

CAHIERS DE KARNAK



15

Centre franco-égyptien d'étude des temples de Karnak

Cairo

2015

Centre franco-égyptien d'étude des temples de Karnak

MAE-USR 3172 du CNRS

CAHIERS DE
KARNAK 15
2015



Presses du Ministère des Antiquités d'Égypte

SOMMAIRE

Michel Azim (†), Luc Gabolde

Le dispositif à escalier, puits et canalisation situé au nord-ouest du lac sacré : une *ḏḏḏ(.t)* ? 1-21

Sébastien Biston-Moulin

Un nouvel exemplaire de la *Stèle de la restauration* de Toutânkhamon à Karnak.....23-38

Sébastien Biston-Moulin

À propos de deux documents d'Ahmosis à Karnak. *Karnak Varia* (§ 1-2).....39-49

Mansour Boraik, Christophe Thiers

Une chapelle consacrée à Khonsou sur le dromos entre le temple de Mout et le Nil ?..... 51-62

Stéphanie Boulet

Étude céramologique préliminaire des campagnes de fouille de la chapelle d'Osiris Ounnefer Neb-Djefaou 2013-2014 63-79

Laurent Coulon, Damien Laisney

Les édifices des divines adoratrices Nitocris et Ânkhnesnéferibrê au nord-ouest des temples de Karnak (secteur de Naga Malgata)81-171

Gabriella Dembitz

Une scène d'offrande de Maât au nom de Pinedjem I^{er} sur la statue colossale dite de Ramsès II à Karnak. *Karnak Varia* (§ 3) 173-180

Benjamin Durand

Un four métallurgique d'époque ptolémaïque dans les annexes du temple de Ptah à Karnak..... 181-188

Aurélia Masson

Toward a New Interpretation of the Fire at North-Karnak? A Study of the Ceramic from the Building NKF35 189-213

Frédéric Payraudeau The Chapel of Osiris Nebdjet/Padedankh in North-Karnak. An Epigraphic Survey	215-235
Renaud Pietri Remarques sur un remploi du temple de Khonsou et sur les hipponymes royaux au Nouvel Empire	237-242
Mohamed Raafat Abbas The Triumph Scene and Text of Merenptah at Karnak.....	243-252
Jean Revez, Peter J. Brand The Notion of Prime Space in the Layout of the Column Decoration in the Great Hypostyle Hall at Karnak	253-310
Hourig Sourouzian Le mystérieux sphinx de Karnak retrouvé à Alexandrie	311-326
Aurélie Terrier Ébauche d'un système de classification pour les portes de temples. Étude de cas dans l'enceinte d'Amon-Rê à Karnak	327-346
Christophe Thiers <i>Membra disiecta ptolemaica</i> (III).....	347-356
Anaïs Tillier Un linteau au nom d'Auguste. <i>Karnak Varia</i> (§ 4).....	357-369
English Summaries	371-375

THE CHAPEL OF OSIRIS NEBDJET/PADEDANKH IN NORTH-KARNAK. AN EPIGRAPHIC SURVEY

Frédéric Payraudeau (Univ. Paris-Sorbonne)

OUR KNOWLEDGE OF THE HISTORY of North-western Karnak is unclear. Several of the monuments have been registered since the time of Lepsius and Mariette, but most remain unexcavated and their identification seems, for some of them at least, problematic. This uncertainty is enhanced by the presence of many blocks of unknown origin, coming, presumably, from lost chapels in the area. The aim of the short epigraphic survey carried out on site in November 2008, and in January and June 2009 in the Cairo Museum was to establish the date and cultic dedication of the so-called chapel of Osiris Nebdjet.¹

1. Historical and Epigraphic Issues

This structure was hastily excavated by G. Legrain during the summer of 1902.² The exact architectural features of the monument are not known, but Legrain found some blocks with epigraphic material that are now partly conserved in the Cairo Museum and the Cheikh Labib magazine in Karnak. Leclant has published four of these blocks that certainly come from the chapel of Osiris Nebdjet:³ the fragment of lintel JE 39401, the fragmentary lintel JE 39402, and the two symmetric doorjambs (JE 39396 and JE 39400) that were probably under the lintel JE 39402.

At least five other blocks stored in the Cairo Museum remain unpublished, and it seems there are others in the Cheikh Labib magazine.⁴ Legrain, as Leclant, thought that the chapel was also dedicated to Osiris Padedankh (“Who gives life”) in view of some documents coming from the area of North-Karnak: a naos with the name of

1 I would like to thank Dr Sally-Ann Ashton for her kind invitation to work with her mission in North-Karnak, Prof. Laure Pantalacci, director of the IFAO and Dr Christophe Thiers (USR 3172), director of the CFEETK and Mr Ibrahim Suleyman, director of the Karnak Temples at this moment for their constant support, Dr Laurent Coulon for discussing many aspects of the Osirian cults there, Alain Lecler (IFAO) and Jean-François Gout (USR 3172-CFEETK) for the photos of blocks in Cairo Museum and Karnak, Dr Wafa El-Sedeek, director of the Egyptian Museum in Cairo for the authorization to study objects there and Mrs Sabah Abdelrazek and her team for her help and consciousness. This article was intended to be part of a forthcoming book by the English Mission in North-Karnak but, due to different editorial and scientific reasons, it will find its place in the *Cahiers de Karnak*.

2 G. LEGRAIN, “Notice sur le temple d’Osiris Nebdjet”, *ASAE* 4, 1903, p. 181-186; C. KOCH, “Die den Amun mit ihrer Stimme zufriedenstellen” - *Gottesgemahlinnen und Musikerinnen im Thebanischen Amunstaat von der 22. bis zur 26. Dynastie*, *SRaT* 27, 2012, p. 40 and 126-127. Inscriptions to be found in K. JANSEN-WINKELN, *Inschriften der Spätzeit*, Wiesbaden, 2009, p. 77-80 [thereafter *JWIS*]. On the discoveries there: M. AZIM, G. RÉVEILLAC, *Karnak dans l’objectif de Georges Legrain. Catalogue raisonné des archives photographiques du premier directeur des travaux de Karnak de 1885 à 1917 I*, Paris, 2004, p. 359, 363.

3 J. LECLANT, *Recherches sur les monuments thébains de la XXV^e dynastie dite éthiopienne*, *BdE* 35, 1965, p. 99-105, § 28.

4 These blocks are first mentioned by J. LECLANT, *op. cit.*, p. 100, n. 1.

Osiris Padedankh and a statue of goddess Taweret that laid inside, has been found by *sebbakhin* in the time of Mariette.⁵ In the chapel of Osiris Nebdjet itself, Legrain found a statue of the priest and servant of the Divine Votaress Amenirdis I, Payseshuper, with a *hṯp-dj-nswt* formula to Osiris Padiankh, to whom he claims to have built a temple.⁶ The identification of this temple of Osiris Padedankh with the chapel of Osiris Nebdjet was accepted by the majority of scholars.⁷ Nevertheless, in the 1970's, Dewachter challenged it.⁸ For him, the fact that the *sebbakhin* did not discover the blocks and statues found by Legrain in Nebdjet's chapel is the proof that the area where they worked was not near this temple. One could add that another chapel of Osiris Padedankh is well known from the work of Christophe and Leclant in the Montu enclosure.⁹ It was hoped that a study of the unpublished Cairo blocks, and those in the Karnak magazine would lead to a resolution of this problem.

2. The chapel of Osiris Nebdjet: blocks *in situ* and in Cairo Museum

2.1. Blocks *in situ* and map from Pillet's archives

On site at North-Karnak, the chapel remnants are poorly preserved. West of the Thutmoside Gate, still stand a quadrangular mudbrick structure (c. 10 x 10 m) whose northern and eastern walls display the wave-pattern characteristic of the Late Period enclosure walls, especially from the 26th dynasty to Ptolemaic Period (**Fig. 1**).¹⁰ This element is frequently identified as the chapel, but it can be proved false. Indeed, in addition to the description of Legrain cited above, recent research in the archives of the architect Maurice Pillet, who worked in Karnak in the 1920's, as yielded to the discovery of a map of the area drawn by Legrain, with the plan of a little temple that can only be the chapel of Osiris Nebdjet (**Fig. 2**).¹¹ An important indication given by this map is that the identification of the squared mudbrick structure, always visible on the field, with the chapel cannot be substantiated.

The architecture of the chapel was similar to others built in the 25th dynasty. From the East, a first door gave access to a first room/courtyard (**Fig. 3**). An East-West burnt mudbrick wall is still visible there and should be the northern wall of the first court. Four bases and column fragments reused as mortars or grindstones lay in the area could have pertained to this part of the building. A second door separates this first area from another, where Legrain found a third door he thought to be that of the naos.

Three blocks with traces of epigraphic work were recorded *in situ*. A thin doorjamb showed part of the protocol of King Taharqo of the 25th dynasty (**Fig. 4**), his cartouche partly erased, probably during the *damnatio memoriae* instigated by Psametik II.¹² It is very difficult to know exactly from which part of the chapel this doorjamb comes from. A second block with epigraphic traces seen *in situ* was probably a part of a frieze on a base block. Another doorjamb block was inscribed on its rear part with the bottom of a column of text ending

5 G. ROEDER, *Naos*, CGC, Leipzig, 1914, p. 106-109.

6 J. LECLANT, *Monuments thébains*, p. 268; *id.*, *Enquêtes sur les sacerdoces et les sanctuaires égyptiens à l'époque dite "éthiopienne" (XXV^e dynastie)*, *BdE* 17, 1954, p. 81.

7 See for example, PM II², p. 17-19. See however the differentiating opinion of P. BARGUET, *Le Temple d'Amon-Rê à Karnak*, *RAPH* 21, 2006², p. 5, n. 7.

8 M. DEWACHTER, "À propos de quelques édifices méconnus de Karnak-Nord", *CdE* 54, 1979, p. 17-22.

9 J. LECLANT, *op. cit.*, p. 91-93 (§ 26) and P. BARGUET, J. LECLANT, *Karnak-Nord IV*, *FIFAO* 25, 1954, p. 109-128, sp. p. 111-113.

10 J.-Cl. GOYON *et al.*, *La construction pharaonique*, Paris, 2004, p. 117-123, with examples from the 30th dynasty and D. ARNOLD, *Lexikon der ägyptischen Baukunst*, Munich, 2000, p. 278-279; Fr. LECLÈRE, *Les villes de Basse Égypte au Premier Millénaire*, *BdE* 144, 2009, p. 606 and n. 26.

11 Ms 4027, fos 249-252. I am grateful to M. Azim and L. Coulon, who work on the Pillet's archives and permit me to publish the map in this article. It was already mentioned in M. AZIM, G. RÉVEILLAC, *op. cit.*, p. 359, n. 4, and M. EATON-KRAUSS, "The fate of Sennefer and Senetnay at Karnak temple and in the Valley of the Kings", *JEA* 85, 1999, p. 117-120. J. Leclant (*op. cit.*, p. 99) cites some work on the plan by the IFAO team in 1948-1950, but this study has never been published.

12 On the defacing of the Kushite kings names in the Saite Period: J. YOYOTTE, "Le martelage des noms royaux éthiopiens par Psamétique II", *RdE* 8, 1951, p. 215-239.

with *mry* “beloved (of a divinity)” that followed the name of a king (**Fig. 5**).¹³ The shape of this block clearly indicates that it was the lower part of a gateway and it could very well be identified as one of the doorjamb given on Pillet’s map.



Fig. 1. Mudbrick structure frequently given as Chapel of Osiris Nebdjet © Fr. Payraudeau.

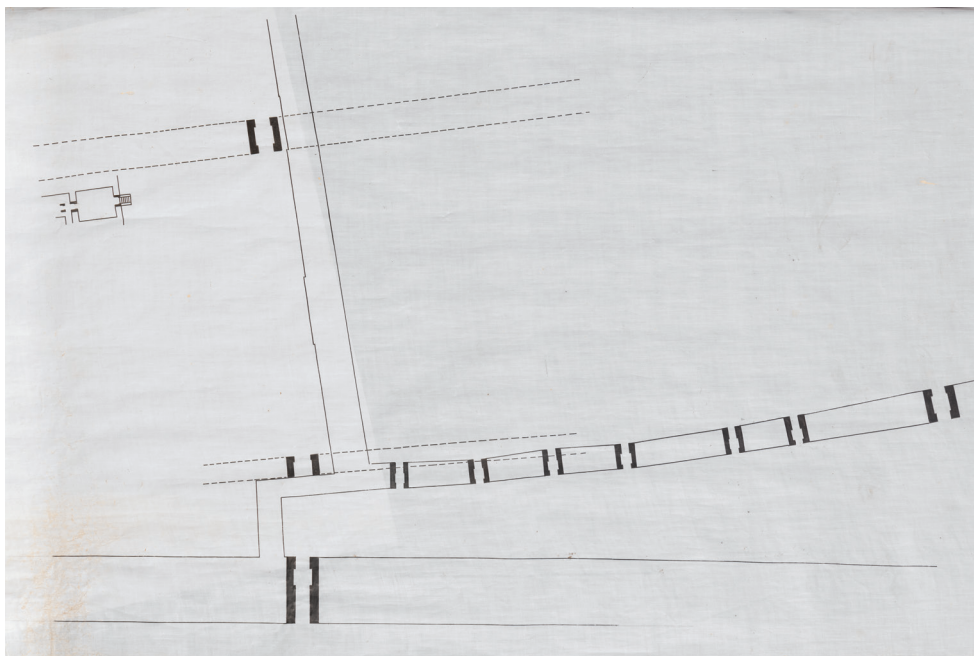


Fig. 2. Map of the North-Karnak Area in Pillet’s archives © MOM, Lyon.

¹³ Measurements: 22,5 x 44 x 62 cm.

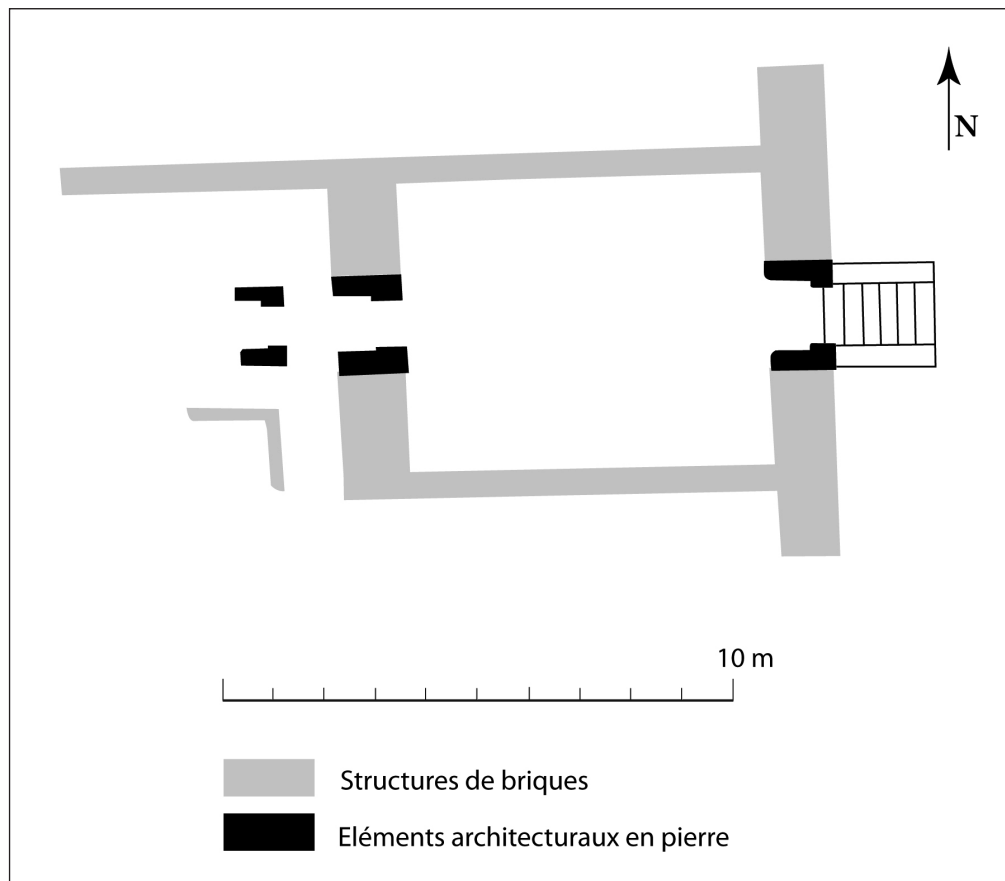


Fig. 3. Schematic plan of the Chapel of Osiris Nebdjet after Pillet's map.



Fig. 4. Fragment of doorjamb with the name of Taharqo © Fr. Payraudeau.



Fig. 5. Block of doorjamb with the end of an inscription: overall view and inscription detail © Fr. Payraudeau.

2.2. Blocks in the Karnak Magazine

The most interesting blocks lie now in the Karnak Magazine, but, unfortunately, most of the fragments there have no known provenance. It has been possible, nevertheless, to determine that some of them come from the chapel of Osiris Nebdjet. Indeed, the sandstone used for the jambs and lintel in Cairo Museum display a somewhat pink colour that is also found on blocks in the Karnak Magazine. Beside this material aspect, inscriptions are of course a great help in identifying the origins of the fragments.

The most important are two blocks that form part of a large lintel of one of the monument's axis gates (Fig. 6-7).¹⁴ One can see the remnants of a double scene under the flying Horus of Behdet. On the right the Divine Votaress stands in front of the god Amun who gives her "all life and power". The priestess, entitled "God's Adoratrix" and "royal daughter of [Piankhy]", performs a ritual whose caption is partly lost (*jrt*, 'nh.tj mj R'), in return she receives a stream of ankh-signs explained by the text "all [life] to your nostrils, like Ra" (*[nh] nb r.fnty.t mj R'*).¹⁵ Behind her, a column of text gives: "May the God's Adoratrix, Shepe[nupet] be [at the head of] all [the ka] of the Livings, for ever". The scene opposite is destroyed, but may have displayed a similar pattern, perhaps with the king acting in place of the god's wife.¹⁶ Behind Amun's throne, a large cartouche contains the name of *Wsjr nb-dt* "Osiris, master of Eternity", on the top of a palace façade pattern. This section should have been over the centre of the doorway, and in view of the rules of symmetry, it is very probable that there were originally two or three cartouches, the others with the name of the king, the god's wife or the name of Osiris

¹⁴ Measurements: 50,5 x 98 x 22 cm.

¹⁵ With *fnty* as a false dual for *fnd*, by confusion with *šrty*: *Wb* I, 577 and *Wb* IV, 523 (indicated by L. Coulon).

¹⁶ The king is often shown on the left of double-scenes lintel and left doorjamb, in symmetry with the god's wife, but the contrary exists also: see J. LECLANT, *Recherches sur les monuments thébains*, p. 376. Nevertheless, in that case, the central cartouche of the god is face to the king, whereas in our lintel, it faces the god's wife.

repeated. The existence of this third lintel¹⁷ (in addition to the two in the Cairo Museum) seems to indicate that the chapel's secondary doors were also decorated, as on other chapels of the period.¹⁸



Fig. 6. Lintel in the name of Osiris Nebdjet © CNRS-CFEETK/J.-Fr. Gout.

17 There are also two other fragmentary lintels of Shepenupet II in the Karnak Magazine. One has been published by S. GOHARY, "Minor monuments from Thebes", *BIFAO* 86, 1986, p. 179-181. Its colour, grey, without trace of fire seems to indicate another origin. The second one is the unpublished 94CL2052. In the cartouche of Osiris, the name is broken just before the epithet, so we can not know if it was *nb-dt*, *nb-df:w*, *nb-nhh*, *nb-nh* or even *wn-nfr*. I would like to thank L. Coulon for providing me with a photograph of this object.

18 For a secondary door of the chapel of Osiris *hry-jb-pw-Jsd*, see J. LECLANT, *Recherches sur les monuments thébains*, p. 44, fig. 15, and in the chapel of Osiris *nb-df:w*, L. COULON, C. DEFERNEZ, "La chapelle d'Osiris Ounnefer Neb-Djefaou à Karnak. Rapport préliminaire des fouilles et travaux 2000-2004", *BIFAO* 104, 2004, p. 107, fig. 12.

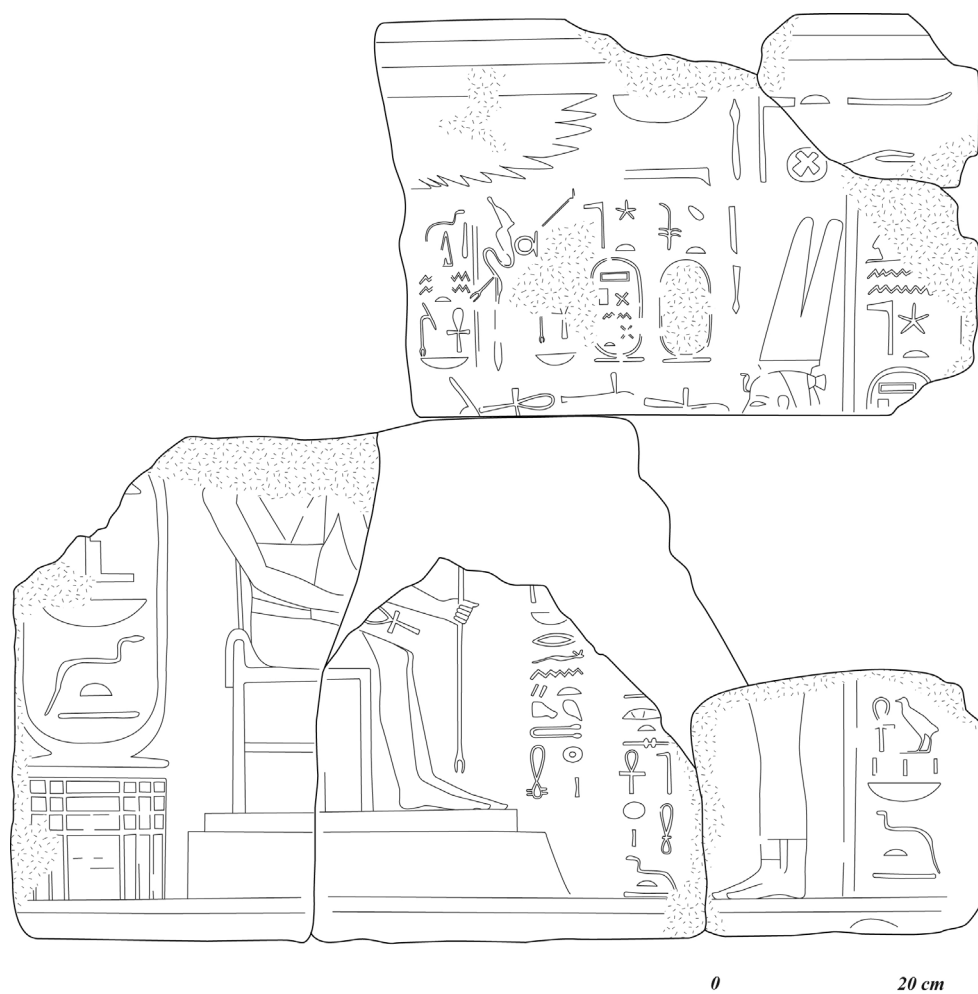


Fig. 7. Fac-simile of the inscriptions on the lintel © Fr. Payraudeau.

Other sandstone blocks preserved in the same magazine could also pertain to the chapel of Osiris Nebdjet. Both fragments are carved in dark pink sandstone and display some traces of fire. The material, the carving and the date could match with that of Osiris Nebdjet Chapel.¹⁹ The first block is a lintel fragment that shows the God's Wife Shepenupet II offering Maat to Harsiesis "Horus son of Isis" (Fig. 8).²⁰ As this god appears on another lintel (see 2.3, Fig. 10) that surely comes from Osiris Nebdjet's chapel, we can assume that this second lintel also pertains to the chapel and that Harsiesis was, as son of Osiris and Isis, one of the principal deities of this sanctuary. Another sandstone doorjamb²¹ bears representation and name God's Adoratrix Nitocris, daughter of Psametik I (Fig. 9). It has a similar pink colour, and traces of fire, but there is no other evidence to prove its attribution to this chapel. This block could belong to a restoration or enlargement of the chapel in the 26th dynasty.

19 I am not certain if we could add to these 25th dynasty blocks 92CL1540 (18 x 47 x 22 cm), that shows King Taharqo offering wine vases.

20 Block 93CL1087, 37 x 50 x 11 cm.

21 Block 92CL1511, 45 x 36 x 9 cm.

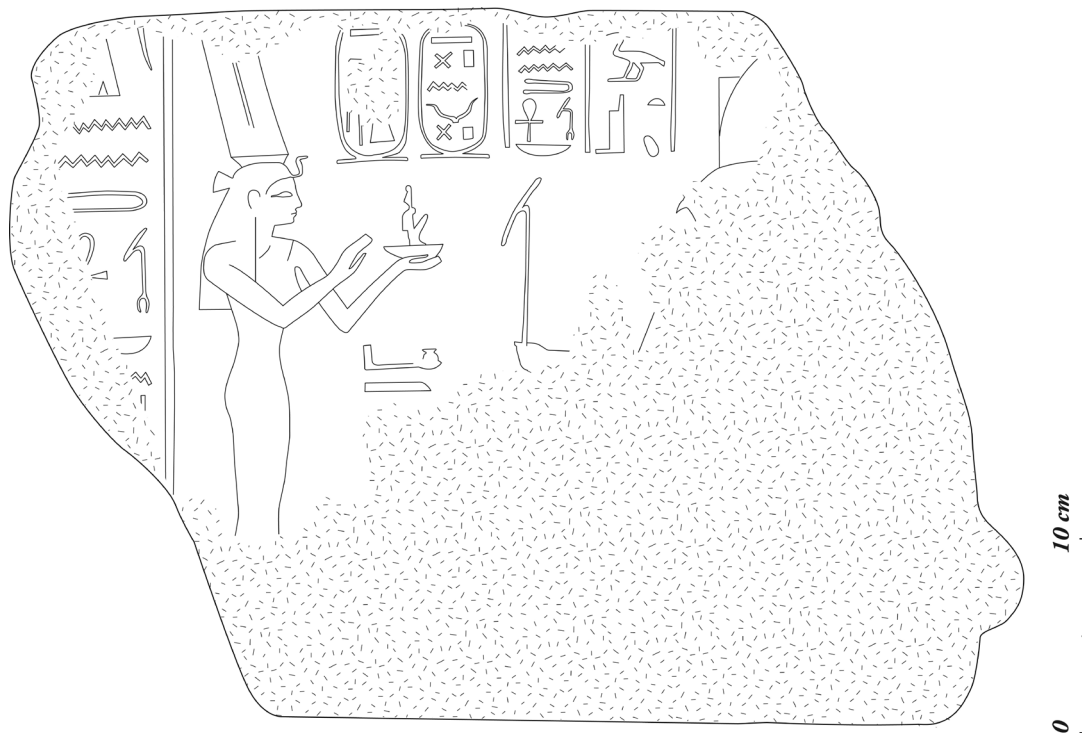


Fig. 8. Fragment of lintel Karnak 97CL1087, Shepenupet II offering Maat to Harsiesis © CNRS-CFEETK/ J.-Fr. Gout, drawing Fr. Payraudeau.

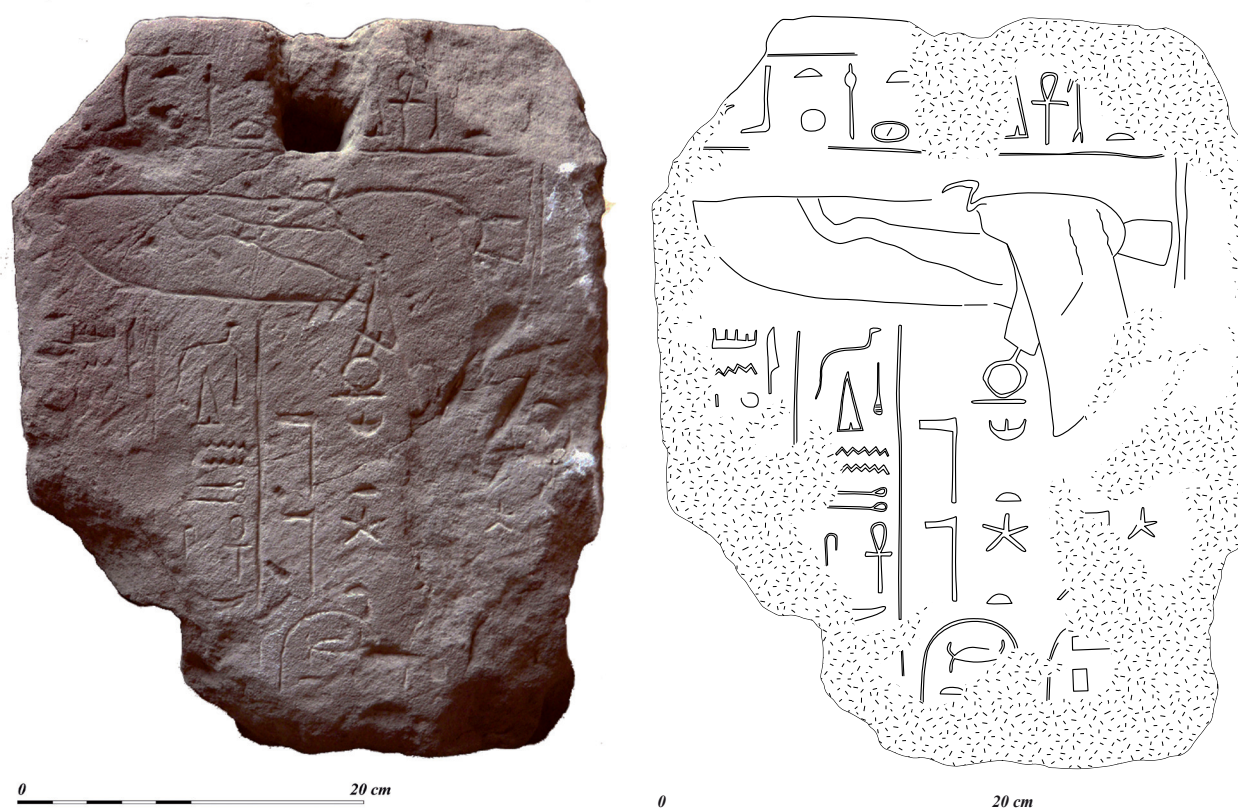


Fig. 9. Fragment of doorjamb Karnak 92CL1511, with the God's Adoratrix Nitocris © Fr. Payraudeau.

2.3. Blocks in Cairo Museum

Four blocks on display in the Cairo Museum were published long ago by J. Leclant.²² The two doorjambs JE 39396 and JE 39400 symmetrically show King Taharqo and the God's Wife Shepenupet entering the chapel and performing purification rites (**Fig. 10**).²³

This scene is often shown on chapel doorjambs of this period. In the two others chapels built by Shepenupet in Karnak (Osiris *hry-jb-pj-Jsd* and Osiris *nb-ḥh*), these scenes decorated doors in the inner part of the chapels,²⁴ whereas the exterior door displayed figures of the king and adoratrix embraced by deities.²⁵ We may thus place these doorjambs in the second door of the chapel, the entrance to the sanctuary. As in other chapels, on the South/left side of the entrance the King wears the Upper Egypt crown, whereas on the North/right side, the god's wife wears her double feather crown. A flying vulture surmounts each scene: Nekhbet on the left and Wadjet on the right.

22 J. LECLANT, *Recherches sur les monuments thébains*, § 28, p. 100-102.

23 See preceding footnote and J. YOYOTTE, "Les divines adoratrices d'Amon", in Chr. Ziegler (ed.), *Les Reines d'Égypte. D'Hétéphères à Cléopâtre, Exhibition Catalogue*, Monaco, 2008, p. 183, fig. 65.

24 J. LECLANT, *op. cit.*, p. 32, fig. 7.

25 *Ibid.*, pl. VIII, pl. XVIII-XIX; J. YOYOTTE, in Chr. Ziegler (ed.), *op. cit.*, p. 178-179, fig. 59, 61-62; C. KOCH, "Die den Amun mit ihrer Stimme zufriedenzustellen", p. 175.



Fig. 10. Lintel Cairo JE 39402 and doorjambs JE 39396 and JE 39400 © IFAO/A. Lecler.

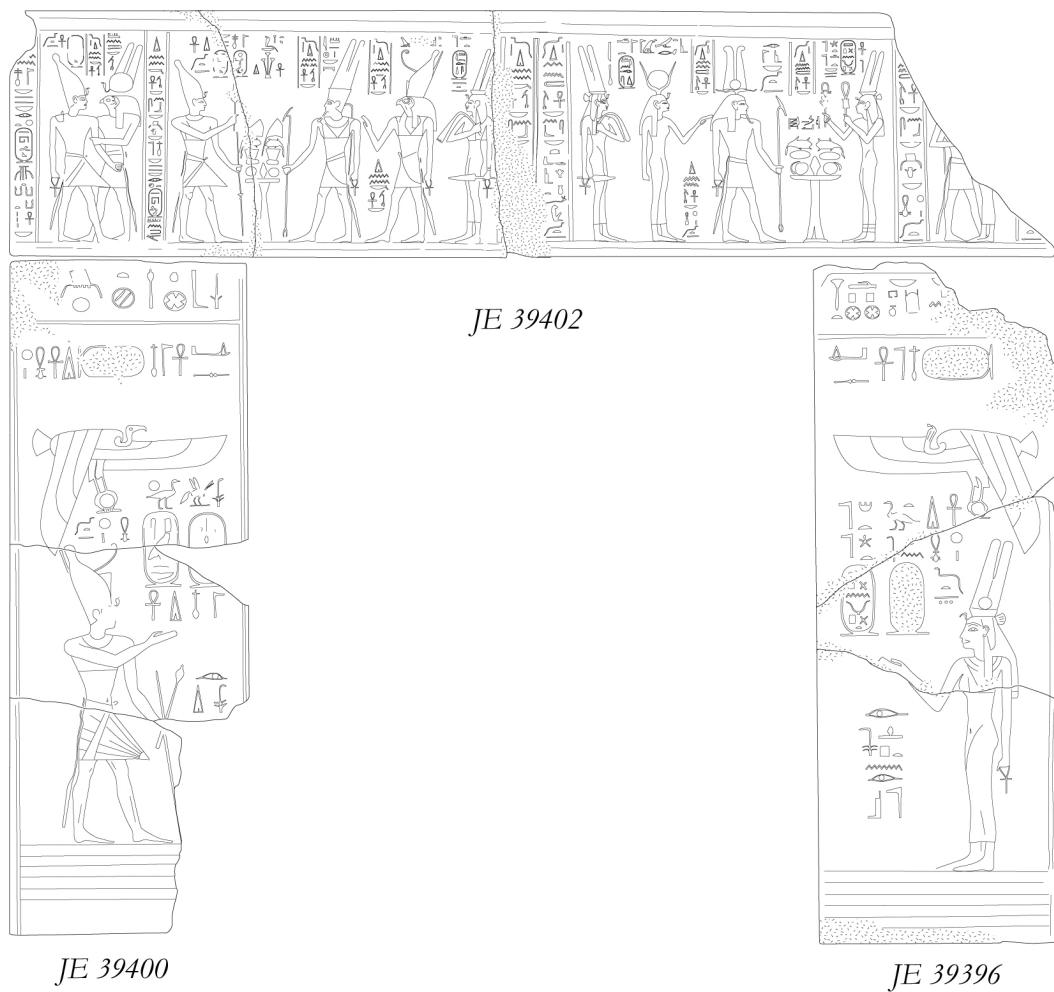


Fig. 11. Lintel Cairo JE 39402 over the doorjamb JE 39396 and JE 39400 © Fr. Payraudeau.

It is not certain that the lintel JE 39402 was meant to lie over the doorjambs JE 39396 and JE 39400, but it is possible (**Fig. 10** and **11**). The scenes on the lintel are reminiscent to that of a similar lintel in Osiris *nb-ḥ* Chapel in Amun's enclosure,²⁶ but here, there is no cartouche of Osiris in the middle of the decoration. The king and the god's wife are depicted with the principal deities of the North-Karnak area. On the left King Taharqo is embraced by the god Montu, "Master of Thebes", then he consecrates the offerings before Amun-Re "master of sky" and Harsiesis, and the deceased God's Wife Amenirdis standing behind them. On the right, God's Wife Shepenupet II is embraced by Amun, then she plays sistrum before Osiris "master of eternity" and Isis "the Great god's mother", and the deceased God's Wife Amenirdis, again standing behind them. Like in other Osiris Chapels, the decoration mixes the adoration of the Osirian triad with the cult of the chief Theban deity (Amun) and local deities (Montu). The presence of Amenirdis I is hardly a problem, as she is also shown on the walls of the chapels of Osiris *ḥry-jb-pj-Jšd* "Residing-in-the-Ished-Tree", and Osiris *nb-ḥ*,²⁷ both built by her adoptive daughter and successor Shepenupet II. It is thus possible that the Osirian chapels were conceived as a cultic place not only for Osiris and Amun, but also as a memorial to the god's wife.²⁸

The large lintel fragment Cairo JE 39401 is a part of an axial door.²⁹ In view of the decoration, it seems virtually certain that it was the main door of the chapel.³⁰ Traces of decoration indicate that it shows a double scene below the winged sun disk called "The Behedety, great god illuminating on the horizon". The overall panel is "Live the god's wife, King's daughter of the master of the Two-Lands [erased] justified, the God's Adoratrix, Shepenupet, beloved of Amun-Re, given life for ever" and "Live the [perfect god], master of the Two-Lands, master who accomplishes the rituals, Nefertumkhura [son of Re, Taharqo beloved of Amun-Re, given life for ever]". At the centre of the scene, is a pair of cartouches crowned with double feathers, unfortunately their content has disappeared, but it was probably the name of Osiris or the god's wife. On the right side, the King Taharqo (identified by the cartouche on the top line cited above) was acting before Amun-Re and Mut, "mistress of the sky". On the left side, the God's Wife Shepenupet, was standing in front of Amun-Re and Khonsu of Thebes – only the upper part of her feathered crown survives. As on other lintels of this type, Amun probably sat on a throne.³¹

Two other lintels from Cairo Museum have been said to come from the chapel of Osiris Nebdjet. The first, unnumbered,³² lintel displays a representation of Shepenupet II embraced by Mut, and then offering Maat to Amun sitting on a throne. The left side of the lintel, and probably the lost right side, was limited by a tore ending with a hathoric head. Such a feature is known from the Heb-sed chapel of Shepenupet II and Amenirdis II in North-Karnak, but not on the other blocks from Osiris Nebdjet chapel.³³ Thus, I would be cautious in attributing this lintel to the Osiris Nebdjet chapel. The second lintel, JE 29251bis,³⁴ with the names of Shepenupet II, her adoptive mother Amenirdis I and her adoptive daughter Nitocris,³⁵ probably comes from another chapel, as it shows "Amon whose plans are perfect", a deity who may have been honoured in the Karnak chapel

26 J. LECLANT, *Recherches sur les monuments thébains*, p. 28, fig. 3, pl. VIII.

27 *Ibid.*, p. 28-29 and p. 45.

28 We should recall that the famous statue of Amenirdis I (Cairo CG 565) once stood in the chapel of Osiris Nebankh in North-Karnak: *Ibid.*, p. 96.

29 *Ibid.*, § 28, A, 4, p. 101, pl. LXIII, B.

30 Cf. for example such a decoration for the axis lintel of the chapel of Osiris Nebdjefau: p. 153-154, fig. 10-11.

31 Cf. S. GOHARY, *BIFAO* 86, 1986, p. 179-181, pl. 13.

32 Cairo Museum, without number = J. LECLANT, *op. cit.*, p. 102, § 28, A, 5.

33 Several blocks of Shepenupet with this feature have been recently recovered during the work of the ARCE mission in North-Karnak (E. Brock, conference in Cairo, SCA, June 2009).

34 J. LECLANT, *op. cit.*, pl. LXVII.

35 The identification of this Shepenupet as a previously unknown Shepenupet IV by A. Dodson ("The Problem of Amenirdis II and the Heirs to the Office of god's Wife of Amun during the Twenty-Sixth Dynasty", *JEA* 88, 2002, p. 182-185) has been challenged by E. GRAEFE, "Nochmals zum Gebrauch des Titels duat-netjer in der Spätzeit", *JEA* 89, 2003, p. 246-247. Moreover, it seems now clear that Amenirdis II, the intended heir of Shepenupet II, never attained the rank of God's Wife: L. Coulon, "Les statues d'Osiris en pierre provenant de la Cachette de Karnak", in L. Coulon (ed.), *La Cachette de Karnak. Nouvelles perspectives sur les découvertes de G. Legrain*, in press, p. 1-20 in the manuscript.

of Osiris Nebdjefau.³⁶

J. Leclant along with R. Moss long ago realised that some blocks lying in the storehouse of the Egyptian Museum Cairo could have originally belonged to the chapel of Osiris Nebdjet. The *Journal d'Entrée* records that they come from the "Temple d'Osiris vivificateur". Obviously, this means the temple of Osiris Padedankh, which the excavators thought was the same as the chapel of Osiris Nebdjet. All the blocks are doorjambs, making it very likely that the chapel was built of mud bricks with only the door frames in sandstone. The high number of doorjambs also indicates that there were many entrances to the building or between different rooms. The right doorjamb Cairo RT 15/2/17/3³⁷ is decorated with a scene of the God's Wife Shepenupet II, holding a *h̥ts*-scepter, embraced by Amun (**Fig. 12**).³⁸ The block also shows traces of burning, reinforcing its attribution to the chapel.

Two others blocks RT 15/2/17/1 and RT 15/2/17/2 are the lower parts of symmetric doorjambs with two Nilotic deities on each (**Fig. 13**).³⁹ The base decoration has groups of *Was*-scepter and *Ankh*-sign on *Neb*-baskets. The Nil-gods are shown with their traditional attributes and carrying an offering plate with two ewers, *Was*-scepter and *Ankh*-sign. On their head, the deities on the left have a bundle of so-called lilies, whereas on the right they have a bundle of papyrus. The inscriptions before each of them read: "Words said: I carry for you all good and pure things".⁴⁰ Between the figures of the Nile-gods, cartouches originally gave the names of Shepenupet II and of a king whose name has been destroyed. The dimensions of both blocks could have suggested they were part of the door published by Leclant, but traces of an upper scene make it impossible, as these are intact on Leclant's upper doorjambs. We can see by the positioning of the feet that the upper scene on the right was the god embracing the God's Wife, whereas on the left side it was probably the king embraced by the god. Both these scenes are well attested in this position on chapels of this period.

Finally,⁴¹ a right doorjamb bears the representation of the God's Wife Nitocris, daughter of Psametik I and adoptive daughter of Shepenupet II, entering a chapel of Osiris (**Fig. 14**).⁴² The *Journal d'entrée's* ascription of this block to the chapel of Osiris "vivificateur", as for the previous blocks, cannot be verified. This doorjamb would come from a new door built or one restored later than Taharqo and Shepenupet II's activity, under Nitocris during the 26th dynasty.⁴³

36 C. KOCH, "Die den Amun mit ihrer Stimme zufriedustellen", p. 126, has also considered that this lintel cannot pertain to the chapel of Osiris-Nebdjet; L. COULON, C. DEFERNEZ, *BIFAO* 104, 2004, p. 153, n. 67.

37 95 x 40 x 9 cm. J. Leclant (*Recherches sur les monuments thébains*, p. 188, n. 1) speaking about an unnumbered block of Cairo Museum thought it could be this one, but the photography he gives in pl. LXXXVII, A, shows that the two blocks are different ones.

38 For similar scenes, see J. LECLANT, *op. cit.*, p. 371, pl. 59-B and S. IKRAM, "A Fragment from a lost monument of Amenirdis I in the Gayer-Anderson Museum Cairo", in S.H. D'Auria (ed.), *Servant of Mut. Studies in honor of Richard A. Fazzini, PdÄ* 28, 2007 p. 126-129.

39 83 x 40 x 9 cm.

40 For similar scenes: J. LECLANT, *op. cit.*, p. 28, fig 3, p. 30, fig. 5, and see also the doorjamb Paris, Louvre E27208, which has also two Niles with the same text that our doorjambs and could very well come from the chapel of Osiris Nebdjet.

41 Other blocks, pertaining to this group, were not accessible: TR 3/1/15/1, TR 14/3/15/1 and TR 15/2/17/3. A doorjamb of Shepenupet II preserved in the Musée Rodin (no. 78), Paris, could very well come from North-Karnak: Cl. LALOUETTE, J. LECLANT, *Rodin collectionneur*, Paris, 1967, pl. 6, no. 18. On the contrary, I am not convinced by the attribution of the block Berkeley Bt.1 to this chapel, according to H. DE MEULENAERE, *BiOr* 24, 1967, p. 168 (see also *JWIS* III, p. 78).

42 TR 19/5/25/4 = JE 39397, 84 x 42 x 15 cm.

43 For the activities of Nitocris in Karnak: L.A. CHRISTOPHE, *Karnak-Nord* III, *FIFAO* 23, p. 113-128. We will see that some monuments of Nitocris are said to have been found in the chapel of Osiris Padedankh which is very probably our chapel of Osiris Nebdjet.



Fig. 12. Doorjamb with a scene of Shepenupet II embraced by Amun © IFAO/A. Lecler, drawing Fr. Payraudeau.



Fig. 13. Doorjambs Cairo RT 15/2/17/1 and 15/2/17/2 © Fr. Payraudeau.



Fig. 14. Doorjamb Caire JE 39397 of Nitocris © IFAO/A. Lecler, drawing Fr. Payraudeau.

3. The lost chapel(s) of Osiris Padedankh

3.1. Epigraphic data

Several objects and blocks from Thebes give the name of Osiris *P3-dj-ḥnh* / *P3-dd-ḥnh* or even Osiris *dd-ḥnh*. The oldest seems to be Cairo JE 33902, which bears the name of a daughter of King Rudamon of the late 22nd dynasty (c. 750 BC).⁴⁴ Some blocks reused in the pavement of the great courtyard in Karnak,⁴⁵ in front of the First Pylon⁴⁶ and under the road from Karnak to Luxor near the Mut Precinct⁴⁷ also give attestation of this form of Osiris, both coming from monuments dated by style to 25th dynasty.

Legrain, having found a statue of Payseshuper with a dedication to Osiris Padiankh in the chapel of Osiris Nebdjet, was convinced that this monument was also dedicated to Osiris Padiankh/Padedankh.⁴⁸ The naos Cairo CG 70027 with the statue of Taweret Cairo CG 39145 found with it c. 1874⁴⁹ was also attributed to this chapel. We do not know the exact provenance of these objects, but Mariette wrote that they were found by the *sebbakhin* in North-Karnak.⁵⁰ They bear the names of Nitocris, God's Wife of Amun and daughter of Psametik I, of her high steward Pabasa and are dedicated to Osiris Padedankh and Taweret. Legrain, as well as Leclant, thought these artefacts came from the chapel of Osiris Nebdjet, but Dewachter has criticized this hypothesis.⁵¹ He finds it strange that the *sebbakhin*, discovering the naos and the statue, did not mention the numerous blocks and objects Legrain found later in the ruins of the chapel. For Dewachter, the origin of the objects cannot be certain and the identification of the chapel of Osiris Padedankh with the known chapel of Osiris Nebdjet cannot be sustained. One would add that it exists another chapel that is certainly dedicated to Osiris Padedankh: a jubilar chapel built by the God's Wife Shepenupet II in North-Karnak. This monument was found completely dismantled in the foundations of the Montu Temple's Ptolemaic colonnade and reconstructed by Leclant and Barguet,⁵² its original location, however, is not known. In theory, it is possible that the naos of Osiris Padedankh and the statue of Taweret come from this chapel, but other considerations seem to indicate the contrary.

Firstly, we know that any form of Osiris could have several chapels dedicated to it,⁵³ so easily two sanctuaries for Osiris Padedankh could have existed, one of them being the dismantled chapel and the other the original location of the naos.

Secondly, the hypothesis of two chapels seems to be strengthened by the discovery of blocks naming Osiris Padedankh reused in foundations in front of the First pylon⁵⁴ and under the paving stones of the First courtyard in Karnak.⁵⁵ They pertain to a monument of Shepenupet II "whose mother is Amenirdis" with a mention of Osiris Padedankh, and their dimensions do not match with those of the dismantled North-Karnak chapel.⁵⁶

Thirdly, another block, now lying in the Karnak magazine, was studied during the 2008 season (**Fig. 15**). It is a sandstone doorjamb,⁵⁷ bearing the following inscription: *[s3 Rḥ nb t3wy Thrq m3ḥ-ḥrw, mry Wjsjr P3-dd-ḥnh*

44 G. DARESSY, *RecTrav* 19, 1897, p. 20-21.

45 J. LAUFFRAY, R. SAAD, S. SAUNERON, "Rapports sur les travaux de Karnak", *Karnak* 5, 1975, p. 14 et 18-20, fig. 9.

46 J. LAUFFRAY, "Les abords occidentaux du I^{er} pylône de Karnak", *Kêmi* 21, 1972, p. 132-138.

47 J. HOURDIN, "À propos de la chapelle d'Osiris-Padedankh de Chapenoupet II. Un apport à sa reconstitution épigraphique et architecturale", *Karnak* 14, 2013, p. 401-423.

48 For the objects, see. G. LEGRAIN, *ASAE* 4, 1903, p. 183-184 and J. LECLANT, *Enquêtes*, p. 84-85.

49 A. MARIETTE, *Monuments divers*, Paris, 1884, pl. 91-92 and G. ROEDER, *Naos*, CGC, Leipzig, 1914, p. 106-109, pl. 37 for the naos and A. MARIETTE, *op. cit.*, pl. 90; G. DARESSY, *Statues de divinités*, CGC, p. 284, pl. 55, for the statue.

50 A. MARIETTE, *op. cit.*, p. 28 (texts by Maspero).

51 M. DEWACHTER, *CdE* 54, 1979, p. 17-22. Cf. also C. KOCH, "Die den Amun mit ihrer Stimme zufriedustellen", p. 40-41.

52 P. BARGUET, J. LECLANT, *Karnak-Nord* IV, p. 109-128, sp. p. 111-113; C. KOCH, *op. cit.*, p. 128-129.

53 For example, Osiris *nb-ḥnh* is attested in the chapel of Osiris *p3-wšb-j3d* of Shepenupet II, the chapel of Amenirdis I in Montu enclosure and in the chapel of Osiris *nb-ḥnh dj-ḥb-sd* built by Nitocris. See conveniently the different chapels of Osiris Nebankh, L. COULON, C. DEFERNEZ, *BIFAO* 104, 2004, p. 136-138.

54 J. LAUFFRAY, *op. cit.*, p. 132-138 and file Karnak J694, cliché Bellod 7.1.71 no. 5694.

55 J. LAUFFRAY, R. SAAD, S. SAUNERON, *op. cit.*, p. 14 et 18-20, fig. 9.

56 *Ibid.*, p. 20.

57 Block 95CL273, originally 176 x 40 x 14 cm.

dj 'nh dt “[The son of Re, master of the Two-Lands, Taharqo, beloved of O]siris Padedankh, given life, like Re, eternally”.⁵⁸ The shape of the inscription is very reminiscent of inscriptions on outer doors of other chapels built in the period, especially the chapel of Osiris *hry-jb-pj-Jšd*, whose builder was also Shepenupet II.⁵⁹

In view of the divine name cited by the text, this doorjamb probably pertains to a chapel of Osiris Padedankh built under King Taharqo. Nevertheless, it cannot be the dismantled North-Karnak chapel of Padedankh, which was, as noted by Leclant, dedicated by Shepenupet II for her jubilee, without any mention of a king.⁶⁰ This peculiarities point a date in the Late Kushite Period, when the Assyrian threat was strong enough to hamper the retreat of the Kushite Tantamani southward, letting the Theban Principality in the hands of Shepenupet II and the Governor Montuemhat.⁶¹ In contrast, the block in the magazine, those reused around the First courtyard and Pylon, as well as the naos and the Taweret statue could relate to another monument, built earlier, by Taharqo and Shepenupet, and restored by Nitocris and Psametik I. Could this second chapel be the same as the chapel of Osiris Nebdjet?

The location of the statue of Payseshuper, with its dedication to Osiris Padedankh in the chapel of Osiris Nebdjet, is, in my opinion, a strong argument to identify this chapel as a monument to both forms of Osiris. In a letter to Maspero dated June 8, 1902, Legrain tells him that, tracing the origin of a scribe statue found by the *sebbakhin* and bought by the antiquarian Mohammed Moasseb, he found the chapel of Osiris Nebdjet, and then a fragment of the arm of the same statue.⁶² This object is very probably the scribe statue of Payseshuper BM 1514, that lacks part of an arm, and that was sold by Moasseb to the British Museum.⁶³ This statue has a dedication to Osiris-Padedankh⁶⁴ and its origin is thus a strong argument in favour of an identification of Osiris Nebdjet's and Osiris-Padedankh's chapels.

That a chapel can have be dedicated to several forms of the deity is testified by the existence of the chapel of Osiris *nb-nh / pj-wšb-jšd*⁶⁵ and that of a chapel of Osiris *hnty-Jmntt / hnm-Mš't*.⁶⁶ We also know that in the jubilee chapel of Shepenupet II in North-Karnak, there were representations of Osiris *hqj-dt* and Osiris *pj-wšb-jšd*.⁶⁷ The “archeological” argument of Dewachter – that the *sebbakhin* did not find the other artefacts in the chapel of Osiris Nebdjet when they discovered the naos – can be explained; when Legrain worked in the sector, he did not find anything in the sanctuary area.⁶⁸ On the other hand, the naos and the Taweret statue could obviously come from a sanctuary. These two apparently contradictory discoveries are in fact complimentary. The naos could have been found by the *sebbakhin* digging in the sanctuary area, while they failed to continue their work in the other room and courtyard. In view of the limited size of the object, the excavation was maybe not so large and the workers did not notice the continuation of the building southward. Finally, a double dedication of the chapel to both Osiris Nebdjet and Padedankh is always possible, and even probable.

58 Unfortunately, the top of the doorjamb has now disappeared, but the information on the files of the CFEETK make it virtually certain that Taharqo's cartouche was at the beginning of the inscription.

59 Cf. for the chapel of Osiris *hry-jb-pj-Jšd*, J. LECLANT, *Recherches sur les monuments thébains*, p. 44, fig. 15, and a secondary door in the chapel of Osiris *nb-dfšw*, L. COULON, C. DEFERNEZ, *BIFAO* 104, 2004, p. 107, fig. 12.

60 P. BARGUET, J. LECLANT, *Karnak-Nord IV*, p. 126-128. C. KOCH, “Die den Amun mit ihrer Stimme zufriedenzustellen”, p. 47-48 and 128-129 considers that the Amenirdis figured on the walls of this chapel is not Amenirdis II, but Amenirdis I. If, as though both by Leclant and Koch, the chapel was meant to celebrate the Jubilee festival of Shepenupet II, it should nevertheless have been built at the end of her *floruit* and the absence of a king in the representations is certainly conspicuous.

61 See also J. HOURDIN, *Karnak* 14, 2013, p. 416-418, who nevertheless accepts the presence of Amenirdis II on the wall decoration of this chapel.

62 Ms 4027, Institut de France, Paris. I am grateful to L. Coulon for this reference.

63 M. EATON-KRAUSS, *JEA* 85, 1999, p. 117-122.

64 *JWIS* III, p. 295.

65 PM II², p. 194-195; Cl. JURMAN, “Osiris Chapels of the Third Intermediate Period and the Late Period at Karnak”, *Aegyptus et Pannonia* 3, 2006, p. 109.

66 PM II², p. 15 and L. COULON, C. DEFERNEZ, *op. cit.*, p. 138.

67 P. BARGUET, J. LECLANT, *op. cit.*, p. 119, fig. 123, pl. 111-112.

68 G. LEGRAIN, *ASAE* 4, 1903, p. 181.



Fig. 15. Fragment of doorjamb with the name of Osiris Padedankh in the Karnak Magazine © Fr. Payraudeau.

3.2. Priests of Osiris-Padedankh

Whereas we have no traces of any clergy devoted to Osiris Nebdjet's chapel, several priests of Osiris-Padedankh are known.

– Harwa, high steward of God's Wife Amenirdis I, probably under Shabaka and Shabataka, was priest of Osiris-*dj-nh*.⁶⁹

⁶⁹ For the title on Harwa statues VI and VII = R. ENGELBACH, B. GUNN, "The Statues of Harwa", *BIFAO* 34, 1934, p. 141 et 149. For Harwa: Fr. TIRADRITTI, "La tombe de Haroua (TT 37) et son importance pour la connaissance de l'Égypte ancienne", *BSFE* 147, 2000, p. 10-33.

– Akhimenru, high steward of God's Wife Shepenupet II, under Taharqo and Tantamani was also probably a priest of Osiris-*Pꜣ-dj-nḥ*.⁷⁰

– Payseshuper and his son Hor, chamberlains of the god's wife, respectively under Amenirdis I and Shepenupet II, have four statues dedicated to them in North-Karnak: two in the chapel of Osiris Nebdjet, two bearing an offering formula to Osiris-*dj-nḥ*.⁷¹ They were probably involved in the cult there.

It is certainly no mere coincidence that the four known priests of Osiris-Padedankh are strongly linked with the god's wives of 25th dynasty, as high steward or as chamberlain. Together with the epigraphic evidence, this proves that a chapel of Osiris-Padedankh existed before the end of 25th dynasty, and that it was probably built by Amenirdis I and Shepenupet II.⁷²

4. Use and fate of the chapel

4.1. Phases

As we have seen, the core of the chapel was decorated by the God's Wife, Shepenupet II, and her brother the King Taharqo. Hence, the sanctuary of Osiris Nebdjet was perhaps the oldest of the small temples in North-West Karnak.⁷³ Nevertheless, Legrain has seen the Horus' name and King Takelot II's cartouche on the rear of the lintel Cairo JE 39401.⁷⁴ Obviously the 25th dynasty builders had reused blocks from another monuments. It is impossible to determine the origin of this block, but in view of the carving of the same protocol in the nearby temple of Ptah⁷⁵ and in the chapel of Osiris *ḥnm-Mꜣ't* in the precinct of Montu,⁷⁶ it is not inconceivable that a chapel already existed in the North-West area in the time of the Libyan kings.

We have seen that the chapel may have been built as a chapel of Osiris Padedankh under Amenirdis I. The largest part of the edifice called chapel of Osiris Nebdjet was built under Shepenupet II and Tharqo. The chapel was the third built by Shepenupet II, along with the chapels of Osiris *ḥry-jb-pꜣ-Jšd* "Residing-in-the-Ished-Tree" and the chapel of Osiris *nb-nḥ* "Master of Life".⁷⁷ Some additional work could have been carried out under the God's Wife Nitocris during the reign of her father Psametik I. The monumental activity of both is well attested throughout the sector.⁷⁸ Hence, it is certain that the chapel was in use during the beginning of the 26th dynasty, its fate, however, can be determined rather more precisely. On site, the ruins lay under a layer of red and brown ashes, with no superior level.⁷⁹ Similar layers of fire have been found elsewhere in NorthKarnak. They are often dated to the end of the 26th dynasty or the Persian invasion of Thebes (525 BC), but this needs to be established.⁸⁰ It is very probable, as already said, that this indicates a large fire in the area, but unlike other places, the chapel of Osiris *nb-dt* was not restored after the fire, suggesting there was no later reoccupation of

70 See the restitution of the title by J. LECLANT, *Recherches sur les monuments thébains*, p. 268 and *id.*, *JNES* 13, 1954, p. 168, 184.

71 *JWIS* III, 295-297 (no. 51.52 and 51.53) and 331-332 (no. 51.121 and no. 51.122).

72 It would indicate that this chapel is different from that built later by Shepenupet II.

73 Blocks of the temple of Osiris *Pꜣ-mꜣ's* bear the cartouches of King Psametik III and God's Wife Ankhnesneferibra: M. PILLET, "Rapport sur les travaux de Karnak (1924-1925)", *ASAE* 25, 1925, p. 19-23 and R. MOSS, "Some unidentified reliefs traced back to their original monuments", *ZÄS* 99, 1973, p. 128-129. The palace of the Divine Votaries dates mostly from the epoch of Nitocris and Ankhnesneferibra: L. COULON, "The Quarter of the Divine Adoratrices at Karnak (Naga Malgata) during the Twenty-sixth Dynasty: Some Hitherto Unpublished Epigraphic Material", in E. PISCHIKOVA, J. BUDKA, K. GRIFFIN (ed.), *Thebes in the First Millennium B.C.*, Cambridge, 2014, p. 565-585. The temple of Thot was begun during the reign of Nectanebo II: M. DEWACHTER, "A propos du temple de Thot à Karnak Nord", *RdE* 36, 1985, p. 175-177. The jubilee chapel of Shepenupet II dates from the last year of the Kushite Period, maybe under Tantamani.

74 G. LEGRAIN, *ASAE* 4, 1903, p. 181-186, p. 182. The current layout of the lintel does not permit to check the inscription.

75 *Id.*, *ASAE* 3, 1902, p. 66 = *JWIS* II, p. 160 (no. 20.1) = *Ptah*, no. 113.

76 A. MARIETTE, *Karnak. Texte*, Leipzig, 1875, p. 10 = *JWIS* II, p. 160 (no. 20.2).

77 *PM* II, p. 63, B and p. 69-70; J. LECLANT, *op. cit.*, § 9, p. 23-36 and § 11, p. 41-47.

78 See the monuments of Nitocris: L.A. CHRISTOPHE, *Karnak-Nord* III, *BIFAO* 23, p. 113-128.

79 G. LEGRAIN, *op. cit.*, p. 181.

80 L.A. CHRISTOPHE, *op. cit.*, p. 52-58 and L. COULON, C. DEFERNEZ, *BIFAO* 104, 2004, p. 142.

the site.⁸¹

4.2. Cultic Purposes

The decoration of the blocks in Cairo Museum and Karnak Magazine makes it obvious that the chapel was a sanctuary of Osiris *nb-dt* “Master of eternity”. He is shown on one lintel, wearing the suit of the Living, *i.e.* dressed in a loincloth, with his legs apart. He bears the double-feathered crown, indicating that he is not depicted in his funerary aspect, but maybe as the archetype of the Egyptian king, as was the Osiris of the Opet Temple, and contrary to the Osiris of Coptos honoured in the East osirian chapels of Karnak.⁸² It may not be chance that a statue of Taweret with the name of Osiris *p3-dd-ḥnh* comes from this area. Taweret was seen as Ipet, mother of Osiris in the Temple of Opet, south of Amun’s temple.⁸³ Here it seems that this Taweret, called *nfrt-rrw* is a representation of a Month-deity (Second month of the *Shemu*-season),⁸⁴ but the presence on the naos’ decoration of the seven Hathors, a group of goddesses strongly linked with the birth protection,⁸⁵ reinforces the idea that the temple of Osiris-Padedankh could have been a celebration of the birth of Osiris. The other members of the Osirian triad (Isis and Horus) have a prominent place in the decoration, Montu, whose precinct is not far from the chapel, and the deceased Amenirdis I also appear.

The second important deity to whom the chapel is dedicated is Amun. The statues of Payseshuper and Hor, already cited, give an important information:⁸⁶ aside from Osiris *p3-dj-ḥnh*, they were also worshippers of Amun *ḥ3-nfrw* “whose perfections are numerous” a form of Amun that appears during the Kushite Period,⁸⁷ and we know that the Late Period sanctuaries of Osiris often had Amun as leading deity.⁸⁸ As this Amun *ḥ3-nfrw* linked is with Osiris *p3-dj-ḥnh*, it is possible that, as in the case of others, this chapel was associated with one special form of Osiris and one special form of Amun,⁸⁹ whether it was in the chapel of Osiris *nb-dt* or not.

The results presented here are obviously provisional. Some blocks in the Egyptian Museum Cairo are still unpublished. Further, archaeological and epigraphic work could usefully be done on site, in view of the proved presence of some blocks and the necessity to study the plan of the edifice to understand its purpose and its connections with the other Osirian Chapels in the North-Karnak Area.

81 For restoration of several Osiris chapels during the Fourth or Third centuries BC: L. COULON, in *BIFAO* 107, 2007, p. 294-295 and L. COULON, in *BIFAO* 108, 2008, p. 424.

82 Cf. on the two aspects of Osiris and their iconographical rendering: *id.*, “Une trinité d’Osiris thébains d’après un relief découvert à Karnak”, in Chr. Thiers (ed.), *Documents de Théologies Thébaines Tardives (D3T 1)*, *CENiM* 3, 2009, p. 6-10.

83 The association of Osiris and Taweret in North-Karnak is known from the New Kingdom onward: M. DEWACHTER, *CdE* 54, 1979, p. 22; R. GUNDLACH, *LÄ* VI, 1986, col. 495, *s.v.* “Thoeris”. Thebes, and specially the temple of Ipet was considered as the birth place of Osiris, as shown by a stela of the Dynasties XXV-XXVI: L. COULON, L. GABOLDE, “Une stèle sur le parvis du Temple d’Opet à Karnak”, *RdE* 55, 2004, p. 1-9; S. CAUVILLE, “Karnak ou la quintessence de l’Égypte”, *BSFE* 172, 2008, p. 27; Chr. THIERS, “La chapelle d’Ipet la Grande / Époëris sur le parvis du temple de Louqsor. Relecture d’une stèle kouchite”, in Chr. Thiers (ed.), *Documents de Théologies Thébaines Tardives (D3T 2)*, *CENiM* 8, 2013, p. 149-176, *sp. p.* 163-166. In the Ptolemaic period, this Osiris of the Ipet temple was shown on the pylon of Montu in North-Karnak: S. AUFRÈRE, *Le propylône d’Amon-Rê-Montou à Karnak Nord*, *MIFAO* 117, 2000, p. 255-263, *pl.* 40.

84 D. MENDEL, *Die Monatsgöttinnen in Tempeln und im privaten Kult, RitesÉg* 11, 2005, p. 33-37 and 130. I own this reference to the kindness of L. Coulon.

85 W. HELCK, *LÄ* II, col. 1033, *s.v.* “Hathor, sieben”.

86 G. LEGRAIN, *op. cit.*, p. 183; J. LECLANT, *Enquêtes*, p. 82.

87 *LGG* II, 216 and J. LECLANT, *op. cit.*, p. 234.

88 *Ibid.*, p. 284 and Cl. JURMAN, *Aegyptus et Pannonia* 3, 2006, p. 114-115.

89 For example, the chapel of Osiris *nb-df3w* was also a chapel for Amun *nfr-shrw*: L. COULON, C. DEFERNEZ, *BIFAO* 104, 2004, p. 153, n. 67.

ENGLISH SUMMARIES

MICHEL AZIM (†), LUC GABOLDE

“Le dispositif à escalier, puits et canalisation situé au nord-ouest du lac sacré : une *dꜣdꜣ(.t)* ?”, p. 1-21.

Architectural remains consisting of a plate-form with a stepped ramp and a well communicating with a subterranean canal system linking the Sacred Lake with the Nile had been observed by Georges Legrain to the north-west of the Sacred Lake. It is suggested here that it formed a device allowing the flow of water in and out of the lake to be regulated, together with an associated ceremonial podium. Several texts lead to the conclusion that a regulation of the lake level was essential for the accomplishment of ritual navigations on the lake. The platform and the pit used in order to open and close the canal system are possibly alluded to in a text of the high priest of Amun Amenhotep.

SÉBASTIEN BISTON-MOULIN

“Un nouvel exemplaire de la *Stèle de la restauration de Toutânkhamon à Karnak*”, p. 23-38.

Publication of a new copy of the *Restoration stela* of King Tutankhamun reused as a libation table after pharaonic times, and identified in 2011 in a storeroom inside Karnak temple.

SÉBASTIEN BISTON-MOULIN

“À propos de deux documents d’Ahmosis à Karnak. *Karnak Varia* (§ 1-2)”, p. 39-49.

The first part of this paper is a new examination of the carving of the date on the “year 17” block of King NebphetyRe Ahmose at Karnak which led to a reconsideration of the orientation of the moon sign in his birth name during his reign as a chronological criterion. The second part deals with an unpublished fragment of the lunette of the *Tempest stela* stored in the Cheikh Labib magazine at Karnak which allows one of the oldest attestations of the rite of “driving the calves” to be identified.

MANSOUR BORAİK, CHRISTOPHE THIERS

“Une chapelle consacrée à Khonsou sur le dromos entre le temple de Mout et le Nil ?”, p. 51-62.

Publication of loose blocks found in 2005 during the work of the dewatering project south-west of Karnak temple. They were dedicated by Ptolemy XII Neos Dionysos to Khonsu the child. The hypothesis is that they belonged to a small chapel which was built close to the dromos leading from Mut temple to the Nile, westward

of the north-south dromos linking Karnak and Luxor temples. It thus could be associated with the visit of the god Khonsu at Djeme.

STÉPHANIE BOULET

“Étude céramologique préliminaire des campagnes de fouille de la chapelle d’Osiris Ounnefer Neb-Djefau 2013-2014”, p. 63-79.

For the past two years investigations in the chapel dedicated to Osiris Wennefer *Neb-djefau* have revealed news ceramic contexts dating to the Third Intermediate Period and Late Period. These corpora permit a finely detailed analysis of the development of the pottery industry from the Theban area to be established.

In this article, I present some of these ceramic sets and their contributions to the analysis of ceramological development during the first millennium BC. Ceramic production dating to mid-8th century BC are a particular focus. At this time, technical and morphological changes can be observed in the ceramic industry of Thebes that give rise to the specific ceramic production of the Late Period.

LAURENT COULON, DAMIEN LAISNEY

“Les édifices des divines adoratrices Nitocris et Ânkhnesnéferibrê au nord-ouest des temples de Karnak (secteur de Naga Malgata)”, p. 81-171.

The aim of this article is to gather and analyze the available data concerning the buildings of the Saite divine adoratrices in the area now partly covered by the modern village of Naga Malgata, to the north-west of the temples of Karnak. The starting point is a thorough survey of the various sources and records concerning this sector from the beginning of the XIXth century till today. Among the documents collected, the report and photographs of Maurice Pillet in the 1920s are the most informative as they give many details about a large building inscribed in the name of the divine adoratrice Ankhnesneferibre and a smaller building, with well-preserved reliefs, showing the induction of the divine adoratrice Nitocris. Using additional photographs, including aerial views, plans from various periods, and results of recent fieldwork on the site, the archaeological data provided by M. Pillet’s survey have been completed and these two Saite building, as well as several additional constructions around them, have been accurately located. In addition, several related inscriptions allow the identification of Ankhnesneferibre’s building as the palace of the divine adoratrice, which was built according to a model already attested under Nitocris, as stated in an inscription of her majordom Ibi. More generally, the area of Naga Malgata is to be identified as the quarter of the divine adoratrices, which was also probably the living place of the members of her administration and her court of female followers, “the harem of Amun”.

GABRIELLA DEMBITZ

“Une scène d’offrande de Maât au nom de Pinedjem I^{er} sur la statue colossale dite de Ramsès II à Karnak. *Karnak Varia* (§ 3)”, p. 173-180.

Publication of a Maat offering scene of Pinudjem I that was carved on the pyramidion of the obelisk-shaped back pillar of a colossal statue of pink granite, which stands in front of the north tower of the second pylon at Karnak. The statue was attributed to Ramesses II, but was usurped and erected by Pinudjem I, great army commander and high priest of Amun of the 21st Dynasty.

BENJAMIN DURAND

“Un four métallurgique d’époque ptolémaïque dans les annexes du temple de Ptah à Karnak”, p. 181-188.

The excavations at Ptah temple since 2008 have allowed, during the 2014 campaign, the discovery of a metallurgical kiln in a Ptolemaic level. Unfortunately the damage caused by Legrain’s work at the end of the

19th century has isolated this structure from any evidence of its production. Nevertheless, built with red bricks and quite well preserved, this kiln presents a shape that seems otherwise unattested. Analysis of its technical characteristics is significant as future investigations could produce parallels. The good preservation of this example could therefore be useful background for this next stage of research.

AURÉLIA MASSON

“Toward a New Interpretation of the Fire at North-Karnak? A Study of the Ceramic from the Building NKF35”, p. 189-213.

This paper challenges the traditional dating of the fire which destroyed North Karnak through the analysis of ceramics discovered in a razed mud brick building- NKF35 - located west of the sanctuary of Montu. The fire has previously been attributed to the invasion of Cambyses II in 525BC, but we show that the structure NKF35 was most likely burnt in an earlier period. Statistical study of the types of vessels gives us a hint as to the nature and possible functions of this building found in the vicinity of the Chapel of Osiris Nebdjet, which is likely to be contemporary.

FRÉDÉRIC PAYRAUDEAU

“The Chapel of Osiris Nebdjet/Padedankh in North-Karnak. An Epigraphic Survey”, p. 215-235.

The aim of the epigraphic survey carried out *in situ* in North Karnak (during November 2008), in the Karnak magazines and in the Cairo Museum (January and June 2009) was to collect the different sources related to the chapel of Osiris-Nebdjet. Located in the western part of the site, the chapel was found by Legrain in the first years of XXth century but needed more precise information on its original location and its date. The survey permits a more precise chronology for the building-phases of this monument during the Dynasties XXV and XXVI to be proposed and the probable cultic dedication of the chapel to both Osiris Nebdjet and Osiris-Padedankh to be confirmed.

RENAUD PIETRI

“Remarques sur un remploi du temple de Khonsou et sur les hipponymes royaux au Nouvel Empire”, p. 237-242.

This article concerns a reused block in the Temple of Khonsu at Karnak. The block is inscribed with two columns of hieroglyphs, giving the beginning of a $htr \text{ } \text{ } tp(y) n(y) hm=f$ formula and the name of a horse's team, $Ptpt(w)-h\text{ } \text{ } s.wt$. Royal horse names and their presentation in monumental scenes are discussed, as is the question of the dating of the block

MOHAMED RAAFAT ABBAS

“The Triumph Scene and Text of Merenptah at Karnak”, p. 243-252.

The triumph scenes of the pharaohs are the longest-lasting and best-attested iconographic motif of Egyptian culture. As stated by many historians and Egyptologists, they are a purely formal representation of Pharaoh's timeless role as victor for Egypt and its gods, as also confirmed here. The triumph scenes of the Ramesside warrior pharaohs in which the king is represented smiting different groups of northern and southern enemies with his mace and in the presence of Amun-Re were usually displayed to glorify their victories. The triumph scene and text of Merenptah, which is located at the south end of the inner face of the eastern wall of the “Cour de la Cachette” at Karnak temple, is one of the most significant and important historical sources for Merenptah's reign; it sheds light on new aspects of his military events and campaigns in Asia and Nubia. Some recent Egyptological studies dealing with the historical texts and battle reliefs of Merenptah in Karnak and elsewhere provide valuable information that could allow a different historical reading and interpretation of the Karnak

triumph scene and text. This paper presents a new study of the triumph scene and text of Merenptah at Karnak in light of this context.

JEAN REVEZ, PETER J. BRAND

“The Notion of Prime Space in the Layout of the Column Decoration in the Great Hypostyle Hall at Karnak”, p. 253-310.

Artists who decorated pharaonic monuments had a clear understanding of the relative value of the different parts of buildings in relation to their degree of exposure and visibility in prestigious locations, especially along the processional axis. In this respect, the 134 gigantic columns that once stood inside the Ramesside Hypostyle Hall in the Temple of Amun-Re at Karnak offer an excellent case study. The aim of the present article is first to define what spaces inside the Hall, and on each individual column, were perceived as having the highest priority, on the principle that the areas inside the building and the sections of the columns that were the first to be decorated with scenes and inscriptions were likely deemed by the Ancient Egyptians to be the most valuable. We will also use three related criteria to define the concept of “prime space” in relation to certain epigraphic characteristics of the column stereotyped decoration in the Great Hypostyle Hall: (1) evidence for recarving, a practice that demonstrates that prized space can be repurposed; (2) the varying quality of workmanship; and (3) the exceptional nature of certain decorative motifs we call “geographical markers” that stand out from an otherwise very uniform program of decoration.

HOURIG SOUROUZIAN

“Le mystérieux sphinx de Karnak retrouvé à Alexandrie”, p. 313-326.

The statue of an enigmatic sphinx of Amun with an exceptional iconography was seen and photographed in Karnak in 1858; since then its position had remained unknown. This sphinx has been recently rediscovered by the author in Alexandria. It is quite well preserved, even if it was completely painted white in modern times. It represents the god Amun as a sphinx with a lion body and human head wearing the crown of Amon. The high feathers once placed at the top of the crown are now missing. From the style and characteristic features the sphinx can be dated to the reign of Tutankhamun. This sphinx with its unique iconography enriches the repertoire of sphinx statuary with a new type, and adds a new chapter to the sad history of dispersed monuments.

AURÉLIE TERRIER

“Ébauche d’un système de classification pour les portes de temples. Étude de cas dans l’enceinte d’Amon-Rê à Karnak”, p. 327-346.

Karnak was a great religious center from the Middle Kingdom and remained active until Roman times despite many modifications. Its exceptional longevity and state of preservation make it particularly suitable for a study of temple doors. 245 examples were documented – a much richer sample than in any other Egyptian temple – and allows a stylistic and chronological typology to be proposed, following specific criteria detailed here. The results of this study may hopefully lay the foundation for the archaeological analysis of temple doors in Egypt more generally.

CHRISTOPHE THIERS

“*Membra disiecta ptolemaica* (III)”, p. 347-35.

Third part of the publication of Ptolemaic loose blocks from Karnak. They belong to the reigns of Ptolemy IX Soter to Ptolemy XII Neos Dionysos and enhance our knowledge of the building and decoration programmes at Karnak.

ANAÏS TILLIER

“Un linteau au nom d’Auguste. *Karnak Varia* (§ 4)”, p. 357-370.

In 1969 the excavations of the pathway of the first pylon of the temple of Karnak unearthed a small lintel (142 x 36 x 34,5 cm) inscribed in the name of Augustus. Unpublished until now, this contribution provides photographs, facsimiles, translation and commentary of the block and its decoration which consists of four offering scenes to Amun, Mut, Khonsu, Min-Amun-Re-Kamutef and Min Coptite, lord of Akhmim.

تم تأريخه بأنه يرجع إلى عهد الملك توت عنخ آمون. هذا التمثال بنقوشه الفريدة يعتبر مرجعا يثري صناعة تمثال أبو الهول بشكل جديد، ويضيف فصلا جديدا للتاريخ الحزين للآثار التي فقدت مواقعها.

AURÉLIE TERRIER

مسودة لنظام تصنيف أبواب المعابد. دراسة حالة في سور آمون-رع. ٣٤٦-٣٢٧

كان الكرنك مركز ديني عظيم خلال الدولة الوسطى وظل كذلك إلى وقت الحكم الروماني حيث أدخل عليه العديد من التعديلات، إن قدمه وحالته الجيدة جعلت منه بالتحديد مكان مناسب لدراسة أبواب المعبد. هناك ٢٤٥ نموذج قد سجلت كأكثر النماذج ثراء عن أى معبد مصري آخر، وقد سمحت هذه النماذج بتقدم علم النقوش والكتابات ويرجع ذلك إلى الطبيعة الخاصة بالنقوش هنا، ونأمل أن هذه الدراسة تكون قد أسست لعلم دراسة نقوش أبواب المعابد في مصر بشكل عام.

CHRISTOPHE THIERS

٣٥٦-٣٤٧. *Membra disiecta ptolemaica* (III)

يثرى الجزء الثالث من منشور الأحجار البطلمية المتناثرة في الكرنك، الذي يرجع إلى حكم بطليموس التاسع سوتر وإلى بطليموس الثاني عشر Neos Dionysus معلوماتنا عن البناء وبرامج النقوش بالكرنك.

ANAÏS TILLIER

عتب بإسم أغسطس. (4) *Karnak Varia*. ٣٥٧-٣٦٩

سنة ١٩٦٩ كشفت الحفريات في ممر الصرح الأول بالكرنك عن عتب باب صغير مقاس (١٤٢x٣٦x٣٤سم) تحمل إسم أغسطس وهي غير منشور حتى الآن هذا الإكتشاف يقدم صوراً وصوراً طبق الأصل وترجمات وتعليق على الحجر ونقوشه التي تتكون من أربعة مشاهد تقديم قرابين إلى آمون، موت، خنسو، مين-آمون-رع-كاموتف ومين قفط رب أحميم.

FRÉDÉRIC PAYRAUDEAU

مقصورة Osiris Nebdjet/Padedankh شمال الكرنك، تحليل للنقوش. ٢٣٥-٢١٠

بدأ تحليل النقوش في شمال الكرنك في نوفمبر ٢٠٠٨، وفي مجلة الكرنك ومتحف القاهرة (يناير - يونيو ٢٠٠٩) خصصت لجمع مصادر مختلفة تتعلق بمقصورة Osiris Nebdjet والتي تقع في الجزء الغربي من الموقع، أكتشفت المقصورة بواسطة Legrain في السنوات الأولى من القرن العشرين ولكنها تحتاج إلى معلومات أكثر دقة عن موقعها الأصلي وتاريخها. توضح الدراسة الترتيب الزمني الدقيق للمبنى ومراحله خلال الأسرتين الخامسة والعشرين والسادسة والعشرين ولتؤكد تكريس المقصورة لكليهما Osiris Nebdjet و Osiris Padedankh.

RENAUD PIETRI

ملاحظات على إعادة استخدام معبد خنسو وأسماء الخيول الملكية في الدولة الحديثة. ٢٤٢-٢٣٧

يتعلق هذا المقال بحجر في معبد الإله خنسو في الكرنك، الحجر يتمثل في عامودين من الكتابة الهيروغليفية تنص في البداية على $hm=f n(y) tp(y) htr$ وإسم فريق الخيول، $Ptpt(w)-h3s.wt$ وأسماء الخيول الملكية وتمثيلها على النقش الأثري ويبقى السؤال عن تاريخ الحجر.

MOHAMED RAAFAT ABBAS

مشهد لإنتصار وكتابات مرنبتاح في الكرنك. ٢٥٢-٢٤٣

تعتبر مشاهد الإنتصار للفراعنة من أطولها عمرا وشاهدا على علم الأيقنة في الحضارة المصرية القديمة، وكما سجل العديد من علماء التاريخ والمصريات، تعد هذه المشاهد شاهد رسمي وممثل للدور التاريخي للحضارة المصرية وآلهتها، وكما هو مؤكد هنا في مشاهد إنتصار المحاربون المصريون الرعامسة حيث يمثل الملك وهو يضرب الأعداء الشماليين والجنوبيين بصولجانه في حضور الإله آمون رع حيث عادة ما يمثل حاضرا لهذه المشاهد ليبارك الإنتصارات. مشهد الإنتصار وكتابات مرنبتاح الموجودة في الطرف الشمالي على الوجه الداخلي للحائط الشرقي ل(فناء الخبيئة) في معبد الكرنك، يعد من أروع وأهم المصادر التاريخية لفترة حكم مرنبتاح والتي تسلط الأضواء على جوانب جديدة للأحداث والحملات العسكرية التي قام بها في آسيا والنوبة. تناولت بعض الدراسات الحديثة الكتابات التاريخية ونقوش المعارك الحربية لمرنبتاح في الكرنك وأماكن أخرى ومعلومات قيمة تمكن القراءة التاريخية والترجمة لمشهد إنتصار الكرنك وكتابته. هذه الورقة تقدم دراسة جديدة لمشهد الإنتصار والكتابة الخاصة بمرنبتاح في الكرنك في ضوء هذا السياق.

JEAN REVEZ, PETER BRAND

فكرة المساحة المميزة في تصميم تزيين الأعمدة في صالة بهو الأعمدة في معبد الكرنك. ٣١٠-٢٥٣

أدرك الفنانون الذين قاموا بتزيين الآثار الفرعونية العلاقة الوثيقة بين الأجزاء المختلفة للمباني وأهمية إختيارهم لأماكن مميزة لرسماتهم خصوصا في (المحور الموكبي)، ومن هذا السياق نجد الأعمدة الـ ١٣٤ العملاقة بداخل قاعة الرعامسة الكبرى في معبد آمون رع في الكرنك تقدم خير دليل على إحترافية الدراسة والتنفيذ. الهدف من هذا المقال هو تحديد في أي مساحة داخل القاعة وأي عامود بالتحديد كان المسئول عن إختيار أولوية النقش داخل المبنى وأي الأجزاء من الأعمدة تم تزيينها أولا بالرسومات والكتابات وأعتبرها قدماء المصريين من أقيمهم. سنستخدم أيضا ثلاث معايير ذات صلة لتعريف مفهوم (الموقع - المساحة المميزة) وعلاقتها بخصائص النقوش النمطية للعامود في قاعة بهو الأعمدة :

١. وجود أدلة تثبت إعادة النحت (تدريب - مسودة) تظهر أن الموقع المختار يمكن تغييره أو إعادة إستخدامه.
٢. تباين الجودة في الأيدي العاملة
٣. الطبيعة الخاصة لبعض النقوش التي نسميها (العلامات الجغرافية) والتي تخرج عن سياق النقوش النمطية

HOURIG SOUROUZIAN

أبو الهول الكرنك الغامض الذي عشر عليه في الأسكندرية. ٣٢٦-٣١١

وجد تمثال آمون أبو الهول ذات طبيعة نقوش خاصة وتم تصويره في الكرنك سنة ١٨٥٨ ومنذ ذلك الحين ظل موقعه غير معروف، تم إعادة إكتشافه حديثا بواسطة كاتب في الأسكندرية وهو في حالة جيدة مع أنه تم طلاؤه بالكامل باللون الأبيض مؤخرا، وهو يجسد الإله آمون بجسد أسد ورأس إنسان يلبس تاج آمون، وكان هناك ريش على قمة التمثال ولكنه وقع، من خلال خصائص وشكل التمثال

STÉPHANIE BOULET

٧٩-٦٣ . ٢٠١٤-٢٠١٣ Osiris Ounnefer Neb-Djefau أثناء حملات تنقيب مقصورة

خلال السنتين الماضيتين جرت أبحاث ترجع إلى Osiris Wennefer Neb-djefau كشفت عن أجزاء خزفية ترجع إلى العصور الوسطى والمتأخرة، هذه الأجزاء وضحت تطور صناعة الخزف والتي نشأت في طيبة. في هذا المقال أقدم لكم بعض هذه المجموعات الخزفية وإسهامها في توضيح تطور الخزفيات خلال الألفية الأولى قبل الميلاد. نجد ان المصنوعات الخزفية التي ترجع إلى منتصف القرن الثامن قبل الميلاد لها طابع خاص في تلك الفترة، وهناك تغييرات تقنية وشكلية واضحة على المصنوعات الخزفية بعد ذلك والتي تطورت بمرور الوقت حتى العصور المتأخرة.

LAURENT COULON, DAMIEN LAISNEY

١٧١-٨١ منشآت العبادات الإلهيات Nitocris et Ankhnesneferibre في شمال-غرب معابد الكرنك (قطاع نجع ملقطة).

الهدف من هذا المقال هو تجميع وتحليل المعلومات المتاحة التي تتعلق بمباني الإله الصاوى في المنطقة المغطاه جزئيا بقريبة حديثة وهى نجع ملقطة، والتي تقع إلى الشمال الغربى لمعبد الكرنك. نقطة البداية هي من خلال بحث فى المصادر والسجلات المتعددة التي تتعلق بتلك الفترة الزمنية من بدايات القرن التاسع عشر حتى اليوم. ومن خلال الوثائق التي جمعت وجد تقرير وصور ل Maurice Pilet ترجع إلى عام ١٩٢٠ وهى من أكثرها دقة لإحتوائها على العديد من التفاصيل عن مبنى كبير وصف بإسم العبادة الإلهية Ankhnesneferibre ومبنى آخر صغير به نقوش مازالت واضحة تحت على العبادة الإلهية Nitocris وبالععمل الميداني وإستخدام صور وخرائط من أزمنة مختلفة وبفضل المعلومات التي سجلها Maurice Pilet فى تقريره إكتمل البحث عن هاذين المبنيين وكذلك العديد من الأبنية المحيطة بهما قد تحددت أماكنها بدقة، فضلا عن نقوش أخرى وجدت أدت إلى التعرف على مبنى Ankhnesneferibre والذي كان قصرا للعبادة الإلهية والذي تم بناؤه مطابقا لنموذج Nitocris. وفى هذه النقوش يتضح أن منطقة نجع ملقطة كانت معروفة كحى العبادات الإلهيات والتي كانت غالبا مكان يعيش فيه أعضاء إدارتها وأعضاء محكمتها الإناث "حريم آمون".

GABRIELLA DEMBITZ

١٨٠-١٧٣ نقش قربان لماعت باسم بيندجم الأول على التمثال العملاق المسمى رمسيس الثانى بالكرنك. Karnak Varia (§ 3).

منشور لماعت يعرض مشهدا لبيندجم الأول منقوش على الدعامة الخلفية ذات شكل الخنجر على تمثال ضخم من الجرانيت الوردي يقف أمام البرج الشمالي للبوابة الثانية لمعبد الكرنك، ينسب التمثال إلى رمسيس الثانى ولكن تم سرقة بواسطة بيندجم الأول القائد الأعلى للجيش والكاهن الأكبر لآمون فى الأسرة ٢١.

BENJAMIN DURAND

١٨٨-١٨١ فرن تعدين يرجع للعصر البطلمى بملحقات معبد بتاح فى الكرنك؟

الحفريات فى معبد بتاح - المستمرة منذ عام ٢٠٠٨ كشفت حملة عام ٢٠١٤ عن وجود فرن لتقويم وتشكيل المعادن يعود إلى العهد البطلمى ولكن لسوء الحظ التلف الذي تسببت فيه حملة Legrain فى نهاية القرن التاسع عشر قد محى أى أثر يدل على تاريخ إنشاؤه، وقد تم بناؤه بالطوب الأحمر المحفوظ جيدا ومع أنه فقد أى أثر عن تاريخ بناؤه إلا أن إستمرار البحث فى تقنيته وخصائصه يمكن أن يكون دليلا لباحثين آخرين ربما يجدوا مستقبلا المزيد من المعلومات وأيضا طريقة حفظه تعد خطوة جيدة كى يبدأ منها الباحثون الجدد.

AURÉLIA MASSON

٢١٣-١٨٩ نحو ترجمة جديدة لحريق الكرنك الشمالى؟ دراسة للخزف من المبنى NKF35.

هذه الدراسة تعد تحديا للتأريخ التقليدي للحريق الذي دمر الجزء الشمالى من معبد الكرنك، ومن خلال تحليل بقايا الخزف الذي تم إكتشافه ورصده فى مبنى من الطوب اللبن NKF35 والذي يقع غرب قدس أقداس منتو. كان الحريق ينسب فيما مضى إلى غزو قمبيز الثانى سنة ٥٢٥ قبل الميلاد ولكن هذه الدراسه ترجح ان المبنى غالبا ما تم حرقه فى تاريخ سابق لهذا الغزو، وهناك دراسة إحصائية لهذه الأوانى الخزفية تعطينا لنا مؤشر عن طبيعة هذا المبنى وانه كان بجوار مقصورة Osiris Nebdjet التي ترجع لنفس العصر.

الملخصات العربية

MICHEL AZIM (†), LUC GABOLDE

تصميم السلم والبنر والقنوات الموجود شمال- غرب البحيرة المقدسة *d3d3.t*؟ ٢١-١

بقايا معمارية تتكون من منصة وسلالم منحدرية متصلة بشكل جيد مع نظام القنوات الجوفية الذي يربط البحيرة المقدسة بالنيل تم إكتشفها بواسطة Georges Legrain في الناحية الشمالية الغربية من البحيرة المقدسة. ومن المرجح انها كونت منظومة تسمح بتدفق المياه لداخل وخارج البحيرة حتى ينتظم مستوى الماء مع المنصة الإحتفالية المرتبطة بها. هناك عدة نصوص أدت إلى إدراك أهمية إنتظام مستوى البحيرة الذي كان أساسيا وضروريا لطقوس الإبحار المقدس. المنصة والحفرة تستخدمان لفتح وإغلاق نظام القناة وقد أشار لهما في نص للكاهن الأكبر لآمون أمنحتب.

SÉBASTIEN BISTON-MOULIN

نموذج جديد للوحة ترميم الملك توت عنخ آمون بالكرنك. ٣٧-٢٣

تم نشر نسخة جديدة من لوحة توت عنخ آمون التي تم ترميمها وإعادة إستخدامها كطاولة تقديم خمور بعد العصر الفرعوني وقد تم التعرف عليها عام ٢٠١١ في مخزن داخل معبد الكرنك.

SÉBASTIEN BISTON-MOULIN

عن كتلة "عام ١٧" الخاصة بالملك أحمس. كسرة جديدة للوحة العاصفة الخاصة بالملك أحمس (*Karnak Varia* § 1-2). ٤٩-٣٩

الجزء الأول من هذه الورقة هو فحص جديد للتاريخ المنقوش على حجر السنة ١٧ للملك Nebphety Re Ahmose في معبد الكرنك، والذي أدى إلى إعادة النظر في تفسير رمز القمر في إسم ميلاده كترتيب زمني خلال فترة حكمه. أما الجزء الثاني فيتناول جزء لوحة (العاصفة) المخزنة في الشيخ لبيب في الكرنك والتي سمحت بالتعرف على أقدم طقس من شعائر (قيادة العجول).

MANSOUR BORAİK, CHRISTOPHE THIERS

مقصورة مكرسة للإله خنسو على طريق الكباش بين معبد موت والنيل ؟ ٦٢-٥١

أثناء العمل بمشروع نزح المياه من الجزء الجنوبي الغربي لمعبد الكرنك في عام ٢٠٠٥ وجدت أحجار متفرقة مهداه من الملك بطليموس ١٢ إلى الإله خنسو الطفل، ويفترض أن هذه الأحجار كانت مخصصة لمقصورة صغيرة تم بناءها قريبا من طريق الكباش المتجه من معبد موت إلى النيل، وبإتجاه الغرب حيث طريق الكباش من الشمال إلى الجنوب ليصل معبد الكرنك بمعبد الأقصر وبذلك تكون مجهزة لزيارة الإله خنسو في Djeme.

- Renaud Pietri**
ملاحظات على إعادة إستخدام معبد خنسو وأسماء الخيول الملكية فى الدولة الحديثة ٢٤٢-٢٣٧
- Mohamed Raafat Abbas**
مشهد لإنتصار وكتابات مرنبتاح فى الكرنك ٢٥٢-٢٤٣
- Jean Revez, Peter J. Brand**
فكرة المساحة المميزة فى تصميم تزيين الأعمدة فى صالة بهو الأعمدة فى معبد الكرنك ٣١٠-٢٥٣
- Hourig Sourouzian**
أبو الهول الكرنك الغامض الذى عثر عليه فى الأسكندرية ٣٢٦-٣١١
- Aurélie Terrier**
مسودة لنظام تصنيف أبواب المعابد. دراسة حالة فى سور أمون-رع ٣٤٦-٣٢٧
- Christophe Thiers**
..... *Membra disiecta ptolemaica* (III) ٣٥٦-٣٤٧
- Anaïs Tillier**
عتب بإسم أغسطس. *Karnak Varia* (§ 4) ٣٥٧-٣٦٩
- الملخصات الإنجليزية ٥٧٣-١٧٣