A PRELIMINARY REPORT

ON THE

Re-excavation

OF THE

Palace of Amenhetep III.

BY

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with a
postscript and additional notes by
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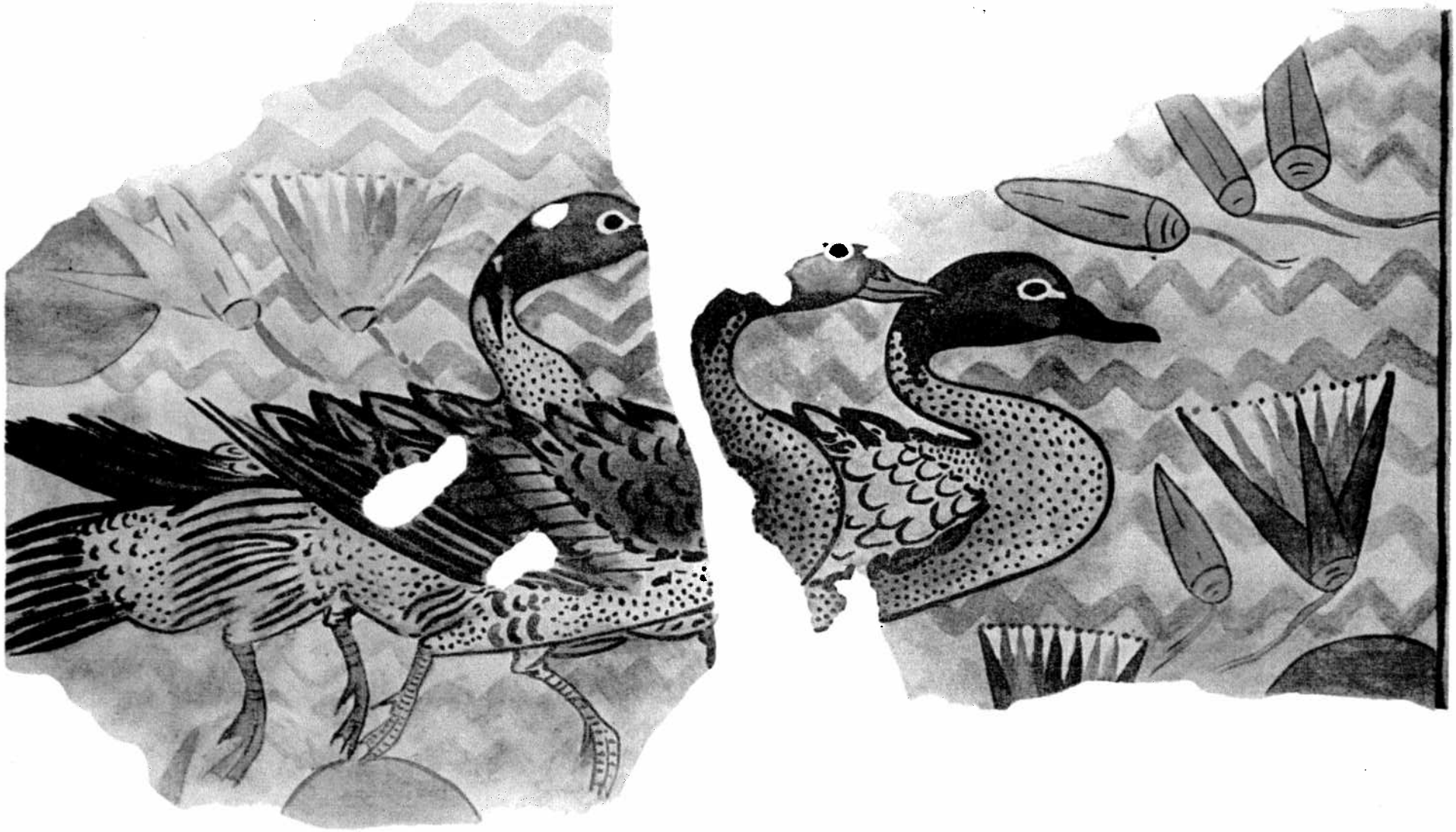

PLATE I.

FRAGMENT OF PAVEMENT. ROOM E.

Publisher's Notice

The text of this reprint is unaltered from the first edition, except for the insertion of the original errata, and the addition of a corrected bibliography and footnote numbers in the text. Four original color plates (drawn by R. deP. Tytus) appear here in black and white, pls. 2-4 being inserted between pages 22 and 23. Figure A opposite p. 23 is an addition. The postscript and added footnotes begin on page 26.

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PREFACE.

My purpose in the following preliminary report is to set forth what has already been accomplished in the re-excavation of the site of the palace of Amenhetep III; and to place in a convenient form the material at hand.

My aim is not to discuss the origins, motives, or variants of the designs architectural or decorative with which the ruins abound, nor to attempt to force names or uses on particular portions of the building, whose true relations to the whole can only be determined when the work is complete, but to present the data available at the present time, leaving the discussion of any difficult problems involved to the final volume.

My thanks are most especially due to Mr. Percy E. Newberry, who initiated the work, and whose valuable assistance and advice have rendered the excavation possible.

ROBB DEP. TYTUS.

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N. N.—Leaves from my Note Books, III: Newberry.

N. S.—The Scarab: Newberry (in press).

P. A.—Tel el Amarna: Petrie.

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INTRODUCTION.

Amenhetep III was one of the most important and interesting of the kings of Egypt. His reign marked the apogee of Egyptian power temporal, and under him and his son the so-called renaissance of art and religion took place.

His portrait statue shows a man of strong personality and force of character, though just how far one may proceed in tracing mental characteristics from Egyptian sculpture is problematical.

The art of portraiture, escaping from its bonds of religious conservatism, degenerated so speedily into caricature that the precise moment when truth alone was depicted is hard to determine.

He was a descendant on his father's side of the great Aahmes,[1] the founder of the Eighteenth Dynasty.

His immediate predecessor on the throne was Thotmes IV, who appears to have been his elder brother (S.B.A.)[2] Thotmes IV apparently left no son to succeed him, and the throne naturally devolved on the second son of Amenhetep II, the Prince Amenhetep, whose throne name was Neb-mat-ra.

The Prince's mother, Mut-em-ua, was not of royal birth, and there is reason to believe that she was the second wife of Amenhetep II.

The age of the Prince at the time of his accession is not known, and although the fact of his being already married to Tyi points to a certain maturity, nevertheless his love for hunting, which he kept up for ten years of his reign, shows him as young and active.[3]

This fondness for the chase is most marked, and a large scarab in the Tamworth collection gives a most interesting account of a wild bull hunt.[4]

A translation (N. S.) follows:

"The second year under the Majesty of the Living Horus," (here follow the full titles of Amenhetep III and Queen Tyi) "A wonderful thing happened to His "Majesty. A messenger came to tell His Majesty that there were wild cattle upon "the desert of the district of Shetep; His Majesty thereupon floated down the "river in the Royal dahabiyah, 'Kha-em-maat' (Shining in Truth), at the time of "evening, and (after) having had a good journey, arrived in safety at the district "of Shetep at the time of morning.

"His Majesty mounted upon a horse, and his whole army followed him. The "nobles and the ankhu-officers of the entire army were marshalled and the children

"of the quarter (district?) were ordered to keep watch upon these wild cattle. His "Majesty thereupon ordered that they (lit. one) should surround these wild cattle "with a net (?) and a dyke and His Majesty ordered that these wild cattle should "be counted (?) in their entirety and the number of them amounted to, wild cattle "190. The number of wild cattle which His Majesty brought in (his own?) hunting "in this day (was) 56: His Majesty rested four days in order to give spirit (lit. fire) "to his horses, then His Majesty mounted (again) upon a horse and the number of "these wild cattle which were brought to him in hunting (was) wild cattle 20+20 "(i.e. 40): (making) the total number of wild cattle (captured) 96."

This was bull fighting on a big scale, and he was equally eager in his pursuit of larger game.

The so-called Lion Hunt Scarabs give the list of trophies for the first ten years of his reign.

(Translation, N. S.)

(Full titles and names of Amenhetep and Tyi.)

"Number of the lions brought by His Majesty in his own shooting, beginning "from the year one, ending at the year ten: lions fierce 102."

His marriage to Tyi, as stated above, probably occurred before his accession to the throne, as even in the second year she is called the great Queen, but whether she was of royal or noble birth, of Egyptian or foreign origin, is shrouded in mystery.[5]

The names of her parents occur for the first time on a scarab of the tenth year, but even then they afford little or no clue, as they may as well have been Egyptian as foreign, nor can a very great reliance be placed on racial characteristics obtained from one particular statue.[6]

The letter from Dushratta (W–9) addressed directly to Tyi, and pleading in behalf of himself his long friendship for her dead husband, would hardly seem to show a common race bond between himself and the Egyptian queen; nor would the alliance of Amenhetep with the Syrian Gilukhipa (P. H. 182) assume the importance given to it, if the king had already been married to one of the same race, as the second union would have no political significance, nor be necessary to establish a bond already existing.

On the other hand, Tyi's name figures much more prominently than any queen holding her title by right of marriage only, and it would seem as if an hereditary right must have existed in her also.[7]

However, there can be no doubt that she was greatly beloved and honoured by the king, probably exercised a strong influence over him, and was the mother of the heir to the throne.

During the period covered by this reign the foreign relations of Egypt were of the utmost importance. The career of foreign subjugation initiated by Aahmes after the expulsion of the Hyksos reached its height under Amenhetep; adding to the possessions of his predecessors by treaty or by conquest, his sovereignty at the beginning of the Tel el Amarna letters, which are dated near the close of this

reign, embraced in Asia Minor all of Syria, Mesopotamia, Chaldea, and Assyria, while in Africa it extended southwards to Napata (near the present day Dongola) which formed the frontier of the Sudan.[8]

This immense territory was consolidated and held together to a certain degree by the large number of international marriages, and by the compulsory education in Egypt of certain Syrian princes, who on their return to their own lands and thrones would naturally carry with them a respect if not an affection for their foster-country. When the Syrian Gilukhipa came in the eleventh year to be the wife of the Egyptian king, she brought "the principal of her women, females 317" (P. H. 182), with her, thereby showing to how great an extent the influx of foreigners was going on.

The Tel el Amarna letters furnish further proof of the intimacy and good feeling existing between the sovereign power and its subjects during the latter part of the reign. Messengers corresponding to ambassadors travelled back and forth in perfect safety during the peaceful years of Amenhetep III, and continued to do so for some time during the reign of his son, until the open revolt of Syria rendered such means of communication at first unsafe and later unnecessary.

In one letter (W. 29) the king of Alashia (Cyprus—P. H. 276) complains of the treatment received by his messengers at the hands of an Egyptian customs-official, and desires that they shall not be interfered with.

In another (W. 25) he inquires concerning the property of one of his subjects who has died in Egypt, and asks that it be sent back to Cyprus for the benefit of the widow of the dead merchant.

These two letters show a government whose foreign relations are firmly established, carrying on trade under a reciprocity tariff system, and recognising the principles of international law in its friendly intercourse with neighbouring powers and states.

The influence exercised by these trade relations and inter-marriages, added to that necessarily arising from the great number of captives brought into the country during the period of the earlier Syrian campaigns (the males being for the most part artisans and workers in precious metals), was not only a very marked but a lasting one, traces of it occurring in many branches of the Egyptian life, though of course in decorative and architectural designs its effect is more apparent, and can be the more easily traced to its foreign source.

At the present moment it would be futile to attempt to determine the origins of a greater part of the decorative designs occurring in the partially excavated palace at Thebes, as in some cases many variants of one pattern are found, and a comparison of all the related decorative schemes is necessary to discover the source of their common parentage.

To the brain of Amenhetep, son of Hapu, are due the designs of many if not all of the king's great buildings, both religious and civil.

Amenhetep[9] was born during the reign of Thotmes III, and living at Athribis —in the Athribite nome of the delta—many of the goings and returnings of the war

expeditions of the king against Syria must have passed before his eyes, and sights of the rich spoils may perhaps have given him his first leanings toward Assyrian art, traces of which are noticeable in the palace at Thebes. We have no direct evidence that he planned the king's residence; but knowing that he designed the Colossi, the temple behind them, and the temple of Deir el Medinet (at the opening of which he was among the honoured, reading the commands of the king concerning its maintenance and management), it is only fair to suppose that he made drawings for the royal palace also. In fact he, like Sen Mut, his predecessor under Hatshepsu, seems to have enjoyed the favour of his sovereign to a very marked degree, and judging by his works which have come down to the present time, with good reason. The title of "Steward of the Royal Princess," "Sit Ammon," was also accorded him (N. H.)

The buildings of this period, mostly religious, the only known exceptions being the fort at Rayanel[10] and the palace at Thebes, are scattered broadcast throughout the length and breadth of the land. Temples, shrines, colossi, etc., from Napata to the Mediterranean, testify to the fever of construction which moved the king. As there were no wars to furnish an outlet to his energy, he seems to have thrown himself heart and soul into the construction of architectural monuments.

On the Luxor side of the Nile at Thebes the remains of his religious buildings, grand as they were, have been hemmed in and overshadowed by later kings, the more modern masses of their temples and pylons overwhelming his, and to a certain extent destroying the effects aimed at by his architect. On the western bank, however, the twin colossi still dominate the plain, a few drums of columns and fragments of stelæ half buried in the cultivated land alone serving to mark the site of the magnificent temple whose pylon they adorned. This building, of imposing dimensions, extending to the edge of the present cultivated area and holding within it two colossi equal in size to those now standing (P.H. 192), was used as a quarry by later kings, which accounts for its almost complete destruction.[11]

A road easily discernible from the tops of the hills to the north of the Tombs of the Queens leads from this temple to the site of the palace, avoiding Medinet Habu, which lies in the direct line, by a sweeping curve which carries it well over towards the base of the hills under the Babn el Harim.

The royal enclosure, on slightly elevated ground, was so placed that no buildings or natural obstructions impeded the free sweep of the north wind, which was and is so essential to comfort during the summer months.

To the northeast stretched the cultivated land, to the northwest the desert, while the town housing the artisans, workers in faiënce, etc., was relegated to the south, where their rudely built huts, a hundred or so of which were excavated last year, covered a large area.

The houses belonging to the nobles of the court have not yet been found, but they probably occupied the broad plain to the westward.

On the east lay the great lake excavated by Amenhetep for the queen Tyi in the eleventh year of his reign, which is described on a large scarab, two examples[12]

of which are known, one preserved in the Vatican Museum, and the other in the collection of the Duke of Northumberland. The translated inscription follows: (N.S.)

" 'The eleventh year, the third month of the harvest season, the day 1, under 'the (living) Horus, (here follow the usual titles of Amenhetep and Thŷi); His 'Majesty ordered that there should be made a lake for the great Royal Wife Thŷi, 'living in her town of Zarukha. Its length to be 3,700 cubits, its breadth cubits '700. His Majesty made the festival of the opening of the lake in the third month 'of the harvest season, on the sixteenth day (when) His Majesty sailed in the Royal 'dahabiŷeh (named) "Atentahen" in its cabin.' A mis-reading (Zaru) of this place's 'name has led to the identification of this city with Zaru or Zal (perhaps the modern 'Sele), the eastern frontier fort of Egypt. Prof. Breasted, Prof. Steindorff and the 'writer, however, all came independently to the conclusion that Zarukha must be the 'name of the palace town of Amenhetep III and Thŷi, which is situated a little to 'the south of Medinet Habu; the lake mentioned on this scarab is therefore to be 'identified with the modern Birket Habu."

A short trial trench dug last year has not solved the question, though it has, apparently, dated the construction of the enormous mounds which form the rectangular shores of the supposed basin, by proving that the huge quantities of sand, Nile mud and limestone fragments were excavated during the inhabited period of the palace.

Regarding the time of construction, fifteen days seems a very short period in which to move such a tremendous amount of material, but thousands of men could be employed on an excavation three miles in circumference, and on the western side at least a very ingenious method of two parallel rows of mounds, the inner row having gaps left whereby the outer could be reached, greatly facilitated the speed of working.

The official survey has unfortunately not yet been made, but will be done by Captain Lyons, the General Director of the Survey Department, next November, when the coincidence or divergence of the measurements made by him, with those inscribed on the scarab, can be detected.[13]

Finally, the time of opening of the tank at Thebes would not have precluded the possibility of the king's presence at the inauguration of the temple at Deir el Medinet, which occurred three weeks later, and at which ceremony he would undoubtedly have wished to be present.[14]

The excavation of the palace was commenced in January, 1902, and about one-third of the enclosure has been opened up.[15]

The name of the site in Egyptian, "Zarukha," has been already noted,[16] and the Arabic name, "el Malgeta"—"the place where the antiquities come from"—needs no comment, explaining the present lack of small glazed ornaments which have been dug for by the Arabs during many years, and accounting for much of the wanton destruction which is so evident in many portions of the palace and town area.

The site was discovered by M. Grebaut in 1888–9 (N. N. III),[17] and excavated

by M. de Ressy,[18] who uncovered many pavements, which were allowed to be destroyed by the Arabs or the elements, no care being taken to preserve them, and only some unimportant fragments being removed to the Gizeh Museum.

At the same time he seems to have dug trial trenches through walls and floors, a method of wholesale destruction immediately adopted by the Arabs, with results disastrous to the planning of the structure by any future excavators.

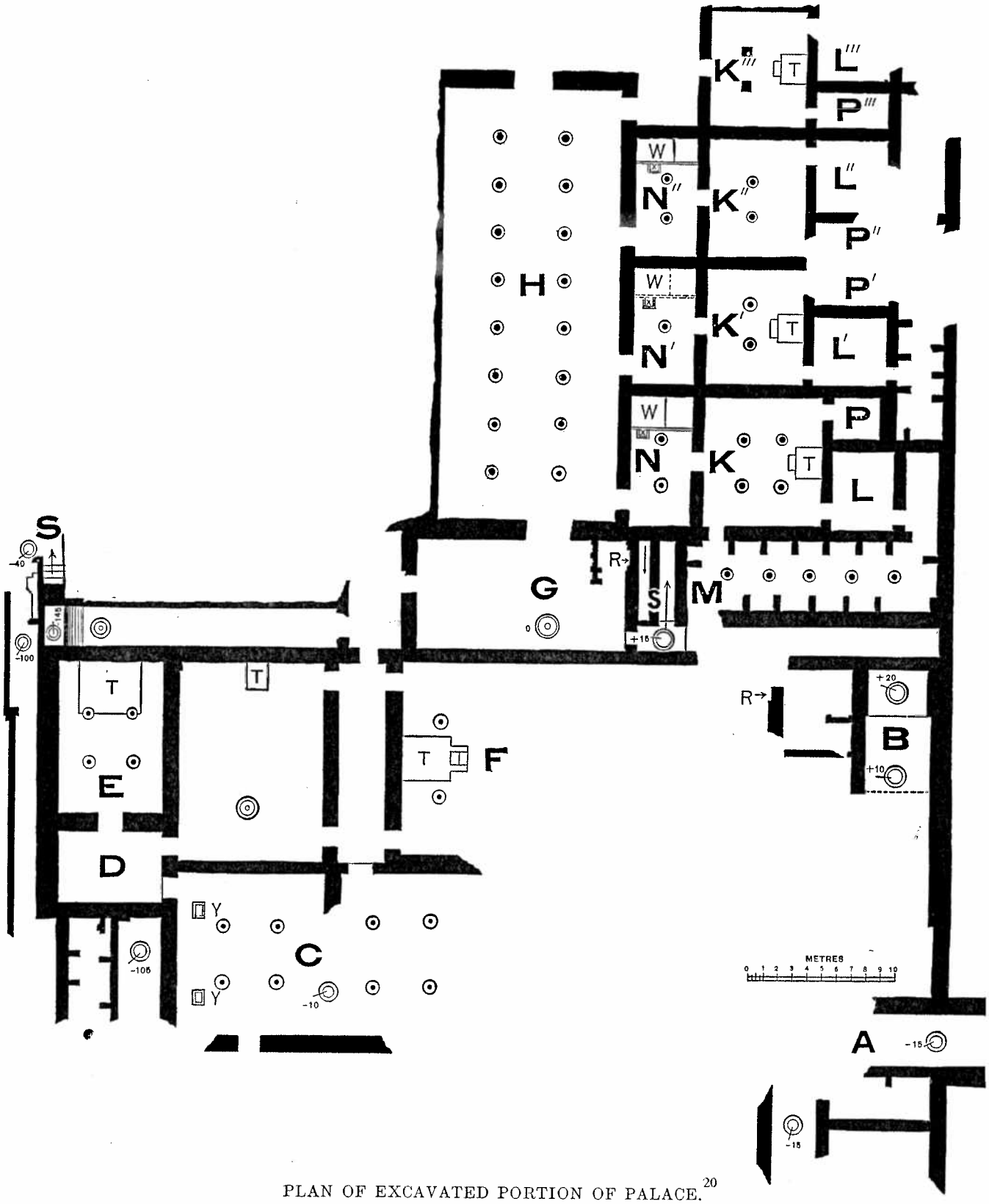
Enough has been left, however, to show much concerning the private life, and somewhat touching the manners and customs of the ancient kings.

Unfortunately the material available at present for dating the duration of the occupied period of the palace is very meagre, as only two ostraka bearing vintage dates have been found; but by other means a fairly accurate result may be arrived at.[19]

That the building was occupied for a considerable time is evident from the discovery of one plaster pavement superimposed on another with traces of a third under both, the custom being (P. A. 13) to cover a worn pavement with fresh plaster whereon a new design might be drawn, rather than to attempt a restoration of the original, and the wearing of these two or perhaps three pavements would represent the lapse of a number of years.

That the edifice was still standing in the sixth year of Amenhetep IV is shown by a curious fact.

The cartouches of his father Amenhetep wherever they appear in the palace decoration containing the name of the god Ammen have been rubbed over with mud by the orders of the new religion, at that time making its appearance; thus proving that Khuenaten was remarkably thorough in the erasure of the god's name throughout the country, and also definitely dating one incident towards the close of the building's existence.



PLAN OF EXCAVATED PORTION OF PALACE.[20]

THE PALACE.

The palace enclosure proper covers an area, roughly speaking, of one hundred meters by two hundred, the long axis of which lies generally east of north and west of south.

Of this surface about eight thousand square meters have been excavated, leaving more than half of the building yet to be opened up, and forcing tentative remarks concerning the uses of any one room, rather than plain statements derived from the full knowledge of all the factors of the complete design.

To catalogue what has been found up to the present time is not difficult, but the solution of many questions must of necessity wait for the light which a plan of the whole enclosure will throw on peculiar constructions now meaningless.

As much of the northern part of the building as has escaped destruction by denudation has been almost entirely demolished, partly by Arabs digging for anticas, and partly by former excavators.

Sufficient has been left, however, to establish the presence of one or perhaps two broad passages extending through the thick enclosure wall, which probably originally formed the boundary of the palace proper.

The general construction and material of the building, so far as ascertained, is similar to that of the ordinary Egyptian house of the better class described by Erman (E. 175 *et seq.*) and others, differing only in its greater mass and in some minor architectural details. Sun dried mud bricks 16 x 10 x 32 centimeters, a small proportion of which are stamped with the cartouches of the King (Fig. 1),[21] held together by sand mixed mud mortar, form all the principal walls and in some cases reinforce the flooring. Built on the desert no foundations were needed, the loose sand being merely scraped away until the gebel was reached, usually at the depth of a few centimeters. As the surface of the gebel or rock was of course uneven, trenches of a greater depth were sometimes required, but an excavated ditch of more than a meter and a half does not appear to have been necessary. On this natural foundation the bricks were laid and the space between the walls filled up with the refuse of the building operations, broken bricks, scrapings of mortar and stone chips, until the floor level was reached, where a pavement corresponding to the Arabic "homra" of to-day,

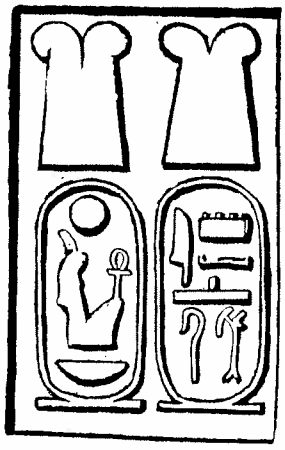


FIG. 1.

and varying in thickness from 5 to 15 centimeters, was put down, ready in its turn to be covered with rugs and mats or a thin coating of plaster, on which were painted various designs.

The important walls vary in thickness from 65 centimeters (four bricks), the usual size for partition walls of small rooms, to 1 meter (six bricks) for division walls supporting rafters having a long span and carrying a greater weight of roofing. Their least height has been determined through fragments of a wall painting referred to later (Room F.) and must have exceeded 4 meters 60 centimeters. Further details concerning this question will probably be brought to light in the as yet unexcavated chambers.

As the palace was of one story only, the methods of roof construction, of which apparently there were two, can quite easily be ascertained.[22] For passages or unimportant rooms of short roof span, rafters of palm or acacia roughly hewn were thrown across (Fig. 2) from wall to wall at short intervals. On this were placed heavy mats of palm fibre, a layer of mud cement plastered on top, a thinner layer put on the under side, the rafters painted or left in their natural state, and the roof was complete.

FIG. 2.

For the larger rooms and partially roofed courts a much more elaborate system of construction was adopted. In the great banqueting (?) hall, for example, the wood architraves connecting the columns and walls supported rafters similar to those before mentioned (Fig. 3) to the under side of which small joists or poles running at right angles to the rafter line were bound by palm fibres, the whole forming a lattice work of wooden beams. Mats were then securely fastened to the under side of these small poles and the framework gradually filled in with mud mortar from above, which when dry cemented all the parts together and formed a very strong though unnecessarily heavy roof. The surface of the mats, coated with a thin layer of mud to receive a painted design, completed the structure. The broad surfaces covered by the ceiling decorations would demand some such construction, as in the room referred to, outspread vultures were depicted measuring 5 meters from tip to tip, and requiring of course a much larger space when the borders of rosette work are taken into consideration.[23]

FIG. 3.

The columns as far as found were always of wood, resting on stone bases, their capitals carved and decorated, any defects being filled with plaster before the final colouring was put on. Regarding the painting and carving of the shafts themselves nothing can be determined at present, as the white ants have been very active and a few handfuls of fragments are all they have left us of the hundreds of supporting

architectural members. No traces have been discovered of any tile inlaying adapted to a curved surface, which formed at Tel el Amarna one of the chief beauties of the Harim buildings. Pillars of brickwork painted in brilliant colors were used in some cases, but the slenderness of the wood columns was evidently preferred, as the use of piers is very exceptional, occurring only twice in some forty rooms. Traces of hexagonal brick pillars have been found, but a full discussion of this interesting question must wait for further confirmation.

FIG. 4. ROOM G.

Wood played a prominent part also in the cornice decorations, as shown by carved bunches of grapes used as pendants and a series of ducks' heads (Fig. 4) realistically modeled, holding small bunches of grapes suspended from their bills.

As in most houses of the period the lighting was from the roof. Rectangular openings, shaded with awnings or curtains for the smaller rooms, and a clerestory, or some similar arrangement, carried on the columns or a prolongation of them for the larger halls. The vertical openings in the side of this superstructure were usually (?) filled by a wooden grating of fanciful design, the origin, according to Prof. Petrie (R. I. B. A. 346), of the mushrabea work of the present day. Fig. 5 is a fragment of a screen design of bound lotos flowers, pleasing to the eye and at the same time permitting of a free circulation of air. Dates modeled in wood and brilliantly coloured have been found in such quantities among the debris of one of the large rooms that they may well have served as component parts of a screen used for a similar purpose. Their use in a frieze decoration seems more probable however, and until they are discovered *in situ* all is mere conjecture.[24]

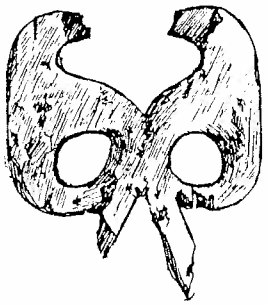


FIG. 5 *a*. ROOM F.

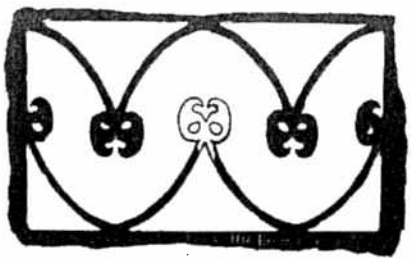


FIG. 5 *b*. RESTORATION OF *a*.

The thresholds or sills of the doors were usually of sand or limestone. When this was not the case a hole in the homra floor, reinforced by brickwork, seems to have served as a very efficient pivot block. The jambs, sometimes decorated with the torus-roll, were formed in the abutting brick walls without any stone facing, nor have any traces of stone lintels been discovered, wooden beams covered with painted plaster taking their places.

The plan of the palace is of course still very fragmentary. At the north angle a broad passage (A) leads through the massive enclosure walls to a large room or court, so badly destroyed by former exca-

vators that even its internal dimensions are indeterminable. Directly to the right (B) is a room of the peculiar construction mentioned by Prof. Petrie, as occurring in so many houses at Tel el Amarna (P. A. 21). The width of the southern or inner end of the chamber is decreased by a thickening of the walls, and the floor level raised 10 centimeters, forming a platform.

FIG. 6. ROOM D.

This arrangement seems to have been common to many if not all of the Tel el Amarna dwellings. Prof. Petrie there considers it a sleeping room, but its position here would seem to preclude that. It is separated from the main part of the building by a broad court and passage, is some distance from the baths and could scarcely be placed in a more awkward position for intimate occupancy; also the floor of this room is more strongly reinforced than in any other part of the palace, the homra resting on a foundation of mud bricks and these in turn on broken stone and flints. Is it not possible that this room was used as a sort of family shrine or private chapel and in it were placed the heavy stone statues of gods?

East of this chamber is a large hall (C).

At one end are traces of a dais and in two places the floor level is broken by tanks (Y Y) which were probably used for the cultivation of growing plants. Part of the stone gutter leading to one of these tanks was *in situ*. On the ceiling in this hall were painted outspread vultures coloured red, blue and black, with white division lines on a yellow background, forming, with a border of the usual rosette work, a most striking design.

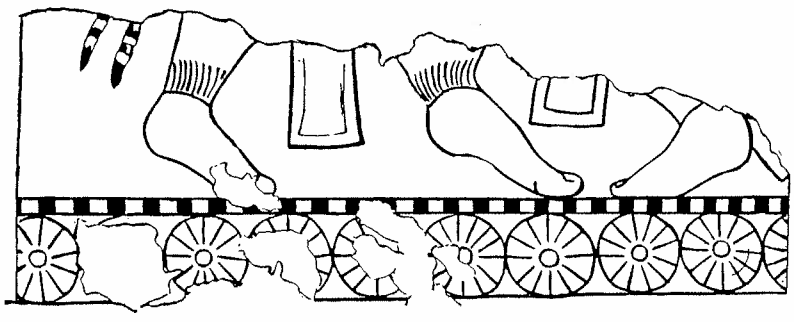


FIG. 7. TRACING OF PORTION OF FIG. 6.

Unfortunately not a fragment of the frieze or dado decoration could be found and only a few square centimeters of the

FIG. 8. ROOM E. BORDER OF PAVEMENT.

painted pavement. The destruction of this portion of the palace was almost complete.

The chamber (D) evidently served as an ante-room to the audience hall (E). No trace of columns nor fragment of ceiling pattern could be found, but the painted walls bore most spirited scenes. The frescoes *in situ*, depicting the feet of girls dancing before the king (Fig. 6 and Fig. 7) show such freedom of treatment and drawing as to suggest a comparison with the painting of the female slaves dancing before their masters, found in a Theban tomb (M. 178).[25]

In the "Audience Hall" (E) the only bit of painted plaster pavement undiscovered and therefore undestroyed by former excavators was found.

In this painting the personal equation of the artist, very noticeable in any free drawing, bears so strong a resemblance to the best work of the Tel el Amarna pavements as to suggest the belief that the two pieces of work were executed by one and the same hand, thus furnishing evidence that not only were documents removed to Tel el Amarna, but that the draughtsmen or decorators went also.

The general design on this pavement, of which a portion only is given in Plate I (also Figs. 8-9), consists of a tank of water containing fish of different species, all easily recognizable at the present day, aquatic plants, swimming ducks, and geese and land birds flying across the whole. Surrounding this central design is a border (Fig. 8) of papyrus and other plants, with birds taking flight from or just alighting among the leaves and blossoms. A part of this pavement has been removed and placed in plaster; the

remaining portion has been left as found and covered with earth and bricks to protect it from the elements.

The approach to the throne had also a painted pavement. Fragments show the design to have been the usual one of captive Asiatics and negroes alternating with bows, so that all who approached the king might tread his enemies under foot.

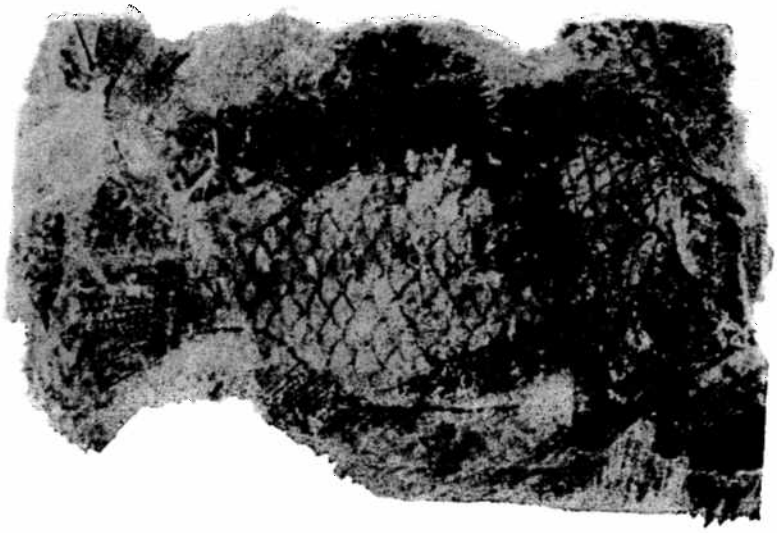


Fig. 9. Room E.

The throne was formed of a core of mud bricks sheathed with blocks of sandstone painted a brilliant yellow, on which hieroglyphs coloured blue and red were deeply incised, which general scheme of stone colouring corresponds with that found on the door jambs and lintels at Tel el Amarna (P. A. 11).

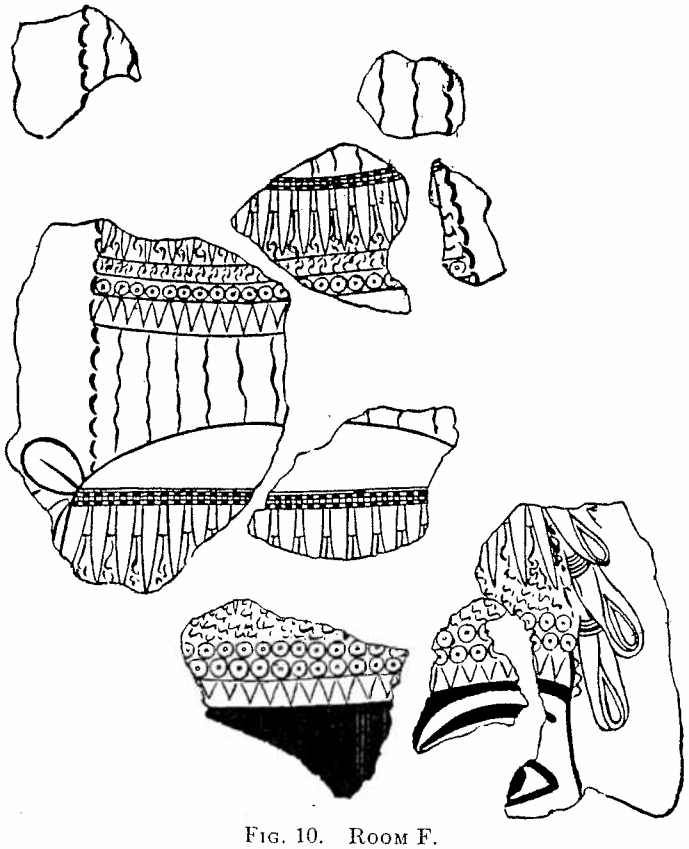


Fig. 10. Room F.

Although the ceiling design, parallel lines of linked spirals in yellow, alternating with red or blue rosettes on a complementary ground, was found, and the pavement and bases of the columns were in good condition, there was no evidence of any side wall painting. Wherefore it is fair to presume that the walls were left plain and hung with mats or rugs.

The area of the large room (F) or partly roofed over court cannot be precisely defined, nor indeed can much if anything be determined concerning it, beyond the fact that here also was a painted pavement, but unfortunately hardly a vestige of it is left.

The dais (T) approached by two steps, paved with plaster decorated with the favourite

RED RECESS.

FIG. 11. ROOM G.

captive and bow pattern, lay under a half roof or canopy which was painted with the conventional outspread vultures. On the wall behind the dais a picture showing wild animals running on the desert, was probably a hunting scene.

Belonging to the decoration of this court is the fragmentary head (Fig. 10) previously referred to as giving the least height of the walls. A portion of the knee of this figure was found and its standing position thereby ascertained, and by comparison with tomb paintings of the same period an approximate size can be given to the whole figure. Including the head dress the height

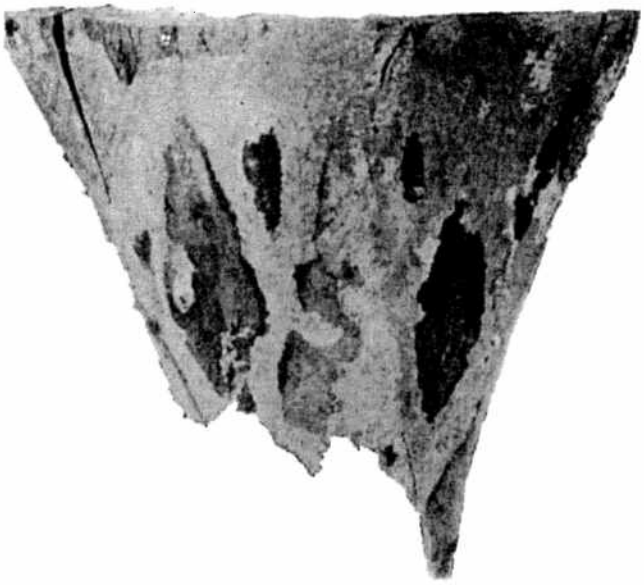


FIG. 12.

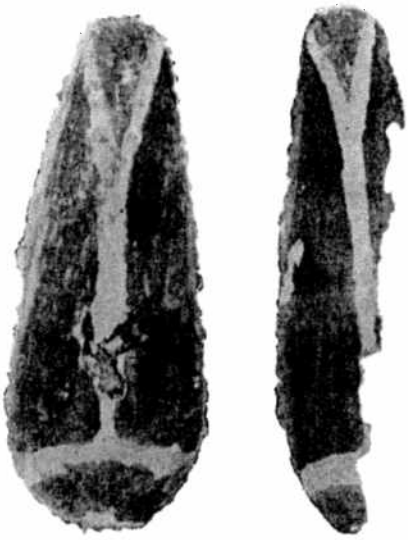


FIG. 13.

ROOM H.

would seem to have been very nearly three meters, and adding to this a dado of the usual red, white and blue panel pattern, found *in situ* together with a frieze similar to that shown in Plate IV, a minimum height of 4 meters 60 centimeters would be necessary.

In room (G) is a "red recess" described by Prof. Petrie (P. A. 21) as follows: "This is a flat recessed strip of the wall, sometimes with an inner recess within it, much like the old 'false door' of the tombs. . . . . It is always smoothly plastered with the usual mud plaster and painted bright hæmatite red."

FIGS. 14–15. FALLEN PLASTER IN BANQUETING HALL.

Unfortunately the position of the one in this room and in the fragment of wall left in the court throw no light on the real

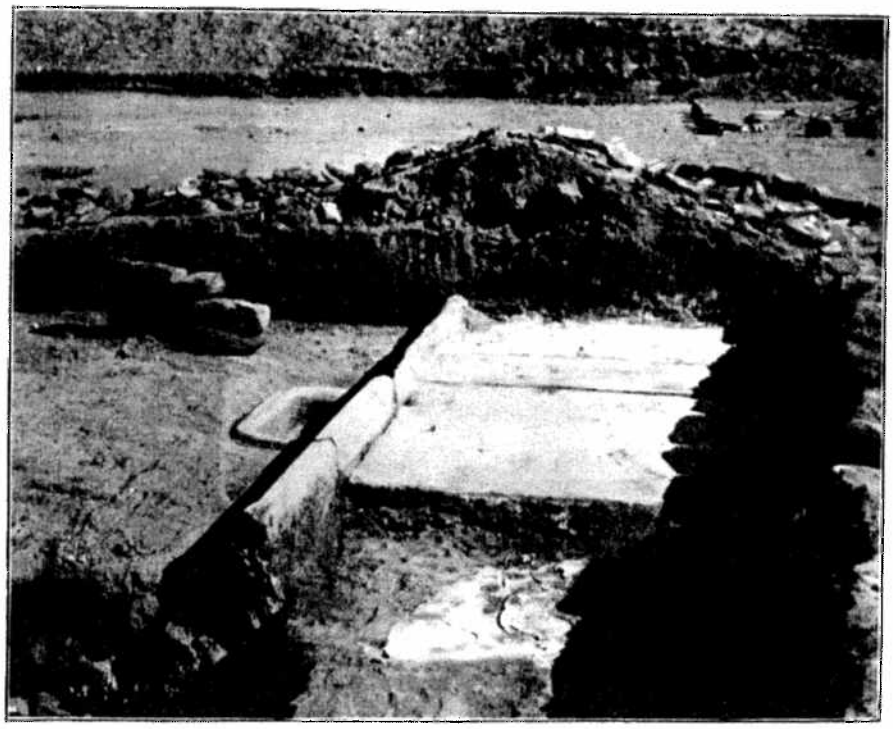


FIG. 16. ROOM N".

meaning or use of this peculiar formation.

A dwarf wall or colonnade erected in front of the first might have helped towards a solution, had the wall not proved to be of a later construction than the recess, as shown by decoration occurring under its juncture with the side wall. (Fig. 11.)

Four years ago a portion of the pavement in the great banqueting (?) hall (H) was still to be seen, but a severe rain storm washed away every vestige of it, and we now have only an unreproducible photograph taken by a former excavator to show the vanished splendours of this brilliant floor. This room, over thirty meters in length, its roof supported by eighteen columns, with bases of fine limestone covered by a thin layer or glaze of whitewash, supporting capitals (Fig. 12) of wood accurately carved in low relief and painted to represent the half blown lotos, must have presented a magnificent effect. An inlaying of lotos buds (Fig. 13) was used to cap a vertical decorative moulding running up the side of the door openings. The ceiling decoration was once more outspread vultures, but used this time more boldly, the spread of wings measuring over 5 meters, while the head and claws exhibit a freer and yet more minute treatment, corresponding to the highly finished hieroglyphs of the Sheik Abd el Kournah tombs.

Concerning the floor decoration of this hall, one fact at least is certain: namely, that the plaster pavement covered but a small portion of the floor space, the remainder being spread with mats or rugs.

The reason of this peculiarity is not apparent, but a parallel may be found in the custom obtaining in the feudal castles of Europe.

A certain part of the dining hall, reserved for the king, or ruling lord, was comfortably furnished, while the remainder, intended for the use of the retainers, made a sharp contrast with the "upper end" of the chamber.

A dado of the panel pattern supported picture frescoes of some variety, but as

the palace at this part collapsed towards the east, much of the wall material of this room must lie in the as yet unexcavated chambers along its eastern side. On the southern wall was a painting of the king seated on his throne, on the sides of which captives are represented.

The execution of the drawing on the fragments found is so free from restraint as to appear almost caricature, and it seems most probable that even at this time there was a strong leaning toward naturalism in art, which was only kept in check by the traditionary precepts of religious conservatism.

The three rooms (N, N′, N″) taking up one side of the hall, were evidently bath rooms. In N″ the whole tub was found *in situ* (Fig. 16), the dwarf wall extending on the left side towards the observer being alone lacking. The water way from the raised slab to the tank was in perfect preservation, the hole in the foreground having been made by former diggers, and not by Arabs, who would of course have removed all the stone.

A similar construction was found at Tel el Amarna (P. A. 22) in house No. 10, which was supposed to have been used for some religious purpose. In the present instance, however, the object, taking into consideration the position and number of the rooms, is quite evidently not for purification demanded by religion, but for simple cleanliness insisted upon by civilization.

Opening from these bath rooms are other chambers (K, K′, K″) each with a dais, which were used as dressing rooms or places for reclining after the bath.

Beyond these again are four sleeping rooms (P, P′, etc.), noticeable only for

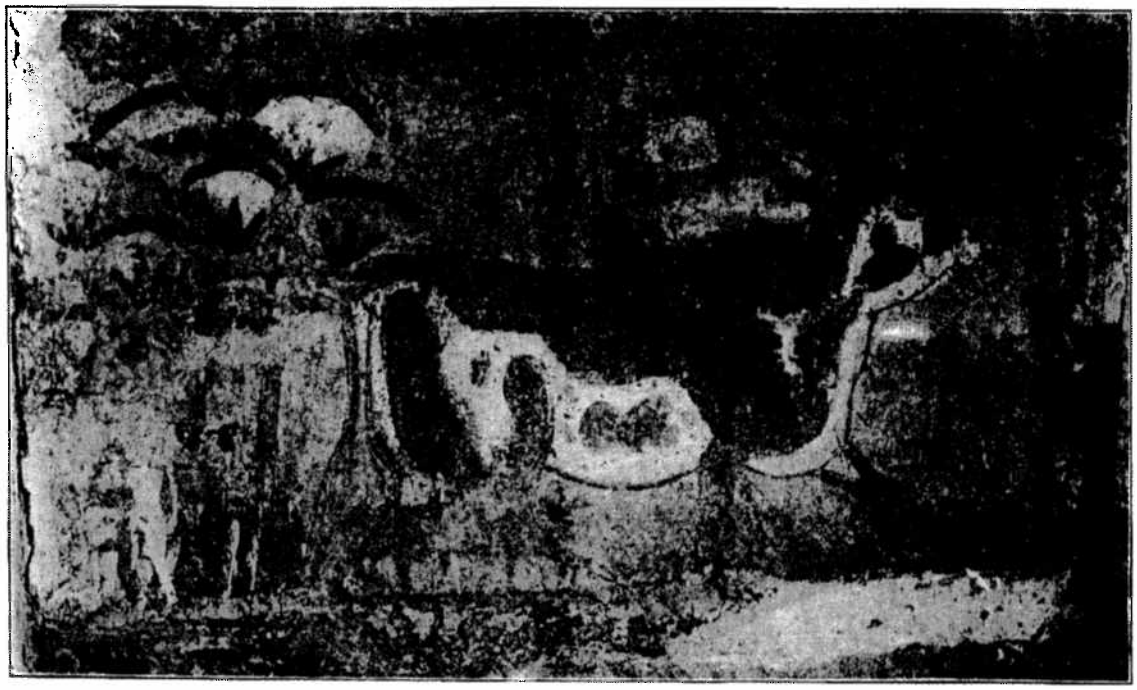


FIG. 17. ROOM M.

their small size. As no traces of benches or supports for shelves have been found, they may well have been used for some other purpose than that suggested.

The rooms (L, L″, etc.) have so far proved a stumbling-block to any clear solution of the plan of this portion of the palace. From the position of the opposite doors the supposition would be that they served merely as anterooms between the servants' rooms at the back and the dressing and bath rooms in front.

This is hardly borne out by the decorations, however, as the ceilings of L and L′ (Plate II and III) are exquisitely painted, and L‴ was furnished with a gorgeous colour scheme of clustered grapes hanging from a lattice arbor. The two ceilings reproduced are excellent in workmanship and approach very nearly to the style displayed in the pavement designs, while the remainder of the surface decoration of the building proceeds along more formal lines.[26]

To waste such good work on a servant's anteroom would seem contrary to the fitness observable in Amenhetep's other designs, and moreover, we know that in the rooms specially set apart for servants, the walls are often bare of ornament or at the most crudely and roughly handled. [27]

The wall painting of a bull (Fig. 17) is an example of the above from room M, which was used as a waiting room by the palace attendants. A broad shelf ran round the walls, supported on brick projections whose sides were roughly painted as shown.

With all its crudity there is much more real life and action in this animal, than in the majority pictured in the tombs.

This shelf, a portion of which was found *in situ*, was elevated 80 centimeters from the floor, a height corresponding to that of the benches in the cubicles of the Harem at Tel el Amarna (P. A. S).

Immediately outside the door of this was the stairway to the roof (S) from which the ventilators and awnings could be manipulated.

On the opposite side of the building was a stairway leading down and out, S′. The four steps shown were covered over during the later years with other steps having a greater tread and less rise, and connection made with an inclined plane leading in the opposite direction to the passage shown. So much has been destroyed, however, that at present nothing further can be gleaned concerning its use.

The decorative designs used as attributes to the architectural scheme are worthy of further consideration.

The decorative problem confronting an architect was the same then as to-day, *i.e.*, the covering of large areas with designs pleasing and restful to the eye, but at the same time bearing a certain relation to the homogeneous whole.

The usual method of accomplishment seems to have been as follows: A dull ground for the floors, carried upwards by vertical scheme lines in the dado, cut horizontally by the neutral tints of the side wall surfaces.

This colouring, increased in intensity at the frieze, carries the eye upwards to the brilliant painting of the ceilings.

In the pavements crude colours are employed, but so sparingly that the back-

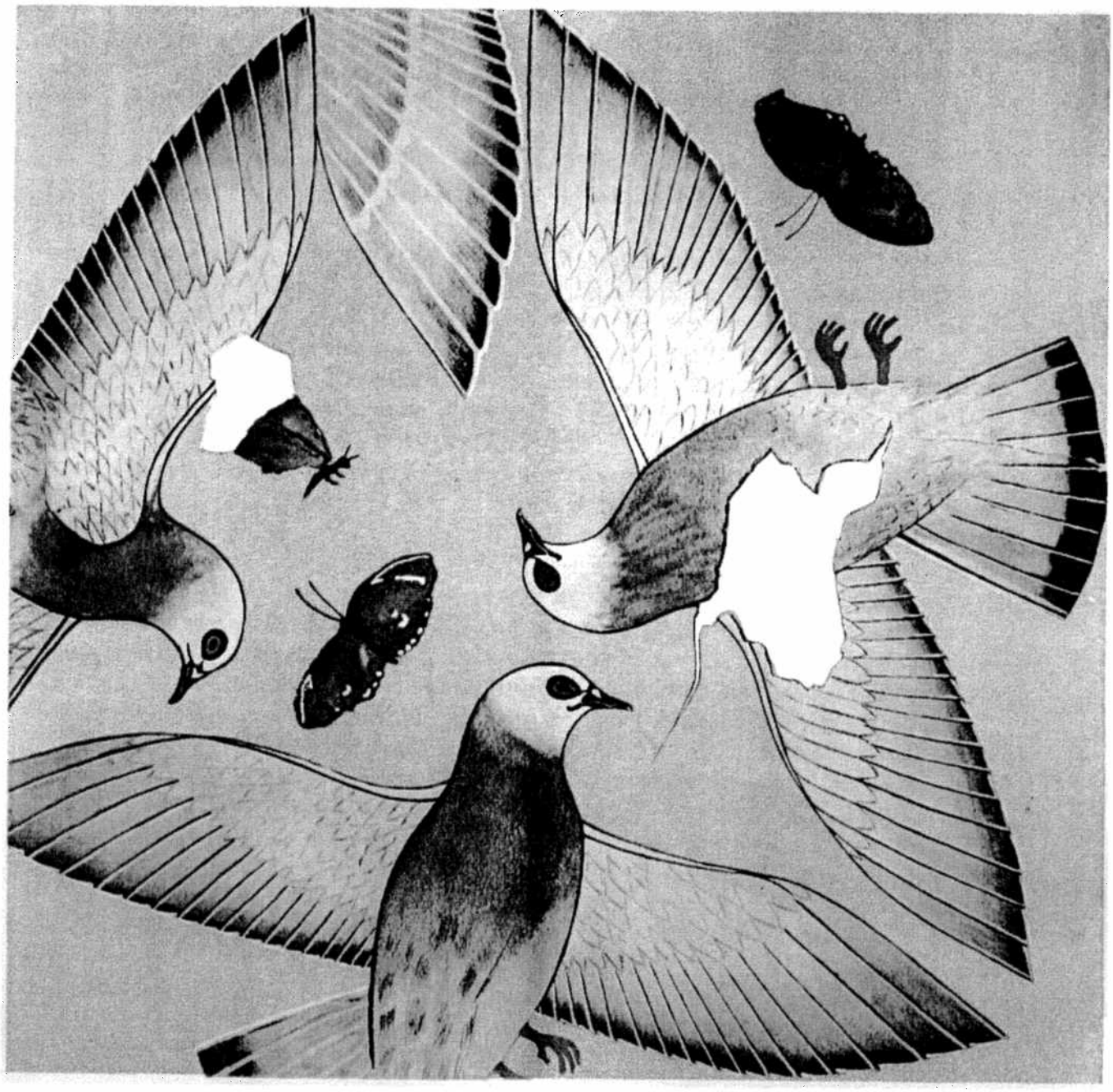
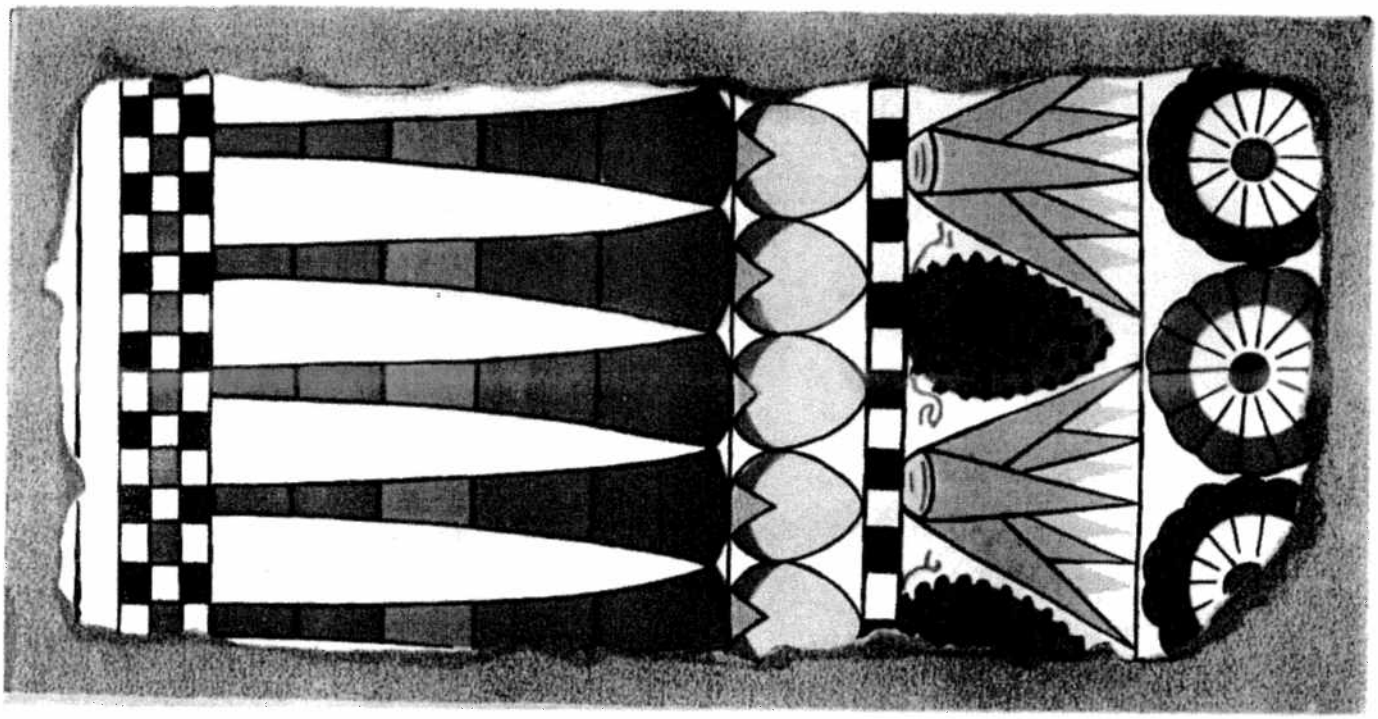


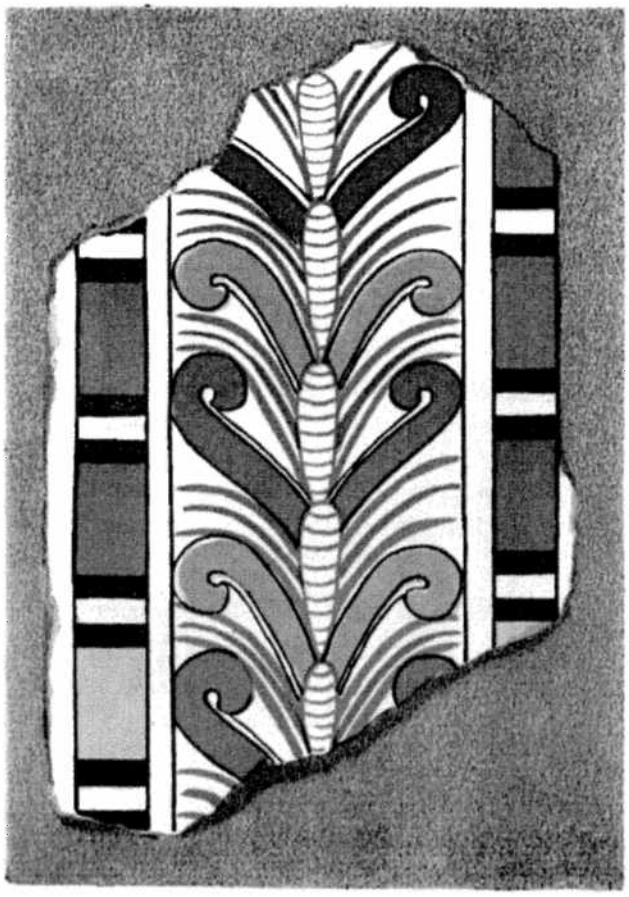
PLATE II.

CEILING. ROOM L.

PLATE III.

CEILING. ROOM L.





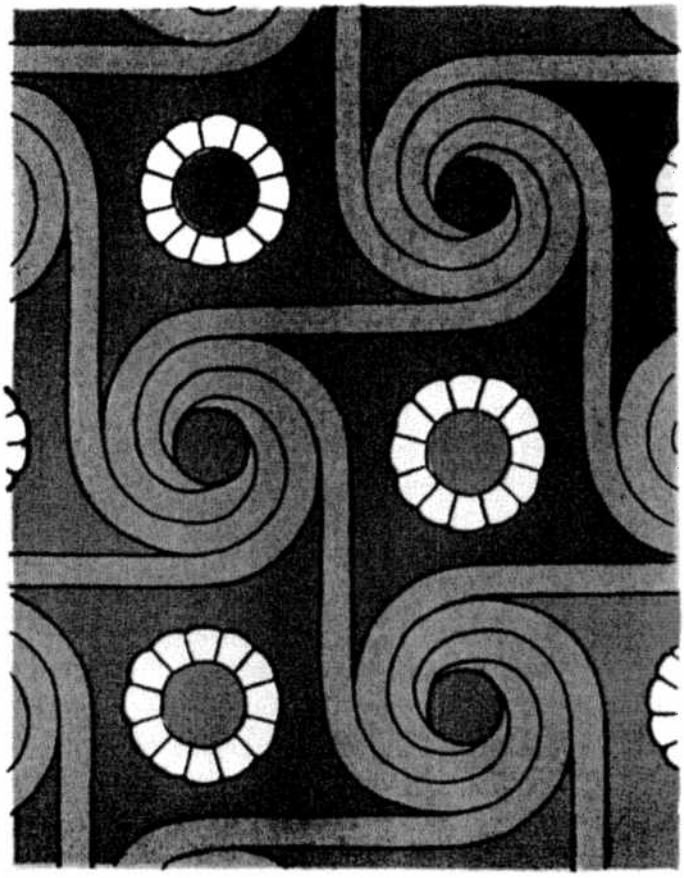


FIG. 1. PILLAR DECORATION.

FIG. 2. CEILING.

PLATE IV.

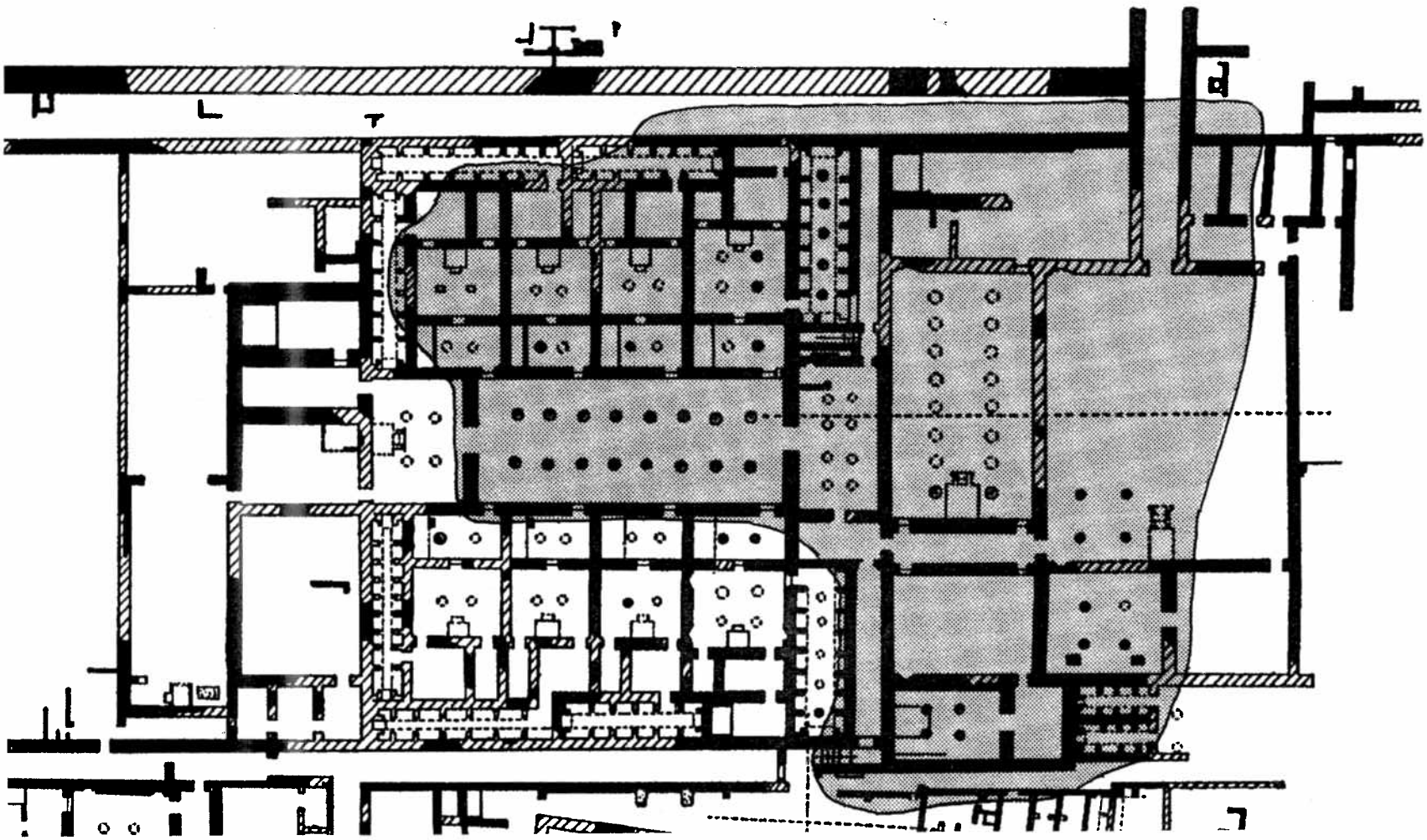


Figure A. Detail of the Palace of the King at Malkata (from Smith, *Art and Architecture*,[1] fig. 54, p. 161) showing the area excavated by Tytus.

ground tones of greenish-blue and white are the dominant ones, and serve as the foundation of the decorative scheme.

The dados, of the regulation panel pattern, or covered with a design of freely executed flowering plants, are vehicles for component parts of the same gradation.

Concerning the "picture frescoes" of the side walls, little is known, but the small fragments extant point to a colour scheme agreeing with the foregoing.

In the friezes is found a freer play of fancy, made possible by a larger use of the strong colour contrasts permitted by their elevated position; while the ceilings appear to have been painted in the highest colour note obtainable.

FIG. 18. ROOM F.

A cavetto cornice which appears in many of the rooms and courts is the only example so far found of any attempt at modeling in the mud plaster, which was at best but a poor medium for any kind of relief work.

The technical work of the pavements, although resembling conspicuously that of the Tel el Amarna pieces, seems to have been more accurate in drawing, without any apparent loss in naturalness of expression.

The painted plaster from Howata (G. M.) must have been the outcome of license run riot, the origin of which was the studied freedom of that in the palace.[28]

The rosette pattern occurs in many instances on the walls and ceilings as a subsidiary factor in the general design.

Its use was three fold: firstly, as contiguous rows for the bordering of a central design; secondly, in filling the interstices of a spiral pattern; and thirdly, as a narrow band forming a dividing line between adjacent decorations.

The spiral containing two, three and four processes or origins is found, but unfortunately no true spiral has been discovered. The handling of this element is well shown by Fig. 2, Plate IV.[29]

The dentil pattern (Fig. 3, Plate IV) and the wave line (Fig. 6), used sparingly as separating or framing members, complete the list of geometrical figures, always excepting the fact that broad parallel lines, alternating in colour, tie together or divide nearly every scheme of the interior decoration.

Representations of growing plants, vines and fruit trees played a most prom-

inent part in all the designs, and on the vertical surfaces especially their use was so prevalent as to almost exclude the geometrical figures.

The portrayal of the floor as the earth, the sides of a room as the landscape and the ceiling as the sky, seems to have been avoided for non-religious edifices at this period.

Strung lotos petals, (Fig. 3, Plate IV) inverted blossoms and carved ducks (Fig. 4), occurring just below the cornice would seem to show that a colour, rather than a symbolic plan, was the one aimed at by the architect.

Several plants, though well-drawn and coloured, have not as yet been identified. A very beautiful variant of the pillar design (Fig. 1. Plate IV) (see also P. D. 72), adapted to the covering of broad surfaces, has unfortunately defied restoration, the pieces found being so small and meaningless, except in so far as they reveal the general family to which the design belongs, that they are useless for purposes of reproduction.

The treatment of surfaces for the reception of the colours is the next consideration.

The wavy water lines and general masses of the border plants were done by ordinary workmen, while the pavement plaster was still wet. The more careful drawing of the animals, birds and fishes, after the surface of the plaster had hardened sufficiently to allow the colour to remain on rather than sink in, shows evidences of a master hand.

The walls and ceilings, made smooth with a dressing of mud plaster, were covered with a thin coat of white, which formed the background for most of the designs.

On the ceilings this first coat was sometimes of yellow, and in one room of blue, but white was the usual basis. Wood or stone surfaces intended to receive colour were also covered with thin plaster or whitewash.

Even in the most minute designs, multiplied *ad infinitum*, no trace of a stencil is observable, freehand work, similar to the Japanese in its accuracy, entirely taking the place of any mechanical method.

In the use of paints, pure colours were preferred, not, it would seem, from a lack of knowledge of brush work, as in the pigeon ceiling (Plate II), the shading of blue, green and black with white is excellently handled; but rather from the recognition that pure tints are much more effective than the same colors muddied with white.

All color designs, whether of natural or geometric figures, were probably drawn on a flat surface, as no traces of modeling (the cavetto cornice before noted being the only exception) have been found.

This may be accounted for by the difficulty of forming relief in such a poor medium as the common mud plaster, which, although preserving its surface colouring for thousands of years, was nevertheless exceedingly friable even when new.

Mixed with straw it served its purpose at that time fairly well, but to-day a fragment of wall tunnelled in every direction by the white ants, who have eaten every vestige of vegetable material, is difficult to draw or trace and harder still to transport.

The position taken by the carved sphinx (Fig. 18) in the decoration scheme, if indeed it was an element of the ornamentation, is difficult to discover, although M. Maspero thinks it may have formed part of a wooden screen in the ventilating superstructure.[30]

Fragments of glazed hieroglyphs have been unearthed, but their large size would seem to preclude their use on the inside of the building.

Tiles of a rich blue glaze were used to a certain extent, their surfaces incised or moulded in grooves to give a holding to the plaster designs modeled upon them.

These designs, representing flowers, hieroglyphs, etc., were covered with gold leaf, and the effect of the brilliant metal against the blue background of the tiles is superb.

Unfortunately, before the collapse of the palace, which occurred in a great rain storm, as shown by a thin layer of mud over the floors, the building was stripped of all furniture, rugs, mattings, etc., so that up to the present time no remains of movable property have been found.

The large area remaining, however, may prove more fruitful in this direction.

During the season 1901–02, a great number of the workmen's houses lying to the south of the palace were excavated.

Near by a factory for the manufacture of small glazed objects yielded hundreds of moulds, fragments of rings, charms, pendants, beads, etc.

With the exception of one glass bead about 5 centimeters long, of a strange twisted design, nothing dissimilar to the Tel el Amarna finds was discovered. The reproductions of the pieces of glass, faïence, etc., will be reserved for the final publication covering the whole site.[31]

Postscript

by Charles C. Van Siclen III

Robb de Peyster Tytus (1876-1913) was a student of Egyptian art who had studied in London, Paris and Munich and who received degrees from Yale University. He first went to Egyptian 1899, and his work at Malkata occurred between 1901 and 1903, in collaboration with Percy E. Newberry. The accompanying preliminary report of his excavation is apparently the some total of his professional writings on Egyptology. After it appeared, he interests moved elsewhere, and in 1910 he agreed to the transfer of his concession to the Metropolitan Museum of Art.[1]

The ruins of Malkata cover an area of roughly 500 x 700 meters on the desert edge of the west bank of the Nile opposite Luxor Temple. Its existence has long been known, appearing on early maps by Wilkinson and Lepsius, but it was first formally excavated by Georges Daressy in 1888.[2] In 1901 work was begun to clear the site by Tytus and Newberry, and this continued until 1903. In 1910, work at the site was resumed by the Egyptian Expedition of the Metropolitan Museum of Art, and it continued until 1917, with final work done in 1919/20.[3] Other than brief reports of field work, these excavations of the Metropolitan Museum are known primarily through William C. Hayes' discussion of the inscribed materials from Malkata[4] and his general description of the objects from the site now in the Metropolitan Museum[5] and in W. Stevenson Smith's account of the palace.[6] Between 1971 and 1974, the University Museum of the University of Pennsylvania conducted work at Malkata and the adjacent Birket Habu, primarily in areas south and east of the palace. A preliminary report was published as well as two volumes of a planned multi-volume final report.[7] Between 1981 and 1979, an expedition from Waseda University worked at "Kom el-Samak," a related site in the desert south of the palace proper, and between 1985 and 1988 additional work was carried out in the palace itself.[8]

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[1]Warren R. Dawson and Eric P. Uphill, *Who Was Who in Egyptology*, 2nd rev. ed. (London, 1972), p. 291.

[2]Georges Daressy, "Le Palais d'Aménophis III et le Birket Habou," *ASAE* 4 (1903): 165-70.

[3]*Metropolitan Museum of Art Bulletin*, 1912, pp. 184-89; 1915, pp. 253-56; March 1919, *Supplement*, pp. 9-14; December 1920, Part II, p. 12.

[4]William C. Hayes, "Inscriptions from the Palace of Amenhotep III," *JNES* 10 (1951): 35-40, 82-104, 156-183, 231-242, 39 figs.

[5]William C. Hayes, *The Scepter of Egypt*, Part II (New York, 1959), p. 244ff.

[6]W. Stevenson Smith, *The Art and Architecture of Ancient Egypt* (Harmondsworth, 1958), pp. 160-72, pls. 120 B-122; rev ed., with additions by William Kelly Simpson (Harmondsworth, 1981), pp. 282-95.

[7]Barry Kemp and David O'Connor, "An Ancient Nile Harbour; University Museum Excavations at the 'Birket Habu,' *International Journal of Nautical and Underwater Exploration* 3 (1974): 101-36., M.A. Leahy, *The Inscriptions*, Excavations at Malkata and the Birket Habu 1971-1974, vol. 4 (Warminster, 1978); Colin Hope, *Jar Sealins and Amphorae of the 18th Dyansty: A Technical Study*, Excavations at Malkata and the Birket Habu 1971-1974, vol. 5 (Warminster, 1977)

[8]Sakuji Yoshimura, "The History of Egyptian Culture Center's Field Research in Egypt," in Sesto Congresso Internazionale di Egittologia *Atti*, vol. 1 (Turin, 1992), pp. 661-3. See also additional notes 23-29.

The great palace complex of Malkata on the desert edge of the West Bank at Thebes was clearly built by Amenhotep III, sometime in the middle of the third decade of his reign, and it was clearly associated with the celebration of his three jubilees (years 30-37). It was probably abandoned after his death in year 38, never again to be occupied. The remains of the palace and the finds which they have yielded remain an important source of information regarding (royal) domestic architecture and allied decorative arts, as well as an importance source of information about the end of the reign of Amenhotep III. It is to be regretted that this material as yet remains for the most part unpublished, despite the passage of three quarters of a century.

Additional Notes

1. While Amenhotep III and Ahmose both belong to the Eighteenth dynasty, it may not be the case that the two kings were physically related. Amenhotep III can trace his lineage back to Tuthmosis I, but the connection to Ahmose is undocumented at present.

2. This idea is no longer accepted; Amenhotep III generally is considered to be the son of Tuthmosis IV. The author's comment that his mother was the wife of Amenhotep II is also wrong. On the family of Amenhotep III, see now Ariel P. Kozloff and Betsy M. Bryan, *Egypt's Dazzling Sun: Amenhotep III and his World* (Cleveland, 1992), pp. 35-6.

3. Ibid., p. 37.

4. Ibid., pp. 69-72, with references, including the important corpus by C. Blankenberg van Delden, *The Large Commemorative Scarabs of Amenhotep III* (Leiden, 1969), with additions.

5. Tytus' report was prepared before the discovery in 1905 of the tomb in the Valley of the Kings (KV 56) belonging to Queen Tiy's parents Yuya and Tuya. Conveniently, see Kozloff and Bryan, op. cit., pp. 41-42.

6. This is apparently a reference to the "Head of Queen Tiy" in the Egyptian Museum Berlin, no. 21834 (for a description and photographs, see ibid., pp. 209-10).

7. Apparently Tiy was not royal herself, see ibid., p. 42, and G. Robins, "A Critical Examination of the Theory that the Right to the Throne of Ancient Egypt Passed through the Female Line in the 18th Dynasty," *GM* 62 (1983), 67-77.

8. For a summary of the international relations of the reign, see Kozloff and Bryan, op. cit, 56-59.

9. For the inscription of Amenhotep son of Hapu, see Alexandre Varille, *Inscriptions concernant l'architecte Amenhotep fils de Hapou,* BdE 44 (Cairo, 1968). A brief biography of this man appears in *Lexikon der Ägyptologie*, I, 219-221.

10. Possibly Raaîneh, a site with bricks of Amenhotep III; see John Murray, *A Handbook for Travellers in Lower and Upper Egypt,....* 8th ed. (London, 1891), p. 427; Porter-Moss V, p. 14. The bricks were in a causeway located north of the rock tombs at Qaw and just south of the town of Hammamiya; see ibid., map on p. 10.

11. See now Gerhard Haeny, *Untersuchungen im Totentempel Amenophis" III.,* Beiträge zur Ägyptischen Bauforschung und Altertums Kunde, Heft 11 (Wiesbaden, 1981).

12. The scarab does not actually refer to the lake at Malkata; see Jean Yoyotte, "Le Bassin de Djâroukha," *Kemi* 15 (1959), 23-33. The structure mentioned on the scarab was apparently located north of Luxor between Akhmim and Qaw. For the history of the Lake at Malkata, see Barry Kemp and David O'Connor, "An Ancient Nile Harbour; University Museum Excavations at the 'Birket Habu,'" *International Journal of Nautical and Underwater Exploration* 3 (1974): 101-36.

13. On the actually dimensions of the basin, see ibid., pp.123-5. If Lyons survey was done, the data may have been included only in one of his larger works on the Nile, such as *The Physiography of the River Nile and its Basin* (Cairo, 1906) [not seen].

14. The ceremony to which Tytus refers is the founding of the mortuary temple of Amenhotep son of Hapu to the north of the temple of Medinet Habu. The date is preserved on a stela (no. 138) in the British Museum. In Tytus' day, the date was read year 11, 4 *Akhet* 6, but the year date in now read "31." For this document, see Varille, *Inscriptions ... Amenhotep fils de Hapou*, text 27, pp. 67-85.

15. The work was carried out in collaboration with (and under the supervision of?) Percy E. Newberry; a second season was started in January 1903.

16. The ancient name and function of the lake is not clear; for a discussion, see Kemp and O'Connor, "Ancient Nile Harbour," pp. 130-3.

17. Apparently the palace was discovered by Georges Daressy in March of 1888, Grébaut only *reported* the discovery in a lecture to the Institut Égyptien; see Georges Daressy, "Le Palais d'Aménophis III et le Birket Habou," *ASAE* 4 (1903): 165-70.

18. Read the name Daressy. His report on the site, published after much delay, ibid., was not available at the time of Tytus' writing.

19. Much dated material from the palace was later found in excavations by the Egyptian Expedition of the Metropolitan Museum of Art. Much of this material is published in William C. Hayes, "Inscriptions from the Palace of Amenhotep III," *JNES* 10 (1951): 35-40, 82-104, 156-183, 231-242, 39 figs. The vast majority of the dates fall within the last decade of the reign of Amenhotep III.

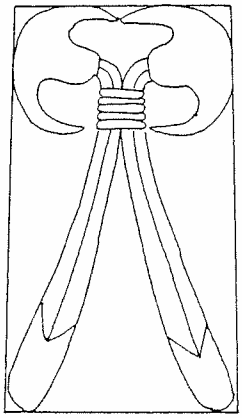
20. For a more complete plan of the palace locating Tytus' excavations, see figure A opposite p. 23.

21. For the various types of brick stamps from Malkata, see now Hayes, "Inscriptions," pp. 162-4, fig. 30.

22. For further details of ceiling construction, see W. Stevenson Smith, *The Art and Architecture of Ancient Egypt* (Harmondsworth, 1958), p. 171; rev ed., with additions by William Kelly Simpson (Harmondsworth, 1981), p. 294.

23. The remains of a great vulture are visible in an excavation photo, cf. Smith, *Art and Architecture*,[1] pls. 120 B, *Art and Architecture*,[2] p.290. Similar ceiling remains are also studied by Shin-ichi Nishimoto, "Restoration of the Hieroglyphic Inscriptions on the Ceiling of Room H at Malkata Palace," *Bulletin of Science and Engineering Research Laboratory, Waseda University*, no. 129 (1990): 58-79; "Reconstruction of the Figure Nekhbet on the Ceiling of the Great Columned Hall at the Malkata Palace," *Journal of Architectural Planning and Environmental Engineering*, no. 416 (Oct. 1990): 111-121; "Reconstruction of 'the Scroll Pattern' on the Ceiling of the Great Columned Hall at the Malkata Palace," *Journal of Architectural Planning and Environmental Engineering*, no. 425 (July 1991): 101-111; "Repainting of the Ceiling Painting of the Great Columned Hall

at the Malkata Palace," *Journal of Architectural Planning and Environmental Engineering*, no. 435 (May 1992): 97-107.



24. In fig. 5b, Tytus has restored the fragment incorrectly. The back to back lotus flowers is a well-known motif, and the adjacent drawing gives its normal form. As Tytus suggested, it may well come from a window grill. (The sketch here is taken from the design of a panel in the tomb of Montuemhet at Thebes.)

25. Fig. 7 is a drawn detail of fig. 6. They are republished as a single drawing in Smith, *Art and Architecture*,[1] fig. 56, p. 165.

26. Photographic details of this ceiling are published in Smith, *Art and Architecture*,[1] pl. 121 B, *Art and Architecture*,[2] fig. 285, p. 289.

27. This bull is also reproduced in Smith, *Art and Architecture*,[1] pl. 122 A, *Art and Architecture*,[2] fig. 281, p. 287. It appears in H. Frankfort, ed., *The Mural Paintings of el-'Amarneh* (London, 1929), pl. 13 B with p. 27; a color facsimile is in the Metropolitan Museum of Art (30.4.133), see Charles K. Wilkinson and Marsha Hill, *Egyptian Wall Paintings: The Metropolitan Museum of Art's Collection of Facsimiles* (New York, 1983), pp. 122-3.

28. For the remains from Hawat, see Friedrich W. von Bissing, *Der Fussboden aus dem Palaste des Königs Amenophis IV zu el Hawata im Museum zu Kairo* (Munich, 1941). Additional Mural paintings from Amarna are published in Frankfort, *Mural Painting*. On the paintings of the North Harim, see Fran Weatherhead, "Painted Pavements in the Great Palace at Amarna," *JEA* 78 (1992): 179-194, pl. 24-25.

29. See also Shin-ichi Nishimoto, "The Ceiling Paintings of the Harem Rooms at the Palace of Malqata," *GM* 127 (1992): 69-80. I also recall a fragment of such ceiling once on view in the Oriental Institute Museum.

30. The motif of the king as a sphinx shaded by a fan appears on model boats of the Eighteenth dynasty.

31. As of this date, these materials remain largely unpublished.