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Chapter 1 : Ancient Egyptian sites; Deir el bahri

Deir el-Bahari in the Hellenistic and Roman Periods: A Study of an Egyptian Temple Based on Greek Sources (Jjp Supplements) by A. Lajtar (Author).

Bryn Mawr Classical Review The Journal of Juristic Papyrology, Suppl. Institute of Archaeology, Warsaw University and Fundacja im. Reviewed by Gil H. Renberg, Washington University in St. Among these is the Egyptian sanctuary of Amenhotep son of Hapu and Imhotep at Deir el-Bahari, where a rich collection of scratched and painted wall inscriptions composed primarily in Greek and Demotic illuminates the beliefs and practices of those visiting the site during the Ptolemaic, Roman, and Late Antique periods. It is the Greek graffiti and dipinti, representing roughly 60 percent of the surviving total, that are the subject of this outstandingly interesting and useful new corpus by Adam Lajtar. Deir el-Bahari, located in "western Thebes" i. While most of the enormous complex is built outwards from the base of a cliff, a significant portion consists of rock-cut chambers carved into the cliff, some of which were originally devoted to a sanctuary of the Theban god Amun. Like his future associate Imhotep, who had served the 3rd-Dynasty king Djoser 27th cent. Unlike Imhotep, however, Amenhotep appears to have played a significant role in his own apotheosis, with the permission of the 18th-Dynasty pharaoh Amenhotep III 14th cent. This mortuary cult continued to flourish at least until the end of the 21st Dynasty 10th cent. It was here that Amenhotep "Amenothos" in Greek can best be seen as an oracular god and a god who healed his worshipers directly or gave them prescriptions in a manner strikingly similar to that of Asklepios. These wall inscriptions, however, do not simply alert us to the fact that Amenhotep along with Imhotep was worshiped there: The aforementioned introduction is divided into fifteen short chapters: Chapter 1 "Deir el-Bahari before the Ptolemaic Period: Chapter 2 "Amenhotep son of Hapu and Imhotep" recapitulates the biographies of Imhotep and Amenhotep, each of whom was among the most accomplished and respected men of their day, and then traces their respective transformations into divinized mortals and eventually gods. The Sources" surveys the types of hieroglyphic, Demotic, and Greek documents found in situ, the two ostraka, and one wooden tablet that are of unknown provenience but likely to have originated at Deir el-Bahari, and papyri from western Thebes that appear to refer to this shrine. Partly on the strength of this evidence -- but also based on a crucial passage in one dipinto and the decorative scheme -- L. Chapter 9 "Aspects of the Cult" examines four aspects of worship at Deir el-Bahari: Chapter 10 "Forms of the Cult" discusses the various types of religious practices evident in the sources, including the singing of hymns some of which are partly quoted in wall inscriptions, celebration of festivals, holding of feasts, and composing of proskynema texts. Chapter 13 "Visitors to the Temple" delves into the nomenclature and ethnicity of the worshipers who left on the walls messages written in Greek. Since many of these are theophoric names derived from those of gods worshiped in western Thebes, L. While most of these visitors did not record their occupations, enough of them did for L. Some General Observations" explores issues associated with the composition, quality and placement of the roughly five hundred Greek and Demotic graffiti associated with the cult of Amenhotep and Imhotep, which L. Based on these criteria, L. Phoibamon was established in the former temple of Amenhotep and Imhotep. This monastery flourished for two centuries, and even after it was abandoned continued to draw Christian pilgrims until the thirteenth century, as Coptic graffiti reveal. It is particularly noteworthy that under St. Thus, as was common at so many other places in the ancient Mediterranean world, a pagan healing shrine was eventually replaced by a Christian one, and in this case may even have influenced later Muslim traditions in the area. He treats each with admirable thoroughness, typically providing archaeological context, lemma, bibliography, text, apparatus criticus, facsimile and, in a dozen cases, a representative photo, interpretive discussion, and commentary. The commentaries show tremendous learning on a large range of subjects: This is not an epigraphical corpus whose editor was content to publish the texts and let others explore their meanings and significance: This was no small undertaking, since this exceedingly complex project required not only a mastery of Greek epigraphy,

but also some amount of expertise in Demotic and hieroglyphics, as well as in many elements of Pharaonic and post-Pharaonic religion. There are, however, several documents that provide considerably more insights into the nature and functioning of the cult, though some of these are extensively damaged. Such is the case with a dipinto left by a Roman soldier named Athenodoros, who was stationed at Koptos, the condition of which is so bad that the lengthy narrative can hardly be reconstructed after the opening lines Cat. This is especially vexing, as the experiences he recounted are of great interest: A3 ; a proskynema text with an imprecation against erasure Cat. No significant flaws in L. And though Asklepios in Greece did on occasion respond to inquiries that were not health-related, his worshipers valued him much more for his therapeutic skills than for his prophetic abilities. The only significant problem with the volume itself is that eight plans of the Hatshepsut complex, some of which show the distribution of wall inscriptions by their catalog number, were prepared for the book, but the rooms and structures were not labeled. Since the captions indicate that labels were intended, this omission appears to be an accident. Also regrettable is the decision not to supplement the word and name indexes with a subject index and an index locorum, especially since so many noteworthy discussions fill the pages of both the introduction and the commentaries. The few problems highlighted here hardly detract from the great quality and value of L. As a site of religious worship from Pharaonic times through the Byzantine period, Deir el-Bahari is especially important for the study of religious continuity and change in ancient Egypt; as a site frequented by hundreds of ordinary individuals who left behind messages attesting to their visits, it provides an important glimpse into the lives of those inhabiting western Thebes in Ptolemaic and Roman times. In producing an outstanding corpus of the Greek texts that includes such an extensive introduction to the site, L. No sources shed light on the installation of Amenhotep at Deir el-Bahari, leading to two schools of thought on the timeline: Amenhotep should not be confused with the pharaoh Amenhotep I, who came to be venerated as an oracular god at nearby Deir el-Medina. Most of the hieroglyphic texts left by visitors, however, remain unpublished. A corpus of the or so Demotic texts from Deir el-Bahari is currently being prepared by Dr. This ostrakon is almost certainly a draft for a larger inscription that has been lost. This list does not include some Demotic graffiti and ostraka either found at Deir el-Bahari or assigned to the site that are no less fascinating, and also receive significant treatment from L.

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Chapter 2 : deir el bahari in the hellenistic and roman periods | Download eBook PDF/EPUB

The temple of Queen Hatshepsut at Deir el-Bahari at Luxor is one of the most fascinating architectural monuments of Ancient Egypt. It has been explored and reconstructed by Polish archaeologists for several decades and the present volume is the most r.

The religious landscape of Western Thebes in the period in question is marked by the existence of rather small sanctuaries, operating on a very local and limited scale¹. Some of them, like the temples at Deir el-Medina, Deir el-Shelwit, Qasr el-Aguz, were built anew at that time, and others were installed in the ruined temples or graves of the past. The aim of this paper is to present the characteristics of this cult place and the cult itself based on the results of the most recent research of the Polish Mission. I should start this paper with a few words about the gods. Amenhotep and Imhotep were historical figures, prominent individuals of the Egyptian past, architects, statesmen, and sages². He was responsible for erecting the Memnon colossi and other colossal statues of the King in Thebes and elsewhere. He was so highly respected by Amenophis III that the latter granted him an exceptional privilege, allowing him to construct a mortuary temple for himself. The temple under consideration was situated in Medinet Habu, ca. I would like to thank Ms. Dorota Dziejczak Warsaw for correcting my English. Deification in Pharaonic Egypt New York, , pp. He is attested as the main priest of Heliopolis, chief lector priest, chief sculptor and architect in the time of the 3rd dynasty, under the kings Zoser and Horus Sekhemkhet. He was considered the pioneer of stone architecture and the inventor of the step pyramid. His grave probably is to be localized in Sakkara-North. The technical achievements of Amenhotep and Imhotep and their proverbial wisdom remained in living memory among the later inhabitants of Egypt. With time, they started to be regarded as half-divine figures, more or less comparable to the Christian saints, and finally as gods with powers of their own, dealing mainly with everyday problems like illness or childlessness. The process of the deification of Imhotep was completed already by the time of the 26th dynasty when a temple was built for him in his native Memphis. In the Ptolemaic and Roman periods, Imhotep was a genuine god worshipped all around Egypt and even beyond its borders, whereas Amenhotep remained known only on a local scale in Thebes and the immediate vicinity of the town. Sometime in the mid-Ptolemaic period, perhaps in the first years of the second century BC, the two figures were associated with each other and, starting from that time, they began appearing together on Theban monuments. The cult of Amenhotep son of Hapu and Imhotep in Deir el-Bahari may be studied on the basis of several kinds of sources. Firstly, we have remnants of the Pharaonic temple with additions from the Ptolemaic period, including the so-called Ptolemaic sanctuary³ and the Ptolemaic portico. The inscriptions are either in Demotic or Greek. The Demotic part of this material is largely unpublished⁴. During my work in Deir el-Bahari in and , I was able to find almost twice as many inscriptions as Bataille did. Their new corpus amounting to items is published in my book entitled Deir el-Bahari in the Hellenistic and Roman Periods see³ Published by E. Textes et documents 10 Le Caire, In addition to the architecture and the wall inscriptions, we have some Greek and Demotic ostraca and stone inscriptions⁶. It is not known exactly when and in what circumstances the cult of Amenhotep and Imhotep was introduced to Deir el-Bahari. It presents the cult as a well-established and well-known phenomenon, which suggests that it already existed for a few dozen years at that time. We can tentatively place its introduction in the last years of the 4th or the first years of the 3rd century BC. It has been suggested that the cult of Amenhotep in Deir el-Bahari was a direct continuation of his mortuary cult practised for over a millennium in his mortuary temple in Medinet Habu⁸. Attractive as it is, this suggestion cannot be taken for granted. The Polyaratos ostrakon mentioned above is a limestone flake broken in two parts, of which one appeared in the Egyptian Museum in Cairo without an indication of provenance and the other was later found in Deir el-Bahari. It contains a description of an illness and a miraculous healing procured by Amenhotep on a man of whom we know nothing but his name; he must have been a Greek who in the first half of the third century BC settled for some reason in Thebes or in the

immediate vicinity of this town. The text is badly shaped on the surface of the stone; it is full of repetitions and deletions. It is surely a draft that later on would have been rewritten in final form, most probably on a stone stela subsequently kept in the temple and shown to the future visitors. At the same time, it belongs to the literary or, better said, subliterate genre of aretology – a description of a divine excellence! One can say that in this case the aretology takes the form of a miracle narrative. Both miracle narratives and aretologies were widespread in Greek religious literature from the mid-4th century BC onwards and were mainly connected with healing gods like Asklepios, later Isis. These texts were evident propaganda, composed by or to the dictates of priests, who put them into circulation in order to draw new adherents. 6 Greek ostraca and stone inscriptions are presented in A. The Demotic material largely remains unpublished. AJTAR to a given god. Even if the priests did not influence the composition of the text, they made the decision about its subsequent use as a means of Amenhotep popularisation. More or less from the same time as the Polyaratos ostrakon comes another limestone ostrakon found in Deir el-Bahari and connected with the cult of Amenhotep son of Hapu. They belong to the category of maxims or sayings which circulated among the Greeks from the archaic period onwards. Some of them can be traced in collections of maxims known to us thanks to ancient sources and medieval manuscripts. The closest parallels are to be found in the so-called Delphic collection, which goes back to the inscription on a column set up in the pronaos of the Apollo temple in Delphi probably in the fourth century BC. All the more, it is interesting to observe that these Greek maxims are ascribed to an Egyptian author here. Briefly speaking, we are dealing with a pseudepigraphon. One might ask who produced this pseudepigraphon and for what reason. The result of these efforts may have been presented to the Greeks visiting the Deir el-Bahari temple in the third century BC as the Greek translation of an Egyptian sacred text. On one hand, it sought to popularize Amenhotep as healer; on the other, it was aimed at presenting him as the inventor of wisdom. They were apparently successful in their propagandistic efforts. It should be observed that the wall inscriptions mentioned above were left by persons with good Greek. Obviously, we are dealing with pure Greeks, perhaps recent immigrants, who for some reason found themselves in the Thebaid. In three cases, these people appear in groups. One of these groups consisted of three men including one man with the ethnic Makedon, the second one, of four, and the third one, of no less than sixteen men. In this case we are possibly dealing with soldiers of the Ptolemaic army who were garrisoned in the vicinity of Deir el-Bahari. Greek inscriptions of this early period totally lack Egyptian names. The Egyptian followers of Amenhotep must have expressed themselves in Demotic at that time. It is interesting to observe that the sources from the early to middle Ptolemaic period relating to the cult in Deir el-Bahari mention only Amenhotep. Imhotep is totally lacking from the material to our disposal. This should be no surprise. In fact, it is impossible for Imhotep to be a companion of Amenhotep from the beginning of his cult in Deir el-Bahari somewhere at the turn of the 4th and 3rd century BC. We have to remember that this originally Memphite figure was completely unknown in Thebes in the early Ptolemaic period. As far as the Theban region is concerned, he is attested for the first time in the temple of his divine father Ptah in Karnak in the time of Ptolemy III. His first appearance on the West Bank is still later and comes from the decoration of the Hathor temple in Deir el-Medina, which was accomplished during the reign of Ptolemy VI. Interestingly, he already appears together with Amenhotep there. His introduction into the temple of Amenhotep in Deir el-Bahari could have taken place more or less at the same time. However, it is possible that it occurred only during the rebuilding of the temple in the time of Ptolemy VIII, probably towards the end of his reign between 107 and 101 BC. The reasons for the rebuilding were of a twofold nature, both practical and ideological. Firstly, the temple, which had a thousand years of existence behind it, was in a somewhat deteriorated state at the time, and required repairs in order to house the cult safely. Secondly, the cult of Amenhotep was a secondary element in Deir el-Bahari, and the sacred space lacked proper decoration. It was decided, then, to undertake two tasks: The main part of the rebuilding works was naturally the construction of a new temple in place of the third room of the sanctuary from the time of Hatshepsut. The slabs of limestone with relief decoration that originally formed the lining of this rock chamber were removed and used as building material in different parts of the temple. In their place, a new

lining of sandstone slabs was laid and decorated with reliefs in a style characteristic for that period. The decoration was devoted in an equal manner to two gods: Amenhotep son of Hapu and Imhotep. The former occupied the north wall of the sanctuary, the latter appeared on the south wall. The west wall, most important from the theological point of view, was devoted to both gods. Together with the construction of this new sanctuary, some work was done in the Bark Room of the Hatshepsut temple. Here a sandstone architrave was placed above the door leading to the sanctuary. The walls of the Bark Room were strengthened by replacing the cracked blocks with solid ones. On this occasion, the niches in the north and south walls of the room except for the easternmost niche in the south wall were blocked. The so-called Ptolemaic portico was built in front of the Bark Room using spolia taken from different parts of the temple. A large depression in the south part of the court, which probably appeared as a result of hewing tombs during the Late Period, was filled up, and the court was subsequently paved. And finally, a chapel was constructed in the middle court, in front of the Punt portico. It has not survived until now, as it has been completely demolished during the work carried out in Deir el-Bahari by H. Winlock in the s, but it can be seen on the photographs taken by him. The first says that the construction of the sanctuary was accomplished as part of the renovation of the temple, the second one speaks about the renovation of a monument belonging to the temple. Taken literally, these inscriptions seem to indicate that Imhotep was present in the Deir el-Bahari temple in the time prior to the construction of the Ptolemaic sanctuary, but only as a secondary figure associated with Amenhotep son of Hapu. He might have had an altar or a chapel in the temple dedicated to Amenhotep. As we have already seen, this supposed altar or chapel could have been arranged for him by the time of Ptolemy VI at the very earliest. However, 14 The existence of this third room in the original plan of the Hatshepsut temple has been established only recently. It may entirely be an invention for propagandistic purposes as well. Its authors would have been the priests of Amenhotep, the creators of the theological concept of the sanctuary, who aimed to raise the prestige of their god. In spite of a long-lasting cult, originally centred in his mortuary temple, and from ca. His cult was only of local importance and drew adherents mainly from the lower strata of the Theban society.

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In particular he adopted the complete five-fold titulary after his reunification of Egypt, seemingly for the first time since the 6th Dynasty, though known records are sparse for much of the First Intermediate Period that preceded him. Another proof that Mentuhotep II paid great attention to the traditions of the Old Kingdom is his second Nomen, sometimes found as s3 Hw. Finally, in later king lists, Mentuhotep was referred to with a variant of his third titulary Monuments[edit] Mentuhotep II commanded the construction of many temples though few survive to this day. Well preserved is a funerary chapel found in at Abydos. The many architectural innovations of the temple mark a break with the Old Kingdom tradition of pyramid complexes and foreshadow the Temples of Millions of Years of the New Kingdom. First, it is the earliest mortuary temple where the king is not just the recipient of offerings but rather enacts ceremonies for the gods in this case Amun-Ra. Indeed, the decoration and royal statuary of the temple emphasizes the Osirian aspects of the dead ruler, an ideology apparent in the funerary statuary of many later pharaohs. This is evidenced by the dominant artistic style of the temple which represents people with large lips and eyes and thin bodies. This phenomenon of fragmentation of the artistic styles is observed throughout the First Intermediate Period and is a direct consequence of the political fragmentation of the country. The choice of this location is certainly related to the Theban origin of the 11th Dynasty: Furthermore, Mentuhotep may have chosen Deir el-Bahri because it is aligned with the temple of Karnak, on the other side of Nile. In particular, the statue of Amun was brought annually to Deir el-Bahri during the Beautiful Festival of the Valley , something which the king may have perceived as beneficial to this funerary cult. They consequently went unnoticed until the second half of the century, in spite of extensive excavations performed on the nearby Djoser-Djeseru of Hatshepsut. Thus it was only in , that Lord Dufferin and his assistants, Dr. Lorange and Cyril C. Realising the potential of the site, they then gradually worked their way to the sanctuary, where they found the granite altar of Mentuhotep with a representation of Amun-Re and various other finds such as the grave of Neferu TT Finally, in , Howard Carter discovered the Bab el-Hosan [40] cache in the front court, where he uncovered the famous black seated statue of the king. He was the first to undertake a systematic exploration of the temple. About ten years later, between and , Herbert E. Winlock further excavated the temple for the Metropolitan Museum of Art. However, his results were published only in the form of preliminary reports in summary form. He published his results in three volumes. Foundational offerings[edit] Under the four corners of the temple terrace, H. Winlock discovered four pits during his "excavations. These pits were dug into the ground before the construction of the temple for the purpose of foundation rituals. Winlock discovered them, they still contained many offerings: The sheets were marked in red ink at the corner, seven with the name of Mentuhotep II and three with that of Intef II. The valley temple was linked to the high temple by a 1. The causeway led to a large courtyard in front of the Deir el-Bahri temple. The courtyard was adorned by a long rectangular flower bed, with fifty-five sycamore and eight tamarisk trees planted in deep pits filled with soil. The front part of the temple is dedicated to Monthu-Ra, a merger of the sun god Ra with the Theban god of war Monthu , particularly worshipped during the 11th Dynasty. A ramp aligned with the central axis of the temple led to the upper terrace. The ambulatory, separated from the upper hall by a 5-cubit-thick wall, comprised a total of octagonal columns disposed in three rows. This edifice, located at the center of the temple complex, was excavated in and by Edouard Naville. He reconstructed it as a square structure topped by a small pyramid, a representation of the primeval mount which possibly resembled the superstructures of the royal tombs at Abydos. This reconstruction, supported by H. Winlock, was contested by D. Arnold, who argued that, for structural reasons, the temple could not have supported the weight of a small pyramid. Instead, he proposed that the edifice was flat-roofed. The presence of a pyramid is debated. Rear part of the temple[edit] Behind

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the core edifice was the center of the cult for the deified king. The rear part of the temple was cut directly into the cliff and consisted of an open courtyard, a pillared hall with 82 octagonal columns and a chapel for a statue of the king. The open courtyard is flanked on the north and south sides by a row of five columns and on the east side by a double row totalling sixteen columns. At the center of the open courtyard lies a deep dromos leading to the royal tomb. Archaeological finds in this part of the temple include a limestone altar, a granite stele and six granite statues of Senusret III. The hypostyle hall is separated from the courtyard by a wall and, being also higher, is accessed via a small ramp. The sanctuary itself housed a statue of Amun-Re and was surrounded on three sides by walls and on one side by the cliff. The inner and outer faces of these walls were all decorated with painted inscriptions and representations of the kings and gods in high relief. This relief is a manifestation of the profound religious changes in the ideology of kingship since the Old Kingdom: His immortality is no longer innate; it has to be bestowed on him by the gods.. This chamber is entirely lined with red granite and has a pointed roof. It contained an alabaster chapel in the form of an Upper-Egyptian Per-wer sanctuary. It contained a wooden coffin and ointment vessels which left traces in the ground. Most of the grave goods that must have been deposited there are long gone as a result of the tomb plundering. The few remaining items were a scepter, several arrows, and a collection of models including ships, granaries and bakeries.

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Adam Ąajtar, *Deir el-Bahari in the Hellenistic and Roman Periods: A Study of an Egyptian Temple Based on Greek Sources. Journal of Juristic Papyrology Supplements 4 (Warsaw: Institute of Archaeology, Warsaw University and Fundacja im.*

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Chapter 5 : Bibliography - Theban Mapping Project

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