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# THE TRIUMPH SCENE AND TEXT OF MERENPTAH AT KARNAK

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ON THE SOUTH END of the inner face of the eastern wall of the “Cour de la Cachette” at Karnak temple, the triumph scene and Text of Merenptah is depicted.<sup>1</sup> In their article entitled “Ramesside Varia II” in ZÄS 96, 1969, K.A. Kitchen and G.A. Gaballa were the first Egyptologists who mentioned and analyzed this scene in a simple form with some other Ramesside monuments; they registered the hieroglyphic text and translated it with comment, they also enclosed a photograph of the scene.<sup>2</sup> Moreover, H. Sourouzian, in her book entitled *Les Monuments du roi Merenptah*, which surveyed all the monuments of King Merenptah, provides valuable information about the triumph scene and text of Merenptah, with description of the scene, translation of the text and inclusion of the photo of the scene.<sup>3</sup> Therefore, this paper aims at reassessing the triumph scene and text of Merenptah at Karnak based on the recent Egyptological studies and theories.

## 1. General description (Figs. 1-2)

On the left side of the triumph scene, King Merenptah is depicted on a large scale grasping with his left hand a staff to which an assemblage of seventeen foreign prisoners is attached. He is holding a mace in his upraised right hand, and shifting his weight onto his left leg before striking the prisoners at his feet. He's wearing the red crown of Lower Egypt, with a false beard attached to his chin; and a *shendyt*-kilt, to which the customary bull's tail is attached. Behind the King, there is a *Ka*-standard surmounted by the king's Horus name enclosed with the usual palace façade. On the upper left side, the vulture goddess Wadjet is depicted flying over the head of the King with a *shen*-ring in her talons.

In the middle of the scene, the prisoners who are a composed group of Nubians, Libyans and Asiatics are depicted. Those on the left side of the staff raise their hands beseechingly towards the king, while on the right side they show an attitude of worship towards Amun-Re, who is standing on this side. On the right side of the scene, god Amun-Re is represented with his right arm outstretched, extending the *khepesh*-sword of the victory towards the King.

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1 KIU 4262 of the Karnak project (<http://www.cfeetk.cnrs.fr/karnak/>); PM<sup>2</sup>, p. 131 (488).

2 K.A. KITCHEN, G.A. GABALLA, “Ramesside Varia II,” ZÄS 96, 1969, p. 23, 27, pl. VIII and fig. 8.

3 H. SOUROUZIAN, *Les Monuments du roi Merenptah*, Mainz am Rhein, 1989, p. 146-147, pl. 26b.

## 2. The inscriptions<sup>4</sup>

At the top left corner of the scene the vulture goddess is depicted, with the accompanying inscription as follows:



*Wꜣdyt dī.s ḥnh wꜣs mī Rꜥ Wadjyt; may she grant life and dominion like Re.*

At the left, the king is depicted grasping foreign captives, with mace uplifted to strike them, and above the king the following titles were registered:



<sup>[1]</sup> *nswt bīty nb Tꜣwy (Bꜣ-n-Rꜥ-mry-Īmn)*



<sup>[2]</sup> *sꜣ Rꜥ nb ḥꜥw (Mr-n-Pth-ḥtp-ḥr-Mꜣꜥt)*



<sup>[3]</sup> *d(w) ḥnh mj Rꜥ dt*

<sup>[1]</sup> *King of Upper and Lower Egypt, Lord of the Two Lands, (Baïenre Meriamun),* <sup>[2]</sup> *Son of Re, Lord of Diadems, (Merenptah),* <sup>[3]</sup> *contented with Truth given life like Re forever.*

Behind the king his epithets registered as follows:



<sup>[1]</sup> *Ḥr tmꜣ(-ꜥ) nb ir ḥt*



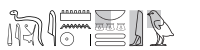
<sup>[2]</sup> *sꜣ ḥnh dd wꜣs nb ḥꜣf mī Rꜥ*



<sup>[3]</sup> *Ḥr Kꜣ-nḥt-ḥꜥy-m-Mꜣꜥt*

<sup>[1]</sup> *Horus, the strong (armed), Lord who performs the rituals.* <sup>[2]</sup> *The protection of all life, stability and dominion surrounds him like Re.* <sup>[3]</sup> *Horus-Falcon, Strong Bull, rejoicing in Truth.*

At the right, the god Amun-Re is depicted offering the *khepesh*-sword of the victory to the king, and his speech is registered above him (lines 1-8) and below his arm (lines 9-11) as follows:



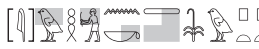
<sup>[1]</sup> *dd mdw in Īmn-Rꜥ nb nswt Tꜣwy iyw*



<sup>[2]</sup> *m ḥtp sꜣ(.i) nḥt wsr ḥpš ([Bꜣ-n-Rꜥ-mry-Īmn])*



<sup>[3]</sup> *mry(.i) m iw.k ḥnd.n.k ḥꜣswt*



<sup>[4]</sup> *[i]w ḥwi.n.k [Šꜣ]sw ptpt.n*



<sup>[5]</sup> *.k Īwntyw styw [ḥ]sk.n(.i) n.k ḥꜣst nb*



<sup>[6]</sup> *shd itn*



<sup>[7]</sup> *n[...? wn] r tkk tꜣš.k*



<sup>[8]</sup> *r [...]*



<sup>[9]</sup> *šsp.n.k ḥpš nsw nḥt dsr ḥꜥw šḥm pḥty tmꜣ-ꜥ*



<sup>[10]</sup> *shr ḥfty.f inī.n(.i) n.k ḥꜣswt nb(.wt) wn ḥr tkk tꜣšw*



<sup>[11]</sup> *.k it [tꜣ nb] ḥr ḥnty.f ḥtm sw ḥr mḥtt.f*

4 K.A. KITCHEN, G.A. GABALLA, *op. cit.*, p. 23, 37, pl. VIII and fig. 8; *KRI* IV, 23-24. Except some minor differences, my translation follows *KRITA* IV, 20.

<sup>[1]</sup> Words spoken by Amun-Re, Lord of the Thrones of the Two Lands: “Come <sup>[2]</sup> in peace, (My) victorious Son, strong with the sword, ([Baïenre Meriamun]), <sup>[3]</sup> (I) love your return after you have trodden the foreign countries. <sup>[4]</sup> You have smitten the [Shasu], you have trampled down <sup>[5]</sup> the Nubian tribesfolk. (I) have cut off for you every foreign country <sup>[6]</sup> which the Sun-disc illumines, <sup>[7]</sup> and which had attacked your boundary, <sup>[8]</sup> and [...]. <sup>[9]</sup> Take for yourself the sword, O Victorious King, holy of epiphanies, powerful of strength, strong-armed, <sup>[10]</sup> who overthrows his foe. I have brought for you all foreign countries which had attacked your boundaries, <sup>[11]</sup> (you have) seized [every land] at its South, and sealed it upon its North.”

### 3. General commentary

#### *The History and Ideology of the Triumph Scenes*

Pharaoh smiting his enemies or the triumph scenes of the pharaohs is quoted at least 90 times over 3000 years of Egyptian history. Thus, it is probably the longest-lasting and best-attested iconographical motif of Egyptian culture.<sup>5</sup> I think that the triumph scene is a purely formal representation of Pharaoh's timeless role of victor for Egypt and its gods. The very first occurrence of the triumph scenes in the history of ancient Egypt dates back to Naqada II (around 3300 BC). It is a part of a longer wall painting that decorates the tomb no. 100 at Hierakonpolis.<sup>6</sup> One detail of this scene shows a man represented in enlarged scale with a macehead-like weapon held in his raised right hand while seizing three small kneeling and bounded prisoners with his left hand.<sup>7</sup> The first monumental and probably best known example of this genre scene can be found on the ceremonial palette of king Narmer from the 1st dynasty, now in Cairo Museum.<sup>8</sup> The Narmer palette, with its scene of the king smiting an enemy, dates 200 years later than the first occurrence on the wall painting of tomb no. 100. It was originally displayed in the temple of Horus in Hierakonpolis, that is to say in the same area of the earlier occurrence.<sup>9</sup> The triumph scenes or smiting scenes continued through the Archaic period, Old Kingdom,<sup>10</sup> and afterwards, reappeared on a large scale in the 18th dynasty, especially at Karnak. Here, we have such scenes of Thutmose III and Amenhotep II.<sup>11</sup> The basic structure of the scene remains the same, displaying the king in a much bigger size than the smitten enemies, and holding a weapon, usually the mace, as well as the royal insignia.<sup>12</sup>

During the Ramesside Period, the warrior pharaohs used to register two types of scenes in their temples. These scene types are: 1) Triumph scenes that lack historical specificity and depict the pharaoh smiting foreign enemies or leading bounded captives; and 2) complex narrative battle scenes, many of which can be correlated to real historical events. Both scene types follow a consisting pattern; showing that this pattern is determined by the function of the temple as a microcosmic representation of both the terrestrial world and the greater cosmos; and demonstrating that scenes in which the king defeats foreigners function as a symbolic and ritual defense of the temple.<sup>13</sup>

5 M.M. LUISELLI, “The Ancient Egyptian scene of ‘Pharaoh smiting his enemies’: an attempt to visualize cultural memory?,” in M. Bommas (ed.), *Cultural Memory and Identity in Ancient Societies*, London, 2011, p. 17.

6 H. CASE, J.C. PAYNE, “Tomb 100: the decorated tomb at Hierakonpolis,” *JEA* 48, 1962, p. 5-18.

7 *Ibid.*, p. 14-15.

8 E. SWAN HALL, *The Pharaoh smites his enemies*, *MÄS* 44, 1986, p. 4, fig. 6.

9 *Ibid.*, p. 5.

10 In the Old Kingdom many of the triumph-scenes found among the rock royal reliefs of Wadi Maghara at Sinai, and the scenes developed at the funerary temples as well. See: R. WELL, *Recueil des inscriptions du Sinai*, Paris, 1904, p. 95-104; G. JÉQUIER, *Le monument funéraire de Pepi II*, Vol. III, *Fouilles à Sakkara*, Cairo, 1940, pl. 36.

11 E. SWAN HALL, *op. cit.*, figs. 9-90.

12 *Ibid.*, figs. 11 onwards.

13 H.L. MCCARTHY, “The Function of ‘Emblematic Scenes’ of the King’s Domination of Foreign Enemies and Narrative Battle Scenes in Ramesses II’s Nubian Temples,” *JSSEA* 30, 2003, p. 59-60.

*Historical Notes*

1. The triumph scenes of the warrior Ramesside pharaohs, in which the king is represented smiting ethnical groups of northern and southern enemies with his mace in the presence of Amun-Re, usually occurred in relation with narrative battle scenes, in order to glorify the victories of the warrior pharaohs.<sup>14</sup> According to previous Egyptologists, the triumph scenes are a generalized summary of the battle reliefs during the Rameside Period.<sup>15</sup> Therefore, the triumph scene and text of Merenptah at Karnak had a close relationship with the historical military events of the pharaoh's reign in this aspect.

In 1978, the late Franck Yurco first proposed that the later war scenes on the south wall of the Hypostyle and on the west wall of the Cour de la Cachette were not, after all, part of the same composition but that the latter had been made by Merenptah instead.<sup>16</sup> Yurco's findings were quickly and heartily endorsed by Kitchen,<sup>17</sup> Stager<sup>18</sup> and – with some modifications – by Rainey.<sup>19</sup> These conclusions also came under more incredulous scrutiny from a handful of scholars including Redford, Sourouzian, and Iskander.<sup>20</sup>

The battle reliefs of Merenptah at Karnak are found on the transverse axis of the temple, on the outer western wall of the “Cour de la Cachette”, the court between the Great Hypostyle Hall and the Seventh Pylon of Thutmose III.<sup>21</sup> These reliefs include four battle scenes. In one of these scenes Merenptah is depicted binding Shasu captives (**Fig. 3**),<sup>22</sup> while other scenes depict Merenptah driving Shasu prisoners to Egypt before and under the pharaoh's chariot. This scene is accompanied with a vertical line of text referring to the “rebels who had fallen to trespassing his boundary”.<sup>23</sup> In another scene, another procession of Shasu can be found, identified by a horizontal line of text above them stating: “consisting of the Shasu whom his majesty plundered”.<sup>24</sup> Additionally, the Shasu prisoners depicted with the Canaanite prisoners in other scene of presenting the prisoners to Amun.<sup>25</sup> Accordingly, I think that the triumph scene and text of Merenptah at Karnak associated with the battle reliefs of the pharaoh which are registered in the same temple, were intended to commemorate these great victories of the pharaoh in Canaan, especially on the Shasu Bedouins who were considered as one of the most dangerous enemies of the Egyptians in Canaan during the Ramesside Period, since the first Asiatic campaign of Sety I.<sup>26</sup>

The triumph text of Merenptah at Karnak attested this point of view according to the phrase of the speech of Amun-Re to the pharaoh: “*You have trodden the foreign countries, you have smitten the [Shasu], you have*

14 Sety I registered both of his triumphal smiting scenes over foreign enemies in the presence of Amun-Re, and narrative battle scenes against the Shasu, Libyans and Hittites, on the north exterior wall of the Karnak Great Hypostyle Hall (See: THE EPIGRAPHIC SURVEY, *Reliefs and Inscriptions at Karnak IV. The Battle Reliefs of King Seti I*, OIP 107, 1986; KRI I, 6-32; KRITA I, 6-26). Also Ramesses II registered both of his triumphal smiting scenes and narrative battle scenes on the south exterior wall of the Karnak Great Hypostyle Hall (See: KRI II, 152-163; KRITA II, 29-38). Additionally, he registered at the Great temple of Abu Simbel the triumphal smiting scenes over foreign enemies in the presence of Amun-Re, the narrative battle scenes of the famous Battle of Kadesh, and the other scenes of his campaigns in Syria and Nubia (See: KRI II, 205-209; KRITA II, 66-68). Furthermore, Ramesses II registered on the rest of his Nubian temples at Beit el-Wali, Derr, Amarah West and Aksha both triumphal smiting scenes and narrative battle scenes (See: H.L. MCCARTHY, *JSSEA* 30, 2003, p. 61-66).

15 THE EPIGRAPHIC SURVEY, *Reliefs and Inscriptions at Karnak IV*, p. 47.

16 P.J. BRAND, “The Date of the War Scenes at Karnak and the History of the Late Nineteenth Dynasty,” in M. Collier, S. Snape (ed.), *Rameside Studies in Honour of K.A. Kitchen*, Bolton, 2011, p. 51-52; Cf. F.J. YURCO, *JSSEA* 8, 1978, p. 70; *id.*, *JARCE* 23, 1986, p. 189-215.

17 KRITANC II, 72-78; K.A. KITCHEN, “L'Égypte Ancienne et l'Ancien Testament: Aperçus nouveaux,” *BSFE* 12, 1993, p. 21.

18 L.E. STAGER, “Merenptah, Israel and the Sea Peoples: New Light on the Old Relief,” *Eretz-Israel* 18, 1985, p. 56-64.

19 A.F. RAINEY, “Israel in Merenptah's Inscription and Reliefs,” *IEJ* 51, 2001, p. 57-75.

20 P.J. BRAND, *op. cit.*, p. 52; D.B. REDFORD, “The Ashkelon Relief at Karnak and the Israel Stela,” *IEJ* 36, 1986, p. 188-200; H. SOUROUZIAN, *op. cit.*, p. 150; S. ISKANDER, *The Reign of Merenptah*, PhD thesis, New York, 2002, p. 316-329.

21 F.J. YURCO, *JARCE* 23, 1986, p. 190 ff, figs. 1-9.

22 *Ibid.*, fig. 6.

23 *Ibid.*, p. 207-209, fig. 8.

24 *Ibid.*, p. 207.

25 *Ibid.*, p. 209, fig. 9.

26 In Merenptah's reign Shasu were found in southern Canaan and Sinai, as shown by Papyrus Anastasi VI, 53-61, see: R.A. CAMINOS, *Late Egyptian Miscellanies*, London, 1954, p. 293. For the Shasu and their relations with Egypt in the New Kingdom, see: R. GIVEON, *Les Bédouins Shosou des documents égyptiens*, Leiden, 1971. For the Shasu campaign of Sety I and his reliefs at Karnak, see: THE EPIGRAPHIC SURVEY, *Reliefs and Inscriptions at Karnak IV*, p. 1-26, pls. 2-8.



*trampled down the Nubian tribesfolk*". I think that the recording of the names of the enemies in the text of the triumph scene of Merenptah at Karnak is an aspect that could be considered as "historically valid". The scene is now deprived of its pure symbolic character, referring to real historical events.

On the other hand, the last part of the phrase of the speech of Amun-Re to the victorious pharaoh which stated "*you have trampled down the Nubian tribesfolk*" make us spot the light on an important historical event mentioned in the text; which is the Nubian war of Merenptah. The four stelae of Merenptah at Amada, Amarah West, Wadi es-Sebua and Aksha, were set up ostensibly to commemorate Merenptah's crushing victory over the rebellious peoples of Wawat. Unfortunately, three of these inscriptions are almost completely lost; however, the Amada text is exceptionally well preserved. The main course of the action is set in "year 5, the third month of summer, the first day". This date marked the assembly of Merenptah's forces in the western Delta in response to the threat of a Libyan incursion into Egyptian territory. An inscription celebrating this military engagement records that Merenptah's forces defeated the Libyan enemy in a six hour battle two days later. Just as these events were unfolding in the north of the country, news of a revolt deep in the south in Nubia (Wawat) reached Merenptah. The synchronism of the Libyan and Nubian attacks is more than mere coincidence. There is strong suspicion that these peoples had strategically planned the timing of their assaults on Egypt's borders, principally to divide and hence weaken Egyptian resistance. Lines of communication between the lands of Libya and Nubia were, at this time, well established along the routes of the Western Desert.<sup>27</sup>

Furthermore, in the closing two lines of Cairo Museum Victory Stela (Israel Stela; CGC 34025/JE 31408), verso, and its fragmentary duplicate in the temple of Karnak in the "Cour de la Cachette",<sup>28</sup> is found the following text of pharaoh Merenptah:

*"The princes prostrate themselves, saying: 'Peace!'; No one of the Nine Bows (dares) raise up his head; Tjehenu is plundered whilst Hatti is peaceful, Canaan is seized by every evil, Askhelon is carried off and Gezer is seized, Yenoam is made as (though it) never existed, Israel is wasted without seed, Khor is made a widow of Egypt. All the lands together are at peace. Everyone who travels has been subdued by the King of Upper and Lower Egypt (Baïenre Meriamun), Son of Re, (Merenptah), Contented with Truth, Given life like Re every day."*<sup>29</sup>

It is remarkable in this last section of the triumph hymn of Merenptah at Cairo and Karnak (Israel Stela and Parallel Text) that the victorious warrior pharaoh mentioned most of the countries and regions that he captured and defeated in Libya and Canaan,<sup>30</sup> but without the Shasu nor the Nubians who were fought by him. On the contrary, the Shasu and Nubians were the only enemies who have been mentioned in the triumph text of Merenptah at Karnak; this may give an indication on the historical purpose of erecting the triumph scene and text of Merenptah at Karnak, commemorating the victories of the pharaoh over the Shasu in the East and the Nubians in the South. However, the speech of Amun-Re to the Victorious King in the triumph text of Merenptah at Karnak following the mention of the Shasu and the Nubian enemies attests the victories of the pharaoh everywhere: "*(I) have cut off for you every foreign country which the Sun-disc illumines, and which had attacked your boundary.*"

Almost without exception, the presentation of the *khepesh*-sword is accompanied by statements proclaiming the inevitable victory of the king over the enemies to be smitten with the divinely given weapon. As A.R. Schulman claims: "it [the presentation of the sword] illustrates two distinct concepts: the commissioning of the king

27 KRI IV, 1-2, 33-37; KRITA IV, 1-2, 29; A.A. YOUSSEF, "Merenptah's Fourth Year Text at Amada", *ASAE* 58, 1964, p. 273-280, pl. 1; K.A. KITCHEN, "Historical Observations on Ramesside Nubia," in E. Endesfelder *et al.* (eds.), *Ägypten und Kusch*, Berlin, 1977, p. 221-224.

28 For the triumph-hymn of Merenptah which is registered on the Israel Stela, now in Cairo Museum, and its fragmentary duplicate in the Temple of Karnak, see: KIU 4281; KRI IV, 12-19; KRITA IV, 10-15; and E. HORNING, "Die Israelstele des Merenptah," in M. Görg (ed.), *Fontes atque Pontes: Eine Festgabe für Hellmut Brunner*, Wiesbaden, 1983, p. 224-233.

29 B.G. DAVIES, *Egyptian Historical Inscriptions of the Nineteenth Dynasty*, Jonsered, 1997, p. 185-187; Cf. KRITA IV, 15.

30 For the campaigns of Merenptah against the Libyans, Sea Peoples and Canaanites, see: A.J. SPALINGER, *War in Ancient Egypt*, Malden, 2005, p. 235-248; C. MANASSA, *The Great Karnak Inscription of Merneptah: Grand Strategy in the 13th Century BC*, New Haven, 2003; F.J. YURCO, *JARCE* 23, 1986, p. 189-215.

to undertake a war and, on the other hand, the triumphal outcome of a war".<sup>31</sup> The close relationship between this relief and the accompanying text also reaffirms the argument of W.K. Simpson.<sup>32</sup> Therefore, the triumph scene and text of Merenptah at Karnak have been to emphasize the victory of Merenptah over his enemies in Canaan and Nubia.

2. The battle reliefs of Merenptah at Karnak have several parallels with the battle reliefs of Sety I found on the northern exterior wall of the Great Hypostyle Hall.<sup>33</sup> Thus, I would like to refer to a loose block from a triumph scene belonging to Merenptah as stated by F.J. Yurco. It is located in the southern blockyard, near the exterior south wall of the Great Hypostyle Hall (**Fig. 4**). I think that there were two triumph scenes erected by Merenptah to commemorate his battles and victories in Libya and Canaan, as did exactly his grandfather Sety I, whose battle scenes against the Shasu, Libyans and Hittites included two triumph scenes at the northern exterior wall of the Great Hypostyle Hall.<sup>34</sup>

3. The last phrase of the speech of Amun-Re is very remarkable in the historical aspects of the text, where we read: "(you have) seized [every land] at its South, and sealed it upon its North". This part of the text calls to mind a text from Abu Simbel that describes the resettling of different groups under Ramesses II: "The Nubian was brought to Delta, the Asiatic to Nubia, it is in the western land that he has placed the Shasu-bedouin, and it was upon the mountain ridges that he has established the Tjehenu-Libyan".<sup>35</sup> A.J. Spalinger mentioned that this text states that Ramesses II transported the Nubians to the north and the Asiatics to the south, as well as the Shasu to the west and the Libyans to the hilltops, probably indicating the common practice of the New Kingdom Pharaohs of moving captives to various sites for corvée labour or for military service.<sup>36</sup> Accordingly, this part of the triumph text of Merenptah at Karnak may refer to the continuous practicing of resettling the war captives during his reign.

#### *The Royal and Divine Aspects*

1. One of the most widely known recognizable icons of royal power is the image of the king smiting the enemies of Egypt as noted above. From the dawn of pharaonic iconography, the pear-headed mace is an emblem of pharaonic office which can appear in the hand of the smiting king, grasped as inanimate object representing royal dominion.<sup>37</sup> By the time of the New Kingdom, a variety of staff and staves were added to the pharaonic panoply, among the many examples is the straight staff that appears in the king's hand grasping the hair of the enemies within smiting or triumph scenes. In this kind of smiting or triumph scenes which occurred firstly by Thutmose III in his famous scene on the seventh pylon at Karnak, the staff does not appear to serve a definite function within the scene, but represents a royal object imbued with a divine aura.<sup>38</sup> The duality of mace and staff in the smiting or triumph scenes appears textually as well, such as in the famous scene of Thutmose III at Karnak: "It is my mace that fells the Asiatics, my ames-staff that strikes the Nine Bows".<sup>39</sup>

31 A.R. SCHULMAN, "Take for Yourself the Sword," in B. Bryan, D. Lorton (ed.), *Essays in Egyptology in Honor of Hans Goedicke*, San Antonio, 1994, p. 267.

32 W.K. SIMPSON, "Egyptian Sculpture and Two-Dimensional Representation as Propaganda," *JEA* 68, 1982, p. 266-271.

33 F.J. YURCO, *op. cit.*, p. 209; THE EPIGRAPHIC SURVEY, *Reliefs and Inscriptions at Karnak IV*, pls. 13-14.

34 F.J. YURCO, *op. cit.*, fig. 24a; THE EPIGRAPHIC SURVEY, *Reliefs and Inscriptions at Karnak IV*, p. 48-64, pls. 15-17.

35 *KRI II*, 206, 13-16.

36 A.J. SPALINGER, "Historical Observations on the Military Reliefs of Abu Simbel and Other Ramesside Temples in Nubia," *JEA* 66, 1980, p. 87.

37 G. GILBERT, *Weapons, Warriors and Warfare in Early Egypt*, Oxford, 2004, p. 35-41.

38 For divinized staves in ancient Egyptian records, see: W. SPIEGEL, "Der Stabkultus bei den Aegyptern," *RecTrav* 25, 1903, p. 184-190.

39 *Urk. IV*, 1236, 12.

2. The presentation of the *khepesh*-sword to the king by a god is very common in the Ramesside triumph scenes and texts. The granting of the *khepesh* should be seen as an attempt to render the abstract concept of divine “empowerment” in pictorial terms. More specifically, the image denotes the deity’s permission for the king to kill an enemy.<sup>40</sup>

3. The divine protection which is depicted over the king by the vulture goddess in the upper left side of the scene can be considered to be one of the most remarkable divine aspects in the triumph scenes of the New Kingdom.

*Philological Notes*

1. According to the article written by S. Morschauser (“Observations on the Speeches of Ramesses II in the Literary Record of the Battle of Kadesh”, in H. Goedicke [ed.], *Perspectives on the Battle of Kadesh*), the speeches in the Ramesside military texts can be classified by the speaker into four types: (A) Deities; (B) Foreigners; (C) Egyptians, such as officials, courtiers, princes and (D) King.<sup>41</sup> Thus, the speech of the triumph text of Merenptah at Karnak belongs to the first type.

2. There are two main patterns in the speeches of Amun in the triumph texts of the New Kingdom as defined by K.A. Kitchen and G.A. Gaballa. The speech of Amun in the triumph text of Merenptah is an example of type 2 as stated by K.A. Kitchen and G.A. Gaballa.<sup>42</sup> The form of the speech of Amun to the king “*Take for yourself the sword, O Victorious King*” belongs to the second of the two main forms of such speeches by Amun to the victorious king. The form chosen here by Merenptah was modified by Ramesses II in his formal triumph scene in the middle register of the south wall of the vestibule of the Second Pylon, fronting the Great Hypostyle Hall at Karnak.<sup>43</sup> Furthermore, in a part of the speech, Amun stated the formula: “*(you have) seized [every land] at its South, and sealed it upon its North*”. This formula was used before by Sety I in his triumph scene on the north exterior wall of the Karnak Great Hypostyle Hall,<sup>44</sup> and by Ramesses II in his western triumph scene at the south exterior wall of the Karnak Great Hypostyle Hall.<sup>45</sup>

40 A.R. SCHULMAN, *op. cit.*, p. 265-267.

41 S. MORSCHAUSER, “Observations on the Speeches of Ramesses II in the Literary Record of the Battle of Kadesh,” in H. Goedicke (ed.), *Perspectives on the Battle of Kadesh*, Maryland, 1985, p. 125-126.

42 K.A. KITCHEN, G.A. GABALLA, *op. cit.*, p. 23, 27-28.

43 Cf. *Ibid.*, p. 23, 27; *KRITANC* II, 78-79.

44 Cf. *KRI* I, 29-30; *KRITA* I, 24.

45 Cf. *KRI* II, 160; *KRITA* II, 35-36.



Fig. 1. The triumph scene and text of Merenptah at Karnak © CNRS-CFEETK/J. Maucor.

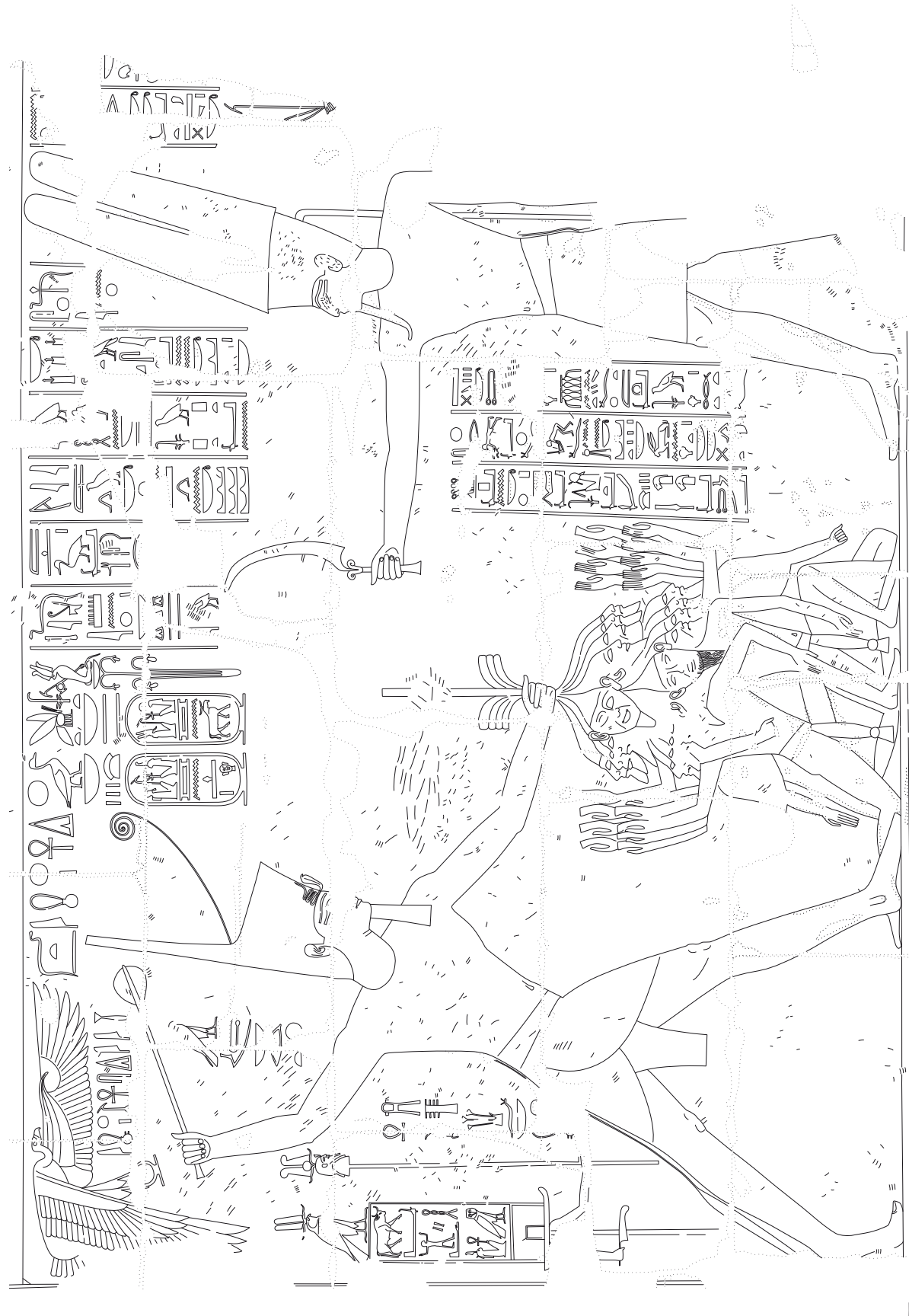


Fig. 2. Drawing of the triumph scene and text of Merenptah at Karnak © CNRS-CFEETK/P. Calassou.



**Fig. 3.** A part of the battle scenes of Merenptah at Karnak, in which Merenptah depicted bound Shasu captives; from F.J. YURCO, "Merenptah's Canaanite Campaign", *JARCE* 23, 1986, fig. 6.



**Fig. 4.** The loose block of the other triumph scene of Merenptah at Karnak © M. Raafat Abbas.

## 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<sup>er</sup> 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 *ḥtr ʿ tp(y) n(y) ḥm=f* formula and the name of a horse's team, *Ptpt(w)-ḥʿs.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 أخميم.

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 Ankhnesneferibrê 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 بقريية 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 العابدة الإلهية Ankhnesneferibrê ومبنى آخر صغير به نقوش مازالت واضحة تحت على العبادات الإلهية Nitocris وبالععمل الميداني وإستخدام صور وخرائط من أزمنة مختلفة وبفضل المعلومات التي سجلها Maurice Pilet فى تقريره إكتمل البحث عن هاذين المبنىين وكذلك العديد من الأبنية المحيطة بهما قد تحددت أماكنها بدقة، فضلا عن نقوش أخرى وجدت أدت إلى التعرف على مبنى Ankhnesneferibrê 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 سرقته 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 والبئر 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 (§ 1-2) *Karnak Varia*. 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.



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