

THE UNIVERSITY OF CHICAGO
ORIENTAL INSTITUTE PUBLICATIONS
VOLUME LXXIV

RELIEFS AND INSCRIPTIONS AT KARNAK
VOLUME III

By
THE EPIGRAPHIC SURVEY

THE UNIVERSITY OF CHICAGO
ORIENTAL INSTITUTE PUBLICATIONS
VOLUME LXXIV

RELIEFS AND INSCRIPTIONS AT KARNAK—VOLUME III

THE BUBASTITE PORTAL

BY
THE EPIGRAPHIC SURVEY



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

THE UNIVERSITY OF CHICAGO PRESS
CHICAGO • ILLINOIS

MEMBERS OF THE STAFF OF THE EPIGRAPHIC SURVEY
WHO PARTICIPATED IN THE PREPARATION
OF THIS VOLUME

Egyptologists

GEORGE R. HUGHES
1946—; Field Director, 1949—

HAROLD H. NELSON
Field Director, 1924-47

RICHARD A. PARKER
1938-40, 1946-48; Field Director, 1947-48

RICARDO A. CAMINOS
1947-50

CHARLES F. NIMS
1937-39, 1946—

SIEGFRIED SCHOTT
1931-37

KEITH C. SEELE
1929-36

Artists

DOUGLAS A. CHAMPION, *1947—*

J. ANTHONY CHUBB, *1927-36*

ALEXANDER FLOROFF, *1950—*

LAURANCE J. LONGLEY, *1928-31, 1934-38*

STANLEY R. SHEPHERD, *1938-40, 1946-48*

Photographers

HENRY LEICHTER†, *1930-40*

CHARLES F. NIMS, *1946—*

THE UNIVERSITY OF CHICAGO PRESS, CHICAGO 37 • Cambridge University Press, London, N.W. 1, England

Copyright 1954 by The University of Chicago. All rights reserved. Published 1954

Composed and printed by THE UNIVERSITY OF CHICAGO PRESS, Chicago, Illinois, U.S.A. Plates printed by PHOTOPRESS, INC.

PREFACE

GENERAL DESCRIPTION OF THE BUBASTITE PORTAL

The Bubastite Portal is the south entrance to the great First Court of the Temple of Amun at Karnak. It was architecturally conceived as a uniform part of the wall and colonnade surrounding the court. Had it not been for the presence of the temple of Ramses III in the way, this entrance would probably have been placed directly opposite the north entrance at a point almost exactly in the middle of the Ramses temple. Under the circumstances it was built to occupy the space between the Second Pylon and the Ramses temple, and became somewhat more elaborate than the north entrance by the necessary addition of a pilaster against each of the earlier structures.¹

Both north and south walls of the court exactly continue the corresponding walls of the Hypostyle Hall. This was made simple by the fact that the walls of the Hypostyle Hall had been built so as to overlap partially the ends of the Second Pylon because the hall assumed greater proportions than could be inclosed by walls abutting as was customary on the back of the pylon. The walls of the First Court thus continue from the ends of the walls of the Hypo-

style Hall overlapping the remainder of the ends of the Second Pylon.² Of the area occupied by the thickness of the Bubastite Portal on the face of the Second Pylon only the portion on which the east pilaster abuts is obscured by masonry. On the contrary, the entire area of the east wall of the Ramses III temple from the façade of the portal to the north edge of the west pilaster is covered with the masonry of the portal.

There is one fact of importance which must be kept in mind in any consideration of the Bubastite Portal and of the court of which it is a part. Although the portal is an integral part in design of the wall and colonnade inclosing the court, it is physically a separate entity. In the building process it could have been and undoubtedly was erected as a unit and most likely first. The mud-brick scaffolds and ramps used in erecting it could have been built and then removed without reference to those required for constructing the remainder of the inclosure. So also the dressing of the surfaces and the decoration could be done and obviously were done without reference to the rest of the wall and colonnade.

NOTES ON THE DATE AND CONSTRUCTION OF THE PORTAL

The Bubastite Portal was built by Shoshenq I, for his original reliefs are the earliest ones upon it. Furthermore, he at least planned the entire inclosure of the court of which the portal is a part if indeed he did not succeed in completely building it. We should have expected a certain amount of decoration elsewhere on the inclosure if Shoshenq had been able to put it there. Actually there is no relief or inscription of any kind anywhere except on the portal.

There is no good reason to doubt that the plan for the court is referred to in the stela set up by Shoshenq's overseer of construction work Haremsaf in the Silsilah quarries.³ The stela bears the date of the year 21, second month of *šmw*, of Shoshenq I, at which time the king issued an order that stone be quarried for building monuments for the temple of Amun. The passage which is pertinent for our purposes reads: "It was his majesty who gave directions to build a very great pylon . . . , to illumine Thebes by erecting its double door of millions of cubits, to make a festival court for the house of his father Amon-Re, king of the gods, and to surround it with statues and a colonnade."⁴ There can scarcely be any reason for rejecting the latter clauses of this passage as referring to the court and

its colonnade.⁵ On the other hand, we need not also believe that the projected pylon of the passage necessarily refers, as Breasted⁶ and Legrain⁷ believed, to the present First Pylon. Rather, it may as well refer to the perhaps more modest front entrance to his court which Shoshenq planned and, so far as we know, built but which was replaced by some later monarch with the present First Pylon.⁸ The hyperbole in the text need not influence us any more than that in Shoshenq's architrave inscription on the Bubastite Portal (Pl. 12, line 3) where he again refers to the court in characterizing himself as "giving the order for the One who begot him, enlarging his (Amun's) temple in the extent of millions."

If, as seems inescapable, we accept the Silsilah stela as referring to the great First Court, we have a date for the beginning of the construction of it and the Bubastite Portal. As it happens, the date on the stela also provides the latest known regnal year of Shoshenq I. We do not know how much longer than twenty-one years he reigned, though probably not more than a year or two. The fact that Shoshenq commemorated his Palestinian campaign in his triumphal relief on the portal actually helps us to say nothing more than that this signal event of his reign occurred sometime previous to the decoration of the portal. We do know

¹ See Plate 1, and for a more general view of the location of the portal see the photograph in the first volume of this series by the Epigraphic Survey, *Reliefs and Inscriptions at Karnak. I. Ramses III's Temple within the Great Inclosure of Amon. Part I* ("Oriental Institute Publications" XXV [Chicago, 1936]) Pl. 1.

² See the plan, Fig. 1, and the photograph, Pl. 2.

³ Richard Lepsius, *Denkmäler aus Aegypten und Aethiopien* III, Pl. 254c; James H. Breasted, "The Earliest Occurrences of the Name of Abram," *American Journal of Semitic Languages and Literatures* XXI (1904) 24; and Ricardo A. Caminos, "Gebel es-Silsilah No. 100," *Journal of Egyptian Archaeology* XXXVIII (1952) 46-61 and Pls. X-XIII.

⁴ Following the copy by Caminos, *op. cit.* Pl. XIII, Cols. 45-48.

⁵ They are rejected by L. Borchardt, *Zur Baugeschichte des Amonstempels von Karnak* ("Untersuchungen zur Geschichte und Altertumskunde Aegyptens," ed. by K. Sethe, V [Leipzig, 1905]) p. 37.

⁶ *Op. cit.* p. 25.

⁷ Georges Legrain, *Les temples de Karnak* (Bruxelles, 1929) pp. 48-53.

⁸ For this proposal and the most recent discussion of the problem of the date of the First Pylon see Uvo Hölscher, "Der Erste Pylon von Karnak," *Mitteilungen des Deutschen Instituts für ägyptische Altertumskunde in Kairo* XII (1943) 139-49.

from the Hebrew Bible that it fell in the fifth year of King Rehoboam of Judah (I Kings 14:25, II Chronicles 12:2), but this tells us nothing about the corresponding year of Shoshenq's reign⁹ nor does it seem possible to be certain of the date in years B.C. from the chronology of the Hebrew kings.¹⁰ The uncertainties of the chronology of the XXIIInd Dynasty being what they are, there is no way of determining with any precision the date of Shoshenq I's accession to the throne; hence ambiguity exists on both sides of the correlation. Thus all that can legitimately be said is that work on the great court began in the tenth month of Shoshenq's twenty-first year, roughly about 925 B.C., and presumably not far from the end of his reign, and that the Palestinian campaign had already been made before that time.

A further deduction has been made from the present state of the triumphal relief which has bearing on the date of the relief itself and might influence consideration of the date of the whole First Court and First Pylon. It has been stated, "From the fact that the king's figure on the Karnak-relief was never finished one might even conclude that Shoshenq's reign had come to a close before the completion of this triumphal relief."¹¹ As a matter of fact, there is no indication on the wall that the relief including the figure of the king was not completed. To be sure, the figure of the king was not executed in incised relief as were all the other elements on both sides of it, above and below it. Close examination of the wall in retrieving the remaining outline traces of his figure, drawn in uniformly light line on our Plates 3 and 6, has convinced us that the figure was neither left unfinished nor destroyed by human agency, but that it was more probably executed in some other manner than was the rest of the relief. At least, it can be categorically stated that the king's figure was not obliterated by some successor after having been incised in the same manner as the rest of the relief. The surface of the blocks concerned is exactly flush with the upper surface of the rest of the wall where the relief has been rather deeply incised.

If it is assumed that the heroic figure of the king in the traditional attitude of grasping a group of enemy chieftains with his left hand and raising his mace in his right hand to strike them was not finished, then apparently it must also be assumed that the figure was to be rendered in incised relief as were all other elements of the scene. In that case the quite comprehensive surviving traces must be accounted for either as remains of the outline draftsman's sketch for the guidance of the sculptor or as remains of the sculptor's unfinished carving. Actually the traces cannot be explained as either.

The first question requiring an answer, if it is assumed that the king's figure was not finished, is simply this: Why should

⁹ There is no basis for stating specifically that the campaign in Palestine dates to his twentieth year as is stated in E. Drioton and J. Vandier, *Les peuples de l'orient méditerranéen*. II. *L'Égypte* (3rd ed.; Paris, 1952) p. 566, b:1.

¹⁰ The most recent study of the chronology of the Hebrew kings would fix the fifth year of Rehoboam at 926/5 B.C. See Edwin R. Thiele, *The Mysterious Numbers of the Hebrew Kings* (Chicago, 1951) pp. 55-56. However, W. F. Albright, "The Chronology of the Divided Monarchy of Israel," *Bulletin of the American Schools of Oriental Research*, No. 100 (December, 1945) p. 20, would bring it down as late as ca. 918 B.C.

¹¹ J. Simons, *Handbook for the Study of Egyptian Topographical Lists Relating to Western Asia* (Leiden, 1937) p. 89. See also Joseph Lammeyer, *Das Siegesdenkmal des Königs Scheschonk I. zu Karnak* (Neuss a. Rh., 1907) p. 20. Most recently this assumption has been uncritically repeated by Caminos, *op. cit.* p. 60.

the relief have been completed all around him and his figure left until last? There is no evidence elsewhere that this was the practice of Egyptian sculptors. On a relief of the size of this one, after the outline draftsman's painted sketch of the entire scene had been placed on the wall and corrected in detail for exact placement and proportion of all elements, a number of sculptors would probably have been set to work in conveniently separated areas. Each would have completed his area as he proceeded toward his co-laborers. It seems scarcely conceivable then that, had it been intended to incise the king's figure in the same manner as the rest of the relief, one of the sculptors would not have begun on the portion of it within his area.

Furthermore, the mere painted sketch of the draftsman would not have left such outline depressions in the stone as now survive. Nor would any sculptor have gone over the entire figure of the king making these broad depressions in the stone which would have tended not to aid him but to spoil the surface for the precisely sharp outline edges which characterize the rest of the relief. He would have begun in one place, incising to the desired depth as he moved along, guided by the draftsman's sketch.

The traces of the king's figure which we have shown on our drawing (Pls. 3 and 6), some of which can be readily seen on the photograph (Pl. 2), consist of a broad depression of very slight depth in the stone. The depression is broad in the sense that the sides slope almost imperceptibly to the lowest part, and that lowest part is by no means a sharp line. Furthermore, the slope from the outside of the figure is longer and more gradual while the inner slope is slightly more abrupt. The impression thus conveyed is one of very delicate raised relief. At some places the depression is visible at a distance; at other places it can be seen only at close range under favorably oblique rays of the sun. Sometimes we resorted to the sense of touch to determine how far an outline could be traced. At still other places, even where the surface of the sandstone is not badly weathered, no traces at all remain.

It is our belief that the king's figure was very delicately modeled, at least in outline, in a thin coat of gypsum plaster applied to the stone and that at many points the modeling impinged upon the stone beneath. The details of dress, etc., were then painted in as usual. The purpose of this exceptional treatment is not apparent, but it would have resulted in the figure of the king assuming a striking contrast to the rest of the relief. Perhaps that effect was precisely the purpose.

The one point at which the king's figure came in contact with an element of the surrounding relief appears to us to be sufficient corroboration of our belief. That is the point where his left hand would have grasped the stake which passes down through the group of kneeling enemy chieftains. The stake is carved above and below where his hand would have grasped it, but neither the remainder of the stake nor his hand was ever carved in the stone. This seems scarcely credible as an example of unfinished carving under the circumstances, but would be readily understandable if the king's hand and a little of the stake above and below it were modeled in plaster over the stone.

A conclusion of a different sort has been drawn from the Bubastite Portal, or specifically from the triumphal relief, which does not seem justified upon closer considera-

tion. The objection has been raised that if Shoshenq I had actually built the great First Court he would have chosen a more prominent place for his triumphal relief than that in which it appears.¹² This objection seems scarcely a valid one even when used in connection with the problem of the date of the First Pylon and whether or not Shoshenq built it.

First, it is not conceivable that Shoshenq built the portal between the Second Pylon and the Ramses III temple without having planned it as an entrance to some inclosure. That inclosure can have been nothing but the great court.

Second, having planned the court, there is no reason why he would not have waited to place his triumphal relief anywhere he chose, perhaps flanking the front, that is, west, entrance to the court. This would be true even though, as we have noted above, the portal owing to its isolation from the rest of the inclosure was built as a separate unit and probably first. It would also be true whether Shoshenq built the unfinished First Pylon, or, as is likely, built another front to his court which was later replaced by the present pylon. In the first instance he could not have succeeded in putting his relief on the pylon. In the second instance he would have waited to place it beside his own front entrance, and whether he succeeded in doing so or not we should never know.

The fact is that he chose to place it flanking the south entrance to the court, and that fact, in view of what must have been the prime importance of the relief to him, would seem to indicate rather the significance in his or his builder's mind of this particular entrance. It was after all the entrance from the same direction as the transverse extension of the Seventh to the Tenth Pylons, from the direction of the Khonsu temple, the Mut complex, and the processional way from the Luxor Temple. Besides, just a little to the east of Shoshenq's relief, the south entrance to the Hypostyle Hall was already flanked by similar though less ambitious triumphal reliefs of Ramses II. High on the south face of the vestibule to the Second Pylon there was also a like triumphal relief of Ramses II. All these were visible at once to anyone approaching from the south at this point, but Shoshenq's was the most imposing of all.

There is one somewhat striking feature of the masonry of the area of wall occupied by the triumphal relief which has no relation to the foregoing discussion and which may be purely accidental, but which deserves being pointed out.

The photograph (Pl. 2) shows well the fact that, allowing for later damage and deterioration, the edges of the blocks of a considerable portion of the area are fairly well dressed to a uniform surface. This is true of the blocks on the right side for about a third of the width of the relief, that is, the whole area occupied by the figure of the king except for the block on which his extended left hand would have appeared. All the courses from the ground up to the level of Amun's knees are similarly well dressed. So also is the case with the whole of the two uppermost courses (three on the left side) and the upper edge of the third (fourth on the left side). Similarly the joins are good along the doorjamb on the left margin of the area.

This leaves then a considerable area consisting of the left two-thirds of the six middle courses where the edges of adjoining blocks are beveled off to a join considerably below the otherwise uniform surface. It is as though, in the usual manner of ancient Egyptian masons observable on unfinished monuments, the blocks had been dressed to the desired level only on the edges when they were laid. Later, in the final dressing of the entire wall, the whole surface of each block would be removed to this level of the joins. In the present instance, the surface of the blocks was dressed and decorated but not back to the lowest point of the beveled edges. The decorated surface of these blocks is thus exactly out to the surface of all the remaining blocks and courses the joins of which are flush with the sculptured surface.¹³ Of course, these broad gaps had to be filled with plaster to form an even surface for the sculpture, and it has all disappeared. It will also be noted that the blocks around the periphery of the area have one or more beveled edges while the remaining edge or edges are flush with the dressed surface.

There is no apparent explanation of the phenomenon. There is no possibility that these blocks are reused blocks or that this portion of the wall has been restored. In any case, explanation would be even more difficult if these possibilities existed. There appears to be no reason to believe that the chipping of the edges of the blocks was done by the inhabitants of the late structure whose beams were let into the wall in a series of holes. The beveling, although rather rough, seems too uniform in character to be accounted for thus.

STAGES OF THE DECORATION OF THE PORTAL

The reliefs on the Bubastite Portal are the only ones on the entire First Court of the Amun Temple. Although they cover a relatively small area, they cover in time from first to last something like 135 years within the period of the XXIIInd Dynasty. They were placed on the walls in three stages if not four.

I. The reliefs of Shoshenq I (Pls. 2-12) were placed on the portal close to the end of his reign as we have seen above. The façade of the portal bears only the great triumphal relief; thus the doorjamb and the relatively small area between the door and the temple of Ramses III were never decorated. The north face of the portal consisting of the architrave and the sides of both pilasters was completely decorated. The plug-holes in the abaci of the columns indi-

cate that even they were originally ornamented with metal plates.

Shoshenq's reliefs are uniformly well incised and to a good depth. Certain portions, as for example the modeled heads of the group of enemy chieftains in the triumphal relief (Pl. 8 *A*) and the details of the large hieroglyphs on the architrave (Pl. 12), are admirably executed.

The triumphal relief has been discussed at some length above. The three scenes on each of the pilasters are largely notable for showing the great prominence of Shoshenq I's son, the High Priest of Amun and Commander-in-Chief of the Army, Iuput, who appears behind his father in every one of the scenes. In the bottom scene on each pilaster the space was so small that he had to be literally crowded in. He appears with equal prominence on the Silsilah stela of Haremsaf,¹⁴ the significance of which in relation to the build-

¹² Lammeyer, *op. cit.* p. 3.

¹³ The contrast between the flush joints and the recessed joints can best be seen on the photograph, Pl. 7.

¹⁴ Lepsius, *Denkmäler III*, Pl. 254c.

ing of the portal and the First Court has already been discussed. Iuput, being at Thebes while the king was in the north, would perhaps have been the one immediately responsible for the building operations. Despite this revelation of his prominence under his father it was not Iuput but Osorkon I who succeeded their father on the throne, while Iuput continued as High Priest in his brother's reign.¹⁵

II. The reliefs of Osorkon I (Pls. 13–15) on the west face of the east pilaster are of the same good workmanship as those of his father and very similarly executed. The bottom scene (Pl. 13) of the three has never been published before because it was covered by a screen wall between the pilaster and the column composed of reused blocks bearing the names of Amenardis and Nitocris. The wall was temporarily removed in 1947 by M. Henri Chevrier, Director of Works at Karnak, to enable us to copy the relief.¹⁶

In view of the prominence of the High Priest of Amun Iuput in the reliefs of his father Shoshenq I on the pilasters, it is perhaps significant that neither Iuput nor his successor as High Priest, Osorkon I's son Shoshenq, appears behind Osorkon in these scenes. This fact may betray something of Osorkon's attitude toward his brother Iuput or may at least indicate that the scenes were placed on the wall while Iuput was still High Priest. Had Osorkon already appointed his own son Shoshenq to the High Priesthood, that son might have appeared prominently in the scenes. It may be, inversely, that Iuput, still the power at Thebes as High Priest and Commander of the Army, chose not to be represented with the king, whom he could not claim as his royal father and who had not appointed him to his high posts.

III. The annals of the High Priest of Amun Osorkon, son of Takelot II (Pls. 16–22), occupy all the space available in the interior of the portal. They are very shallowly incised and the workmanship otherwise betrays lack of care. Apart from other damage which they have suffered, the lower part of one of them (Pl. 16) has been subjected to the action of ground salts to such an extent that the shallow hieroglyphs have become in nearly all cases difficult and in some cases impossible to see. However, every practicable device has been employed to retrieve all possible traces of signs in this area.

A comprehensive treatment of these important and difficult inscriptions must await the forthcoming text volume, but a few tentative observations may be in order here.

First, these inscriptions are purely Osorkon's, conceived and composed in his interests and for his purposes. They cannot be said to be inscriptions of the reigning king. For example, the inscription of year 11 of Takelot II (Pl. 16) bears little relation to Takelot except in the matter of the date in his reign. He is, indeed, depicted in the two scenes above the inscription, but one receives the impression that this is as a result of only the minimum of filial piety on the part of Osorkon. It is Osorkon's figure and his titles and parentage that are the prime concern and occupy a

¹⁵ The data for the kings and high priests of the XXIInd Dynasty will be found well set forth in Eduard Meyer, "Gottesstaat, Militärherrschaft und Standwesen in Ägypten: Zur Geschichte der 21. und 22. Dynastie," *Sitzungsberichte der preussischen Akademie der Wissenschaften zu Berlin*, Phil.-hist. Klasse, XXVIII (Berlin, 1928) 513–19, and in Drioton and Vandier, *op. cit.* pp. 527–34, 560–62.

¹⁶ For a view of the screen wall before its removal see Legrain, *op. cit.* Figs. 41 and 42.

good half of the space in the scenes. It is only in the traditional column separating the two scenes that both cartouches and the attendant epithets of his father appear.

Nevertheless, these scenes, depicting Takelot II as they do, and the inscription beneath, which is a complete entity in itself, would appear to have been composed and placed on the wall during Takelot's reign. There is nothing in the inscription beyond events which occurred attendant upon Osorkon's arrival in Thebes to take up his high post and his actions immediately following. There is no reflection of the revolt in year 15 of Takelot nor of Osorkon's flight as a result. Thus it seems likely that this portion of his annals was put on the wall before year 15 of his father's reign.

However, the situation is different with the remainder of the annals. Again the inscription is headed by a double scene, but this time no king intervenes between Osorkon, the High Priest, and Amun (Pl. 20). The titles and parentage of Osorkon are given at length as in the previous scenes, and here the names of his royal parents appear. Significantly, however, the column of hieroglyphs (Pl. 20, Col. 9) separating the scenes, which traditionally was devoted exclusively to the reigning king and his position present or future, in this instance is made to serve the interests of Osorkon himself: "So long as the royal *ka* of the Lord of the Two Lands: Hedjkheperre-Setepenre; Son of Re: Takelot-Meriamun-Siese shall exist, Karnak shall exist for his son, the Ch[ief of the Two Lands, Osorkon], triumphant."

The long inscription below (Pl. 21) opens with a date in year 12 of Takelot II, but this seems to be the date of nothing in particular. The matter of central interest in this portion of the text is the revolt which resulted in Osorkon's departure from Thebes, and it is dated in year 15 of his father (Col. 7). The continuation of the inscription around the corner to the left (Pl. 22) contains a long list of Osorkon's benefactions to various deities between year 11 of Takelot II and year 28 of Shoshenq III (Cols. 6–7) with a brief addendum dated in year 29.¹⁷ The entire inscription (Pls. 20–22) was, then, composed and placed on the wall in or shortly after year 29 of Shoshenq III. This would perhaps

¹⁷ For an excellent summary of the data on the chequered career of the High Priest Osorkon, see Drioton and Vandier, *op. cit.* pp. 528–29, 561. If these factors validly indicate two phases in the engraving of Osorkon's annals, then the first phase occurred some ninety years after Shoshenq I's reliefs were inscribed on the portal, and there would have elapsed a period of some forty years between the first and second phases.

Osorkon, after his flight from Thebes in year 15 of Takelot II, was back again as High Priest of Amun in year 25 of the same king. In year 6 of the next king, Osorkon's brother Shoshenq III, a Harsiese (the second of the name) was High Priest. The series of dates in the list of benefactions on the portal (Pl. 22) reveals that Osorkon had again returned to the High Priesthood in year 22 of Shoshenq III.

The order of this series of dates, insofar as it is preserved, is instructive. The name of the king in whose reign a regnal year fell is given only in the first instance.

Cols. 6–7: Year 11 of Takelot II to Year 28 of Shoshenq III
Col. 7: Year 24, fourth month [. . . .]
Col. 12: Year 22 to Year 2'8'¹
Col. 12: Year 23
Col. 16: Year 24
Col. 17: Year 25
Col. 17: Year '22' to Year 2'8'¹
Col. 22: Year 29

The year 24 in Col. 7, occurring where it does, would seem to be of Takelot II, thus indicating that Osorkon had actually returned by year 24 from the flight necessitated in year 15. The series from Col. 12 on must then fall in Shoshenq III's reign, and they significantly begin with year 22 indicating that it was in this year that Osorkon took up the High Priesthood for the third time.

P R E F A C E

xi

explain the absence of any king in the superimposed scenes and the strange appeal in the column separating them. Osorkon, it would seem, could no longer picture his dead father, who had made him High Priest, but would not show

the reigning king, his brother Shoshenq III. The fact that he did depict his father above the inscription of year 11 (Pl. 16) supports the idea, on the other hand, that it was placed on the wall in his father's reign.

PREPARATION OF THE PLATES

The plates in this volume comprise for the first time a complete publication of all the inscriptions on the Bubastite Portal copied in a manner befitting their importance.¹⁸ The process employed in making the facsimile drawings and the conventions used in the preparation of the plates are the same as those underlying the preceding volumes of this series, *Reliefs and Inscriptions at Karnak* I and II, and the Medinet Habu series by the Epigraphic Survey.¹⁹

As usual all restorations of hieroglyphs are entered in dotted line. Restorations of whole signs on the basis of earlier copies have been entered without square brackets. All restorations of whole signs made on the basis of the present condition of the wall or from the context are inclosed in square brackets. The latter category has been kept to a minimum.

In Shoshenq's list of conquered towns (Pls. 3 and 4) there are only two instances of restorations in brackets. The first instance is name 4, the restoration of which we regarded as necessary to make entirely certain the order of the traditional "Nine Bows" about which our copy leaves no doubt. The second is in name 68, where we felt it necessary to indi-

cate our firm conviction of the original presence of the letter *k* (in the same arrangement of signs as in name 87) in an element occurring a number of times in the list. In making restorations of names in the geographical list which have now wholly or partially disappeared but which were recorded by earlier copyists we have sometimes been left in doubt by disagreements among the older copies and have been able to show only those signs on which they unanimously agree, as for example in the case of names 117 and 118. Names 105-8 have been drawn to scale in solid line and inserted in the proper place although they are not now to be seen on the wall. The fragment on which they appeared was taken to the Berlin Museum (No. 2094) by the Lepsius expedition. We have used as the basis of our drawing photograph No. 826 of Eduard Meyer, *Darstellungen der Fremd-völker*. We have not been able to collate our drawing against the original fragment in Berlin and have therefore drawn only so much as we could be sure of from the photograph.

The system of numbering the names of these conquered places is that of Lepsius,²⁰ now universally used, as augmented by Müller.²¹

CORRELATION OF THE PLATES WITH NELSON'S *KEY PLAN* NUMBERS

Inasmuch as Professor Nelson's location numbers are used by the Epigraphic Survey in the identification of elements of Theban temple decoration and have come into

considerable use by others, a correlation is here given of his numbers²² with the plates of this volume which show *drawings of complete scenes or inscriptions*.

Plate No.	Location No.	Plate No.	Location No.
3	360 ²³ -61	14	[349 B]
10 <i>A</i>	342-43	15	[349 A]
10 <i>B</i>	341	16 <i>A</i>	355
10 <i>C</i>	340	16 <i>B</i>	354
11 <i>A</i>	347 ²⁴	16 <i>C</i>	356
11 <i>B</i>	346	20 <i>A</i>	351
11 <i>C</i>	345	20 <i>B</i>	350
12	344	21	352
13	[349 C] ²⁵	22	353

ACKNOWLEDGMENTS

The work of the Epigraphic Survey on the Bubastite Portal began first in 1934-37 as an extension of its recording of the contiguous Ramses III temple. At that time the difficult annals of the High Priest Osorkon were drawn and the texts were carefully studied and collated by Dr. Keith C. Seele and Dr. Siegfried Schott. Nothing more was done then until 1947 when the expedition had resumed work

after the great war. The annals of Osorkon were again collated by three staff Egyptologists including Dr. Ricardo A. Caminos against the background of a study of them made by Dr. Caminos in candidacy for the Ph.D. degree at the Oriental Institute. Thus our drawings of these often badly eroded texts have had the benefit of collation with the wall by five persons in most cases and in all cases by four. Thereafter the task of drawing and collating the remainder of the reliefs on the portal was undertaken and the work was

¹⁸ References to earlier copies of portions of the reliefs will, of course, be found in Bertha Porter and Rosalind L. B. Moss, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings*. II. *Theban Temples* (Oxford, 1929) pp. 13-14, and for the geographical list of the triumphal inscription see Simons, *op. cit.* pp. 90-101.

¹⁹ They are fully described in *Medinet Habu*. I. *Earlier Historical Records of Ramses III* ("Oriental Institute Publications" VIII [Chicago, 1930]) p. 10.

²⁰ Lepsius, *Denkmäler* III, Pl. 252.

²¹ W. Max Müller, *Egyptological Researches* I (Washington, 1906) Pls. 75-85 and II (1910) p. 13, Fig. 38. See also Simons, *op. cit.* pp. 94 and 178-180.

²² Harold H. Nelson, *Key Plans Showing Locations of Theban Temple Decorations* ("Oriental Institute Publications" LVI [Chicago, 1941]) Pl. XIII.

²³ This number refers to the small fragment of the left end of the upper register.

²⁴ No. 348 on Dr. Nelson's plan was reserved by him for the two lines of hieroglyphs below the bottom scene balancing those on the opposite pilaster (343), but they have long since disappeared.

²⁵ The bracketed number 349 (not used by Dr. Nelson) is here applied to the three registers of the relief of Osorkon I on the west face of the east pilaster.

completed in the 1951/52 season with the triumphal relief of Shoshenq I.

Mr. Douglas A. Champion deserves our thanks not only for having completely drawn those plates which are attributed to him in the volume but for having patiently applied his expert hand to revisions of greater or less extent in every drawing in the volume.

Mr. Henry Leichter, photographer for the Epigraphic Survey from 1930 until his death in 1940, took most of the

photographs which served as the basis of the drawings as well as the excellent one of the triumphal relief published here (Pl. 2).

The excellence of the appearance of the volume itself owes much to Professor Keith C. Seele who at the last, as Chairman of the Oriental Institute's Publication Committee, has helped greatly in planning the volume and seeing it through the press.

GEORGE R. HUGHES

LIST OF PLATES

1. *A.* GENERAL VIEW OF THE BUBASTITE PORTAL FROM THE SOUTH (Photograph)
B. GENERAL VIEW OF THE BUBASTITE PORTAL FROM THE NORTH (Photograph)
2. TRIUMPHAL RELIEF OF SHOSHENQ I (Photograph). COMPARE DRAWING, PLATE 3
3. TRIUMPHAL RELIEF OF SHOSHENQ I (Drawing)
4. TRIUMPHAL RELIEF OF SHOSHENQ I (Drawing). DETAIL OF PLATE 3 SHOWING LEFT SECTION
5. TRIUMPHAL RELIEF OF SHOSHENQ I (Drawing). DETAIL OF PLATE 3 SHOWING MIDDLE SECTION
6. TRIUMPHAL RELIEF OF SHOSHENQ I (Drawing). DETAIL OF PLATE 3 SHOWING RIGHT SECTION
7. LIST OF PLACES CONQUERED BY SHOSHENQ I (Photograph). DETAIL OF SCENE SHOWN ON PLATE 2. COMPARE DRAWING, PLATE 4, NAMES 1-150
8. *A.* HEADS OF ENEMY CHIEFTAINS HELD BY SHOSHENQ I (Photograph). DETAIL OF SCENE SHOWN ON PLATE 2
B. PLACES CONQUERED BY SHOSHENQ I (Photograph). DETAIL OF SCENE SHOWN ON PLATE 2, EXTREME LOWER RIGHT CORNER. CONTINUATION OF BOTTOM LINE OF NAMES ON PLATE 7. COMPARE DRAWING, PLATE 6, NAMES 1*a*-5*a*
9. *A.* PLACES CONQUERED BY SHOSHENQ I (Photograph). DETAIL OF SCENE SHOWN ON PLATE 2. COMPARE DRAWING, PLATE 4, NAMES 70-73
B. PLACES CONQUERED BY SHOSHENQ I (Photograph). DETAIL OF SCENE SHOWN ON PLATE 2. COMPARE DRAWING, PLATE 4, NAMES 66-71 AND 83-88
10. *A.* SHOSHENQ I SUCKLED BY HATHOR AND ATTENDED BY HIS SON THE HIGH PRIEST IUPUT (Drawing)
B. SHOSHENQ I RECEIVING LIFE FROM MONTU-RE AND ATTENDED BY HIS SON THE HIGH PRIEST IUPUT (Drawing)
C. SHOSHENQ I RECEIVING JUBILEES FROM AMON-RE AND ATTENDED BY HIS SON THE HIGH PRIEST IUPUT (Drawing)
11. *A.* SHOSHENQ I SUCKLED BY MUT AND ATTENDED BY HIS SON THE HIGH PRIEST IUPUT (Drawing)
B. SHOSHENQ I EMBRACED BY KHONSU AND ATTENDED BY HIS SON THE HIGH PRIEST IUPUT (Drawing)
C. SHOSHENQ I RECEIVING JUBILEES FROM AMON-RE AND ATTENDED BY HIS SON THE HIGH PRIEST IUPUT (Drawing)
12. DEDICATION INSCRIPTION OF SHOSHENQ I (Drawing)
13. OSORKON I CROWNED BY AMON-RE AND MUT (Drawing)
14. OSORKON I GIVEN LIFE BY KHNUM AND SUCKLED BY HATHOR (Drawing)
15. OSORKON I RECEIVING SYMBOLS OF DOMINION AND POWER FROM AMON-RE (Drawing)
16. *A-B.* TAKELOT II EMBRACED BY AMON-RE, AS KING OF UPPER EGYPT AND AS KING OF LOWER EGYPT, WHILE HIS SON THE HIGH PRIEST OSORKON OFFERS MAAT (Drawing)
C. ANNALS OF THE HIGH PRIEST OSORKON. INSCRIPTION OF YEAR 11 OF TAKELOT II (Drawing)
COMPARE PLATES 17-19
17. TAKELOT II EMBRACED BY AMON-RE, (*A*) AS KING OF UPPER EGYPT AND (*B*) AS KING OF LOWER EGYPT, WHILE HIS SON THE HIGH PRIEST OSORKON OFFERS MAAT (Drawing). COMPARE PLATE 16

LIST OF PLATES

18. ANNALS OF THE HIGH PRIEST OSORKON. INSCRIPTION OF YEAR 11 OF TAKELOT II, COLUMNS 18-35 (Drawing). COMPARE PLATE 16
19. ANNALS OF THE HIGH PRIEST OSORKON. INSCRIPTION OF YEAR 11 OF TAKELOT II, COLUMNS 36-53 (Drawing). COMPARE PLATE 16
20. THE HIGH PRIEST OF AMON-RE OSORKON OFFERING BREAD TO (*A*) AMON-RE OF KARNAK AND (*B*) AMON-RE-HARAKHTE (Drawing). SCENE ABOVE INSCRIPTION OF YEARS 12 AND 15 OF TAKELOT II REPRODUCED ON PLATE 21
21. ANNALS OF THE HIGH PRIEST OSORKON. INSCRIPTION OF YEARS 12 AND 15 OF TAKELOT II (Drawing). INSCRIPTION UNDER SCENES REPRODUCED ON PLATE 20
22. ANNALS OF THE HIGH PRIEST OSORKON, CONTINUING THE INSCRIPTION REPRODUCED ON PLATE 21, AND MENTIONING EVENTS BETWEEN YEAR 11 OF TAKELOT II AND YEAR 29 OF SHOSHENQ III

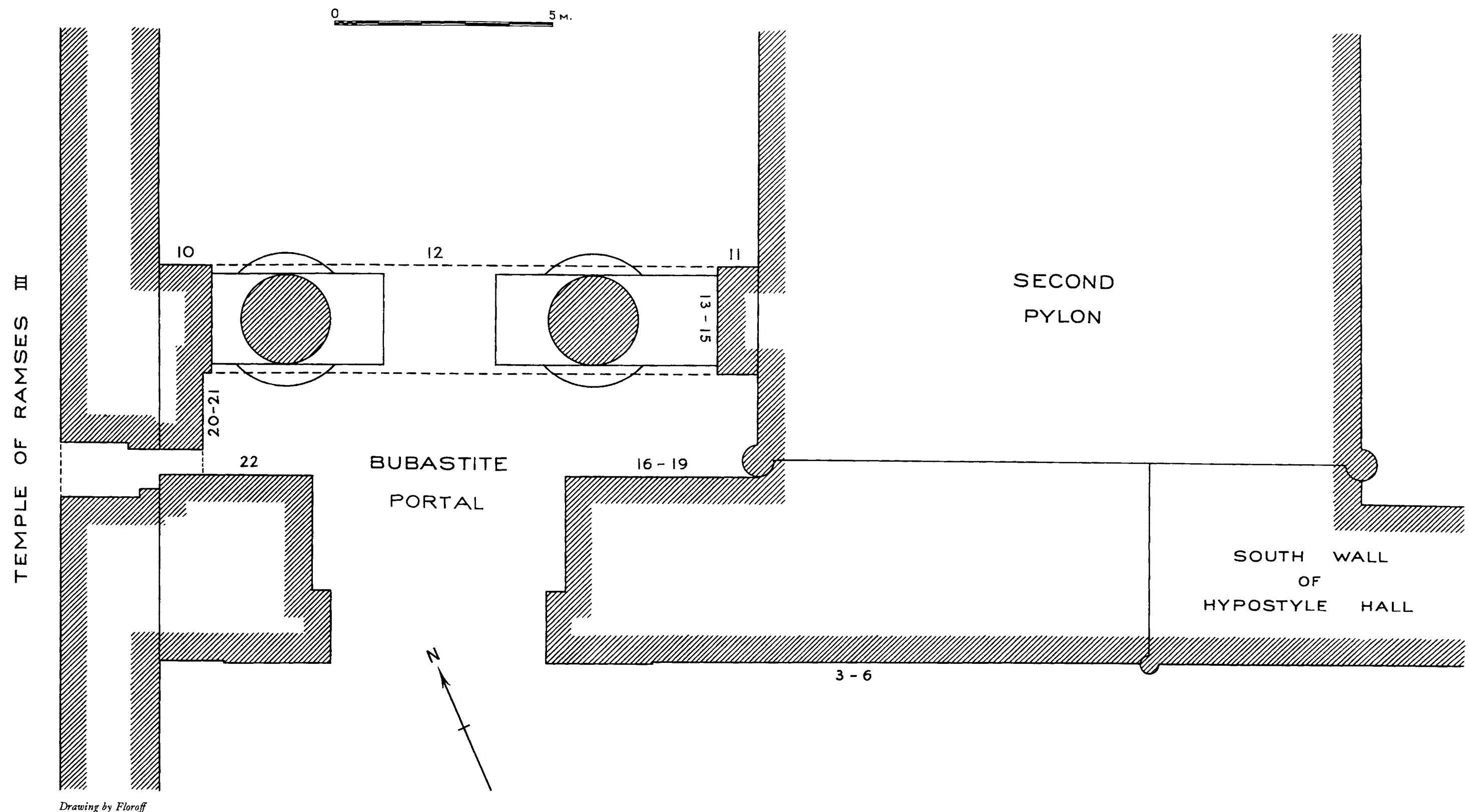
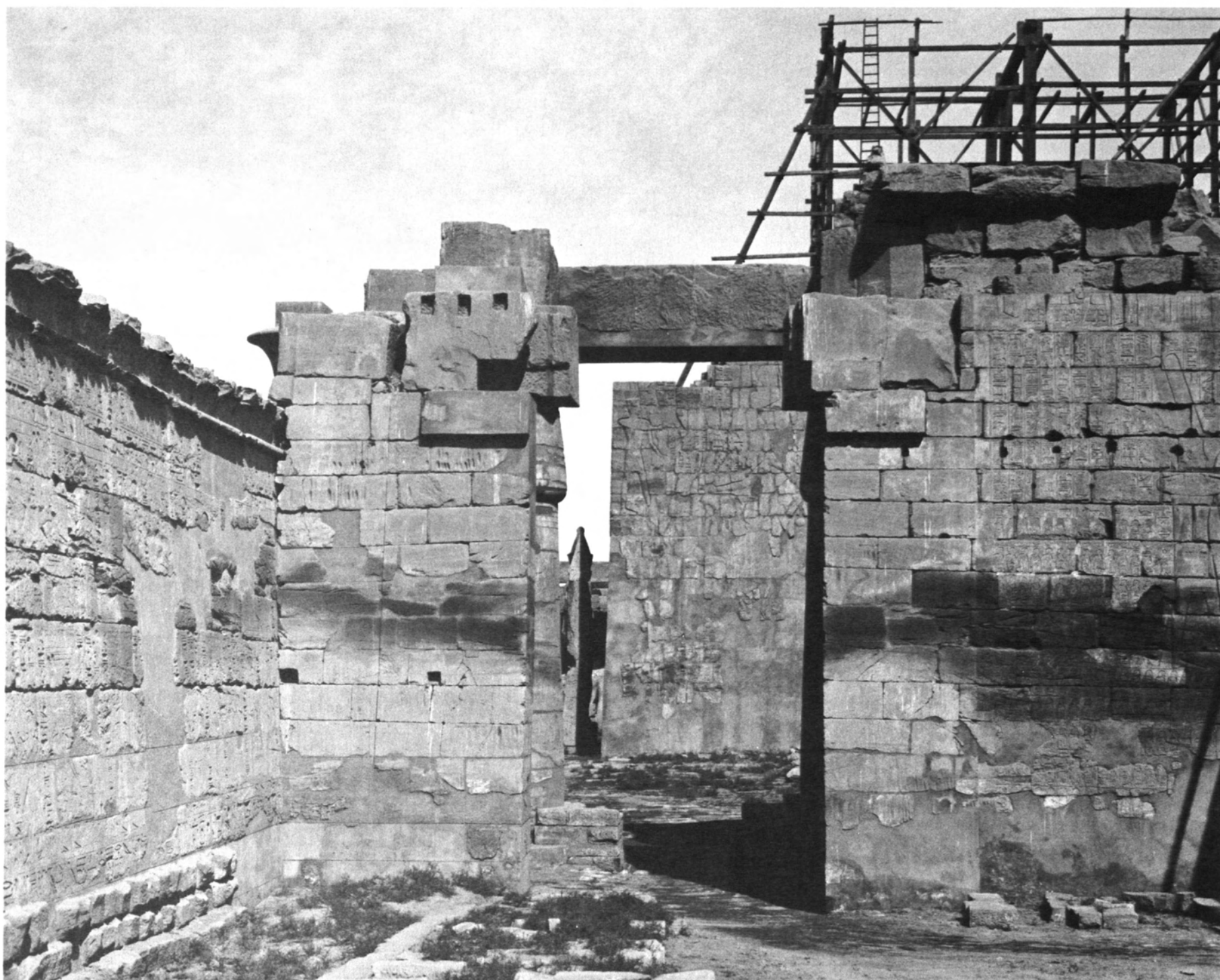


FIG. 1.—PLAN OF BUBASTITE PORTAL SHOWING LOCATION OF PLATES



Photograph by Nims

A. GENERAL VIEW OF THE BUBASTITE PORTAL FROM THE SOUTH



Photograph by Nims

B. GENERAL VIEW OF THE BUBASTITE PORTAL FROM THE NORTH

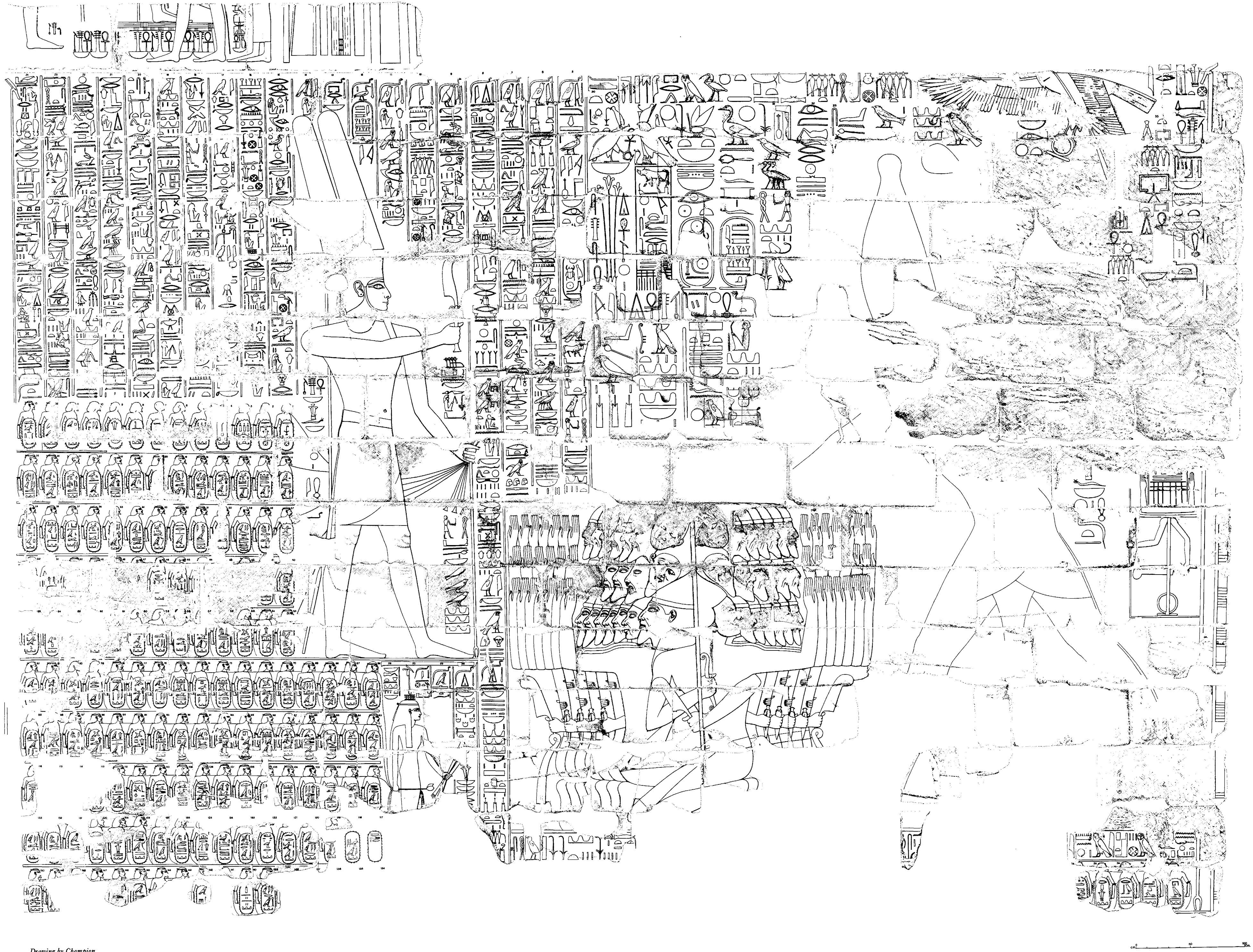


Photograph by Leichter

TRIUMPHAL RELIEF OF SHOSHENQ I

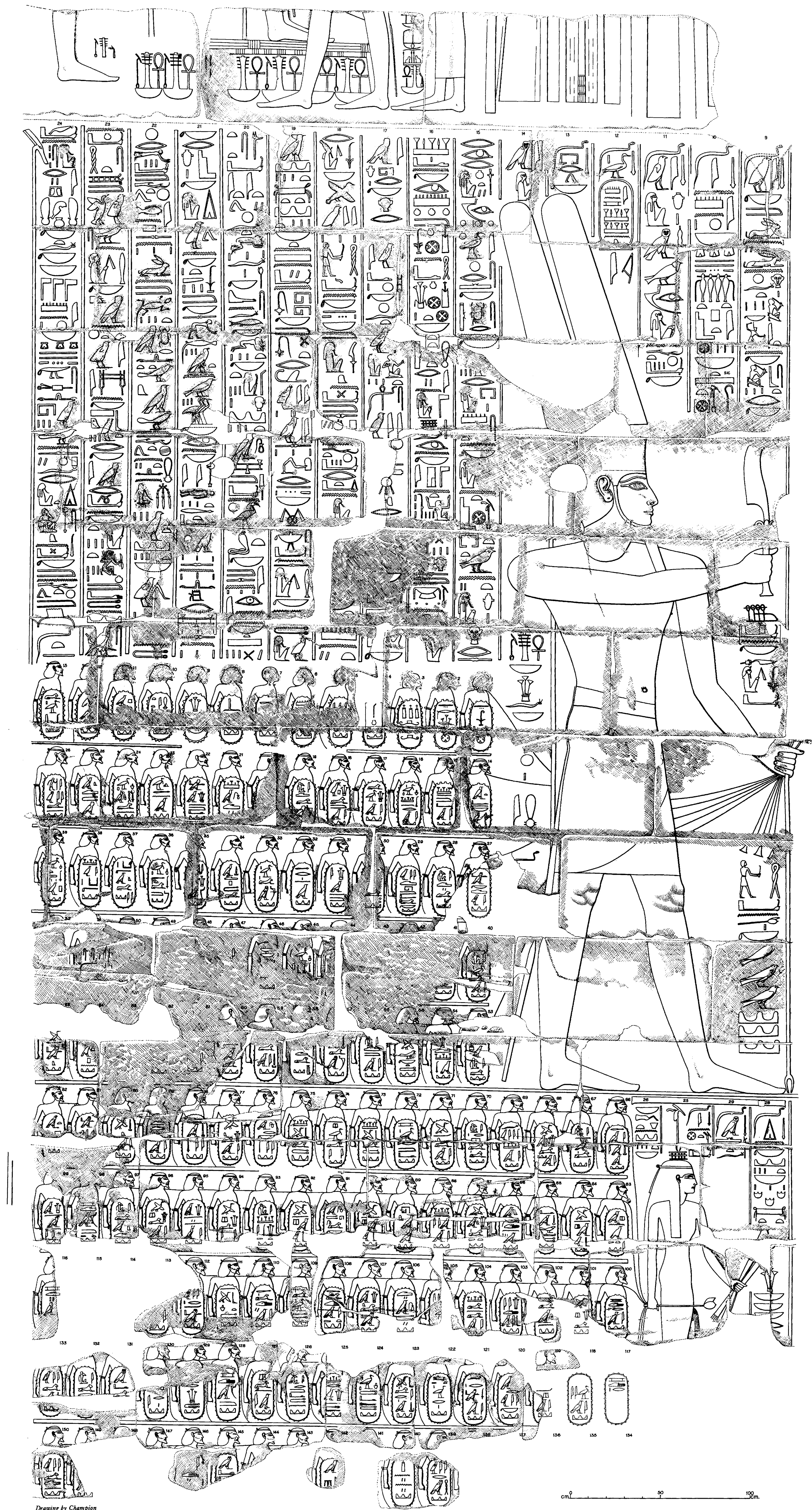
SOUTH FAÇADE

COMPARE DRAWING, PLATE 3

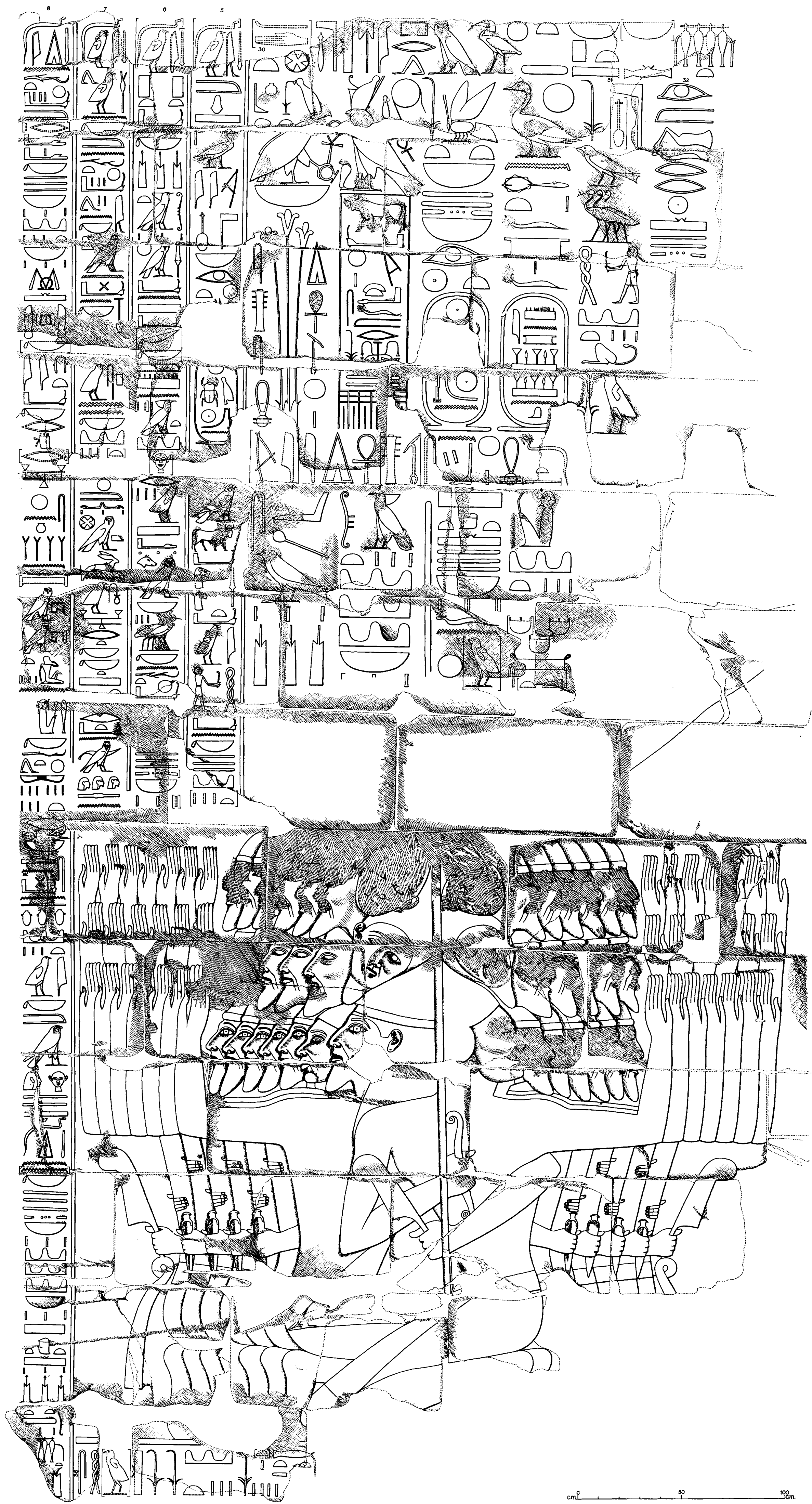


Drawing by Champion

TRIUMPHAL RELIEF OF SHOSHENQ I
SOUTH FAÇADE

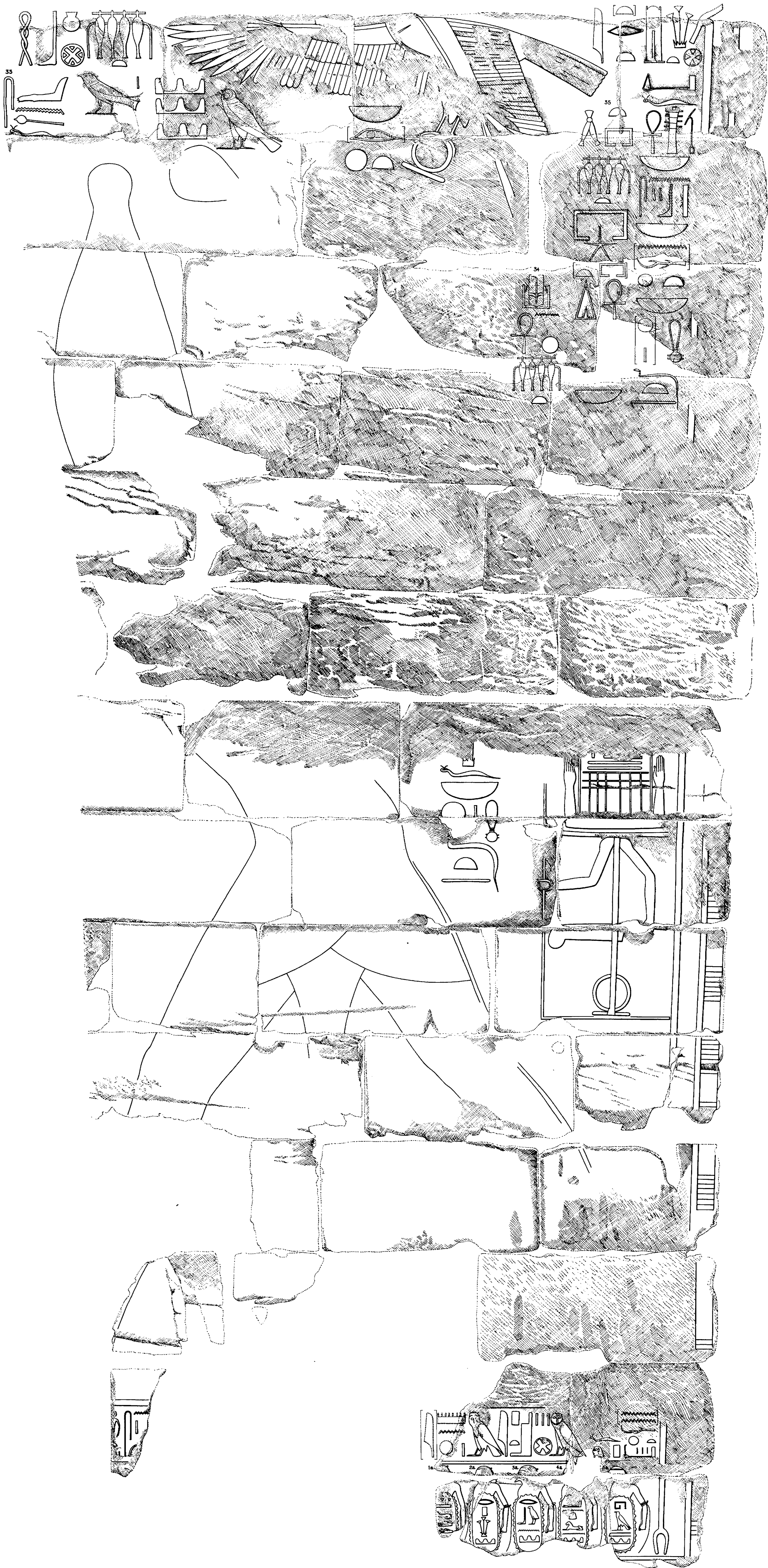


TRIUMPHAL RELIEF OF SHOSHENQ I
DETAIL OF PLATE 3 SHOWING LEFT SECTION



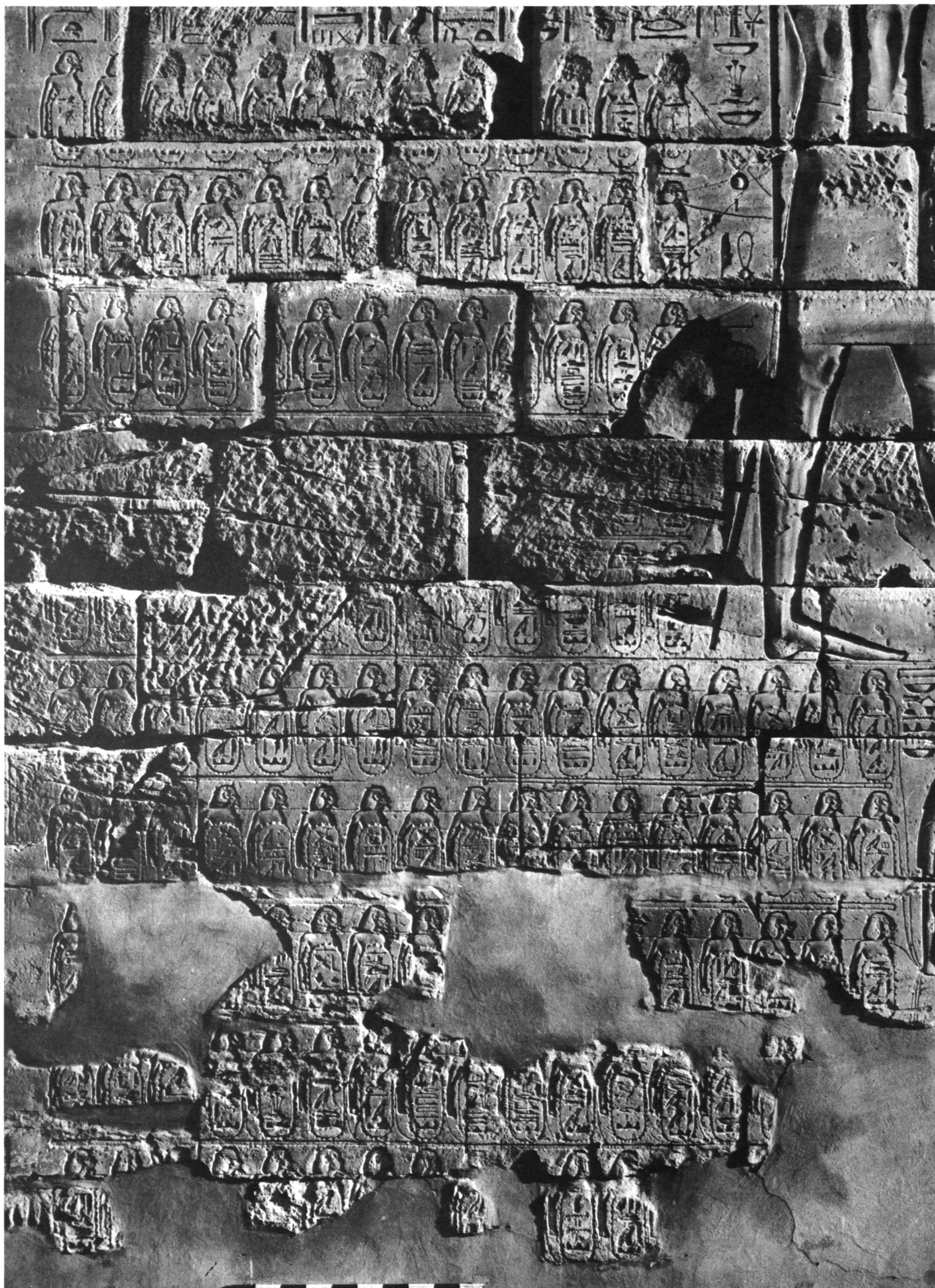
Drawing by Champion

TRIUMPHAL RELIEF OF SHOSHENQ I
DETAIL OF PLATE 3 SHOWING MIDDLE SECTION



Drawing by Champion

TRIUMPHAL RELIEF OF SHOSHENQ I
DETAIL OF PLATE 3 SHOWING RIGHT SECTION



Photograph by Nims

LIST OF PLACES CONQUERED BY SHOSHENQ I

DETAIL OF SCENE SHOWN ON PLATE 2

COMPARE DRAWING, PLATE 4, NAMES 1-150



Photograph by Nims

A. HEADS OF ENEMY CHIEFTAINS HELD BY SHOSHENQ I
DETAIL OF SCENE SHOWN ON PLATE 2



Photograph by Nims

B. PLACES CONQUERED BY SHOSHENQ I
DETAIL OF SCENE SHOWN ON PLATE 2, EXTREME LOWER RIGHT CORNER. CONTINUATION OF BOTTOM LINE OF NAMES ON PLATE 7
COMPARE DRAWING, PLATE 6, NAMES 1a-5a



Photograph by Nims

A. PLACES CONQUERED BY SHOSHENQ I

DETAIL OF SCENE SHOWN ON PLATE 2

COMPARE DRAWING, PLATE 4, NAMES 70-73

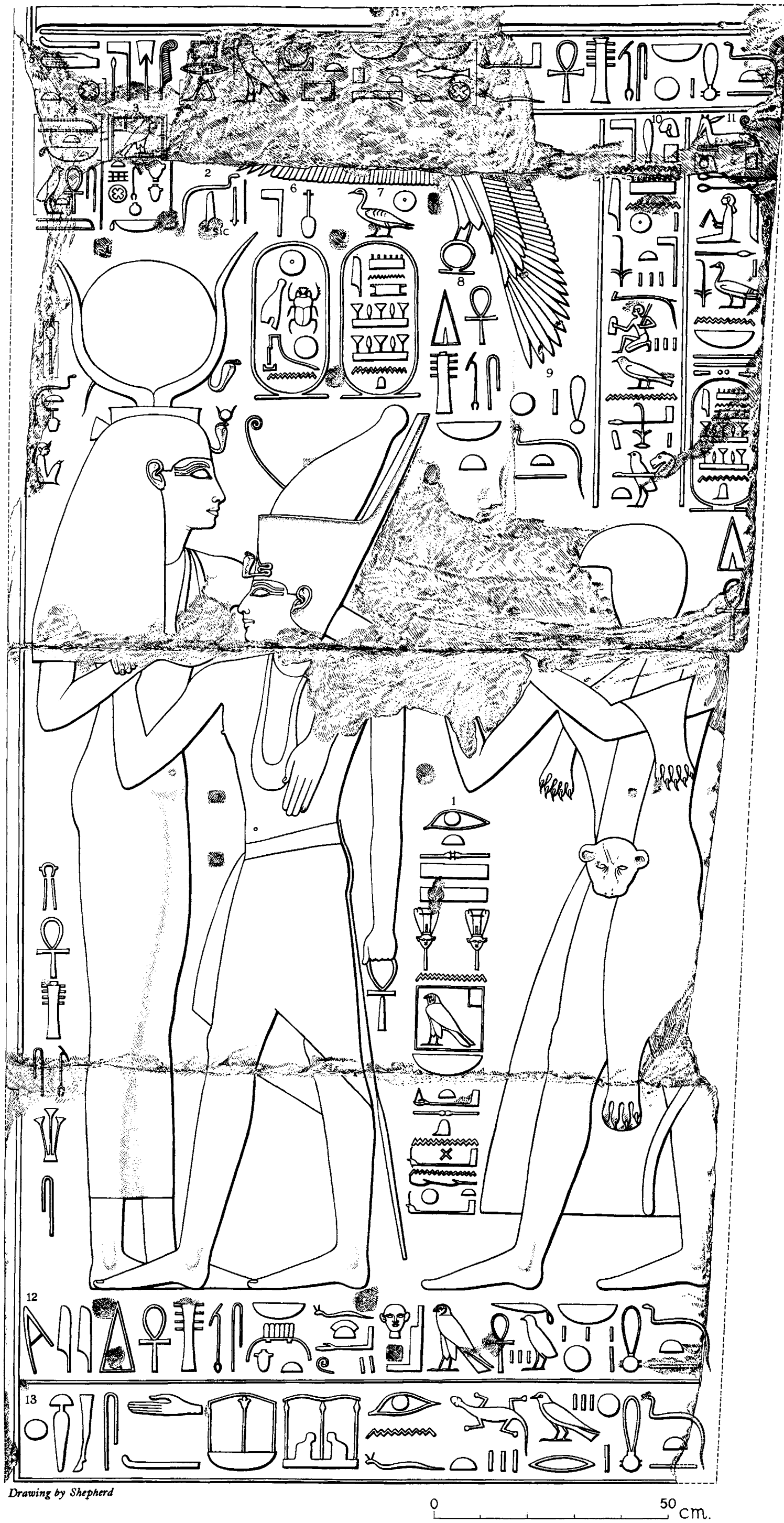


Photograph by Nims

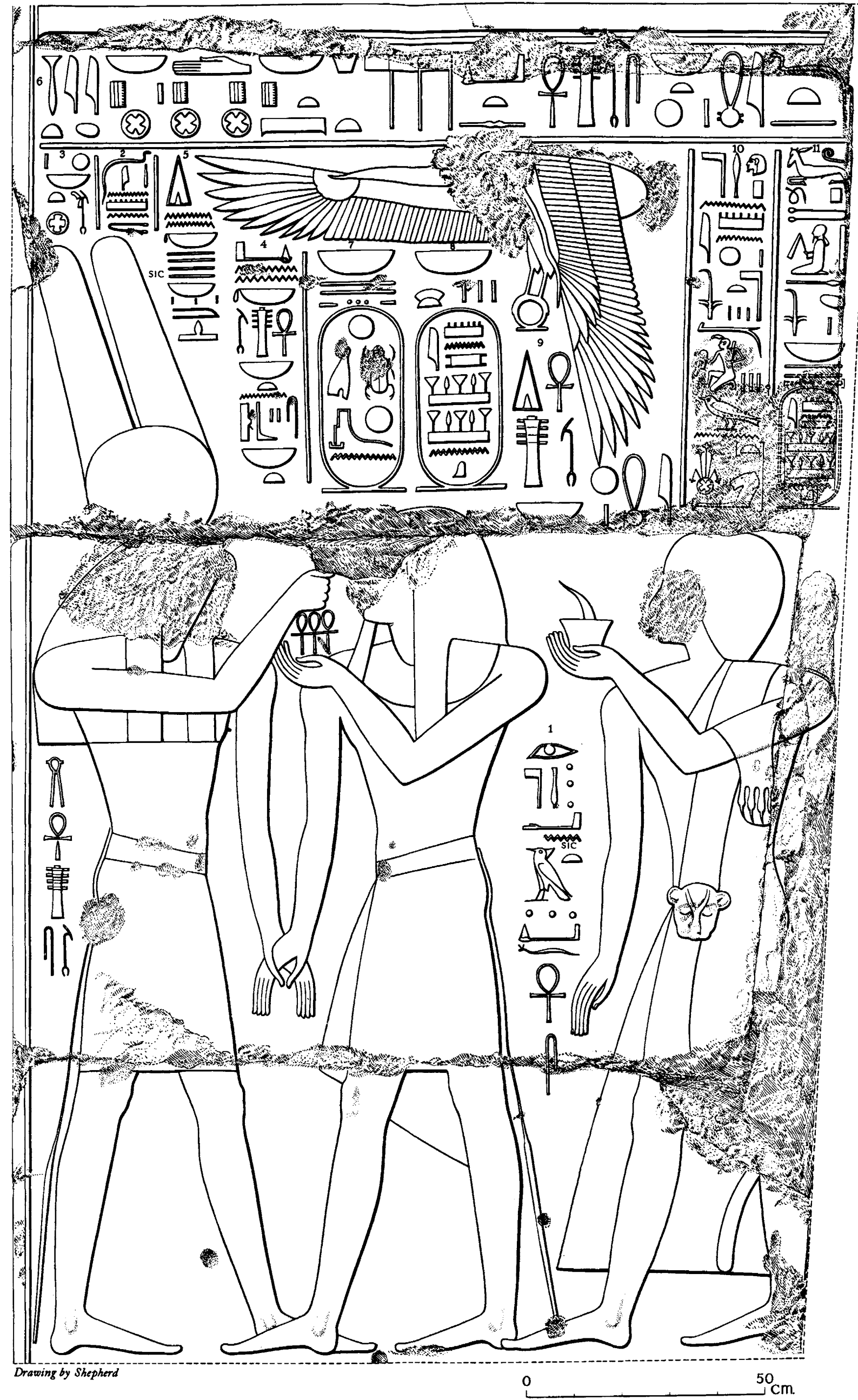
B. PLACES CONQUERED BY SHOSHENQ I

DETAIL OF SCENE SHOWN ON PLATE 2

COMPARE DRAWING, PLATE 4, NAMES 66-71 AND 83-88



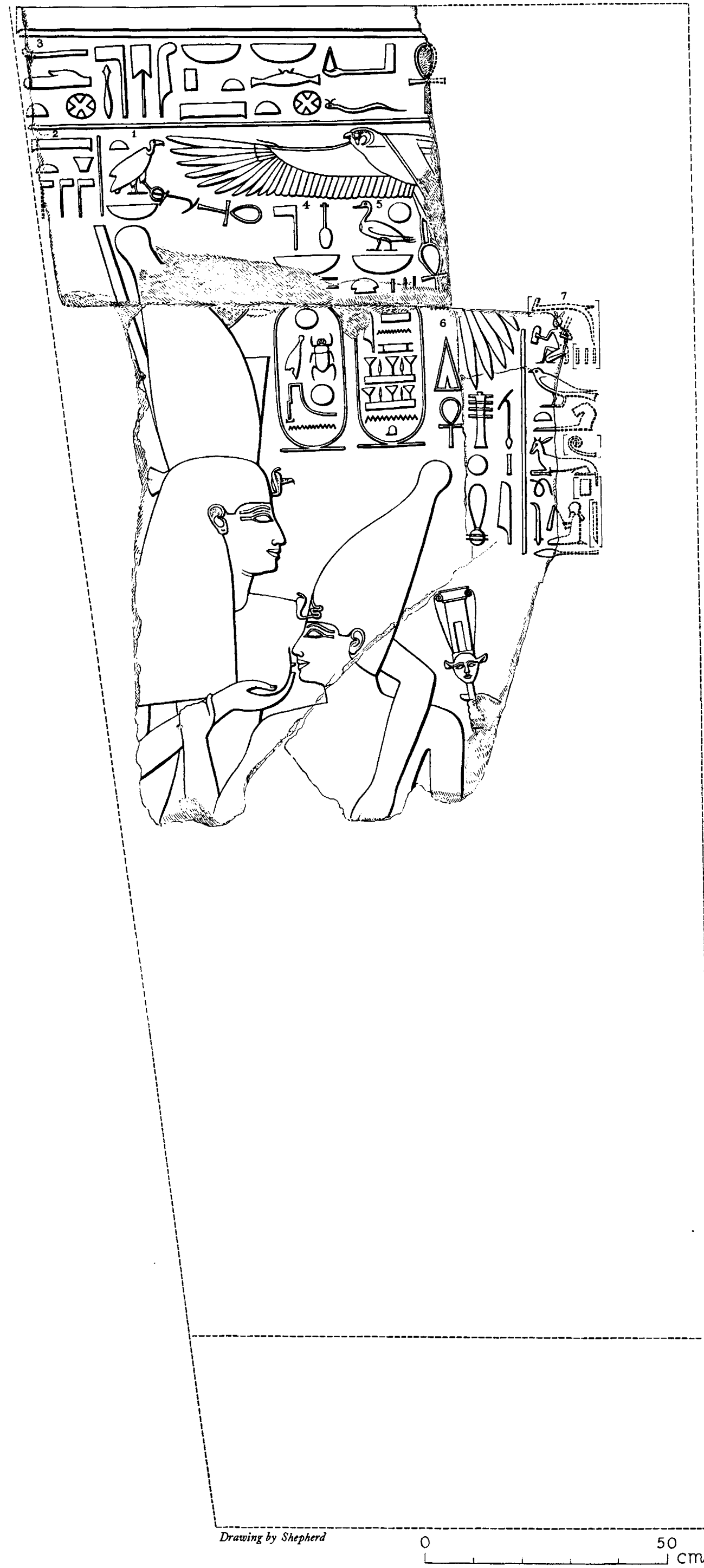
A. SHOSHENQ I SUCKLED BY HATHOR AND ATTENDED BY
HIS SON THE HIGH PRIEST IUPUT
WEST PILASTER, NORTH FACE, BOTTOM REGISTER



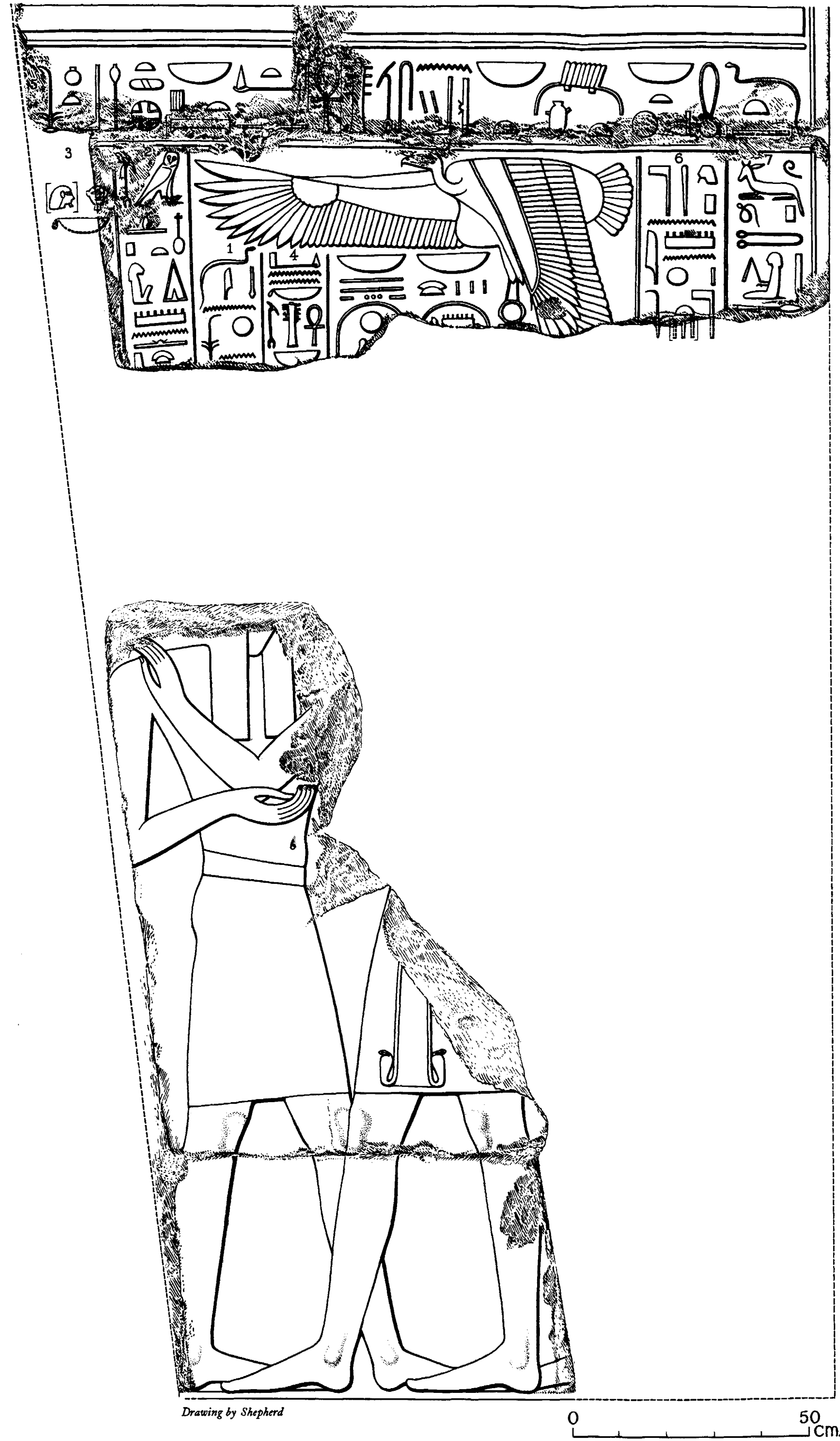
B. SHOSHENQ I RECEIVING LIFE FROM MONTU-RE AND ATTENDED
BY HIS SON THE HIGH PRIEST IUPUT
WEST PILASTER, NORTH FACE, MIDDLE REGISTER



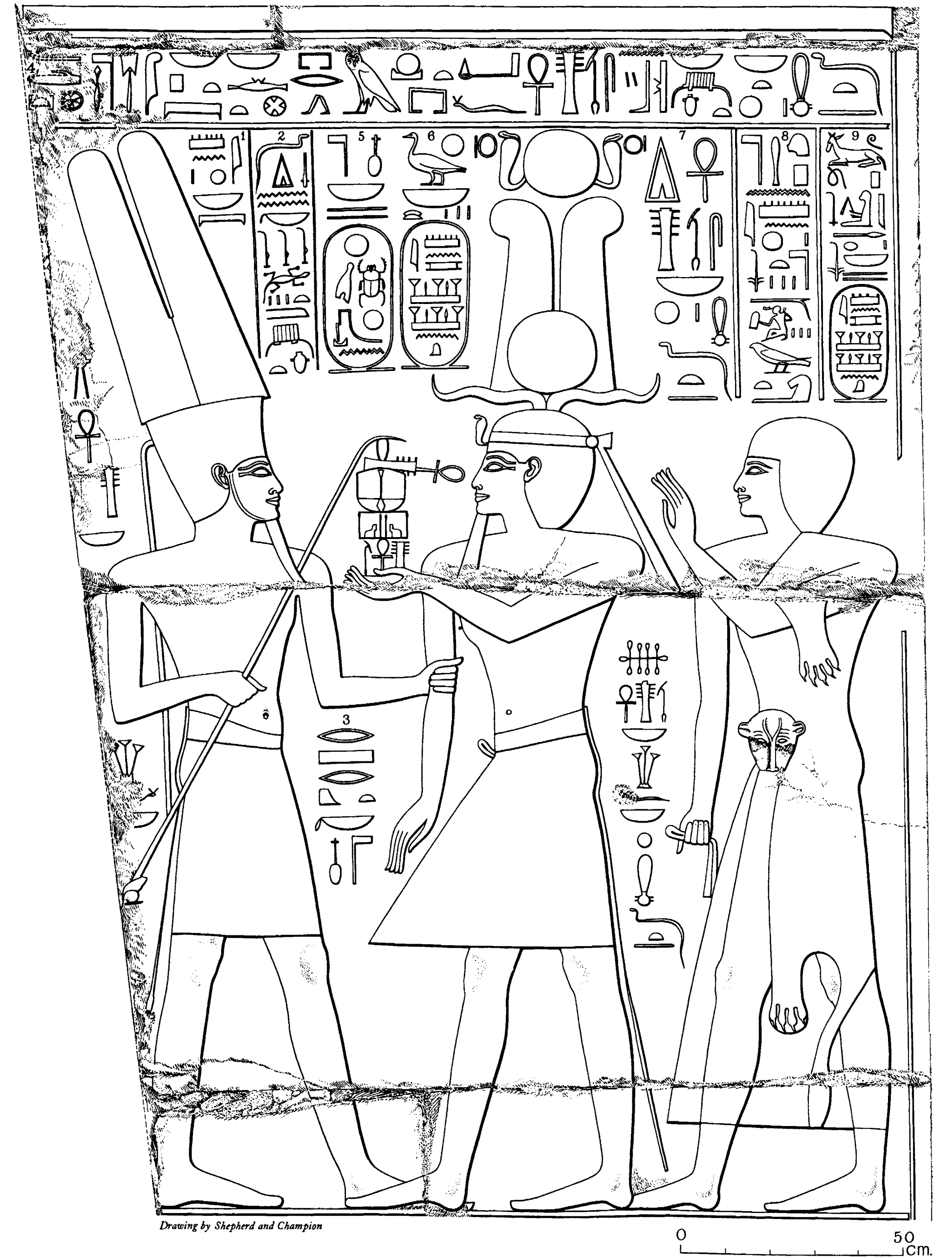
C. SHOSHENQ I RECEIVING JUBILEES FROM AMON-RE AND ATTENDED
BY HIS SON THE HIGH PRIEST IUPUT
WEST PILASTER, NORTH FACE, TOP REGISTER



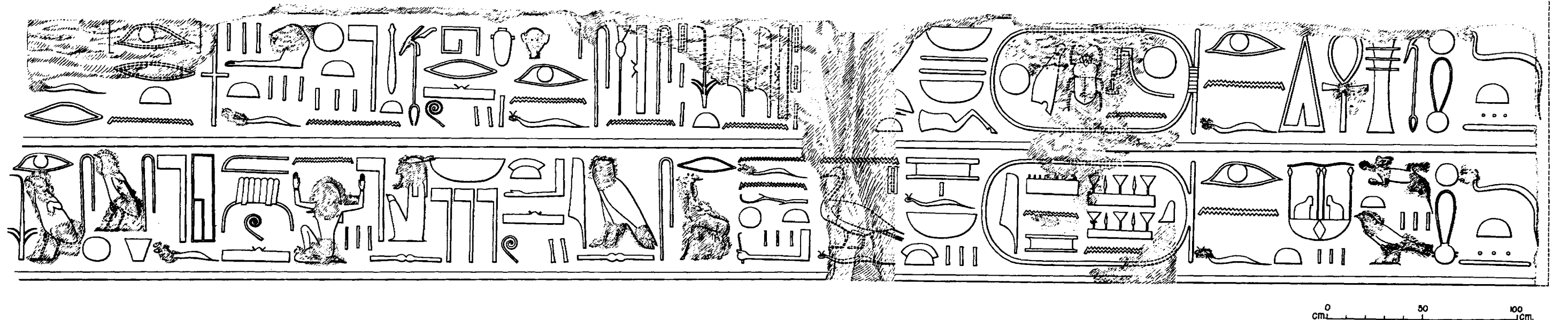
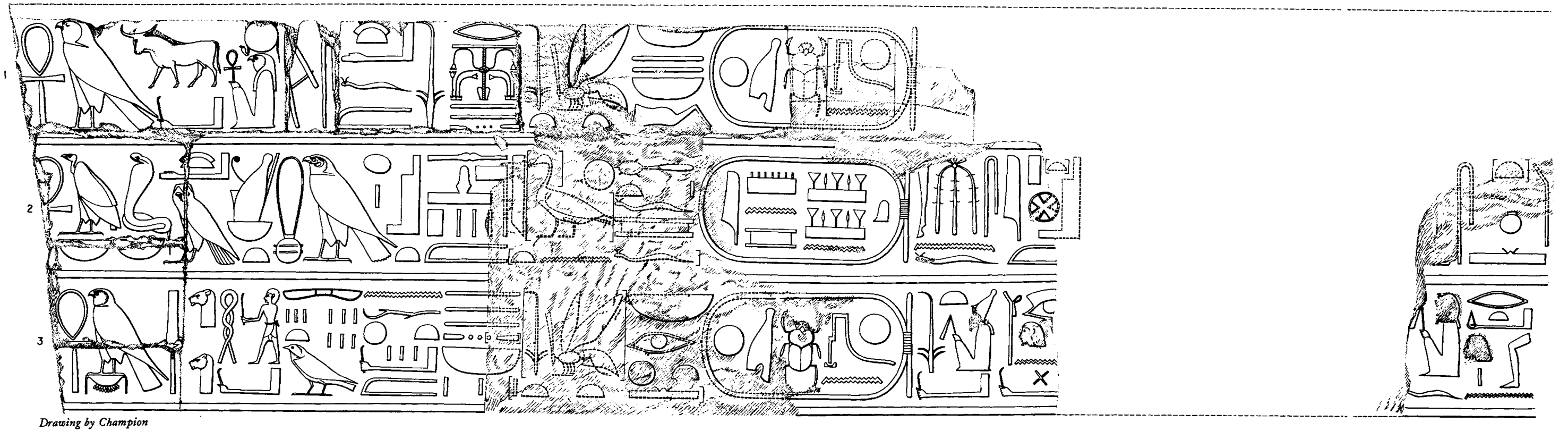
A. SHOSHENQ I SUCKLED BY MUT AND ATTENDED BY
HIS SON THE HIGH PRIEST IUPUT
EAST PILASTER, NORTH FACE, BOTTOM REGISTER



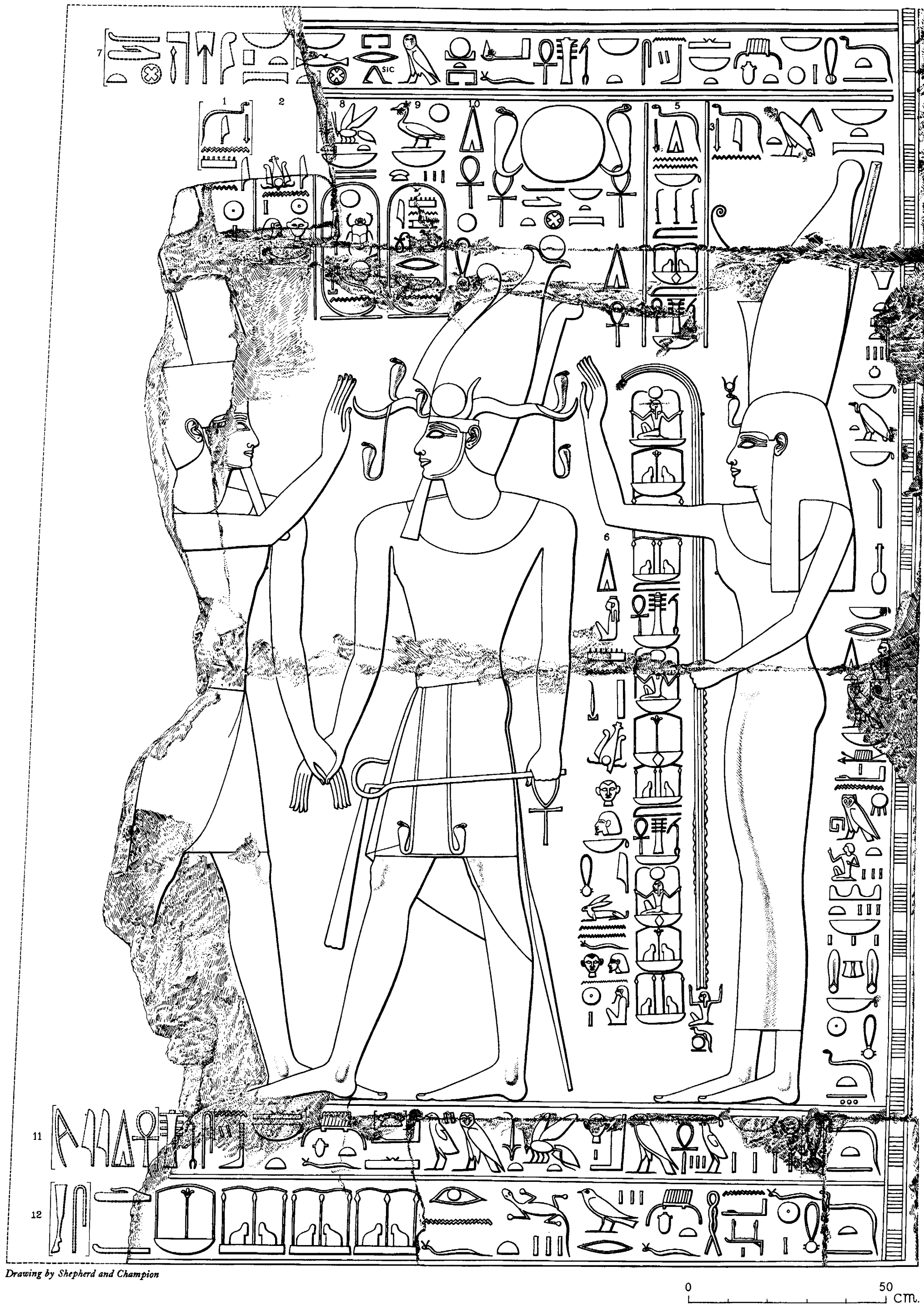
B. SHOSHENQ I EMBRACED BY KHONSU AND ATTENDED BY
HIS SON THE HIGH PRIEST IUPUT
EAST PILASTER, NORTH FACE, MIDDLE REGISTER



C. SHOSHENQ I RECEIVING JUBILEES FROM AMON-RE AND ATTENDED BY
HIS SON THE HIGH PRIEST IUPUT
EAST PILASTER, NORTH FACE, TOP REGISTER

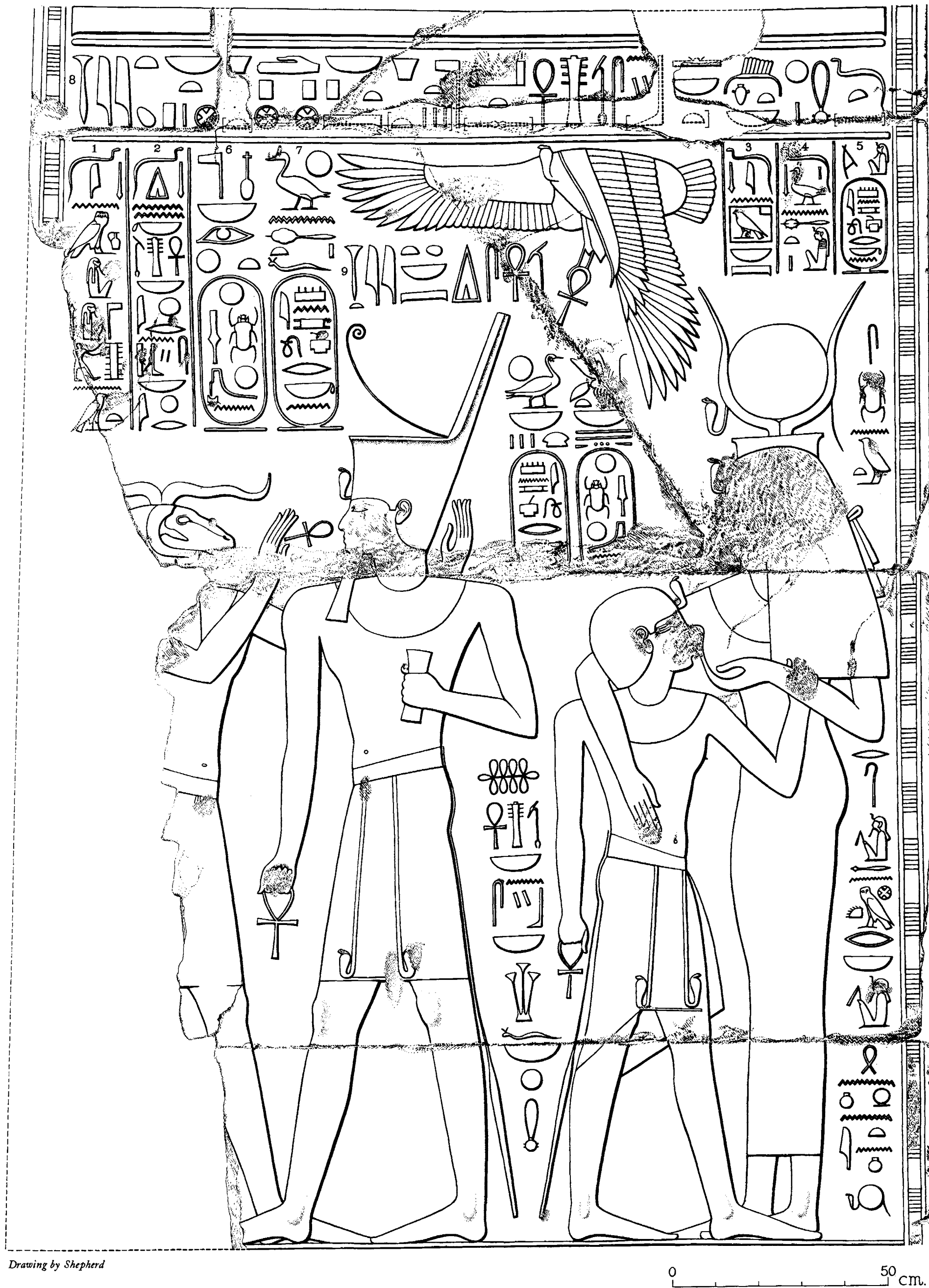


DEDICATION INSCRIPTION OF SHOSHENQ I
ARCHITRAVE, NORTH FACE



OSORKON I CROWNED BY AMON-RE AND MUT

EAST PILASTER, WEST FACE, BOTTOM REGISTER

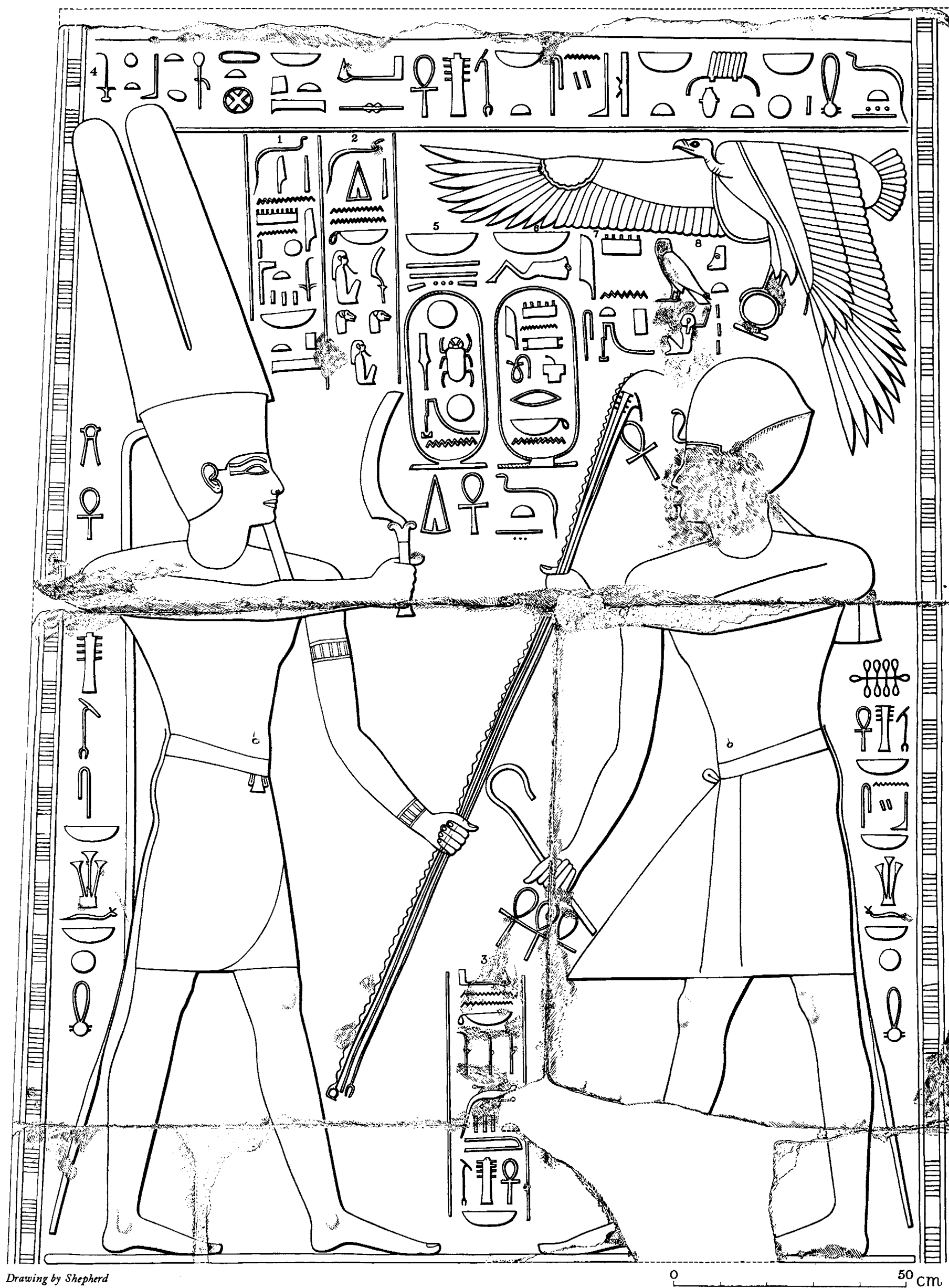


Drawing by Shepherd

0 50 cm.

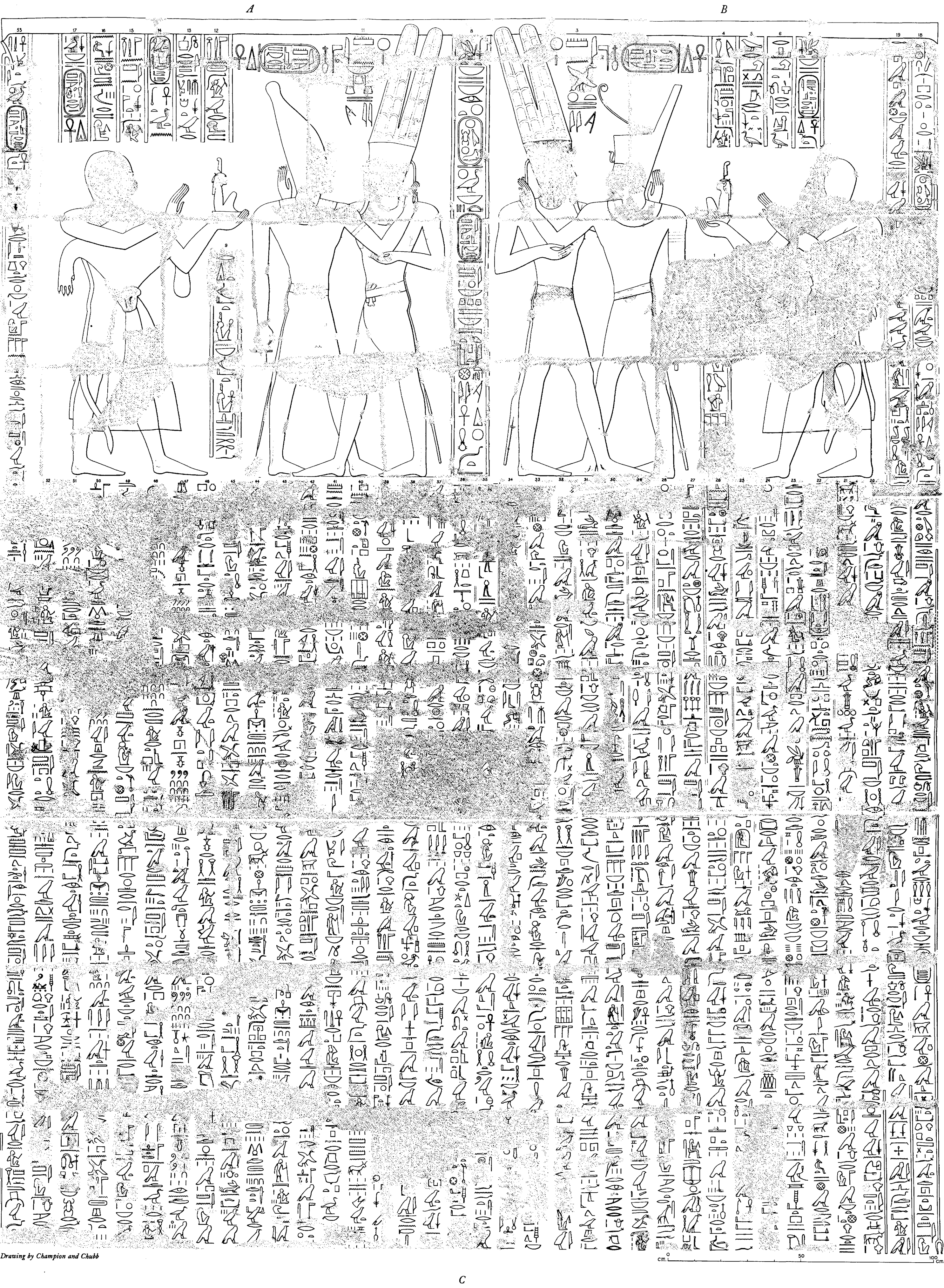
OSORKON I GIVEN LIFE BY KHNUM AND SUCKLED BY HATHOR

EAST PILASTER, WEST FACE, MIDDLE REGISTER



OSORKON I RECEIVING SYMBOLS OF DOMINION AND POWER FROM AMON-RE

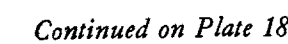
EAST PILASTER, WEST FACE, TOP REGISTER



TAKELOT II EMBRACED BY AMON-RE, (A) AS KING OF UPPER EGYPT AND (B) AS KING OF LOWER EGYPT, WHILE HIS SON THE HIGH PRIEST OSORKON OFFERS MAAT C. ANNALS OF THE HIGH PRIEST OSORKON. INSCRIPTION OF YEAR 11 OF TAKELOT II

COMPARE PLATES 17-19

INTERIOR, SOUTH WALL, NORTH FACE, EAST OF DOORWAY

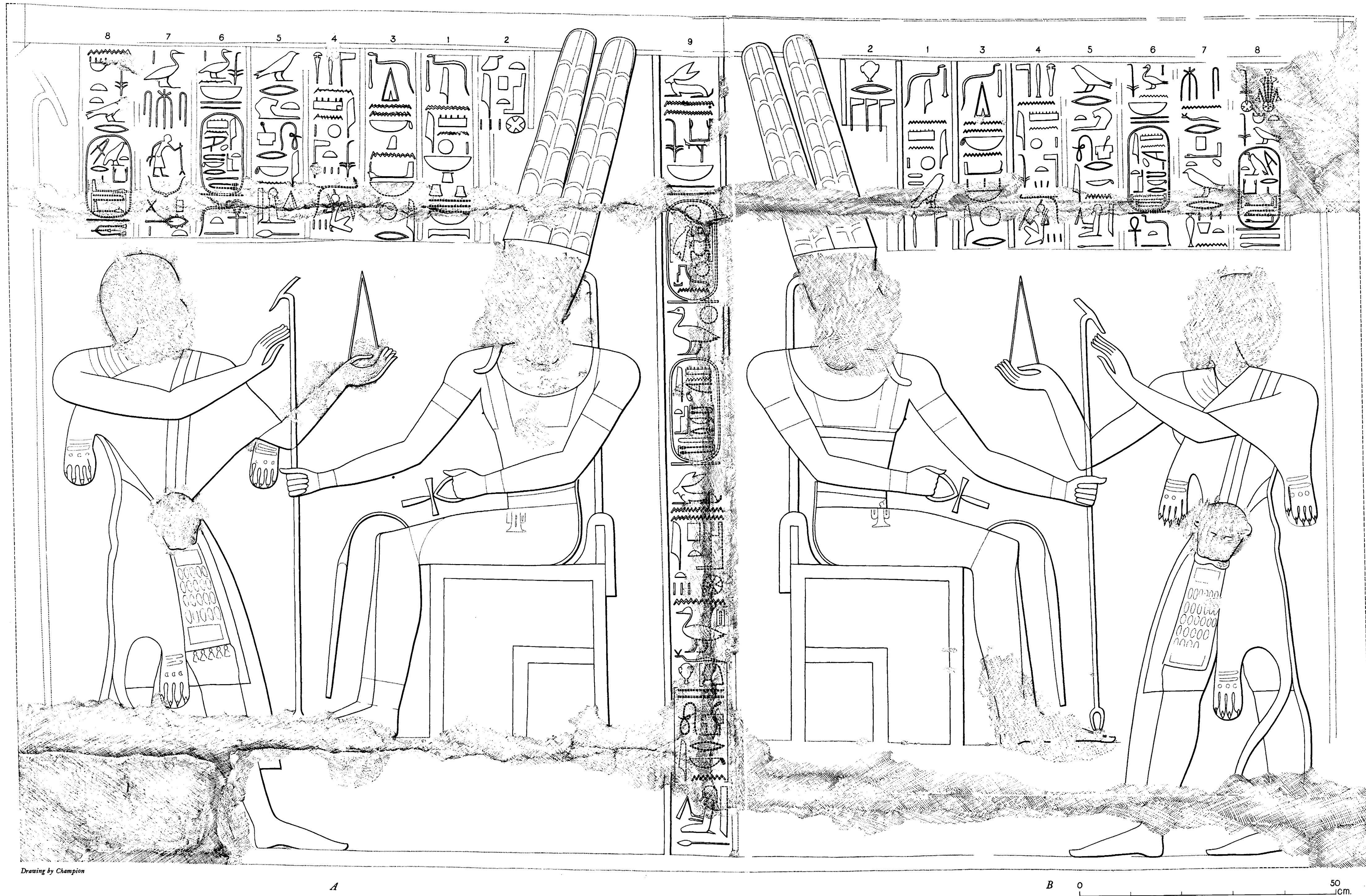


COMPARE PLATE 16

Continued
from Plate 17



Drawing by Chubb



Drawing by Champion

A

B

0

50

cm.

THE HIGH PRIEST OF AMON-RE OSORKON OFFERING BREAD TO (A) AMON-RE OF KARNAK AND (B) AMON-RE-HARAKHTE

SCENE ABOVE INSCRIPTION OF YEARS 12 AND 15 OF TAKELOT II REPRODUCED ON PLATE 21

INTERIOR, WEST WALL, EAST FACE

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20

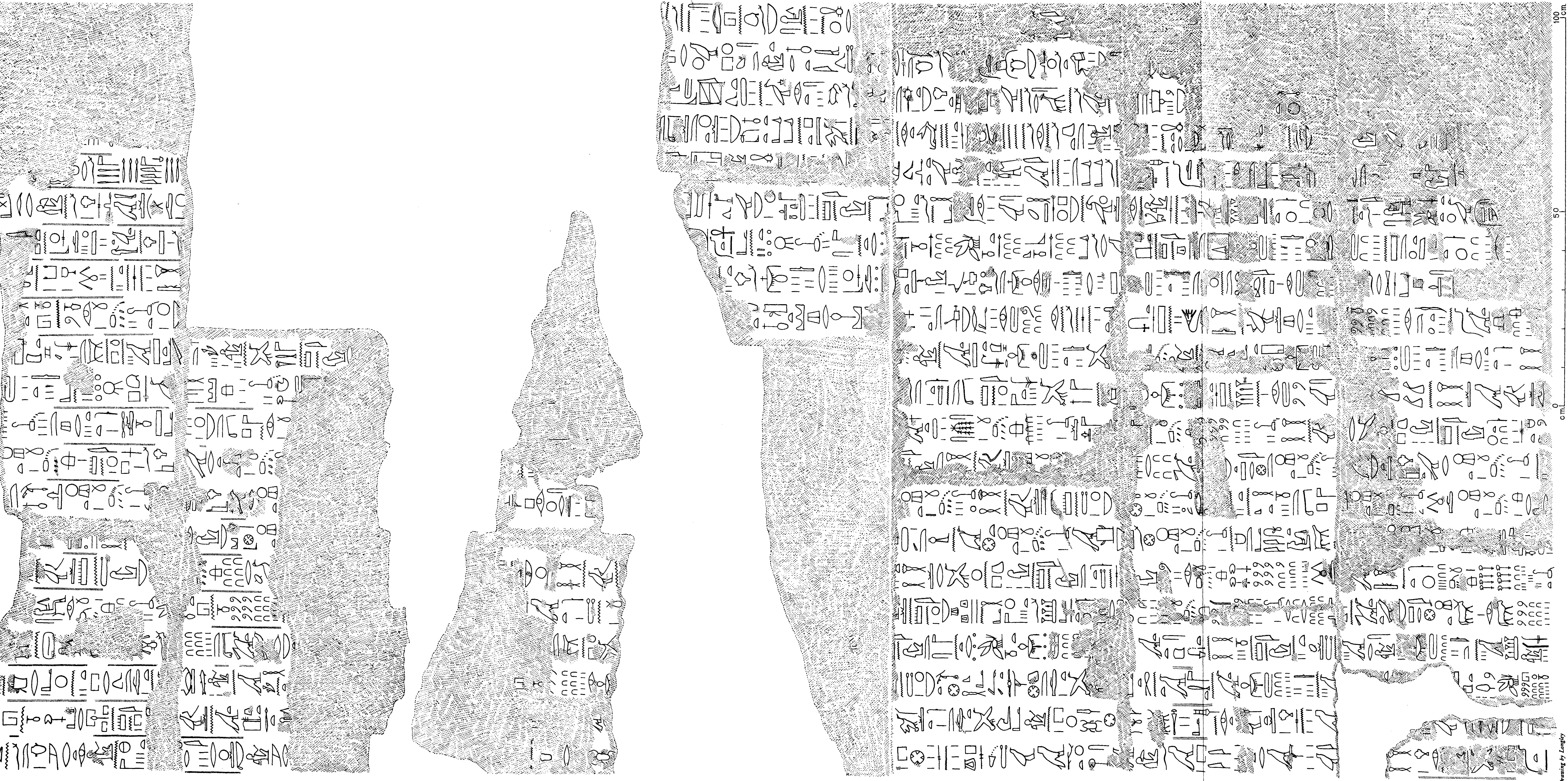
Handwritten text in a cursive script, likely a historical document. The text is arranged in approximately 20 horizontal lines. The script is dense and characteristic of early modern European handwriting. There are several large, irregular ink blotches or stains on the right side of the page, obscuring some of the text. The text appears to be a formal letter or a legal document, given the structured layout and the use of capital letters and punctuation marks typical of the era.

Drawing by Longley

[illegible]

This image shows a fragment of an ancient Egyptian hieroglyphic inscription. The text is organized into two vertical columns of hieroglyphs. The fragment is irregularly shaped, with a jagged left edge and a relatively straight right edge. The hieroglyphs are carved into a light-colored, textured material, possibly limestone or papyrus bark. The fragment is set against a dark, textured background.

A collection of 24 line drawings of various geometric and organic shapes, arranged in a grid-like fashion. The shapes include circles, triangles, squares, and more complex, stylized forms. Some shapes are simple outlines, while others have internal details or patterns. The drawings are arranged in four rows of six.



ANNALS OF THE HIGH PRIEST OSORKON, CONTINUING THE INSCRIPTION REPRODUCED ON PLATE 21, AND MENTIONING EVENTS
BETWEEN YEAR 11 OF TAKELOT II AND YEAR 29 OF SHOSHENQ III

INTERIOR, SOUTH WALL, NORTH FACE, WEST OF DOORWAY

Drawing by Langley