

1: : - Resources for Ancient Biblical Studies

Tomb of Kha-em-Uast, Pylon XVI., and Inscription above Prince in Sanctuary Tomb of Kha-em-Uast, Pylon IX.. Tomb of Kha-em-Uast, Pylon XL, and Name and Title of Kha-em-Uast on unfinished Pylon Tomb of Kha-em-Uast, Pylon XV.

His mother, Senseneb , was of non-royal parentage and may have been a lesser wife or concubine. However, this is known not to be the case for two reasons. Wadjmose died before his father, and Nefrubity died as an infant. However, if the observation were made at either Heliopolis or Memphis , as a minority of scholars promote, Thutmose would have been crowned in BC. According to the tomb autobiography of Ahmose, son of Ebana , Thutmose traveled up the Nile and fought in the battle, personally killing the Nubian king. This helped integrate Nubia into the Egyptian empire. His Majesty commanded to dig this canal after he found it stopped up with stones [so that] no [ship sailed upon it]; Year 3, first month of the third season, day His Majesty sailed this canal in victory and in the power of his return from overthrowing the wretched Kush. Although it has not been found in modern times, he apparently set up a stele when he crossed the Euphrates River. However, after he returned, they discontinued tribute and began fortifying against future incursions. Thus the river became known in Egypt as simply, "inverted water. This type of structure was common in ancient Egyptian temples, and supposedly represents a papyrus marsh, an Egyptian symbol of creation. In it was found a yellow quartzite sarcophagus bearing the name of Thutmose I. The beautifully carved sarcophagus of Hatshepsut "was discovered open with no sign of a body, and with the lid lying discarded on the floor;" it is now housed in the Cairo Museum along with a matching yellow quartzite canopic chest. The second quartzite sarcophagus had originally been engraved with the name of "the King of Upper and Lower Egypt, Maatkare Hatshepsut. May she live forever! The original coffin of Thutmose I was taken over and re-used by a later pharaoh of the 21st dynasty. The mummy of Thutmose I was thought to be lost, but Egyptologist Gaston Maspero , largely on the strength of familial resemblance to the mummies of Thutmose II and Thutmose III, believed he had found his mummy in the otherwise unlabelled mummy The king was already advanced in age at the time of his death, being over fifty years old, to judge by the incisor teeth, which are worn and corroded by the impurities of which the Egyptian bread was full. The body, though small and emaciated, shows evidence of unusual muscular strength; the head is bald, the features are refined, and the mouth still bears an expression characteristic of shrewdness and cunning. However, in , Dr. Zahi Hawass announced that the mummy which was previously thought to be Thutmose I is that of a thirty-year-old man who had died as a result of an arrow wound to the chest. Because of the young age of the mummy and the cause of death, it was determined that the mummy was probably not that of King Thutmose I himself.

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Tomb of Kha-em-Uast, Pylon XVI., and Inscription above Prince in Sanctuary Tomb of Kha-em-Uast, Pylon IX Tomb of Kha-em-Uast, Pylon XI., and Name and Title of Kha-em-Uast on unfinished Pylon Tomb of Kha-em-Uast, Pylon XV Tomb of Amen-khepeshf, Pylon V Tomb of Amen-khepeshf, Pylon.

This sacred site was venerated from the Pharaonic era up to the Greek, Roman, and Byzantine periods with each ruler adding their own stamp onto the stones here. The Temple Entranceway First Pylon: The Temple Entranceway Share: The First Pylon leads into the main temple area. Its two towers and central doorway provide a grand meter-high entry that is decorated with reliefs by Nectanebo. A doorway in the western tower with reliefs by Philometor, leads directly to the Birth House. In front of the pylon there originally stood two granite obelisks erected by Euergetes II and two granite lions. Adjoining the east tower, an elegant gateway has reliefs by Ptolemy II Philadelphus on the lintel and the Emperor Tiberius on the jambs. The gateway, built by Philadelphus, originally stood in a brick wall. On the front of the east tower, a huge relief depicts Ptolemy XII Neos Dionysos grasping a band of enemies by the hair and raising his club to smite them, with Isis, the falcon-headed Horus of Edfu, and Hathor on the left. The small building to the east contained rooms for the priests, which served some scientific purpose. Look for the plant columns in its vestibule, which are notable for their elegant proportions. The building on the western side of the Forecourt is the Birth House mammisi, dedicated to Hathor-Isis in honor of the birth of her son Horus. It is surrounded on all four sides by colonnades, the columns in which have foliage capitals surmounted by sistrum capitals. The walls, columns, and screens between the columns are covered with reliefs and inscriptions, mostly by Euergetes II, Neos Dionysos, Augustus, and Tiberius. In the Birth House check out the particularly interesting reliefs in the last chamber, which depict scenes from the childhood of Horus, including Horus as a falcon in the swamps of the Delta and Isis suckling Horus in the swamps. Entry to the Inner Temple Second Pylon: Entry to the Inner Temple Share: The Second Pylon provides a fittingly regal entry to the inner sanctum of the temple with a magnificent doorway 32 meters wide and 12 meters high. The reliefs on the central doorway are by Euergetes II. In front of the doorway are the foundations of a small chapel. Within the central doorway on the right, above are some much faded early Christian paintings. On the lower part of the doorway is a relief of a large figure of Neos Dionysos dedicating the slaughtered sacrificial animals to Horus and Hathor. Above are two small reliefs. On the right, the king is depicted presenting a garland to Horus and Nephthys and on the left, offering incense to Osiris, Isis, and Horus while pouring water on the altar. Entering the Inner Temple Vestibule: Entering the Inner Temple Share: The eight-columned Vestibule is the first room of the inner temple area and was originally separated from the court by screens between the columns on the front. Look for the Coptic crosses and Greek inscription incised into the walls that show how the temple was transformed into a Christian place of worship during the early Byzantine age under the Coptic Bishop Theodore. Also, look above the door for the inscription commemorating the archaeological expedition sent to Philae in by Pope Gregory XVI. Over the door in the south wall, the top relief shows Horus seated on a bench with Nephthys and Isis presenting the crowns of Lower and Upper Egypt. The below reliefs depict the tomb of Osiris at Abaton, with the body of Osiris borne by a crocodile. To the left of the door are unfinished reliefs showing the king making grants of land, while above are three lines in Meroitic cursive script. On the right hand wall second top row is a famous relief depicting the source of the Nile: To the right of this is the soul of Osiris in the form of a bird within the sacred grove, worshiped by Hathor left and by Isis, Nephthys, Horus, and Amun right. House of Isis The Sanctuary: House of Isis Share: After passing through a number of antechambers flanked by dark side chambers, you come to the Sanctuary, lit by two small windows. The granite base here presented by Euergetes I and his wife Berenice would have held the sacred barque bearing the image of Isis. To the left of the first antechamber is a small room with reliefs of the king in the presence of Isis. On the west side of this room is a door leading out of the temple to arrive at the Gateway of Hadrian. Sitting within the old enclosure wall of the temple, northwest of the Second Pylon, the small Gateway of Hadrian was built in the reign of the Emperor Hadrian and decorated with reliefs by Hadrian, Marcus Aurelius, and Lucius Verus. The

gateway presumably led to the Sanctuary of Abaton on the neighboring island of Bigga, where there was a Tomb of Osiris, and accordingly, the reliefs relate to the cult of Osiris. On the left hand jamb is the sacred relic of Abydos, on the right hand jamb, the djed pillar of Osiris the sacred emblem of Busiris. Within the gateway, on the right, Marcus Aurelius is depicted in the presence of Osiris and Isis, while below, Marcus Aurelius makes offerings of food, including grapes, and flowers to Isis. A Place of Pilgrimage through the Centuries Share: During the Islamic era, it was known to the local people as El-Oasr, the "Castle," or as Geziret Anas el-Wogud, after the hero of one of the tales in the "Arabian Nights," who traced his beloved to the island, where she had been locked up by her father. The oldest surviving temple buildings here date from the time of Nectanebo I circa BC and the principal deity worshipped was Isis, although Osiris, Nephthys, Hathor, and the cataract gods Khnum and Satet were also venerated. The imposing buildings that stand today were erected by the Ptolemies in the last two centuries BC and by the Roman Emperors in the first three centuries AD. Many inscriptions show that pilgrims flocked to Philae in Greek and Roman times to pay homage to the mysterious and benign Isis, goddess of healing. Long after the introduction of Christianity, the Nubians remained faithful to the cult of Isis, and it was only in the time of Justinian AD that the temples were closed and some of their chambers converted for use in Christian worship. From then until the coming of Islam, a Coptic town flourished on the island. Until the construction of the first Aswan Dam the island ranked as one of the most beautiful places in Egypt and attracted large numbers of visitors every year. Thereafter it was under water for the greater part of the year and the temples were accessible only between August and December. The island of Philae was surrounded by a cofferdam and the area within this was drained; then a new site was prepared on the neighboring island of Agilika, the temples were broken up into sections, which were carefully numbered, and they were then re-erected in the same relative positions on Agilika. The gray coloring of the lower part of the walls and columns still shows the effect of their annual immersion over the period between the two dams, but the imposing and magnificently preserved temples of Philae still retain their power to impress. The vestibule and the sanctuary destroyed of the temple were added by Augustus. The best preserved part of the structure is the main temple chamber, on the front of which are two plant columns linked to the walls by screens. The columns of the Vestibule are decorated with charming reliefs of flute-players and harpists, Bes with a tambourine, Bes dancing and playing a harp, monkeys playing the lyre, and priests bearing an antelope.

Kiosk of Trajan Kiosk of Trajan Share: It dates from the Roman Imperial period and was left unfinished.

Byzantine Era Remnants The northern end of the Philae complex holds various Roman and Byzantine remains including two Coptic churches, the remnants of a monastery, and the ruins of the Temple of Augustus. The best time to visit this popular tourist attraction is early morning, soon after the site has opened. Be aware that most people visit Philae as part of an Abu Simbel day trip on the return leg of the journey , so the period from about midday until 2pm is when the site is at its busiest. Access to the temple complex is by rowboat, from the boat landing at Shellal. The "official" price for a return boat ride is EGP10 per person. Bring your haggling hat and a sense of humor. The sun here in Upper Egypt can be brutal - even in the early morning or nearing sunset. Nearly all the Abu Simbel day trip tour buses add Philae into their itineraries. This is a great option for those short on time, but remember, if you visit this way, you will be part of a large crowd. Trips to Philae are easily arranged in Aswan. Subscribe to our Newsletter Discover destinations, find outdoor adventures, follow the journeys of our travel writers around the world, and be inspired.

3: Two Theban princes | Open Library

Tomb of Kha-em-Uast, Pylon XL, and Name and Title of Kha-em-Uast on unfinished Pylon Tomb of Kha-em-Uast, Pylon XV.. Tomb of Amen-khepesht, Pylon V.. Tomb of Amen-khepesht, Pylon VI., and reference to Amen-khepesht's Birth.

Egyptian Museum, Cairo The purpose of this carved alabaster box and boat is uncertain; perhaps it was used to hold perfume. Its value to us is that it is probably a replica of the funerary barge. It is inlaid with colored glass-paste and semiprecious stones and highlighted with gold leaf. Notice the columns with double capitals which support the awning or canopy over the cabin on the boat. The height is fourteen inches. The decoration is elaborate, elegant, and mysterious. Prior to painting, the walls in the rock tomb are prepared with a thick coat of plaster and slightly modeled in relief. Ram-headed sphinxes line the processional way from the river to the entrance of the temple of Amon-Ra. The route is laid out on a direct east-west axis. This avenue of sphinxes connects the temple at Karnak with the temple at Luxor. Ahead is the pylon of Ramesses II. Four formal figures move in a musical rhythm. This is achieved through color as well as line. Egyptian Museum, Cairo Covered in a heavy sheet of gold, this bed has a slightly curved frame with woven mesh. The legs are shaped like the fore and hind legs of a lion. The footboard which is away from us is carved with papyrus and lotus patterns. It is divided into three panels by binding rods which are also designed based on the papyrus. The bent pyramid is transitional. The normal effects of the unfinished and unsquared walls of this tomb are minimized by the painting. Notice the beautiful patterns juxtaposed on the ceiling. It is decorated with ivory and blue and black enamel. The height is eleven inches. A richly decorative painted ceiling. The central aisle of the great hypostyle hall at Karnak. It is lined on each side with six enormous columns seventy-eight feet high with lotus-blossom capitals. The passageway continues directly along the east-west axis. Egyptian Museum, Cairo This low chair of Queen Hetepheres has a wide seat that slopes toward the back. In the side panels of the high arms are three carved papyrus flowers bound together. The front and back legs are shaped like the legs of a lion. They are supported by beaded drums. The oldest existing chair, it was carefully reconstructed with parts of the original. The backrest is slanted and shaped, forming an open triangle with the straight back and the seat. The curved shape of the arms, leg stretchers, woven seat, and the elaborate gold decorations and carving are all distinctive. This particular chair is a copy of the original. This chair is painted all over. The craftsmanship is crude. Egyptian Museum, Cairo An ebony and cedar chest on long slender legs. The form is emphasized by the gilded hieroglyphics. The column consists of 6 principal and 6 intermediate stalks, held together by 5 neck-bands. The capital consists of very sharp-pointed buds. The intermediate stalks end above in open lotus-flowers. The whole column is painted over in a naturalistic manner. This colonnade is on the south side of the second terrace. Like all the colonnades throughout the temple complex, it is decorated with reliefs. The hypostyle leads into a large court which is surrounded by columned halls open on the inner courtyard. In the distance is the pylon of Ramesses II. The columns on the left are bundled papyrus columns https: The processional way through the large stone hall is lined with engaged columns. The great court lies ahead. Egyptian sculpture is as monumental as its architecture. These two sculptures, each carved out of a single block of stone, are about seventy feet high. They represent Amenhotep III and were placed at the entrance to his mortuary temple. Notice the small figure of his wife on the left-hand statue; his mother has a similar place on the right-hand statue. The juxtaposition of different scales is a common practice in Egyptian art. Like all lotus columns, this one has neither foliage nor entasis. From the stone base, on which the column is raised, rise 4 main stalks. These, and the 4 intermediate stalks, are held together by means of 5 chaplets. The capital is made up of 4 lotus-buds with longitudinal convex bands. The abacus is small and square. In this Middle Kingdom painting the figures are rigid and symmetrical. Everything is simplified, including the dress. The three stools on the left are made with straight wooden legs and are supported by straight and diagonal braces. The folding stool on the right has animal legs and a seat covered with hide. The casing gives a polished solid surface to the pyramid https: These columns are among the finest achievements of Egyptian architecture. Known as papyrus-bundle columns, they represent bound stalks of the sacred papyrus plant which are capped with a cluster of papyrus buds. The windows are covered with stone grilles which severely limit the amount of

light, leaving much of the columned hall in darkness. Depth in space is two-dimensional. Objects in the distance are kept the same size as those nearby and placed on top of them. Only narrow rays of light can enter through these little openings cut into the seventy-eight foot high ceiling at Karnak. It is typically Egyptian to place windows high on the wall or to make them overhead slits like this in order to keep the buildings in near-darkness. Detail of a painted ceiling in the tomb of the painter May. A funerary text is inscribed on the center yellow band. The goddess Hathor, protectress of the city of the dead, is carved on this pillar from the Hathor shrine on the south side of the first terrace. She is portrayed as a beautiful woman with the ears of a cow. The limestone pillars are decorated with relief and hieroglyphics. The festival hall of Tuthmosis III also has light-slits high up in the wall which control and limit the entering light. The entrance to the complex. Like the pyramid, the enclosing wall is made of small stones and the surface is broken up and textured. The mourners are controlled. Their gestures are calculated and impassive. These restrained qualities are typical of Egyptian art at this time. Egyptian Museum, Cairo This is a portion of a floor painting with ducks, papyrus, and lotus flowers from the palace at Tell el Amarna. It was intended to be walked on. Egyptian Museum, Cairo The graceful design of this lamp is based on the lotus plant and rendered in transparent alabaster. In use each vase held oil and had a wick. The hunt is frequently represented on tomb walls. This exquisite example presents the hunt in a magical way. While retaining the typical formalities, it overflows with energy. In the funeral procession the furniture-bearers carry most of the key pieces of Egyptian furniture: What one requires in the present world is necessary in the afterlife. Egyptian Museum, Cairo A game table of ebony and ivory. The game played is called senmut. When not in use, the pieces are stored inside the table. Cairo Museum Painted in sharp flat colors, these geese stand out against a neutral ground. In formal symmetry they face another group of three geese. They are a small part of a panel which is five feet long and only nine inches high. This is the oldest Egyptian painting to survive. Egyptian Museum, Cairo A lioness couch with carved heads and long curving tails.

4: Secret Of The Pharaohs: Temples at Philae

New Two Theban Princes. Kha-em-uast & Amen-khepesht, sons of Rameses III. Menna, a land-steward and their tombs.

Thebes 31 Musicians and dancers, Tomb of Nebamun? Indeed there is a hegemonic canon of chosen objects – the great works of art – shared almost universally in all of the half dozen best known texts and the dozen or so lesser known ones. In these early historical periods, the choices of images are almost identical. Is it because these are the best items in quality or the most important historically? Nor is it because there is a particularly limited number of works to choose among. The main reason for keeping to a relatively narrow canon of examples is these works fit the relatively narrow historical canon. That is authoritative or official story. The history we teach is built around a carefully developed interpretation. The examples we use to illustrate the story are chosen for their fit with the story. To understand what that means we may compare the ancient, medieval and Renaissance sections of our history, which fit the model just described, with the last century where there most of the variety in choices is found. Our interpretation of the most recent period is still controversial in many parts and so no agreed upon canon of meaning is there to allow for an agreed upon canon of examples. In between them were periods of regression or chaos in the view of the rulers and so of later hegemonic Egyptologists. The period between the Old and Middle Kingdoms is one of civil disruption and established authoritarian rule is interrupted. Realizing that the size of the Pyramid was of no particular value in safekeeping the tomb goods, the pyramids built now were smaller, but the interior layouts became much more ingeniously evasive. They were now constructed largely in brick, rather than stone. Sarcophagi, by contrast grew in size. There was now a shift to rock cut tombs, replacing constructed ones. The site is marked by a prominent entrance porch, leading into a columned hall. These are cut directly out of the existing rock of their sites. Here we see a pair of simply fluted faceted columns with thin impost blocks beneath a horizontal lintel and eaves marked by dentils, in imitation of a wooden household structure. These flutes are slightly concave. The flutes articulate the columns, so that their esthetic impact is strengthened and they look both carefully constructed and cleanly distinct.

New Kingdom - The New Kingdom represents a return to indigenous dynastic rule after a period of foreign rule by Hyksos rulers, from the Fertile Crescent, who conquered Egypt and held it for a century or so. The New Kingdom differs from the previous period in part by incorporating some of the innovations brought in by the Hyksos. This included the domestication of horses. A new capital emerged at Thebes to the south. The most luxurious of these are the pair at Deir el-Bahri of the 18th Dynasty. The most developed of these, that mortuary temple of Hatshepsut. Senmut, her chancellor and possibly consort. The great majority of the kings we will see had multiple wives and concubines. The 3 colonnaded, ramped terraces of the temple rise up to the cliff side. This is modeled in part on the temple it is built beside: There are columns of two sorts: Originally these terraces were covered with vegetation artificially developed for the site. Reliefs in the temple depict the voyages to find exotic plants for the site and also her life and coronation. On the upper level she is seen as the daughter of Amon-Re. She is the first woman to receive such lavish royal eulogies and representation. There were as many as free standing images depicting Hatshepsut in various activities. It was his contention that she usurped 20 years of his reign. In the temple she has him depicted crowning her. She is the first Woman ruler of a major nation to be recorded r BCE. She is shown holding offering jars in a ritual for the Sun god. She wears the royal nemes and ceremonial beard. Calling masculine is a little too gender fixated. There was a royal symbol not a gender one, there being no female alternative. The beard, even on male figures, was attached. What is unusual here is that she is shown in male anatomy, where she is normally shown with female breasts in acknowledgment of her gender. His tomb is in Thebes, but his mortuary temple was far upstream in Upper Egypt. They lack the refinement of earlier work. Up close I found them to be quite as carefully finished and articulated as one could hope for. Abu Simbel Inside images of Ramses stand against each pillar at The temple of Amen-Re at Karnak is the product of many enlargements. One temple burgeoning into a complex grid of temples. The Thutmoses and Hatshepsut contributed most of it, but Ramses II came along a century later and added considerably. And

others did as late as the 26th dynasty. On their exteriors, temples were fronted by slope side gateways called by the Greeks pylons. Internally, each was organized in terms of a bilateral symmetry about a single longitudinal axis that led from the entrance to the innermost sanctum, all within a high wall. The essential ritual was a procession in which priests led a train of great personages to the altar, located at its innermost recesses. People in the procession were graded hierarchically, with each proceeding in only so far as their rank would take them. The higher the rank the deeper they moved, with only the most important reaching the deepest recesses. The great majority of Egyptians never saw the insides, much less the inner apartments of these temples. If they were religious devices for worshipping the gods, they were social devices recapitulating the various classes of society. Developed studies of ancient Egyptian culture emphasize its binary character set as the entire culture is, on either side of the Nile river and with this progressive bilateral symmetry found in many permutations. Most of these were open to the sky. But some were roofed. You can see the difference on the plan. One of your jobs here is to learn to read plans, so take you time to figure them out. You can tell those open to the sky by their great open spaces. The roofed courtyard is the one that appears on the plan as a forest of pillars. This is a room constructed around the simplest of architectural forms: The structure is held together by the shear weight of one stone lying upon another. This one is further characterized by its clerestory or clearstory. The inner pillar ranks being taller than the outer rows, they carry a taller roof, leaving a space for light to filter into the interior. If you think for a moment back to a time when there was no electric lighting, you will understand how important this device was. Amon Temple, Karnak When we look at the full temple complex at Karnak, of which the Amon-Re temple is only the most important, we can see how things grew over time. One great longitudinal axis after another, beside another. All are pretty much controlled within the orthogonal grid of the solar axes. The interesting shift off the usually rigid axial grid in the added courtyards is explained by two historical factors. The second is their desire to face the entire complex more directly toward the Karnak complex as processions moved between the two. Both complexes were situated in relation to the Nile at Thebes, where it runs in a northeasterly direction and so takes all the grids off the more usual cardinal axes seen at Saqqara and Gizeh. Two great masses flank a slightly lower entrance passageway. They are banked, possibly in stylistic memory of earlier mud and brick fortifications, both on their sides and their faces. The distinctive incline takes advantage of the natural parallax inherent in parallel lines converging as they move away from the viewer, to make the pylons seem a bit taller even than they are. Their edges are articulated by an enclosing sculptural lip. Two either side Ramses placed gigantic portraits of himself and a pair of tall obelisks. We can trace the steps of the ritual procession in their symphonic passage of the living god, the Pharaoh towards the images of his eternal identity. First there is a majestic approach up to and through the great pylons that give a triumphal entrance into the first courtyard. Here they would have been surrounded by bundled papyrus columns with bundle budded capitals. Here most of the few still accompanying the pharaoh would be left while only a diminishing few would be able to move through the last stages, until the pharaoh and his chief priests stood in the innermost of sanctums, the living god face to face with the images of the eternal gods. The last few stages were plunged in interior darkness. Obelisks of Amen-Mat Khonsu on site and in Paris Over the years various conquerors have taken home trophies from the amazing stones they have found in Egypt. First there was the Roman Empire. Dozens of Obelisks are found in Rome, most now incorporated in the great Christian sites there, such as those in front of St. The missing pair to the giant obelisk still standing before the pylons of Aman-Mut-Khonsu was taken by Napoleon Bonaparte at the beginning of the 19th century, and can be seen at the center of the Place de la Concorde today, marked by imagery depicting its transfer. The major difference between this and the earlier ones, in the time of Ramses II is the use of monumental reliefs on its outer service. The deep vertical niches are emplacements for flag staffs. Though once established forms lasted throughout the tradition, new forms were regularly appearing. He holds her in his cloak, which is covered with inscriptions. Late in the reign he was deposed, perhaps for growing too powerful. Unlike Ti, shown in a static pose, Nebamun is shown actively striding forward, a throwing stick in his hands.

5: Monuments of Ancient Egypt: Temple of Isis at Philae

Ptolemy XII, wearing triple Atef crown, offering before Isis and Horus Detail of the inside (facing the courtyard) of the first pylon, Temple of Isis at Philae Ptolemaic Period Shrine of the God Horus, inside the Sanctuary.

Ani and his wife Thuthu approaching the first Arit,[3] the cornice of which is ornamented with i. At the entrance sit three gods, the first having the head of a hare, the second the head of a serpent, and the third the head of a crocodile. The first holds an ear of corn? The name of the doorkeeper is Sekhet-hra-asht-aru[3]; the name of the 2 watcher is Meti-heh? Lead on; 5 name not the name [1. In the lower line are the ten Sebkhets, or pylon-shaped gateways. Homage to thee, O Osiris, in thy might and in thy strength 6 in Re-stau. Rise up and conquer, O Osiris, in Abtu. Thou goest round about heaven, thou sailest in the presence of Ra, 7 thou seest all the beings who have knowledge. Verily I say [unto thee], O Osiris, I am a 8 godlike ruler. The second Arit, guarded by three gods; the first of whom has the head of a lion, the second the head of a man, and the third the head of a dog. Each one holds a knife. The name of 2 the doorkeeper is Un-hat[4]; 3 the name of the watcher is 4 Seqet-hra; the name of the herald is Uset. The strength of Thoth[6] humbleth the 8 hidden Maata gods[7] who feed upon Maat throughout the years [of their lives]. Nemasa, and Sah, "Orion. The text here differs from all others and may be corrupt. The third Arit, guarded by three gods; the first with the head of a jackal, the second the head of a dog, and the third the head of a serpent. The name of the 2 doorkeeper is Qeq-hauau-ent-pehui;[1] the name of the 4 watcher is Se-res-hra;[2] the name of the herald is Aaa. I am building up the standing place 7 which cometh forth from his urerit? I have done his business in Abtu, I have opened the way in Re-stau, I have 8 eased the pain which was in Osiris. I have made straight his standing place, and I have made [his] path. The fourth Arit, guarded by three gods; the first with the head of a man, the second the head of a hawk, and the third the head of a lion. The first holds an ear of corn and each of the others a knife. The name of the 2 doorkeeper is Kheseh-hra-asht- 3 kheru;[6] the name of the 4 watcher is Seres-tepu;[7] 5 the name of the herald is 6 Kheseh-At. O grant ye that his father, the lord of his godlike 8 companions, may bear witness for him. Here the guilty are weighed in judgment. I have brought unto 9 his nostrils eternal life. I am the son of Osiris, I have made the way, I have passed thereover into Neter-khert. The fifth Arit, guarded by three gods; the first with the head of a hawk, the second the head of a man, and the third the head of a snake. Each holds a knife. See the end of the speech of the Osiris at the first arit. The 2 name of the doorkeeper is Ankh-f-em-fent;[1] the name of the 3 watcher is Shabu; the name of the herald is Teb-hra-keha-kheft. I have brought unto thee the bones of thy jaws in Re-stau, I have brought thee thy backbone in Annu, 7 gathering together all thy members there. I have poured water upon the wounds; I have made a path among you. I am the Ancient One among the gods. I have[3] made the offering of Osiris, who hath triumphed with victory, gathering his bones and bringing together all his limbs. The sixth Arit, guarded by three gods; the first with the head of a jackal, and the second and third the head of a dog. Saith Osiris, the scribe Ani, [when he cometh to this Arit]: I have made the way; I have passed along that which was created by Anubis. I am the lord of the 8 urerit crown. I, the avenger of right and truth, have avenged his eye. I have swathed the eye of Osiris, [I have] made the way; Osiris Ani hath passed along [it] with you. The seventh Arit, guarded by three gods; the first with the head of a hare, the second the head of a lion, and the third the head of a man. The first and second hold a knife, and the third an ear of corn? The name of 2 the doorkeeper is Sekhem-Matenu-sen;[5] the name Of 4 the watcher is Aa-maa-kheru,[6] 5 and the name of the herald is Kheseh-khemi. Saith Osiris, [the scribe] Ani, [when he cometh to this Arit]: For what follows of this speech Naville gives no equivalent. Thou goest round about heaven, thou seest Ra, thou seest the beings who have knowledge. Hail 7 Only One! I speak what I will unto his[2] body; 8 it waxeth strong and it cometh to life, as he spake. Thou turnest back his face. Prosper thou for -me all the ways [which lead] unto thee! Ani and his wife Thuthu, with hands raised in adoration, approaching the first Sebkhets or Pylon, which is guarded by a bird-headed deity wearing a disk on his head, and sitting in a shrine the cornice of which is decorated with khakeru ornaments. Saith Osiris Ani, triumphant: The name of the doorkeeper is Neruit. The second Pylon, which is guarded by a lion-headed deity seated in a shrine, upon the top of which is a serpent. Saith Osiris, the

scribe Ani, triumphant: The name of the doorkeeper is Mes-Ptah. The third Pylon, which is guarded by a man-headed deity seated in a shrine, the upper part of which is ornamented with the two utchats and the emblems of the orbit of the sun and of water. Saith the scribe Ani, triumphant: The name of the doorkeeper is Sebaq. Saith Osiris, the scribe Ani, [triumphant]: The name of the doorkeeper is Nekau. The fifth Pylon, which is guarded by the hippopotamus deity, with her fore-feet resting upon the buckle, the emblem of protection, seated in a shrine, the cornice of which is ornamented with , emblematic of flames of fire. The name of the doorkeeper is Hentet-Arquiu. The sixth Pylon, which is guarded by a deity in the form of a man holding a knife and a besom and seated in a shrine, above which is a serpent. There is a serpent thereover whose size is not known; it was born in the presence of the Still-Heart. The name of the doorkeeper is Semati. The seventh Pylon, which is guarded by a ram-headed deity holding a besom and seated in a shrine, the cornice of which is decorated with khakeru ornaments. The principal variants are "every god uniteth with her"; "the heart of every god rejoiceth in her. The name of the doorkeeper is Sakti-f. The eighth Pylon, which is guarded by a hawk wearing the crowns of the North and South, seated on a sepulchral chest with closed doors; before him is a besom, and behind him is the utchat. Above the shrine are two human-headed hawks, emblems of the souls of Ra and Osiris, and two emblems of life. The name of the doorkeeper is Khu-tchet-f. Her girth is three hundred and fifty measures; she is clothed with mother-of-emerald of the south; and she raiseth up the godlike form and clotheth the feeble one The name of the doorkeeper is Ari-su-tchesef. The tenth Pylon, which is guarded by a ram-headed deity wearing the atef crown and holding a besom, seated in a shrine, upon the top of which are two serpents. Saith Osiris Ani, [triumphant]: The name of the doorkeeper is Sekhen-ur. The several "texts" of the next eleven Pylons are wanting in this papyrus. Translations of them are here given as they are found in a papyrus published by Naville, Todtenbuch, Bd. It will be observed that the names of the doorkeepers are wanting, and also that each text, except in the case of the twenty-first Pylon, ends with words which refer to the examination of the dead at each gate. She judgeth the feeble swathed one. Saith Osiris, when he cometh unto this pylon: She judgeth the feeble bandaged one. She maketh trial of the swathings of Pa-an. It hath secret plots and counsels. Thou keepest the secret things of the avenger of the god whom thou guardest, and his name is Amem. The godlike beings of this pylon are seven gods. I am Amsu-Horus, the avenger of his father, the heir of his father Un-nefer. I have come and I have overthrown all foes of my father Osiris. I have come day by day with victory, doing myself the worship of the god, 76 in the house of his father Tmu, lord of Annu, triumphant in the southern sky. I have done what is right and true to him that hath made right and truth; I have made the Haker festival for the lord thereof; I have led the way in the festival; 77 I have made offerings of cakes to the lords of the altars; and I have brought offerings and oblations, and cakes and ale, and oxen and ducks, to my father Osiris Un-nefer. I rise up in order that my soul may be made one wholly; I cause the bennu bird to come forth at [my] words. I have come daily into the holy house to make offerings of incense. I have set forth on the lake in the boat. I have made Osiris, the overlord of the netherworld, to be victorious over his enemies; and I have carried away all his foes to the place of slaughter in the East; they shall never come forth from the durance of the god Seb therein. I have come even as a scribe, and I have made all things plain. I have caused the god to have the power of his legs. I have come into the house of him that is upon his hill,[8] and I have seen him that is ruler in the sacred hall.

6: Thutmose I - Wikipedia

The Tomb of Antipope John XXIII is the marble-and-bronze tomb monument of Antipope John XXIII (Baldassare Cossa, c.), created by Donatello and Michelozzo for the Florence Baptistry adjacent to the Duomo.

This blog is primarily intended to display photos and comments about them. There is a great deal of information about its construction from the reliefs on outer areas. Most of the work continued throughout this period with a brief interlude of 20 years while there was unrest during the period of Ptolemy IV and Ptolemy V Epiphanes. It was believed that the temple was built on the site of the great battle between Horus and Seth. Hence, the current temple was but the last in a long series of temples build on this location. It is said that the original structure housing a statue of Horus was a grass hut built in prehistoric times. At any rate, there is an earlier and smaller pylon of Ramesses II which sits in a 90 degree angle to the current building. Entrance to the main building of the Temple of Horus The main building, which includes a great Hypostyle Hall, was uncovered by Mariette in the s. There are numerous reliefs, including a depiction of the Feast of the Beautiful Meeting, the annual reunion between Horus and his wife Hathor. During the third month of summer, the priests at the Dendera complex would place the statue of Hathor on her barque a ceremonial barge and would thus bring the statue to the Edfu Temple, where it was believed that Horus and Hathor shared a conjugal visit. Each night, the god and goddess would retire to the mamissi, or berthing house. There is still an entrance colonnade to the mamissi, and reliefs with considerable remaining color just outside the main temple. These images portray the ritual of the birth of Harsomtus, son of Horus and Hathor. A relief of Horus on the first pylon Ptolemy XII smashing his enemies The pylons of the main Temple are about feet high with typical scenes of the pharaoh in battle with his enemies. Within the pylons is the colonnaded courtyard with distinctive, pared columns, which leads into the great hypostyle hall. But on either side of the courtyard there are gates which lead to an area behind the temple and inside the bounding walls. Here, there are inscriptions recording donations of land which were probably transferred from demotic documents. There are also dramatic images depicting the defeat of Seth by Horus. There was an annual ritual called the known as the Triumph of Horus 10 harpoons which ended in the slaying of a hippopotamus, the symbol of Seth. Horus without the crown of Upper and Lower Egypt The facade of the first hypostyle hall has images honoring Horus and Hathor, and there is an immaculate ten foot tall colossi of Horus as the falcon god here a matching colossi is was destroyed. As one enters the great hall, one will begin to notice the use of light. Even though the temple was build over hundreds of years, it is very harmonious. The ebbs and flows of lighting were certainly purposeful, portraying a feeling of mystery. Just inside the hall are two small rooms, a robing room on the west and a library to the east where the priest would obtain the religious orders of the day. Within this hall are scenes of offering including the temple foundation ceremonies. The great hypostlye hall Beyond the great hypostyle hall is a second, smaller hypostyle hall which leads to a well called the Chamber of the Nile where the Priests obtained pure holy water. This is a similar arrangement as found at Dendera. On the west side of the room are doors that lead to a small laboratory with recipes engraved on the walls for ointments and perfumes which where used daily to anoint the statue of Horus, and to a treasure room where offerings were stored. There is a granite naos here dedicated by Nectanebo II, making it the oldest relic in the temple. It is probable that a golden gilded wooden statue of Horus about 60 cm tall would have resided on the naos. This statue would have been cared for by the priests in a human manner, being washed, dressed, anointed, fed and entertained A wooden statute of Horus The sanctuary itself is surrounded by chapels and rooms which, when facing north and in clockwise order, are the chapel of Min, the chamber of linen where the robs of Horus would have been stored, the chamber of the throne of gods, the chamber of Osiris, the chamber of the West, the tomb of Osiris, the chamber of the victor Horus , where there is a reconstructed ceremonial barge barque , chapels of Khonsu and Hathor, the chapel of the throne of Re and a chapel of the spread wings, dedicated principally to Mehit, the lioness who guarded the path the soul passed on its journey towards resurrection. The front chapel on the east is the Chapel of the New Year, a sun court like that at Dendera. Here, a depiction on the ceiling show the voyage of the solar barque through the Twelve Hours of the day, with an inspiring image

of the goddess, Nut. The statue of Horus would be taken from here up a flight of stairs to the roof terrace where it would be recharged by the sun during the Festival of the New Year. The walls of the stairs located in the outer anti-chamber depict this ritual.

7: Les Petits Mots de la Pleyeuse: Edfu - The Temple of Horus

Amenmesse (also Amenmesses or Amenmose) was the fifth ruler of the Nineteenth Dynasty in Ancient Egypt, possibly the son of Merneptah and Queen www.enganchecubano.com consider him to be one of the innumerable sons of Ramesses II.

It is unclear how this would have happened. Kitchen has written that Amenmesse may have taken advantage of a momentary weakness of Seti-Merneptah or seized power while the crown prince was away in Asia. However, an increasing number of Egyptologists today such as Rolf Krauss and Aidan Dodson maintain that Seti II was in fact the immediate successor of Merneptah "without any intervening rule by Amenmesse. This implies that the respective reigns of Amenmesse and Seti II were parallel to one another; Seti II must have initially controlled Thebes in his first and second years during which time his tomb was excavated and partly decorated. Seti would finally defeat his rival Amenmesse and return to Thebes in triumph whereupon he ordered the restoration of his damaged tomb. The records of a court case early in the reign of Seti II also throw some light on the matter. Whatever the truth of these accusations, it is clear that Thebes was going through very troubled times. From Cemetery C at el-Riqqeh, Egypt. This suggests that Takhat was married to Seti as well as mother to Amenmesse. The reliefs [of the Queen] in question are secondary, carved in plaster over the mutilated decoration of the king, reflecting later usurpation of the sepulcher, probably in the 20th Dynasty. Six quartzite statues originally placed along the axis of the hypostyle hall in the Amun Temple at Karnak are thought to be his, although these were defaced and overwritten with the name of Seti II. There is confusion about the events surrounding his death. His mummy was not amongst those found in the cache at Deir el Bahri, and from the destruction of his tomb in the Valley of the Kings, it is assumed that Seti II took revenge upon his usurping half-brother. Aftermath[edit] Amenmesse was buried in a rock-cut tomb in the Valley of the Kings which is now identified as Tomb KV No mention of Amenmesse was spared. While the remains of three mummies were found in this tomb, two women and one man, it is uncertain if any of these remains belong to Amenmesse, Takhat or the later Baketwerel without further testing or whether they were later intrusions. A statue of Siptah in Munich shows the Pharaoh seated in the lap of another, clearly his father. The statue of the father, however, has been completely destroyed. The destruction of this figure is likely to have closely followed the fall of Bay or the death of Siptah himself, when any short-lived rehabilitation of Amenmesse will have ended". Georg [29] and Rolf Krauss [30] [31] find that there are a number of parallels between the story of Amenmesse and the biblical story of Moses in Egypt.

8: Exploring the Philae Temple Complex: A Visitor's Guide | PlanetWare

Thutmose I (sometimes read as Thutmosis or Tuthmosis I, Thothmes in older history works in Latinized Greek; Ancient Egyptian: /www.enganchecubano.com Djehutymes, meaning "Thoth is born") was the third pharaoh of the 18th dynasty of Egypt.

The western colonnade is in better condition and still retains some of the original which used to offer a view of the island of Biggeh. It is around 90 metres yards long and thirty-one of the original thirty-two columns remain. Although all of the column capitals are floral, no two are exactly alike. Many of the columns depict Roman Emperor Tiberius making offerings to the gods, and there are two rows of bas-relief depictions of Tiberius and Augustus in the rear wall. The remains of the decoration of stars and vultures can still be seen on parts of the ceiling. At the north end of the western colonnade, there is a nilometer cut into the cliff. The eastern colonnade was never completed. At the south end it is attached to the small temple of Ary-hes-nefer Arsenuphis or Anhur. The gate is decorated with images of the Pharaoh being led forward by Isis. In front of the main gateway to the first pylon stand two Roman style lions carved from pink granite. The base of one of these obelisks contains an inscription in which the priests of Isis at Philae complain to the pharaoh that they had to refund the expenses of civil and military authorities incurred during their stay on the island! Unfortunately, the obelisks were "liberated" by the British Consul Henry Salt and his colleague Giovanni Belzoni in and now stand in a garden in Dorset. The obelisks were used to help decipher hieroglyphs along with the famous Rosetta stone First Pylon The gateway was constructed by Nectanebo and so predates the rest of the first pylon. Nectanebo makes an appearance with a number of gods, but there are also post dynastic inscriptions on the gateway. Coptic Christians cut a number of crosses into the stone, and a French inscription records over the Mamelukes in The first pylon consists of two 60 foot towers with a gate between them. There are grooves cut into each side of the pylon to support flag poles. Ptolemy XII Neos Dionysus is depicted on the eastern tower holding a number of enemies of Egypt by the hair while holding his mace high above his head in the traditional "smiting" pose. He is accompanied by Isis , Horus of Edfu and Hathor. There are two smaller scenes above this depiction; on the left the pharaoh offers the crown of Upper and Lower Egypt to Horus of Edfu and Nephthys ; and on the right he offers incense to Isis and Horus the child. The pharaoh is also depicted "smiting" his enemies on the western tower in the presence of Isis , Horus of Edfu and Hathor. Above this scene the pharaoh appears with Unnefer or "wennefer" a form of Osiris and Isis and also with Isis and Horus the child. These decorations were badly damaged by early Coptic Christians. At the base of the first pylon a series of small personified Nile figures present offerings. On the eastern side of the courtyard there is a colonnade with access to a few small storerooms and in the north the Second Pylon provides access to the main structure of the Temple of Isis. Colonnade and Storerooms Behind the colonnade on the eastern wall of the courtyard there are five storerooms, each two stories high. Some of these rooms may have been used as storerooms and one at least seems to have been a library while another was used for storing and mixing the precious oils and incenses used in the temple. However, it is also suggested that they were used for ritual purification rites. Mammisi birth house The birth-house is surrounded on three sides by a colonnade of floral topped columns each crowned with a sistrum and Hathor -headed capital. The Mammisi birth house was a common feature of Ptolemaic temples and the example on Philae is similar in layout and decoration to examples at Dendera and Edfu. In the sanctuary of the mammisi of Isis, Horus is depicted as hawk awearing the Double Crown and standing in a thicket of papyrus. Second Pylon The second pylon is approximately foot wide and 40 foot high and unusually is not set parallel to the First Pylon. A series of small steps lead to the gateway between the two towers. There are two scenes above this which have unfortunately been quite badly damaged. One depicts the pharaoh offering a garland of flowers to Horus and Nephthys , the other depicts the king offering incense and pouring cleansing water on an altar in the presence of Osiris , Isis and Horus. A staircase in the western tower leads to the roof and the "Osirian Chambers". The eastern tower has very similar decorations but is in much better condition. Both towers have grooves for flagpoles just like those on the First Pylon. Ptolemy VIII Euergetes II and a number of gods make an appearance in the decorations on the

passageway between the towers, but unfortunately the depiction has been quite badly defaced. On the east side of the doorway there is a later inscription dedicated to the Christian Bishop Theodorus. Near the base of the eastern tower, a piece of the granite foundation of the original island protruded from the ground and has been moved to the new island. The inscription refers to the grant of land to the temple which placed the priests of Philae on a similar standing to those of Elephantine. The grant is known as the "Dodekaschoinoi" which is Greek for "twelve schoinoi" in which a "schoinos" is a piece of land around seven miles along the riverbank.

Inner Courtyard The gateway through the Second Pylon leads to a small open court and hypostyle hall. There was originally a colonnade on the east and west sides of the courtyard, but only ten columns remain. The pillars are beautifully painted and decorated to resemble a variety of plants and flowers. They are thought to represent the first plants that grew from the primeval mound. The ceiling of the hypostyle hall is decorated with the twin vulture goddesses Nekhbet and Wadjet representing upper and lower Egypt and the barques of day and night. A number of reliefs in the courtyard have been defaced and replaced with Coptic Christian crosses and a Christian altar was erected in the courtyard at about AD. There were, in fact, several Christian churches here, including those dedicated to the Virgin Mary usurping Isis and Saint Stephen usurping the position of Horus. There is also another inscription by Bishop Theodorus on the doorway of a room on the right of the hall in which he takes credit for his "good work" in defacing the ancient monument. A similar inscription records the "archaeological" expedition sent by Pope Gregory XVI of during which further ancient reliefs were no doubt destroyed.

Sanctuary There are three small antechambers with small rooms set off them and then the sanctuary itself. The sanctuary is a small chamber with two small windows. It still contains the pedestal installed by Ptolemy III Euergetes I and his wife Berenice which would have supported the image of Isis in her sacred barque. This statue of the goddess would have been carried out in processions from the temple on her ceremonial barque to make the short crossing to the island of Bighh to visit the tomb of her husband, Osiris.

9: Plates XI. and XII.

Mastaba-tomb interiors became quite large and accommodated a number of storage rooms and compartments. What was the function of the tomb shaft that connected the burial chamber with the outside? a. provided access for relatives to come and commemorate the deceased.

Temples at Philae 8: The original island is now completely submerged under the waters of Lake Nasser. But in a spectacular rescue operation, the great temples and monuments of Philae were pulled out of the water and re-erected on a nearby island, now renamed Philae. Philae was one of the last outposts of Egyptian religion, surviving two centuries after the Roman Empire converted to Christianity. The sacred island attracted many Greek and Roman pilgrims, who came to pray for healing from the mysterious Egyptian goddess Isis. Some of the chambers were converted for Christian worship and a Coptic community lived on the island until the coming of Islam. In the 18th and 19th centuries, Philae was renowned for its beauty and became a popular tourist destination for well-to-do Europeans. But with the building of the Aswan Dam, the island was submerged for most of the year and Philae began to lose its charm. The gray coloring of the lower part of the temples still shows the effect of their annual immersion during this period. When the High Dam project threatened to engulf Philae completely, the temples were saved by a great international rescue operation sponsored by UNESCO, which took place between 1960 and 1968. The island of Philae was surrounded by a coffer dam and drained, while a new site was prepared on the neighboring island of Agilka. The temples were broken up into sections and carefully numbered, then re-erected in the same relative positions on Agilka. Two Coptic churches, a Coptic monastery, the ruins of a Temple of Augustus, and a large Roman city gate were left where they stood on the submerged island of Philae and not transferred to Agilka. It is hoped to recover them at a later date.

What to See The largest and most important temple on Philae is the great Temple of Isis, which is oriented south to north. It was entered on the south through the Hall of Nectanebo. The Hall of Nectanebo leads into the large Outer Court, which dates from the end of the Ptolemaic period or the reign of Augustus. It is enclosed by a wall known as the first pylon on the north and colonnades on the east and west sides. Here can also be seen a section of the solid embankment wall that apparently enclosed the main part of the island and was interrupted at several points by steps leading down to the water. The first pylon is 100m high. It consists of two towers and a central doorway, which was decorated with reliefs by Nectanebo. On the front of the east tower is a huge figure of Ptolemy XII grasping a band of enemies by the hair and raising his club to smite them, with Isis, the falcon headed Horus of Edfu and Hathor on the left. There are similar reliefs on the west tower; at the foot are demotic and Greek inscriptions. A doorway in this tower, with reliefs by Philometor, leads directly to the entrance to the Birth House. In front of the pylon were originally two granite obelisks erected by Euergetes II and two granite lions. The east colonnade is unfinished, with only 6 of 16 columns completed. The others are roughly hewn with unfinished capitals. In the rear wall of the east colonnade are five doors which led into various chapels. The west colonnade is 93m long and has 31 originally 32 plant columns 17ft 5in high. Most columns bear reliefs of the Emperor Tiberius making offerings to the gods. The roof of the colonnade is decorated with stars and flying vultures. On the rear wall are two rows of reliefs depicting the emperor, usually Augustus or Tiberius, dedicating gifts to the gods. From the colonnade a subterranean staircase leads down to a small Nilometer. West of the forecourt, just behind the first pylon, is the Birth House Mammisi. This was dedicated to Hathor-Isis in honor of the birth of her son Horus and was where the king conducted rituals securing his legitimate descendancy from Horus. It is surrounded on all four sides by colonnades, the columns in which have foliage capitals surmounted by sistrum capitals. The second pylon is 32m wide and 40ft 12m high and covered in reliefs. Those on the central doorway are by Euergetes II. On the lower part of the east tower is a large figure of Ptolemy XII dedicating sacrificial animals to Horus and Hathor. Above are two small reliefs depicting the King presenting a garland to Horus and Nephthys right and offering incense to Osiris, Isis and Horus and pouring water on the altar left. The natural granite at the foot of the tower has been smoothed to form a stela, with a six line inscription and reliefs relating to a grant of land made by Philometor in BC. The west tower has similar reliefs, which have been deliberately defaced. In front of the second pylon

are the foundations of a small chapel. The second pylon can be climbed by a staircase on the north side of the west tower, from the top of which it is possible to cross the central doorway to the east tower. Within the central doorway are some very faded early Christian paintings. Behind the second pylon is the Temple of Isis itself, which consists of a court, a vestibule, several antechambers and the inner sanctum where the sacred image of Isis was kept. The walls are covered with reliefs and inscriptions depicting various Ptolemies Philadelphus, Euergetes II, etc. They are very similar to the reliefs in other temples of the period, particularly those of Dendera and Edfu. The vestibule of the Temple of Isis has eight columns and was originally separated from the court by screens between the columns on the front. The vestibule and court were later transformed into a Christian church: Coptic crosses are incised in the walls and a Greek inscription states that "this good work" was done in the time of Bishop Theodore during the reign of Justinian. Above the door is an inscription commemorating the archeological expedition sent to Philae in by Pope Gregory XVI. The striking Hypostyle Hall consists of ten huge pillars. Once beautifully painted, the pillars symbolize the first plants, trees and flowers of the earth which began to grow on the Primeval Mound symbolized by the temple floor. The vestibule and the sanctuary now destroyed were later added by Augustus. The columns of the vestibule are decorated with reliefs of flute-players and harpists, Bes with a tambourine, Bes dancing and playing a harp, monkeys playing the lyre, priests bearing an antelope, and other charming scenes. On the screens between the columns, Augustus is shown making offerings to personifications of Hathor. The best-preserved part of the structure is the main temple chamber, on the front of which are two plant columns linked to the walls by screens. Southeast of the Temple of Hathor on the riverbank is perhaps the most attractive building on the island, the Kiosk of Trajan. It dates from the Roman Imperial period, but was left unfinished: Getting There Travel by road from Aswan to the landing stage 4mi 6km south; then hire a boat to the island of Philae.

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