Representations of the God Arensnuphis at the Temple of Kalabsha

Aya Ahmed EL-Mahdy Khaled EL- Bassiouni Mofida EL- Weshahy
Tourism guidance dept.- Faculty of Tourism and Hotels- Suez Canal University

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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 (كد) or (تلمس) is a site in northern Nubia (modern Sudan), famed for a fortress and temple 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

2. Gauthier, H., ibid, p.60;
4. نور الدين, عبد الحليم (2009), مواقع الآثار المصرية القديمة منذ أقدم العصور وحتى نهاية عصر الأسرات المصرية القديمة، قاينوس، عزت، آثار مصر في العصور اليونانية والرومانية، الأسكندرية: دار المعرفة الجامعية، الجزء الثاني، القاهرة، ص. 457; 2005;305

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hall, vestibules, and an elaborate sanctuary. The shrine was dedicated to Mandulis, a Nubian deity adopted by the Egyptians. Amenhotep II, the son and heir of Tuthmosis III, was depicted there in reliefs. Kalabsha was expanded in Greco-Roman times as the Ptolemaic rulers (304–30 B.C.E.) refurbished the temple and added shrines to the complex with the cooperation of King Arkamani of Nubia. The Roman emperor Augustus erected a temple of Osiris, Isis, and Mandulis. The temple was moved north when the Aswan dam was opened. The temple of Kalabsha is considered one of the most completed temples in Nubia, which had also been turned to be a church during the Christian period.

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

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5 a deity, was known with (nb trns or nb ilms), usually depicted in the form of human headed bird, bearing a clear resemblance to traditional representation of ps and he had also been worshiped on Philae island: Lanzone, R., V., 1881, Dizionario di Mitologia Egizia, Torino: Litografia Fratelli Doyen, p.300-304
6 Lanzone, R., V., ibid, p.300
11 Bunson, M., R., Kalabsha: in opcit, p.191
12 نور الدين, عبد الحليم, 2009, مواقع الثور المصرية القديمة منذ أقدم العصور وحتى نهاية عصر الأسرات المصرية القديمة، الجزء الثاني, القاهرة, ص.305

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3. Representations of the God iry-Hms- nfr\(^{(14)}\) or Arensnuphis in (the Temple of Kalabsha fig.1\(^{(15)}\))

![Diagram of the Great Temple of Mandulis at Kalabsha](image_url)

**Fig.1**

**The Great Temple of Mandulis at Kalabsha**


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The Great Temple of Kalabsha, Unfinished Chapel
(Ptolemy X Soter II or Epiphance)


**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 *šḥmty* (18) of Egypt -offers eye of *wdj* on nb (19) to the male god Arensnuphis, who wears *ḥmḥm* (20) crown associated with the falcons. (21)

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(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 *ḏḥwty*: Wilkinson, R., 1992, *Reading Egyptian Art : A Hieroglyphic Guide to Ancient Egyptian Painting and Sculpture*, London: Thames and Hudson

(20) Festival headdress a more elaborate version of *sff* 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
Of the six lines of text which had been reserved, the three which concern the king have never been executed: here is what is believed we can read from the two lines relating to the god:

\[ \begin{align*}
  dd \text{ mdw n wsir} / / hkr n trw / / f \text{ hsb n} / / / / / / \end{align*} \]

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

**Comment:**

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

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

Scene represents the king Ptolemy X wears \( \text{ Atf } \) crown offers wine in \( \text{ nw } \) \( \bigcirc \) \( \bigcirc \) vases to Arensnuphis on his throne wears \( \text{ ndly } \) feathers crown of two long plumes with the sun disk, And uraeus fixed on a double of horns on its sides followed by the lioness headed goddess \( \text{ tfnt } \) or Tefnut who wears the sun disk with uraeus. (27)

-no text makes it possible to identify with certainly the deity.

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


22 Gauthier H., ibid, p.323

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

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

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


**https://jaauth.journals.ekb.eg/**
The Great Temple of Kalabsha, Unfinished Chapel, North wall, 3\textsuperscript{rd} register, 3\textsuperscript{rd} tableau, fig.4 (28)

Scene represents the king (Ptolemy V / Epiphance) wears the white crown $\text{hdt}(29)$ of Upper Egypt offers a collar $\text{wsh}(30)$ 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 $\text{ws}$ scepter which represents power in the left hand and the symbol of life $\text{nh}$ in the right hand. (31)

- Texts haven’t been sculpted but there are still some traces of signs painted inside the cartouche for the king’s first name (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 3\textsuperscript{rd} or the beginning of the century before the Christian era. (34)

The Great Temple of Kalabsha, Unfinished Chapel, bottom wall, upper register, right tableau, fig.5(35)

Scene represents the king wears stf 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 ws 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\textsuperscript{eme} (Planches), Le Caire: Service des Antiquités de l’Égypte, pl.CXIV/A
29 $\text{hdt}$ 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, Juersualem, p.46
32 Gauthier H., op.cit, p.328
35 Gauthier, H., 1914, Le Temple de Kalabchah. Tome 2\textsuperscript{eme} (Planches), Le Caire:Service des Antiquités de l’Égypte, pl. CXIV/ B; Lepsius, K. R., Denkmäler aus Aegypten und Aethiopien, IV, Berlin 1842-1845, pl.42/E
-Title of the tableau is not engraved. Lines of the king which are at the top of the tableau were probably to contain its caption, but they weren’t engraved; only the 5\textsuperscript{th} line was:

\[\text{šn} \; ʾnh \; ws \; nb \; hz \; f \; m\; R^c \; dt\]

All the protection, power and long life (to) him like the god Re.

-6\textsuperscript{th}, 7\textsuperscript{th}, 8\textsuperscript{th} lines of Arensnuphis at the top of the tableau, weren’t engraved, and were probably to contain its caption, but text of the 9\textsuperscript{th} line could be reads:

\[(ḥ₄w) \; nsw \; pt \; Km₃ \; t₂ \; ss₃ \; nnw \; m \; istry-ḥms-nfr \; s³ \; ntr \; nb \; ʾst \; ṣḥbt \; nbw \; pt \; ntrw \; pt\]

..throne of the heaven, creates the land, leads the primeval, Arensnuphis, the great god, lord of the abaton, the sky and all the gods.

**Doc.no.5:** The Great Temple of Kalabsha, Unfinished Chapel, bottom wall, lower register, left tableau, fig.6\(^{(39)}\)

A scene represents the king with the symbol of life above his shoulder, wears the double crown of upper and lower Egypt scenting and representing a libation to the god Arensnuphis on his throne, wears anDty crown on a wig, wears bracelets, holds the scepter of power wAs in the left hand and the symbol of life anx in the right one.\(^{(40)}\)

-Title of the tableau is completely illegible.\(^{(41)}\)

**The Great Temple of Kalabsha, inner vestibule**

![Fig.7](https://jaauth.journals.ekb.eg/)

The Great Temple of Mandulis at Kalabsha

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37 Gauthier H., 1911. *Le Temple de Kalabchah*, Tome 1\textsuperscript{er} (Texte), Le Caire: Service des Antiquités de l’Égypte, p.329

38 Gauthier H., ibid, p.329


40 Gauthier H., 1911. *Le Temple de Kalabchah*, Tome 1\textsuperscript{er} (Texte), Le Caire : Service des Antiquités de l’Égypte, p.330

41 Gauthier H., ibid, p.330

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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 \(\text{\textit{ndty}}\) 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 \(\text{\textit{nh}}\) in the right hand and the sceptor of power \(\text{\textit{ws}}\) in the left one and followed by the lioness headed goddess \(\text{\textit{tft}}\) 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 \(\text{\textit{ax}}\) in the the right hand and supporting Arensnuphis with left one.\(^{43}\)

Text of the Emperor Augustus reads:
\[\text{\textit{hnk irp n it.f \textit{\$ps ir n.f di ndty}}}\]
Given wine to his father Augustus giving life to him

Text of the Emperor Augustus reads:
\[\text{\textit{di n.k irp n it.f Sps ir n.f di anx}}\]
Given wine to his father Augustus giving life to him

Text of the Emperor Augustus reads:
\[\text{\textit{\textcolor{red}{\(\text{\textit{\$ps \@$\textit{n.f di anx}}\)}}}}\]

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

\(^{43}\) Gauthier H., 1911, \textit{Le Temple de Kalabchah}, Tome \(1^{\text{ere}}\) (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 tAway (Autokrator. Bucheum III) \(^{(47)}\) sA Ra nb xAw(Kaisros anx Dt mri –pth-Ast)\(^{(48)}\) Sn anx wAs nb hA f mi Ra Dt
King of the two lands (Augustus) the son Re lord of manifestations (kaisros life forever, bloved of ptah and Isis) all the protection, power and long life (to) him like the god Re forever.

**Text of the god Arensnuphis reads:**

\[\text{\textbf{\textcolor{red}{Dd mdw n iry-Hms nTr aA nb iAt wabt mAi mH bA anx awi a-a di I kxt r Hr nbw}}\]

Recital to Arensnuphis lord of the abaton, lion of the north, the living ba, the strong arms, I give to all the faces

**Text of the goddess Tefnut reads:**

\[\text{\textbf{\textcolor{red}{Dd mdw in tfnwt rat Hnwt // nb(t) iAt wabt di n.k pr nbw m Axt}}\]

Recital to the goddess Tefnut –Raat, mistress..., mistress of the abaton, given you all the houses in the horizon.

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

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

\[\text{\textbf{\textcolor{red}{\text{47 Beckerath, Jürgen von, Handbuch der ägyptischen Königsnamen, Münchner Ägyptologische Studien, 49, 1999 P.249}}}\]

\[\text{\textbf{\textcolor{red}{\text{48 Beckerath, Jürgen von. ibid, p.249}}}\]

\[\text{\textbf{\textcolor{red}{\text{49 Gauthier H., Le Temple de Kalabchah, Tome 1\textsuperscript{ere} (Text), Le Caire: Service des Antiquités de l'Égypte, 1911, p.99}}}\]

\[\text{\textbf{\textcolor{red}{\text{50 Gauthier H., ibid, p.99}}}\]

\[\text{\textbf{\textcolor{red}{\text{51 Gauthier H., Le Temple de Kalabchah, Tome 2\textsuperscript{eme} (planches), Le Caire: Service des Antiquités de l'Égypte, 1914, pl.XXXI/B}}}\]

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https://jaauth.journals.ekb.eg/
the left. The tiara includes three flowers middle red one and the two other flowers are red and green.\textsuperscript{(52)}

Text of the god Mandulis reads:

\begin{center}
\begin{tabular}{|c|c|c|}
\hline
\textbf{Text of the god Mandulis reads:}  \\
\hline
Dd mdw n mrw aA nTr nb imnt wrt snDm aA Sf nTr aA di n.k tA nTrt nst im nb.f  \\
\hline
\end{tabular}
\end{center}

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

Text of the god Arensnuphis reads:

\begin{center}
\begin{tabular}{|c|c|c|}
\hline
\textbf{Text of the god Arensnuphis reads:}  \\
\hline
Dd mdw n iry Hms nfr aA nTr nb tmdd\textsuperscript{(55)} mAi rsi bA anx nxt wr aAwi di n.k tAwy nb m Htp  \\
\hline
\end{tabular}
\end{center}

Recital to Arensnuphis the great god, lord in mendes, lion of the southern land, long living bA, (who had) very strong arm.

Figures:

![Fig.3](https://jaauth.journals.ekb.eg/fig3.jpg)

\begin{itemize}
\item \textsuperscript{52} Gauthier H., \textit{Le Temple de Kalabchah}, Tome 1\textsuperscript{ere} (Texte), Le Caire : Service des Antiquités de l'Égypte, 1911, p.100 -101
\item \textsuperscript{53} Gauthier H., ibid, p.100
\item \textsuperscript{54} Gauthier H., ibid, p.100
\item \textsuperscript{55} A place in the lower Nubia dedicated to Arensnuphis but it is not identified and it could be compared with \textit{mdd} in the planches of Harsiotef and Nastasen which meant it was an original place for Medjay: E, Minkovskaya, Uber den Gott Arensnuphis, in: \textit{Studia Aagyptiaca II}. Budapest, 1976, p.83
\end{itemize}
The Great Temple of Kalabsha, Unfinished Chapel, Inner doorway, North Jamb, 1st register, 2nd tableau

The king Ptolemy X offers eye of wDA to the male god Arensnuphis

Gauthier H., *Le Temple de Kalabchah*, tome 2ème (planches), Le Caire: Service des Antiquités de l’Égypte, 1914, pl. CX

![Fig.4](image1)

The Great Temple of Kalabsha, Unfinished Chapel, North wall, 3rd register, 3rd tableau

The king (Ptolemy V or Epiphance) offers a collar to Arensnuphis


![Fig.5](image2)

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

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

**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.

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

Fig. 9
The Great Temple of Kalabsha, inner vestibule, Northern part, eastern wall, 1st register, 2nd tableau
The god Arensnuphis wears a Dty crown following the god Mandolis wears hmhm crown.


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.

<table>
<thead>
<tr>
<th>Titles</th>
<th>Meaning</th>
<th>Doc. no.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nsw pt</td>
<td>Lord of the sky</td>
<td>4,</td>
</tr>
<tr>
<td>kms ts</td>
<td>Land creator</td>
<td>4</td>
</tr>
<tr>
<td>ʿs nṯr</td>
<td>Great god</td>
<td>4, 7</td>
</tr>
<tr>
<td>Nb ʿist wʾbṯ</td>
<td>Lord of the sacred cemetery</td>
<td>4, 6</td>
</tr>
<tr>
<td>Nb pt ṣwʾk</td>
<td>Lord of the sky and stars</td>
<td>4</td>
</tr>
<tr>
<td>ḫš s ḫnst</td>
<td>Ruler of the great throne</td>
<td>6</td>
</tr>
<tr>
<td>Nb tmḏḏt</td>
<td>Lord of tmḏḏt</td>
<td>7</td>
</tr>
<tr>
<td>msḏ ṣwʾḥw ʾsḥ</td>
<td>Lion of the north, the strong arm</td>
<td>6</td>
</tr>
<tr>
<td>ba ḫnḥ nḥt</td>
<td>Long living ba</td>
<td>6</td>
</tr>
<tr>
<td>msḏ ṛṣi</td>
<td>Lion of the southern land</td>
<td>7</td>
</tr>
</tbody>
</table>

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

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

<table>
<thead>
<tr>
<th>The deities</th>
<th>Doc. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arensnuphis with tefnut</td>
<td>2, 6</td>
</tr>
<tr>
<td>Arensnuphis with Mandoulis</td>
<td>7</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Crown</th>
<th>Doc. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>hmḥm</td>
<td>1,</td>
</tr>
<tr>
<td>ḫḏy</td>
<td>2,3,4,5,6,7</td>
</tr>
</tbody>
</table>
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 Tmmdt.

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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### Abstract

The temple of Aminovis in the temple of Kalabsha

Khaleed Shouky Bishoueny

Department of Guidance Tourism – Faculty of Tourism and Hotels – Suez Canal University

The temple of Aminovis in the temple of Kalabsha is located in the village of Kalabsha, which is 65 km south of Aswan. It was known in ancient Egyptian texts as "Tams" or "Talmis" in the Greek-Roman period. Most of the Greek-Roman artifacts found in the area date back to the 18th dynasty. Several constructions, including "Amenovis the Second" and "Amenovis the Third," were built during the reign of Augustus. The temple was later used by the Caligula and Trajan in the 19th dynasty, and its architectural and historical importance is evident in the Christian era after its conversion to a church.

### Keywords

Kalabsha; Aminovis; Temple; Egypt; Kalabsha temple.