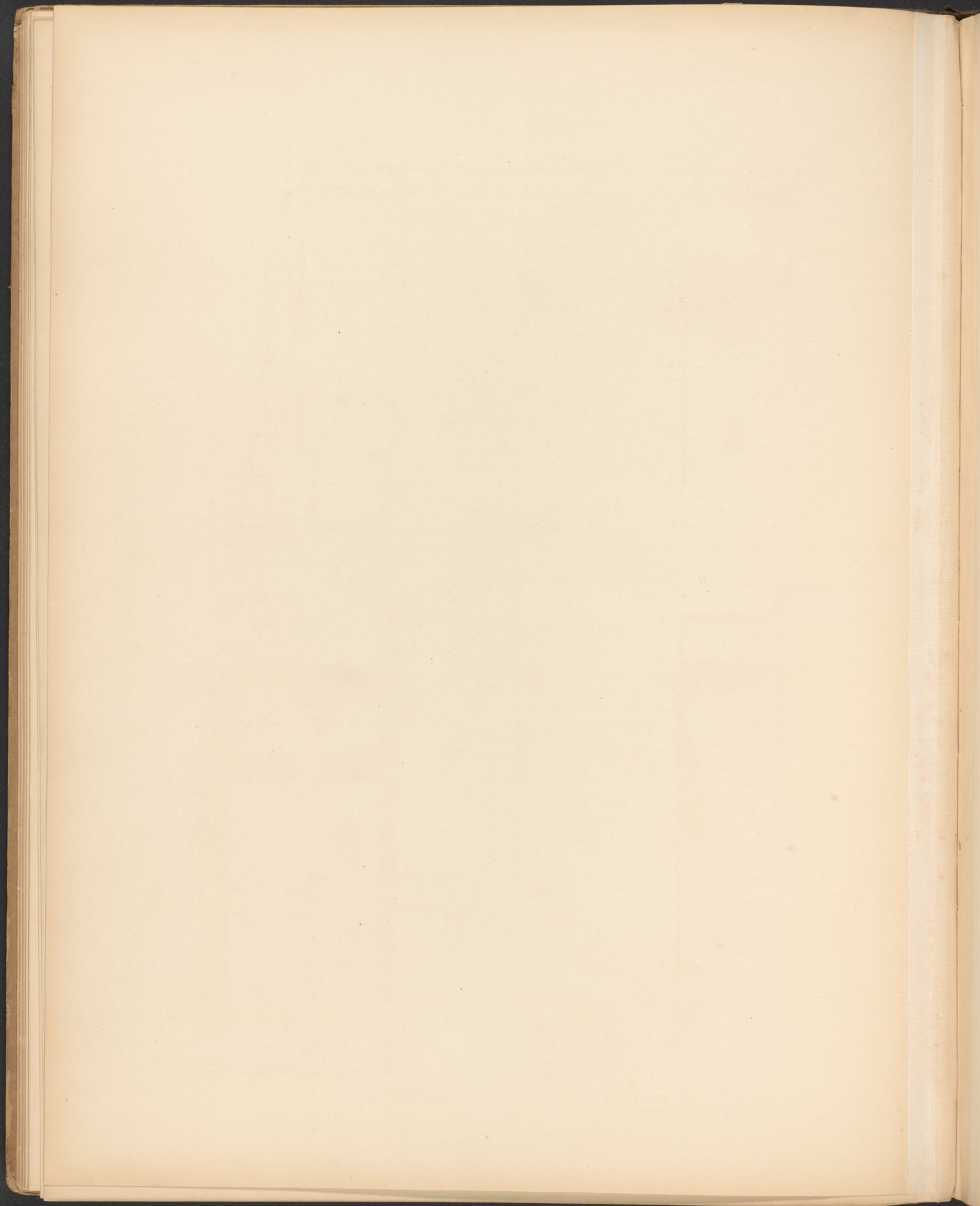

 mā zetto
 like eternally

in the holy place of the West; pleased is the heart of Amon and joyous. Thy duration is well established, thy years are renewed before thy name before the living, like Ra eternally.”

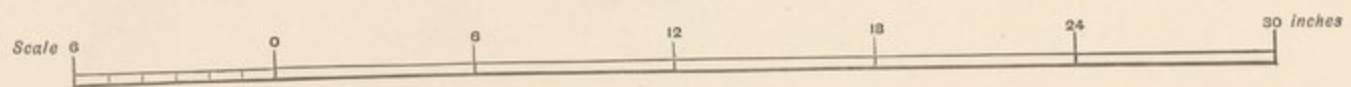
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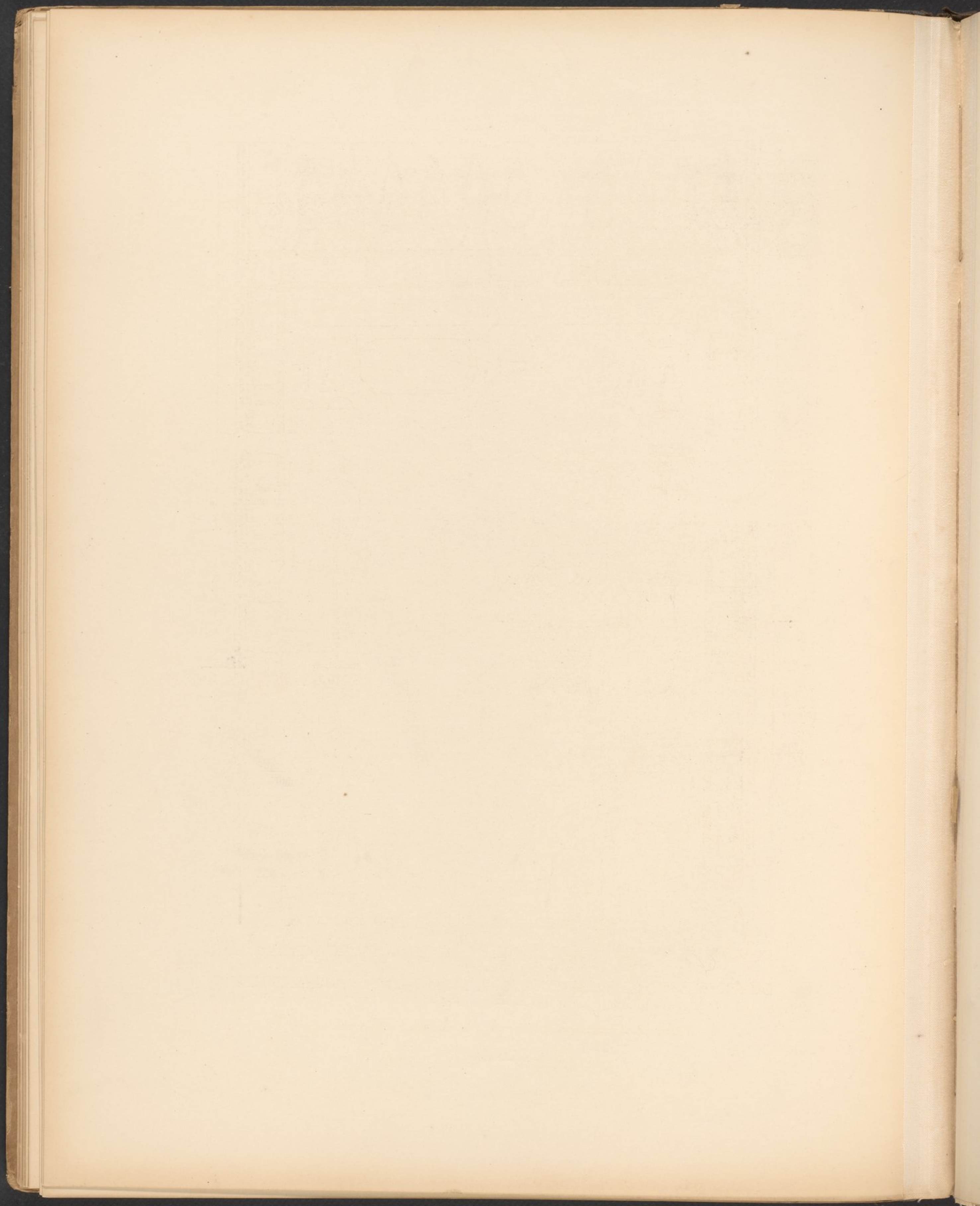
J. E. Newberry
Pres. 10. date 1894-5



DOOR OF VESTIBULE—ALTAR COURT.



THOTHMES II. BETWEEN AMON AND HARMAKHIS.

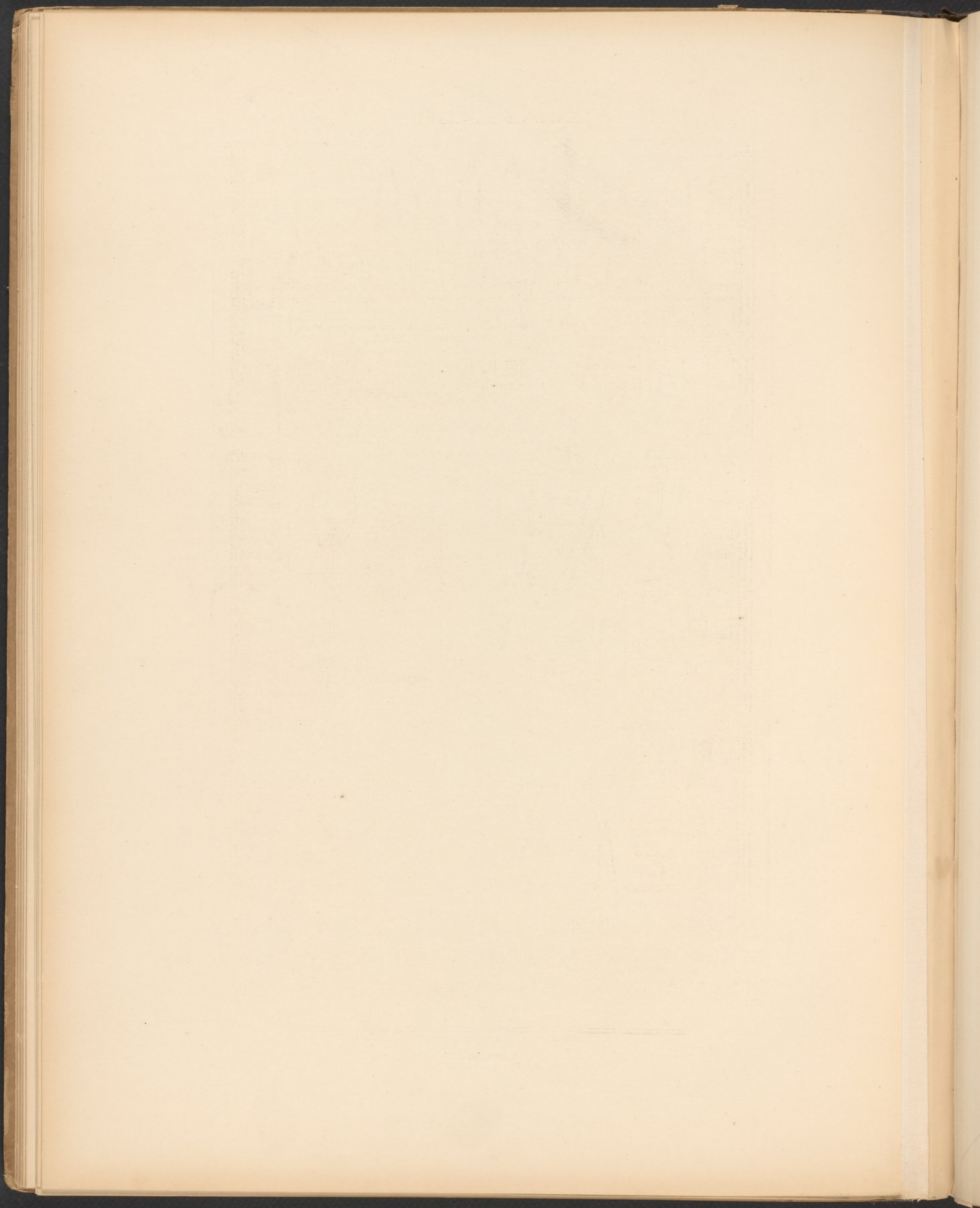


NICHE OF VESTIBULE-END WALL.

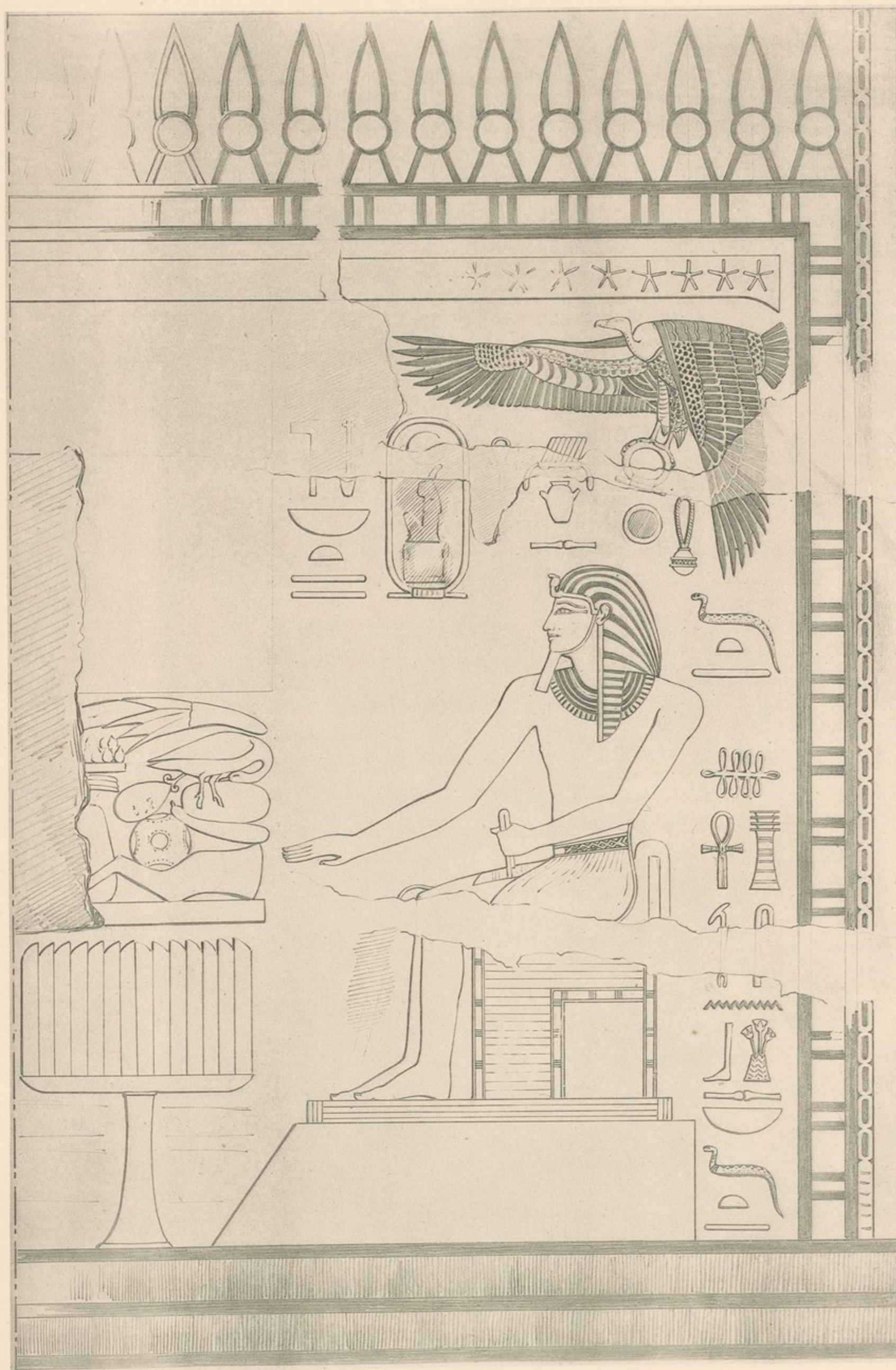


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AMON.

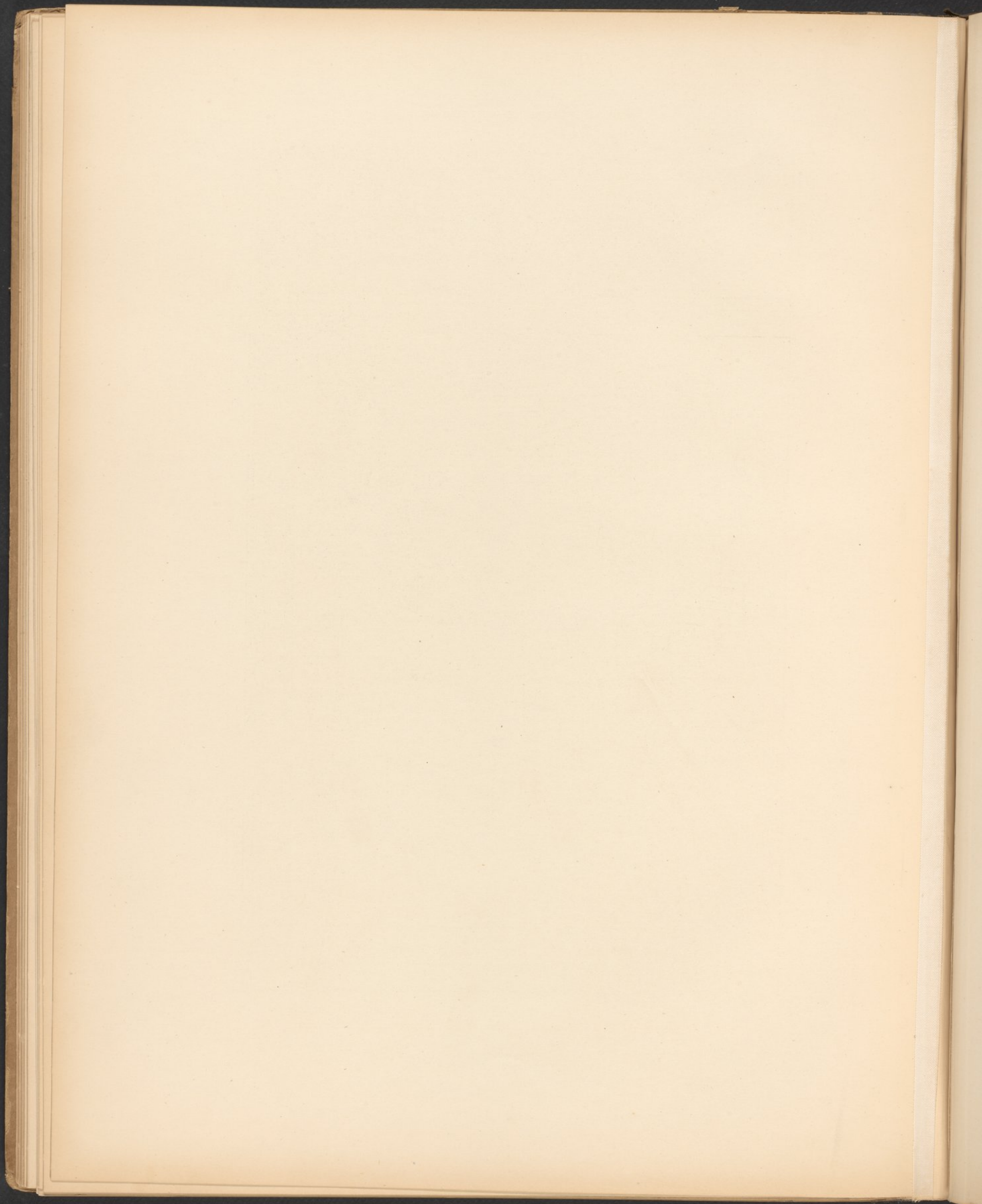


NICHE OF VESTIBULE—WESTERN WALL.

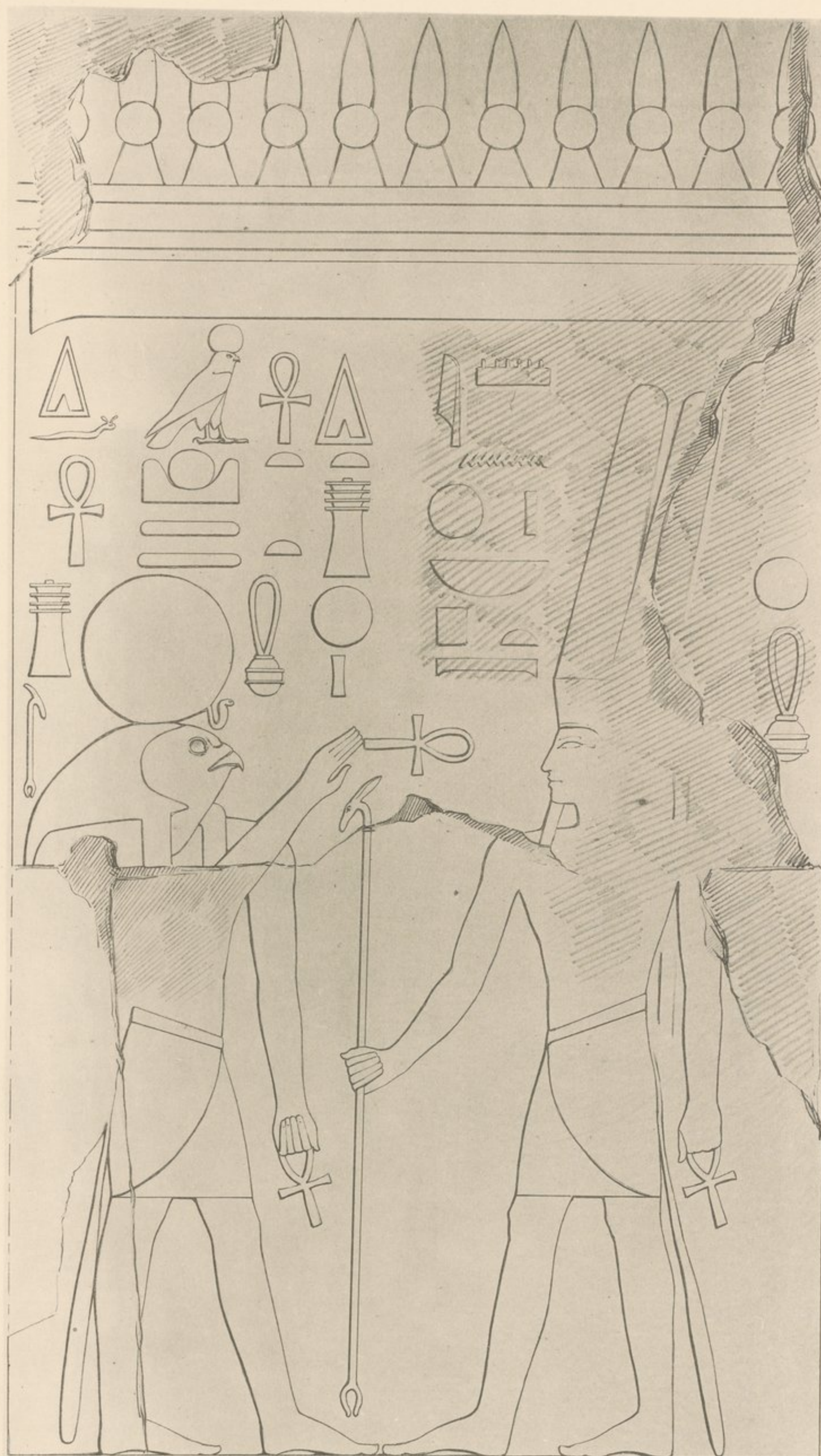


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HATSHEPSU BEFORE AN ALTAR OF OFFERINGS.

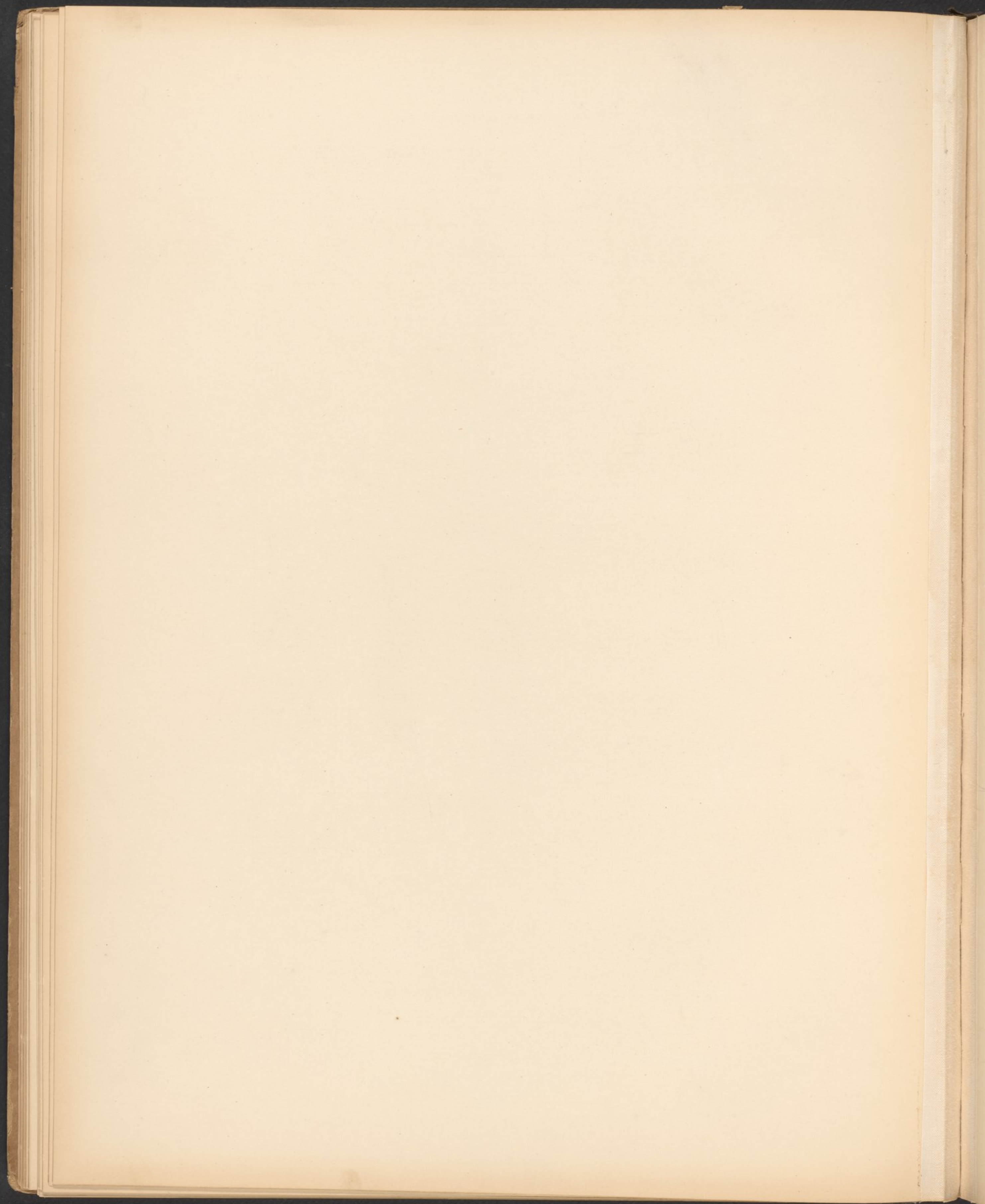


WESTERN NICHE OF THE ALTAR COURT-END WALL.

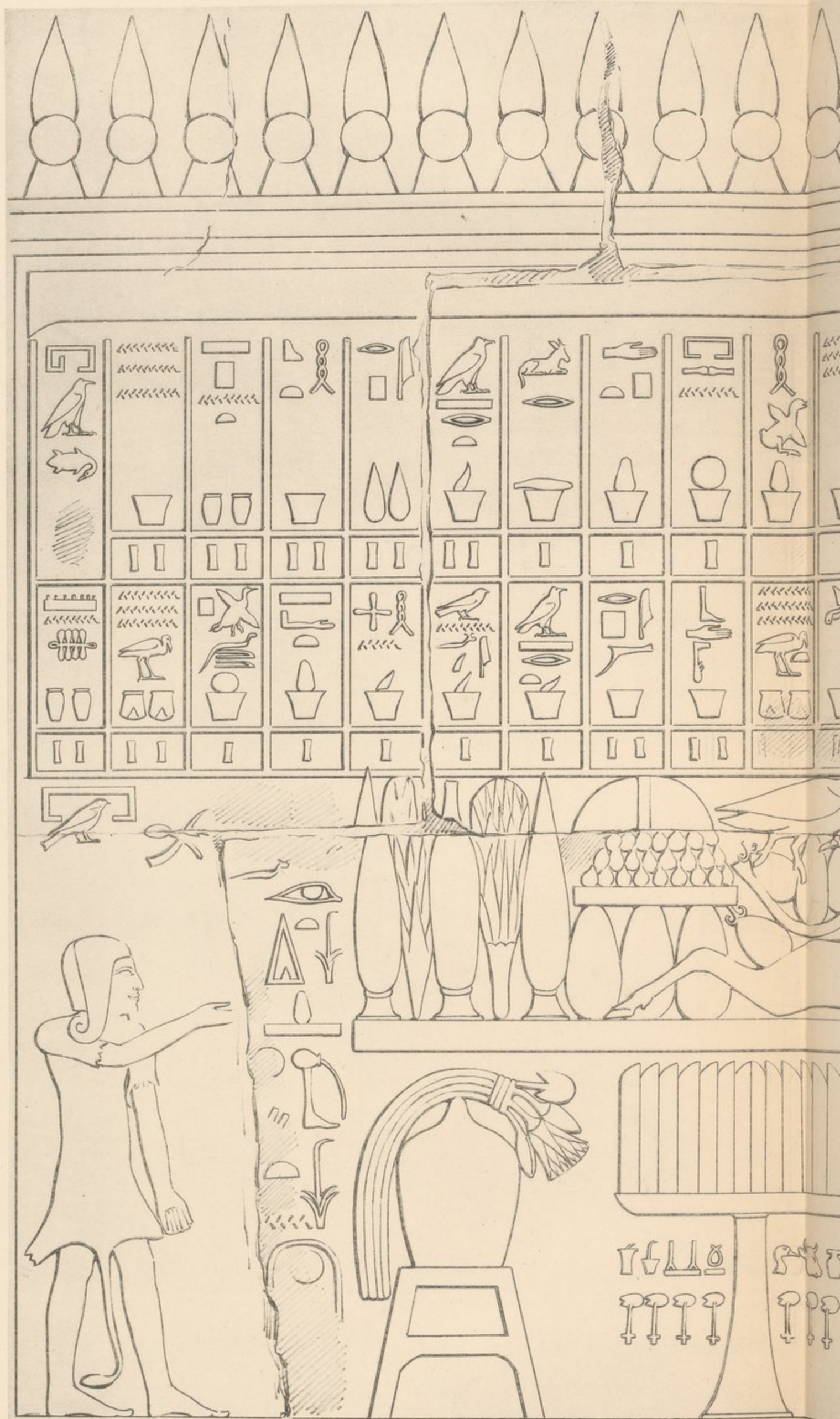


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HARMAKHIS AND AMON.

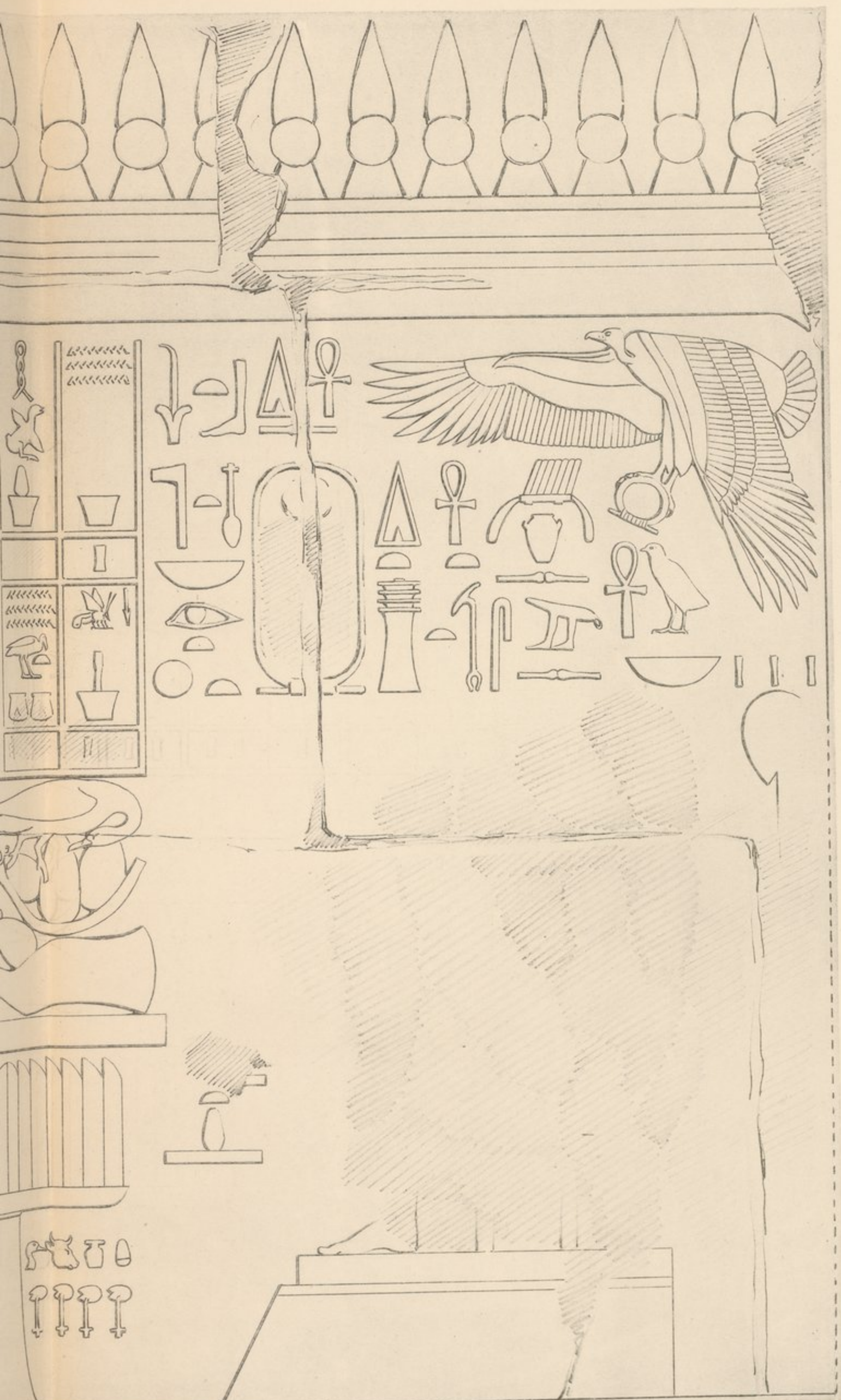


[Faint, illegible handwriting on a grid background, possibly a ledger or account book page.]

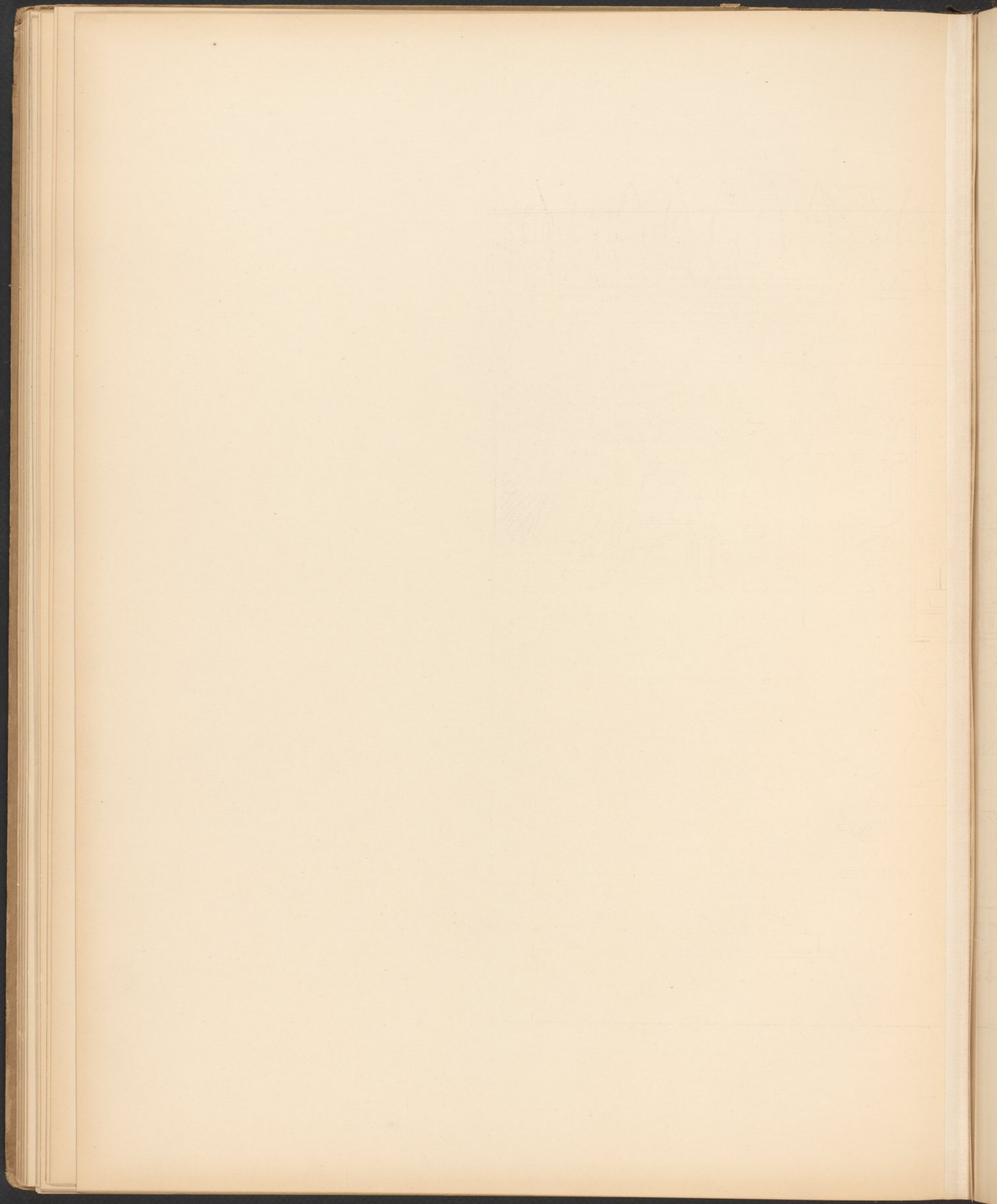


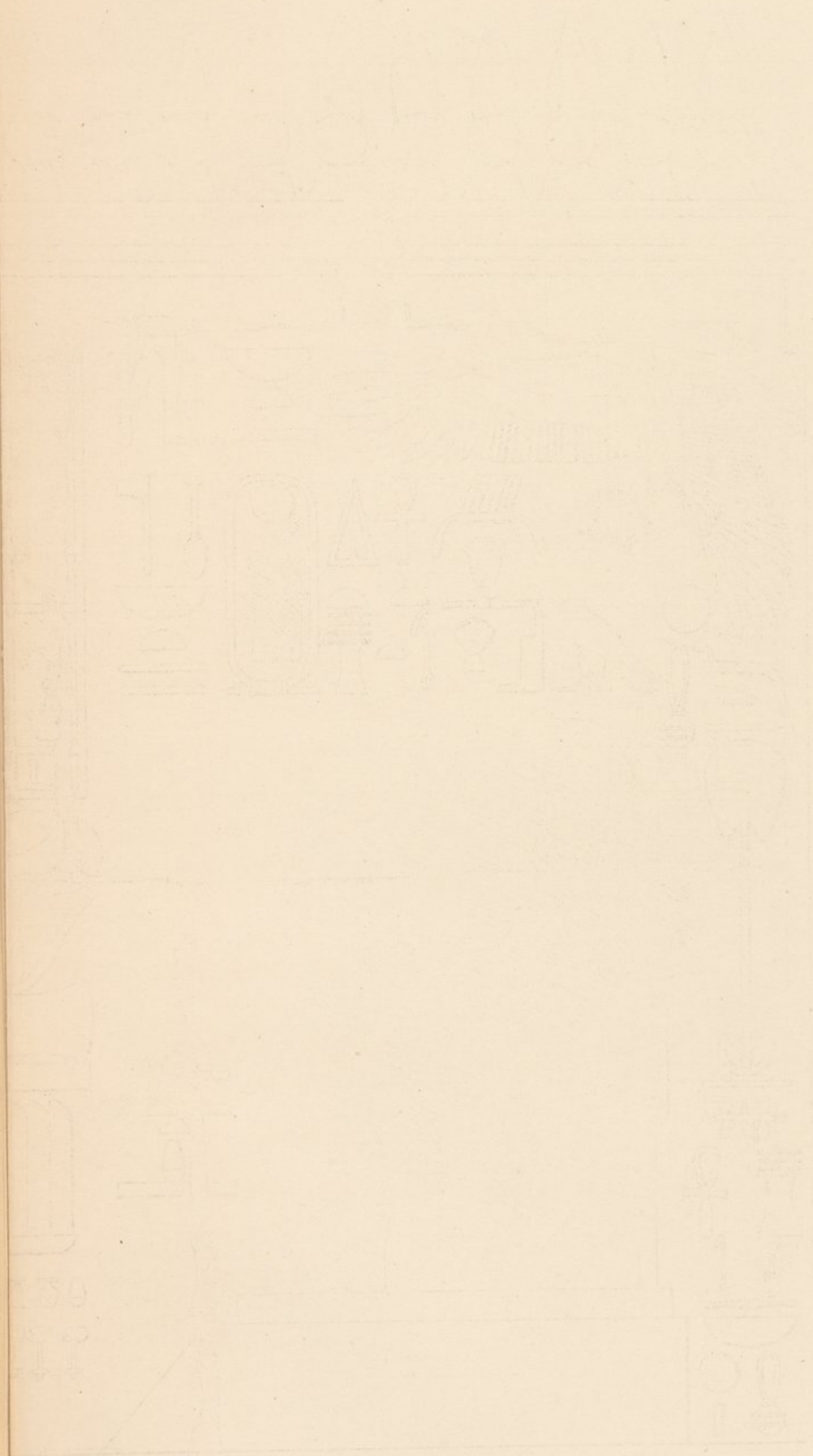
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ALTAR COURT—SOUTHERN WALL.



INGS TO HATSHEPSU.

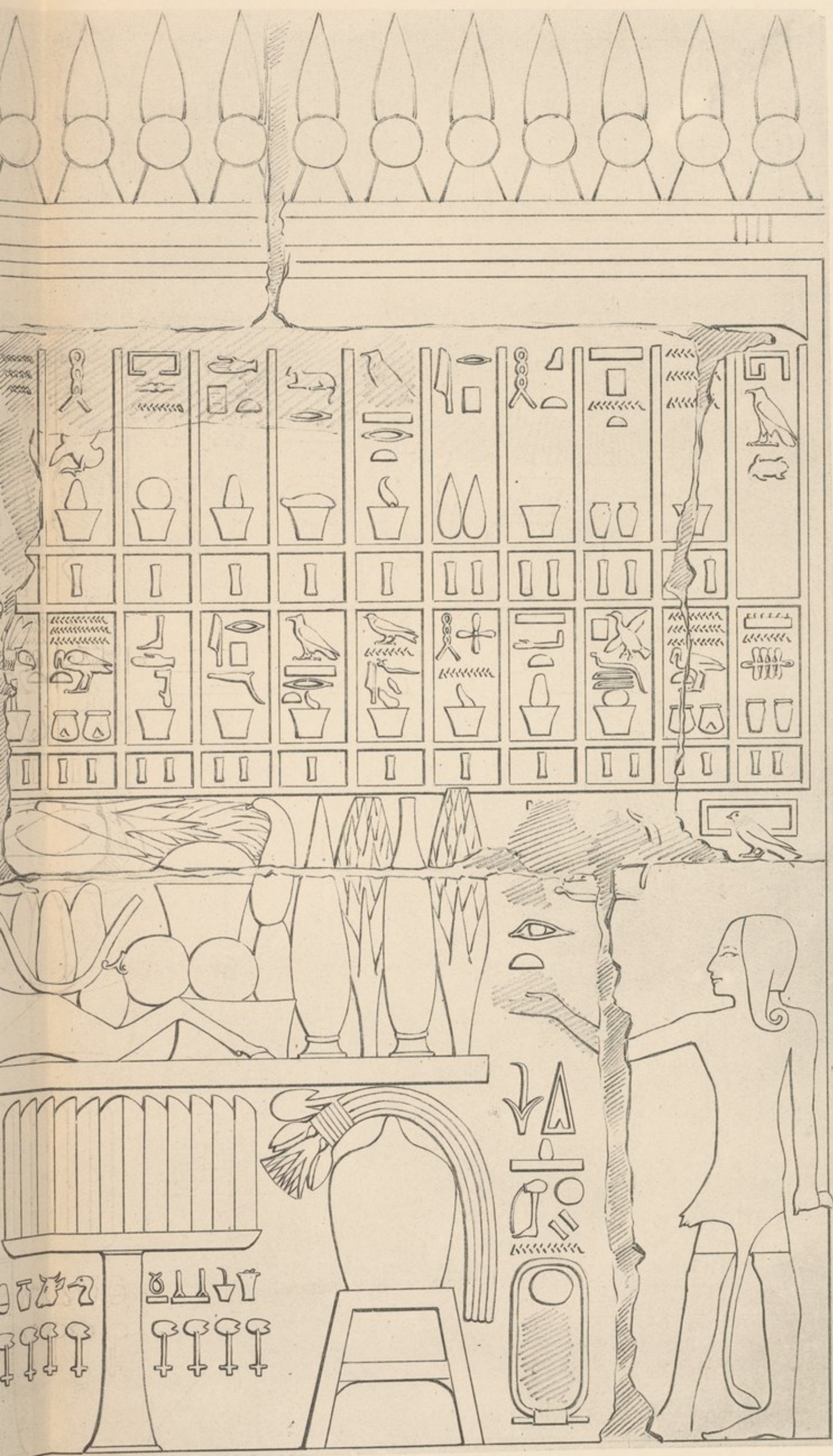






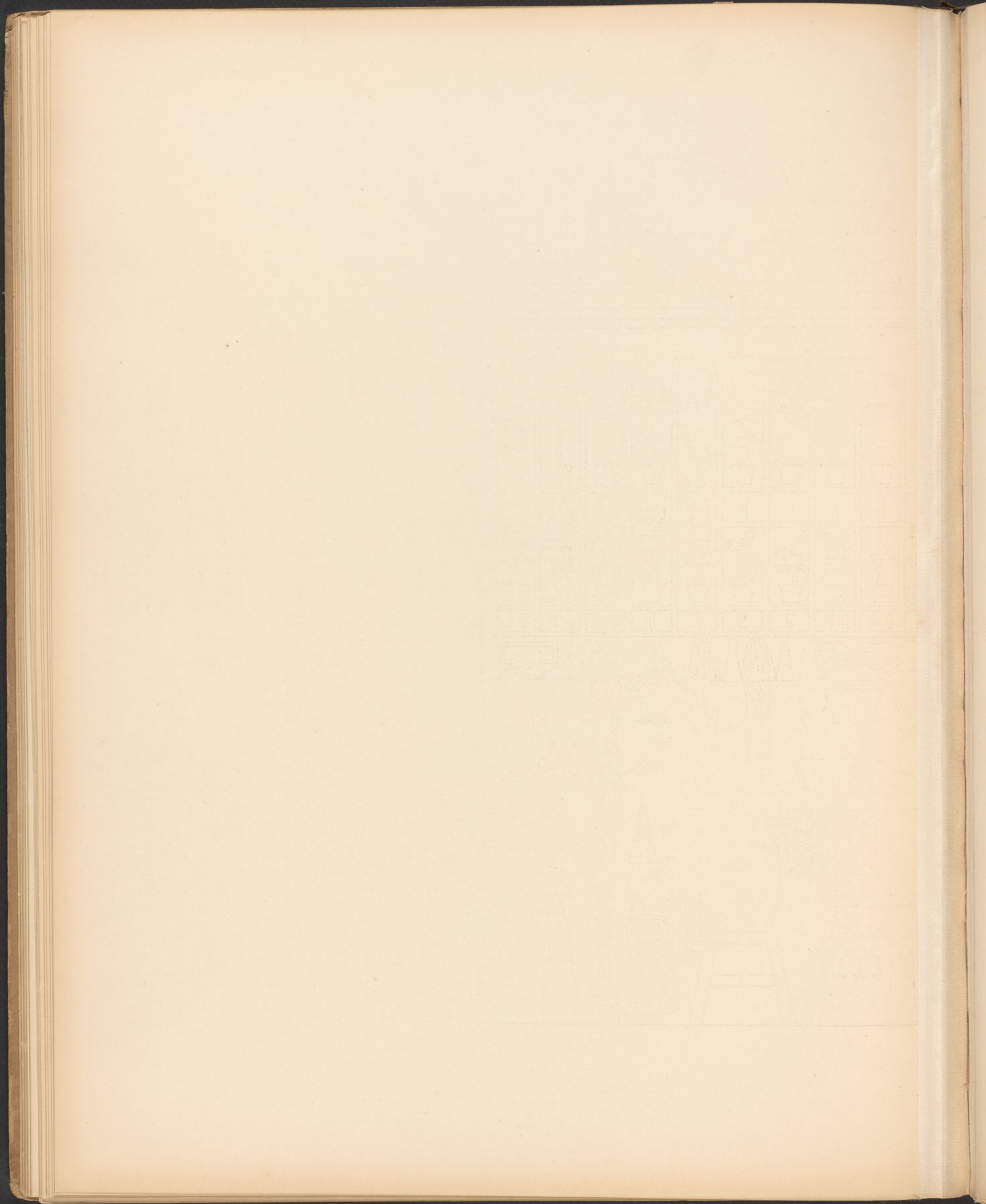
Scale 3 0 3 6

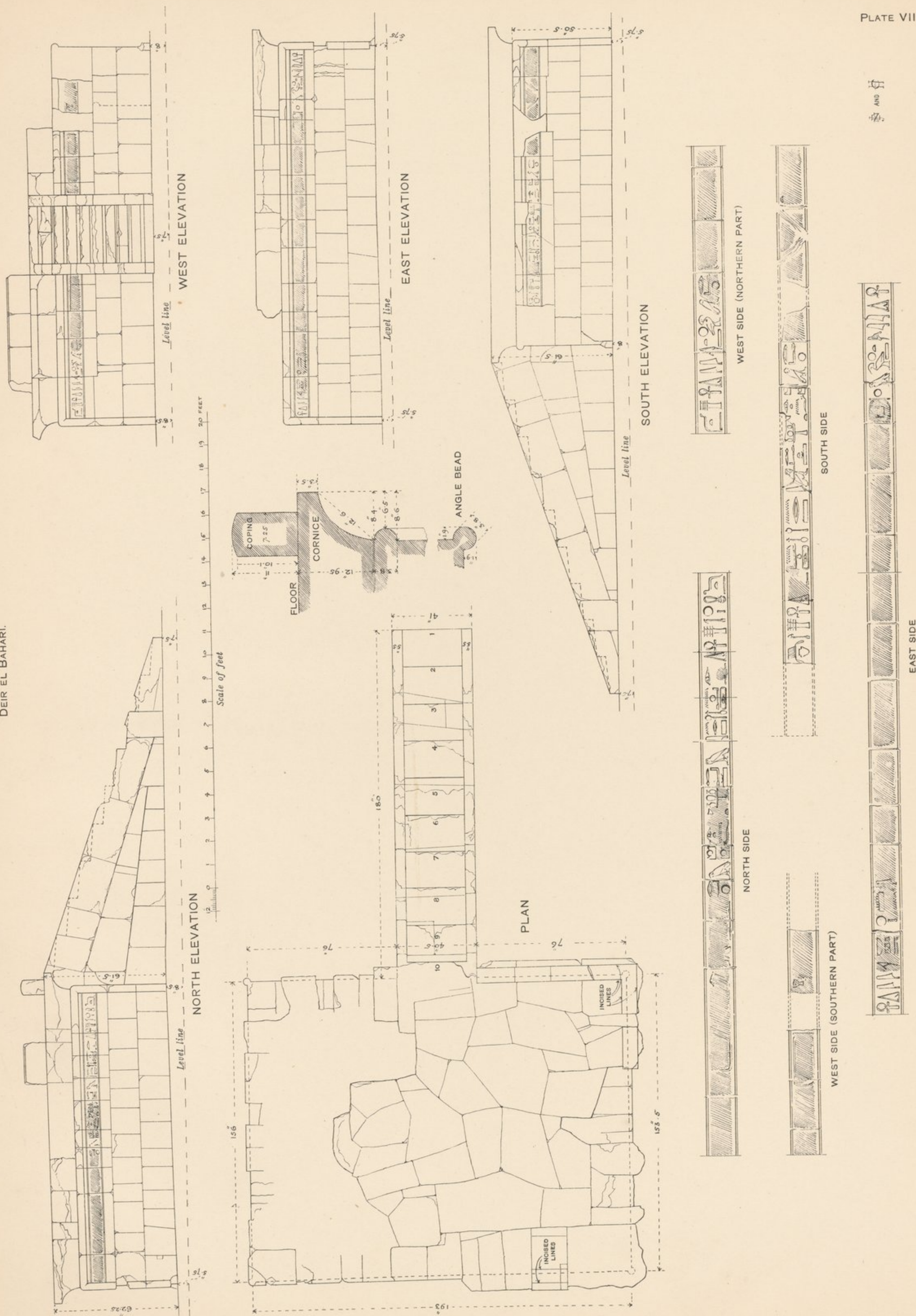
THE ALTAR COURT—NORTHERN WALL.

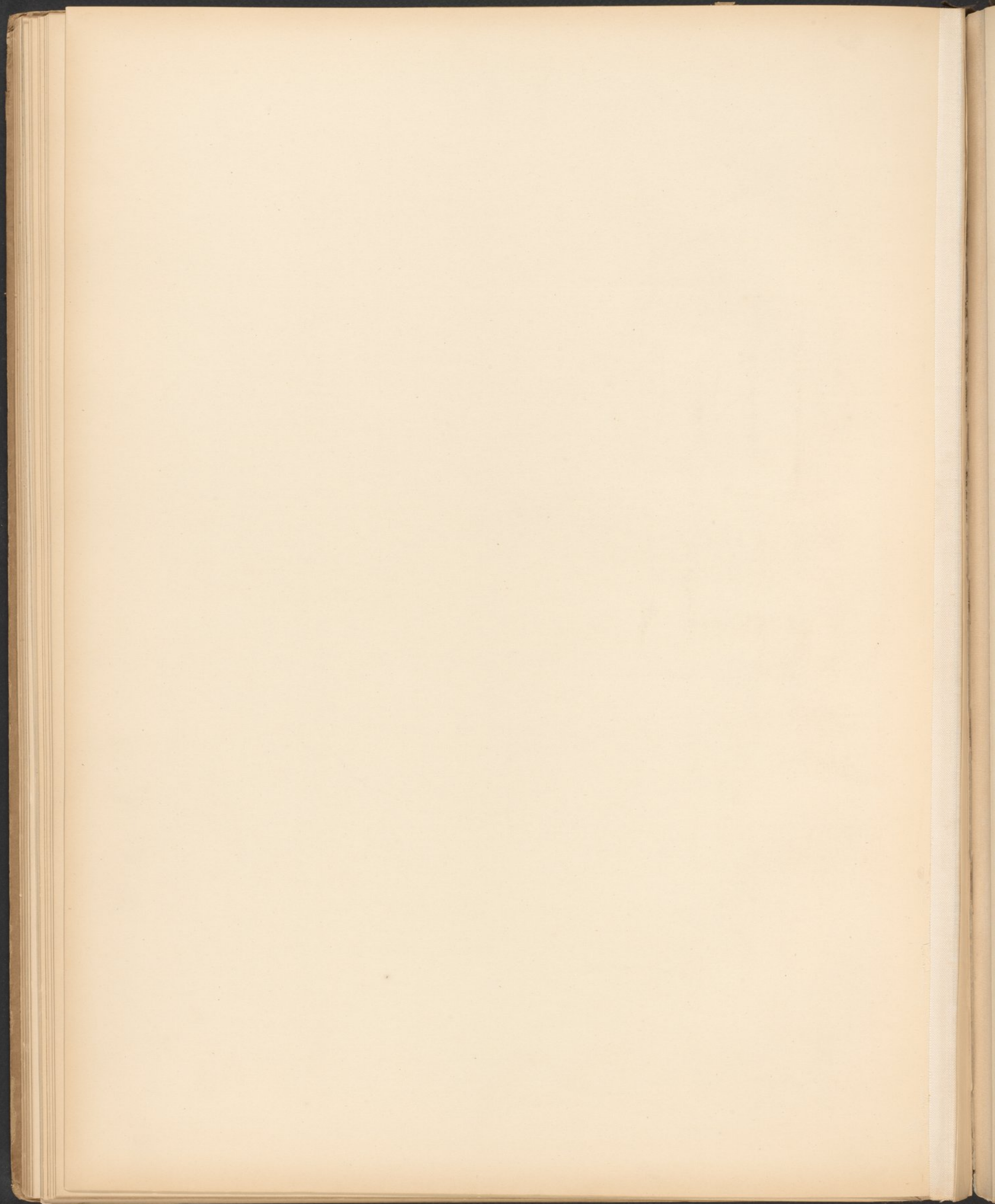


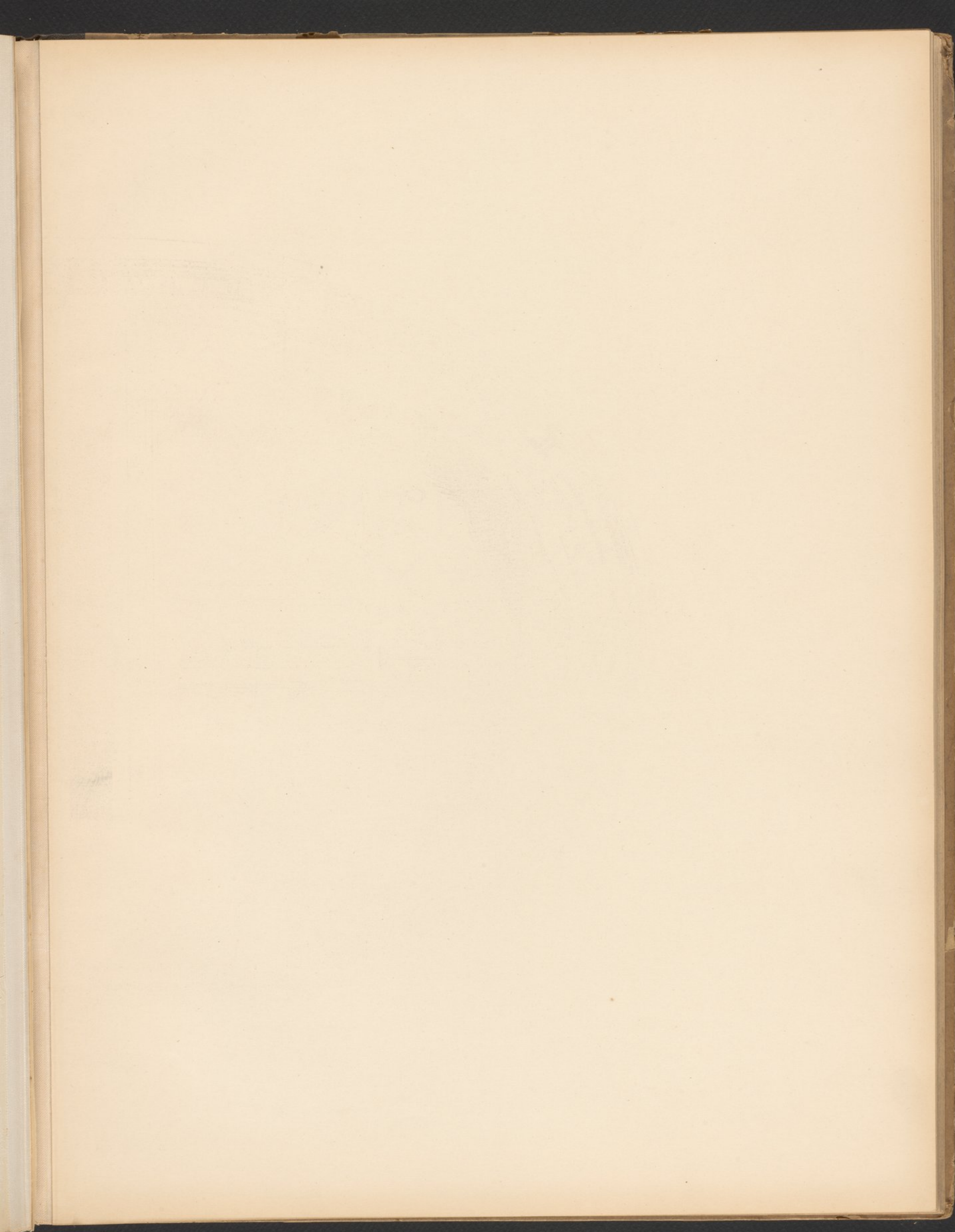
0 6 12 15 inches

INGS TO HATSHEPSU.

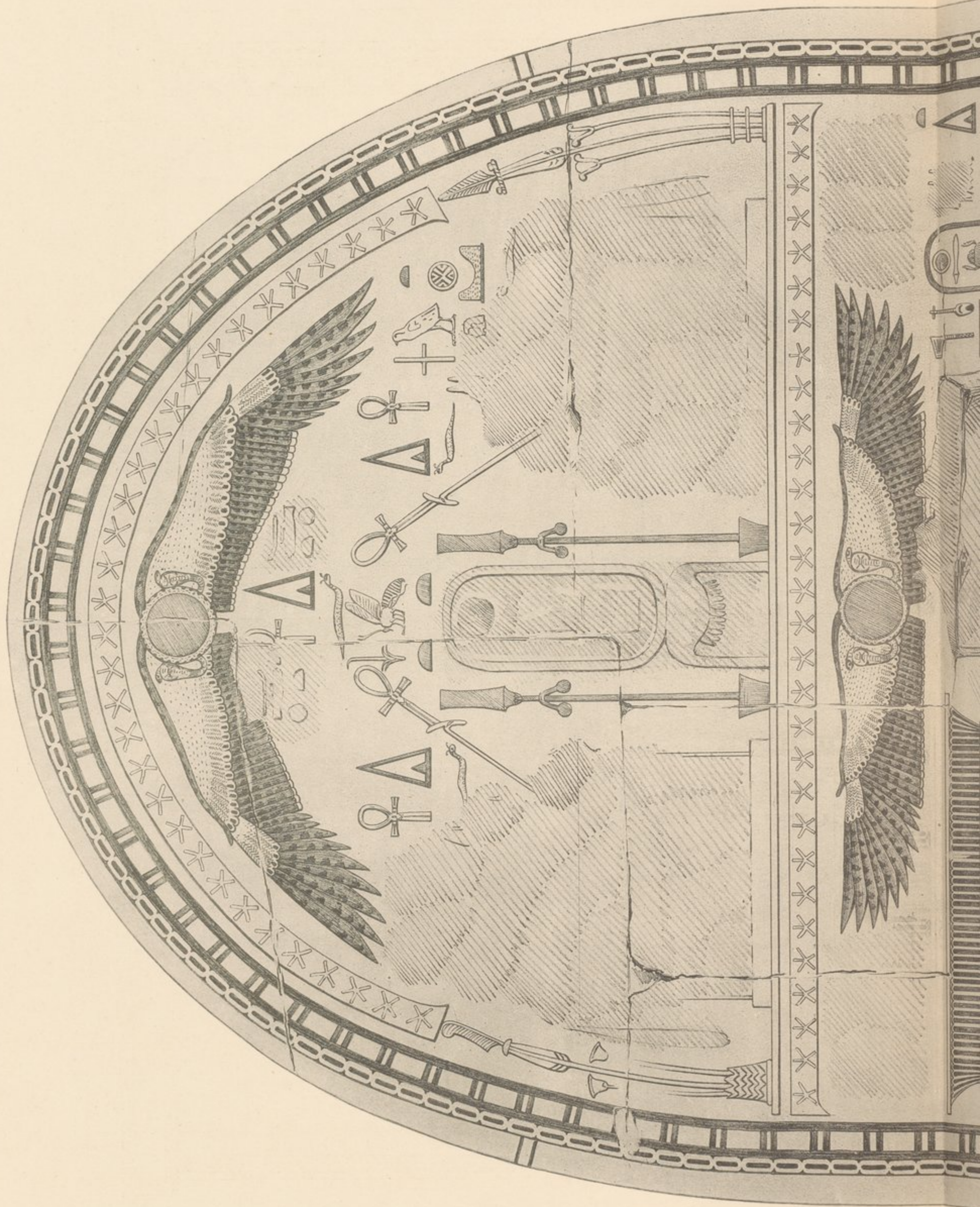


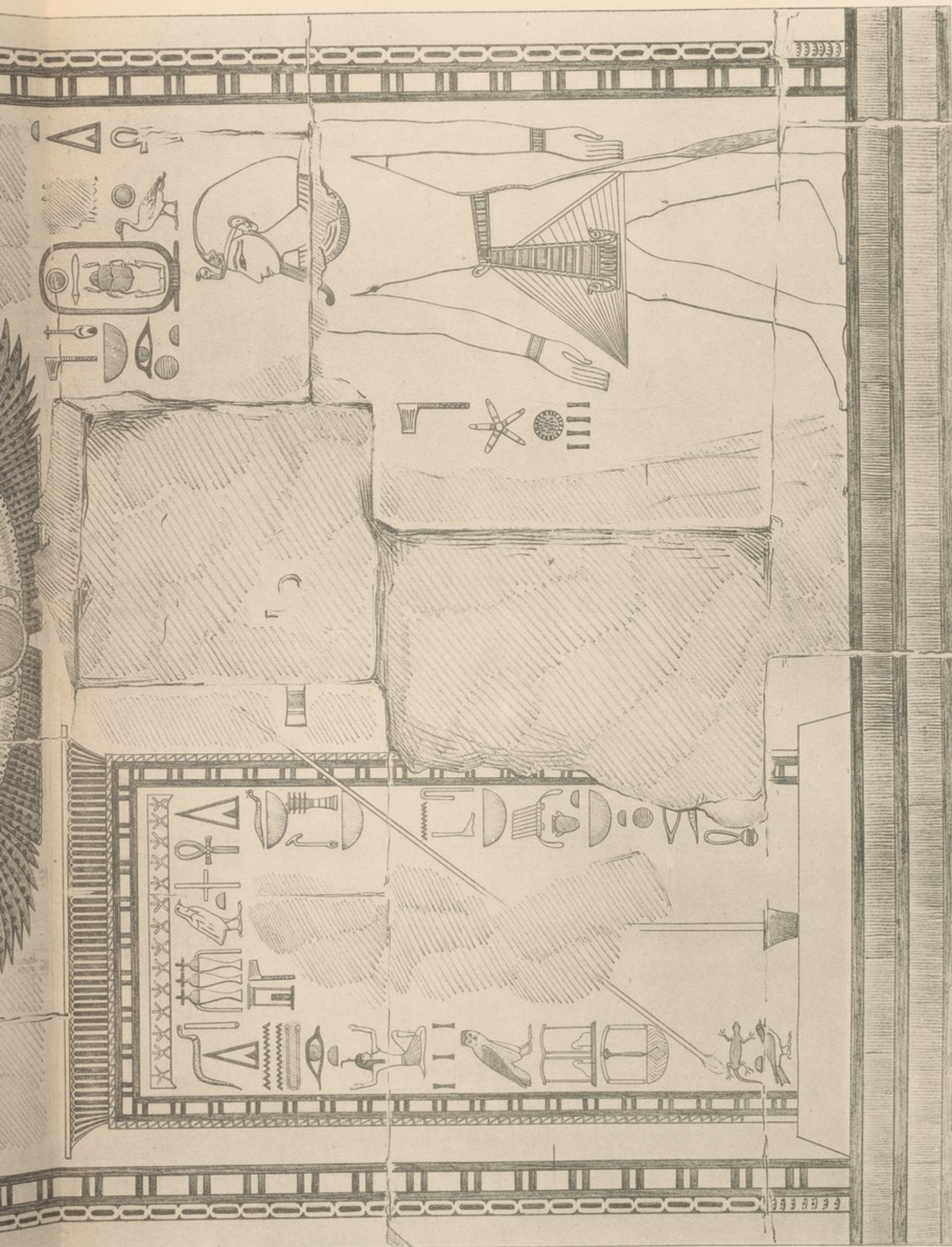






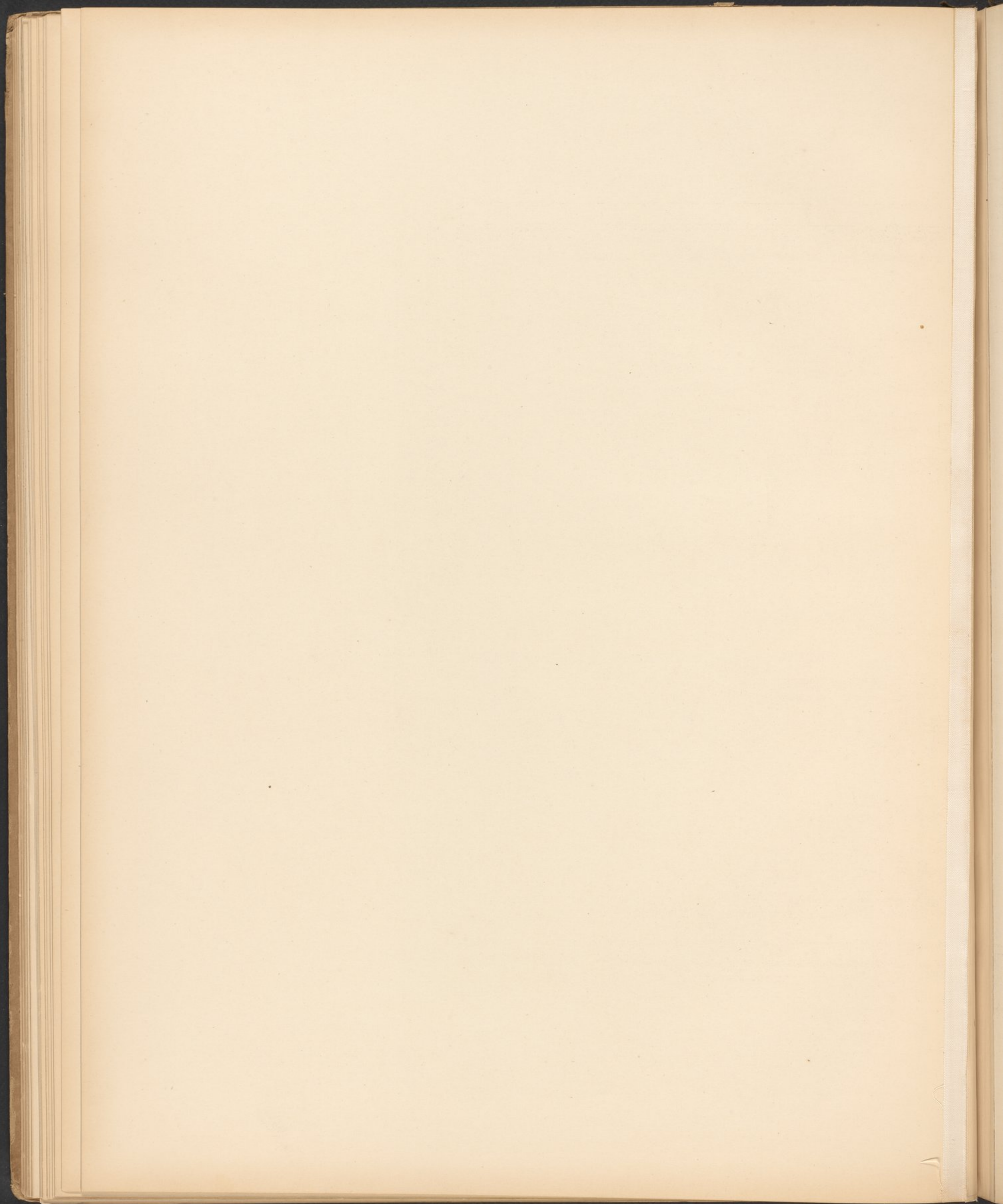
FUNERARY CHAPEL OF THOTHMES I.—END WALL.

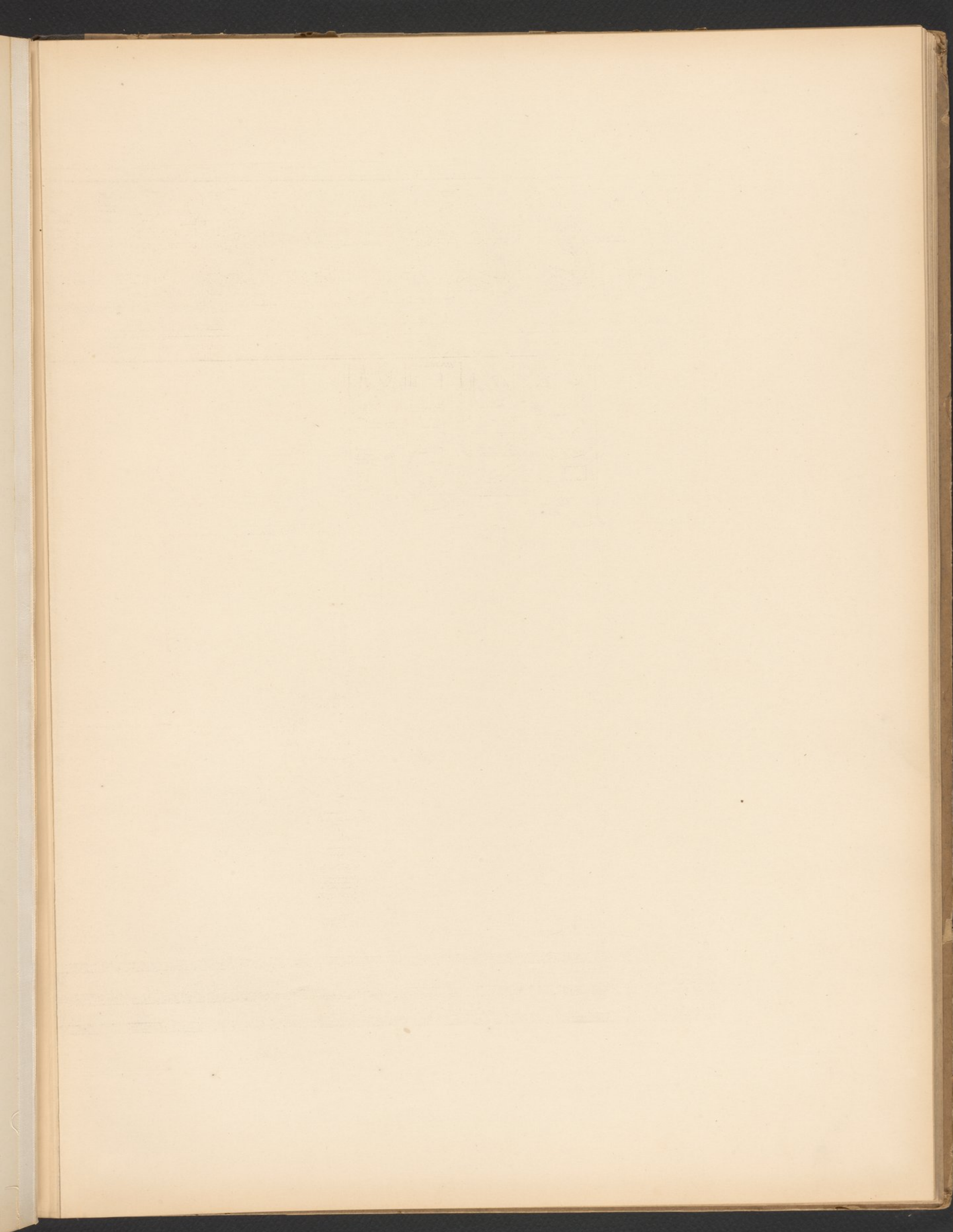


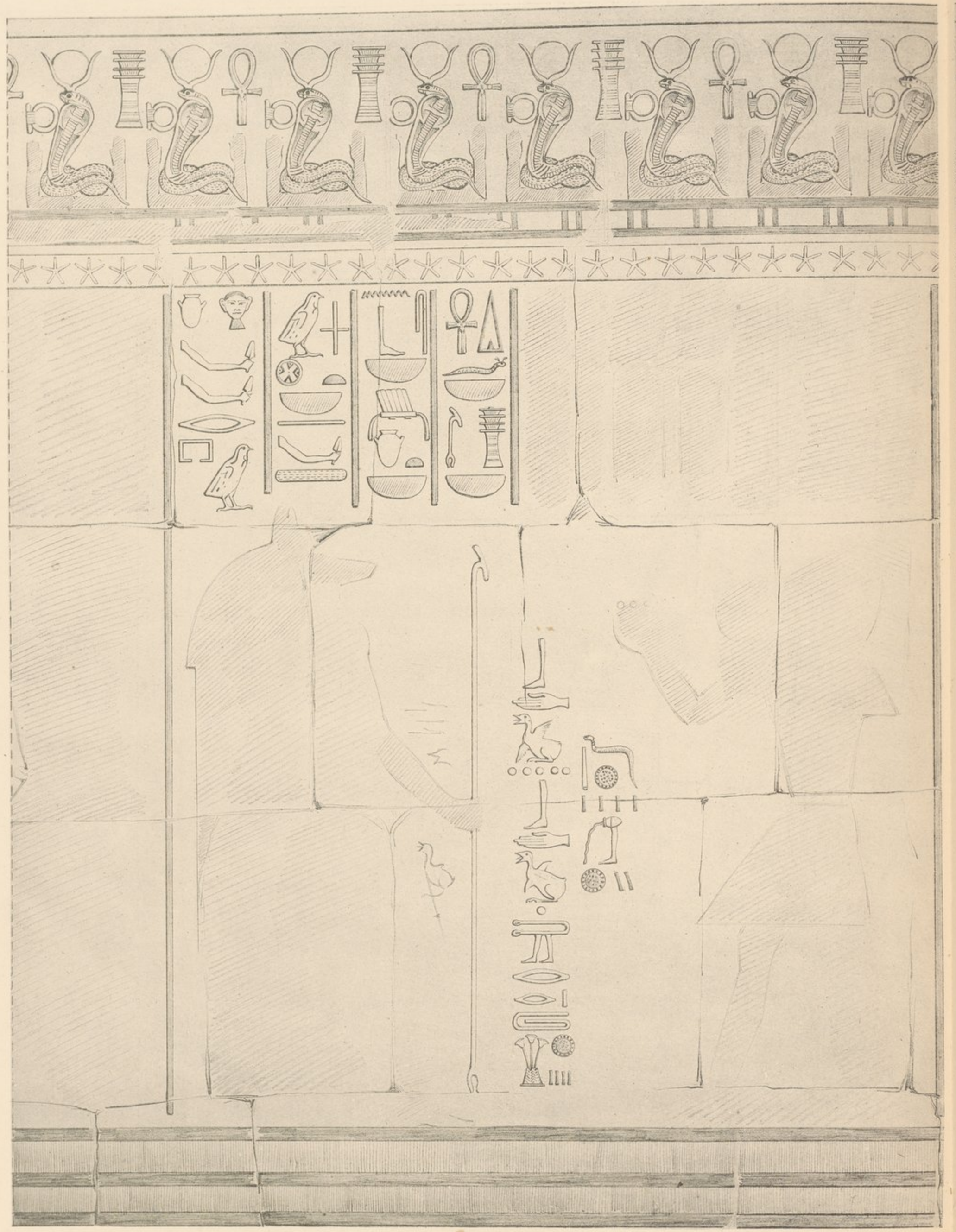


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THOTHMES I. BEFORE ANUBIS.

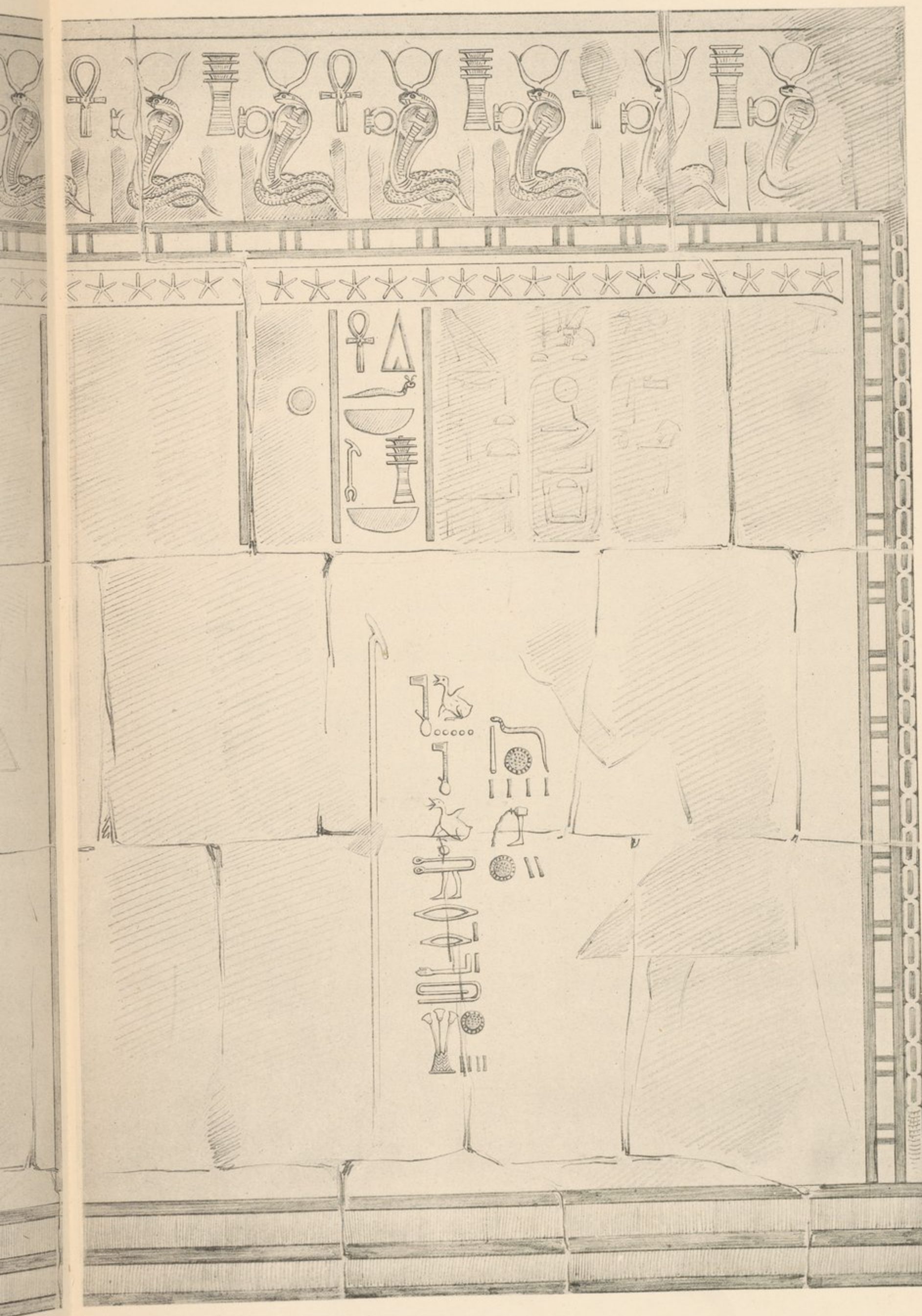






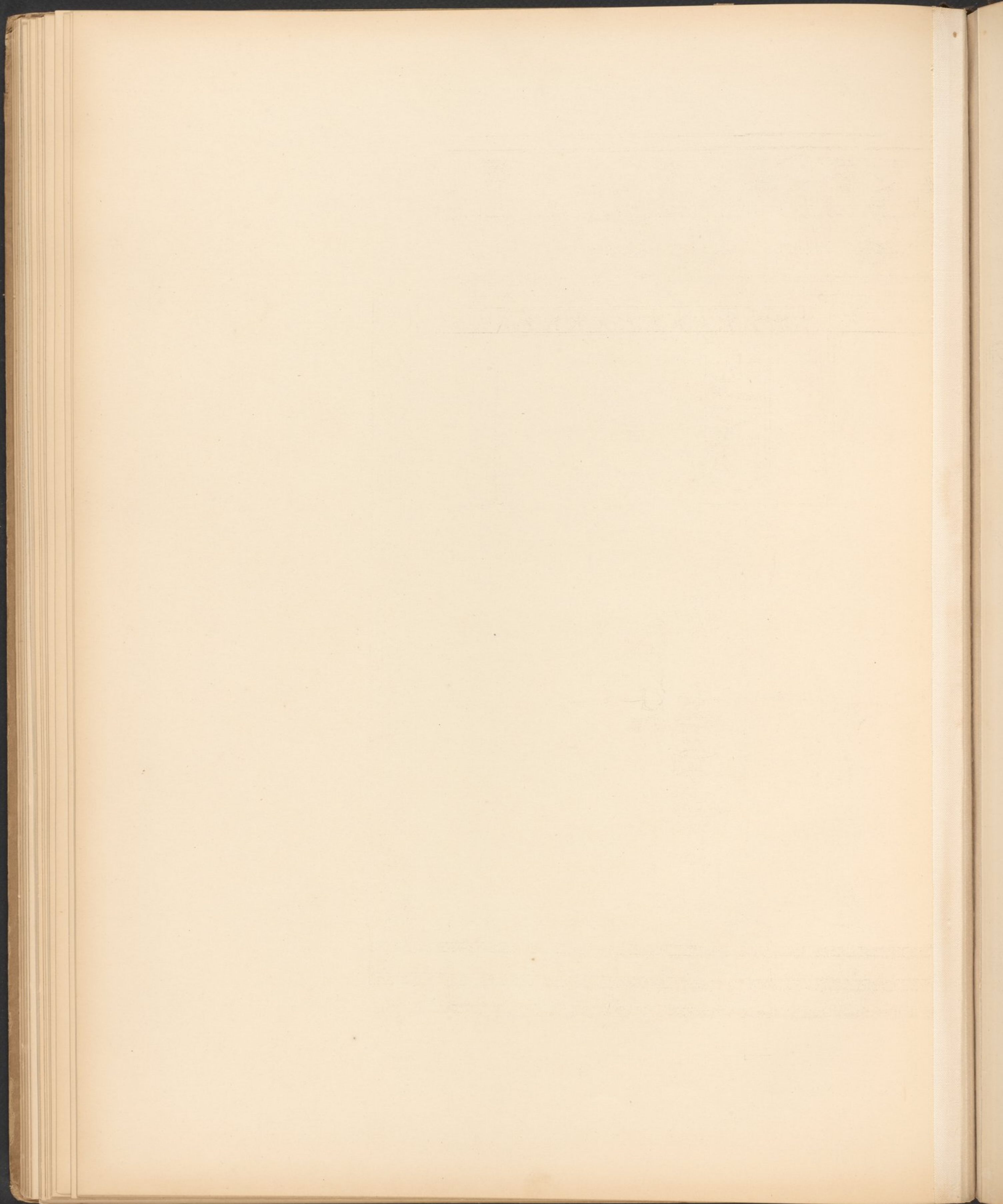
HATSHEPSU OFFERING INCENSE

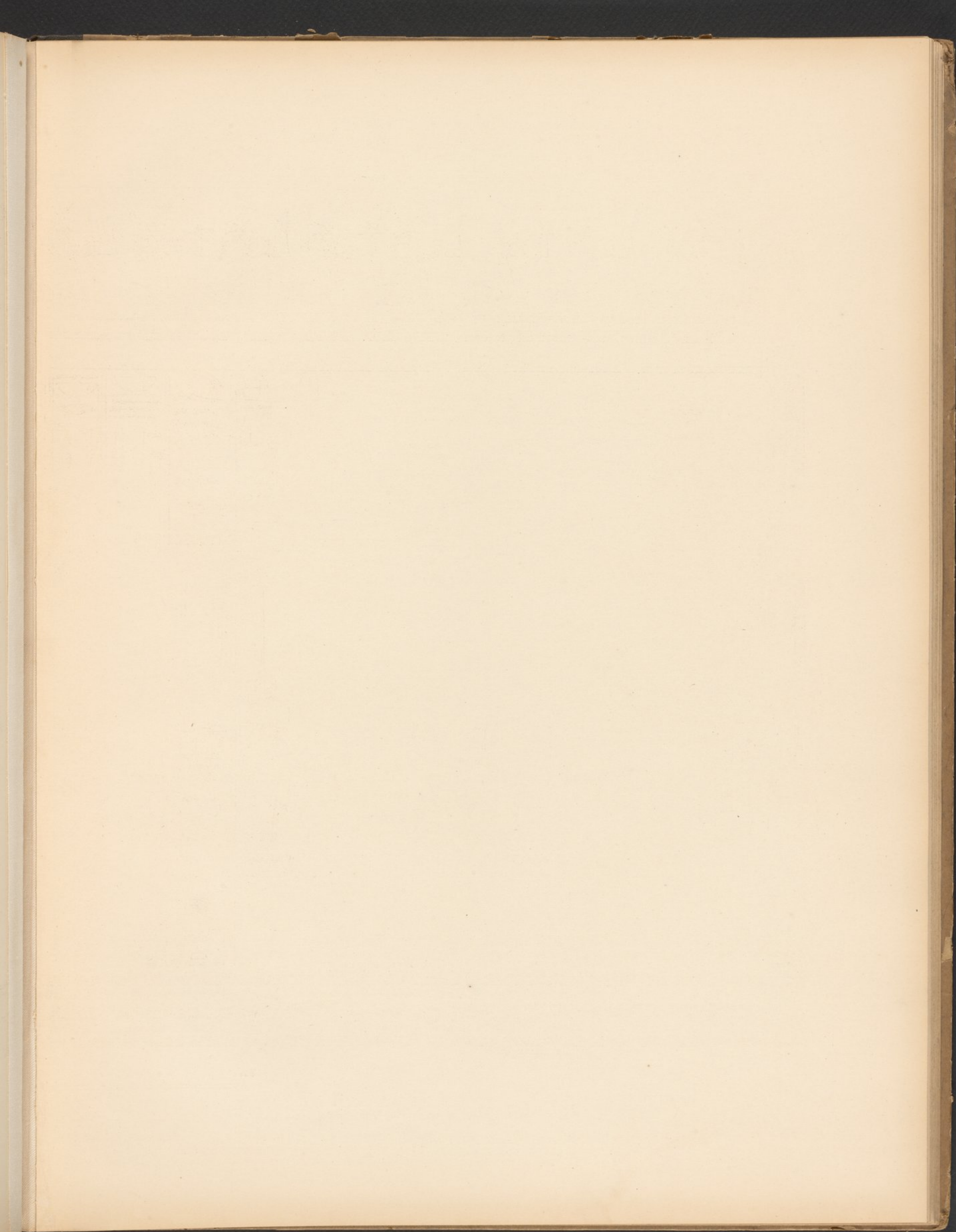
L OF THOTHMES I.—EASTERN WALL.

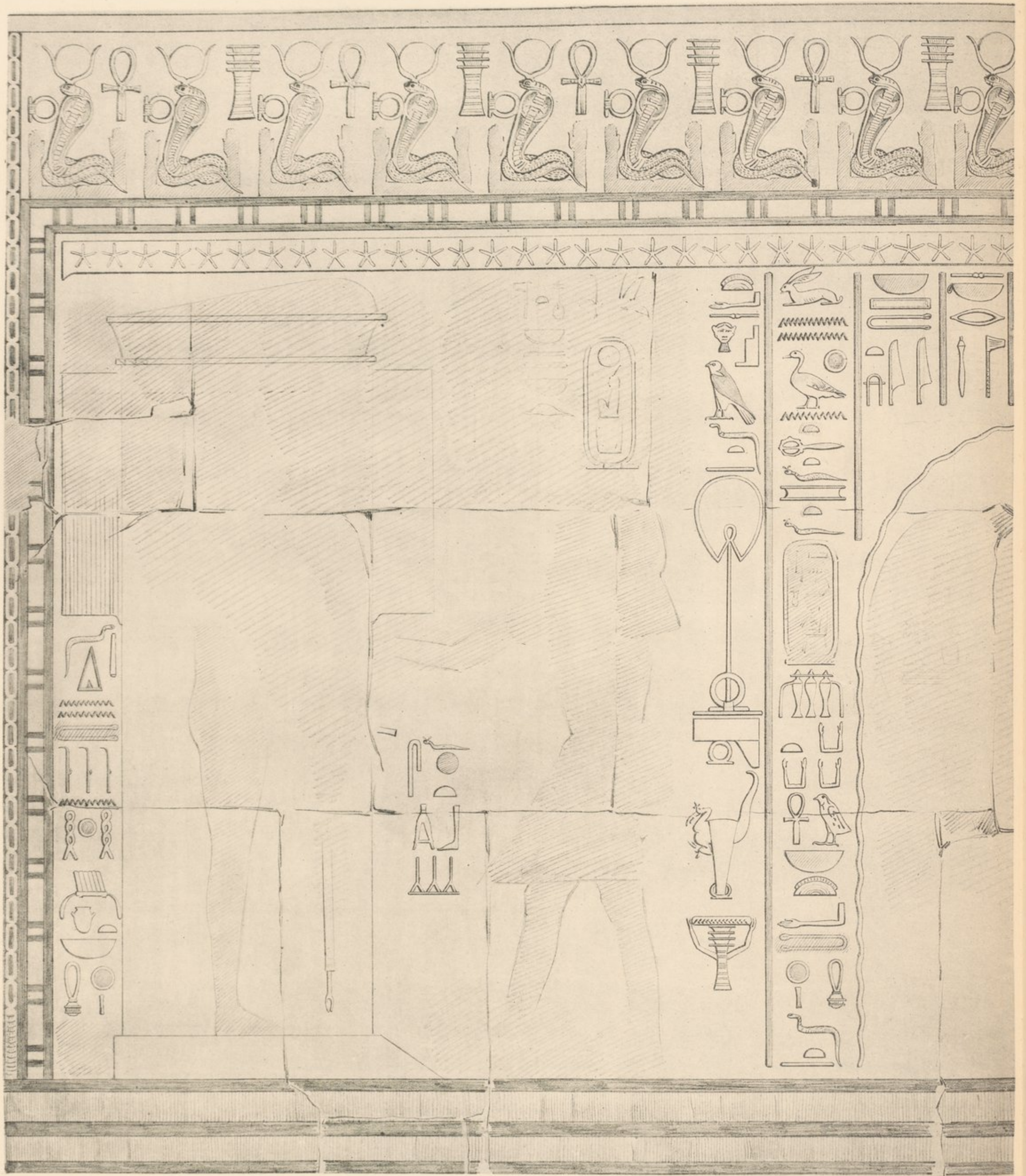


5 10 15 20 25 inches

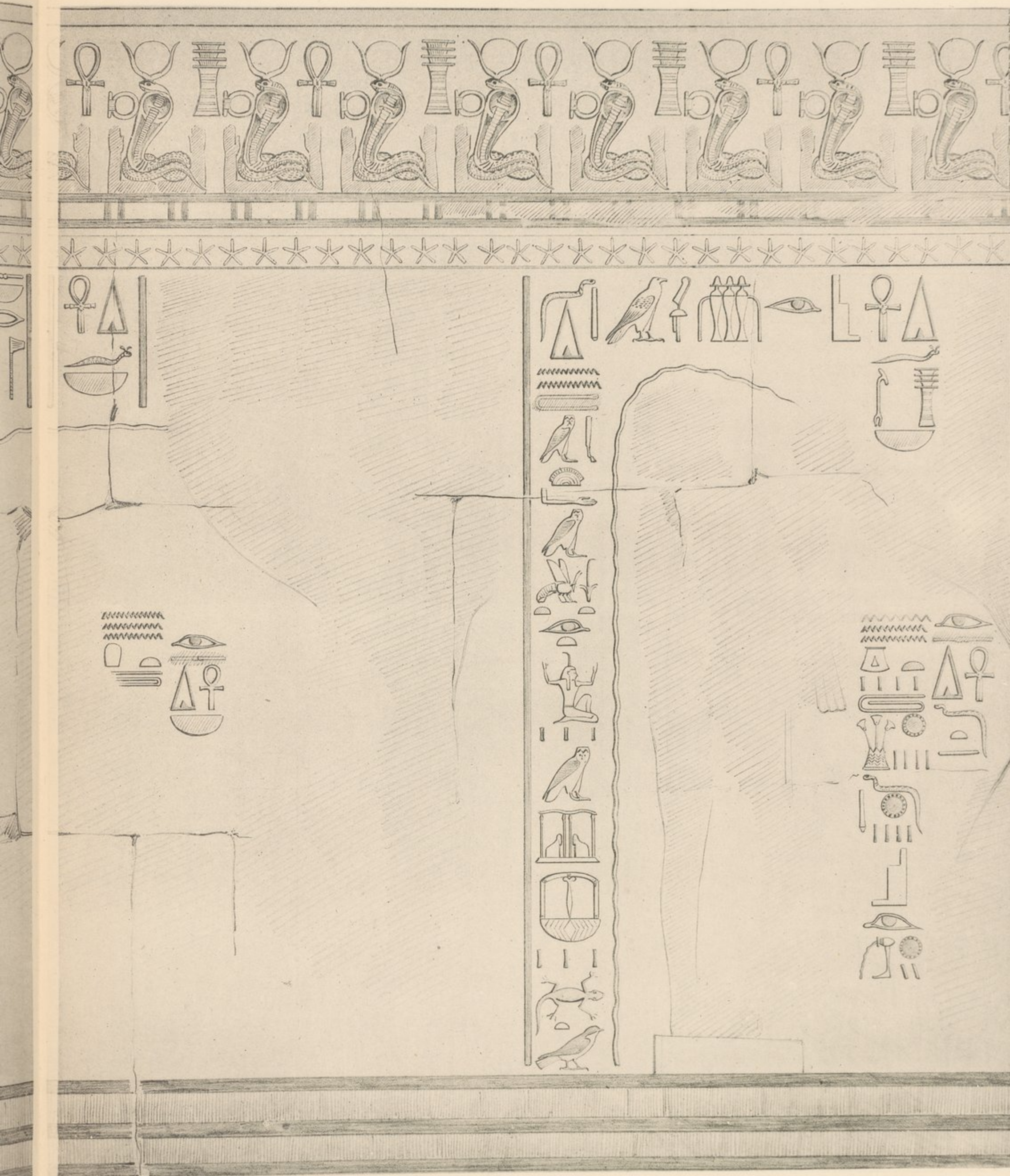
OFFERING INCENSE TO AMON AND ANUBIS.





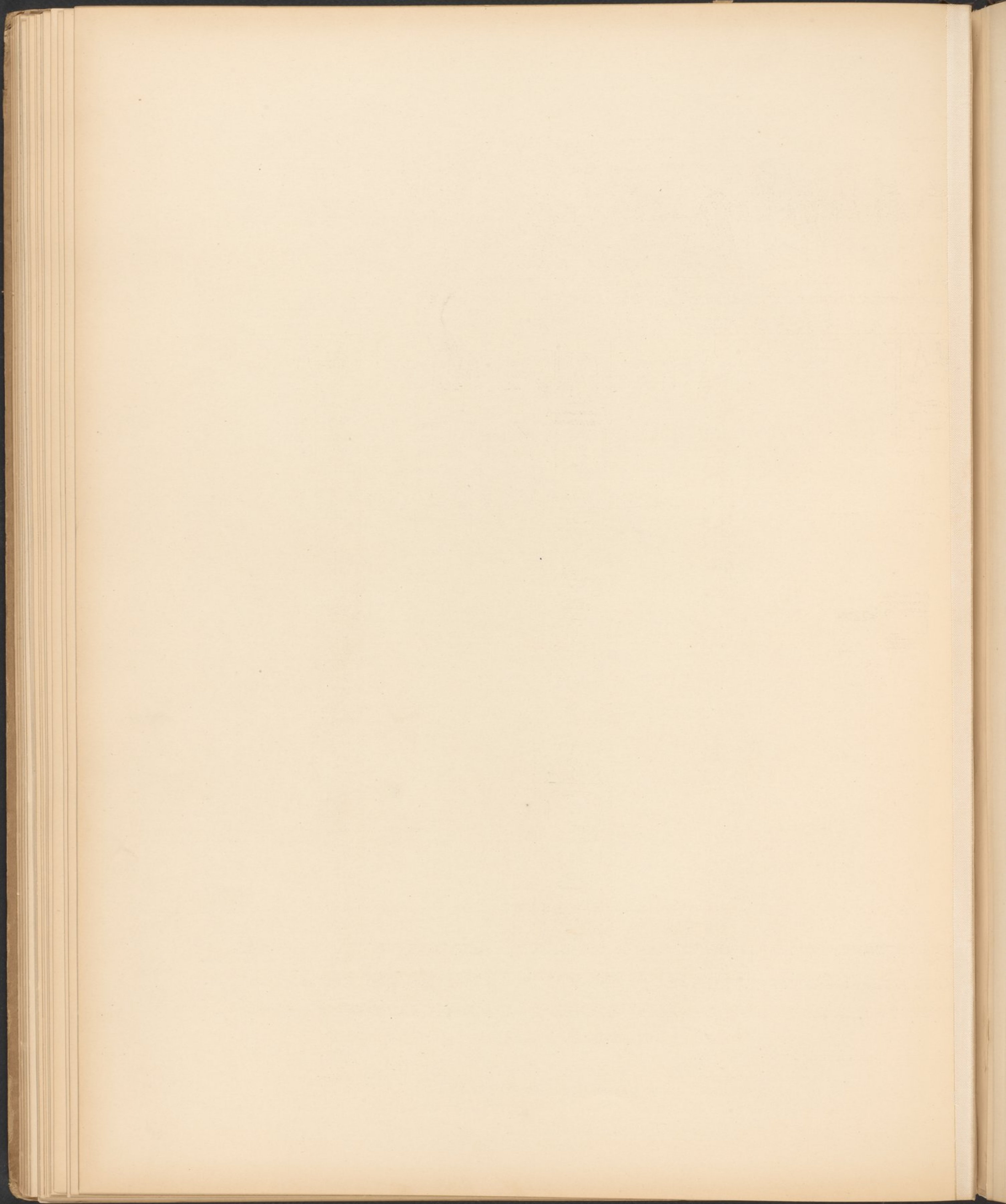


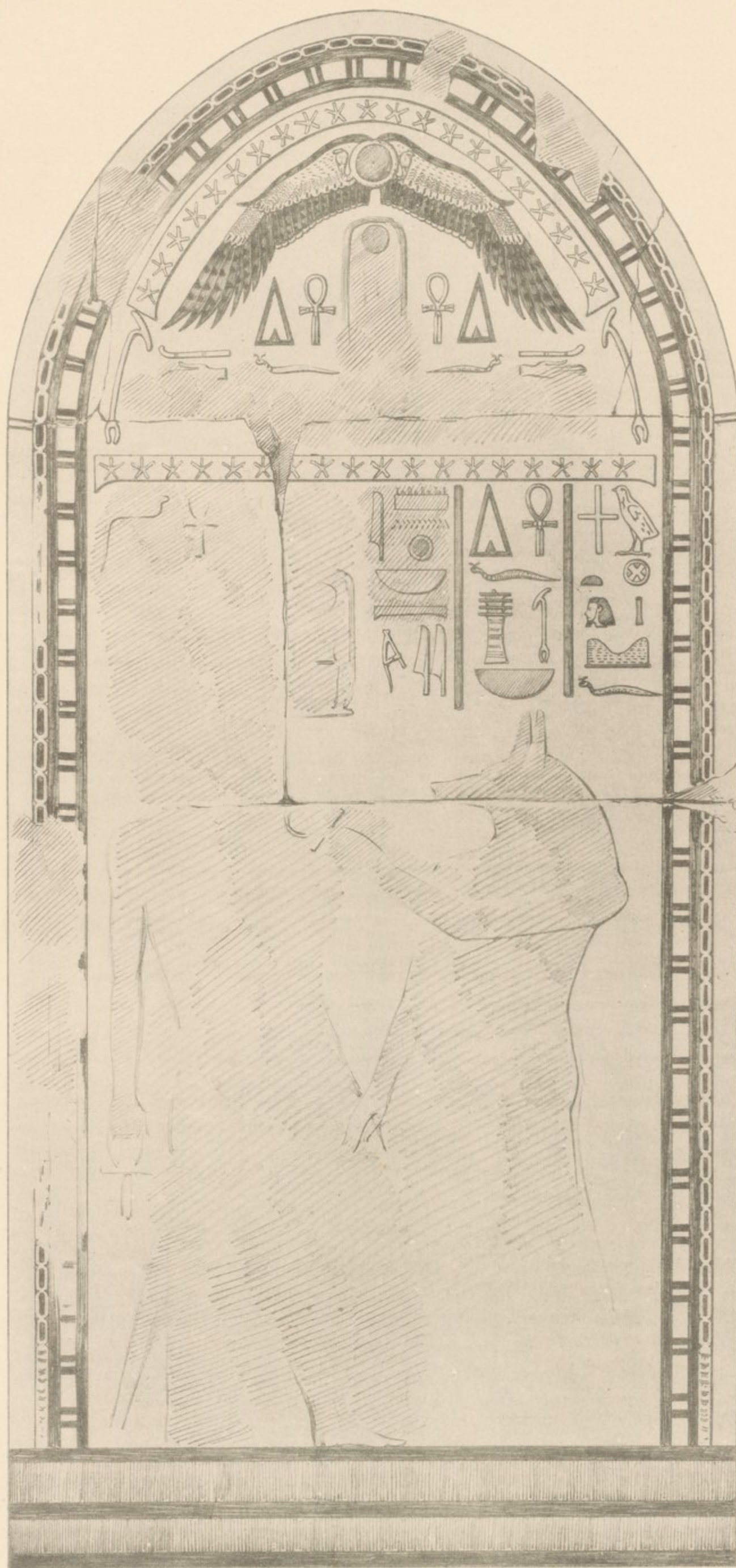
HATSHEPSU DRAWING AWAY THE VEIL OF PHTAH.



HATSHEPSU MAKING LIBATIONS TO OSIRIS AND SOKARIS.

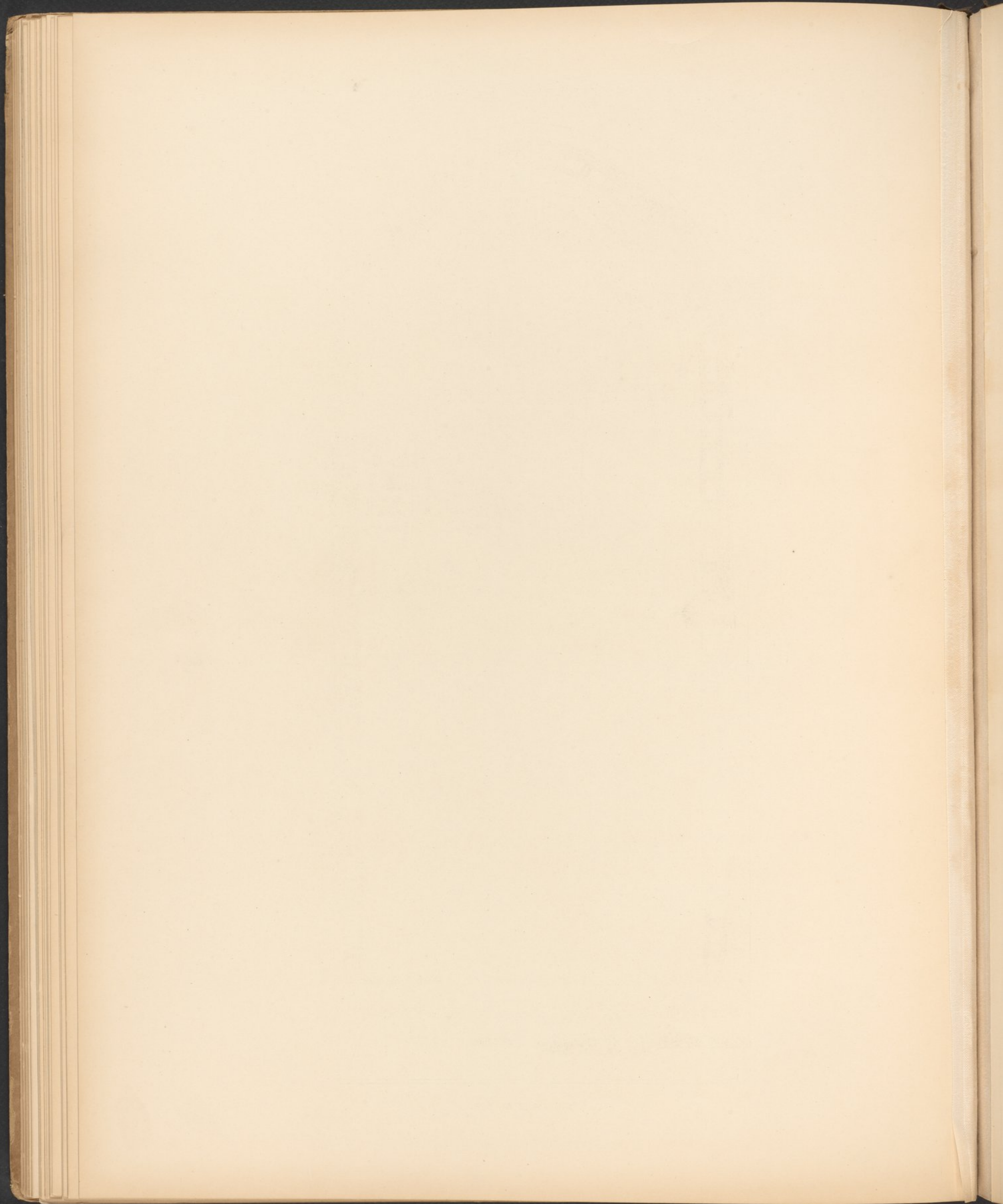
0 15 20 25 inches

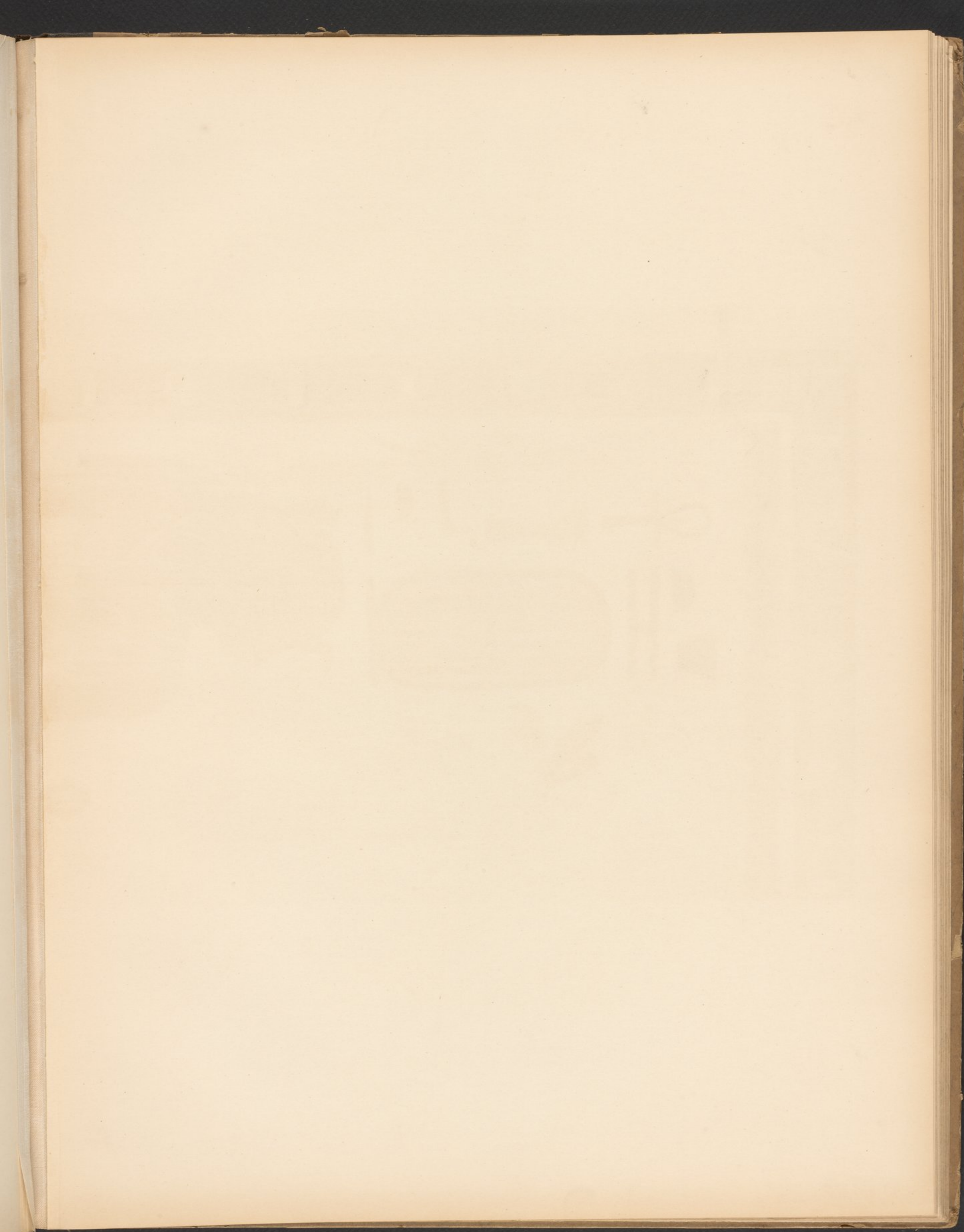




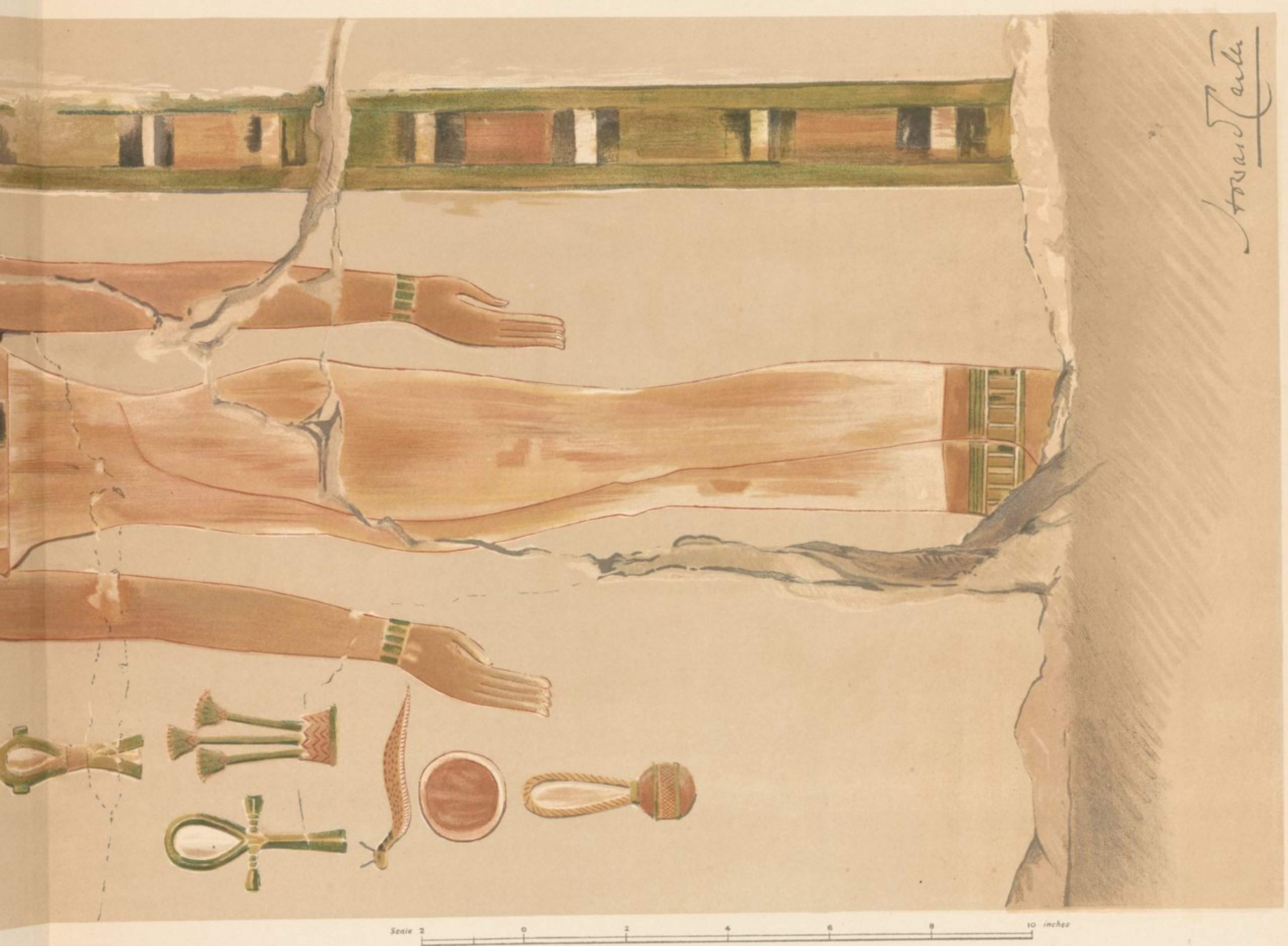
Scale 5 0 5 10 15 20 25 inches

HATSHEPSU AND ANUBIS.

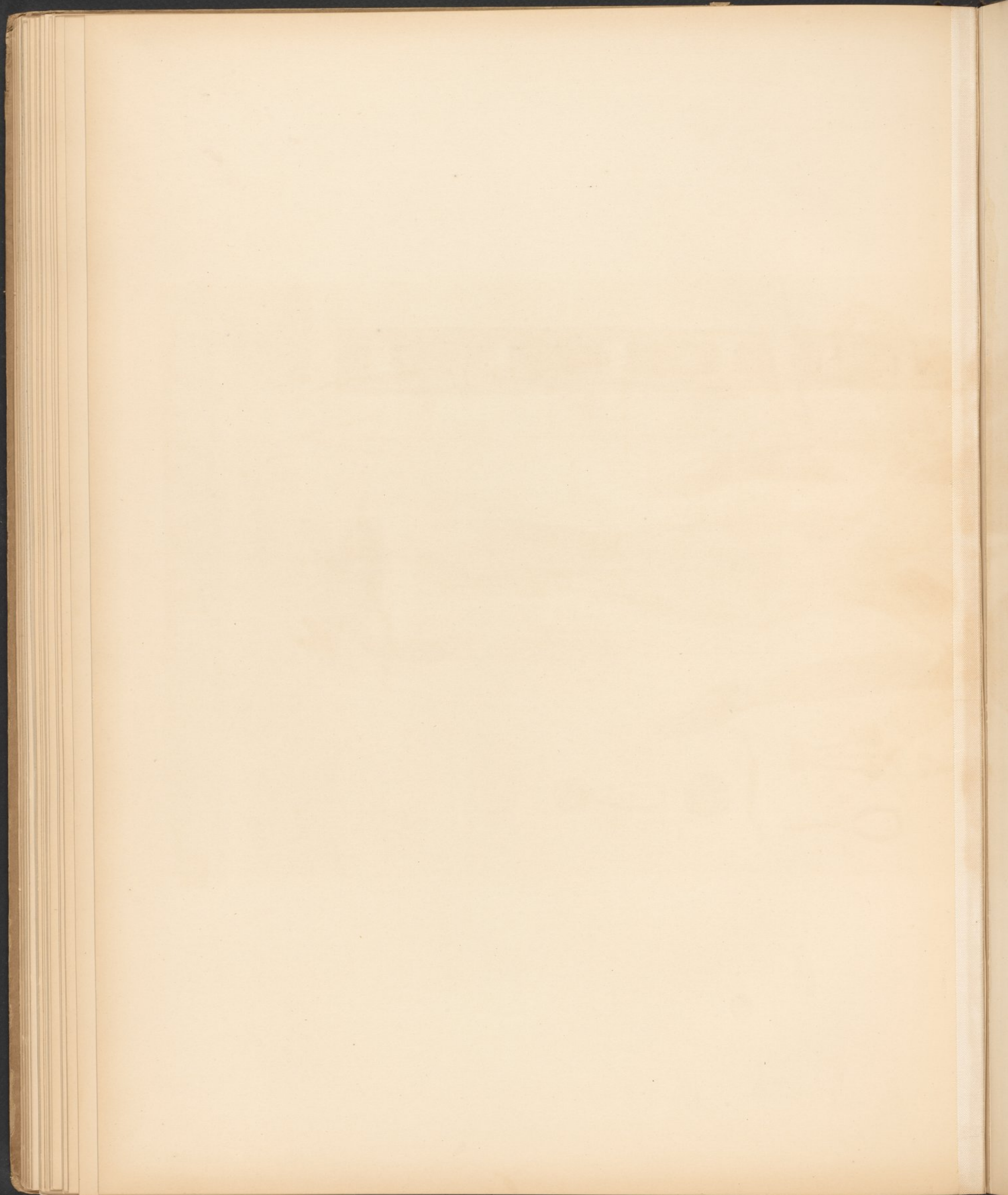


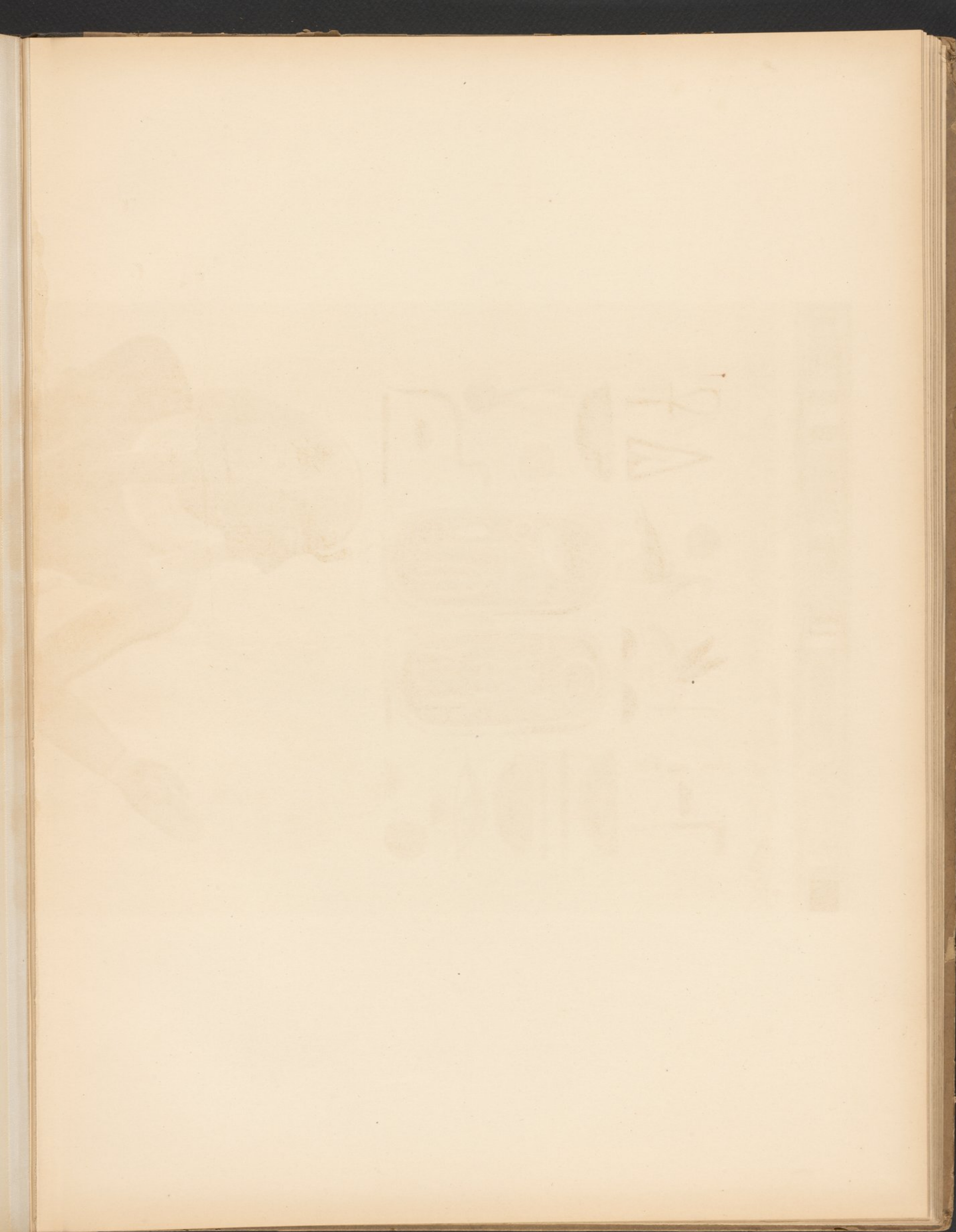






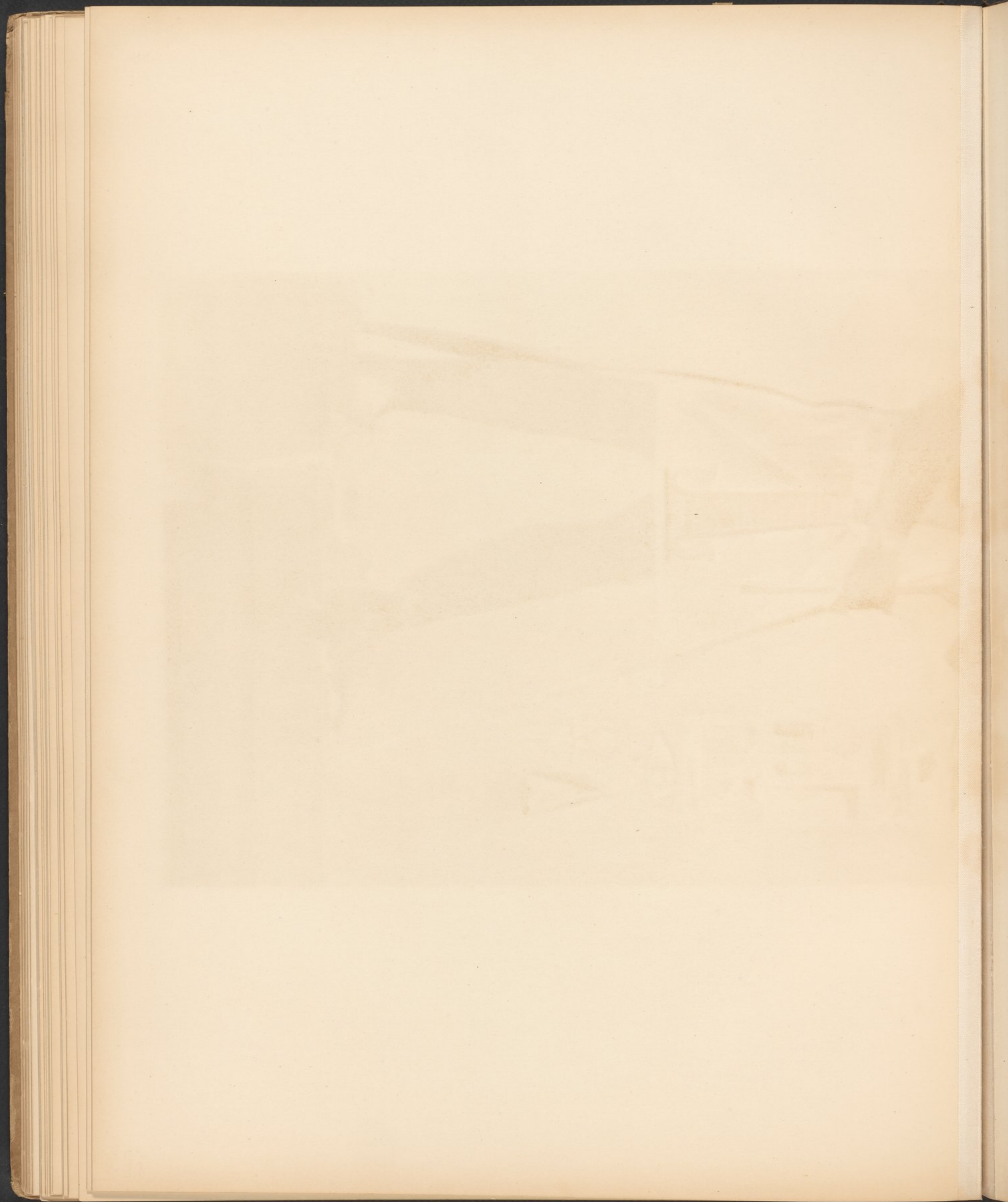
QUEEN SENESEB.

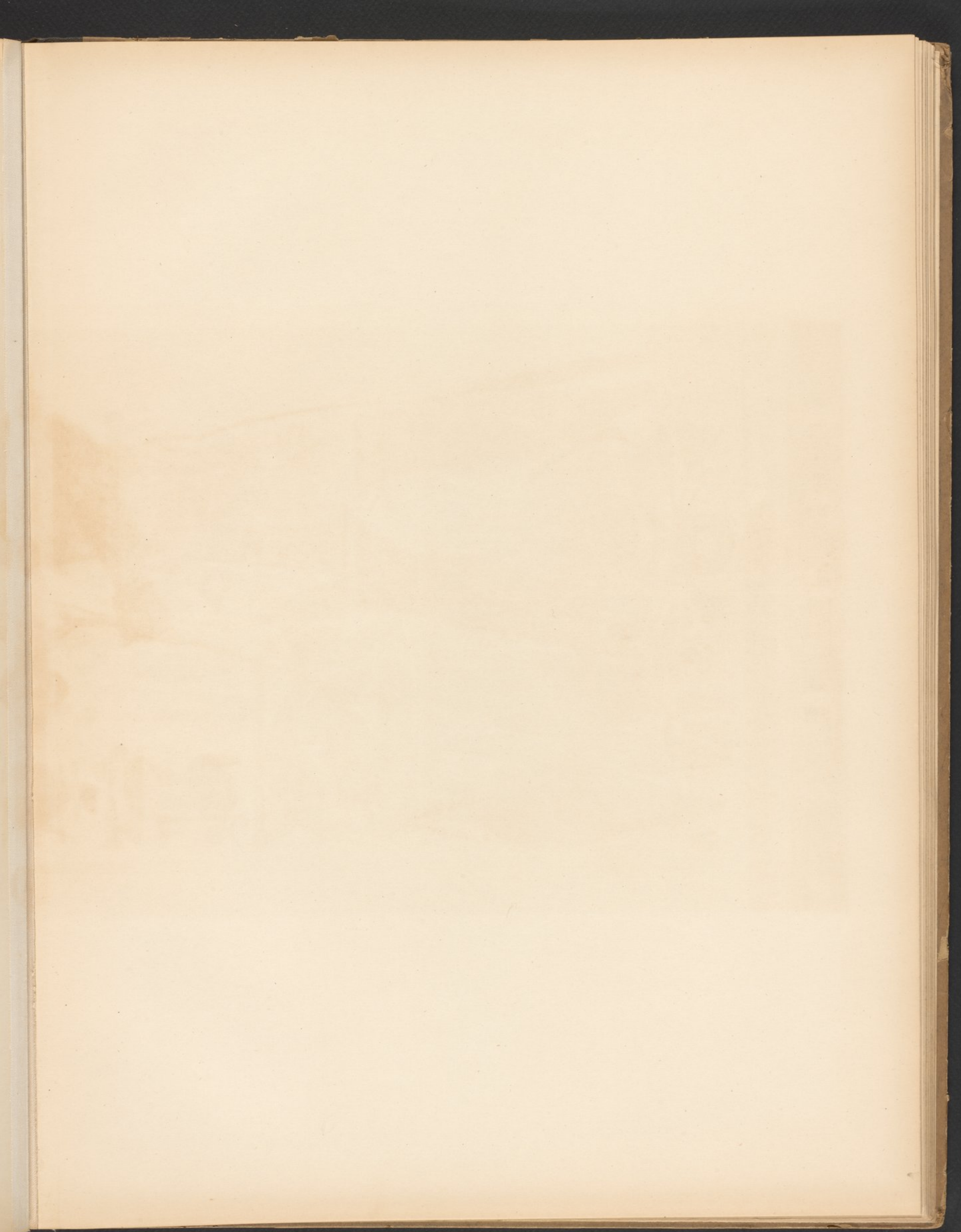




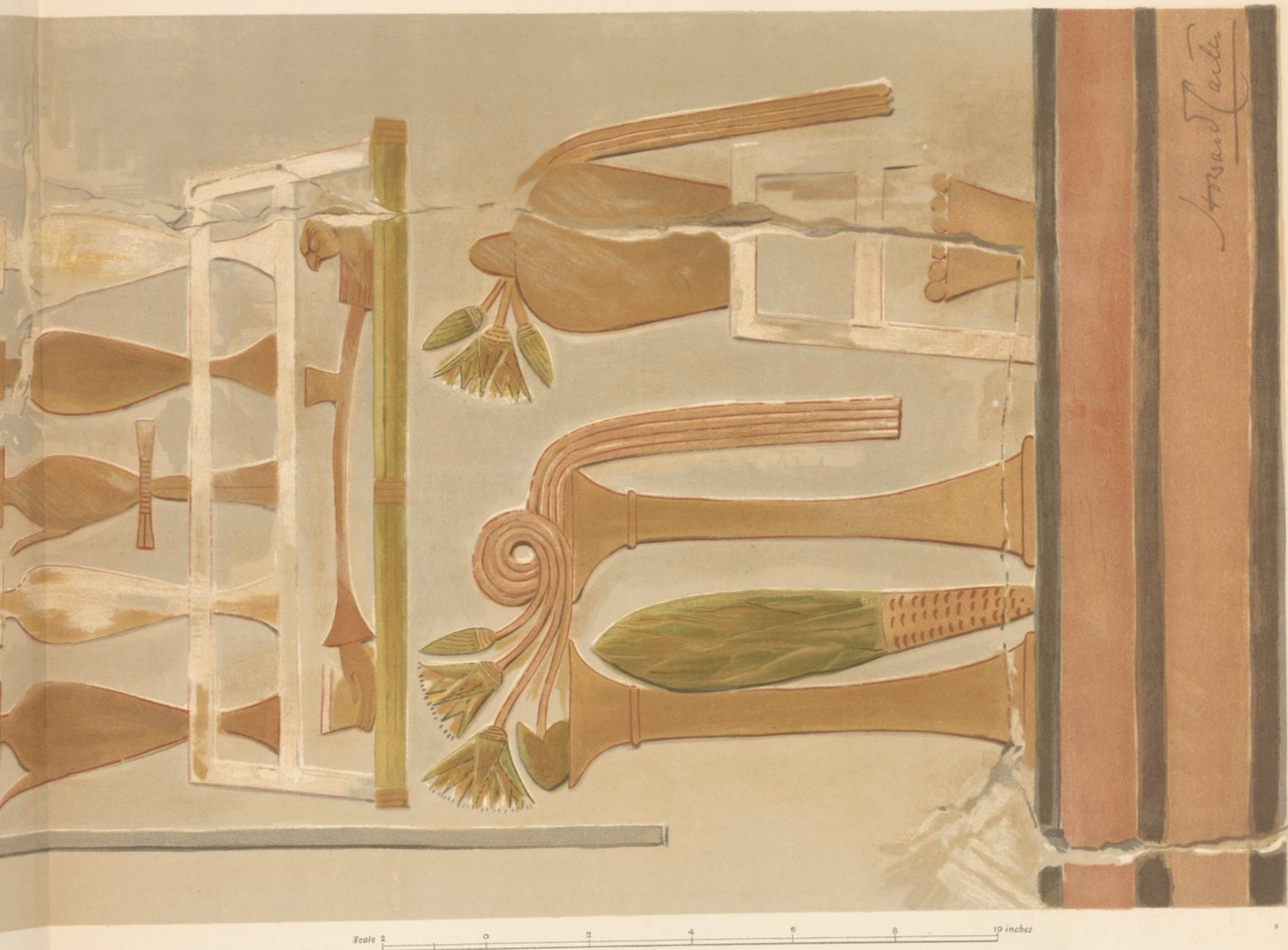




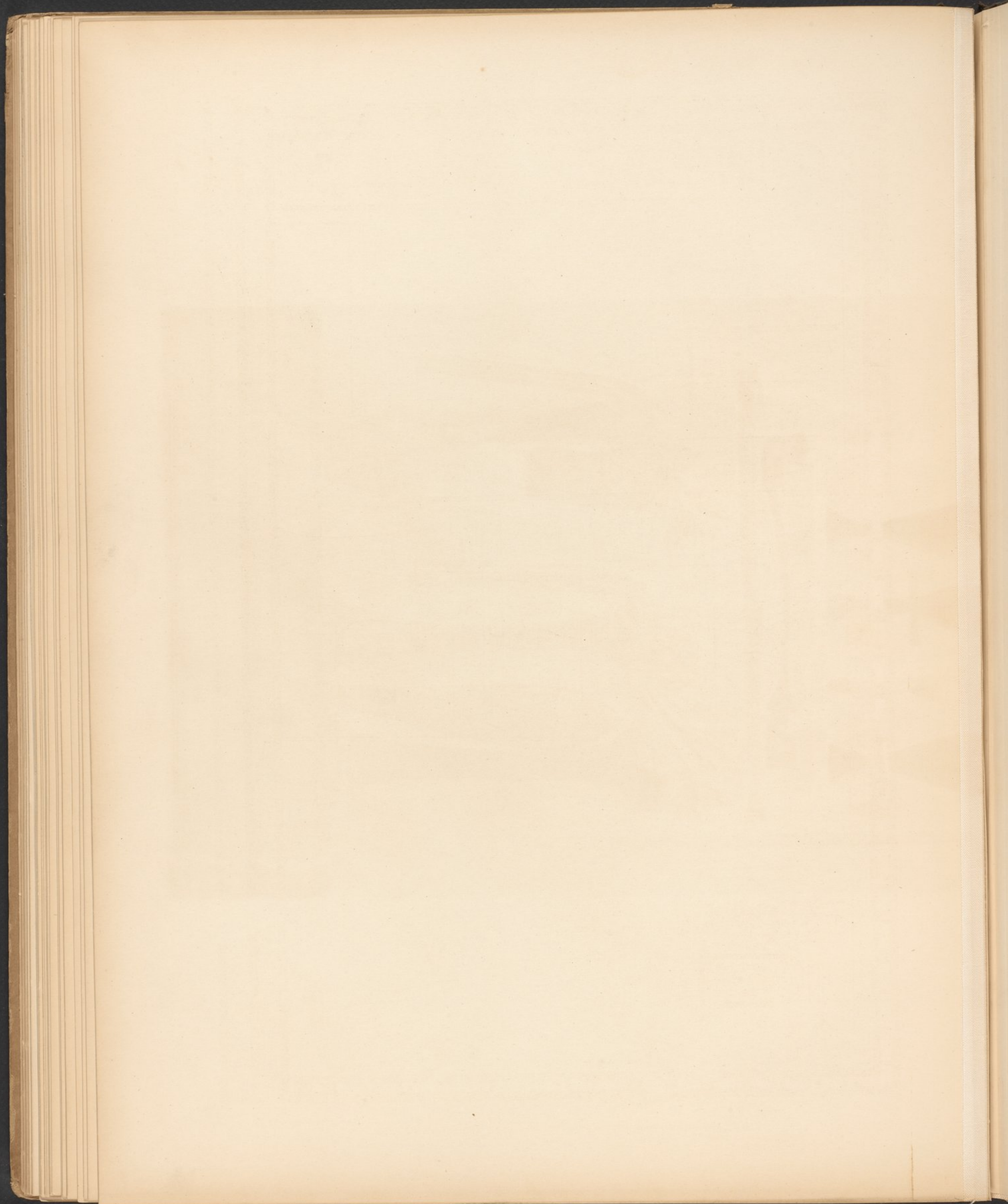






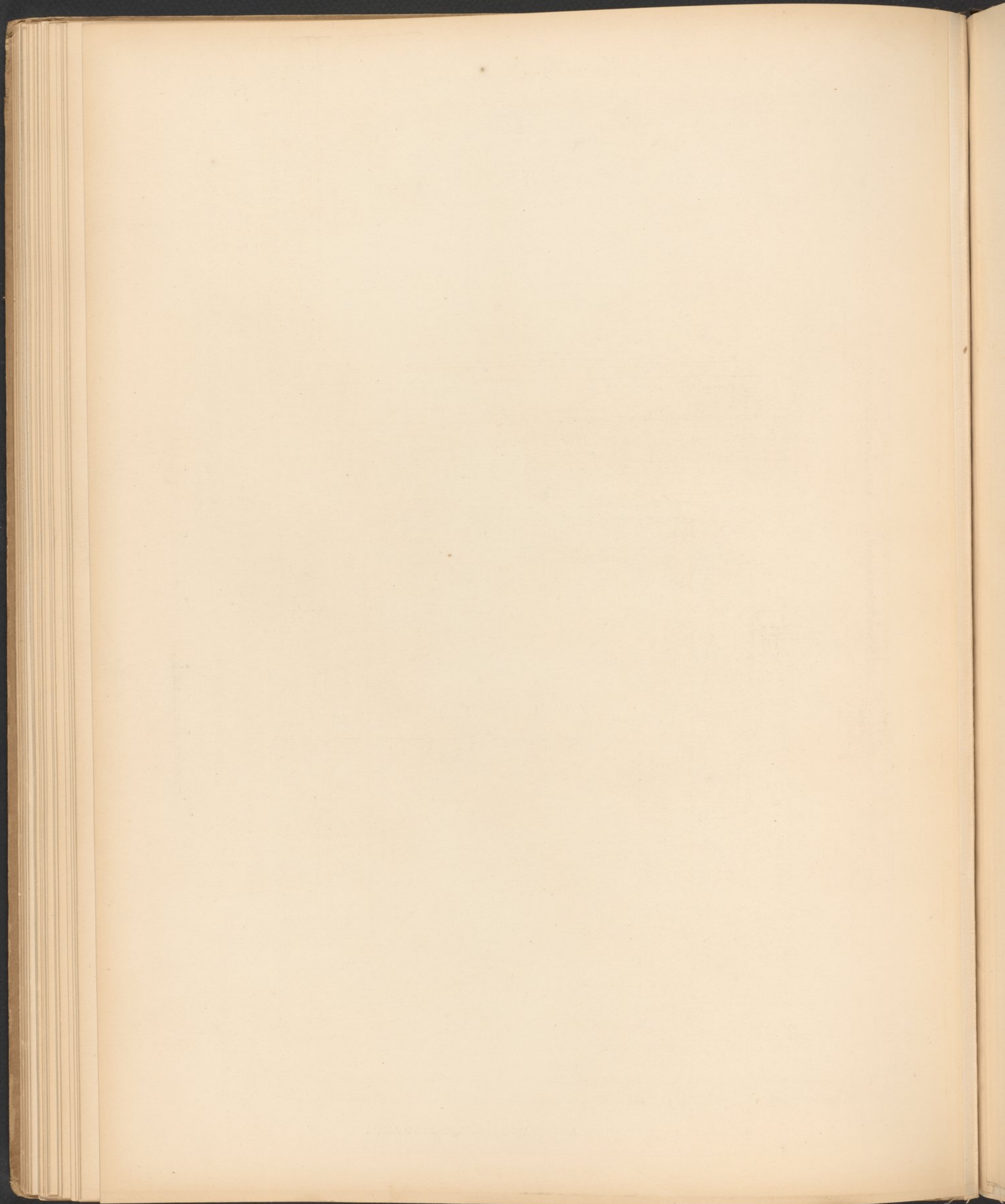


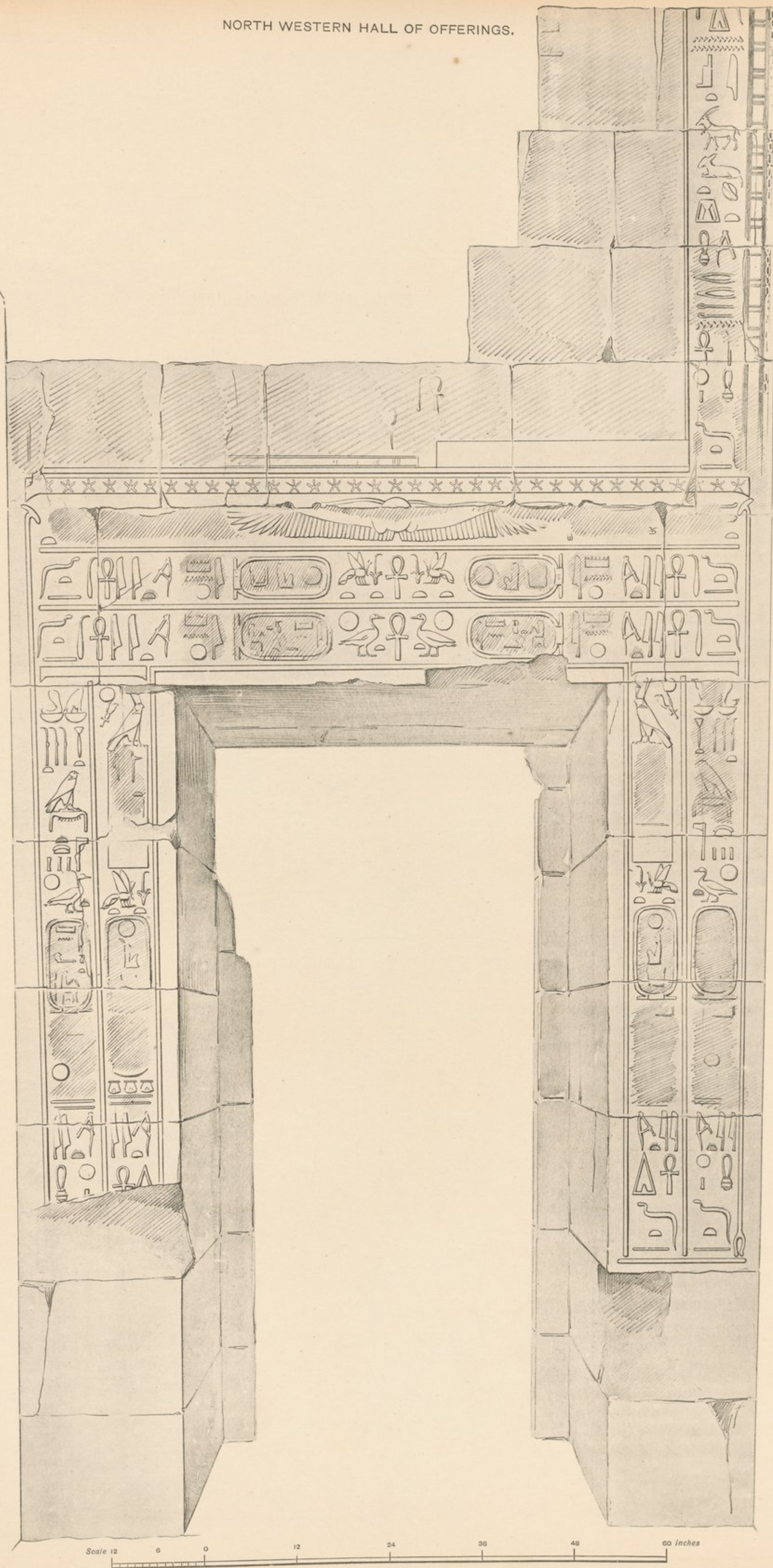
OFFERINGS PRESENTED TO ANUBIS.



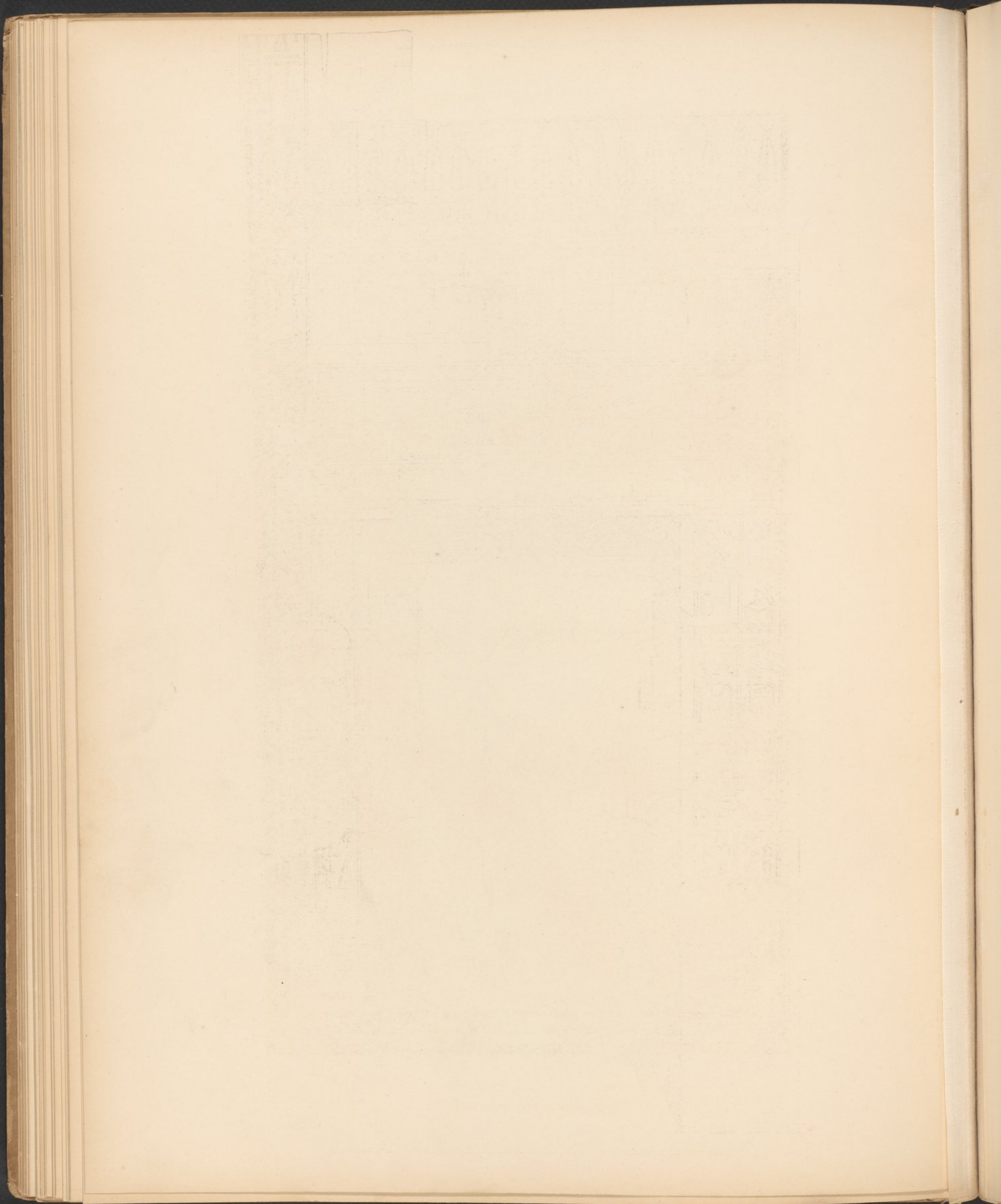


HATSHEPSU AND HER MOTHER AAHMES MAKING OFFERINGS TO AMON.





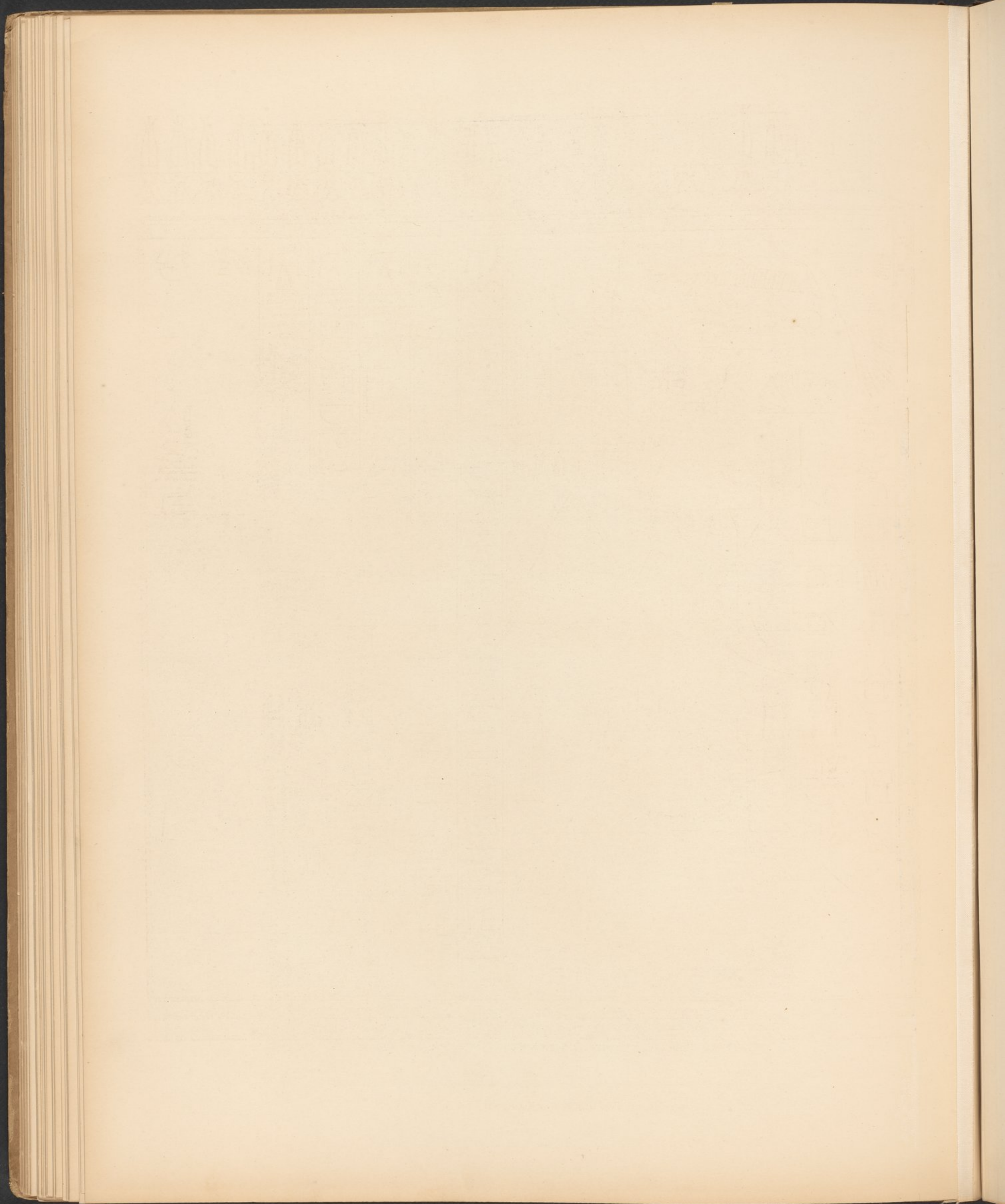
INNER SIDE OF THE DOOR.

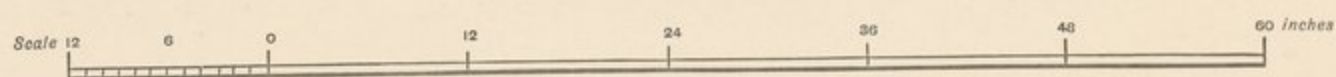
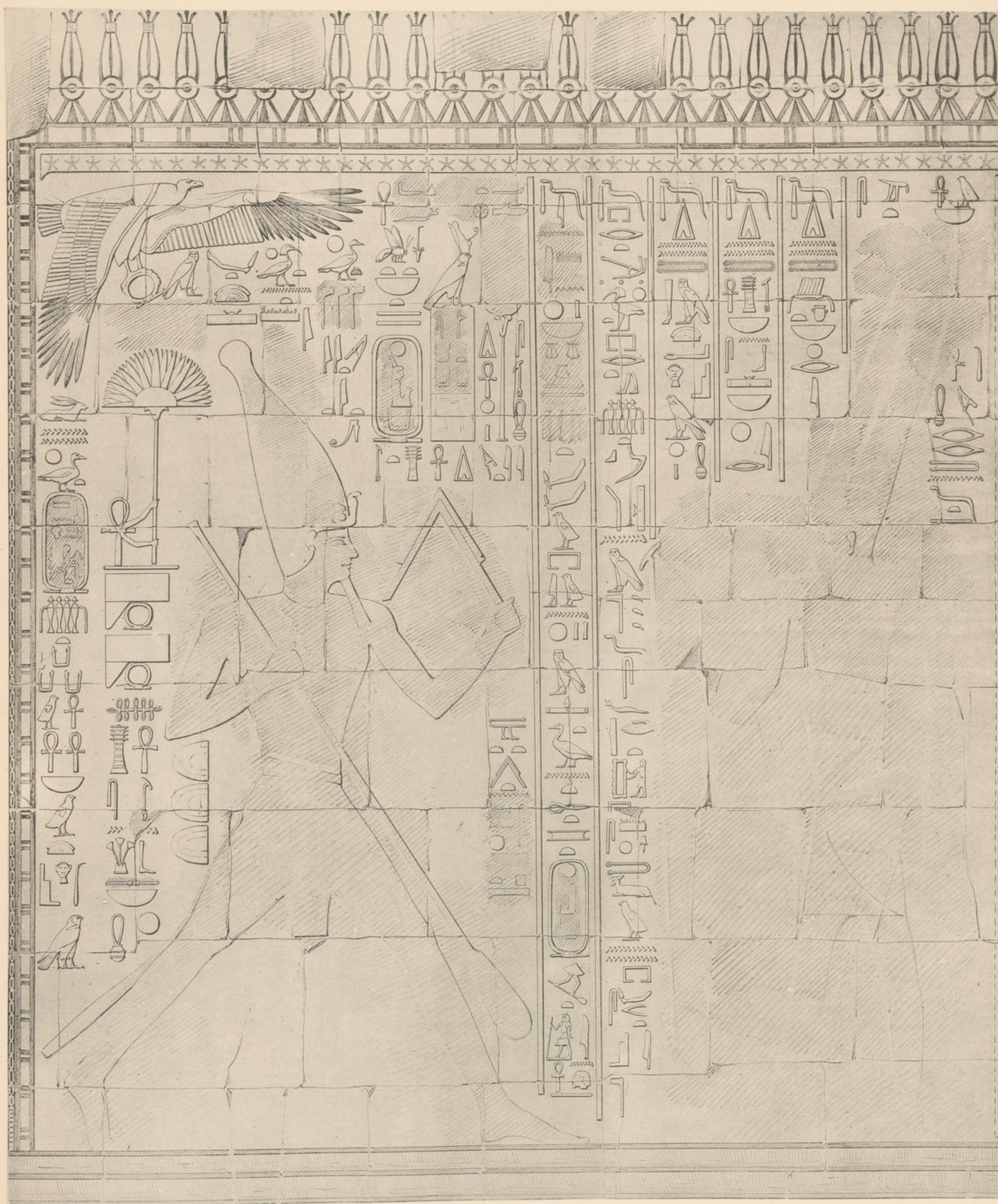




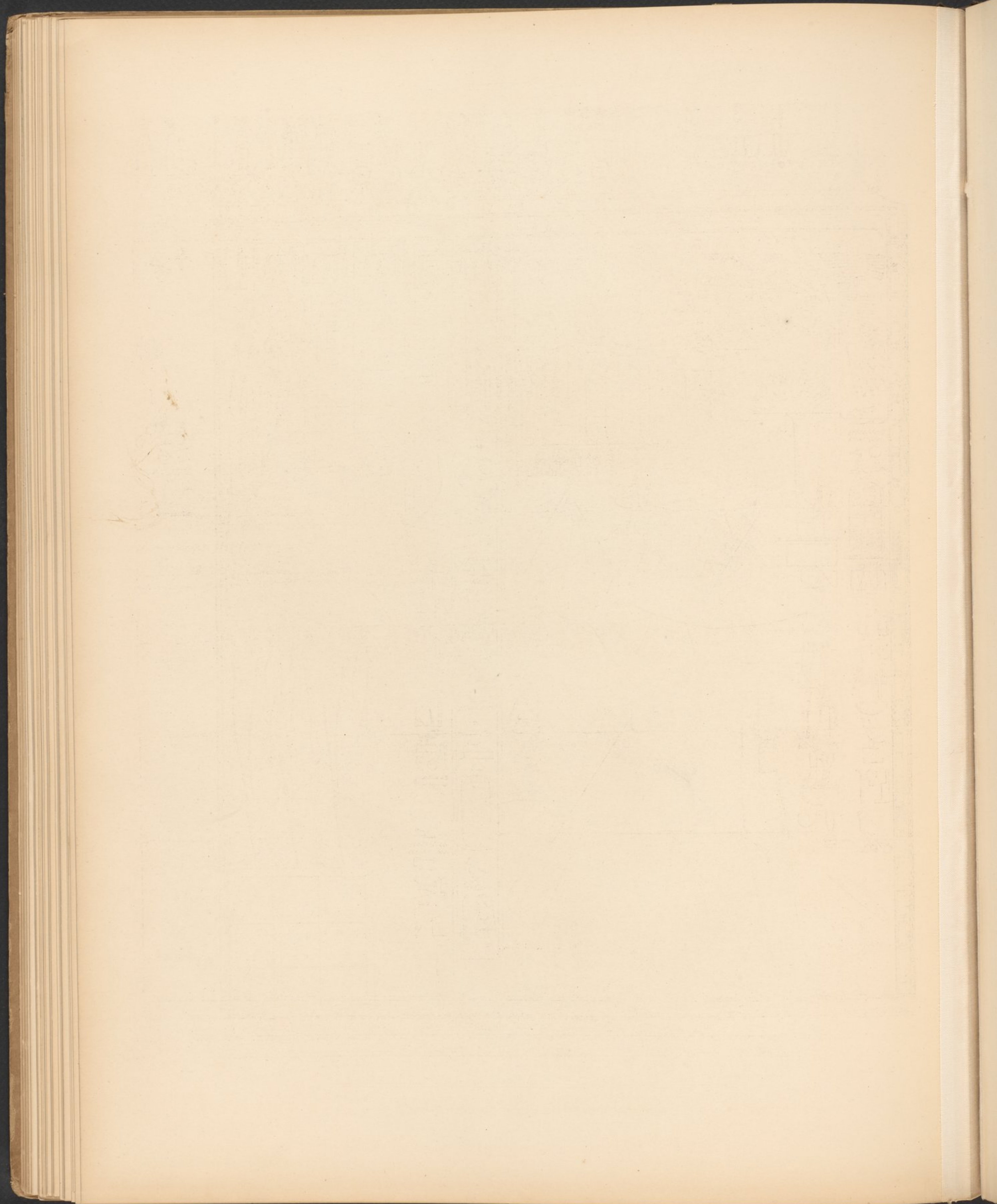
Scale 12 6 0 12 24 36 48 60 inches

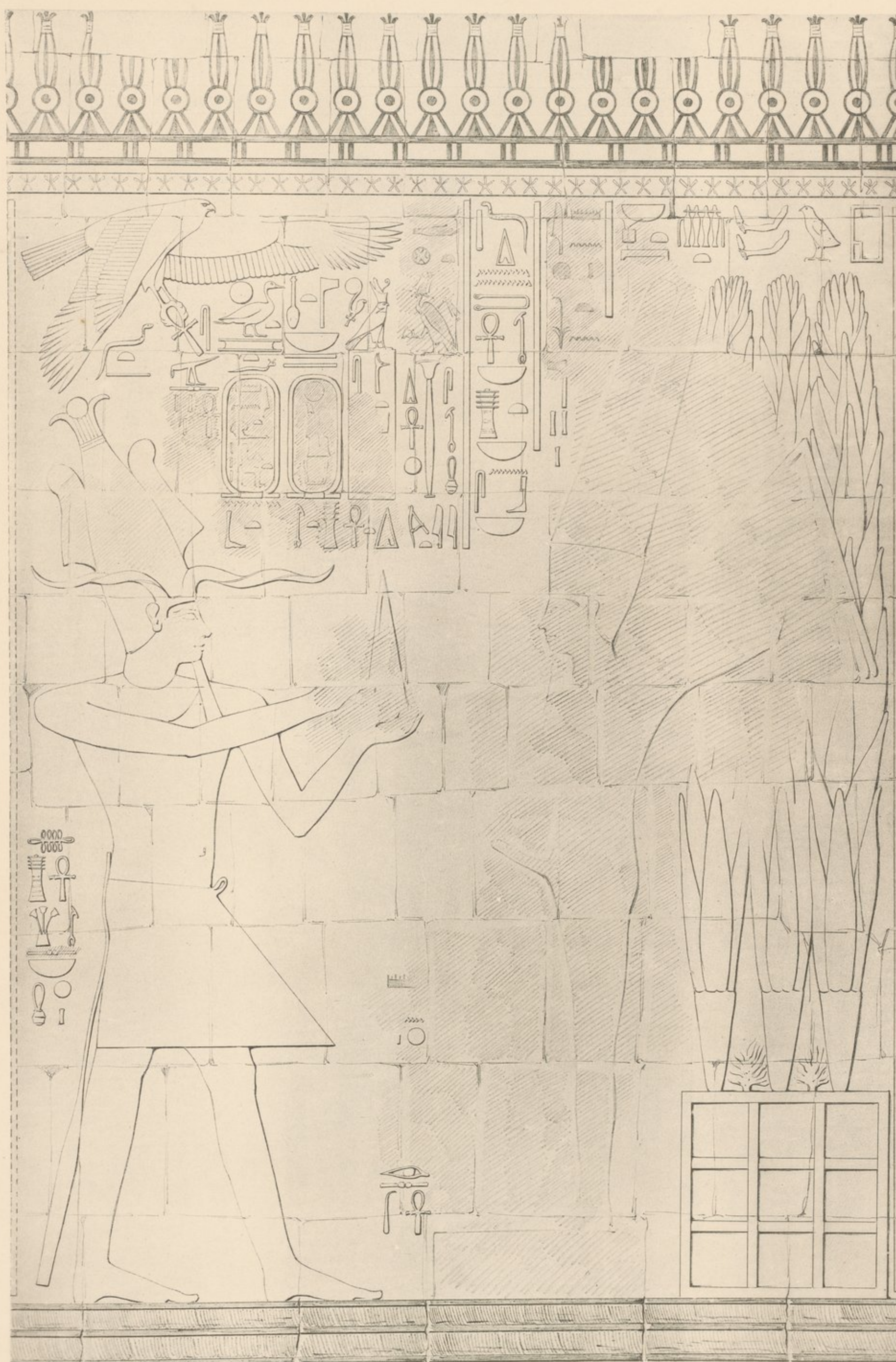
THOTHMES II. AND AMON KHEM.





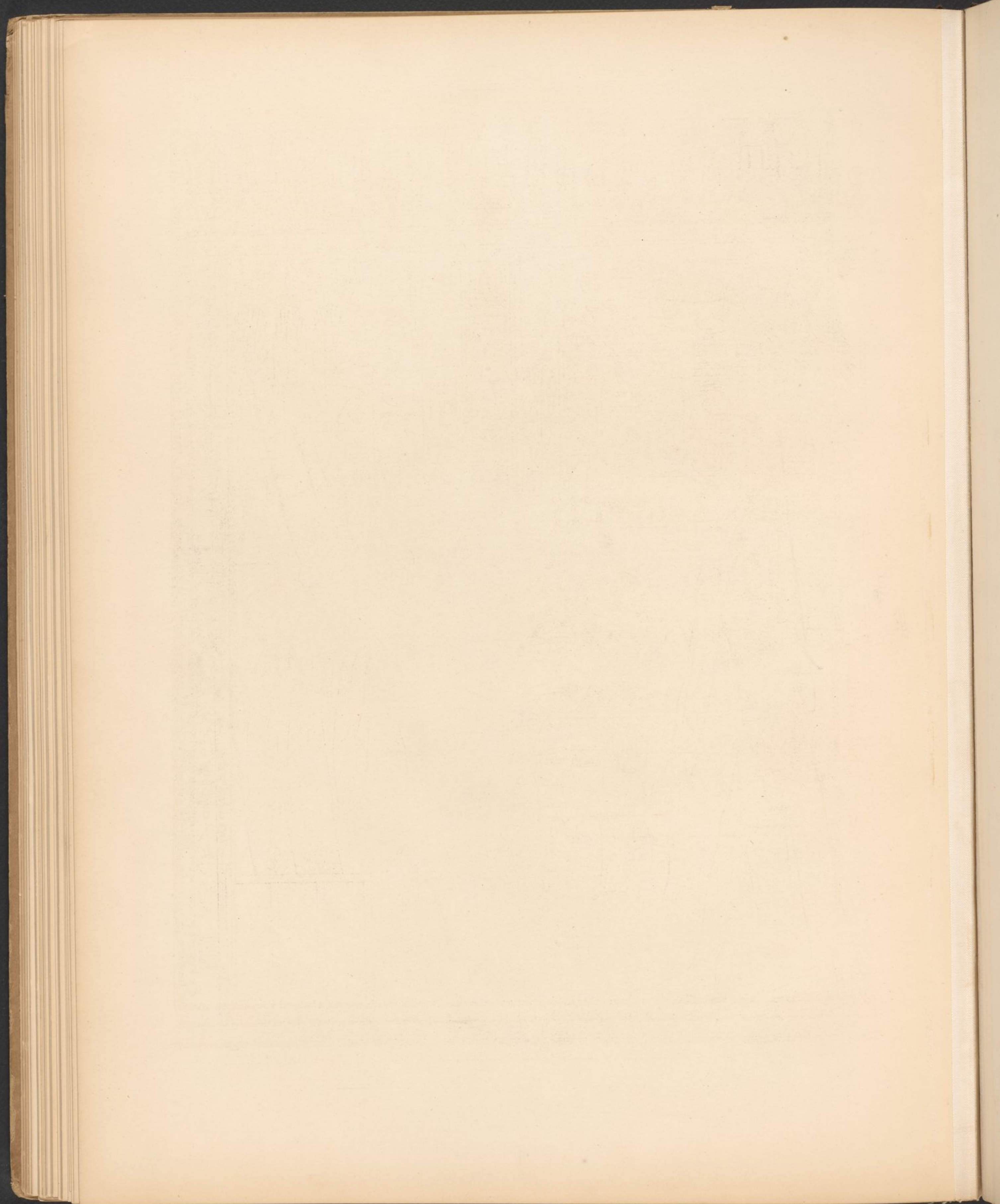
HATSHEPSU BRINGING A SQUARE AND AN OAR TO AMON.

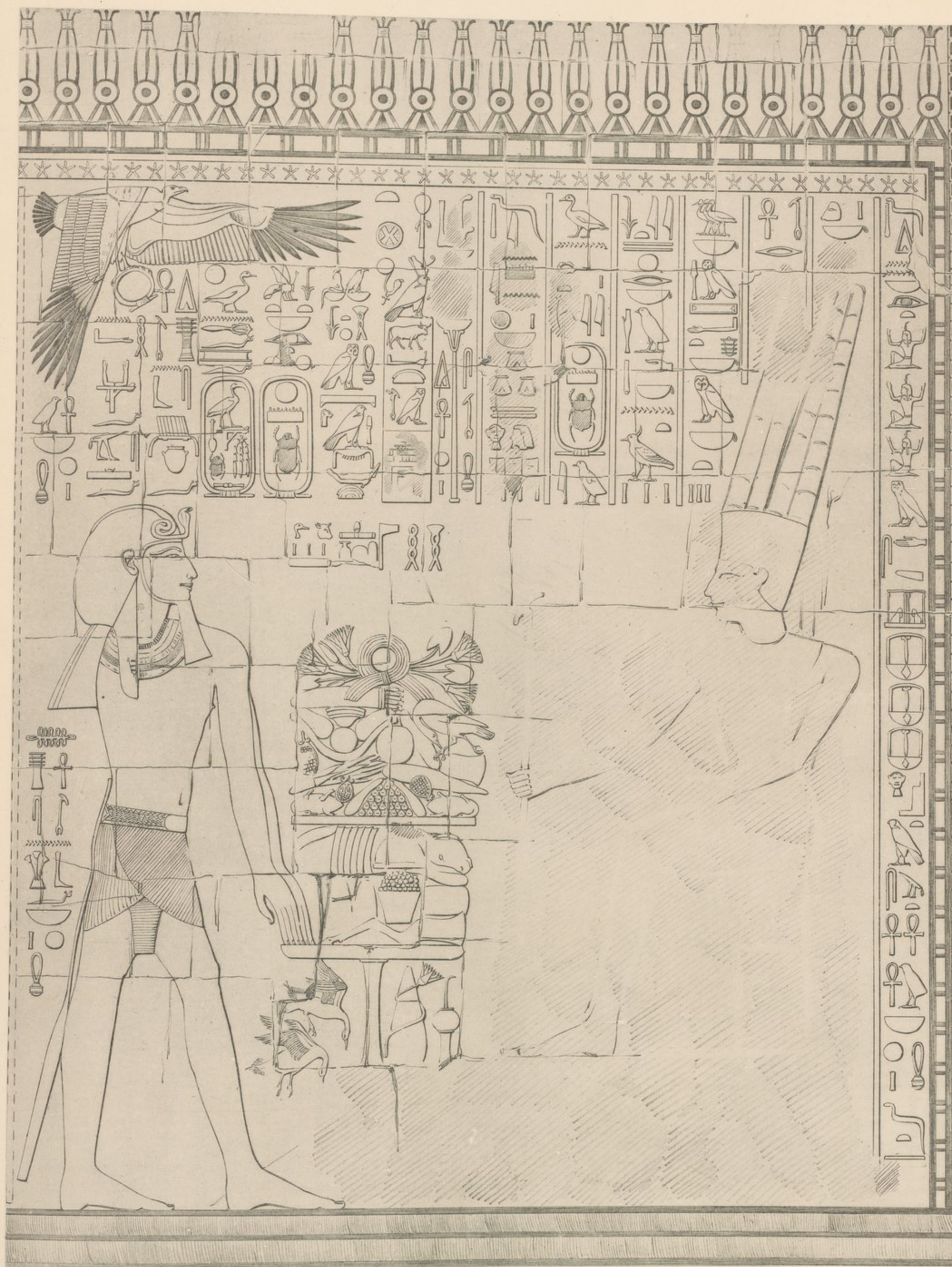




Scale 12 6 0 12 24 36 48 60 inches

HATSHEPSU OFFERING A LOAF TO AMON KHEM.





Scale 12 6 0 12 24 36 48 60 inches

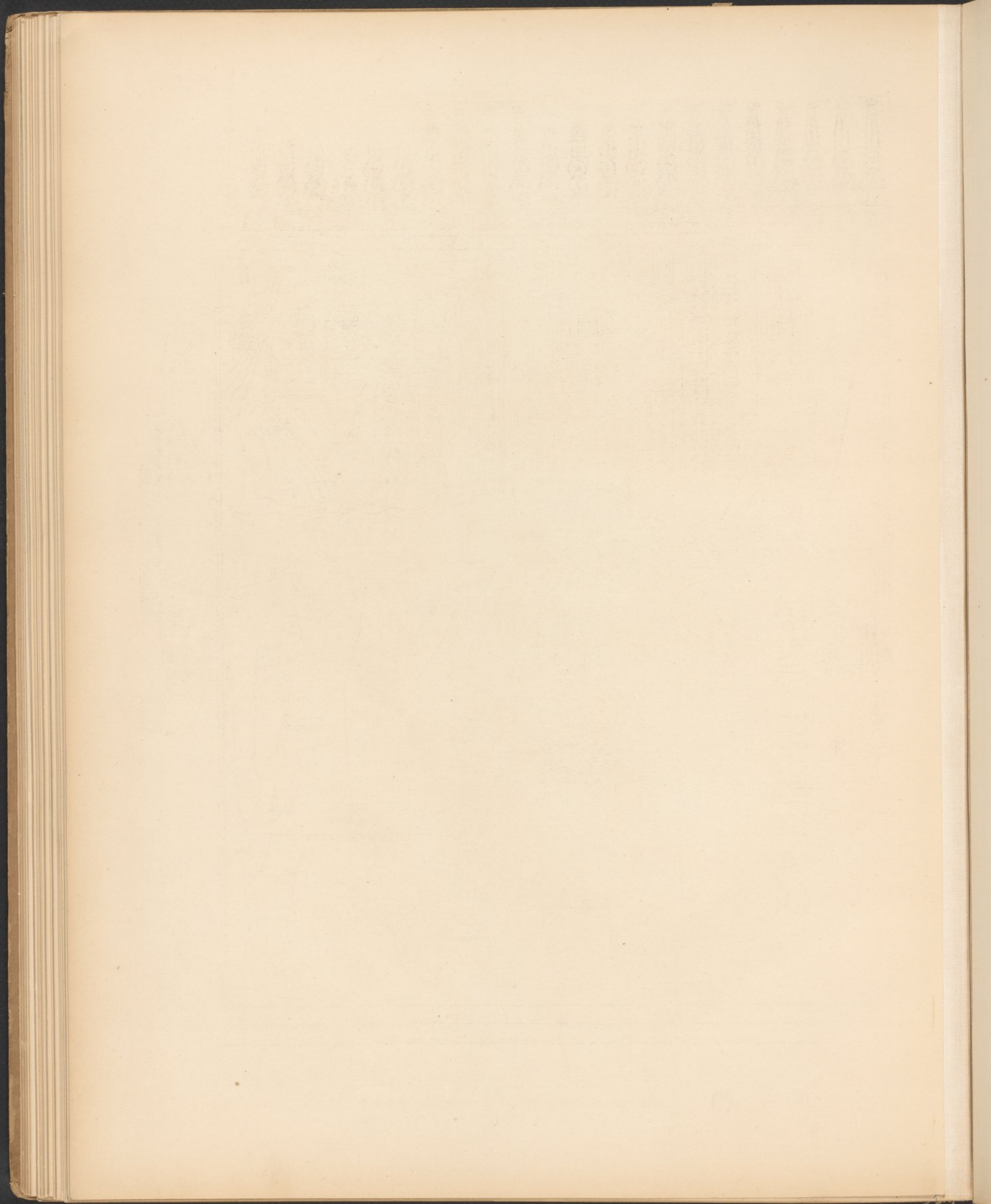
THOTHMES III. PRESENTING AN ALTAR OF OFFERINGS TO AMON.

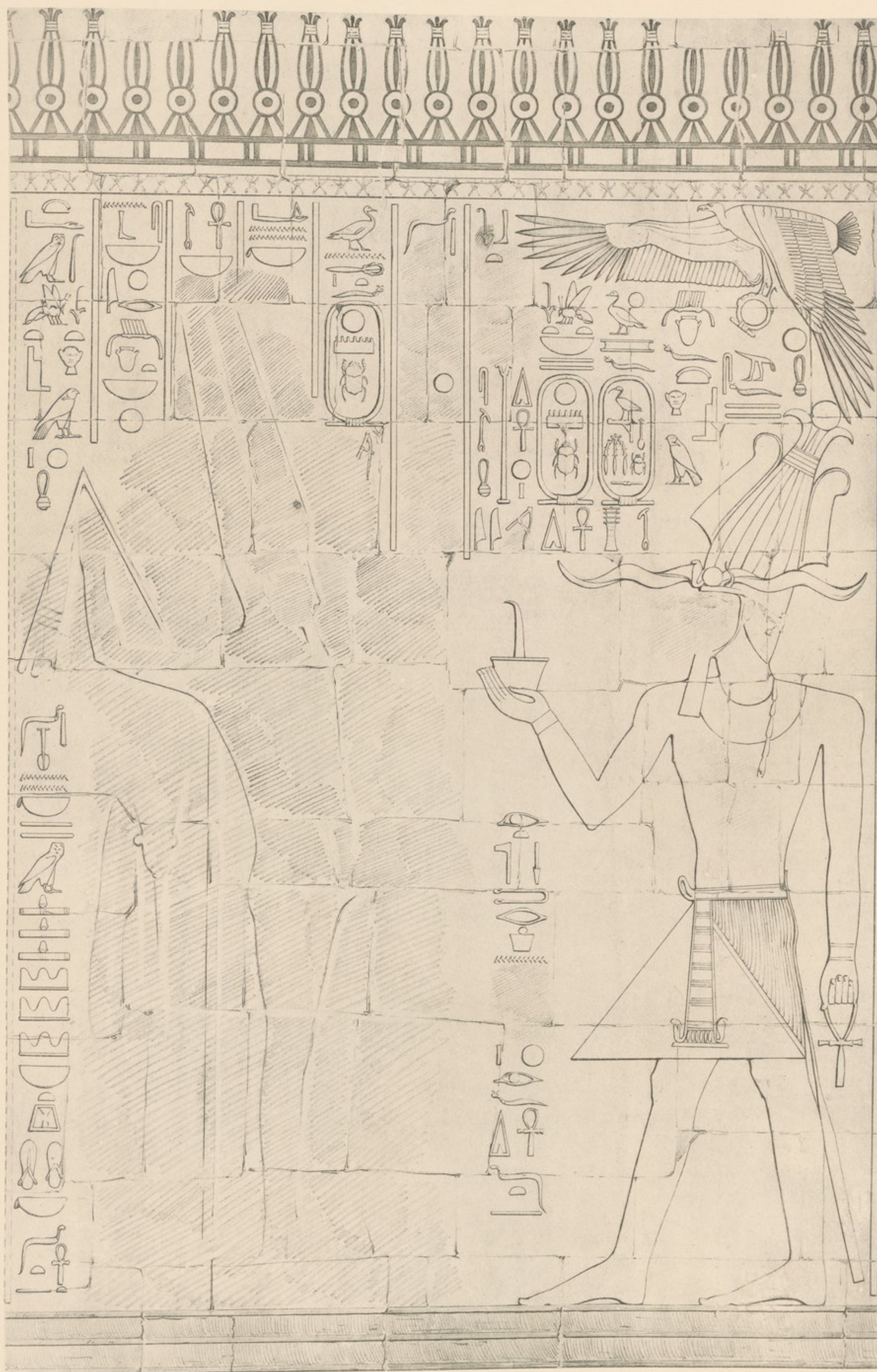
Handwritten text in a cursive script, likely a historical document or manuscript. The text is arranged in several lines, with some sections appearing to be organized into columns or tables. The ink is faded, and the paper shows signs of age and wear.



Scale 12 0 12 24 36 48 60 inches

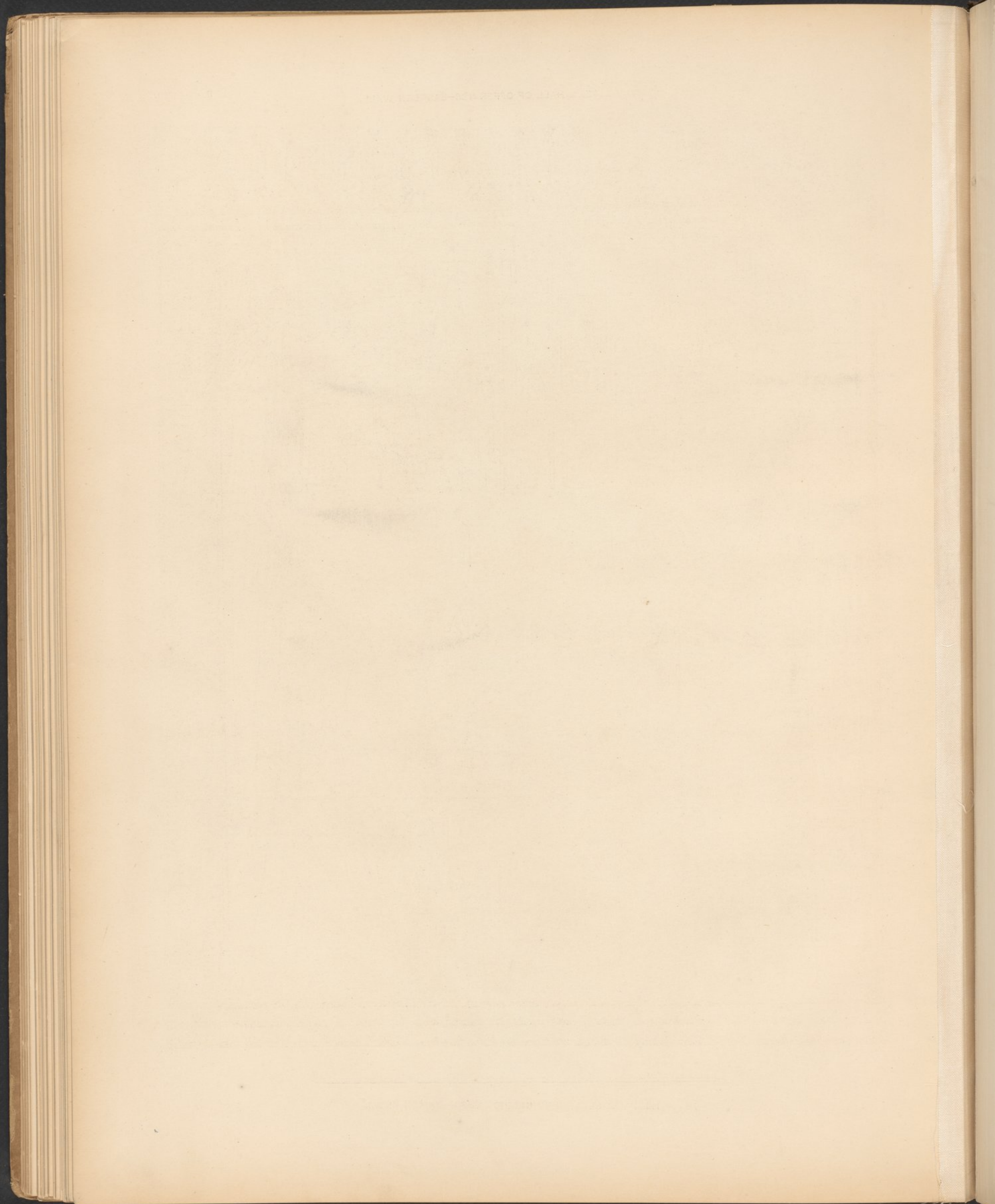
HATSHEPSU OFFERING TWO VASES OF WATER TO AMON.

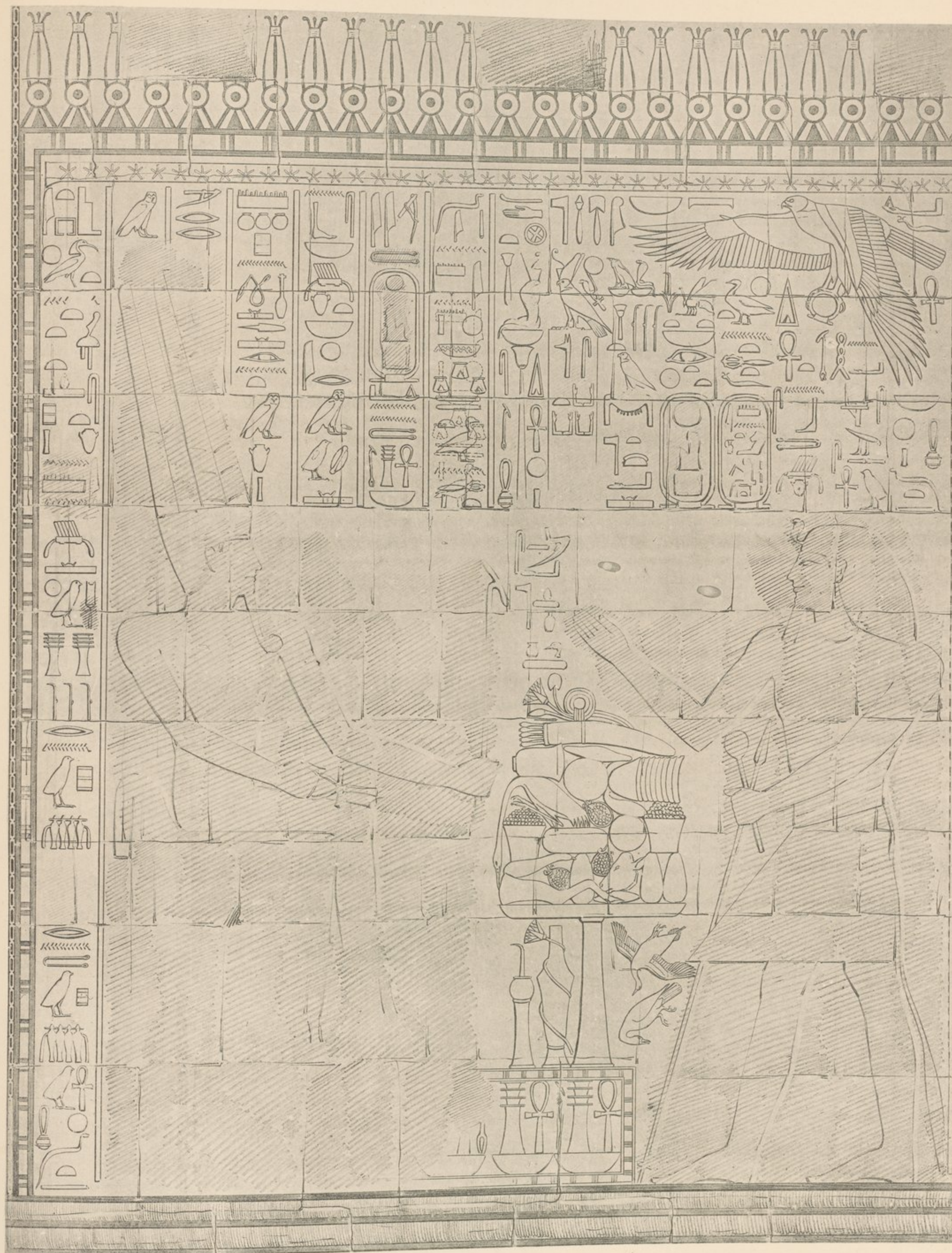




Scale 12 6 0 12 24 36 48 60 inches

THOTHMES III. BURNING INCENSE BEFORE AMON KHEM.

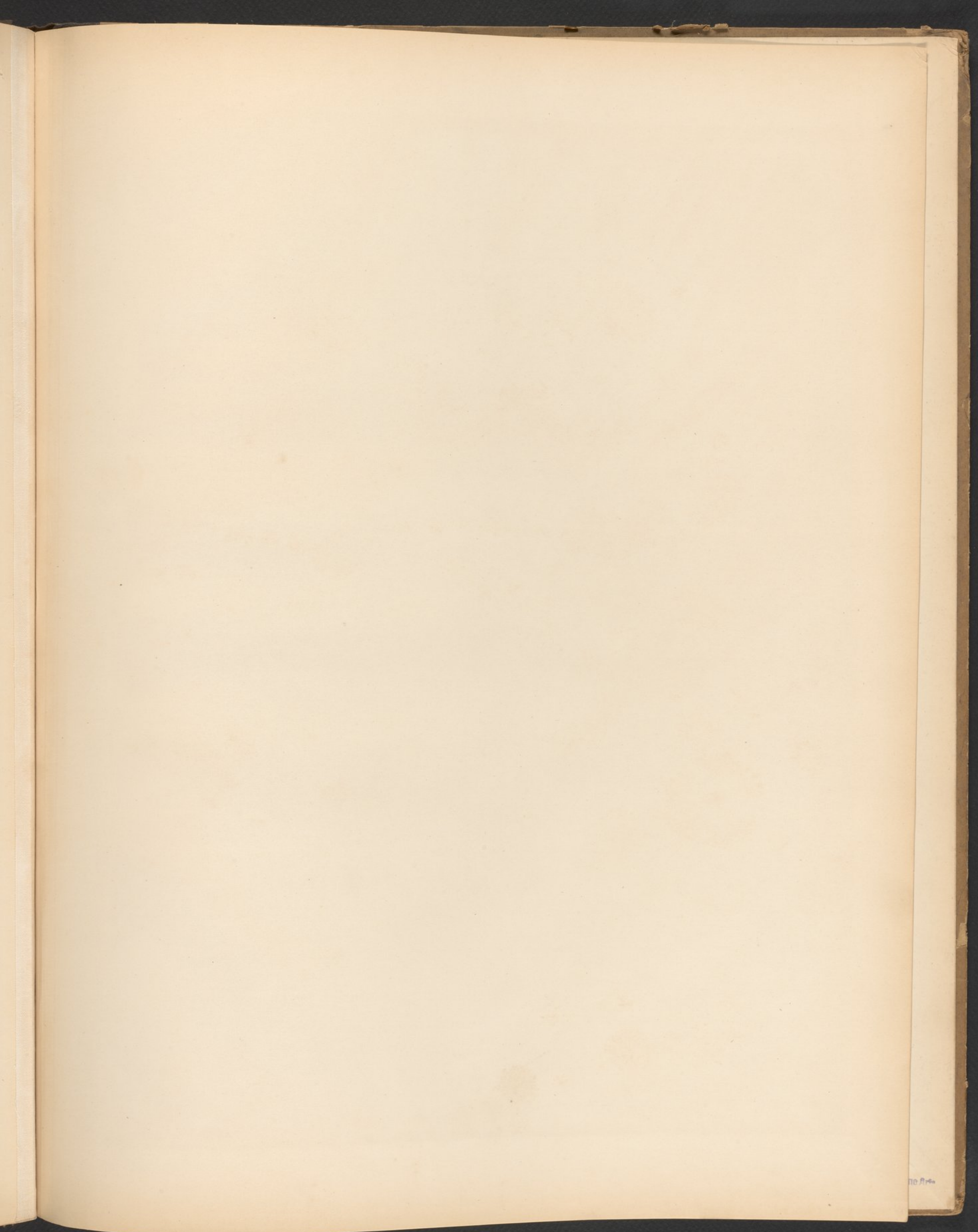




Scale 12 6 0 12 24 36 48 60 inches

HATSHEPSU PRESENTING AN ALTAR OF OFFERINGS TO AMON.





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