What is a temple?
Using the temples of Ramesses III to describe the form and function of a typical New Kingdom temple, with specific examples of the cosmological and iconographic values.

Introduction

"Words spoken by Amun-Re, King of the gods to his son User-Ma'at-Re Mery-Amun; 'Your temple shall exist like heaven, my majesty being within it and being exalted … I will establish my image in it eternally as long as the land exists'" – Ramesses III's mortuary-temple, (El-Sabban, 2000, p.60).

Egyptian temples are magnificent structures, simultaneously the "civilization's finest achievement" and institutions that dominated the people's very existence (Baines, 1997, p.216). Temple development reached its zenith during the New Kingdom and was the locus of the people's relationship with the gods and universe. The contract inscribed into a temple's walls (above), was their rational and existential belief.

Tobin (2001, p.362) explains that the universe, or cosmos, was articulated by metaphysical creation-myths. Different aspects of the creation-myths evolved (such as the Heliopolitan-cosmology, Hermopolis-cosmology, and Memphite-cosmology) (Wilkinson, 2000a, p.76) and, during this period, the Theban-cosmology was predominant. So to understand the function of temples we must first understand the creation-myths. Wilkinson (2000a, p.76/7) wrote that the creation-myth relates to the beginning of time when a mound of earth rose from the ubiquitous primeval-waters. A bird rested on reeds growing on the mound which became a sacred place. Everything was simultaneously defined at this 'first moment' and nothing was by chance - the regular rhythm of day-night, seasons, the rise-and-fall of the Nile was established. The temple, mimicked the 'first moment' with the roof representing the heavens, the floor modelled the mound, and columns represented the reeds, lotus, and papyrus [Fig. 1]. Every part of the temple's physical structure had a role in symbolizing some aspect of the origins or function of the cosmos and that cosmic-structure, cosmic-function, and cosmic-regeneration reoccurs throughout temple symbolism. The gods are inseparable from the mound, for example (David, 1998, p.121) Amun begot himself, coming from an egg, on the mound. Some temples were designed so that their outer courtyards and hypostyle hall would submerge during the inundation, by Nun, presenting a powerful and reoccurring-creation of the mound-of-creation rising from the primordial-waters [Fig. 2].

O'Connor (2001, p.199-201) articulates that each temple's form represents the universe and symbolizes the eternal cycle of decline and re-birth of the cosmos. Hart (2001, p.116) explains that the primary function of temples was to control the inimical forces of chaos within the cosmos and to maintain Ma'at (harmony, balance, and equilibrium of the entire cosmos which was embodied within the Goddess Ma'at including Truth, Justice and Morality). Each temple is a microcosm of the universe and a representation of the mound-of-creation, but also a coffin for the sun-god to rest within and be re-born each day (David, 1998, p.128). David (1981, p.5 and 2002, p.198/9) continues that temples were "houses of the gods" and did not serve as places of communal worship; its servants, the Priests, were not 'pastors' and there were no congregations. The King, who held the full knowledge of the gods and was "seemingly divine in character and abilities" (O'Connor, 2004, p.145), was the High Priest of all temples (Oaks, 2003, p.154), and guarantor of the universe's balance (Sauneron, 2000, p.29) and Egypt's position within the divinely-created universe.

Gundlach (2001, p.362/3) estimated that thousands of temples existed, possibly all conurbations had a temple to house the gods, although very few are extant, especially in the Delta (Johnson, 2004, p.65). Gundlach determines that temples bridged the religious and the secular worlds; their impact on a region's administration and economy was extensive - each temple was

essentially erected by the State, or King, and was a political institution as well as a communication mechanism to the gods.

Form and Function of the Temple

The form and function of the temple has many influences and purposes; many only partially understood and, as Haeny (2005, p.123) explains, the thinking behind Egyptian creations is often elusive. The New Kingdom was a period of extensive building activity and many temples were dedicated to the Theban triad of Amun, Khonsu, and Mut (Strudwick, 1999, p.45) [Fig. 3.1/2]. Hornung explains (1982, p.223) that every deity is associated with a fixed 'home' and that the important god and the capital city are associated - which during the New Kingdom was Thebes or the "city of Amun".

Both Snape (1996, p.29) and Badawy (1990, p.255) agree that the Temple of Khonsu can be regarded as a typical New-Kingdom cultus-temple [Fig. 4]. Although innovation in design was both unnecessary and undesirable (David, 1998,-p.128), Snape (1996, p.8) also explains that no New Kingdom temples are identical and also that none are completely unique – I demonstrate this in Fig. 5 where four temples built for Ramesses III each with a similar-but-different design. I support this with the two temples at Buhen [Fig. 6], located at the southern extremity of Upper-Egypt, which are significantly simpler that those at Thebes - lacking a pylon, courtyard and additional buildings but retaining the essential Sanctuary, Vestibule and Hypostyle Hall. Arnold (2003, p.40) describes them as an example of ambulatory temples. Woolley/Randall-MacIver (1911, p.83) suggested that the Ahmose temple had a mud-brick vaulted roof in the local style of Nubian dwellings, as well as brick walls. I suggest that these temples have more in common with the majority of temples built during the New-Kingdom than those at Thebes; also that local resources, conditions, and habits dictated the building style employed.

Finding a suitable location for a temple was not only a matter of location and orientation; factors included the temples purpose and whether compromises were needed to facilitate earlier structures – for example Medinet Habu enclosed the Amun Temple built by Hatshepsut/Thutmosis III and the "traditional burial place of Amon" (Johnson, 2004, p.66/7).

Egypt can be compared to a gigantic compass - with the Nile bisecting north-south and the solar path east-west (Badawy, 1968, p.183). New Kingdom mortuary-temples, for example, were oriented to the diurnal-cycle of the setting-sun so that the most sacred part is facing westward (Gundlach, 2001, p.368) but in reality being perpendicular to the Nile was convenient for connecting temples to the Nile with canals, as was Medinet Habu (Fig. 11).

The 'standard' temple's design was influenced by noble/royal house-architecture (David, 1998, p.128/9) of this period and also some tombs. Martin (1993, p.39) articulates that at Memphis, during the reign of Tutankhamun, a new type of funerary-monument was built – the 'temple tomb' – which mimics the style of smaller purpose-built mortuary-temples [Fig. 7].

Temples could be classified into broad types; disagreement regarding the classification continues (Haeny, 2005, p.87). David (2002, p.186) simplified the classification into cultus-temples (east-bank of Thebes), where the resident god was worshiped, and mortuary-temples (often in the "land of the dead" on the west-bank of Thebes (Johnson, 2004, p.66)), where the resident god along with the deified ruler (also during their life-time (Leblanc, 1997, p.49)) was worshiped. Wilkinson (2000a, p.25) considers that the division is false, but writes that Egyptians used 'mansion-of-the-god' (cultus-temple) and 'mansion-of-a-million-years' (mortuary-temple) to differentiate temples.

Murray (1931, p.2) and Snape (1996, p.29) differ slightly about the elements of a 'standard temple' but we can identify the Sanctuary or Shrine, Hypostyle Hall, Vestibule (passage or room between outer and interior building), Courtyard and Pylon. Each element was either open-to-the-air or roofed (David, 1988, p.84) depending on its sanctity. Beyond the temple, within the

temenos, could be a number of other buildings which were surrounded by an enclosure-wall, and finally were the temple holdings which spanned the country.

Beyond the Enclosure-Wall

Temples had extensive land-holdings which provided produce for offerings and maintaining its workers. Gasse (2001, p.434) expresses that Ramesses III's Amun temple at Thebes (Harris Papyrus, regnal year 32) owned 240,000 hectares (593,000 acres) of land and (Breasted, 1906, p.97) owned 86,486 people – this is extensive especially as Ramesses's first priority may have been supporting his mortuary-temple at Medinet Habu (which was completed regnal year 12 (Breasted, 1906, p.3). Estates were not contiguous; Sety I controlled large tracts beyond the second cataract (Wilkinson, 2000a, p.75), and included farmland, marshes, mines/quarries, vineyards, towns, and slaves – each proving for the fabric and sustenance of 'their' temple.

Blyth (2006, p.64) stresses the importance of the temple garden saying that "no temple would have existed without a garden." The Harris Papyrus lists 433 gardens in Thebes alone (Breasted, 1906, p.97). Temples, as Blyth continued, were beautified not only with precious metals but with flowers, trees, and pools [Fig. 8.1]. It was very necessary for gardens to provide the flowers required for Festivals, such as 270 fresh-flowers, bouquets and baskets for the Festival-of-Opet, and daily offerings as recorded on the southern-wall at Medinet Habu (El-Sabban, 2000a, p.101).

Enclosure-Walls often enclosed the sacred area and had a single entrance into the temple-domain. The walls were undecorated but white-washed (Hölscher, 1951, p.5) and had alternating concave and convex mud-brick walls which represented the waters of Nun and the primeval-ocean (Shafer, 2005, p.5) [Fig. 8.2]. More practically it also gave seclusion and physical-protection – Medinet Habu and, with its military-focus (Arnold, 1996, p.150) has fortifications and gates built into the enclosure-wall and it was here that local inhabitants took refuge during times of trouble (Wilkinson, 2000a, p.194).

Standard Temple

Temples were built along the central-axis (Arnold, 1996, p.150) with a rectangular design often constructed from stone (Shafer, 2005, p.4/5); sanctity increased further into the structure culminating with the Sanctuary – which was the focus of the temple and where the god lived within a cult-statue (David, 1988, p.98).

Each contiguous element has a lower elevation and a higher roof with increased illumination and decreased sanctity [Fig. 4.1] and increased levels of chaos (Gundlach, 2001, p.368).

Between each part of the temple were doorways which provided practical protection from searing heat, controlled light entering the sacred areas, and also acted as symbolic thresholds - many were made of wood and, for some temples, were covered in electrum and copper (Breasted, 1906, p.113), and some were individually named (Wilkinson, 2000a, p.67). Bell (2005, p.134) says the door on the sanctuary were called the "doors of heaven".

Temenos

The open-space between the temple and the enclosure-wall contained a range of buildings, many secular in function and, as Pinch (2002, p.21) says the temple was like a town with their own granary, workshop, offices, school, slaughter-house, hall-of-record (library), magazines, wells, and housing. Some of the many possible religious structures included:

> Crio-Sphinxes protected the processional-way, or causeway, between the Temple of Khonsu and Luxor Temple (Badawy, 1968, p.255).

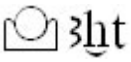
> A T-shaped Quay (Hölscher, 1951, p.11) connected Medinet Habu, via a Canal, to the Nile (Arnold, 2003, p.183). It served as the major entrance to the temple, especially for processions (Wilkinson, 2000a, p.54) and Hölscher (1951, p.11) thinks it co-dated the temple and facilitated the moving of building materials [Fig. 8.1].

Obelisks, such as the two red-granite examples given by Ramesses II to Luxor Temple, [Fig. 8.3] often fronted Pylons and were given, only by Kings (Wilkinson, 2000a, p.57), to the temple to commemorate major events in a reign, such as the coronation, victories or simply in self-praise (Habachi, 1998, p.95). Lichtheim (1976, p.46) translated Amenhotep III's text on the two obelisks he placed at Karnak to say "… my father rises between them." The Obelisk's pyramidion would catch the first and last rays of the sun and it's metal-covering, gold or electron (gold/silver amalgam), would beam the sun's powerful-rays throughout the area.

Statues, such as the six colossi fronting Luxor (Habachi, 1998, p.94) [Fig. 8.3] acted in a protective role but also demonstrated the relationship between king and gods (Wilkinson, 2000a, p.59).

The Sacred Lake [Fig. 8.4], Karnak's was excavated by Thutmosis III (Badawy, 1968, p.253) providing water from the water-table for the purification of priests and symbolically representing the primordial-ocean and renewal as the sun rose over it each day (Wilkinson, 2000a, p.72).

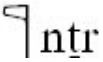
Pylons are consistently built as two massive trapezoid/tapering towers linked by a cornice topped gateway [Fig. 8.4] and used for sun rituals (Shaw/Nicholson, 2002, p.232). It represented the horizon (Gundlach, 2001, p.374) or the sun-rise between two mountains (Arnold, 2003, p.183) and Shafer (2005, p.5) also speculates that it represented a vagina with connotations of re-birth.



Pylon's were heavily decorated with scenes often depicting destruction rituals such as the King smiting/sacrificing foreigners to his father Amun-Re, offering bound captives to Gods who empowered the King by offering weapons or hunting scenes (Arnold, 2003, p.183) which bound the pylon into the symbolism of maintaining world-order and resisting chaos [Fig. 8.6]. Pylon's were apotropaic, protected by images such as the anthropomorphic representation of the sisters Isis and Nephthys, associated with the South and North (Shaw/Nicholson, 2002, p.232), and the king. The distinction between south and north is a re-occurring theme within the entire temple. Gigantic images of the King demonstrate his dominion over foreign rulers on both sides of the structure (representing peoples from the South/West and the North/East) (Hölscher, 1951, p.5).

The Temple of Khonsu [Fig. 4.1] has recesses for four flag-staffs, although the Temple of Ramesses III has none. Arnaudiès (2004, p.23) shows that a staff from Horemheb's Ninth Pylon at Karnak rested on an inscribed copper base-plate. Shawn/Nicholson (2002, p.232) explained that the flag/pendant represents the hieroglyph for 'God' and Edgerton/Wilson (1936, p.116/7) record 16 flag-staff dedications at Medinet Habu where Ramesses, as "Horus, mighty bull", dedicates the cedar-wood staffs to his father Amun-Re.

The Courtyard is usually (Wilkinson, 2000a, p.62) a Peristyle court, with a colonnade, that transitioned between sacred and the more public areas. The Temple of Ramesses III [Fig. 8.7] has eight Oriside statues of Ramesses on each flank (Phillips, 2002, p.140) wearing either the Red-Crown or White-Crown (Badawy, 1968, p.242) representing Upper-Egypt (Southern-Egypt) or Lower-Egypt (Northern-Egypt) (Shaw/Nicholson, 2002, p.75). By using this simple representation it becomes "insignificant the cultic standpoint" whether the temple is oriented to the cardinal direction (Gandlach, 2001, p.369)



Some temples, such as the Temple of Khonsu [Fig. 4.1], had a portico or colonnade at the rear of the Courtyard with one or two rows of columns/pillars and partially enclosed with a screen wall; Badawy (1968, p.179) explains that this is the beginning of the temple proper.

This area contained royals and non-royal statues and stela (Gundlach, 2001, p.374). Wilkinson (2000a, p.62/4) doesn't think the statues were Ka hosts but more probably that they were as a memorial and encouraged visitors support their eternity by pronouncing the deceased's name,

they also magically participated in the 'revision of offerings'. As the courtyard became packed with statues they were not discarded but buried within caches or pits (Luxor and Karnak Courtyards held significant caches of magnificent statues).

David (1998, p.133) confirms that ordinary people had little direct contact with the temple, at most watching processions or praying within its Courtyard or Hypostyle Hall. Blyth (2006, p.59) says that the combination of the lapwing/basket/star hieroglyphs (Gardner G24/V30/N14) indicate that officials or privileged people had access to an area and Wilkinson (2000b, p.87) translates the group as "All the people give praise" and that it often praises the cartouche of the King [Fig. 8.9].

The Rekhyt-people's faith in the power of the temple and its gods is demonstrated by the countless grooves made in its exterior-walls where scrapings were taken for personal devotional use (Wilkinson, 2000a, p.99) (Fig. 8.8).

Wilkinson says that the Rekhyt hieroglyph-group could represent the captured people of Lower-Egypt or a symbol of kingship – we might therefore expect to find them in other more sacred locations. A second hieroglyph-group, of *pa'et*, group was used indicating a more elite mythological people who could originally have been members of the royal family (Bell, 2005, p.164) [Fig. 8.10].

The Hypostyle Hall traverses the width of the temple and a regular feature is its columns – those flanking the processional-way have open-papyriform columns, where other columns were bud-papyriform (Badawy, 1968, p.179). The pillars practical purpose was to support the roof, but the symbolic representation of the lush and plentiful vegetation on the mound-of-creation (David, 1998, p.128) - the symbolism of the sky supported by the columns over the earth are vivid and ancient text proudly reports "its pillars reach heaven" (Wilkinson, 2000a, p.65/7).

The Barque-chamber, for temples such as the Temple of Khonsu that employed one, often proceeded the Sanctuary (Wilkinson, 2000a, p.69/70) and held the god's portable sacred-barque [Fig. 8.11 and Fig. 8.12].

The Sanctuary is the most sacred part of all temples and its function was to house the image within which the god rested. The image was usually contained within a smaller box-like feature, which could be portable (Wilkinson, 2000a, p.69).

It is the most elevated part of the temple and has the lowest roof, the highest floor, and the least illumination (Strudwick, 1999, p.47). This is a representation of the mound-of-creation where the God rested during the 'first moment' of the universe's creation and was the most sacred-centre of the temple and was a point of transition between this existence and the next (Gundlach, 1998, p.364). It was submerged in deep-gloom or near-total darkness with only an occasional ray-of-light falling through an opening in the roof above the cult-statue (Michalowski, 1969, p.13).

Haeny (2005, p.111) said that the double false-doors of Sety I, Ramesses II, and Ramesses III were located at the centre of the mortuary-temple's barque-chamber and it allowed the deceased King's spirit to enter and leave the temple. This bond between form-and-function dates to the Old-Kingdom and, in some cases, worked in conjunction with chapels of the 'hearing ear' which were located outside of the temple (Wilkinson, 2000, p.71).

Inscriptions are a characteristic element of New Kingdom temples. Carved on every available level of temples' walls were two-dimensional scenes and inscriptions (Gundlach, 2001, p.374).

The exterior, visible to the uninitiated, focused on bombastic accounts demonstrating the Kings right-to-rule and his supportive-association with the Gods. Hölscher (1951, p.5) explains that inscribed-scenes simultaneously war-like and religious; recording symbolic victories of the god's

son using the power given to him by Amun to conquer all before him. Not all exterior-scenes were martial; Ramesses' Temple in the Precinct of Amun has three decrees recording donations of temple-furniture (Nelson, 1936, p.232). Badawy (1968, p.179) continues that courtyard walls-space was extensively utilized for *en-creux (inset)* or bas-relief (raised) painted inscriptions. Because the courtyard was used by the populace the inscriptions did not describe divine-mysteries but focused on bombastic military sagas, festivals, foundation ceremonies, and worshiping the gods. Exterior inscriptions were never merely decorative but were also intended to interact with the people. Documents in common use, such as the Harris Papyrus, are written in hieratic (British Museum), and hieroglyphs were unlikely to be understood by the greater population. I suggest that they were presented orally during festivals by priests to the populous as an effective bonding between the people and the King whilst maintaining the mystery of god's words.

The sacred elements of the temple typically held scenes of Kingly humility and reverence to the Gods (Fig. 10). For example the 'Treasury' has extensive lists of the riches that Ramesses makes to the Gods to demonstrate his gratitude and to retain the support of the Gods (who offer the gift of Jubilees in return) these lists include (Breasted, 1906, p.15/17).

Medinet Habu (Fig. 9) is predominantly based on Ramesses II's mortuary-temple (Hölscher, 1929, p.37): It is well preserved with extensive inscriptions:

> Inscriptions (Breasted, 1906, p.10) record a 3,000 man expedition to Silsileh to quarry - although Johnson (2004, p.73/4) says that Amenhotep's mortuary-temple was extensively 'mined' for Ramesses III's Temple of Khonsu and because Medinet Habu is 750m away this may have also provided material for Ramesses's workers. This indicates a certain lack of reverence for previous Dynasties' mortuary-temples - Johnson claims that every statue in Medinet Habu was usurped from Amenhotep III.
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> The full-preserved southern-wall is fully-inscribed with a Calendar which was predominantly a copy of Ramesses II mortuary-temple (El-Sabban, 2000, p.60) – although Lurson (2005, p.107) suggests that these may have been inspired by Sety I's mortuary-temple. The rear and northern walls are extensively concerned with war; inscribed from the rear and moving forward representing significant conflicts in regnal years 5, 8 and 11/12 (Breasted, 1906, p.4).
>
> A broad-grouping of inscriptions (Breasted, 1906, p.19/87):
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> Blessings of the Gods and offerings to them
> King's goodness, power, valour, and heroism
> People's praise of the King and triumphant audiences
> Wretched chiefs of foreign lands and their overthrow
> Egypt's security by the King's military might
> Processions/festivals, Sed ceremonies, and foundation rituals

Festivals were a vital component of life during the New Kingdom, bringing together all levels of society (www.philae.nu). During the two-day Beautiful-Feast-of-the-Valley Festival (El-Shabban, 2000, p.67/8) Amun's statue was carried outside of Karnak to the western-bank (Spalinger, 2003, p.126) in procession and within a sacred-barque. The procession visited Deir El-Bahri and mortuary-temples (Bell, 2006, p.136), resting overnight before returning to Karnak. By the 19th Dynasty Mut and Khonsu also joined the procession (Strudwick, 1999, p.78) which occurred during *Smw* (second month of summer) during the full-moon (Haeny, 2005, p.136). Some individuals might be permitted to receive an Oracle during the procession where a judgement/question was resolved by god - Hatshepsut's employed an Oracle to demonstrate her legitimacy as ruler (Gundlach, 2001, p.373).

During the Old-Kingdom the Festival was focused on Hathor but by the New-Kingdom Amun, as the State God, had assumed the role (Bell, 2006, p.137). This supports the flexibility and practicality within the Egyptian rational that was applied to the Gods. The Festival was a celebration of the reunion and rejuvenation of the deceased and family-ancestors, continuing their continued eternal-lives (www.philae.nu) – it was a time of great feasting and revelling by the participants who celebrated with "with the greatest zeal and devotion" (Herodotus).

The sacred-barque mimicked a boat, in the same way that the sun god traversed the celestial sea by boat, but was carried out of the temple in procession on the shoulders of priests (Wilkinson, 2000a, p. 70)**.** Way-stations were built along processional routes which allowed the portable sacred-barque to temporarily rest on an altar - possibly allowing the god, and his priests, to be refreshed during the procession [Fig. 8.5]. Amun crossed the Nile in the river-boat Userhat (Kemp, 2006, p.249) 'Powerful Prow' - the Harris Papyrus (Breasted, 1906, p.120) proudly extols a 224-foot cedar construction, with ram's heads front-and-rear with uraeus-serpents wearing Atef-crowns, and shining with gold and gem-stones to the water-line.

Conclusion

It would be gratuitous to attempt to describe every characteristics and symbolism of New Kingdom temples.

However, I can imagine…

> the sacred-barque arrives at the necropolis, carried with reverence on priests shoulders to the accompaniment of melodic rhythmic chanting, musical-pulses played on sistrums and tambourines, supported by the female temple chantresses (such as Asru, who's remains are within the Manchester Museum) and the wailing of the on-lookers who are intoxicated by the presence of the living-god, the Triad of Gods, and beer.
>
> The methodical procession, led by the King, approaches Medinet-Habu entering through its mighty Pylon and Courtyard. The procession, leaving the mass of followers behind, passes into the Hypostyle Hall (Fig. 8.13/8.17) through huge golden-doors that glided-open revealing inward facing inscriptions of the king and protected overhead by she-of-Nekhbet, Re, and the King's cartouches (Fig. 8.15). The huge columns sprouting like papyrus on the mound-of-creation (Fig. 8.14) and with vivid polychromic decorations, stretching to the dimly visible ceiling decorated like the blue-black night-sky with bright stars of the gods gleaming as if at a distance. Twists of incense-smoke curl slowly, lit by stark beams of light from clerestory windows, filling the temple with the perfume of Punt.
>
> The party sways up the ramps into the cool and calming atmosphere of the cramped barque-chamber where the sacred-barque is rested on a plinth (Fig. 8.16).
>
> All-but-a-few withdraw. User-Ma'at-Re Mery-Amun, the son of Amun, reveals the statue that god resides within inside the sacred-barque. After ensuring everything is prefect the small group of devotees advance towards the Naos. The statue is glided into its cabinet, which is carefully secured; to rest within the sanctuary until tomorrow's procession continues to Deir El-Bahri. They withdraw, removing foot-prints, content and relieved that Ma'at has been preserved – silently closing the doors they leave the diminutive chamber in celestial darkness.

Nothing is simple, static, or commonly explainable within the rational of an Egyptian temple. The Cosmos perpetually balances on a knife-edge between cosmic decline-and-regeneration - every temple represented the universe and playing-a-part to control the inimical forces of chaos within the cosmos and (with the required human assistance) maintained Ma'at. From King to fellaheen this complex belief gave the people a rational for their existence and a single-minded purpose for their being.

Figure-1: Images relating to the Creation-Myth from the New Kingdom
The pieces represent part of the creation myth where the lotus flower grew in a pool left by the receding primordial-waters. The sun-god emerged from the flower as the first living god.

1.1: Ramesses II
Gold and glass inlaid pendant

Boston Museum of Fine Art

The front side was originally inlaid with glass and the same design is chased into the reverse side. The intricate mesh chain made from gold wire loops which have been folded over and joined together.

1.2: Tutankhamun Emerging from a lotus flower (which could represent the primeval god Nefertem)
Cairo Museum

Representation of Tutankhamun is associated with the sun-god emerging from a lotus flower - through this Tut could be re-born each day and secure his eternity.

Figure-2: Two quartzite statues known as the 'Colossi of Memnon' which fronted the Enclosure Wall of the mortuary Temple of Amenhotep III at Kom el-Hetan (western Thebes). During the inundation significant parts of the temple would have been immersed presenting a recreation of the mound-of-creation rising from the primordial-waters.

2.1: (top) Rear of the Colossi from Weigall (1924, p.304) after construction of Aswan dams in 1902 and 1912 and (bottom) southern colossi.

2.2: Plan of Amenhotep III's mortuary temple from Wilkinson (2001, p.188). From 2.1 (top) we can deduce that significant parts of the temple would have been submerged during the inundation.

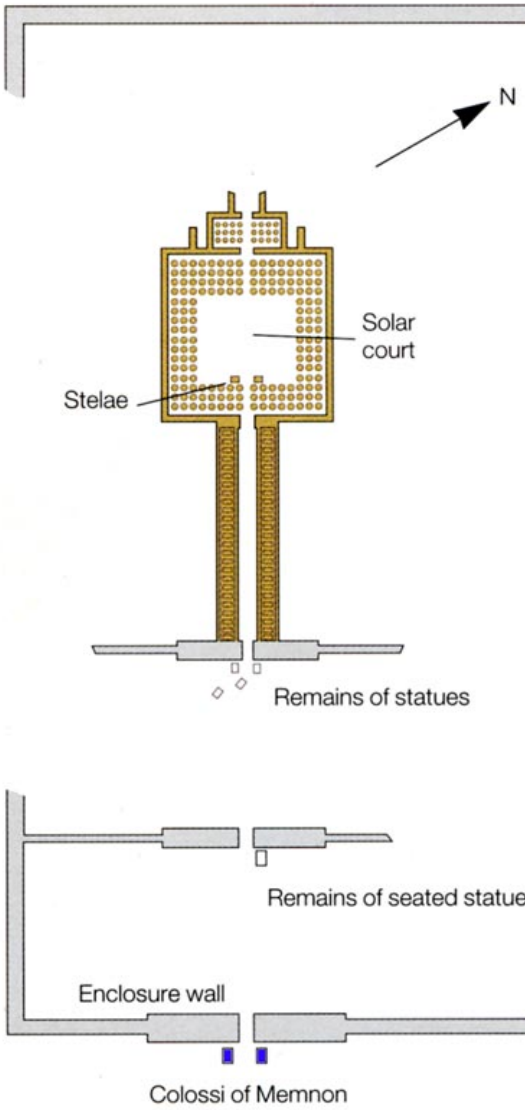


Figure-3.1: Theban Triad

The Theban Triad of Amun, Mut (Wife), and Khonsu (son)

(left) Image of Amun with Horemheb; Luxor Museum
(centre) Image of Mut; Luxor Museum
(right) Image of Khonsu; Cairo Museum, photo by Tour Egypt
(bottom) Ramesses II (Ramesseum) before the Triad




Figure-3.2: The Great Harris Papyrus (British Museum, Compass Internet)

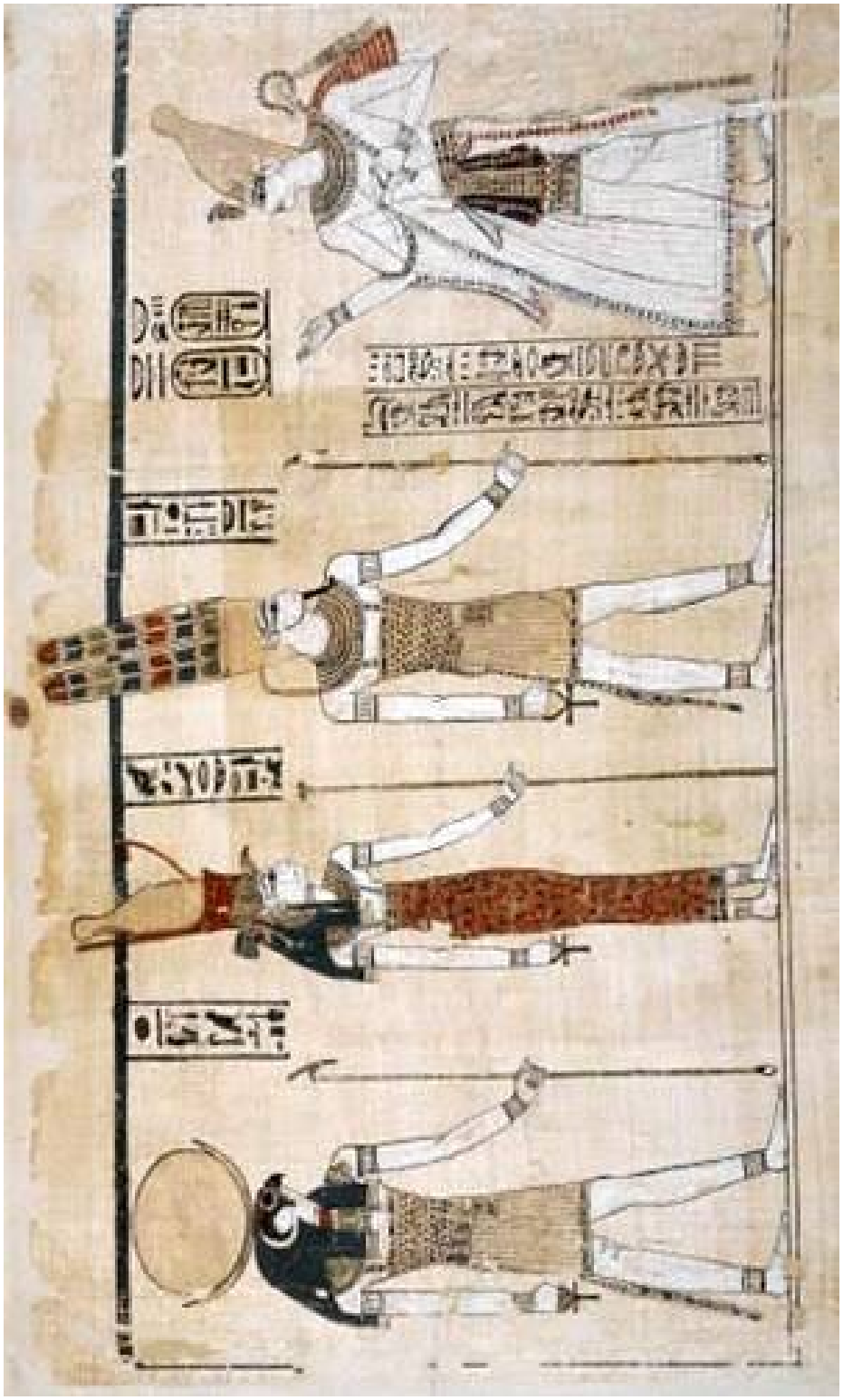


Figure-4.1: Temple of Khonsu within the Precinct of Amun
Isometric view of the Temple of Khonsu at Karnak - based on a drawing (Ziegler and Bovet, 2001, p.474). Its location is shown, in **Red**, on Figure-4.2.

Note the increasing sanctity emphasises by:
a] decreased lighting further into the temple's sacred areas
b] rising floor level and diminishing roof level

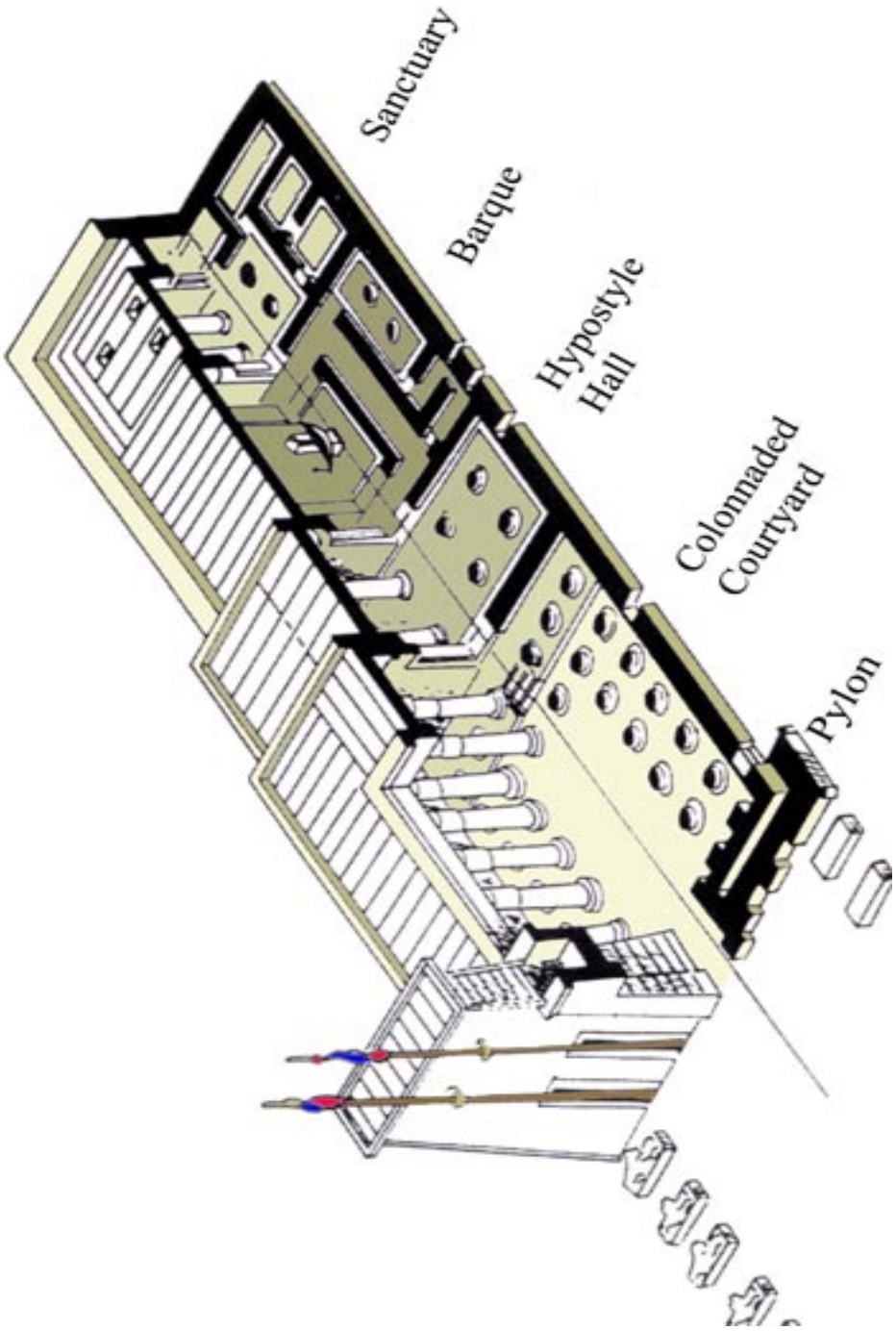
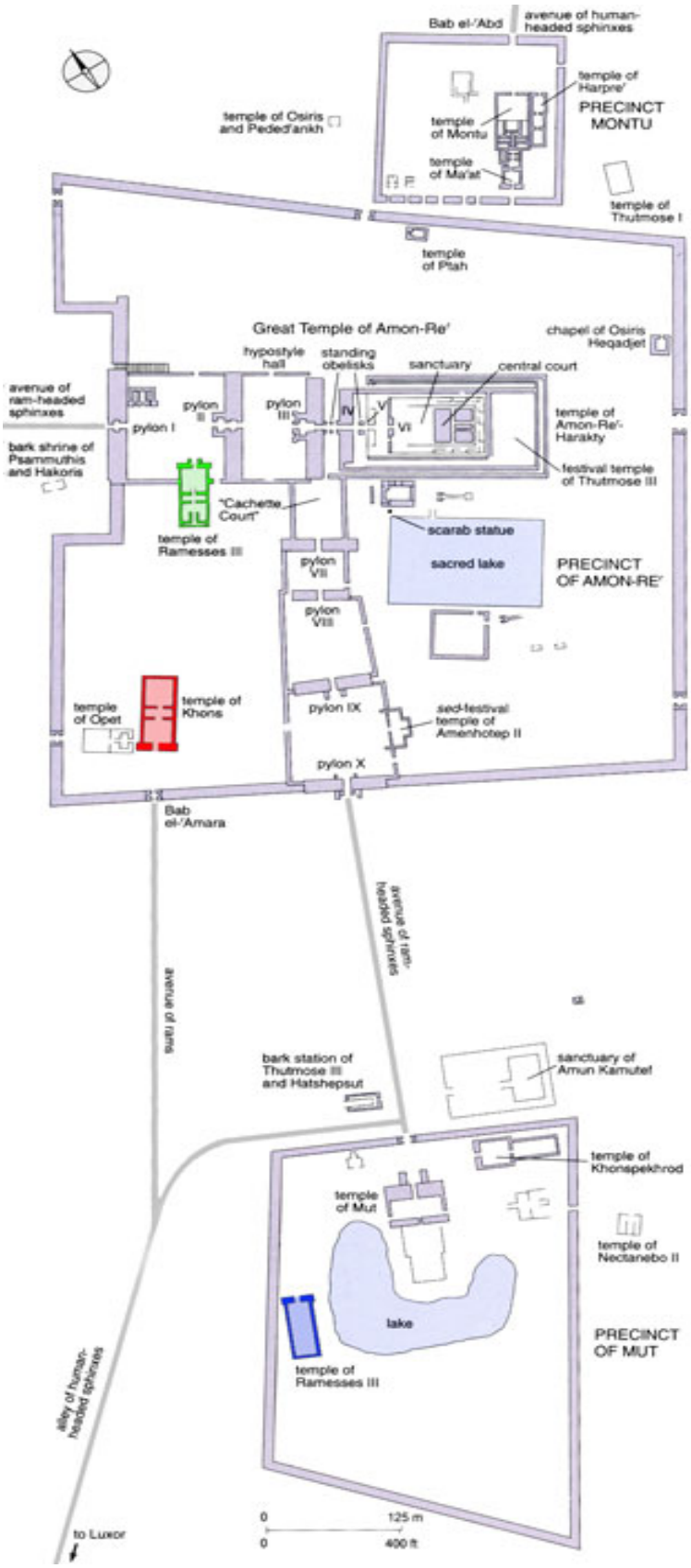


Figure-4.2: Karnak temple complex
Plan of Karnak from
Baines and Malek (2002, p.91)

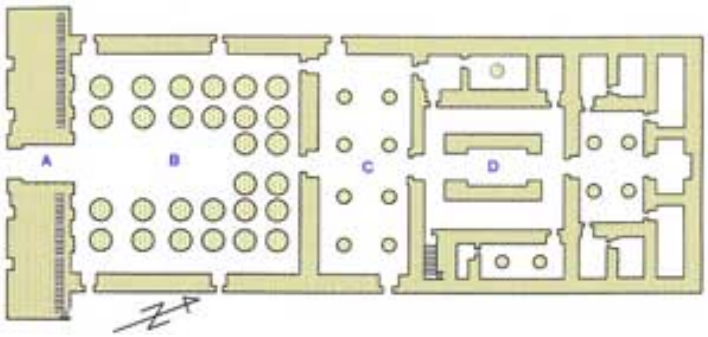


Green:
Temple of
Ramesses III
Precinct of Amun

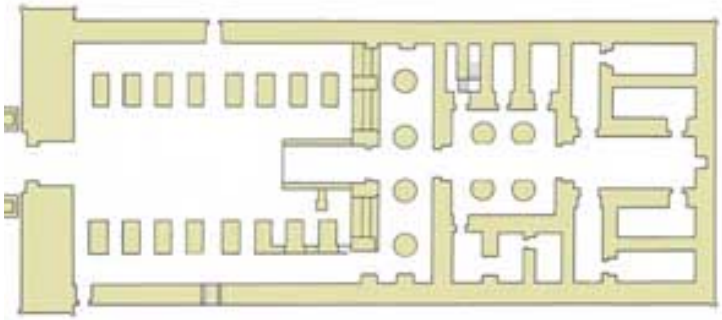
Red:
Temple of Khonsu
Precinct of Amun

Blue:
Temple within the
Precinct of Mut

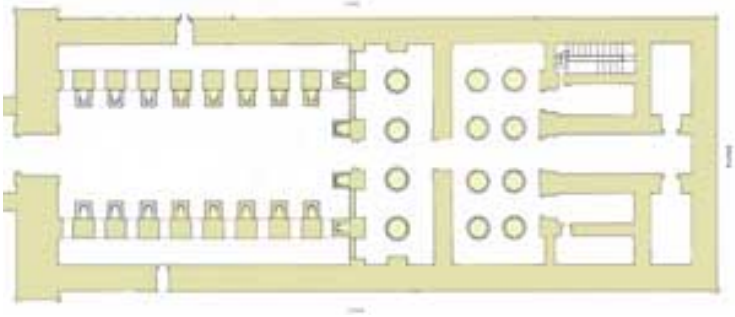
Figure-5: Outline plans of the Temples of Ramesses III at Thebes



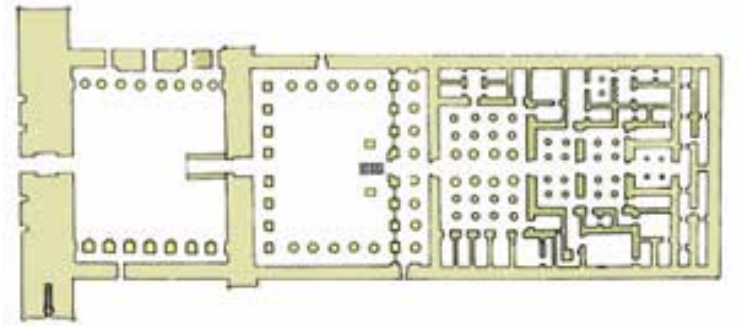
5.1: Temple of Khonsu, Karnak (Shire, 1996, p.30) and (Badawy, 1968, p.256)



5.2: Temple, Precinct of Mut, Karnak (Nelson, 1995, Plate 19, Fig.4)



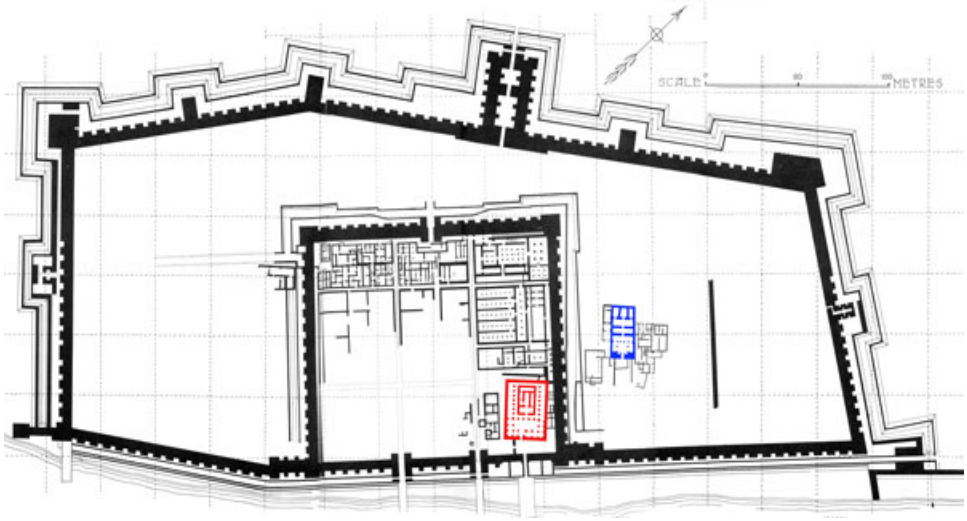
5.3: Temple of Ramesses III, Precinct of Amun, Karnak (Nelson, 1995, Plate 13, Fig.1)



5.4: Mortuary-Temple, Medinet Habu (Wilkinson, 2000, p.193)

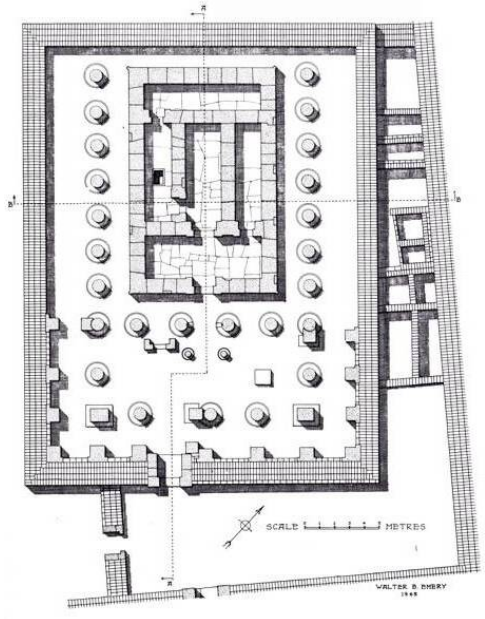
Figure-6: New Kingdom Temples at Buhen

6.1: Outline Plan of Fortress of Buhen from Emery (1975, Plate 4)



6.2: Plan of Southern Temple (in **Red** on Figure-6.1) from Caminos (1974, Plate 9).

Built for Hatshepsut and Thutmosis III from Sandstone.



6.3: Plan of Northern Temple (in **Blue** on Figure-6.1) from Caminos (1974, Plate 83).

Built for Ahmose, founder of the 18th Dynasty, from mud-brick.

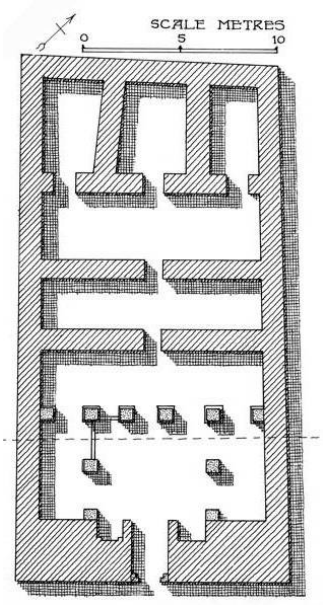
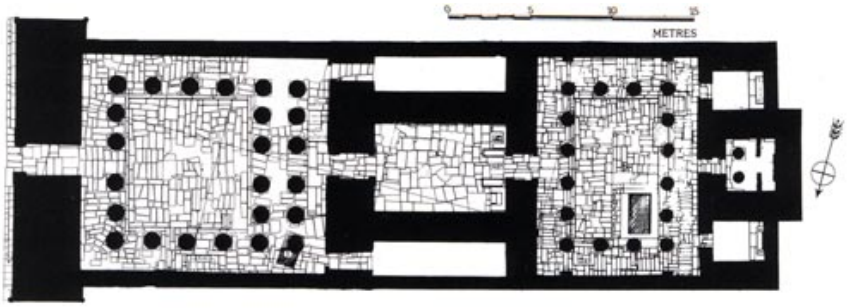
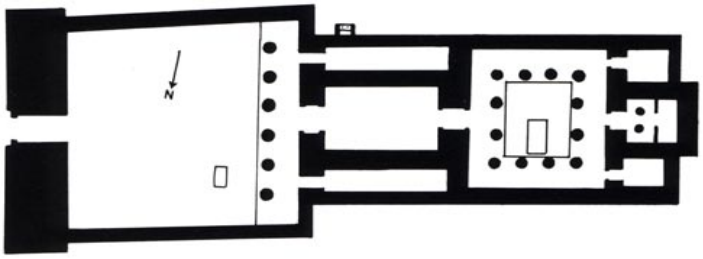


Figure-7: 'Temple Tombs' of the New Kingdom (Martin, 1993) in a contiguous group at Memphis

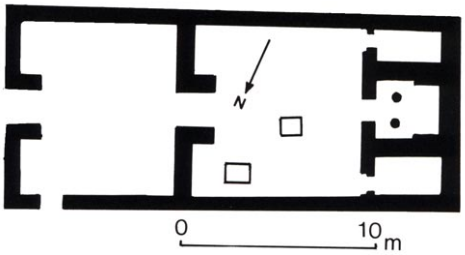
7.1: Horemheb, Hereditary Price, Overseer of the Generals, Chief of the Entire Land (later to become Pharaoh) - reign of Tutankhamun. Tomb was unused by Horemheb who had a new tomb constructed within the Valley of the Kings after he became King.



7.2: Maya, Overseer of the Treasury, and Meryt - reign of Tutankhamun



7.3: Ramose, Deputy of the Army - reign of Tutankhamun



7.4: Tia and Princess Tia, daughter of Ramesses I

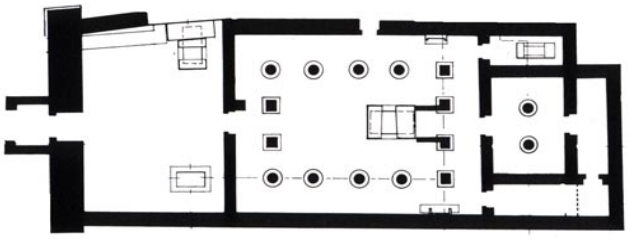
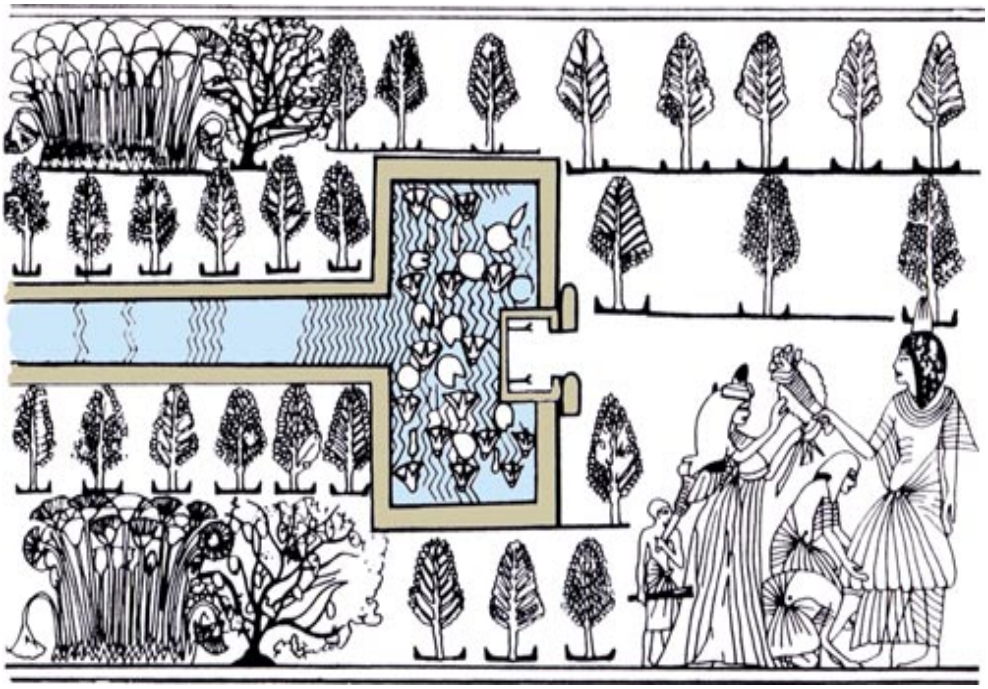
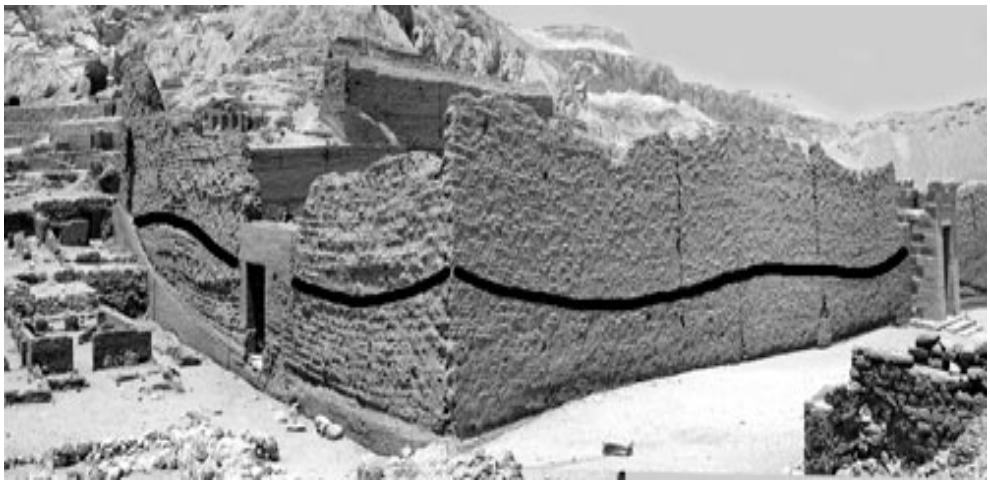


Figure-8: Elements of a 'standard' temple

8.1: Quay at Karnak, Wilkinson (1998, p.133), Scene from TT49 ((Neferhotep's tomb)



8.2: Ptolemaic Enclosure Wall at Deir el Medina

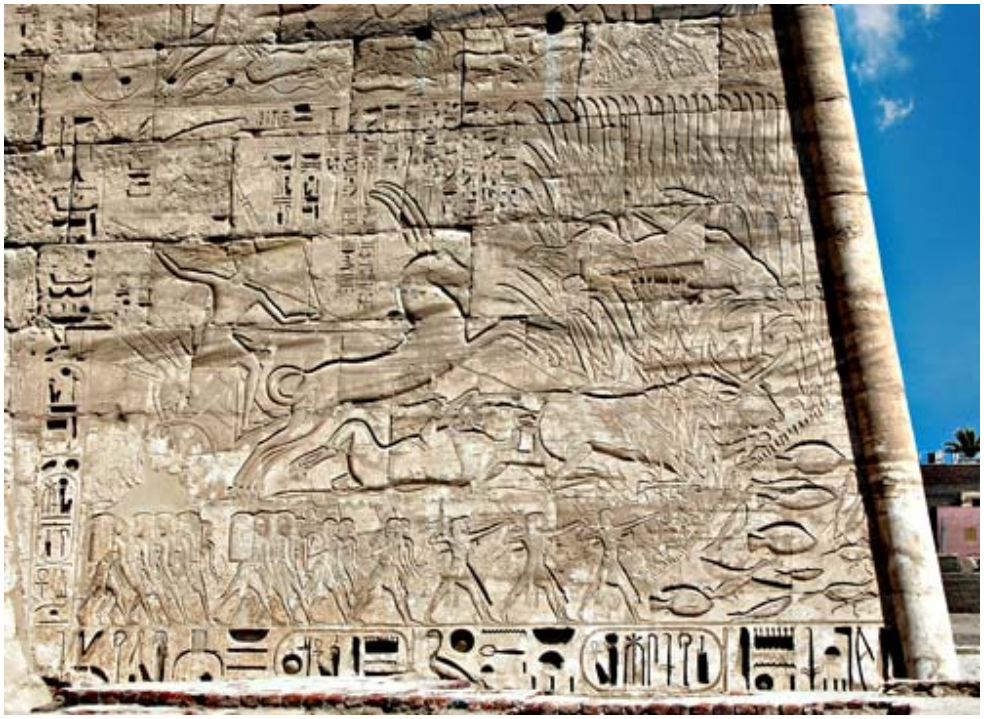


8.3: Obelisk and Statues outside of Luxor Temple

8.4: Medinet Habu; Pylon and northern-wall of Ramesses III's mortuary-temple with it's sacred lake in the foreground.

8.5: Tripartite Way-Station of Sety I within the forecourt of Amun at Karnak held the portable barques of Mut, Amun (Center), and Khonsu.

8.6: Scene from the Pylon at Medinet Habu of (top) Ramesses III smiting while wearing the the White-Crown of Upper Egypt and (bottom) hunting wild-bulls in the marshes (rear of southern-pylon).



8.7: Courtyard Peristyle Hall, Temple of Ramesses III.

8.8: Scene of Ramesses II before Amun-Re at Karnak. The damage to the templewall below Amun's chair is caused by people taking tiny scrapings from the temple for devotional use.

8.9: Rekhyt praising the cartouche of Ramesses II, Great Hall at Karnak.

8.10: Pa'et, Medinet Habu's 3rd Hypostyle Hall on the base of a column.

8.11: Scene from the Courtyard of Ramesses III's mortuary-temple at Medinet Habu depicting a Barque in procession.

8.12: Scene from a Barque resting on a plynth at Ramesses III's mortuary-temple at Medinet Habu.

8.13: Power symbolism and mystery combined with awe and reverence to create an atmosphere of god-fearing humility (www.philae.nu)

8.14: Column top, Hyrostle Hall at Medine Habu.

8.15: Decoration of processional-way within Ramesses III's mortuary-temple at Medinet Habu

8.16: PyInth in Sety's Amun Barque-Chapel in the precinct of Amun at Karnak

8:17: Courtyard of the Feasts (2nd Courtyard) at Medinet Habu

8.17: Medinet Habu 1st Courtyard, southern-side between Wall of Appearances and columns

Figure-9: Plan of Medinet Habu (Hölscher, 1929, Fig. 27)

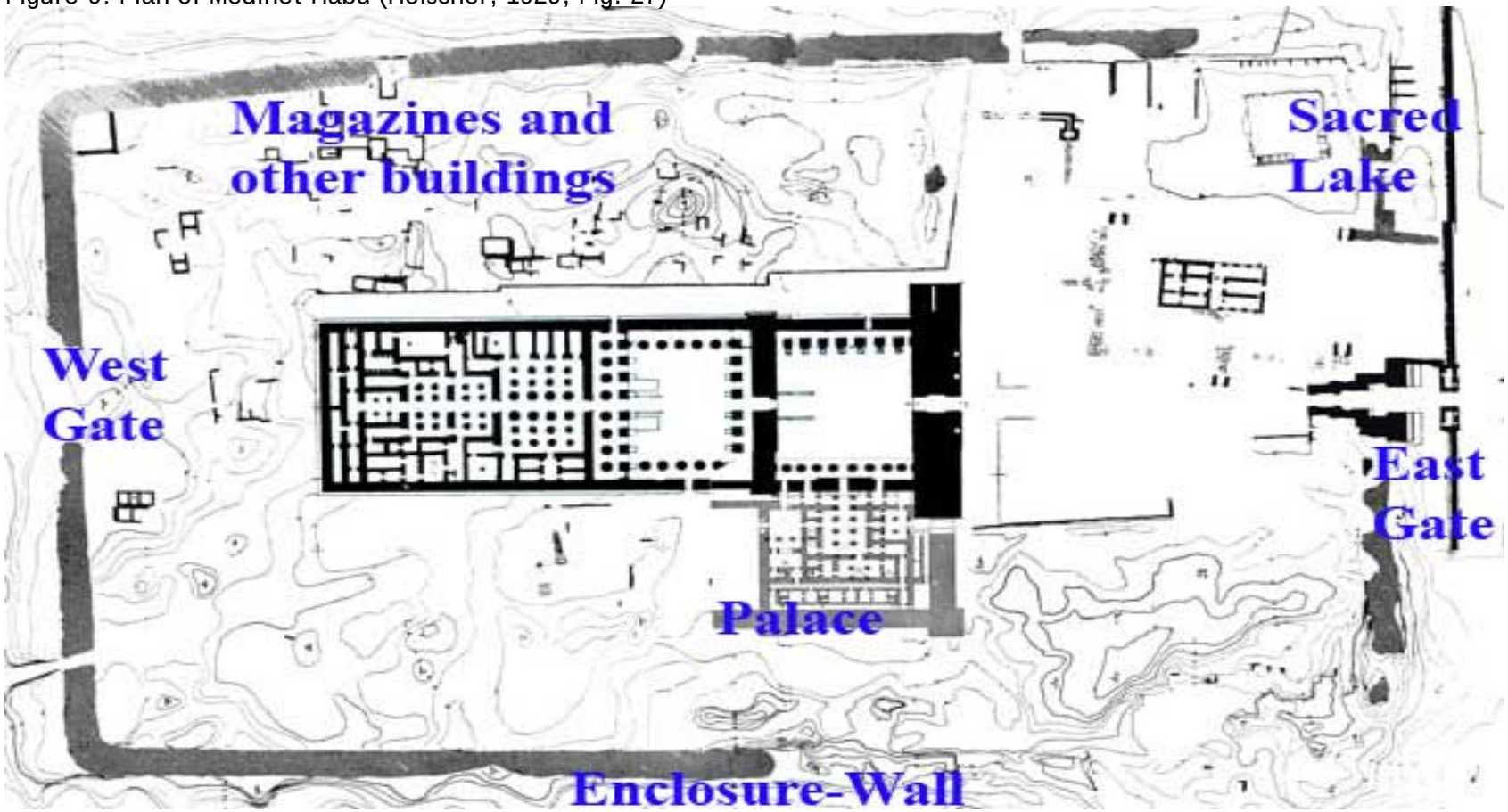
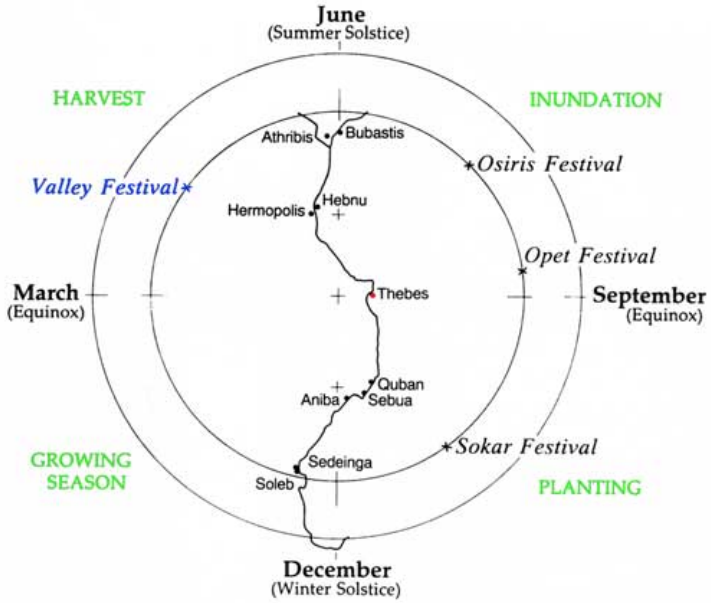
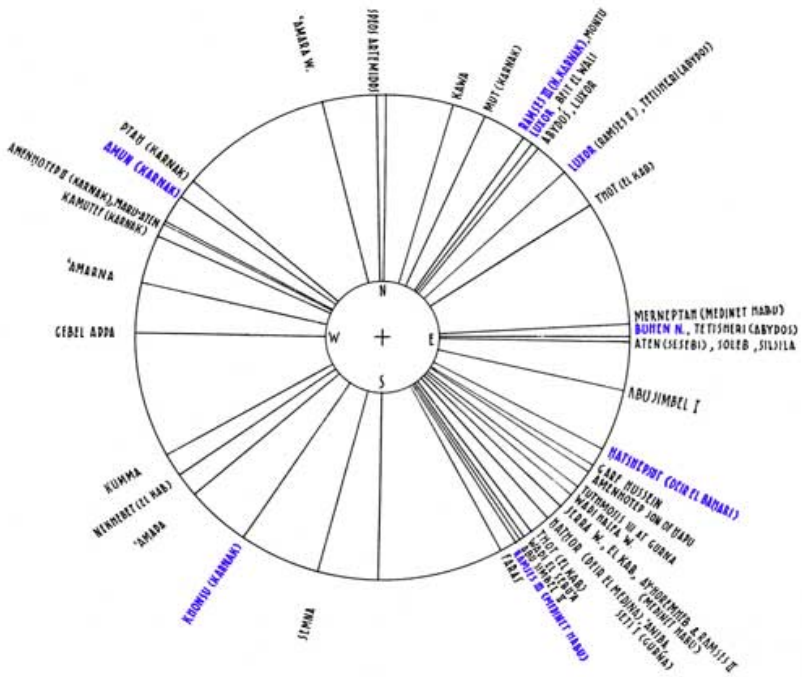


Figure-10: Scene of Ramesses III worshiping Hapy (Benu bird behind) and harvesting within the 'Fields of Offerings' in the Osirian under-world during his eterminal-life, from within the 'Treasury' at Medinet Habu.

Figure-11: (top) location temples, festivals and seasons (O'Connor, 2004, Fig. 5.1) and (bottom) orientation of New Kingdom temples (Badawy,1968, p.184)





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