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Representations of the God Arensnuphis at the Temple of Kalabsha

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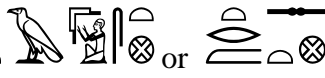
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ABSTRACT

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 (⁽¹⁾ (tlms or trms)⁽²⁾ is a site in northern Nubia (modern Sudan)⁽³⁾, famed for a fortress and temple⁽⁴⁾ that were erected by Tuthomosis 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

¹ Brugsch, H., 1879-1880, *Dictionnaire Géographique de l’Ancienne Egypte*, Leipzig: Librairie J. C. Hinrichs, p.32; 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.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 Eyclopedia 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 العصرين اليوناني والروماني*، الإسكندرية: دار المعرفة الجامعية، الجزء الثاني، القاهرة، ص. 457. 2005;305

hall, vestibules, and an elaborate sanctuary.⁽⁵⁾ The shrine was dedicated to Mandulis⁽⁶⁾, a Nubian deity adopted by the Egyptians.⁽⁷⁾ Amenhotep II, the son and heir of Tuthmosis III, was depicted there in reliefs.⁽⁸⁾ 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⁽⁹⁾ of Nubia.⁽¹⁰⁾ The Roman emperor Augustus erected a temple of Osiris, Isis, and Mandulis.⁽¹¹⁾ The temple was moved north when the Aswan dam was opened.⁽¹²⁾ 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.⁽¹³⁾

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.

⁵ قلدوس، عزت، المرجع السابق، ص.457

⁶ a deity, was known with (*nb trms* or *nb tlms*), usually depicted in the form of human headed bird, bearing a clear resemblance to traditional representation of *p3* 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 Ecylopedia 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 Ecylopedia 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 الحلیم، 2009، *مواقع الآثار 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⁾)

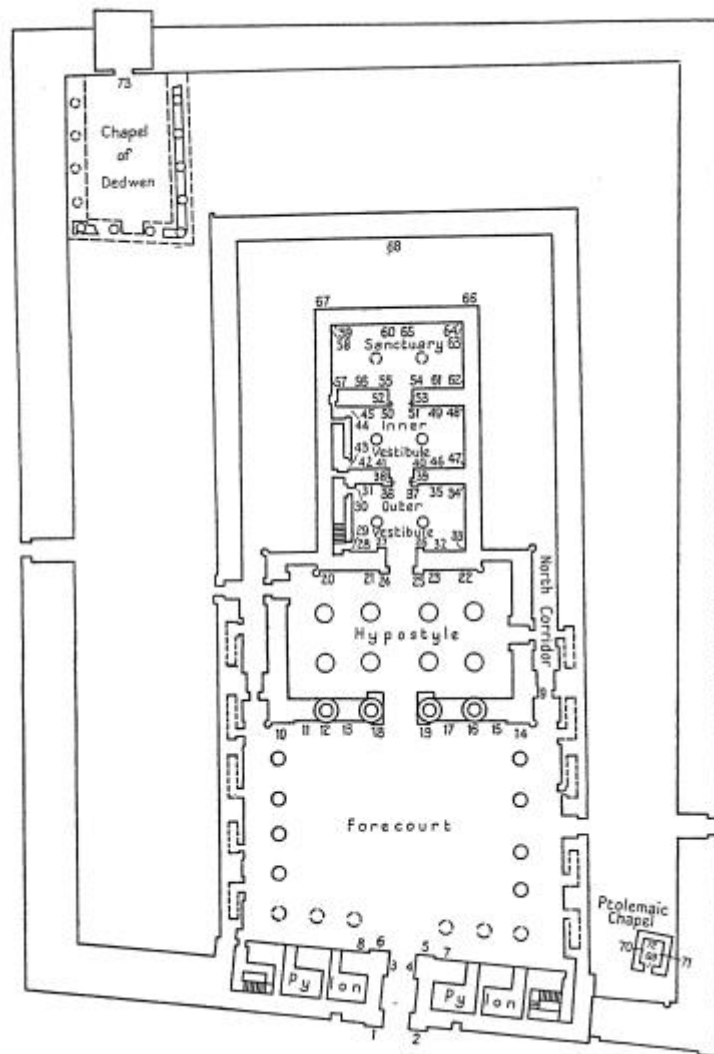


Fig.1

The Great Temple of Mandulis at Kalabsha

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 Gotterbezeichnungen*, 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


fig.2 ⁽¹⁶⁾


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 *shmty*⁽¹⁸⁾ of

Egypt -offers eye of *wḏz* on nb  ⁽¹⁹⁾ to the male god Arensnuphis, who wears

hmhm  ⁽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 2^{me} (planches), Le Caire: Service des Antiquités de l'Égypte, pl. CX


¹⁸  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 methical conflict between the god Horus with his rival Set, in which set 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 *dhwtwy*:Wilkinson,R., 1992, *Reading Egyptian Art : A Hieroglyphic Guide to Ancient Egyptian Painting and Sculpture*, london:Thames and Hudson


²⁰ Festival headdress is a more elaborate version of *stf* 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

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 *hdt*⁽²⁹⁾ of

Upper Egypt offers a collar  *wsh*⁽³⁰⁾ 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 *w3s* scepter which represents power in the left hand and the symbol of life *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 ⁽³²⁾ (*ntrwi mrwi-it*)⁽³³⁾: 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 *3ff* crown, offers wine jars *nw* to the god Arensnuphis on his throne, wears *ndty* crown on a wig, wears bracelets, holds the scepter of power *w3s* in the right hand and the symbol of life *nh* in the left one.⁽³⁶⁾

²⁸ Gauthier, H., 1914, *Le Temple de Kalabchah*. Tome 2^{eme} (*Planches*), Le Caire: Service des Antiquités de l'Égypte, pl.CXIV/A

²⁹  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-Ousekh, in: *Studies in Egyptology presented to Miriam Lichtheim*, Vol.1, Juersusalem, 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 1^{ere} (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 1^{ere} (Texte), Le Caire: Service des Antiquités de l'Égypte, p.328

³⁵ Gauthier, H., 1914, *Le Temple de Kalabchah*. Tome 2^{eme} (*Planches*), Le Caire:Service des Antiquités de l'Égypte, pl. CXIV/ B; Lepsius, K. R., *Denkmaeler aus Aegypten und Aethiopien*, IV, Berlin 1842-1845, pl.42/E

³⁶ Gauthier H., 1911, *Le Temple de Kalabchah*, Tome 1^{ere} (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

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⁽⁴²⁾:

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 *ḥndty* 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 *ḥnh* in the right hand and the scepter of power *w3s* 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 *anx* in the the right hand and supporting Arensnuphis with left one.⁽⁴³⁾

Text of the Emperor Augustus reads:



ḥnk irp n it.f šps ir n.f di ḥnh

Given wine to his father Augustus giving life to him

Text of the Emperor Augustus reads:



di n.k irp n it.f Sps ir n.f di anx

Given wine to his father Augustus giving life to him

Text of the Emperor Augustus reads:



⁴² Gauthier H., 1914, *Le Temple de Kalabchah*, Tome 2^{eme} (planches), Le Caire: Service des Antiquités de l'Égypte, pl.XXXI/A

⁴³ Gauthier H., 1911, *Le Temple de Kalabchah*, Tome 1^{ere} (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:



Dd mdw n iry-Hms nfr nTr aA nb iAt wabt mAi mH bA anx nxt 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:



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, 1st register, 2nd 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 disks and two black horns, wears blue- gray wig, purple frontal 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

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 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 2^{eme} (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 2^{eme} (*Planches*), Le Caire: Service des Antiquités de l'Égypte, 1914, pl.CXIV/

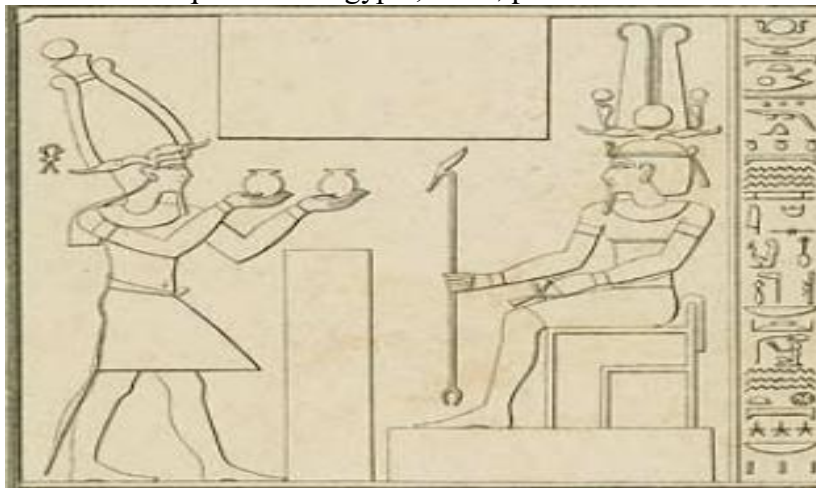


Fig.5

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

Gauthier, H., *Le Temple de Kalabchah*. Tome 2^{ème} (*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

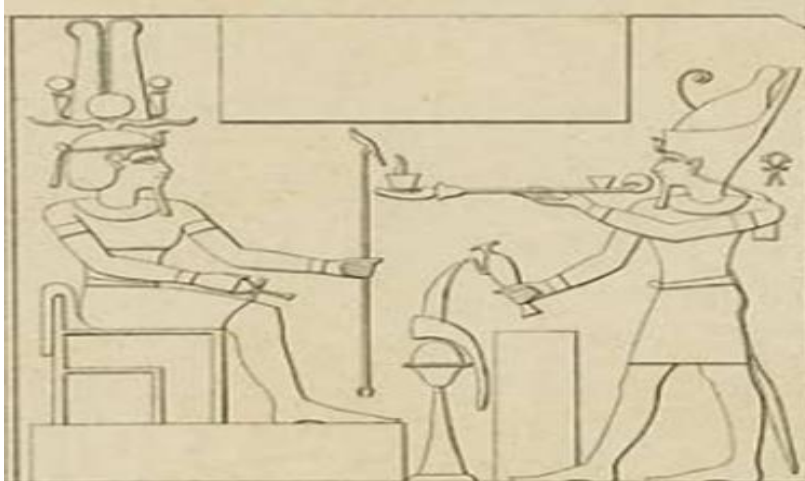


Fig.6

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 2^{ème} (*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

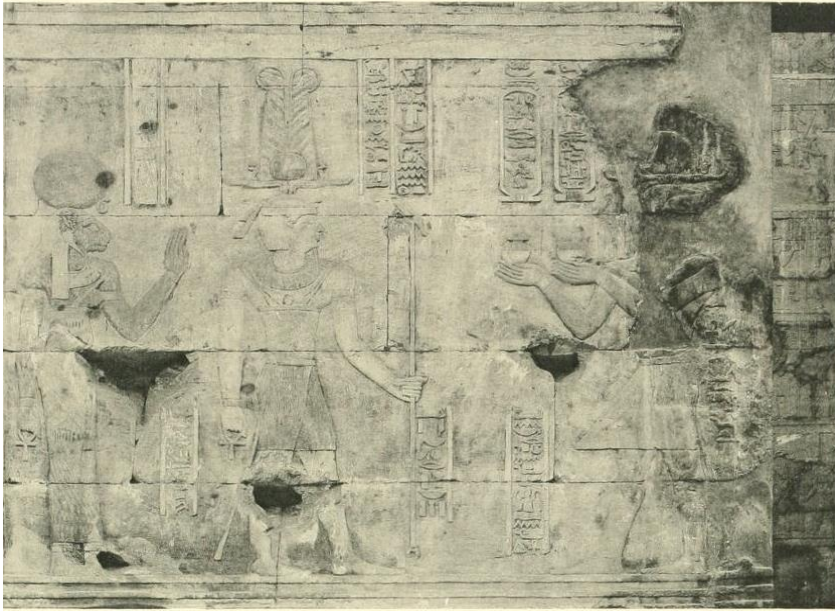


Fig.8

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 2^{eme} (*Planches*), Le Caire:Service des Antiquités de l'Égypte, 1914, pl.XXXI/A



Fig.9

The Great Temple of Kalabsha, inner vestibule, Northern part, eastern wall, 1st register, 2nd tableau

The god Arensnuphis wearsan Dty crown following the god Mandolis wears hmhm crown

Gauthier, H., *Le Temple de Kalabchah*. Tome 2^{eme} (*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.
<i>Nsw pt</i>	Lord of the sky	4,
<i>kmz t3</i>	Land creator	4
<i>3 ntr</i>	Great god	4, 7
<i>Nb izt w'bt</i>	Lord of the sacred cemetery	4, 6
<i>Nb pt dw3w</i>	Lord of the sky and stars	4
<i>hk3 3 nst</i>	Ruler of the great throne	6
<i>Nb tmddt</i>	Lord of tmddt	7
<i>m3i mh' wi' 3'</i>	Lion of the north, the strong arm	6
<i>b3 3nh' nht</i>	Long living ba	6
<i>m3i rsi</i>	Lion of the southern land	7

Table No.2: The relation of Amaunet with the othe 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.
<i>hmhm</i>	1,
<i>3ndty</i>	2,3,4,5,6,7


Table No.4: The roles of the god Arensnuphis:

Role	Doc. No.
Receiving <i>wḏs</i>	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 anx 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 Tmdtd.

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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التقديمات الخاصة بالمعبود أرنسوفيس في معبد كلايشة

آيه أحمد المهدي خالد شوقي البسيوني مفيدة الوشاحي

قسم الإرشاد السياحي – كلية السياحة والفنادق – جامعة قناة السويس

معلومات المقالة	الملخص
الكلمات المفتاحية كلايشة؛ أرنسوفيس؛ النوبة؛ معبد.	يقع معبد كلايشة في قرية كلايشة التي تبعد 65 كم جنوب أسوان والتي كانت تعرف في النصوص المصرية القديمة بأسم " تلمس" أو "تالميس" في العصر اليوناني الروماني. أغلب الآثار اليونانية الرومانية التي تم العثور عليها في المنطقة ترجع الي الأسره ال18 وفقا للمناظر التي تم العثور عليها هناك تحمل أسماء كلا من "تحتمس الثالث" و "أمنوفيس الثاني"المعبد هنا تم تأسيسه أثناء عصر الأمبراطور أغسطس وتم تكريسه لماندوليس. تم العثور علي العديد من البقايا الأثرية التي ترجع لعصر الأسرة ال18 والعصر البطلمي. شارك كالجولا وأيضا تراجان في بناء المعبد والذي يعتبر من أكثر المعابد أكتمالا في النوبة بالإضافة لعناصره المعمارية والتقديمات المسيحية بعد تحويله لكنيسة أثناء العصر المسيحي.
(JAAUTH) المجلد 22، العدد 3 ، (يونيو 2022)، ص 150 -166.	