



A New Vision for Visiting El Deir El-Bahari

Prof. Dr. Mona Taha Hussein

Vice-Dean for Environmental
Affairs and Community
Development, Faculty of Tourism
and Hotel, October 6 University

Prof. Dr. Faten El Elimi

Vice-Dean for Student
Affairs,,
Faculty of Tourism and Hotel,
Suez Canal University

Eman Badawy

Faculty of Tourism and Hotel
October 6 University

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Abstract

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Luxor is a very important and unique tourist destination. By visiting el Deir el-Bahari in Luxor, the development of the temples architecture and its elements can be learned. Mentuhotep II, Hatshepsut and Tutmosis III built their mortuary temples in el Deir el Bahari. Through the tour in Hatshepsut Temple, Sennmut's architecture can be observed and how the artists of the 18th Dynasty were inspired by the art of the 11th Dynasty. The aim of this paper is to illustrate the artistic value of these temples and the role of tourism in the process of transferring the culture.

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Introduction

Ancient Egyptian architecture and design has been taken as an economic success tool since the old times till now. Concerning the tourism product development, one has to identify trends and elaborate their profitability. The topics of architecture, culture of construction and design are attracting the attention of the public. And high value buildings can be seen as the basis for the touristic success of a destination, and therefore influence its economy and society (Price, Humbert, 2003). Historical buildings are important signatures and a highly valued Objects that has the ability to extend the cultural offers. In Egypt tourism was not a new phenomenon as it became a popular tourist destination for Greeks and Romans from the seventh century B.C.

onwards (Neils, 2010). In Luxor el Deir el Bahari is a complex of mortuary temples and tombs located on the west bank of the Nile. This is a part of the Theban Necropolis. The first monument built at the site was the mortuary temple of Mentuhotep II of the eleventh Dynasty (Arnold, 1978). During the 18th Dynasty, Hatshepsut and Tutmosis III built their temples at the site. There are also private tombs from the 25th and 26th Dynasty. After that it was used as a source of building materials and in Christian times the site became a Coptic cemetery. These temples and tombs do not receive the attention accorded to Hatshepsut temple. This paper is to illustrate the historic, culture and artistic value of these temples and the role of Tourism in the process of the transfer of culture.

The Temples in el Deir el Bahari

The first monument built at the site was the mortuary temple of Mentuhotep II of the 11th Dynasty (Fig.1). It was constructed during the 21st century BC and was built on several levels in the great bay at Deir el-Bahari. It was approached by a 16-metre-wide causeway leading from a valley temple which no longer exists. This mortuary temple itself consists of a forecourt and entrance gate, enclosed by walls on three sides, and a terrace on which stands a large square structure that may represent the primeval mound that arose from the waters of chaos. As the temple faces east, the structure is likely to be connected with the sun cult of Rê and the resurrection of the king. The inner part of the temple was actually cut into the cliff and consists of a peristyle court, a hypostyle hall and an underground passage leading into the tomb itself. The cult of the dead king centered on the small shrine cut into the rear of the Hypostyle Hall. The temple complex also held six mortuary chapels and shaft tombs built for the pharaoh's wives and daughters (Arnold, 2009). This temple is a transition between the Old Kingdom temple of the pyramid, and the New Kingdom House of Millions of Years. For the first time, the tomb of the king is united with its mortuary temple. The New Kingdom will later separate the tomb (in the Valley of the Kings) from the House of Millions of Years. The complex had a valley temple and a 1.2 km causeway leading to the temple itself. At the lower level there was a pillared lower hall with two rows of octagonal, decorated, Columns. The upper level had a covered central core dedicated to Montu-Re. By analysis for Hatshepsut's memorial temple in relation to the neighboring temple created by Mentuhotep II, it's shown how Hatshepsut used the architecture of this 11th Dynasty structure to validate her kingship (Arnold, 1978). The focal point of el Deir el-Bahari complex is the *Dsr-Dsrw* meaning "the Holy of Holies", the Mortuary Temple of Hatshepsut (Fig.2). It is a colonnaded structure, which was designed and implemented by Senenmut, royal steward and architect of Hatshepsut, to serve for her posthumous worship and to honor the glory of Amun. *Dsr-Dsrw* sits a top a series of colonnaded terraces, reached by long ramps that once were graced with gardens. It is built into a cliff face that rises sharply above it, and is largely considered to be one of the "incomparable monuments of ancient Egypt". The unusual form of Hatshepsut's temple is explained by the choice of location, in the valley basin of Deir el-Bahari, surrounded by steep cliffs (Arnold, 2009).

It was here, in about 2050 B.C. that Mentuhotep II, the founder of the Middle Kingdom, laid out his sloping, terrace-shaped mortuary temple. The pillared galleries at either side of the central ramp of the *Dsr-Dsrw* correspond to the pillar positions on two successive levels of the Temple of Mentuhotep. The architecture of the temple has been considerably altered as a result of

misguided reconstruction in the early twentieth century A.D. The spatial and architectural aspects of Hatshepsut's temple, demonstrated 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 legitimizations are separate forms of royal justification, one can begin to see how Hatshepsut used these different connections to support her claim to the throne. Hatshepsut held a unique position as a female king. As a woman, Hatshepsut was mythologically unable to fit the male gendered role of kingship. 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. Throughout a detailed analysis of the architecture in Hatshepsut's memorial temple. It shown how Hatshepsut experimented with the architecture of her temple, to draw new connections between herself and her earthly family (Wysocki, 1992). The building of the *Dsr-Akht* temple took place late in the reign of Tuthmosis III; the beginnings of construction work can be dated securely today to year 45 of the ruler's reign, even though royal building activity on this spot began several years earlier. Destruction of the temple of Hatshepsut in Deir el-Bahari most likely began parallel to the building of *Dsr-Akht*. The temple was dedicated primarily to the god Amun, both in the form of Amun-Re and Amun-Kamutef, and probably paid some role within the funerary cult of the 18th Dynasty pharaoh Thutmose III (Lipińska, 1977).

The king's actual funerary temple Hnkt ankh was located a short distance away, a little to the south of the entrance to Deir el Bahari and adjacent to the hill of Gurna. The temple probably played an important role within the "Beautiful Feast of the Valley", presumably being intended to receive the barque of the god during its travels and thereby supersede the Temple of Hatshepsut in one of its intended functions. The temple is located on a small elevated terrace to the immediate north-west of the funerary temple of Mentuhotep II, and therefore positioned tightly between it and the temple of Hatshepsut immediately to the north-east (Arnold, 2009). The larger part of the temple is positioned above the level of the upper terrace of the temple of Hatshepsut and rests on a roughly square platform partially cut from the rock and partially constructed of loose stones, supported by a stone revetment. No evidence exists for previous construction on this site.

Despite the clear existence of a causeway leading up to the site, the temple remained hidden from archaeologists until the 1960s as the result of an ancient rock fall from the high cliffs above-scholars have posited the temple's almost complete destruction by landslide towards the end of the 20th Dynasty, some 250 years after its completion (Lipińska, 1977). Thereafter, the site was apparently plundered of its sandstone building blocks for the construction of other projects. Completing the temple's devastation was the eventual collapse of the built-up portion of its supporting platform, causing the south-eastern corner of the temple to precipitate on to the Temple of Montuhotep II immediately below. Relief fragments from the *Dsr-Akht* were subsequently discovered amongst the rubble in the temple of Mentuhotep II by the Egypt Exploration Society excavators, conveniently foreshadowing the temple's re-discovery by the Poles several decades later (Lipińska, 1977),



Fig.1. Montuhotep II Temple in El Deir El Bahari © Eman Badawy



Fig.2. Hatshepsut Temple in El Deir El Bahari © Eman Badawy



Fig.3. Anubis Chapel, Hatshepsut Temple © Eman Badawy

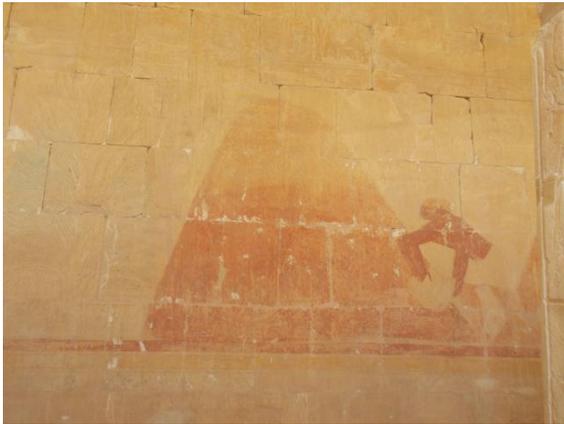


(a)



(b)

Fig.4. a,b. Queen Ahmose, Hatshepsut Temple © Eman Badawy



(a)



(b)

Fig.5. a,b. Punt Hall, Hatshepsut Temple © Eman Badawy



(a)



(b)

Fig.6. a,b. Hathor Chapel, Hatshepsut Temple © Eman Badawy



Fig.7. Third Terrace, Hatshepsut Temple © Eman Badawy

Conclusion

Ancient Egyptian's architecture stands as inspiration for the contemporary architecture as it has been in the classical time. It counts also as a factor that calls a person for travelling. The building of Mentuhotep II (Fig.1) is no less important than that of Hatshepsut (Fig.2). It is not only the oldest temple in Thebes, but also the only temple of the Middle Kingdom that is in anything as well-preserved. Rather only the ground level can be traced: its actual piers and columns are largely in Seto, we saw that the artists of the 18th Dynasty carved the back walls of their columns just as the ancient artists of the 11th Dynasty carved their columns (Arnold, 1978). Some of their works are sometimes reminiscent of that of the improved and embellished 11th Dynasty sculptors, and the style and themes of the ancient temple carvings may have been sometimes imitated by Hatshepsut's artists (Fig.4). An imitation of the earliest Temple reliefs may have been seen in the statues of the southern funerary hall on the upper platform of the Temple of Hatshepsut (Karkowaski, 2001). Among the bas-reliefs of this type we found many good fragments belonging to the temple of the 11th Dynasty in order to preserve the royal funeral cult. And there are also parents of plants and birds with a beautiful culling, and the usual kher decoration above it is in red and blue. The coloring of the column reliefs has often gone, and the reliefs themselves have become worn, frayed and shiny, while the color of the church reliefs has been preserved. The color restored is very different from the exact coloration of the 11th family of the pristine reliefs of the chapels of priestesses. These 11th Dynasty inscriptions are of paramount importance, as they tell us more about the art of the 11th Dynasty than was previously known.

The artists of the New kingdom learned from Djoser Complex in Saqqara, Mentohotep II Temple in el Deir el Bahari the technique and gained experience. We may see influence of Old and Middle Kingdom architecture in the New kingdom architecture. The New kingdom preserves the Old methods of construction, even to the use of slanting walls and stuccoed columns (Karkowaski, 2001). The Base of the Hatshepsut and Tutmosis III Temple are not far from Mentohotep's II Temple. The Geometrical ornaments and the decoration that have been used in Djoser complex and in Bani Hassan's tombs were used later by the artists of the New kingdom (Arnold, 2009). Ancient Egyptian architecture stands as inspiration for the contemporary architecture as it has been in the classical time. It counts also as a factor that calls a person for travelling. Therefore the Tour guides have to highlight the Traditions in the Temples in their Presentation.

Recommendation:

Luxor is placed in the touristic development plans of the governorate and the Supreme council of antiquities but still there is more to be done for this important city. The development of Luxor has to be done through the cooperation between the governorate and the citizens, who are more than one million People working in tourism and agriculture. The development of the infrastructure (roads-electricity-water-sewage...etc.) in areas characterized by being touristically attractive especially the monumental ones and those on the main roads leading to the governorate, and establishing a civil. Improving the accommodation services to meet the desires and demands of the tourists through expanding hotel capacities of different degrees such as four and three stars. Increasing the number of touristic stores, public stores, ticket issuing outlets and touristic boutiques especially the local ones. Expanding the entertainment facilities such as funfairs, museums and specialized public gardens that meet market demands. Encouraging the international movement of tourism incoming to Luxor governorate through collaboration between the public and private sectors. Giving various touristic programs through introducing new touristic patterns such as therapeutic tourism, farms tourism, religious tourism and Nile tourism. El Deir el Bahari is one of the very attractive Sites in Luxor, it contains very important Temples and Tombs. The Archeological Sites specially the tombs of the 25th and 26th Dynasties needs more care from the Supreme council of antiquities. The Tombs need to be prepared for the visits of the tourists.

رؤية جديدة لزيارة الدير البحري

ملخص البحث

يمكن من خلال زيارة منطقة الدير البحري التعرف على أسلوب عمارة المعابد في الأسرة الحادية عشر- عصر الملك منتوحتب الثاني من الدولة الوسطى – ومن الأسرة الثامنة عشر معبد الملكة حتشبسوت ومعبد الملك تحتمس الثالث. أيضا توجد بمنطقة الدير البحري مقابر من الدولة الوسطى ومقابر الأفراد من الأسرات الخامسة والعشرين والسادسة والعشرين. يجب الحفاظ على المنطقة وتنميتها سياحيا بحيث يتم تزويد المنطقة بالافتات الإرشادية والكاميرات والحفاظ على النقش الموجود في معبد حتشبسوت والمقابر المفتوحة للزيارة. تتضمن معظم البرامج السياحية زيارة معبد حتشبسوت في الدير البحري في البر الغربي في مدينة الأقصر. دور المرشد السياحي تعريف السائحين بأهمية المنطقة الثقافية وإلقاء الضوء على جميع الآثار الموجودة بها.

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