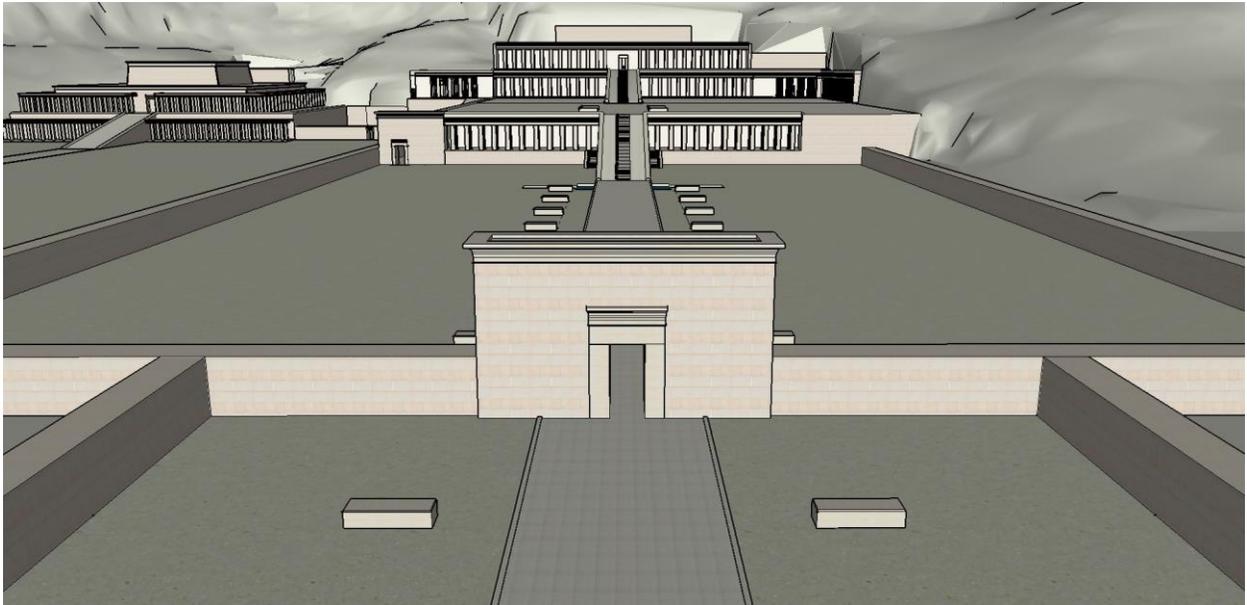




DEIR EL BAHRI PROJECT: THE LINEAGE OF ROYAL LEGITIMIZATION

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Introduction Narrative

Project Purpose:

Even before the creation of the Ancient Egyptian state, the rulers of this ancient region created strategies to validate their control. This concept of legitimacy came to define Egyptian kingship. Throughout the Dynastic Period (3,000-332 BCE), kings used religion, military campaigns, and even the prosperity of Egypt to portray themselves as the true rulers of their empire. In this project, I will expand on our understanding of the royal use of legitimacy. Because the king was thought to be the semi-divine son of the gods, many historians focus on how the kings depicted themselves as the rulers of Egypt through religion. For my own research, I examine this concept from a different perspective, investigating how these rulers used their *earthly* connections to validate their roles as king. To do this, my project considers familial legitimacy. While religion was an essential part of Egyptian kingship, in my research I will show how the kings of the New Kingdom justified their reign through their connection to their mortal family (past kings, actual family line).

Project Parameters:

In this project, I examined visual representations of legitimacy, showing how temple architecture and landscape were used by Egyptian kings to express the importance of their familial connections. For the parameters of this project, my research was centered around the reign of king Hatshepsut (1473-1458 BCE). Using 3D modeling, I created a historically accurate reconstruction of the Deir el Bahri complex, which includes the memorial temples of Hatshepsut and Mentuhotep II. I use this reconstruction to show how Hatshepsut crafted her mortuary temple as a visual reminder of her royal birth-right. By analyzing the spatial and architectural aspects of Hatshepsut's temple, I demonstrate that kingship was not only legitimized through the king's relationship with the gods, but it was also supported through the king's earthly connections. By understanding how divine and familial legitimization are separate forms of royal justification, one can begin to see how Hatshepsut used these different connections to support her claim to the throne.

Why Hatshepsut?:

Hatshepsut held a unique position as a female king. As a woman, Hatshepsut was mythologically unable to fit the male gendered role of kingship (Graves-Brown 2010, 106). Thus, she compensated for her gender by legitimating her reign through art and architecture. Even though every Egyptian ruler legitimized their reign through means of religion and familial connections, one can see that Hatshepsut exaggerated these justifications.

Why Deir el Bahri?:

Deir el Bahri resides in Thebes along the Western cliffs. This location is historically and religiously important for many reasons. The first being that Hatshepsut's memorial temple is directly across the Nile from the temple of Amun at Karnak, a center for royal cult activity. At Karnak the religious context of the space required Hatshepsut to legitimate her kingship using only her connection to the god Amun. At Deir el Bahri this was not the case, as Hatshepsut was free to depict herself in ways that would have been deemed inappropriate in a temple setting. Deir el Bahri was a memorial temple for Hatshepsut, thus its primary purpose was to glorify the king as well as to stand as the site for her royal cult. Due to this, Deir el Bahri exhibits forms of legitimization that are not found in state temples.

Legitimization:

Legitimization is a complex concept. Due to its dynamic nature, it is sometimes described as an entity that envelopes every aspect of Egyptian kingship. I believe that this interpretation takes away from the importance of this concept, due to its vagueness. Thus, this project is as much an examination of legitimacy as it is of Deir el Bahri, Hatshepsut, or kingship. In this project, I hope to peel apart the layers of Egyptian legitimization, to expose a single aspect of royal justification and show it as an independent entity. This project will specifically focus on the validation of the king through the construction of familial connections. It is true that religious and familial legitimacy can sometimes be perceived as interchangeable, as the king was thought to be the son of the gods. I believe that it is important to not combine these forms of legitimacy. One must perceive familial connections as its own source of validation and examine how these earthly connections were used to support the power of the king.

Terrain Narrative

Introduction:

In this narrative, I will focus my attention on the geography of the Deir el Bahri complex. Through this analysis of the natural and manmade features surrounding Hatshepsut's memorial temple, I hope to show how the king used the land to connect herself to her ancestors. The location of Deir el Bahri was used as an homage to Egypt's past glories and thus legitimated Hatshepsut.

Proximity to Karnak-

While familial and religious legitimacy are here defined as independent, we must recognize that in Ancient Egypt the king was thought to be the child of the gods (Van De Mierop 2011, 69). This mythology reinforced the importance behind the king's familial connections, as the deceased pharaohs were believed to be deified (Wilkinson 2000, 89). Thus, the supernatural parentage of these kings brought them closer to divinity.

When examining the location of Deir el Bahri, one can see how Hatshepsut drew upon this mythology. For example, the placement of Hatshepsut's central chapel, was aligned with her 8th pylon at the temple of Karnak. This chamber at Deir el Bahri was a barque chapel and housed the cult statue of the god Amun during festivals (such as the 'Beautiful Feast of the Valley') (Wilkinson 2000, 178). Hatshepsut used the processional route between Karnak temple and Deir el Bahri to physically link herself to her divine parentage (Amun) and equally divine human ancestors. This use of mythology should not be interpreted as Hatshepsut's attempt to replace her familial connections with divine ones, as she used both to justify her kingship.

Mentuhotep II's Memorial Temple:

Hatshepsut's temple is not the only structure within the Deir el Bahri complex; lying beside it is the 11th dynasty temple of Mentuhotep II. This Middle Kingdom structure is today meager in comparison to the monumental architecture of Hatshepsut's memorial temple. But the value of this temple is not its size. It was used by Hatshepsut (location) because of the political significance of its creator.

Mentuhotep ruled during a difficult time in Egypt's political history. When he came to the throne, the Egyptian state was ruled by two separate dynasties, each with different geographic territories (Van De Mierop 2011, 93). The Lower Egyptian kingdom reigned from their capital in Herakleopolis, while the other was centered in the Upper Egyptian city of Thebes (Van De Mierop 2011, 93). Like Hatshepsut, Mentuhotep II originated from the ruling dynasty in Thebes, and as such, he wanted to bring all of Egypt under the control of his Upper Egyptian kingdom. Mythologically, the king of Egypt was responsible for maintaining order over his empire. Mentuhotep took on this mythology, for as the king, he believed a unified state was his religious obligation (Hill 2013, 7). In the 14th year of his reign, Mentuhotep started a military campaign against the Herakleoptian dynasty (Vogel 2003, 240-241). This campaign ended the

First Intermediate Period with the destruction of this rival dynasty, resulting in the creation of the Middle Kingdom.

The re-establishment of the Egyptian State created repercussions which redefined kingship for Mentuhotep and his predecessors. One event that greatly impacted the presentation of kingship was the changing of Mentuhotep's name. During the 39th year of Mentuhotep II's reign, he changed his Horus name to *Sematawy* or "Uniter of the Two Lands" (Van De Mieroop 2011, 93). This title gave new life to Egyptian kingship, being that it emphasized the king's divine duty to maintain *Ma'at* and establish order in this world. Hatshepsut made the conscious decision to position her temple next to Mentuhotep's in order to appropriate this mythology and claim her right as a "Uniter of the two Lands" (Naville 1907, 6).

Temple of Amenhotep I and Ahmose Meritamun:

The specific location of Hatshepsut's memorial temple is also a source of familial legitimacy, as the lower terrace and ramp are the site of an earlier 18th Dynasty temple. This temple, commissioned by her maternal grandfather, Amenhotep I, was destroyed during the construction of Hatshepsut's memorial temple (Roehrig, Dreyfus, Keller, 2005, 138). While most of this temple was disassembled to create room for Hatshepsut's new addition, some of this structure was utilized to fill the first terrace and make it structurally stable. Thus, the earlier temple is preserved in the walls and ramp of Deir el Bahri, visible on the bricks that bear the cartouche of king Amenhotep I and his royal wife Ahmose Meritamun (Bryan 2000, 226).

One of the most famous relief scenes at Deir el Bahri depicts obelisks. Located in the first portico, it records the transportation of Hatshepsut's obelisks from the Aswan to the temple of Karnak. Being that these obelisks were erected at the temple of Amun in year 16 of Hatshepsut's reign, one could conclude that the lower terrace (where this relief is located) was built after this event (Siliotti 2007, 100). Since the rest of the temple was constructed at an earlier date, historians believe the first terrace was later added by Hatshepsut's architect, Senenmut (Siliotti 2007, 100). This suggests the destruction of Amenhotep's temple was not the original intent of the king, but was done out of necessity. Rather than destroying the temple, Hatshepsut perhaps originally wanted to use that structure to create a visual parallel between her reign and her grandfather's. She was the daughter of king Thutmose I, and while he was a king, he was not of royal blood. Her father obtained the throne because of Amenhotep's inability to produce a male heir (Roehrig, Dreyfus, Keller, 2005, 3). Instead Amenhotep I and Ahmose Meritamun had a daughter who would grow up to be the mother of Hatshepsut (Naville 1894, 13). Thus, she used the location of Deir el Bahri to demonstrate her paternal and maternal royalty.

Proximity to Valley of the Kings:

The Deir el Bahri complex is surrounded by tall cliffs. This geographic feature created a dramatic effect, but this location was not picked for its natural wonders. Instead Hatshepsut used this location to connect herself to her ancestors, as it was specifically chosen because of its proximity to the Valley of the Kings. Until the 18th Dynasty, Pharaohs were buried in tombs with monumental superstructures, such as the pyramids of the Old Kingdom. These tombs were placed in the public view, as they were constructed to symbolize the power and divinity of the

king (Wilkinson 2000, 21). Because of the grandeur and obvious location of these tombs, they were often looted and vandalized. To solve this problem the New Kingdom kings completely changed their burial practices. Rather than constructing tombs with monumental superstructures, they instead created subterranean graves built into the cliffs of a secluded wadi (Wilkinson 2000, 24-25). This necropolis, now called the Valley of the Kings, stands directly behind the cliffs of Deir el Bahri. Hatshepsut was the first ruler to construct a tomb in this royal necropolis, commissioning a grave for her father Thutmose I (Theban Mapping Project 2006).

By positioning her memorial temple near the tomb of Thutmose I, Hatshepsut was able to geographically connect herself to her father. This familial connection was necessary, for in Egyptian mythology kingship is established through father to son succession (Graves-Brown 2010, 129). In the Egyptian religion, the living king was believed to be the reincarnation of the falcon god Horus (Van De Mieroop 2011, 69). In death, the king transformed into the father of Horus, the god Osiris (Van De Mieroop 2011, 70). Being that Hatshepsut was not gendered male, she did not fit into this mythology. Thus, she compensated for her gender through the placement of her temple.

Symbolic meaning of el-Qurn-

The cliffs of the Deir el Bahri complex were used by Hatshepsut as another source of familial legitimacy. At the top of the cliff is a small pyramid shaped mountain called *Ta Dehenet* ("the peak" in ancient Egyptian) (Leblanc 1993, 19). The pyramid shape of this cliff allowed Hatshepsut and the Pharaohs buried at the Valley of the Kings to connect themselves to the rulers of the Old and Middle Kingdom, who were buried in monumental pyramid complexes (Wilkinson 2000, 20-23).

Mentuhotep Comparison

Introduction:

In the previous narrative, I examined how the natural and manmade features of the Deir el Bahri complex contributed to Hatshepsut's familial legitimacy. Here my analysis examines Hatshepsut's memorial temple in relation to the neighboring temple created by Mentuhotep II. Through this comparison, I hope to show how Hatshepsut used the architecture of this 11th Dynasty structure to validate her kingship.

Terraced Structure (religious symbolism):

When looking at these two temples, it is apparent that the buildings are architecturally similar, as both were built on terraces. This movement from low to high elevations is common in Egyptian temple architecture, as it was used to evoke the sacredness of these spaces. In the Egyptian religion, it was believed that the world (Egypt) was created as a primeval mound which rose out of the primordial waters of the Nile (Nelson 1944, 48). The temples were used by the Egyptians to reenact this origin myth, with increasing elevations mimicking the height of the mound of creation (Arnold 1994, 179). While all state temples, like Karnak, exhibit this form of architecture, the elevation of Mentuhotep's temple is much more extreme. Unlike Karnak, which gradually increases in elevation, the temples of the Deir el Bahri complex exaggerated this upward movement through the creation of terraces (Arnold 1994, 150). This unique terraced layout, required ramps to make the platforms accessible.

Similar to Mentuhotep's temple, Hatshepsut built Deir el Bahri with several terraces and ramps. Being that this 11th dynasty structure was so unique, one can conclude that Hatshepsut was copying the architecture of this earlier temple (Roehrig, Dreyfus, Keller, 2005, 136).

Rock Cut Temple (Saff Tomb):

Another characteristic that Hatshepsut appropriated from Mentuhotep, is the rock cut chambers of his temple (Naville 1907, 6). This unique architecture is attributed to the period in which Mentuhotep reigned, when the two separately ruled regions of Egypt established different funerary practices (Van De Mierop 2011, 93). In Thebes, the kings of the First Intermediate Period no longer built pyramids, but rather used the natural resources of Thebes to create new funerary structure types. Historians call these graves *saff* tombs (Theban Mapping Project 2008). Unlike the tombs of Lower Egypt, *saff* tombs had little to no superstructure, instead they had rock cut chambers (Theban Mapping Project 2008). As ruler of the Theban dynasty, Mentuhotep incorporated aspects of this new architecture into his own temple by carving his central chamber into the cliffs of Thebes (Naville 1907, 13).

Hatshepsut similarly built portions of her temple as rock cut chambers (barque chapel, Hathor chapel, and Anubis chapel). She appropriated this architecture to emphasize her Theban ancestry. During the Second Intermediate Period, Egypt was once again, split between two different dynasties, one in Upper Egypt and the other in Lower Egypt (Van De Mierop 2011,

135). Eventually the Egyptian state was reunited after a series of military conflicts. Thebes was the victor, as the rulers of this Upper Egyptian nome drove out the rival dynasty (which was ruled by a foreign group called the Hyksos) (Van De Mieroop 2011, 151-153). Hatshepsut was a part of this Theban bloodline as she was the great granddaughter of the king who reunited the Egyptian state and started the New Kingdom, Ahmose I (Van De Mieroop 2011, 171). By incorporating aspects of the saff tomb into her temple, Hatshepsut claimed that she was genetically a part of this history (Roehrig, Dreyfus, Keller, 2005, 136).

Monumental Free Standing Structure:

Mentuhotep's temple is a combination of different eras. It has the characteristics of a saff tomb (central chamber carved into the cliff), while simultaneously exhibiting aspects of Old Kingdom funerary architecture: the superstructure of the temple is styled after the pyramids, as it is partially freestanding and monumental (Arnold 2003, 149). As a king, Mentuhotep was forced to legitimate his kingship and like Hatshepsut, he used the architecture of his temple to do so. As a result, he used the monumental form of his temple to connect himself to the kings of the Old Kingdom.

Like Mentuhotep's temple, Hatshepsut built Deir el Bahri with pyramid-like characteristics. Her temple had a free-standing superstructure and was built out of stone blocks. By building her temple with Old Kingdom architectural elements, she connected herself to the kings of that time period (Cwiek 2014, 67).

Mastaba:

The shape of the central core in Mentuhotep's temple, is the subject of controversy, as this chamber is poorly preserved. In the 17th and early 18th century, historians hypothesized that this chamber was built in the shape of a pyramid. This theory was believed to be true, for Mentuhotep's temple was described as a pyramid in the Abbot Papyrus (Naville 1904, 1). Today this theory is outdated, as there is no archeological evidence to support its claim (the chamber has no inclined walls) (Arnold 2003, 34).

The second theory is that this chamber was built in the form of a mastaba tomb. This form of tomb architecture was used throughout the dynastic period because of its religious significance. The bench like shape of the mastaba mirrored the appearance of the "primeval mound" (Badawy 1956, 182). This primeval mound was used by the Egyptians as an architectural motif. It evoked the concept of rebirth, as the creator god Atum, was believed to have created himself from this mound of dirt (Badawy 1956, 182). Kings used the shape of the mastaba to connect themselves to these mythological ideologies.

Hatshepsut's temple further supports this theory, as she too has a mastaba on the back of her upper court. It is unclear if she borrowed this architectural feature from Mentuhotep, as the appearance of his temple is uncertain, but one can speculate that she did.

Hatshepsut's Temple

Introduction:

In the previous narrative, I explained how Hatshepsut legitimated her kingship by appropriating the architectural features of other royal monuments. Here instead, I will discuss how Hatshepsut and her temple are unique. I will do this through a detailed analysis of the architecture in Hatshepsut's memorial temple. I will show how Hatshepsut experimented with the architecture of her temple, to draw new connections between herself and her earthly family.

Transformation of the Memorial Temple:

Hatshepsut redefined Memorial temples through the architecture of Deir el Bahri. In the Old Kingdom and Middle Kingdom, these temples were nothing more than small chapels attached to the tombs of the dead kings, which housed their mortuary cult (Theban Mapping Project 2008). In the New Kingdom, the memorial temple went through a drastic transformation, as they were no longer joined to the tombs, but were instead built as large independent temples (Nelson 1944, 44-45). This evolution in appearance and location is associated with the change of tomb architecture during the New Kingdom. Being that the tombs of these New Kingdom kings were not intended to be visited, the memorial temples could no longer be built next to the tombs. Hatshepsut was the first to build a large-scale memorial temple, for as a king, she needed a space to be worshiped after her death. Egyptologist Ian Shaw calls Deir el Bahri a "family shrine" (Shaw 2004). I believe that this is an accurate definition, for this temple was used as a place of worship for Hatshepsut and her family. This form of temple architecture was appropriated by almost every one of Hatshepsut's predecessors (Wilkinson 2000, 24-25). As a result, the New Kingdom became a period of dual religions, one being oriented around the worship of the gods of the Egyptian pantheon, and the other worshipping Egypt's human deities.

Horus Stairway (Mythical Importance):

When moving to the second ramp, one sees on the ends of the balustrades, two statues of the falcon god Horus. The royal aspects of the memorial temple, makes the image of Horus appropriate, as he is the god of kingship. Thus, the kings used his image to align themselves with this divine representation of royalty (Van De Mieroop 2011, 69). But the image of Horus has additional significance in relation to Hatshepsut's memorial temple. In Egyptian mythology, the king is thought to be the living reincarnation of Horus, but in his next life he transforms into Horus's father, Osiris (Van De Mieroop 2011, 70). This divine cycle repeats itself with every generation, for when a king dies he becomes the deified representation of Osiris and his son takes the guise of Horus (Van De Mieroop 2011, 70).

Osirian Statues (Mythical Importance):

Hatshepsut used these falcon statues to place herself within this mythological succession. This theory is supported by the row of Osirian statues at the entrance to the upper portico. Because Osiris was the god of the Netherworld, his image was common in memorial temples as

he was used to represent the deified king (Van De Mieroop 2011, 70). When analyzing the Osirian and falcon statues using the guise of familial legitimization, one sees how these statues are related to each other. As Horus, Hatshepsut was responsible for the protection of Egypt, which is represented through the stance of the falcon statues, as they are shown standing guard over the upper court (Van De Mieroop 2011, 36). But these statues also symbolize Hatshepsut's responsibility towards her father. This can be observed in the placement of the Osirian statues, as they are looking down onto the falcon sculptures (Hatshepsut).

Chapel to Thutmose I:

Hatshepsut also used familial legitimization in the layout of her temple. This can be observed in the chapel which she dedicated to her father, Thutmose I. In memorial temples, it was common for kings to construct rooms for their predecessors. These chapels were built as large scale family shrines, where the king could perform acts of ancestral worship (Shaw 2004). Hatshepsut expanded upon this concept by constructing a chapel with two rooms, one for her father and the other for her own cult. This familial relationship is even more emphasized through the location of this chapel. These rooms are located directly South West of tomb KV 20, in Valley of the Kings (Theban Mapping Project 2006). KV 20 was commissioned by Hatshepsut, and was intended to be her tomb and also Thutmose's. (Theban Mapping Project 2006). By paralleling this dual tomb with the chapel in her temple, Hatshepsut portrayed herself as an eternal ruler, for she was the daughter of the king in this life and the next.

Relief Narrative

Introduction:

This narrative focuses on the reliefs of the memorial temple of Hatshepsut. Ancient Egyptian art was very stylized and remained consistent throughout the Dynastic Period. But during the reign of Hatshepsut, Egyptian art went through an evolution. Because of her mythological inabilities as female pharaoh, Hatshepsut created new artistic motifs which utilized familial legitimacy (Graves-Brown 2010, 106). In this analysis, I will show how Hatshepsut used the art in her temple to connect herself to her mortal family.

Anubis Chapel (Solar Chapel):

The first relief is in the Anubis chapel. This two-roomed chapel is one of the most well preserved in Deir el Bahri. These rooms were not exposed to sunlight, as they were cut into the cliffs, leaving the walls in good condition (Luxor Times 2015). Today, the limestone plaster and paint are still visible on the walls of this chapel. The meaning of these paintings is debated as historians still do not know what this temple was used for (Luxor Times 2015). Despite these unknown, one of the best representations of familial legitimization at Deir el Bahri, is found on the walls of this chapel.

One of the most fascinating reliefs in the Anubis Chapel is of Hatshepsut's father Thutmose I with his mother Seniseneb (Luxor Times 2015). Since Thutmose I was not of royal blood, his conception was even more significant. Like the other kings, it was thought that he was the semi divine son of the gods (Van De Mierop 2011, 36). Because he was a commoner, his supposed divinity was thought to be an act of celestial intervention and it is through his mother, Seniseneb, that the gods enacted their great wisdom (Graves-Brown 2010, 130). By depicting her paternal family in this relief, Hatshepsut becomes intertwined in these divine interactions. She is not just a ruler, but she is the daughter of the king who was chosen by the gods.

Accession Scene:

At Deir el Bahri there are many reliefs that exhibit familial legitimization, but one of the most blatant examples is the accession scene. This relief is located in the Northern Middle Portico, and depicts a young Hatshepsut with her mortal father Thutmose I (Naville 1894, 15). In this scene, Thutmose I is sitting inside a shrine while holding the arm of Hatshepsut, who is portrayed as a young man. Before the two figures is an inscription which recounts the events of Hatshepsut's accession. This inscription is written in the voice of Thutmose I, and it reads that he brought together the nomarchs of Egypt, to tell them that he was "conferring the prerogative and insignia of royalty upon his daughter" (Naville 1894, 16). This relief further legitimates Hatshepsut's kingship, as it portrays Hatshepsut as Thutmose's chosen successor.

Divine Conception Relief:

The Northern end of the middle portico hosts similarly themed scenes; the most important is the conception scene of Hatshepsut. In this relief Amun is seated on a bed with Hatshepsut's mother, Queen Ahmose. The god is portrayed in the act of giving Ahmose two ankh signs, one to her mouth and the other into her hand, which is placed close to the queen's stomach. This second ankh sign symbolizes Hatshepsut's conception through the procreation of Amun and Ahmose (Naville 1896, 14). As the semi divine child of the gods, the throne is Hatshepsut's birth right. This can be observed in the inscription of this relief, as Amun utters,

Hatshepsut shall be the name of this my daughter, whom I have placed in thy body, this saying which comes out of thy mouth. She shall exercise the excellent kingship in this whole land. My soul is hers, my bounty is hers, my crown is hers, that she may rule the Two Lands, that she may lead all the living (Breasted 1906, 198)

Amun blatantly states that she has the right to "exercise the excellent kingship". This right is given to her because she is the daughter of Amun, who is the ultimate king because of his divinity (Hart 2005, 2-4). As a result, this inscription shows Hatshepsut as the rightful ruler of the Two Lands, as she was chosen by the gods.

But this scene is not just about the significance of her supposed divinity, for it also focuses on her mortal family. Queen Ahmose and Amun are sitting facing each other, and are of similar sizes. This is uncommon in Egyptian art, as the gods are almost always represented larger than mortals, highlighting their superiority (Robins 1993, 181). It is also important to acknowledge that the positioning of Amun in relation to Ahmose is unique. Typically in Egyptian art, women are depicted facing the same way as the male figure and sitting behind them, to demonstrate the male's dominance (Robins 1994, 33). But Ahmose does not follow typical gender norms, as she is shown facing Amun. Despite these irregularities, Ahmose and Amun are not shown as complete equals. Amun is slightly larger than the queen because of his feathered headdress. Amun also asserts his dominance over the queen through the placement of his legs, as they are covering hers. But none the less, this relief demonstrates an uncommon shift in importance between a god and a mortal queen. This could be attributed to Hatshepsut's familial line, as Queen Ahmose was the granddaughter of Ahmose I and Ahmose Nefertari, who was the first king of the New Kingdom and the first Gods Wife of Amun (Naville 1894, 13-14). By reconstructing the story of her conception and replacing her father with Amun but continuing to depict her mortal mother, Hatshepsut shows herself as being even closer to divinity. She was not just the child of a god, but she was also the inheritor of Ahmose's royal lineage.

Birthing Scene:

Hatshepsut continued to use her mother as a source of legitimization in additional reliefs, the best example being her birthing scene. This relief is found on the retaining wall of the Northern middle portico, and shows a pregnant Ahmose being prepared for child birth. In the scene, Ahmose is led by the god Khnum and the goddess Heket into her birthing room (Naville 1896, 16). Typically in Egyptian artwork, only the king is shown having personal interactions

with the gods, but this scene defies this norm (Robins 1994, 36). The physical touch of the divine can be interpreted as a sign of protection and celebration, as the gods were there to help Ahmose during this vulnerable moment and also welcome Hatshepsut into the world (Graves-Brown 2010, 65). This can be witnessed in the following relief which shows Ahmose sitting on a bed with the newly born Hatshepsut (Naville 1896, 16). The birth of the king is not portrayed as a private moment for the mother and child are surrounded by the gods of the Egyptian pantheon; all of which are kneeling before the king and offering her life (ankh signs) (Naville 1896, 16-17).

In this birthing scene, the hieroglyphs above Ahmose's head read, "hont hemtu neb", meaning "the sovereign of all women" (Bergdoll 2013, 69). This title could have been given to Ahmose because of her closeness to the divine or for her own sovereignty. Of course, the meaning of these hieroglyphs is up to interpretation, but it is arguable that her royalty carried its own significance that was independent of Amun's divinity.

Meta Data

Terrain:

Modeling Process-

In my project, I created a virtual reconstruction of the Theban terrain, as my research was about the whole Deir el Bahri complex. I first attempted to do this by importing the terrain from Google Earth into SketchUp. Unfortunately, the detail of the Google Earth terrain did not accurately reflect the Theban landscape, as it did not depict the steep cliffs surrounding the Deir el Bahri complex. As a result, I was forced to alter the Google Earth terrain. To do this I created a 3D model, in SketchUp, of the cliffs directly surrounding the temples of Mentuhotep and Hatshepsut, using a topographic map by Diethelm Eigner (1984, Plate 1). Once I imported this topographic line map into SketchUp, I then drew each individual line and raised the lines to their accurate elevations. This produced a 3D rendition of the topographic map, which I converted into a model by conjoining the lines. Due to the time constraints, I decided to combine my model with the Google Earth terrain. I did this by cutting out portions of the Google Earth terrain, which I then replaced with my more detailed model.

Texture-

Because my model is made from scratch, it doesn't exhibit the same georeferenced images as the Google Earth terrain. To blend these terrains, I went into Google Earth and took screen shots of the Deir el Bahri complex, which I used to texture my model.

Mentuhotep's Temple:

Appearance-

In present day Mentuhotep's temple is almost completely destroyed. The second terrace and back chapels are nonexistent, as they were severely damaged in antiquity because of an earthquake. As a result, there is little information on the appearance of this temple's upper portion. Due to the lack of information, I was forced to base my model off drawings by Dieter Arnold and Edouard Naville (Naville 1907, 13)(Arnold 2003, 150). Both these historians hypothesized that the central core of this temple was built in the shape of a mastaba rather than a pyramid. It is because of their argumentation that I decided to portray this chamber in a similar fashion.

For my research, I focused on the exterior architecture of Mentuhotep's temple. I wasn't examining the inside of this temple, making it unnecessary to create this structure's interior spaces. As a result, the only interior space I created was the open court of the second terrace, as it is visible from an aerial view. I made the rest of the interior inaccessible by blocking off the doorways.

Dimensions-

Because this site has been extensively excavated, I was able to find detailed dimensions for this temple's lower terrace. Most of these dimensions came from Naville's text, *The Temple of Deir el Bahri: Its Plan, Its Founders, and Its First Explorers* (1907, 13). I used the dimensions of Dieter Arnolds ground plans to construct the upper terrace, as there is little information on this space because of its poor condition (2003, 150). In relation to the height of the temple, I was able to obtain the dimensions for the lower terrace as it is still currently standing. Because the upper terrace is no longer at its original height and the columns of this terrace are all damaged, I based my virtual rendition off Arnold's axial drawings (2003, 150).

Texture-

There is little to no information on the materials used for this temple's exterior architecture. This is because most of the paintings and plaster have not survived, as damage to the roofs left them exposed to the elements. Being that Hatshepsut appropriated a lot of her exterior architecture from Mentuhotep's temple, it is arguable that she would have used the same materials to create Deir el Bahri. For this reason, I painted the walls of my model using a plain limestone texture which I used in Hatshepsut's model. The only unique material I incorporated into my model, was a red granite texture, which I used on the main entrance of the upper terrace (Naville 1907, 23).

Hatshepsut:

Lower Terrace-

Even though the Polish Centre of Mediterranean Archaeology has done extensive excavations and restorations at this site, there are very few records on the spacing of this temple. For that reason, I had to rely predominately on a ground plan created by Catharine Roehrig, in her novel, *Hatshepsut: From Queen to Pharaoh* (2005, 136). I did make several adjustments to the ground plan, as it measures the terrace to about 83 meters, but Edouard Naville recorded it to 87 meters (1894, 10-11). Being that Naville was one of the original excavators of Deir el Bahri, I decided to adjust my model to his specifications. The rest of the lower court (processional way, sphinxes, and wall height), I based off the dimensions of Naville (1894, 10). In several excavation journals, this temple's main entrance is described as a "pylon like structure" (Naville 1894, 9). Today this entrance no longer exists, for that reason I had to base my model off one of Naville's drawings (1910, Plate 1).

Middle and Upper Terrace-

For the upper and middle terrace, the only dimensions I could find were from Naville's excavation journal, but because he wrote it in 1894, his measurements are now outdated. Thus, I relied on Arnold's ground plan for the dimensions of these terraces. Even though these two levels have been restored by the Polish Centre of Mediterranean Archaeology, this team has not recorded the height in any of their excavation manuscripts. Thus, I based my heights off an axial drawing found in Dieter Arnold's novel, *The Encyclopedia of Ancient Egyptian Architecture* (2003, 104). The details I put into the architecture of these two terraces, including the ramp

length, Hathor pillars, façade on the south side of the temple, niches of the upper terrace, and the “windows” of the Amun chapel, I based off present day pictures of Hatshepsut’s temple.

Texture-

I textured the interior spaces of my model with gypsum plaster, as this material was used in the Anubis chapel. Being that there is no information on the materials used for the exterior of this temple, I decided to texture it as bare limestone blocks. The interior ceilings of the Anubis chapel, middle terrace, and lower terrace, I textured with a star painted plaster. I acquired this texture from an image of the Anubis chapel’s ceiling. While it is probable that the upper terrace, Hathor chapel, and side portico would have been similarly painted, I decided to omit it from the model. I did this because the ceilings of these three sections are currently destroyed, making it impossible to know what they would have looked like.

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