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**THE PERSONIFICATION OF  $\overline{\text{X}} \ominus$  "w3ht" IN RED CHAPEL OF  
QUEEN HATSHEPSUT AT KARNAK TEMPLE.<sup>1</sup>**

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**ABSTRACT**

*Personification is one of the most important of ancient Egyptian concepts. It required performing the ideas and spiritless intentions as male or female human features: moves and feelings, showing them interactive or embracing the king. So, they personified the ideas, objects as human figures to be the power that the Egyptians try to sanctify and satisfy them by presenting offerings and serve rituals.*

*The researcher argued that the personification scenes of processional stations was a way to serve as a rest place Amun-Ra's bark during the festival's way from west bank to east bank and from Karnak Temple to Luxor Temple like, The Opet festival procession, The beautiful festival of the valley and other ceremonies. These scenes represented as female figures upon their heads the name of the processional station inside  $\square$ hwt sign which means house; estate; administrative unit, in ancient Egyptian language it ends with  $\ominus$  "t" which indicates a feminine noun.*

*The ancient Egyptians erected these resting sites to provide a place for priests who carried the God's divine boats to rest, as well as for the public to make oracular consultations with the gods and priests, with the moves of the divine Braque referring to the god's response to their petition.*

*They planned the processional road, as well as processional rest stops, from the west bank to the east bank, and from Karnak to Luxor Temple, returning through the Nile. The number of rest stations was calculated as a sign in religious text in the imyw dw3t, which contains the narrative about the six valleys.*

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<sup>1</sup> This article is part of the requirements of obtaining Master degree in tourist Guidance at Luxor University.

**KEYWORDS:** Personification – Processional stations – Karnak Temple – Red chapel- *w3ht* .

## INTRODUCTION

The ancient Egyptians revered celebrations and festivals as an access to the divine, they arranged everything that happened during their processions, so they prepared the procession routes which were paved with stones flanked on both sides with Sphinxes Avenue or comparable statues, punctuated in this route rest stations as a kind of intervals. The rest stations which were written in ancient Egyptian language  $\text{𓏏}$  "w3ht"<sup>2</sup> which was a small ceremonial or a small official shrine laying orthogonal on the routes intended to settle and be suitable for hosting the portable boat shrine on a pedestal.<sup>3</sup>

## THE METHODOLOGY OF STUDY

The researcher began by gathering primary resources related to the study's topic, then conducting historical and descriptive analyses of the data within an analytical study.

## THE ROLES OF $\text{𓏏}$ "w3ht"

During their way on the procession route, they made this rest station "w3ht" as a rest place for the priests, who carry the divine boats of the Gods, so it was the 1<sup>st</sup> role and the practical role<sup>4</sup>, The 2<sup>nd</sup> role, in this time of resting, is spiritual, the public had a chance for approaching the God's shrine with their petitions for gods and priests as an oracular consultation, this public access served as "hearing ear" or "false door".<sup>5</sup> It is other reason to getting away from the scramble that looking at the festival.<sup>6</sup>

## SYMBOLIZATION OF $\text{𓏏}$ "w3ht"

The ancient Egyptian had drawn parallels between the rest stations way "w3ht" and their religion beliefs specially the *imyw dw3t* which contains the text about the journey of god Ra. So when they built the rest stations between Karnak Temple and Luxor Temple, their numbers was six rest

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<sup>2</sup> Wb 1,258.4.

<sup>3</sup> Berry, J. (1991) *Ancient Egypt, Anatomy of Civilization*. Routledge. p.205

<sup>4</sup> Accetta, K. (2012). *Access to the Divine in New Kingdom Egypt: Royal and Public Participation in the Opet Festival*. In *Current Research in Egyptology 2012. Proceedings of the Thirteenth Annual Symposium*. University of Birmingham.p.18

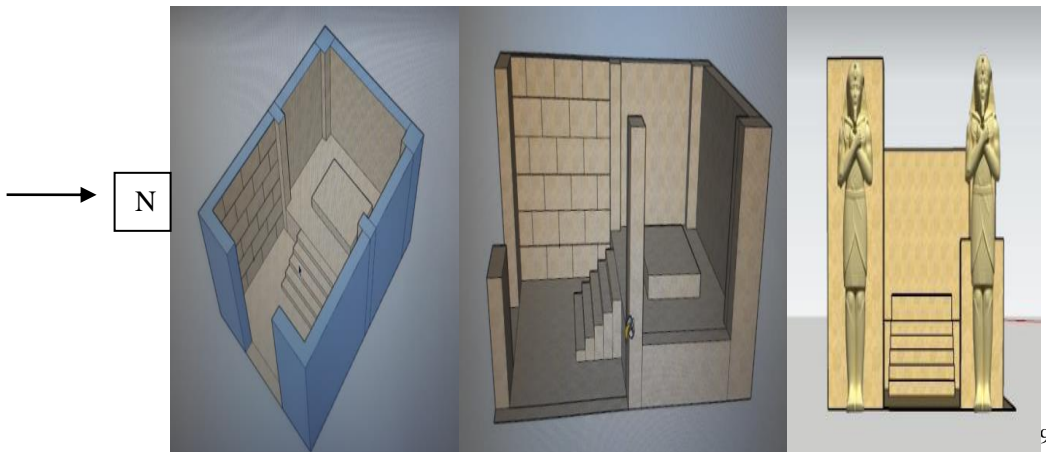
<sup>5</sup> Accetta, K. (2012) Pp. 3,10

<sup>6</sup> Lennander Karlsson, E. (2020). *Analysis of the Changes of the Opet Festival Procession: Between the Regents Hatshepsut and Tutankhamun*. Pp.10-11; Accetta, K. (2012).p.18.

stations which symbolized the first six valleys in the underworld "dw3t" and Luxor Temple the point of arrival was the kingdom of the god Osiris which was the 7th valley.<sup>7</sup>

### THE DESIGN OF "w3ht"

The rest stations were small formal shrines, their entrance from west to east. This entrance flanked by Osiride statues of the king. There is a pedestal inside it to be suitable for hosting the portable boats of the God; the place can accommodate only one person who was the king censuring the shrine.<sup>8</sup>



### THE DIRECTIONS OF PROCESSIONAL STATIONS

The procession moved from the north (Karnak Temple) to the south (Luxor Temple). The first processional station in south Karnak may be close to the Temple of Kamutef, after that a platform was discovered in front of the 9<sup>th</sup> pylon which dates back to king Senusert I, it indicates the presence of a processional route which moved southward to Luxor Temple.<sup>10</sup>

<sup>7</sup> Mironova, A. V. (2010). *The Relationship between the Space and the Scenery of an Egyptian Temple: Scenes of the Opet Festival and the Festival of Hathor at Karnak and Deir el-Bahari under Hatshepsut and Thutmose III*. In *Mosaikjournal: Raumdimensionen im Altertum* (pp. 279-330). Gorgias Press.p.p282-285

<sup>8</sup> Accetta,K.(2012)p.7;Mironova,A.v(2010) p.283.

<sup>9</sup> Behance. (2021). Retrieved 23 August 2021, from <http://www.behance.net/kejo07620d77d>.

<sup>10</sup> Darnell, J. (2010). *Opet Festival*. *UCLA encyclopedia of Egyptology*, 1(1). Los Angeles. P.p.2-3.

**THE SCENES REPRESENT THE PERSONIFICATION OF PROCESSIONAL STATIONS**

The Red chapel of Queen Hatshepsut is considered one of the most important pictorial evidence about the processional routes which are lined with processional rest stations of their festival way, especially Opet<sup>11</sup> festival procession<sup>12</sup>

1. Block 296<sup>13</sup> has 3 female figures represented in the personification of the first three processional stations in kneeling position and their names upon their heads inside *hwt* sign<sup>14</sup>:

**1.1 FIRST PROCESSIONAL STATION :( Fig.1)**



*dd mdw in .n.(i)<sup>16</sup> n.k<sup>17</sup> ht nbt nfrt htpt ib.k<sup>18</sup> hr.s<sup>19</sup> di ϵnh .s<sup>20</sup> nb w3ht tpt( m3ct – k3 – r<sup>c</sup> – dsr -htyw - imn ).*

"Word spoken; I brought for you all beautiful things which satisfied your heart toward her, given her all life, First station (Queen Hatshepsut) Sacred terrace of god Amun".

<sup>11</sup> *The Opet Festival*: in the 2<sup>nd</sup> month of inundation (3ht), the sacred divine procession of the triad of Thebes left karnak temple going to Luxor Temple, to make re-crowning ceremonies of the king and legitimizing his divine rule, it dates back to the new kingdom, lasted from 11 days to 24 days. For more information; Masashi, F. (2020) *The Festivals of Opet, the Valley, and the New Year: Their Socio-Religious Functions*. Vol.28 .Archaeo. Press Egyptology. England

<sup>12</sup> Burgos, F., & Larché, F. (2006). *La chapelle rouge. Le sanctuaire de barque d'Hatshepsout, 1*, 2006-420.. p.p 46-53 .

<sup>13</sup> Ezz El-Din, Dina.M. (2013) *Scenes of Personified Temple s in Royal Cult Complexes of the New Kingdom*. Journal of Association of Arab Universities for Tourism and Hospitality, Special Issue .No.2 .December 2013.p.3

<sup>14</sup> Wb 3, 1.4-3.5.

<sup>15</sup> Gauthier, H. (1928). *Dictionnaire des noms géographiques contenus dans les textes Hiéroglyphiques*. VI, Le Caire.,p.p 147-148; Lacau, P., Chevrier, H., Bonhême, MA, & Gitton, M. (1977). *Une chapelle d'Hatshepsout à Karnak*. Vol I .le Caire .p.82.

<sup>16</sup> .i : suffix pronoun ,1<sup>st</sup> person ; intends to Queen Hatshepsut

<sup>17</sup> .k : suffix pronoun ,2<sup>nd</sup> person ,singular, masculine ; intends to God Amun .

<sup>18</sup> .k : suffix pronoun ,2<sup>nd</sup> person ,singular, masculine ; intends to God Amun .

<sup>19</sup> .s : sifix pronoun ,3<sup>rd</sup> person , singular, feminine ;intends to the female figure of personification.

<sup>20</sup> .s: suffix pronoun, 3rd person, singular feminine; intends to Queen Hatshepsut.





**Fig.2: Personification of 2<sup>nd</sup> processional station (Cfeetk 138255).**

**1.3 THIRD PROCESSIONAL STATION :( Fig.3)**



*dd mdw in .n.(i)*<sup>25</sup> *n.k*<sup>26</sup> *htpt nbt hnkwt nbt hri di snh .s*<sup>27</sup> *nb mi r<sup>c</sup>*  
*(m3<sup>c</sup>t -k3 -r<sup>c</sup> - mryt - imn -nb(t) -ipt) .*

"Words spoken; I brought for you all donations and all offerings, I having given her all life like the god Ra. Queen Hatshepsut, beloved of the god Amun, lady of harem or Luxor".<sup>28</sup>

<sup>25</sup> .i : suffix pronoun ,1<sup>st</sup> person ; intends to Queen Hatshepsut .

<sup>26</sup> .k: suffix pronoun, 2nd person, singular, masculine; intends to God Amun.

<sup>27</sup> .s: suffix pronoun, 3rd person, singular feminine; intends to Queen Hatshepsut.

<sup>28</sup> Otto,E.(1952)*Topographie de ThebanischenGaves*, Berlin.p.24.



**Fig.3: Personification of 3<sup>rd</sup> processional station (Cfeetk 138257).**

2. Block 242<sup>29</sup> has four personifications, the first two are represented as male figures because they personified the canal (*mr*), the two others are representing the personification of two processional stations by mistake they are represented as male figure takes the same shape of the god Hapy despite *hwt* sign is grammatically feminine<sup>30</sup>, but unfortunately a little information was known about them. On the other side we can notice that *hm* is a masculine word, thus the figure is suitable in this case of the scene (Fig.4).

**2.1FOURTH PROCESSIONAL STATION: (Fig.4)**



*dd mdw in .n .(i)*<sup>32</sup> *n.k*<sup>33</sup> *df3 nbw hri di nḥ .s*<sup>34</sup> *nb mi r<sup>c</sup> (m<sup>3</sup>t – k<sup>3</sup> – r<sup>c</sup> – hm- dsr– imn) .*

<sup>29</sup> Ezz El-Din, Dina.M. (2013).p.2

<sup>30</sup> Lacau, P., Chevrier, H., Bonhême, MA, & Gitton, M. (1977).p.77

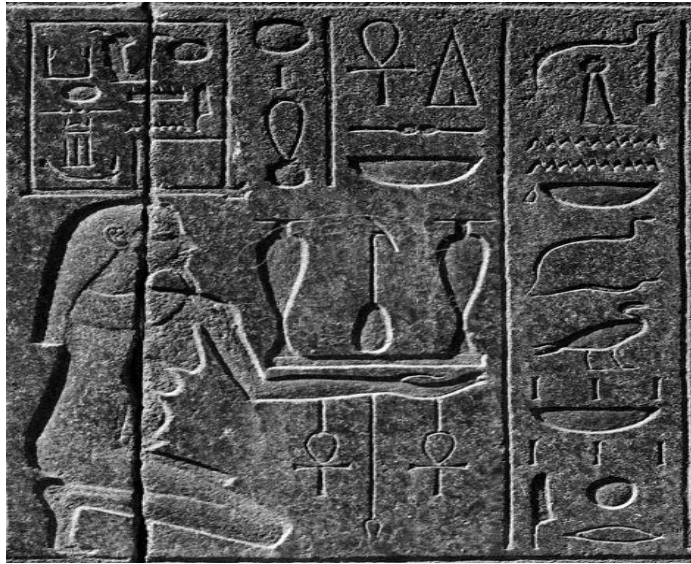
<sup>31</sup> Otto,E.(1952),p.27.

<sup>32</sup> .i : suffix pronoun ,1<sup>st</sup> person ; intends to Queen Hatshepsut

<sup>33</sup> .k: suffix pronoun, 2nd person, singular, masculine; intends to God Amun.

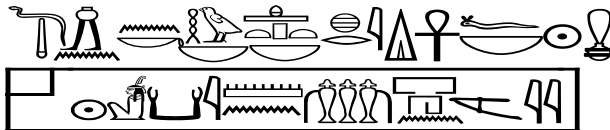
<sup>34</sup> .s: suffix pronoun, 3rd person, singular feminine; intends to Queen Hatshepsut.

"Word spoken; I brought for you all provisions I having given her all life, like the god Ra, Queen Hatshepsut, Sacred Shrine of the god Amun".



**Fig.4: Personification of 4<sup>th</sup> processional station (Cfeetk 138267).**

**2.2 FIFTH PROCESSIONAL STATION: (Fig.5)**



*dd mdw in.n.(i)*<sup>35</sup> *n.k*<sup>36</sup> *hw nb htpt nb hri di nh .f*<sup>37</sup> *nb mi r*<sup>c</sup>  
*(m3<sup>c</sup>t – k3 – r<sup>c</sup>- hnty -pr – hn – mry – imn).*

"Words spoken; I brought for you all food and all offerings I give him all life, like the god Ra. Queen Hatshepsut, in front of house of praise of beloved the god Amun".

<sup>35</sup> .i : suffix pronoun ,1<sup>st</sup> person ; intends to Queen Hatshepsut.

<sup>36</sup> .k: suffix pronoun, 2nd person, and singular, masculine; intends to God Amun.

<sup>37</sup> .f: suffix pronoun, 3<sup>rd</sup> person, singular, masculine; intends to Queen Hatshepsut.





**Fig.5: Personification of 5<sup>th</sup> processional station (Cfeetk 138268).**

3. Block179<sup>38</sup> has 2 female figures represented in the personification of processional station in kneeling position and their names are upon their heads and another one is representing the personification of Queen's Palace.

**3.1 SIXTH PROCESSIONAL STATION: (Fig.6)**



*di ḥnh .s<sup>39</sup> nb mi r<sup>c</sup> (m3<sup>c</sup>t – k3 – r<sup>c</sup>- mryt –mwt – nb(t) – iṣrw).*

"Giving her all life, like the god Ra, (Queen Hatshepsut, beloved of the Goddess Mut , Lady of Isheru<sup>40</sup>)".

<sup>38</sup> Ezz El-Din, Dina.M. (2013).p.2

<sup>39</sup> .s: suffix pronoun, 3<sup>rd</sup> person, singular feminine; intends to Queen Hatshepsut.

<sup>40</sup> *iṣrw*: It is the name of place located south of Karnak Temple ,on the road which related karnak and Luxor Temple . :Gauthier, H.(1929),II ,p.83



**Fig.6: Personification of 6<sup>th</sup> processional station (Cfeetk 138269).**

There are two personifications of rest stations but maybe they were built in the west bank close to the Mortuary Temple of Hatshepsut to serve the procession during the return of the procession to the west bank. An inscriptional evidence was discovered at Deir el-Madina which shows that after the procession arrived to the west bank during the Beautiful Festival<sup>41</sup> of the Valley, the villagers went and followed the procession to take oracular consultations with the god and the movements of the divine bark refers to the answer of the god for their petitions.<sup>42</sup>

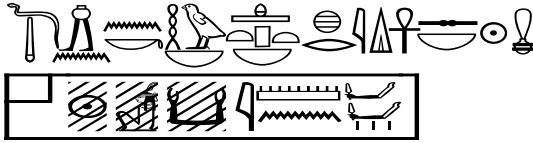
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<sup>41</sup>*The Beautiful Festival of the Valley*: in the 2<sup>nd</sup> month of summer (šmw), the sacred divine procession of god Amun-Ra with his wife goddess Mut and his son god Khonso visited the Theban necropolis and the funerary Temples on the west bank from Karnak Temple, and the people offers food, drinks and flowers to triad of Thebes, and lasted several days only, it consider older than the festival of Opet, it dates back to middle kingdom.( TT52) tomb of Nekht, there are the scenes in beautiful colors. For more information; Tamara L. (2016)*The Ancient Egyptian Daybook*. Portland .USA.p.243

<sup>42</sup> Karlshausen, C. (2009). *L'iconographie de la barque processionnelle divine en Egypte au Nouvel Empire*. Peeters.p.p.296-297; Lesko, L. H. (Ed.). (1994). *Pharaoh's workers: the villagers of Deir el Medina*. Cornell University Press..p.91; Accetta, K.(2012) .p.7 .

#### 4. THE TWO SCENES OF THE REMAINING STATIONS

##### 4.1 SEVENTH PROCESSIONAL STATION: (Fig.7)



*dd mdw in.n.(i)*<sup>43</sup> *n.k*<sup>44</sup> *hw nb htpt nbt hri di snh .s*<sup>45</sup> *nb mi r* ( *m3t - k3 - r*) -*dsr - dsrw - imn* .

"Words spoken; I brought for you all food and all offerings, I having given her all life, like the god Ra, Queen Hatshepsut, The holy of holies of the god Amun".



**Fig.7: Personification of the 7<sup>th</sup> processional station (Cfeetk 138274).**

<sup>43</sup> .i : suffix pronoun ,1<sup>st</sup> person ; intends to Queen Hatshepsut.

<sup>44</sup> .k: suffix pronoun, 2<sup>nd</sup> person, singular, masculine; intends to God Amun.

<sup>45</sup> .s: suffix pronoun, 3<sup>rd</sup> person, singular feminine; intends to Queen Hatshepsut.

#### 4.2 EIGHTH PROCESSIONAL STATION: (Fig.8)



*ḏd mdw in .n .(i)<sup>46</sup> n.k<sup>47</sup> ḥnkwt nbt rnp.wt nbt imyt di ʿnh .s<sup>48</sup> nb mi rʿ (m3ʿt – k3 – rʿ- ḥʿ – 3ḥt-imn) .*

"Word spoken; I brought for you all offerings, all fresh (plants and fruits) there, giving to her all life like the god Ra, Queen Hatshepsut, appears in the horizon of god Amun".



**Fig.8: Personification of the 8<sup>th</sup> processional station (Cfeetk 138272).**

#### CONCLUSIONS

The red chapel of Queen Hatshepsut was one of the most pictorial evidence about the details of the procession, and the processional stations. On the southern wall of the chapel, we can observe the personification of eight processional stations not in order. Two of them in the processional route from the west bank to the east bank, and the other six processional stations are directed from north to south, from Karnak Temple to Luxor Temple and the processional stations entrance is from west to east. This entrance flanked by Osiride statues of the king. There is a pedestal inside

<sup>46</sup> ..i: suffix pronoun, 1<sup>st</sup> person ; intends to Queen Hatshepsut.

<sup>47</sup> .k: suffix pronoun, 2<sup>nd</sup> person, singular, masculine; intends to God Amun.

<sup>48</sup> .s: suffix pronoun, 3<sup>rd</sup> person, singular feminine; intends to Queen Hatshepsut.

it suitable for hosting the portable boats of the god and only the king who entered censing the shrine.

The festivals were very important events in ancient Egypt, the ancient Egyptians considered their festivals as kind of access to the divine, so they sanctify what occurs from the beginning of the divine procession to its return. The ancient Egyptian began to personify the spiritless object like; Temple s, shrines, palaces and processional stations as type of offerings which are presented among other things during the procession to the god.

These personifications are differed in symbolic signs above their heads, and they are personified according to the grammatical gender of their names as male takes the same shape of the god Hapy or female. So, in this research, the scenes represented a female figure in the kneeling position holding ḥs vase to present herself as offerings to the god during his divine procession.

When they prepared the processional route, they also prepared the processional rest stations, from west bank to east bank and from Karnak Temple to Luxor Temple getting back after that via the Nile. They determined the number of the rest stations as symbols in religious text in The Amudat which contains the text about the six valleys.

When the ancient Egyptians built these resting places, they aimed to repose the priests who carry the divine boats of the God, and for the public to make their petitions for the gods and priests as an oracular consultation, with the movements of the divine bark referring to the answer of god for their petition.

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