THE ORIENTAL INSTITUTE of THE UNIVERSITY OF CHICAGO

ORIENTAL INSTITUTE PUBLICATIONS

JAMES HENRY BREASTED *Editor*

THOMAS GEORGE ALLEN

Associate Editor

RELIEFS AND INSCRIPTIONS AT KARNAK
VOLUME I

THE UNIVERSITY OF CHICAGO PRESS CHICAGO, ILLINOIS

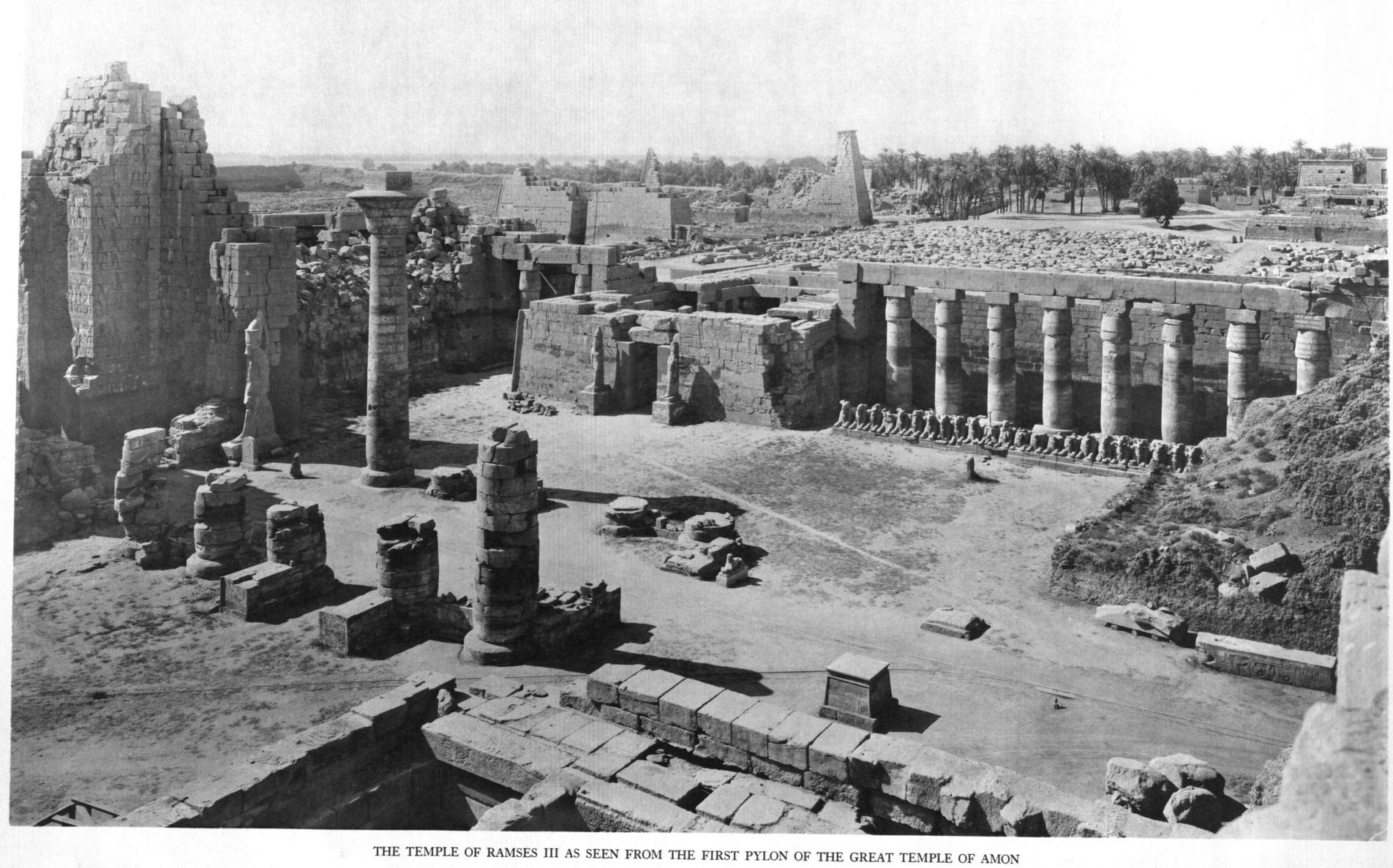
THE BAKER & TAYLOR COMPANY
NEW YORK

THE CAMBRIDGE UNIVERSITY PRESS LONDON

THE MARUZEN-KABUSHIKI-KAISHA

TOKYO, OSAKA, KYOTO, FUKUOKA, SENDAI
THE COMMERCIAL PRESS, LIMITED

SHANGHAI



THE UNIVERSITY OF CHICAGO ORIENTAL INSTITUTE PUBLICATIONS VOLUME XXV

RELIEFS AND INSCRIPTIONS AT KARNAK-VOLUME I

PLATES 1-78

RAMSES III'S TEMPLE

WITHIN THE GREAT INCLOSURE OF AMON

PART I

BY THE EPIGRAPHIC SURVEY

FIELD DIRECTOR
HAROLD HAYDEN NELSON

EPIGRAPHERS

SIEGFRIED SCHOTT KEITH C. SEELE

PHOTOGRAPHER

HENRY LEICHTER

ARTISTS

ALFRED BOLLACHER
VIRGILIO CANZIANI
J. ANTHONY CHUBB
LESLIE GREENER
ROBERT C. MARTINDALE
DONALD N. WILBER



Internet publication of this work was made possible with the generous support of Misty and Lewis Gruber

THE UNIVERSITY OF CHICAGO PRESS CHICAGO · ILLINOIS

COPYRIGHT 1936 BY THE UNIVERSITY OF CHICAGO ALL RIGHTS RESERVED. PUBLISHED MAY 1936

COMPOSED AND PRINTED BY THE UNIVERSITY OF CHICAGO PRESS CHICAGO, ILLINOIS, U.S.A.

PREFACE

The two temples published in Volumes I and II of the series "Reliefs and Inscriptions at Karnak" were both erected by Ramses III, probably at a time subsequent to the years when his mortuary temple at Medinet Habu was under construction. The more northerly building now stands partially within the first court of the great temple of Amon. That court, however, is a later addition; the second pylon, before which it was constructed, formed the front of the Amon complex in Ramses III's day. The southern sanctuary is now included within the precinct of Mut. The buildings are approximately the same in size and are both dedicated to the cult of Amon-Re in the two forms in which he appears most frequently at Karnak, namely Amon-Re, king of gods, lord of Karnak, and Amon-Re-Kamutef, "who is before his harîm." In spite of the fact that the southern member of the pair is now inclosed within the compound of the temple of Mut, it seems to have been devoted not so much to her service as to that of Amon-Re. Mut was venerated in the temple, but no more than she was in the other building by the great Amon sanctuary. The internal arrangement of the southern building is different from that of the northern shrine, but owing to the fact that only the scantiest traces of the wall decorations have been preserved it is impossible at present to determine to what uses some of the more individual parts of the temple were devoted. So far very few of the reliefs and inscriptions in either building have been published, so that the contents of these volumes duplicate little that may be found in earlier publications.

Both temples were cleared of the débris of centuries by the Service des Antiquités, the northern building by Legrain in 1896/97² and the southern by Pillet in 1922.³ The architecture of the northern building has been published by M. Henri Chevrier.4 the conservateur of the Karnak temples. Both structures were in ruinous condition when they were cleared and have therefore undergone extensive repairs, the northern temple especially demanding constant attention to arrest or retard the inevitable decay which constantly threatens its survival. That not only preservation but also restoration is still going on may be seen from a comparison of Plates 1 and 2. The former shows the pylon as it was when the expedition began work at Karnak in 1931, while the latter gives the front of the temple after M. Chevrier during the season of 1934/35 had replaced a number of blocks which at some time in the temple's history had fallen from the corner of the west tower and had for many years been lying outside the main entrance of the great temple. The restoration of these blocks enabled us to complete the design on the pylon face shown on Plate 4. Those responsible for the preservation of the antiquities at Karnak having done all that they can for the maintenance of what survives of the structures, we in turn have tried in these volumes to give an exhaustive record of all that now appears on the walls of the buildings. The greater part of the material has been reproduced in drawings. Certain of these have been supplemented by photographs. On the other hand some of the decorations appear in photographs only. It is believed, however, that the method used has been adequate, as the interest in the reliefs lies in their contents rather than in any artistic merit.

There is no conclusive evidence for the date at which either of the buildings was erected. As far as the southern temple is concerned, there are no data bearing on the subject other than the presence of war reliefs on the outside of the west wall (Pls. 114–20) which seem to refer to the same wars with the Libyans and Syrians as do certain of those at Medinet Habu that date, as far as we can determine, from the eleventh year of the reign. There are also fragments of a relief and of accompanying inscriptions in the interior of the temple (Pl. 123) which duplicate similar records at Medinet Habu, where they are dated in the year 11 of Ramses III. The building would therefore seem to have been decorated subsequent to that date. The northern structure gives us four dates heading various inscriptions within and without the building, but none of them has certain reference to the time when the temple was erected. Three of these dates (Pl. 108) are attached to decrees issued by Ramses III endowing cult objects which the king presented to Amon and which were presumably destined for use in the great temple rather than in the Pharaoh's little sanctuary. The fourth date, in the year 22 (Pl. 23 A), heads an address which the king delivered before the god during some unidentified feast when he presented to Amon a tablet of precious metal on which the address was engraved.5 As the tablet is presumably one of those referred to in Papyrus Harris, Plate VI 5 ff.6-

¹ We have reached this conclusion from the fact that the surviving portions of reliefs on the walls of the central shrine (cf. Pl. 125 A and G) clearly indicate that the bark of Amon-Re rested in the main room and that the side rooms opening from it were similarly devoted to his service as in the northern temple. Mut had her apartments as usual at Amon's right hand and Khonsu his at his father's left. As far as the remains of the reliefs and inscriptions show, there is no more frequent reference to Mut in this temple than there is in any of the others that Ramses III built.

- ²G. A. Legrain, Les temples de Karnak (Bruxelles, 1929) pp. 85-88.
- 3 M. L. Pillet in Annales du Service des antiquités XXII (1922) 257-59 and Pl. V.
- 4 Chevrier, Le temple reposoir de Ramsès III à Karnak (Le Caire, 1933).
- ⁵ Published in part with translation and commentary by Keith C. Seele, "A hymn to Amon-Re on a tablet from the temple of Karnak," in *From the Pyramids to Paul, Studies in Honor of George Livingstone Robinson* (New York, 1935) pp. 224-41.
- ⁶ As far as I know, first identified as such by Sethe, Berlin Dictionary Zettel No. 957.

tablets apparently likewise presented to the great Amon temple—the date heading this inscription would not seem to have any bearing on the determination of the time when the little temple was erected other than to limit to the same or a later date the completion of the building or at least the carving of that particular inscription upon the wall. The most that can be said upon the subject is that the temple was probably erected in the latter part of Ramses III's reign and was without doubt decorated during that period.

The name of the northern temple by the great sanctuary of Amon is given a number of times on various parts of the structure as the "House (pr) of Ramses-Ruler-of-Heliopolis in the House (pr) of Amon." The addition "in the House of Amon" is not an essential part of the name and is often omitted. It is presumably merely a designation of location, signifying that the temple belonged to Amon or was included in his estate. The name of the southern temple is nowhere preserved on the remains of the building. It is possible, though by no means certain, that it is to be identified with the "House (pr) of Usermare-Meriamon in the House (pr) of Amon" mentioned in Papyrus Harris along with four other temples erected by Ramses III at Thebes.9

The workmanship on the reliefs and inscriptions in the northern temple is distinctly inferior to that displayed at Medinet Habu. The hieroglyphs are more carelessly formed and are very inconsistent with one another. The signs are not so deeply recessed as they are in the king's mortuary temple. Time has not been kind to the decorations, especially those which were modeled in a thick coat of plaster. The effect of moisture on this medium has been, in some places, to cause the plaster to run or spread out into the various hieroglyphs until it is difficult at first sight to determine just what sign formed the original of the blurred and misshapen depression. Even where little or no plaster was used, the surface of many of the walls crumbles at any but the lightest touch, a condition which has resulted in much blurring of outline throughout the interior of the temple. Those portions of the exterior surfaces to which the sun has free access are drier and therefore in better preservation. There is very little color left in the temple; it survives only here and there on the extreme upper portions of a few walls. None of these scattered remnants of the painted details was sufficiently complete or valuable to warrant reproduction in color. On the outside of the east and west walls much of the various reliefs and inscriptions, to judge from present appearances, seems to have been painted the yellow of gold with here and there certain elements in some other color. The signs in the Hymn to Amon on Plate 23 were uniformly blue with the division lines red and the background white. In this respect it differs from any inscription at Medinet Habu of which the color has survived. The figures of the gods are frequently surrounded by the plugholes common on Empire reliefs.10 The southern temple is in so ruinous a state that neither color nor plaster surfacing survives, while there remains little of the decorations to serve as a criterion for a judgment on the general quality of the workmanship.

When Legrain uncovered the northern temple he found many of the blocks either fallen from the walls or moved from position by the subsidence or the decay of the material itself. Very frequently as a consequence of the shifting of the building stones the design on one block does not now fit exactly with other portions of the same scene carved on adjacent blocks. In such instances, with few exceptions, the necessary adjustments have been made so that on the plates of these volumes the parts of the composition fit properly together. This rearrangement was accomplished by the obvious method of cutting up an enlarged photograph of the relief into sections along the lines of the masonry joints and then, as it were, rebuilding the wall, placing the photographs of the various stones in their correct relations to one another. A new negative of the scene, with the misplaced parts of the design thus readjusted, was then made and an enlargement prepared upon which the artist worked. Thus in many instances the drawings in these volumes present the outlines of the reliefs in so far as preserved in the condition in which they originally appeared and not as they stand today.

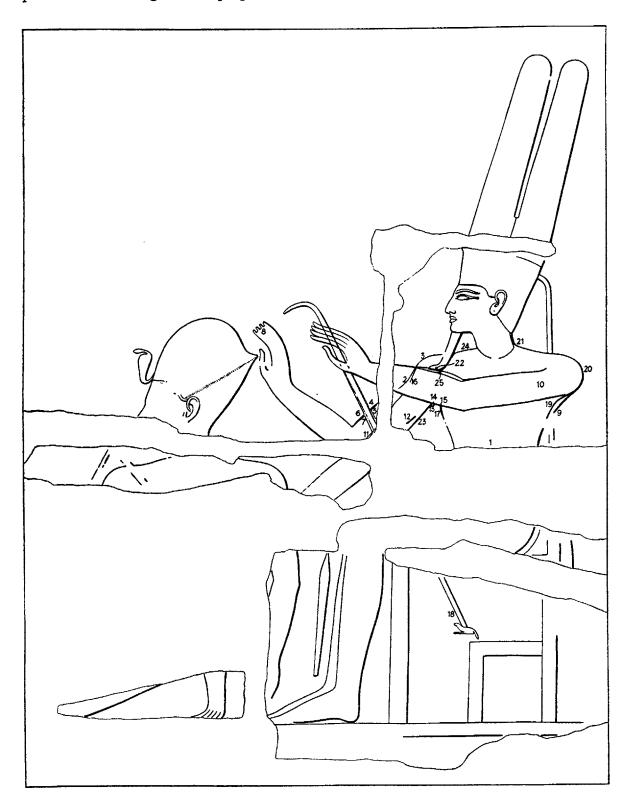
- ⁷ Pls. 76 A, 112 J. ⁸ Pls. 77 C, 110 A.
- 9 The five temples listed in Papyrus Harris are: (1) "House (pr) of Ramses-Ruler-of-Heliopolis in the House (pr) of Amon" (Harris Pls. V 4, X 5, XII a 2), the little temple which intrudes into the first court of the great Amon temple and which is published in this and the succeeding volume. (2) "Temple (h.t ntr) of Ramses-Ruler-of-Heliopolis (called) 'Possessed of Joy,' in 'Ip.t-s.wt'' (ibid. Pls. V 6-7, X 6, XII a 3). This temple is also said to be located in "Southern Opet" and to belong to "Amon of Opet." It is not certainly identified. (3) "House (pr) of Usermare-Meriamon in the House (pr) of Amon" (ibid. Pls. V 7, X 4, XII a 2). This building is located by the author of the Papyrus in "Victorious Thebes" and in "the City," a common term for Thebes. Moreover, it is said to be "beside thy (Amon's) face." (4) "The temple (h.t) of the King of Upper and Lower Egypt, Usermare-Meriamon, in the House (pr) of Amon" (ibid. Pls. X 3, XII a 1). This is the king's mortuary temple at Medinet Habu. (5) "House (pr) of Ramses-Ruler-of-Heliopolis in the House (pr) of Khonsu" (ibid. Pl. XII a 3), the Karnak temple of Khonsu. Numbers 1, 4, and 5 are identified with certainty. It is probable that one of the two remaining names is that of the little temple in the Mut compound. The arguments for or against the assignment of either name to this building would involve too long a discussion for a brief Preface and must be postponed for the present. Breasted, Ancient Records of Egypt (Chicago, 1906-7) IV, notes on §§ 196-97, identifies No. 2 with the temple in the Mut compound, and No. 3 with the great temple of Amon.
- 10 Ludwig Borchardt, "Metallbelag an Steinbauten," Allerhand Kleinigkeiten (1933) pp. 1-11 and Pls. 1-3.

PREFACE

viii

As is common in the work of Ramses III's artists, the reliefs show a number of alterations, some of them fundamental in character. In conformity with the practice in earlier publications of the Epigraphic Survey, only the final versions, in so far as they can with reasonable certainty be determined, appear on the finished drawings. The selection of such material as would seem to belong to these amended renderings of the scenes is often a difficult matter, depending on a number of considerations. We know from countless examples that the presence of Ramessid plaster in a relief or inscription is generally evidence of a deletion and can be taken as an erasure of the recess in which it lingers." But in many instances the plaster has entirely disappeared. Its former presence is often indicated by intentional roughening of the recessed surface or the cutting of lines and holes so that the plaster might take firm hold of the wall.¹² Besides the evidence of the traces of obliteration by filling material, it is at times possible to distinguish a later from an earlier carving by the shallower and more sketchy nature of the former, or by the way in which the newer element of the design crosses the earlier. Seldom did the ancient sculptor erase a discarded design by hacking it out with his tools.¹³ At times the reasons for a change are apparent because of an evident error in the earlier version. These are a few of the evidences to be considered in determining what design the artist really intended as final.

One of the most interesting and perplexing alterations of a scene was carried out in the relief shown on Plate 78 B, a detail from the composition rendered in line drawing on Plate 46 I, depicting Ramses III crowned by Amon-Re. All the surviving traces are included in the sketch given below. Plate 46 I reproduces the scene as it appeared at one stage of its preparation. The alternative version showed the king



kneeling before Amon with his back to the god, who stretched forth both hands, the left approaching the top of the Pharaoh's crown and the right reaching downward toward his shoulder, the *rnp.t*-wand being entirely omitted. This is the attitude which the god ordinarily assumes in such coronation reliefs. There are many examples of this latter scene, especially among the decorations of the tops of obelisks.¹⁴

¹² This is not universally true. At Medinet Habu, for instance, we have Ramessid plaster used for modeling fine details such as the flow of a sleeve backward from an arm when the sculptor had carved the arm in too high relief.

¹² At Medinet Habu, in an inscription beside one of the doors opening southward from the first court, an ancient wooden filling of the hieroglyph ∫ is still *in situ*, forming together with other data indications of a deletion of the text.

¹³ A portion of the calendar on the outside south wall at Medinet Habu was erased to make way for the insertion of provisions for a new feast. This erasure was carried out in part by rubbing down the surface of the wall to a depth corresponding approximately to that of the original inscription. Only traces of the largest, and therefore deepest, signs remain. Cf. *Medinet Habu* III ("Oriental Institute Publications" XXIII) Pls. 161–62 and "Oriental Institute Communications," No. 18, pp. 59 f.

4 Cf. Lepsius, Denkmäler III 22-24 (obelisks), 53, 124.

Which of these two compositions was primary and which secondary we have so far been unable to determine conclusively. On Plate 46 I we have given that version which is unique in surviving reliefs so far as known to us. The alternative rendering of the coronation "ceremony" may be seen by consulting the references given in note 14. The solution of the problem, however, even if it is possible of attainment, must await further study.

Another interesting example of alteration may be seen in the only historical reliefs of the northern temple, the battle scenes reproduced on Plates 81-83. These not only are very poorly executed but have undergone modifications before completion. They are located on the exterior of the west wall, just back of the pylon, and are partly covered by the colonnade of the Libyan kings which abuts upon the temple at this point. Though the scenes are small and the workmanship and composition crude, still they present one or two aspects worth consideration here. The upper register shows Ramses III in battle with Syrians and his triumphal return with captives. These prisoners form a curious group displaying strange proportions in their anatomy. The second figure in the row of prisoners is unfinished, the back line of his body not having been carved completely. The same incompleteness is shown in the last of the group, whose hair does not appear though the end of the band confining it is carved. Doubtless these deficiencies were supplied in paint. In spite of the fact that the campaign was apparently conducted against Syrians, the foremost captive is a Libyan. To Round his neck is a fringed collar, plainly the sculptor's attempt to render the collar of long black hair worn by Libyans in the reliefs at Medinet Habu.¹⁶ It is noticeable that this individual does not wear the phallic pouch, an omission that would seem to classify him as one of the Temehu with whom the king fought in the war of his year 5.17

In scene C of the lower register Ramses III is apparently driving his enemies over a hill, the profile of which seems to be indicated by a line that meanders up the extreme left of the register (cf. Pl. 83 C). Along this line move five figures, each pierced by one of the king's arrows. One of the unfortunates has crawled into a cave to escape the Pharaoh's fury.¹⁸ This portion of the scene is unique among surviving reliefs. The figure of the king, however, is conventional, belonging to a series of similar representations found at Medinet Habu and elsewhere.¹⁹ The same observation applies to scene D, wherein Ramses slays the hostile chief, through whose body he thrusts a lance.²⁰ Scene E gives the counting of hands²¹ and the display of prisoners before the king, whose figure, standing on a low platform, is concealed behind the Libyan wall.

In scene C the central figure of the fleeing enemy wears a Syrian garment with a Libyan phallic pouch. There are no definite indications that this combination is not original, as the slanting lines of the Syrian skirt do not cross the pouch and the evidence on the wall does not suggest that they have been deleted at that point. The elimination of the lines of the skirt was probably accomplished by the use of plaster. But one must assume that the pouch and the skirt belong to different versions or that the artist from the beginning was ignorant of or careless about differences in the dress of neighboring peoples who must have been frequently before his eyes on the streets of Thebes and among the trains of prisoners brought back from the wars. From the fact that none of the other figures in this scene displays Syrian garments it would appear that the work of carving these garments had merely begun, so that one figure only was completed when the work was stopped and the change in the garments ordered. This conclusion would seem to argue that the Libyan version is the final scheme. The strange treatment of the hair on many of the figures is probably to be explained by the necessity the sculptor was under of covering up the traces of the vanished Syrian hair, especially in the case of the Libyan chief in scene D. In each instance in both C and D the head stands out in bold relief against the heavy depression of the hair at front and back of the head.22

To add to the confusion which the various alterations have introduced into these reliefs, the inscription between scenes D and E has reference to a campaign in Retenu and was obviously intended for the original or Syrian version of the scene. When the Syrians in the lower register were abandoned in favor of the Libyans the reference to Retenu was not altered—a situation quite in keeping with the general carelessness of the whole work. The changes in the lower register are probably to

¹⁵ The same combination of Egypt's chief foes is seen in Ramses III's reliefs elsewhere also. Cf. Medinet Habu I ("Oriental Institute Publications" VIII) Pl. 43 and II (ibid. IX) Pl. 98.

16 Cf. Medinet Habu I, Pl. 1.

¹⁷ Cf. John A. Wilson, "The Libyans and the end of the Egyptian Empire," American Journal of Semitic Languages and Literatures LI (1935) 73-82; W. F. Edgerton and J. A. Wilson, Historical Records of Ramses III ("Studies in Ancient Oriental Civilization," No. 12) pp. 19 ff.

18 For Egyptian texts mentioning caves as refuges of the enemy see Breasted, Ancient Records II § 773 and III § 134.

19 Medinet Habu II, Pl. 90; cf. Walter Wreszinski, Atlas zur altaegyptischen Kulturgeschichte II (Leipzig, 1935) Pls. 153 (Medinet Habu) and 54a (Ramses II at Karnak).

²⁰ Medinet Habu II, Pl. 113; cf. Fr. W. von Bissing, Denkmäler ägyptischer Sculptur (München, 1914) Pl. 86 (Seti I at Karnak) and text to Pls. 86-87, and Wreszinski, op. cit. Pls. 50 (Seti I at Karnak) and 182 (Ramses II at Abu Simbel).

²¹ The line on Pl. 81 E which outlines the lower pile of hands represents the edge of a depression occasioned by cutting away the background of this pile, leaving the hands in raised relief. While the background to the upper pile is similarly cut away, no distinguishable limit to the recess is discernible.

²² For discussion of analogous changes from Libyans to Syrians in a relief of the reign of Ramses II see M. Burchardt, "Die Einnahme von Satuna," Zeitschrift für ägyptische Sprache LI (1914) 106–9.

PREFACE

oi.uchicago.edu

be ascribed merely to a desire to make the reliefs more representative instead of confining them entirely to the Syrian campaigns. In any case they are only general in their reference and have no relation to any specific military expedition.²³

Several reliefs and inscriptions in the two temples are manifestly more or less close copies of similar records surviving on other monuments at Thebes or are plainly derived from earlier sources. One fragmentary scene of this sort, that shown on Plate 44 E, seems to be without parallel in hitherto published material. It is of special interest both because of the peculiar crown which Amon wears and because of the unusual rendering of the base under the throne of the god. Traditionally the throne rests upon the m^{3C} .t sign, which projects forward sufficiently to form a support for the deity's feet as well. In this scene the m^{3C} .t sign is absent, and the god's feet extend beyond the base of the throne and rest on a broad, undecorated band which stretches across the whole lower portion of the relief and here rises to a level with the deity's feet. As it stands, the theme of the composition seems inexplicable.

In the adjacent hypostyle hall of the great temple of Amon is a relief of the reign of Ramses II (Pl. 80 C) which furnishes the explanation of Ramses III's mutilated scene. It is not at all unlikely that the latter was copied from the former or at least inspired by it. There is Amon with the same peculiar headdress. The unusual appearance of the details at the bottom of the scene is occasioned by the fact that Amon's throne rests on a stream of water which wells up under his feet. This stream flows away to the left of the relief, where it proves to be the Nile, on which the barge of Amon is being towed by the king and gods in the Feast of Opet.24 To the right of the scene, beyond the limits of the photograph, is grouped the Theban "Ennead," whose address to Amon may be seen along the right margin of Plate 80 C. This reads: "Words spoken by the great 'Ennead': 'We come into thy presence and we adore thy beauty, O Amon, king of gods. Life and good fortune are gathered in thy grasp. Water goes forth under thy feet. Thou givest sustenance to the ka of thy son, Ramses II, endowed with life." We have here the form of Amon which, in the late Empire and afterward, was identified with the Nile, brought the inundation, and thus was the giver of bountiful sustenance to the land. It is evident that details such as the waves of water on the Nile, which were carved in the stone in the relief of Ramses II, were rendered only in paint, now entirely lost, in that of Ramses III.25

Among other numerous examples of plagiarism in the decoration of both buildings perhaps the most flagrant case is that of the fragmentary war reliefs on the west

²³ The inscription accompanying scene A is likewise general. It is a copy of one that Seti I inscribed on the exterior of the north wall of the great hypostyle hall at Karnak and is an example of the plagiarisms common at this period. Cf. Lepsius, *Denkmäler* III 130, and Wreszinski, *Atlas* II, Pl. 45.

²⁴ For the two boats on the river see George Foucart, "Études thébaines. La belle Fête de la Vallée," Bulletin de l'Institut français d'archéologie orientale XXIV (1924) Pls. V–VI.

In a hymn to Amon found in Leiden Papyrus I 350 it is stated of Amon (see A. H. Gardiner in Zeitschrift für ägyptische Sprache XLII [1905] 39): "When he enters, the two caverns are under his feet. Nile goes forth from the grotto beneath his sandals.... His body is Nun: he that is in it is Nile, giving birth to all things that are, making to live what exists." This statement reveals an absorption by Amon of the functions and characteristics of other gods such as is common in the development of the later Theban theology. In the relief of Ramses II (Pl. 80 C) the god grasps in his hand the ws.-scepter, by the head of which is an 'nh sign. From the base of the latter proceed two streams of "living" water, one flowing directly down at the left of the scepter and the other, after crossing behind it, flowing down at the right. Apparently the 'nh sign with the two streams of water is a symbol of the two caverns from which the Nile was thought to flow. It was this symbolism to which the "Ennead" referred in saying: "Life and good fortune are gathered in thy grasp, (while) water goes forth under thy feet." For identification of Amon with the Nile see also Pl. 23 A, lines 4 and 10.

wall of the southern temple. These are mostly copies of scenes either at Medinet Habu or among Ramses II's campaign records at Karnak. Perhaps the sources upon which Ramses III's artists drew are most clearly evident in the subject shown on Plate 115, where both relief and inscription are taken bodily from one of Ramses II's scenes of the Battle of Kadesh on the outside of the west wall of the southern extension of Karnak.26 The Pharaoh's officials did not even trouble to notice that the inscription they were copying referred to Ramses II's famous single-handed stand against the surprise attack of the Hittites at Kadesh and could have no possible application to any achievement of Ramses III. On the inner face of the same wall, where it constitutes the west side of the temple court, the king reproduced a scene of triumph at the end of the Libyan war of his year II (together with its accompanying inscriptions) that had some years before been carved on the inner face of the first pylon at Medinet Habu.27 Of this later relief, at the temple in the precinct of Mut, only three small fragments remain (Pl. 123 A-C). A and C are still in situ; B is a detached block, at present lying on the ground in front of A. Plate 123 D presents an effort to reconstruct the arrangement of the scene, making use of the Medinet Habu material for this purpose. The result suggests a scheme which the craftsmen responsible for the work at Karnak may have used in adjusting to the limited space there available the extensive records spread upon the pylon of the larger building across the river. The inscription at our right in Plate 123 D probably did not stop with fragment C at the north end of the west wall, which is all that appears on that plate, but most likely continued on along the north wall as far as the pilaster at the end of the west row of Osirid pillars. Of the decorations of this north wall nothing now remains. On Plate 122 are reproductions of an ostracon in the British Museum published long ago by S. Birch.²⁸ It is probably the work of a student at the scribal school at Thebes who copied scene and text as an exercise in chirography from some near-by temple wall. The original of this copy would seem to have belonged to the reign of Ramses IX, whose cartouches it bears. Obviously the relief, probably accompanied by the same inscriptions that Ramses III had used with it at Medinet Habu and at his temple in the precinct of Mut, was found elsewhere at Thebes in later times. Most likely its origin antedated the reign of Ramses III, who borrowed it for his own use along with so many records of earlier reigns. The ostracon, however, has assisted in filling a few lacunae in the text, as indicated on Plate 123 D.

The plates of these first two volumes from Karnak contain material that is full of interest for the student of temple decoration. They also present problems of interpretation too numerous to be discussed in a brief Preface. Many such problems would require for their solution more time for research than is at the disposal of a busy field expedition. In the volume of text which is planned to supplement these two folios of plates it is hoped that some of the questions raised by the latter may be answered. At the least it is the duty of such an expedition to furnish to the student who enjoys leisure and opportunity for exhaustive investigation of individual topics reasonably accurate and complete data on which to work. The most the Epigraphic Survey claims for these two volumes is that they perform this duty.

²⁶ Cf. Anthes in Zeitschrift für ägyptische Sprache LXV (1930) 26-29; Wreszinski, Atlas II, Pls. 69-70 (Ramses II) and 62a (Ramses III).

²⁷ See Medinet Habu II, Pls. 75, 80, and 82.

²⁸ British Museum, Inscriptions in the Hieratic and Demotic Character (London, 1868) Pl. I. Published again by Jean Capart, Documents pour servir à l'étude de l'art égyptien I (Paris, 1927) Pl. 71.

LIST OF PLATES

RAMSES III'S TEMPLE WITHIN THE GREAT INCLOSURE OF AMON

GENERAL VIEWS

- 1. THE TEMPLE OF RAMSES III AS SEEN FROM THE FIRST PYLON OF THE GREAT TEMPLE OF AMON (Photograph)
- 2. THE FAÇADE OF RAMSES III'S TEMPLE FROM THE FIRST COURT OF THE GREAT TEMPLE OF AMON (Photograph)
- 3. A. THE COURT OF RAMSES III'S TEMPLE AS SEEN FROM THE TEMPLE ENTRANCE
 - B. THE COURT OF RAMSES III'S TEMPLE AS SEEN FROM THE TEMPLE TERRACE (Photographs)

PYLON

- 4. RAMSES III SMITING HIS ENEMIES BEFORE AMON-RE, LORD OF KARNAK (Drawing by Wilber)
- 5. RAMSES III SMITING HIS ENEMIES BEFORE AMON-RE, LORD OF KARNAK (Drawing by Wilber)
- 6. THE STATUES OF RAMSES III BEFORE THE PYLON (Photographs)
 - A-C. THE STATUE EAST OF THE TEMPLE ENTRANCE
 - D, E, H. THE BASE OF THE STATUE WEST OF THE TEMPLE ENTRANCE
 - F-G. THE BASE OF THE STATUE EAST OF THE TEMPLE ENTRANCE
 - I. FIGURE OF AN UNNAMED PRINCE FROM THE SUPPORT OF THE STATUE WEST OF THE TEMPLE ENTRANCE
 - K. THE CARTOUCHES OF RAMSES IV ON THE SUPPORT OF THE STATUE EAST OF THE TEMPLE ENTRANCE
- 7. A. THE 'NH-DD-W'S-PANEL, THE "SHADOW OF THE DOOR"
 - B. RAMSES III RECEIVED BY AMON-RE AT THE TEMPLE ENTRANCE (Drawings by Bollacher)

COURT

- 8. SOUTH FACE OF DOORWAY THROUGH PYLON. RAMSES III MAKING OFFERINGS TO AMON-RE (A, D, F, I) IN THE FORM OF MIN AND (B, C, E, G, H, K) IN HIS NORMAL FORM (Drawing by Bollacher)
- 9. A. SOUTH SIDE OF PASSAGE THROUGH EAST ENTRANCE TO COURT
 - B. NORTH SIDE OF PASSAGE THROUGH EAST ENTRANCE TO COURT
 - C. NORTH SIDE OF PASSAGE THROUGH WEST ENTRANCE TO COURT
 - D. CEILING OF ENTRANCE THROUGH PYLON
 - E. DETAIL SHOWING ALTERATIONS IN DESIGN OF SCENE SHOWN ON PLATE 7 B (Photographs)
- 10. RAMSES III RECEIVING LIFE, STABILITY, AND SATISFACTION(?) FROM AMON-RE, KING OF GODS (Drawing by Martindale)
- 11. RAMSES III RECEIVING LIFE, STABILITY, AND SATISFACTION(?) FROM AMON-RE, LORD OF KARNAK (Drawing by Martindale)
- 12. RAMSES III RECEIVING LIFE FROM (A, C, E, G) AMON-RE, KING OF GODS, (B) ONURIS, (D) SET, (F) HORUS, AND (H) HARSAPHES (Photographs retouched by Bollacher)
- 13. RAMSES III RECEIVING LIFE FROM (A) AMON-RE-ATUM, (B) KHONSU, (C, E, G) AMON-RE, (D) ATUM(?), (F) MUT, AND (H) MONTU (Photographs retouched by Bollacher)
- 14. RAMSES III RECEIVING LIFE FROM (A) AMON-RE, (B) PTAH, (C) A GODDESS, (D) MONTU, (E) KHNUM, (F) SEBEK, (G) AMON-RE, AND (H) THOTH (Photographs retouched by Canziani)

- 15. RAMSES III RECEIVING LIFE FROM (A, C, E, G) AMON-RE, (B) MUT, (D) AMONET, (F) THOTH, AND (H) RE-HARAKHTE (Photographs retouched by Canziani)
- 16. A. INSCRIPTIONS FROM FRONTS OF THE ROYAL OSIRID FIGURES (Drawing by Martindale)
 - B. ARCHITRAVE INSCRIPTIONS FACING COURT ABOVE OSIRID PILLARS (Photographs)
- 17. RAMSES III OFFICIATING AT THE GREAT FEASTS
 - A. THE FEAST OF MIN (HERE DESIGNATED AMON-RE-KAMUTEF) (Drawing by Bollacher)
 - B. THE FEAST OF AMON-RE (Drawing by Chubb)
- 18. THE PROCESSION OF MIN (Drawing by Bollacher). Detail from Scene Shown on Plate 17 A
- 19. RAMSES III OFFICIATING BEFORE AMON-RE-KAMUTEF (Drawing by Bollacher). Detail from Scene Shown on Plate 17 A
- 20. RAMSES III PRESENTING OFFERINGS BEFORE THE THEBAN TRIAD (Drawing by Bollacher). Detail from Scene Shown on Plate 17 A
- 21. RAMSES III LEADING THE PROCESSION OF AMON-RE (Drawing by Chubb). Detail from Scene Shown on Plate 17 B
- 22. RAMSES III'S HYMN TO AMON-RE (Photographs). Compare Drawings, Plate 23
 - A. RAMSES III RECITING THE HYMN TO AMON-RE
 - B. THE "TABLET OF GOLD (OR 'SILVER'?)," INSCRIBED WITH EXCERPT FROM THE HYMN TO AMON-RE
- 23. RAMSES III'S HYMN TO AMON-RE (Drawings by Chubb). Details from Scene Shown on Plate 17 B
 - A. RAMSES III RECITING THE HYMN TO AMON-RE
 - B. THE "TABLET OF GOLD (OR 'SILVER'?)," INSCRIBED WITH EXCERPT FROM THE HYMN TO AMON-RE
- 24. RAMSES III PRESENTING OFFERINGS TO THE THEBAN TRIAD (Drawing by Chubb). Detail from Scene Shown on Plate 17 B
- 25. A. THE STATUE OF MIN CARRIED IN PROCESSION (Photograph). Detail from Scene Shown on Plate 18
 - B. THE BARK OF AMON-RE CARRIED IN PROCESSION (Photograph). Detail from Scene Shown on Plate 21
- 26. INSCRIPTIONS ON THE SIDES OF THE OSIRID PILLARS (Photographs)
 - A. A TYPICAL COMPLETE INSCRIPTION SUCH AS IS FOUND ON BOTH SIDES OF EACH PILLAR, BUT WITH VARYING TERMINATIONS
 - B-AD. VARIANT TERMINATIONS OF THE INSCRIPTIONS
- 27. A-G. VARIANT TERMINATIONS OF THE INSCRIPTIONS ON SIDES OF OSIRID PILLARS, CONCLUDED
 - H. RAMSES IV'S CARTOUCHES ON THE WEST PILASTER
 - I-AK. RAMSES IV'S INSCRIPTIONS (SOME USURPED BY RAMSES VI) ON THE SIDES AND BACKS OF THE OSIRID PILLARS (Photographs)
- 28. RAMSES III'S INSCRIPTIONS ON THE BASES OF THE OSIRID PILLARS (Photographs)
- 29. A 1-9. LOWER FACE OF WEST ARCHITRAVE ABOVE OSIRID PILLARS
 - B 1-3 AND 7-9 (B 4-6 LOST). LOWER FACE OF EAST ARCHITRAVE ABOVE OSIRID PILLARS (Photographs)
- 30. A. THE EAST COLONNADE, LOOKING SOUTH
 - B. THE EAST SCREEN ON THE TERRACE AT SOUTH END OF EAST COLONNADE (Photographs)

TERRACE

- 31. A. THE TERRACE, LOOKING EAST
 - B. DOORWAY FROM THE TERRACE TO THE HYPOSTYLE HALL (Photographs)
- 32. THE SCREENS BETWEEN THE OSIRID PILLARS ON THE TERRACE
 - A-D. SIDES FACING THE COURT (Drawings by Canziani)
 - E. RELIEF SHOWN IN B-C (Photograph)
 - F-H. SIDES FACING THE TERRACE (Drawings by Canziani)
- 33. RAMSES III ENDOWED WITH LIFE BY (A, C, E, G) AMON-RE, (B) THOTH, (D) KHONSU, (F) MUT, AND (H) SEKHMET (Photographs)
- 34. A. RAMSES III RECOUNTING HIS GOOD DEEDS FOR AMON-RE, AND THE GOD'S RESPONSE (Drawing by Greener)
 - B. THOTH INSCRIBING THE ROYAL TITULARY (Drawing by Greener)
 - C. REMAINS OF THE RELIEF ADJACENT TO B (Photograph)
- 35. A. RAMSES III RECOUNTING HIS GOOD DEEDS FOR AMON-RE, AND THE GOD'S RESPONSE
 - B. THE GODS CONFERRING FAVORS ON RAMSES III
 - C-D. RAMSES III CONDUCTED INTO THE PRESENCE OF AMON-RE-ATUM AND MUT (Drawings by Greener)
- 36. A. RAMSES III'S ADDRESS TO AMON-RE AND THE GOD'S RESPONSE (Photograph). Detail from Scene Shown on Plate $34\,A$
 - B. RAMSES III'S ADDRESS TO AMON-RE AND THE GOD'S RESPONSE (Photograph). Detail from Scene Shown on Plate 35 A
- 37. A-F. RAMSES III PRESENTING OFFERINGS TO THE THEBAN GODS (Drawings by Chubb)
- 38. A-H. INSCRIPTIONS ON SIDES OF OSIRID PILLARS AND PILASTERS ON TERRACE
 - *I–K.* INSCRIPTIONS ON PILASTERS AT ENDS OF ROW OF COLUMNS ON TERRACE (Photographs)
- 39. A 1-4. LOWER FACE OF ARCHITRAVE I ON TERRACE
 - B 1-3. LOWER FACE OF ARCHITRAVE II ON TERRACE
 - C 1-2. INSCRIPTIONS ON EAST JAMB OF ENTRANCE TO TERRACE FROM COURT
 - D. FRAGMENT OF RELIEF FROM OUTER FACE OF WEST JAMB OF ENTRANCE THROUGH PYLON
 - (Photographs)
- 40. A-B. RELIEFS ON EITHER SIDE OF TERRACE ENTRANCE FROM COURT
 - C-D. RELIEFS ON EITHER SIDE OF EXIT FROM TERRACE TO HYPOSTYLE HALL
 - $\emph{E-F}.$ INSCRIPTIONS ON INNER FACE OF DOORWAY BETWEEN TERRACE AND HYPOSTYLE HALL

(Photographs)

HYPOSTYLE HALL

- 41. A. THE HYPOSTYLE HALL, LOOKING WEST
 - B. THE ENTRANCE TO THE SHRINE OF AMON-RE (Photographs)
- 42. RAMSES III PRESENTING (A) WHITE BREAD TO HORUS-KHENTIKHETI, (B) INCENSE TO MONTU, (C) A NMŚT-JAR TO SET, (D) A "GREAT OBLATION" TO AMON-RE-KAMUTEF, (E) WATER AND INCENSE TO OSIRIS, (F) OINTMENT TO AMON-RE-ATUM, AND (G) WATER AND INCENSE TO AMON-RE (Drawing by Wilber)
- 43. RAMSES III PRESENTING OFFERINGS TO VARIOUS GODS (Photographs). Compare Drawing, Plate 42

- 44. RAMSES III BEFORE VARIOUS DEITIES (Drawings by Chubb)
 - A. BRINGING FOUR CALVES BEFORE AMON-RE
 - B. PRESENTING FOUR CHESTS TO AMON-RE
 - C. PERFORMING A RITUAL DANCE BEFORE AMON-RE
 - D. OFFERING MAAT TO AMONET
 - E. BEING CONDUCTED BY A GODDESS INTO THE PRESENCE OF AMON-RE
 - F. POURING A LIBATION TO AMON-RE(?)
 - G. PRESENTING MAAT TO PTAH
- 45. RAMSES III BEFORE VARIOUS DEITIES (Drawings by Canziani)
 - A. PRESENTING AN OFFERING TO AMON-RE
 - B. PRESENTING INCENSE TO AMON-RE
 - C. OFFICIATING BEFORE AMON-RE-KAMUTEF AND AMONET
 - D. PERFORMING A "ROYAL OFFERING" CEREMONY BEFORE THE THEBAN TRIAD
 - E. CENSING THE SHRINE OF AMON-RE
 - F. DRAWING THE BOLT OF THE DOOR OF AMON-RE'S SHRINE
 - G. OPENING THE DOOR OF AMON-RE'S SHRINE
- 46. RAMSES III BEFORE VARIOUS DEITIES (Drawings by Bollacher)
 - A. PRESENTING LIBATION AND INCENSE TO MONTU
 - B. PRESENTING A PECTORAL TO AMON-RE-KAMUTEF
 - C. PRESENTING MAAT TO AMON-RE
 - D. PRESENTING LETTUCE TO AMON-RE
 - E. EMBRACED BY A GODDESS
 - F. RECEIVING THE SYMBOLS OF ROYALTY FROM THE THEBAN TRIAD AND AMONET
 - G. OFFICIATING BEFORE AMON-RE AND MUT
 - H. CONDUCTED INTO THE PRESENCE OF AMON-RE BY ONURIS AND TEFNUT
 - I. CROWNED BY AMON-RE
 - K. RECEIVING A SWORD FROM AMON-RE
- 47. A-C. RAMSES III OFFICIATING IN THE DAILY TEMPLE SERVICE (Photographs). Compare Drawing, Plate 45 E-G
 - D. CORRECTIONS IN THE CARVING OF THE WIG OF RAMSES III (Photograph). DETAIL FROM SCENE SHOWN ON PLATE 46 H
 - E. CORRECTIONS IN SIZE AND OUTLINE OF RAMSES III'S PROFILE (Photograph). Detail from Scene Shown on Plate 51 C
- 48. A. RAMSES III GIVEN LIFE BY KHONSU
 - B. RAMSES III OFFICIATING BEFORE KHONSU
 - C. RAMSES III LIGHTING THE LAMPS ON AN OFFERING TO AMON-RE-ATUM
 - D. RAMSES III PRESENTING OFFERINGS TO KHONSU (Drawings by Canziani)
- 49. ENTRANCE TO THE SHRINE OF KHONSU (Drawing by Canziani)
- 50. ENTRANCE TO THE SHRINE OF MUT (Drawing by Canziani)
- 51. A. RAMSES III RECEIVING LIFE, STABILITY, AND SATISFACTION(?) FROM AMON-RE
 - B. THE QUEEN, AHMOSE-NEFRETIRI, OFFICIATING BEFORE AMON-RE AND RENENUTET
 - c. RAMSES III RECEIVING LIFE FROM MUT-SEKHMET-BASTET
 - D. MUT EXTENDING THE MN^cT-NECKLACE TO RAMSES III (Drawings by Canziani)

- 52. RAMSES III BEFORE AMON-RE IN THE FORM OF MIN
 - A. OFFERING WINE(?) TO AMON-RE
 - B. OFFERING MAAT TO AMON-RE-KAMUTEF
 - C. OFFERING FLOWERS TO AMON-RE
 - D. OFFERING OINTMENT TO AMON-RE (Drawings by Chubb)
- 53. RAMSES III OFFERING (A), (B) FLOWERS, (C) WHITE BREAD, AND (D) FLOWERS BE-FORE AMON-RE (Drawings by Chubb)
- 54. RAMSES III OFFERING (A) A LIBATION BEFORE AMON-RE, (B) BEFORE KHONSU, (C) WINE AND (D) MAAT BEFORE AMON-RE (Drawings by Chubb)
- 55. MISCELLANEOUS INSCRIPTIONS, MAINLY FROM THE HYPOSTYLE HALL (Photographs)
 - A. EAST FACE OF ARCHITRAVE V
 - B-G. LOWER FACES OF ARCHITRAVES III-VI
 - H. DECORATIVE BORDER ABOVE RELIEFS ON EAST AND WEST WALLS OF COURT
 - I. DECORATIVE BORDER ABOVE RELIEFS ON TERRACE
 - K. DECORATIVE BORDER ABOVE RELIEFS IN HYPOSTYLE HALL
 - L-M. TYPICAL ABACUS INSCRIPTIONS FROM HYPOSTYLE HALL
 - N-P. INSCRIPTIONS FROM SOUTH WALL OF HYPOSTYLE HALL
 - 2-R. INSCRIPTIONS FROM INNER FACE OF ENTRANCE TO SHRINE OF AMON-RE
 - S-T. INSCRIPTIONS BESIDE ENTRANCE TO HYPOSTYLE HALL

SHRINE OF AMON-RE AND SUBSIDIARY ROOMS

- 56. RAMSES III OFFICIATING BEFORE THE SHRINE OF AMON-RE (Drawings by Wilber)
- 57. RAMSES III OFFICIATING BEFORE THE SHRINE OF AMON-RE (Drawing by Wilber). Detail from Scene Shown on Plate 56 A
- 58. RAMSES III OFFICIATING BEFORE THE SHRINE OF AMON-RE (Drawing by Wilber). Detail from Scene Shown on Plate 56 B
- 59. A. THE GODS CONFERRING BENEFITS UPON RAMSES III (Drawing by Wilber). Detail from Scene Shown on Plate 56 B
 - B. THE NOME OF THEBES PRAISING AMON-RE (Drawing by Wilber). Detail from Scene Shown on Plate 56 A
- 60. A. INTERIOR FACE OF ENTRANCE TO THE SHRINE OF AMON-RE
 - B. INTERIOR FACE OF ENTRANCE TO ROOM D (Photographs)
- 61. RAMSES III OFFERING (A) OINTMENT TO THE THEBAN TRIAD AND (B) WINE TO MONTU (Drawing by Bollacher)
- 62. A. RAMSES III BEING CONDUCTED TO THE SHRINE OF AMON-RE BY MUT, MONTU, AND ATUM
 - B. RAMSES III PRESENTING A "GREAT OBLATION" BEFORE THE THEBAN TRIAD (Drawing by Greener)
- 63. A. RAMSES III BEFORE AMON-RE IN THE FORM OF MIN
 - B. THE GODDESS MENHIT (CONCLUSION OF SCENE ON PLATE 62 A) (Drawings by Martindale)
- 64. RAMSES III PRESENTING A SPECIAL OFFERING TO AMON-RE-ATUM, AMONET, AND KHONSU (Drawing by Wilber)

SHRINE OF MUT

- 65. RAMSES III OFFICIATING BEFORE THE SHRINE OF MUT (Drawing by Greener)
- 66. RAMSES III OFFICIATING BEFORE THE SHRINE OF MUT (Drawing by Greener)
- 67. A. RAMSES III ANOINTING MUT (Drawing by Greener)
 - B. INNER FACE OF THE DOORWAY TO THE SHRINE OF MUT (Photograph)

ROOMS DEVOTED TO KHONSU

- 68. RAMSES III OFFICIATING BEFORE THE SHRINE OF KHONSU (Drawing by Chubb)
- 69. RAMSES III OFFICIATING BEFORE THE SHRINE OF KHONSU (Drawing by Chubb)
- 70. A. RAMSES III RECEIVING LIFE FROM KHONSU
 - B. INNER FACE OF THE DOORWAY TO THE SHRINE OF KHONSU (Photographs)
- 71. RAMSES III POURING A LIBATION TO AMON-RE AND MUT (Drawing by Wilber)
- 72. A. RAMSES III CONDUCTED INTO THE PRESENCE OF KHONSU
 - B. RAMSES III ANOINTING KHONSU (Drawings by Wilber)

VARIA

- 73. MISCELLANEOUS DETAILS FROM THE SHRINES OF AMON-RE AND MUT (Photographs)
 - A-B. WINDOWS AND CORNICE ABOVE RELIEFS IN THE SHRINE OF AMON-RE
 - C. CEILING DECORATION FROM THE SHRINE OF AMON-RE
 - D. LOWER FACE OF LINTEL OVER ENTRANCE TO THE SHRINE OF AMON-RE
 - E. HEAD OF RAMSES III FROM THE SHRINE OF MUT. COMPARE DRAWING, PLATE 66
 - F. RAMSES III OFFERING INCENSE BEFORE THE BARK OF AMON-RE. Compare Drawing, Plate 58
 - G. HEAD OF MUT FROM THE SHRINE OF MUT. Compare Drawing, Plate 66
- 74. A-B. RAMSES III AND THE NILE GODS PRESENTING THE PRODUCE OF THE LAND BEFORE AMON-RE
 - C. RAMSES III PRESENTING MAAT TO AMON-RE-HARAKHTE
 - D. RAMSES III PRESENTING AN OFFERING TO A GOD (Drawings by Canziani)
- 75. A. RAMSES III PERFORMING RITUAL DANCES BEFORE AMON-RE. UNFINISHED RELIEF (Drawing by Wilber)
 - B-C. RAMSES III PRESENTING WINE TO AMON-RE (Drawing by Wilber)
 - D. RAMSES III RECEIVING LIFE FROM MUT (Drawing by Canziani)
 - E. DECORATION OF DOORWAY AT TOP OF STAIRWAY TO ROOF (Drawing by Canziani)
- 76. MISCELLANEOUS INSCRIPTIONS, NOT FACSIMILED (Drawings)
 - ${\it A}.$ INSCRIPTION OF RAMSES III BELOW SCENE SHOWN ON PLATE 17 ${\it A}$
 - B. INSCRIPTION OF RAMSES IV BELOW A
 - C. INSCRIPTION OF RAMSES III BELOW SCENE SHOWN ON PLATE 17 B
 - D. INSCRIPTION OF RAMSES IV BELOW C
 - E. INSCRIPTIONS ON ABACI ABOVE COLUMNS IN HYPOSTYLE HALL
 - F. INSCRIPTIONS ON ABACI ABOVE COLUMNS ON TERRACE

- 77. MISCELLANEOUS INSCRIPTIONS, NOT FACSIMILED (Drawings)
 - A. FROM WEST FACE OF WEST ARCHITRAVE IN COURT
 - B. FROM LOWER FACE OF LINTEL, ARCHITRAVE I 3
 - C. FROM EAST PARAPET OF ROOF
 - D. FROM WEST PARAPET OF ROOF
 - E. FROM ABOVE RELIEFS IN ROOM C
 - F. FROM WEST AND SOUTH WALLS OF STAIRWAY TO ROOF
 - G. FROM EAST WALL OF STAIRWAY TO ROOF
 - H. FROM SIDES OF PILASTERS ON TERRACE
 - I. FROM SOUTH WALL OF ROOM D
- 78. A. GRAFFITO OF AMON-RE AND WORSHIPER, FROM EAST TOWER OF PYLON
 - B. ALTERATIONS IN THE REPRESENTATION OF THE CROWNING OF RAMSES III BY AMON-RE. Detail from Scene Shown on Plate 46 I
 - C. SOUTH FACE OF SECOND SCREEN FROM EAST ON TERRACE. Detail from Scene Shown on Plate $32\,F$
 - D. ANCIENT TEXTUAL CORRECTION. Detail from Inscription on Plate 34 A, Lines 8-9
 - E. A LOOSE BLOCK BELONGING TO THE SCENE SHOWN ON PLATE 24
 - F. ANCIENT TEXTUAL CORRECTION. Detail from Inscription on Plate 51 B, Line 12
 - G. ANCIENT TEXTUAL CORRECTION. DETAIL FROM INSCRIPTION ON PLATE 54 D, LINE 8 (Photographs)

LIST OF PLANS

KEY PLANS OF RAMSES III'S TEMPLES AT KARNAK

- 1. THE TEMPLE WITHIN THE GREAT INCLOSURE OF AMON
- 2. THE TEMPLE IN THE PRECINCT OF MUT

DETAILS OF THE TEMPLE WITHIN THE GREAT INCLOSURE OF AMON

- 3. OSIRID PILLARS OF THE COURT
- 4. CEILING OF TERRACE AND HYPOSTYLE HALL, SEEN FROM BELOW
- 5. ROOF ABOVE THE SHRINES

¹ Grouped on page facing Plate 2.

PLATES

KEY PLANS OF RAMSES III'S TEMPLES AT KARNAK

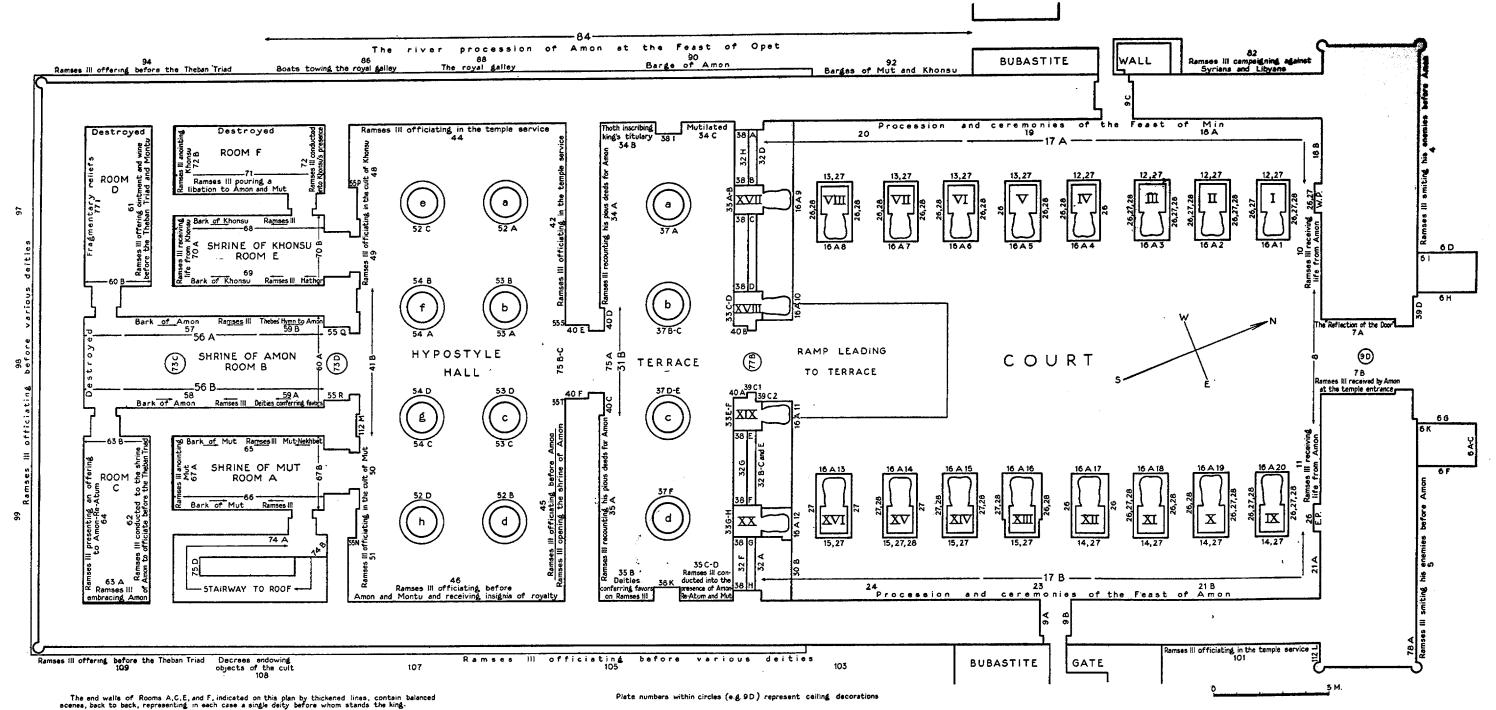
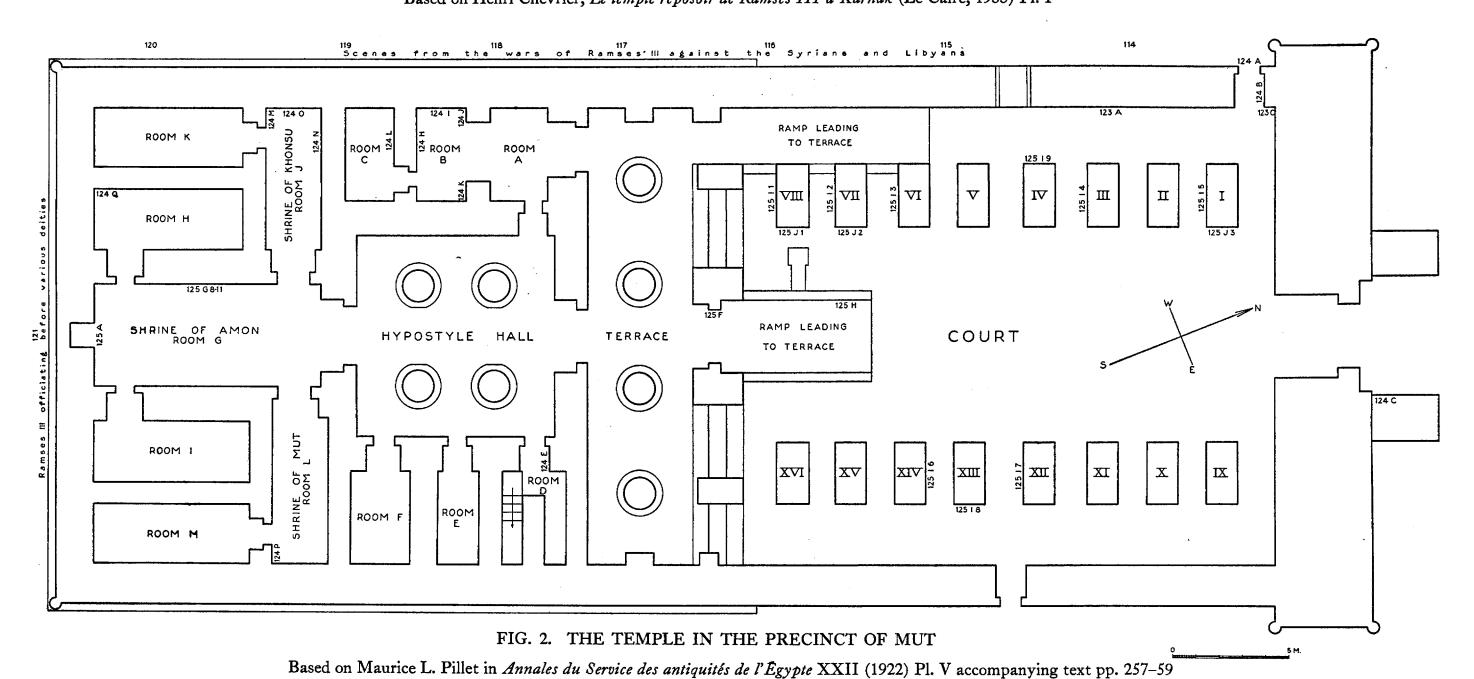
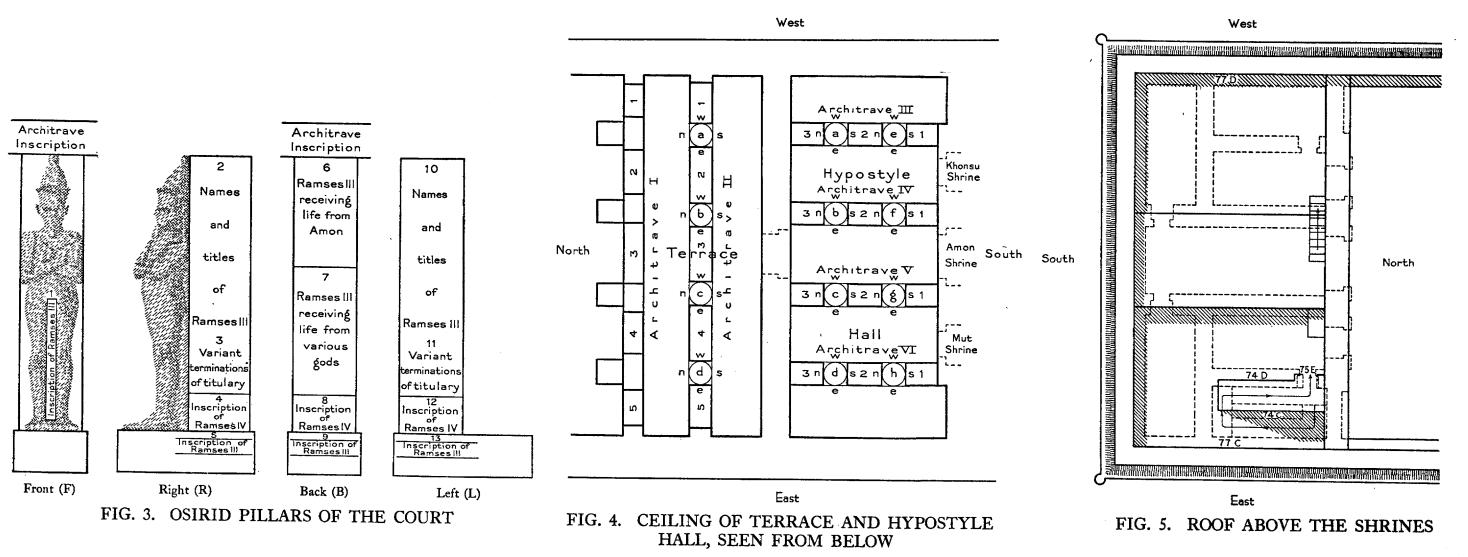


FIG. 1. THE TEMPLE WITHIN THE GREAT INCLOSURE OF AMON Based on Henri Chevrier, Le temple reposoir de Ramsès III à Karnak (Le Caire, 1933) Pl. I



DETAILS OF THE TEMPLE WITHIN THE GREAT INCLOSURE OF AMON



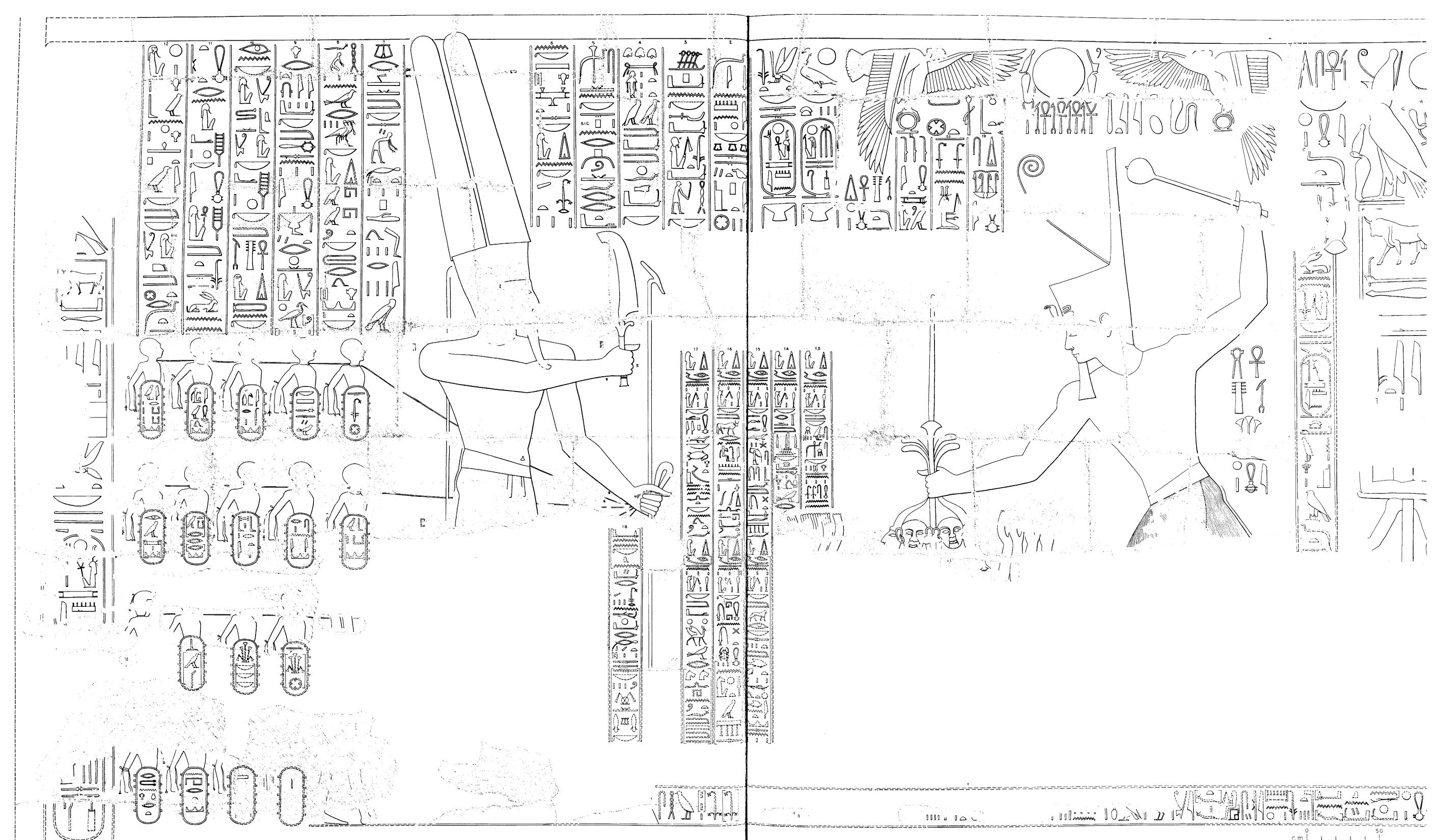


THE FAÇADE OF RAMSES III'S TEMPLE FROM THE FIRST COURT OF THE GREAT TEMPLE OF AMON

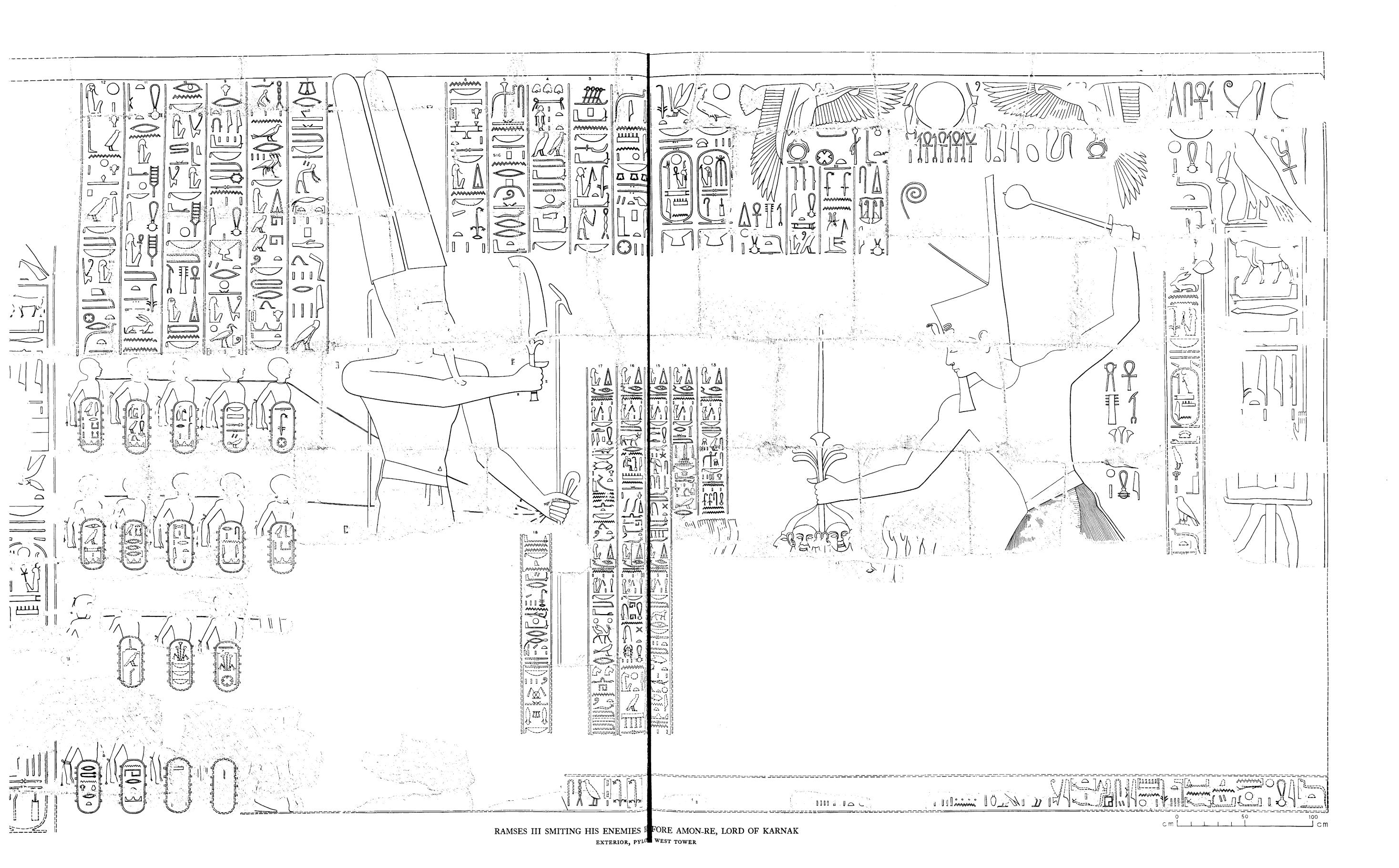


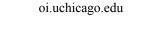


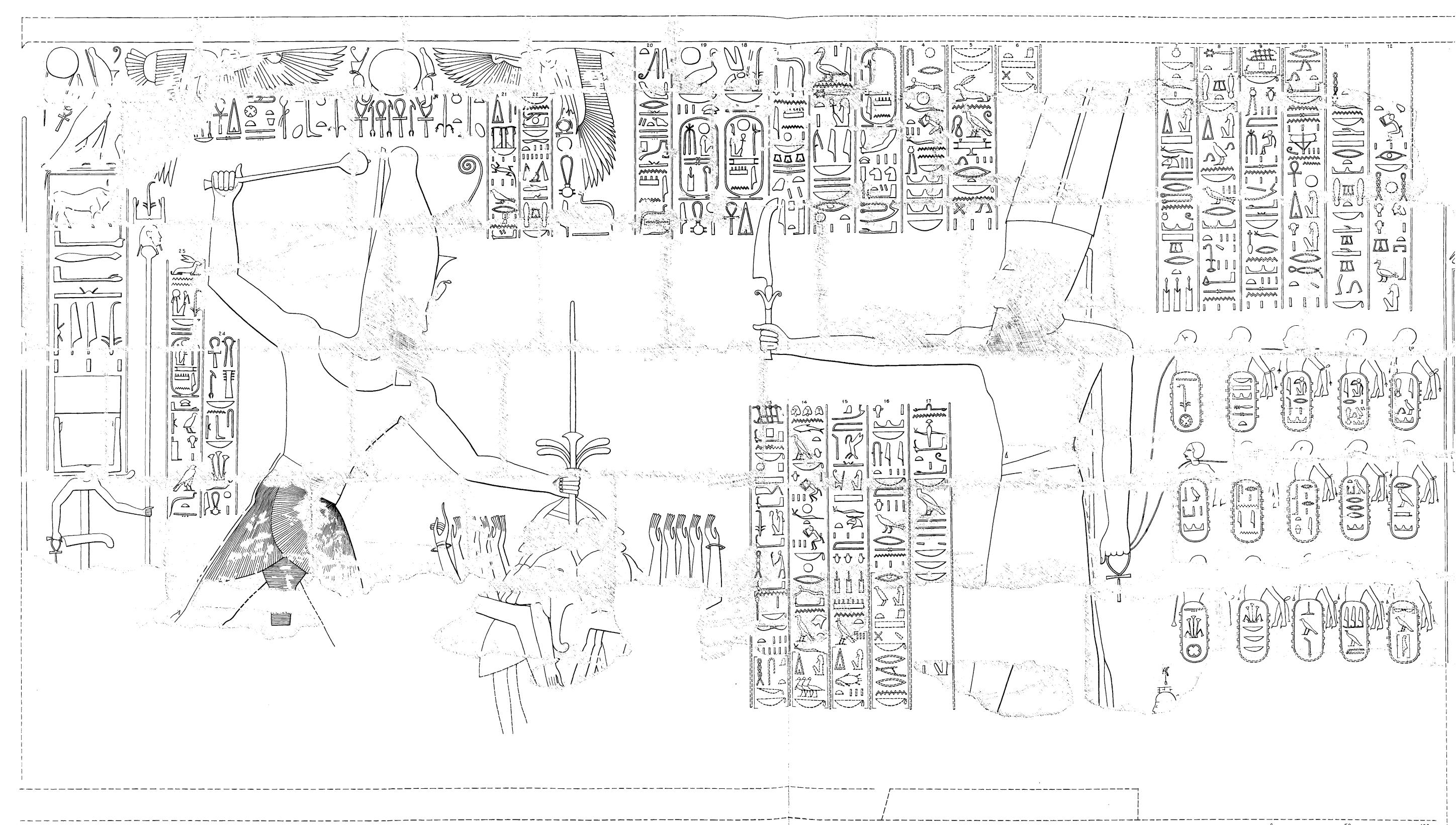
A. THE COURT OF RAMSES III'S TEMPLE AS SEEN FROM THE TEMPLE ENTRANCE
B. THE COURT OF RAMSES III'S TEMPLE AS SEEN FROM THE TEMPLE TERRACE



RAMSES III SMITING HIS ENEMIES BEFORE AMON-RE, LORD OF KARNAK EXTERIOR, PYLO, WEST TOWER

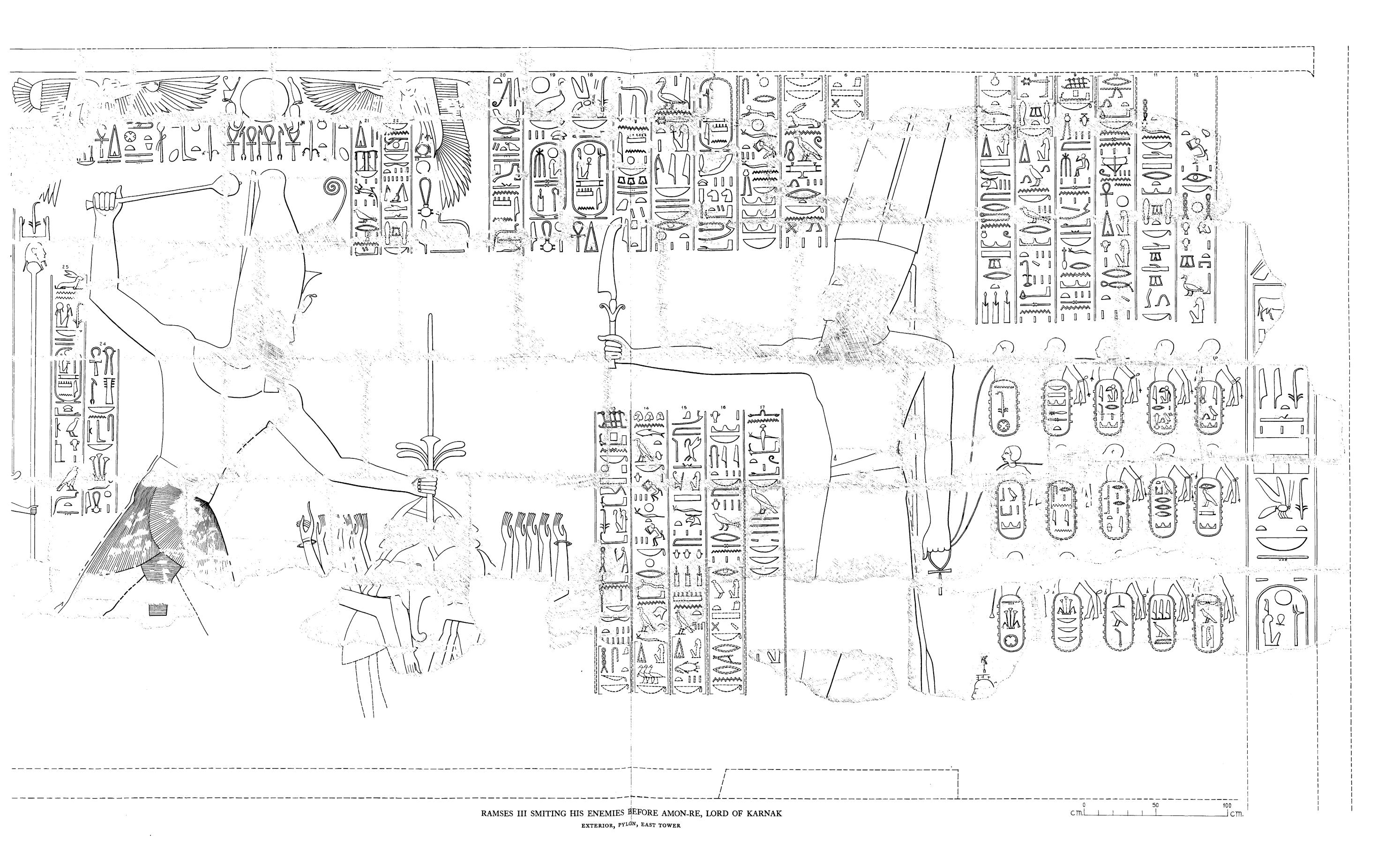






RAMSES III SMITING HIS ENEMIES BEFORE AMON-RE, LORD OF KARNAK EXTERIOR, PYLON, EAST TOWER

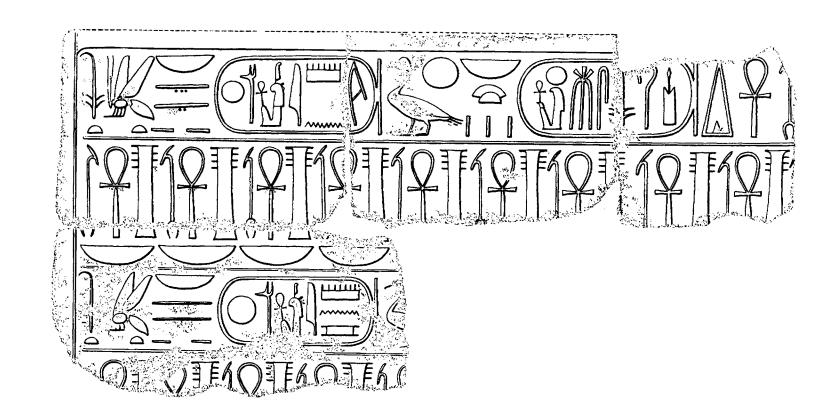
cm.L__L_L_L

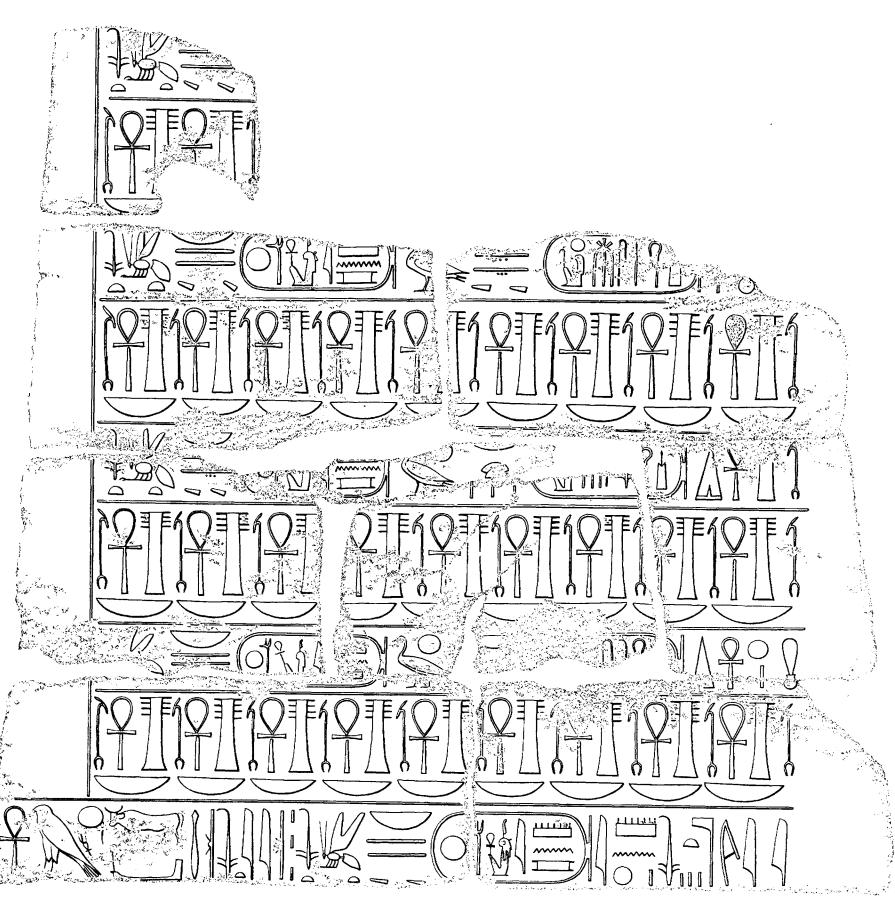


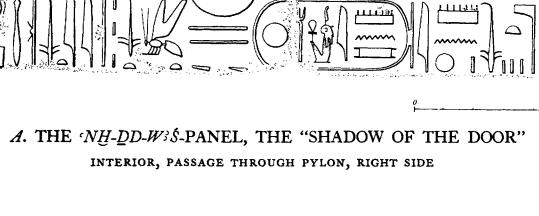


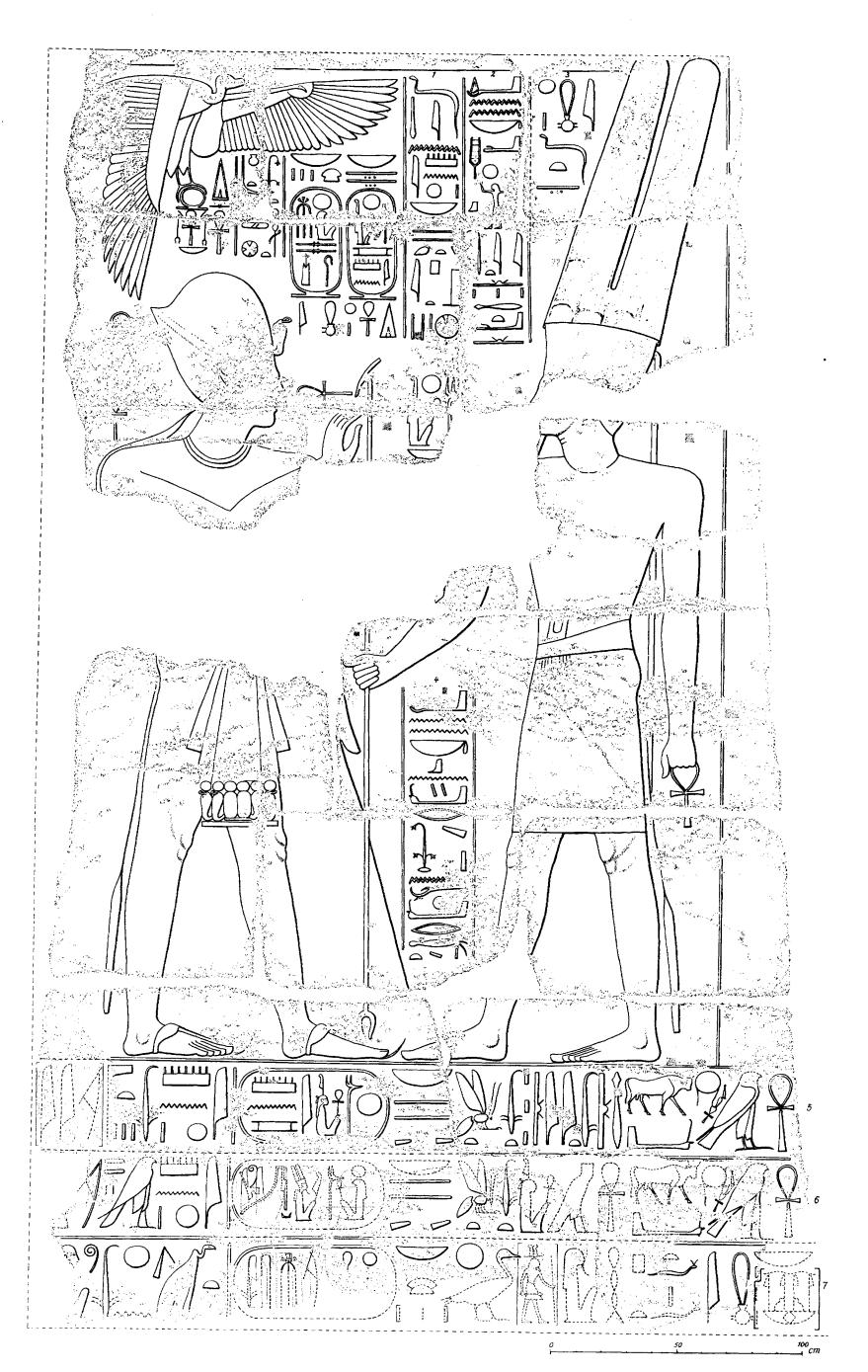
THE STATUES OF RAMSES III BEFORE THE PYLON

- A-C. THE STATUE EAST OF THE TEMPLE ENTRANCE
- D, E, H. THE BASE OF THE STATUE WEST OF THE TEMPLE ENTRANCE
 - F-G. THE BASE OF THE STATUE EAST OF THE TEMPLE ENTRANCE
 - I. FIGURE OF AN UNNAMED PRINCE FROM THE SUPPORT OF THE STATUE WEST OF THE TEMPLE ENTRANCE
 - K. THE CARTOUCHES OF RAMSES IV ON THE SUPPORT OF THE STATUE EAST OF THE TEMPLE ENTRANCE

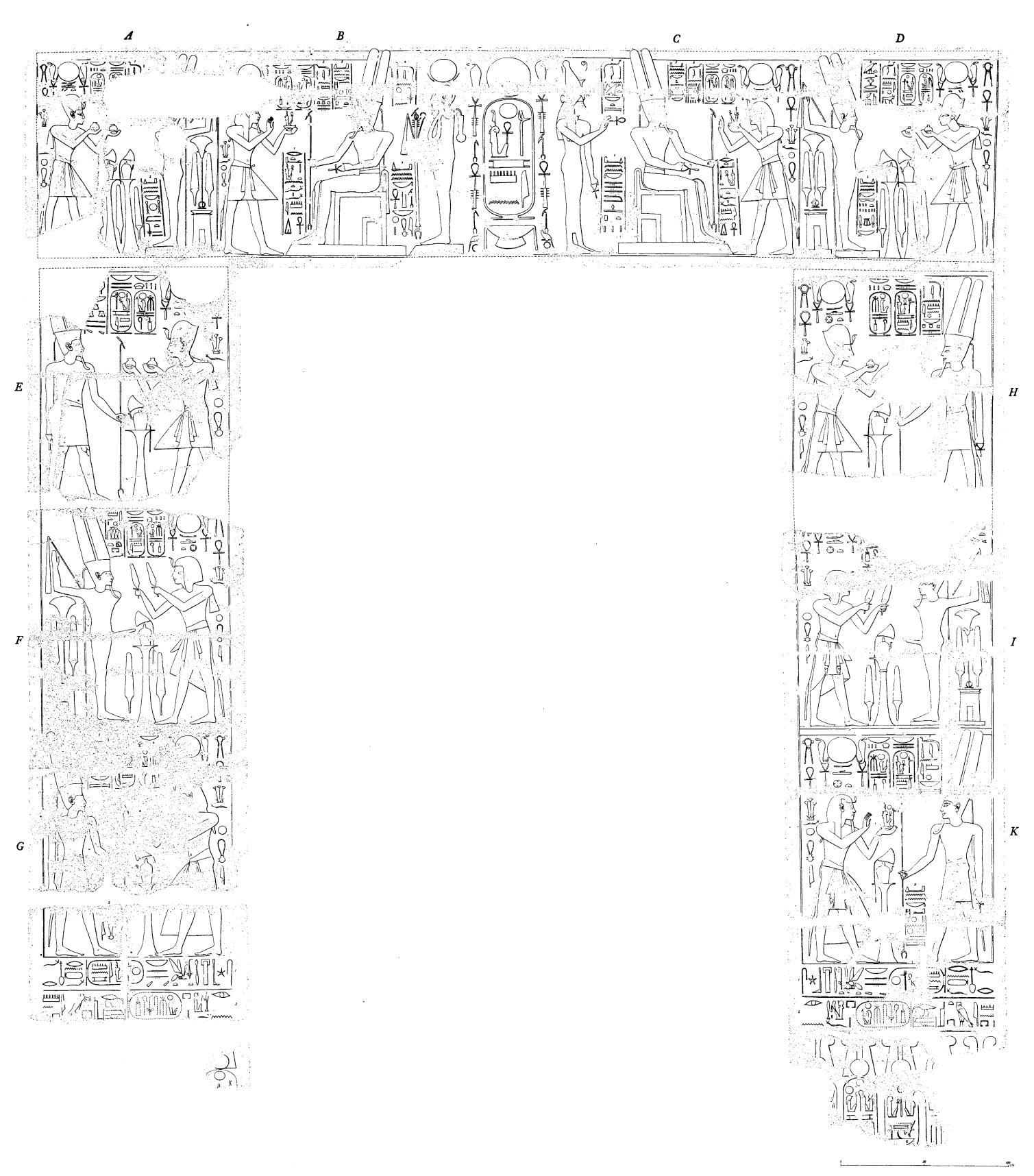


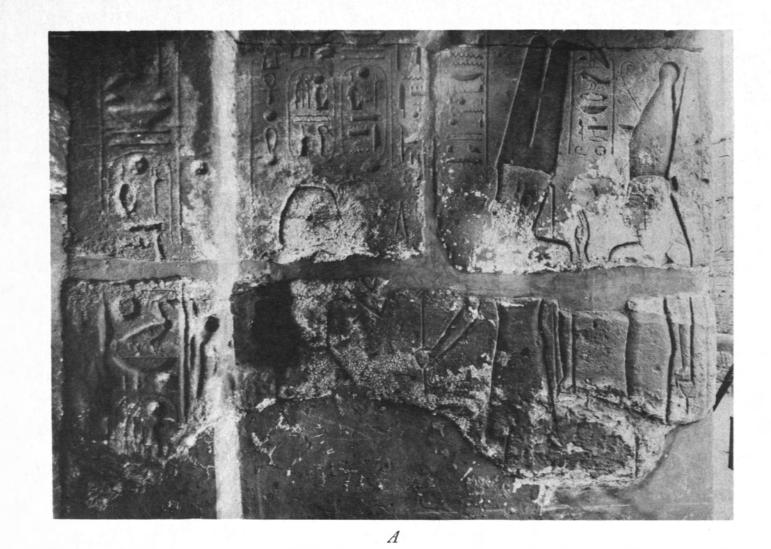


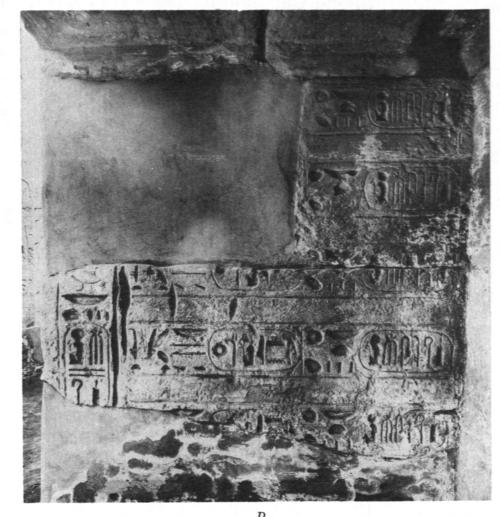


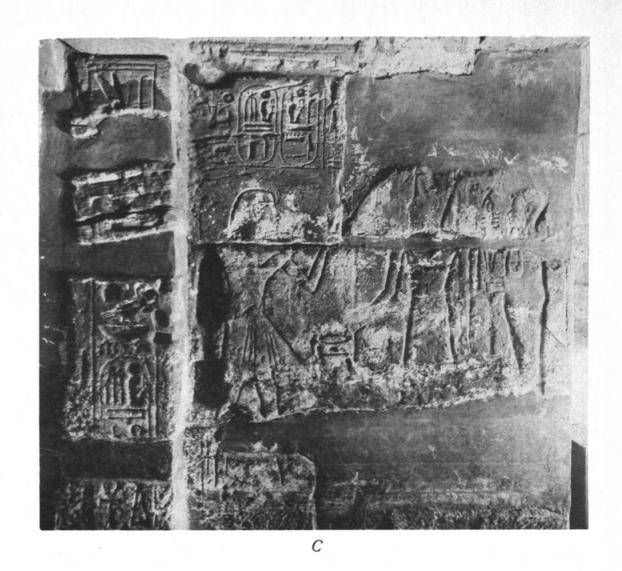


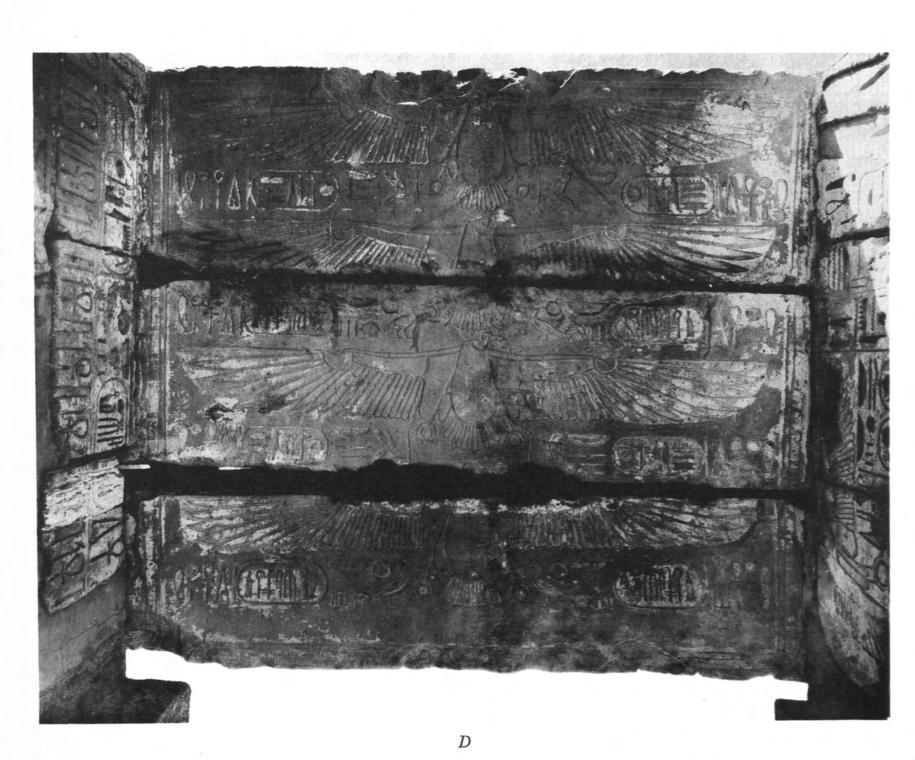
B. RAMSES III RECEIVED BY AMON-RE AT THE TEMPLE ENTRANCE INTERIOR, PASSAGE THROUGH PYLON, LEFT SIDE

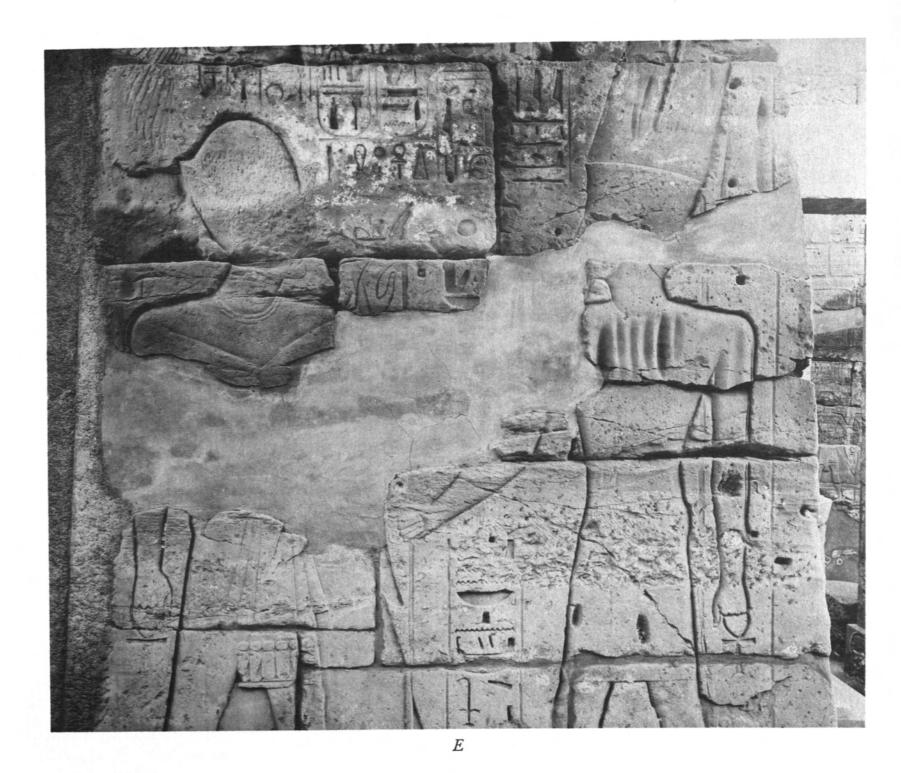




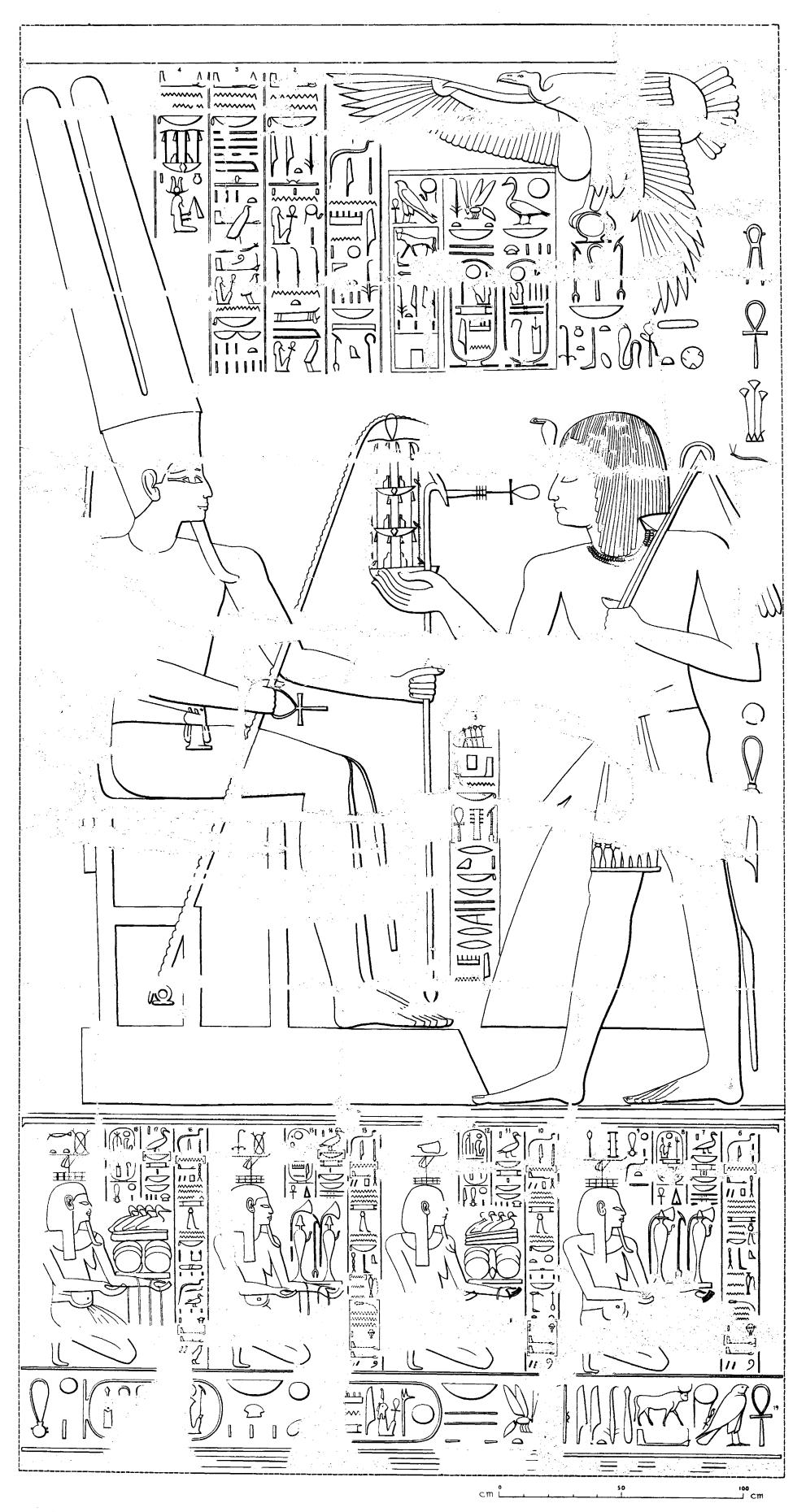




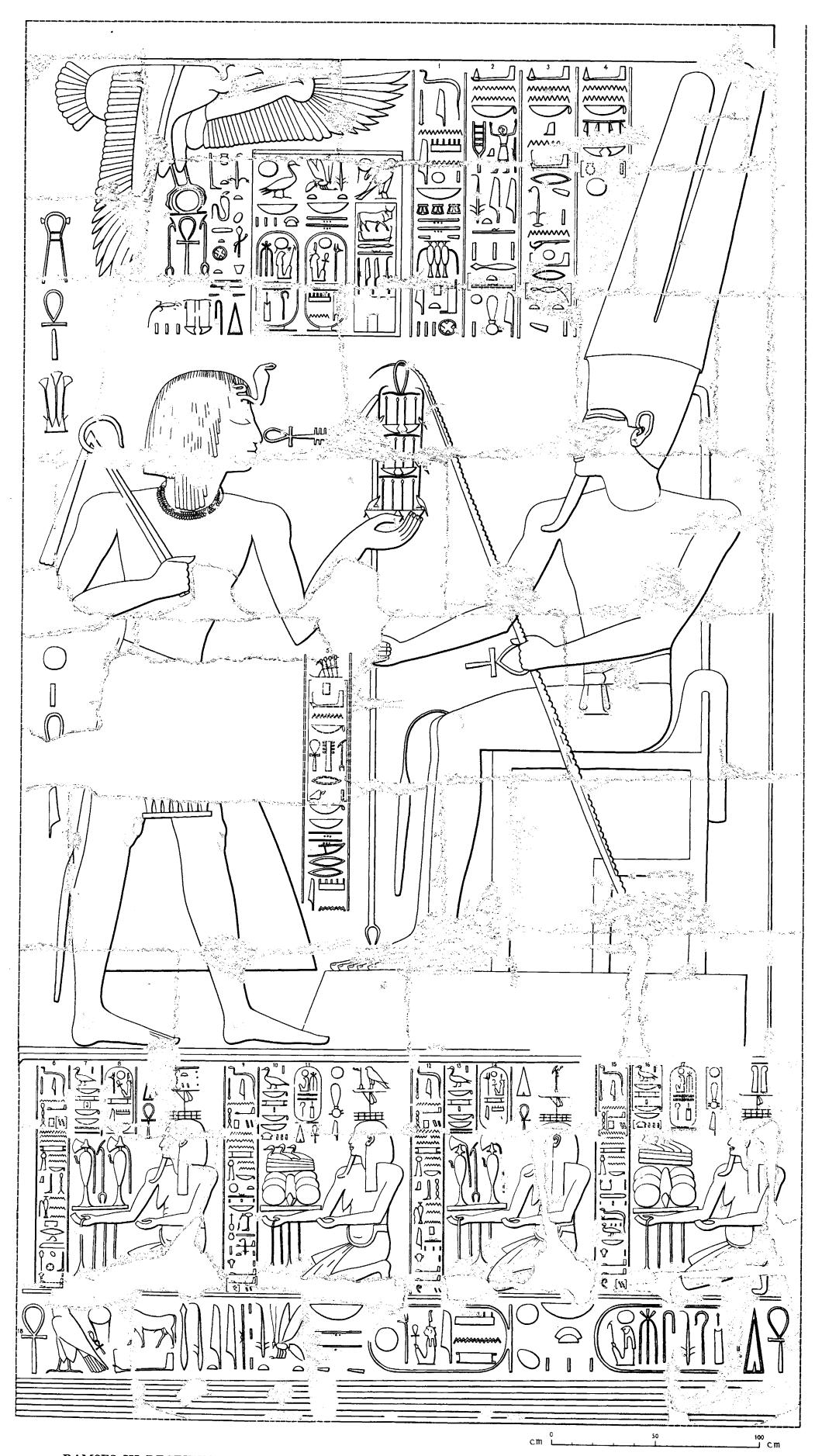




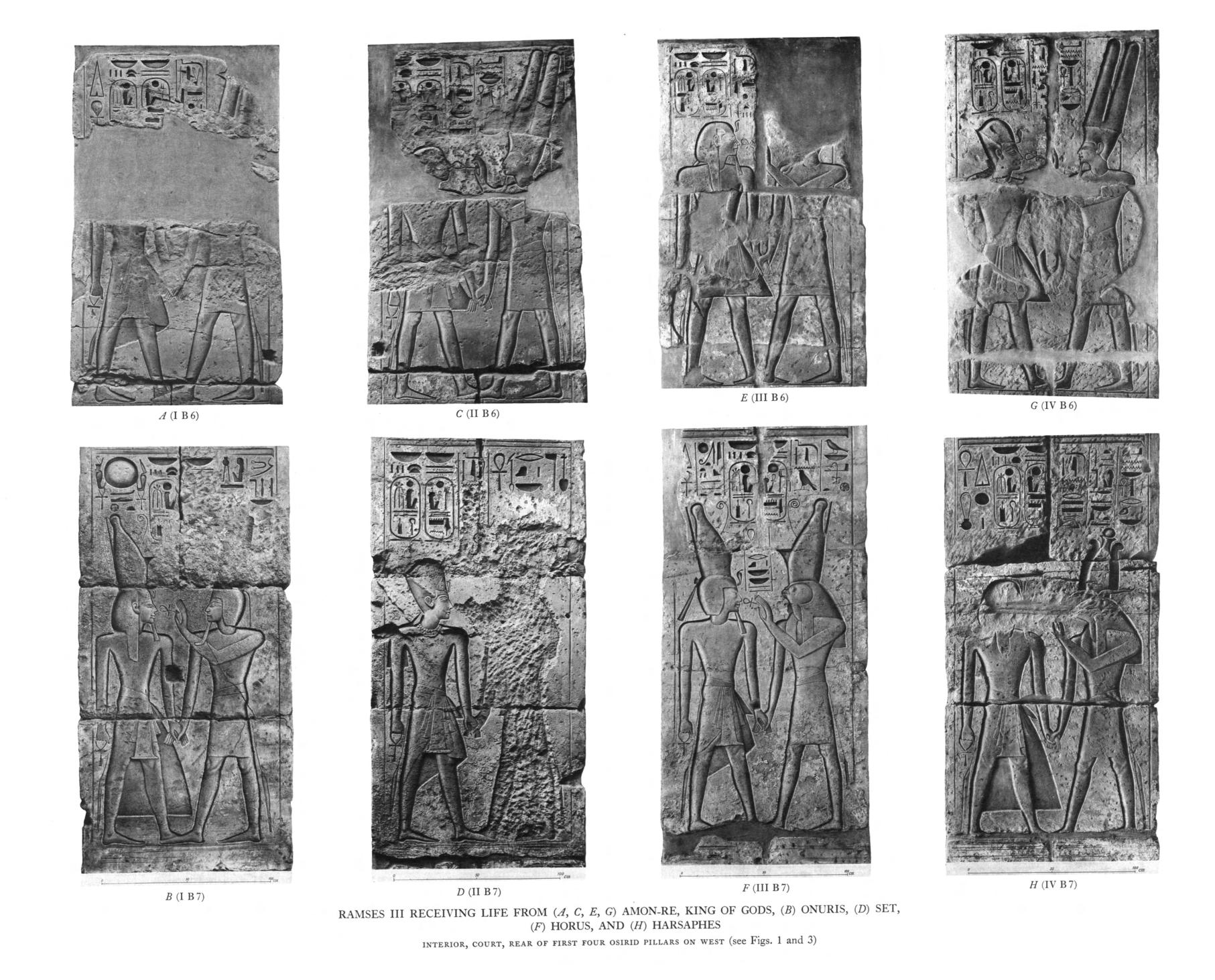
- A. SOUTH SIDE OF PASSAGE THROUGH EAST ENTRANCE TO COURT
- B. NORTH SIDE OF PASSAGE THROUGH EAST ENTRANCE TO COURT
- C. NORTH SIDE OF PASSAGE THROUGH WEST ENTRANCE TO COURT
- D. CEILING OF ENTRANCE THROUGH PYLON
- E. DETAIL SHOWING ALTERATIONS IN DESIGN OF SCENE SHOWN ON PLATE 7B



RAMSES III RECEIVING LIFE, STABILITY, AND SATISFACTION(?) FROM AMON-RE, KING OF GODS INTERIOR, COURT, NORTH WALL, WEST OF ENTRANCE



RAMSES III RECEIVING LIFE, STABILITY, AND SATISFACTION(?) FROM AMON-RE, LORD OF KARNAK INTERIOR, COURT, NORTH WALL, EAST OF ENTRANCE



PLAIE

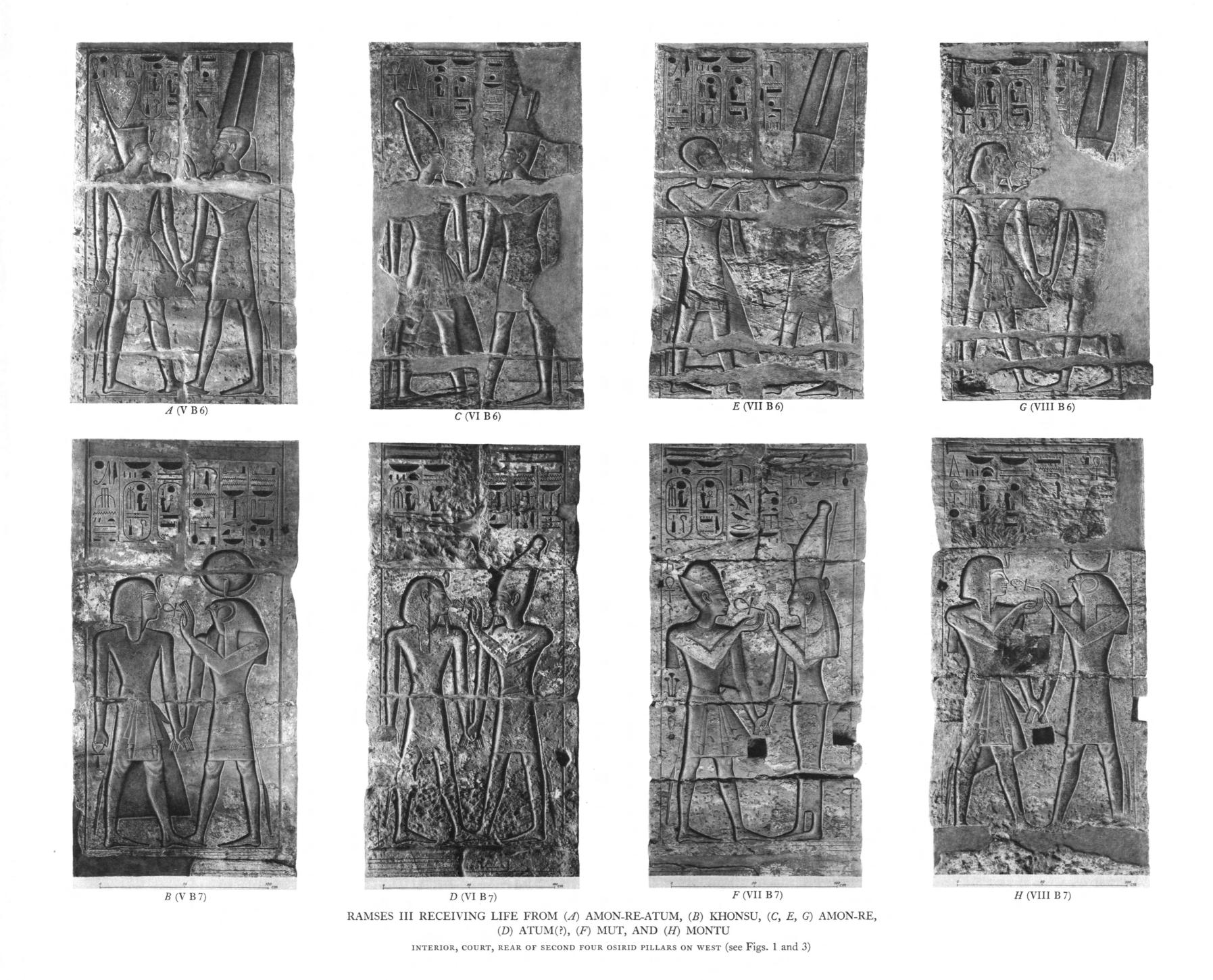
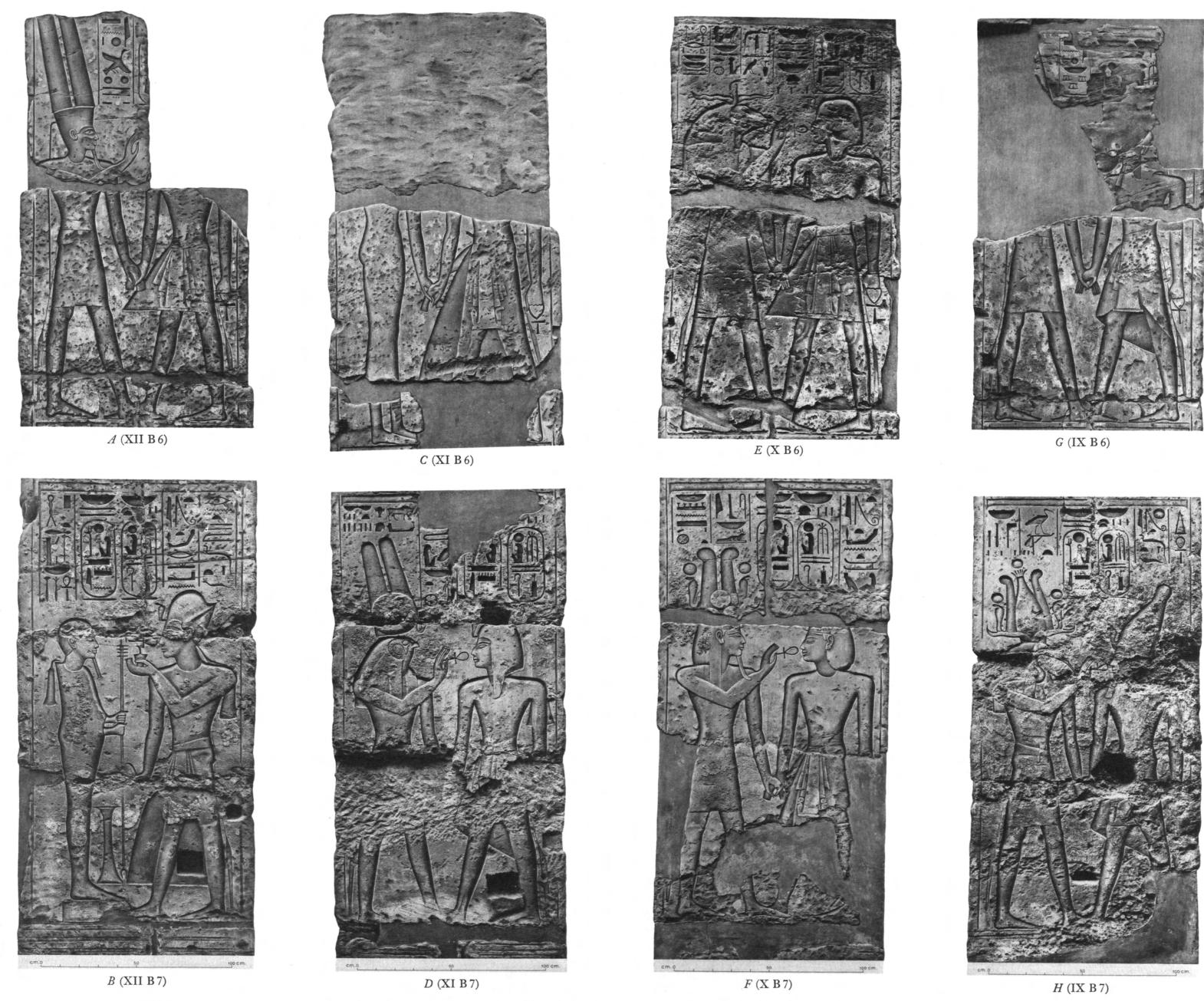
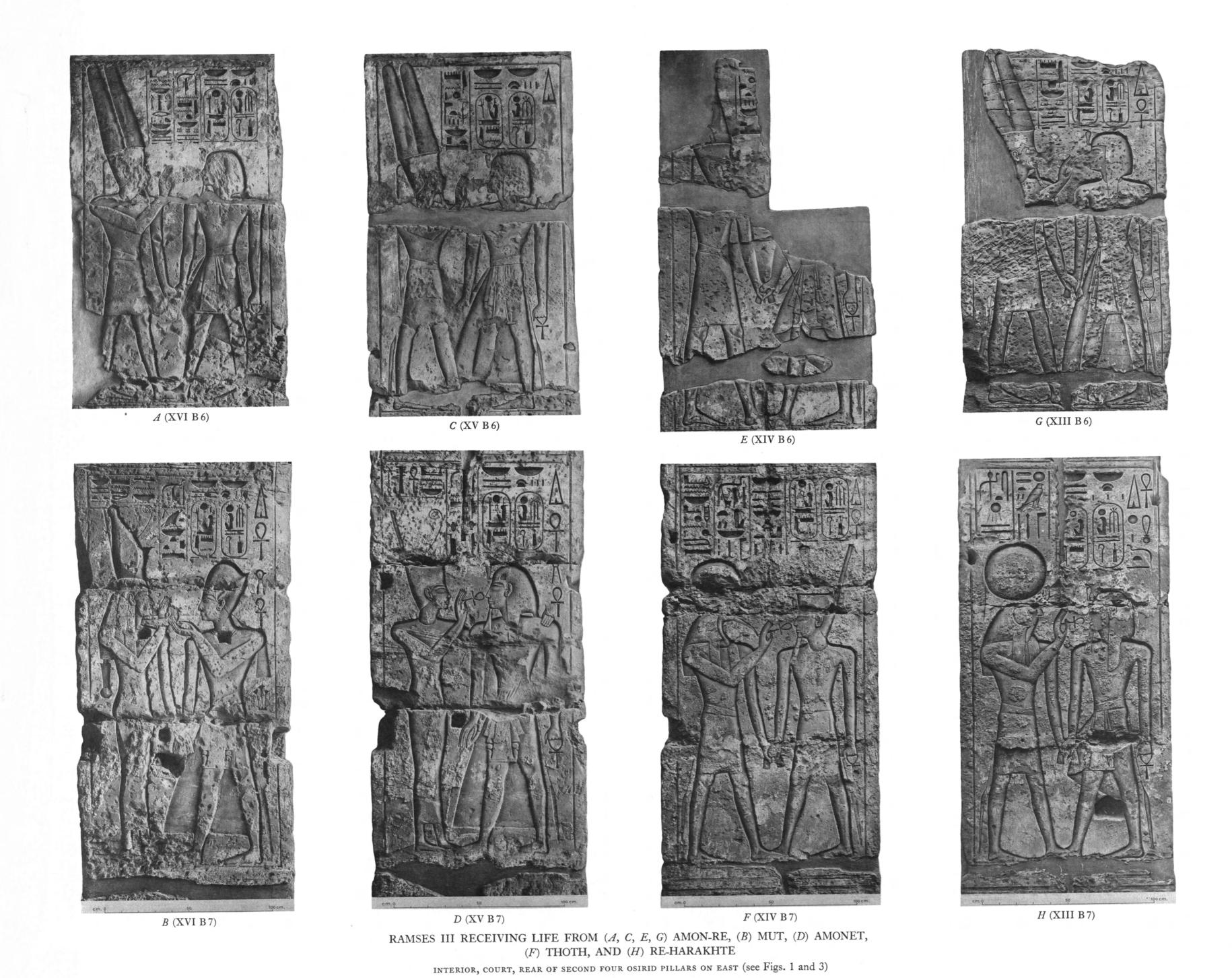


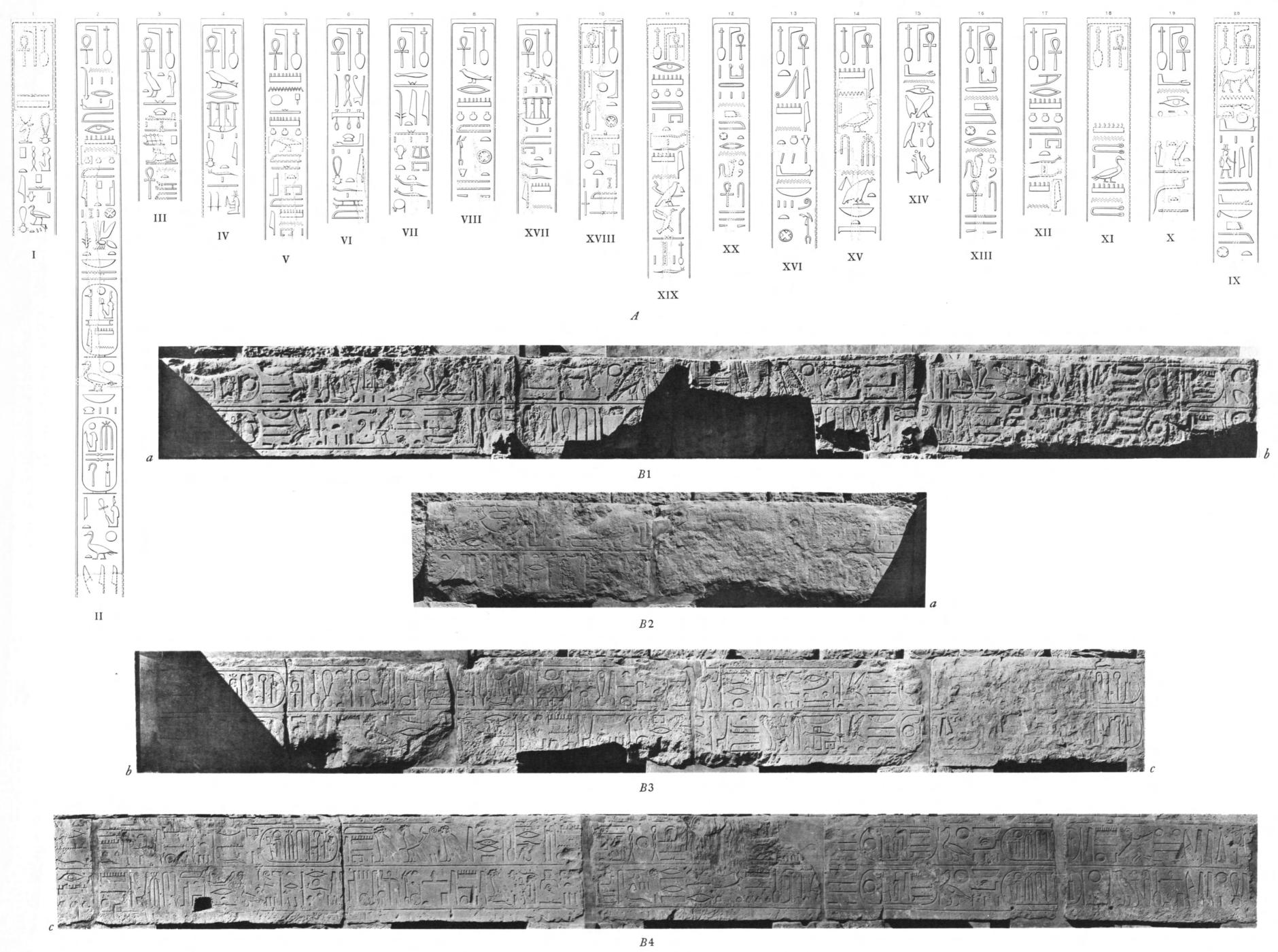
PLATE 1



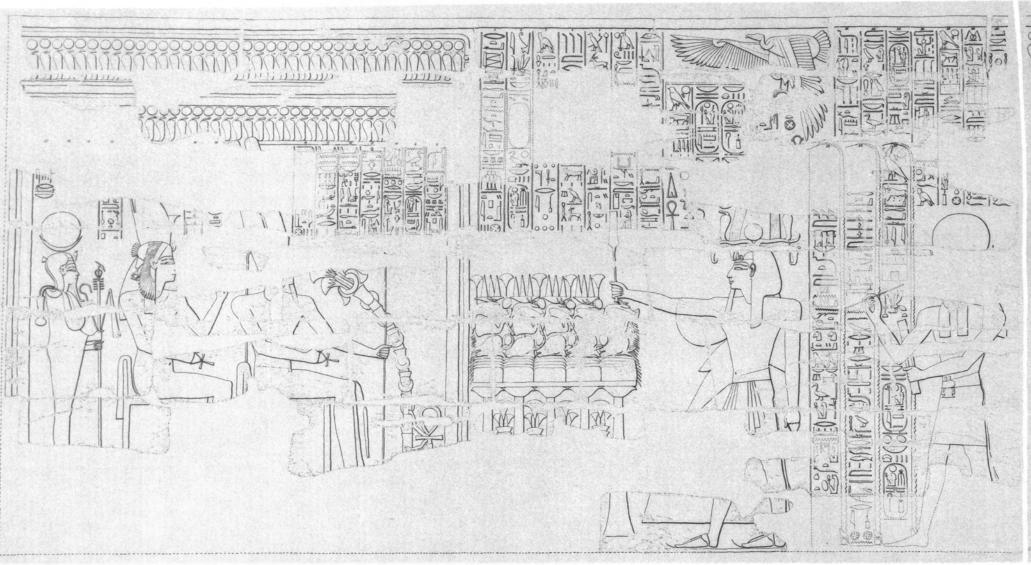
RAMSES III RECEIVING LIFE FROM (A) AMON-RE, (B) PTAH, (C) A GODDESS, (D) MONTU, (E) KHNUM, (F) SEBEK, (G) AMON-RE, AND (H) THOTH

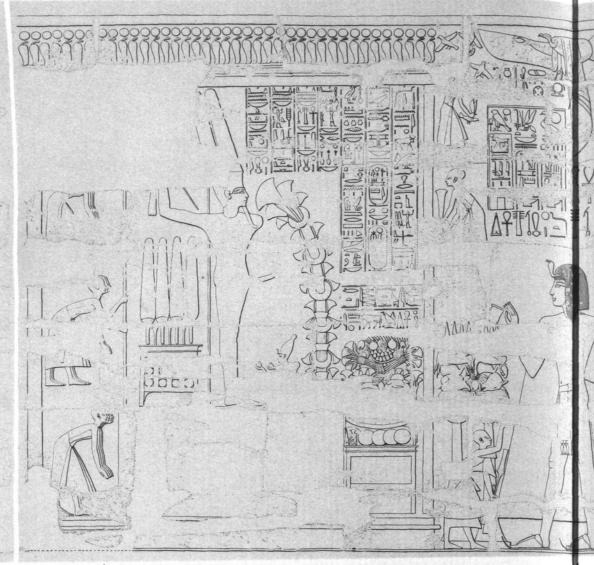
INTERIOR, COURT, REAR OF FIRST FOUR OSIRID PILLARS ON EAST (see Figs. 1 and 3)

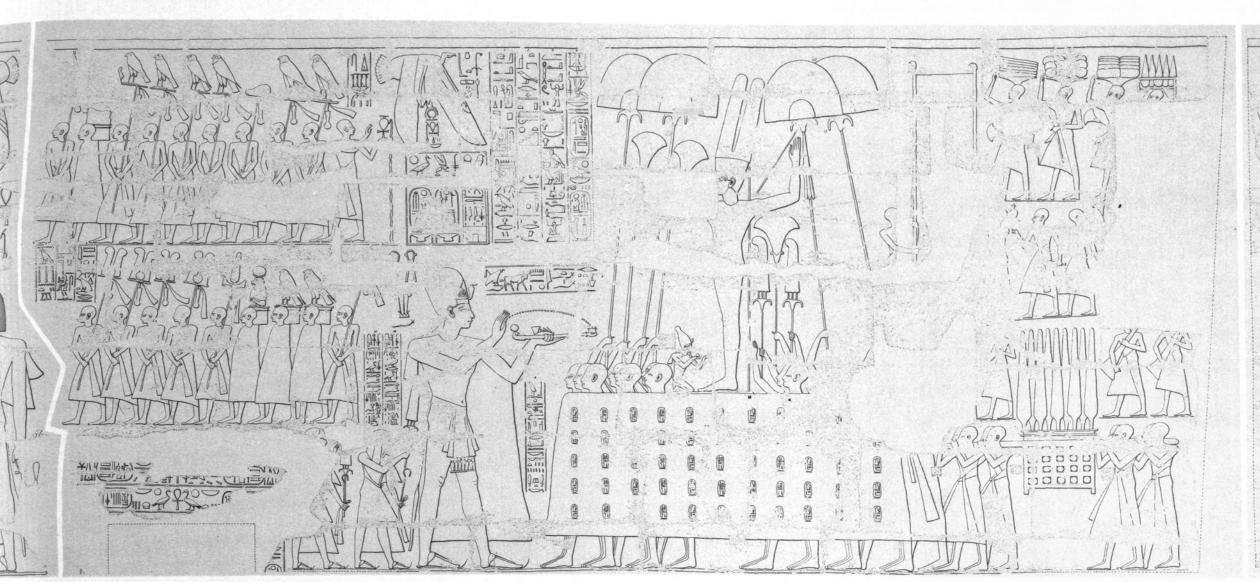




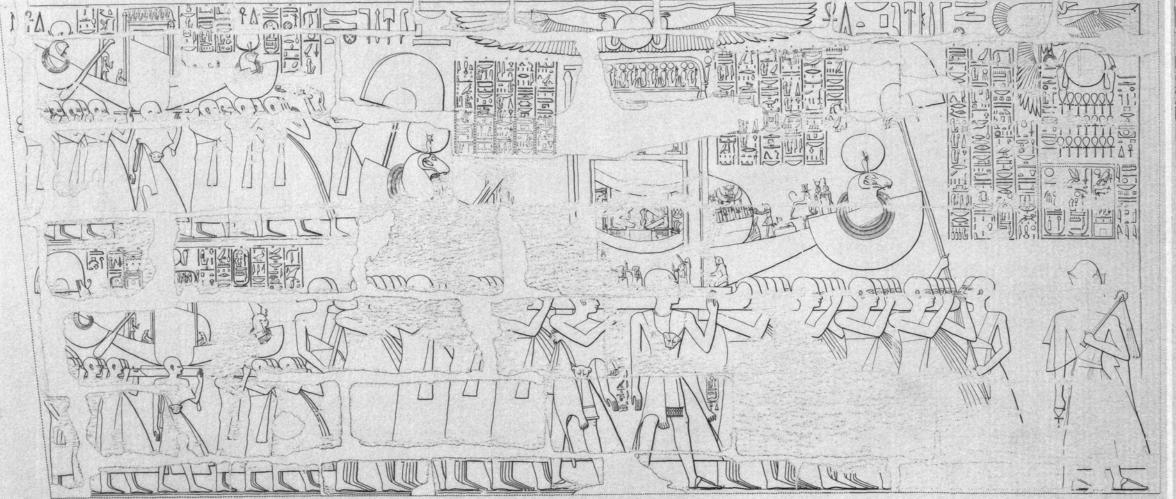
- A. INSCRIPTIONS FROM FRONTS OF THE ROYAL OSIRID FIGURES INTERIOR, COURT (see Figs. 1 and 3)
- B. ARCHITRAVE INSCRIPTIONS FACING COURT ABOVE OSIRID PILLARS INTERIOR, COURT, (1) SOUTH END, (2) EAST SIDE, (3-4) WEST SIDE (see Fig. 1)

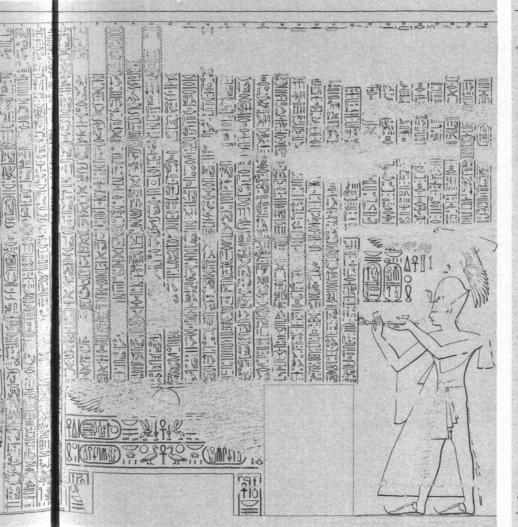


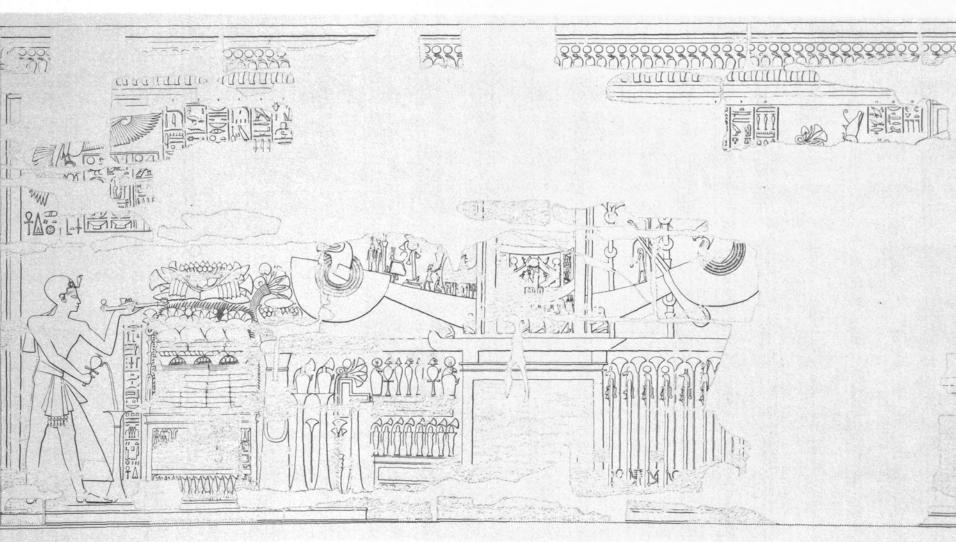










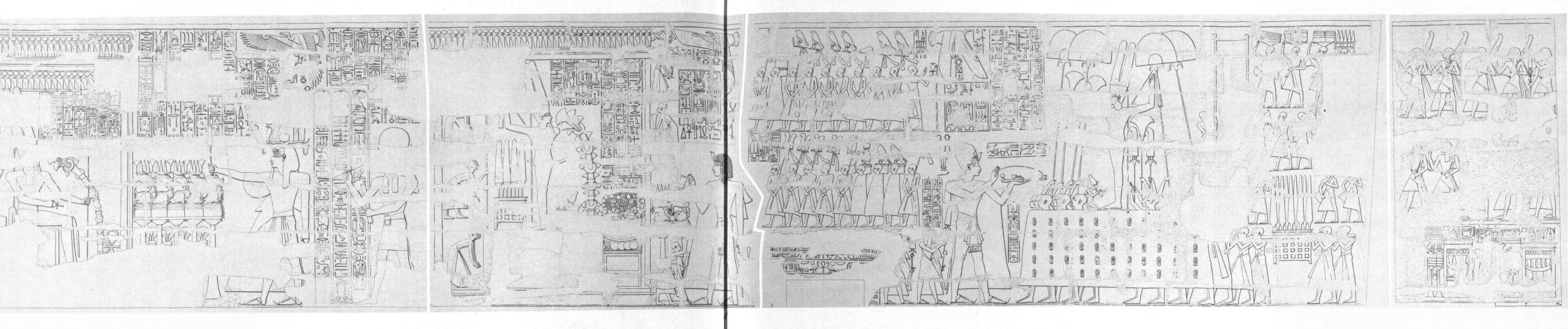


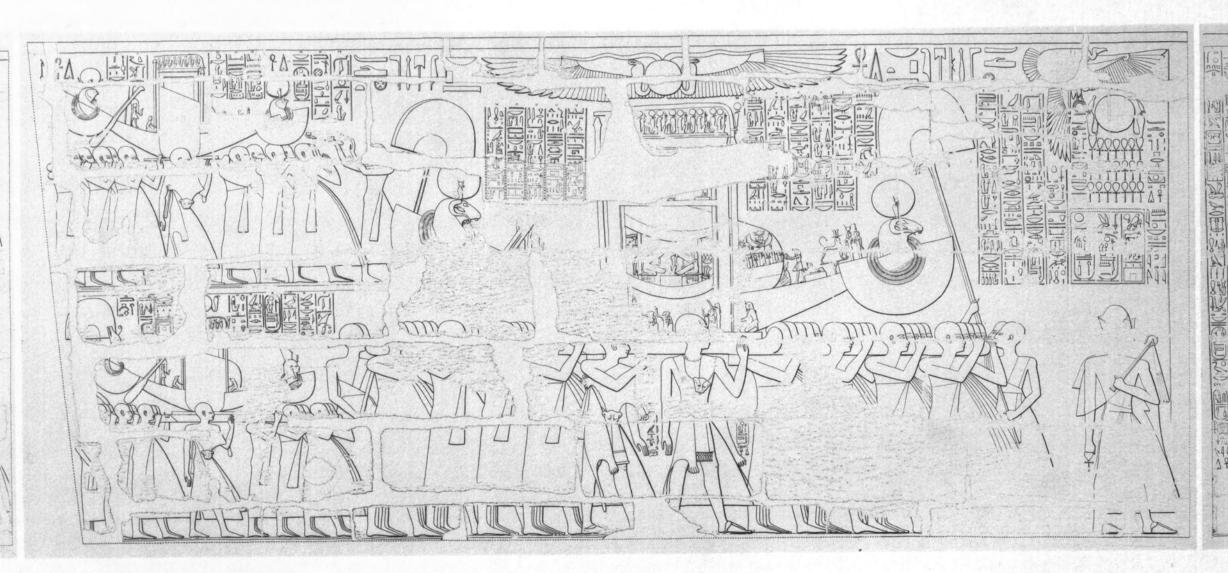
RAMSES III OFFICIATING AT THE GREAT FEASTS

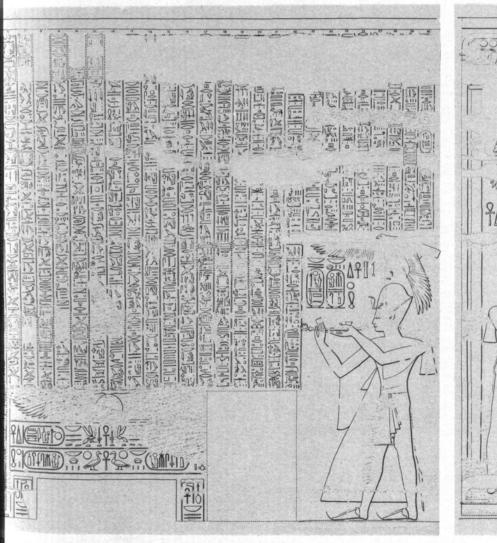
A. THE FEAST OF MIN (HERE ESIGNATED AMON-RE-KAMUTEF)

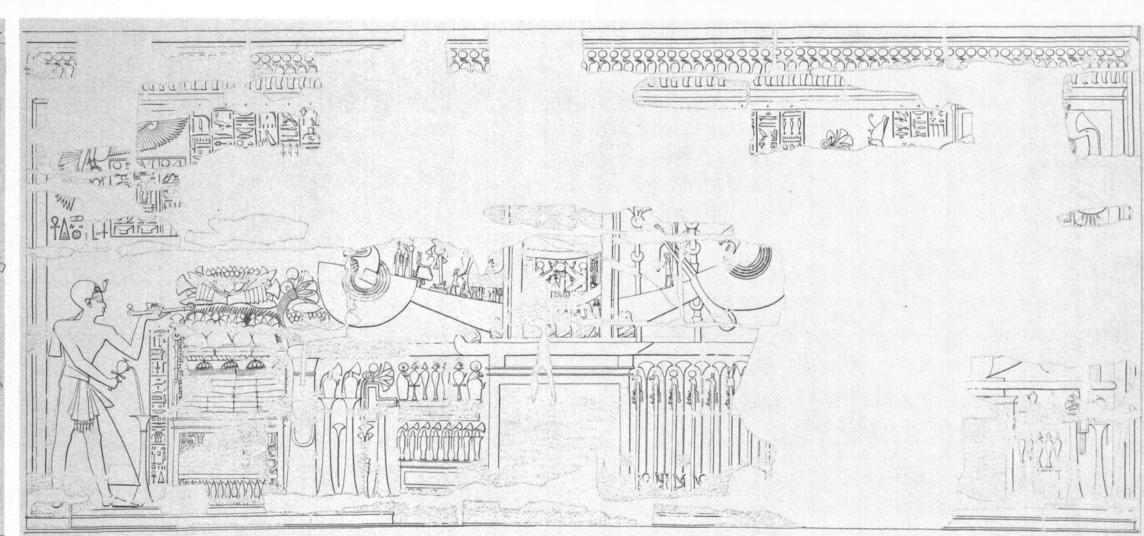
INTERIOR, COLT, WEST SIDE

B. THE FEAS OF AMON-RE INTERIOR, CORT, EAST SIDE







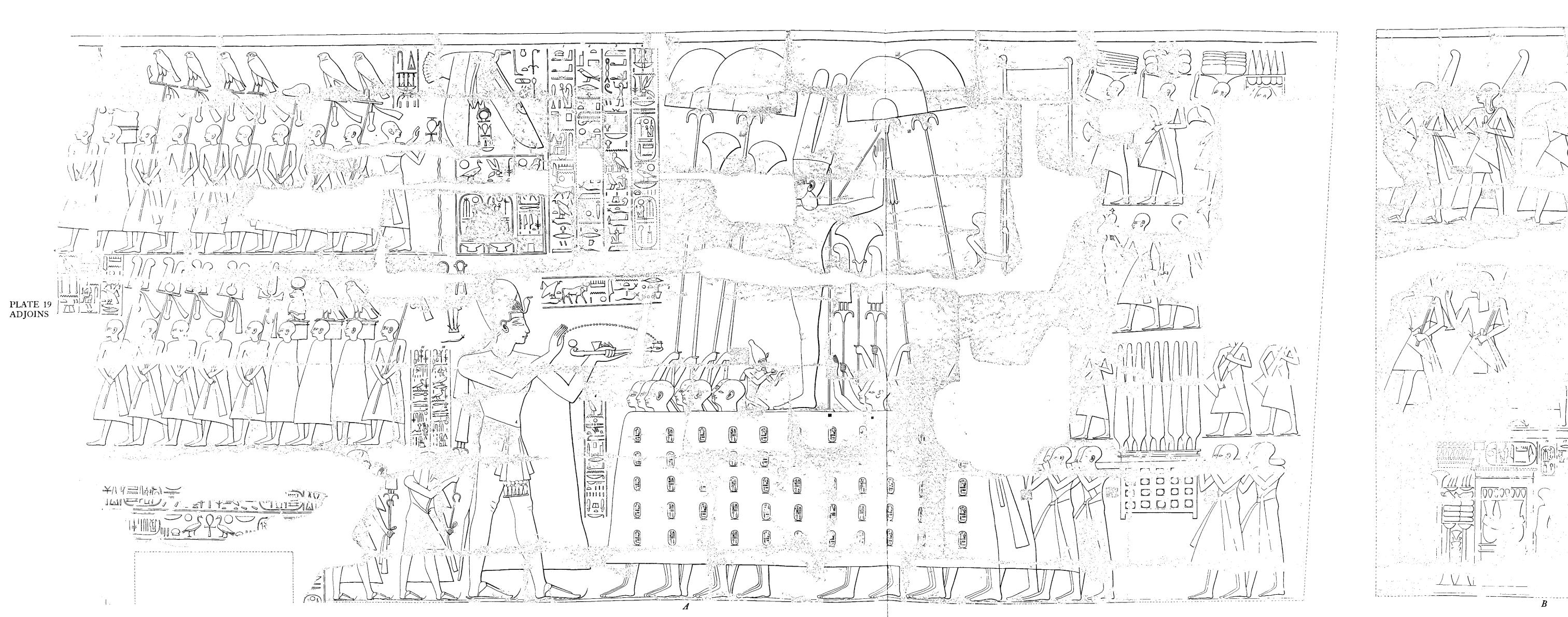


RAMSES III OFFICIATING AT THE GREAT FEASTS

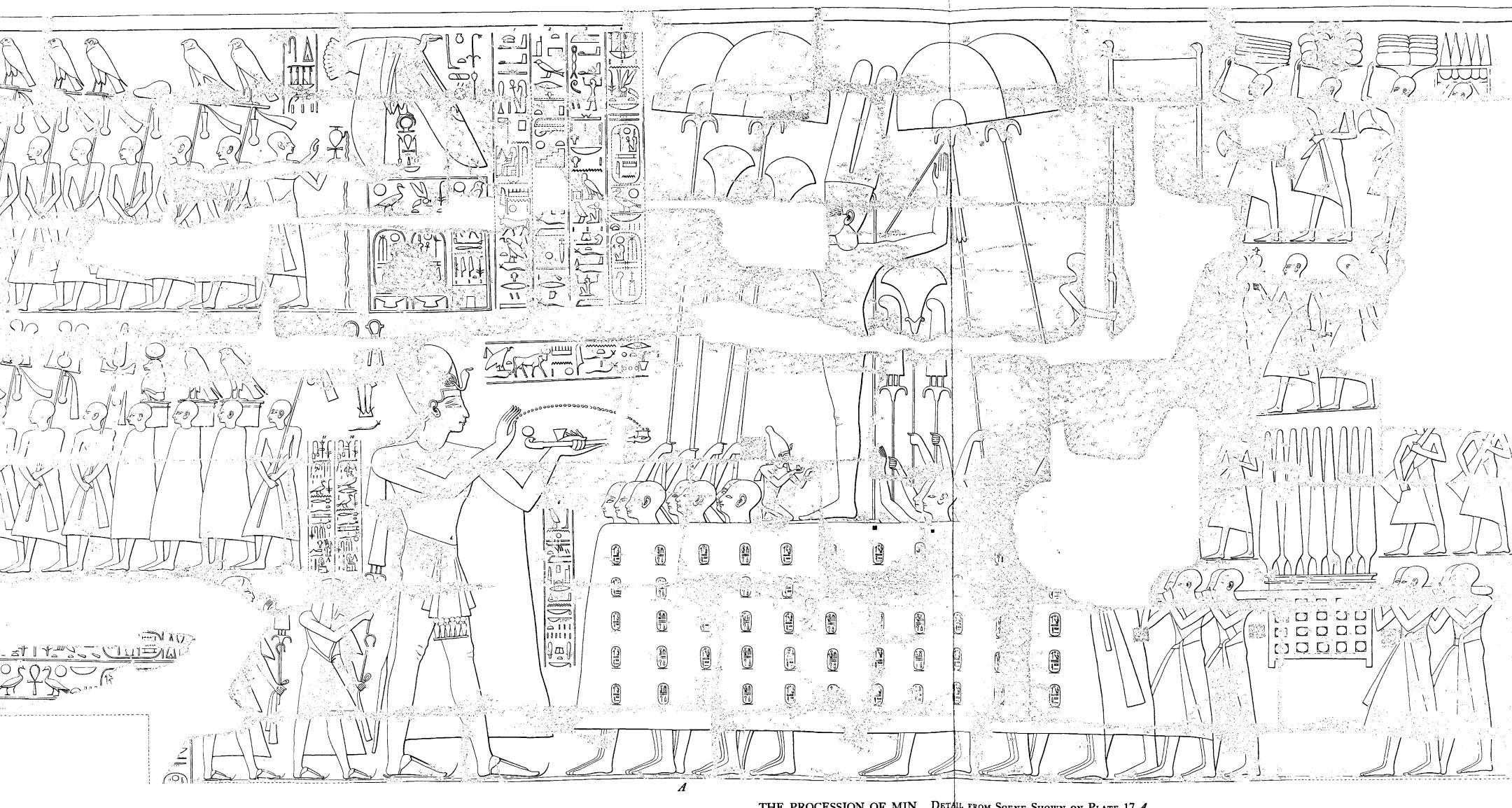
A. THE FEAST OF MIN (HERE ESIGNATED AMON-RE-KAMUTEF)

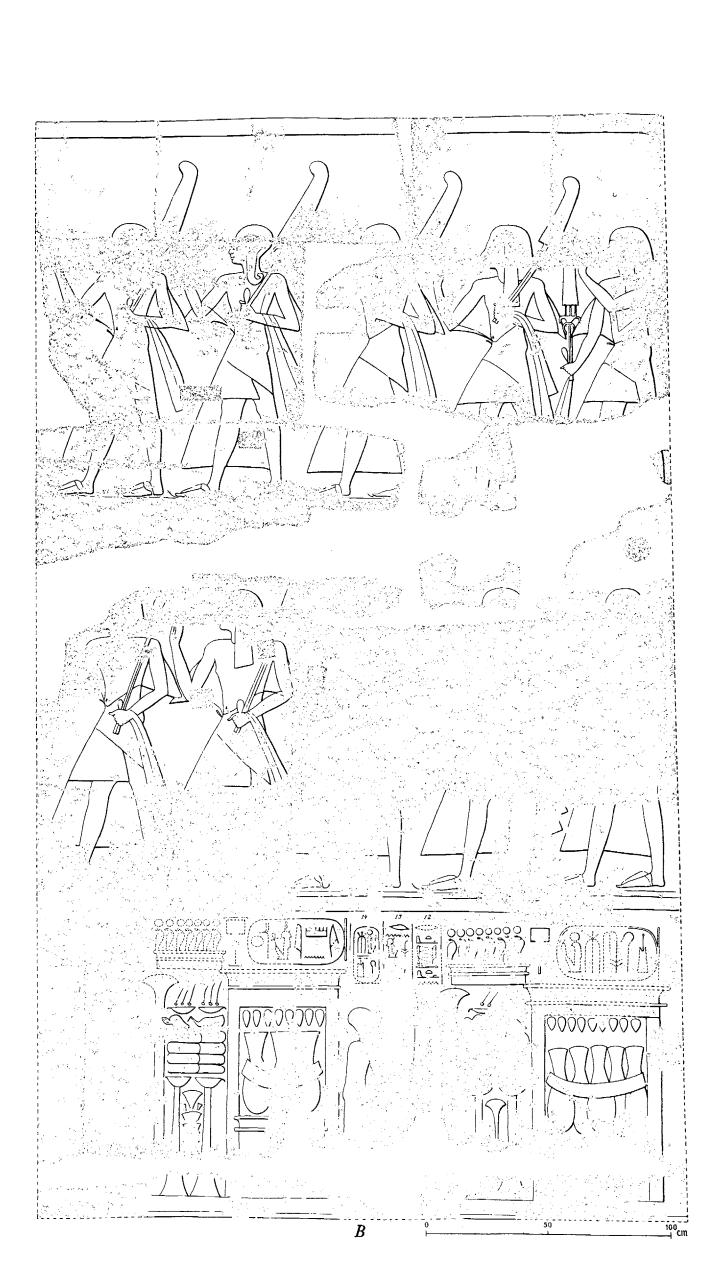
INTERIOR, COLT, WEST SIDE

B. THE FEAST OF AMON-RE
INTERIOR, COLRT, EAST SIDE

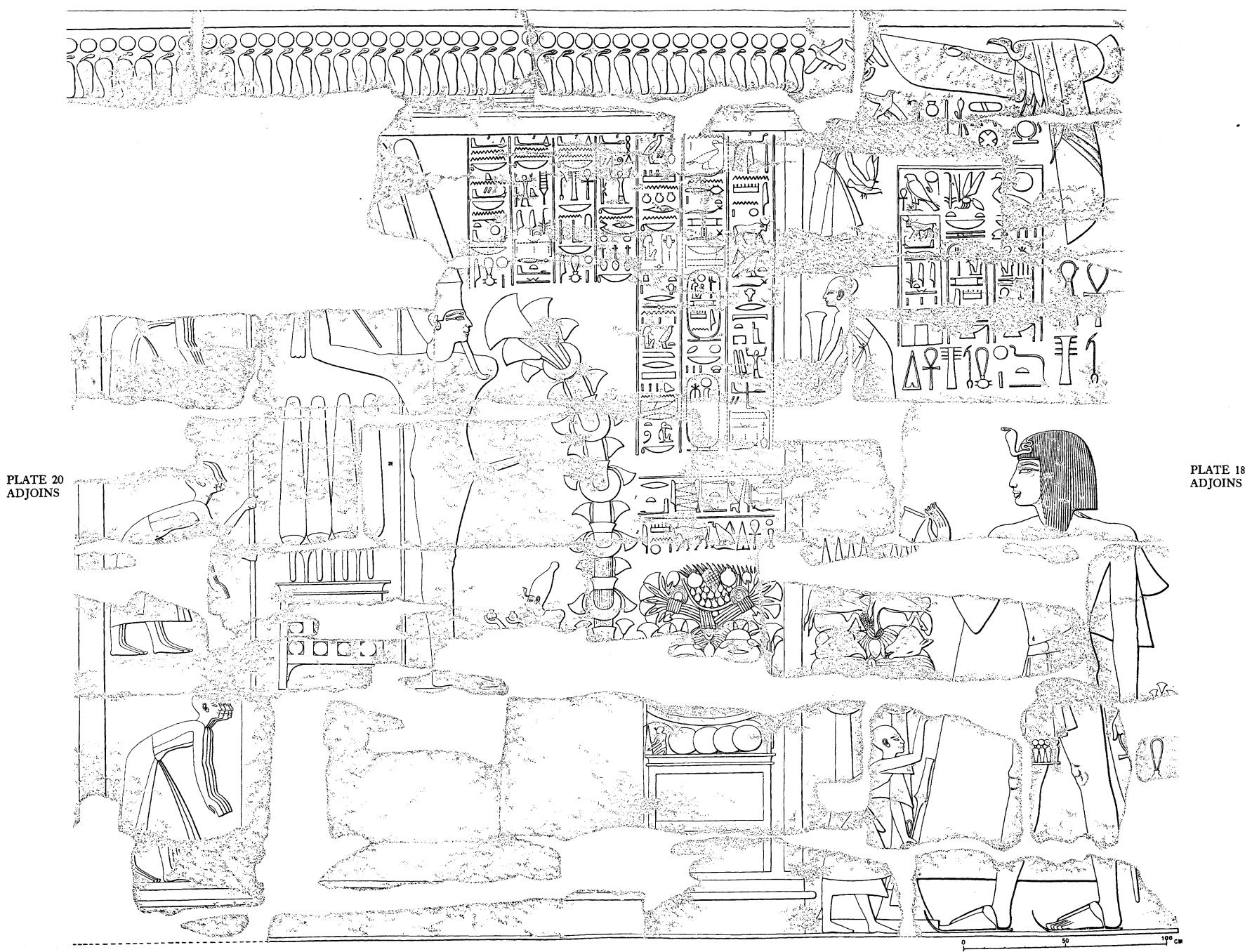


THE PROCESSION OF MIN. DETAIL FROM SCENE SHOWN ON PLATE 17 A

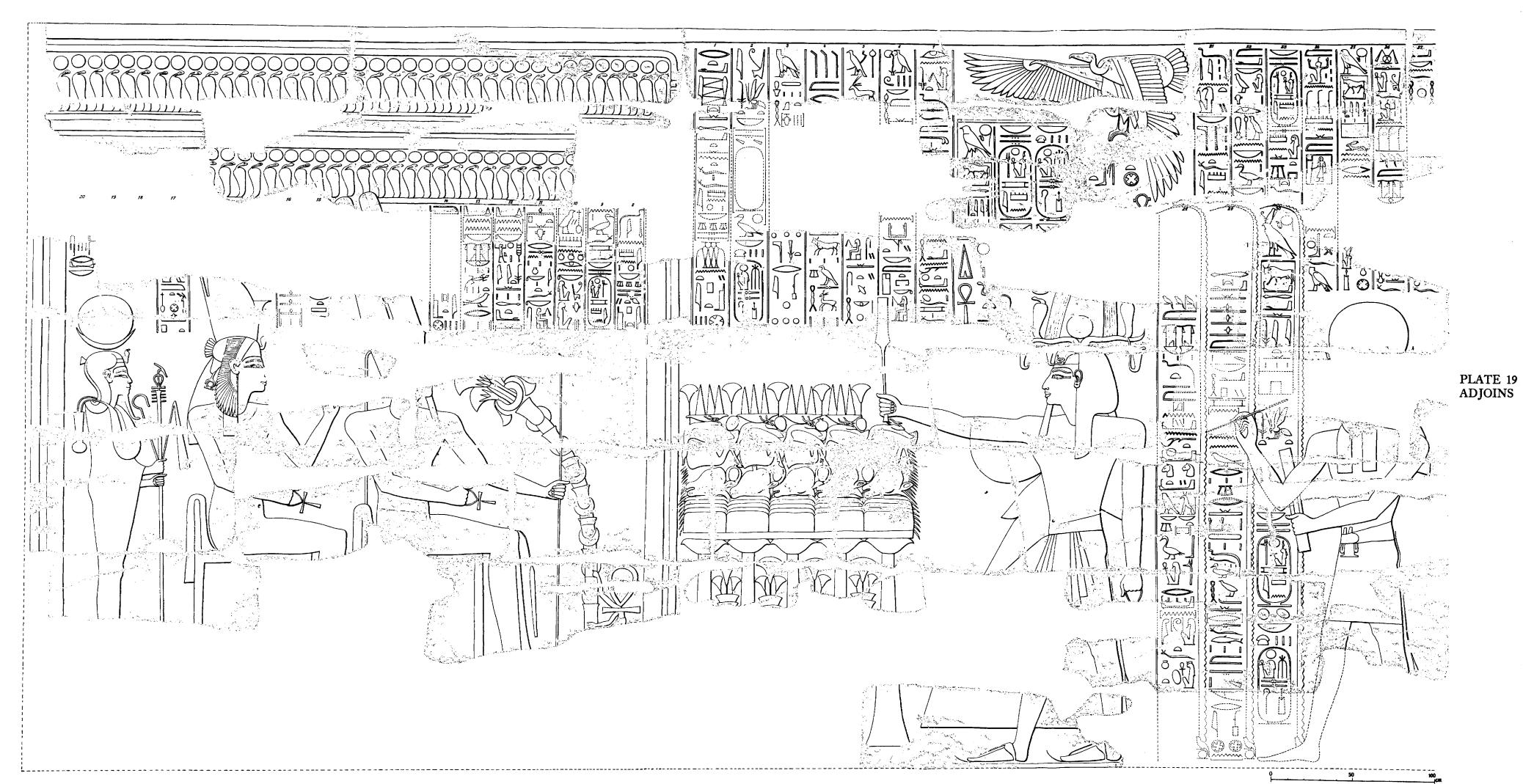




THE PROCESSION OF MIN. Detail from Scene Shown on Plate 17 A

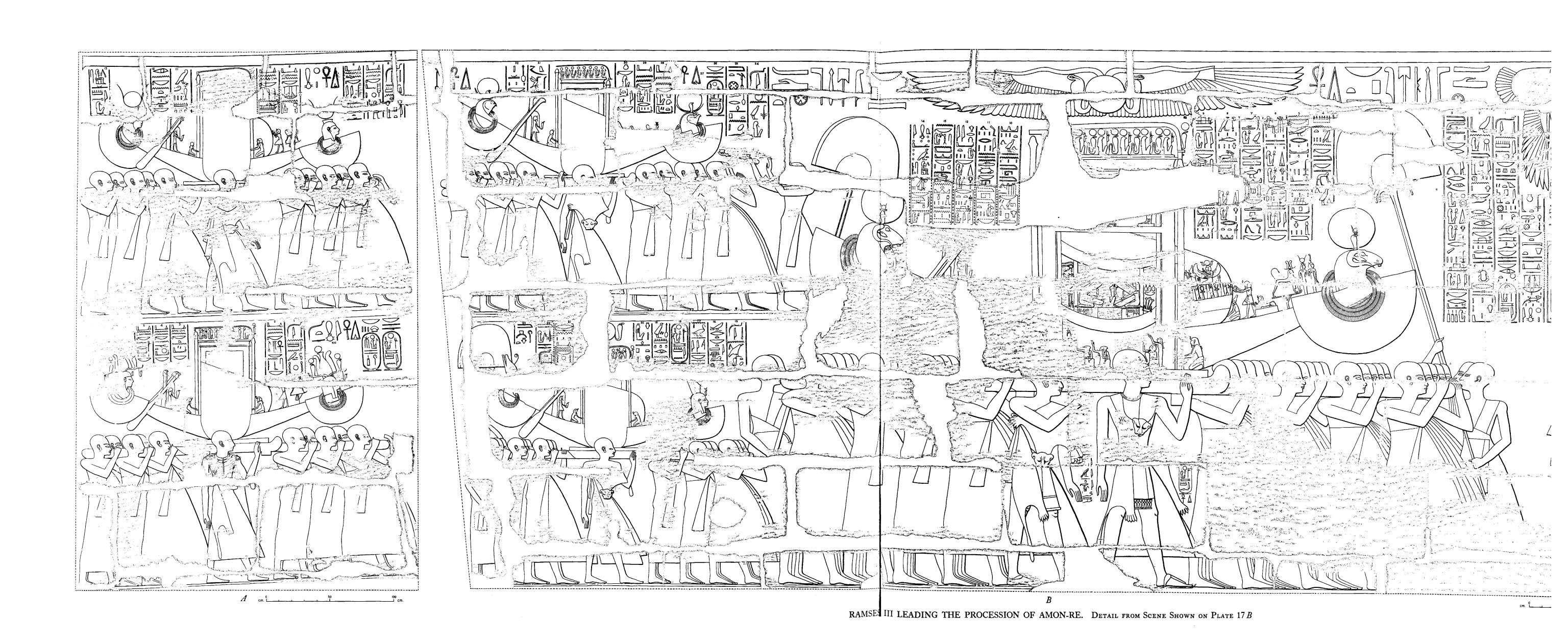


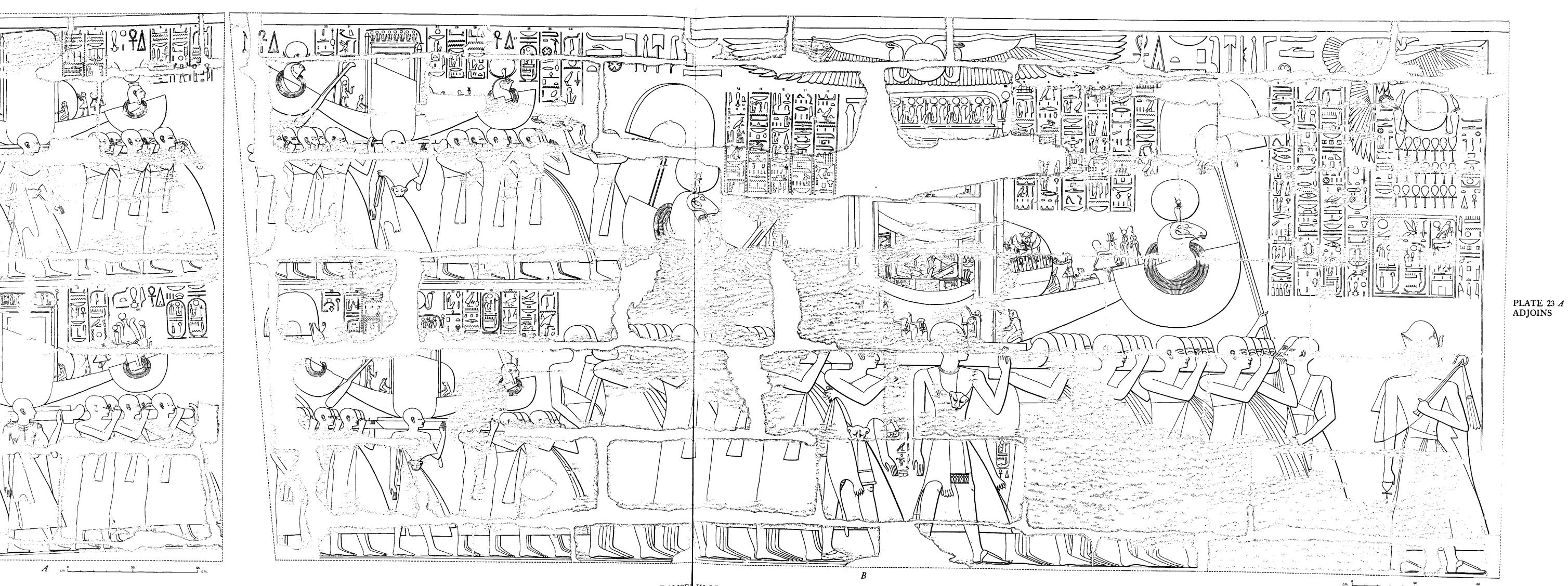
RAMSES III OFFICIATING BEFORE AMON-RE-KAMUTEF. Detail from Scene Shown on Plate 17 A



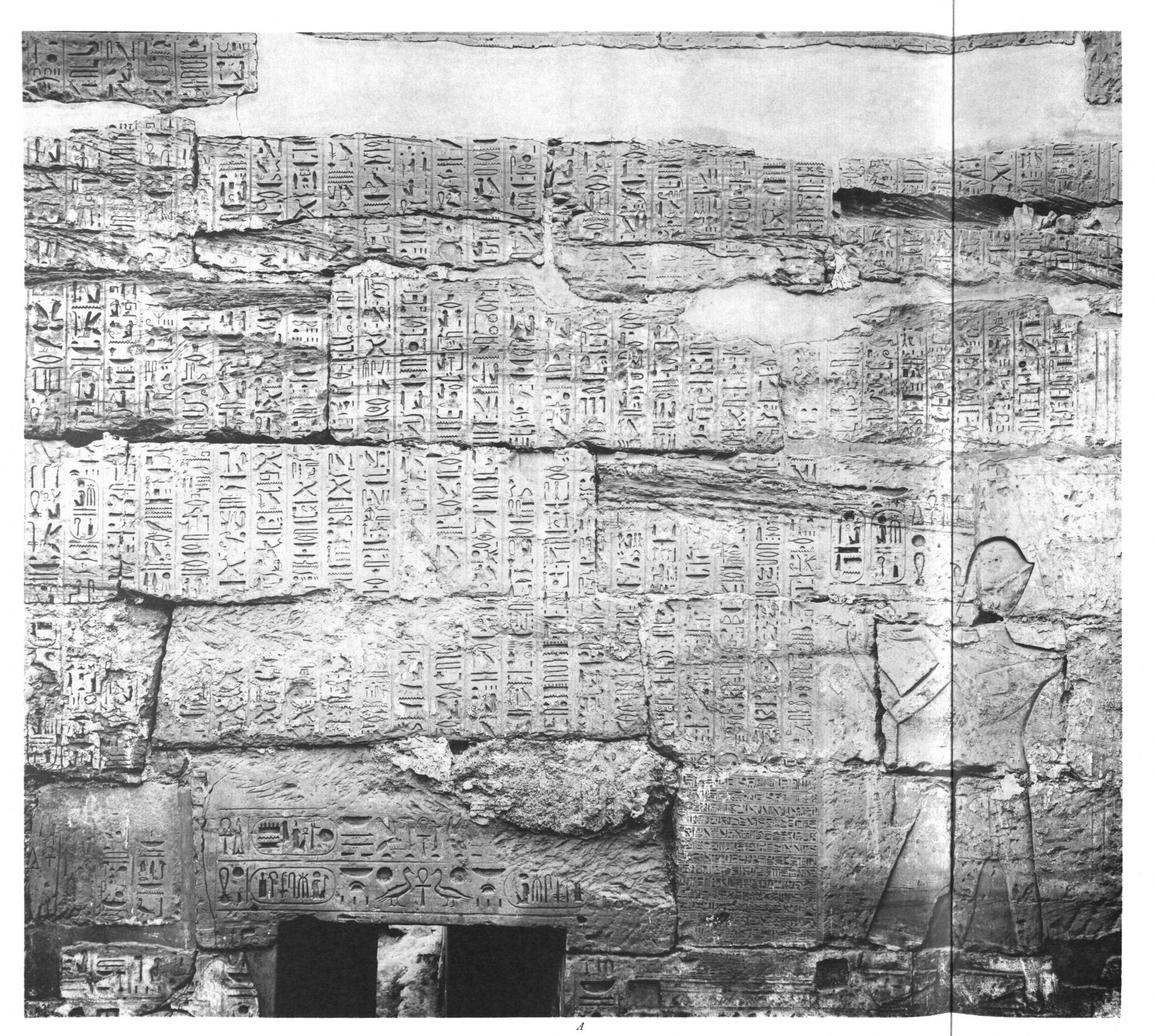
RAMSES III PRESENTING OFFERINGS BEFORE THE THEBAN TRIAD. Detail from Scene Shown on Plate 17 A

PLATE 21





RAMSES III LEADING THE PROCESSION OF AMON-RE. Detail from Scene Shown on Plate 17 B



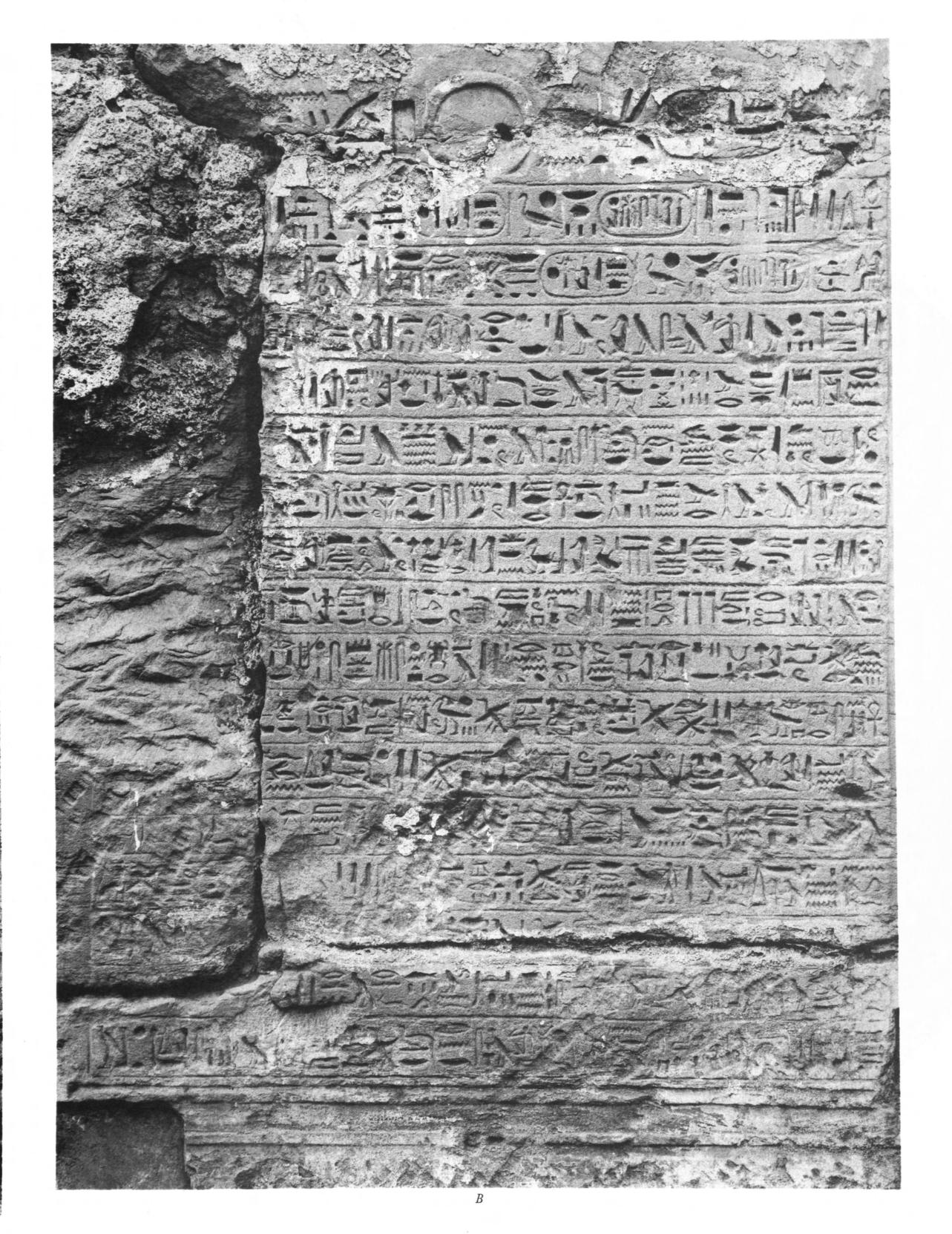


RAMSES III'S HYMN TO AMON-RE. Compare Drawings, Plate 23

A. RAMSES III RECITING THE HYMN TO AMON-RE
B. THE "TABLET OF GOLD," INSCRIBED WITH EXCERPT FROM THE HYMN TO AMON-RE

NOTE: THE READING "GOLD" IS UNCERTAIN; THE TABLET MAY HAVE BEEN OF "SILVER"



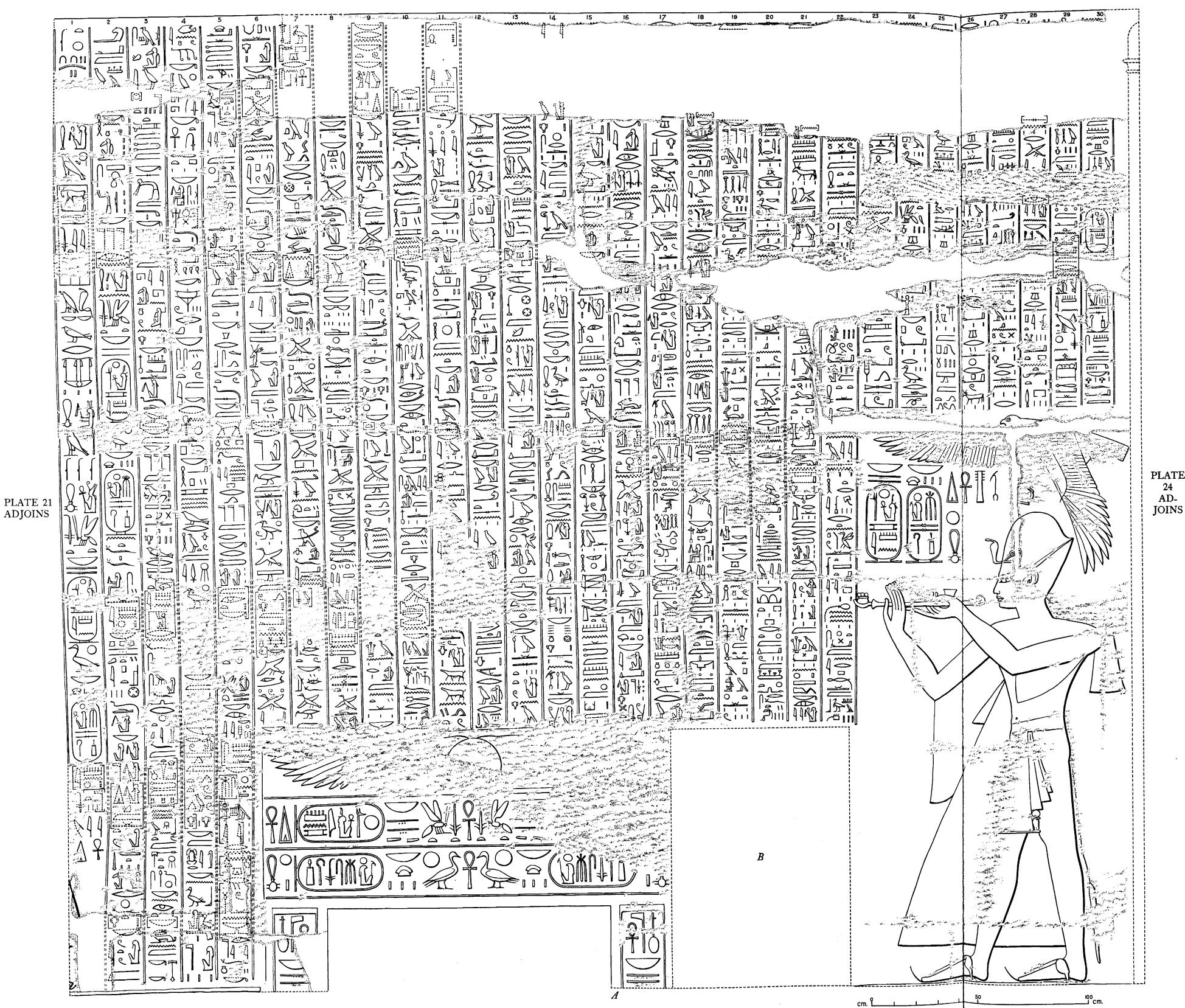


RAMSES III'S HYMN TO AMON-RE. Compare Drawings, Plate 23

A. RAMSES III RECITING THE HYMN TO AMON-RE B. THE "TABLET OF GOLD," INSCRIBED WITH EXCERPT FROM THE HYMN TO AMON-RE

NOTE: THE READING "GOLD" IS UNCERTAIN; THE TABLET MAY HAVE BEEN OF "SILVER"

PLATE 23

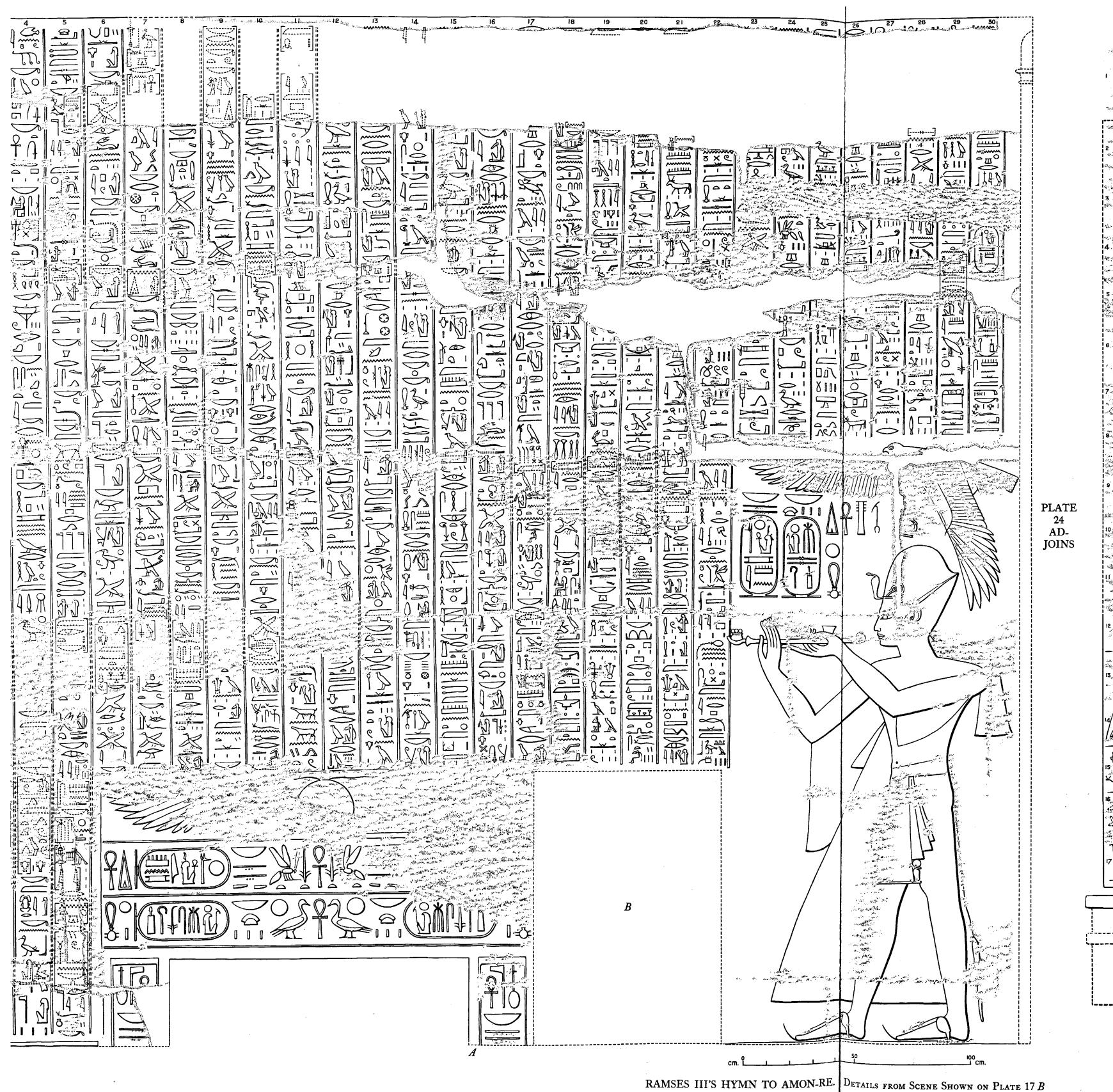


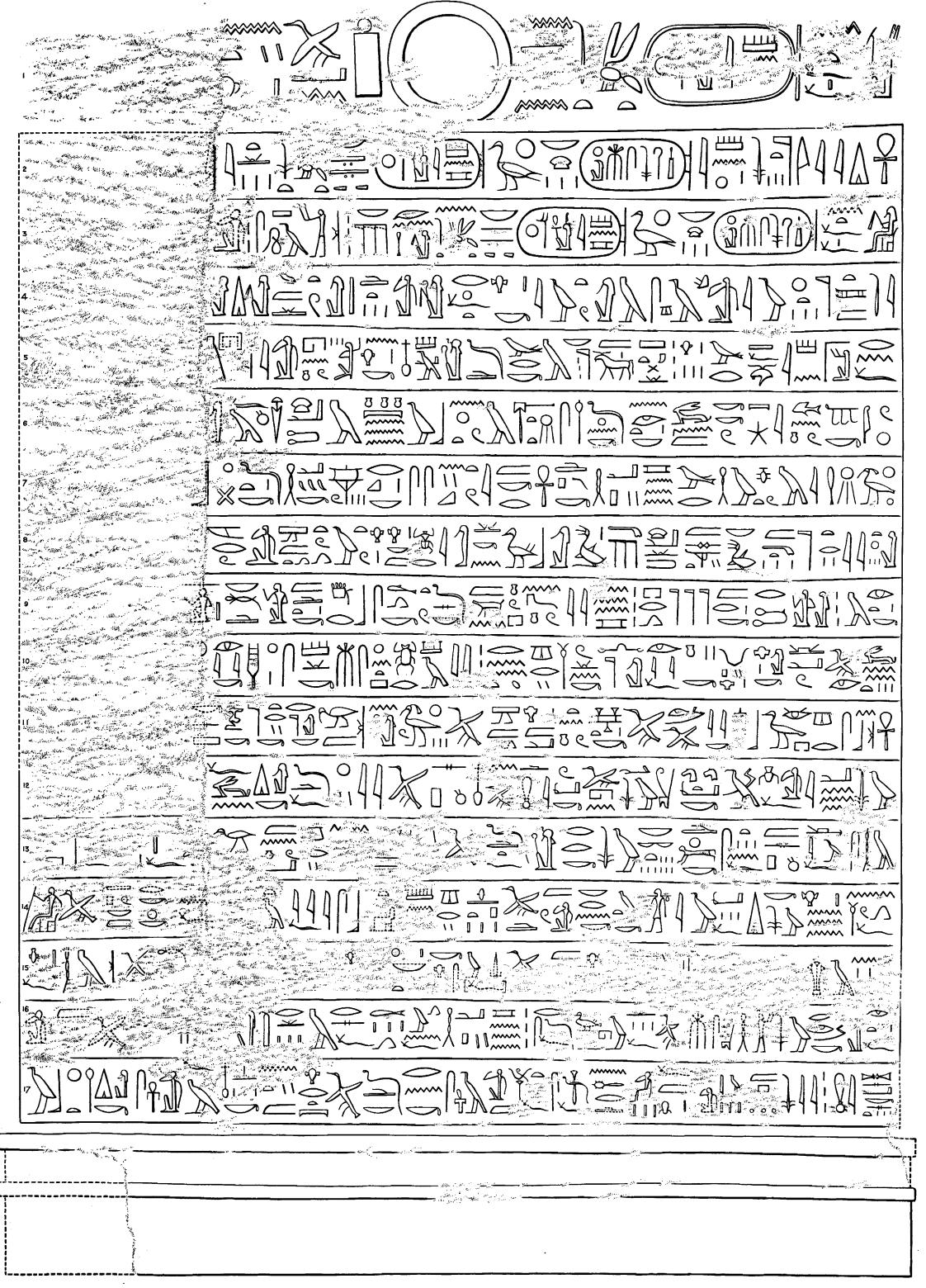


RAMSES III'S HYMN TO AMON-RE. Details from Scene Shown on Plate 17 B

A. RAMSES III RECITING THE HYMN TO AMON-RE

B. THE "TABLET OF GOLD," INSCRIBED WITH EXCERPT FROM THE HYMN TO AMON-RE NOTE: THE READING "GOLD" IS UNCERTAIN; THE TABLET MAY HAVE BEEN OF "SILVER"

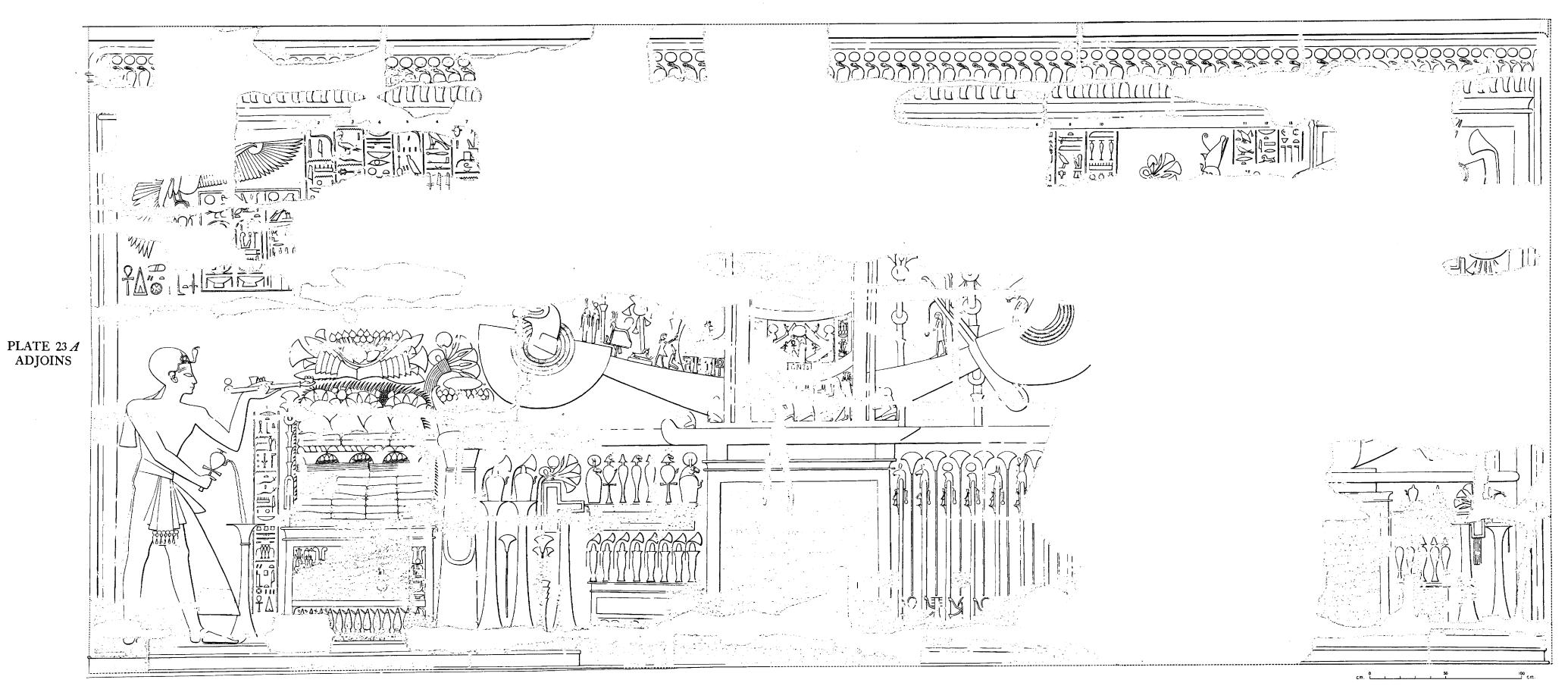




10 8 6 4 2 cm. _____1

A. RAMSES III RECITING THE HYMN TO A MON-RE

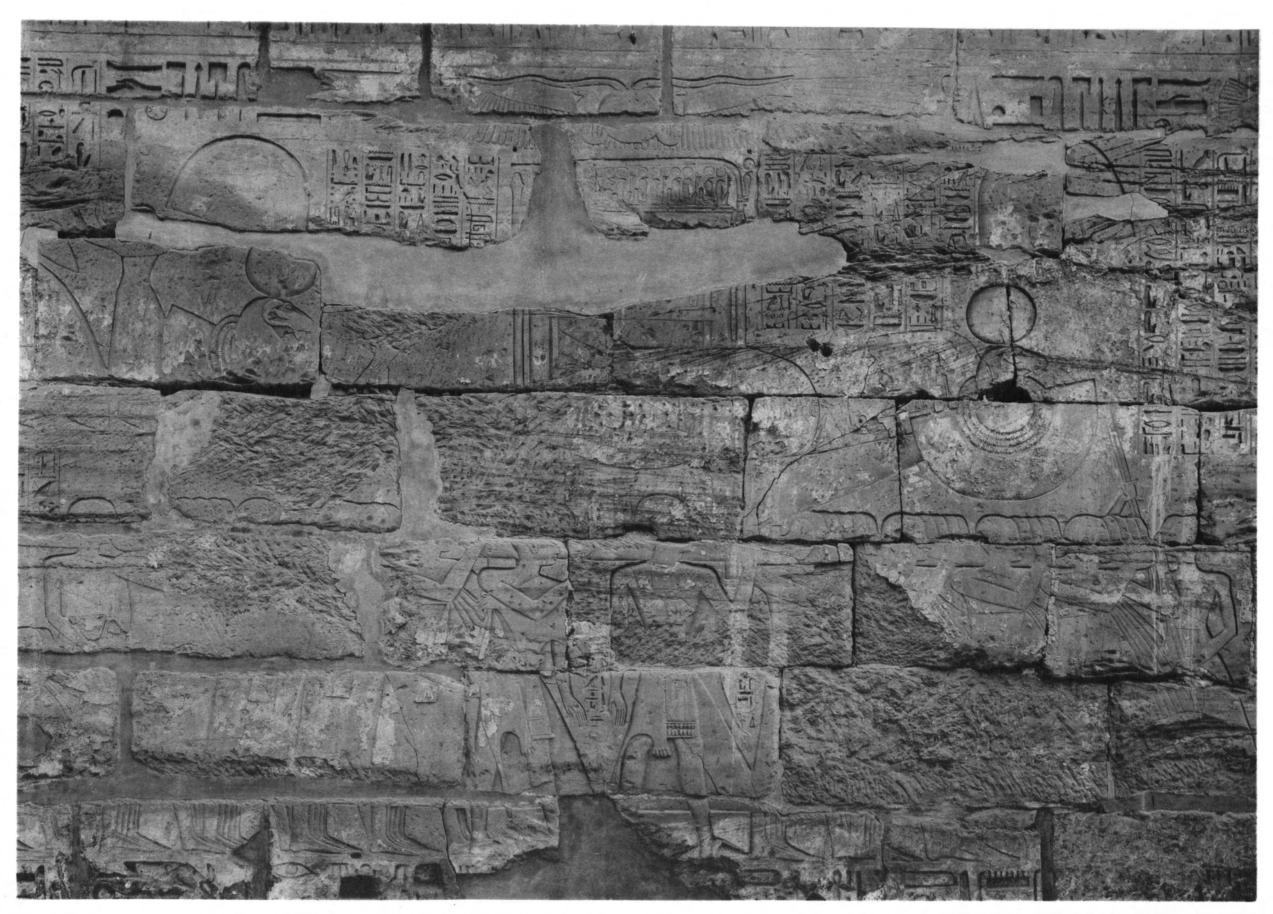
B. THE "TABLET OF GOLD," INSCRIBED WITH EXCERPT FROM THE HYMN TO AMON-RE NOTE: THE READING "GOLD" IS UNCERTAIN; THE TABLET MAY HAVE BEEN OF "SILVER"



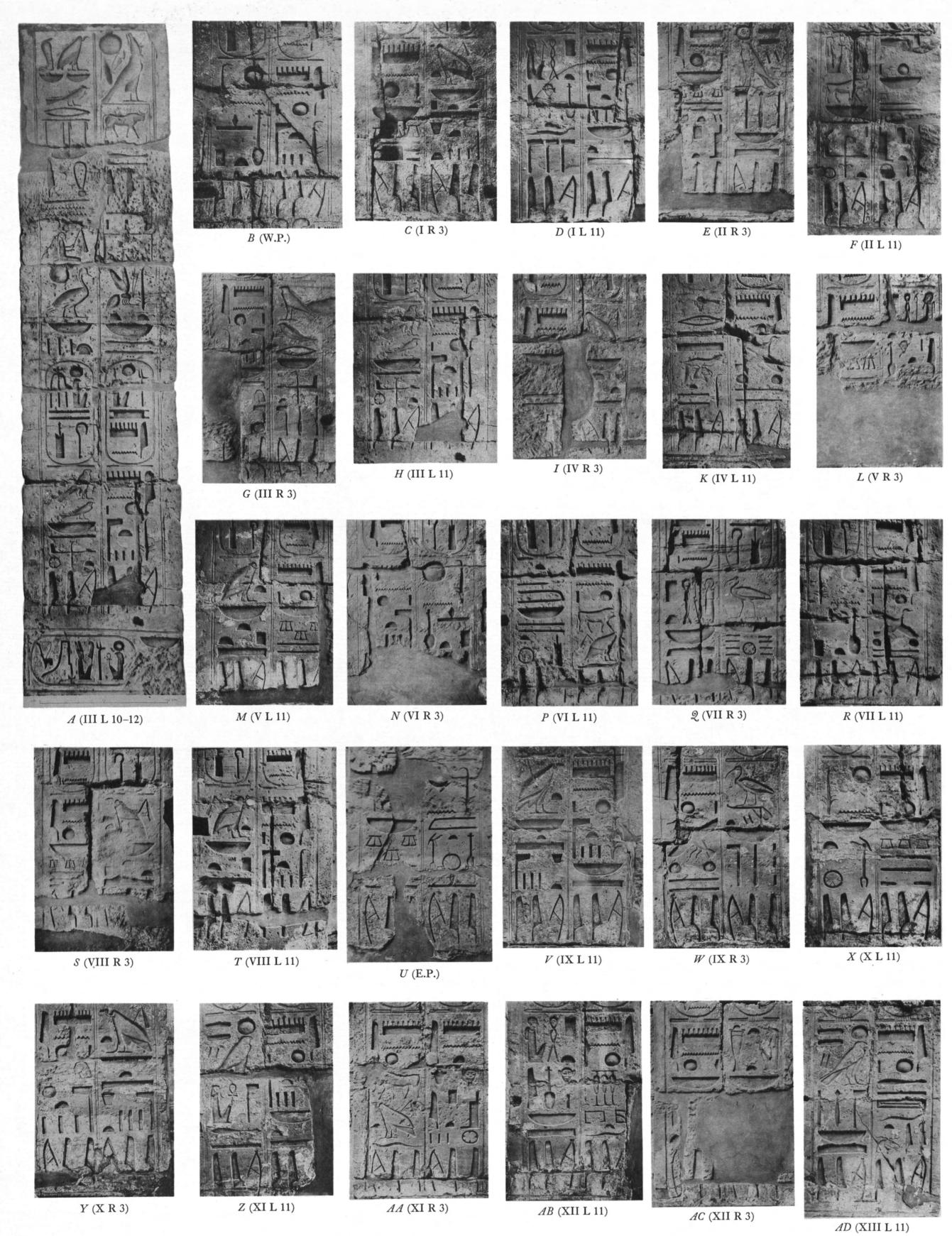
RAMSES III PRESENTING OFFERINGS TO THE THEBAN TRIAD. Detail from Scene Shown on Plate 17 B



A. THE STATUE OF MIN CARRIED IN PROCESSION. Detail from Scene Shown on Plate 18



B. THE BARK OF AMON-RE CARRIED IN PROCESSION. Detail from Scene Shown on Plate 21



INSCRIPTIONS ON THE SIDES OF THE OSIRID PILLARS

 $\it A.$ A TYPICAL COMPLETE INSCRIPTION SUCH AS IS FOUND ON BOTH SIDES OF EACH PILLAR, BUT WITH VARYING TERMINATIONS

B-AD. VARIANT TERMINATIONS OF THE INSCRIPTIONS

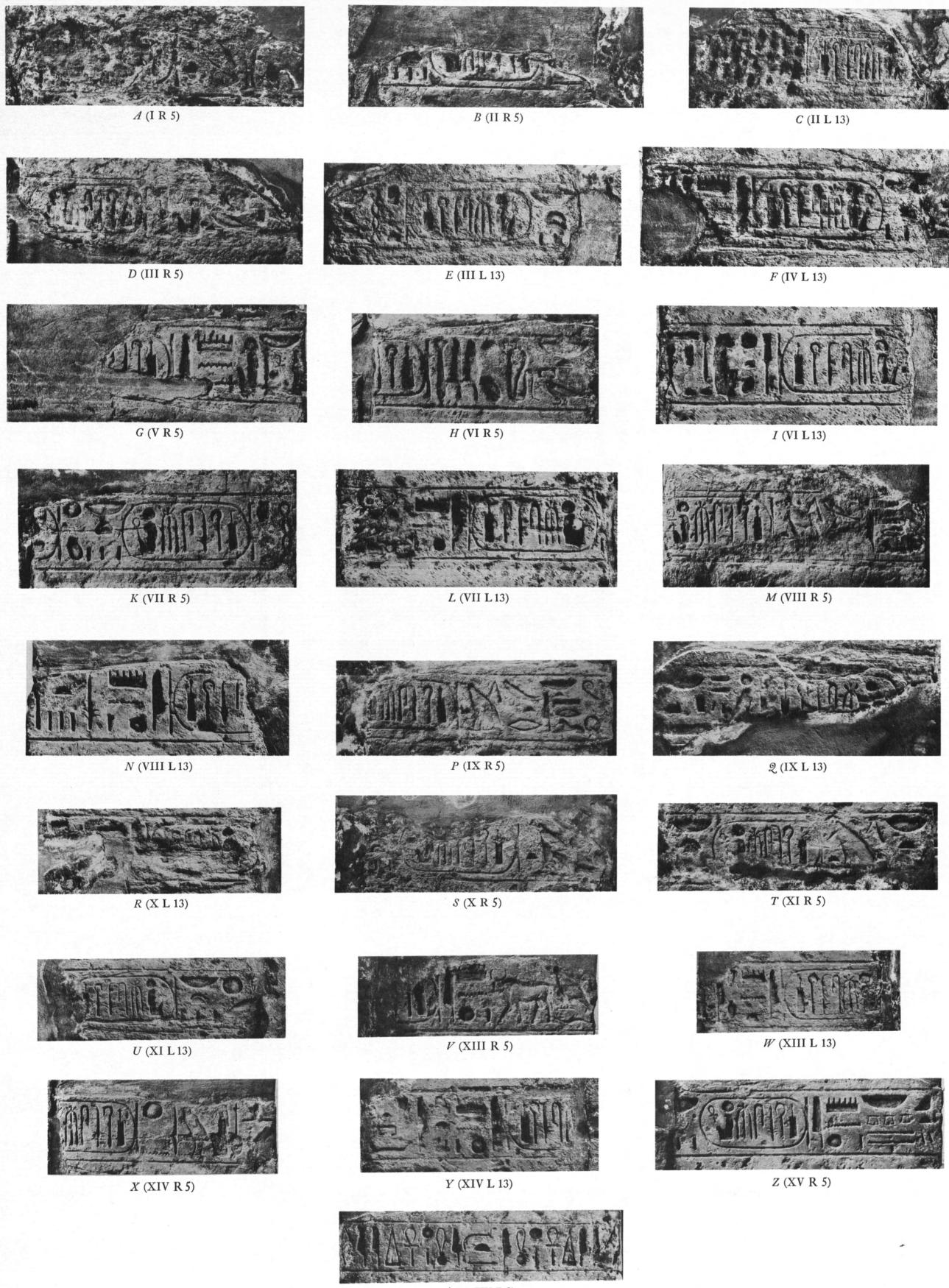
INTERIOR, COURT (see Figs. 1 and 3)



A–G. VARIANT TERMINATIONS OF THE INSCRIPTIONS ON SIDES OF OSIRID PILLARS, CONCLUDED

H. RAMSES IV'S CARTOUCHES ON THE WEST PILASTER

I-AK. RAMSES IV'S INSCRIPTIONS (SOME USURPED BY RAMSES VI) ON THE SIDES AND BACKS OF THE OSIRID PILLARS INTERIOR, COURT (see Figs. 1 and 3)



AA (XV B 9)

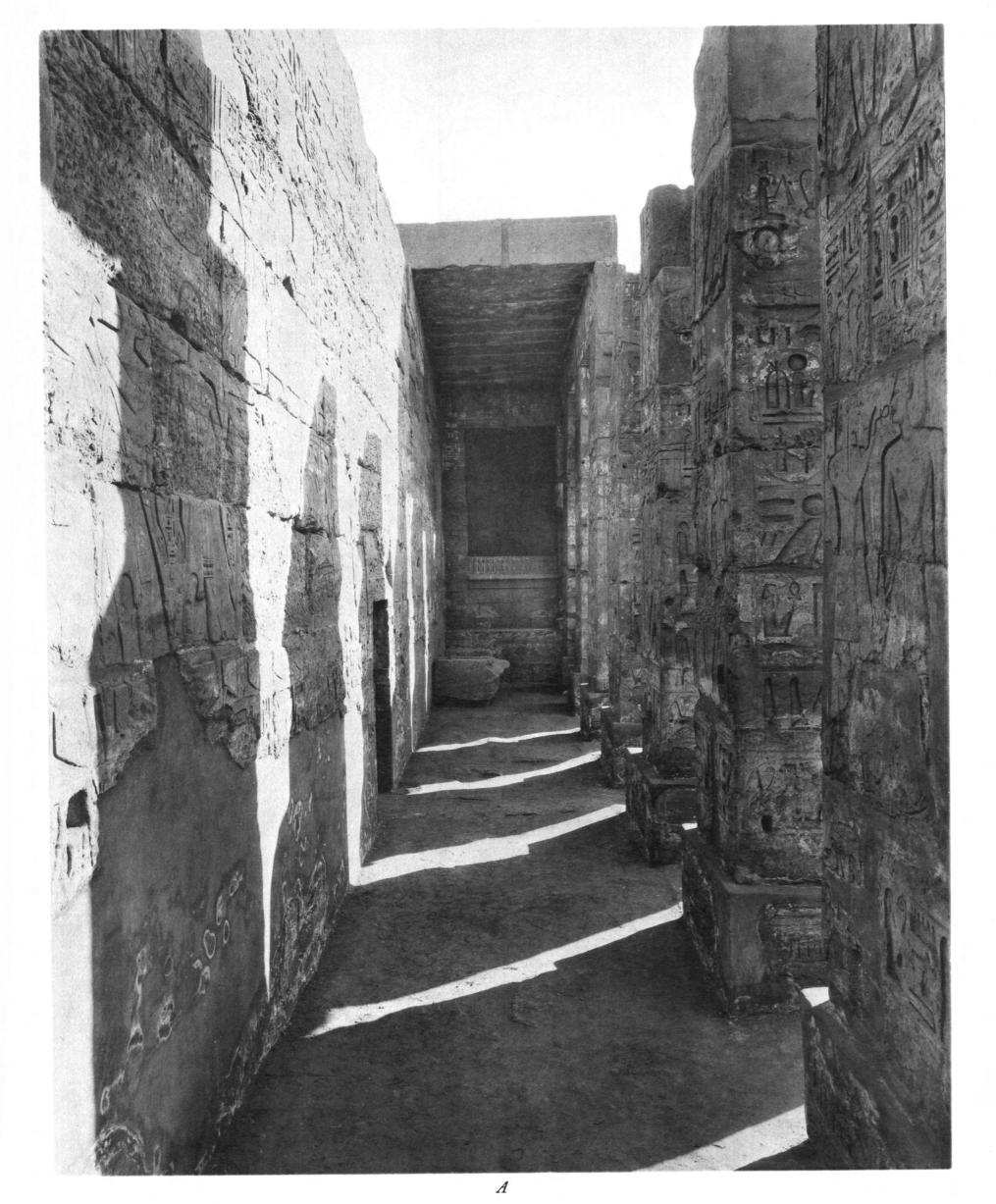
RAMSES III'S INSCRIPTIONS ON THE BASES OF THE OSIRID PILLARS

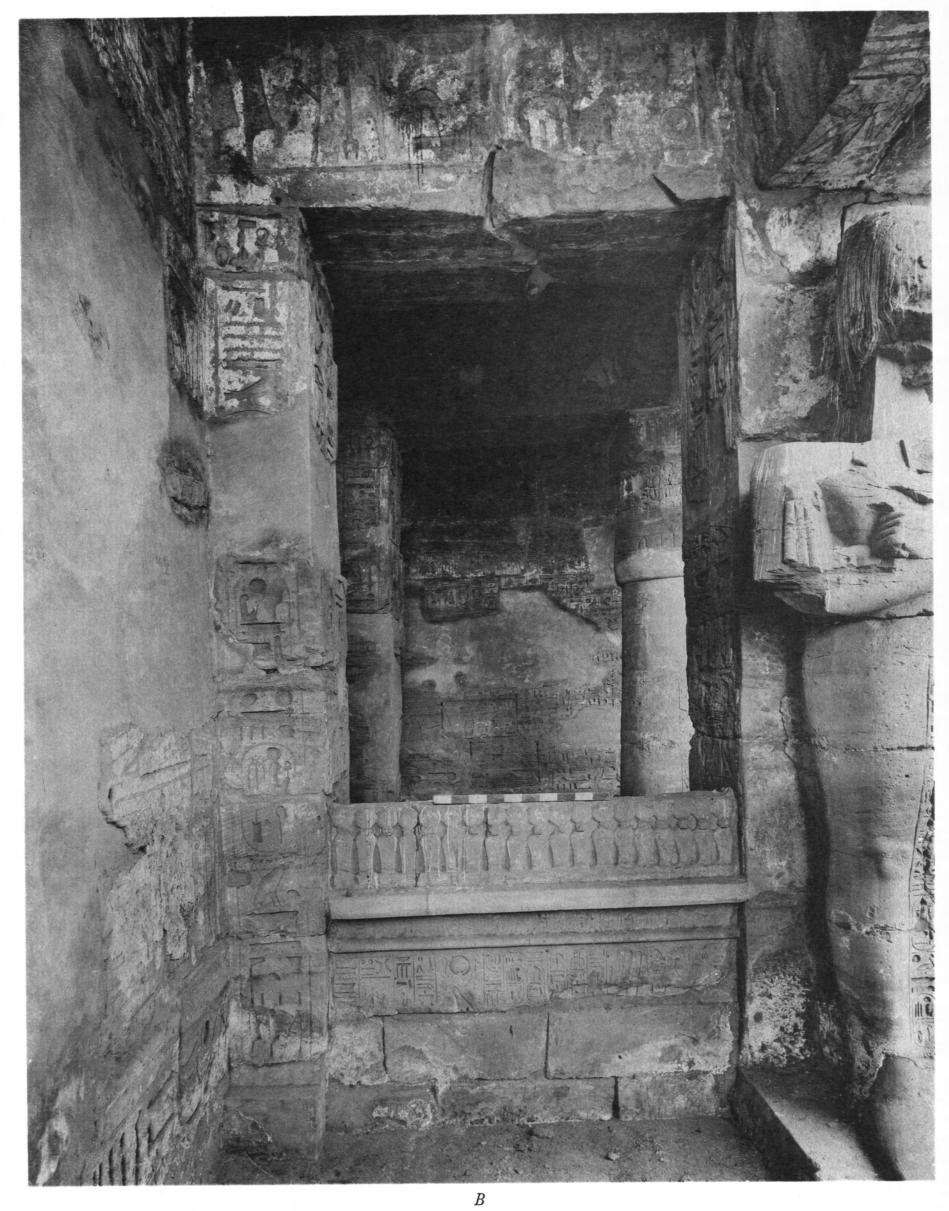
INTERIOR, COURT (see Figs. 1 and 3)



A 1–9. LOWER FACE OF WEST ARCHITRAVE ABOVE OSIRID PILLARS
B 1–3 and 7–9 (B 4–6 lost). LOWER FACE OF EAST ARCHITRAVE ABOVE OSIRID PILLARS
INTERIOR, COURT

Erratum: For B8 read B9, and for B9 read B8

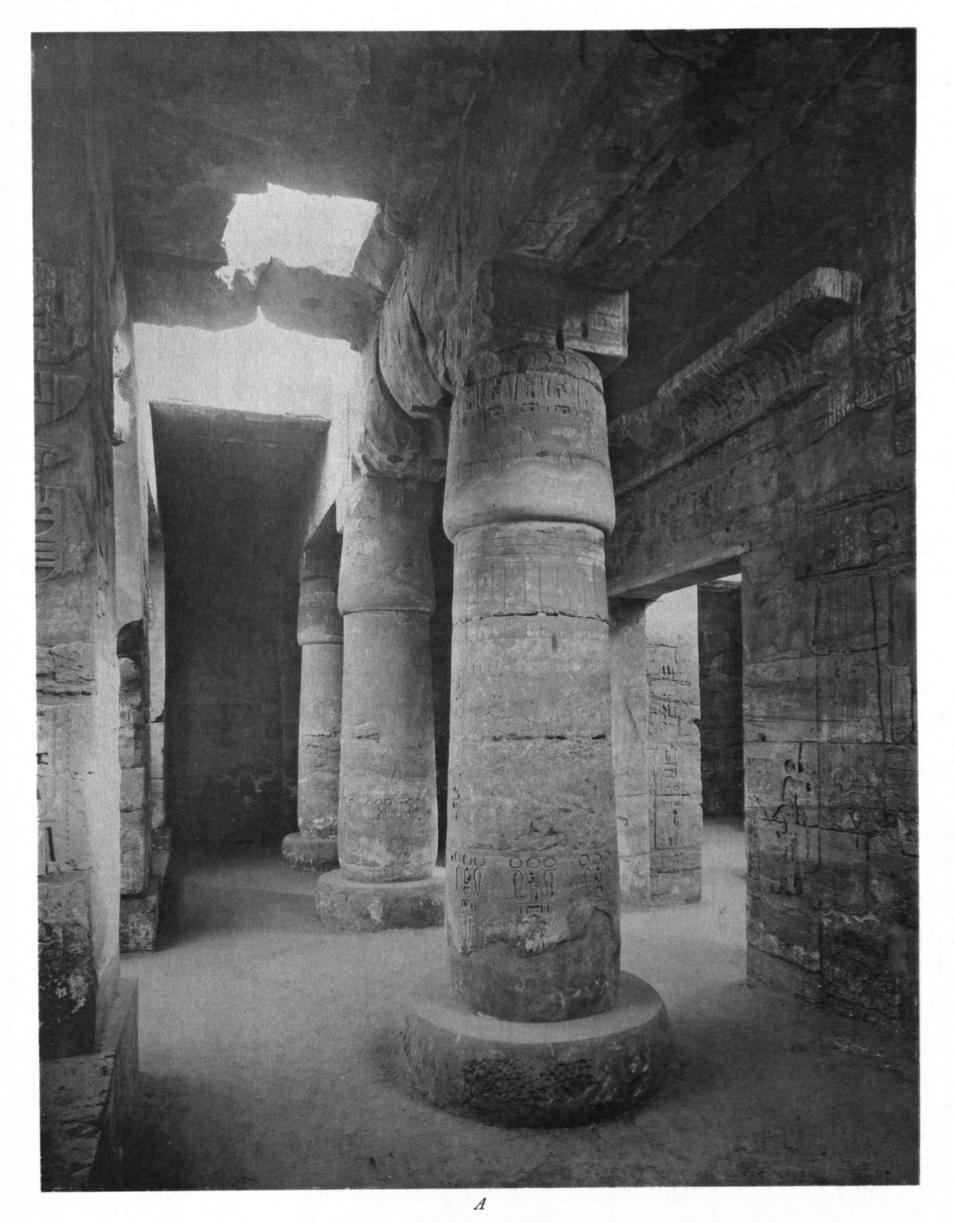


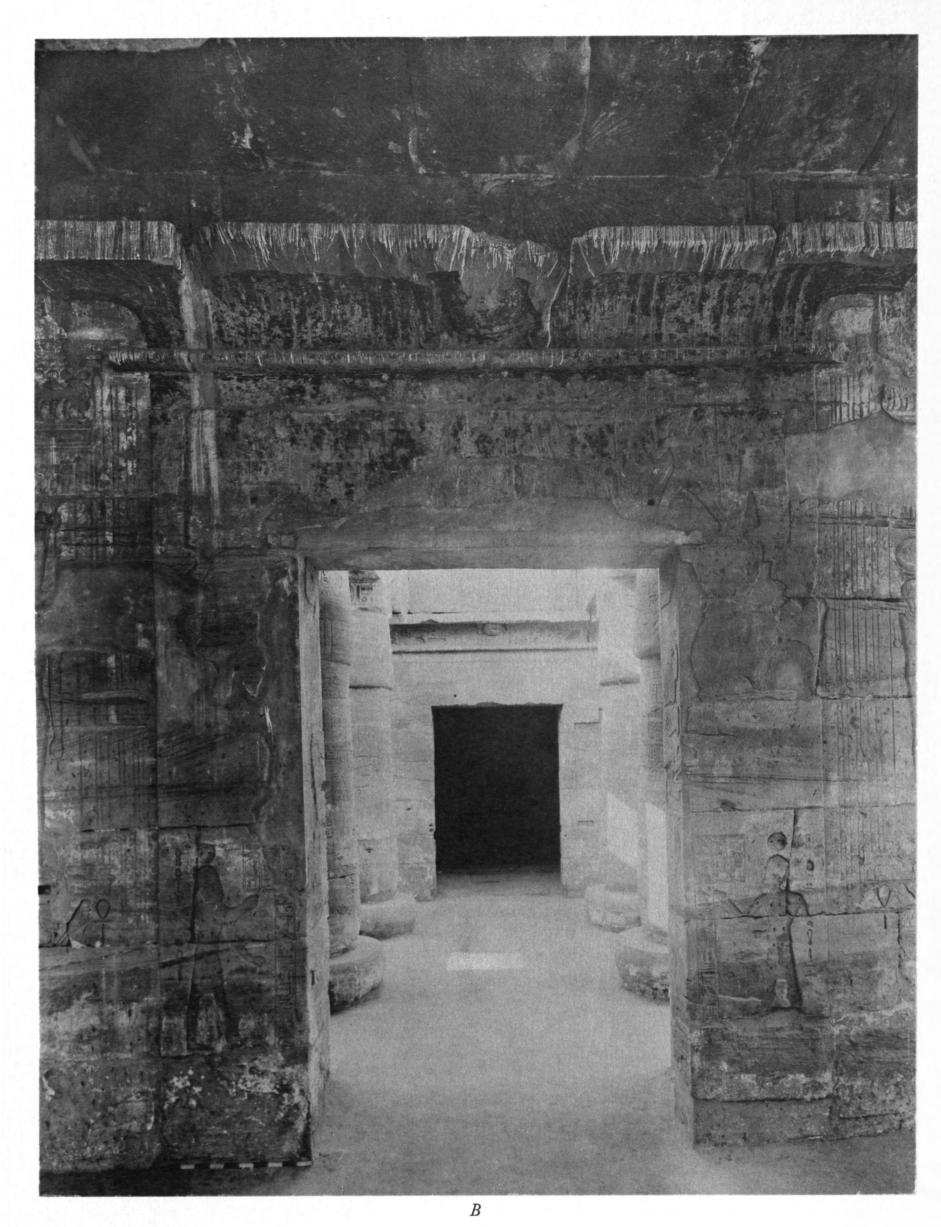


A. THE EAST COLONNADE, LOOKING SOUTH

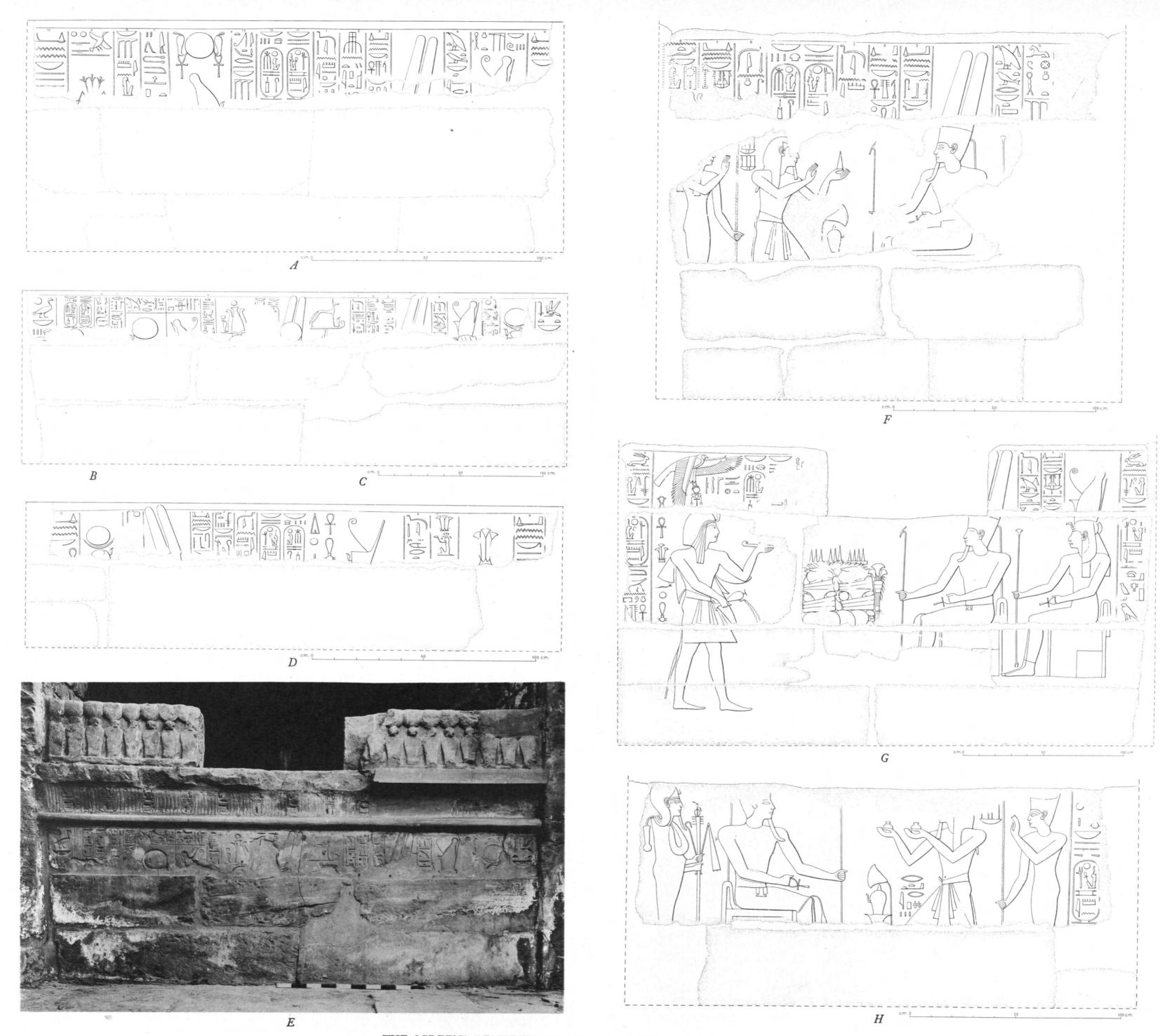
B. THE EAST SCREEN ON THE TERRACE AT SOUTH END OF EAST COLONNADE

INTERIOR, COURT





A. THE TERRACE, LOOKING EAST
B. DOORWAY FROM THE TERRACE TO THE HYPOSTYLE HALL



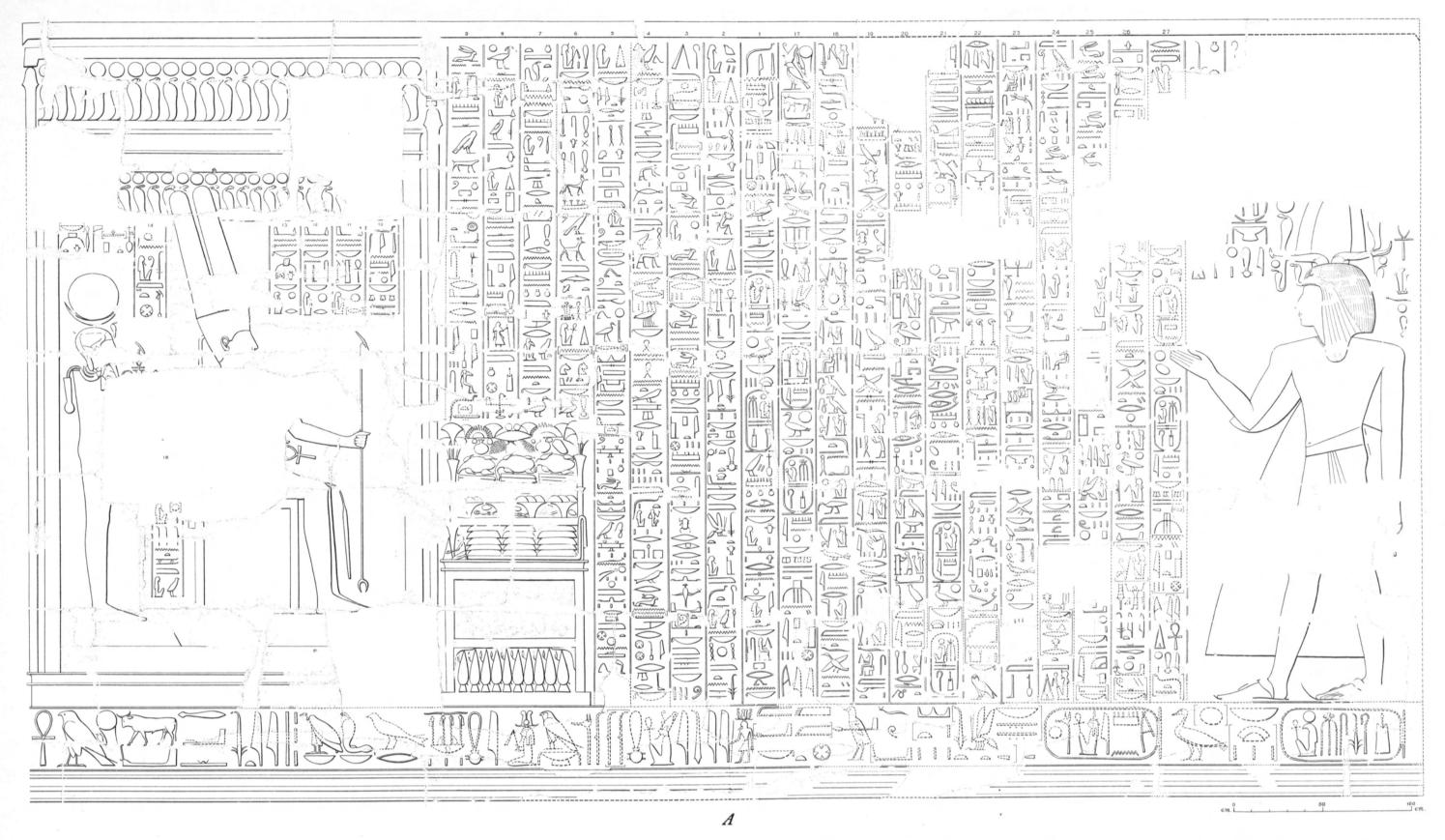
THE SCREENS BETWEEN THE OSIRID PILLARS ON THE TERRACE

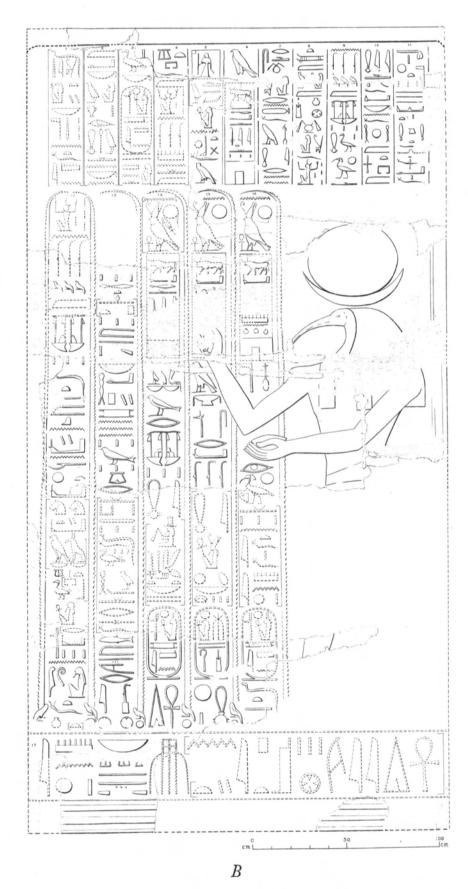
- A-D. SIDES FACING THE COURT
- E. RELIEF SHOWN IN B-C
- F-H. SIDES FACING THE TERRACE



RAMSES III ENDOWED WITH LIFE BY (A, C, E, G) AMON-RE, (B) THOTH, (D) KHONSU, (F) MUT, AND (H) SEKHMET

INTERIOR, TERRACE, REAR OF OSIRID PILLARS



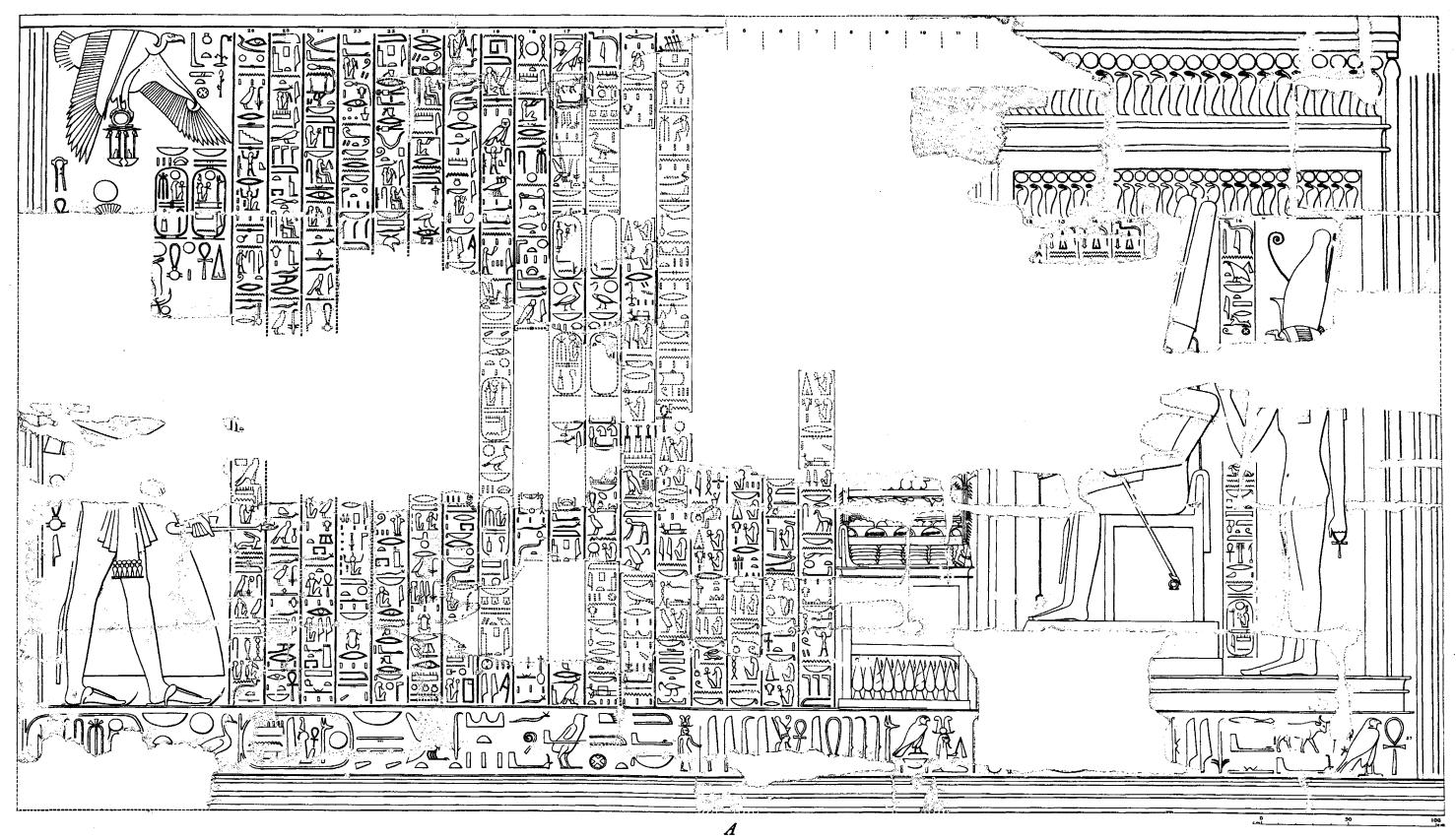


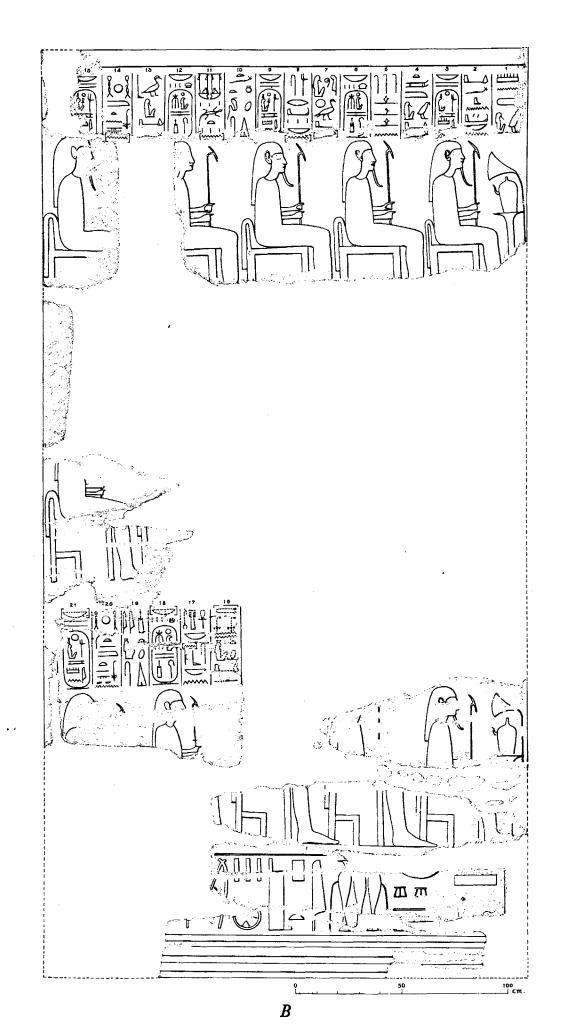


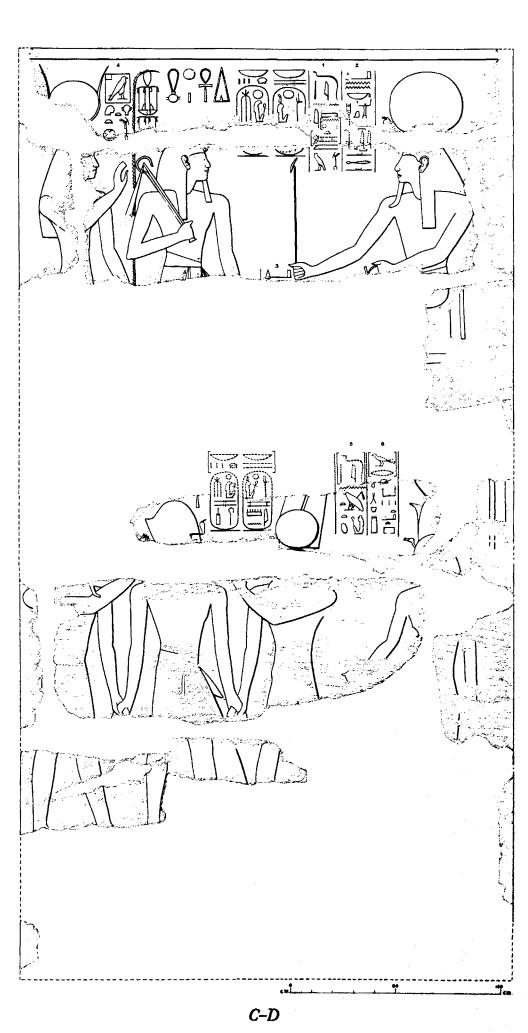
- ${\it A.}$ RAMSES III RECOUNTING HIS GOOD DEEDS FOR AMON-RE, AND THE GOD'S RESPONSE
- B. THOTH INSCRIBING THE ROYAL TITULARY
- C. REMAINS OF THE RELIEF ADJACENT TO B

INTERIOR, TERRACE, SOUTH AND WEST WALLS

PLATE 35

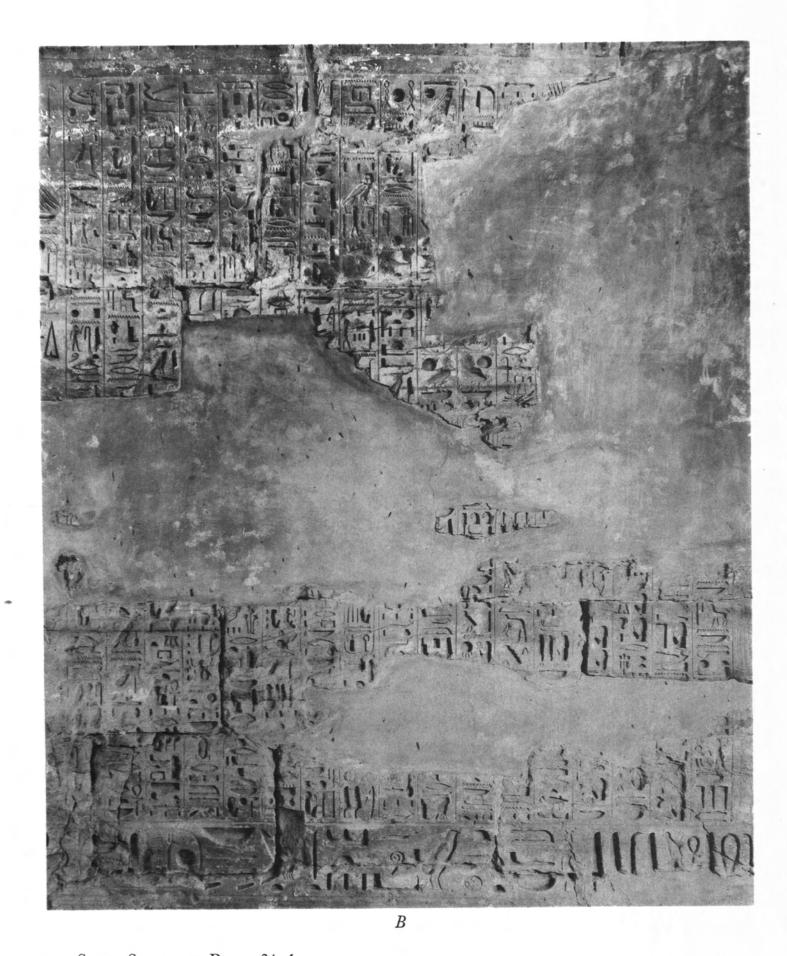






- $\it A.$ RAMSES III RECOUNTING HIS GOOD DEEDS FOR AMON-RE, AND THE GOD'S RESPONSE
- B. THE GODS CONFERRING FAVORS ON RAMSES III
- C-D. RAMSES III CONDUCTED INTO THE PRESENCE OF AMON-RE-ATUM AND MUT INTERIOR, TERRACE, SOUTH AND EAST WALLS





A. RAMSES III'S ADDRESS TO AMON-RE AND THE GOD'S RESPONSE. Detail from Scene Shown on Plate 34 A

B. RAMSES III'S ADDRESS TO AMON-RE AND THE GOD'S RESPONSE. DETAIL FROM SCENE SHOWN ON PLATE 35 A

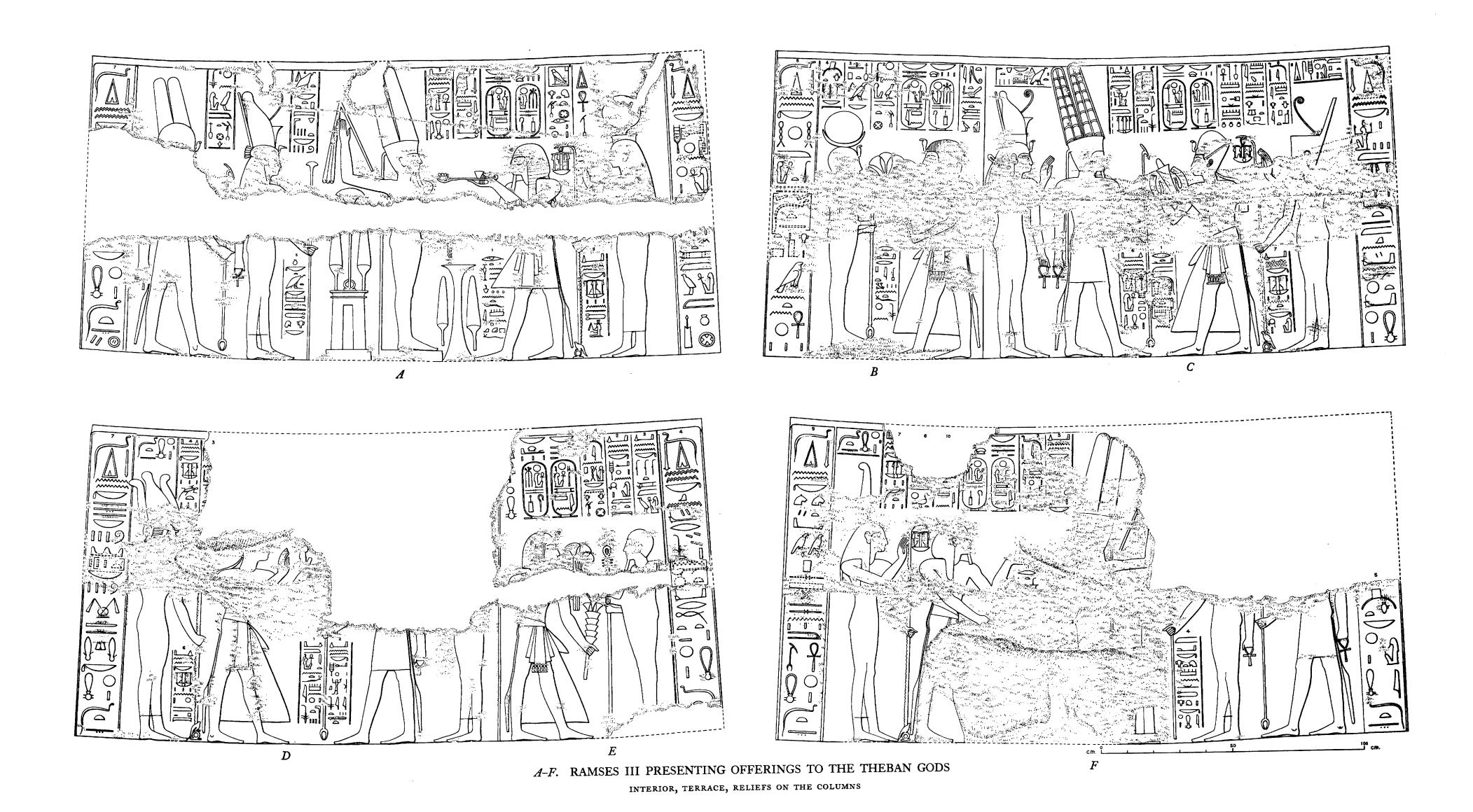
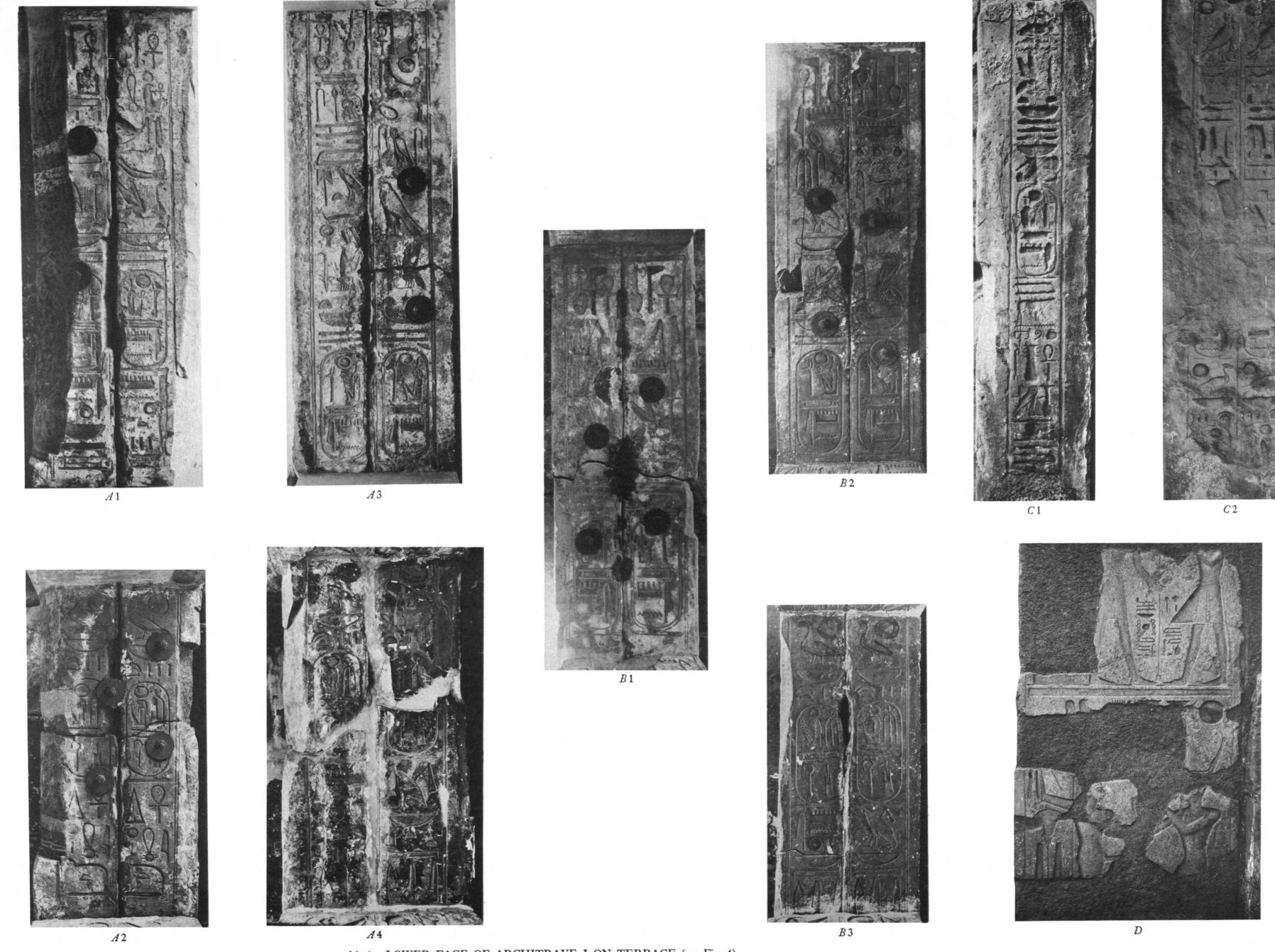


PLATE 37



A–H. INSCRIPTIONS ON SIDES OF OSIRID PILLARS AND PILASTERS ON TERRACE I–K. INSCRIPTIONS ON PILASTERS AT ENDS OF ROW OF COLUMNS ON TERRACE



- A 1-4. LOWER FACE OF ARCHITRAVE I ON TERRACE (see Fig. 4)
- B 1-3. LOWER FACE OF ARCHITRAVE II ON TERRACE (see Fig. 4)
- C 1-2. INSCRIPTIONS ON EAST JAMB OF ENTRANCE TO TERRACE FROM COURT
- D. FRAGMENT OF RELIEF FROM OUTER FACE OF WEST JAMB OF ENTRANCE THROUGH PYLON

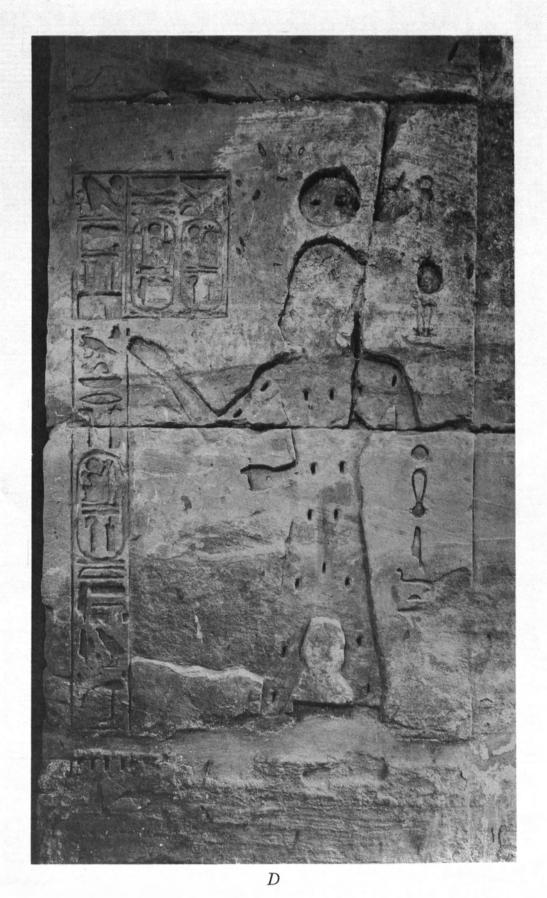




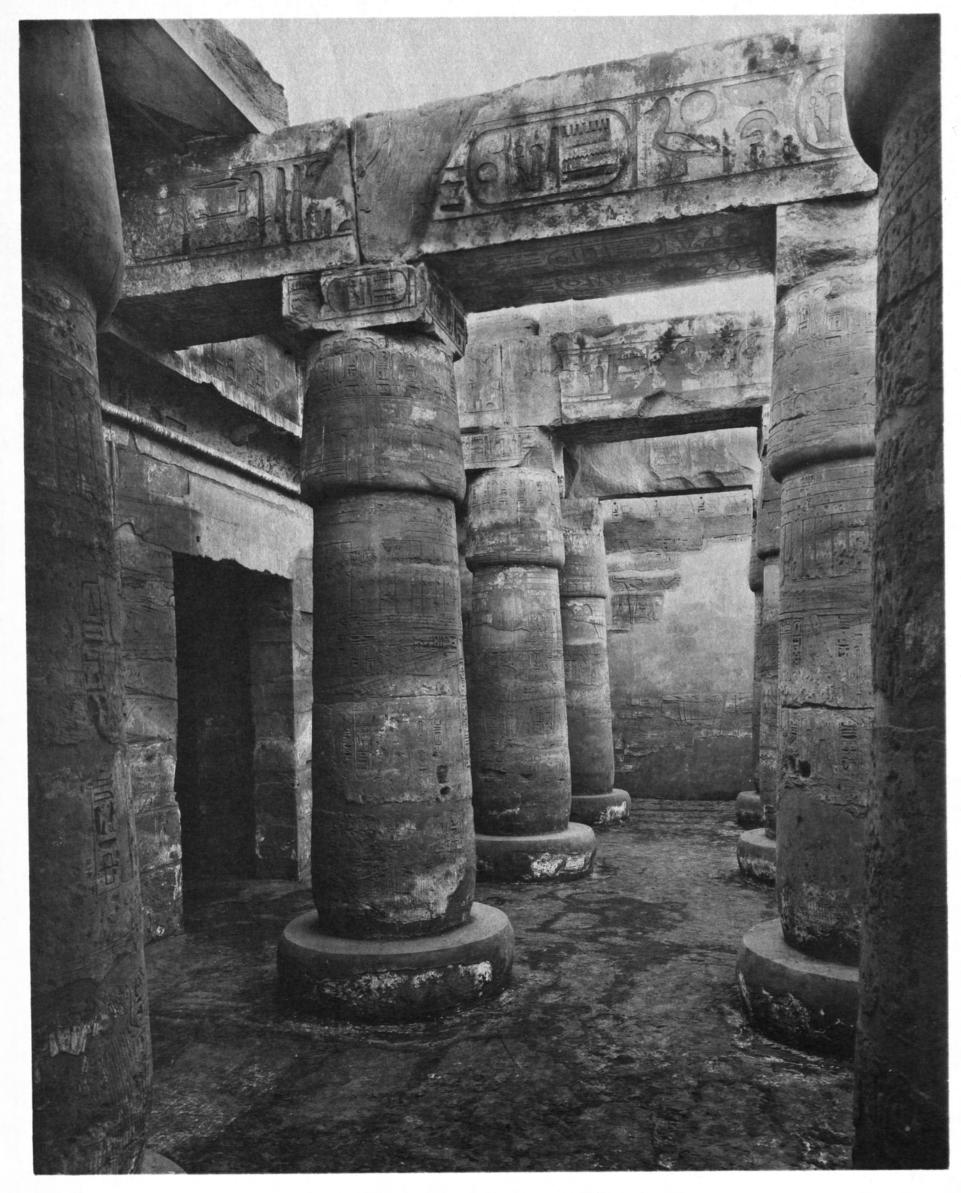




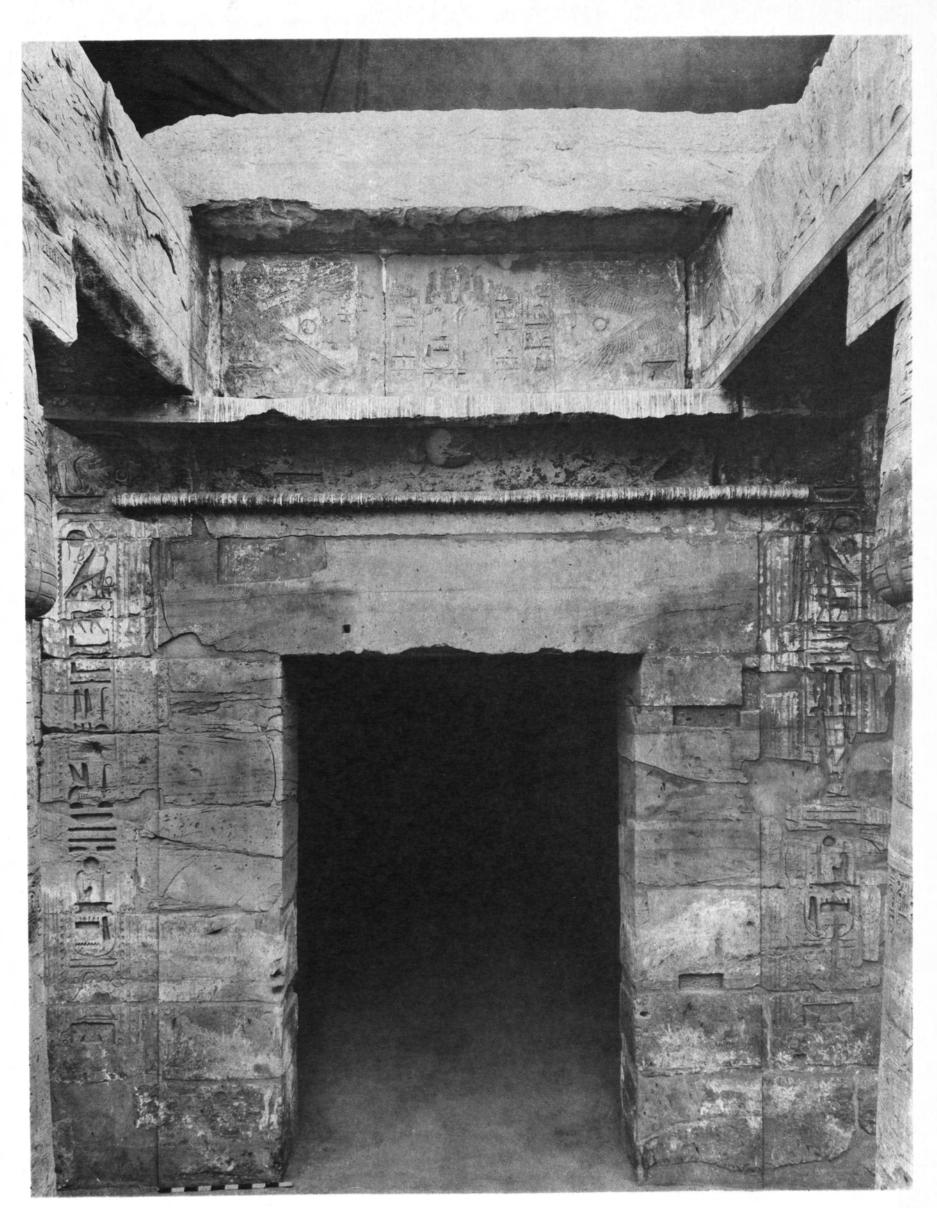




- A-B. RELIEFS ON EITHER SIDE OF TERRACE ENTRANCE FROM COURT
- C-D. RELIEFS ON EITHER SIDE OF EXIT FROM TERRACE TO HYPOSTYLE HALL
- $\it E\!-\!F$. INSCRIPTIONS ON INNER FACE OF DOORWAY BETWEEN TERRACE AND HYPOSTYLE HALL

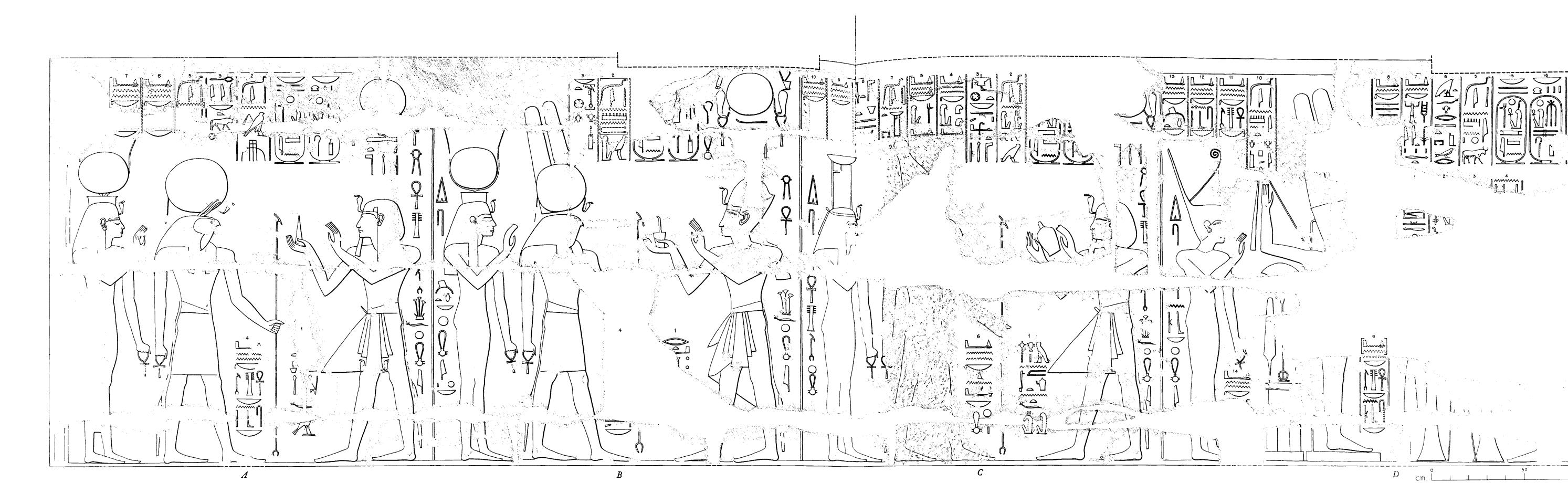


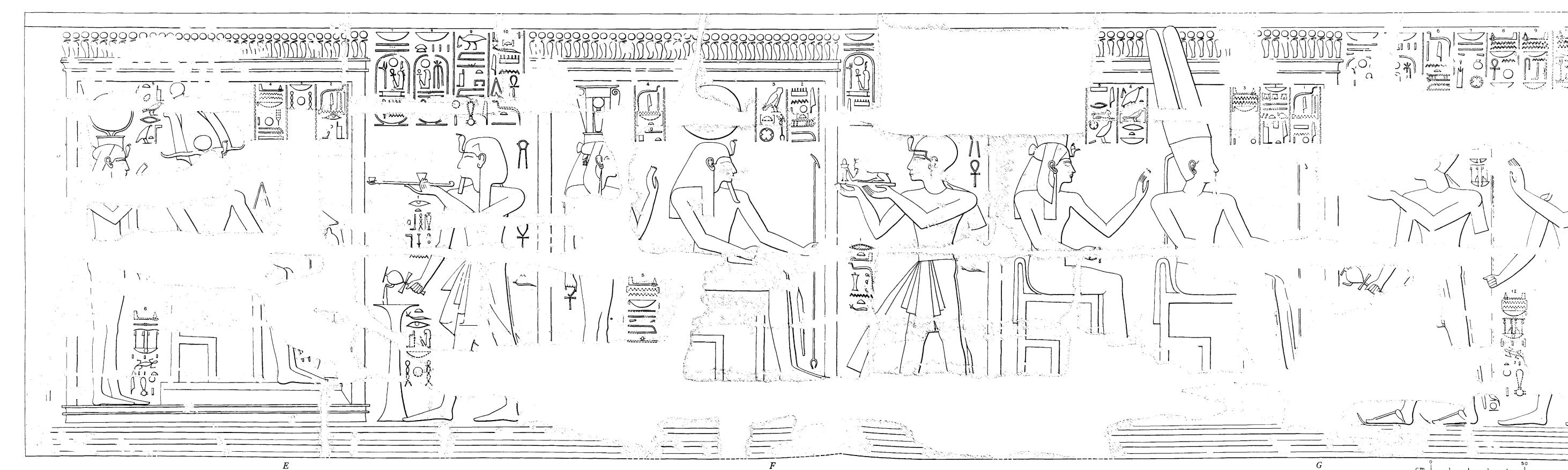
A. THE HYPOSTYLE HALL, LOOKING WEST INTERIOR, HYPOSTYLE HALL



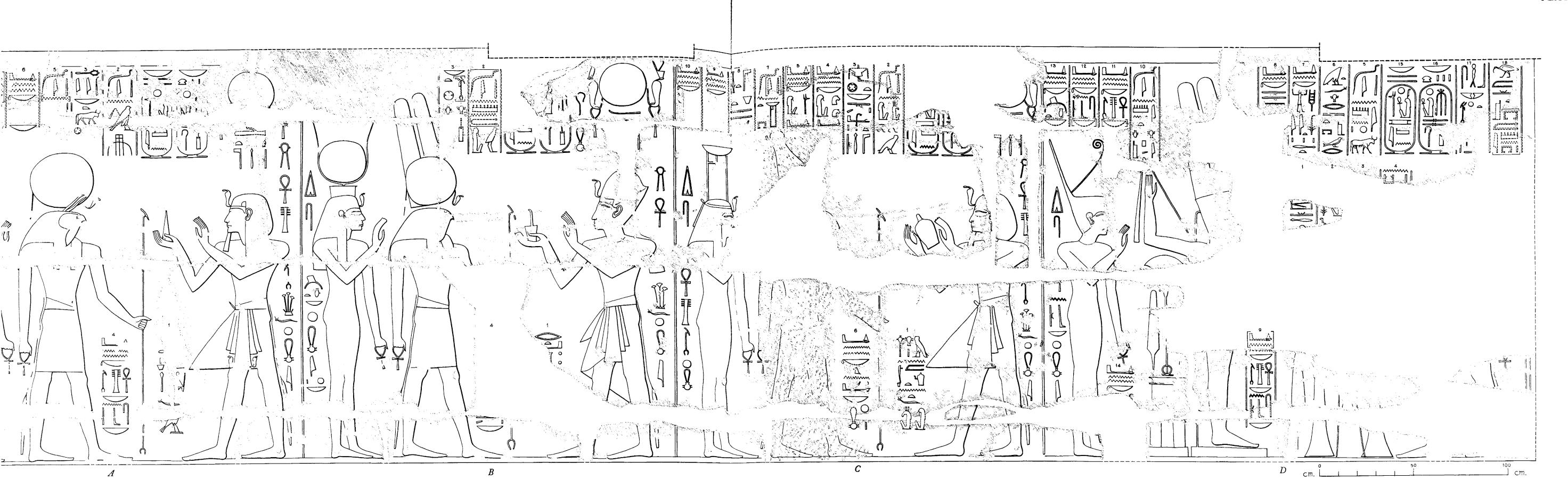
B. THE ENTRANCE TO THE SHRINE OF AMON-RE INTERIOR, HYPOSTYLE HALL

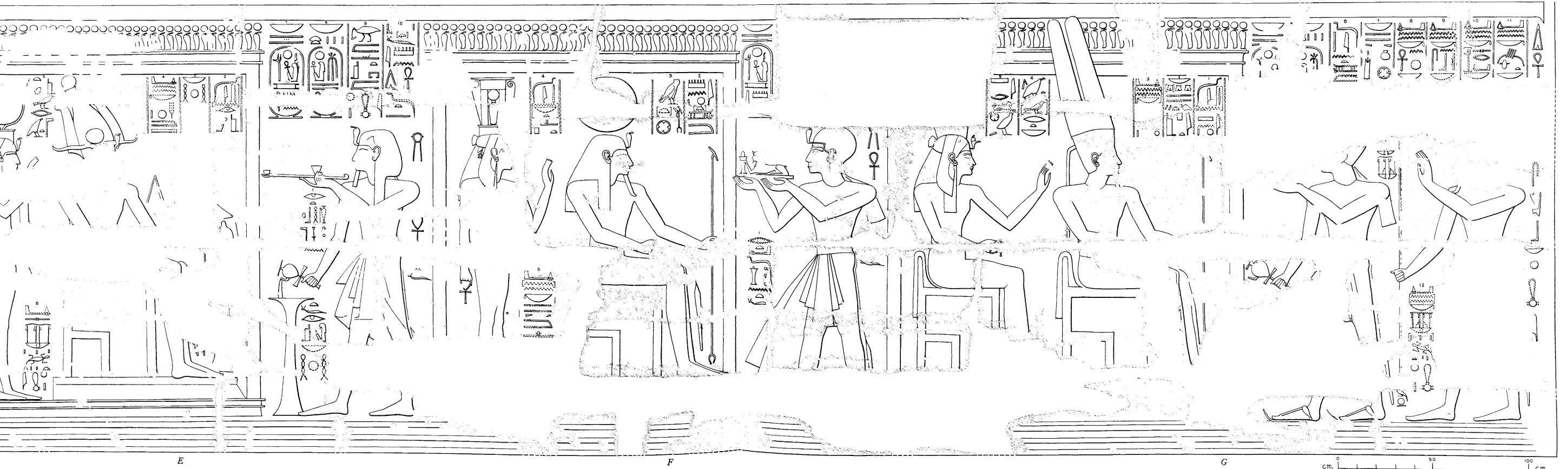
PLATE 42





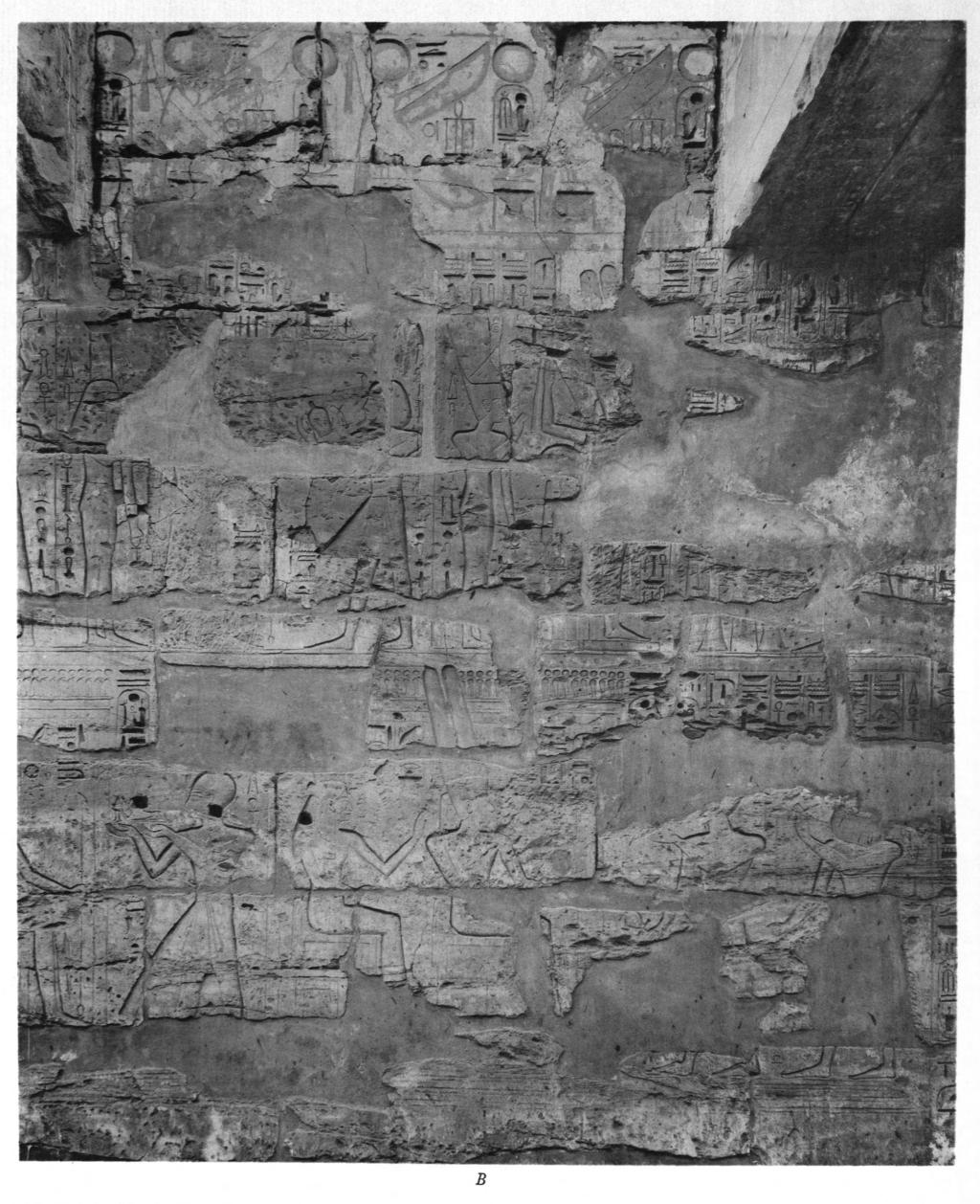
RAMSES III PRESENTING (A) WHITE BREAD TO HORUS-KHENTIKHETI, (B) INCENSE TO MONTU, (C) A NMST-JAR TO SET, (D) A "GREAT OBLATION" TO AMON-RE-KAMUTEF, (E) WATER AND INCENSE TO OSIRIS, (F) OINTMENT TO AMON-RE-ATUM, AND (G) WATER AND INCENSE TO AMON-RE INTERIOR, HYPOSTYLE HALL, NORTH WALL



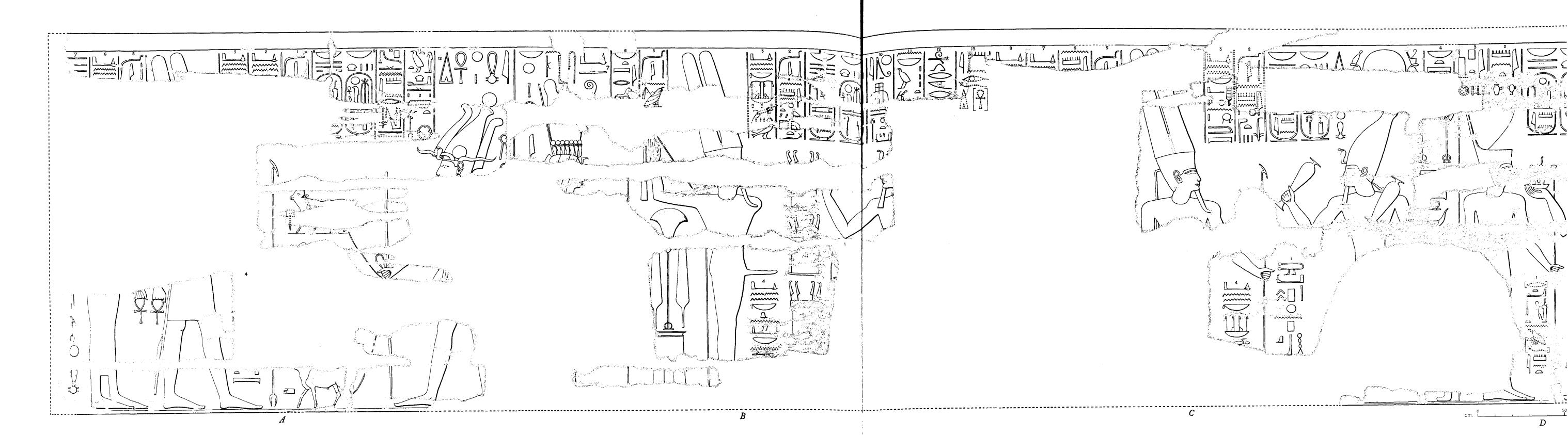


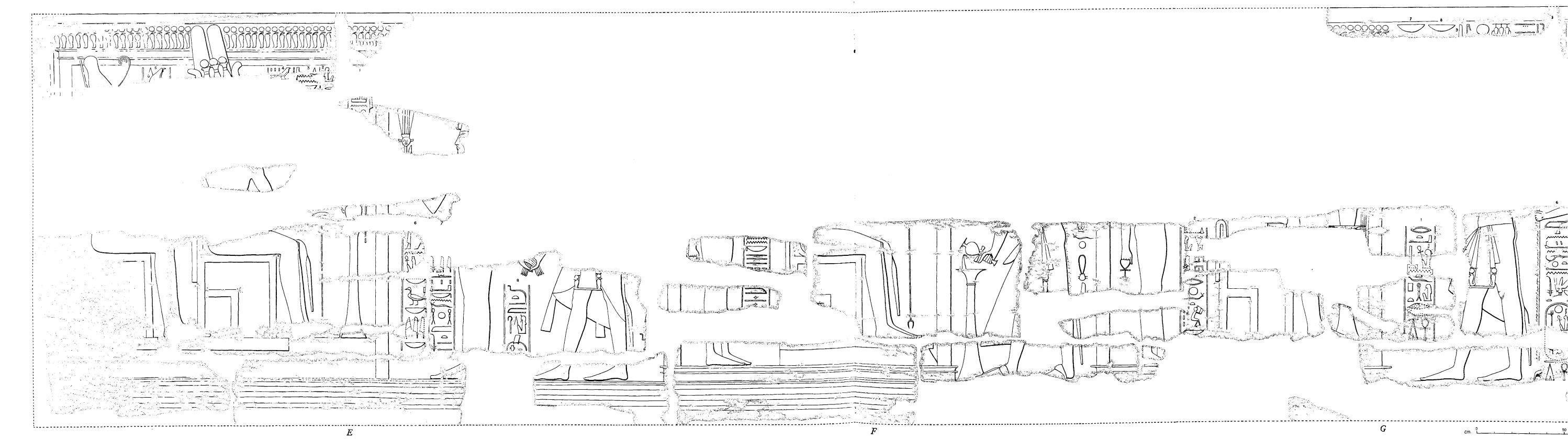
RAMSES III PRESENTING (A) WHITE BREAD TO HORUS-KHENTIKHETI, (B) INCENSE TO MONTU, (C) A NMŚT-JAR TO SET, (D) A "GREAT OBLATION" TO AMON-RE-KAMUTEF, (E) WATER AND INCENSE TO OSIRIS, (F) OINTMENT TO AMON-RE-ATUM, AND (G) WATER AND INCENSE TO AMON-RE
INTERIOR, HYPOSTYLE HALL, NORTH WALL





RAMSES III PRESENTING OFFERINGS TO VARIOUS GODS. Compare Drawing, Plate 42 interior, hypostyle hall, north wall

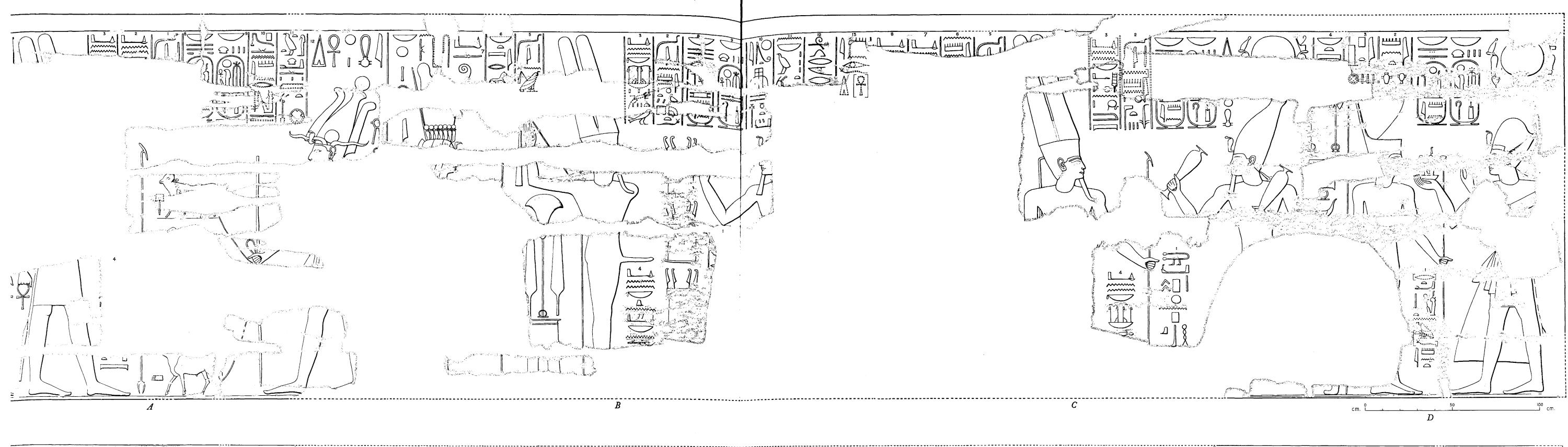


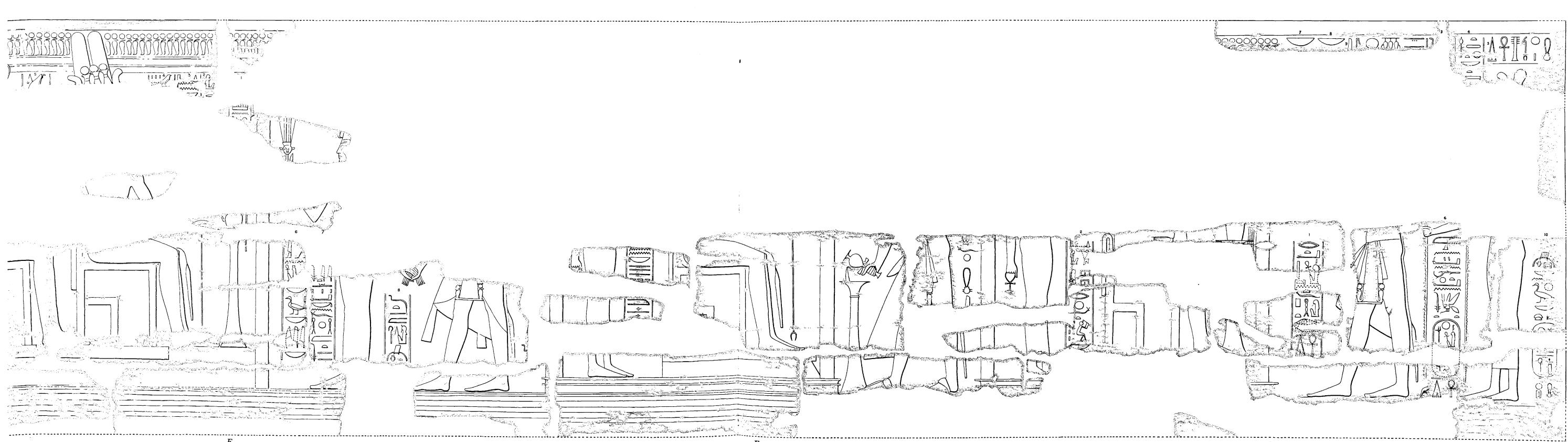


RAMSES III BEFORE VARIOUS DEITIES

- A. BRINGING FOUR CALVES BEFORE AMON-RE
- B. PRESENTING FOUR CHESTS TO AMON-RE
- C. PERFORMING A RITUAL DANCE BEFORE AMON-RE
- D. OFFERING MAAT TO AMONET
- E. BEING CONDUCTED BY A GODDESS INTO THE PRESENCE OF AMON-RE
- F. POURING A LIBATION TO AMON-RE(?)
- G. PRESENTING MAAT TO PTAH

INTERIOR, HYPOSTYLE HALL, WEST WALL



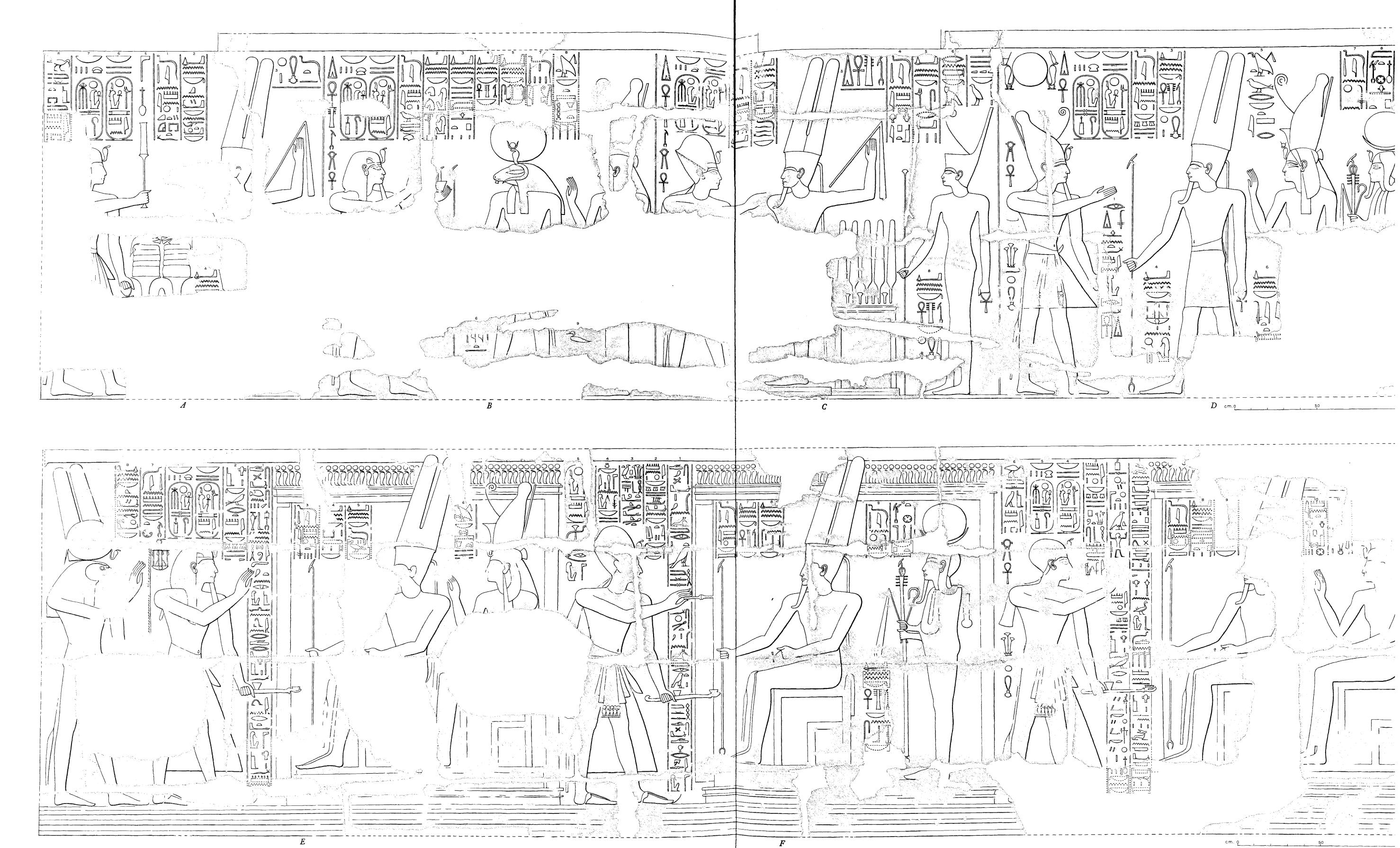


RAMSES III BEFORE VARIOUS DEITIES

- A. BRINGING FOUR CALVES BEFORE AMON-RE
- B. PRESENTING FOUR CHESTS TO AMON-RE
- C. PERFORMING A RITUAL DANCE BEFORE AMON-RE
- D. OFFERING MAAT TO AMONET
- E. BEING CONDUCTED BY A GODDESS INTO THE PRESENCE OF AMON-RE
- F. POURING A LIBATION TO AMON-RE(?)
- G. PRESENTING MAAT TO PTAH

INTERIOR, HYPOSTYLE HALL, WEST WALL

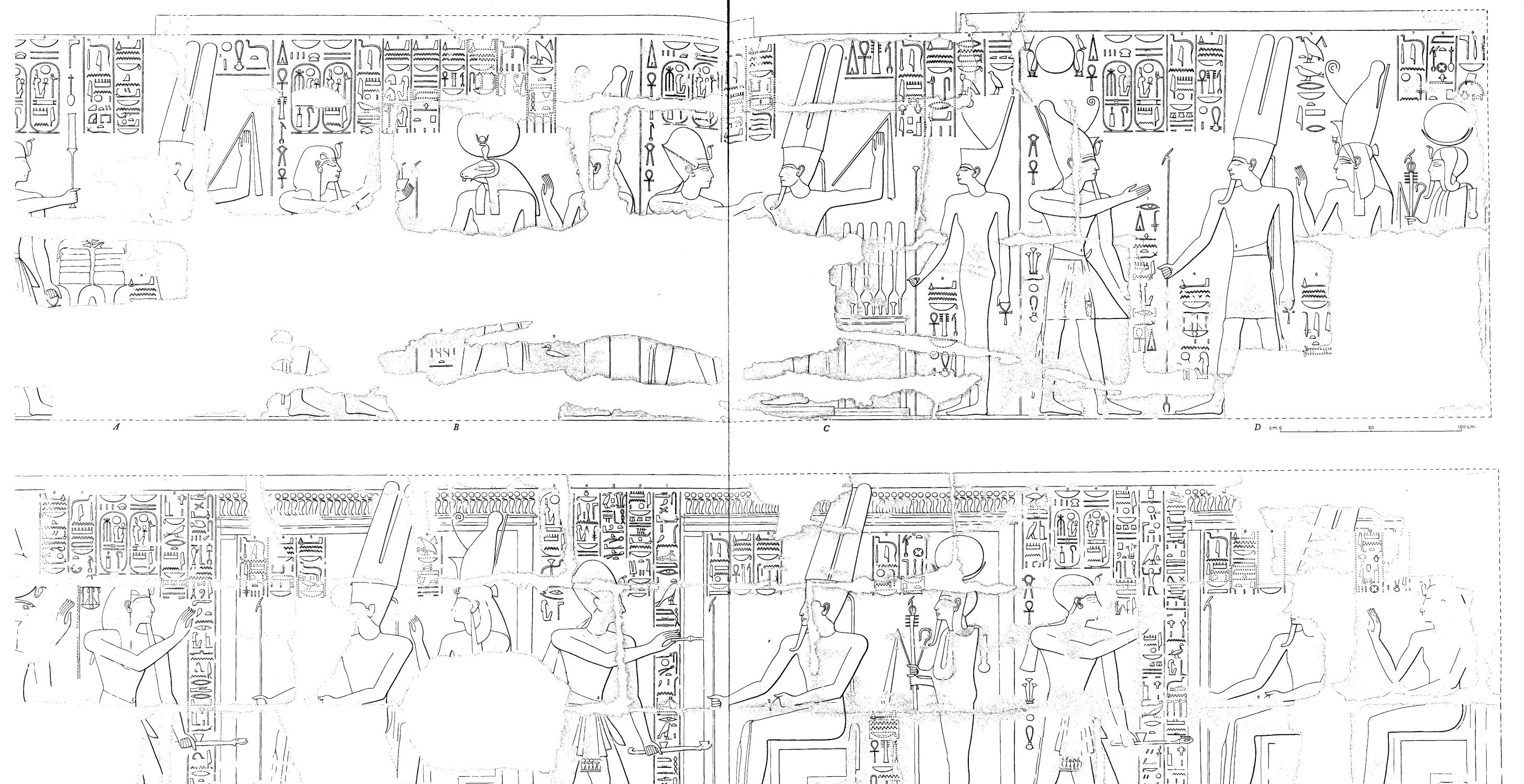
PLATE 45



RAMSES III BEFORE VARIOUS DEITIES

- A. PRESENTING AN OFFERING TO AMONRE
- B. PRESENTING INCENSE TO AMON-RE
- C. OFFICIATING BEFORE AMON-RE-KAMUTEF AND AMONET
- D. PERFORMING A "ROYAL OFFERING" ¢EREMONY BEFORE THE THEBAN TRIAD
- E. CENSING THE SHRINE OF AMON-RE
- F. DRAWING THE BOLT OF THE DOOR OF AMON-RE'S SHRINE
- G. OPENING THE DOOR OF AMON-RE'S SHRINE

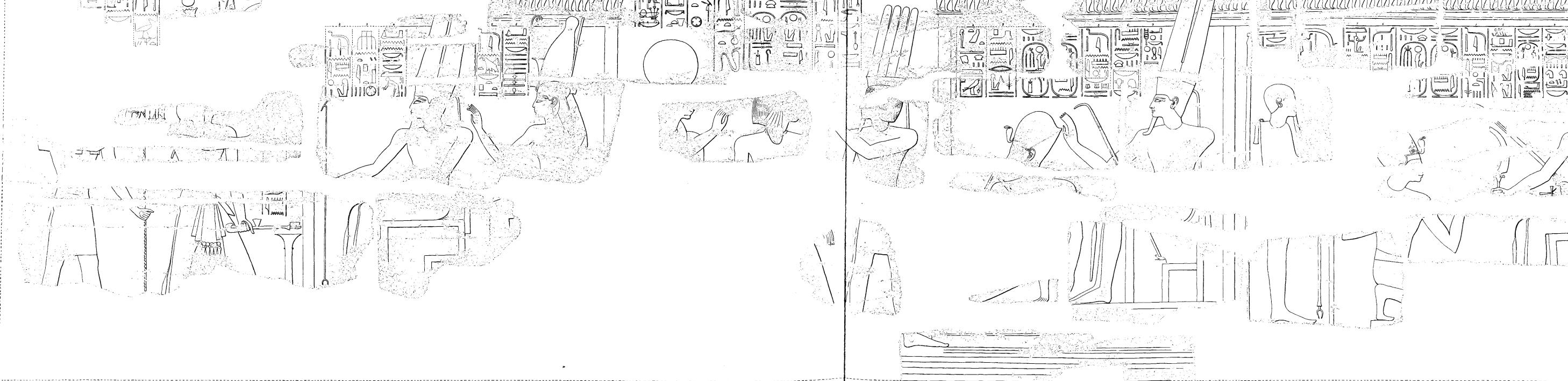
INTERIOR, HYPOSTYLE HALL, NORTH WALL



RAMSES III BEFORE VARIOUS DEITIES

- A. PRESENTING AN OFFERING TO AMONRE
- B. PRESENTING INCENSE TO AMON-RE
- C. OFFICIATING BEFORE AMON-RE-KAMUTEF AND AMONET
- D. PERFORMING A "ROYAL OFFERING" EREMONY BEFORE THE THEBAN TRIAD
- E. CENSING THE SHRINE OF AMON-RE
- F. DRAWING THE BOLT OF THE DOOR OF AMON-RE'S SHRINE
- G. OPENING THE DOOR OF AMON-RE'S SHRINE

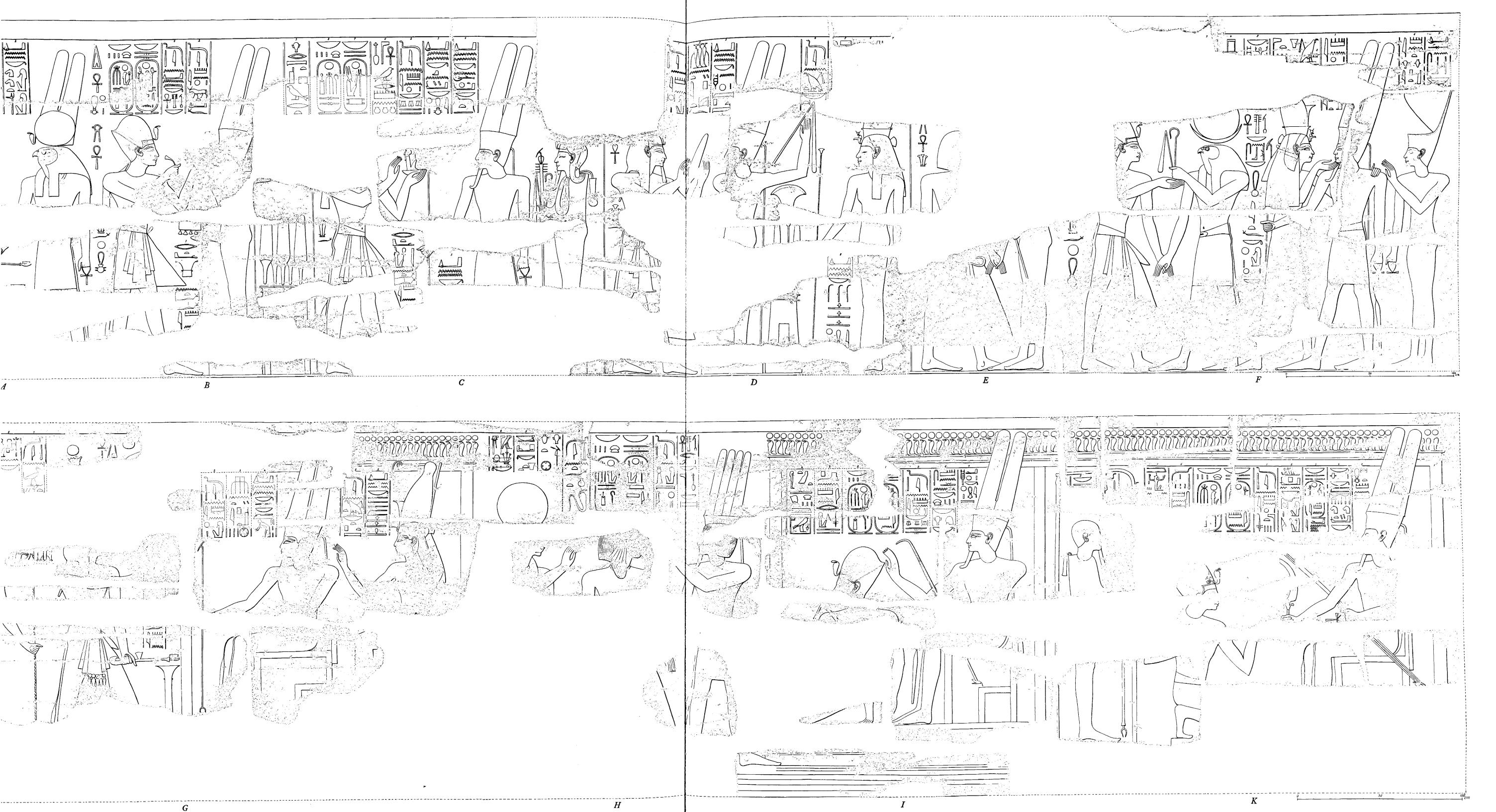
INTERIOR, HYPOSTYLE HALL, NORTH WALL



RAMSES III BEFORE VARIOUS DEITIES

- A. PRESENTING LIBATION AND INCENSE TO MONTU
- B. PRESENTING A PECTORAL TO AMON-RE-KAMUTEF
- C. PRESENTING MAAT TO AMON-RE
- D. PRESENTING LETTUCE TO AMON-RE
- E. EMBRACED BY A GODDESS
- F. RECEIVING THE SYMBOLS OF ROYALT FROM THE THEBAN TRIAD AND AMONET
- G. OFFICIATING BEFORE AMON-RE AND NUT
- H. CONDUCTED INTO THE PRESENCE OF MON-RE BY ONURIS AND TEFNUT
- I. CROWNED BY AMON-RE
- K. RECEIVING A SWORD FROM AMON-RE

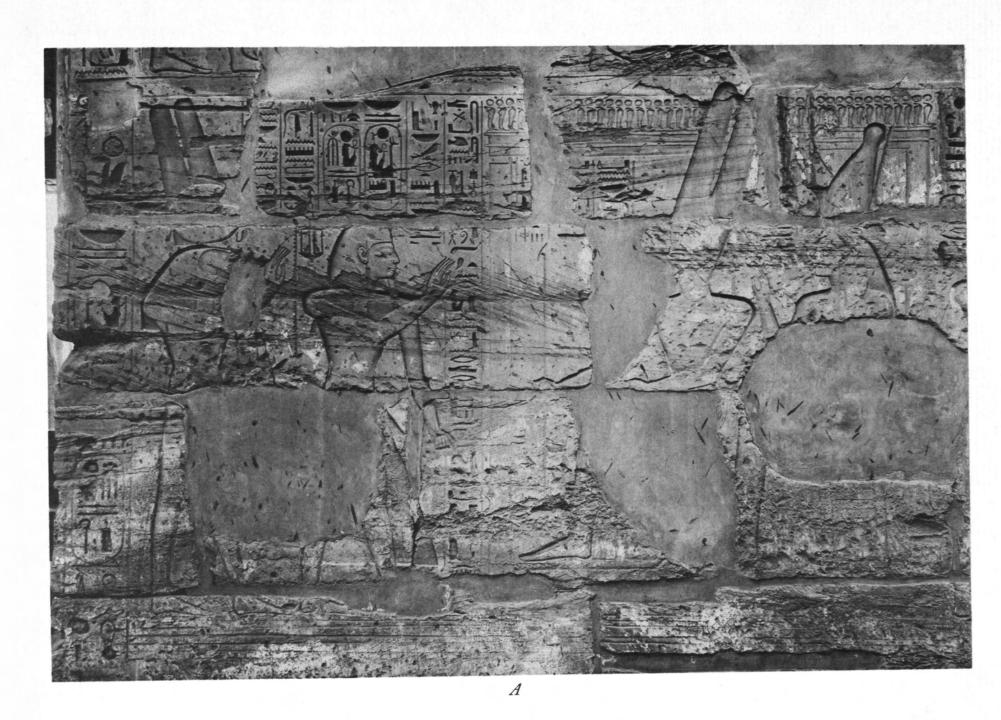
INTERIOR, HYPOST LE HALL, EAST WALL



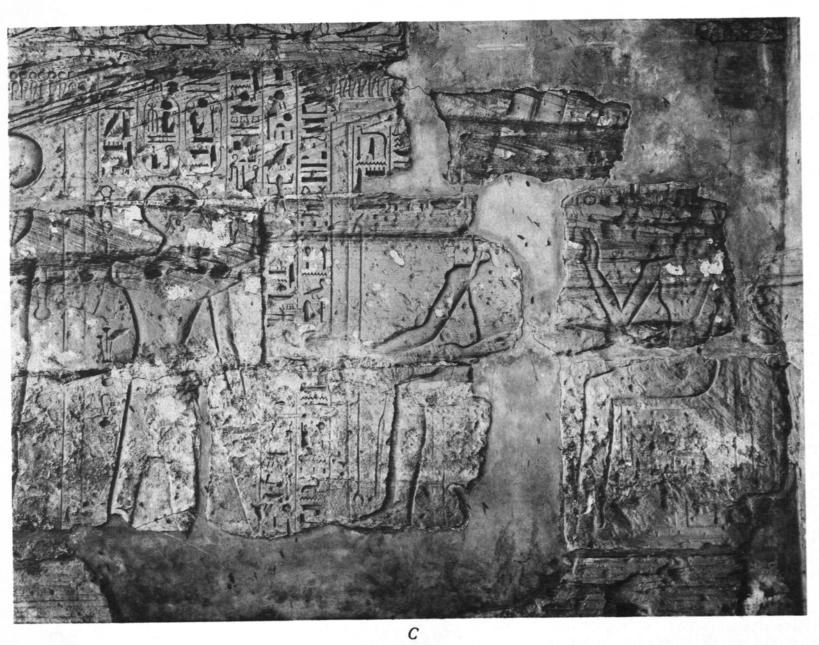
RAMSES III BEFORE VARIOUS DEITIES

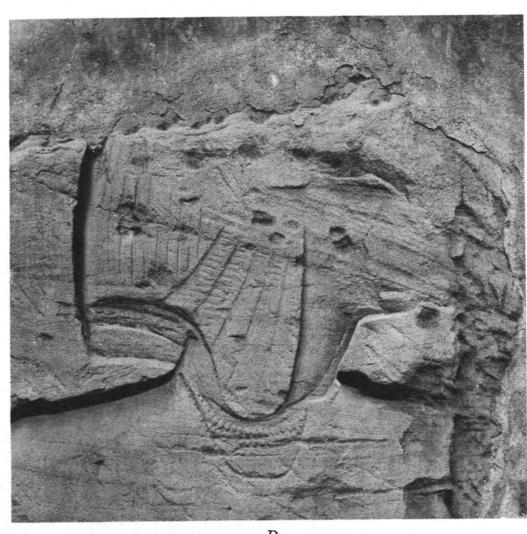
- A. PRESENTING LIBATION AND INCENSE TO MONTU
- B. PRESENTING A PECTORAL TO AMON-RE-KAMUTEF
- C. PRESENTING MAAT TO AMON-RE
- D. PRESENTING LETTUCE TO AMON-RE
- E. EMBRACED BY A GODDESS
- F. RECEIVING THE SYMBOLS OF ROYALT FROM THE THEBAN TRIAD AND AMONET
- G. OFFICIATING BEFORE AMON-RE AND NUT
- H. CONDUCTED INTO THE PRESENCE OF AMON-RE BY ONURIS AND TEFNUT
- I. CROWNED BY AMON-RE
- K. RECEIVING A SWORD FROM AMON-RE

INTERIOR, HYPOSTILE HALL, EAST WALL





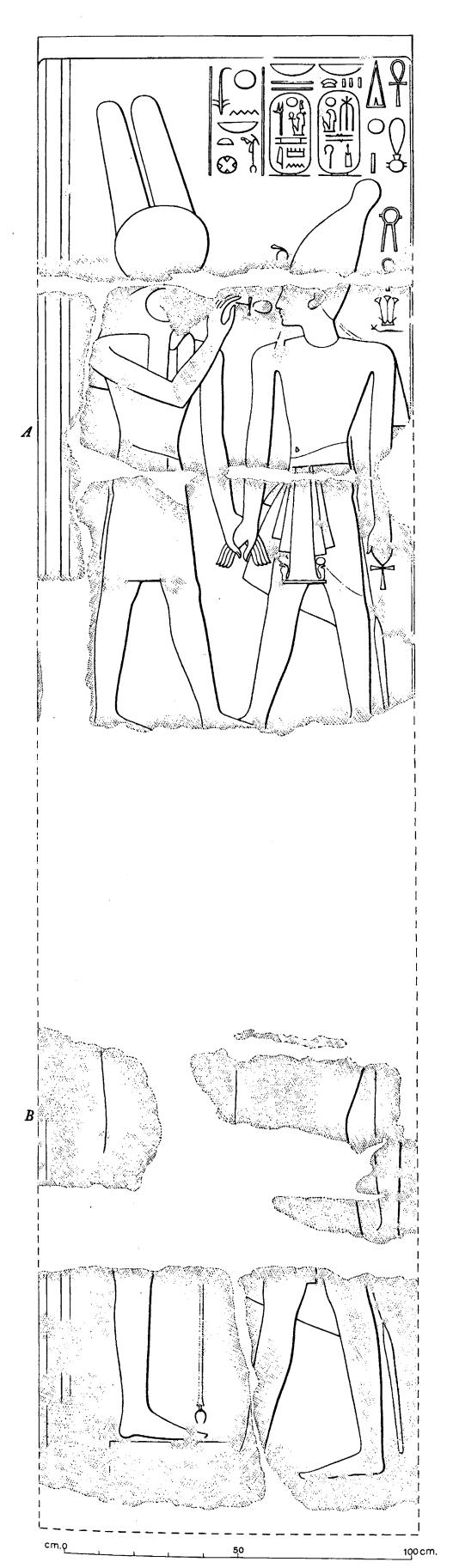


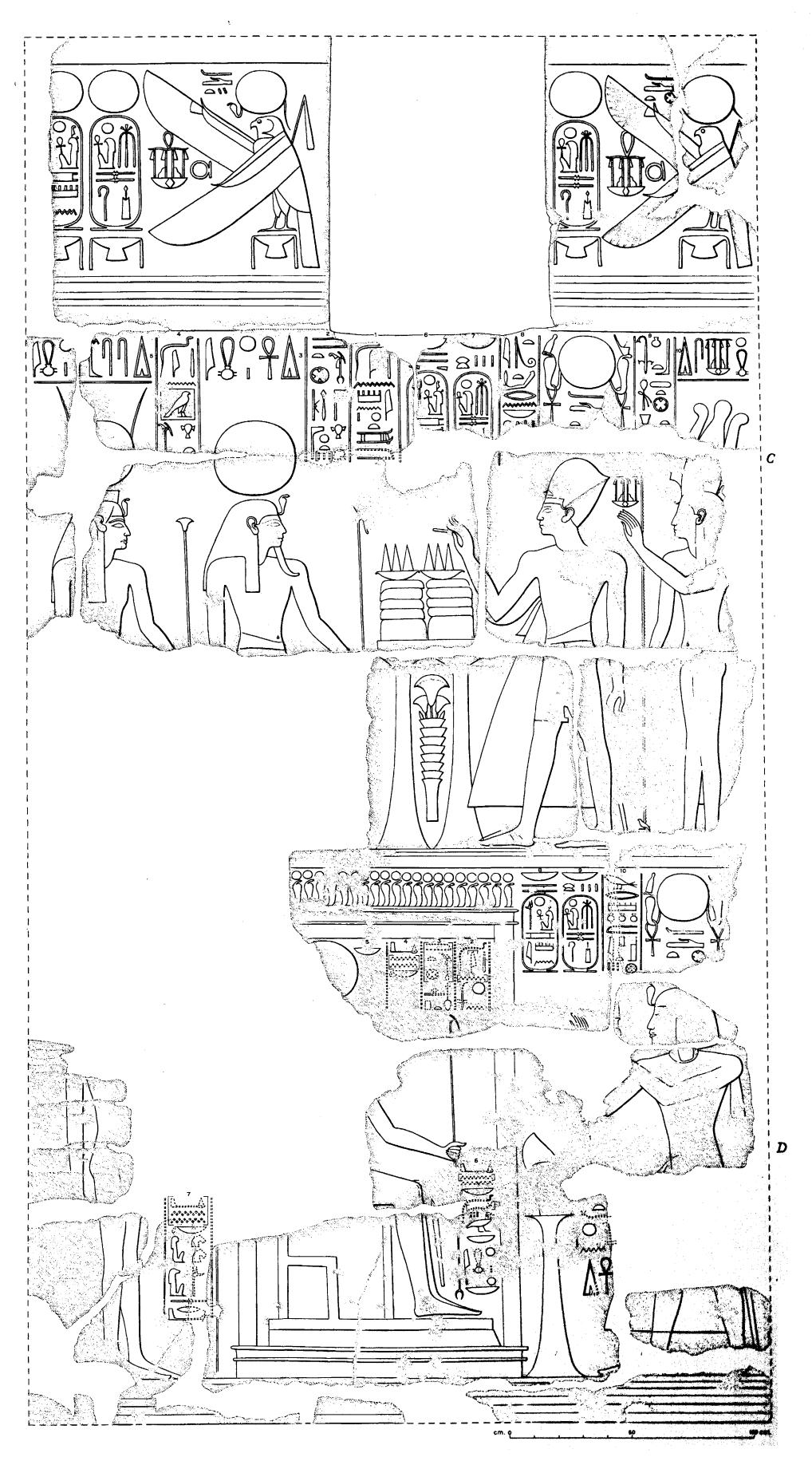




A-C. RAMSES III OFFICIATING IN THE DAILY TEMPLE SERVICE. COMPARE DRAWING, PLATE 45 E-G

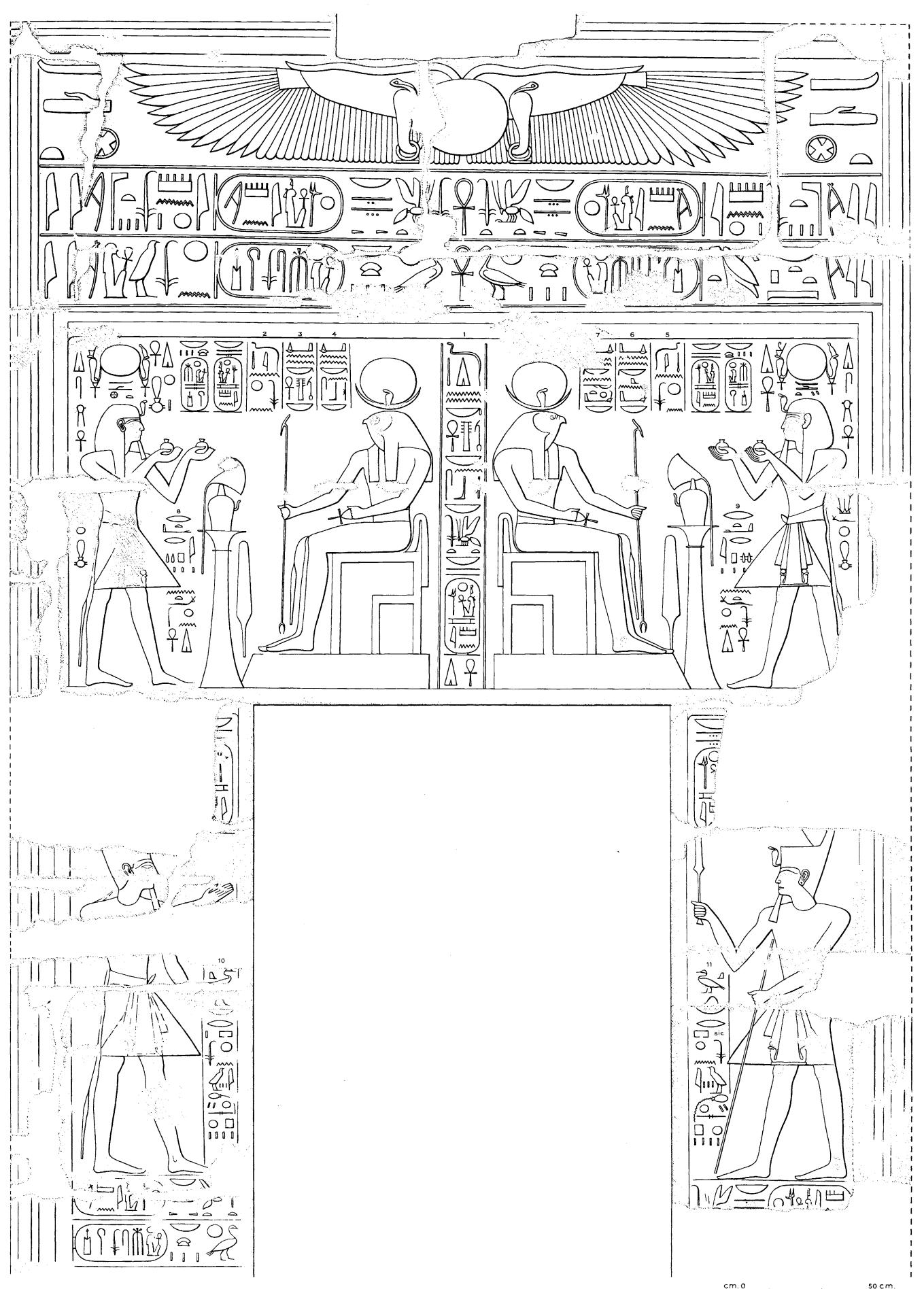
- D. CORRECTIONS IN THE CARVING OF THE WIG OF RAMSES III. Detail from Scene Shown on Plate 46 H
- E. CORRECTIONS IN SIZE AND OUTLINE OF RAMSES III'S PROFILE. Detail from Scene Shown on Plate 51 C



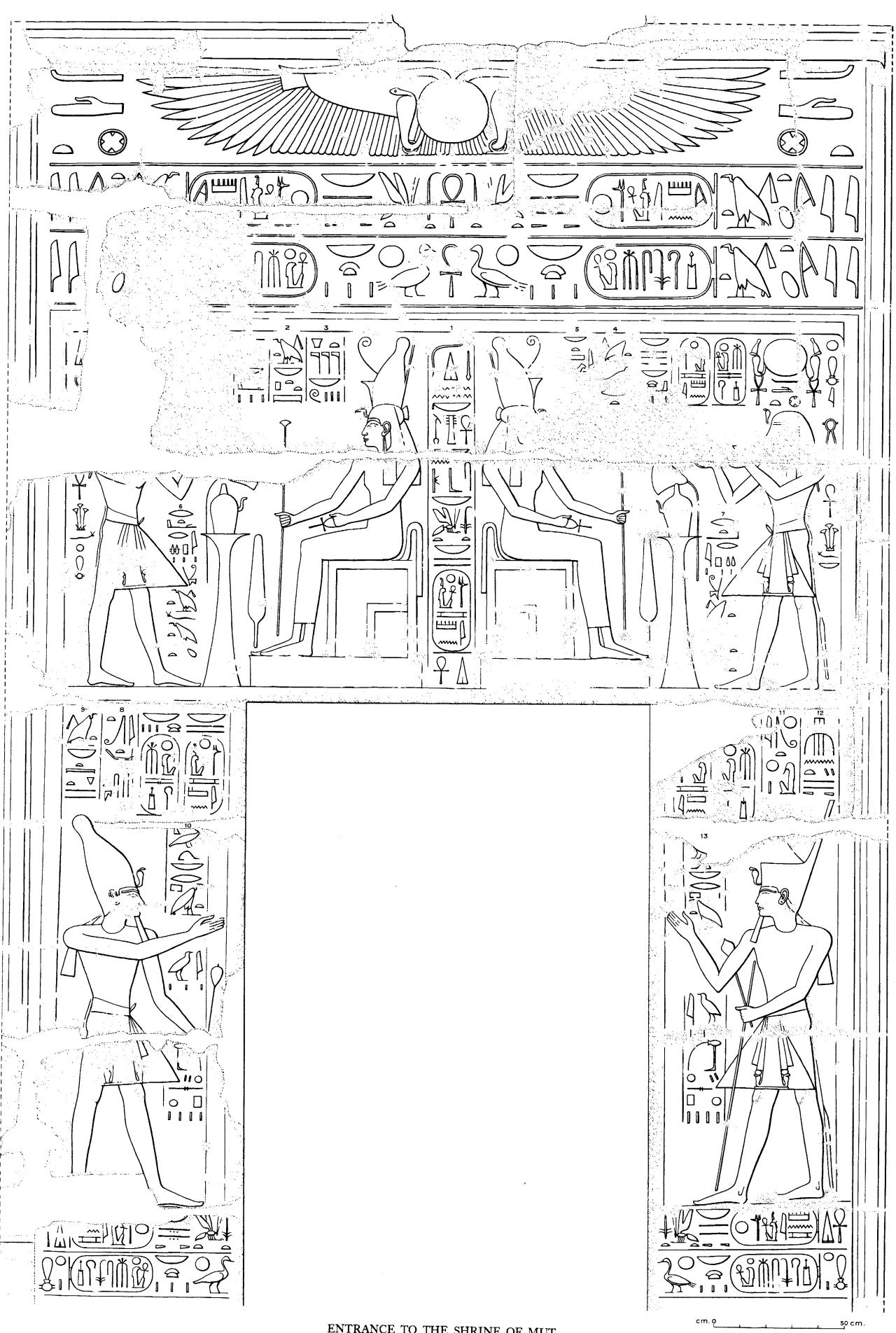


- A. RAMSES III GIVEN LIFE BY KHONSU
- B. RAMSES III OFFICIATING BEFORE KHONSU
- C. RAMSES III LIGHTING THE LAMPS ON AN OFFERING TO AMON-RE-ATUM
- D. RAMSES III PRESENTING OFFERINGS TO KHONSU

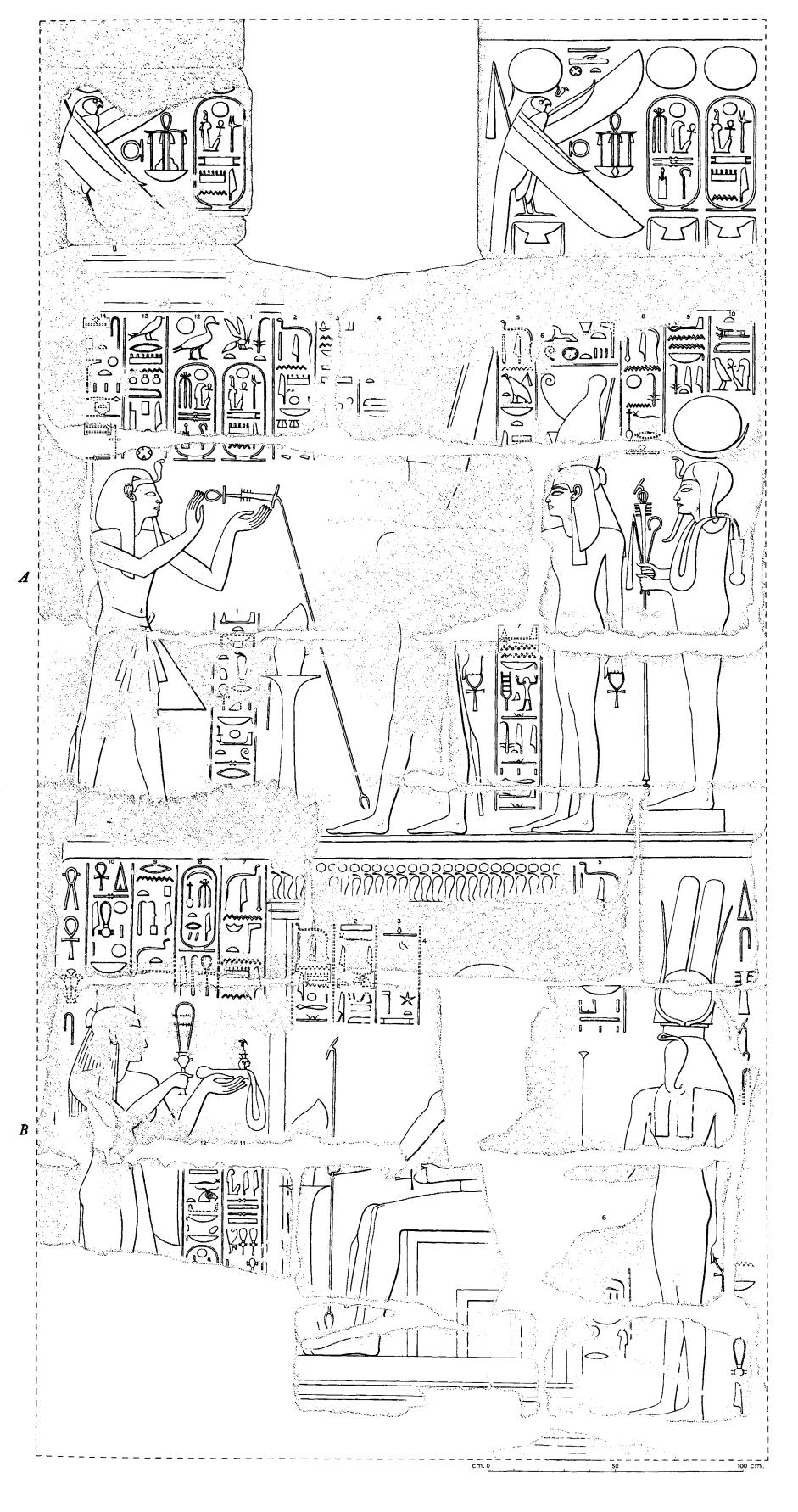
INTERIOR, HYPOSTYLE HALL, SOUTH WALL

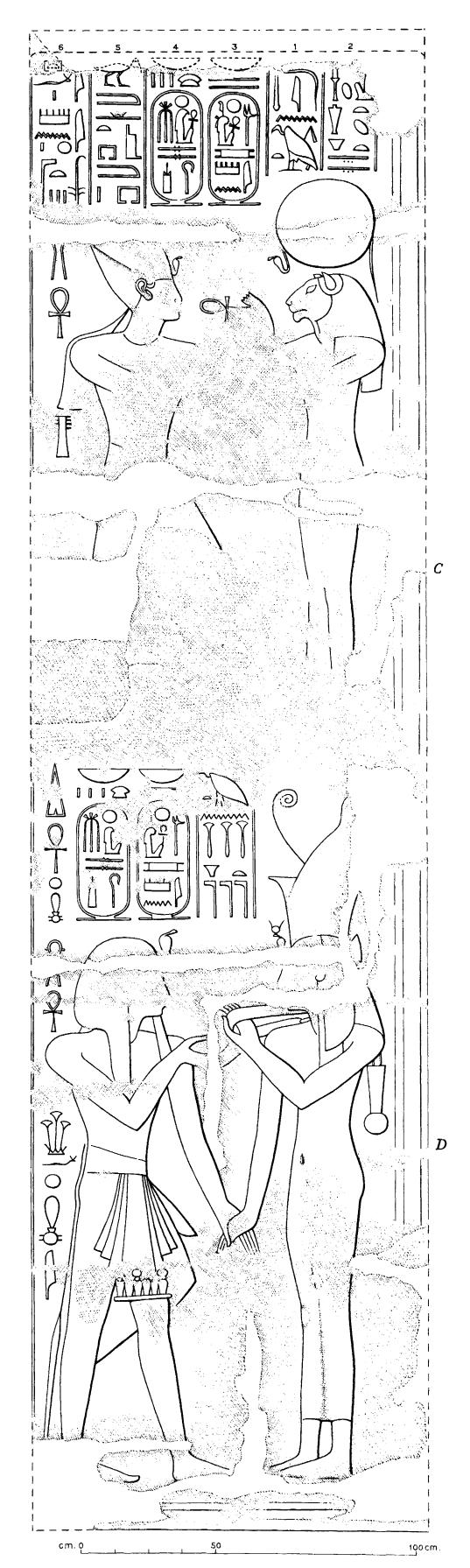


ENTRANCE TO THE SHRINE OF KHONSU INTERIOR, HYPOSTYLE HALL, SOUTH WALL

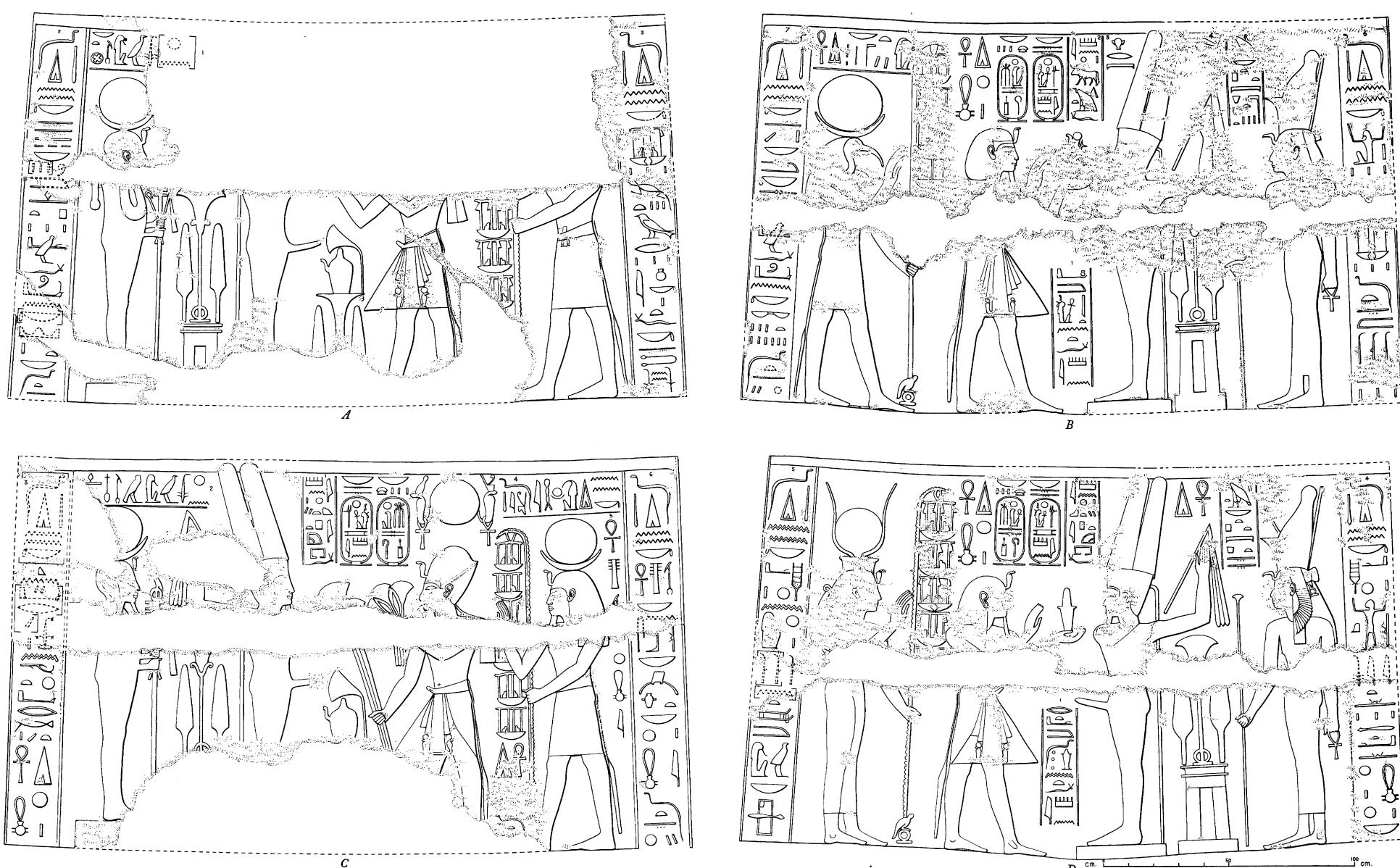


ENTRANCE TO THE SHRINE OF MUT INTERIOR, HYPOSTYLE HALL, SOUTH WALL

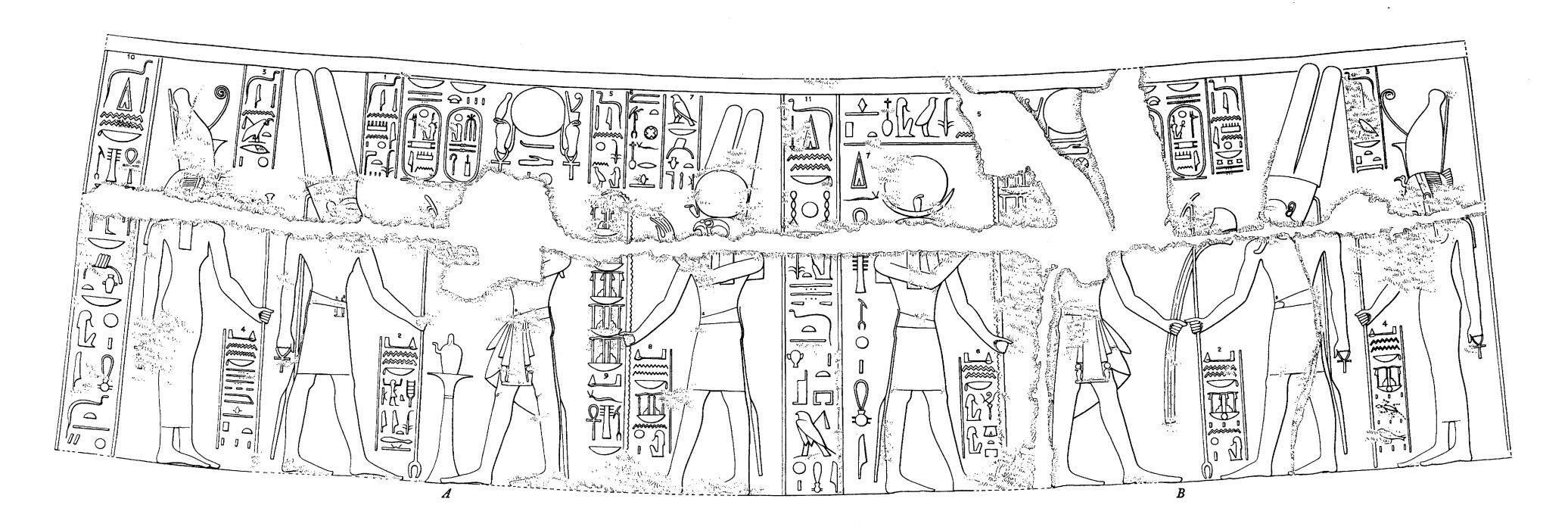


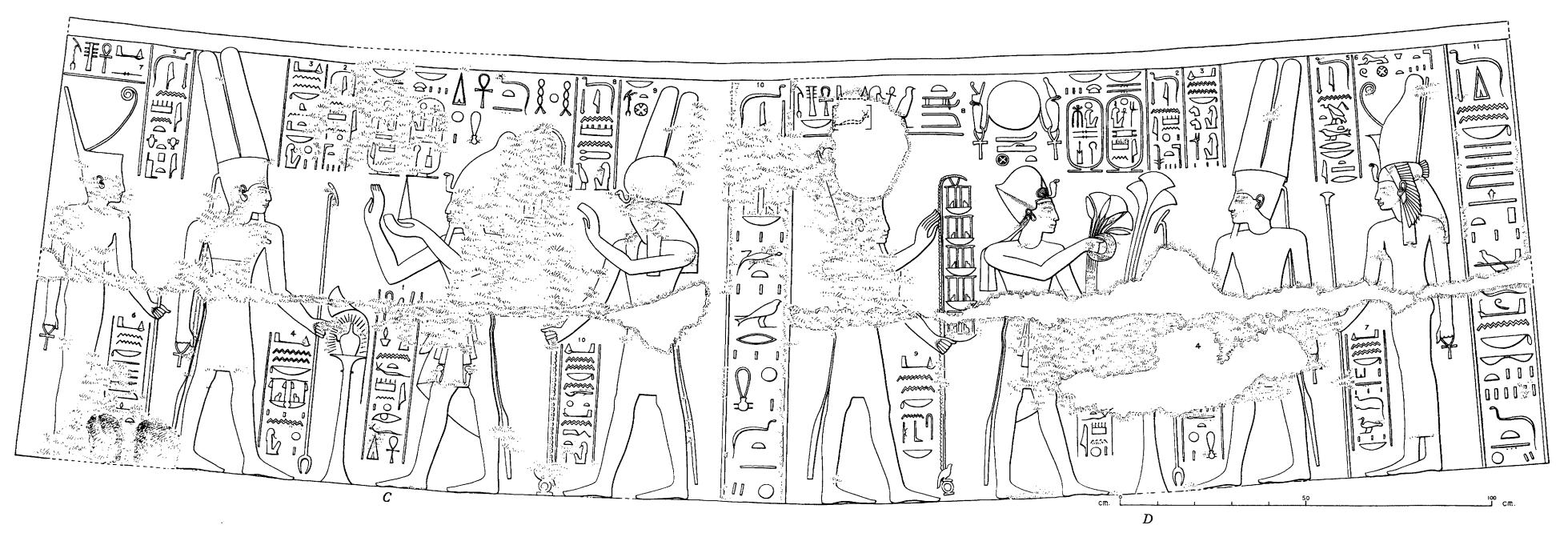


- A. RAMSES III RECEIVING LIFE, STABILITY, AND SATISFACTION(?) FROM AMON-RE
- B. THE QUEEN, AHMOSE-NEFRETIRI, OFFICIATING BEFORE AMON-RE AND RENENUTET
- c. RAMSES III RECEIVING LIFE FROM MUT-SEKHMET-BASTET
- D. MUT EXTENDING THE MN·T-NECKLACE TO RAMSES III

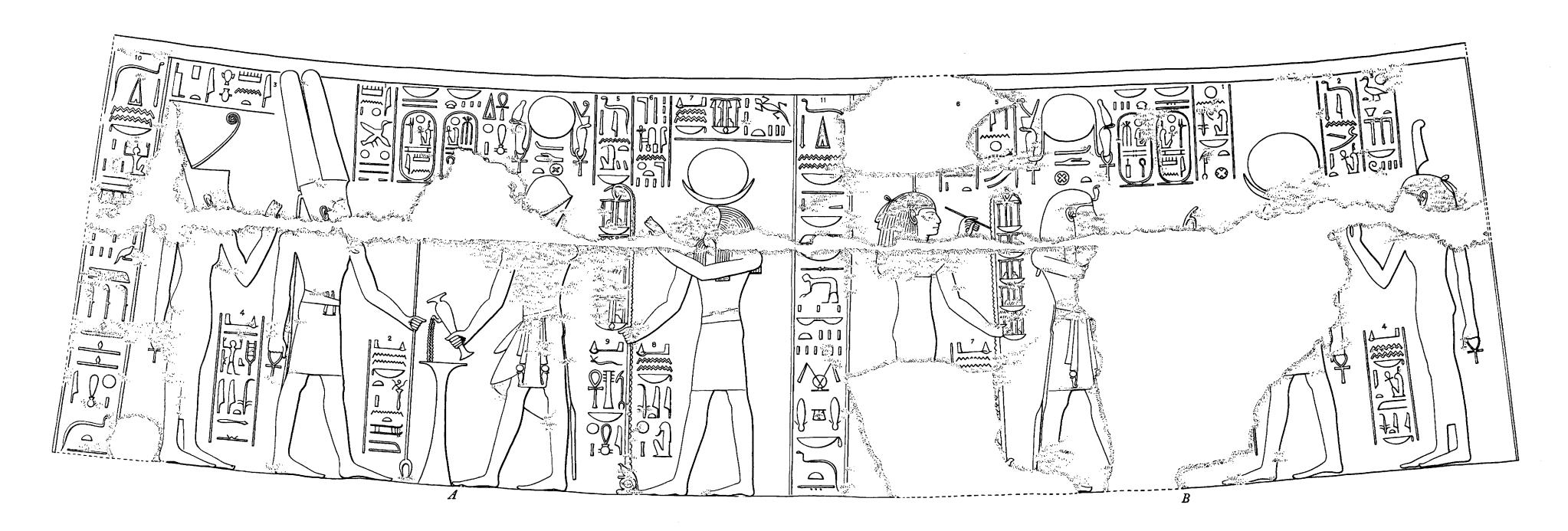


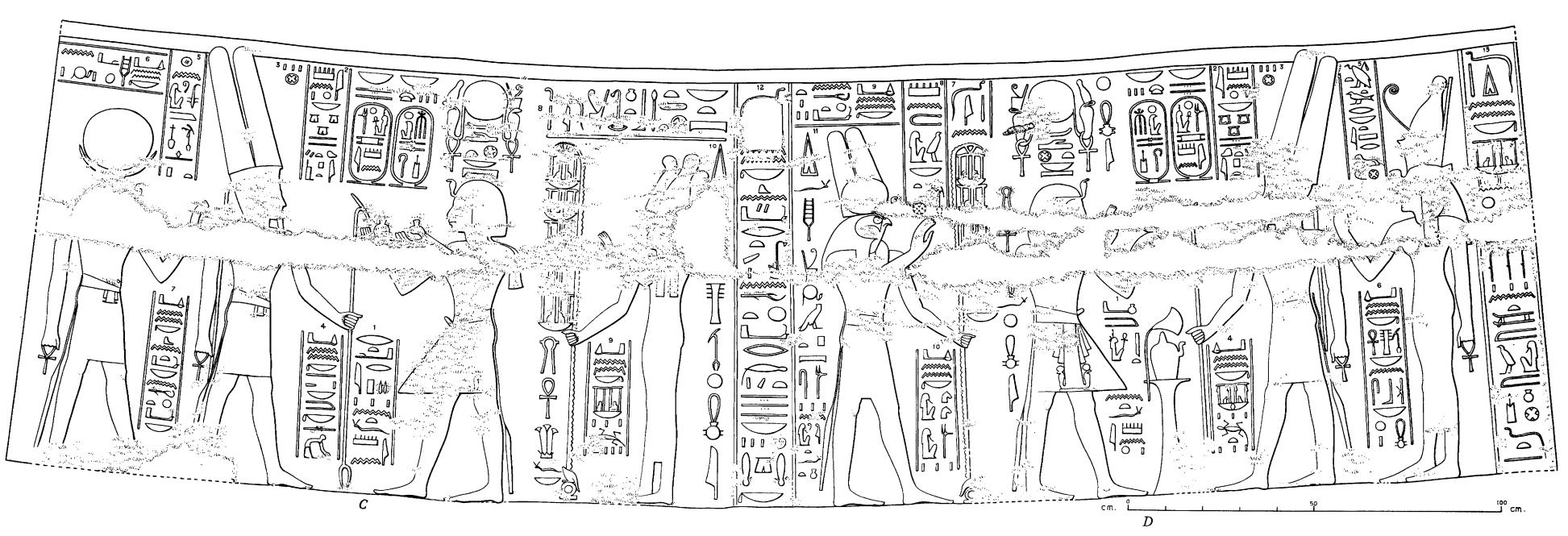
- RAMSES III BEFORE AMON-RE IN THE FORM OF MIN
 - A. OFFERING WINE(?) TO AMON-RE
 - B. OFFERING MAAT TO AMON-RE-KAMUTEF
 - C. OFFERING FLOWERS TO AMON-RE
 - D. OFFERING OINTMENT TO AMON-RE INTERIOR, HYPOSTYLE HALL, RELIEFS ON COLUMNS





RAMSES III OFFERING (A), (B) FLOWERS, (C) WHITE BREAD, AND (D) FLOWERS BEFORE AMON-RE INTERIOR, HYPOSTYLE HALL, RELIEFS ON COLUMNS



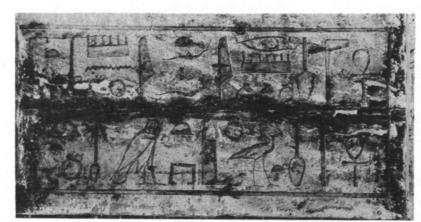


RAMSES III OFFERING (A) A LIBATION BEFORE AMON-RE, (B) BEFORE KHONSU, (C) WINE AND (D) MAAT BEFORE AMON-RE interior, hypostyle hall, reliefs on columns

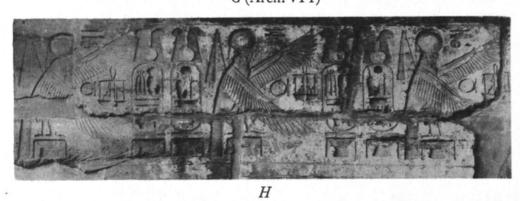


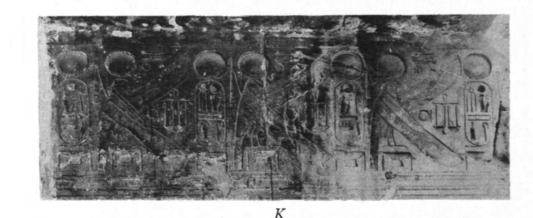


D (Arch. V3)

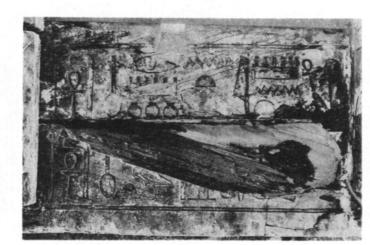


G (Arch. VI 1)

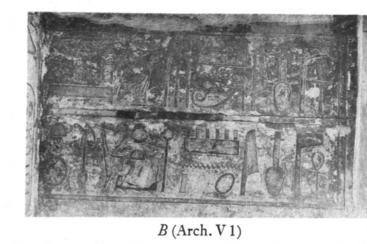


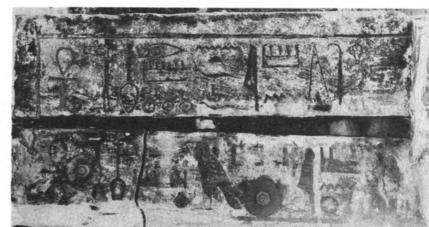


C (Arch. V 2)



F(Arch. IV1)





E(Arch. III 1)











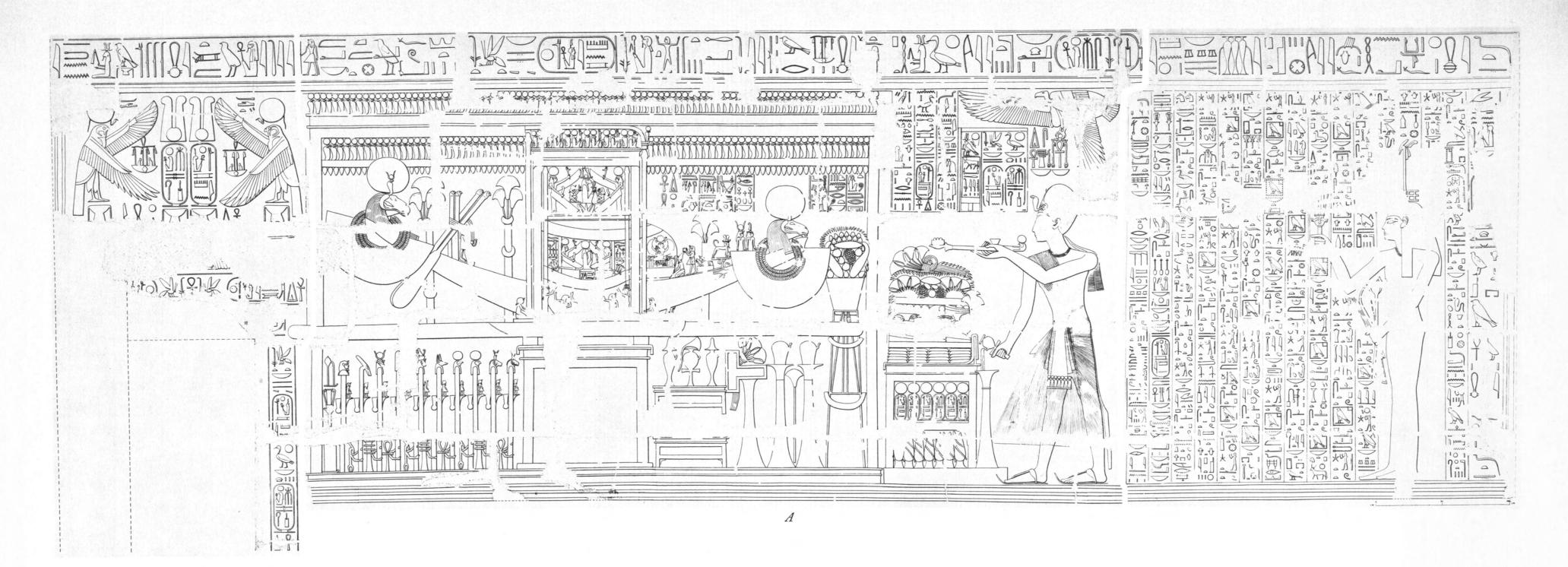


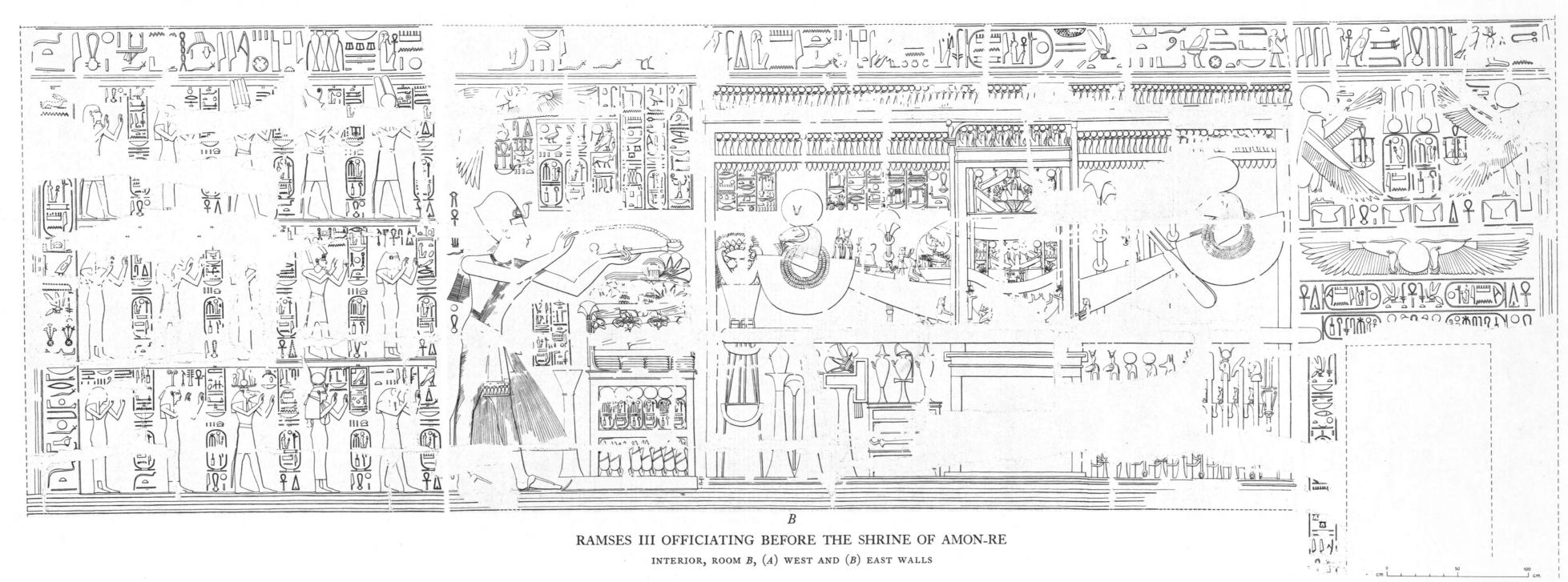


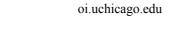


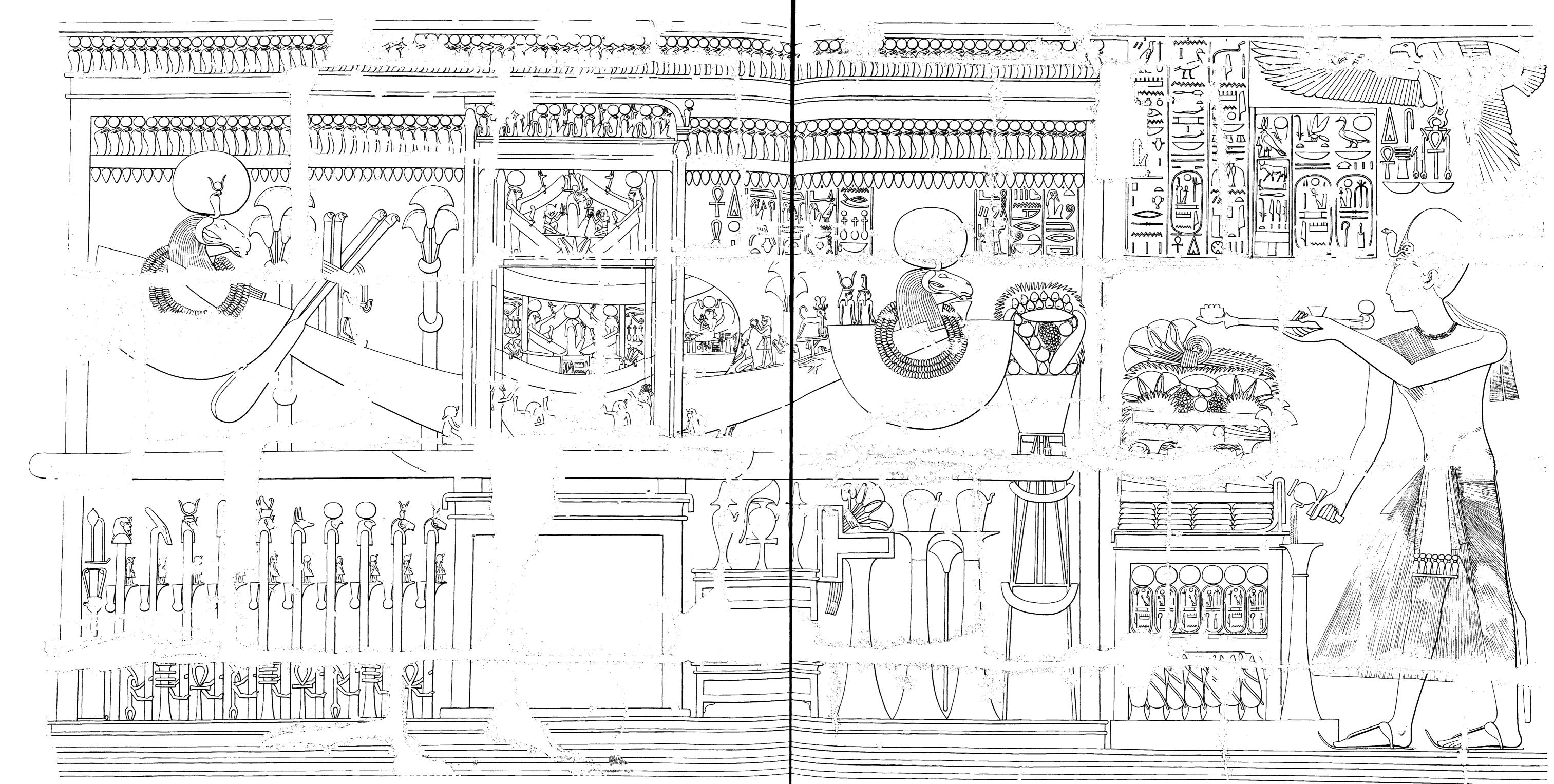
MISCELLANEOUS INSCRIPTIONS, MAINLY FROM THE HYPOSTYLE HALL

- A. EAST FACE OF ARCHITRAVE V (see Fig. 4)
- B-G. LOWER FACES OF ARCHITRAVES III-VI (see Fig. 4)
- H. DECORATIVE BORDER ABOVE RELIEFS ON EAST AND WEST WALLS OF COURT
- I. DECORATIVE BORDER ABOVE RELIEFS ON TERRACE
- K. DECORATIVE BORDER ABOVE RELIEFS IN HYPOSTYLE HALL
- L-M. TYPICAL ABACUS INSCRIPTIONS FROM HYPOSTYLE HALL (see Fig. 4)
- N-P. INSCRIPTIONS FROM SOUTH WALL OF HYPOSTYLE HALL
- Q-R. INSCRIPTIONS FROM INNER FACE OF ENTRANCE TO SHRINE OF AMON-RE S-T. INSCRIPTIONS BESIDE ENTRANCE TO HYPOSTYLE HALL

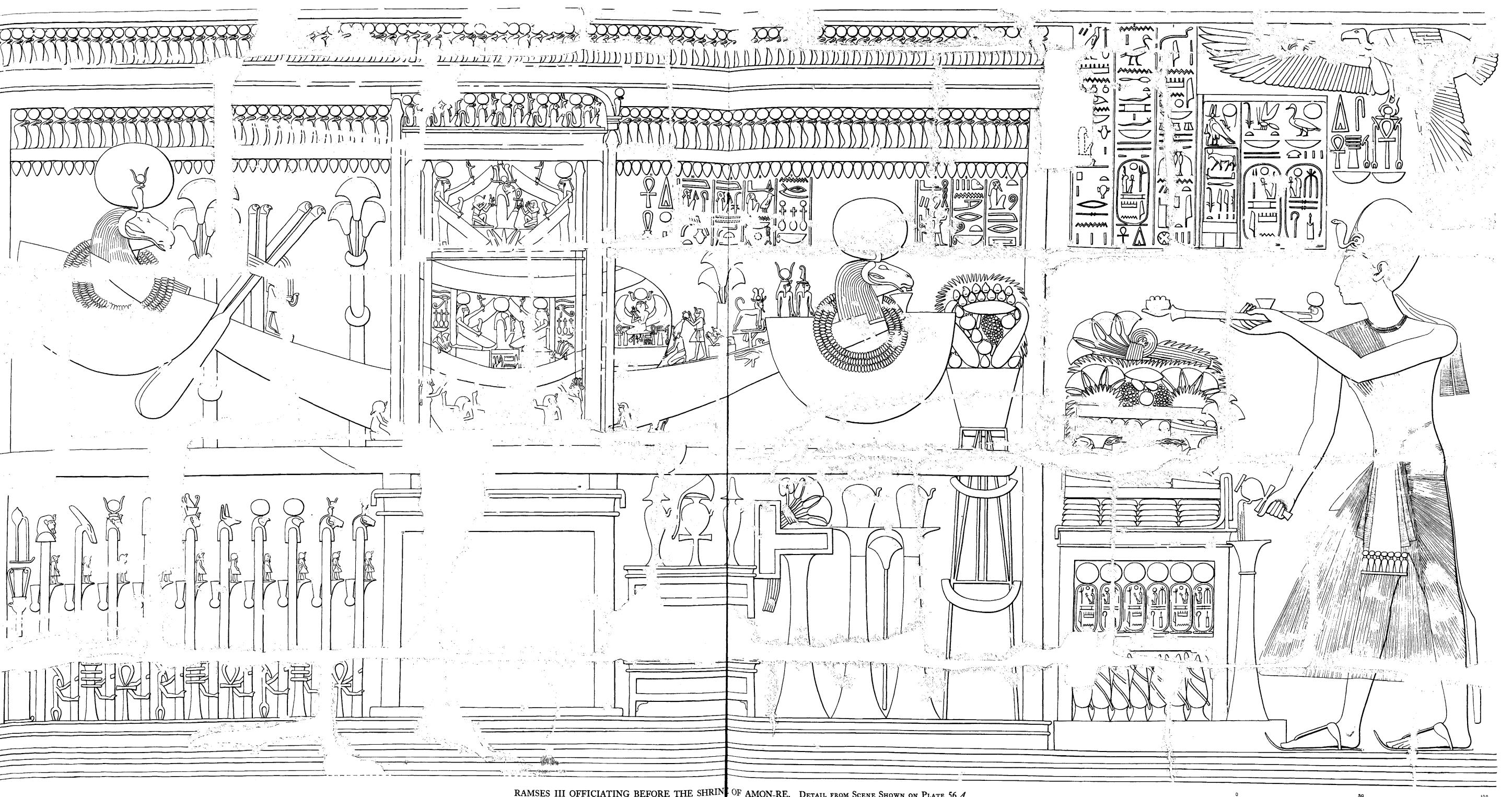




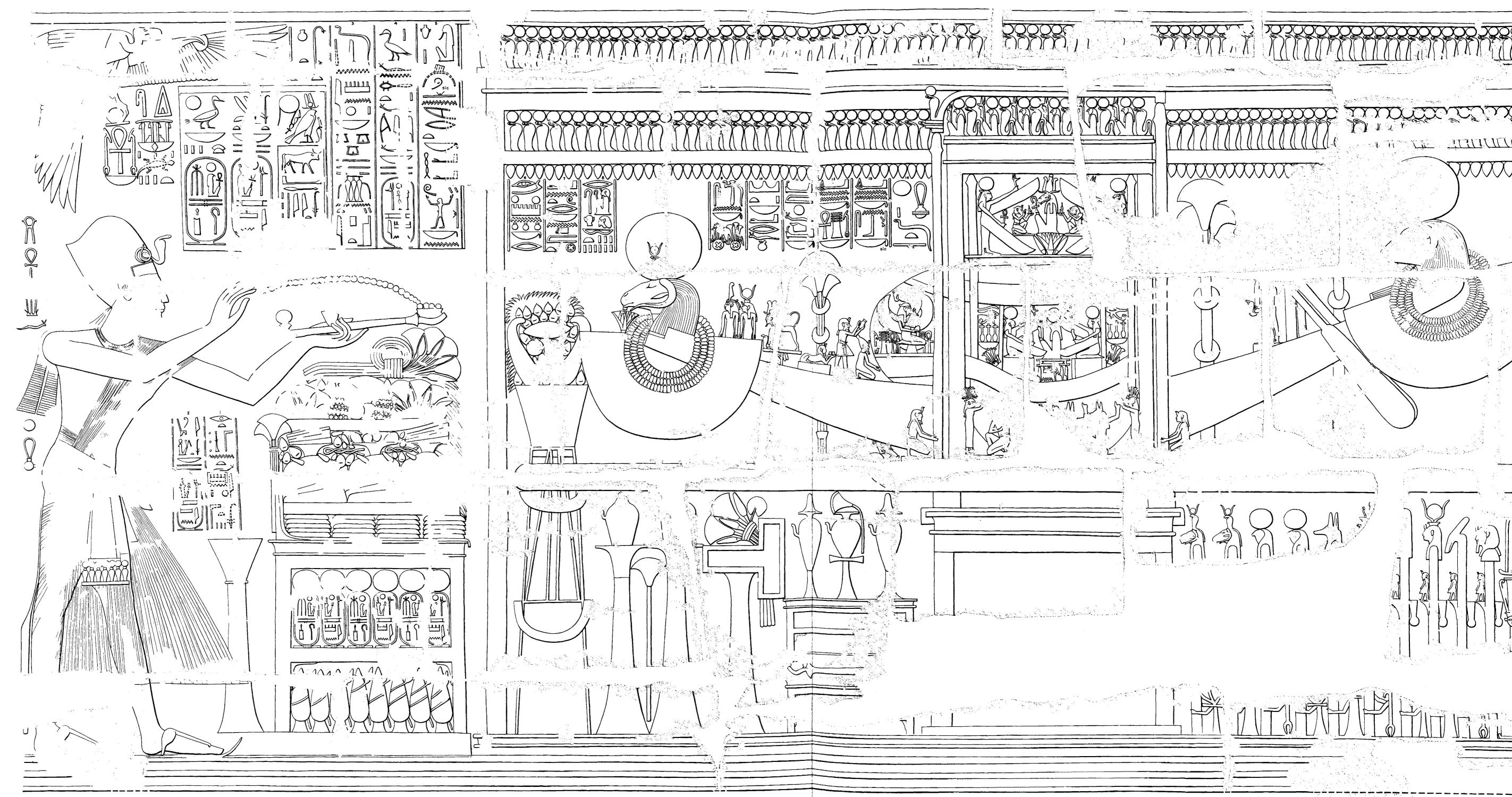




RAMSES III OFFICIATING BEFORE THE SHRIN OF AMON-RE. Detail from Scene Shown on Plate 56 A

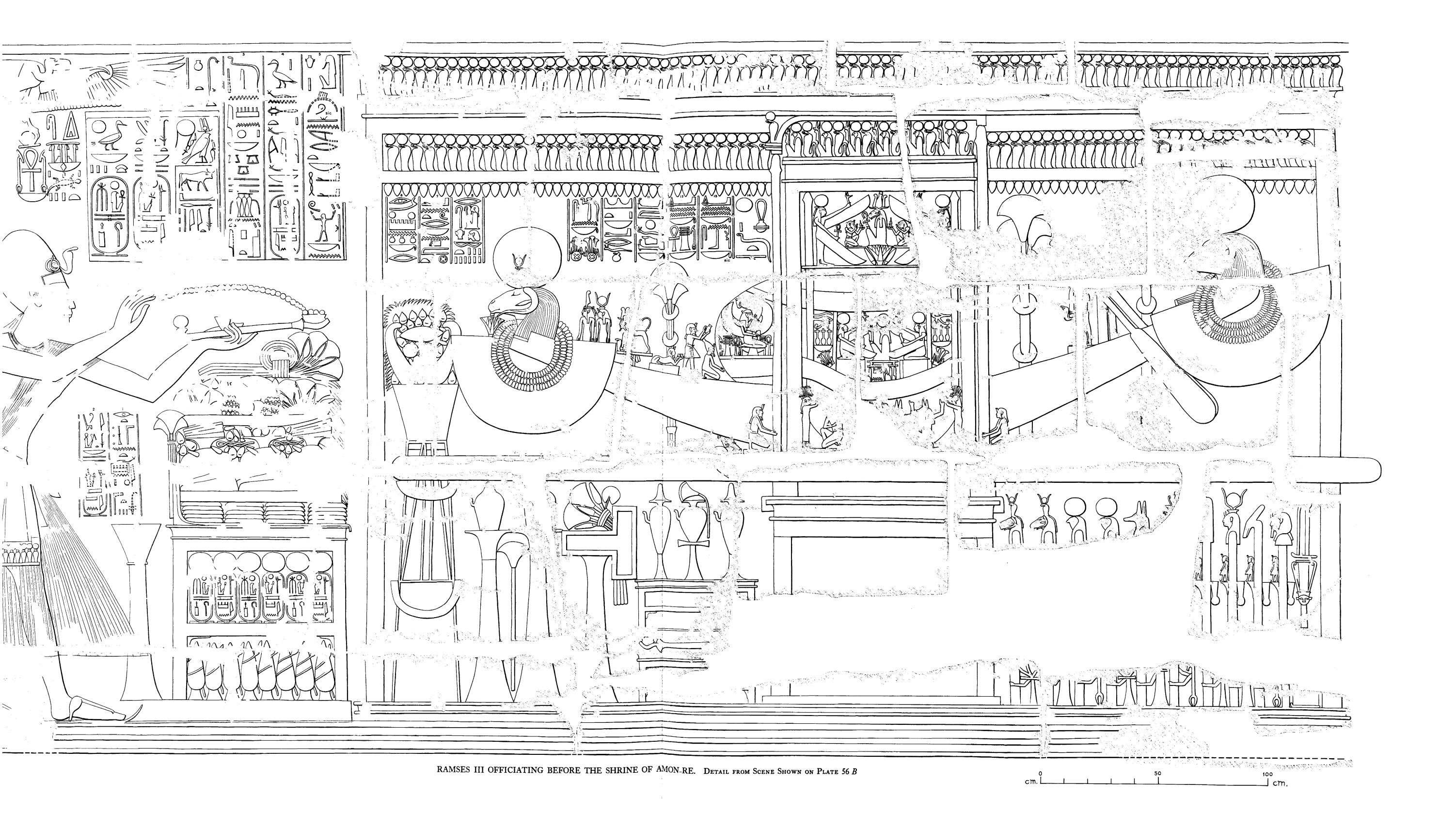


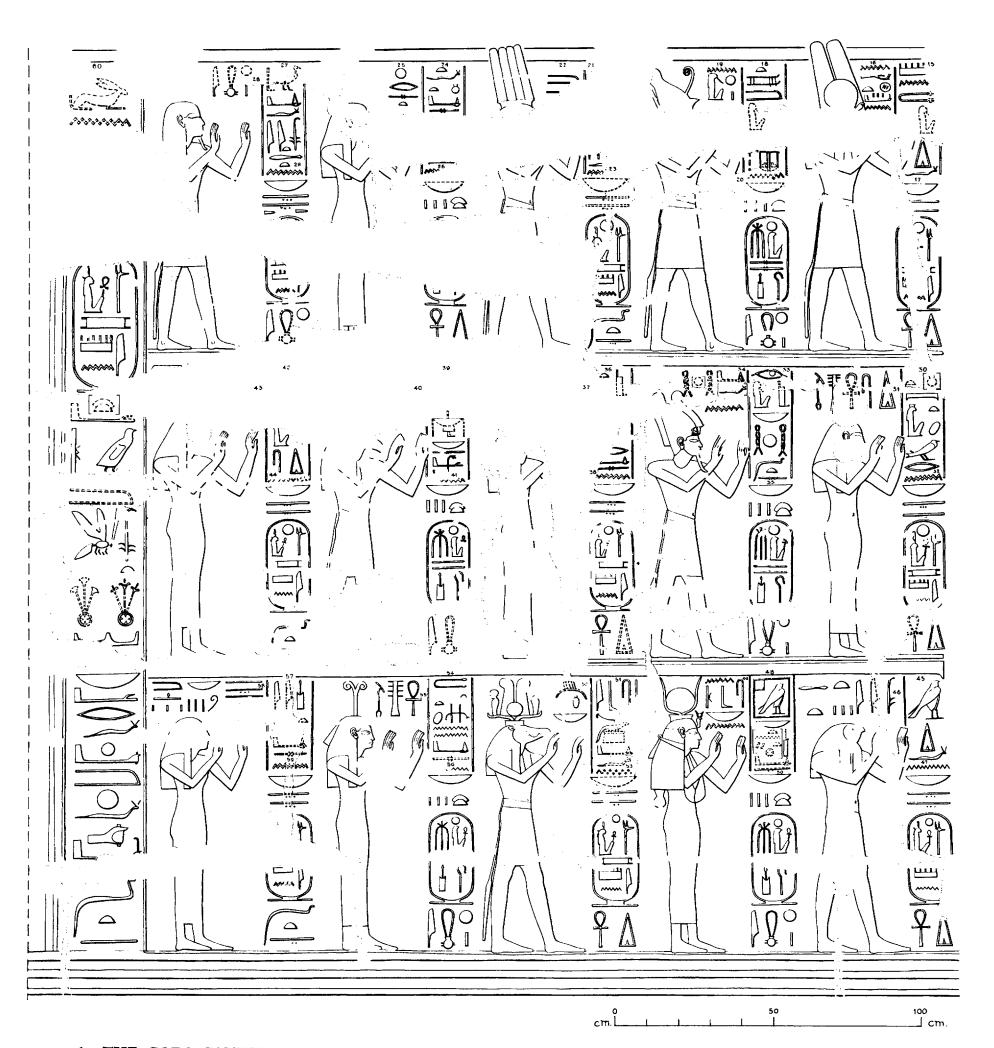
RAMSES III OFFICIATING BEFORE THE SHRIN OF AMON-RE. Detail from Scene Shown on Plate 56 A



RAMSES III OFFICIATING BEFORE THE SHRINE OF AMON-RE. Detail from Scene Shown on Plate 56 B

0 50 Cm | | | | | | | | | | | |

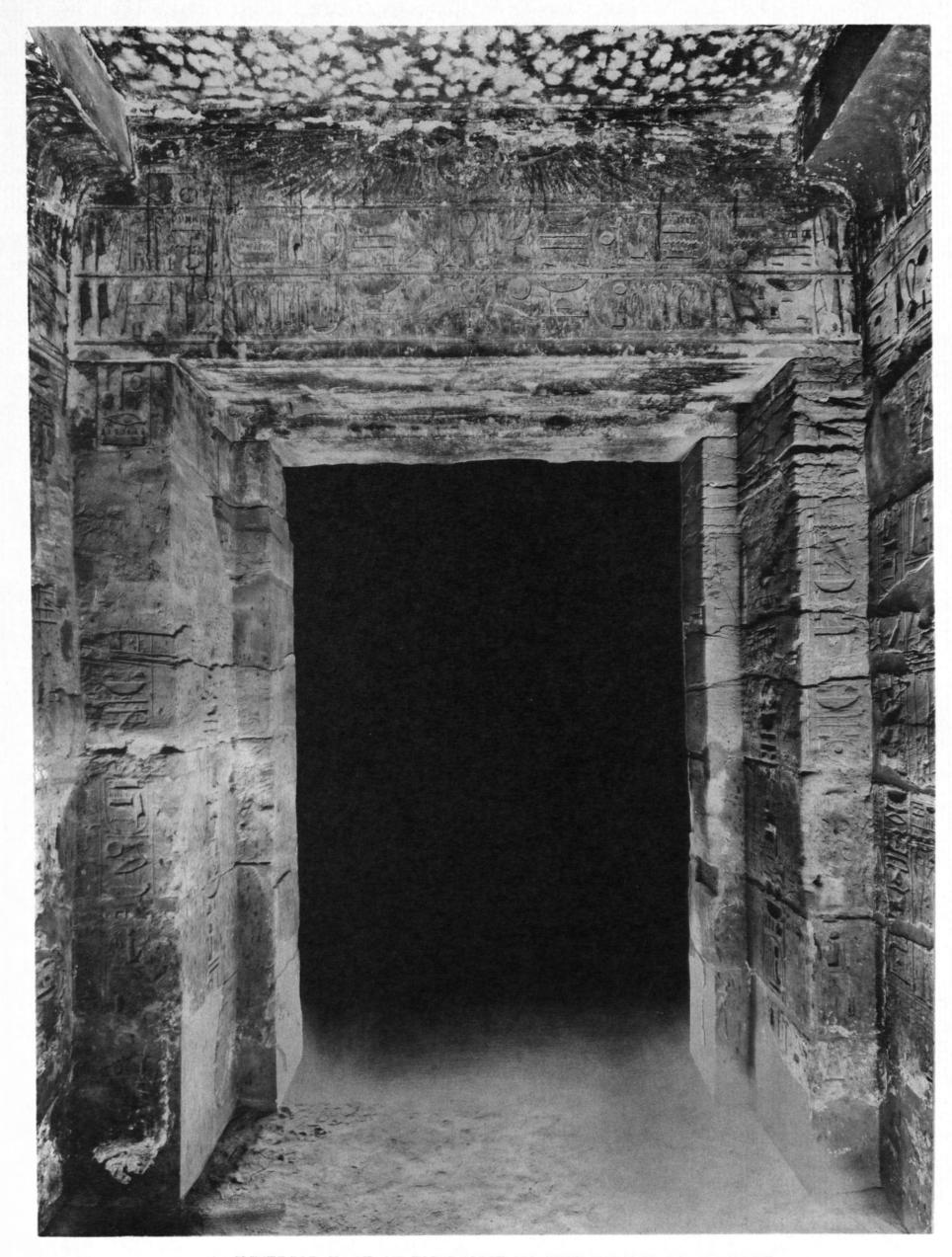




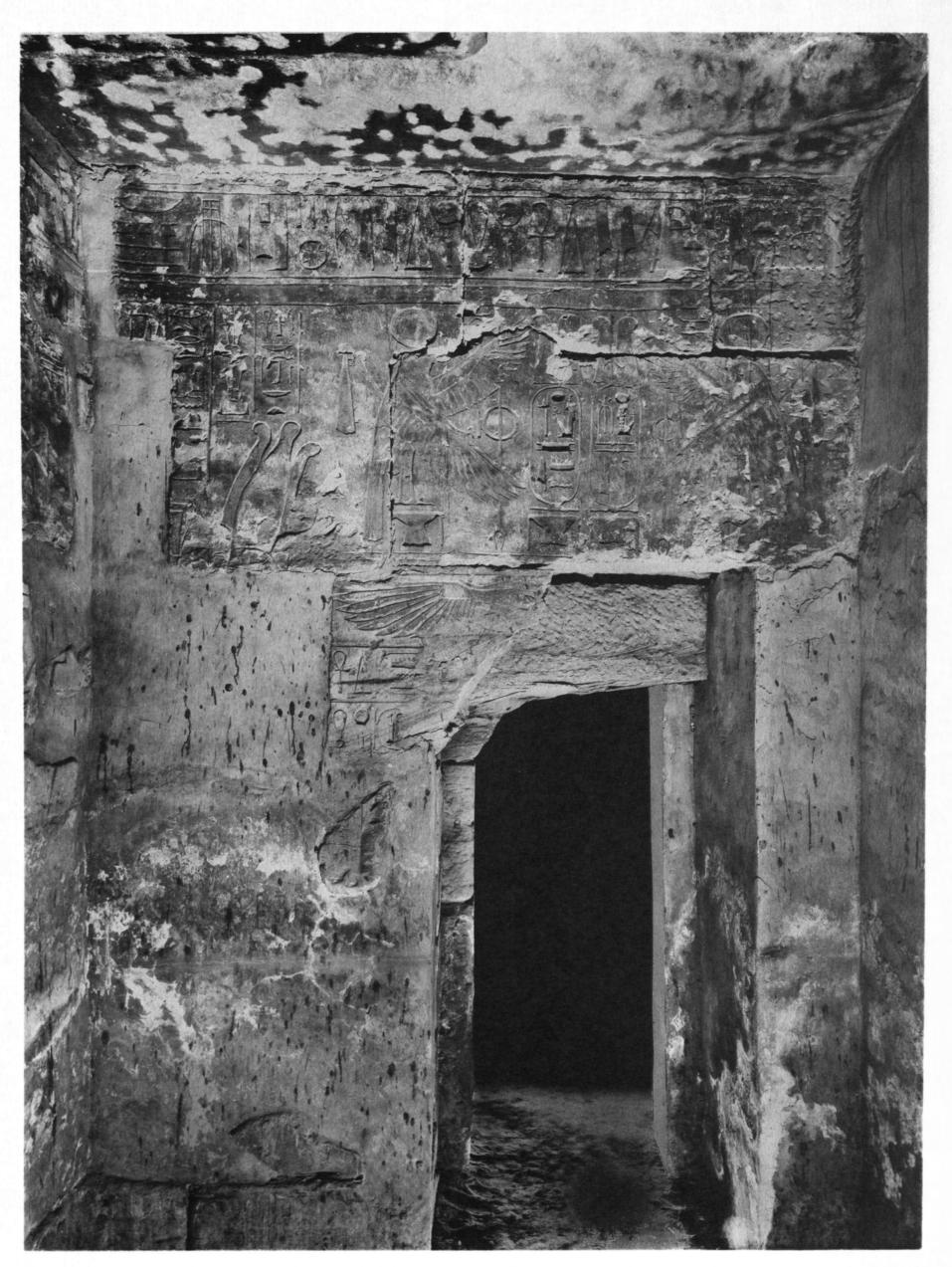


A. THE GODS CONFERRING BENEFITS UPON RAMSES III. Detail from Scene Shown on Plate 56 B

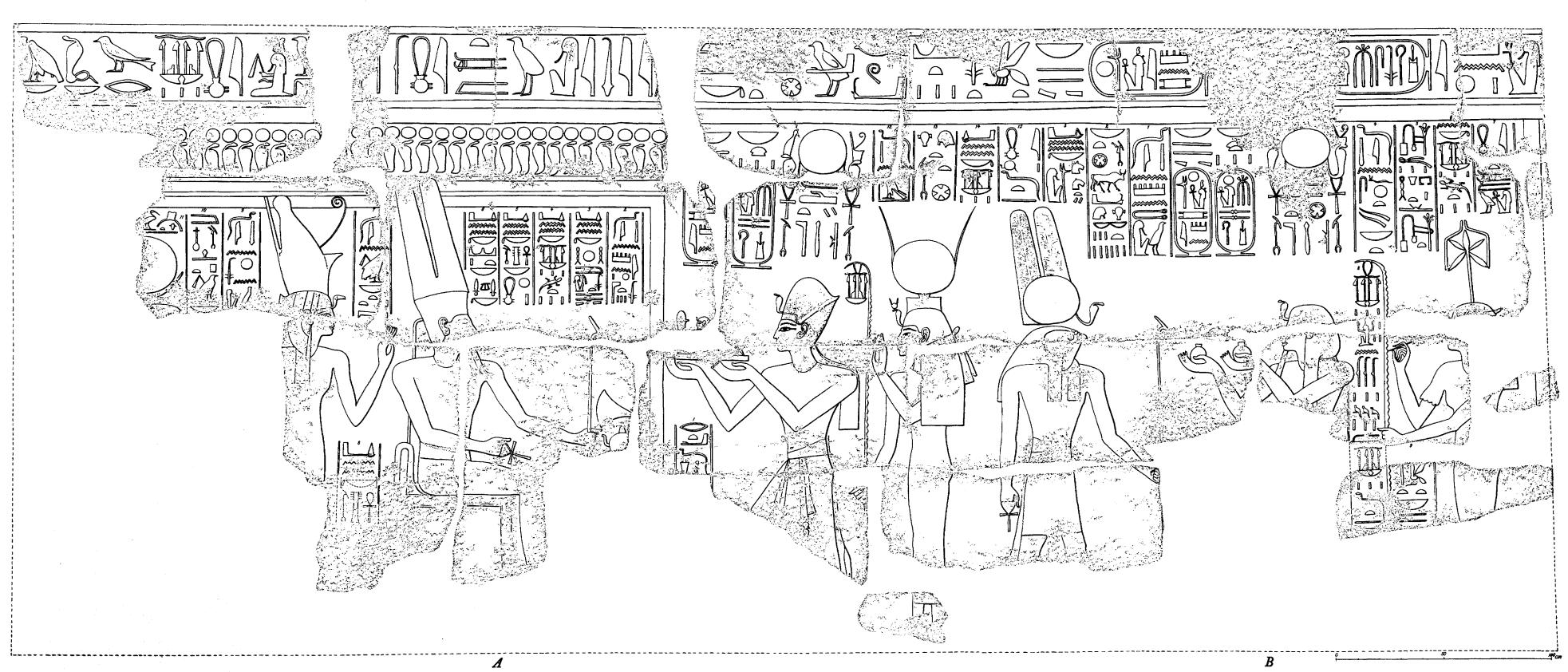
B. THE NOME OF THEBES PRAISING AMON-RE. Detail from Scene Shown on Plate 56 A



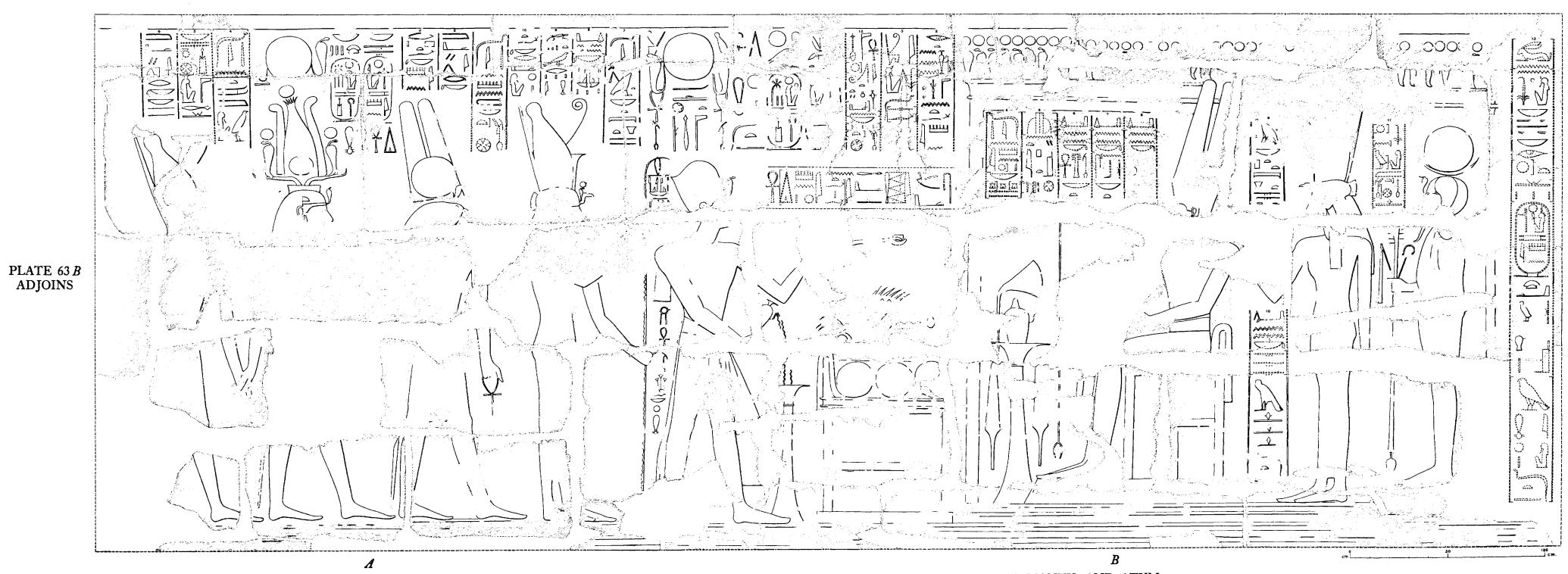
A. INTERIOR FACE OF ENTRANCE TO THE SHRINE OF AMON-RE



B. INTERIOR FACE OF ENTRANCE TO ROOM D

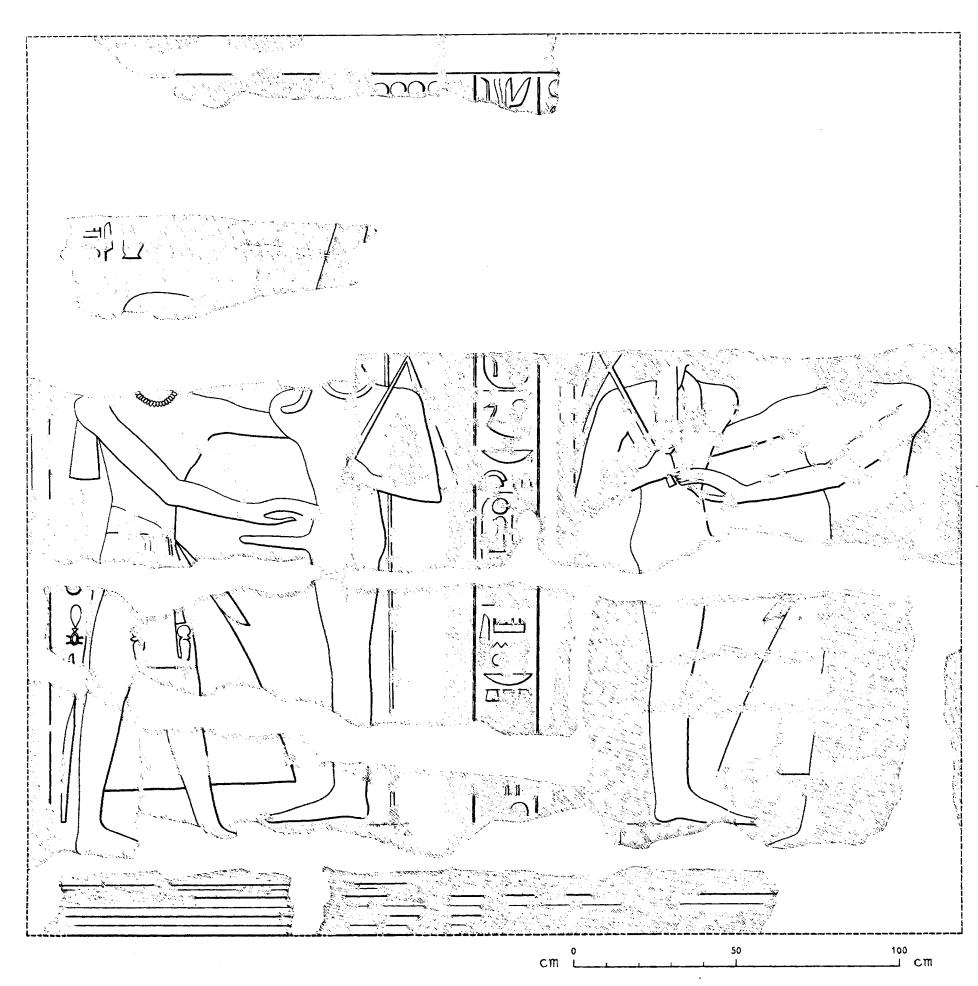


RAMSES III OFFERING (A) OINTMENT TO THE THEBAN TRIAD AND (B) WINE TO MONTU INTERIOR, ROOM D, NORTH WALL

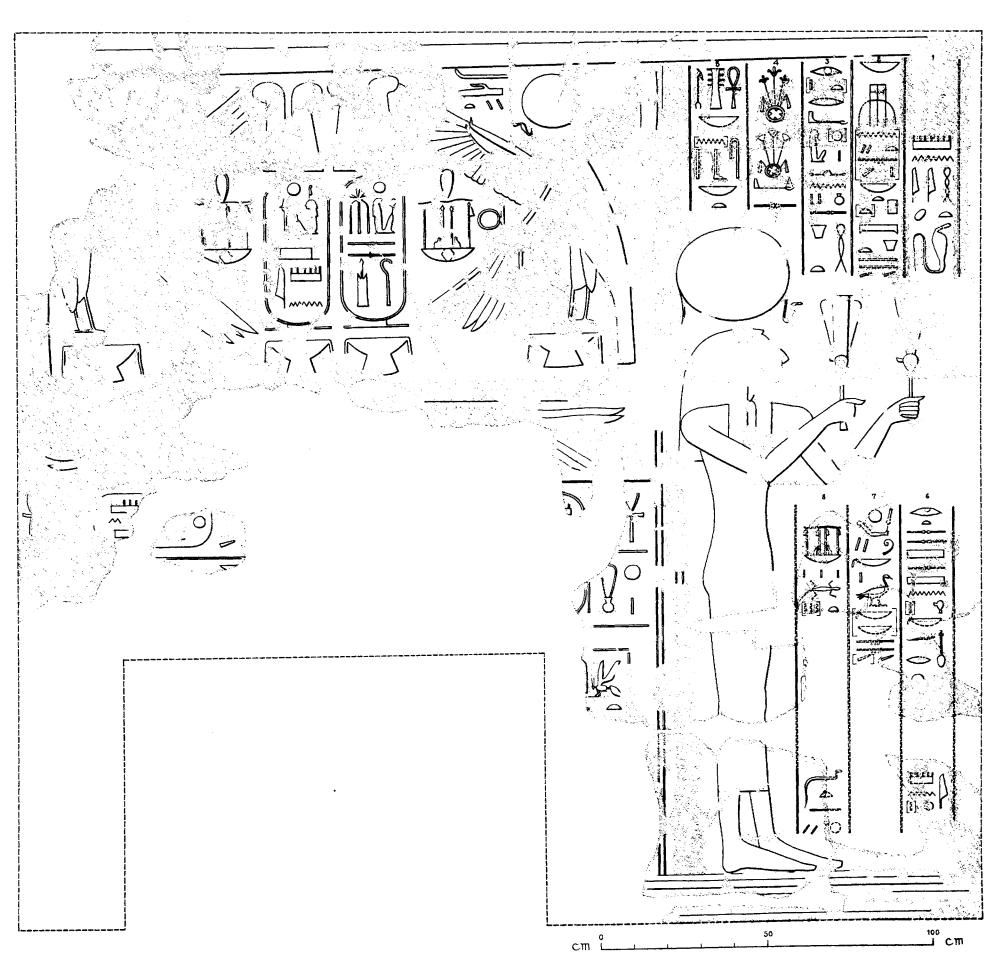


A. RAMSES III BEING CONDUCTED TO THE SHRINE OF AMON-RE BY MUT, MONTU, AND ATUM
B. RAMSES III PRESENTING A "GREAT OBLATION" BEFORE THE THEBAN TRIAD

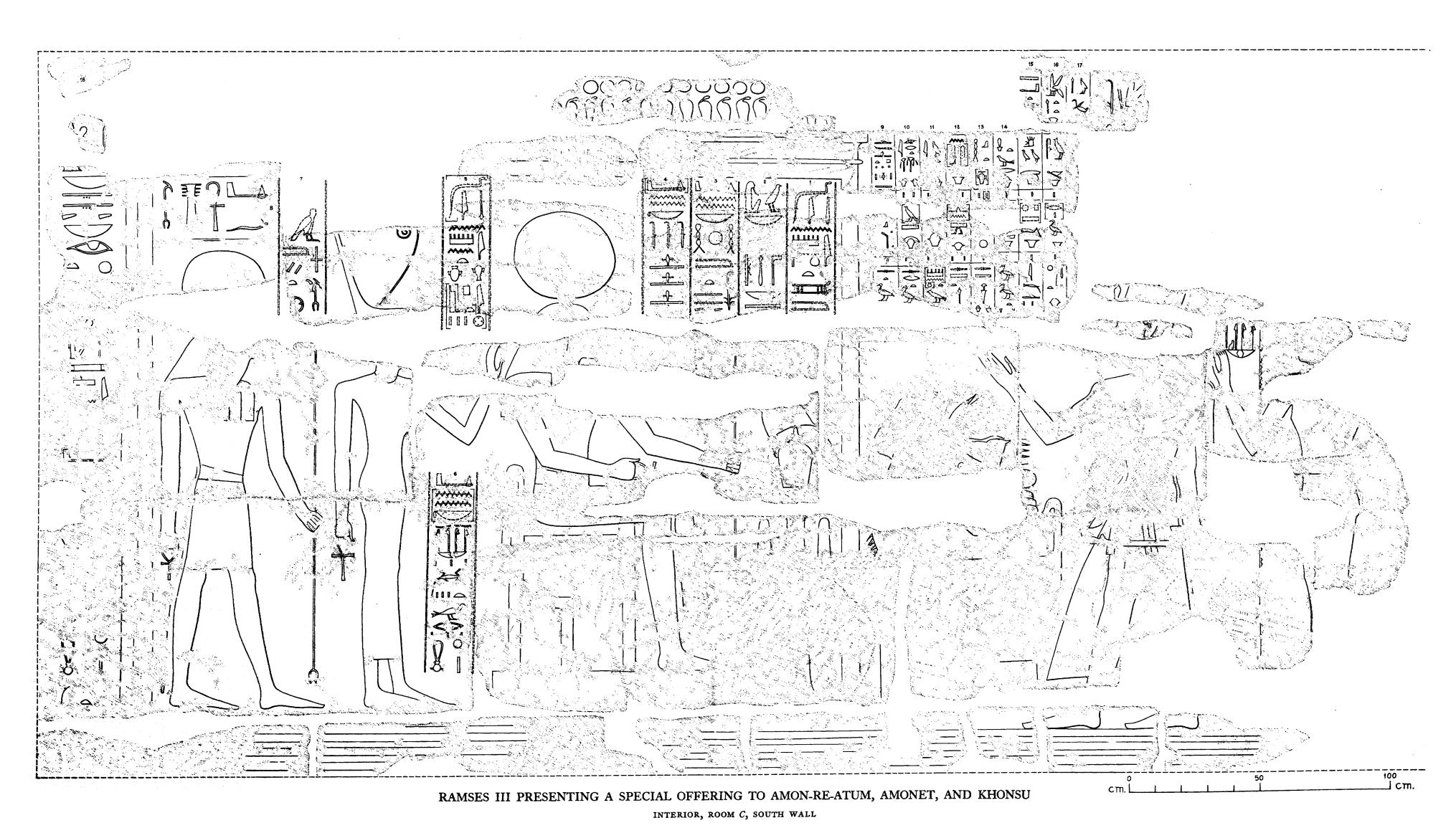
INTERIOR, ROOM C, NORTH WALL



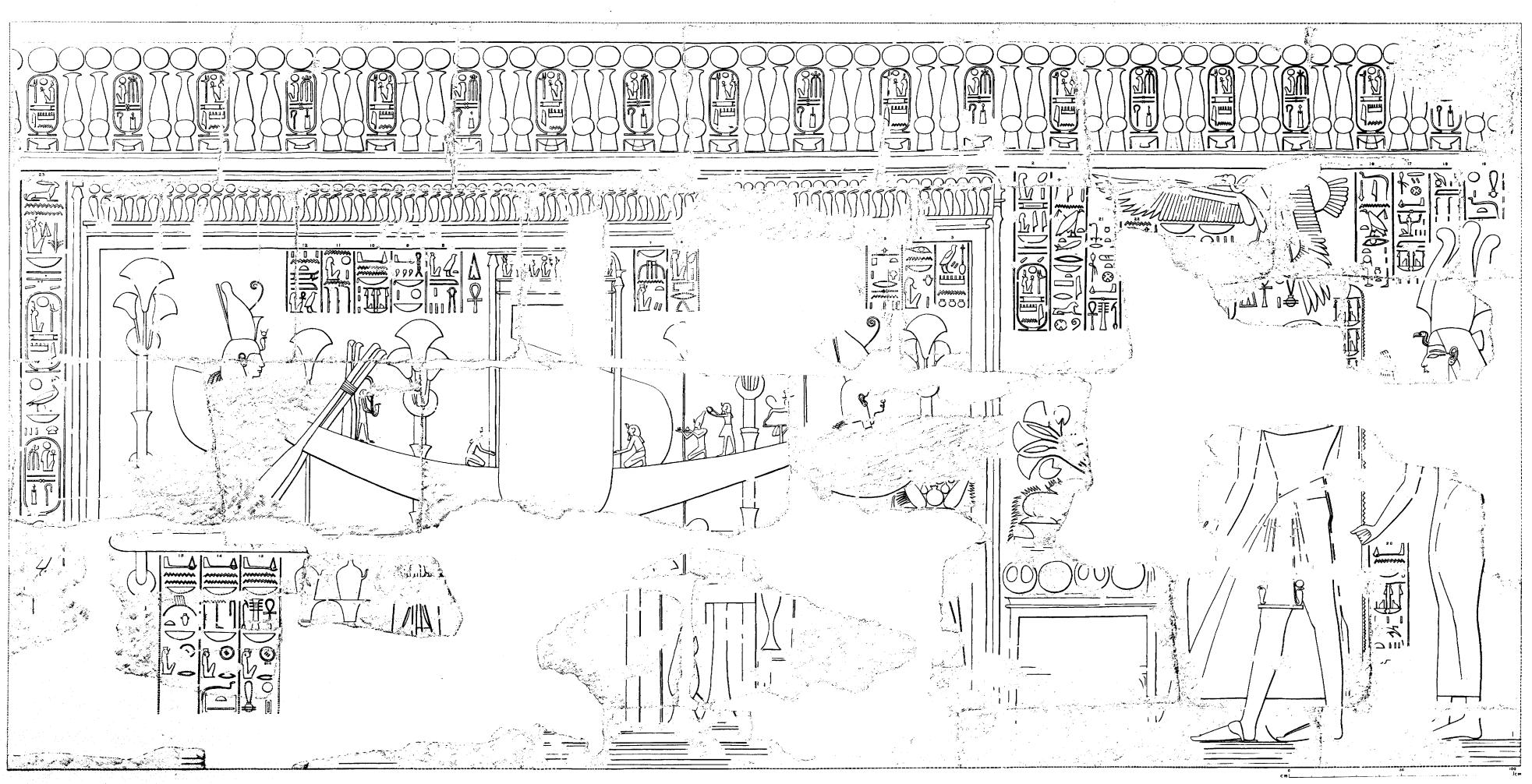
A. RAMSES III BEFORE AMON-RE IN THE FORM OF MIN INTERIOR, ROOM C, EAST WALL



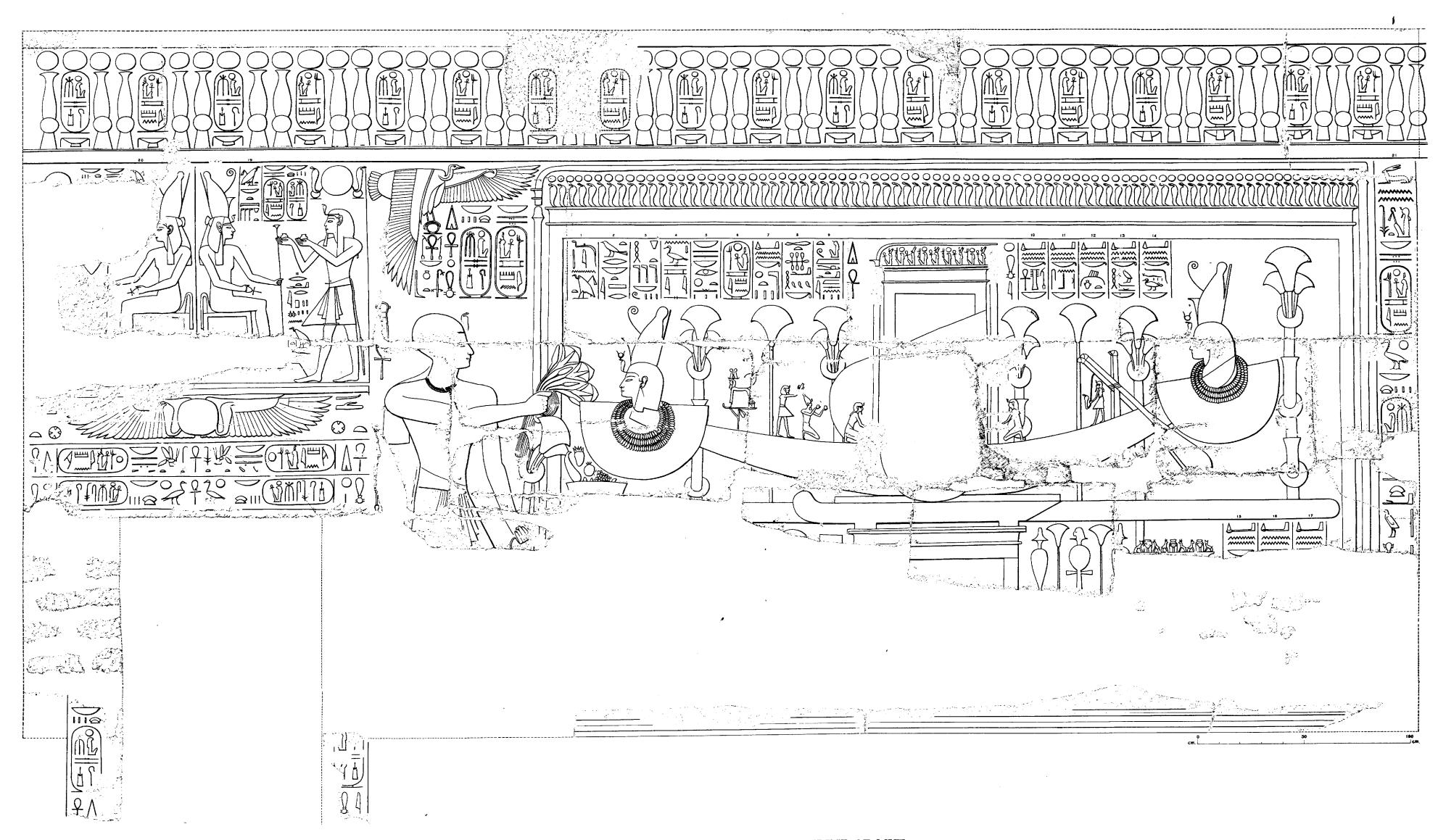
B. THE GODDESS MENHIT (Conclusion of Scene on Plate 62 A)
INTERIOR, ROOM C, WEST WALL



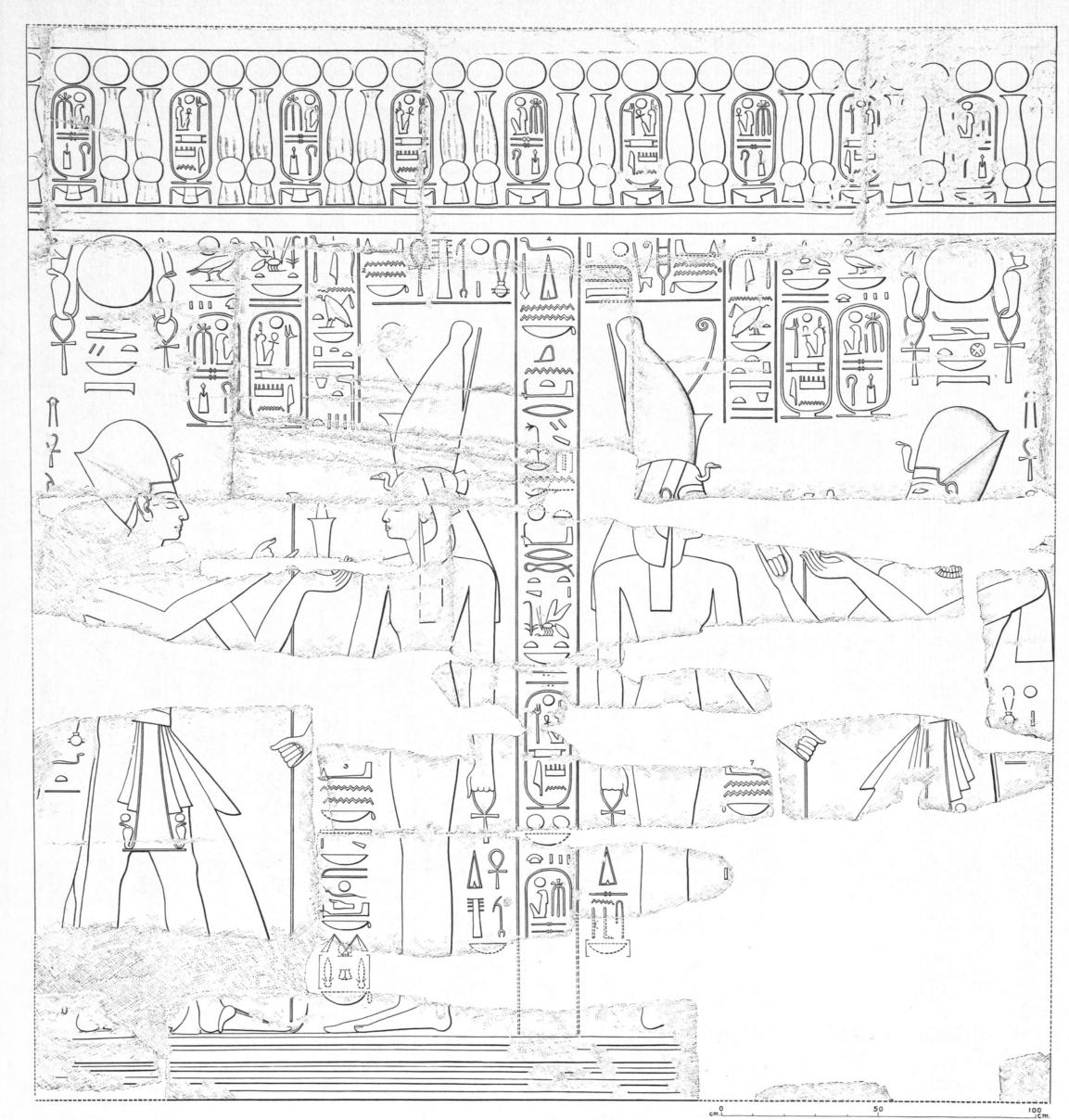
NOTE: IN THE RESTORATION AT THE END OF LINE 5 THE "CITY" DETERMINATIVE SHOULD FOLLOW THE PLURAL STROKES



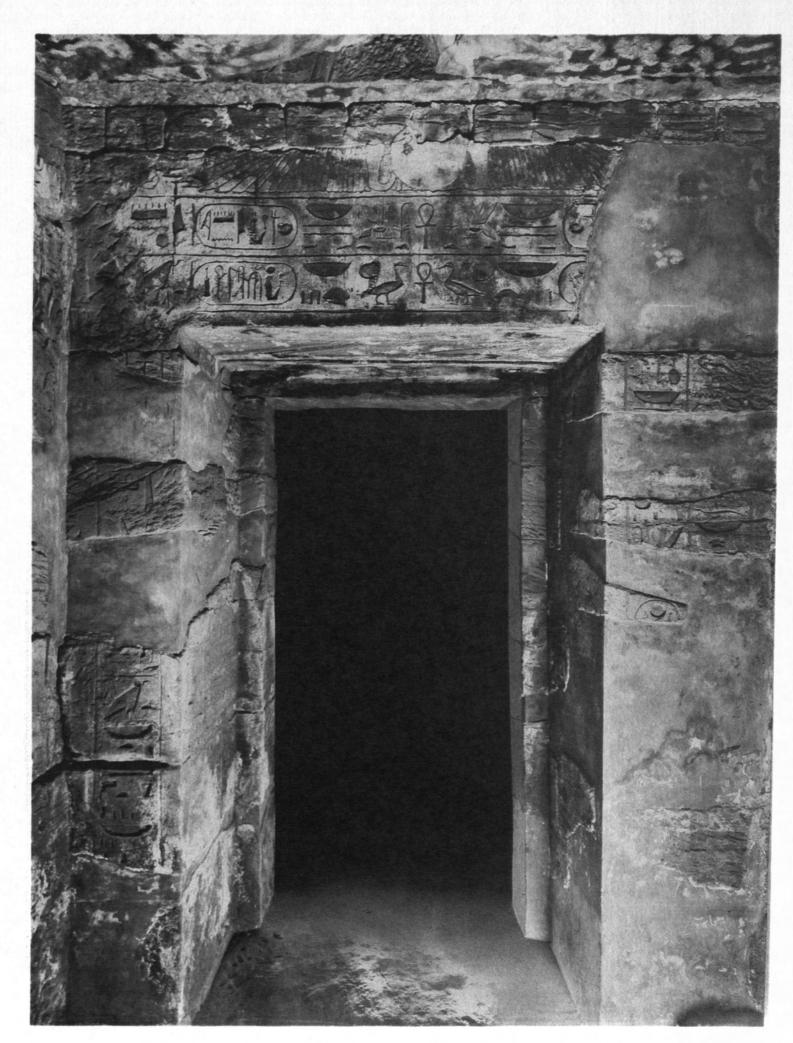
RAMSES III OFFICIATING BEFORE THE SHRINE OF MUT INTERIOR, ROOM A, WEST WALL



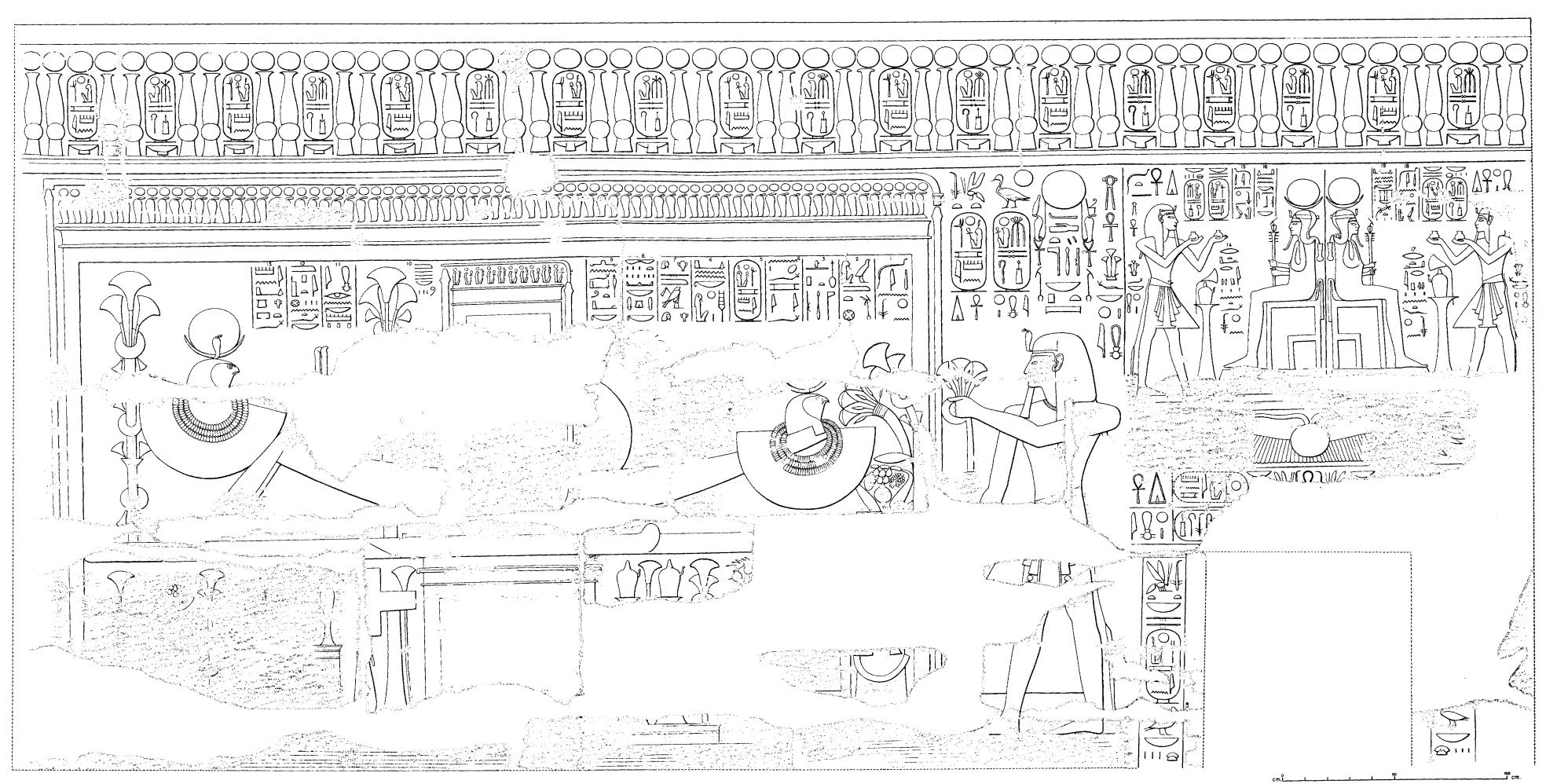
RAMSES III OFFICIATING BEFORE THE SHRINE OF MUT
INTERIOR, ROOM A, EAST WALL



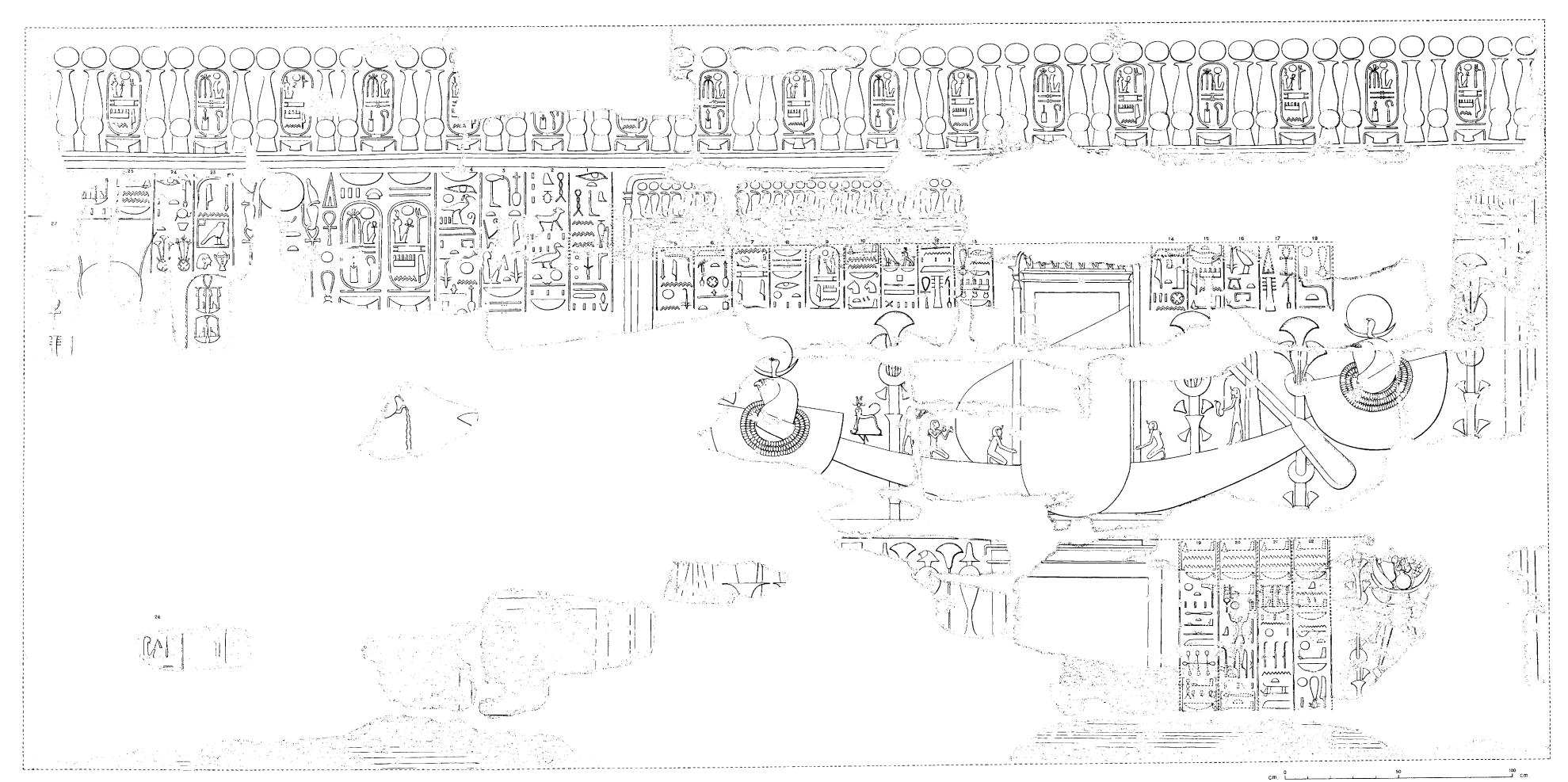
A. RAMSES III ANOINTING MUT INTERIOR, ROOM A, SOUTH WALL



B. INNER FACE OF THE DOORWAY TO THE SHRINE OF MUT INTERIOR, ROOM A, NORTH WALL



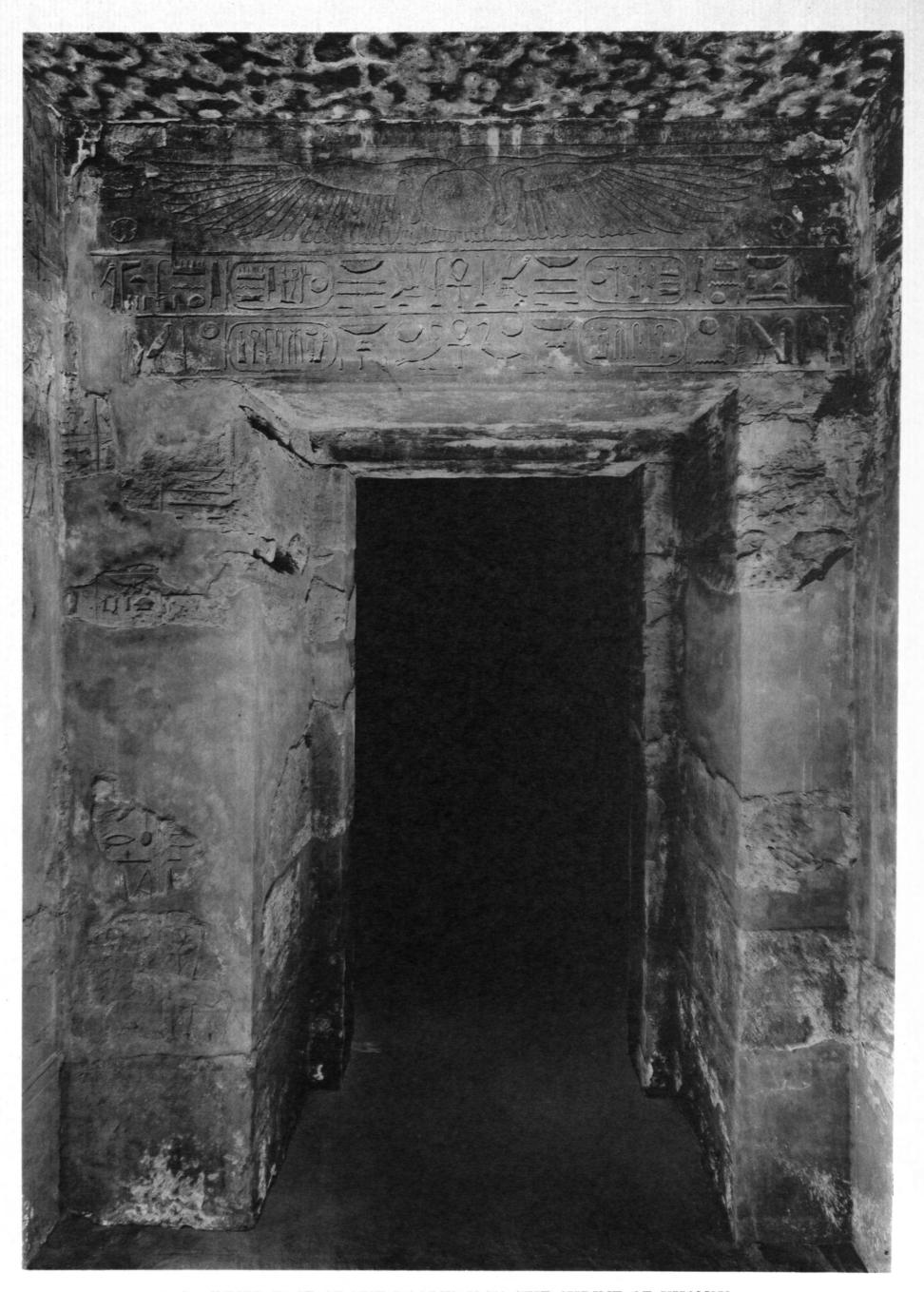
RAMSES III OFFICIATING BEFORE THE SHRINE OF KHONSU INTERIOR, ROOM E, WEST WALL



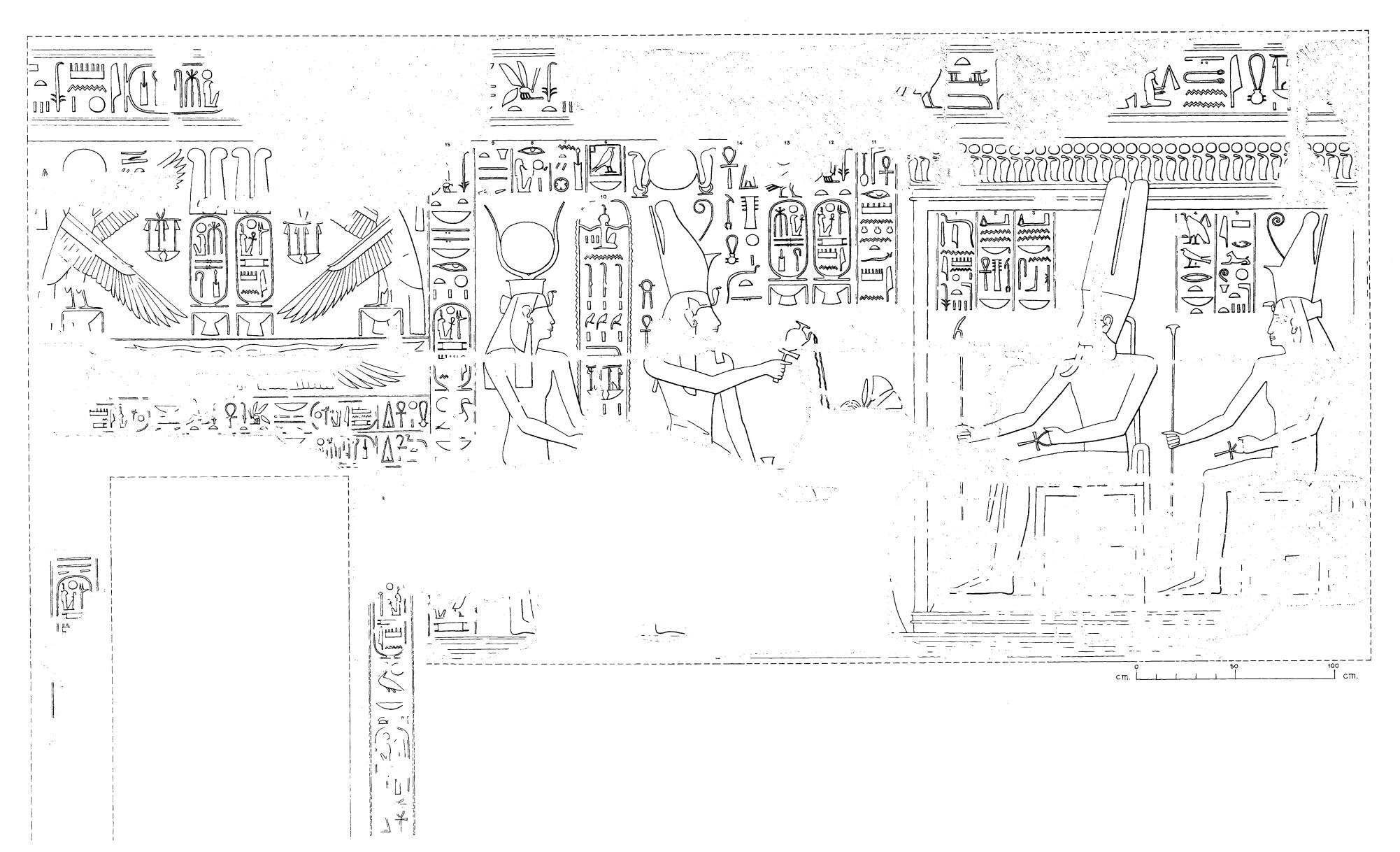
RAMSES III OFFICIATING BEFORE THE SHRINE OF KHONSU INTERIOR, ROOM E, EAST WALL



A. RAMSES III RECEIVING LIFE FROM KHONSU INTERIOR, ROOM E, SOUTH WALL



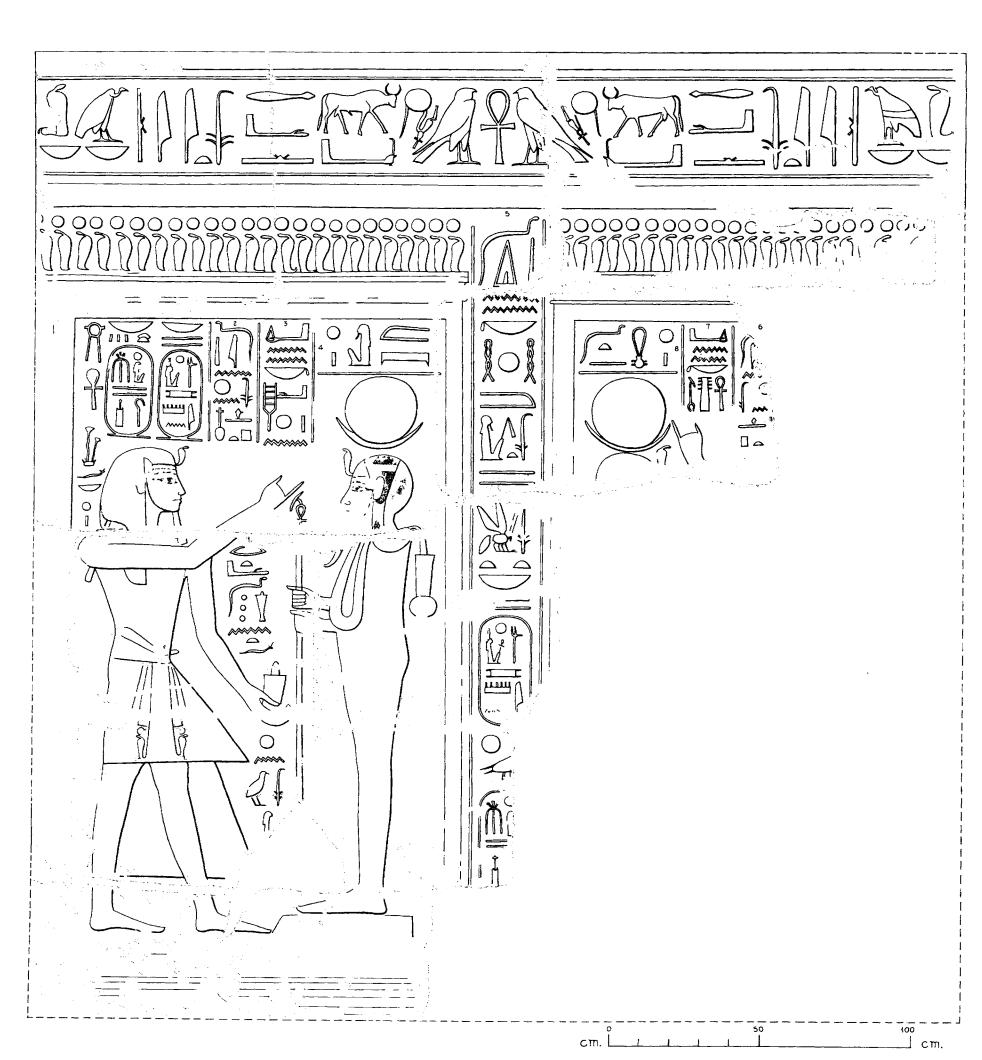
B. INNER FACE OF THE DOORWAY TO THE SHRINE OF KHONSU INTERIOR, ROOM E, NORTH WALL



RAMSES III POURING A LIBATION TO AMON-RE AND MUT INTERIOR, ROOM F, EAST WALL

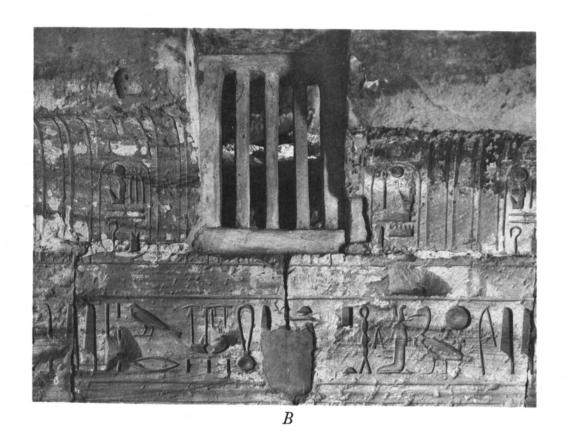


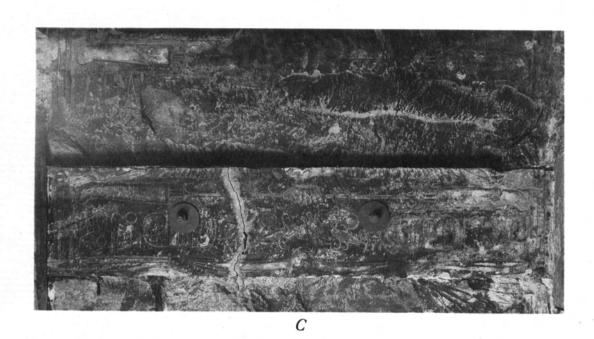
A. RAMSES III CONDUCTED INTO THE PRESENCE OF KHONSU INTERIOR, ROOM F, NORTH WALL



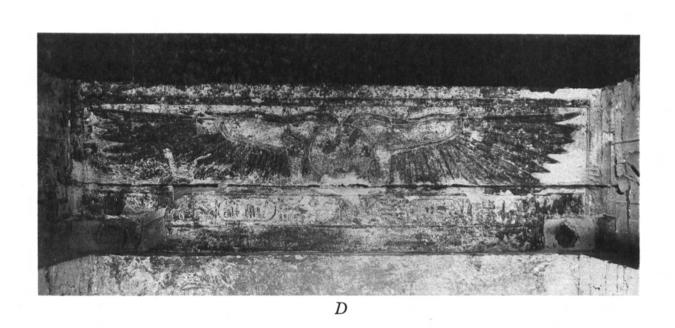
B. RAMSES III ANOINTING KHONSU INTERIOR, ROOM F, SOUTH WALL

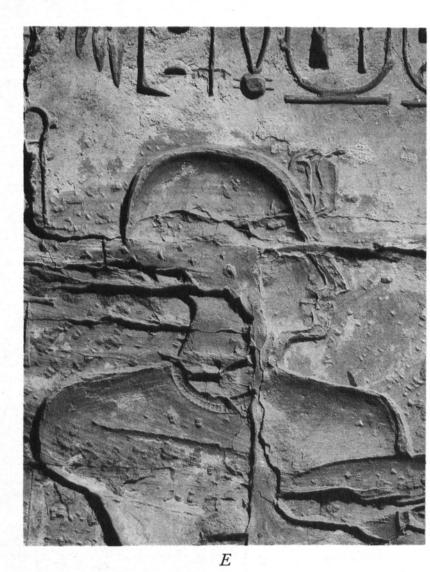




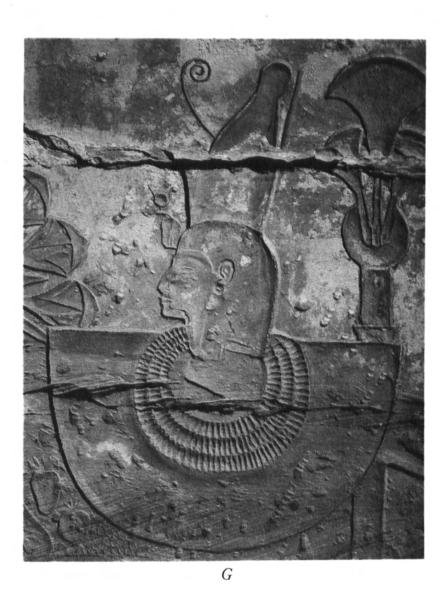


 $\boldsymbol{\varLambda}$





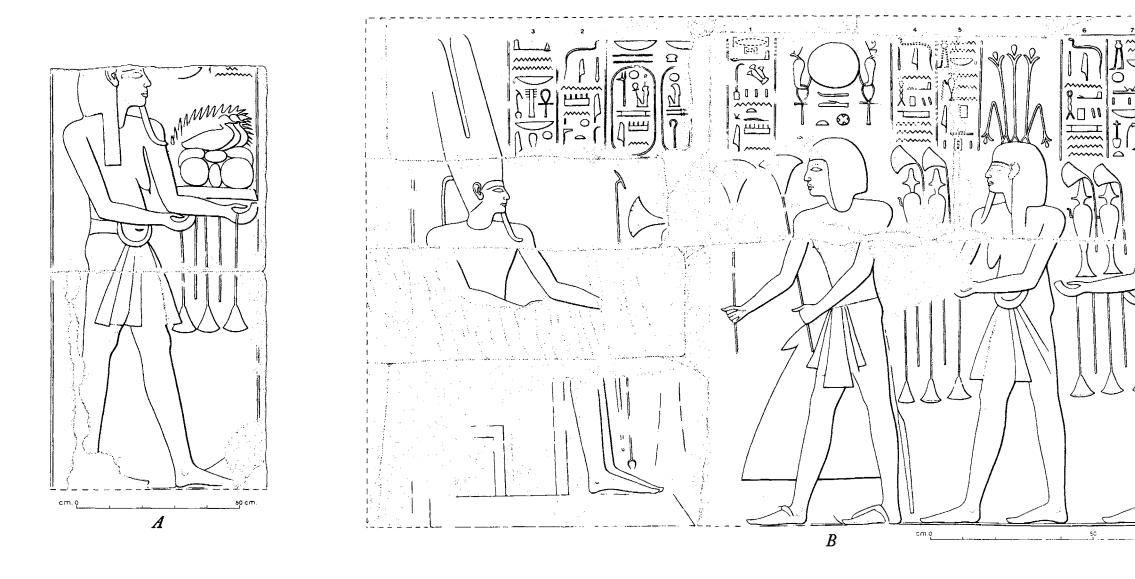


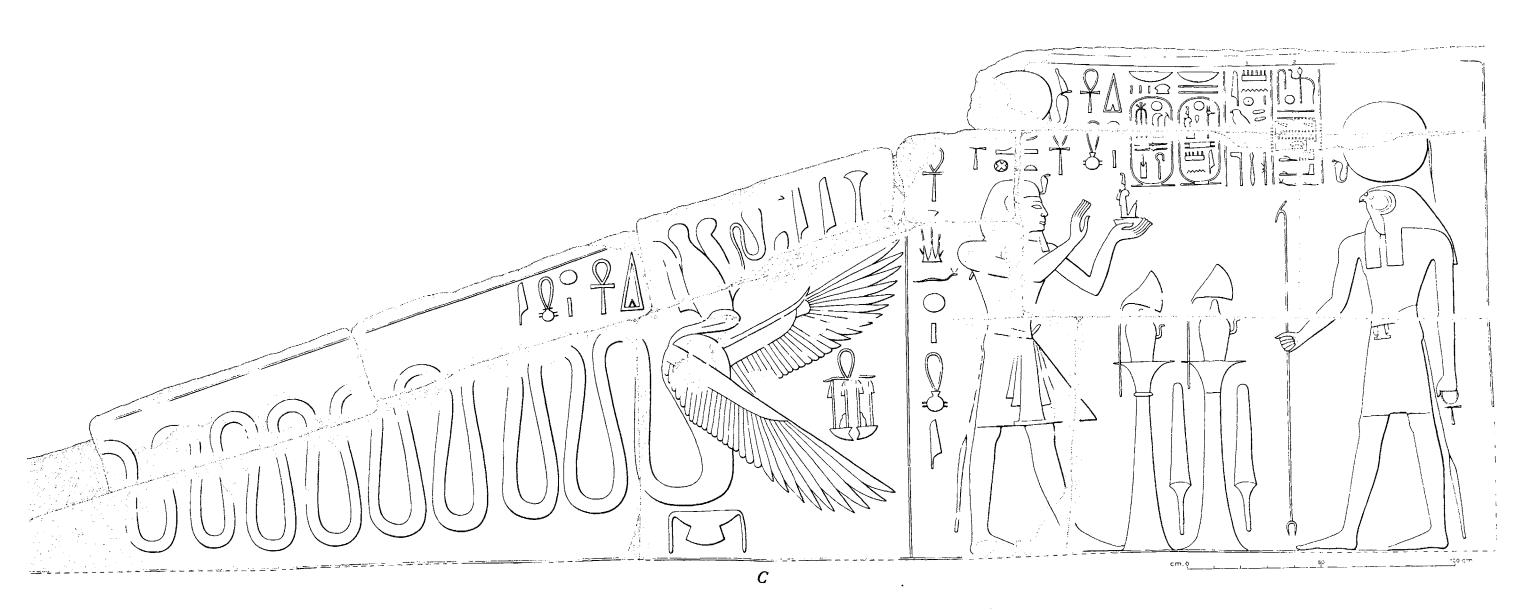


MISCELLANEOUS DETAILS FROM THE SHRINES OF AMON-RE AND MUT

- $A\!-\!B$. WINDOWS AND CORNICE ABOVE RELIEFS IN THE SHRINE OF AMON-RE
 - C. CEILING DECORATION FROM THE SHRINE OF AMON-RE
 - D. LOWER FACE OF LINTEL OVER ENTRANCE TO THE SHRINE OF AMON-RE
 - E. HEAD OF RAMSES III FROM THE SHRINE OF MUT. COMPARE DRAWING, PLATE 66
 - F. RAMSES III OFFERING INCENSE BEFORE THE BARK OF AMON-RE. COMPARE DRAWING, PLATE 58
 - G. HEAD OF MUT FROM THE SHRINE OF MUT. Compare Drawing, Plate 66

PLATE 74





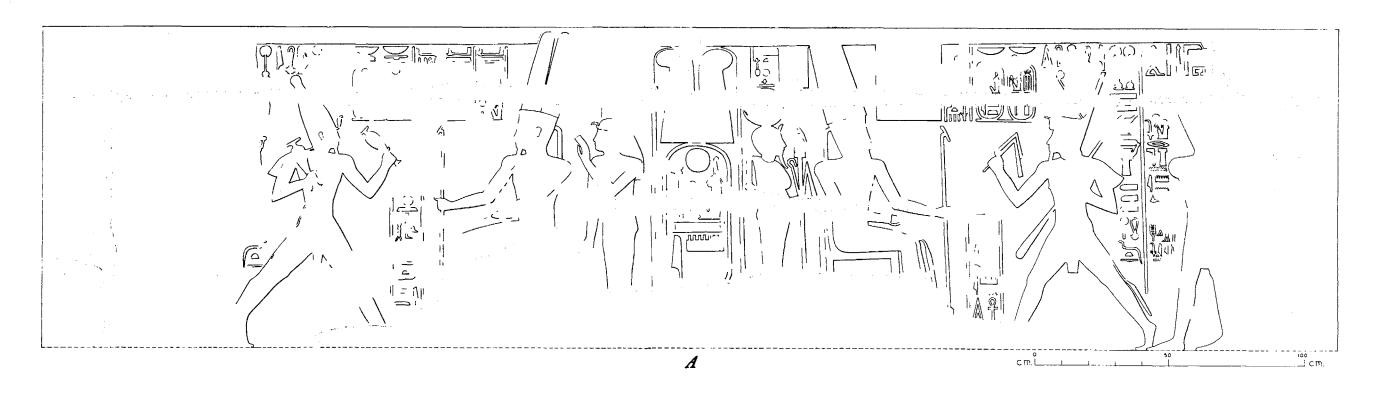


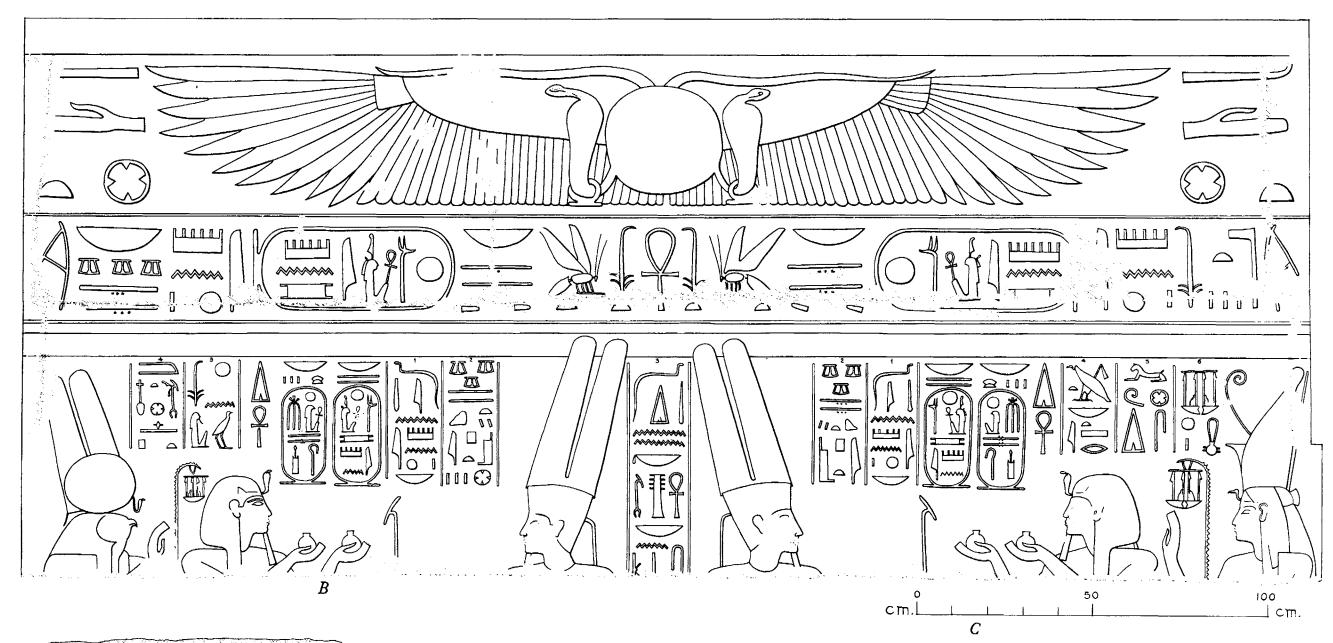
A-B. RAMSES III AND THE NILE GODS PRESENTING THE PRODUCE OF THE LAND BEFORE AMON-RE ON LANDING AT TOP OF STAIRWAY TO ROOF

- C. RAMSES III PRESENTING MAAT TO AMON-RE-HARAKHTE
- D. RAMSES III PRESENTING AN OFFERING TO A GOD

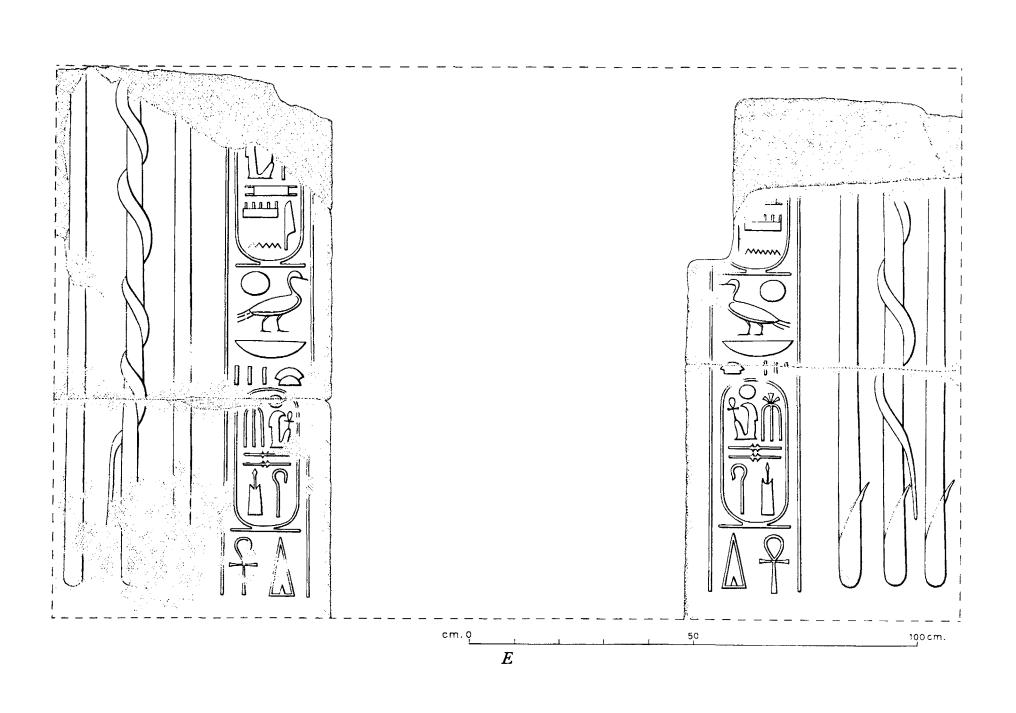
EXTERIOR, ROOF

PLATE 75







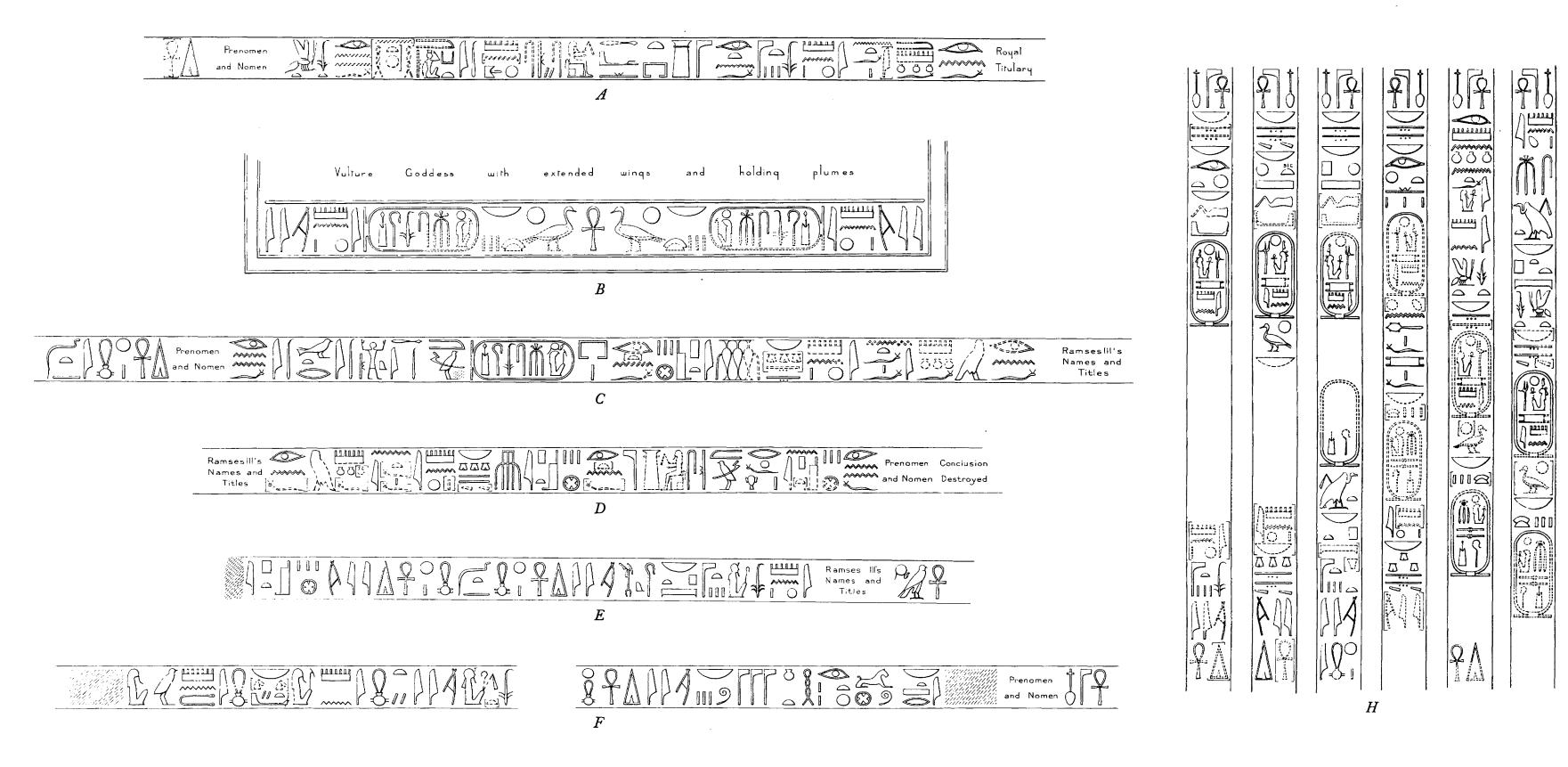


- A. RAMSES III PERFORMING RITUAL DANCES BEFORE AMON-RE. UNFINISHED RELIEF INTERIOR, LINTEL ABOVE DOORWAY FROM TERRACE TO HYPOSTYLE HALL
- B-C. RAMSES III PRESENTING WINE TO AMON-RE
 - INTERIOR, LINTEL ABOVE DOORWAY FROM HYPOSTYLE HALL TO TERRACE
- D. RAMSES III RECEIVING LIFE FROM MUT INTERIOR, ON STAIRWAY TO ROOF
- E. DECORATION OF DOORWAY AT TOP OF STAIRWAY TO ROOF

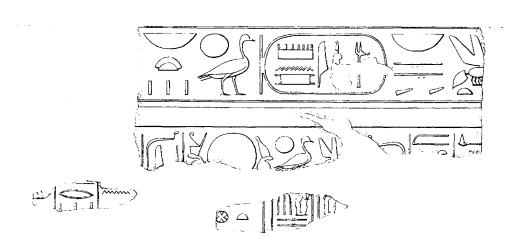


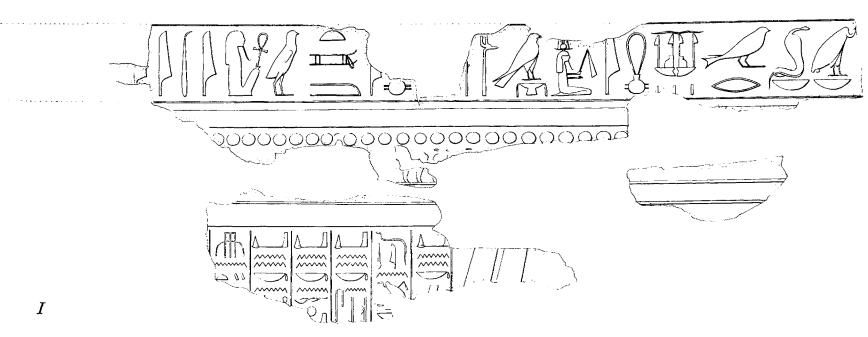
MISCELLANEOUS INSCRIPTIONS, NOT FACSIMILED

- A. INSCRIPTION OF RAMSES III BELOW SCENE SHOWN ON PLATE 17 A
- B. INSCRIPTION OF RAMSES IV BELOW A
- C. INSCRIPTION OF RAMSES III BELOW SCENE SHOWN ON PLATE 17 B
- D. INSCRIPTION OF RAMSES IV BELOW C
- E. INSCRIPTIONS ON ABACI ABOVE COLUMNS IN HYPOSTYLE HALL (see Fig. 4 and Pl. 55 L-M)
- F. INSCRIPTIONS ON ABACI ABOVE COLUMNS ON TERRACE (see Fig. 4)



Prenomen of Prenomen and Nomen of C

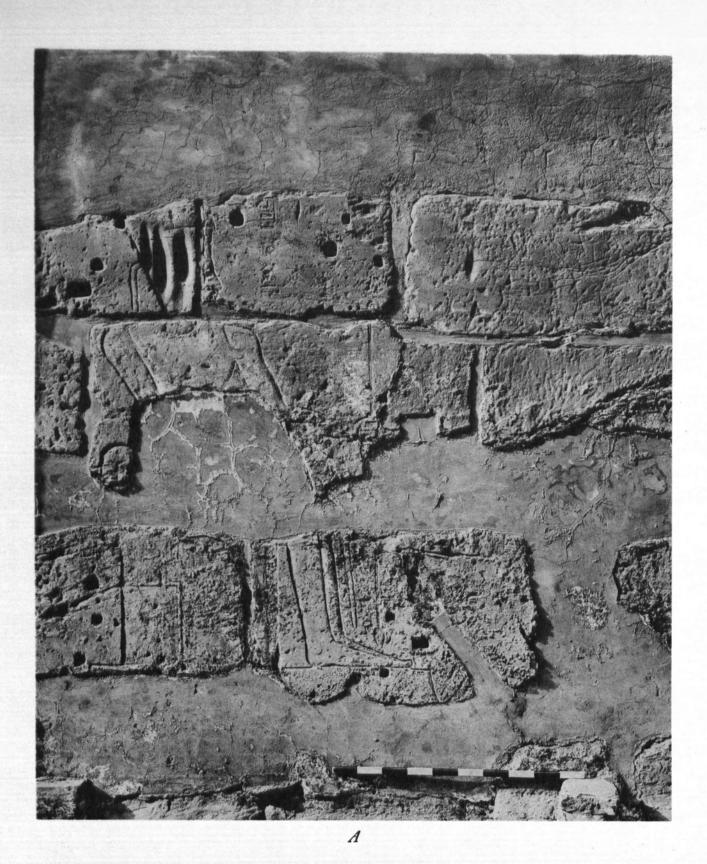


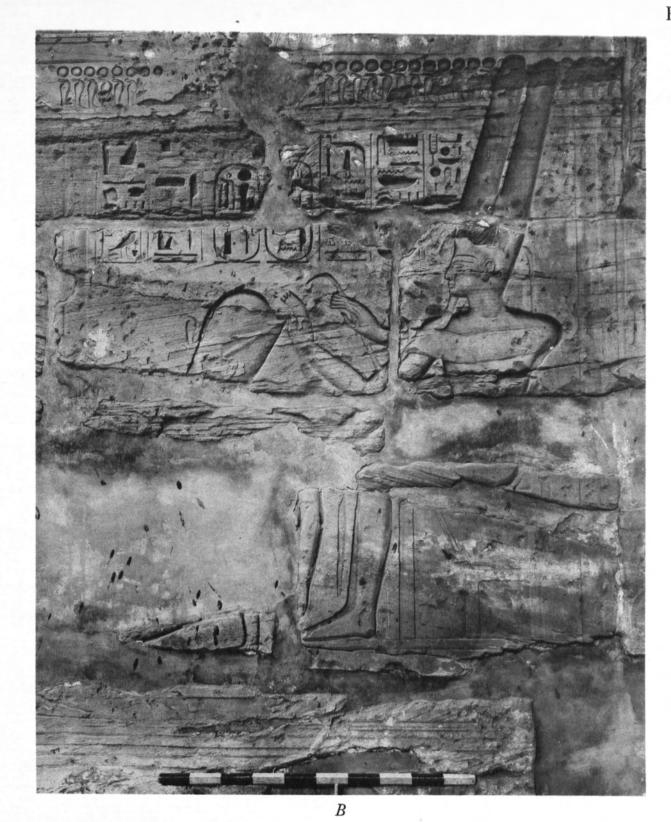


MISCELLANEOUS INSCRIPTIONS, NOT FACSIMILED

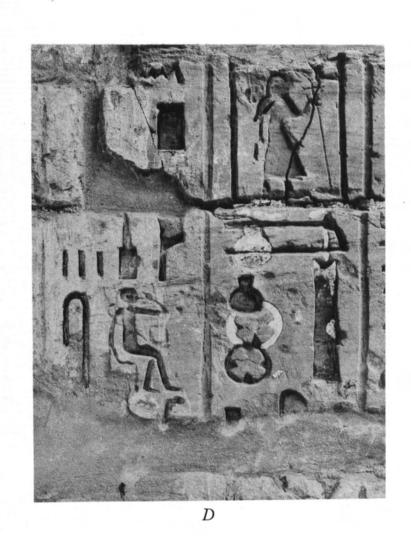
- A. FROM WEST FACE OF WEST ARCHITRAVE IN COURT
- B. FROM LOWER FACE OF LINTEL, ARCHITRAVE I 3 (see Fig. 4)
- C. FROM EAST PARAPET OF ROOF (see Fig. 5)
- D. FROM WEST PARAPET OF ROOF (see Fig. 5)
- E. FROM ABOVE RELIEFS IN ROOM C

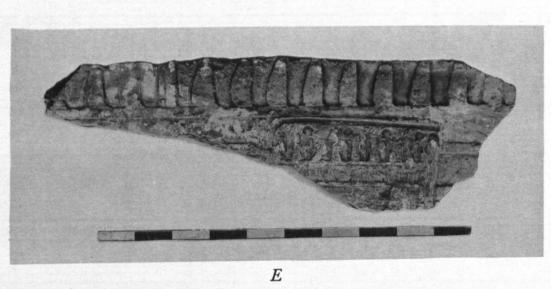
- F. FROM WEST AND SOUTH WALLS OF STAIRWAY TO ROOF
- G. FROM EAST WALL OF STAIRWAY TO ROOF
- H. FROM SIDES OF PILASTERS ON TERRACE
- I. FROM SOUTH WALL OF ROOM D



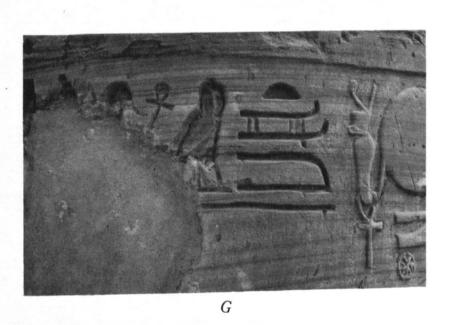












- A. GRAFFITO OF AMON-RE AND WORSHIPER, FROM EAST TOWER OF PYLON
- B. ALTERATIONS IN THE REPRESENTATION OF THE CROWNING OF RAMSES III BY AMON-RE. Detail from Scene Shown on Plate 46 I
- C. SOUTH FACE OF SECOND SCREEN FROM EAST ON TERRACE. DETAIL FROM SCENE SHOWN ON PLATE 32 F
- D. ANCIENT TEXTUAL CORRECTION. Detail from Inscription on Plate 34 A, Lines 8-9
- E. A LOOSE BLOCK BELONGING TO THE SCENE SHOWN ON PLATE 24
- F. ANCIENT TEXTUAL CORRECTION. DETAIL FROM INSCRIPTION ON PLATE 51 B, LINE 12
- G. ANCIENT TEXTUAL CORRECTION. DETAIL FROM INSCRIPTION ON PLATE 54 D, LINE 8