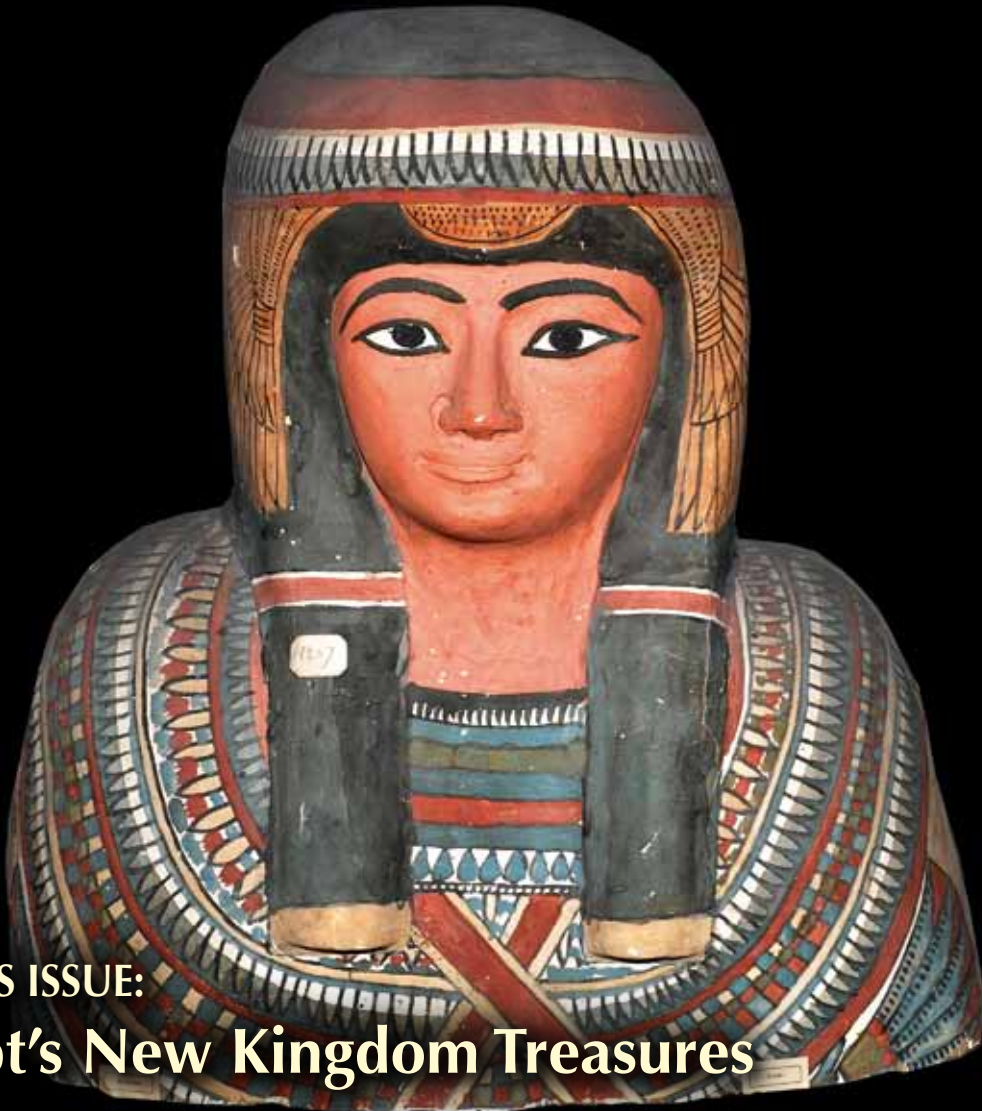


EGYPTIAN MUSEUM NEWSLETTER

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January – April 2010

Issue 7



IN THIS ISSUE: Egypt's New Kingdom Treasures

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Editorial Committee:

Dr Zahi Hawass
Dr Wafaa al-Saddik

Maather Aboueich, Editor
Mennat-Allah El Dorry, Editor-in-Chief
Patsy Gasperetti, Language Editor
Rebecca Hodgins, Editorial Assistant

Graphic Design: Magdy Ezzeldin

Printing supervision: Amal Safwat

Printed in Egypt by
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المتحف المصري
THE EGYPTIAN MUSEUM

Phone: +2-02-25782452

Fax: 2-02-25796974

Tahrir Square, Cairo, Egypt

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For queries and PDF subscriptions,
please e-mail

emcnewsletter@gmail.com

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Entrance Fees:

Foreign Adults: 60 LE

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Egyptian and Arab Adults: 4.00 LE

Egyptian and Arab Students: 1.00 LE

Mummy Rooms (one ticket for both rooms):

Foreign Adults: 100 LE

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Egyptian and Arab Adults: 10 LE

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www.egyptianmuseum.gov.eg is not valid.

A new website is under construction.

A WORD FROM THE DIRECTOR



Egyptian antiquities have long enchanted the international public. Museums around the world strive to host travelling exhibitions on Egyptian antiquities, which are always a success. Museums hosting temporary exhibitions from Egypt have recorded an increase of visitors, often reaching up to eight million more visitors per exhibition. There are currently two exhibitions about the boy King Tutankhamun travelling the United States. Two more international exhibitions are starting soon. China is hosting objects from the Cairo Museum at the Egyptian Pavilion which is part of the Expo 2010 in Shanghai (from May 1 to October 31, 2010). Another exhibition that will surely attract millions of visitors is the "Cleopatra: The Search for the Last Queen of

Tutankhamun travelling the United States. Two more international exhibitions are starting soon. China is hosting objects from the Cairo Museum at the Egyptian Pavilion which is part of the Expo 2010 in Shanghai (from May 1 to October 31, 2010). Another exhibition that will surely attract millions of visitors is the "Cleopatra: The Search for the Last Queen of

Egypt" exhibition which opens at The Franklin Institute in Philadelphia on June 5th, 2010, and travels to four North American cities until January 2011.

The popularity of Egyptian antiquities stems from the skill that ancient Egyptian artisans employed at creating their statuary, tomb reliefs and even the simple day to day objects. The advanced level of science and technology in ancient Egypt also attract the public who hope to learn more about its fascinating history and culture.

We are honoured by the reception our antiquities receive abroad, and feel very privileged to welcome millions of visitors to the Egyptian Museum every year. ✨

Dr Wafaa al-Saddik
General Director
Egyptian Museum, Cairo

PROFILE

François Auguste Ferdinand Mariette Pacha

Mariette Pacha (1821-1881) was a French Egyptologist and founder of the Egyptian Antiquities Service (the modern Supreme Council of Antiquities). Mariette first became interested in Egyptology after he read the manuscripts and notes of his relative Nestor L'Hôte, who was a French draughtsman and archaeologist working in Egypt. His first trip to Egypt was in 1849/1850 and had the aim of finding and purchasing Coptic and Arabic manuscripts for the Louvre Museum collections.

During his initial stay, he discovered the Serapeum at Memphis (Saqqara), the first of his many discoveries. He later returned to Egypt at the insistence of Khedive Ismail Pacha; and sought to create a museum of Egyptian antiquities in Cairo. His first museum opened in the area of Boulaq, in Cairo, in 1863, making him the first person in the Near East to create a museum for antiquities to protect the rapidly deteriorating monuments. In 1858 he founded the Egyptian Antiquities Service. Amongst his many contributions to Egypt he was closely involved in the production of Verdi's renowned Opera Aida. His excavations in Egypt extended to many places, including Tell el Yahudiyya in the Delta, Karnak Temple, Deir el-Bahari, Tanis and Tell el-Basta. One of his most important discoveries was the burial and jewellery of Queen Aah-hotep. ✨

Wafaa Habib

First Curator at the Egyptian Museum of Cairo

See page seven for more information about the Mariette Monument.



The Mariette Monument in the garden of the Egyptian Museum (Photo by M. El Dorry)

Cover Photos:

- Mummy mask of a woman from Gurna on the West Bank of Luxor, dating to the Saïte Period, ca. 688–525 B.C. (Photo by S. Abdel Mohsen).

Ippolito Rosellini and the Dawn of Egyptology. Original Drawings and Manuscripts of the Franco-Tuscan Expedition to Egypt (1828-29) from the Biblioteca Universitaria di Pisa.

For the first time, drawings and manuscripts of Ippolito Rosellini and his équipe which were made during the Franco-Tuscan Expedition to Egypt which he led together with Jean-Francois Champollion (1828-29), were exhibited outside Italy in Room 44 of the Egyptian Museum, between the 27th of January and the 23rd of February 2010. Inaugurated by the Secretary General of the Supreme Council of Antiquities Dr Zahi Hawass, the Ambassador of Italy to the Arab Republic of Egypt Claudio Pacifico and the exhibit's chief curator Professor Marilina Betrò, the exhibition was the product of close cooperation between the University of Pisa, the Supreme Council of Antiquities, the Egyptian Museum, and the Biblioteca Universitaria of Pisa.

Seventy two documents from Rosellini's archives at the Biblioteca Universitaria of Pisa were on display, and included a selection of the original water-colour paintings and pencil drawings used for the plates of Ippolito Rosellini's *Monumenti dell'Egitto e della Nubia*, published in Pisa between the 1832 and 1844. Pisa is the only owner of the almost complete portfolio of the Franco-Tuscan Expedition. The exhibited water-colour paintings represent some of the most beautiful and famous scenes which were taken from monuments and sites the members of the Expedition visited during their journey in Egypt. Additionally, a choice of manuscripts, letters, notebooks, and scattered notes in Ippolito Rosellini's own hand completed the exhibition. The presence of several unpublished and never before exhibited manuscripts and drawings, such as the plan and section of the tomb of Seti I, the scenes from Ijmyery's tomb at Giza, or Rosellini's manuscript dedicated to the Valley of the Kings, provided an added value to the exhibition.

The Exhibition focused on the expedition and its scientific results. The first portion of the exhibition introduced the background of the Franco-Tuscan Expedition: the young professor of Ancient Near East Languages and History at the University of Pisa, Ippolito Rosellini; his encounter with the decipherer of hieroglyphs Jean-François Champollion; and their common dream of a joint Expedition to Egypt. The second section followed the path of the Expedition along the Nile; the drawings on display were organized according to their subjects



The Italian Ambassador to Egypt H.E. Mr Claudio Pacifico during the inauguration, accompanied by Dr Zahi Hawass and Professor Marilina Betrò. (Photo by S. Abdel Mohsen).

rather than to their original locations, following the method used by Rosellini himself for his *Monumenti*. A third portion concerned the methods employed by the Expedition's artists. The last section contained the scientific results obtained by Rosellini based on the rich material collected in Egypt; resulting in the nine volumes of the *Monumenti* and his unpublished *Hieroglyphic Dictionary*, which was left unfinished because of his premature death. In Rosellini's *Dictionary*, words were not arranged on the grounds of the sign's category; however, the order was phonetic, as in modern Egyptological dictionaries.

The exhibition is accompanied by a full-colour catalogue named after the title of the exhibition. ✨

By Gianluca Miniaci

Exhibition Curator, University of Pisa



A general view of Room 44 with the Rosellini exhibition. (Photo by S. Abdel Mohsen).

Watermark image: painting of an estate's gardens made by Alessandro Ricci from Theban Tomb 96 (Photo by S. Abdel Mohsen)

A case with some of the beautiful drawings of the Franco-Tuscan Expedition of (l-r) a cat painted by Giuseppe Angelelli from the tomb of Khnumhotep III in Beni Hasan (Middle Egypt); a bird catching scene, also from the tomb of Khnumhotep III; a water-colour showing pelicans from Theban Tomb 78, also by Giuseppe Angelelli. (Photo by S. Abdel Mohsen).

Several curators and conservators from the Egyptian Museum recently participated in a workshop dealing with the conservation of objects and manuscripts. The workshop was organised by the Levantine Foundation under the auspices of the SCA. Curators Mahmoud el-Halwagy, Hala Al Mahdy, Soha Mahmoud, Noha Nabil and Maather Aboueich took part in this three week workshop. ✨

An exhibition was recently held at the Egyptian Museum dealing with illicitly looted antiquities. Eleven priceless objects were displayed in this exhibition, which not only showcased the antiquities, but presented the background, ongoing problems and solutions related to the protection of antiquities. The exhibition will be held until the 30 of April. ✨

The June issue of "Ancient Egypt" magazine mentioned two exhibitions that were hosted by the Egyptian Museum: "Illustrations of Time: Impressions from Edfu Temple" and "Ippollito Rosellini Exhibition", as well as mentioning the opening of the Children's Museum. All three are accompanied by photos. ✨

Some objects from the Egyptian Museum have recently appeared in the following publications:

Baligh, Randa. Three Middle Kingdom Stelae from the Egyptian Museum in Cairo." *JARCE* 44 (2008): 169.

Lodomez, Guy. Un buste anonyme saïte retrouve son propriétaire", in: W. Claes - H. De Meulenaere - St. Hendrickx (ed.), *Elkab and Beyond. Studies in Honour of Luc Limme (OLA 191)*, Leuven, 2009, p. 427-438.

Manuelian, Peter Der. *Mastabas of Nucleus Cemetery 2100. Part 1: Major Mastabas G 2100-2220*. Giza Mastabas Series volume 8. Boston: Museum of Fine Arts, 2009.

Metawi, Rasha. "The Stela of the Chief Interior-Overseer to the Treasurer Irw-nfr (Cairo Museum CG 20563)." *JARCE* 44 (2008): 141

Miniaci, Gianluca and Stephen Quirke. "Reconceiving the tomb in the Late Middle Kingdom. The burial of the accountant of the main enclosure Neferhotep at Dra Abu el-Naga." *BIFAO* 109 (2003): 339-384.

Veldmeijer, Andre J. *Tutankhamun's Footwear. Studies of Ancient Egyptian Footwear*. With contributions by A.J. Clapham, E. Enderburg, A. Gräzer, F. Hagen, J.A. Harrell, M.H. Kriek, P.T. Nicholson, J.M. Ogden and G. Vogelsang-Eastwood. Norg, DrukWare, 2010.

The Mummy in the Plastic Bubble: Djed-Her

Late Period, ca. 522–343 B.C. Akhmim, JE 26060

The mummy of Djed-Her was discovered inside his coffin. It has been severely damaged by ancient looters trying to steal the mask which would have covered the face, and possibly the jewellery placed with the deceased. The brutal handling of the mummy by looters severed the head and tore the surrounding linen bandages, which in turn led to partial decomposition of the mummy.

When the situation was noticed, the conservation department at the Museum needed to act quickly to prevent further deterioration. Now, the mummy is displayed in the Museum lying inside a plastic bubble free of oxygen to prevent detrimental bacterial activity.

The Newsletter will soon feature an article about the conservation and the history of the mummy and Djed-Her. ✨

By Taqwa Sayed Seliman – First Curator at the Egyptian Museum

Kholoud Ahmed Abd Allah – Curator at the Egyptian Museum



Djed-Her without his head before conservation, and placement in the plastic bubble. (Photo by M. Taha / Conservation Department)

Djed-Her inside the plastic oxygen-free environment. (Photo by Conservation Department)



Section Four – Egypt's New Kingdom



Incomplete statue of Nefertiti. (Photo by Hans Ollerman).

The New Kingdom (ca. 1550–1070 B.C.) is considered by many to be ancient Egypt's golden age. Section Four, under the direction of Mr Ibrahim Abdel Gawwad, houses many of the Museum's New Kingdom collection. The section includes approximately 15,984 registered objects, a third of which are on display.

Several curators work in Section Four, these are: chief curator Mr Sayed Amer, curators Mme Soha Mahmoud, Mme Inas Abdel Hamid, Ms Al Zahraa Saif el-Din Mohamed Hussein and Mr Nasser Salama.

The highlights of Section Four are fine stone sculptures, such as several statues of Queen Hatshepsut's daughter Princess

Neferure with her tutor/Chief Steward Senenmut. Many statues of Hatshepsut herself are also on display, as well as statues of Tuthmosis III, Amenhotep III and many other New Kingdom figures and rulers.

Also on display are painted limestone relief fragments from Hatshepsut's Temple of Millions of Years on the western bank of the Nile at Luxor. These reliefs depict the exotic land of Punt, to which many Egyptian Pharaohs sent expeditions.

A beautiful stela dating to the reign of Thutmose III from Section Four is featured as this issue's special topic.

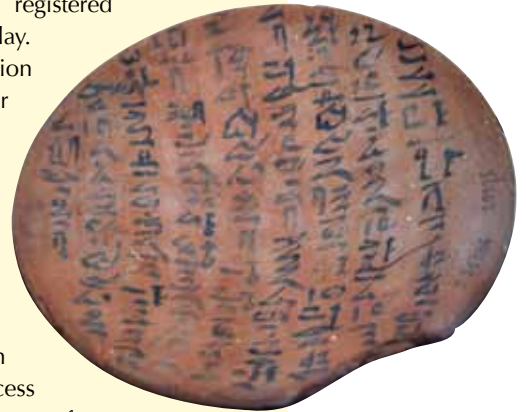
The Amarna Period (ca. 1353–1336 B.C.) is easily recognised by its distinctive art. Some 400 objects from this period are housed in the Museum, including an incomplete statue of Nefertiti found in Tell el-Amarna in Middle Egypt. This statue provides insight into the steps taken to create Egyptian sculptures.

Some of the highlights of Section Four are the tomb equipment and sarcophagi of Yuya and Tuya, the parents of Queen Tiye, wife of King Amenhotep III (ca. 1390–1352 B.C.). Their tomb was discovered in 1905 in the Valley of the Kings. Non royal burials in the Valley of the Kings are unusual; however, the tomb nevertheless boasts beautiful object rivalled only by Tutankhamun. The tomb's many treasures include the mummy mask of Tuya.

Section Four also houses other objects from different periods, including writing implements, ostraca and papyri. Among them is a ceramic plate inscribed with a hieratic text, in which a man named Antef advises another person to look after

his wife, and choose his domestic help carefully. The plate was found in Saqqara, and dates to the Eleventh Dynasty, ca. 2124–1981.

Finally, Section Four contains funerary objects and furniture from several Theban tombs, most notably Maherpri and Sennedjem. ✨



An inscribed ceramic plate. JE 26386, CG 25375. (Photo by S. Abdel Mohsen).



Gilded and painted cartonnage mummy mask on display in Room P22. Provenance and date unknown. TR 26.3.25.5 (Photo by S. Abdel Mohsen).



View of Room P22 on the second floor, showing a large collection of tomb furniture. (Photo by M. El Dorry).

BEHIND THE SCENES

Unknown Soldiers: The Museum's Gardeners

I found myself inspired to write about the Museum's unknown soldiers, who I see working every day. These unknown soldiers deserve to have some light shed on their work in the Museum Garden. Like ancient Egyptian estates, the Egyptian Museum has a huge garden spread over 2,600 square metres and a large pool containing lotus flowers and papyrus. The oldest trees are over 100 years old. Twenty-two gardeners, engineers and workers make up the Gardening Department under the direction of Engineer Adel Lotfy; work in the gardens commences at 7.00 am.

The garden includes varied flora. There are four types of palm trees, including Royal palms (*Phoenix sp.*). There are also other trees including Jacaranda (*Jacaranda acutifolia*), decorative plants and various flowers and shrubs.

Greeting the visitors as they walk into the museum's gardens is the pool where papyrus (*Cyperus papyrus*) and lotus (*Nymphaea caerulea*) plants grow; they are the ancient symbols of Lower and Upper Egypt respectively. Papyrus can grow as tall as four metres; and is originally an African species that also grows in Asia and southern Europe. The most common usage of the plant was for papyrus "paper", and it was also used for boatbuilding, and had medicinal uses. The lotus, which can grow to about 30 centimetres, was used by the ancient Egyptians in funerary garlands, for oil extraction and also had medicinal uses. The plant originates in India, and is extinct except for the plants in the Museum, and in the Papyrus Village in Cairo, as well as in private collections.

A special tree in the Museum gardens is the Persea tree (*Mimusops laurifolia*); a divine tree in ancient Egypt that was thought to have held the names of the rulers of Egypt on its leaves. This species of tree frequently appeared on temple walls, showing the goddess Seshat writing down the name of the reigning king. Persea trees can grow as high as 30 metres, and the flowers are white. Persea leaves were popular for funerary garlands. The Persea is almost extinct in Egypt, save for the three trees in the Museum and occasionally in private collections. The Persea tree in the Museum is the subject of numerous studies by students and professors from the Faculties of Medicine and Pharmacology at Egyptian universities.

Visitors are encouraged to walk round the gardens to enjoy the plants and the shade they offer on hot days. While relaxing in the shade, they could spare a thought for the hard-working men who make the gardens such a pleasant place to be. ✨

Khaled Ibrahim

Officer in the Museum's Ticket Office



Museum's Engineers and Gardeners: Eng. Adel Lotfy; Eng. Mohamed Abdel Karim; Eng. Hossam el-Din Mustafa; Mohamed Ramadan; Abou el-Ela Salah; Abdel Nasser el-Sayyed; Abdel Sattar Abdel Aatty; Khaled Ibrahim; Ragab Kamal; Zareef el-Sayyed; Aly Mohamed; Shaaban Ramadan; Tarek Ahmed. Two other gardeners have not been photographed: Ramadan Abdel Aziz and Mohamed Mohi el-Din. (Photo by M. El Dorry).

What is a committee???

Committees are frequently mentioned in the newsletter – but what exactly are they?! All objects in the Museum are signed for by curators; which means these objects are in the custody of their curator. Whenever any vitrine is opened in the Museum, whether for scholars or for cleaning, a committee must be formed including the curators who signed for the objects, an assistant curator, the Museum's police, a carpenter, and if objects are to be moved, a member of the Museum's Registrar's Office will also be present. Therefore, committees are a standard part of the Museum's day-to-day work. During a committee, we accompanied Section Four head Mr Ibrahim Abdel Gawwad and curator Nasser Salama, to observe the opening of some vitrines for cleaning. ✨



Section head Ibrahim Abdel Gawwad cleaning the vitrine (Photo by M. El Dorry)



Section curator Nasser Salama keeping track of the opened vitrines (Photo by M. El Dorry)

The Monument of Mariette

On the western side of the Museum garden there is a memorial dominated by a niche containing a large sarcophagus, and a statue, encircled by 26 busts placed around it. Interred in the sarcophagus is Mariette Pacha, the 'godfather' of the Egyptian Museum, for whom this monument was erected. The busts represent renowned Egyptologists from several generations.

After his death in 1881, Mariette Pacha was cremated, and was first interred in a tomb in the gardens of his beloved Bulaq Museum. In 1890, the collections at the Bulaq Museum grew too large for the available space, and a new larger space was needed. The new museum was housed in an annexe attached to the palace of Ismail Pacha at Giza, and Mariette's "tomb" was also moved to Giza. In 1894, during the plans to move the Museum to an even larger purpose-built facility in Tahrir Square (then Ismailiyya Square), Chélu Bey, the Director of the Government Print House in Bulaq, thought of also moving Mariette's ashes to the new Museum and building a monument to commemorate Mariette and his life's work.

It was not until 1900 that the Director General of the Service des Antiquités at the time, supported by the Ministry for Public Works Publics, allocated the necessary funds to build a monument to house Mariette's sarcophagus and to prepare the statue.

Denys Puech, a renowned French sculptor at the time, undertook the commission, and began his work in June 1902. Puech travelled to Boulogne, Mariette Pacha's hometown, to make sketches of him based on portraits on display at the museum there. Mariette is shown wearing a redingote and a tarboush (fez); his arms are crossed on his chest; in his right

The speeches recalled Mariette's legacy and his vital role in safeguarding Egypt's monuments, as well as... establishing an antiquities Museum.



Close-up of the dedication written on the Mariette Monument (Photo by M. El Dorry). A photo of the Mariette Monument as it is seen today, surrounded by the busts is on page two of the Newsletter.

hand he holds the rolled-up plans of the gardens of the Bulaq Museum. He stands solemnly with his head turned towards the façade of the Museum, as though keeping watch over his beloved antiquities.

Work to prepare the layout of the monument started in November 1903. The statue arrived from France in February 1904, and the inauguration ceremony of the monument of Mariette Pacha took place on the 17th of March 1904.

The inauguration ceremony drew government officials and colleagues of Mariette who spoke warmly of the departed Egyptologist. The speeches, all delivered in French, spoke of Mariette's legacy, and his vital role in safeguarding Egypt's monuments, as well as his involvement in establishing an antiquities museum in Egypt. ✨

By Mennat-Allah El Dorry

The Mariette Monument sometime after the inauguration in 1904 and before the busts were started being placed. (Photo courtesy of Max Karkegi of www.egyptedantan.com and www.kanetayam.com). The marble steps of the monument are reused from the palace of Ismail Pasha at Giza.



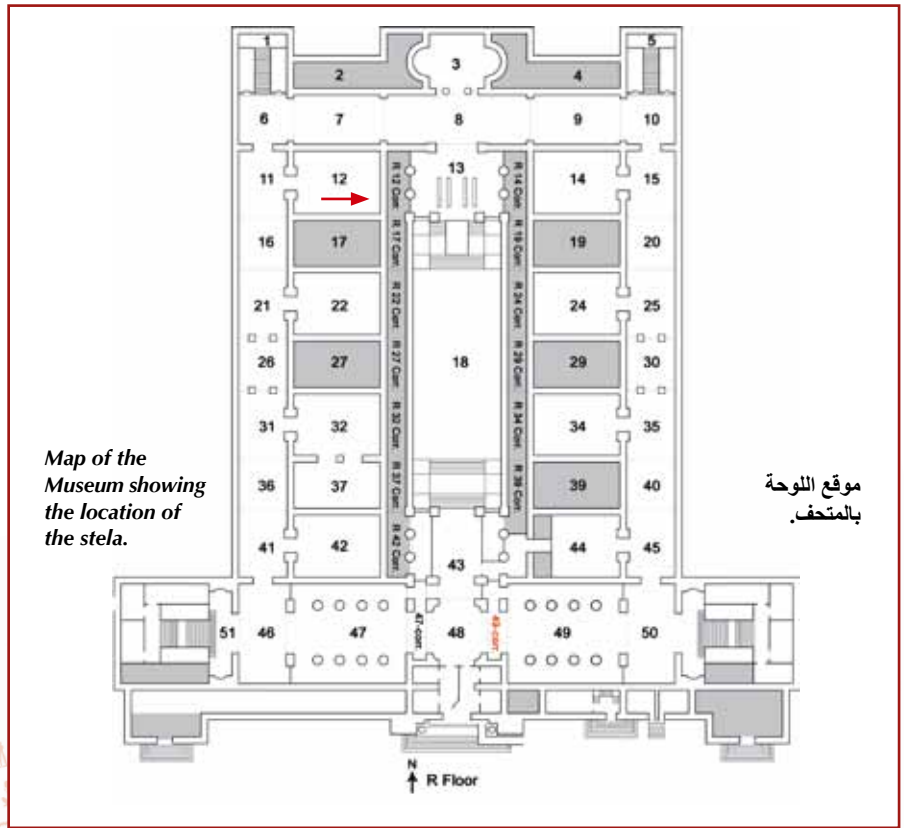
Monument of Mariette Pacha

The Poetical Stele of Tuthmosis III

The Egyptian Museum contains many wonders, so many in fact that most are passed un-noticed by the thousands of visitors that enter each day. Some of the most important objects in the Museum are unobtrusive, silently waiting to be rediscovered.

Take for example the Poetical Stele of Tuthmosis III; originally from the Temple of Amun at Karnak, it is now in Room 12 of the Museum's ground floor among other objects from the 18th Dynasty. Although not as immediately impressive as the nearby statues of Tuthmosis III, Amenhotep II, and Senenmut, it bears an inscription that highlights the close personal relationship between king and god. The scene at the top of the stele, in the lunette, emphasises this message for those unable to read the content; beneath the winged sun-disc there are two images of the king accompanied by a goddess, both offering to the god Amun.

The inscription below is presented as a speech of Amun, who welcomes the king into his sanctuary at Karnak, calling Tuthmosis "his son, his avenger," and embracing him. Amun states that he will give Tuthmosis victory over all lands and, in fact, has already made his previous victories possible. He tied up the Nubians and northerners for the king to defeat, and caused them to fall beneath his feet to be



Map of the Museum showing the location of the stele.

موقع اللوحة بالمتحف.

trampled. Due to his divine action, Amun continues, all foreigners will come to the king bringing tribute on their backs.

Amun then relates his happiness at Tuthmosis' military victories, before making a series of poetical statements, each following the same general structure. With each line Amun gives Tuthmosis dominance over a different part of the world, and causes the people of each area to witness him as a particular phenomenon or creature, each vividly

described. Thus, the people of Djahy (in modern Lebanon) see the king as radiant light shining down upon them as the sun's rays; while those in the Eastern Land and in God's Land see the king as a shooting star that scatters its flame as fire. Those at the limits of the north were to see the king as falcon-winged, as one who could seize what he sees as he desires, while those who lived in the borderlands, and the Bedouin, would see the king as an Upper Egyptian jackal – a possessor of speed.

Amun performs these wonders for Tuthmosis because he, in return, does all that the god desires; the text relates how Tuthmosis had performed work within the temple at Karnak, including building large new pylons in honour of his god. It thus highlights the nature of the king's relationship to Amun in the New Kingdom: it is reciprocal. Both act for one another for the greater glory and benefit of Egypt. This stele is a powerful and poetic insight into the nature of New Kingdom thought, and illustrates a very personal moment between the king and his god. ✨

By Garry Shaw

Dr. Garry Shaw completed his PhD in Egyptology at the University of Liverpool, U.K. He is now an Adjunct Professor at the American University in Cairo. His first book, *Royal Authority in Egypt's Eighteenth Dynasty*, was published in 2008 by BAR International.



The poetical stela as it is displayed today in the Museum. It is registered as JE 3425 and CG 34010 (photo by M. El Dorry).

منظر عام لموضع اللوحة في قاعة الدولة الحديثة بالمتحف. (تصوير منة الله الدري).

لوحة تحتمس الثالث

د. جاري شو*

يزخر المتحف المصري بالعديد من الروائع بحاجة إلى إلقاء الضوء عليها، منها هذه اللوحة من الجرانيت الأسود للفرعون تحتمس الثالث بالقاعة رقم ١٢ أرضي وهي ضمن مجموعات أخرى من روائع فن الأسرة الثامنة عشرة؛ حيث تعرض تماثيل للفرعون تحتمس الثالث وأمنحتب الثاني وكذلك المهندسين والمعماريين سننموت وأمنحتب ابن هابو. وكان قد عثر على هذه اللوحة بمعبد آمون بالكرنك مكسورة إلى جزأين، طولها الأصلي ١٧٠ سم، وهذه اللوحة مسجلة تحت رقم سجل عام ٢٤٢٥ وكتالوج عام ٣٤٠١٠.

تحتوي اللوحة على نص هام يظهر العلاقة الحميمة بين الملك والإله، فتبدأ اللوحة من أعلى بالمنظر الرئيسي الذي يصور الفرعون واقفاً يقدم القرابين للإله آمون وتظهر خلفه إلهة.

ويعلو هذا المنظر قرص الشمس المجنح، ثم النص الذي هو عبارة عن حديث لآمون وهو يرحب بالفرعون داخل مقصورته بالكرنك، ملقبا تحتمس الفرعون بلقب "ابنه المنتقم له" وهو يحتضنه قائلاً له: أنه هو آمون الذي سوف يعطيه النصر على كل البلاد وأنه هو السبب في كل انتصارات الفرعون تحتمس الثالث السابقة.

ويضيف النص المكتوب على لسان الإله آمون بأنه قيد التوبيين وأهل الشمال حتى يتمكن تحتمس الثالث من هزيمتهم، وهو أيضا الذي جعل كل الأعداء تحت أقدام الفرعون حتى يتمكن من دسهم، هذه الهيمنة الإلهية سببت مجيء كل الأجانب للفرعون وهم يحملون الهدايا على ظهورهم. ثم يعبر الإله آمون عن سعادته بانتصارات الفرعون الحربية، مستخدماً عدة جمل منظومة شعراً بها سجع، ولهذا سميت هذه اللوحة باسم "لوحة الشعر"، وفي كل جملة يذكر فيها آمون للفرعون أنه هو الذي أعطى له القوة والهيمنة على بلاد العالم المختلفة، وبكل جملة يصف الفرعون بصفة تتفق مع أهل تلك البلدة، فعلى سبيل المثال منطقة جاهي وهي في لبنان الحالية، يرى أهلها الفرعون كضوء ساطع مثل



Photograph taken from the Catalogue Générale of the Egyptian Museum showing the showing the poetical stela.

اللوحة وقت تسجيلها بالمتحف، مأخوذة عن السجل العام للمتحف المصري.

أن العلاقة بين الملك والإله في الدولة الحديثة كانت على أساس التبادل، وأن يؤدي كل منهما دوره لتمجيد وارتقاء شأن مصر. ومن هنا تأتي أهمية هذه اللوحة الشعرية من جهة أنها نموذج واضح للفكر المصري القديم، ومن جهة أخرى تظهر العلاقة الخاصة بين الملك والإله.

* د. جاري شو حاصل على الدكتوراة من جامعة أوكسفورد بإنجلترا، في قوة الحكم خلال عصر الأسرة الثامنة عشرة. ويعمل بالتدريس في الجامعة الأميركية بالقاهرة.

شعاع الشمس، أما أهل البلاد الشرقية فيرونه كنجم ساطع يرسل اللهب كالنيران، بينما أهل الشمال يرون الفرعون كأن له أجنحة نسر فيستطيع الحصول على كل ما يريد. أما البدو فيذكر آمون أنهم سوف يرون الفرعون تحتمس الثالث على هيئة حيوان ابن أوى لأنه يتصف بالسرعة الفائقة.

كل هذا للفرعون مقدماً من الإله آمون مقابل خدمة الفرعون للإله، بتشديد البوابات الضخمة الجديدة للمعبد تكريماً لآمون. ومن هذا يتضح