Was Thutmose III the biblical Shishak?—Claims for the 'Jerusalem' bas-relief at Karnak investigated

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Velikovsky stated in his book *Ages in Chaos* that the biblical Shishak was Thutmose III.[1] One of his key 'proofs' is a bas-relief in the Karnak temple in Luxor. There, Velikovsky claimed, the treasures plundered by Shishak are reproduced.[2] Was Velikovsky correct in identifying artefacts listed on the bas-relief with those known from the Bible?[3] This article seeks any correspondence between his claims and evidence afforded by the bas-relief in artwork and accompanying texts. If correspondence exists then Thutmose III may be a viable candidate for the biblical Egyptian king Shishak. It is shown that no such correspondence exists, hence a key argument in favour of the Velikovsky Inspired Chronology (VIC) collapses.

Shishak

The Bible[4] narrative states:

> "It happened in the fifth year of King Rehoboam that Shishak the king of Egypt came up against Jerusalem. And he took away the treasures of the house of the LORD and the treasures of the king's house; he took away everything. He also took away all the gold shields which Solomon had made" (1 Kings 14:25, 26).

Shishak commanded a mighty army[5] and posed a serious threat to Rehoboam king of Judah and his capital, Jerusalem.[6] Since this Egyptian 'took everything' (Heb. כֹּל qol),[7] included in his looted inventory would have been the Ark of the Covenant, along with many other valuable items of precious metals and gems mentioned in the biblical narrative. God allowed Shishak to plunder his people for their disobedience.[8] Velikovsky, along with a number of later authors,[9] was convinced that a bas-relief displayed the Ark and many other objects taken from Jerusalem around the year 921 BC. In Velikovsky's view, Shishak's true identity rests on two premises; the first that the objects on the bas-relief of Thutmose III are to be identified with those detailed in the Bible (1 Kings & 2 Chronicles); the second is his identification of the "wretched foe of Kadesh"[10] mentioned in Thutmose's victory at Megiddo. He identified this Kadesh as Jerusalem rather than Kadesh on the Orontes. This article deals only with the first of these two premises.

The bas-relief compared with the biblical account

Velikovsky set the scene by stating:

> "The treasures brought by Thutmose III from Palestine are reproduced on a wall of the Karnak temple. The bas-relief displays in ten rows the legendary wealth of Solomon. There are pictures of various precious objects, furnishings, vessels, and utensils of the Temple, of the palace, probably, also of the shrines of foreign deities."[2]

He continued:

> "The following short excursus is not intended to be complete and definitive; it is only tentative. Yet it will demonstrate the identity of the booty of Thutmose III with that carried out at Jerusalem by the Egyptian king in the days of Rhoboam, son of Solomon."[11]

Velikovsky was so confident that the Jerusalem temple was the target of Thutmosis III, that he asserts:

> "A large part of the booty of Thutmose III consisted of religious objects taken from a temple."[12]

Velikovsky thus clearly set out his position. Although claiming the study was "only tentative", this was in fact central to his particular revised chronology. Not all items on the bas-relief will be examined here; just those expressly identified as "proofs" that he believed connected Thutmose III with Shishak and Solomon's Temple.

These claims have generally been accepted by other authors who support the VIC. A recent example:

> "Thutmosis III should be identified with the Shishak who looted the temple of Jerusalem

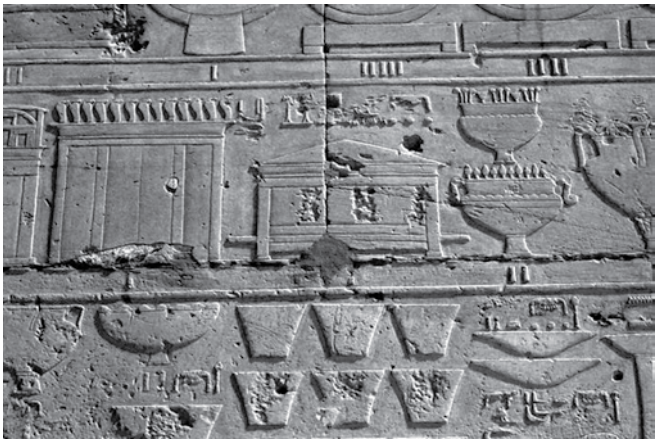


Figure 1. Velikovsky's 'ark' at Karnak (centre).

(1 Kings 14:25). On the outside wall of his shrine Thutmosis depicts the loot he took. Many items correspond with the treasures listed in the Bible as being in Solomon's temple."[13]

Despite the confidence of these claims, they can easily be shown to be erroneous. This article disputes the idea of there being *any* identifiable items from Solomon's temple.

Is this really the Ark of the Covenant?

Velikovsky asserted that after Shishak had taken everything from the temple and palace, all that remained was the "old Ark of the Covenant, a worthless piece, a relic of the desert …"[14] How strange that Velikovsky should think the Ark a worthless relic. David made great efforts to take it from Kiriath-Jearim to Jerusalem,[15] and Solomon later installed it in the holy of holies in the Temple.[16] From the Egyptian perspective the Ark had no special religious significance, yet was of immense material value. In Exodus 25:10–20, Moses is instructed in the mode of construction of the Ark:

"And you shall overlay it with pure gold inside and out … and shall make on it a gold molding of gold all around. …cast four rings of gold for it … make poles of acacia wood, and overlay them with gold. … make a mercy seat [a kind of lid for the chest] of pure gold; … make two cherubim of gold; …"

Is there any possibility at all that the Egyptians would have left such a valuable artefact behind as a worthless relic? Velikovsky believed that the Ark was left unwanted in Jerusalem and did not depart until the Babylonian exile.[17] But the Hebrew word *qol* indicates that the Temple and palace were stripped bare; "all" meaning "everything that one has; entire possession."[18]

Later supporters of the VIC, however, do consider that the Ark was taken from Jerusalem by Shishak in agreement with the biblical account. For example, this statement from Down:

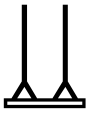
"Now, Thutmosis[19] not only left a record of the cities he conquered, but he left a record of the loot that he took. And I want to show you that. It was on this wall that Thutmosis depicted a list of all the loot that he took from his military campaigns. Dr. Immanuel Velikovsky, who was of Jewish origin, has made a comparison between what was in Solomon's temple according to the record of the book of Chronicles and the items that are listed here, and he claims that there's a very close similarity between those … . There's something up here that looks very much like the Ark of the Covenant with the poles through it by which the priests carried it."[20]

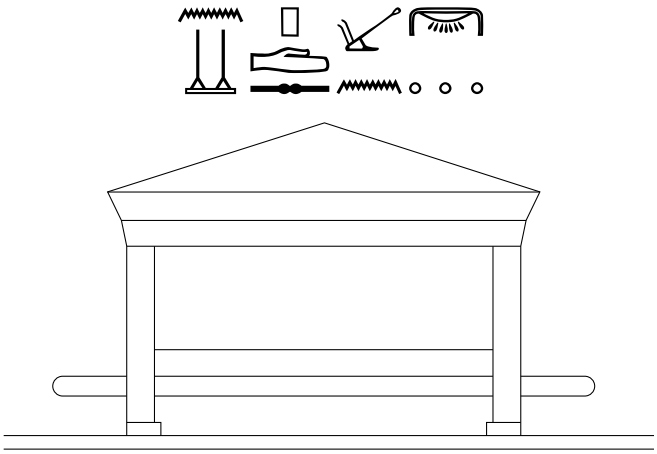
In the book *Unwrapping the Pharaohs* there is a photograph (#3) beneath which is this caption:

"A golden box with staves is reminiscent of the ark which Moses made for the sanctuary (Exodus 25:10–13)."[21]

What these authors appear to have missed, along with Velikovsky before them, was the Egyptian text immediately above figure 76 on the bas-relief which explains precisely what it is, was made of, and used for.

The text taken from the bas-relief is reversed to aid comprehension and reads left to right,  , and when the hieroglyphic components are analyzed the object's identity becomes clear. Transliterated as *nbw hbny pds n mnkht*, the translation is "a gold and ebony clothes chest". Figure 16 on Walter Wreszinski's 1931 drawing of the bas-relief is almost identical to figure 76; namely *nbw pds n mnkht*; "a gold box for clothing".[22] The box described in Exodus was constructed from acacia wood. In contrast ebony, a tropical timber, is not native to the Sinai region. Significantly, a chest with pole handles found in KV62[23] (Tutankhamun's tomb) differs from that on the bas-relief only in choice of construction materials.[24]

GLYPH	TRANSLIT.	MEANING
	*nb*	gold
	*hbny*	ebony
	*pds*	box, casket, chest
	*n*	for (*prep.*)
	*mnkht*	clothing, linen



76 (after Wreszinski)

After Toutankhamon, Le Scribe, 2005, Paris, p. 48.

Figure 4. Chest from Tutankhamun's tomb.

There are significant differences between the item shown on the bas-relief and the biblical description of the Ark. There is the absence of gold cherubim on the 'mercy seat'. The Thutmose box has a pointed lid; very different from the Bible's flat version.[25] If any of the chests on the bas-relief are to be a candidate for the Ark, the lid would have been rendered flat by the artist; they are all depicted as pointed. The poles of the Ark were very long (2 Ch. 5:9); not a feature of figure 76 on the bas-relief. The Jerusalem temple's holy of holies was 20 cubits by 20 cubits (30' x 30', or 9 m x 9 m) and according to the Chronicler the ends of the poles protruded into the inner sanctuary. The inescapable conclusion is that there is no Ark of the Covenant on the bas-relief; from the Bible's account, there was only ever one, and Shishak may possibly have taken that. For the reasons outlined, figure 76 cannot be considered as the Ark of the Covenant.

Priestly garments

Velikovsky insisted, contrary to the Bible narrative (2Ch. 12:9), that the high priest's ephod was not taken by Shishak.[26] He claims that the collars in row four of the bas-relief (54–57) are evidence of priestly apparel, some having "breastplates". The stonework immediately above the collars is badly damaged, and text which may have aided the identification process is now lost. Examples of these sorts of collars survive to the present in tomb images and artefacts. Such collars, called *usekh*  , were worn by royalty and the privileged elite.

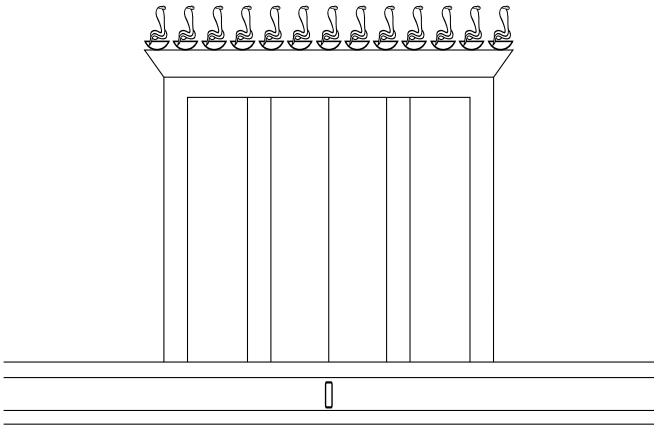
Many of these collars were of gold and consequently heavy. To compensate against slippage on the neck and shoulder area, the Egyptian craftsmen added a metal counterpoise, of the same material, to aid the comfort of the wearer: no 'breastplate', just a functional ornament. Eventually it became a symbol for beauty and sensuality, and a religious emblem.[27] Many collars bore a Horus falcon head on either side of the 'clasp' area; something not obvious on the bas-relief, as the collars fold over a 'T' stand: from time immemorial the falcon was used as a magical device to protect the wearer. In a vertical column between items 80 and 81–88, hieroglyphs describe their use: "Jewellery for the Appearance Festival of the god"[28] (i.e. when the god appears in public procession at a festival, having been taken from a shrine similar to figure 80). There is no precedence in the Bible for God being kept in a shrine, only to be brought out and publicly paraded on special festivals. These facts alone make such collars impossible candidates for Velikovsky's 'priestly apparel'.

Fire altar

In the complementary DVD c/w *Unwrapping the Pharaohs*,[21] the presenter says:

> "And there is an altar; it looks like a fire altar … something that would be expected from the temple in Jerusalem."

Walter Wreszinski, a German Egyptologist from the last century, described the same item as a "*schrank*" (Ger. cupboard or cabinet).[29] Velikovsky did not describe this item in *Ages in Chaos*. Wreszinski was on the right track by noting that it was a cabinet with a frieze of uraei containing 13 cobras. The presenter's statement could not have been further from the reality. It is a shrine, probably canopic; this is not dissimilar to the one found in the tomb of Tutankhamun (object nº 266a—see fig. 6) also with



77 (after Wreszinski)

Figure 6. Canopic shrine of Tutankhamun (cat. n° 266a).

13 cobras when viewed in profile. The shrine would have contained the king's preserved internal organs in canopic jars.[30] The frieze of uraei (a bas relief of rearing cobras) represents potent occult magic, for the cobra-goddess Wadjet was considered a deadly protectress of the king in both life and death. There is no example from Scripture for such an artefact being found in either the Temple or residence of Solomon and the claim that it is a 'fire altar' is not tenable.

The 'lamps'

Visitors trekking around Rome's Imperial ruins often pause beneath the Triumphal Arch of Titus. There they will see Roman soldiers carrying aloft a seven-branched menorah; spoil from the destruction in AD 70 of Herod's temple in Jerusalem. The two Jerusalem Temples had suffered successive plundering by Egypt (Shishak), Assyria, Babylon, Persia and Rome, with the latter only able to boast of poor pickings compared to the earlier plunderers. The question is this: did Shishak take one or more lampstands from Solomon's temple and are any of these depicted on the Thutmose III bas-relief?

Velikovsky was certain this was the case:[31]

> "The 'candlestick with the lamps' (II Chronicles 4:20) was an illuminating device with lamps shaped like flowers. Figures 35, 36, 37, and 38 of the mural are candlesticks with lamps. One of them (35) has three lily lamps on the left and three on the right. The other candlesticks (37, 38) have eight lamps on the left and eight to the right. The candlestick with lamps wrought by Bezaleel for the tabernacle had three lamps to the left and three to the right."

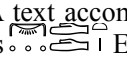
But in linking figure 35 (and by association 36–38) with the artwork of the single lampstand of the tabernacle, and the ten that stood in the Sanctuary, Velikovsky missed an important detail. A text accompanies figure 35 on the bas-relief, which reads  Egy. *nbw-ddt* (gold bowl). Exodus 25:37 makes it clear that the tabernacle's lampstand had seven lamps, the central shaft providing the seventh lamp. Figure 35, called a bowl by the Egyptians, has six flower-like emblems and a human figure for the seventh which is definitely not in the biblical description. The Exodus account calls for the lamps on the branches to be made in the shape of *almond* blossoms. The LORD repeats this instruction to Moses three times. The other Exodus passage cited by Velikovsky (Ex. 37:17–24) also mentions almond blossoms three times. Compare the descriptions in Exodus, 1 Kings and 2 Chronicles with Wreszinski's figure 35 on the bas-relief and it is clear that Velikovsky was mistaken. Six Nile lotus blossoms and a human figurine cannot be equated to branches and almond blossoms no matter how hard one tries.

Photo by: Decltype, wikipedia.org

Figure 7. The Blue Egyptian water lily (*Nymphaea caerulea*).

Photo by: Alessandro Zangrilli, wikipedia.org

Figure 8. The almond (*Prunus dulcis*).

The Egyptian lotus featured in the bas-relief is the Blue Egyptian water lily (*Nymphaea caerulea*). Its blossom bears no resemblance to that of the almond, *Prunus dulcis* (see photos), known in Hebrew as שקד *shaqed*.

The presentation by David Down in his DVD[21] makes the same error about figure 35 when he says:

> "And then there is this other altar up here; well it looks more like seven lamp-stands; that sounds a bit familiar."

It may sound 'familiar', but his deduction is wrong: the bowl (Egy. *ddt*) is not the same as altar (Egy. *khawt*). It appears that one of the major weaknesses of a number of the VIC revisionists is that they are not competent in the ancient Egyptian language, or the rules governing Egyptian art.

One final observation on these: Velikovsky says that figures 36–38 seem to fit the biblical description.[32] However, we shall see that the damaged bas-relief text is still sufficient to show that Velikovsky's deduction is wrong. The two passages in Exodus mention the manufacture of only one lampstand, whilst Solomon is recorded as producing ten for the Temple, and the text above figure 37 indicates that it is an ornament (Egy. *s*), though it is not possible to deduce more from the text, and 38 is blandly referred to as a gold offering (Egy. *nbw-ikht*). Beneath figure 36 the register reads in Egyptian as *m`b3.t- sfkh.t* (thirty-seven); add to this the three more for figures 35, 37 & 38 and the total number of lampstands which Thutmose is alleged to have taken from the temple is *forty*. Therefore, Velikovsky and Down's claim that figure 35 is a representation of a plundered lampstand from Solomon's Temple is unfortunately erroneous.

The Showbread

Considering the importance of the 'tables with the showbread' to the Jerusalem temple rituals, Velikovsky failed to identify any such item on the bas-relief. This is especially surprising given that so much effort was expended on identifying many other items alleged to have been taken by Thutmose from Jerusalem. Velikovsky instead identifies what he believes were examples of showbread, beginning with this statement:

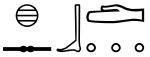
> "The showbread was obviously not of flour, but silver or gold; in the Book of Exodus it is said that showbread was made by Bezaleel, who was a goldsmith. Showbread is pictured on the bas-relief of Karnak in the form of a cone. The cone in the seventh row (138) bears the explanation 'White bread.' The bread was of silver. The thirty cones of gold (48) and the twenty-four cones of colored stone (malachite) (169), identical in form with the silver cone, also represent showbread."[32]

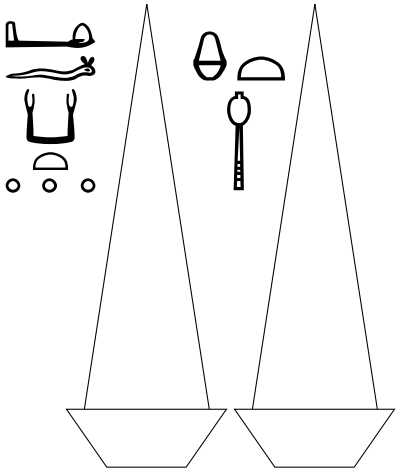
To make his case, Velikovsky cites four verses of Scripture: Ex. 25:30, Ex. 35:13, Ex. 39:36 & Num. 4:7, yet not one of these verses mentions Bezaleel. Ex. 25:30 records the LORD talking to Moses; nothing to do with Bezaleel making 'metal' showbread. In Ex. 35:13 Moses tells the people about the contributions they can make to the tabernacle; the bread is mentioned but nothing about materials to make it. Ex. 39:36 covers the same ground as the two preceding passages, and Num. 4:7 mentions the bread but not what it is made of; just that it must be a daily, perpetual sacrifice.

The true nature of the showbread (more correctly called Bread of the Presence) is revealed in Lev. 24:4–9:

> "… take fine flour and bake twelve cakes … every Sabbath day he [Aaron] shall set it in order [i.e. remove the stale bread and replace it with fresh hot bread] … they [the priests] shall eat it in a holy place …"

Scripture speaks of flour, bake, bread and eating, yet Velikovsky declares the showbread was "*obviously*" not of flour.

EGYPTIAN	TRANSLIT.	TRANSLATION
	*šsmt*	malachite
	*khsbdj*	lapis lazuli (fashioned)



169 Offering loaves (after Wreszinski)

Most types of Egyptian bread were leavened to some extent in contrast to the unleavened Hebrew version. Second, the bread depicted on the bas-relief is conical and sits in a small bowl; it is depicted by the hieroglyph  (Egy. *ta hdj* "white bread used in offerings").[32] Row seven of the bas-relief may contain predominantly silver objects but the choice of Egyptian text for 138 leaves no doubt about its nature: 'white[33] bread'. Velikovsky's 'silver bread' is deduced only by its position in the register. Had it really been silver its label would have included the Egyptian  or  (Egy. *hdj nb*, where the two hieroglyphs combined translate as *hdj* white, and *nb* gold).[34,35]

Velikovsky may appear, at first glance, to be correct in asserting that 48 was 'gold bread' since the hieroglyphs indicating 'white bread' are absent; everything else on row 3 is of gold. In his haste to make his connection, Velikovsky either overlooked, or missed entirely, that in its heyday the bas-relief would have been a riot of colour; also the figures are not drawn to a set scale, but the artists were consistent in rendering objects accurately. The colours would have put identification beyond reasonable doubt and there remains the possibility that the bread may have been painted white rather than gold: due to the damage of time and the elements it will remain a mere assertion that 48 was made of gold. Whereas the same cannot be said about 169 as this comes with sufficient Egyptian text to be certain of its true identity.

As for 138, the subject is described as "white bread" (*ta hdj*); the full description being: *ta hdj hnk f kat*; "dedication offering of white bread". From where does

Velikovsky derive his idea that 169 is of "colored stone (malachite)"? (It should be noted that placement of text by scribe and artist in ancient Egypt could appear at times to be quite arbitrary; placement was often dictated by space limitations and aesthetical considerations.)

Velikovsky's poor scholarship is laid bare. It is possible that he was confused into thinking that some hieroglyphs to the right of 169 were also part of its text; if so Velikovsky misinterpreted the clues. It is not possible to say with absolute certainty what objects 168 were, except that there were ten of them presented to the god. As noted earlier, time has not been kind to this monument. Above 168 remain a few hieroglyph fragments which once formed part of a larger text describing this pair of objects. As a result Velikovsky should have included these hieroglyphs not as part of the descriptive text of 169, but as part of a now lost description of 168. The surviving hieroglyphs above 168 are not the Egyptian for malachite: the following explanation shows why not. Clearly visible above the two objects are the hieroglyphs  *bdj*; barely discernible, as part of the word, are the hieroglyphs  *khs*: put together the word is  *khsbdj* (lapis lazuli).

In his 1931 study of this bas-relief,[22] Wreszinski wrote: "13 [dreizehn] Spitzbrote wie 48 und 138 aus *Lapislazuli*, *11* [elf] aus *Malachit* (i.e. 13 pointed loaves similar to 48 and 138, [made] from lapis lazuli, and 11 from malachite)." Although Wreszinski correctly read the Egyptian for lapis lazuli being in close proximity to 169, he failed to attach it to the correct object (i.e. 168). Why he concluded that the bread on the left was made from malachite is a mystery since the Egyptian for this mineral is šsmt  , which is entirely absent. That Velikovsky considered all of 169 to be of malachite leads to two inevitable conclusions: his knowledge of the Egyptian language was deficient, and he uncritically accepted Wreszinski's earlier claim. Either way, both men got this identification wrong.

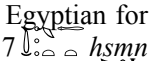
More damaging still to Velikovsky's argument is an inscription from the reign of Thutmose III describing offerings made at the Karnak temple which includes the following:

> "'… grain for 6 white loaves … 200 various loaves of the divine offerings … 20 white loaves …' which along with many other victuals were to be 'burned in the presence of this god every day'."[36]

It is clear from the Egyptian source that they burnt these offerings on a daily basis; all offerings being organic in nature not mineral.

In brief

The above examples are ample evidence that Velikovsky and later VIC revisionists have misidentified objects on this temple wall. Some brief observations follow which further undermine the Velikovskian claim that this bas-relief is proof that Thutmose III was the biblical Shishak.

Velikovsky identifies figures 29 and 116 with "The tables of sacrifice" (1 Kings 7:48), observing that they had "… three flat dishes, three large cups, three pots (or bowls), one shovel."[32] Indeed there are three each of dishes, cups and pots, but the mention of 'shovel' again demonstrates Velikovsky's inadequate scholarship. The figure identified as 'shovel' is the hieroglyph *kh'wt* which is Egyptian for altar, and can appear alone  , or as on figure 117  *hsmn* ***kh'wt*** *'3t*, "large bronze **altar**", or as a composite sign  *kh'wt*. Figures 29 and 116 are altars and the shovel vanishes like mist in the morning sun.

Then there are the "hooks, spoons, and other implements" mentioned by Velikovsky in *Ages in Chaos*.[37] He draws specific attention to figures 30, 31, 32, 33, 43 and 44. All figures from 30–34 and 43–47 are not implements at all, but sceptres: for example, figure 30 is the *hqa* sceptre, 31 is the *hdj* mace, 33 is the *mks* sceptre, and 34 is the *khw* sceptre. Figures 43–47 are also sceptres. Reducing Pharaonic emblems to the status of culinary equipment is yet another embarrassment for the VIC.

Velikovsky mentions shields made of "beaten gold" in row seven of the bas-relief. He tries to link the 300 pieces on the bas-relief with the 300 gold shields of Solomon, writing:

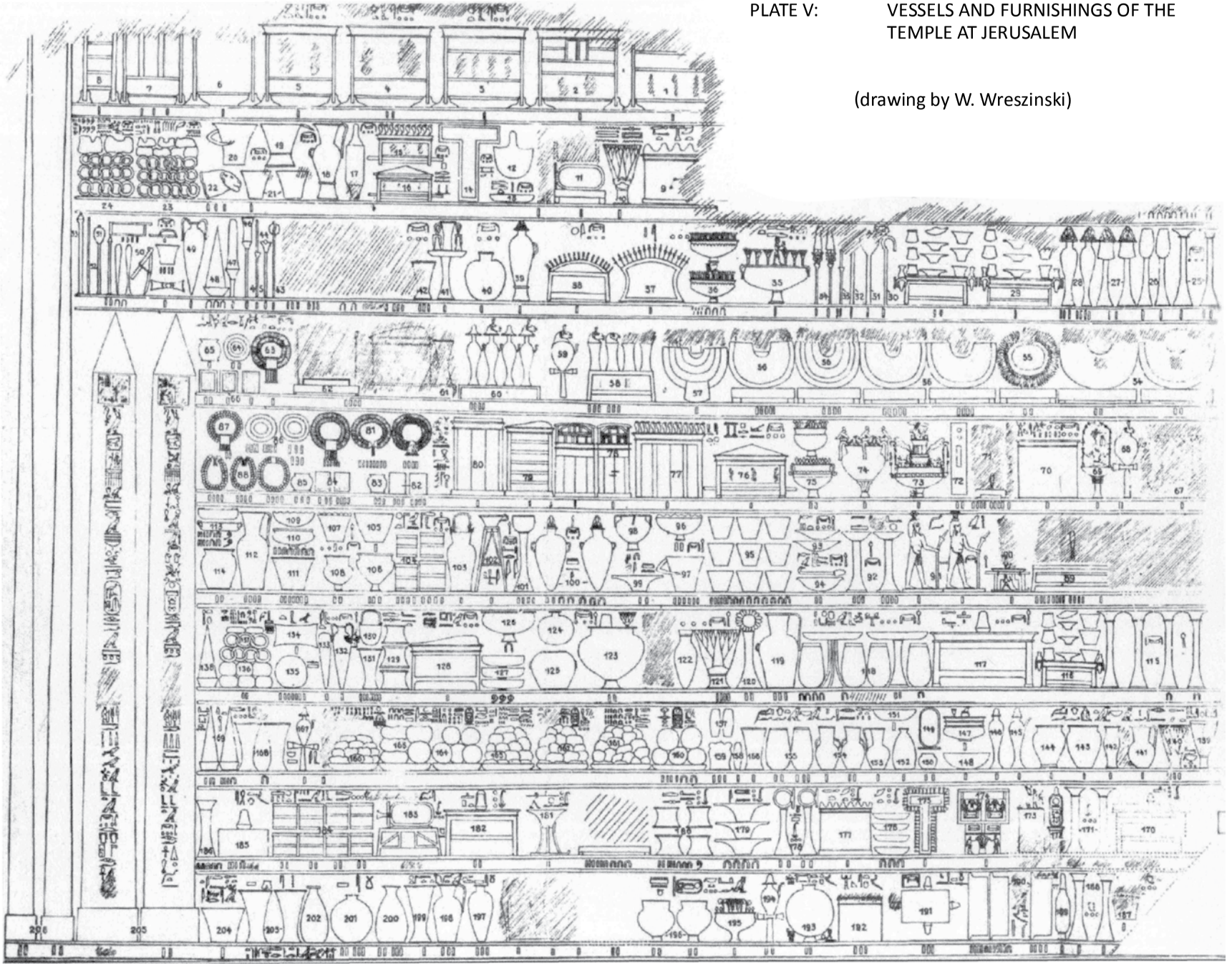
> "The metal of which they are made is not mentioned; some objects in this row are of silver, but the next figure has a legend indicating that it is of gold."[26]

Except for figures 128 and 127, all the objects in the row are clearly marked as being silver. Figure 128 is unique in this row, being described as *nbw w hn n mnw* (my gift of a gold chest); clearly an exceptional gift from the monarch to his god. The *bowls or basins* of 127 are almost identical to 13, 113, and 175; the clue lies above 13 where the Egy. *ddt* (basin/bowl) appears. Since the items making up 127 would have been understood as being basins by the Egyptians, there was no specific need to state their identity. Their metal content was more likely to have been silver in agreement with the other items in the row, since Velikovsky's mention of gold was uniquely attached to the golden chest. In any case, shields, or targets, are rendered differently in Egyptian art, the equipment being a quite different shape altogether.

Figure 11. Thutmose III

PLATE V: VESSELS AND FURNISHINGS OF THE TEMPLE AT JERUSALEM

(drawing by W. Wreszinski)



Two Egyptian sources indicate that the offerings on the Thutmose bas-relief were not at all unusual, being quite normal in this period. An official named Thutiy described such offerings, which compare favourably with those of Thutmose III:

> "… great doors … magnificent necklaces … large amulets … two great obelisks … offering tables … magnificent chests … every vessel."[38]

There was also Hapuseneb, the equivalent of the biblical Joseph in terms of power, who served under Hatshepsut (a contemporary of Thutmose). In charge of the offerings, he listed:

> "… a shrine of ebony and gold … offering tables of gold and silver, and lapis lazuli … vessels … necklaces … two doors of copper …"[39]

Hapuseneb also mentioned that there was a 'great name' upon the doors: "Okhepernere [Thutmose II]-is-Divine-of-Monuments". Everything listed was Egyptian, right down to dedications on doors; this consistency in offerings which cover three Pharaohs' reigns overturns Velikovsky's argument.

Emmet J. Sweeney is convinced that by reducing the time of the 18th Dynasty by around five centuries, Hatshepsut would become a contemporary of Solomon, and by association, Thutmose III would be identified as Shishak. He wrote that "the evidence linking Thutmose III with Shishak is *even more compelling* than that linking Hatshepsut to the Queen of Sheba."[40] The claim that Hatshepsut can be identified as the Queen of Sheba has been refuted in *Journal of Creation*,[41] and the 'compelling evidence' for Thutmose III being Shishak is refuted here.

A final word on Shishak

As I have stated elsewhere, I support the need for chronological revision, as do many who have rejected the VIC. The correct identification of Shishak is essential to any revisionist position, and rightly so. There are, however, many candidates for Shishak's true identity among revisionists. In *Concerto for History*, Eric Aitchison[42] considered Shishak to be Ahmose. Geoffrey Barnard,[43] writing in *Absolute Chronology*, proposed Ramesses VI; David Rohl[44] is certain that Shishak was Ramesses II. James[45] (cited favourably by Down in his response[46] in this journal to my article on Hatshepsut) and Bimson[47] think there is a case for Ramesses II, III, or even IV being plausible candidates.

Correct identification of Shishak is a vital first stage in the revision process. The second link in this process is to correctly identify the pharaoh of the Exodus, yet, just like Shishak, there are a number of possible candidates.[48]

Conclusion

This article has identified some, though not all, of Velikovsky's erroneous identifications. Velikovsky's story, which runs counter to the biblical history time line linking cultures, kingdoms and people, is his to tell. What people need to be aware of, though, is that the comments made by various VIC supporters seem reflect a history based more on their particular preferences than on the facts available.

For example, one of them wrote this concerning the matter:

> "... this is a bonus because it brings Thutmosis III down to the time of Solomon and Rehoboam and identifies him as the Shishak of 1 Kings 14:25 … and I would be glad to point out … the items Thutmosis took from the temple at Jerusalem. They are clearly depicted on the wall of his shrine at Karnak."[49]

Evidence of how this bas-relief has been absorbed into the VIC is apparent from the following quote:

> "And finally there is always that Karnak depiction of temple treasure to haunt us. Nowhere throughout ancient history has a temple been furnished with a treasure like that lovingly made for Solomon's temple, only to be yielded up without a fight to a more powerful neighbour. And nowhere, among the records of any of the kings of any of the great ancient empires, has booty matching that described in the Hebrew records been seen or heard of, except in the depictions of offerings made to Amun by Tuthmoses III on an inner temple wall at Karnak."[45]

And most recently:

> "When Thutmosis III became pharaoh, he conquered much of Palestine,[50] ultimately taking away the treasures in Rehoboam's Jerusalem without a battle. He listed these treasures on the wall of the temple at Karnak. His list mirrors the Bible's account from *1 Kings 6:32, 10:17, and 14:25–26*, including the 300 gold shields and doors overlaid with gold. Thutmosis III was Shishak."[51]

There is no correspondence between the VIC and the reality represented in art and text on the bas-relief, or in the Bible narrative. How bread made with flour can, transmute into silver, gold, or malachite; how a clothes chest transforms into the Ark of the Covenant; and how lilies become almond blossoms should seriously concern those committed to the Velikovskian view of ANE history.

Examination of this particular 'proof' in favour of the VIC finds that it does not agree with the Bible narratives; that vital clues were missed, and wrong conclusions were made as a result. On the basis of this bas-relief, Thutmose III is not a viable candidate for the biblical Shishak.

References

1. Velikovsky, I., *Ages in Chaos*, Abacus Edition, *Abacus Books* (Sphere), London, 1973.
2. Velikovsky, ref. 1, p. 148.

3. Exodus 25, Exodus 37, 2 Chronicles 12.
4. New King James Version, Thomas Nelson, Nashville, TN, 1991.
5. 2 Chronicles 12:2–3.
6. 2 Chronicles 12:4.
7. Strong's H3605: כּל (*qol*). totality, everything.
8. 1 Kings 14:21–24.
9. Featured in this article: Walter Wreszinski (1880–1935), David Down (with co-author John Ashton) and Emmet J. Sweeney.
10. Velikovsky, ref. 1, pp. 142–147.
11. Velikovsky, ref. 1, pp. 148–149.
12. Velikovsky, ref. 1, p. 149.
13. Down, D. and Ashton, J., *Unwrapping the Pharaohs*, Master Books, Green Forrest, AR, chap. 17, p. 125, 2006.
14. Velikovsky, ref. 1, p. 147.
15. 2 Samuel, 6.
16. 1 Kings, 8.
17. Velikovsky, ref. 1, p. 150; Seder Olam, chap. 25.
18. *Funk & Wagnalls Standard Dictionary*, International Edition, New York, 1967.
19. Since Egyptian was written as consonants only, it is a matter of personal interpretation and taste as to the choice of vowels employed to vocalize words. Thutmosis, Thutmose, Tothmese, Tothmose, and so forth are *Greek* renderings of his *Egyptian* name *Djhwty-ms*. No one knows for certain how the extinct Egyptian language was vocalized.
20. Down, D., *Digging up the Past*, Disc 1, Pyramids of Egypt / Temples and Tombs, Adventist Media, ©1987, 2006.
21. Down, D. and Ashton, J., *Unwrapping the Pharaohs*, Master Books, AR, p. 128, 2006.
22. Wreszinski, W., *Das Inhaltsverzeichnis der von Thutmosis III: Erbeuteten Karnak Schätze* (The index of Thutmose III. Karnak looted treasures), Leipzig, December 1931.
23. KV62 stands for Kings Valley 62 (Valley of the Kings) which identifies the tomb of Tutankhamun, discovered by Howard Carter in 1922.
24. Catalogued by Carter as #32, this handsome chest was made of ebony and cedar with ivory inlay, and bronze feet.
25. Egyptian art is drawn without perspective; everything was shown in outline and representations in profile were preferred. Occasionally the side view was combined with the profile to indicate an otherwise hidden feature, as with the object discussed here.
26. Velikovsky, ref. 1, p. 154.
27. Koch, R., Die Erzählung des Sinuhe [The Tale of Sinuhe], *Bibliotheca Aegyptiaca 17*, 1990.
28. Breasted, J.H., *Ancient Records of Egyp, vol. II: The Eighteenth Dynasty*, §544, University of Illinois Press, IL, p. 219, 2001.
29. Wreszinski, ref. 22; Image 77: 1 *Schrank* mit Uräensims vgl. 15. 16 (1 *cupboard* with Uräensims see point 15 16).
30. 266a contained a calcite chest (266b), and four canopic jars (266c-f). These priceless artefacts can be seen in the Egyptian Museum, Cairo.
31. Velikovsky, ref. 1, p. 152.
32. Dickson, P., *Dictionary of Middle Egyptian in Gardner Classification Order*, San Francisco, CA, p. 284, 2006; www.scribd.com/doc/10929802/Dictionary-of-Middle-Egyptian.
33. In the context of colour, *hdj* always meant *white*, as in the name of the great administrative capital *inbw hdj*; White Walls (Gk. Memphis).
34. As for ref. 19, context is everything: there was no Egyptian word for silver but was referred to as white gold. See Gouda, V.K., El-Baradie, Z.M. and Eldamaty, M., Survey of Precious Metal Production in Ancient Egypt *International Conference on Strategies for Saving Indoor Metallic Collections*, pp. 15–22, 2007.
35. The Egyptian term 'white gold' is not to be confused with the modern jewellery term of the same name. White gold is an alloy of gold and at least one white metal, usually nickel, manganese or palladium.
36. Breasted, ref. 28, §621, p. 248.
37. Velikovsky, ref. 1, p. 153.
38. Breasted, ref. 28, §376, pp. 156–157.
39. Breasted, ref. 28, §390, p. 162.
40. Sweeney, E.J., *Empire of Thebes or Ages in Chaos Revisited*, chap. 3, Algora, New York, p. 61, 2006.
41. Clarke, P., Why Pharaoh Hatshepsut is not to be equated to the Queen of Sheba, *J. Creation* **24**(2):60–66, 2010.
42. Aitchison's revision was in outline book format, backed up by a vast computer spreadsheet of synchronisms and interlocking dates. His work, in which Shishak equates to Ahmose, shows sound knowledge of subjects such as Calendars and Assyrian texts. He has also exposed some instances where Velikovsky, by quoting selectively, used his historical sources in a misleading manner.
43. Crowe, P.J., *The Revision of Ancient History—A Perspective*, www.sis-group.org.uk/ancient.htm, 15 November 2010. An edited and extended version of a paper presented to the SIS Jubilee Conference, Easthampstead Park, Sept. 17–19 1999. Revision No.2 August 2007.
44. Rohl, D., *A Test of Time*, Random House, New York, 1995.
45. James, P., *Centuries of Darkness: A Challenge to the Conventional Chronology of Old World Archaeology*, in collaboration with I.J. Thorpe [*et al*.], Rutgers University Press, New Brunswick, NJ, 1993. Originally published by Jonathan Cape, London, 1991.
46. Down, D., Reply: Is Hatshepsut the biblical 'Queen of Sheba'? *J. Creation* **24**(3):39–40, 2010.
47. Who was King Shishak of Egypt?; in: B. Manley (Ed.)*, The Seventy Great Mysteries of Ancient Egypt,* London: Thames & Hudson, 2003.
48. Some candidates for the Exodus Pharaoh are: Dudimose (Tutimaios), 13th Dynasty (Rohl); Khasekemre-Neferhotep I, 13th Dynasty (Down); Amenemhet IV (Koncharis), 12th Dynasty (Courville); Amenhotep II 18th Dynasty (Turner, *et al*.); Thutmose III 18th Dynasty (Rudd); Merenptah 19th Dynasty (Easton).
49. Down, D., Reply: Problems with 'Searching for Moses', *J. Creation* **20**(1):43, 2006.
50. The region was not known as Palestine at this time. The Bible refers to the general region as Canaan, with Syria listed separately. The Egyptians called this region *Retjenu* which encompassed both Canaan and Syria. *Retjenu* extended from the Egyptian *Djahy*, corresponding to Canaan in the south, to Ammurru in the north.
51. Mitchell, E., Doesn't Egyptian Chronology Prove That the Bible Is Unreliable? in: *New Answers Book 2*, Ham, K. (Ed.), chap. 24, Master Books, Green Forrest, AR, pp. 245–264, 2008.

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