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# Beyond the Symbol: The Cultural Significance of New Kingdom Royal Monograms

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### Abstract

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Throughout the ancient Egyptian New Kingdom, royal monograms played a significant role in the kings' literary and artistic portrayal. The monogram was a creative and figurative application of hieroglyphs that portrayed the king's name or prenomen, expressing both phonetic pronunciations and more significant symbolic associations. The purpose of this study is to identify the royal monograms, which were represented as friezes and solitary monograms. The frieze monogram is portrayed on the temples' walls and the sacred barque shrines. Queen Hatshepsut was the first royal figure to utilize a monogram frieze on the walls of her temples at Deir el-Bahari and Madinet Habu, while King Horemheb was the first to depict his name as a monogram frieze on the shrines of sacred barques. The monogram friezes of the temples' walls were common during the Ramesside Period, especially the reigns of Seti I, Ramesses II, and Ramesses III. At the same time, solitary monograms were first introduced during the era of Queen Hatshepsut and became widespread during the reigns of Seti I, Ramesses II, and Ramesses III. The solitary monograms were also depicted as an offering to different deities. These monograms were not just a representation of the king's name but a statement of their divine rule and connection to the gods, which was critical in maintaining their power and influence over the people. They even became offerings to deities, emphasizing the intertwining of the king's identity with the divine.

#### Objectives of the study



1. Sorting the various forms of the ancient Egyptian royal monogram.
2. Denoting the kings whose royal monogram is shown on the temples' scenes.
3. Determine the appropriate script for the royal monograms.
4. Shed light on where the royal monogram was depicted.


## 1. Introduction

The hieroglyphic writing system figures prominently in many general descriptions of world writing systems for at least three main reasons. First, it is one of the few original (and one of the most ancient) writing systems, and its origin and development can be described quite precisely based on a sizeable quantity of written evidence. Second, there was a 'unity of art and writing' in ancient Egypt, and the figurative dimension of the hieroglyphic signs as well

as the essential relationship between the pictorial and linguistic forms of expression are of paramount interest to linguists, art historians, and semioticians alike. Finally, the functions of the hieroglyphic signs—that range from purely semi-graphic to strictly phonographic—provide a deep insight into the potentialities of writing systems from a typological point of view.

- **Royal monograms** were widespread in ancient Egyptian art and architecture, symbolizing the king's divine authority and strength. These monograms were often made of a combination of the king's name or prenominal and the hieroglyphic signs associated with royalty and divinity. In a monogram, images represent sounds or ideas, creating a puzzle-like representation of the name.


The monogram would predominantly feature hieroglyphic symbols, with the symbol's sound forming a component of the name. It would incorporate visual puns, where a symbol could signify both its literal meaning and a sound, akin to the prenominal of king Ramses II "wsr m3't R<sup>c</sup> stp n R<sup>c</sup>"; wsr  Might be represented by a glyph that suggests power or might, 

represented by the feather of goddess Ma'at and R<sup>c</sup>  represented by the sun disk. In a monogram, these symbols are combined in a way that plays on both their phonetic sounds and their symbolic meanings, creating a visually rich and meaningful name.



A royal monogram can be written in two different ways: as a single monogram or as a frieze. The monogram friezes are portrayed on the walls of the temple and the top cornice of the sacred barques' shrines. The monogram representations were not just artistic expressions, but they also made powerful claims about the king's divine right to rule, his eternal life, and his close relationship with the gods. The combination of phonetic hieroglyphs and symbolic imagery created a visual narrative that reinforced the king's rule as both a mortal leader and a divine entity. In addition, the monogram portrayed as a single rebus on the walls of the temples and as used as an offering to different deities.

Royal monograms were not only emblems of authority, but they also guaranteed the king's legacy. By incorporating their name and titles into the fabric of Egyptian society, kings hoped to secure their place in history and ensure that their reign would be remembered for generations to come.




## 2. The Monogram (Rebus) Frieze

A frieze is a decorative horizontal border with a repetitive pattern along the upper section of a wall, column, or object which is used as an architectural or design element. It can be found in tombs and temples and on funerary objects. Its importance goes beyond mere decoration. Friezes contributed to the greater language of larger architectural units, such as tombs, by adding a vertical dimension to symbolic cosmology, e.g., the  hkr frieze, was used in tombs to show a division between oasis and desert or a horizon that delineated the earthly realm portrayed on the walls from the stars and heavens portrayed on the ceiling. Throughout the history of Egypt, friezes were used within an architectural context in keeping with their original function, which is to (a) provide an artificial horizon to an architectural element and (b) define an area of importance (Falk 2015, 24,25).


Friezes can convey a sense of architecture even when used on smaller structures and objects. An example of an object that has architectural attributes through functions neither as a structure nor a temple is a pavilion. Such objects can have multiple uraeus friezes, and the choice of the

uraeus as a protective deity and protective image is common. The uraeus frieze as used on pavilions probably even inspired the ,  *t3yt* hieroglyphs (Falk 2015, 25).

The ultimate use of the uraeus frieze is to define sacred space through the repeating sequence of divine images. Two types of sacred space are the exclusion of bad things by the uraeus and sanctification by the Nekhbet vulture; however, Egyptian notions of sacred space were not simply limited to only these two types. As such the Egyptians could produce a variety of layered effects that could make a space sufficient for a variety of ritual needs. Repeating patterns of

hieroglyphs, i.e.,  *dd*,  *nbw*, and  *tit*, are suggestive of other types of sacred space with their meanings. It is important to note that these symbols can be combined into a repeating pattern and do not require their own space in isolation from other symbols. This is also why monogram (rebus) friezes of the names of kings are ritually effective in creating sacred spaces. Take for example the cryptographic monogram friezes of Ramesses III, which having *wsr* and *m3't* in his premen, create a sacred space imparting both power and order (Falk 2015, 27).

## 2.1 Monogram Frieze on the walls

This type of monogram was first attested during the reign of Queen Hatshepsut from the 18<sup>th</sup> dynasty. The queen's premen is  *m3't-k3-Rc* (Willockx 2008, 29), which represents the queen's monogram. The queen's monogram was portrayed on the friezes of her temples in Deir el-Bahari and Madient Habu. The wall decorations in Hatshepsut's temples and monuments are crowned by two kinds of friezes: the *hkr* frieze, and her unique uraeus frieze (monogram frieze). The figures on the monogram frieze (fig.1) are a rearing cobra sitting atop the *k3* hieroglyph and capped with a solar disk positioned between cow horns. The *sn* symbol is being held by the cobra. Undoubtedly, this uraeus frieze exhibits a cryptographic translation of Hatshepsut's throne name or monogram. The cobra can read *m3't*, the arms represent *k3* and the Hathoric crown on the head of the cobra includes the sun disk referred to *Rc* (Sankiewicz 2008, 201).

It seems that the rebus which is used in the monogram frieze was originally related to the harvest goddess Renenutet, 'lady of fertile fields', 'lady of granaries. This relation is reinforced by the *k3* sign, which may be translated as 'sustenance', or 'nourishment'. The connection with Renenutet may be also confirmed by the occurrence of her name on the statue of Senenmut (fig.2) with the uraeus cryptogram and the fact that on the statue the monogram rests on the *nb* sign. In the latter case, it is possible to read the whole group as *nbt- k3w* which was the most common epithet of Renenutet (Sankiewicz 2008, 202).

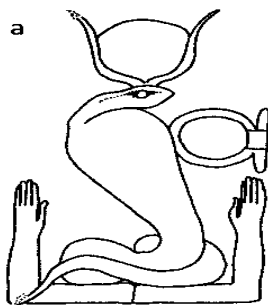






Fig. 1 monogram of Hatshepsut (Drioton 1938, fig.20)



Fig.2 statue of Senenmut

(<https://www.brooklynmuseum.org/opencollection/objects/3759>)

Goddess Renenutet took on the characteristics of the goddess *M3ʿt* in the New Kingdom. She was concerned with destiny that is compatible with the cosmic order from the moment of birth, raising the child and teaching him the principles of good and evil, so there is a correspondence between Renenutet and *M3ʿt* (عيد المعين 2020، 129). So, this cobra may represent Renenutet, Hathor and Nekhbet, but never Maat. It appears that these goddesses may have been amalgamated, allowing for multilayered interpretations.

Hatshepsut's temples display three different types of monogram friezes, with three main elements: a rearing cobra in front view , the Hathoric crown above its head , and arms on which it is seated . The *sn*  sign is shown before the cobra. The three types can be recognized based on how the cobra's body is depicted and the existence or lack of associated items.

**The 1<sup>st</sup> one** (fig.3) with the cobra's upper body rearing straight out of the *k3*- sign and *dd* and *ʿnh* signs in between cobras that are nearby. This is the earliest and original type of friezes because it was depicted on the oldest parts of the Deir el-Bahari temple like the upper portico and the Divine- Birth Portico (Navelle 1898, pls. LXXXV, LXIV).

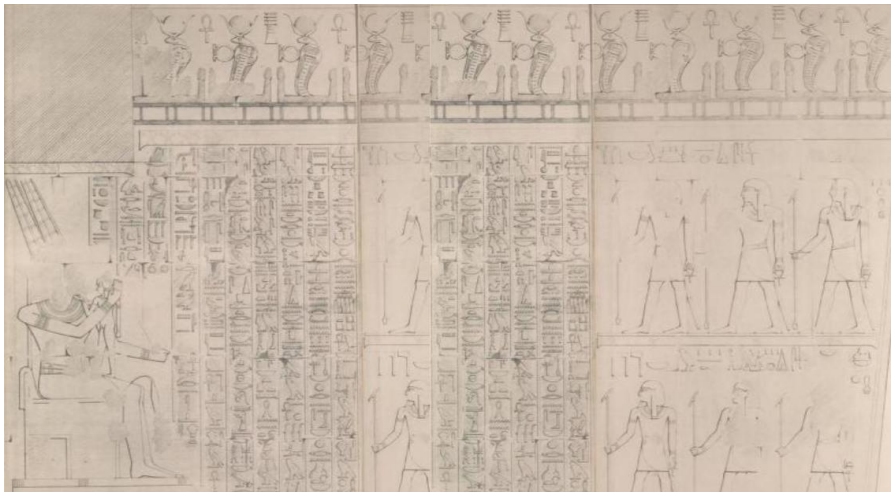


Fig. 3 middle colonnade, northern wall, Deir el-Bahari temple (Navelle 1898, pl. LVI)

**The 2<sup>nd</sup> one** (fig.4) is depicted with the cobra's upper body rearing straight out of the *k3*- sign without the *dd* and *ʿnh* signs and found only in the so-called Punt Portico at Deir el-Bahari temple.

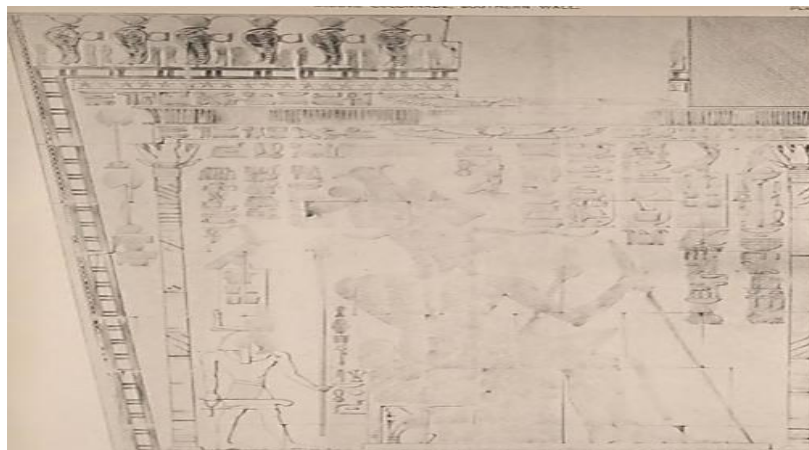


Fig. 4 Middle colonnade, southern wall, Deir el-Bahari temple (Navelle 1898, pl. LXXXV)

The 3<sup>rd</sup> one uses double coils to depict the cobra's body in a distinctive way which is considered the common representation of the cobra from the archaic period. It was depicted in the upper and lower shrines of Anubis (Neville 1898, Pl. XXXVII), the Hathor Shrine in the sanctuary rooms and the hypostyle halls ((Neville 1901, pl. C), the funerary chapel of Thutmose I at Deir el Bahari temple (fig.5) (Neville 1895, pls. X, XI; Neville 1897, pls. XXXIV- XXXVII, XL, XLIV, XLV; Neville 1901, pls. LXXXVII, XCII, XCIV-XCVI, C, - CVI).

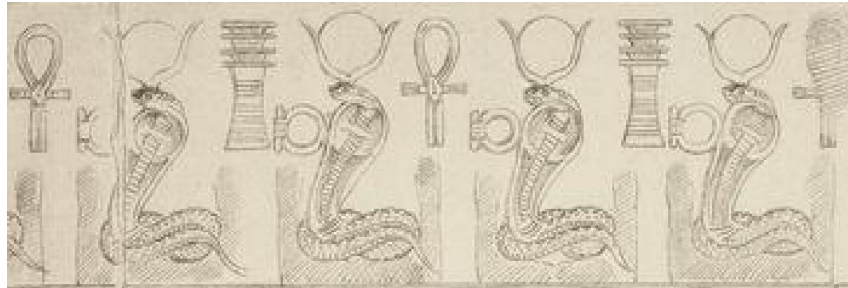



Fig. 5 Frieze of the funerary chapel of Thutmose I at Deir el- Bahari temple (Neville 1895, pL. XI)

Additionally, the 3<sup>rd</sup> type of monogram frieze was used to decorate Hatshepsut and Thutmose III's temple at Madinet Habu on the west bank. In this instance, the frieze dates the sections of the temple that Hatshepsut completed (The Epigraphic Survey 2009, pls.119- 120, 122-129, 132- 136). For example, the frieze on the west wall of the sanctuary of the ithyphallic Amun (fig.6), while the rooms that were completed by Thutmose III were only decorated with the *hkr* frieze.



Fig. 6 west wall of Amun sanctuary, Madient Habu Temple (The Epigraphic Survey 2009, pl. 136)

Amenhotep III's Luxor Temple also included this style of monogram frieze on the walls of the colonnade (fig.7), which is thought to be an exact replica of Hatshepsut's monogram frieze. The names of the two kings are similar in their structure as Hatshepsut is *k3 m3't R<sup>c</sup>*; while

Amenhotep III is  *nb M3't R<sup>c</sup>*. So, the cobra is common in both monograms as it refers to *M3't*. The only difference in Amenhotep III's monogram is the *nb*-sign instead of *k3*-sign (Sankiewicz 2008, 212).

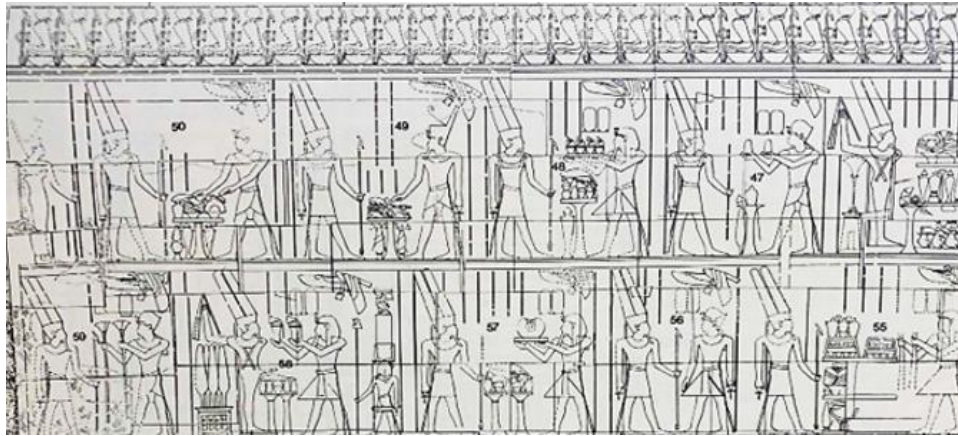
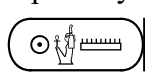



Fig. 7 The Colonnade, Luxor Temple (Brunner 1977, Taf. II).

This monogram frieze was changed in presentations during the 19<sup>th</sup> and 20<sup>th</sup> dynasties, especially during the reign of King Sety I. The king’s monogram depicts his pronomen



*mn m<sup>3</sup>t R<sup>c</sup>* which depicted  on the friezes of his temples at Abydos, Gurnah, and Karnak.

The monogram’s main elements are the falcon shape of God R<sup>c</sup> with the sun disk holding *m<sup>3</sup>t*- feather and seated on *mn*- sign. The monogram friezes are decorated with a rebus of Sety I’s prenomen *mn m<sup>3</sup>t R<sup>c</sup>* with the alternation with his nomen surrounded by a cartouche. Both names are enclosed in the undulating coils of uraeus. For example, the frieze adorns the upper part of the columns at Abydos temple, like the frieze of the column at inner Osiris Hall (fig.8) and the frieze of the columns of rows B, C of the 2<sup>nd</sup> hypostyle hall (fig.9), in addition to the Frieze above all the scenes on the west wall of the 2<sup>nd</sup> hypostyle hall of Abydos temple (fig.10)

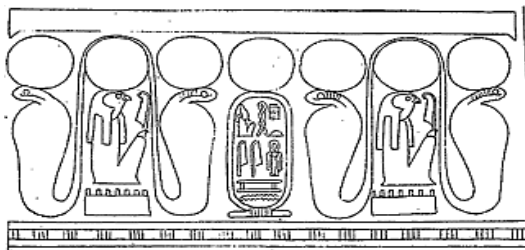


Fig.8 Frieze of column at inner Osiris Hall, Abydos temple (Calverley 1938, Pl. 28)

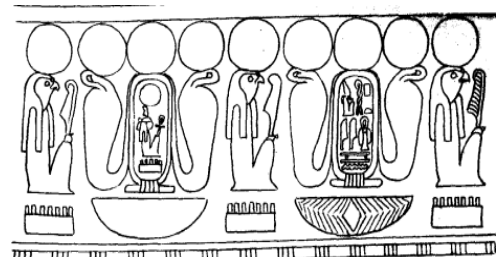


Fig.9 Frieze of columns of rows B, C, 2<sup>nd</sup> hypostyle hall, Abydos temple (Calverley 1958, pl.41)



Fig.10 Frieze on the west wall, 2<sup>nd</sup> hypostyle hall, Abydos temple (Calverley 1958, pl. 52)

The same type was found on the west wall of the great hypostyle hall at Karnak temple on the north (fig.11) (Nelson 1981, pls.138, 262) and south sides (fig.12) (Nelson 1981, pls. 140, 142, 143, 258). In the upper part of the scene, there is a trace of the king’s frieze which consists of his monogram *mn m<sup>3</sup>t R<sup>c</sup>* and a cartouche with his birth name.

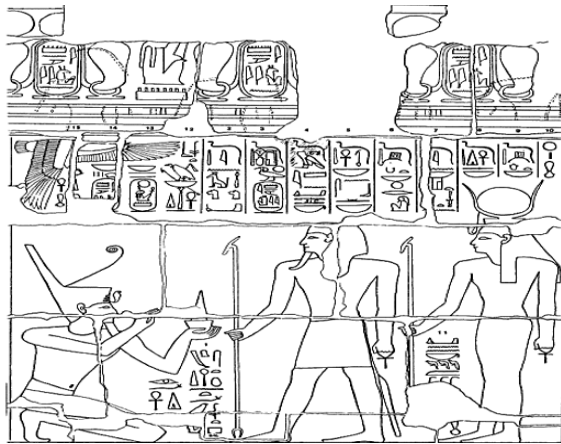


Fig.11 West wall, North half, top register, the great hypostyle hall, Karnak temple (Nelson 1981, pl. 139)



Fig.12 West wall, South half, top register, the great hypostyle hall, Karnak temple (Nelson 1981, pl. 141)

At Abydos temple the (rebus) monogram frieze differs from chapel to another. For instance, at the sanctuary of God Osiris (fig.13) the monogram consists of  $\text{mn } m^3t R^3$  surrounded by two cobras; one wears the red crown while the other one wears the white crown and opposite to it there is  $mry wsir$  or only  $wsir$  to be read  $\text{mn } m^3t R^c mry Wsir$ .

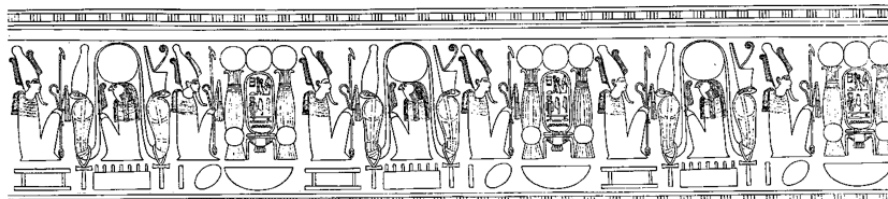


Fig.13 The frieze of Osiris chapel, Abydos temple (Calverley 1933, pl.36)

The king's monogram frieze at the chapel of Isis (fig. 14), consists of  $\text{mn } M^3t R^c$  surrounded by the two cobras and opposite to it  $mry 'Ist$  to be read  $\text{mn } M^3t R^c mry 'Ist$ .

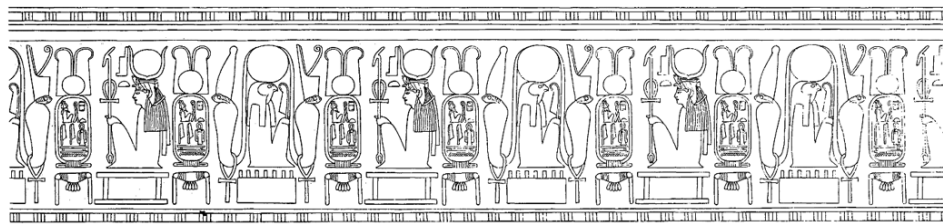


Fig.14 The frieze of Isis chapel, Abydos temple (Calverley 1933, pl.37)

The king's monogram frieze at the chapel of Amun-Re (fig.15), consists of  $\text{mn } M^3t R^c$  surrounded by the two cobras wearing the red and white crowns and opposite to it the ram of  $'Imn-R^c$  seated on  $mr$ -sign ( $mry 'Imn$ ) to be read  $\text{mn } M^3t R^c mry 'Imn$ .

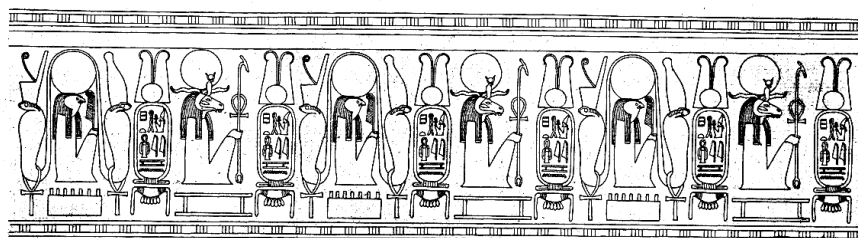




Fig.15 The frieze of Amun-Re Chapel (Calverley 1935, pl. 42)

The same type is depicted on the monuments of King Ramses II. The king’s monogram

depicting his prenomen  *wsr m3t R* or  *wsr m3t R stp n R* which is depicted on the friezes of temples like Karnak, Derr, Khonsu temple, Gurnah temple, Wadi el Seboua temple, Abu Simbel, etc. The monogram’s main elements are the *wsr* sign, goddess *m3t*, and the sun-disk or *wsr* sign, god Ra as falcon holding *m3t*-feather with the sun disk and seated on the three signs of *stp n R*. king Ramses II’s monogram is portrayed in different ways,



the first one the rebus frieze represented by the king’s monogram  which consists of a figure of goddess *M3t* holding a long *wsr* sign and sun disk above them and standing on *stp n R* . For example, in the frieze of the façade of the colonnade hall at Luxor temple (fig.16), the whole monogram is surrounded by two pendent cobras with sun disks and alternated with the cartouche of the king.



Fig.16 East wall façade frieze of colonnade hall at Luxor temple (The Epigraphy Survey, 1998, pl. 130)

The second one  depicted on the west wall, south half, south part, upper register, and south end of the Great Hypostyle Hall at Karnak (fig.17), which represents traces of the names and monograms of the king *wsr m3t R*. The monogram consists of a seated figure of goddess *M3t* holding an *nh*-sign and before the goddess is a *wsr*-scepter between the two signs the sun disk of the god *R*.

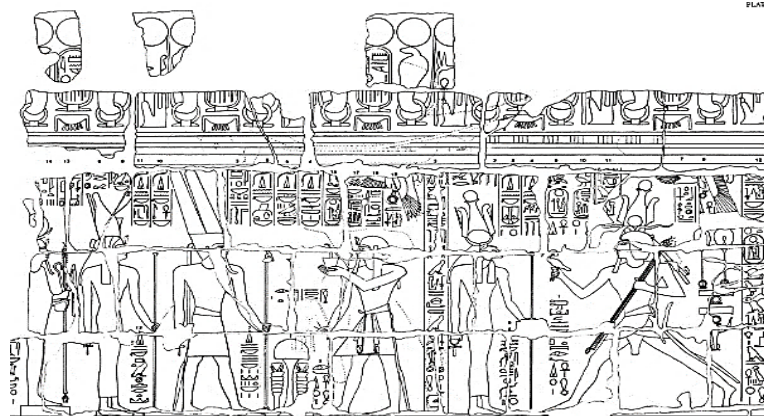



Fig.17 west wall, south half, Great hypostyle hall at Karnak (Nelson 1981, pl.12)

A third type which portrays the full throne name of the king  *wsr M3t R stp n R*. The monogram replaced the figure of *M3t* with a falconine form of God Ra with the sun disk and holding *M3t* feather while *wsr*- sign before him with the sun disk above it and beneath the two signs is *stp* and *n*- signs. This monogram was found decorated on the frieze of the sun hall of Ramses II at Gurnah temple of Sety I (fig.18), which was decorated from the top by the sun disk three times in succession, and below it is the name of the king inside a cartouche above *nbw*-sign and the monogram of King *wsr M3t R stp n R* which indicates the king’s connection



with the sun, and the choice of this frieze is something that fits Completely with the purpose of this hall. (الجبلاوي 2015، 191).

The same frieze decorates the courtyard and the antechamber of wadi el Seboua (fig.19) (Gauthier 1912, 83) and the façade of Great Abu Simbel Temple.

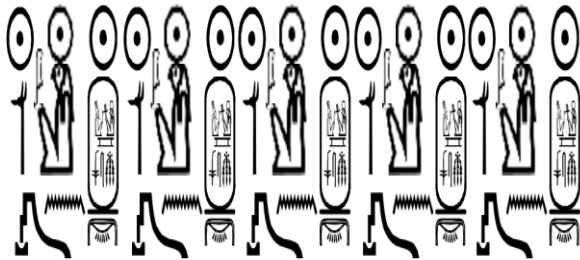


Fig.18 frieze of Ramses II's sun hall, Gurnah temple of Sety I (الجبلاوي 2015، شكل 58)

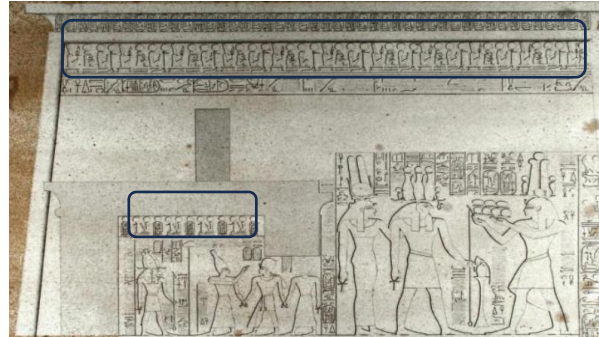



Fig.19 frieze of antechamber of wadi el seboua (LD VII, pl. 179)

A fourth type is found on the walls and pillars of the 2<sup>nd</sup> pillared hall ((Blackman 1913, pl.XXV) and the antechamber (fig.20) at Derr temple at Nubia which was decorated with the previous

type except for the tall *wsr-* sign before *R<sup>c</sup>* . It consists of a falconine form of *R<sup>c</sup>* holding *m3<sup>c</sup>t-* feather, *wsr-* sign with the sun disk before him and seated on three sings *stp n R<sup>c</sup>* (See Blackman 1913, pls. XXXI, XXXIII, L, LII, LIII)

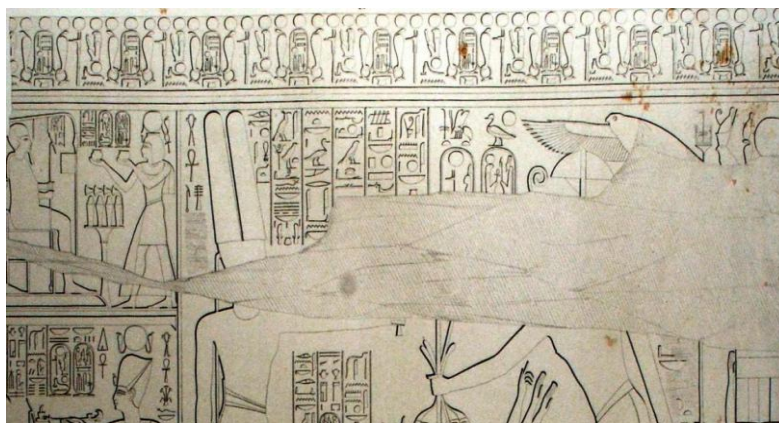
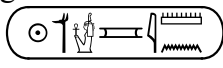



Fig.20 Frieze of antechamber, Derr Temple (LD IV pl. 184)

The same type of frieze continued during the 20<sup>th</sup> dynasty, as it was found decorating the walls of the monuments of kings Ramses III, IV, and XI. It would be an understatement to say that King Ramses III was a follower of Ramses II. He imitated his great ancestor in many things, one of these things was by adopting his prenomen, *wsr M3<sup>c</sup>t R<sup>c</sup>*. It was unusual to take the name of a throne from another ruler. Having the same birth name was one thing; having the same throne name was quite another. Ramses II only used the same adjective, "loved by Amun," in his birth name, *mry Imn*, to make up for it when he gave his throne name to Ramses III. The same tactic was thereafter employed by four other kings, who adorned themselves with the prenomen of Ramses II, each with a unique epithet (Willockx 2008, 43).

The monogram frieze of King Ramses III was written in different ways which represent his prenomen  *wsr M3<sup>c</sup>t R<sup>c</sup> mry Imn* . The first one which adorns the upper parts

of the walls of the chapels and halls of his temple  *wsr m3t R<sup>c</sup> mry'Imn*, which consists of a human form of God *Imn* seated on *mr*-sign holding *wsr* and *m3t* signs and the sun disk above them. The monogram repeated and surrounded by cobras and alternated with the cartouches of the king. For example, the frieze adorns the upper part of room 5 of the slaughtering house at the temple of Madinet Habu (fig.21) (The Epigraphy Survey 1934, pls. 174, 176).

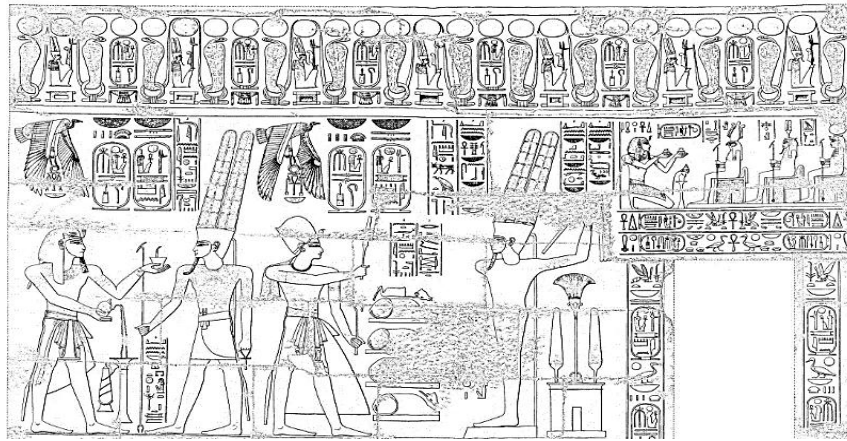



Fig.21 Frieze of room 5, slaughtering house, Madinet Habu Temple (The Epigraphy Survey 1934, pl. 175)

The 2<sup>nd</sup> way of writing his monogram was by using his birth name beside his prenomen  as portrayed on the central tower, east face, above the portal and the lintel of the portal of Madinet Habu Temple (fig.22). The same monogram portrayed on the south face of the window of royal appearance, exterior, south wall. Madinet Habu Temple (The Epigraphic Survey 1932, pl.114).

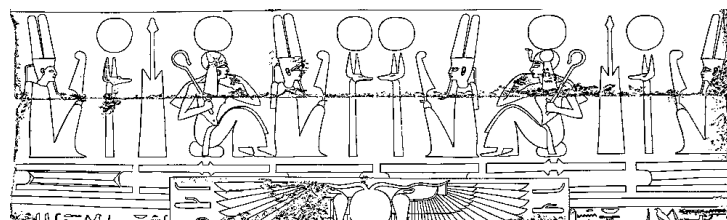






Fig.22 Frieze of central tower, east face, Madinet Habu Temple (The Epigraphy Survey 1970, pl.617)

Ramses IV's throne name was  *wsr m3t R<sup>c</sup> stp n'Imn* in the first year of his reign- the prenomen of his father who took it from Ramses II. From year two to year seven, he modified it to  *hk3 m3t R<sup>c</sup>* or  *hk3 m3t R<sup>c</sup> stp n R<sup>c</sup>*. His first monogram *wsr m3t R<sup>c</sup> stp n'Imn* was displayed on the east and west faces of the south and north porters' lodges at Madinet Habu Temple (fig.23) which consists of  God Amun holding *m3t*- feather with *wsr*- sign before him and above it sun disk of Ra and beneath these signs there is the red crown sign which reads *n* and *stp* signs to be read *wsr m3t R<sup>c</sup> stp n imn*. The frieze repeated with the cartouches of the king on *nbw* sign and surrounded with two cobras with *nh* signs (The Epigraphic Survey 1970. pls.593, 596-597)

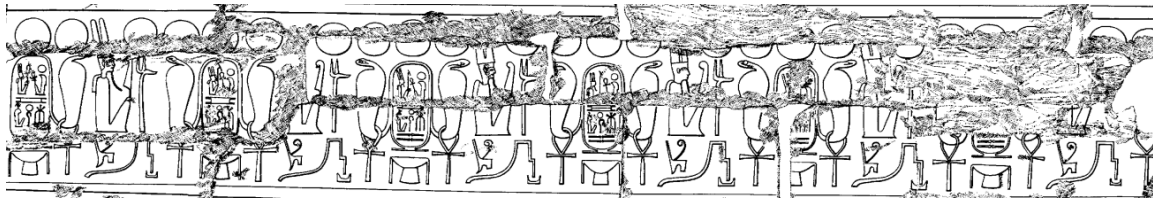


Fig.23 Frieze of east and west faces of the south and north porters' lodges, Madinet Habu Temple (The Epigraphic Survey 1970. pl.592)

The second one  $h\bar{k}3 m3^c t R^c stp n R^c$  was written as a monogram on the frieze of Khonsu temple (fig.24). The frieze was displayed in a cryptographic way which consists of the king seated holding  $h\bar{k}3$  scepter presenting  $M3^c t$  sign ( $h\bar{k}3 m3^c t$ ) and the sun disk of  $R^c$  depicted on the head of the royal figure to the god  $Imn-R^c$  who seated in front of him while the king and the god seated on  $stp$  and  $n$  signs ( $stp n R^c$ ) this monogram alternated with another figure of the king in child form presenting  $m3^c t$  to god  $R^c$  and both seated on  $\text{---} \text{---}$  double s signs to be read  $R^c ms sw$ .

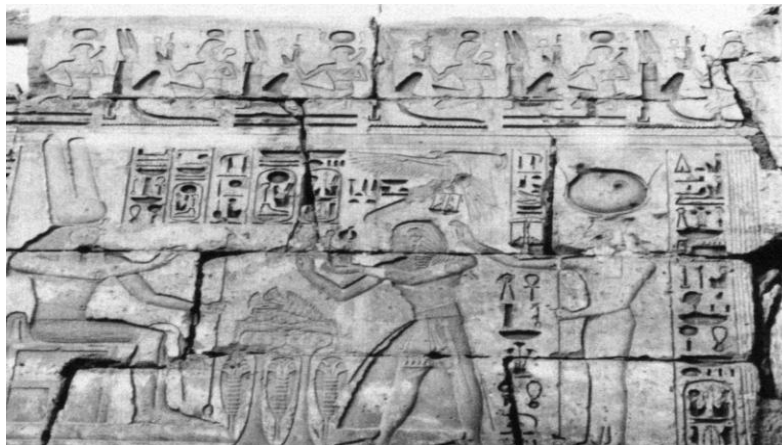




Fig.24 frieze of Khonsu temple (Teeter 1997, pl. 13)

There is a lack of monogram friezes of the kings Ramses V to Ramses X. The royal monogram of King Ramses XI represents his prenomen   $mn m3^c t R^c stp n Pth$  that portrayed on wall friezes of Khonsu temple at Karnak. For example, the south wall frieze of the west half of the first hypostyle hall (fig.25) depicts the monogram of the king  consisting of goddess  $m3^c t$  seated with  $nh$  sign and sun disk of Ra and opposite to her is God  $Pth$  seated holding  $w3s$  sign upon  $mn$ -sign and under them  $stp$  and  $n$  signs to be read  $mn M3^c t R^c stp n Pth$

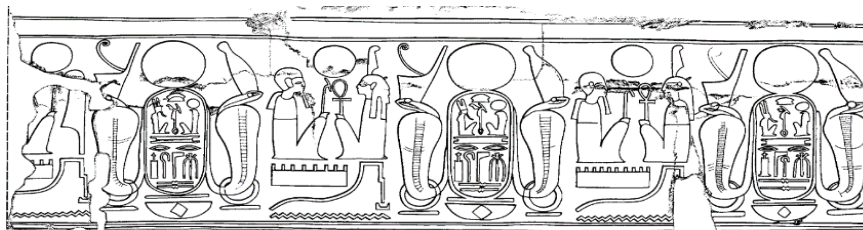


Fig.25 south wall frieze, west half, first hypostyle hall, Khonsu Temple (The Epigraphy Survey 1981, pl. 197)

### 1.1 The Royal Monogram Frieze on the Shrines of Sacred Barques

Again, the uraeus (cobra) frieze is usually depicted on the cornice of the shrine cabinet of the sacred barques and pointing outwards to sanctify the sacred part of the barque (Falk 2015, 43).


From the 18<sup>th</sup> Dynasty, artisans started depicting the interiors of the barque shrines within the lowest register of the barque reliefs as if they were visible through both the veil and the side of the shrine cabinet. Consequently, there is scant evidence indicating that the shrine cabinet's lower façade was decorated. All the same, the artists displayed what was essential to them—the god's presence. This is done since the composite god Amun-Re's barque displays two separate sections: the upper for Amun and the lower for Re. The goddesses on either side of the god's figure on Amun-Re barque are usually representations of *M3't* (Falk 2015, 44).

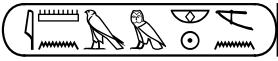
The Memorial Temple of Seti I at Abydos is the most important location for sacred barques outside of Karnak. With representations of divine barques that are unique to the temple, it is likely the most varied collection of divine barques in all of Egypt. These are very elaborate representations, like those from Karnak (Falk 2015, 227).

Like the shrines of other gods, Amun's procession bark of the 18<sup>th</sup> Dynasty was shaped like a closed naos beneath a canopy, supported by columns known as "tent poles." The naos had a roof with a curved cornice underneath this canopy. During the reign of Hormoheb, a monogram frieze, made up of rebus motifs depicting the king's name, was erected on the cornice beneath the arched roof of the canopy. The upper deck of the barque supported the canopy as well as the naos. Theban Triad barques had grown even more by the time of Horemheb's reign.

Additionally, the veil and the side of the shrine cabinet depict the interior of the barque as

though it were visible. Amun-Re in falconine form is seated atop  $\cup$  *nb* and  $\equiv$  *mr*-signs in the Luxor Temple example. Amun-Re is shown between two winged goddesses that are seated on *nb*-sign (Falk 2015, 241).


The monograms of Hormhheb on the sacred barques are portrayed as a frieze at the top and bottom of the cabinet which consists of the name of the king. The king's name is 

*hr m hb* or  *hr m hb mry Imn*. For example (fig.26), the scene of the valley feast on the north wall of the barque hall of the main sanctuary of Amun at Deir el-Bahari temple, where Amun was carried to Deir el-Bahari after leaving his temple at Karnak and crossing the Nile. A small shrine (*k3r*) with a processional barque was used to house the traveling image. There is a highly painted veil visible at the shrine's lower part that could obscure the god's appearance. The golden wooden shrine is rectangular and has a pitched roof that curves towards the front. At the top (fig.26b), a frieze of alternately depicted falcons stands on the *hb*- sign which represents the name of the king, and the cobras on the *nb*-sign adorned with a sun-disk.



Figs.26a North wall, barque hall, main sanctuary of Amun, Deir el-Bahari temple; 26b details of the upper frieze (Pawlicki 2017 p. 10)

Underneath was a uraeus frieze and a large representation of a vulture with its wings spread.

In the center (fig.26c), the enormous hieroglyphics of the name Horemheb  (*hr m ḥb mri Imn*) are formed by a falcon with a sun-disk standing atop *im*, *ḥb*, and *mr*-signs, and it is shielded by the two-winged goddess *M3ʿt*. The falcon with sun-disk and the cobra refers also to God Amun-Ra, the owner of the sacred barque. The same theme is depicted as a part of Opet festival on the east wall, the southern section of the colonnade of Luxor temple, where the sacred barques sail from Luxor (The Epigraphic Survey 1994, pls 54 - 62).

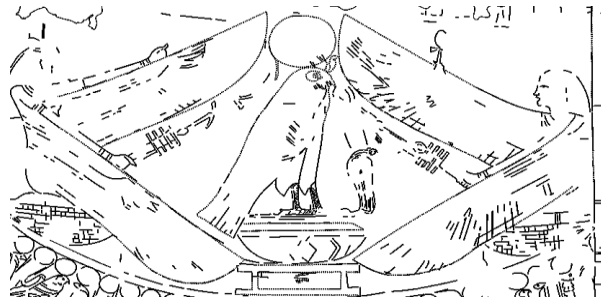


Fig.26c (details of the central part)

At the bottom (fig.26d), the frieze was additionally decorated with the cartouches of Horemheb alternated with his monogram like the upper frieze.

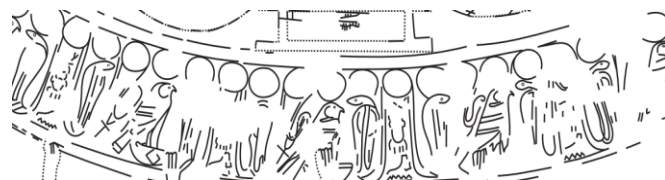




Fig.26d (details of the lower frieze)

One of the most interesting scenes portrayed on the east wall, the northern section of the colonnade of the Luxor temple (fig.27), where Horemheb purifying the sacred barque of Amun at Karnak temple, the upper section of the shrine depicted a monogram frieze which is written repeatedly in rebus fashion and reads *nb m3ʿt Rʿ* that refers to Amenhotep III. In the middle (fig.27a) a hieroglyph of the monogram of king Tutankhamun which represents his prenomen

 *nb ḥprw Rʿ* which is depicted without the cartouche as  flanked with two winged goddesses representing goddess *m3ʿt* with the feather of *m3ʿt* above her head. On the barque behind the shrine, there is another monogram of King Tutankhamun *nb ḥprw Rʿ* (The Epigraphic Survey 1994 pls. 108, 109, 110).

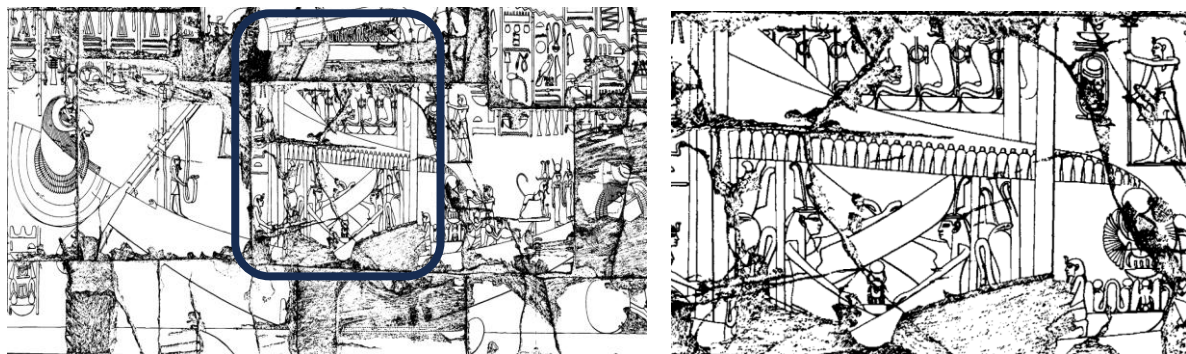





Fig.27a East wall, the colonnade, Luxor temple; 27b details of the scene (The Epigraphic Survey 1994 pl. 111)


During Sety I's reign, the sacred barques at Karnak temple had iconographic modifications that set a pattern for Amun-Re barque that would not be heavily altered for the rest of the New


Kingdom. A representation of God Amun sitting on a Nefertum blossom above a *mr*- sign, wearing the atef crown, is portrayed in the upper section and flanked by a pair of winged goddesses (*M3ʿt*). Each goddess has a solar disk on her head, holding up the *ʿnh*-sign, and standing upon *mn*-sign. A representation of God *Rʿ* with a solar disk holding *m3ʿt* feather and seated upon a *mn*-sign is portrayed in the lower section. On both sides of *Rʿ* is a goddess with a solar disk on her head kneeling upon *mn*-sign; in their upper hand is an *ʿnh* and their lower hand is empty. The significance of *mn*-sign is a cryptographic writing of the monogram of Sety I, *mn m3ʿt Rʿ*. Sety I combined the old naos and canopy with the Karnak Hypostyle Hall to create an elegant new double canopy construction. This was accomplished by surrounding a larger exterior naos and another external canopy. This design's openwork panels were adorned with complex hieroglyphic rebus patterns that included parts of the king's name. The rebus patterns were arranged in a way that featured two winged goddesses and a ram-headed Amun-Ra, like the rebus motifs (monogram) from the late 18<sup>th</sup> Dynasty that encircle the entire area (Falk 2015,242).

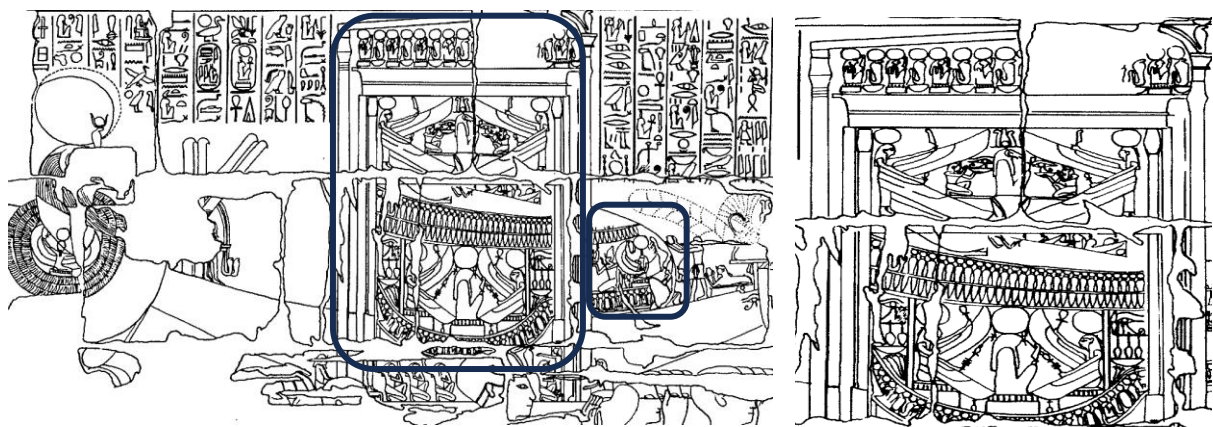
For example, the scene on the north wall, west side, bottom register at the great hypostyle hall of Karnak temple (fig.28), where King Sety I, depicted as a priest, leads a procession of the Theban Triad barques. Claiming himself to be "the second prophet of Amun," he is shown walking beside the sacred bark of Amun-Re. Mut and Khonsu barques after Amun, followed by bearer-priests and others with fans and beautiful flower arrangements to shade the vessels. The upper part of the cabin is decorated with a monogram frieze of a repeated name of Sety I

*mn m3ʿt Rʿ*. A horizontal line divides a row of  *mn*- and  *nb*-signs in the  monogram (rebus) frieze. This upper part decorated with a monogram decoration consists of

a ram-headed Amun seat on a lotus bloom  emerging from  to be read *mryʿImn*. on both sides representations of two winged *M3ʿt*-goddesses standing on  with sun disks on their

heads forming rebuses of Sety I's monogram *mn m3ʿt Rʿ*. At the bottom, the monogram  is in the middle and flanked with two winged goddesses representing goddess *m3ʿt* with the sun disk of Ra above her head seated on *mn* sign to be read *mn m3ʿt Rʿ*. Beneath it, there is another

monogram frieze consisting of  *mn m3ʿt Rʿ* and a cobra. On the right side of the shrine on the bark, there is another way of the king's monogram as there is a representation of the winged goddess *M3ʿt* with the sun disk above her head and seated on *mn*- sign (fig.28b) (Brand 2018, fig.30).





Figs.28a scene on the north wall, west side, the great hypostyle hall of Karnak temple, 28b details of the shrine, 28c details of the king's monogram (Nelson 1981, pl. 180)








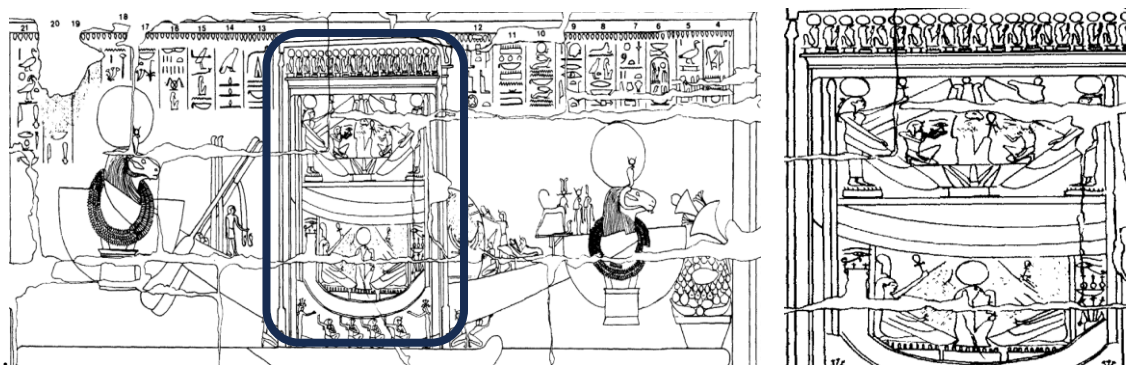
This type of scene is repeated on the walls of King Sety I's Abydos temple and at the great hypostyle hall of Karnak temple as the scenes on the east wall, north half, bottom register (Nelson, 1981, pl. 226), north wall, east side, bottom register (Nelson 1981, pl. 197), and west wall, north side, where the top of the cabin decorated with the monogram frieze of the king with a repeated monogram *mn m3't R<sup>c</sup>*. A horizontal line divides a row of *mn* - and *mr* -signs in the   rebus frieze (fig.29) (Nelson 1981, pl. 178).




Fig.29 Shrine frieze, west wall, great hypostyle hall of Karnak temple (Nelson 1981, pl. 152)

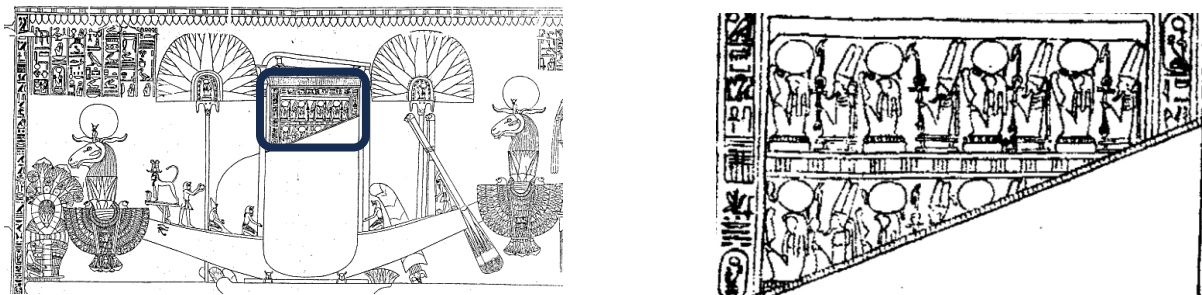
The same scene can be observed on the south wall, east side, bottom register of the great hypostyle hall of Karnak temple (fig.30). This scene represents King Ramesses II making libations and offering incense in front of the sacred barque. The processional bark of Amun is positioned inside the shrine on a pedestal adorned with four kings, which stand for the sky's support. Importantly, although Ramesses II executed this relief, the decorations on the veil of Amun's barque and the cabin-shrine only feature Sety I's monogram, "*mn m3't R<sup>c</sup>*". At the

upper part a representation of two winged *M3't*-goddesses standing on  *mn*- sign with sun disks on their heads, forming rebuses of Sety I's monogram *mn m3't R<sup>c</sup>* and in the middle, a ram-headed Amun seats on a lotus flower emerging from  *mr*-sign to be read *mry'Imn*. At the bottom falconine form of God *R<sup>c</sup>* with a sun disk above his head, holding *m3't*- feather and seated on *mn*-sign which represents the monogram  *mn m3't R<sup>c</sup>* and flanked with two winged goddesses represents *m3't* with the sun disk of Re above her head seated on *mn* sign to be read *mn m3't R<sup>c</sup>*. So, this type of scene contains more than one way of writing the king's monogram.




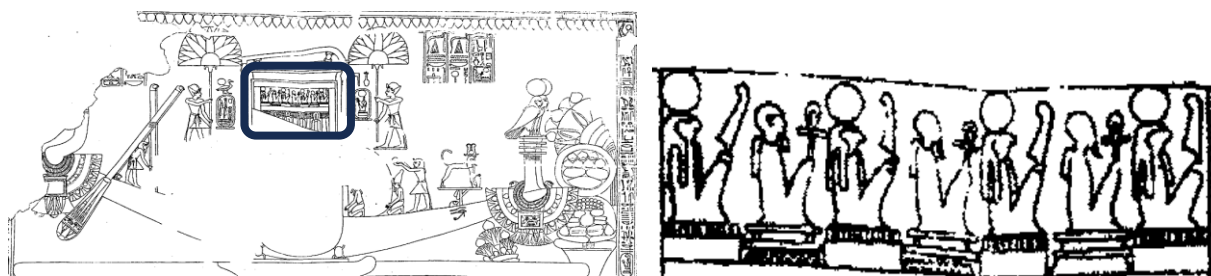
Figs.30a South wall, the great hypostyle hall of Karnak temple, 30b details of the shrine (Nelson 1981, pl. 76)

At Abydos temple, on the north (Calverley 1935, pl.4) and south (fig.31) walls of the chapel of Amun-Re is another way to write the monogram. On the top of the canopy shrine of the sacred barque of Amun is a frieze depicts  *mn m3t R<sup>c</sup> mry Imn*.

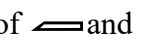



Figs. 31a South wall, chapel of Amun-Re, Abydos Temple, 31b details of the canopy (Calverley 1935, pl.10)

While the monogram frieze of the shrine of the sacred barque of God Ptah on the walls of Ptah chapel at Abydos temple (fig. 32), is written  *mn m3t R<sup>c</sup> mry Pth*. However, the monogram which was portrayed on the sacred barque at the chapel of Sety I at Abydos is read *mn M3t R<sup>c</sup> mry Wsir* as on the south wall, western section of the chapel of King Sety I (Calverley 1935, pl. 35)



Figs.32a Ptah sacred barque, Ptah chapel, Abydos temple, 32b details of the shrine (Calverley 1935, pl.23)

During Ramesses II's reign, the barque of Amun-Re undergoes a few minor iconographic alterations. There are images from Ramesses II's era in the Karnak temple's Great Hypostyle Hall. For example (fig.33), the scene on the south wall, west half, bottom register, east end, where the top of a shrine, a frieze with a repeated monogram *wsr m3t R<sup>c</sup>*. A horizontal line divides a row of  signs in the  monogram frieze. In the upper section of Amun-Re's barque, the goddesses are holding *wsr*-sceptre instead of the *nh*-sign. This alteration to the iconography depicts Ramesses II's monogram *wsr m3t R<sup>c</sup>* written in cryptography. In the lower section the two depictions of goddess *M3t* differ from those of Sety I's reliefs as holding in their lower hand a staff with an *nh*, *dd*, *w3s* scepters. Ramesses II most likely redacted Sety I's incomplete reliefs with his monogram to create the image of Re clutching *wsr* overlaid on *M3t* feather (of Sety I monogram). Holding *M3t* feather vertically is found in other Karnak barques dating to Ramesses II. Thus, the monogram ornamentation on this canopy, which was carved beneath Ramesses II, initially only included parts of Sety I's monogram. Ramesses reduced parts of Sety's monogram and replaced them with his components, such as the *wsr*-staff in the hand of the seated figure of Re on the veil and those held by the *M3t*-figures, sometime after he changed the reliefs on this wall from raised to sunk relief. The *mn*-boards were also reduced. The scepters held by the goddesses in the lower compartment can also appear in *nh*, *dd*, *w3s* order in some Ramesses II reliefs. Other reliefs are dating to Ramesses II where these goddesses have solar disks instead of feathers as crowns (Falk, 2015, 243-244).



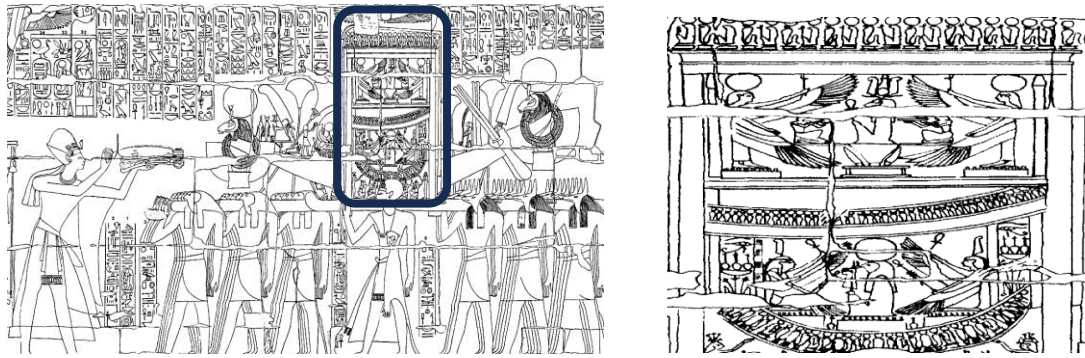








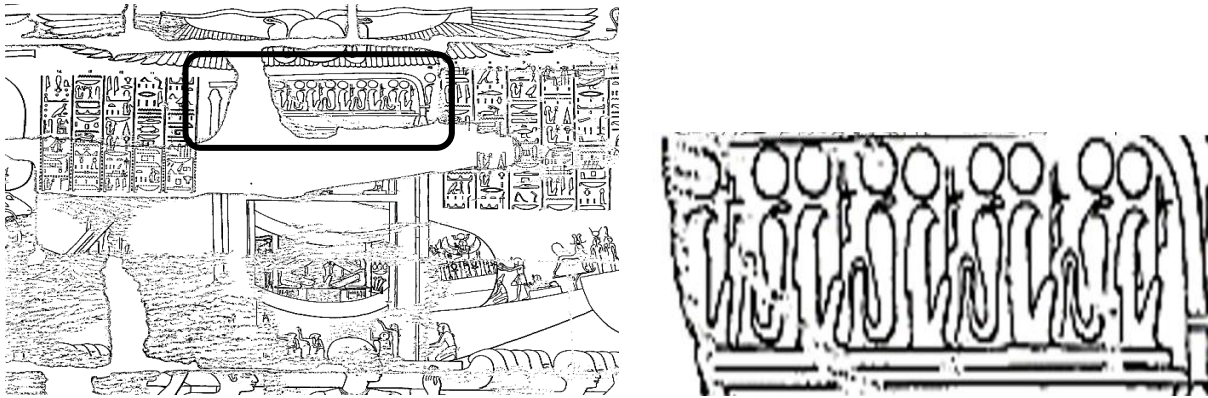


Fig.33a South wall, great hypostyle hall, Karnak temple; 33b details of the shrine (Nelson 1981, pl. 53)

The same frieze could be found at the Ramesseum temple of Ramesses II, where eight barques are portrayed on the southeast wall of what has been called the Astronomical Room. These barques are decorated with the monogram frieze on the top of the canopy shrine (Falk 2015, Bx0103). This frieze can be found on the south walls of the 2<sup>nd</sup> hypostyle hall and the sanctuary at the Great Abu Simbel temple.


The frieze monogram of King Ramses III which is depicted on the upper parts of the shrines of the sacred barques consists of God Ra in the shape of anthropoid Ram  with the sun disk upon his head which reads (*R<sup>c</sup>*) holding  *wsr* and  *m3<sup>c</sup>t* signs which reads *wsr m3<sup>c</sup>t R<sup>c</sup>* which represents the monogram of king Ramses III. In contrast to the falconine form of God Re at the temples of Luxor and Karnak during the 19<sup>th</sup> Dynasty, the figure of God Re at Medinet Habu is a ram. This would suggest that the Amun-Re cult continued to have different rituals across various cult centers even after becoming greatly shared by the 20<sup>th</sup> Dynasty (Falk, 2015, 246). The barque scenes in Ramesses III's Mortuary Temple are quite different. Underneath the arched roof of the canopy, on the cornice, was a royal monogram frieze. The use of the king's monogram establishes the royal imprint upon the divine barques denoting an interdependent relationship between King and God.

There are many ways to write the king Ramses III's monogram frieze. For example, at the temple of Ramses III at Amon-Re temple at Karnak (fig.34), a scene represents the feast of Amun-Re on the interior east side of the court. At the top of the cabin, is the frieze with a repeated monogram *wsr m3<sup>c</sup>t R<sup>c</sup>*. A horizontal line divides a row of  and  (with the sun-disk and holding *wsr* and *m3<sup>c</sup>t* feather)-signs  in the monogram frieze. The monogram decoration on this upper panel consists of two winged standing goddesses between them, seats god on  *mr-* sign to be read *mry Imn* (but the scene is damaged). On the bottom the monogram *wsr m3<sup>c</sup>t R<sup>c</sup>* is in the middle with the ram god Ra holding *wsr* and *m3<sup>c</sup>t* - signs and flanked with two seated winged goddesses representing goddess *m3<sup>c</sup>t* holding *m3<sup>c</sup>t* feathers with the to be read *wsr m3<sup>c</sup>t R<sup>c</sup>*. Beneath it, there is a text  which reads *mry* (The Epigraphic Survey I 1936, pls. 56, 66).



Figs. 34a feast of Amun-Re, interior east side of the court, Ramses III temple, Karnak, 34b details of the shrine (The Epigraphy Survey I1936, pl.21)

In another scene on the south court, the north wall of his temple at Karnak (fig.35a), where Ramses III making offerings before the barques of the Theban triad, the interior of the shrine

cabinet is not revealed but the frieze has the king's previous monogram  which reads *wsr m3ct Rc mry Imn*, and a cartouche of Ramesses III with a solar disk, all repeated thrice (fig. 35b).

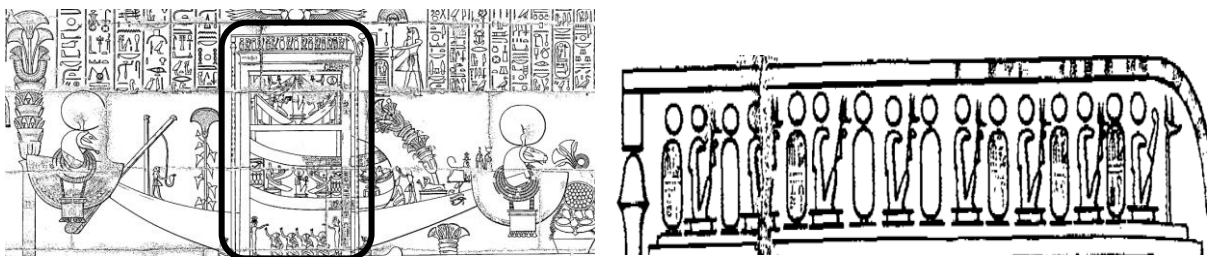




Fig.35a south court, north wall, Ramses III temple, Karnak, 35b details of the frieze (The Epigraphy Survey 1940, pl. 229)

In the upper section (fig.35c) a ram figure of God Amun with his Atef crown seated upon  *mr*-sign upon  *ib*-sign. The winged goddesses are standing on the floor of the compartment, holding *nh* signs in both hands and have a solar disk with an overlapping feather on their heads. A full- height *wsr* scepter is between their wings the whole scene represents the royal monogram *wsr m3ct Rc mry imn* (Falk, 2015, 263-4).

While at the lower section (fig.35d), there is a falconine form of Re during the 19<sup>th</sup> Dynasty was replaced with the ram form of Amun-Re, with only curved horns and a solar disk and uraeus on its head, seated on a *mr*-sign. The two-winged goddesses *m3ct* are kneeling on a *nb*-sign and are not holding any scepters. A full-height *wsr*-sceptre is placed behind each goddess also the whole scene represents the royal monogram *wsr M3ct Rc mry Imn*. (Falk, 2015, 263-4).

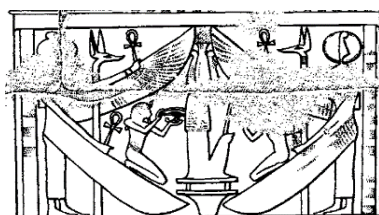


Fig.35c (Details of the upper section)



Fig. 35d (Details of the lower section)

The same scene depicted on the north wall of the second court of Ramsessum temple (fig.36), where the cabinet contains the same monograms decoration except for the cornice monogram




frieze  which has a sequence of a *wsr*-sceptre, seated ram god with *M3<sup>c</sup>t*- feather and solar disk, and a cartouche of Ramesses III with a solar disk, all repeated thrice.



Fig.36 frieze of Amun-Re barque's shrine, north wall, 2<sup>nd</sup> court, Ramsessum temple (The Epigraphy Survey 1940, pl. 231)

The previous monogram frieze  is portrayed on the east wall of Ramses II's (room 14) chapel at Ramesseum temple (fig.37) where king Ramses III offered incense and libation to the cult image of Ramses II. The monogram consists of *wsr* sign standing in front of anthropoid Ram which represents God (*imn*) with the sun disk upon his head represents God (Ra) holding *m3<sup>c</sup>t* sign and seated on *mry* sign reads *wsr m3<sup>c</sup>t R<sup>c</sup> mry Imn*. A different monogram frieze on the cabinet  which consists of *wsr* sign stands before a human form of God *imn* who is holding a *M3<sup>c</sup>t* feather with a sun disk and the god seated upon *mry* sign.

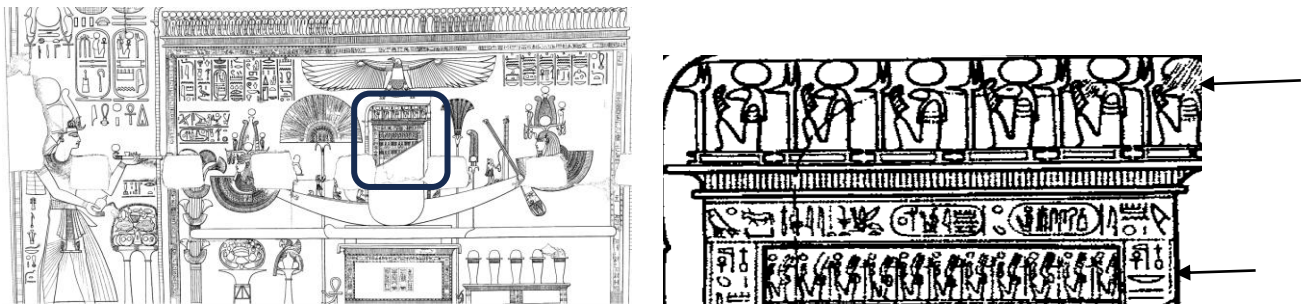



Fig.37a East wall, Ramses II chapel, Ramesseum temple, 37b details of the friezes of the shrine (The Epigraphy Survey 1957, pl.335)

In some cases, Ramses III used his birth name beside his throne name to be his monogram  as portrayed on the frieze of the shrine of the ceremonial barque of Amon-Re on the Nile during the feast of Opet which portrayed on the exterior west wall of the temple of Ramses III within the great enclosure of Amun at Karnak (fig.38). The monogram was written two times opposite to each other's which started with *wsr* sign with a sun disk and followed by the human form of God *Imn* holding *M3<sup>c</sup>t* sign and the whole signs above a *mr* sign after the throne name started the birth name consists of a child with the sun disk holding *hk3* scepter and seated on *sw* sign and followed by *iwn* sign which reads *R<sup>c</sup> ms sw hk3 iwnw*.

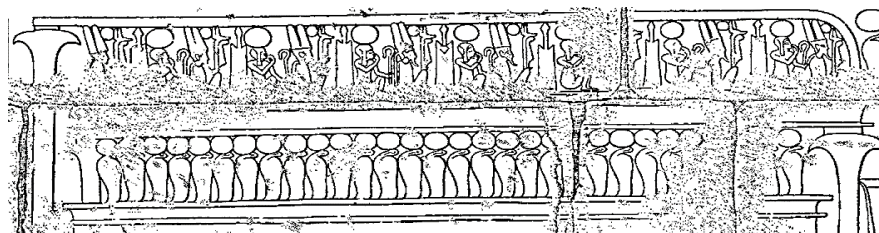



Fig.38 frieze of the shrine of Amon-Re barque, exterior west wall, Ramses III temple, Karnak (The Epigraphic Survey II 1936, pl.90)

There is a lack of the monogram frieze on the cabinet of the sacred barques from the reign of Ramses IV to Ramses X. Like other kings, Ramses XI's monogram appeared on the friezes of the sacred barques. For example, the scenes of the high priest Herihor under the reign of king

Ramses XI while thurifying before the barques of the Theban Triad on the north wall of the first hypostyle hall of Khonsu temple at Karnak (fig. 39) (see The Epigraphy Survey 1981, pl. 185). The friezes of the barques are decorated with king Ramses XI's monogram



$mn m^3t R^c$ . Monogram decoration on the upper panel of the main barque consists of two winged  $m^3t$ -goddesses standing between them, may be God  $R^c$ . At the bottom

the monogram  $mn m^3t r^3$   is in the middle and flanked with two winged goddesses representing goddess  $m^3t$  with the sun disk of Ra above her head seated on  $mn$  sign to be read  $mn m^3t R^c$ .

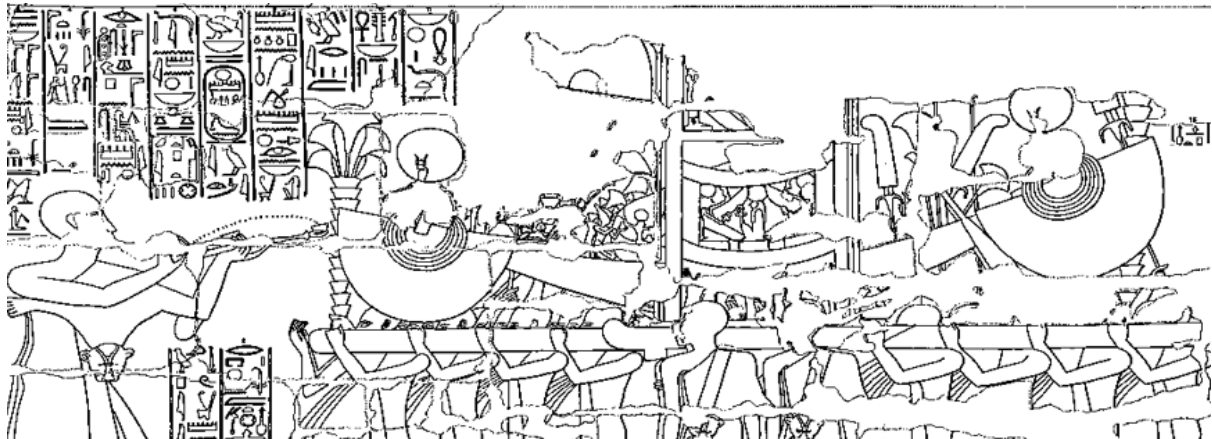


Fig.39 North wall, first hypostyle hall, Khonsu temple, Karnak (The Epigraphy Survey 1981, pl. 166)

### 3. The Singular Royal Monogram

This singular monogram is divided into two ways; the representations of the monogram on the temple walls and the scenes of presenting the royal monogram to various deities.

#### 3.1 The representation of the royal monogram on the walls of the temples

Queen Hatshepsut displayed her monogram  $M^3t k^3 R^c$  in a way that differ from the monogram frieze as a single sign or emblem for the queen. For example (fig.40), the monogram displayed on the top of the entrance of the chapel of Hathor at Deir el-Bahari temple, which consists of a


solar disk Ra, flanked by its uraeus, placed on a   $k^3$ -sign. This is, the two-uraeus representing  $M^3t$ , a different writing for  $M^3t-k^3-R^c$ . The disc thus framed, instead of giving life and prosperity, as would be normal, receives them from two long snakes heading towards him.



Fig.40 Top of the entrance of the chapel of Hathor at Deir el-Bahari temple (Neville 1901, pl. CIII)


King Sety I, portrayed his monogram   $mn m^3t R^c$  as a symbol of heraldry at the center of the walls of his monuments, which consists of the falconine form of God Ra holding  $m^3t$  feather and seated on  $mn$ -sign. For instance, the king's monogram  $mn m^3t R^c$  decorates twice the upper parts of the false doors at Abydos temple, such as the chapels of Isis (Calverley 1933, pl.21), Amun Re (fig.41), and Re-Horakhty, (Calverley 1935, pl.17).



Fig.41 false door, Amun Re chapel, Abydos temple (Calverley 1935, pl.9)

This monogram also decorates the lunettes of the sacred chapels at Abydos temple, for example, the monogram *mn m3t R* portrayed on *nbw* -sign on a lunette from Horus chapel (fig.42).

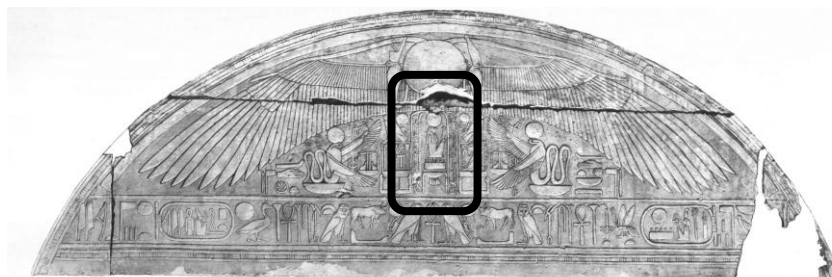


Fig.42 lunette, Horus chapel, Abydos temple (Calverley 1933, pl.34)

The same type can be found on the ceiling of the sacred chapels at Abydos temple like the ceiling of the chapel of King Sety I (fig.43) which is decorated with a big winged *hpr* under it the royal monogram of the king *mn m3t R* which is surrounded by two cobras holding *w3s* sign and on both sides the names of the king. Also, the central design of the ceiling of the alleys of the 2<sup>nd</sup> hypostyle hall at Abydos temple (fig.44) where one finds a repeated monogram of the king found in the center and above it the winged sun disk and on both sides the names and titles of the king.

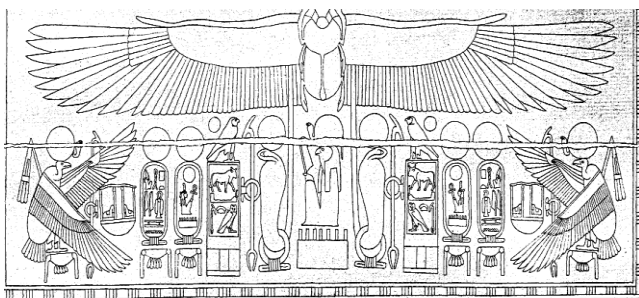
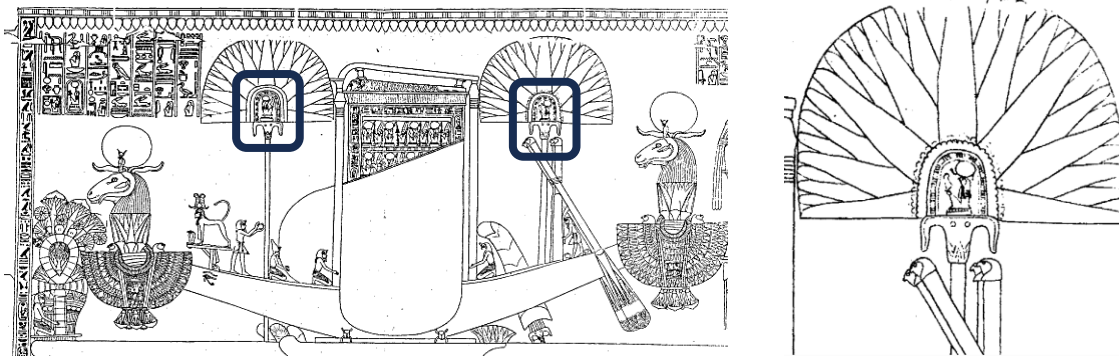


Fig. 42 ceiling of Sety I chapel, Abydos temple (Calverley 1935, pl. 42)



Fig.44 ceiling of the alleys of the 2<sup>nd</sup> hypostyle hall at Abydos temple (Calverley 1958, pl. 58)

The monogram is also found adorned the center of the fans which are depicted in the sacred barque of God Amun Re at the south wall, western section of Amun-Re chapel at Abydos temple (fig.45).



Figs.45a south wall, Amun-Re chapel, Abydos temple; 45b details of the fan (Calverley 1935, pl.10)


The same monogram  was written with the human figure of Ra holding *m3t* feather and seated on *mn*-sign as depicted on the collar of Amun-Ra on the prow of his sacred bark at Gurnah temple of Sety I (fig.46).



Fig.46 collar of Amun-Ra on the prow of his sacred bark at Gurnah temple of Sety I

(Sethy and the boat (temples-egypte.net))



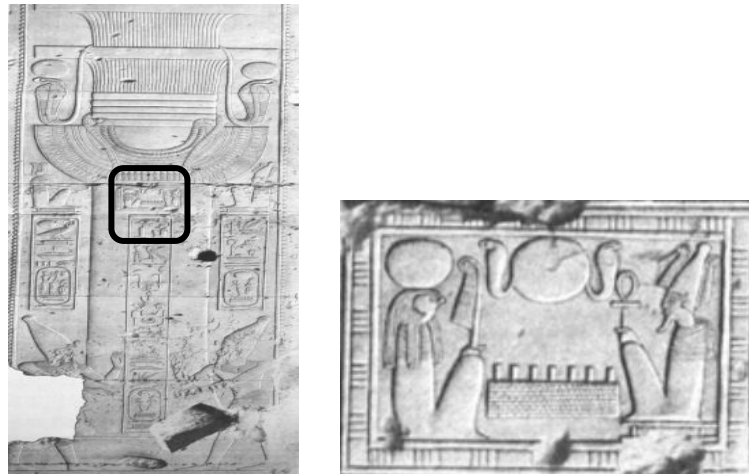
The researcher found different ways of the king Sety I’s monogram as it was written with two opposite signs of *Rc* and *M3t* seated on *mn* sign . For example, the upper scene on the 2<sup>nd</sup> hypostyle hall, west wall between the chapels of Isis and Osiris at Abydos temple (fig.47).




Fig.47a 2<sup>nd</sup> hypostyle hall, Abydos temple; 47b details of the monogram (Calverley 1958, pl.16)

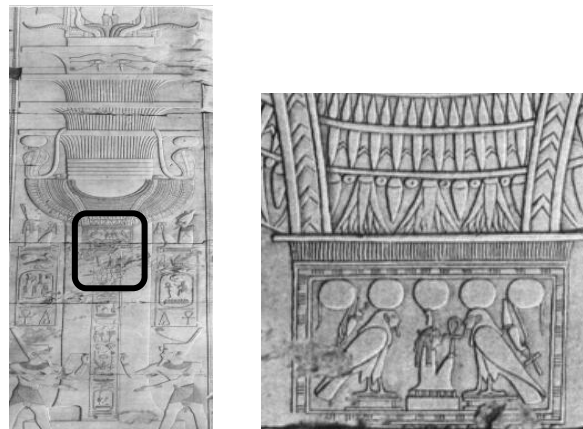
Another way as  which is written with the *mn* sign in the middle and the falcon of *Rc* on the right and holding *m3t* sign and on the left side Osiris seated on *mry* sign to be read *mn m3t Rc mry Wsir*. As on one of the columns of the 2<sup>nd</sup> hypostyle hall of Abydos temple

(fig.48). The column is a personification of God Osiris wears a pictorial with a pendent decorated with the monogram of the king.




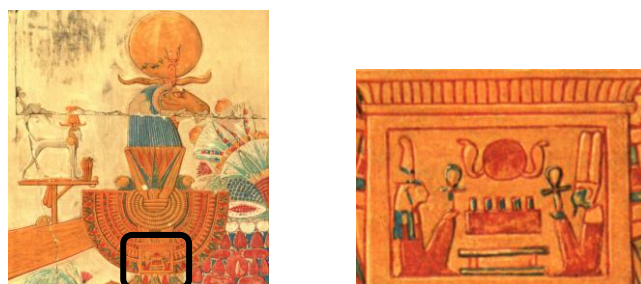
Figs. 48a column, 2<sup>nd</sup> hypostyle hall, Abydos temple; 48b details of the monogram (Calverley 1958, pl. 39)

The same monogram is  $mn\ m^3t\ R^c\ mry$   with  $M^3t$  and sun disk above her head and seated on  $mn$  sign and on both sides, the  $B^3$  of God  $wsir$  stand on  $mry$  sign. For example, on one of Abydos temple columns of the 2<sup>nd</sup> hypostyle hall (fig.49). The column's front side takes the shape of  $dd$  pillar which is a personification of God Osiris wearing a pictorial with pendant decorated with the monogram of king Sety I.




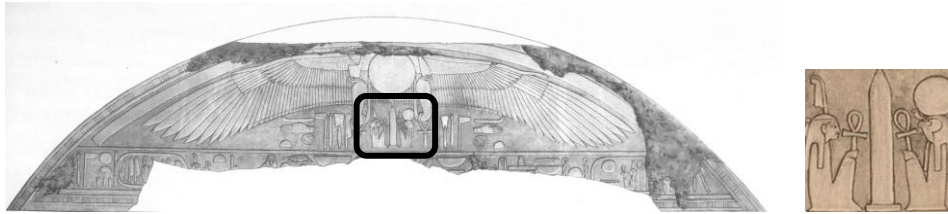
Figs.49 a column, 2<sup>nd</sup> hypostyle hall of Abydos temple; 49b detqails of the monogram (Calverley 1958, pl. 8)

The monogram  $mn\ m^3t\ R^c\ mry\ inn$   was written at Abydos temple on the prow of the sacred bark of Amun-Re Chapel of Amun-Re, north wall, western section (fig.50). Here the artist replaced the falcon of Ra with  $m^3t$  and in the middle the sun disk,  $mn$ , and  $mry$  signs.



Figs.50 a North wall, Chapel of Amun-Rem Abydos temple, 50b details of the monogram (Calverley 1935, pl.4)

Another way of writing the monogram as  *mn m<sup>3</sup>t R<sup>c</sup>* which adorned the Lunettes from the chapels of Amun Re (fig.51) and Re-Horakhti (Calverley 1935, pl. 38)) with the obelisk sign in the middle which reads *mn, m<sup>3</sup>t* sign on the right and the falcon of *R<sup>c</sup>* which reads *mn m<sup>3</sup>t R<sup>c</sup>*.



Figs.51 a Lunette, Amun Re chapel, Abydos temple; 51b details of the monogram (Calverley 1935, pl. 38)

King Ramses II portrayed his monogram on the inner face of the eastern wing of the pylon of Luxor temple there is a scene (fig.52) that represents the first pylon of the temple. The king's monogram *wsr M<sup>3</sup>t R<sup>c</sup> stp n R<sup>c</sup>* portrayed on the entrance of the temple.

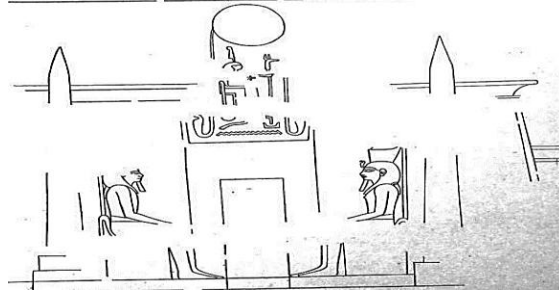




Fig.52 The inner face of the eastern wing of the pylon of Luxor temple (Kuentz 1971, pl.20)

Like king Sety I, King Ramses III portrayed his monogram  *wsr m<sup>3</sup>t R<sup>c</sup> mry Imn* as a symbol of heraldry at the center of the walls of his monuments. For instance, all features of the king's monogram *wsr m<sup>3</sup>t R<sup>c</sup> mry Imn* are double portrayed on the supraporten from the doorway between the great columned hall and the throne-room of the first palace, north face at Madinet Habu temple (fig.53).

The researcher noted that there are different ways of the King's Ramses III's monogram. It was written with two opposite signs of *M<sup>3</sup>t* with *wsr* sign and sun disk and the human form of

God *Imn* seated on *mr* sign holding *nh* staff . For example, on the double false door in the sanctuary of Osiris, royal mortuary complex, Madinet Habu, room 25, west wall (fig.54). the same monogram can be seen on the 3<sup>rd</sup> -floor room, north of the central part of the stone structure, the east wall at Madinet Habu temple (The Epigraphy Survey 1970, pl. 647)

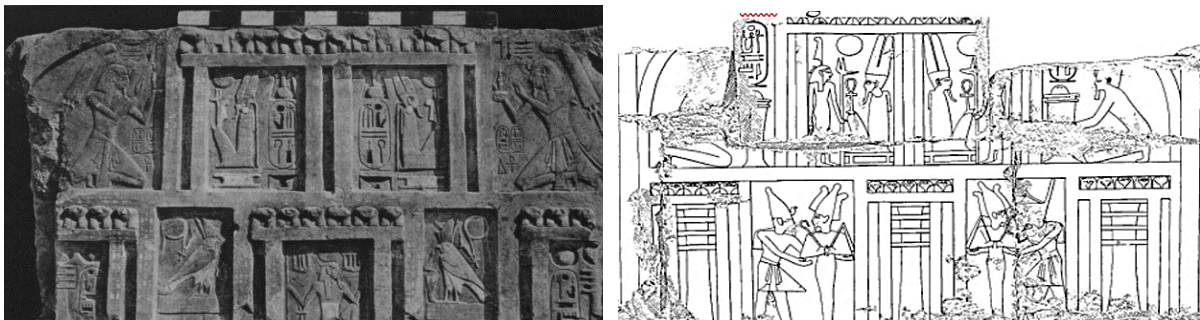





Fig.53 supraporten of doorway, Madinet Habu temple (Hölscher 1941, pl.36)

Fig.54 false door of Osiris sanctuary of Osiris, Madinet Habu Temple (The Epigraphic Survey 1903, pl. 482)

Also was written as  two opposite signs of  $R^c$  as a falcon holding  $wsr$  and  $m3^c t$  and  $imn$  seated on  $mr$  sign to be read  $wsr m3^c t R^c mry Imn$  on the double false door in the throne-room of the first palace at Madinet Habu temple (fig.55).




As mentioned above, sometimes king Ramses III used his birth name as his monogram (like king Hormoheb). For instance, the decoration of the tympanum over the door at the east end of the vestibule to the third floor room in the north tower at Madinet Habu temple (fig.56). The monogram consists of the child ( $ms$ ) with sun disk ( $R^c$ ) upon his head holding   $hk3$  and   $iwn$  signs standing on  which reads  $R^c ms sw hk3 iwn$ .



Fig.55 double false door, throne-room, first palace, Madinet Habu temple (Hölscher 1941, pl. 37)

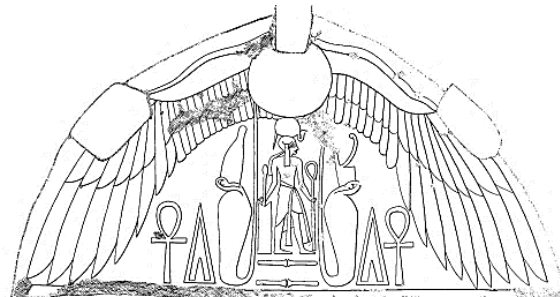



Fig.56 tympanum over door at east end of vestibule to third floor room in north tower at Madinet Habu temple (The Epigraphy Survey 1970, Pl. 643)

### 3.2 Presenting the royal monograms to gods

Scenes where the Ramesside kings offer their monograms to the gods show a wide range of iconography. From the reign of King Sety I, there was an intentional attempt to equate the presentation of  $M3^c t$  and the royal monogram through shared iconography. Then the identification was completed from the 19<sup>th</sup> dynasty as the scenes of offering 'Royal Monogram' were described as 'presenting  $M3^c t$ '. Only the royal monograms that include  $M3^c t$ 's name are offered to deities (Teeter 2017, 35). The portrayal of  $M3^c t$  as a regular theme in temple design occurs at the same time as  $M3^c t$ 's name is incorporated into almost all the 20<sup>th</sup> dynasty's monograms (prenomen).

There are instances where the monogram distinctly includes all phonetic value that makes up the royal name, and instances where specific phonograms of the monogram are provided by components of the composition.

#### 3.2.1 Comprehensive monogram representing all phonetic elements

The first known instances of the name being presented, where the dedication inscription compares the monogram to  $M3^c t$ , come from Sety I's time. All phonetic components of the monogram  $mn m3^c t R^c$  are included. Examples from Sety I's period replace the  $M3^c t$  figure with a hawk-headed Ra figure with a disk on his head.  $M3^c t$ 's phonetic value is represented by a feather that the god is holding. The divine figure completes Sety I's monogram   $mn M3^c t R^c$

by sitting atop the game board's *mn*-sign. For example, Scenes from Gurnah temple at Luxor (figs.57-58)

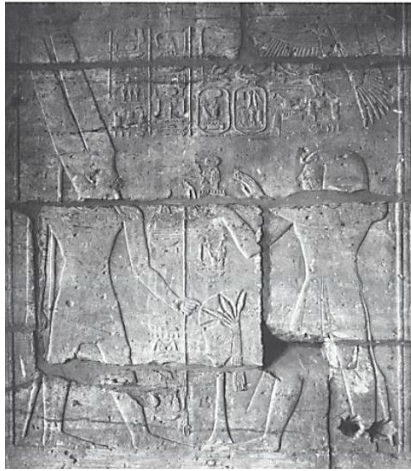


Fig.57 Sety I offers his monogram, Gurnah temple (Brand 2000, fig.124)

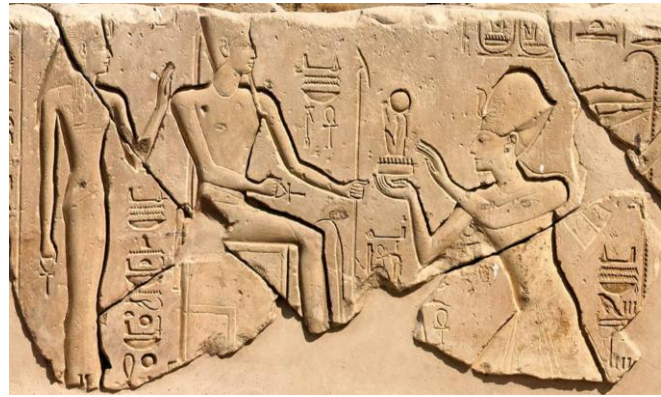


Fig. 58 Sety I offers his monogram, Gurnah temple (Teeter 1997, pl.24)

The several monogram styles for Ramses II do not correctly fit into a chronological sequence; for example, the monogram with hawk heads, which are derived from the monogram of his feather, is limited to the early years of his reign, while the monogram with *M3<sup>c</sup>t* heads characterizes the later years of his reign. The fact that Ramses II's reliefs from the Gournah Temple feature both the hawk-headed and *M3<sup>c</sup>t* -dominated rebuses is what best illustrates the lack of distinct evolution (Teeter 1997, 28).

Monograms also completely represent Ramses II *wsr M3<sup>c</sup>t R<sup>c</sup>*'s prenomen. These compositions, include a hawk-headed figure of *R<sup>c</sup>* holding *M3<sup>c</sup>t*- feather with a sun disk on his head and a *wsr* symbol in front of it. The monogram is placed on a *nb*- or *mr*- hieroglyph. Other forms of Ramses II's monogram may be seen in the temples of Abu Simble, Gournah (fig.70), Luxor, and Karnak (fig.59). These forms indicate a change in the iconography or the replacement of the

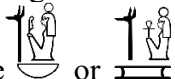
*R<sup>c</sup>* figure with a seated human face figure . this human figure is considered a mixture of the king and God *R<sup>c</sup>* as the human figure wears a sun disk in his head. The figure holding an ostrich feather, provides the phonetic value for *M3<sup>c</sup>t*. The *wsr* hieroglyph is in front of the figure, as is typical with the monogram of Ramses II's prenomen.




Fig.59 South wall, the great hypostyle hall, Karnak temple (Nelson 1981, pl. 75)

Another variation can be seen on the Great Temple at Abu Simbel's façade (fig.60), where many monogram forms are combined. The feather of  $M3^c t$  is surrounded by the sun disk of Ra and the goddess (with a human face) carries a  $wsr$  form scepter (Teeter 1997, 28).



Fig.60 (Re-Horakhty ([temples-egypte.net](http://temples-egypte.net)))

Ramses II's monogram, which features a figure of  $M3^c t$ , is the source of Ramses III's monogram. The key element of the composition, a completely conventional image of  $M3^c t$  seated on a  $nb$ -sign, makes the monogram letters of Ramses III's name appear to be more directly tied to the iconography of the rite of the offering of  $M3^c t$ . Ramses III appears to have abandoned the use of the hawk-headed figure to represent the value " $R^c$ ," and there are few instances in his monogram when the Ra element is portrayed through the therianthrope form of the sun deity (Teeter 1997, 28). The monograms of Ramses III are significantly less variable than the monogram of Ramses II. The sitting image of  $M3^c t$  holding an  $^c nh$  -sign, her feather symbol on her head, is the only element present in every case of the monogram of the prenom

  $wsr M3^c t R^c$  (which lacks the epithet  $mry Imn$ ) in the examples from the 20<sup>th</sup> century. The deity is faced by the  $wsr$  - hieroglyph. In the gap created by the addition of a disk between the rear of the  $wsr$  -sign and the face of  $M3^c t$ , is the phonetic value of  $R^c$ . For instance, on the east wall of room 32 in the Madinet Habu temple, Ramses III is shown kneeling and presenting the  $M3^c t$  in his monogram to Amon-Re (fig.61) (Teeter 1997, 28).

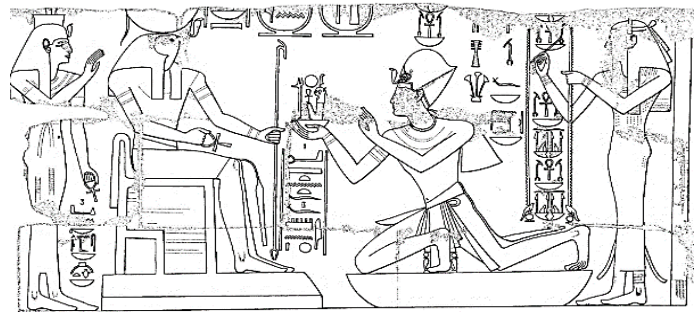



Fig.61 East wall of room 32 in the Madinet Habu temple (The Epigraphy Survey 1964, pl.499)

There are documented instances where the monogram of Ramses III was modified with the epithet  $mry Imn$ . In two of these instances,  $M3^c t$  is replaced by the figure of Amun, and the phonetic value of  $M3^c t$  is represented by a feather held by God (Teeter 1997, 28). One of these

examples (fig.62) from the High Gate at Madient Habu completes the epithet   $wsr m3^c t R^c$   $mry Imn$ , by placing the full composition upon a flat  $mr$  -base.

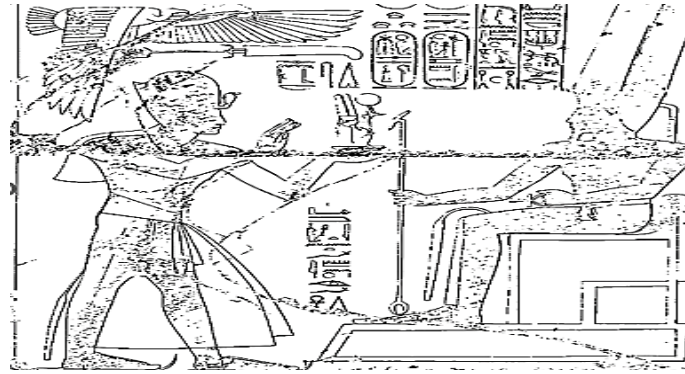


Fig.62 High Gate at Madient Habu temple (The Epigraphy Survey 1970, pl. 617)


King Ramses IV changed his throne name from year 2 to year 7 to *hk3 m3t R<sup>c</sup>* or *hk3 m3t R<sup>c</sup> stp n R<sup>c</sup>*. Great equality can be seen in several rebus writings of Ramses IV's monogram (*hk3 M3t R<sup>c</sup>*) in the reliefs found in the temple of Khonsu (figs. 24, 63-64). The goddess is holding the *hk3*, or scepter, and the disk of Ra is outlined around the feather of the central *M3t*. Rebus is positioned on the standard *nb*-base. A solitary instance from Wadi Hammamt positions the sun disk in between the scepter of *M3t* and the figure of *M3t* (Teeter 1997, 29).



Fig.63 Ramses IV offers his monogram, Khonsu Temple (Teeter 1997, pl. 13)



Fig.64 Ramses IV offers his monogram, Khonsu Temple (Teeter 1997, pl. 12)

One example of the monogram can be cited for Ramses V (fig.65) and for Ramses VI (fig.66), respectively. In the case of Ramses V from Gabel el-Silsila temple, the monogram is  *wsr m3t R<sup>c</sup>* and contains the epithet *shpr n R<sup>c</sup>* where *R<sup>c</sup>* does a double duty in this monogram. The monogram of Ramses VI *nb M3t R<sup>c</sup>* from his tomb contains a human figure holding *nh* -sign and the feather of *M3t* is surrounded by an outline of the disk of *R<sup>c</sup>* and rests upon a *nb*-sign (Teeter 1997, 29).

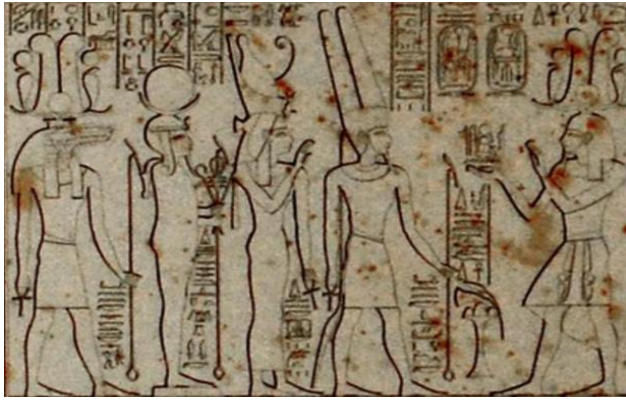


Fig.65 Ramses V offers his monogram, Gabel el-Silsila temple (LD VII pl. 223b)




Fig.66 Ramses VI offers his monogram, Ramses VI tomb, Thebes. (Piankoff 1954, pl. 138a)

Examples of royal monograms in offering scenes for Ramses VII-X are lacking.

### 3.2.2 Phonetic values of the monogram provided by scene components

There are instances of the king's monogram or name written in rebus form without expected phonograms. How other features in the presentation scene provide the missing pieces of the monogram is a perfect example of how the ancient Egyptians were able to combine text and image.

Adding the phonetic value of the recipient's name to the monogram is one of the more creative ways to add a phonetic sign to an otherwise incomplete writing. An example of this can be found in the relief of Ramses II on the west wall of chapel VI of the hypostyle hall of the

Gourna Temple (fig.67), where the king offers a composition of   $M3^c t$  holding an  $\epsilon n h$  sign, with the tall  $w s r$  -sign in front of her. No indication of a disk over the king's head is present, so the logical solution is to take the recipient's phonetic value, Amun-Re, as completing the omitted Ra portion of the monogram. One can notice the monogram frieze of king Ramses II at the top of the wall ( $w s r m 3^c t R^c s t p n R^c$ ).

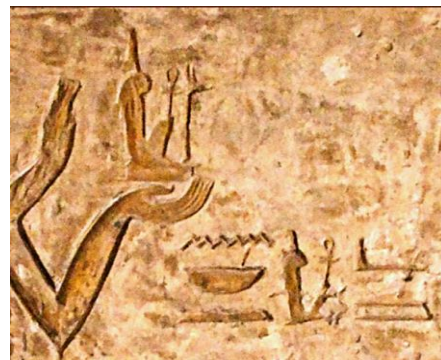



Fig.67 a west wall, chapel VI, hypostyle hall, Gourna Temple; 67b details of the monogram (*Chapel 6 (temples-egypte.net)*)

In one example of a Ramesside monogram, a missing phonetic element comes from the attendant's name rather than from the recipient's. This scene that appears on the High Gate at

Madiet Habu (fig.68) depicts Ramses III presenting a monogram  composed of Amun and  $w s r$  upon a  $m r$ -sign. Here, the values  $R^c$  and  $M 3^c t$  are supplied by the recipient Amun-Re-Horakhty and his attendant ( $M 3^c t$ ).

Another example is found in the tomb of King Ramses V/VI (KV9), where King Ramses VI (fig.69) is kneeling in front of Amun-Re and presenting his monogram which is composed of a human figure of goddess *M3<sup>c</sup>t* seated upon *nb*-sign. Here is the value of Re supplied by the recipient Amun-Re. This scene is considered the only example of presenting a royal monogram inside the royal tombs. There isn't a dedication in this scene that connects the rebus with Maat. Nonetheless, this scene's iconography is strongly influenced by scenes that elevate the name rather than those that associate the rebus with *M3<sup>c</sup>t* (Teetet 1997, 48).

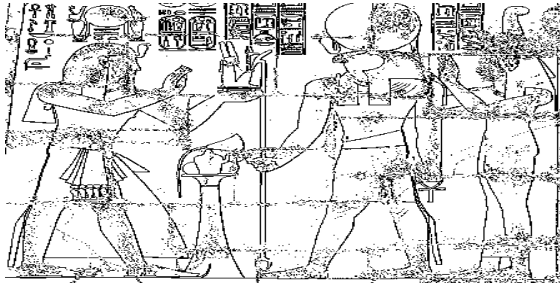


Fig.68 passage, south, east section, upper register, high gate of madinet Habu temple (The Epigraphy Survey 1970, pl. 603)

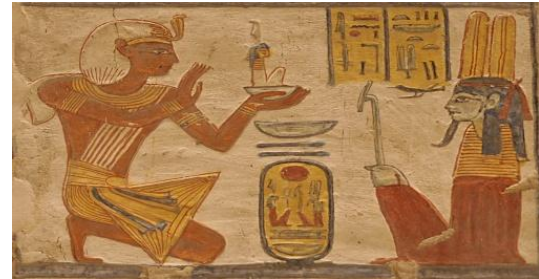


Fig.69 tomb of Ramses VI, Thebes (<https://thebanmappingproject.com/tombs/kv-09-ramesses-v-and-ramesses-vi>)

Another solution to completing the phonetic values in this scene is to assume that the monogram itself conveys the value of Maat, which is supported by the dedication inscription accompanying many scenes that equates the name with *M3<sup>c</sup>t*.

There are at least two other examples indicate that indeed the monogram was considered to contribute the phonetic value *M3<sup>c</sup>t* to an otherwise incomplete monogram. One such example appears in Gournah Temple of Sety I (fig.70), decorated by Ramses II, where the monogram *mn m3<sup>c</sup>t R<sup>c</sup>* is made up of a figure with a disk on its head who holds a combined *nh*-flower scepter and is seated upon the game board *mn*-sign. In this example, the gender of the seated figure is unclear. Although the fillet around the head and the coiffure suggests it is a female. As is customary, the profile of the hieroglyph does not give any hint as to its gender by an indication of breast. Here, the figure could be a human head Ra, and the rebus itself Maat without her characteristic feather symbol. The other one occurs in the reliefs of Ramses II in the temple of Gurnah (fig. 71)

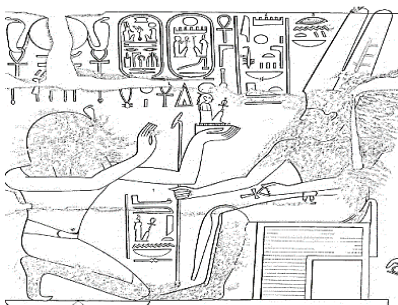


Fig.70 Sety I offers his monogram, Gurnah temple (The Epigraphy Survey 1981, pl. 177)



Fig.71 Ramses II offers his monogram, Gurnah temple (Teeter 1997, pl. 23)

















#### 4. Results

From this study, the researcher found some important points such as:

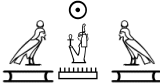




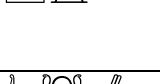




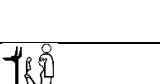



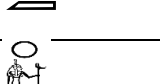

- There are two main types of royal monograms: the frieze monogram and the single monogram. The frieze monogram is depicted on the upper parts of the walls of the temples and decorates the cornice of the sacred barque's shrines; as well as the single monogram decorates the walls of the temples as an emblem of the king, the sacred barque's shrine, and as an offering.
- The single monogram was first attested from the reign of Queen Hatshepsut, and it was common from the reign of king Seti I.
- The Frieze monogram which decorates the upper parts of the walls of the temple first appeared from the reign of Queen Hatshepsut.
- The frieze monogram of queen Hatshepsut was originally the Uraeus frieze which was depicted on the upper parts to sanctify the sacred parts.
- The royal monogram frieze was first attested from the time of Horemheb, that was a part of King's name on the cornice beneath the arched roof of the canopy
- The oldest royal monogram found on a frieze of the shrine of the sacred barque was the monogram of King Amenhotep III from the reign of Horemheb at the colonnade of Luxor temple.
- The oldest monogram found in the middle of the shrine of the sacred barque as heraldry was the name of King Tutankhamun on the shrine of the sacred barque of Amun-Re at the colonnade of Luxor Temple from the reign of Horemheb which undouble usurped the shrine from Tutankhamun.
- Only Kings Horemheb, Ramses II, and Ramses III used their names as parts of their royal monograms.
- Presenting the royal monogram which includes the name of goddess *M3ct* to different deities was started during the reign of King Sety I. This type of offering to insure the intimate relationship between the king and the goddess.
- The uses of the *M3ct* image, connected by the Ramesside monograms associated with Maat, demonstrate Maat's much- elevated status in the years after the 18<sup>th</sup> dynasty.
- As a reflection of the king's desire for a closer relationship with Maat and her innate ethical principles, which had formed the traditional code behavior in the pre-Ramesside era, the offering inscription of the royal monogram the conclude *M3ct* and the subsequent presentation of those names equated with Maat.
- The absence of any monogram-*M3ct* equation (as evidenced by the monogram's presentation) until the start of the 19<sup>th</sup> Dynasty is another strong indicator of the Ramesside period's increased emphasis on *M3ct* ritual.
- Presenting royal monogram appears only once in the royal tombs, within the tomb of king Ramses VI.
- The combination of *M3ct* feather and the sun disk (the headdress) above the head of *M3ct* in the scenes of offering the royal monogram accompanied by goddess Maat was first attested in the reign of king Ramses II on the façade of Abu Simbel temple and then appeared in the reliefs of Ramses IV in Khonsu Temple.
- Out of 72 scenes; the most king who has a variety of monograms are Kings Sety I, Ramses III and Ramses II and the least represented one is king Tutankhamun.













## 5. Conclusion:

Through the study of the previously mentioned scenes of the royal monograms during the New Kingdom in temples and royal tombs, it was figured out that the ancient Egyptians kings used to write their monograms. Royal monograms were not only emblems of authority, but they also guaranteed the king's legacy. By incorporating their name and titles into the fabric of Egyptian society, kings hoped to secure their place in history and ensure that their reign would be remembered for generations to come.

King	Monogram	Transliteration	Type	Place	Figure No.
Hatshepsut	1. 	<i>k3 m3ʿt Rʿ</i>	Frieze	The oldest parts of Deir el-Bahari temple,	Fig.5
	2. 		Frieze	The Punt Portico at Deir el-Bahari temple, The sections of Madinet Habu temple that Hatshepsut completed.	Fig.3
	3. 		Frieze	The shrines of Anubis, the Hathor Shrine, the chapel of Thutmosis I at Deir el Bahari temple.	Fig.4
	4. 		Singular	Entrance of Hathor chapel at Deir el-Bahari temple	Fig.40
Amenhotep III	1. 	<i>nb m3ʿt Rʿ</i>	Frieze	Wall and shrine frieze of Colonnade of Luxor Temple.	Fig.7
Tutankhamun	1. 	<i>nb hprw Rʿ</i>	Singular on the barque's shrine	The colonnade of the Luxor temple	Fig.27
Horemheb	1. 	<i>hr m hb</i>	Singular on the barque's shrine	The north wall of the barque hall of the main sanctuary of Amun at Deir el-Bahari temple.	Fig.26 a,b
	2. 		Frieze of barque's shrine	The north wall of the barque hall of the main sanctuary of Amun at Deir el-Bahari temple.	Fig.26 c,d
Sety I	1. 	<i>Mn M3ʿt Rʿ</i>	Frieze, singular	The wall and shrine friezes of his temples at Abydos, Gurnah and Karnak.	Figs.8-9-10-11-12, 28a, 29, 30b, 33, 41-42-43-44-45, 57-58
	2. 		Singular on the sacred barque's shrine	Sacred barque scene at the north wall of the Karnak great hypostyle hall.	Fig. 28c
	3. 		Singular	Collar of Amun-Ra on the prow of his sacred bark at Gurnah temple	Fig.46
	4. 		Singular	The 2 <sup>nd</sup> hypostyle hall at Abydos temple.	Fig. 47
	5. 		Singular	Lunettes of the chapels of Amun R and Re-Horakhti.	Fig. 51
	6. 		Singular (Offering)	Gourna Temple of Sety I	Fig. 70
	7. 		Frieze	Osiris Chapel at Abydos Temple.	Fig.13
	8. 		Singular	Column of the 2 <sup>nd</sup> hypostyle hall of Abydos temple	Fig. 48



	9. 	<i>mn M3<sup>c</sup>t R<sup>c</sup> mry wsir</i>	Singular	Column of the 2nd hypostyle hall of Abydos temple	Fig.49
	10. 	<i>mn m3<sup>c</sup>t R<sup>c</sup> mry m3<sup>c</sup>t</i>	Frieze	Isis Chapel at Abydos Temple.	Fig.14
	11. 	<i>mn M3<sup>c</sup>t R<sup>c</sup> mry Imn</i>	Frieze	Amun-Re Chapel at Abydos Temple.	Fig.15
	12. 		Singular on the sacred barque's shrine	The central of the barque's shrine of his temples at Abydos, Gurnah and Karnak.	Figs. 30, 33
	13. 		Frieze of sacred barque's shrine	Amun-Re chapel at Abydos Temple.	Fig. 31
	14. 		Singular	Collar of Amun-Ra on the prow of his sacred bark at Abydos temple	Fig. 50
	15. 		<i>mn M3<sup>c</sup>t R<sup>c</sup> mry Pth</i>	Frieze of sacred barque's shrine	Ptah chapel at Abydos Temple.
Ramses II	1. 	<i>wsr M3<sup>c</sup>t R<sup>c</sup></i>	Frieze	The west wall of the Great hypostyle hall at Karnak	Fig.17
	2. 		Frieze of sacred barque's shrine	The shrine friezes of his temples at Karnak, mortuary temple at Ramesseum and the south walls of the 2 <sup>nd</sup> hypostyle hall and the sanctuary of the Great Abu Simbel temple.	Fig. 33
	3. 		Singular (offering)	Offering scene at Karnak temple	Fig. 59
	4. 		Singular	Offering scene at Karnak, Luxor and Gurnah temples	Fig. 71
	5. 		Singular (Offering)	Façade of the great temple of Abu Simbel	Fig. 60
	6. 		Frieze and singular (offering)	west wall of chapel VI of the hypostyle hall of the Gourna Temple.	Fig. 67
	7. 	<i>wsr M3<sup>c</sup>t R<sup>c</sup> stp n R<sup>c</sup></i>	Frieze	The façade of the colonnade hall at Luxor temple	Fig.15
	8. 		Frieze	- The sun hall of Ramses II at Gurnah temple of Sety I. - The courtyard and the antechamber of wadi el seboua. - The façade of Great Abu Simbel Temple	Figs.17-18
	9. 		Frieze	-The walls and pillars of the 2 <sup>nd</sup> pillared hall and the antechamber at Derr temple	Fig. 20

	10. 		Singular	inner face of the eastern wing of the pylon of Luxor temple	Fig. 52
Ramses III	1. 	<i>wsr m3ct Rc mry Imn</i>	Frieze	Room 5 of the slaughtering house at Madinet Habu Temple.	Figs.21
			-Singular (wall)	-Supraporten from the doorway between the great columned hall and the throne-room of the first palace, north face at Madinet Habu temple.	Fig. 53
			-Singular (offering)	High Gate at Madient Habu	Fig. 62
	2. 		Frieze of sacred barqu's shrine	the temple of Ramses III at Amon-Re temple at Karnak	Figs. 34- 35
	3. 		Singular on the sacred barque's shrine	the temple of Ramses III at Amon-Re temple at Karnak	Fig. 35c
	4. 		Frieze of sacred barqu's shrine	-The north wall of the second court of Ramsessum temple - The east wall of Ramses II chapel at Rammesum temple.	Figs. 36, 37
	5. 		Singular on the sacred barque's shrine	Ramses III's temple at Amon-Re temple at Karnak	Fig. 35d
	6. 		Frieze of sacred barque's shrine	The east wall of Ramses II chapel at Rammesum temple.	Fig. 37
	7. 		Singular	-Double false door in the sanctuary of Osiris at Madinet Habu. -The 3 <sup>rd</sup> floor room at Madinet Habu temple.	Fig. 54
	8. 		Singular	Double false door in the throne-room of the first palace at Madient Habu temple.	Fig. 55
	9. 		- Singular (offering)	High Gate at Madient Habu	Fig. 68
10. 	<i>Rc ms-sw hk3 iwn - wsr m3ct Rc mry Imn</i>	Frieze	- The east part of the central tower of Madinet Habu Temple. - The lintel of the portal of Madinet Habu Temple	Fig.22	
11. 	<i>wsr M3ct Rc mry Imn – Rc ms sw hk3 Tw</i>	Frieze of sacred barqu's shrine	The shrine frieze of the exterior west wall of the temple of Ramses III at Amun-Re at Karnak	Fig. 38	








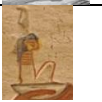
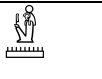

	12. 	<i>R<sup>c</sup> ms sw</i>	Singular	Tympanum over door at east end of vestibule to third floor room in north tower at Madinet Habu temple.	Fig. 56
	13. 	<i>wsr M3<sup>c</sup>t R<sup>c</sup></i>	Singular (offering)	East wall of room 32 in the Madinet Habu temple.	Fig. 61
Ramses IV	1. 	<i>wsr m3<sup>c</sup>t R<sup>c</sup> stp n 'Imn</i>	Frieze	The east and west faces of the south and north porters' lodges at Madinet Habu Temple.	Fig.23
	2. 	<i>hk3 M3<sup>c</sup>t stp n 'Imn</i>	Frieze	Khonsu temple	Fig.24
	3. 	<i>hk3 M3<sup>c</sup>t</i>	Singular (offering)	Khonsu temple	Figs. 63-64
Ramses V	1. 	<i>wsr M3<sup>c</sup>t R<sup>c</sup> shpr n R<sup>c</sup></i>	Singular (offering)	Gabel el-Silsila temple	Fig. 65
Ramses VI	1. 	<i>nb M3<sup>c</sup>t R<sup>c</sup></i>	Singular (offering)	Tomb of ramses VI at valley of the kings, luxor.	Fig. 66
	2. 		Singular (offering)		Fig. 69
Ramses XI	1. 	<i>Mn m3<sup>c</sup>t R<sup>c</sup></i>	Friezes of the sacred barques	The north wall of the first hypostyle hall of Khonsu temple at Karnak	Fig. 39
	2. 	<i>mn M3<sup>c</sup>t R<sup>c</sup> stp n Pth</i>	Frieze	Khonsu temple	Fig.25

Table (1) The monograms of the New Kingdom Kings

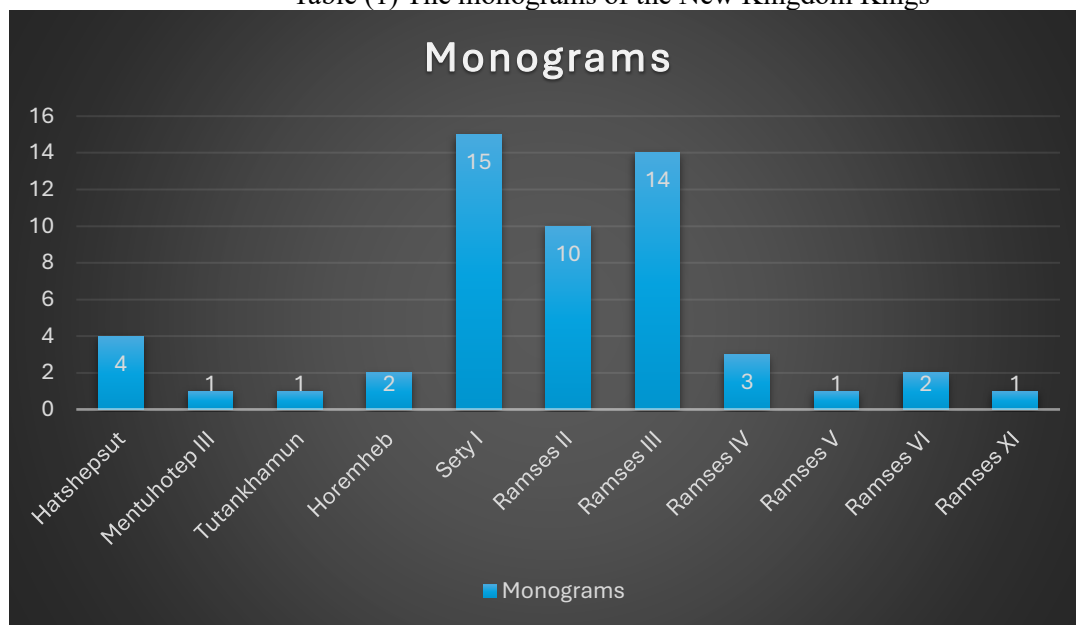


Chart (1) The Monograms of the New Kingdom Kings

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## ما وراء الرمز: الأهمية الثقافية لشعارات الملوك في عصر الدولة الحديثة

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### المخلص

### معلومات المقالة

خلال عصر الدولة الحديثة، لعبت الشعارات الملكية دورًا مهمًا في التصوير الأدبي والفني للملوك. كان الشعار تطبيقًا إبداعيًا ومجازيًا للهيروغليفية التي تصور اسم الملك أو اسم التتويج الخاص به، معبرًا عن النطق الصوتي له والارتباطات الرمزية المرتبطة بأسمائه. وتهدف هذه الدراسة إلى تحديد الشعارات الملكية، التي تم تمثيلها من خلال أفاريز الشعارات والشعارات الفردية. بالنسبة للشعارات على هيئة أفاريز فهناك نوعان من الأفاريز: أفاريز تزين جدران المعابد وأفاريز تزين مقاصير المراكب المقدسة. وقد كانت الملكة حتشبسوت أول شخصية ملكية تستخدم أفاريز الشعارات على جدران معابدها في الدير البحري ومدينة هابو، بينما كان الملك حور محب أول من صور اسمه كشعار على مقاصير المراكب المقدسة. وقد كانت زخارف الأفاريز التي تزين جدران المعابد شائعة خلال فترة عصر الرعامسة. وانتشرت بكثرة في عصر الملك ستي الأول ورمسيس الثاني والثالث. أما بالنسبة للشعارات المنفردة، فقد قُدمت لأول مرة في عصر الدولة الحديثة خلال عصر الملكة حتشبسوت وانتشرت بكثرة في عصر كلا من الملك سيتي الأول، والملك رمسيس الثاني، والملك رمسيس الثالث. وقد كانت الشعارات المنفردة أيضًا تقدم كقرايين للآلهة المختلفة. لم تكن هذه الشعارات مجرد تمثيل لاسم الملك، بل كانت تعبيرًا عن حكمه الإلهي واتصاله بالآلهة، وهو الأمر الذي كان بالغ الأهمية في الحفاظ على سلطته وتأثيره على الشعب. أصبحت هذه الشعارات أيضًا قرايين للآلهة، مما يؤكد التشابك بين هوية الملك والإله.

### الكلمات المفتاحية:

شعارات؛  
ملكية؛  
لغز؛  
تصويري؛  
إفريز؛  
ماعت

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