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Access to the Karnak Temple: How the Public Perceived the Pharaonic Battle Scenes of
Sety I and Ramesses II

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ABSTRACT

During the grand and final empire age, the New Kingdom (ca. 1550-1070 B.C.), religious festivals celebrated the greatness of the gods and the Pharaohs. Important festivals during the New Kingdom were the Opet, Valley, and Sokar festivals that the public would witness during the procession to the Karnak Temple. However, the public could not enter the temple interior as it was restricted to the kings and priests. Also, there is a mud-brick wall that was built during the 30th Dynasty by the king Nectanebo I (r. 380-362 B.C.) that prohibits the public's access to the Hypostyle Hall of the Karnak Temple. However, based on the digital reconstruction of the temple, the public would access the outside space of the Temple and observe the exterior walls of the Hypostyle Hall. On the exterior walls of the Hypostyle Hall, there are the marvelous battle reliefs of Seth I and Ramesses II; the north and south walls where it is available for the public to view. The public would observe the great victorious campaigns of the Pharaohs and interpret them from their own perspective. Judging from contemporary texts, the public regarded the Pharaohs as great warriors, divine figures, and even as Egyptian war god Monthu and a foreign god Ba'al.

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Chapter 1

Victorious Scenes of Battle Seyt I and Ramesses II's on the Exterior Wall

The trope of the victorious Pharaoh spans the millennia in ancient Egyptian monuments of various media and sizes. In the 18th to 20th Dynasties, large relief compositions of battle scenes commemorate the Pharaoh's victories (actual or fictitious), promoting and securing the image and belief in the total success of the imperialism of the Egyptian empire (Sliwa 2). Important was the emphasis on the king's superhuman power and the divine character of the king's authority (Sliwa 2).

There are a few common elements that we find in the victorious Pharaonic battle scenes:

- The Pharaoh is larger and taller in size compared to his enemies
- The Pharaoh triumphs over his enemies either with a chariot or not
- The Pharaoh returns with bounded captives
- The Pharaoh offering the captives to the Theban Triad (God Amun, Mut, Khonsu)
- Head smiting the captives with a mace

Below, rather than giving a complete description of each campaign, I will provide a brief description of each element used in the victorious Pharaonic battle scenes that would be interesting to the public view.

Victorious Scenes of Sety I

One of the astonishing things that Sety I accomplished was the enlargement of the Temple to the empire god Amun-Re at Karnak with the grand Hypostyle Hall and employing the exterior north wall, his victories promoted himself as pious, divine, and a great ruler. Sety I was the second Pharaoh of the 19th Dynasty, who engaged in multiple expeditions out of Egypt and recorded his victories in figure scenes on a large scale on the Temple of Amun-Re at Karnak. His carved and inscribed campaigns are against the Shasu campaign, the Yenoam campaign, the triumph scene, the Libyan campaign, the Hittite campaign, and the attack on Kadesh. For the five campaigns, the order of the events is difficult to define as the Shasu campaign is the only one to have a specific date, Sety's first regnal year (OIP 107 3). So, in a historical context, the order is impossible to secure. However, the campaigns may have been arranged with the same geographical consideration (OIP 107 3).

The battle scenes extended from the east and west corners of the northern exterior wall, which shows Sety I's triumphal campaigns concluding with honor to the Theban triad (Blyth 147). The overall reliefs on the wall proceed from outer corners to the center (entrance) of the north wall. However, the battle occupies the outer corners of the wall, and the victorious triumphal lead towards the doorway, where the captives are presented to the Theban triad. It is difficult to define the relationships between the battle scenes as the battle scenes and the triumphal scenes employ disorder for the directions of figures as they face the opposite way. Normally, the movement of the figures indicates the direction of the narrative, but for Sety I's reliefs, the scenes are not continuous in one direction, nor is there a marker in dividing the

scenes. However, it is possible to interpret the scenes with the Pharaoh leaving Egypt (suggested by the door) for battle and returning to the door (entrance) after victory.

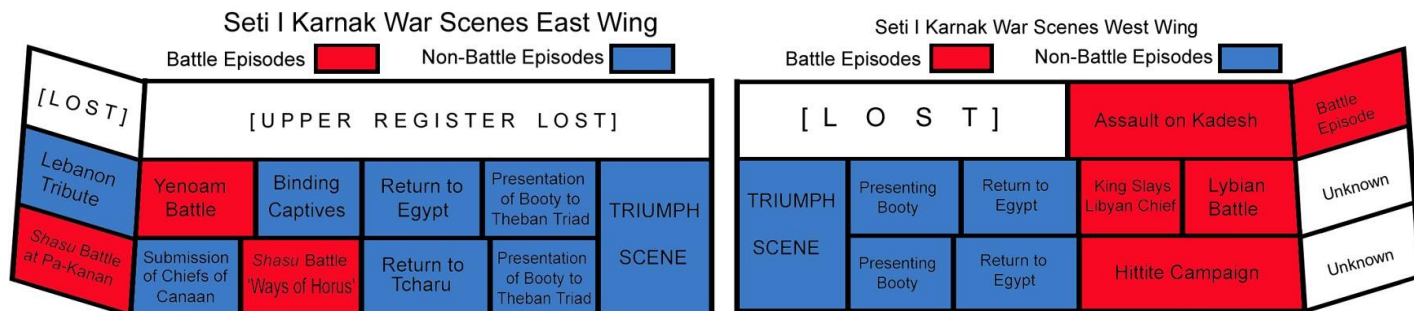


Figure 1: The Northern Exterior Wall of the Hypostyle Hall - Sety I's Battle Reliefs

(Left)

(Right)

The Shasu Campaign

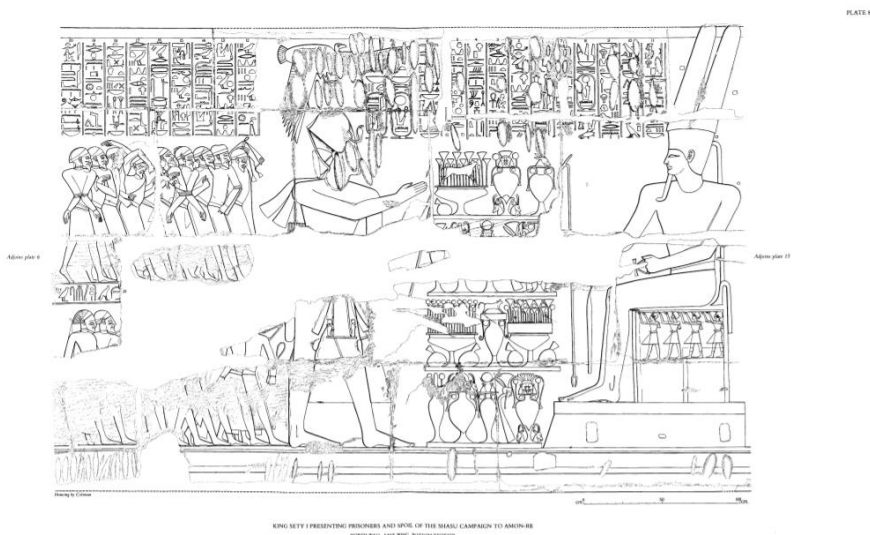


Figure 2: Shasu Campaign - Sety I Offering the Prisoners to the Theban Triad (OIP 107 plate 8)

On the north exterior wall of Sety I, the Pharaoh's outstanding achievements in battle are recorded and portrayed on the walls. Along with Sety, I's victory, he brings the foreigners from battles and presents those in front of the Theban Triads and other offerings. The foreigners are bound by ropes, unable to move, as the mighty Pharaoh takes control of his enemies. The captives are tied in various positions as some of their arms are tied in the front, back, or upwards, and some are tied together.

One interesting part is that the relief and text for Sety I's battle scene express two distinct conceptions of the role and relationship of foreigners concerning the king (Davies 2). The reliefs portray the power and control of the Pharaoh over the foreigners. At the same time, the text describes the foreigners as obsequious and respectful to the king and compliant in offering foreign goods (Davies 2). The question that is brought up from the contradiction between the text and relief is that foreigners are depicted with their limbs tied in a restricted manner as the king's

captives, but hence, they can bring tribute on their backs to the Pharaoh and gods in the text. The narrative in the reliefs is not consistent, and the texts above the scenes do not directly discuss the locations below, which means that the texts and reliefs are operating independently.

The four significant campaigns on Sety I's relief - the Shasu, Yenoam, the Libyans, and the Hittites - depicts the great victory of Sety I and his return with prisoners from the foreign lands. The Pharaoh is greeted by various officials and presents the captives and foreign goods to the Theban Triad (Davies 2-3). The foreigners and their goods as tribute are important and retained through the centuries as there were no significant reworking or changes to the scenes.

Translation of the Texts

By Kings: [Presen]ting Spoils by His Majesty [to his father] Amon when he returned from the foreign land of Retchenu the vile, the chiefs of foreign countries being living captives, their tribute on their backs, consisting of every (sort of) precious vase of their lands, (and of) silver, gold and genu[ine] lapis lazuli, "by the [va]lo[r] that you gave upon every foreign land." (OIP 107 26)

The pattern of contradiction between the text inscribed and the scenes continue in the other campaigns. In the Hittite campaign, prisoners are bound and pushed before the king's chariot; however, in the description, the prisoners are described as bringing tribute on their backs and "consisting of every choice thing of their foreign lands" (Davies 3). The latter is again displayed closest to the god Amun. It is interesting to see the different placement of the captives as if the greater public view was served and encouraged rather than the courtly content of the dutiful, obsequious foreigner known in the accompanying texts.

The Yenoam Campaign



Figure 3: Yenoam Campaign - The Pharaoh is much Larger and Taller than the Captives (OIP 107 plate 10)

The above relief is from the Yenoam campaign where Sety I shows complete victory over the Asiatics as the Lebanese prince is showing submission and four are bowing towards him. Behind the bowing Lebanese, two others are felling trees with axes. Another two are tugging ropes connected to the falling tree (OIP 107 28): the coveted cedar of Lebanon, so precious to the neighboring kingdoms and Egypt.

Sety I is viewing away from the doorway and facing the Asiatics and outstretched his right arm towards them. The king is wearing the Blue Crown, a long cloak, and sandals. Here the Pharaoh is depicted as much greater and taller than the Asiatics. However, this is not surprising as in all reliefs. The Pharaoh is depicted much more significantly and taller than any other figure except the gods.

Behind the Pharaoh, his horse and chariots are standing. Below the belly of the horse, there is a fortress with the title the “town of Qadar in the land of Henem” (OIP 107 28). The defense under the horse would symbolize the king’s triumph in that area.

The Libyan Campaign

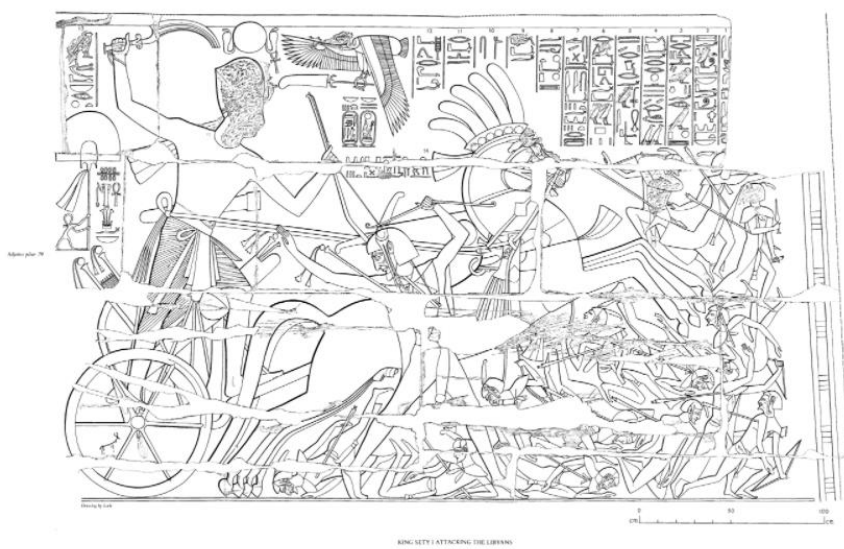


Figure 4: Libyan Campaign - Sety I Triumphant over the Libyans while Riding Chariot (OIP 107 plate 28)

In this scene, Sety I is charging his chariot into a mass of fallen Libyans pierced by arrows. The king boldly seized the neck of the Libyan chieftain while his right arm was raised to strike the chieftain with his sword. The chieftain tries to fight back but is helpless with the bow around his neck. The hand that he is lifting toward the Pharaoh is rather hopeless, with no weapon in the hand to cause injury to the Pharaoh.

The horse is charging over the Libyans, and they are broken under force. The Libyans are holding their weapons to fight back, but they are of no use in the presence of the Pharaoh. They are either stomped over the horse or pierced with the arrow that was shot by Sety I.

Interestingly, the Libyans are killed by the arrows shot by Sety I when the king is using the bow as a noose to capture and strangle the Libyan chieftain. When did he shoot the arrows?

Instead, it would show the superhuman power that the Pharaoh has in defeating his enemies beyond logical sense.



Figure 5: Libyan Campaign - Sety I Subduing the Libyan Chieftain while Triumphant over the Enemies by foot (OIP 107 plate 29)

Here the heroic, super strength Pharaoh is victorious and subdues a cluster of enemies while in deep stride. As Sety I dismounted from the chariot, he engaged in single combat with the Libyans. One has already fallen under the Pharaoh's feet, and the second one is wounded with an arrow through his chest. The second one is half kneeling, falling before the king, and lifting one arm in the air. However, the Pharaoh holds the lifted arm of the enemy and prepares to give him the final death blow from the spear in his other hand.

The Hittite Campaign

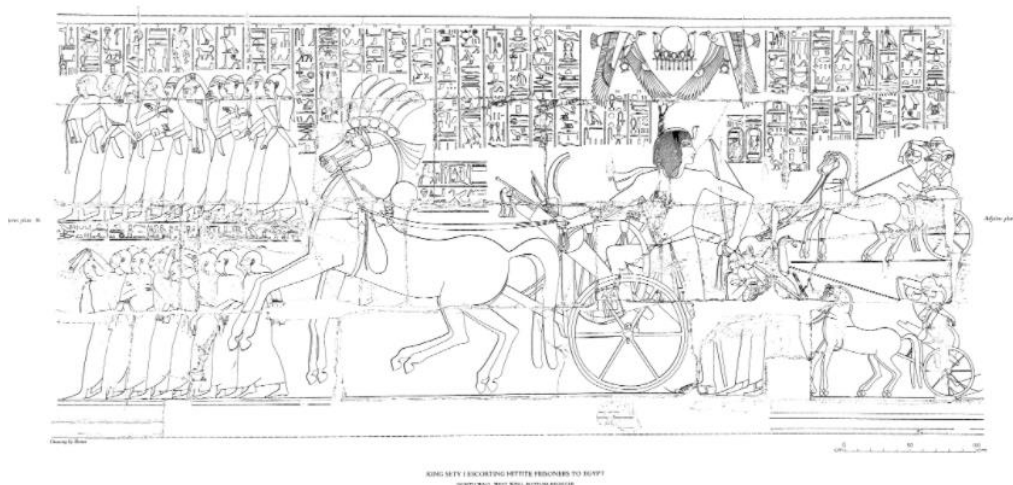


Figure 6: Hittite Campaign - The Pharaoh returns with Bounded Captives (OIP 107 plate 35)

Sety I is returning to Egypt with bound captives placed in front in a row. The Pharaoh is stepping one foot on the chariot and one on the ground. On the one hand, he is holding the horses' reins, and on the other hand, he is holding three captives by their long hair, pulling them toward himself, trapped within the confines of his bow (OIP 107 107). There are two chariots where two pairs of bound captives are trapped, and their chariot's reins are held miraculously by the Pharaoh.

In front of the Pharaoh, there are two rows of captives individually tied in different positions: some are tied with their hands in front, some have their arms tied backward, and some are tied with their hands raised. The Egyptian artists of the New Kingdom devoted a great deal of attention to the representation of captured foreign peoples, distinguished with characteristic ethnic features, suitable garments, and attributes (Sliwa 14).

There is another Kadesh Campaign of Sety I on the northern wall, but I do not include that battle relief as it is too damaged to see.

Sety I's reliefs and texts became a great model for his son Ramesses II and many Ramesside kings. In raised or sunken relief at Karnak, the king is dutiful: bowing, kneeling, and being prostrate before the deity is very unusual as mostly the kings were portrayed standing upright (Blyth 154). Indeed, the work of Sety I is an inspiration and continues with Ramesses II, as he finished the uncompleted work of decorating his father's gift to Amun, the Hypostyle Hall. On the southern exterior wall of the Hypostyle Hall, Ramesses II matched Sety I's great battle scenes on the northern exterior wall by depicting Ramesses's triumph at Kadesh. Like his father, Ramesses II was also engaged in various battles.

Victorious Scenes of Ramesses II

On the southern exterior wall of the Hypostyle Hall, there is Ramesses II's depiction of his campaign against the Hittite Empire, the famous Battle of Kadesh. The overall depiction and artistic style are similar to Sety I's battle relief. The battle scenes are always located the farthest from the doorway, and the Pharaoh is departing from Egypt, and the victory scenes are closer to the door with his returning to Egypt.

However, there is a difference in the order of the plates as each of Sety I's campaigns were in mixed order (battle scene - victory scene - battle scene - victory scene - Theban triad), while Ramesses II's order is that the battle scenes occupy the upper two registers and away from the doorway. The victory scenes and the gods' offering dominate the wall's lowest register and triumph from the door. Five battle scenes and then three on the second register may refer to the events emphasized for Ramesses II and, generally, matched the Sety I's five campaigns. Still, Ramesses II devoted five major scenes on the top register and three on the second register to one campaign at Kadesh. The outer walls of Sety I and Ramesses II share many features, such as the Pharaoh's position in facing away when they are in a battle and facing towards the doorway when they are returning.

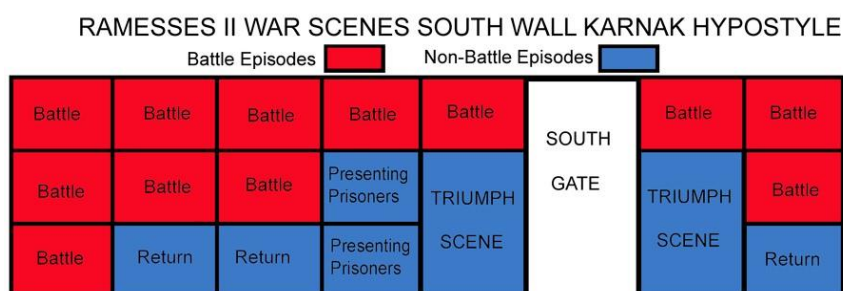


Figure 7: South Exterior Wall of the Hypostyle Hall - Ramesses II's Battle Scene

(Left)

(Right)

Battle of Kadesh

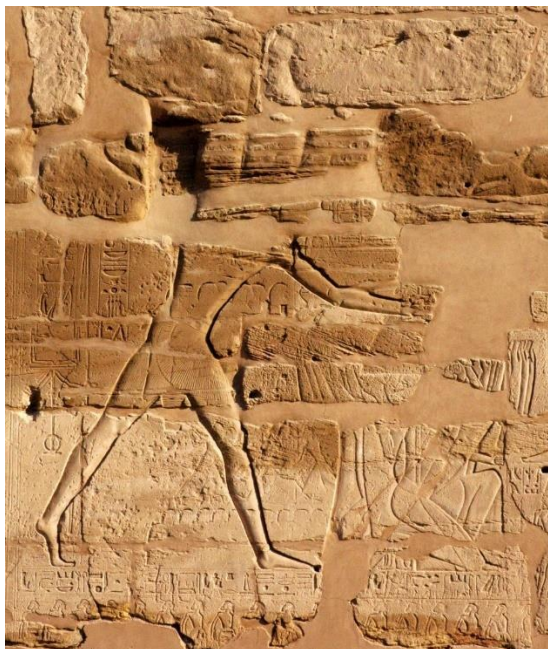


Figure 8: Battle of Kadesh - Ramesses II Head Smiting Scene ("Ramesses II War Scenes")

This scene shows the Pharaoh's head smiting scene upon the enemies. The head smiting scene is one of the most common and oldest representations of the victorious Egyptian rulers, famous with Narmer's Palette c. 3200 BCE or Dynasty 0 (Walters, Oral communication).

The Pharaoh is holding a thick cluster of enemies by their hair with his left hand, and he is prepared to smite the captives with the mace that he is holding in the raised right hand. The enemies are kneeling and begging for their lives.

This scene is on each side of the doorway and other walls of different Pharaohs.

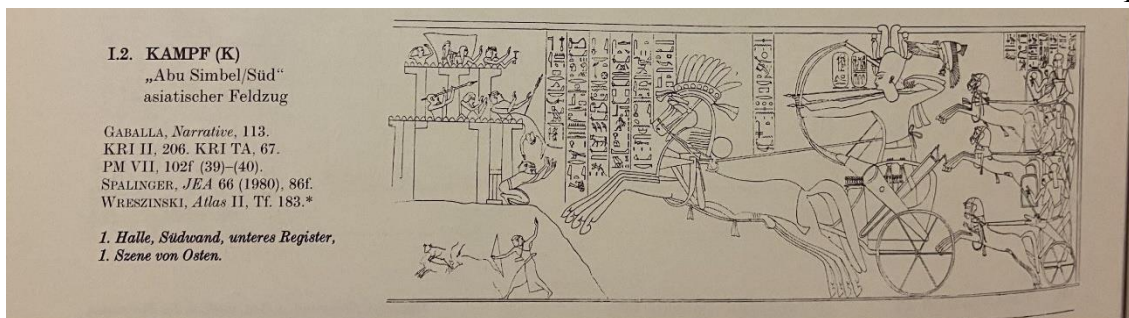


Figure 9: Battle of Kadesh - Ramesses II Charging towards the Enemy in the Position of Shooting (Heinz 266)

In this depiction, Ramesses II is charging toward the Hittite's fortress on his chariot while ready to shoot his arrows at the enemies. That two front contours, arms, and bows are evident in this carving may refer to an adjustment, but both are seen today, possibly permitting the doubling to enhance the Pharaoh. Interestingly, the Pharaoh appears to shoot two arrows simultaneously, which is difficult even for well-skilled warriors. However, as the Pharaoh has power beyond human norms, Ramesses II can shoot two arrows at once. The Ramesside public would see the doubling as one king as we do today.

Behind the Pharaoh, three other chariots follow the Pharaoh to attack the fortress. In front of the Pharaoh, there is the enemy's fortress, where the Hittites are submissive. Even though they have weapons in their hands, rather than attacking the Pharaoh, they uphold their arms to surrender, and some are even kneeling in front of the fortress.

Below the fortress, two or three Hittites are running away from the charging Pharaoh. One is holding a bow in his hand, and the other almost falls to the ground.

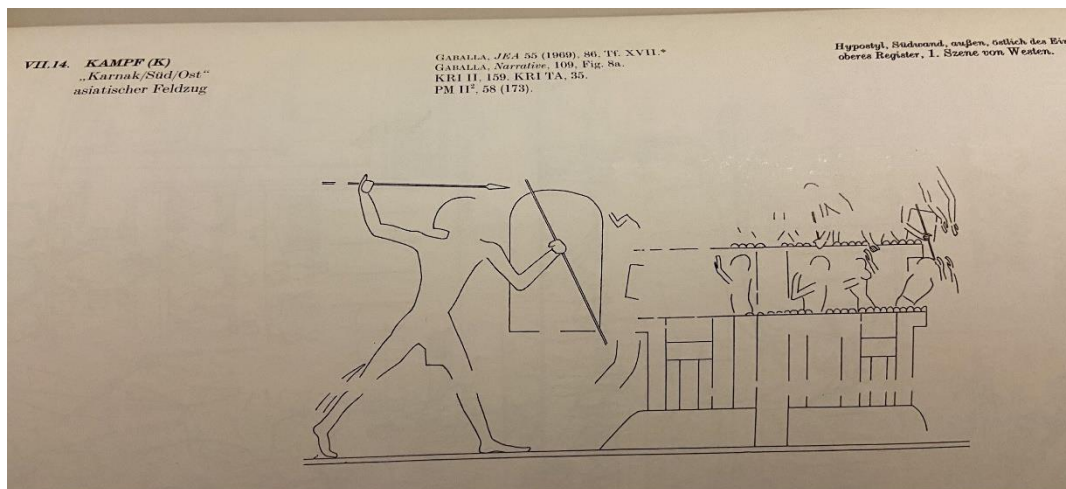


Figure 10: Battle of Kadesh - Ramesses II Attacking the Hittites Fortress with Two Spears in his hand (Heinz 269)

Much of this relief is possibly damaged over time, but it is preserved enough to see what is happening in the scene. The Pharaoh, on foot, is charging toward the Asiatic fortress without riding a horse or a chariot. He is holding a spear in each hand, and on the left, it seems that he also has some sort of shield.

In response to the towering Pharaoh, the Asiatics are in terror. They lift their arms as a surrender or fall from the fortress as the components head downwards. One seems to hold a weapon in one hand but almost falls as his body is upside down.

Chapter 2

Public Access and Viewing of the Military Campaigns of Sety I and Ramesses II – Temple of Amun-Re at Karnak

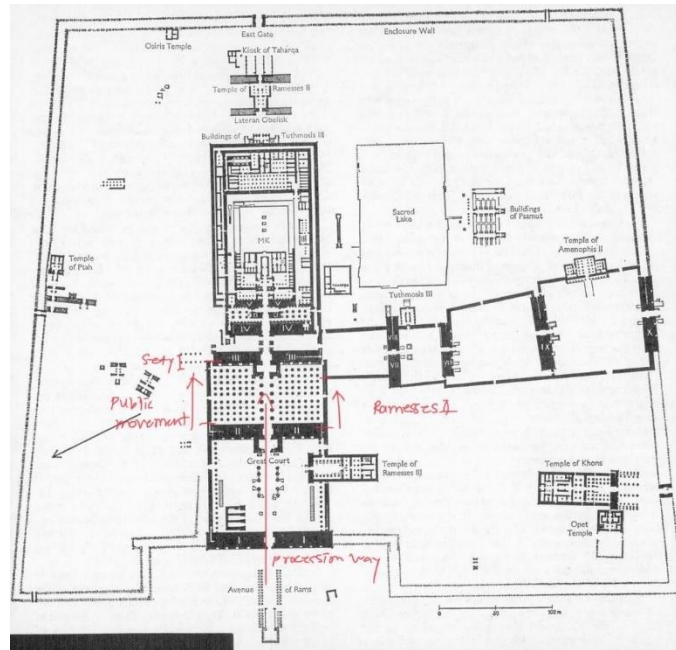


Figure 11: Karnak Temple Plan with Processional and Public Movement along the Walls ("Plan: Thebes: Karnak, Temple of Amen-Re.; From cave of La Vache")

The Plan of Karnak Temple from Paul Barguet reveals ample space on both north (60 m) and south (40m) of the Hypostyle Hall. The Pylons that march south towards the procession to the temple of the goddess Mut date to the 18th Dynasty and hence precede the Hypostyle Hall of Seti I. Part of Ramesses south wall is met by a retaining wall joining Pylon VII, the closest to the central axis (east-west) of Karnak Temple of Amun-Re. Ramesses' victory scenes are then intercepted, preventing the view of the last fourth of the exterior of the long south wall, but the greater extent is not obscured. The arrows in red on the temple plan mark the main procession way for the God Amun-Re in the center aisle of the massive Hypostyle Hall, serving both egress and ingress of the festival processions reserved for gods to be escorted and carried by the Priests

and led by the Pharaoh, but I have privileged the returning procession with an arrow leading inward. The public view of the temple at festivals or beyond the festival days is not well documented. Hence, I base my study and suggested public use and interest in the Temple Amun-Re on the ample space external to the temple and the grand display shown on the long exterior walls. These large-scale Victory scenes of Seti I and Ramesses II provide directional interest, may motivate the audience, and encourage a closer viewing of the reliefs, such as the king's return to honor the gods at Karnak. I may only suggest that the festivals drew the people to the public procession ways paralleling or following the processions of the god Amun-Re. The figure with the plan of Karnak again suggests the return of the god to the Temple. At the same time, the public may share in the activity by ambulating outside of and along the long exterior walls of the Hypostyle Hall, whose interior is not accessible to the public.

The massive mudbrick enclosure wall belongs to Nectanebo I, and ample space remains near the Hypostyle Hall. If the public followed the festivals by walking around the exterior walls, the public on the north (Sety I's wall) would walk from the right to the left of the wall. The public would follow along, starting from the furthest scene from the door, where the battle scenes are dominant. As they proceed, they would observe the victory and return of the Pharaoh back to Egypt as it gets closer to the doorway. Then, they would see the captives being offered to the Theban Triad and the head-smiting scene. Crossing the door to the east wing, the public would perceive the wall in the opposite order as the Pharaoh is leaving Egypt into battle with the enemies.

On the south (Ramesses II's wall), the public will be moving from left to right. As well as Seth's wall, the public will first observe the battle scenes where the Pharaoh is leaving Egypt for

the campaign, but as they get closer to the doorway, they will see the victory, offering of the captives. Passing the doorway, the public would observe the scenes in the opposite direction.



Figure 12: North Wall of the Hypostyle Hall ("Temple of Amun. Great Hypostyle Hall. North Entrance")

As observed in this photograph from a tourist ("Temple of Amun. Great Hypostyle Hall. North Entrance"), small figures frame the center doorway. The larger scenes on Sety I's north wall are just above this woman's head, c. 5 ft in height.

The battle scenes of Sety I and Ramesses II are designed to advertise the greatness through the images of a victorious Pharaoh and intended for the audience to perceive the message easily. Visibility is vital. By starting c. 5 ft above ground level today, most persons, especially if shorter, even in a dense crowd, would see the significant battle to triumph scenes.

As the walls and each relief are monumental with the king's figure emphasized, the public would quickly find the king and, per campaign, would step back to observe the composition and further back (c. 30 ft) to keep the whole long exterior wall. If they would like to

see it in detail, they would have to come up closer to the wall, mostly analyzing the lowest scene. On the Ramesses II's wall, the victorious return and the offering of the captives to the Theban Triad dominate the lower part of the wall, where it would be visible to the audience and close to their height. For Sety I's the north wall, the public will view the Shasu and Hittite campaign, and the lowermost reliefs are entirely damaged. Had better preservation helped me, I could determine which scene Sety I intended to engage the audience's attention. Dr. Walters recalls the Libyan campaign of Sety I as the most interesting to Pennsylvania State University students in 2000 CAUSE Geosciences special course with international travel. It is clear from Ramesses II's wall that the victorious return of the Pharaoh is prominent at the bottom of the wall. The variety in the ethnicity and arrangement of the captives was emphasized in the reliefs of Ramesses, south wall, which should have drawn a closer viewing by the public. The tribute placed near the center door would also be unique and exciting, the wealth of Egypt from foreign lands.

Chapter 3

Significance of the Location of the Hypostyle Hall

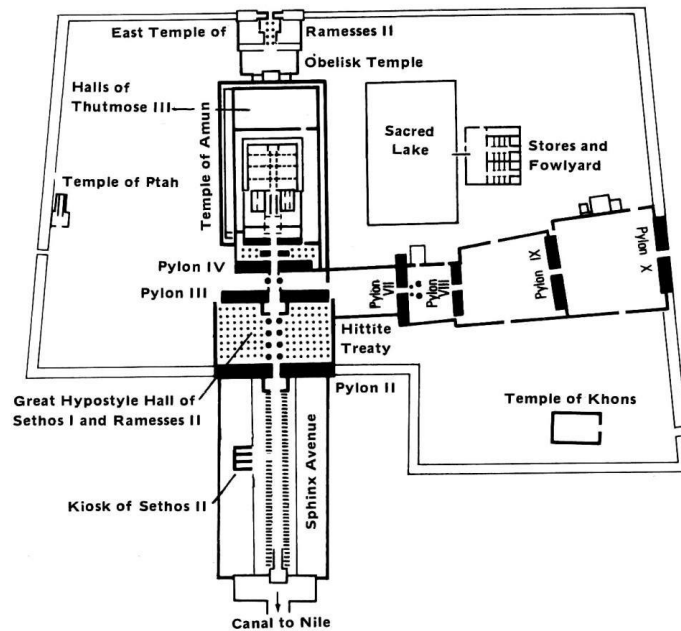


Figure 13: Karnak Temple Complex during the 19th Dynasty "About the Architecture")

The Karnak Temple is located in Thebes, a province in Upper Egypt (South Egypt) and East. The temple has been dedicated to the Theban Triad: Amun, Mut, and Khonsu. The construction of the Karnak temple went through numerous and often competitive changes by pharaohs spanning two thousand years. The temple expanded until the 20th Dynasty, when pharaohs from different dynasties would inscribe and carve their reliefs on the walls. The temple that honors the empire god Amun-Re with his wife, Mut, and their son Khonsu itself is thought to have been a small temple when Thebes was a provincial township on the east bank (Karnak). Once Thebes became the capital of the empire, known as the New Kingdom, 18th - 20th Dynasties, the rulers invested in Karnak to honor especially the god of the empire, Amun-Re. 18th Dynasty rulers focused on the Holy of Holies and extended westward with small halls and

paired obelisks, but the massive Hypostyle Hall truly transformed the temple as the largest enclosed hall for an Egyptian Temple, and this was the gift of Sety I in the 19th Dynasty (1292 - 1190 B.C.).

The Hypostyle Hall is located between and adjoining the westward second and the third pylons of the temple, where it is in front of the Ipet-Sut (the ancient name of Karnak Temple "The Most Selected of Places") (Blyth 149), which is the significant location of the building between the fourth pylon (Thutmose I) and the Festival Hall (Thutmose III). The Second Pylon was built by Horemheb (reigned 1319–1292 B.C), and the Third Pylon by Amenhotep III (r. 1391–1353) during the 18th Dynasty.

The Hypostyle Hall was built in the 2nd year of Sety I's reign (Blyth 147) in glorifying himself as the monarch by dedicating such a magnificent monument. However, there is a high possibility that Ramesses I also contributed to creating the Hypostyle Hall as the walls that connect the Second pylon and the Third pylon was erected by Ramesses I (Blyth 144). Also, on the western wall of the Second Pylon, Ramesses I has carved his name and some reliefs and the topmost courses of Hall's Western wall, showing that Ramesses I was involved in the construction of the Hypostyle Hall. However, as the carving process starts from the top to the bottom after the columns are fully erected and the earth is filled, it would have been impossible for Ramesses I to do the carvings during his one to two years of reign. So, there are still debates on who started and the amount of contribution of Ramesses I in the construction of the Hypostyle Hall; however, most studies and the latest research from an American team suggests that it was solely the work of Sety I (Blyth 143).

Number of the Public who could View the Exterior Walls of the Hypostyle Hall

The construction of the Hypostyle Hall and the reliefs of the great campaign of Sety I and Ramesses II would enhance the prestige, power, and importance of these kings, confirming the dynastic succession of Sety I to Ramesses II as well as awarding legitimacy to early kings of a new dynasty. Most importantly, the Hypostyle Hall surpassed all additions to Karnak and all other temple constructions. It would have been an excellent opportunity for the Pharaohs to advertise themselves to benefit from the size and location in and on the exterior of the massive Hypostyle Hall at Karnak. As the Hypostyle Hall was constructed almost at the heart of the temple property and had a large open area on the north and south, this space would have allowed many people to observe the victory scenes on the north and south exterior walls.

With awareness of parades and festivals today, I am concerned with my question of how many people may have witnessed the exterior reliefs on the Hypostyle Hall. Mathematically I may project myself, or two of me, to occupy 1 m width and hence 60 m length for the north wall and then 120 people shoulder to shoulder to witness the north wall and 80 people for the 40 m south wall (shorter when the courtyard to Pylon VII received its courtyard walls). Then as in parades today, 8-10 people in depth if no bleachers to provide a stepped platform for the audience. The crowds may not be orderly in rows, but my math suggests the number possible.

How many rows of people could fit in to view the wall required more mathematical calculation? However, as the exterior wall of the Hypostyle Hall is estimated to be around 41-42ft (12.5-12.8m), if it includes the dismantled top, the smaller columns in the hall are measured to be 40ft. As the wall is almost 8 times higher than my height, even though there is a crowd of

people in the area, people will still be able to view the walls even from a distance, a few rows behind.

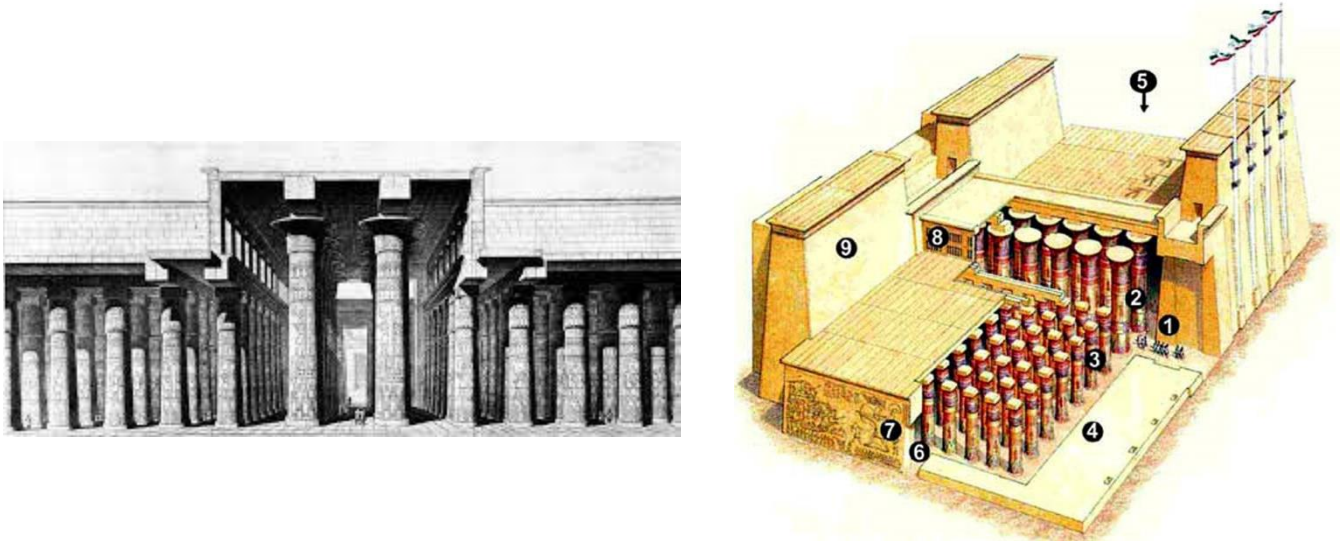


Figure 14: Modern Reconstruction of the Hypostyle Hall (“About the Hall,” “Tour of the Hall”)

It is difficult for me to explain exactly how far I can view the wall entirely or how far I have to go to not be able to view the wall as I was not in Karnak while writing this thesis. Still, I have given my estimation and the help of (the picture below), to provide a sense of how tremendous the wall is. Based on the modern reconstruction and the shorter columns in the Hypostyle Hall, which are 12m high, I have added 1-2m considering the destruction in the top layer; the estimated height of the wall is around 12.5 - 12.8 m. When considering my height (1.58m) is the average, it is around eight times my height. As the walls are so tremendous, even though there are several layers of people in the crowd, all the people would be able to view the wall that depicts the victorious Pharaohs.

Photographs from tourists indicate that one must step back to photograph more of the long exterior walls, c. 30 ft., and farther still may capture the prominence of the king. Closer positions record the intensity of the war scenes and the king's dramatic poses, revealing that the Libyan scene for Sety I is exciting to the viewer, c. 10-15 ft from the wall. Both Sety I and Ramesses entice the viewer with the bravura of the Pharaoh and small figures of the falling enemies. To see the offerings to Amun and the Theban triad, one could be less than 8 ft to the center door. Hence movement by the audience, in and closer as one approach, would follow the program of the walls. The smaller scenes framing the center door may also suggest that some procession may have employed the center doorway and disappeared into the exclusive temple and the Hypostyle hall's interior.

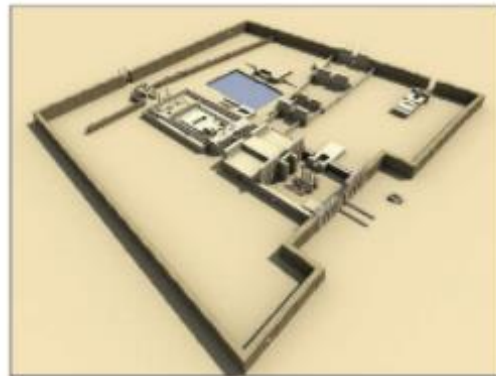


Figure 15: General View to Compare the Height of a Human and the Hypostyle Hall Exterior Wall ("Great Hypostyle Hall")

Chapter 4

Modern Reconstruction of the Karnak Temple

The Karnak Temple in Thebes has a mud-brick wall around the precinct. The existence of a wall surrounding the whole temple would question whether the public would be able to enter the sacred precinct to view the Hypostyle Hall exterior walls to observe the victorious scenes of Sety I and Ramesses II.



A model rendering of Karnak in the reign of Nectanebo I.

Figure 16: Digital Reconstruction of the Karnak Temple during King Nectanebo I (Sullivan 11)

The mud-brick wall that is standing today was built by Nectanebo I during the 30th dynasty. Nectanebo I constructed a considerable trapezoid-shaped wall that stands over 20 meters high, which encircles the Amun temple at the first court in the west, the small temple of Ptah in the north, the obelisks of Ramesses II in the east, and the tenth pylon in the south (Sullivan 11).

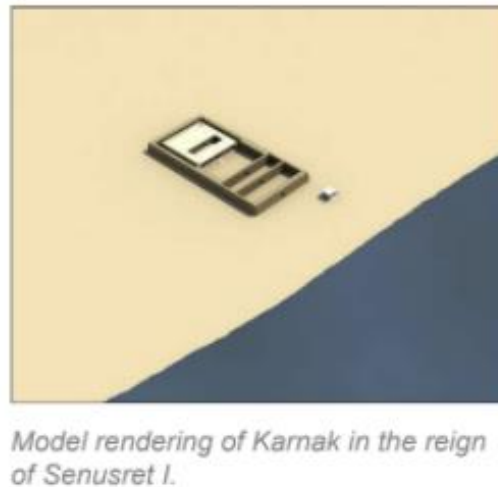
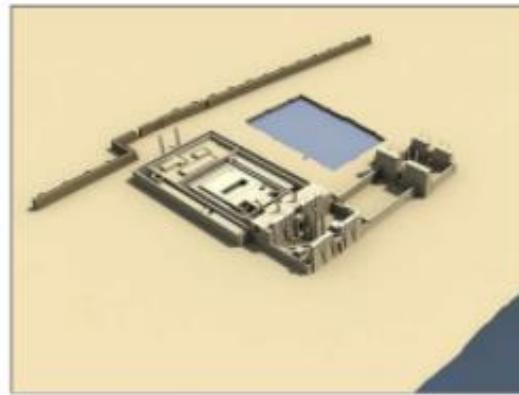


Figure 17: Digital Reconstruction of the Karnak Temple during the Middle Kingdom (Sullivan 1)

The construction of this wall may have restricted the public access to the property of Amun at Karnak or at the least protected the Temple from the annual inundation (Walter's conversation with me). Again, as no construction occupied the area south or north of the Hypostyle Hall, the area for the public to gather or walk is an open area within the greater property with Nectanebo I's massive mudbrick wall. However, there is no clear evidence of whether this kind of mud-brick wall was constructed even during Sety I and Ramesses II.

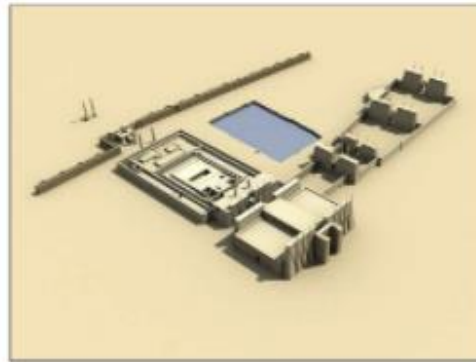
It is believed that there would have been a wall that encircled the temple precinct during the Middle Kingdom, which was smaller than the later 30th Dynasty (Sullivan 13). Each side is over 250m and runs somewhere in front of the present third pylon on its western edge and near the present Eighth pylon on the south (Sullivan 13). However, as mentioned before, the Karnak Temple has been continuously reconstructed, expanded, and revised by the ruling Pharaohs over time. The constructions became more active in the New Kingdom as Thebes became the capital and Karnak Temple became one of the most prestigious religious complexes.



A model rendering of Karnak from the later part of Thutmose III's reign.

Figure 18: Digital Reconstruction of the Karnak Temple during Thutmose III's reign (Sullivan 4)

When it came to the reign of Thutmose III, to the east of the lake, Thutmose III constructed a large mud brick enclosure wall with exterior bastions (Sullivan 4). However, there is no particular mud-brick wall surrounding the temple complex, which blocks the public's view. I would not argue that none existed; however, successful were the massive mudbrick walls known at Karnak under Nectanebo and for Ramesses II mortuary temple at Medinet Habu. However, based on the digital reconstructions, at least during the time of Sety I and Ramesses II, no one suggests that there were mud-brick walls that enclosed the property of Amun-Re at Karnak nor may have restricted access or viewing by the public.



A model rendering of Karnak in the reign of Ramesses II.

Figure 19: Digital Reconstruction of the Karnak Temple during Ramesses II (Sullivan 8)

So based on the digital reconstruction, at least during the time of Sety I and Ramesses II, there are no traces of existing walls that prevented public access. Instead, it was opened to the public, and the crowd would be able to observe what was on the exterior walls of the Hypostyle Hall and be pleased by their victorious Pharaohs and perhaps amused by the losses of the enemies.

Chapter 5

Public Access to the Temple through Festivals

Ancient Egyptian temples are sacred places where Egyptian gods were worshiped and functioned as a center of communications between humans and gods through sacred rituals. The performer of the cult and the recipient in temples - kings and a deity - would communicate through sacrifices at the sacred center. The king, who is the main performer of the rituals, and the priests that maintain the temples and the worship of gods were mainly the ones that were allowed to enter the sacred areas.

Worship and communication were not the only functions of temples. Egyptian temples were constructed mainly by the state and the Pharaohs for political function. The Pharaoh's achievements and offerings would be depicted and written on the walls of the temples. The temples were the religious centers of ancient Egyptian society and a place of strong political influence (Gundlach "Temples"). Karnak temple also had these functions as the primary religious center of worshipping the god Amun and the political center of the New Kingdom (Kadish "Karnak"). Pharaonic conquests and self-promotion of military victories and religious ceremonies covered the walls of the Karnak temple for their glory and benefaction to and from the god Amun (Kadish "Karnak"). Sety I and Ramesses II also depicted their glorious battle scenes on the north and south walls of the Hypostyle Hall at Karnak temple, where the public could see it.

So, generally, to physically access the temple to offer goods or attend the rituals mainly were restricted to the royals and priests. Even the high officials were not allowed to enter the precinct. The public - commoners - were certainly prevented from entering the sacred halls or cult rooms inside the temples, except for outside courtyards. For the public to access the temple, close enough to observe the temple's exterior walls would probably be for religious festivals.

Festivals at temples serve both the religious and political, especially with regard to the rulers, their ancestors, and self-esteem, but it was also a celebration where the public would gather and have entertaining moments. Like today, festivals in ancient times were an opportunity where people could escape and have a break from daily life. Bleeker states that festivals would provide an interruption to the unrelenting burden of never-ending duties and consequently gives man a feeling of happiness and freedom (Bleeker 23). When festivals are held, participants are transported into a state of elation and ecstasy and experience a feeling of being carried to the very summit of spiritual life. (Bleeker 23). Even though the public may not be directly involved in holding the festivals, they would enjoy participating as audiences to perceive the gods they worship and the kings as great rulers of Egypt.

Audiences – Deir el-Medina



Figure 20: Map of Thebes - Location of Deir el-Medina and Karnak Temple ("Map with Plan of Thebes, Luxor, Karnak and Royal Tomb to the West")

Most of the public audiences that would attend the festivals could be a combination of people from Deir el-Medina, the families of the priests, or families of those involved in the festivals. Deir el-Medina is a settlement for workmen responsible for constructing and decorating the tombs of Kings and Queens in the Valley of the Kings/Queens during the New Kingdom (Haring 3). As Deir el-Medina was closely located to the Karnak temple, right across the Nile, the workmen that lived in the village enjoyed religious festivals when they had the opportunity and contributed to their local shrines and gods such as Hathor. The Festival of the Valley embraced all members of society to recognize their ancestors, the family graves, and benefit from the traveling god Amun (his oracle) along with the traveling images of the divine rulers (past and present), and revere Thutmose I as patron and deity of Deir el-Medina (Spalinger “Festivals”).

Public Engagement through Festivals

In the New Kingdom, evidence indicates that major celebrations were practiced at places where outsiders were able to view the procession. At the same time, the god Amun proceeded from Karnak to Luxor or crossed the Nile westward to visit Deir el Bahri (Valley festival) or Medinet Habu (Opet festival) (Spalinger “Festivals”). When Hathor of Dendera visited Horus of Edfu, the entire towns and streets were filled with a carnival atmosphere (Spalinger “Festivals”). These religious festivals are occasions where the public and the private celebrate together.

There are limitations in how much we could understand from the extent records and papyri about how the festivals took place and involved whom, but even the fragmentary biographical texts reveal hidden details of processions; morning, noon, and ablutions of the deity; chants; and speeches (Spalinger “Festival”). Also, a significant amount of food was required for the feast as an endowment during the festival. The temple of Medinet Habu provides a detailed list of the exact number of bread loaves, cakes, beer containers, meat, and fowl listed. As the festivals required economic support, major festivals like the Sokar and Opet required greater amounts of food and priests' involvement to preserve the cult.

Also, there are fewer formal performances during the festivals, such as games, sports, music, singing, and dances found in the religious festivals (Gillam 89). Athletic games performed by the Pharaohs were also one of the performances that involved public engagement. Amenhotep II is said to perform great feats of archery in the ‘the great hall of the king at This’ north of Thebes, a columned hall of the type favored by the Egyptians for large gatherings (Gillam 90). The exhibitions of royal excellence could be witnessed by many people, which suggests a potential audience for different kinds of sporting activities (Gillam 90). It is plausibly

suggested that most public events where the king or his officials participated made use of the public space provided by the temples with their processional ways and public spaces, which could allow the public to view the events (Gillam 90). An inscription also indicates that the ‘rekhyt,’ the general population, were admitted into the ‘viewing place,’ like the ‘solar court’ in Luxor during festive occasions (Gillam 77).

Canals and Bark Embankments

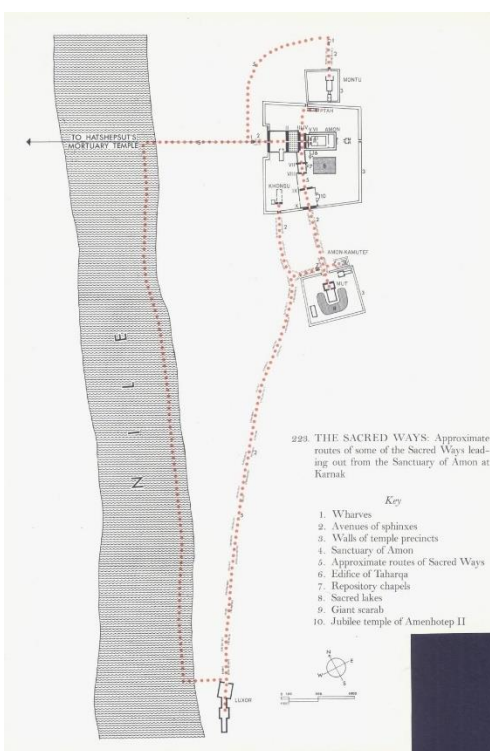


Figure 21: Procession Way between Karnak and Luxor Temple ("Plan: Thebes: Karnak, Mut and Luxor Temple")

During the festival processions, the god’s bark would proceed through the festivals and be viewed by the public along the riverside as it travels up the Nile River. There were not many studies about the canal and bark embankment in Karnak Temple as not many traces of evidence have been left; however, excavated by Mansour Boraik, Luc Gabolde, and Angus Graham

published new articles about the discovery of the canals and embankments at the Karnak Temple (Boraik).

The Nile embankments at Karnak evolved from the 18th Dynasty and onwards until the Roman period, where embankments and river banks were located differently around the temple than they are today (Boraik 2-3).



Figure 22: Valley Festival Procession at the Red Chapel at Karnak Temple ("Great Temple of Amun")

The walls of the “Chapelle Rouge/Red Chappell” of Hatshepsut describe the embankments and the procession roads used during the Opet and the Valley festivals. The bark of Amun is installed on the great riverine, traveling to Deir al-Bahari for the Beautiful Valley Festival (Boraik 6):

“Appearance in procession out of Karnak by the Majesty of the august god. Going in peace at the (place) above the river for the navigation of Deir al-Bahari” (Boraik, 6).

Even though the exact place of the tribune is not precisely determined, the place of the landing place is also described as the tremendous riverine bark that returns to Karnak from Luxor:

“Landing in peace at the tribune (?) of Karnak” (Boraik, 6).

On the earthly way (road) from Karnak to Luxor, the procession stops before the Mut named “the first station (named) ‘the stairs/platform of Amun in front (?) of the house of the chest’” (Boraik 7).

There are also iconographic sources that show reliefs of canals and lakes associated with Karnak. The Theban tomb of Neferhotep (18th Dynasty) shows a layout of the river Nile connected to a basin by a canal in front of Karnak (Boraik 9). The precise position, the existence of the processional way, the tribune, and the basin with its canal linked to the Nile remains to be determined, but at the end of the processional way, the pylon that is connecting the tribune is argued to be constructed by Amenhotep III (Boraik 9). One interesting aspect of the relief, it shows an island surrounded by navigable channels, which the canal lines the river to the tribune of the dromos (Boraik 9).

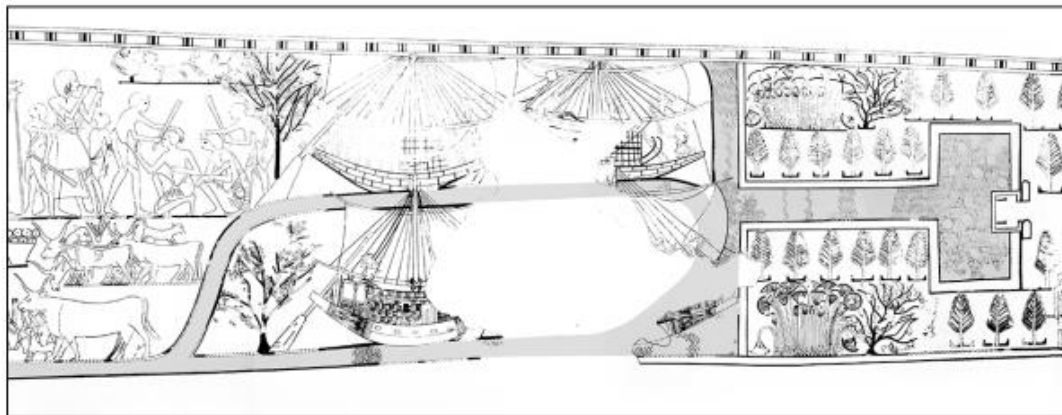


Figure 23: A Relief of the Basin and Tribune at Karnak with an Island in front of the Canal on the Tomb of Neferhotep (Boraik 9)

It is clearly shown here that canals and embankments existed where the gods' barks traveled from the Nile River and entered the temple precinct. Even in another relief during the Ramesses II reign, a representation of Khabekhenet's tomb shows the dromos in the area of the Mut temple and the environment of the isheru lake (Boraik, 9). So, it is possible to assume that during Sety I and Ramesses II's reign, the barks of gods traveled from the Nile to the temple during the festival procession, and the public would have followed the bark, arriving at the outside area of the Karnak Temple.

Festivals

To understand how many people have engaged in the religious festivals, I have counted the priests and performers in the procession and multiplied by 4, including the priests' wife and children. This estimation is based on the reliefs of the most famous festivals during the New Kingdom period - Opet, Valley, and Sokar festivals.

Opet Festival

In the New Kingdom period, the celebration of Opet became predominant. Opet festival was a rite expressly connected with the Pharaoh and the god Amun. The festival was set by the moon, and during the to-be Pharaoh will be traveling to the temple of Luxor at Thebes for the god Amun to give the Pharaoh the powers of kingship as the living Horus falcon (Spalinger “Festival”). The celebration belonged to the official royal ideology of the state as the public was able to witness the personal involvement of the Pharaoh as he officially visited Luxor to be crowned (Spalinger “Festival”).

Even though the cultic practice was closed and restricted to the priests and few high officials, at Opet, the public was able to view the riverine journeys (Spalinger 1). Also, during the festival, the first and last day was opened to the public to be observed (Gillam 80). The festival had a purpose to legitimize the king as the son of god Amun, where he is magically re-engendered by him and reborn (Gillam 80). So, the king would appear outside the temple before the general population after being re-crowned.

Based on the Opet Festival procession relief on the Luxor Temple, including family members of the priests (x4), more than thousands of people would be engaged in the festival.

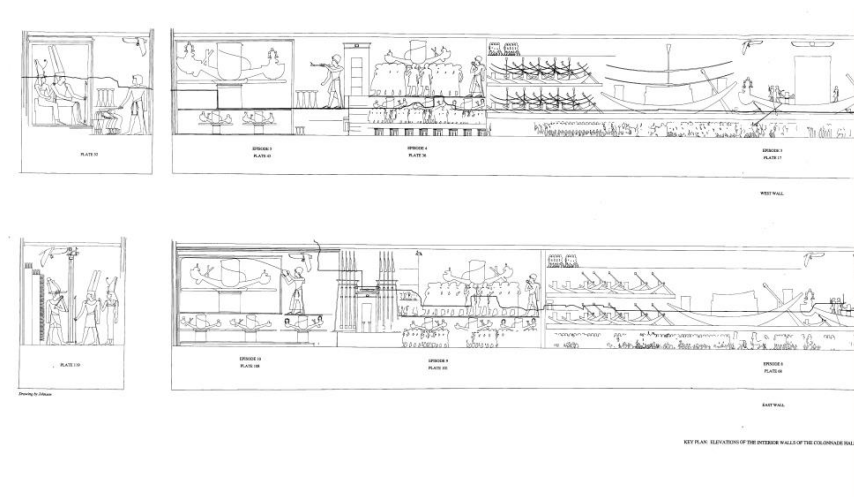


Figure 24: Opet Festival Procession (OIP 112 plate 4)

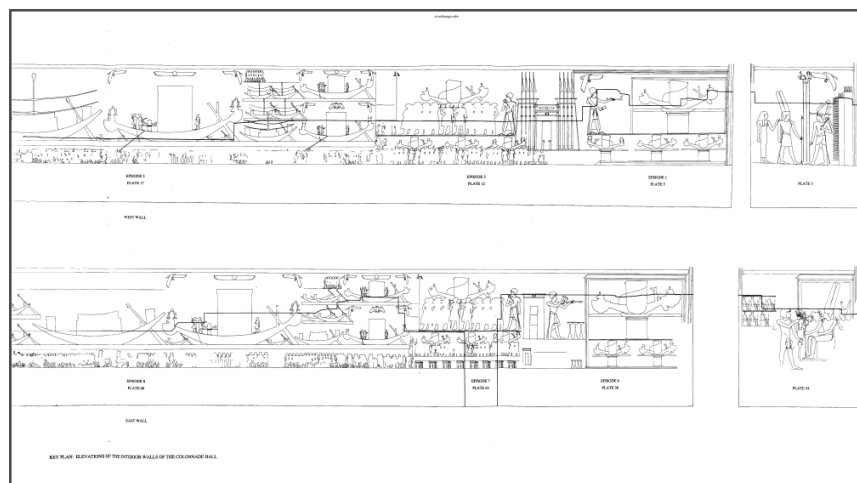


Figure 25: Opet Festival Procession (OIP 112 plate 4)

Valley Festival

Valley festival is also a Theban celebration that became important during the New Kingdom. From Karnak, the statues of Amun, his consort Mut, and their son Khonsu were carried across the Nile to Deir el-Bahri on the western bank. God Amun would be processioned through the 'god's way' and visit the royal mortuary temples, and shrines to Hathor (Gillam 78).

As the Beautiful Valley Festival is the festival of the dead, families would visit their relatives' tombs and venerate their deceased ancestors (Spalinger "Festival"). During the procession, courtiers and senior bureaucrats could aspire to follow the gods, but the commoners, like the craft workers of the necropolis, had to be content with visiting Hathor's shrine and offering their prayers (Gillam 79).

The walls of the "Chapelle Rouge" of Hatshepsut it has a depiction of the Beautiful Valley Festival procession on the walls. Interesting part of the procession is that during the overnight celebrations in the tomb chapels of the ancestors, there were dancers, musicians, male harpers, and acrobatic female dancers to perform during the festival.



Figure 26: Depiction of Male Harper, Musicians, and Acrobatic Female Dancers on the Chapelle Rouge - Valley Festival Procession ("Great Temple of Amun")

The Chapelle Rouge did not have perfect preservation of the procession, so there were only 42 people, including the priests, musicians, and dancers. Multiplying by 4 would have only 168, but more people would be involved in the festival, including the lost parts of the relief. And there must have been more, even if only these participants were represented as her scenes are

found again in the Hypostyle Hall of Tutankhamun at Luxor, again the Opet festival (Darnell 7), as they had families and friends.

Sokar Festival

Far older than the Opet festival, the Sokar festival celebrated the age-old importance of the god of the afterworld, Osiris, and his link with the archaic powers of Memphis, especially Sokar (Spalinger “Festival”). The festival is estimated to have started around the Old Kingdom in the 6th Dynasty in Memphis, indicating that Sokar belonged to one of the oldest cult centers of the land (Spalinger “Festivals”). By the New Kingdom, the procession was performed around the walls of the funerary temple of the reigning king. The king, priests, musicians, and singers were involved in the procession. The procession made its way outside to visit the private tombs in the cemetery and returned to the shrine (Gillam 80). Records from the Deir el-Medina inform that this festival was a “public” holiday, and the non-elite were free to watch the procession and enjoy a day of feasting and merriment (Gillam 80).

The relief of Ramesses III’s “The Ceremonies of the Feast of Sokar (OIP 51 plate 196)” at Medinet Habu has a detailed depiction of the Sokar festival procession. In the procession, there were 133 priests. If I multiply by 5 (wife and children as ancient Egyptians would have had multiple), around 665 people would have attended the festival (OIP 51 plate 4).

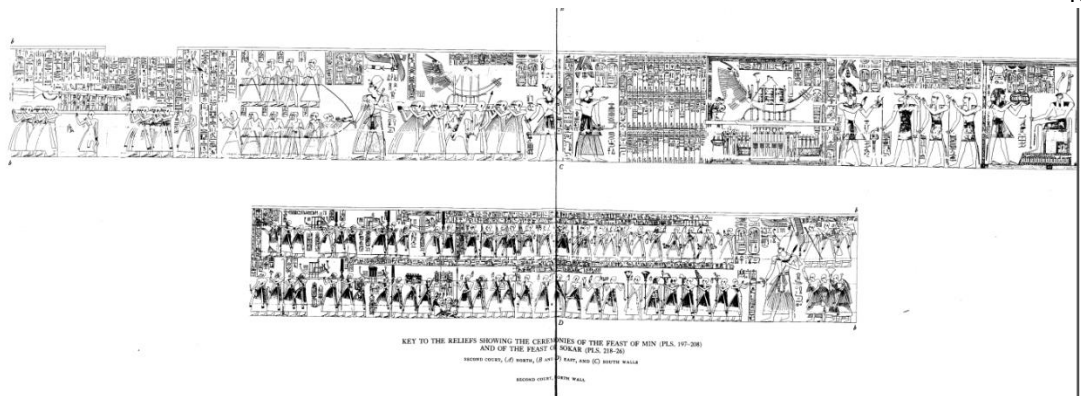


Figure 27: Sokar Festival Procession (OIP 51 plate 196)

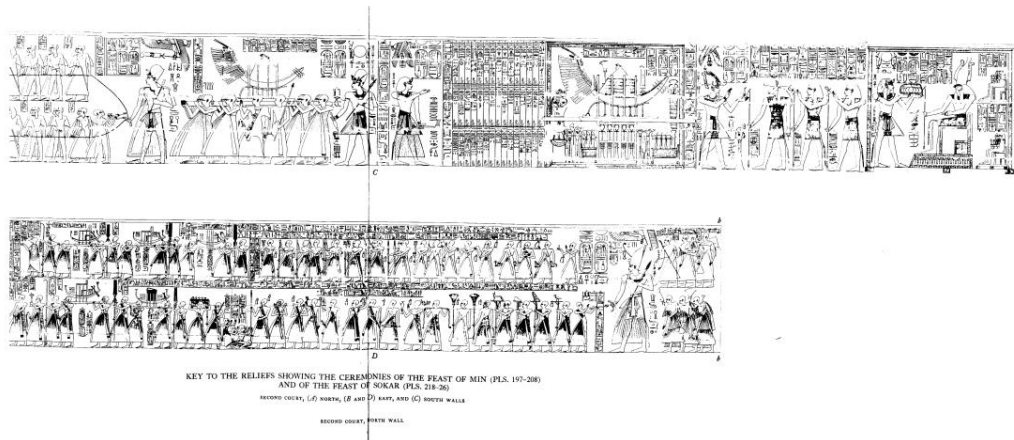


Figure 28: Sokar Festival Procession (OIP 51 plate 196)

It is challenging to have a clear idea of how many people were engaged in these festivals, but based on the processional reliefs there would have been at least a few hundreds to thousands of people enjoying the festivals.

Chapter 6

Viewpoint by the Public

It is unfortunate as there are no records left by the public; they would have certainly observed and viewed their Pharaohs as a victorious leader and as a living god through the victorious battle scenes displayed on the walls of the temples. Sety I and Ramesses II's battle is a great example of showing the victorious pharaonic image to impress the public. Unfortunately, as well, there are no direct references from the public of how these two great Pharaohs were viewed, but there are few references that could indirectly show how the public perceived the victorious Pharaohs in general through the displayed scenes on the wall.

A fragmentary story of a military expedition of Thutmose to Syria that is preserved in the Egyptian museum at Turin. These ten fragmented papyri are dated around the 20th Dynasty. It describes a particular episode of Thutmose III leading a campaign undertaken by him, and Amun-Re and the three Monts, those of Hermonthis, Djerty, and Thebes, come to his aid in the fighting (Botti 3).

While Thutmose III is struggling in battle, three manifestations of the war-god Monthu are sent to him in a wind, helping the king defeat his enemies (McDowell 163).

“[...] before my face.
 [He will find [me?] like a bird pinioned
 in the hand of a fowler who has learned his secret.’
 Now After A Long Time,
 Pa-ser the (son) of Ta-a’otia answered,
 ‘Allow me to say, take heart, king Men-Kheper-Re, i.p.h.!
 Behold, Amen-Re, King of Gods, your good father,
 has come to you to do for you all that you desire.’

I found courage, my heart rejoicing.
 All that I did became like Monthu.
 Their horses became like Seth, great of strength,
 like Ba'al in his hour,
 when he shoots to the right
 and captures to the left;
 while I was acting with my hand to the south of Amen-Re, King of Gods.
 [...] may you let one of the hostile winds come to me,
 in which there are three Monthu's,
 hidden [...]
 [...] gold:
 with Monthu lord of Hermonthis (at) my right [hand],
 Monthu lord of Armant at my [left hand];
 and Monthu] lord of Thebes wiping them out
 before king Men-Kheper-Re, l.p.h.
 I found that Amen had made [...]

great lions [...]
 He fled headlong together with their chriotry (?) [...]
 Men-kheper-Re l.p.h slew the [...] of the donkey of the chief of Syria [...]"
 (McDowell 163-164)

Here, Thutmose III is represented as Monthu, which is a local Upper Egyptian solar deity that is commonly represented as a falcon-headed man and has a mythological basis where the use of God's image is for the defense of the king, the earthly son of the sun god Re (Werner "Montu"). One interesting thing here is that he is also represented as the god Ba'al, a Canaanite-Phoenician god of fertility and weather (Mark "Baal"). It is understandable for Thutmose III to be described as Monthu as he is an Egyptian god, but written as a foreign god can represent either a syncretic blending of Egyptian and other Near East gods or the inclusion of foreign gods adding to his greatness as Pharaoh.

In the "Village Life in Ancient Egypt: Laundry Lists and Love Songs," McDowell claims that this fragmentary story is found in the Deir el-Medina as an extended perception about Thutmose III, represented as the god Monthu and Ba'al by the public. It is uncertain whether these ten papyri were possibly written by the people who were living in the Deir el-Medina

village, but the inclusion of a person to voice and cheer on the king is not traditional to a court or royal praise. So we do have a personal voice. It offers us a glimpse of the broader public and people's interpretation of a victorious Pharaoh.

Another inscription that describes and praises the victory of the Pharaoh from battle is the "Poem of Pentwere." Botti claims that the "Poem of Pentwere" and the ten fragmentary papyri in Turin have a close similarity in subject-matter which celebrates the victory of the Pharaoh in their campaign in foreign lands (Botti 2).

The "Poem of Pentwere/Pentaur" describes the greatness of Ramesses II with his victory over the Hittites during his campaign in Kadesh. The poem praises Ramesses II's courage, resourcefulness, skills, and the Egyptian gods' grace who came to the king's aid in his time of need (Mark, "The Battle of Kadesh & the Poem of Pentaur."). Ramesses II is depicted as the quintessential Egyptian warrior-king who does not fear his enemies and does not consider retreating or surrendering when he faces superior numbers of enemies (Mark "The Battle of Kadesh & the Poem of Pentaur.").

Below is a fragment of the whole "Poem of Pentwere" that was inscribed on the south exterior walls of the Karnak Temple, translated by James Henry Breasted:

Thereupon the infantry and the chariotry of His Majesty were discomfited before them, but His Majesty stood firm to the north of the town of Kadesh in the western side of the `r-n-t' [see reference to 1)]. Then they came to tell it to His Majesty. Then His Majesty appeared in glory like his father Mont, he assumed the accouterments of battle, and girded himself with his corslet, he was like Ba`al in his hour, the great horse which bore His Majesty being Victory-in-Thebes of the great stable of Usimare`re`-setpenre`, beloved of Amun...

Reaching Egypt in peace to Pi-Ra`messe-miamun-Great- of-Victories, and resting in his palace of life and dominion like Re` who is in his horizon, the gods of this land

coming to him worshipping and saying, 'Welcome, our beloved son, the King of Upper and Lower Egypt, Usima`re`-setpenre`, the Son of Re`Ra`messe-miamun and they gave to him millions of Sed-festivals forever on the throne of Re`, all the lands and all the foreign countries being fallen prostrate beneath his sandals for eternity and everlasting. (Mark, "The Battle of Kadesh & the Poem of Pentaur.")

The public would be able to see this inscription on the exterior wall of the Karnak Temple and be amused by the greatness of their Pharaoh, who successfully defeated the enemies.

There may be a consideration in how the general public would be able to read these inscriptions and perceive the greatness of the Pharaoh as high literacy was limited to a small population. However, if the audiences are from Deir el-Medina, there is a high chance that they were able to read, interpret the writings and understand the inscriptions and the reliefs. Ben Haring claimed that the workers from Deir el-Medina would have a higher literacy rate due to their specialized character of work as painting and chiseling hieroglyphic texts and closely communicating with government administrators (Haring 3). From Baines and Eyre, it is assumed that about 25-30% of the adult male, including professional scribes, chief workmen, draughtsmen, and the sons and assistants of these persons (Haring 3). If the service staff who are normal labor workmen are excluded from the group of workmen, then the percentage will increase to 40%. Also, the women that live in Deir el-Medina would have a high literacy rate along with the males.

These two texts and inscriptions describe the greatness of the Pharaohs as great warriors, kings, and the favored by god. It even says that the Pharaohs are like god Monthu and Ba'al, emphasizing the king's divine and beyond human. Even though these inscriptions cannot exactly

reflect how the public viewed the Pharaohs, certainly, they would have enjoyed the images and perceived the messages from inscriptions, contributing to their thoughts and apparent praise for Sety I and Ramesses II.

Conclusion

The Pharaohs in ancient Egypt inscribed and portrayed their greatness on the walls of temples so that the public could observe the Pharaohs as great rulers, warriors, and divine figures favored by the gods. Sety I and Ramesses II did the same thing on the north and south exterior walls of the Hypostyle Hall at the Karnak Temple. The battle reliefs of Sety I and Ramesses II displayed their historic expedition in the foreign lands and designed the walls to make it easier for the public to perceive what the Pharaoh aimed for as a victorious Pharaoh.

The commoners were not allowed to enter the sacred precinct, as it was only limited to the Pharaoh and the priests. However, as religious festivals became more open to the public during the New Kingdom, the public could access the precinct's exterior areas during the popular Opet, Valley, and Sokar festivals. The public would follow the procession of the bark god Amun on the riverside and the land road to the temple precincts.

Also, under the assumption that a mud-brick wall did not exist during the reign of Sety I and Ramesses II, the public would have followed the festivals along the exterior walls of the precinct and observed the battle reliefs on the walls as well. It is unclear due to the lack of archaeological evidence, based on the digital reconstruction of the Karnak temple, no evidence of the mud-brick walls left during the 19th and 20th Dynasty that surrounds the temple, it would have been more reasonable for the public to access the temple during the religious festivals.

As the Hypostyle Hall is located in an open area in the precinct, it would have contained many audiences. There would have been hundreds to thousands of people engaging in the festivals based on the processional reliefs. A significant number of people would observe the

battle relief walls that are designed to show the victorious scenes at the height of the audience and interpret the Pharaohs as victorious warriors, rulers, divine figures that the gods favor, and going further as god Monthu and Ba'al.

Abbreviation

- OIP 51 Nelson, Harold. *Medinet Habu, Volume 4. Festival Scenes of Ramses III.* Oriental Inst. of the Univ. of Chicago, Vol. 51, 1940.
- OIP 112 Dorman, Peter. *The Festival Procession of Opet in the Colonnade Hall.* Oriental Inst. of the Univ. of Chicago, Vol. 112, 1981.
- OIP 107 Weeks, Kent. *The Battle Reliefs of King Sety I.* Oriental Inst. of the Univ. of Chicago, Vol. 107, 1986.

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ACADEMIC VITA

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Education

The Pennsylvania State University, University Park, PA

May 2022

Bachelor of Arts in Classic Ancient Mediterranean Studies

Minor: Anthropology

Schreyer Honors College, Paterno Fellows Program, Dean's List 6 semesters

Cultural Experience

Student Ambassadors to Global Alumni

University Park, PA

Student Ambassador Intern

October 2021 - Present

- Interned to serve as a liaison for Penn State in a targeted geographical city, region, or country in connecting global alumni
- Engaged global alumni in meaningful ways to strengthen their lifelong connection with Penn State
- Conducted an interview and survey of the alumni in my area and update their bio information
- Coordinate the Global Alumni Spotlight column and post it through Student Ambassadors to Global Alumni blogs and social media

Forest Library

Seoul, Republic of Korea

English Teacher

August 2020 – November 2020

- Conducted and prepared lessons for elementary English students aging from 10 to 12 years old
- Supervised after school elementary programs and assisted student's homework
- Organized enjoying projects for elementary students to improve their English communication skills

Education Abroad in Egypt

University Park, PA

Student

May 2019 – May 2019

- Traveled the historical landmarks that are significant in representing Egyptian history
- Observed and discussed historical knowledge of the ancient artifacts and monuments related to Egyptian history
- Communicated and socialized with local people to experience authentic Egyptian culture

Research Experience

Radiocarbon Dating Lab

University Park, PA

Research Assistant

October 2019 – December 2019

- Used radiocarbon dating to experiment and determine the age of organic carbon-based materials
- Organized and prepared organic samples for radiocarbon experiments and recorded the data for future process
- Extract collagen from organic samples for the radiocarbon dating process and recorded whether the sample can be traced or not

Language

- Korean (Native), English (Fluent)