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## The Inscriptions of King *Dd. ḥr/Teos* in Khonsu Temple

Nada Atef Mohamed    Mofida el Weshahy    Habiba el Menyawy

Tourist Guidance Department - Faculty of Tourism and Hotels - Suez Canal University

### ARTICLE INFO

### Abstract

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The inscriptions depict the king in traditional ritual scenes, such as presenting offerings or receiving symbols of protection and authority from the gods, according to the artistic and religious conventions of ancient Egypt. This study aims to analyze these inscriptions by examining their textual content and iconographic representations, interpreting their symbolic meanings, and situating them within their historical and religious context. These inscriptions of the king have not been previously subjected to focused scholarly attention; only brief or incidental references to parts of them were made within general discussions or chapters, without any detailed or comprehensive study. The research contributes to highlighting the importance of these inscriptions as primary documents that shed light on the nature of kingship at the end of the Pharaonic period and show how rulers sought to affirm their position through official religious expression.

### Introduction

The inscriptions of King *Dd. ḥr/Teos*, the second ruler of the Thirtieth Dynasty, carved on the walls of the Temple of Khonsu at Karnak in Thebes, represents a significant source for understanding aspects of kingship during the Late Period. Despite the brevity of his reign lasting no more than two years<sup>1</sup>, these inscriptions reflect a conscious effort to establish a royal presence in one of Egypt's most important religious centers, particularly during a time of political unrest and instability<sup>2</sup>.

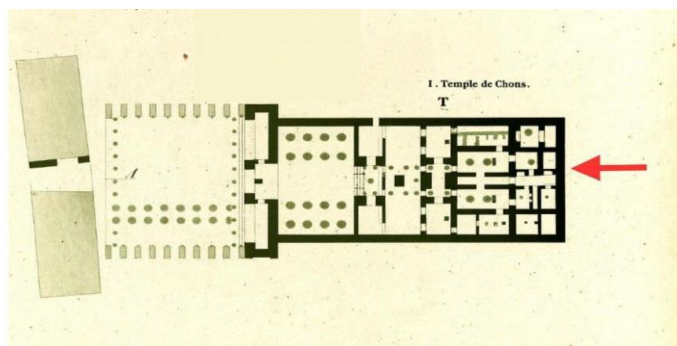
<sup>1</sup> Beckerath J.von , (1999). Handbuch der ägyptischen Königsnamen. p. 244, Mainz.

<sup>2</sup> Kitchen, K.A. (1986). The Third Intermediate Period in Egypt (1100–650 BC), p. 528, Warminster: Aris & Phillips.

The scenes depict King Teos in traditional poses, offering sacrifices or receiving symbols of divine protection and legitimization<sup>3</sup>. These depictions underscore his attempt to affirm his political legitimacy and reinforce his connection to the established religious order<sup>4</sup>. The inscriptions also include full royal titulary and epithets that emphasize his role as a rightful ruler and guardian of divine order<sup>5</sup>, with deliberate use of symbolic language and visual codes aimed at reinforcing his image in the eyes of the priesthood and the religious elite of Thebes<sup>6</sup>.

This study aims to examine and analyze these inscriptions through both textual and iconographic approaches, focusing on the symbols and meanings they convey. It also seeks to contextualize the material within its historical and political setting, to offer a deeper understanding of how Teos employed temple inscriptions as a tool for constructing and projecting his royal identity during one of the most delicate periods of ancient Egyptian history.

The inscription of the king appears on the outer eastern wall of the temple, and its significance lies in the fact that it is the first historical text to mention the name of the king *Dd.hr/Teos*<sup>7</sup> (fig.1).



**Fig.1:**The plan of Khonsu temple (the location of the inscription).

LD, I, Bl, 83.

### **Doc. (1):**

The inscription extends across a single line in characters half a foot high. The content recounts repairs and enhancements made to the Temple of Khonsu. However<sup>8</sup>, a door exists between the texts (Fig. 2), which opens into the temple and divides the inscription into two parts; this door appears to have been opened after the

<sup>3</sup> Hornung, E., & Staehelin, E. (1976). *Neue Studien zum Sedfest*, MÄS 33.

<sup>4</sup>Baines, J., & Málek, J. (2000). *Cultural Atlas of Ancient Egypt*, p. 195 ,Oxford University Press.

<sup>5</sup> Schulman, A.R. (1988). "Some Remarks on the Alleged 'Priestly Reaction' under Teos," , Vol. 25, p. 131–145. , JARCE.

<sup>6</sup> O'Connor, D., & Silverman, D.P. (2001). *Ancient Egyptian Kingship*. p. 230, Brill.

<sup>7</sup> Maspero,G.,(1889),*Recueil de Travaux .XI* , (Notes de voyage ),P.154.; Gauthier,H.,(1916):LR.III, p.182.

<sup>8</sup>Maspero,G.,(1889),*Recueil de Travaux .XI* , (Notes de voyage ),P.154.; Gauthier,H.,(1916):LR.III, p.182. ; PM, II, p.243; LD Text, III,p.70. ;Kienitz,Friedrich Karl.Die Politische Geschichte Ägyptens vom 7.bis zum 4. Jahrhundert vor der Zeitwende.Berlin, p.213.7.

reign of King *Dd.hr*/Teos, therefore, a part of the text is missing, as the context suggests<sup>9</sup>.



**Fig.2** The door between the texts.

Photo taken by the researcher.

- The text on the Right of the door: (Fig.3)

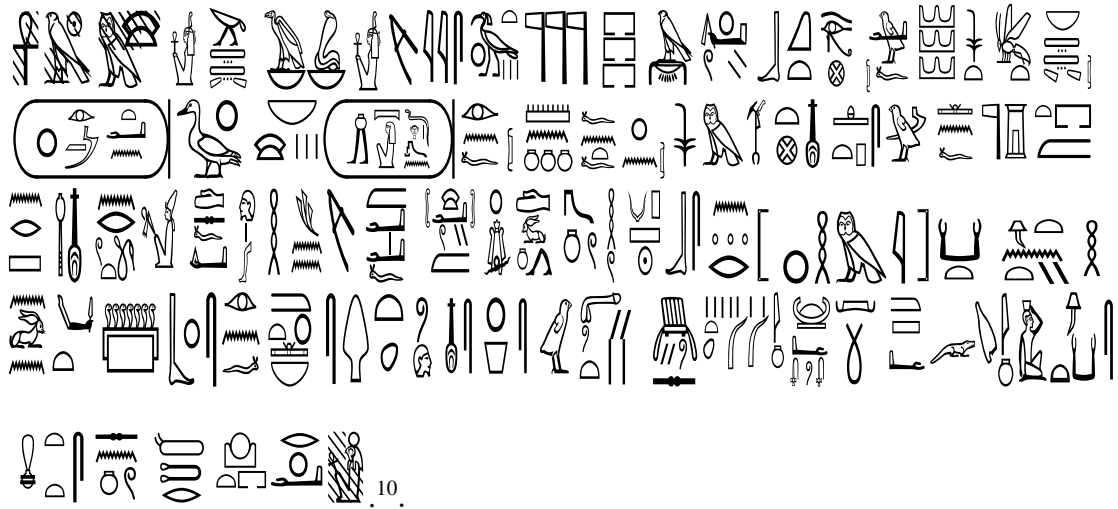


**Fig.3:** Outside of the east wall of Khonsu temple (Lower part)

Photo taken by the researcher.

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<sup>9</sup> Maspero, G., (1889): Recueil de Travaux .XI , (Notes de voyage ), p.154.



ḥnh Hr (ḥ-m-m3ṯt-sšm-t3wy ( )nbty mry-m3ṯt-s3h-prw ntrw( )Hr-nbw ḥwi-b3kt wṯf ḥ3swt) ( nswt bity nb t3wy ỉry m3ṯt n Rṯ)(s3 Rṯ nb ḥw dd ḥr stp n ỉnhṯ)<sup>11</sup> ỉr n.f mnw.f n ỉt ḥnsw m w3st nfr ḥtp sm3wy n.f ḥwt-ntr,f m k3.t mnḥ nty nhḥ<sup>12</sup> m ỉnr-ḥd nfr n rwit nsw gs.f tp.rd n mry m ʿwy,f r ʿwy m ỉ3bt dwn stp hw wps<sup>13</sup> sd3wty bw shr-s mnḥ k3t.ỉ nw ḥdt sbk-šṯt w3wt.ỉ T ḥw 3wy,s mty wsh.s. nfrw tp nht s ỉr n.f .shbt dsrt n wn mitt<sup>14</sup> .s snw t 3ht r<sup>15</sup>.

*“Horus lives as a manifestation of justice, the leader of the two lands and the representative of the two ladies and the beloved of justice the magnifier of the houses of the goddess golden Horus the protector of Egypt and defeated the foreign county, the king of upper Egypt and lower Egypt the lord of the two lands the one who accomplished Maat for Ra the son of Ra lord of crowns 9d-Hr chosen by Onuris he made it for his father in Thebes the good and kind one who restored the temple of god ,who is immortal in the good limestone inscriptions in the king’s hall, and next to him instructions ... for the beloved in his hands , as if hands in the east(in life)extend to the choice, he advised scattering the treasures of the place, as he tends to them efficiently ,and he mentioned that he ruled the south (I’m)a frightening Sobek<sup>16</sup>and my anger is the subject of my proud seven times , then he declares that he is good*

<sup>10</sup> Maspero,G.,(1889):Recueil de Travaux .XI , (Notes de voyage ),p.153. ; Jansen-Winkel, K. (2007):Inscripfen der Spätzeit.Teil .V,Die 27-30 Dynastie und die Argeadenzeit.Band 1: Kambyses-Tachos.Wiesbaden,p.334.

<sup>11</sup> Beckerath, J.Von. (1999): S.226, 227. ; Leprohon, R.J.,(2013):s.172.the main five titles of the king .

<sup>12</sup> WB, I, s.170; Faulkner, R.O. (2017):p.110., nhḥ means ‘immortality’ in the text.

<sup>13</sup> Faulkner, R.O. (2017):p.110.; Wb, I, s.74., wpS means ‘strew, scatter’

<sup>14</sup> Faulkner, R.O. (2017):p.110.; Wb,I, s.130., mitt means ‘the like’

<sup>15</sup> صبري طه حسنين(1997): ، ص.298.

<sup>16</sup> LGG, VI, s.260.



*,better than the fig tree, clear achievement ,and there was no one like him, the gifts are on the horizon of Re<sup>17</sup>. ”*

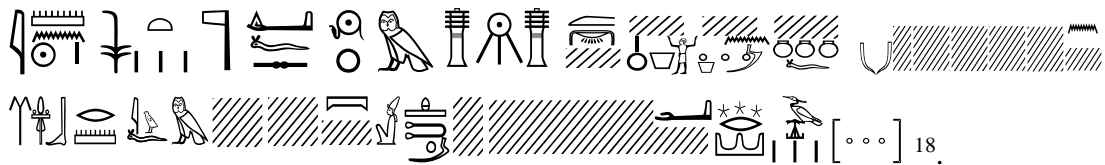
- The text on the left of the door: (Fig.4)

(A)

(B)



**Fig.4** (A, B) shows part of the text on the left of the door in the east wall.



*imn-R<sup>c</sup> nsw ntrw di .f .s m dd hrw dd m nbw sntr k3 n m33 mnw.f n rth izbt ...r hbs iw .f m....h<sup>tp</sup> tm3<sup>c</sup> ...di r dw b<sup>c</sup>hi.*

*“The god Amun, lord of the gods, he offers them (the offerings) in the bright Dd, Dd that is like gold incense for the soul, to see his traces ....to remain in the east he gives the flood to the mountains<sup>19</sup>. ”*


<sup>17</sup>ص.259. سليم حسن، موسوعة مصر القديمة ج 13، صبري طه حسنين(1997): ص.299.

<sup>18</sup> Jansen-Winkel, K.(2007):Teil.V, S.334.; Maspero,G.,(1889):Recueil de Travaux .XI , (Notes de voyage ),p.154.

<sup>19</sup> صبري طه حسنين، (1997): ص.299.

**Doc.(2):**

There are scenes on the outer side of the east wall of the temple of Khonsu at Karnak above this band inscription, the ritual scenes involve the king *Dd.hr/Teos* standing before various gods, the cartouches were not filled in; however, Lepsius had

seen one with the name of *Dd.hr/Teos* <sup>20</sup>.



**Fig.5:** The top part of the eastern wall of the Khonsu temple.

Photo taken by the researcher.

The scenes are heavily damaged, and the inscriptions cannot fully read; therefore, only a few indications provided here, the inscriptions concerning the god and the king are rarely preserved, but each scene has a column behind the king on the left, in which the king described as beloved of the respective deity. (Fig.5)

The scenes on the left under register consist of 14 scenes in which the king stands on the left before various gods. However<sup>21</sup>.

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<sup>20</sup> Jansen-Winkel, K.(2007):Teil.V, S.334.; LD Text, III.p.70.

<sup>21</sup> Jansen-Winkel,K.(2007):Teil.V, S.334.

**Doc.(3):**

A scene of the king standing and wearing the shendyt kilt with a bull's tail hanging from it, and offering ointment to the god Amun<sup>22</sup> who stands before him in his human form wears the crown with two feathers, although the scene is damaged, the text makes it clear that the god is Amun Ra. (Fig.6)



**Fig.6:** scene of the king with the god Amon-Re.

Photo taken by the researcher.

The text above the Scene:

*hnk*<sup>23</sup> *mdt n it.f.*

*Offering ointment/oil for his father.*

The text behind king:

*s3 nh nb h3.f mî R<sup>c</sup>.*

*All protection and life are behind him, like Ra.*

The text above the king:

*h3.f mî R<sup>c</sup>.*

<sup>22</sup> LGG, I, s.305.

<sup>23</sup> Wb III, To present (a gift); to offer 117.5-118.5. ; سيلفي كوفيل،(2010):قرايين الالهة في مصر القديمة، ترجمة : سهير لطيف،ص.95.

*nswt bꜣt nb t3wy ( ) s3 Rꜥ nb ḥꜥw ( ).*

*The king of Upper and Lower Egypt, the lord of the two lands, son of Ra, lord of crowns.*

[illegible]

dd mdw di.n n.k t3wy nb m htp (n) imn R<sup>c</sup> nswt ntrw {nb} pt.

*Word spoken; 'I gave to you all two lands in Peace, (for) Amon Ra king of gods {lord of} sky.*

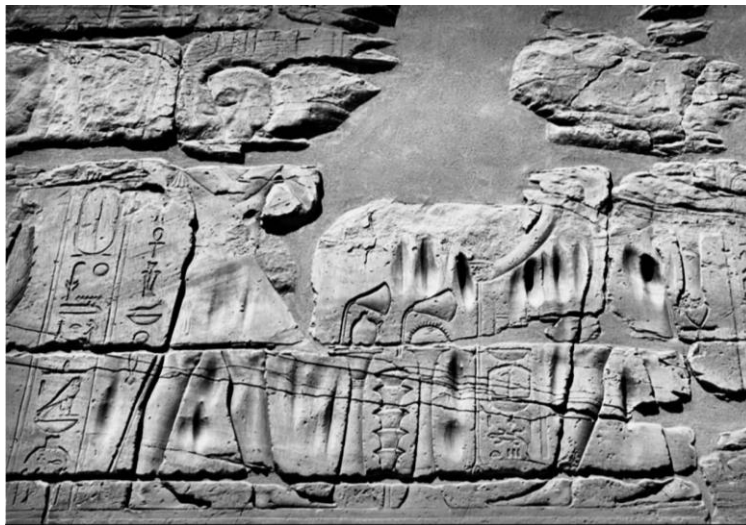
The text on the column : 

*mry 'Imn R' nswt ntrw nb pt t3wy*

*{#} beloved of Amon Ra, the king of gods, the {lord} of the sky.*


**Doc.(4):**

Scene depicting the king *Dd.hr*/Teos standing and wearing the shendyt kilt with a bull's tail hanging from it, and the *hprš* crown <sup>26</sup>on his head, offering a sacrifice to the god Khonsu he was holding the scepter in one hand, and in the other hand, the *ʿnh* symbol.



**Fig .5** the king with god Khonsu.

Photo taken by the researcher.

The text in front of the god: 

<sup>24</sup> Cathie,S.(2010)Royal Name,UCLA.,’’the empty Cartouches in late period may symbolize royal authority rather than a specific king,reflecting the concept of kingship itself.in the case of Teos,this could be linked to political unrest and his military campaigns,which possibly hindered the completion of his inscriptions.’’

<sup>25</sup> Jansen-Winkel, K. (2007): S.336.

<sup>26</sup> Goebs, Katja. (2001): Crowns, The Oxford Encyclopedia of Ancient Egypt, vol.I, p.324.



*di.n(i) n.k ʿš3t h3bw*<sup>27</sup>.

*I gave to you, many Sed festivals.*

The text above the king:



{nswt bit nb t3wy} {#} s3 R<sup>c</sup> nb h<sup>c</sup>w {#} m<sup>d</sup>.

*{The king of upper and lower Egypt}, the lord of {the two lands}, {#} the son of Ra, the lord of crowns, 10{#}.*

The text behind the king:



s3 ʿnh h3 nb.f m<sup>i</sup> R<sup>c</sup>

*All protection and life are behind him, like Ra.*

the text on the column behind the king:



{Nswt bity} nb t3wy {nb ir}t-ht ( ) s3 R<sup>c</sup> nb h<sup>c</sup>w ( ) mry Hnsw m nfrt w<sup>c3st</sup> htp hr nb 3w.t ib

*The king of upper and Lower Egypt, the lord of the two lands, lord of rituals, son of Ra, the lord of crowns( ) beloved of Khonsu in beautiful Thebes lord of his heart /who is pleased.*

#### **Doc.(5):**

The scene depictink The king standing and wearing the shendyt kilt, with the Atef<sup>29</sup> crown on his head, offering lettuce to the god Amun-Ra kamutef<sup>30</sup>, in the ithyphallic form, and wearing the blue crown hprš<sup>31</sup>.



**Fig .6:** the king with the god Amun-Re Kamutef.

Photo taken by the researcher.

<sup>27</sup> LGG II, 225.

<sup>28</sup> Jansen-Winkel, K.2007, S.336.

<sup>29</sup> Joebs,K., (2001): Crowns,The Oxford Encyclopedia of Ancient Egypt ,Vol.I, p323.

<sup>30</sup> LGG, I, s.343.

<sup>31</sup>Joebs,K., (2001): Crowns,The Oxford Encyclopedia of Ancient Egypt, (Vol.I), p.324.

Scene Title: 


*Rdīt 'b.w<sup>32</sup> r n it.f*

*Offering lettuce he make for his father.*

Next to the God: 

*di.n (i) n.k nsyt n Tm.*

*I gave to you the kingships of Atom<sup>33</sup>.*

Caption about the king destroyed behind him: 

*s3 'nh h3.f nb.f mi R'.*

*All protection and life are behind him, like Ra.*

The text on the Column behind the king 



*{nswt bity} {##} s3 R' {nb} - h'w 'Imn-R' k3 mwt.f ntr '3 mry.*

*{The king of upper and lower Egypt} {##} son of Ra {lord} of crowns, Amon Ra 'Kamutef', the great god, beloved.*

#### **Doc.(6):**

The scene depicts the king standing, wearing the shendyt kilt with a bull's tail hanging from it, offering wine to the goddess Hathor<sup>35</sup>, who appears in the form of a standing woman, holding a was scepter in one hand and the Ankh sign in the other.



**Fig .7:** The king offering wine to the goddess Hathor.  
Photo taken by the researcher.

<sup>32</sup> Wb , I, p.176.10-14; Germer, Flora, 185 f. ; سلفي كوفيل،(2010):قرايين الالهة في مصر القديمة، ترجمة سهير لطيف،ص.75.

<sup>33</sup> LGG, VII, s.411.

<sup>34</sup> Jansen-Winkel, K.(2007):S.336.

<sup>35</sup> LGG, V, s.75.

The text above the scene:



*Rdi.t irp*<sup>36</sup> *n mwt.f.*

Offering wine to his mother.

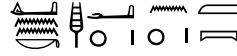
The text behind the king:



*s3 ʔnh ɣ3 nb.f mɨ rʕ.*

Protection and life before his lord like Ra.

The text infront of the goddess :


$$di\ n.(i)\ n.k\ \dot{h}\ n\ R\ m\ pt.$$

I gave to you a manifestation of the god Ra (who is) in the sky.

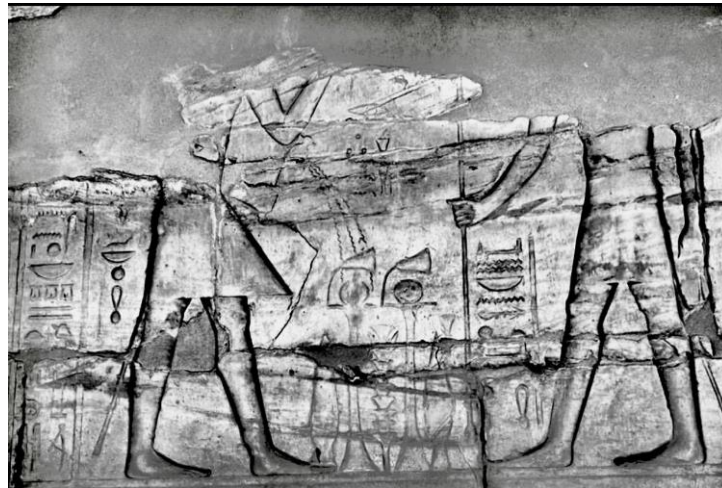
[illegible]

## ( ) {hwt.hr}ib bnnt nb pt mry ntrw.

Hathor the heart of khonsu temple ,lady of the sky, beloved by the gods.

**Doc.(7):**

The scene depicts the king standing, wearing the short kilt called Sndy.t, with a bull's tail hanging from it. In front of him stands the god Amun-Ra <sup>38</sup>in his human form. The king performs a purification ritual with water and incense, holding a ritual water jug from which streams of water flow down to the ground, purifying all the sacred places, the god and the king, and he holds a censer containing charcoal and pieces of incense to drive away evil spirits.



**Fig .8:** The king burns incense in front of God Amun-Re.

Photo taken by the researcher.

<sup>36</sup> سيلفي كوفيل، (2010): قرابين الالهة في مصر القديمة، ترجمة سهير لطيف، ص.33.

<sup>37</sup> Jansen-Winkel, K. (2007):S.336.

<sup>38</sup> LGG, I, s.305.

*'Irt sntr Kbhw*<sup>39</sup>.

Next to the god:

I gave to you all strength like Ra.

$s_3 \{nh\} h_3 nb.f m_i r_3$

Column:

[] 40

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## Amon Ra, the lord of two lands thrones ... beloved.
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The scene depicts the king standing, wearing the shendyt kilt with a bull's tail hanging from it, in front of him stands the god Khonsu<sup>41</sup>, the moon god, who wears a tight-fitting garment and a crown consisting of the lunar disk and crescent, and he holds the waas scepter.



Photo taken by the researcher.

<sup>39</sup> سيلفي كوفيل، (2010): قرابين الالهة في مصر القديمة، ترجمة سهير لطيف، ص.24.

<sup>40</sup> Jansen-Winkel, K.2007, S.336.

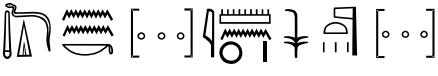
<sup>41</sup> LGG II, 225.





Scene title: 

## {nm} st

Above the god: 

*dd-mdw di.n(i)n.k {#} 'imn-R<sup>c</sup> nsw ntrw {#}.*

Word spoken, I gave to you {#} of Amoun-Ra the king of gods {#}.

In front of him: 

*di n.(i).k gr.t-pr*

Column: 

#####{nb} htw ( ) 'Imn-R<sup>c</sup> nsw n{trw} nb pt {hk3} W3st {mry}.

The lord of the crowns, Amon-Ra the king of gods, the lord of the sky, the governor of Thebes, beloved.

- There is a shrine dedicated to three deities, Osiris, Isis, and Nephthys, on the north wall of the Khonsu temple.

The distinctive feature of this chapel is the appearance of the name of the god Osiris inside a royal Cartouche, written in a different form



(wnn-nfr-m3<sup>c</sup>-hrw)<sup>45</sup>.the perfect being (Onnophris).

The appearance of the name of the god Osiris Wen-nefer within a cartouches in the text carries a strong symbolic significance, the god Osiris in this form highlights his royal and divine status, emphasizing the connection between royal power and divinity in ancient Egyptian thought, Additionally, the inclusion of the epithet wnn-nfr enhances the image of the god as complete and perfect, reflecting his greatness and power in religious contexts.

<sup>44</sup> Jansen-Winkel, K. (2007): S. 337.

<sup>45</sup> LGG, II, s. 542.

## Conclusion:

- Despite the damage to scenes, the accompanying texts reveal the identities of the gods before whom the king stands; however, some inscriptions are destroyed and remain unidentified.
- In the texts present in these scenes, the cartouches are empty; however, according to the cartouche discovered by the scholar Lepsius and the horizontal line beneath the scenes, which have three cartouches for the king these inscriptions attributed to him.
- Although the main deity during the thirty dynasty and the reign of the king, the god inhour shu, there is, no inscription or artifact has been found depicting the king standing before the deity.
- The translation of the horizontal line containing the king's cartouches reveals indications of the difficult political circumstances the country was experiencing, as the king refers to himself as the god Sobek, who protects the land and warns enemies of his wrath.
- In this horizontal text also the five royal names of the king also appear, which may have been intended to reinforce his divine affiliation and affirm his legitimacy in ruling the country.

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## نقوش الملك جدر/تيوس في معبد خونسو

ندي عاطف محمد مفيدة الشاحي حبيبة المنياوي

قسم الارشاد السياحي – كلية السياحة والفنادق – جامعة قناة السويس

ملخص	معلومات المقالة
يتناول هذا البحث دراسة النقوش التي تركها الملك جدر / تيوس داخل معبد خونسو في الكرنك بمدينة طيبة، والتي تُعد من المصادر المهمة لفهم الجوانب السياسية والدينية لفترة حكمه القصيرة. فعلى الرغم من قصر مدته على العرش خلال أواخر عصر الأسرة الثلاثين، فإن هذه النقوش تعكس سعيه لإثبات شرعيته وتعزيز مكانته الدينية في وقت اتسم بعدم الاستقرار السياسي. ويُشير وجود هذه النقوش في معبد خونسو، أحد المعابد ذات الأهمية في مجمع الكرنك، إلى إدراك الملك لقيمة هذه المواقع في تأكيد الصلة بالآلهة وإظهار صورته كملك صالح ومؤيد من القوى الإلهية. تُصوّر النقوش الملك في أوضاع طقسية تقليدية، مثل تقديم القرابين أو تلقي رموز الحماية والسلطة من الآلهة، بما يتوافق مع القواعد الفنية والدينية المعروفة في مصر القديمة. لم تحظ نقوش الملك حتي الان باهتمام علمي مركز، إذ لم يذكر منها سوى أجزاء بصورة عابرة او ضمن مناقشات عامة في فصول دراسية، دون تناول تفصيلي او دراسة شاملة. ويهدف هذا البحث إلى تحليل هذه النقوش من خلال دراسة نصوصها ومشاهدها التصويرية، وتفسير رموزها، وربطها بالسياق التاريخي والديني الذي أنتجت فيه. وتُسهم هذه الدراسة في إبراز أهمية النقوش كوثائق أصلية تُلقي الضوء على طبيعة الحكم في نهاية العصور الفرعونية، وتوضح كيف سعى الملوك لتثبيت مكانتهم من خلال التعبير الديني.	جدر/تيوس، معبد خونسو، الأسرة الثلاثين، النقوش الملكية، الشرعية السياسية.
	(JAAUTH) المجلد 28، العدد 2، (يونيه 2025)، ص 420-435.