Representations of the God Arensnuphis at the Temple of Kalabsha

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ABSTRACT

The temple of Kalabsha is situated in Kalabsha village which is about 56 KM South of Aswan which was known in ancient Egyptian texts as “Telmes” or Talmis in Graeco-Roman period. The most ancient monuments had been found their date back to the 18th Dynasty as many representations had been discovered there bear the names of “Thutmosis III” and “Amenophis II”. The main temple here was erected during the reign of Emperor Augustus and dedicated to the god “Mandulis”. Many ruins found their date back to the 18th Dynasty and also to the Ptolemaic Period. Caligula and also Trajan participated in building the temple. The temple is considered one of the most completed temples in Nubia with its architectural elements and also Christian representations after it turned to be a church during Christian period.

1. Introduction

Kalabsha (دوام | دوام) or (دوام | دوام) is a site in northern Nubia (modern Sudan), famed for a fortress and temple that were erected by Thutmosis III (r. 1479–1425 B.C.E.) in the Eighteenth Dynasty era, the temple complex was fashioned out of sandstone and contained a paylon, forecourt, Hypostyle

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1 Brugsch, H., 1879-1880, Dictionary Géographique de l'Ancienne Egypte, Leipzig: Librairie J. C. Hinrichs, p.32; B. port and R. L. B. Moss, 1995, Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings, Vol.VII (Nubia, the Deserts, and outside Egypt), Oxford: Griffith Institute, p.10; Gauthier, H., 1929, Dictionnaire des Noms Géographiques Contenus dans les Textes Hiéroglyphiques, Tome.VI, Le Caire: Société royale de géographie d’Égypte, p.60

2 Gauthier, H., ibid, p.60;

3 Bunson, M., R., 2001, Kalabsha: in: Oxford Encyclopedia of Ancient Egypt, Vol.III, Cairo, p.191

4 نور الدين، عبد الحليم، 2009، مواقع الآثار المصرية القديمة منذ أقدم العصور وحتى نهاية عصر الأسرات المصرية القديمة، قادوس، عزت، آثار مصر في العصور اليونانية والرومانية، الأسكندرية: دار المعرفة الجامعية، الجزء الثاني، القاهر، ص. 457, 305.
hall, vestibules, and an elaborate sanctuary. The shrine was dedicated to Mandulis, a Nubian deity adopted by the Egyptians. Amenhotep II, the son and heir of Tuthmosis III, was depicted there in reliefs. Kalabsha was expanded in Greco-Roman times as the Ptolemaic rulers (304–30 B.C.E.) refurbished the temple and added shrines to the complex with the cooperation of King Arkamani of Nubia. The Roman emperor Augustus erected a temple of Osiris, Isis, and Mandulis. The temple was moved north when the Aswan dam was opened. The temple of Kalabsha is considered one of the most completed temples in Nubia, which had also been turned to be a church during the Christian period.

2. Research Objectives
- Shade light on Representations of the god Arensnuphis in the temple of Kalabsha.
- Study Symbols and offerings offered to the god Arensnuphis.
- Study relation between the god Arensnuphis and other gods of the temple.

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5 قدوس، عزيز، المرجع السابق، ص. 457
6 a deity, was known with (nb tms or nb tlms), usually depicted in the form of human headed bird, bearing a clear resemblance to traditional representation of ps2 and he had also been worshiped on Philae island: Lanzone, R., V., 1881, Dizionario di Mitologia Egizia, Torino: Litografia Fratelli Doyen, p.300-304
7 Lanzone, R., V., ibid, p.300
8 Bunson, M., R., 2001, Kalabsha: in: Oxford Encyclopedia of Ancient Egypt, Vol.III, Cairo, p.191
9 A Kushite king who lived during the rigen of the king Ptolemy II: Bonnet, ch., 2006, The Nubian Pharaohs, New York: The American University in Cairo Press, p.142-145
10 Bunson, M., R., 2001, Kalabsha: in: Oxford Encyclopedia of Ancient Egypt, Vol.III, Cairo, p.191
11 B. porter und R. L. B. Moss, 1995, Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings, Vol.VII (Nubia, the Deserts, and outside Egypt), Oxford: Griffith Institute, p.20
12 Bunson, M., R., Kalabsha: in: opcit, p.191
13 نور الدين، عبد الحليم، 2009، مواقع الأثار المصرية القديمة منذ أقدم العصور وحتى نهاية عصر الأسرات المصرية القديمة، الجزء الثاني، القاهرة، ص. 305
3. Representations of the God iry-Hms-nfr\(^{(14)}\) or Arensnuphis in (the Temple of Kalabsha fig.1\(^{(15)}\))

Porter und R. L. B. Moss, 1995, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings, Vol.VII (Nubia, the Deserts, and outside Egypt)*, Oxford: Griffith Institute, pl. in pl. in p.12

\(^{14}\) Leitz, Chr., 2002, *Lexikon Der Ägyptischen Gotter und Gotterbezeichungen*, I, OLA 110, Leuven-Paris, P.409-410

\(^{15}\) B. porter und R. L. B. Moss,1995, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings, Vol.VII (Nubia, the Deserts, and outside Egypt)*, Oxford: Griffith Institute, pl. in pl. in p.12
The Great Temple of Kalabsha, Unfinished Chapel  
(Ptolemy X Soter II or Epiphance)

B. porter und R. L. B. Moss, 1995, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings, Vol.VII (Nubia, the Deserts, and outside Egypt)*, Oxford: Griffith Institute, p.12, 20

**Doc.no.1: The Great Temple of Kalabsha, Unfinished Chapel, Inner doorway, North Jamb, 1st register, 2nd tableau, fig.3**(17):  
Scene represents the king Ptolemy X wears pschent or the double crown *šḥmt*y(18) of Egypt -offers eye of *wḏz* on nb (19) to the male god Arengsnuphis, who wears *hmmḥm* (20) crown associated with the falcons.(21)

16 porter B., und Moss R. L. B., 1995, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings, Vol.VII (Nubia, the Deserts, and outside Egypt)*, Oxford: Griffith Institute, p.12, 20
17 Gauthier H.,1914, *Le Temple de Kalabchah*, Tome 2ème (planches), Le Caire: Service des Antiquités de l’Égypte, pl. CX
18 ₀ headdress of the later Egyptian pharaohs formed of the two crowns worn by the respective kings of lower and upper Egypt before the union of the country under one rule: Griffith, F., A 1898, *Collection of Hieroglyphs: A Contribution to the History of Egyptian Writing*, The Egypt Exploration Fund, p.56; A. Erman and H. Grapow (Hgg.), 1925, *Wörterbuch der Ägyptischen sprache*, vol.I, Leipzig, p.250
19 It is an ancient Egyptian religious amulet represents well-being, healing and protection which had been derived from the metethical conflict between the god Horus with his rival Set, in which Seth tore out or destroyed one or both of Horus’s eyes and the eye was subsequently healed or returned to Horus with the assistance of another deity like *ḏḥwty*:Wilkinson,R., 1992, *Reading Egyptian Art: A Hieroglyphic Guide to Ancient Egyptian Painting and Sculpture*, london:Thames and Hudson
20 Festival headdress a more elaborate version of *sīf* crown, appeared in the 18th dynasty, and was worn during great ceremonies, the symbolic interpretation behind this crown was to boast the power of the ruling king, and sometimes the crown was worn during war, this is another type contains three hawks instead of three sun disks. This type of crown indicates the rule of Lower Egypt, and with the

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Of the six lines of text which had been reserved, the three which concern the king have never been executed: here is what is believed we can read from the two lines relating to the god: 

\[
\text{qd mdw n wsir} / \text{hk3 ntrw} / \text{f hsb ns} \text{/////}
\]

Recital to Osiris… leader (of) goods…count….

**Comment:**

It couldn’t be believed, despite these uncertain remains, that it is Osiris, because nowhere else does this god wear the headdress depicted here. The line that had been prepared right in front of the god's legs was not carved and it is not otherwise surprising to find Arensnuphis here, as he also had a special temple to the south of the island of Philae, and precisely next to the chapel of Malouli (Mandoulis), which we find at Talmis as local god. (23)

Doc.no.2: The Great Temple of Kalabsha, Unfinished Chapel, Inner doorway, South Jamb, 1st register, 2nd tableau.

Scene represents the king Ptolemy X wears \( \text{\textsc{stf}} \) (24) crown offers wine in \( \text{\textsc{mw}} \) \( \text{\textsc{e}} \) \( \text{\textsc{e}} \) vases to Arensnuphis on his throne wears \( \text{\textsc{\textsc{ndty}}} \) (25) feathers crown of two long plumes with the sun disk, And uraeus fixed on a double of horns on its sides followed by the lioness headed goddess \( \text{\textsc{tftn}} \) (26) or Tefnut who wears the sun disk with uraeus. (27) -no text makes it possible to identify with certainly the deity.

mixing of the sun disks and the falcon indicates that the authority and rule was over Lower Egypt (Delta) next to Upper Egypt: Lobban, Richard A., 2004, *Historical dictionary of ancient and medieval Nubia*, Lanham; Maryland; Oxford: The Scarecrow Press, p.364

21 porter B.und Moss R. L. B., 1995, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings, Vol.VII (Nubia, the Deserts, and outside Egypt)*, Oxford: Griffith Institute, p. 20

22 Gauthier H., 1911, *Le Temple de Kalabchah*, Tome 1ère (Texte), Le Caire: Service des Antiquités de l’Égypte, p323

23 Gauthier H., ibid, p.323

24 the crown, which has been attested since the early ancient kingdom and is very frequently depicted up to the end of egyptian history, always consists of two components in depictions of the ancient kingdom (\( \text{\textsc{\textsc{ndty}}} \)) crown and the white crown of upper Egypt: Abu-Bakr, Abdel-Moneim, 1937, *Untersuchungen über die ägyptischen Kronen*, Glückstadt; Hamburg; New York: J. J. Augustin, p.7

25 the crown consists of three parts: two ostrich feathers side by side between two cow horns and placed on two ram horns Abu-Bakr, Abdel-Moneim, 1937, *Untersuchungen über die ägyptischen Kronen*, Glückstadt; Hamburg; New York: J. J. Augustin, p.38

26 One of the most important goddesses in ancient Egypt which belongs to the ennead of Heliopolis which created the world from water, land and beautiful sky and represents humidity: Leitz, Chr., 2002, *Lexikon Der Ägyptischen Götter und Gotterbezeichungen*, 1, OLA 116, Leuven-Paris, p.405- 409

27 Gauthier H., op.cit, p.324; porter B. und Moss R. L. B., 1995, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings, Vol.VII (Nubia, the Deserts, and outside Egypt)*, Oxford: Griffith Institute, p. 20
Doc.no.3: The Great Temple of Kalabsha, Unfinished Chapel, North wall, 3rd register, 3rd tableau, fig.4 (28)
Scene represents the king (Ptolemy V / Epiphance) wears the white crown $\hat{\text{h}}\text{dty}$ of Upper Egypt offers a collar $\text{w}\hat{\text{sh}}$ to Arensnuphis, who wears anDty crown installed on the hathorique crown which consists of the sun-disk between two small ureases fixed on double horns, holds $\text{w}s$ scepter which represents power in the left hand and the symbol of life $\text{n}\hat{\text{nh}}$ in the right hand. (31)
-Texts haven’t been sculpted but there are still some traces of signs painted inside the cartouche for the king’s first name $\text{nTrwi mrwi-it}$: they are very faded but seems to be recognized, and if this reading is correct, we must conclude that the chapel was built under the reign of Ptolemy V, that is to say at the end of the 3rd or the beginning of the century before the Christian era. (34)

Doc.no.4: The Great Temple of Kalabsha, Unfinished Chapel, bottom wall, upper register, right tableau, fig.5 (35)
Scene represents the king wears $\text{Atf}$ crown, offers wine jars $\text{nw}$ to the god Arensnuphis on his throne, wears anDty crown on a wig, wears bracelets, holds the scepter of power $\text{w}s$ in the right hand and the symbol of life $\text{n}\hat{\text{nh}}$ in the left one. (36)

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28 Gauthier, H., 1914, *Le Temple de Kalabchah*. Tome 2ème (Planches), Le Caire: Service des Antiquités de l’Égypte, pl.CXIV/A
29 $\hat{\text{h}}\text{dty}$ the white crown is the royal badge for the lord of upper Egypt. it has been documented in representations, to be as a sculpture or a relief, since the beginning of Egyptian history: Abu-Bakr, Abdel-Moneim,1937, *Untersuchungen über die ägyptischen Kronen*, Glückstadt; Hamburg; New York: J. J. Augustin, p.25
30 As its name it indicates a large collar it is part of the clothes and jewelry placed on the mummy to allow him to live forever, by the protection he gives him against his enemies: Beaud, Richard, 1990, L’Offrande du Collier-Ousèkh, in: *Studies in Egyptology presented to Miriam Lichtheim*, Vol.1, Juersualem, p.46
31 porter B. und Moss R. L. B., 1995, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings, Vol.VII (Nubia, the Deserts, and outside Egypt)*, Oxford: Griffith Institute, p. 20; Gauthier H., 1911, *Le Temple de Kalabchah*, Tome 1ère (Texte), Le Caire: Service des Antiquités de l’Égypte, p.328
32 Gauthier H., op.cit, p.328
33 Beckerath, Jürgen von, 1999, *Handbuch der ägyptischen Königsnamen*, Münchner Ägyptologische Studien; 49, P.236
34 porter B. und Moss R. L. B., 1995, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings, Vol.VII (Nubia, the Deserts, and outside Egypt)*, Oxford: Griffith Institute, p. 20; Gauthier H., 1911, *Le Temple de Kalabchah*, Tome 1ère (Texte), Le Caire: Service des Antiquités de l’Égypte, p.328
35 Gauthier, H., 1914, *Le Temple de Kalabchah*. Tome 2ème (Planches), Le Caire:Service des Antiquités de l’Égypte, pl. CXIV/ B; Lepsius, K. R., *Denkmäler aus Aegypten und Aethiopien*, IV, Berlin 1842-1845, pl.42/E
36 Gauthier H., 1911, *Le Temple de Kalabchah*, Tome 1ère (Texte), Le Caire: Service des Antiquités de l’Égypte, p.329; porter und R. L. B. Moss, 1995, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings, Vol.VII (Nubia, the Deserts, and outside Egypt)*, Oxford: Griffith Institute, p. 20
-Title of the tableau is not engraved, Lines of the king which are at the top of the tableau were probably to contain its caption, but they weren’t engraved; only the 5th line was:

\[ \text{\textcopyright 2014, Le \\Delegations des Antiquités de l'Egypte, p.329} \]

\[ \text{\textcopyright 2014, ibid, p.329} \]

\[ \text{\textcopyright 2014, Le \\Temple de Kalabchah. Tome 2ème (Planches), Le \\Caire:Service des Antiquités de l’Egypte, pl. CXIV/ B; Lepsius, K. R., 1842-1845, Denkmäler aus Aegypten und Aethiopiien, IV, Berlin pl.42/E; porter und Moss R. L. B., 1995, Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings, Vol.VII (Nubia, the Deserts, and Outside Egypt), Oxford: Griffith Institute, p. 20} \]

\[ \text{\textcopyright 2020, Le \\Temple de Kalabchah, Tome 1ème (Texte), Le \\Caire: Service des Antiquités de l’Egypte, p.330} \]

\[ \text{\textcopyright 2020, ibid, p.330} \]
Porter und R. L. B. Moss, 1995, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings, Vol.VII (Nubia, the Deserts, and outside Egypt)*, Oxford: Griffith Institute, pl. in pl. in p.12

**Doc.no.6: The Great Temple of Kalabsha, inner vestibule, Northern part, eastern wall, 1st register, 1st tableau, fig.8**

Scene represents the Emperor Augustus with red face wears purple bracelets and collar, wears hmhm crown supported with red sun-disk uncolored feathers and black horns, he is naked until the center of his body, wears the ordinary petticoat which had many purple and red lines, offers wine jars nw which are decorated in two patterns half of them is red colored and the other is uncolored to Arensnuphis who had blue colored flesh and face, wears purple collar and bracelets, wears ṣnty crown with red feathers, red sun disk and black horns fixed on red wig supported with black band, wears green belt holds the symbol of life ṣnh in the right hand and the scepter of power ṣnṣ in the left one and followed by the lioness headed goddess tfnt who had purple flesh and body, wears green bracelets, wears red collar, wears the red sun disk and purple uraeu on her head, wears long robe, holds the symbol of life ṣnx in the the right hand and supporting Arensnuphis with left one.

**Text of the Emperor Augustus reads:**

\[ \text{returned wine to his father Augustus giving life to him} \]

**Text of the Emperor Augustus reads:**

\[ \text{Given wine to his father Augustus giving life to him} \]

**Text of the Emperor Augustus reads:**

\[ \text{Given wine to his father Augustus giving life to him} \]

42 Gauthier H., 1914, *Le Temple de Kalabchah*, Tome 2ème (planches), Le Caire: Service des Antiquités de l’Égypte, pl.XXXI/A

43 Gauthier H., 1911, *Le Temple de Kalabchah*, Tome 1ère (Texte), Le Caire: Service des Antiquités de l’Égypte, p.99

44 Gauthier H., ibid, p.99

45 Gauthier H., ibid, p.99

46 Gauthier H., ibid, p.99
Nswt nb tAwy (Autokrator. Bucheum III)\(^{(47)}\) sA Ra nb xAw(Kaisros anx Dt mri –pth-Ast)\(^{(48)}\) Sn anx wAs nb hA f mi Ra Dt
King of the two lands (Augustus) the son Re lord of manifestations (kaisros life forever, bloved of ptah and Isis) all the protection, power and long life (to) him like the god Re forever.

**Text of the god Arensnuphis reads:**

\[
\text{Dd mdw n iry-Hms nfr nTr aA nb iAt wabt mAi mH bA anx awi a-a di I kxt r Hr nbw}
\]
Recital to Arensnuphis lord of the abaton, lion of the north, the living ba, the strong arms, I give to all the faces

**Text of the goddess Tefnut reads:**

\[
\text{Dd mdw in tfnwt rat Hnwt // nb(t) iAt wabt di n.k pr nbw m Axt}
\]
Recital to the goddess Tefnut –Raat, mistress..., mistress of the abaton, given you all the houses in the horizon.

**Doc.no.7: The Great Temple of Kalabsha, inner vestibule, Northern part, eastern wall, 1\(^{st}\) register, 2\(^{nd}\) tableau, fig.9:**\(^{(51)}\)

Scene represents the god Arensnuphis with green body, purple collar, discolored bracelets, the wig is blue-black with purple headband, the leotard is discolored, the petticoat is purple at the front, stripped in purple and blue at the back, wears purple upper belt and red lower one, straps are white, wears anDty crown, holds the symbol of life anx in the right hand and the scepter of power wAs in the left one following the god Mandulis with blue body, wears hmhm crown with two side green feathers, six red discks and two black horns, wears blue-gray wig, purple frintal headband, dressed in purple jerkin, a petticoat divided into two parts, plain green front and the back one is green and white stripped, wears purple bracelets, collar and straps, holds the symbol of life anx in the right hand and the scepter of power wAs in

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\(^{47}\) Beckerath, Jürgen von, *Handbuch der ägyptischen Königsnamen*, Münchner Ägyptologische Studien, 49, 1999 P.249

\(^{48}\) Beckerath, Jürgen von. ibid, p.249

\(^{49}\) Gauthier H., *Le Temple de Kalabchah*, Tome 1\(^{ere}\) (Text), Le Caire: Service des Antiquités de l’Égypte, 1911. p.99

\(^{50}\) Gauthier H., ibid, p.99

\(^{51}\) Gauthier H., ibid, p.330

\(^{51}\) Gauthier H., *Le Temple de Kalabchah*, Tome 2\(^{eme}\) (planches), Le Caire: Service des Antiquités de l’Égypte, 1914, pl.XXXI/B
the left. The tiara includes three flowers middle red one and the two other flowers are red and green.\(^{(52)}\)

**Text of the god Mandulis reads:**

```
Dd mdw n mrw aA nTr nb imnt wrt snDm aA Sf nTr aA di n.k tA nTrt nst im nb.f
```

Recital to Mandulis, the great god, lord of the great land of darkness, great fear, great respected god, you are given the throne of the sacred land from his lord

**Text of the god Arensnuphis reads:**

```
Dd mdw n iry Hms nfr aA nTr nb tmdd mAi rsI bA anx nxt wr aAwi di n.k tAwy nb m Htp
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Recital to Arensnuphis the great god, lord in mendes, lion of the southern land, long living bA, (who had) very strong arm.

**Figures:**

![Fig. 3](https://jaauth.journals.ekb.eg/)

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\(^{52}\) Gauthier H., *Le Temple de Kalabchah*, Tome 1\(^{ère}\) (Texte), Le Caire : Service des Antiquités de l’Égypte, 1911, p.100 -101

\(^{53}\) Gauthier H., ibid, p.100

\(^{54}\) Gauthier H., ibid, p.100

\(^{55}\) A place in the lower Nubia dedicated to Arensnuphis but it is not identified and it could be compared with *mdd* in the planches of Harsiotef and Nastasen which meant it was an original place for Medjay: E, Minkovsskaya, Uber den Gott Arensnuphis, in: *Studia Aagyptiaca II*, Budapest, 1976, p.83
The Great Temple of Kalabsha, Unfinished Chapel, Inner doorway, North Jamb, 1st register, 2nd tableau
The king Ptolemy X offers eye of wDA to the male god Arensnuphis
Gauthier H., *Le Temple de Kalabchah*, tome 2ème (planches), Le Caire: Service des Antiquités de l’Égypte, 1914, pl. CX

Fig.4
The Great Temple of Kalabsha, Unfinished Chapel, North wall, 3rd register, 3rd tableau
The king (Ptolemy V or Epiphance) offers a collar to Arensnuphis
Gauthier, H., *Le Temple de Kalabchah*. Tome 2ème (*Planches*), Le Caire: Service des Antiquités de l’Égypte, 1914, pl.CXIV/

Fig.5
The Great Temple of Kalabsha, Unfinished Chapel, bottom wall, upper register, right tableau
The king offers wine jars nw to the god Arensnuphis on his throne

https://jaauth.journals.ekb.eg/
Gauthier, H., *Le Temple de Kalabchah*. Tome 2ème *(Planches)*, Le Caire:Service des Antiquités de l’Égypte, 1914, pl. CXIV/ B; Lepsius, K. R., *Denkmaeler aus Aegypten und Aethiopien*, IV, Berlin 1842-1845, pl.42/E

Fig. 6

The Great Temple of Kalabsha, inner vestibule, Northern part, eastern wall, 1st register, 1st tableau

The king scenting and representing a libation to the god Arensnuphis on his throne

Gauthier, H., *Le Temple de Kalabchah*. Tome 2ème *(Planches)*, Le Caire:Service des Antiquités de l’Égypte, 1914, pl. CXIV/ B; Lepsius, K. R., *Denkmaeler aus Aegypten und Aethiopien*, IV, Berlin 1842-1845, pl.42/E; porter und R. L. B. Moss, *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings, Vol.VII (Nubia, the Deserts, and outside Egypt)*, Oxford: Griffith Institute, 1995, p. 20
Fig. 8
The Great Temple of Kalabsha, Procella, Northern part, eastern wall, 1st register, 1st tableau
Emperor Augustus offers wine jars nw to Arensnuphis and tefnut
Gauthier, H., *Le Temple de Kalabchah*. Tome 2ème (*Planches*), Le Caire: Service des Antiquités de l’Égypte, 1914, pl.XXI/A

Fig. 9
The Great Temple of Kalabsha, inner vestibule, Northern part, eastern wall, 1st register, 2nd tableau
The god Arensnuphis wears an Dty crown following the god Mandolis wears hmhm crown
Gauthier, H., *Le Temple de Kalabchah*. Tome 2ème (*Planches*), Le Caire:Service des Antiquités de l’Égypte, 1914, pl.XXXI/B

**5. Conclusion**

Based on the above documents, many elements could be realized from the texts and scenes concerning the god Arensnuphis in the temple of Kalabsha.
- The titles of the god Arensnuphis
- The relation of Arensnuphis with other gods.
- The crowns of the god Arensnuphis.
- The rare scenes of Arensnuphis.

**Table No.1: The titles of Arensnuphis**

The god Arensnuphis took many titles which express him ranged as an essential god in the temple of Kalabsha; these titles accompanied his name on the wall scenes of the temple. The following table represents his titles accompanied with the figures.

| Titles             | Meaning                  | Doc. no. |
|--------------------|--------------------------|----------|
| Nsw pt             | Lord of the sky          | 4        |
| kms ts             | Land creator             | 4        |
| s.s ntr            | Great god                | 4, 7     |
| Nb ist w bt        | Lord of the sacred cemetery | 4, 6     |
| Nb pt Dwsw         | Lord of the sky and stars | 4        |
| hks s nst          | Ruler of the great throne | 6        |
| Nb tmddt           | Lord of tmddt            | 7        |
| ms1 mḥ šwī c c     | Lion of the north, the strong arm | 6 |
| bs nḥ nḥt          | Long living ba           | 6        |
| ms1 rsi            | Lion of the southern land | 7        |

**Table No.2: The relation of Amaunet with the other gods:**

The accompanied scenes of the god Arensnuphis reflect his relation with other deities.

| The deities          | Doc. No. |
|----------------------|----------|
| Arensnuphis with tefnut | 2, 6     |
| Arensnuphis with Mandoulis | 7        |

**Table No.3: The different crowns of the god Arensnuphis:**

| Crown | Doc. No. |
|-------|----------|
| hmhm  | 1,       |
| ḫndty | 2,3,4,5,6,7 |
Table No.4: The roles of the god Arensnuphis:

| Role                | Doc. No. |
|---------------------|----------|
| Receiving \(w\delta\) | 1,       |
| Receiving nw vases   | 2,4,6    |
| Receiving collar     | 3        |

Out of the previous tables, many elements could be resulted as the temple of Kalabsha is considered one of the most important and largest temples in the Greco-Roman period, which still preserves most of its architectural elements today, but it suffers from destructions and most of its scenes and texts have been destroyed. Therefore, it needs a lot of care and restoration.

The god Arensnuphis is one of the most important deities which had been adored in the temple in human form, associated with several gods like Tefnout which represents humidity and Mandoulis the Nubian god. He had also represented wearing \(hmhm\) crown of wars and festivals and many times represented with anDty crown of two long feathers. He also represented holding wAs scepter which represents power and \(a\cdot n\cdot x\) symbol which represents life, played different roles in the temple as receiving wDA, receiving wine and receiving a collar which allows him living a long life. He had also been described with several titles as, strong lion of the north, Land creator, Great god, Lord of the Abaton, Lord of the sky and stars, Ruler of the great throne, who had been adored in Tmddt.

We must conclude that the Ptolemaic chapel may had been built under the reign of Ptolemy V, that is to say at the end of the 3rd or the beginning of the century before the Christian era as the king’s first name was very faded but seems to be recognized in one of the representations.

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التقدمات الخاصة بالمعبد أرنسونفيس في معبد كلاشة

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الملخص

يقع معبد كلاشة في قرية كلاشة التي تبعد 65 كم جنوب أسوان والتي كانت تعرف في النصوص المصرية القديمة باسم "تلمس" أو "تاليمس" في العصر اليوناني الروماني، أغلب الآثار اليونانية الرومانية التي تم العثور عليها في المنطقة ترجع إلى الأسرة ال18 وفقاً للمناظر التي تم العثور عليها هناك تحمل أسماء كلا من "تحتمس الثالث" و "أمنوفيس الثاني" المعبد هنا تم تأسيسه أثناء عصر الأمبراطور أغسطس وتم تكريس لماندوليس. تم العثور على العديد من النماذج الأثرية التي ترجع لعصر الأسرة ال18 والعصر البطلمي، شارك كاليجولا وأيضاً تراجان في بناء المعبد والذي يعتبر من أكثر المعابد أكتمالاً في النوبة بالإضافة لعناصره المعمارية والتقديمات المسيحية بعد تحويله للكنيسة أثناء العصر المسيحي.

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الكلمات المفتاحية
كلابشة؛ أرنونفيس؛ النوبة؛ معبد

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