



The western wall of Hatshepsut's red chapel sanctuary at Karnak temples "Archaeological study"

By

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Abstract:

Hatshepsut's chapel is considered one of her most important architectural works in the Karnak Temple, which was built from regular blocks of quartz stone.

Queen Hatshepsut built her sacred chapel, often somewhere near the offerings rooms that she built it in the central area of the middle kingdom courtyard in the Karnak temple, and it is believed that she began building this chapel before the seventeenth year of her reign, as the doors of the chapel were covered with the queen's inscriptions Which dating back to the seventeenth year of her reign, and some of her Cartouches still remain undamaged. Queen Hatshepsut finished



building this chapel in the seventeenth year of her reign, and it is believed that this chapel remained in its place until the forty-second year of the reign of King Thutmose III.

The researcher will use “the Karnak project”, as it is the latest publishing of the chapel, and the symbol “KIU” is an abbreviation on the website for the location of the scene or the text.

The research has been divided into an introduction and two chapters, which are as follows:

The first chapter: Architectural Description of Hatshepsut’s red chapel.

The second chapter: Explanation of scenes and translation of texts on the western wall of the red chapel.

This is followed by the conclusion of the research, which included the most important new results reached by the researcher, then the list of references and the catalogue.

Key words: Karnak. Temple of Amun-Ra.Sanctuary.Red chapel.The western wall.Amun-Ra.Hatshepsut.Thutmose III.Offering.Incense.Wine. Milk.-anx.wAs.HqA.



Research Summary

Introduction:

Queen Hatshepsut focused on expanding the Temple of Karnak (see, photo.No.1), so she worked on increasing and diversifying the various buildings after the fifth Pylon, she worked to build a group of rooms dedicated to establish various rituals, in addition to the most beautiful thing that she had built in the Karnak Temple, which was the red chapel built of red quartz stone. In addition to two obelisks in Karnak as well, and statues of King "Thutmose II", she also expanded the temple of King " Amenhotep I " in Medinat Habu, and she had its own temple, which is the temple of Deir el-Bahari ¹.

One of her most important architectural works is her chapel in the Karnak Temple, which was built from regular blocks of quartz stone². (See, photo.No.2)

Queen Hatshepsut built her sacred chapel, often somewhere near the offerings rooms that she built it in the central area of the middle kingdom courtyard in the Karnak temple, and it is believed that she began building this chapel before the seventeenth year of her reign, as the doors of the chapel were covered with the queen's inscriptions Which dating back to the seventeenth year of her reign, and some of her Cartouches still remain undamaged³. Queen Hatshepsut finished building this chapel in the seventeenth year of her reign, and it is believed that this chapel remained in its place until the forty-second year of the reign of King Thutmose III⁴.

¹ مريم الخولي، "حتشبسوت صانعة الأساطير"، بدون تاريخ، ص ٥١-٥٢؛ سمير أديب، "موسوعة الحضارة المصرية القديمة"، القاهرة، ٢٠٠٠، ص ٣٥٦-٣٥٧. للمزيد عن فترة حكم الملكة "حتشبسوت" و أعمالها، أنظر:

رمضان عبده علي، تاريخ مصر القديم، ج ٢، الإسكندرية، ٢٠٠١، ص ٥٦-١١٥؛ سمير أديب، تاريخ و حضارة مصر القديمة، القاهرة، ١٩٩٧، ص ١٦٢-١٦٥؛ احمد فخرى، مصر الفرعونيه، الهيئه المصريه العامه للكتاب، القاهرة، ٢٠١٢، ص ٢١٤-٢١٧؛ جان فيركوتير، "مصر القديمة"، ترجمة ماهر جويجاتي، القاهرة، ١٩٩٣، ص ١١٠-١١١؛ بكر محمد ابراهيم، "موسوعة تاريخ الفراعنة"، الجزء الأول، القاهرة، ٢٠٠٤، ص ٣٨-٣٩؛ أبو مسلم يوسف، "موسوعة حكام مصر"، المجلد الأول، القاهرة، بدون تاريخ، ص ١٥٣-١٥٤؛ رشا عبد الرؤف علي، "الأسطورة السياسية في مصر القديمة ووظائفها"، رسالة ماجستير غير منشورة، القاهرة، ٢٠٠٤، ص ٤٥-٥٥.

; Breasted, J, H, "Ancient Egyptian Records", Vol 2, Chicago, 1906, pp.53-162; Hornung, E, "History of Ancient Egypt", Translated by: Lorton, D, New York, 1995, pp. 83-88.

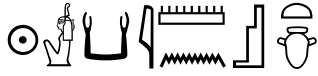
² Lipinska, J, "Hatshepsut": in Oxford Encyclopedia of Ancient Egypt, Vol 2, Oxford, 2001, pp.85-87; Shaw, I, and Nicholson, "The British Museum Dictionary of Ancient Egypt", Cairo, 2002, pp.120-121.

³ Claus, M, "Das Alte Ägypten", Berlin, 2001, p. 246; Dorman, P, "The Monumentes of Senenmut", London, 1988, p.47; Gabolde, L, and Rondot, V, "Une chapelle d'Hatchepsout employée à Karnak-Nord", in *BIFAO* 96, pp. 177-227.

؛ عبد الهادي حماده و محمد زكى نور، دليل اثار الأقصر، وكالة الصحافة العربية، القاهرة، ١٩٤٢، ص ٦٠-٦١؛ غنية زردادقة و حليلة قصبيني، " المعابد في العالم القديم (مصر وبلاد الرافدين)"، رسالة ماجستير غير منشورة، الجزائر، ٢٠١٧، ص ١٢٦؛ سمير أديب، "موسوعة الحضارة المصرية القديمة"، ص ٦٧٧؛ محمد عبد القادر محمد، آثار الأقصر، القاهرة، ٢٠٠١، ص ١٧.

⁴ أبو العيون عبد العزيز بركات، "المباني التي أقامتها الملكة حتشبسوت في معبد آمون بالكرنك"، مجلة كلية الآداب للدراسات الإنسانية، سوهاج، العدد الثاني، ١٩٨٢، ص ١٤٨.

Hatshepsut's chapel was named:



mAat-kA-Ra Imn st-ib

Ma'at Ka Ra (Hatshepsut) “obtained on Amun Trust”¹.

Hatshepsut's chapel was published by:

Cheverier, H - Lacau, P - Bonheme, M, A - Gition, M., Une Chapelle d'Hatshepsout a Karnak, I, II, 1977.

And it was recently published by:

Karnak project, January 2013

<http://sith.huma-num.fr/karnak>

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¹ Porter, B. & Moss, R.L.B, Topographical Bibliography of Ancient Egyptian Hieroglyphic texts, Reliefs and Paintings, Vol 2, Oxford, 1972, p. 64; Nims, C, F, “Places about Thebes”, in *JNES* 23, pp. 113-115; Blyth, E, “Karnak”: Evolution of a Temple”, New York, 2006, pp. 51-64.



The first chapter:

Architectural description of Hatshepsut's red chapel:

The red chapel of Hatshepsut contained many scenes that reached 300 scene, although not all the blocks of the chapel were found, as It was found disassembled in the third pylon Which was established by King "Amenhotep III" in Karnak.

Both “**Chevrier**” and “**Lacau**” envisioned the installation of the chapel again in the original form that it was in the era of Queen Hatshepsut, and in the late nineties of the last century, the French mission at Karnak re-installed the chapel, and this resulted in a change in the positions of some scenes¹.

A chapel was rebuilt in the place known today as the open courtyard at Karnak; it is located near the chapel of King “Senusret I” and the alabaster chapel of King "Amenhotep I". Hatshepsut's chapel contains two rooms, the first room contains a basin for purification, and another room contains a base to place the boat on it and perform rituals in front of it.

The walls of this chapel were covered with eight registers after the base, and were decorated with various inscriptions and scenes from inside and outside. The King Thutmose III completed the eighth register of the chapel after the death of Hatshepsut, before he ordered the chapel to be completely removed.

A scenes of the sanctuary of the boat were traditional, represented in a scenes of dedication various offerings and vessels in front of the boat of the god, in addition to a scenes of offering the bread , the wine and incense burning in front of the god Amun-Ra and in front of the Great Ennead.

In general, the duplication of scenes on the wall and the wall opposite it is similar, as some scenes of the southern wall are similar to some scenes of the northern wall, and some scenes of the northern section of the chapel façade are similar to some scenes of the southern section².

Queen Hatshepsut established this chapel for resting the sacred boat of the god Amun, which was used to transport the statue of the god Amun to and from the temple in various ceremonies, and the construction of this chapel

¹ أحمد مصطفى أحمد عثمان ، " قدس الأقداس و حجرة المركب المقدسه في معابد الأسرة الثامنة عشرة"، رسالة دكتوراة غير منشورة، الاسكندرية ، ٢٠٠٦، ص ٤٣-٤٥.

^٢ أحمد مصطفى أحمد عثمان ، المرجع السابق، ص ١٦٢ - ١٦٤.



also had a political importance, as Hatshepsut built it to approach the priests of the god Amun, who helped her ascend the throne¹.

-The opinions about the original location of the chapel:

Opinions differed about the original place in which the chapel was located in the era of Queen Hatshepsut, and most scholars agreed that its original location is located on the axis of the temple and is surrounded by the offering rooms that the queen had previously built, as is the case Now for the chapel of "Philip Arrhidæus", Which may have been the chapel of "Thutmose III" was built on its ruins, and among these opinions are the following:

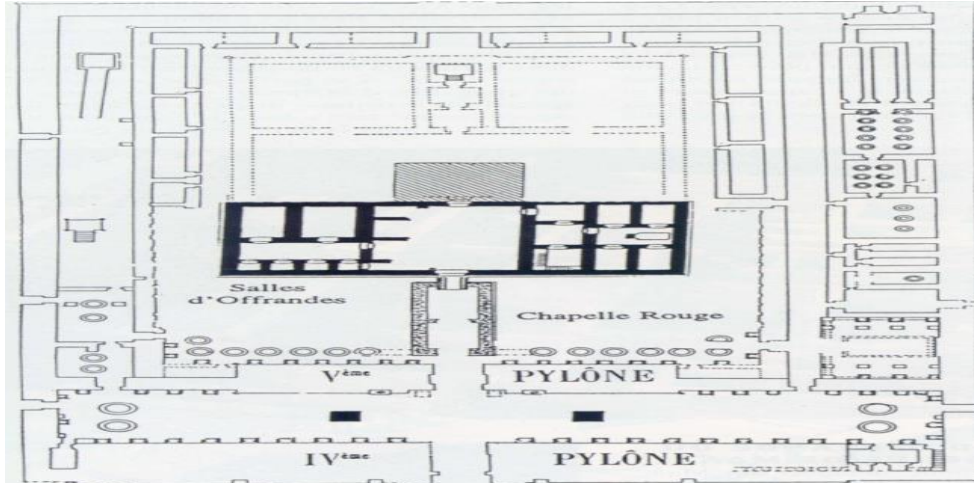
1. "**Lacau & Chevrier**" believed that it was located in the middle of the offering rooms that Hatshepsut established, and this chapel was built on the axis of the temple in the place of the current chapel of the boat that Philip Arrhidæus had established².
2. "**Carlotti**" believed that it was located between the Fifth Pylon and the offering rooms, in the place where the Sixth Pylon is currently located³.
3. "**Craindorge Hereil**" and "**Gabolde, P. Martinez**" agreed with "**Carlotti**", that the chapel was located between the Fifth Pylon and the offering rooms, and they believed that Queen Hatshepsut had removed the chapels of King "Amenhotep I" which were built in front of the courtyard in the middle Kingdom era to build the current group of rooms in addition to the sacred boat chapel instead of them⁴.

¹ Gabolde, L, "Hatshepsut at Karnak: Awomen under God's Commands", in *SAOC* 69, pp.33-36; Bjorkman, G, "Kings at Karnak": A study of the treatment of the monuments of royal predecessors in the early New Kingdom. Uppsala: Universitet, 1971, pp. 64-72; Legrain, G, "Notes d' Inspection", in *ASAE* 5, pp. 283-284.

² Lacau, P, and Chevrier, H, "Une Chapelle rouge d'Hatshepsout à Karnak", le caire, 1977.

³ Carlotti, J, F, "Mise au Point sur les Dimensions et la Localisation de la Chapelle d'Hatshepsout à Karnak", in *Cahiers de Karnak* 10, p. 156 ; Gabolde, L, and, Rondot, V, op.cit , pp. 177-227.

⁴ Gabolde, L, and, Rondot, V, op.cit, p. 157; Craindorge, C, "Naissance d' UN Chapelle Reposoir de Barque", in *Les Dossiers d' Archeologie* 187, 1993, pp. 42- 52; Lubczynska, S, A, " The Chapel of Hatshepsout as an Inspiration for the Theban Tombs Décoration: The Case of TT 39(Puyemre)", in *Etudes ET Travaux* 25, 2013, pp. 654-662.



The chapel location behind the Fifth Pylon at Karnak ¹ .
(Fig.No. 1)

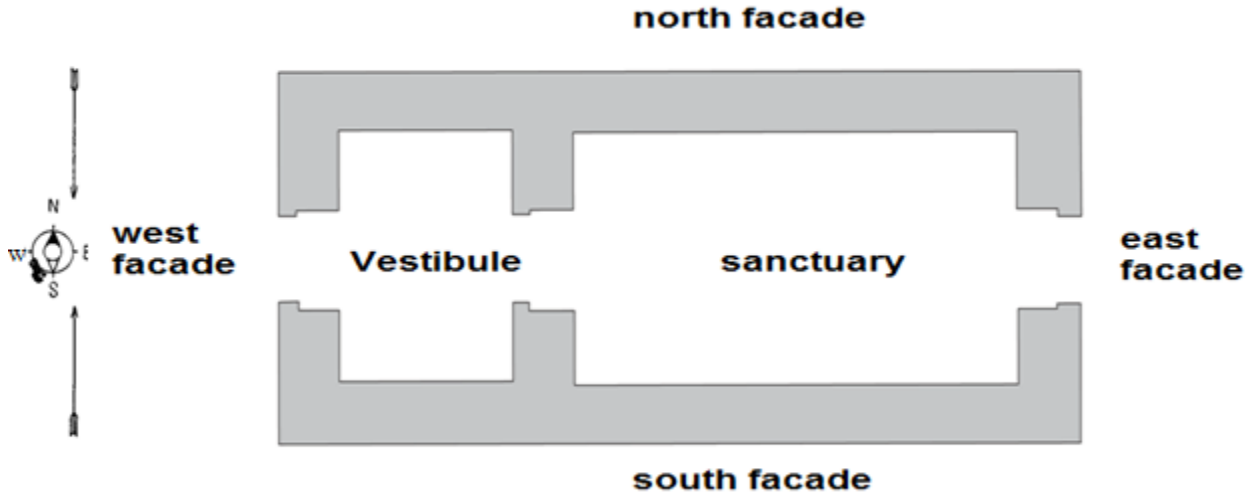
- Architectural planning of the chapel:

Quartz stone, which tends to be red in color, was used in building of this chapel, and for this reason it was called the “red chapel”. It is believed that King “Thutmose III” was the one who dismantled its stones and erased the name and scenes of Queen Hatshepsut from it².

About twenty-eight stone blocks were discovered in the third and fourth pylon in 1899 AD, and the blocks for this chapel were found in 1968 AD in the northern tower of the third pylon Which was built by King “Amenhotep III” , and thus about 90% of the stones of this chapel was found in the third pylon, and that was by the scholar “**Chevrier**” , and it is believed that King “Amenhotep III” used the scattered chapel stones of Hatshepsut as filling for the third pylon.

¹ Hegazy, S, and, Martinez, P, "Hatchepsout Bouleverse: Le Coeur de Karnak", in Les Dossiers d' Archeologie 187, 1993, p. 55.

² Tyldesley, J, “Hatshepsut”: The Female Pharaoh, London, 1998, pp. 137-138; Bunson, M, "Encyclopedia of Ancient Egypt", New York, 2002, pp. 161-162; Bjorkman, G, op.cit, pp. 64-72; Pillet, M. "Rapport sur Les Travaux de Karnak", in ASAE 23, 1923, pp. 118-123.



Red chapel planning ¹
(Fig, No. 2)

It is believed that the ground of the chapel was 80 cm lower than the ground of the offering rooms adjacent to it, which led to the belief that there was a staircase surrounding the chapel from the outside. If the ground of the chapel was equal to the ground of the offering rooms, it is possible that there was a staircase that connects between the chapel and the middle kingdom courtyard, as the ground of the courtyard is slightly lower than the ground of the offering rooms².

The chapel was built of red quartz stone, and black granite stone was also used in building the gates and the base of the chapel (see, photo.No.2), and the chapel consists of two rooms separated by a gate in the middle, and these two rooms are:

- The first room, which was called the vestibule.
- The second room, which was called the sanctuary of the sacred boat.
(See, photo. No. 4)

In the front room there was a small basin that was believed to be filled with holy water which was used for purification during the rituals (see, photo. No. 3), and inside the second room there was a high square-shaped base,

¹ Lacau, P, and Cheverier, H, op.cit, p. 44, Fig 10.

² Carlotti, J, F, op.cit , pp. 151-156 ; Seipel, W, "Acts of the 1st ICE in Cairo", Berlin, 1979, p. 581 ; Hegazy, S, and, Martinez, P, op.cit , pp. 54-63 ; Craindorge, C, op.cit , pp. 42- 52 ; Bjorkman, G, op.cit , pp. 64-72; Gabolde, L, and, Rondot, V, op.cit , pp. 177-227.



and this base was intended for placing the sacred boat on it ¹ (see, photo.No.5).

The chapel width is 6.51 m, its length is 15.5 m, the length of the first room is 3.64 m, and the length of the second room is 7.36 m, the height of the base is 1 m, and the ceiling height is 5.25 m.

The chapel was reconstructed in the open courtyard on the northern side of Karnak near the chapels of "Senusret I" and "Amenhotep I", and the original axis of the chapel extended from west to east, but after its reconstruction, its axis became from south to north².

After collecting the stones of the chapel, the scholars worked to rearrange the scenes in their correct positions, and some of these scenes indicate that King "Thutmose III" was the one who made the scenes of the eighth register of the chapel scenes, where King "Thutmose III" appears without Hatshepsut, which may indicate that King "Thutmose III" did not intend to erase its name from the walls and scenes of the chapel or destroy it.

A chapel of Hatshepsut has gone through multiple periods in its use, as it was built in the era of Queen Hatshepsut and was used as a chapel for the sacred boat of the god Amun, and after the death of Queen Hatshepsut, King "Thutmose III" completed the eighth register and continued to use it, then the chapel was destroyed, then King "Thutmose III" built a chapel for him in the same place of Hatshepsut's chapel, and the chapel of King "Thutmose III" continued to be used as a chapel for the sacred boat for a long time until Philip Arrhidæus built his chapel on its ruins³.

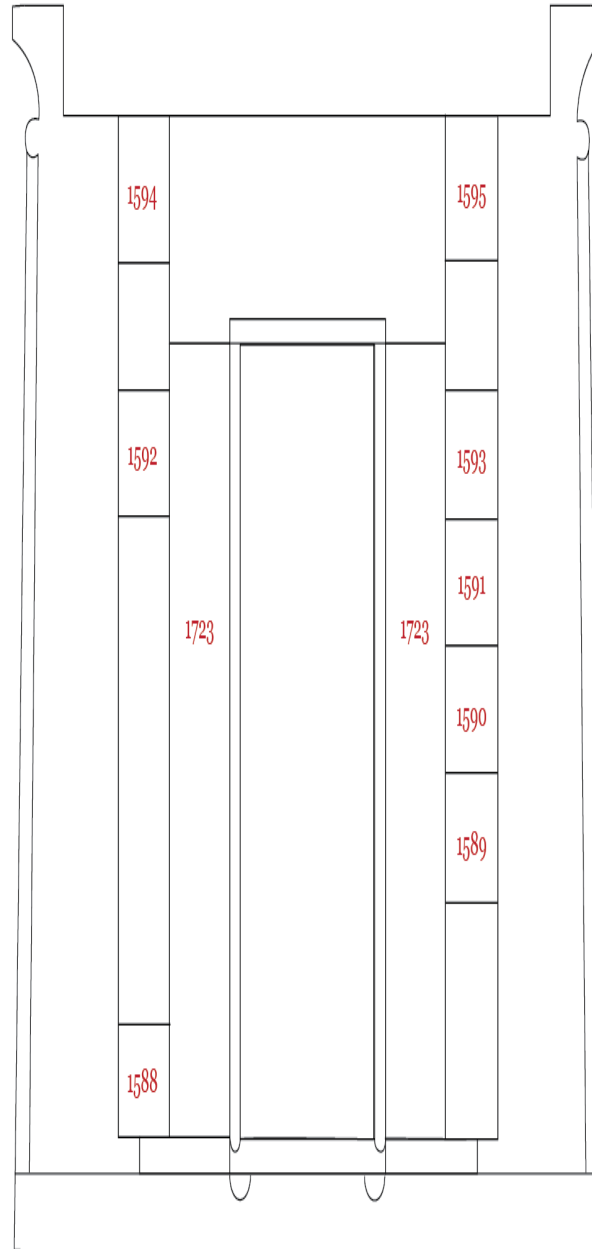
- Distribution of scenes on the western wall of the red chapel sanctuary:

¹ Lacau, P, and Cheverier, H, op.cit, pp. 31-32; Hegazy, S, and, Martinez, P, op.cit, pp. 54-63; Bjorkman, G, op.cit, pp. 64-72.

² Carlotti, J, F, op.cit , p. 141 ; Hegazy, S, and, Martinez, P, op.cit , pp. 54-63 ; Arnold, D, op.cit , p. 51 ; Gabolde, L, and, Rondot, V, op.cit , pp. 177-227; Chevrier, H, "Rapport sur Les Travaux de Karnak, 1953-1954, in ASAE 53, pp. 37-39.

³ أحمد مصطفى أحمد عثمان ، المرجع السابق ، ص ٣٨ - ٥٠.

The western wall is divided into eight registers, in addition to the lower foundation strip. “The first, second and seventh registers had their scenes smashed”¹.



The western wall “A sanctuary”
(Figure No. 3)

¹ Lacau, P, Cheverier, H, Bonheme, M, A, and Gition, M., op.cit, Vol 2, PL.XXIII.



S.N	Figure location	Figure description	Figure number
١	The First register	"smashed"	PL.23 ¹
٢	The second register	"smashed"	PL.23
٣	The third register	Queen Hatshepsut presents incense in front of Amun	KIU 1589
٤	Fourth register	Queen Hatshepsut offers wine in front of Amun	KIU 1590
٥	Fifth register	Queen Hatshepsut offers milk in front of Amun	KIU 1591
٦	Sixth register	Queen Hatshepsut presents incense in front of Amun	KIU 1592
٧	Sixth register	Queen Hatshepsut presents incense in front of Amun	KIU 1593
٨	The seventh register	"smashed"	PL.23
٩	The eighth register	King Thutmose III offers wine in front of Amun	KIU 1594
١٠	The eighth register	King Thutmose III offers milk in front of Amun	KIU 1595
١١	Lower foundation strip	Devotional text for Amun	KIU 1588

¹ Lacau, P, Cheverier, H, Bonheme, M, A, and Gition, M., op.cit, Vol 2, PL.XXIII.

The second chapter:

Explanation of scenes and translation of texts on the western wall of the red chapel:

- The western wall

❖ The third register.

- A scene of “incense offering”¹.



Queen Hatshepsut appears in this scene standing, wearing a wig, her forehead is decorated with the protector uraeus cobra, wearing the royal chin and the wide chest “wsx” necklace. Queen appears moving her left foot forward in her royal appearance, wearing a short wide kilt, and behind her hangs down a long ribbon wrapped around the waist (the ox's tail is a symbol of strength). She offered incense with her left hand in a cone-shaped incense burner² to the god Amun and her right hand is behind her holding an “anx” sign. The god Amun appeared standing on a rectangular base in the form of a mummy, wearing a crown with two feathers which a long ribbon hangs down from them, a hooked chin and a wide chest “wsx”

¹ Lacau, P, Cheverier, H, Bonheme, M, A, op.cit, vol 1, pp. 388, 692; Burgos, Fr, and Larché, op.cit, p.198.

² عادل أحمد زين العابدين، القرابين والرموز المقدسة المقدمة من الملوك للآلهة في مناظر الدولة الحديثة، رسالة دكتوراه غير منشورة، كلية الآداب، جامعة طنطا، ٢٠٠١، ص ٥٨.

necklace, wearing a tight perfect robe and his male member is erect. He raises the “HqA” scepter on his shoulder and behind him there is a representation of a chapel façade topped with a lettuce plant.

Translation:

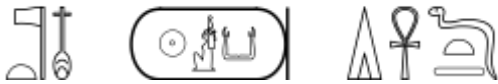
An offering:



irt snTr.

Performing the incense.

Above Hatshepsut



nTrt nfrt (MAat-kA-Ra) di anx Dt.

The beautiful goddess, (Ma'at-Ka-Ra)², may she be given life forever.

Above and behind Amun



Imn nb nswt tAwy sA anx Dd wAs nb HA.f mi Ra Dt

Amun is the master of thrones of the two lands, all protection, life, stability and authority around him is like Ra forever.

¹ Wb.IV, p.) ,181(17) ; WPL, p.876.

² “Ma'at -Ka-Ra” Hatshepsut: She ruled Egypt after the death of her husband “Amenhotep II” and is considered the fifth king in the order of kings of the eighteenth dynasty, and she was the guardian of King Thutmose III, and she is considered one of the most famous queens who sat on the throne of Egypt, and she is the eldest daughter of King Thutmose I and Queen Ahmose. Among the most famous of its monuments is the Deir el-Bahari temple, **and for more, see:**

سليم حسن، موسوعة مصر القديمة، الجزء الرابع، ص ٣٢٤ .

❖ The fourth register

- A scene of “wine offering”¹.



Queen Hatshepsut appears in this scene standing, wearing a wig, her forehead is decorated with the protector uraeus cobra, wearing the royal chin and the wide chest “wsx”necklace. Queen appears moving her left foot forward in her royal appearance, wearing a short wide kilt, and behind her hangs down a long ribbon wrapped around the waist (the ox's tail is a

¹ Lacau, P, Cheverier, H, Bonheme, M,A , op.cit, vol 1, p. 387, 689 ; Burgos, Fr, and Larché, op.cit, p. 199.



symbol of strength).With both hands, she offered the wine in two “nw” vessels to the god Amun , who appeared standing , wearing a crown with two feathers, a hooked chin and a wide chest “wsx”necklace , moving his right foot forward , wearing a short wide kilt, his left hand is smashed behind him and his right hand is holding a “wAs” scepter .

Translation:

An offering:



rdit irp

Giving a wine

Above Hatshepsut



nTrt nfrt nb(t) irt xt (MAat-kA-Ra)| di anx Dt.

The beautiful deity, the Lady of the Offerings (Ma'at- Ka-Ra)|, may she be given life forever.

Above Amun



Imn-Ra di.f anx wAs nb

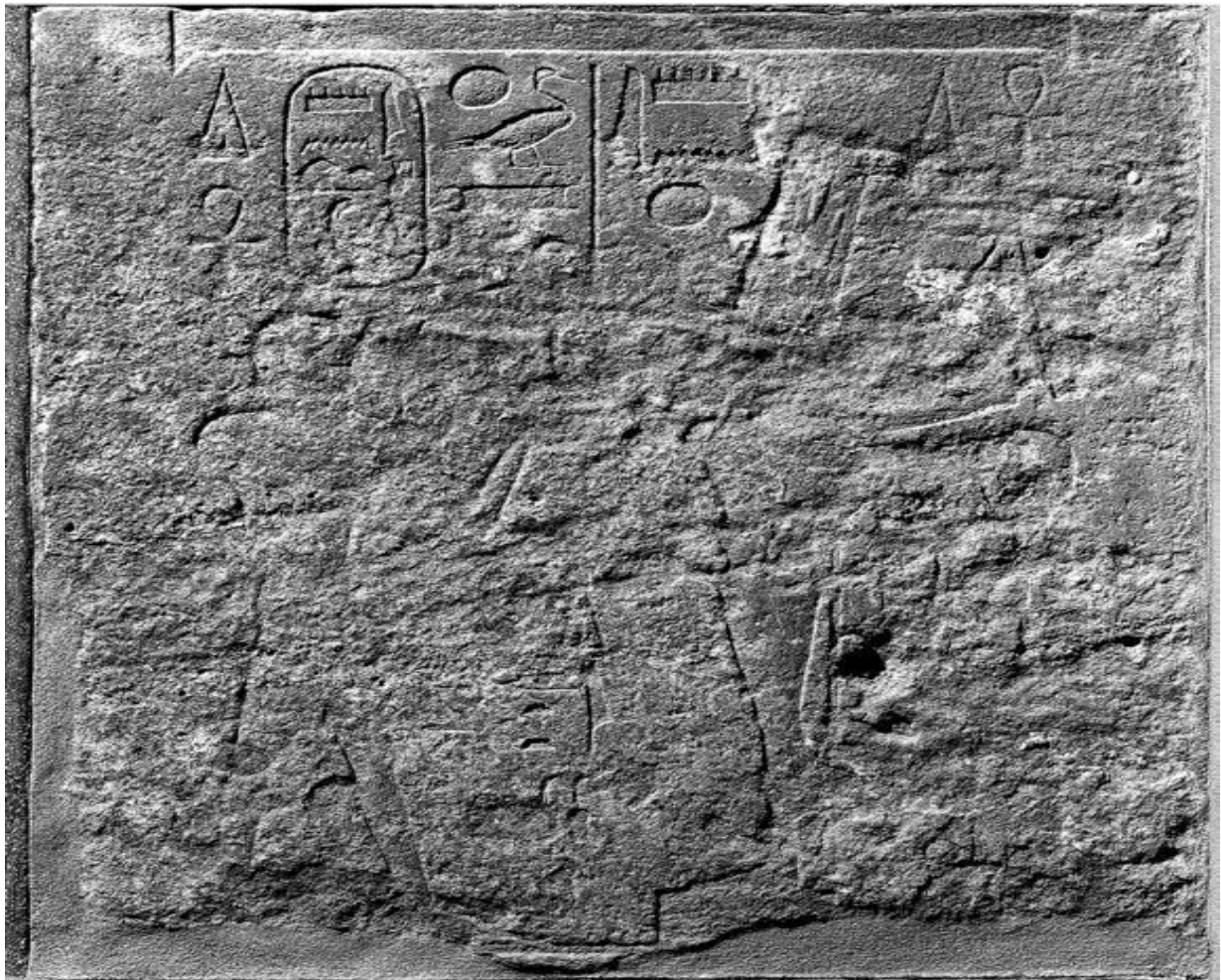
Amun-Ra, gives all life and authority.

¹ Wb.I, p.115 (5-8) ; WPL, p.95.

[^] Fairman , H. W., The myth of horus at EDFU-I ; in JEA. 21, 2010, p.30.

❖ The fifth register

- A scene of “milk offering” ¹



¹ Lacau, P, Cheverier, H, Bonheme, M,A , op.cit, vol 1, p. 387,690 ; Burgos, Fr, and Larché, op.cit, p. 199.

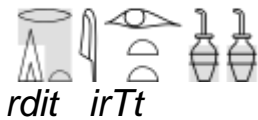


Queen Hatshepsut appears in this scene standing, wearing a wig and the wide chest “wsx” necklace. Queen appears moving her left foot forward in her royal appearance, wearing a short wide kilt, and behind her hangs down a long ribbon wrapped around the waist (the ox's tail is a symbol of strength). With both hands, she offered a milk offering to the god Amun, who appeared standing on a rectangular base in the form of a mummy, wearing a crown with two feathers which a long ribbon hangs down from them, a hooked chin, a tight perfect robe and his male member is erect. He raises the “HqA” scepter on his shoulder, and behind him there is a representation of a chapel façade topped with a lettuce plant.

Translation:

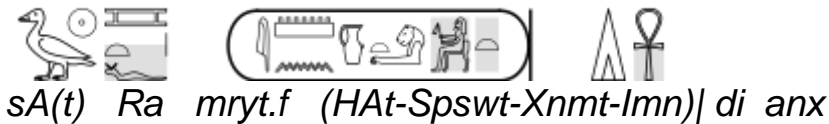
An offering:

1



Giving a milk

Above Hatshepsut



Ra's daughter and his beloved, (Hatshepsut- Ghanemt-Amun)|, may she be given life.

Above Amun



¹ Wb.I, p.117 (1-5) ; WPL, p.100.



Amun-Ra, gives life.

❖ **The sixth register**

- **The first scene: “incense offering”**¹

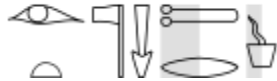
¹ Lacau, P, Cheverier, H, Bonheme, M,A , op.cit, vol 1, pp. 387-388, 691 ; Burgos, Fr, and Larché, op.cit , p. 200.



Queen Hatshepsut appears in this scene standing, wearing a wig, her forehead is decorated with the protector uraeus cobra, wearing the royal chin and the wide chest “wsx”necklace. Queen appears moving her right foot forward in her royal appearance, wearing a short wide kilt, and behind her hangs down a long ribbon wrapped around the waist (the ox's tail is a symbol of strength). She offered incense with her right hand in a cone-shaped incense burner to the god Amun and her left hand is behind her holding an “anx” sign. The god Amun appeared standing, wearing a crown with two feathers which a long ribbon hangs down from them, a hooked chin and a wide chest “wsx” necklace, moving his left foot forward, wearing a short wide kilt and his left hand is holding a “wAs” scepter.

Translation:

An offering:



irt snTr

Performing the incense.

Above Hatshepsut



nTrt nfrt (MAat- kA- Ra)| di anx

The beautiful goddess, (Ma'at-Ka-Ra)|, may she be given life.

Above Amun



Imn nb nswt tAwy di.f anx Dd wAs

Amun is the master of thrones of the two lands, gives life, stability and authority.

¹Wb,II,p.321(15) ; WPL,p.547 .

- **The second scene: “incense offering”**¹.

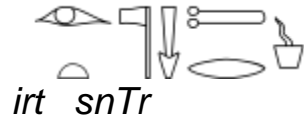


Queen Hatshepsut appears in this scene standing, wearing a wig, her forehead is decorated with the protector uraeus cobra, wearing the royal chin and the wide chest “wsx” necklace. Queen appears moving her left foot forward in her royal appearance, wearing a short wide kilt, and behind her hangs down a long ribbon wrapped around the waist (the ox's tail is a symbol of strength) and she offered incense with her left hand in a cone-shaped incense burner to the god Amun and her right hand is behind her holding a “anx” sign. The god Amun appeared standing (The back of him is smashed) and his right hand is holding a “wAs” scepter.

¹ Lacau, P ,Cheverier, H, Bonheme, M,A , op.cit,vol 1, pp. 387-388,691 ; Burgos, Fr, and Larché, op.cit , p.200.

Translation:

An offering:



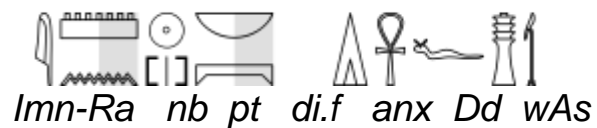
Performing the incense.

Above Hatshepsut



The beautiful goddess, (Ma'at-Ka-Ra)|, may she be given life forever.

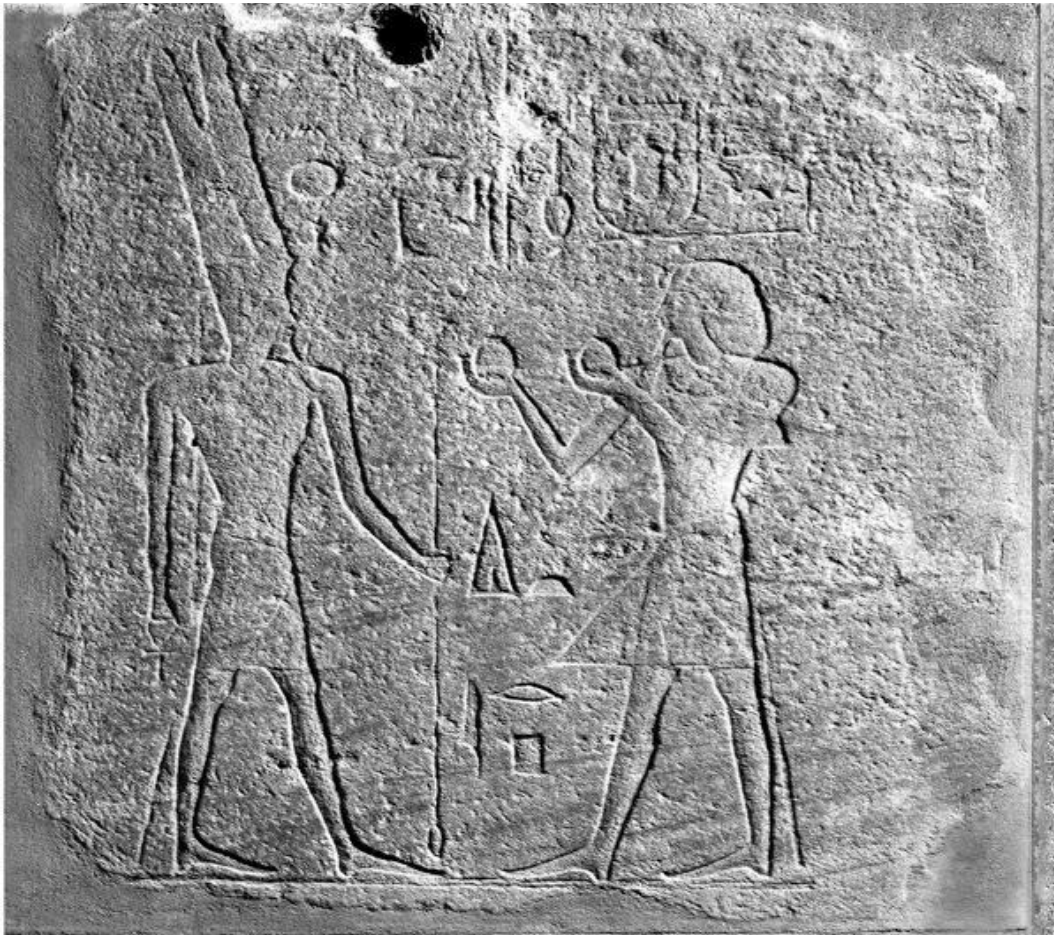
Above Amun



Amun-Ra is the lord of heaven, gives life, stability and authority.

❖ The eighth register

- The first scene: “wine offering”¹.



King Thutmose III appears in this scene standing, wearing a wig, his forehead is decorated with the protector uraeus cobra, wearing the royal chin and the wide chest “wsx”necklace. The king appears moving his right foot forward in his royal appearance, wearing a short wide kilt, and behind

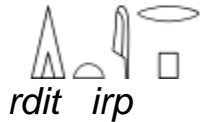
¹ Lacau, P, Cheverier, H, Bonheme, M,A , op.cit, vol 1, pp. 305-306, 515 ; Burgos, Fr, and Larché, op.cit , p. 201.



him hangs down a long ribbon wrapped around the waist (the ox's tail is a symbol of strength). With both hands, he offered the wine in two “nw” vessels to the god Amun who appeared standing, wearing a crown with two feathers which a long ribbon hangs down from them, a hooked chin and a wide chest “wsx”necklace, moving his left foot forward, wearing a short wide kilt, and behind him hangs down a long ribbon wrapped around the waist. His right hand is behind him holding a sign “anx” and his left hand is holding a “wAs” scepter.

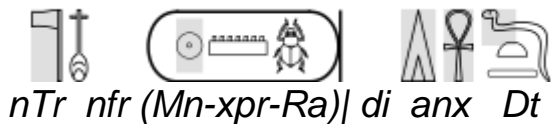
Translation:

An offering:



Giving a wine

Above Thutmose III



The beautiful god, (Men- Kheper- Ra)¹, may he be given life forever

Above Amun

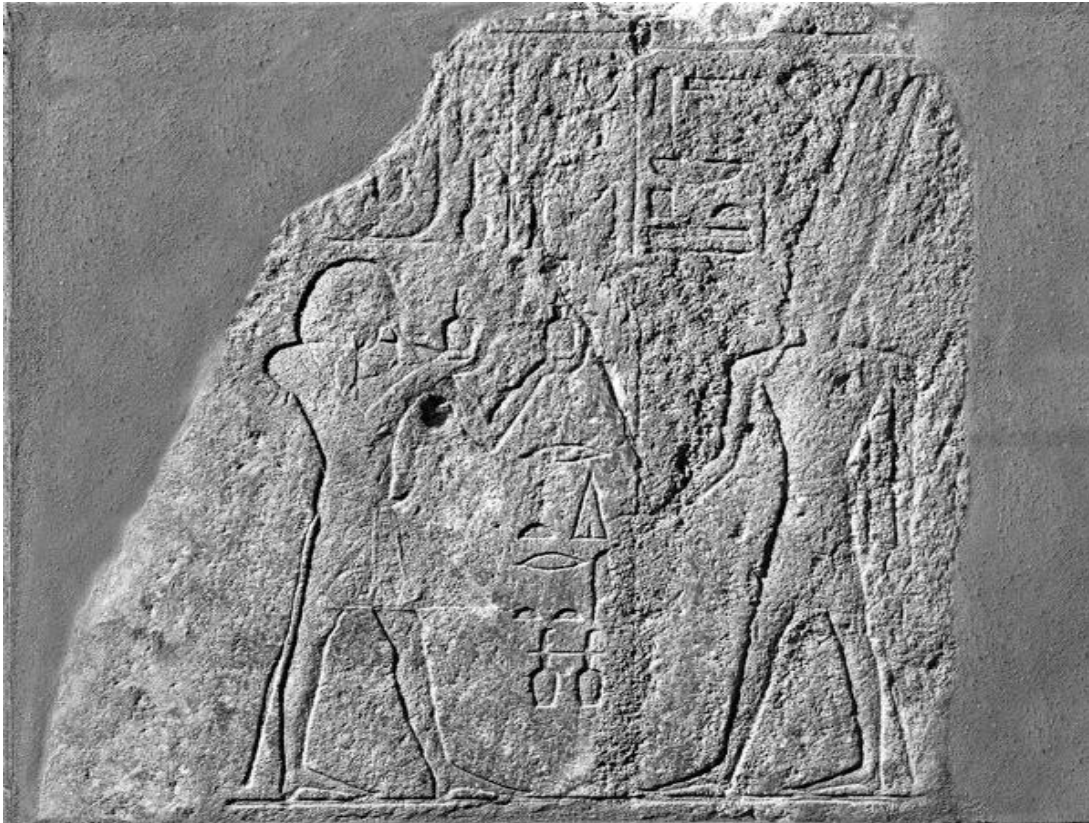


¹**Men-Kheper-Ra**, "Thutmose III: the sixth king of the eighteenth dynasty, he is considered the greatest ruler of Egypt and one of the most powerful kings in history, as he established the first Egyptian empire at that time, and it remained until Ramesses XI, who was the son of King Thutmose II, **and for more see:**

Clayton, P., Chronicle of the Pharaohs, Thames & Hudson Ltd., 1994. p.104; Dodson, A& Dyan, H., The Complete Royal Families of Ancient Egypt, Thames and Hudson, 2004, p132.

Amun-Ra, gives life and health

- **The second scene: “milk offering”**¹.



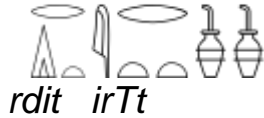
King Thutmose III appears in this scene standing, wearing a wig, his forehead is decorated with the protector uraeus cobra, wearing the royal chin and the wide chest “wsx”necklace. The king appears moving his left

¹ Lacau, P, Cheverier, H, Bonheme, M, A, op.cit, vol 1, pp. 388, 693; Burgos, Fr, and Larché, op.cit, p.201.

foot forward in his royal appearance, wearing a short wide kilt, and behind him hangs down a long ribbon wrapped around the waist (the ox's tail is a symbol of strength). With both hands, he offered a milk offering to the deity Amun, who is shown standing, wearing a crown with two feathers¹ which a long ribbon hangs down from them, a hooked chin and a wide chest “wsx” necklace, moving his right foot forward, wearing a short wide kilt, and behind him hangs down a long ribbon wrapped around the waist. His left hand is behind him holding a sign “anx” and his right hand is holding a “wAs” scepter.

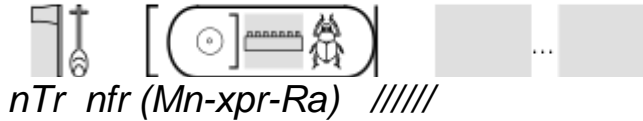
Translation:

An offering:



Giving a milk

Above Thutmose III



The beautiful god, (Men- Kheper- Ra) | // // // //

Above Amun



Amun-Ra, master of Heaven and Earth, gives life, stability and authority.

¹ **The crown with two feathers:** This crown is two double feathers adjacent to each other, and the elongation and extension in the shape of the crown has given it a sense of sublime and height, and is considered the crown of the god Amun, **and for more see:**

نهى محمود نايل، الدلالات الرمزية والقيم الفنية لتيجان الآلهة فى النقوش المصرية القديمة، رسالة ماجستير غير منشورة، جامعة حلوان، ٢٠٠٣، ص ١٤٦.



- **Lower foundation strip (Devotional text for Amun¹):**

¹ Lacau, P, Cheverier, H, Bonheme, M,A , op.cit, vol 1 , p. 307, pp. 518-688 ; Burgos, Fr, and Larché, op.cit, p. 198.

² Lesko, L,H., A Dictionary of Late Egyptian, vol. I, Berkeley, 1982, p.3.

³ Hannig ,R ., Großes Handwörterbuch Ägyptisch-Deutsch, 1995, p.306.



Translation:




*anx Dd wAs nb snb nb Awt-ib nb(t) tAw nb(w) Fnxw nbt StAt r
rdwy lmn nb nswt tAwy nb pt dwA rxyt nbt anx.sn n ra nb*

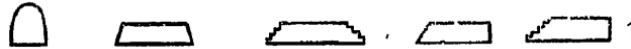
All life, stability and authority, all health, all happiness, all lands, all Asian lands, and all secrets for two feet of Amun, a lord of the thrones of the two lands, a lord of heaven, all the people worship in their lives every day.

Conclusion

It was included the most important new results reached by the researcher, as the following:

•The god Amun appeared wearing a crown with two feathers . (See, photo.No.10)


• The god Amun appeared in two scene standing on a high base, and the researcher believes that this base represents one of the forms of the eternal hill, which symbolizes the beginning of life, and the eternal hill did not take a specific form in the ancient Egyptian thought, as it appeared in many forms, including.



It was also used as a support base for the deity standing on it ², this base

represents the sign N 18  which represents a piece of sandy land ³,

And this sign appeared in the name of the god Thoth, when written in this

form  ⁴. (See, photo.No.9)

• The offerings which were presented on the western wall of Hatshepsut's chapel varied between (incense, see, photo.No.6) – (wine, see, photo.No.7) – (milk see, photo.No.8).

• The god Amun held the following titles in his standing form:

1. Nb nswt tAwy: a lord of Thrones of Two Lands
2. Nb pt: a lord of heaven
3. Nb pt tA: a lord of heaven and earth

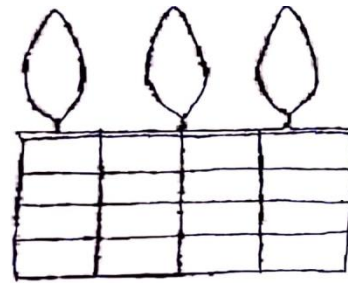
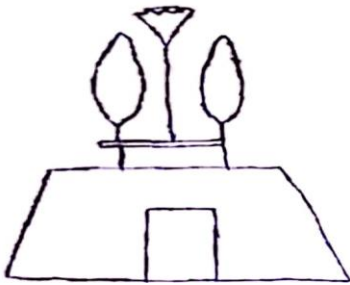
¹ رندل كلارك، الرمز و الأسطورة في مصر القديمة، ترجمة: أحمد صليحة، الهيئة المصرية العامة للكتاب، ١٩٨٨، ص ٣٤-٣٥.

² Clark, R, "Myth and Symbol in Ancient Egypt", London, 1959, p. 258.


³ Gardiner, A, "Egyptian Graamer", Oxford, 1957, p .487


⁴ Fischer, H, G, "Egyptian Studies", Vol.III, New York, 1996, pp .201-205.

• A lettuce plant was appeared twice behind the god Amun which is one of the most important symbols of the god Min who is the god of fertility. However, most of the scenes of the new kingdom made sure that behind Amun in his fertile form (Min) a representation of a base, topped by a triangular representation of lettuce plants, or a representation of the two high lettuce plants on both sides, with a lotus flower in the middle rising to the top. This base was represented in the form of a temple gate or in the form of a rectangular base adorned with horizontal and vertical intersecting lines¹. (See, photo.No.6).



• Queen Hatshepsut appeared in the scenes wearing two different types of hair coverings:

1- Headdress : It is a tight hair cover that takes the shape of the head, and sometimes its shape is smooth or decorated with circles. It was worn by kings and queens, and continued to be used until the era of the twenty-fifth dynasty, and it became one of the most widely used crowns in this dynasty². (See, photo.No.7).

2- Headdress  nms³: It is a royal crown in the form of a headdress, and made of cloth. It is a rectangular piece of cloth, and is characterized by the presence of ends hanging from it on the shoulders of the wearer. Its oldest appearance dates back to the era of the Third Dynasty, where it appeared on the statue of King “Djoser”, it is located at the forefront of the nms the serpent that provides protection⁴. It also symbolizes royalty, and it is believed that it was associated with the god Ra, and when the king wore it, he was associated with the god Ra. (See, photo.No.6).

¹ محمد عبد اللطيف محمد على ، امون فى الدولة الحديثه ، رسالة دكتوراه غير منشوره ، كلية الاداب ، جامعة الاسكندرية ، ١٩٧٠ ، ص٥٩،٥٨.

² Collier, S, The crowns of Pharaoh: their development and significance in ancient Egyptian kingship, Unpublished PHD Thesis, University of California, 1996, pp.110-128.

³ WB, Vol.II, p.269

⁴ Collier, S, op.cit, pp.69-73; Berlant, S, The entheomycological origin of Egyptian crowns and the esoteric underpinnings of Egyptian religion, in: Journal of Ethnopharmacology, Vol.102, 2005, pp.257-288.



- There are a group of religious signs that were held by Hatshepsut and the god Amun and these signs are Ankh sign ⚡ , Haqqa scepter ⚡ (See, photo.No.6) and WAs scepter ⚡ (See, photo.No.7).

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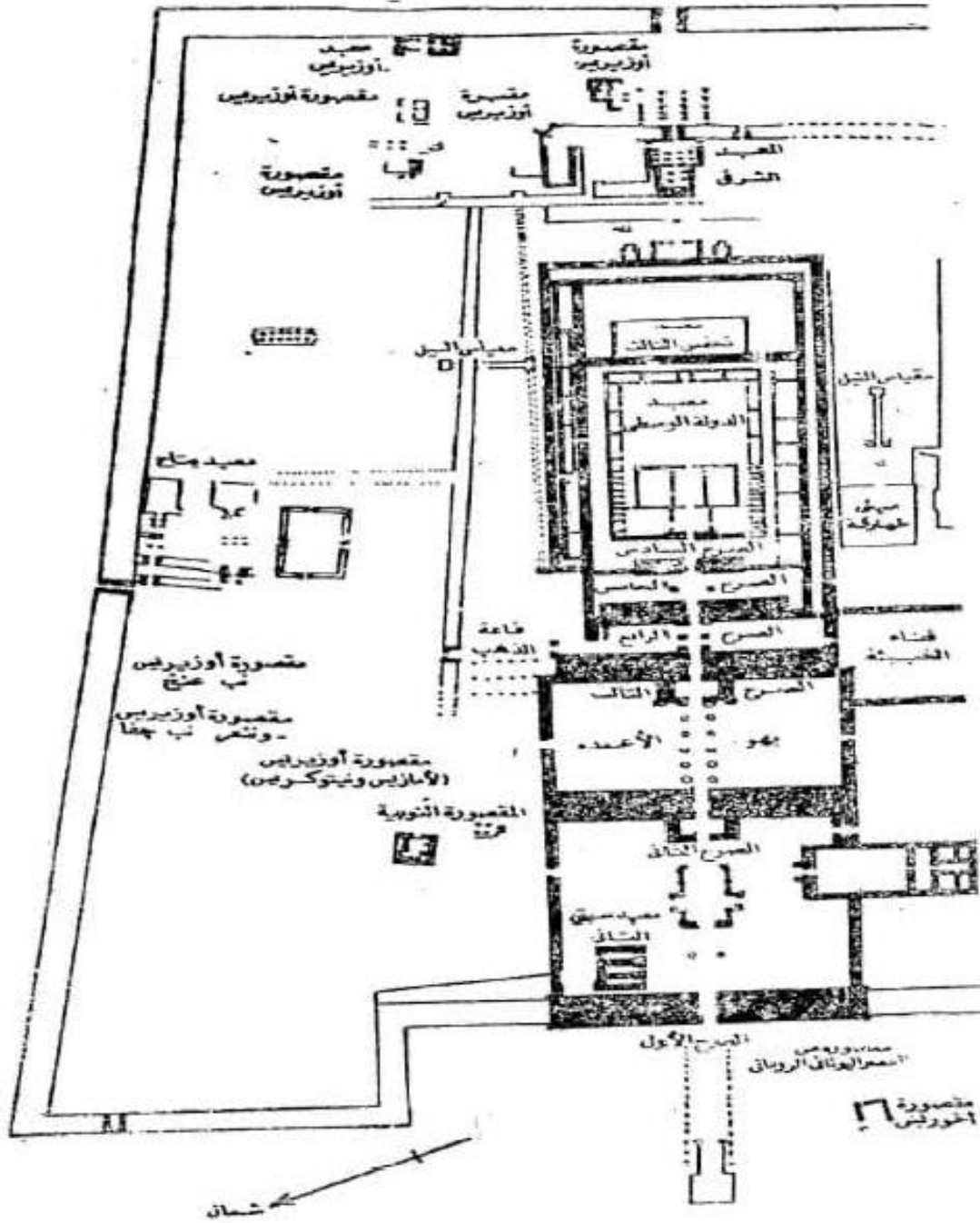
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Catalogue



Layout of Amun-Ra Temple at Karnak

سيد توفيق ، المرجع السابق ، ص ١٣١ .

(photo.No. 1)



General scene of Hatshepsut's chapel in the open courtyard (The western façade)

Researcher's photo
(photo.No. 2)



The front chamber (the vestibule) has a small basin, believed that it has been filled with sacred water which was used for purification during rituals.

Researcher's photo

(photo.No. 3)



Entrance to the sanctuary of Hatshepsut's chapel from black granite

Researcher's photo

(photo.No. 4)



The floor of the Hatshepsut's sanctuary
Inside this room there is a raised square base, and this base was dedicated
for placing the sacred boat on it

Researcher's photo

(photo.No. 5)



A scene of incense offering- The western wall - the third register

Researcher's photo

(photo.No. 6)



A scene of wine offering - The western wall - the fourth register

Researcher's photo

(photo.No. 7)



A scene of milk offering - The western wall - the Fifth register

Researcher's photo

(photo.No. 8)



Amun standing on a high base

Researcher's photo

(photo.No. 9)



a crown with two feathers

Researcher's photo

(photo.No.10)

ملخص البحث

مقدمه:

ركزت الملكة حتشبسوت علي توسيع معبد الكرنك، فعملت علي زيادة و تنوع المنشآت المختلفة بعد الصرح الخامس، فعملت علي إنشاء مجموعة من الغرف المخصصة لإقامة الطقوس المختلفة، بالإضافة إلي أجمل ما أنشأته في معبد الكرنك، ألا وهو المقصورة الحمراء المبنية من الكوارتزيت الأحمر، ذلك بالإضافة إلي مسلتين في الكرنك أيضاً ، وتمثيل للملك " تحتمس الثاني"، كما أنها قامت بتوسيع معبد الملك "منحوتب الأول" في مينة هابو، ولها معبدها الخاص بها ومعبد الدير البحري^١.

وتعتبر مقصورتها التي أقامتها في معبد الكرنك من أهم أعمالها المعمارية، والتي بُنيت من كتل منتظمة من حجر الكوارتزيت^٢.

قامت الملكة حتشبسوت ببناء مقصورتها المقدسة غالباً في مكان ما بالقرب من حجرات القرايين التي شيدتها بالمنطقة المركزية لفناء الدولة الوسطي في معبد الكرنك، ويعتقد أنها بدأت ببناء هذه المقصورة قبل العام السابع عشر من حكمها، حيث غُطيت عضاضات أبواب المقصورة بنقوش الملكة التي تؤرخ بالعام السابع عشر من حكمها، ولا زالت توجد بعض خراطيشها باقية سليمة^٣، وانتهت الملكة حتشبسوت من بناء هذه المقصورة في العام السابع عشر من حكمها، و يعتقد أن هذه المقصورة قد استمرت في مكانها حتي العام الثاني والأربعين من حكم الملك تحتمس الثالث^٤.

^١ مريم الخولي، "حتشبسوت صانعة الأساطير"، بدون تاريخ، ص ٥٢-٥١ ؛ سمير أديب ، "موسوعة الحضارة المصرية القديمة"، القاهرة، ٢٠٠٠، ص ٣٥٦-٣٥٧. للمزيد عن فترة حكم الملكة "حتشبسوت" و أعمالها، انظر:

رمضان عبده علي، تاريخ مصر القديم، ج ٢، الاسكندرية، ٢٠٠١، ص ١١٥-٥٦ ؛ سمير أديب، تاريخ و حضارة مصر القديمة، القاهرة، ١٩٩٧، ص ١٦٢-١٦٥ ؛ احمد فخرى ، مصر الفرعونيه ، الهيئه المصريه العامه للكتاب، القاهرة، ٢٠١٢، ص ٢١٤-٢١٧ ؛ جان فيركوتير، "مصر القديمة"، ترجمة ماهر جويجاتي، القاهرة، ١٩٩٣، ص ١١٠-١١١ ؛ بكر محمد ابراهيم، "موسوعة تاريخ الفراعنة"، الجزء الأول، القاهرة، ٢٠٠٤، ص ٣٨-٣٩ ؛ أبو مسلم يوسف، "موسوعة حكام مصر"، المجلد الأول، القاهرة، بدون تاريخ، ص ١٥٣-١٥٤ ؛ رشا عبد الرؤف علي ، " الأسطورة السياسية في مصر القديمة ووظائفها"، رسالة ماجستير غير منشورة ، القاهرة، ٢٠٠٤، ص ٤٥-٥٥.

; Breasted, J, H, "Ancient Egyptian Records", Vol 2, Chicago, 1906, pp.53-162; Hornung, E, "History of Ancient Egypt", Translated by: Lorton, D, New York, 1995, pp. 83-88.

² Lipinska, J, "Hatshepsut": in Oxford Encyclopedia of Ancient Egypt, Vol 2, Oxford, 2001, pp.85-87; Shaw, I, and Nicholson, "The British Museum Dictionary of Ancient Egypt", Cairo, 2002, pp.120-121.

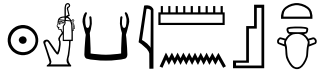
³ Claus, M, "Das Alte Ägypten", Berlin, 2001, p. 246; Dorman, P, "The Monuments of Senenmut", London, 1988, p.47; Gabolde, L, and Rondot, V, "Une chapelle d'Hatchepsout remployée à Karnak-Nord", in *BIFAO* 96, pp. 177-227.

؛ عبد الهادي حماده و محمد زكى نور، دليل اثار الأقصر ، وكالة الصحافة العربية ، القاهرة، ١٩٤٢، ص ٦٠-٦١ ؛ غنية زردادقة و حليلة قصيبي ، " المعابد في العالم القديم (مصر وبلاد الرافدين)"، رسالة ماجستير غير منشورة، الجزائر، ٢٠١٧، ص ١٢٦ ؛ سمير أديب ، "موسوعة الحضارة المصرية القديمة"، ص ٦٧٧ ؛ محمد عبد القادر محمد، أثار الأقصر، القاهرة، ٢٠٠١، ص ١٧.

^٤ أبو العيون عبد العزيز بركات، "المباني التي أقامتها الملكة حتشبسوت في معبد أمون بالكرنك"، مجلة كلية الآداب للدراسات الانسانية، سوهاج، العدد الثاني، ١٩٨٢، ص ١٤٨.



أطلق علي مقصورة حتشبسوت إسم:



mAat-kA-Ra Imn st-ib

ماعت كارع (حتشبسوت) "الحائزة على" ثقة أمون^١.

تم نشر مقصورة حتشبسوت من خلال :

Cheverier, H - Lacau, P - Bonheme, M,A - Gition, M., Une Chapelle
d'Hatshepsout a Karnak,I,II,1977.

وتم نشرها حديثاً من خلال:

Karnak project, January 2013

<http://sith.huma-num.fr/karnak>

وسيستند الباحث على **Karnak project** باعتباره النشر الأحدث للمقصورة، ورمزية "KIU" هي إختصار في الموقع لمكان المنظر أو النص.

ولقد قسمت البحث إلى مقدمة وفصلين ، كالتالي:

الفصل الاول: الوصف المعماري لمقصورة حتشبسوت الحمراء.

الفصل الثاني: شرح مناظر وترجمة نصوص الجدار الغربي للمقصورة الحمراء.

يلي ذلك خاتمة البحث والتي تضمنت أهم النتائج الجديدة التي توصل اليها الباحث والتي منها ما يلي :



- ظهر المعبود امون يرتدى تاج ذو ريشتين
- ظهر المعبود أمون في منظرين واقفا على قاعدة مرتفعة ، ويرى الباحث أن هذه القاعدة تمثل أحد أشكال التل الأزلي ، الذي يرمز إلي بدء الحياة ، ولم يأخذ التل الأزلي شكل محدد في الفكر المصري القديم، حيث ظهر بأشكال متعددة منها:



¹ Porter, B. & Moss, R.L.B, Topographical Bibliography of Ancient Egyptian Hieroglyphic texts, Reliefs and Paintings, Vol 2, Oxford, 1972, p. 64; Nims, C, F, "Places about Thebes", in *JNES* 23, pp. 113-115; Blyth, E, "Karnak: Evolution of a Temple", New York, 2006, pp. 51- 64.

^٢ رندل كلارك، الرمز و الأسطورة في مصر القديمة، ترجمة: أحمد صليحة ، الهيئة المصرية العامة للكتاب ، ١٩٨٨ ، ص ٣٤-٣٥.

كما أنها قد استُخدمت كقاعدة داعمة للمعبود الذي يقف عليها^١، وهذه القاعدة تمثل العلامة N 18 التي تمثل قطعة أرض رملية^٢، و قد ظهرت هذه العلامة في اسم المعبود جحوتي عند كتابته بهذا الشكل



تنوعت القرابين المقدمة علي الجدار الغربي لمقصورة حتشبسوت بين (البخور ، النبيذ ، اللبن)

• حمل المعبود أمون في هيئته الواقفة الألقاب التالية:


١. Nb nswt tAwy سيد عروش الأرضين


٢. Nb pt سيد السماء

٣. Nb pt tA سيد الأرض و السماء

• ظهر نبات الخس مرتين خلف المعبود أمون والذي يعد واحدا من الرموز الهامة للمعبود مين رب الخصوبة ، وقد حرصت معظم رسوم الدولة الحديثه على ان يمثل خلف امون في شكله الاخصابي (مين) قاعده يعلوها تمثيل ثلاثي لنبات الخس او تمثيل لنباتي الخس المرتفع على الجانبين تتوسطهما زهرة لوتس مرتفعه الى اعلى ، وهذه القاعده كانت تمثل في شكل بوابة معبد او بشكل قاعده مستطيله تزينها خطوط افقيه وراسيه متقاطعه^٤.

• ظهرت الملكة حتشبسوت في المناظر مرتديه نوعين مختلفين من الشعر:

١- غطاء الشعر : هو عبارة عن غطاء شعر ضيق يأخذ شكل الرأس ، و أحيانا يكون شكله أملس أو يتم تزيينه بدوائر، وكان يتم ارتدائه بواسطة الملوك و الملكات ، و استمر استخدامه حتى عصر الأسرة الخامسة و العشرين ، و أصبح من أكثر التيجان استخداماً في هذه الأسرة^٥.

٢- غطاء  nms^٦: هو عبارة عن تاج ملكي في شكل غطاء رأس ، و صنع من القماش، فهو عبارة عن قطعة قماش مستطيلة الشكل ، و يتميز بوجود أطراف تتدلي منه علي أكتاف من يلبسه ، و يرجع أقدم ظهور له إلي عصر الأسرة الثالثة حيث ظهر علي تمثال الملك "زوسر" ، و يوجد في مقدمة الـ nms الحية التي تقوم بالحماية^٧، كما أنه يرمز الي الملكية ، و يُعتقد انه ارتبط بالمعبود رع ، و عندما يرتديه الملك فانه بذلك قد ارتبط بالمعبود رع.

• يوجد مجموعة من الشعارات الدينية التي حملتها حتشبسوت والمعبود امون ، و هذه الشعارات هي (علامة عنخ ، صولجان حكا ، صولجان واس) ثم قائمة المراجع ثم الكتالوج

¹ Clark, R, "Myth and Symbol in Ancient Egypt", London, 1959, p. 258.

² Gardiner, A, "Egyptian Graamer", Oxford, 1957, p. 487.

³ Fischer, H, G, "Egyptian Studies", Vol.III, New York, 1996, pp. 201-205.

^٤ محمد عبد اللطيف محمد علي ، امون في الدولة الحديثه ، رسالة دكتوراه غير منشوره ، كلية الاداب ، جامعة الاسكندريه ، ١٩٧٠ ، ص٥٩،٥٨.

⁵ Collier, S, The crowns of Pharaoh: their development and significance in ancient Egyptian kingship, Unpublished PHD Thesis, University of California, 1996, pp.110-128.

⁶ WB, Vol.II, p.269.

⁷ Collier, S, op.cit, pp.69-73; Berlant, S, The entheomycological origin of Egyptian crowns and the esoteric underpinnings of Egyptian religion, in: Journal of Ethnopharmacology, Vol.102, 2005, pp.257-288.



الجدار الغربي لقدس أقداس مقصوره حتشبسوت الحمراء بمعابد الكرنك

" دراسة أثرية "

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المستخلص:

تعتبر كنيسة حتشبسوت من أهم أعمالها المعمارية في معبد الكرنك الذي تم بناؤه من كتل عادية من حجر الكوارتز. بنت الملكة حتشبسوت مصلبها المقدس ، غالبًا في مكان ما بالقرب من غرف القرايين التي بنتها في المنطقة الوسطى من فناء المملكة الوسطى في معبد الكرنك ، ويعتقد أنها بدأت في بناء هذه الكنيسة قبل العام السابع عشر من حكمها حيث كانت أبواب الكنيسة مغطاة بنقوش الملكة التي تعود إلى العام السابع عشر من حكمها ، ولا تزال بعض خراطيشها سليمة. أنهت الملكة حتشبسوت بناء هذه الكنيسة الصغيرة في العام السابع عشر من حكمها ، ويعتقد أن هذه الكنيسة بقيت في مكانها حتى السنة الثانية والأربعين من حكم الملك تحتمس الثالث. تستخدم الباحثة "مشروع الكرنك" ، حيث أنه أحدث إصدار للكنيسة ، والرمز "KIU" هو اختصار على الموقع الإلكتروني لموقع المشهد أو النص.

قسّم البحث إلى مقدمة وفصلين هما كالتالي:



الفصل الأول: الوصف المعماري لمصلى حنتشيسوت الأحمر.
الفصل الثاني: شرح مناظر وترجمة نصوص على الحائط الغربي للكنيسة الحمراء.
يلي ذلك خاتمة البحث التي تضمنت أهم النتائج الجديدة التي توصلت إليها الباحثة ، ثم قائمة المراجع والفهرس.

الكلمات الإفتتاحية: الكرنك. معبد أمون رع ، معبد ، الكنيسة الحمراء ، الجدار الغربي ، أمون رع ، حنتشيسوت ، تحتمس الثالث ، تقديم ، بخور ، نبيذ. لبن .