The Scenes of the God Harpare
in the Egyptian Fourth Nome

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Abstract:

Horus is one of the earliest major Egyptian deities. He is as early as the late pre-dynastic period and continued to exist in the latest temples of the Greco-Roman period. Horus was depicted either in an animal form (Falcon) or an animal head with human body. All the forms of Horus are represented as Falcons but not all the Falcon gods are Horus. Horus was worshipped under many forms such as Horus of Behdet, Harpocrates, Harpare...etc. This research deals with the study of one of the gods Horus forms "Harpare" by studying and analyzing the scenes that appeared in the temples of the fourth Nome.

The God Harpare: Name of the young sun god in mainly seen in Thebes in the late period and Greco-Roman era.

The Objective of the research:
1. Identify the names and titles of the god Harpare in the fourth Nome.

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2 -Highlighting the forms and scenes of the god Harpare in the fourth Nome.
3-Studying his relationship with the other gods in the temples he appeared in the fourth Nome.

The research’s framework:
the research framework is an Ancient study for tracing the scenes of the god Harpare in the fourth Nome.

The research’s type:
The research is combined in study between both the descriptive and analytical sides.

Keywords: Herpare, fourth Nome, Harpocrates, Young sun god.
Introduction.

Horus is one of the earliest major Egyptian deities. He is as early as the late pre-dynastic period and continued to exist in the latest temples of the Greco-Roman period. The oldest form of Hours was one of Nekhen where he was appointed as a falcon and is his most famous representation\(^{(1)}\).

Horus was represented in the form of an animal (Falcon) or the head of an animal in the human body. All forms of Horus are represented by Falcons, but not all the Falcon gods are Hours\(^{(2)}\).

Horus was worshiped under many forms such as: Harpocrates \((hr-\ p3-\ hrd)\), Harsomtus \((hr-\ sm3-t3wy)\), Harmachis \((hr-\ m-\ zht)\), Haroeris \((hr-\ wr)\) and Harpare \((hr-p3-R)\).

The god Harpare\(^{(7)}\).

Name of the young sun god is mainly seen in Thebes in the late period and Greco-Roman era. His father is Montu was the falcon-headed war god venerated in Thebes\(^{(8)}\). Raettawy was the mother of the young sun god Harpare in the late and Greco Roman periods\(^{(9)}\).

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\(^{(1)}\) E.S.MeLTZER,"Hours",in D.B.Redford(ed.),The oxford Encylopedia of Ancient Egypt II.,119.

\(^{(2)}\) S.A.B.MERCER,"Hours the royal god of Egypt, 117.

\(^{(3)}\) A.Erman and H.Grapow ,Worterbuch der Agyptischen Sprache, III,123.

\(^{(4)}\) A.Erman and H.Grapow ,Worterbuch der Agyptischen Sprache, III,123.

\(^{(5)}\) A.Erman and H.Grapow ,Worterbuch der Agyptischen Sprache, III,123.

\(^{(6)}\) A.Erman and H.Grapow ,Worterbuch der Agyptischen Sprache, III,123.

\(^{(7)}\) Ch.Leitz ,"Lexikon der Agyptischen Gotter und Gotterbezeichunge,V,271.

\(^{(8)}\) R.H.Wilkinson, The complete gods and goddess of Ancient Egypt,203.

\(^{(9)}\) E.Hornung,Conceptions of God in Ancient Egypt,85.
The God Harpare had a temple \(^{\text{(10)}}\) and chapel \(^{\text{(11)}}\) near Montu temple of North Karnak.

**The scenes of the god Harpare in the Egyptian Fourth Nome.**

**The Egyptian Fourth Nome in Lower Egypt:**

The name of the Nome was *Nit šm*[...] in the Ancient Egyptian "the southern Nome of Neith", and its capital was named (*pr – dk*[...]\(^{\text{(12)}}\).

**The Egyptian Fourth Nome in Upper Egypt:**

It is called the Scepter Nome \(\text{\textcircled{10}}\) \(\text{\textcircled{11}}\) *Wst*[...] and it is the same name as the capital.

The city of Armant was the capital of the fourth province before moving to Thebes, which is located south of Luxor. The second city is Tod and then Madamud, located north of Luxor and close to the Eastern desert \(^{\text{(14)}}\).

The god Harpare appeared in his own temple (the temple of Harpare) Temple of Armant, Temple of Tod, Temple of Deir el-Medina and Temple of Deir Chiloit.

**The temple of Harpare \(^{\text{(15)}}\):**

On the east side of the Temple of Amoun Re Montu there is the temple of Harpare \(^{\text{(16)}}\). The temple in its present state includes

\(^{\text{(10)}}\) Porter and Moss, Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings, III,10.

\(^{\text{(11)}}\) Porter and Moss, Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings, III,10.

\(^{\text{(12)}}\) A. VARILE, Karnak I.29.
four distinct parts all made of sandstone There are views of the temple before and after excavations(fig.1),(fig.2).

From the important scenes of the temple.

The God appeared in many scenes, from this scenes documents numbers (1-2).

(Doc 1).on the gateway of entire Temple of Harpare.

Scene shows the Triad (Montu-Raettawy and Harpare)\(^{(17)}\).

(Doc 2). Fragments of the Lintel\(^{(18)}\).

This scene shows the god Harpare as a young man and wearing a sidelock of hair (The symbols of childhood) ,on his head \(\text{ḥmḥm}\)\(^{(19)}\) crown holds \(\text{w}s\) scepter in his right hand and holds in his left hand (\(\text{ḥnh}-\text{ḥk3-nḥḥ}\)) behind him the Ptolemy VI (PHILOMETOR)\(^{(20)}\).

Temple of Tod:

El-Tod has different graphic forms which are \(\text{ḥḥ},\ \text{ḥḥ},\ \text{ḥḥ}\), in the Greaco Roman period written \(\text{ḥḥ}\)\(^{(21)}\).

El-Tod, a town have a strategic importance of the fourth upper Egyptian Nome, located on the eastern bank, 20 km south of Luxor, at the south of Armant\(^{(22)}\).

\(^{(17)}\) Barguet and Leclant ,Karnak Nord ,109.

\(^{(18)}\) Porter and Moss, Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings, III,10.

\(^{(19)}\) Barguet and Leclant ,Karnak Nord ,109.


\(^{(22)}\) G.Holbl , a History of the Ptolemaic Empire, 267-268.
The village of Tod is situated around an ancient mound (kom)(23). It was known by the Greeks and its Coptic name is (24). The village of Tod is situated around an ancient mound (kom)(23). It was known by the Greeks and its Coptic name is (24).

The temple was dedicated to the god Month (25) and her consort Raettawy (26). The oldest structure at Tod is a brick-built chapel dated back to the reign of Userkaf of the 5th Dynasty (27).

Major building activities connected with the local cult of the god Montou started in the Middle kingdom, where the king Mentuhotep II for the god Montou and Mentuhotep III and Senwosert I added to it, but their temples are destroyed. In the New Kingdom, Thuthmosis III created a shrine and Amenophis II, Sethos I, Ramesses III and IV added some restorations work in it. Ptolemy VII added his temple with a sacred lake in front of the temple of Senwosert I and in the Roman period kiosk was located nearby (28).

**The representation of the god Harpare at the temple of Tod:**

In this temple Harpare is depicted in many scenes. They are described in documents numbers (3-6).

**(Doc. 3): East wall, the second vestibule.**

This scene shows the god Harpare as a child and wearing a sidelock of hair (the symbols of childhood) and wearing the double crown, put his

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(26) Ch.Leitz, "Lexikon der Agyptischen Gotter und Gotterbezeichungen, IV, 647.
finger in his mouth and holds in his right hand ṭḥḥn, behind him the goddess Reattawy holds in her right hand ṭnh sign of life (fig.4)\(^{(29)}\).

**The text in front of Harpare reads\(^{(30)}\):**

\[ dd \ mdw \ in \ hr \ p\ddash hrd \ c\ddash wr \ tpy \ \ddash nb \ drt \]

Words spoken by the god Harpare, The big (one), the great (one), the first (one) ----Lord of Tod.

**(Doc. 4) : East wall, the second vestibule.**

This scene shows the Ptolemy king offers the sign of ṭjẓt to the falcon headed god Montou-Re, Raettawy and Harpare. The Ptolemy king wears the double crown and holds the sign of ṭjẓt by his left hand. Montou-Re is sitting on the throne and holds the ṭns scepter by his left hand while the ṭnh sign of life by the other. Raettawy stands behind Montou-Re, wears the hathorique crown and holds the ṭnh sign of life by her right hand while her left hand towards Montou-Re's shoulders. The son Harpare stands behind her mother Raettawy, wears ḫhmḥm crown and holds the ṭns scepter by his left hand while the ṭnh sign by the other (fig.5)\(^{(31)}\).

**The text in front of Harpare reads\(^{(32)}\):**

\[ dd \ mdw \ in \ ḫr \ p\ddash hrd \ c\ddash wr \ tpy \ n \ Mntw \ sfi \ ṭsps \]

\(^{(29)}\) Thiers (Ch.), "Tod" : Les inscriptions du temple ptoemaique et romain II, 82.

\(^{(30)}\) Thiers (Ch.), "Tod" : Les inscriptions du temple ptoemaique et romain II, 81

\(^{(31)}\) Thiers (Ch.), "Tod" : Les inscriptions du temple ptoemaique et romain II, 80.

\(^{(32)}\) Thiers (Ch.), "Tod" : Les inscriptions du temple ptoemaique et romain II, 78.

\(^{(33)}\) A.Erman and H.Grapow, Worterbuch der Agyptischen Sprache, IV, 114.

\(^{(34)}\) A.Erman and H.Grapow, Worterbuch der Agyptischen Sprache, IV, 445.
Words spoken by the god Harpare the big (one), the great (one), the first (one) of Montu, The noble child.

**(Doc. 5): On the east wall.**

This scene shows the Ptolemy king offering a collar to Montou Re, Raettawy, Hathour and Harpare, The Falcon headed Montou-Re is sitting on the throne and holds the was scepter by his left hand while the nḫ sign of life by the other. Raettawy stands behind Montou-Re wears the hathorique crown and holds the nḫ sign of life by her right hand while her left hand towards Montu-Re's shoulders, behind her Hathour the hathorique crown and holds the nḫ sign of life by her right hand while her left hand towards Raettawy shoulders, behind her Harpare holds the was scepter by his left hand while the nḫ sign of life by his right hand and wears ḫmḫm crown on his head (fig. 6).

**The text in front of Harpare read:**

\[ dd\ mdw\ in\ h\ p3\ R\ hrd\ s\ wr\ tpy\ n\ Mntw\ sfs\ sps\ nb\ h\ rt\ .t\ di\ n\ k\ t3wy \]

words spoken by the god Harpare the big child, the great (one), the first (one) of Montu, the noble child, the lord of food, gave the two lands.

**(Doc. 6): back of the door.**

This scene shows the king Ptolemy VIII with the god Harpare (fig.7).
The text in front of Harpare reads:

\[ \dd dmw \text{in} \ hr \ p^2 \ hrd \ c^3 \ wr \ tpy \ n \ f \ di \ .n \ .k \ nht^{(35)} \ n \ Mntw \]

Words spoken by the god Harpare the big (one), the great (one), the first (one) of ----

Gave the Power to Montu.

**Temple of Deir el-Medina.**

The village of Deir el-Medina located on the west side of Thebes\(^{(36)}\), The temple was dedicated to Hathor \(\text{H}^{(37)}\), one of the greatest goddess in Egypt, the mother or wife of Hours\(^{(38)}\) and Maat \(\text{M}^{(39)}\).

The temple was built during the third and second centuries\(^{(40)}\). The temple of Deir el-Medina constructed under the reign of Ptolemy IV (Philopator)\(^{(41)}\). The anteroom was decorated under the reign of Ptolemy VI (philometor)\(^{(42)}\).

Ornamentation of the interior was completed by Ptolemy VII (Euregetes II)\(^{(43)}\) and Ptolemy XII (Neos Dionysos)\(^{(44)}\) decorated the entrance.

**The representation of the god Harpare at the temple of Deir el-Medina.**

\(^{(35)}\) A. Erman and H. Grapow, Worterbuch der Agyptischen Sprache, II., 305.
\(^{(36)}\) G. Holbl, A History of the Ptolemaic Empire, 268.
\(^{(37)}\) Ch. Leitz, "Lexikon der Agyptischen Gotter und Gotterbezeichunge, V, 75.
\(^{(38)}\) R. H. Wilkinson, The complete gods and goddess of Ancient Egypt, 139-140.
\(^{(39)}\) Ch. Leitz, "Lexikon der Agyptischen Gotter und Gotterbezeichunge, III, 222.
\(^{(42)}\) J. Von. Beckerath, "Handbouch der Agyptischen Koings Namen", 239.
\(^{(44)}\) J. Von. Beckerath, "Handbouch der Agyptischen Koings Namen", 245.
In this temple Harpare is depicted in one scene. It is described in document number (7).

(Doc. 7).

This scene shows of ptolemy king offering image of $m3t$ to the Montu Re, Reattawy and Harpare.

The falcon headed god Montu seats on the throne and wears the sun-disk with two plums, he holds the $w3$s scepter by his left hand while 'nh sign of life by his right hand. Reattawy is standing and holds $w3$s scepter by her left hand while the 'nh sign of the life by her right hand. the son Harpare is standing behind the goddess Raetawy, he holds the $w3$s scepter by his left hand while the 'nh sign of life by his right hand and wearing $hmhm$ crown (fig.8).

The text in front of Harpare reads$^{(45)}$:

\[
\text{dd mdw in \( hr p3 r' hrd '3 wr tpy . n Mntw di . n . k m3t \}
\]

Words spoken by Harpre the great(one), the big (one), and the first one in Montu give to him Maat.

Temple of Armant:

Armnat has different forms which are $^{(45), (46)}$.

It was one of the most important places of worship of Montou, Armant was known in Egyptian texts by "iwnw-Monthu" and "pr-Monthu" means house of Montou, In the Greek period it is Hermonthis and Armnat in Arabic.

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It dates back to the 11th dynasty and Mentuhotep I (Nebhepetre)\(^{(47)}\) is the earliest builder known with certainty\(^{(48)}\). Important additions were made during the 12th dynasty and the new kingdom of which the remains of the pylon of Tuthmosis III are the only part still visible\(^{(49)}\) and a chapel which contains the name of the queen Cleopatra VII and Ptolemy XV (caesron)\(^{(50)}\).

The birth house in Armant dating from reign of the queen Cleopatra VII and Ptolemy XV, Cartouches of Cleopatra VII and her son Ptolemy XV appeared on the walls of the Mammisi\(^{(51)}\).

The Mammisi was consecrated to Harpare (Horus, a sun-god), a son of the god Montu and goddess Raettawy (female sun of two lands)\(^{(52)}\).

**(Doc. 8): Mamisi Armant, interior hall, east wall, Third register.**

This scene shows the divine mother of Re (Raettawy) who is squatting while being birth. The god Neith is stands behind her, supports and assistance in front of Raettawy the goddess Semyst who give life to Harpare (fig 9)\(^{(53)}\).

**Temple of Deir Chelouit:**

Deir Chelouit is a site of a small Roman Temple to Isis (sister, wife of Osiris, mother and protector of Hours)\(^{(54)}\).

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\(^{(49)}\) Porter and Moss, Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings, V, 157.


\(^{(51)}\) G.Holbl, a History of the Ptolemaic Empire, 276.

\(^{(52)}\) G.Holbl, a History of the Ptolemaic Empire, 276.

\(^{(53)}\) Porter and Moss, Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings, v,156; LD IV, 60 (a).

\(^{(54)}\) R.H.Wilkinson, The complete gods and goddess of Ancient Egypt, 146.
Located on the western bank of the Nile, the entrance gate was decorated for Galba, Otho and Vespasian and the core structure under Hadrian and Antoninus\(^{55}\).

**The representation of the god Harpare at the temple of Deir Chelouit.**

In this temple Harpare is depicted in one scene. It is described in document number (9).

(\textit{Doc. 9}). \textbf{In the Propylone.}

The Ptolemy king offering two vessels to The god Harpare is holds  \textit{w\textsuperscript{33}s} scepter in his right hand and \textit{\textsuperscript{\textgreek{c}n\textgreek{h}}} sign of life in his left hand, wearing asidelock of hair and \textit{hm\textgreek{h}m} crown on his head behind him the god khonsou (fig.10)\(^{56}\).

**The text in front of Harpare reads**\(^{57}\)

\[
\text{dd mdw in hr p3 r\textsuperscript{c} hrd \textsuperscript{c3} wr tpy n Mntw sfi}
\]

Words spoken by the god (Harpare), The big (one), The great (one), The first one of Montu.

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\(^{55}\) R.H.Wilkinson, The complete temples of Ancient Egypt,199.

\(^{56}\) Chr.M.Zivie,Le temple de deir Chelouit I, 79.

\(^{57}\) Chr.M.Zivie,Le temple de deir Chelouit I,77.
Conclusion

1-Most scenes of the god (Ḥr P₃ R') in the upper Egyptian Fourth nome w3st. but in the Lower Egyptian fourth Nome (Neith) there are no scenes for him.

2-Harpare is usually the “great child, the elder, first born of Montu (p₃ ḫrd ḫ₂ wr tpy n Mntw) in Temple of Tod, Dier el-Madina and Dier Chelouit.

3- The famous reliefs from the Mammisi of Armant celebrated his birth.

Table N (1). The Tittles of Harpare.

<table>
<thead>
<tr>
<th>Tittle</th>
<th>Meaning</th>
<th>Location</th>
<th>Doc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ḫ₂ wr tpy n Mn tw</td>
<td>The great one, The first one for Montu.</td>
<td>Temple of Tod Deir el-Medina Deir Chelouit</td>
<td>Doc.4 Doc.5 Doc.6 Doc.7 Doc.8 Doc.9</td>
</tr>
<tr>
<td>Nb ḫrt</td>
<td>Lord of Tod</td>
<td>Temple of Tod</td>
<td>Doc.3</td>
</tr>
<tr>
<td>Nb ḫr.t</td>
<td>Lord of food</td>
<td>Temple of Tod</td>
<td>Doc.5</td>
</tr>
<tr>
<td>Šfī Šps</td>
<td>The noble child</td>
<td>Temple of Tod</td>
<td>Doc.4</td>
</tr>
</tbody>
</table>
Table N (2). Accompanying gods with The god Harpare that reflect his relationship with other gods:

<table>
<thead>
<tr>
<th>The deities</th>
<th>Relationship</th>
<th>Location</th>
<th>Doc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rait –tauí</td>
<td>His mother</td>
<td>Temple of Tod</td>
<td>Doc.3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Temple of Armant</td>
<td>Doc.4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Temple of Deir al-Medina.</td>
<td>Doc.5</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Doc.7</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Doc.8</td>
</tr>
<tr>
<td>Montu</td>
<td>His Father</td>
<td>Temple of Tod</td>
<td>Doc.4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Temple of Dier el-Medina</td>
<td>Doc.5</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Doc.7</td>
</tr>
<tr>
<td>Neith</td>
<td>supports and assistance (Raetawy)</td>
<td>The Temple of Armant</td>
<td>Doc.8</td>
</tr>
<tr>
<td></td>
<td>during birth</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Semyst</td>
<td>Give the life to (Harpre)</td>
<td>The Temple of Armant</td>
<td>Doc.8</td>
</tr>
<tr>
<td>Khonsou</td>
<td>May be his brother</td>
<td>The Temple of Deir Chilout.</td>
<td>Doc.9</td>
</tr>
</tbody>
</table>

Table No.3 The scenes that show different forms of the god Harpare.

<table>
<thead>
<tr>
<th>The form</th>
<th>Location</th>
<th>Doc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The god Harpare as a child wearing a</td>
<td>The Temple of Tod</td>
<td>Doc.3</td>
</tr>
<tr>
<td>sidelock of hair (The symbols of childhood)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>and wearing double crown</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The god Harpare as a young man wearing</td>
<td>The Temple of Tod</td>
<td>Doc.4</td>
</tr>
<tr>
<td>The Temple of Harpre</td>
<td></td>
<td>Doc.5</td>
</tr>
<tr>
<td><strong>hmnym</strong> crown holds the ḫḥ s scepter and ḫḥ the sign of life.</td>
<td>of Tod The Temple of Deir El-Medina The Temple of Deir Chelouit</td>
<td>Doc.7</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>The god Harpare holds ḫḥ-ḥḏ-ḥḥ</td>
<td>The Temple of Harpare The Temple of Tod</td>
<td>Doc.2 Doc.6</td>
</tr>
<tr>
<td>The god Harpare as a child put his finger in his mouth and holding ṛḥ.</td>
<td>The Temple of Tod</td>
<td>Doc.3</td>
</tr>
</tbody>
</table>

**Table No.4 offering rituals.**

<table>
<thead>
<tr>
<th>Themes</th>
<th>Location</th>
<th>Doc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Offering of collar.</td>
<td>The Temple of Tod</td>
<td>Doc.5</td>
</tr>
<tr>
<td>Offering of the ḫḥ symbol</td>
<td>The Temple of Tod. The Temple of Deir al-Medina.</td>
<td>Doc.4 Doc.7</td>
</tr>
</tbody>
</table>
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After: Karnak I,Pl.LXXXVI,57.
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مناظر المعبود حربارع في الإقليم الرابع

الملخص:
الله المصري حرس (ذلك البعيد الذي يرى الناس ولا يراه احد) هو واحد من اهم واقام الله المصري الكبري ظهر منذ عصر ما قبل الامارات و استمر في الوجود في المعابد الغسر اليوناني و الروماني.
الله حرس كان يعثد تحت الكثير من الاشكال منها بحر بحورى، بحر بابل، بحر حربارع و غيرهم.

هذا البحث يتناول ادبي اشكال حرس و هو حربارع و ذلك عن طريق دراسة وتحليل المناظر التي ظهر فيها المعبود حربارع في معابد الإقليم الرابع.

المعهود حربارع: اسم لله الشمس الشاب يشاهد في منطقة طيبة في العصر الماضي و في العصر اليوناني الروماني.

أهداف هذا البحث:
1- التعرف علي أسماة و الاسماء المعبود حربارع في الإقليم الرابع.
2- الاقبال الضعف علي اشكال و مناظر المعبود حربارع في الإقليم الرابع.
3- دراسة علاقة المعبود حربارع بالله الشاهى الأخرى في المعبد التي ظهر بها في الإقليم الرابع.

اطار البحث: اطراح البحث هو دراسة اثرية لتتبع و التعرف على مناظر المعبود حربارع في الإقليم الرابع.

نوعية البحث: يجمع ما بين الجانب الوصفي و التحليلي للمناظر المعبود حربارع.

الكلمات الدالة: حربارع، الإقليم الرابع، حربارع، الله الشمس الشاب.

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