

Knife - Holders in Ancient Egyptian Tombs (Religious and Artistic Study)

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Abstract

Studying ancient Egyptian tombs have long been an important source of information regarding many aspects of Egyptian religion. Walls of New Kingdom tombs are often decorated with plenty of painted religious scenes. While they were primarily private structures containing images selected by the person who expected to be housed there for eternity, the funerary monuments also reflect religious beliefs. While numerous researches focused on many of the religious scenes depicted on the walls of ancient Egyptian tombs, no one focused on the knife - holders' scenes. Hence, the current study focused on knife - holders scenes depicted on the walls of both royal and private tombs dating back to the New Kingdom at Thebes.

The current study was undertaken to shed light on the meaning and the function of knife in Ancient Egypt. To study the role of the knife-holders in Ancient Egypt. To spot light on the actions and behaviors and locations of the knife-holders in Ancient Egyptian civilization. To spot light on the representations of the knife-holders on the walls of the ancient Egyptians tombs in the Valley of the Kings and Valley of the Queens as well as the private tombs at western Thebes. To focus on the shapes and positions of the Knife-holders in Ancient Egypt. To explain the difference between Knife - Holders and Demons.

To achieve the objectives of the study, the required data were collected from periodicals, references presenting Knife Holders scenes. Preserving the scenes of knife - holders on the walls of the royal tombs in the Valley of the Kings and Valley of

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the Queens dating back to the New Kingdom as well as the private tombs at western Thebes that contributed to the interpretation of all the data gathered from literature.

The preliminary results indicated that the term (Knife-Holders) is an expression which indicates to tomb-guardians, demons or minor divinities. These minor deities were subordinate to the major gods and goddesses. They performed specified tasks upon demand and while the major gods tended to be more universal in nature, demons were often defined by specific actions, behaviors and locations. Knife - Holders were often associated with caves, pits and tombs which were considered entrances to the underworld. Moreover, they constituted different categories. Some were clearly portrayed with frightening instruments of punishment like knives for the damned. Others were not antagonistic and may often be classed as minor guardian deities such as the keepers of the various gates of the underworld. Some were creatures specially tasked with the protection of the king or the deceased in the journey through the netherworld. Concerning their forms, Knife-holders are represented in different forms like human forms, half-anthropomorphic with human bodies. They are represented with the heads of different creatures such as jackals, rams and falcons.

Key Words

Knife-Holders, Ancient Egyptian Tombs, Thebes, Demons, Gate-Guardians, Minor divinities, New Kingdom.

Introduction

While studying ancient Egyptian tombs have long been an important source of information regarding many aspects of Egyptian religion. The walls of tombs are often extensively decorated with scenes submitted in paint or in colored relief sculpture. While they were primarily private structures containing images selected by the person who expected to be lived there for eternity, the mortuary monuments also reflect religious beliefs. While numerous researches have focused on

many of the religious scenes illustrated on the walls of ancient Egyptian Tombs, no one focused on the Knife - Holders scenes. Hence, the current study focused on the scenes of Knife - Holders in Ancient Egyptian Tombs. The term "Knife-Holders" is an expression which indicates to minor divinities that were subsequent to the majestic deities. They performed specified tasks upon demand, as well as they were often categorized by specific actions, behaviors and locations. The ancient Egyptian believed that the deceased king accompanied God *R^c* as a part of the sun god's underworld journey due his desire of reaching the safe place at the end of this journey. Accordingly, knife – holders were represented together with other minor deities to release the dangerous things and creatures that might impede the deceased person in his journey in the hereafter.

Life after Death in Ancient Egyptian Conception

Death in ancient Egyptian conception had different meanings all of them represented that it was a stage between life on earth and life in the netherworld thus it was the passage to a new life in the netherworld.¹

Death was the night after which the day with life comes again as it is mentioned in chapter 179 in the Book of the Dead.²

Religious rituals were very important in ancient Egyptian life because it was considered the entrance to the nether ending life.³ Resurrection was also considered as the unification between the spirit and the deceased body according to what is mentioned in chapter 89 in the Book of the Dead.⁴

The daily circulation of the sun played a very important role in the ancient Egyptian conception of resurrection which let the

¹ Taylor, J. H., *Death and the after Life in Ancient Egypt*, London, 2001, p. 12
Hodel- Hoens, S., *Life and Death in Ancient Egypt*, London, 2000, p. 1
Gardiner, A., *Life and Death*, London, 1933, p.20

إريك هورنونج، *ديانة مصر الفرعونية*، مترجم، القاهرة، ١٩٩٥، ص. ١٧٩.
^٢ بول بارجية، *كتاب الموتى للمصريين القدماء*، مترجم، القاهرة، ٢٠٠٤، ص. ٢٢٤.

³ Pinch, G., *Magic in Ancient Egypt*, London, 1994, p. 150.

⁴ Bonwick, J., *Egyptian Belief and Modern Thought*, London, 1878, p. 71.

ancient Egyptian to think about the world to which the sun went. This led him to realize that the underworld was a place that was not entered by the livings.⁵

The ancient Egyptians believed that eternity was in the underground or the underworld as burying the deceased so they concluded that their second life was in the same place which was beginning of eternity.⁶ This eternity was in its turn in the west where tombs were built.⁷ Contrary, some persons thought that the residence of the netherworld was the sky to which the soul the deceased spirit was flying up.⁸

Concerning the destiny, the deceased person would receive different fates like destroying by fire, swallowing by monsters or, he would accompany the god *R^c* as the gods in the under world journey either at day or night.⁹

Resurrection and eternity for the deceased had to be warranted, so the tomb had to be provided with some religious texts and spells that were responsible for protecting and guiding the deceased in the afterlife.¹⁰

The walls of the tombs, chapels, coffins, stelae and papyrus rolls were covered with religious texts and spells.¹¹ They had been recited before the burial process to provide the deceased with all facilities that enabled him to obtain never ending life,

^٥ فوزى مكاوى، الناس فى مصر القديمة، القاهرة، ١٩٩٥، ص. ١٣٧
عبد الرحيم محمد عبد المحسن، أشكال و رموز الأبدية فى مقابر أشراف الأسرة الثامنة عشر بطيبة الغربية، رسالة ماجستير غير منشورة، كلية السياحة والفنادق، الفيوم، ٢٠٠٩، ص. ١٦.

^٦ فوزى مكاوى، المرجع السابق، ص. ١٣٧.

^٧ نفس المرجع.

^٨ رندل كلارك، الرمز والأسطورة فى مصر القديمة، مترجم، القاهرة، ١٩٨٨، ص. ٣١.

^٩ عبد الرحيم محمد عبد المحسن، مرجع سبق ذكره، ص. ١٧
سيد محمود القمنى، أوزوريس وعقيدة الخلود فى مصر القديمة، الطبعة الأولى، القاهرة، ١٩٨٨، ص. ٨٠٧.


فوزى مكاوى، مرجع سبق ذكره، ص. ١٣٧.

¹⁰ Dorey, F., Life Beyond the Tomb "Death in Ancient Egypt", London, 1956, p. 6-7.

¹¹ Taylor, J., H., op. cit, p. 193.

and eternity after death.¹²

Pyramid texts dating back to the Old Kingdom were the beginning of the deceased protective texts that helped him to face dangers in the netherworld.¹³

Coffin texts appeared during both the First Intermediate Period and the Middle Kingdom to warranty the eternity and immortality for the dead person. During the New Kingdom, Book of the Dead or *pṛt m hrw* was the most popular way that enabled the deceased to achieve eternity.¹⁴ After that, Book of what was in the underworld  *md3t imy dw3t* as well as other religious books such as Book of the Gates, Book of the caves, Book of the earth....etc, appeared on the walls of the ancient egyptian tombs.¹⁵

It is very important to mention that, the oldest texts of *md3t imy dw3t* were depicted in the tomb of Tuthmosis III especially on the walls of the burial chamber.¹⁶

Book of what was in the under world was still regarded the only text that decorated the walls of the royal tombs dating back to the New Kingdom as the tombs of Tutankhamun and Ay. On the other hand, King Horemheb used part of it because he entered Book of the Gates beside it. *md3t imy dw3t* represented god *R*

¹² Loc.cit.

¹³ Ibid., p. 194

عبد الحليم نور الدين، آثار وحضارة مصر القديمة، الخليج العربي، القاهرة، ٢٠٠٤، الجزء الأول، ص. ١٩٢.

¹⁴ Spencer, A., G. (1982), *Death in Ancient Egypt*, London, 1982, p. 142

عبد العزيز صالح، الشرق الدني القديم (مصر والعراق)، القاهرة، ١٩٩٧، الجزء الأول، ص. ٣٤٣

^{١٥} عبد العزيز صالح، المرجع السابق.

رمضان عبده على، حضارة مصر القديمة، الجزء الأول، القاهرة، ٢٠٠١، ص ص. ٣٥٨-٣٦١

عبد الحليم نور الدين، موسوعة مصر الحديثة، القاهرة، ١٩٩٦، المجلد العاشر، ص. ٤٤.

¹⁶ Faulkner, R., O., *A Concise Dictionary of the Middle Egyptian*, Oxford, 1972, pp. 99, 133, 309

Hornung, E., *The Valley of the kings*, Translated by David Warburton, New York, 1990, p. 206.

in his underworld journey throughout the twelve hours at night. Each hour is divided into three registers representing the passage of the sun god *R^c* with the deceased king through the gates.¹⁷



Tombs of the nobles at Western Thebes depended on The Book of the Dead or *pṛt m hrw* which means coming forth by day.¹⁸

Chapters 146 and 147, in this book, were dedicated to describe the Gates which were often found before the judgment hall in the nobles' tombs.¹⁹

The difference between Gates in the Royal Tombs and the Private Tombs

On the walls of the royal tombs in the valley of the kings, each gate was depicted as an architectural feature and it was giving a name of one deity and protected by a fire spitting - serpent with its guardian deity which was different from the funerary texts depicted on the walls of the nobles' tombs. In Chapter 147 of the Book of the Dead, for example, seven gates were mentioned each of which had its own deity, a doorkeeper and a herald. Chapter 146 contains 21 gates each of which was given a name and guarded by a deity usually given different names. These guardians were usually depicted in a sitting position while holding a knife in their hands.²⁰

The Passage of the Sun – God *R^c* through the Underworld Journey

In the Underworld on two sacred boats called the  *m^cndt* and the  (*m*)*sktt*.²¹ These two boats took God *R^c* in his journey throughout

¹⁷ سامية توفيق سيد أحمد حسين، التغلب على العقبات في العالم الآخري منظر مقابر مقابر طيبة الغربية في عصر الدولة الحديثة، كلية الآداب، جامعة الإسكندرية، ٢٠٠٠، ص ٢٠، ٢١.




¹⁸ والس بدج، برت إم هرو، كتاب الموتى الفرعوني، ترجمة: فيليب عطية، القاهرة، ١٩٨٨، ص. ١٩٨.

¹⁹ Abdul-Qader, M., The Development of the Funerary Beliefs and Practices Displayed in the Private Tombs of the New Kingdom at Thebes, Cairo, 1996, p. 203.

²⁰ Wilkinson, R., H., The Complete gods and goddesses of Ancient Egypt, London, 2003, p. 82.

²¹ Gardiner, A., Egyptian Grammar, Oxford, 1976, p. 499.

the sky and the *dw3t*.²²

While *R^c* was on the *msktt*, he was in his ram-headed form. When *R^c* traveled in his solar bark, many Gods and Goddesses accompanied him such as  *hu*,  *si3* and  *nhs*. In his journey, some of the Ennead Gods helped him to defeat Apophis, and Sekhmet. The sun God *R^c* was represented in all his shapes during the underworld journey.²³

The Ancient Egyptians believed that the ram was the manifestation of God Atum at night. He was carried by the night bark heading to the east in order to accomplish the resurrection or the rebirth purpose.²⁴

In the netherworld the Sun God *R^c* was coming from the God of the dead and according to that it was considered to be the God of the dead.²⁵ The serpent God known as Apophis was used to stopping God *R^c* in his journey every night. He attacked the sun in his bark and after each defeat he returned again as a permanent threat to the world. Many rituals were performed to protect the bark of the sun, to prevent the victory of the chaos demon or to destroy his evil eye. Finally, the world, Egypt, gods and men were bound to be threatened or attacked by demons wanting to gain power. Other demons were invoked to keep the world in order, people and gods at peace.²⁶

²² Ibid., p. 570.

²³ Faulkner, R., A., op. cit., pp. 105-118

Hart, G., The Routledge Dictionary of Egyptian Gods and Goddesses, Oxford, 2005, pp. 31, 32

سامية توفيق سيد أحمد حسين، مرجع سبق ذكره، ص ٢٣، ٢٤.

²⁴ Hart, G., Ibid., pp. 179-182.

²⁵ Griffit, J., G., Osiris, in: The Oxford Encyclopedia of Ancient Egypt, Oxford, 2001, Vol.2, pp. 615- 619.

²⁶ Hart, G., op. cit., pp. 179-182

Meeks, D., Demons, in: The Oxford Encyclopedia of Ancient Egypt, Oxford, 2001, p. 378

Boughouts, J., F., The Evil Eye of Apophis, in: JEA, London, 1973, Vol. 59, pp. 114-150
مانفرد لوركر، معجم المعبودات والرموز في مصر القديمة، ترجمة: صلاح الدين رمضان،
مراجعة: محمود ماهر، مكتبة مدبولي، القاهرة، ٢٠٠٠، ص. ٣٣.

The Ancient Egyptian conception of the underworld included many gates, portals or pylons which must be passed by the sun god on his journey at night accompanying the deceased king as a part of the entourage of the sun god or by the deceased who must pass these barriers in order to reach the place of afterlife existence. Different versions of the underworld gates were preserved in many funerary texts including more than one thousand Gods depicted, but in all cases the barriers were guarded by semi gods who had the power to leave the deceased who knew his secret name to pass.²⁷

Demons

Ancient Egyptians believed that every human being either prodigious or human was considered a god as it was involved in rituals. There is no Egyptian identification to explain the word demon, but they were categorized by the Egyptologists as minor divinities.²⁸

In Ancient Egypt, major gods and goddesses had minor ones whose job was performing and acting tasks instead of the major divinities. Minor deities could be transformed to major gods if only they succeeded in getting rid of their dependency and subsidiary to the major gods.²⁹

Demons were very offensive because as had to protect something or some one. They had two very important roles in the under world which were dynamic and protective roles. The duality in demons' nature made them both momentous and useful for human beings.³⁰

أدولف إرمان، ديانة مصر القديمة، ترجمة: عبد المنعم أبو بكر، مراجعة: محمد أنور شكرى، مكتبة مدبولي، القاهرة، ١٩٩٥، ص. ٣٧.

²⁷ Wilkinson, R., H., op. cit., p. 81.

²⁸ Loc.cit.

²⁹ Meeks, D., op. cit., p. 375.

³⁰ Loc. Cit

Wilkinson, R., H., op. cit, p. 81

Sylvie, C, Á propos des 77 génies de pharbaithos, in: BIFAO 90, Paris, 1990, pp. 115-133

Demons and genies were different from each other due to the attacker protective aspect of demons. Contrary, Genies did not act the protective aggressive activity although they assigned to certain tasks and were under the power of the major gods like the creator god. They were appeared on the crowns and scepters of royal power. Demons in ancient Egypt were also characterized by their emissions of human beings both dead and alive.³¹ They were found everywhere around people such as doors and water.³² Troubles were happened by a large number of herds used by major deities to act their tasks against both men and other gods. Pyramid Texts were considered the first religious books in which demons were known. They were also mentioned in all religious and magical spells worn on necklaces. Furthermore, spells were used to protect the patient from influence of such demons.³³ In addition, supplications were recited by priests to avoid the anger of the dangerous gods and goddesses.³⁴

Gate Guardians (Knife Holders)

In the hereafter, the deceased was surrounded by different powers such as demons which accompanied him and influenced on his fate in both good and bad ways.³⁵

A plenty of demons dwelled in the underworld especially in the spaces between the living world and the judgment court of God Osiris that gave a pass to the eternal paradise for the deceased. They guarded the gates and every place which the deceased person had to pass until achieving eternity by arriving at the safe place in the netherworld. Demons had to be persuaded to let the deceased person to pass just after answering all their questions. Demons created to protect the sun god against enemies might be

Georges, P., *Lés 'afarit dans l' ancienne Égypte*, in: MDAIK, Cairo, 1981, Vol. 37, pp. 393-401.

³¹ Meeks, D., *Ibid*; Meeks, D., and Anges, G., *Démons en Égypte*, Paris, 1971, pp. 19-84.

³² Meeks, D., *Demons*, *Ibid.*, pp. 375, 376.


³³ *Ibid.*, p. 377.

³⁴ *Loc. cit.*

³⁵ *Ibid.*, p. 375.

invoked. They were sometimes depicted in the anthropomorphic form, human form as well as half-anthropomorphically with human bodies and animal heads, whose power could be used for protection. The animals were different in their shapes such as felines, canines, goats, hippopotami, baboons, bulls, insects, scorpions, and birds. All of which were usually represented holding emblems in their hands such as knives. Accordingly, the name Knife- Holders sometimes was given to them.³⁶

Knife in Ancient Egypt

Ancient Egyptian hieroglyphic word  *ds* means flint and also indicate to a knife. It was appeared as a determinative for different kinds of knives as well as other words which giving cut meaning, carve and slaughter.³⁷ Knife in ancient Egyptian conception was recognized as the protection emblem.³⁸

Serpents and scorpions were considered as harmful creatures in ancient Egypt. They were often shown using knives to cut on wall scenes of Ancient Egyptian tombs.³⁹

Some goddesses like goddess *t3wrt* (Figure 1) and gods like *bs* may be represented while holding knives in their hands. The same has been happened by the Egyptian underworld residents who could have devastated the Sun god's scampers by using such knives (Figure 2).⁴⁰

³⁶ Meeks, D., *Demons*, op. cit., p. 377

Wilkinson, R., H., op. cit., p.81

Lucarelli, R., *The Guardian - Demons of the Book of the Dead*, in: BMSAES, Oxford, 2010, Vol. 15, pp. 86.

Meeks, D., *Fantastic Animals*, in: *The Oxford Encyclopedia of Ancient Egypt*, Oxford, 2001, Vol. 1, p.504-507.

³⁷ Gardiner, A., *Egyptian Grammar*, op. cit., p.515

Wilkinson, R., H., *Reading Egyptian Art*, London, 1994, p. 189.


³⁸ Wilkinson, R., H., *Ibid.*, p. 189.

³⁹ *Loc. cit.*

⁴⁰ Houser-Wegner, J., *Taweret*, in: *The Oxford Encyclopedia of Ancient Egypt*, Oxford, 2001, Vol. 3, pp. 350-351

Rolf, G., *Thoeris*, in: *LÄ 6*, Weisbaden, 1985, pp.494-497

Wiedemann, A., *Religion of the Ancient Egyptians*, London, 1897, pp. 1, 169.

The knife also had a very important purpose in both solar and lunar religious believes as the moon God *dhwty* was also represented catching a knife in his hand. Magical knives were related to a serpent as the adversary of the sun. A knife was shown accompanying *R^c* in his daily journey by his boat through the underworld. Accordingly, God *R^c* in the form of the wild cat was represented cutting off the head of the great serpent with a knife as it threatened the symbol of the sun god Ra himself which is the sacred  *isd* tree (Figure 3).⁴¹ This scene can be found in many of the private toms at Thebes like *sn ndm* tomb.⁴² The walls of the New kingdom royal and private tombs are covered with many scenes showing a large number of knife - holders in different forms, positions and attitudes while guarding god *R^c* as well as the king in the underworld like (Figures 4, 5, 6, 7, 8) Moreover, the walls of the private tombs are also carved with different scenes of knife – holders such as (Figures 9, 10, 11, 12)

Study Methods of the Research

The research depended on the historical approach which is applied to introduce the period of time considered in the research (New Kingdom) and the descriptive approach that is applied in its role to describe the selected scenes of Knife - Holders in Ancient Egyptian tombs royal and private tombs as well as the analytic approach is applied to explain and comment on the details and components of the selected scenes.

Study Problem

The ancient Egyptian recorded every detail of his life as well as his journey in the netherworld including the difficulties facing him through it and possibility to overcome them in order to reach eternity peacefully. Accordingly, the researcher identified the current research problem in one question; "Why we have knife holders' scenes in the tombs of Valley of the Kings and the Queens as well as in the private tombs at western Thebes?"

⁴¹ Hart, G., Egyptian Myths, London,1992, p. 54.

⁴² عبد الحلیم نورالدين، حوار الحضارات فى تاريخ الفنون، دار الأقبصى، القاهرة، ٢٠١١، ص. ٧.

Study Limitations

This research focused on the New Kingdom period comprising the dynasties from the 18th to the 20th at Thebes.

Results

The results indicated that the term knife-holders in Ancient Egypt was used to describe demigod word which in its turn refers to minor divinities. The function of knife-holders was to repulse the evil which faced the deceased in his journey in the underworld before reaching the field of Iaru or the eternal paradise. These minor deities were subordinate to the major gods such as god *R^c* as represented on the walls of the tombs especially in the religious scenes. They performed specified tasks upon demand such as eliminating the obstacles facing god Ra, the deceased king and the deceased person in the Underworld journey. These beings were often associated with caves, pits and tombs which were considered entrances to the underworld. The Underworld demigods constituted different categories. Some were clearly portrayed as frightening instruments of punishment like knives for the damned; many were not inimical and may often be classed as minor guardian deities such as the keepers of the various gates of the underworld. Some were creatures specially tasked with the protection of the king or the deceased in the journey through the netherworld such as knife-holders. The Underworld demigods took many forms such as human forms, semi-anthropomorphically with human bodies. They are represented with the heads of different creatures (birds and animals) like falcons, jackals, bulls, hippopotamus, and rams. They took different positions either sitting or standing.

Methods of making the research useful for Tourism Guidance

Introducing unconventional scenes (Knife – Holders) from the royal tombs in the Valley of the Kings and Valley of the Queens as well as private tombs at western Thebes dating back to the New Kingdom. Providing people who have particular interest

in archaeology and ancient Egyptian civilization, including tour guides with academic material that might help them in explaining some of the religious scenes in the ancient Egyptian tombs.

Conclusion

To conclude, this research studied a type of the religious scenes, the journey of the deceased in the Netherworld and his elimination of all the obstacles facing him in order to reach his goal of resurrection and immortality as the scenes explained that both individuals and kings had the same right to immortality in the Netherworld and that was their doctrine since ancient times. Nevertheless, the right to depict those scenes on the walls of tombs explicitly was not available to individuals only in the era of the New Kingdom which indicates that the Ancient Egyptian was aware of and believed in the idea that people were equal in everything that they faced in the Netherworld since ancient times. Accordingly, the idea of judgment in the Netherworld was a logical idea in the history of humanity.

الملخص العربي

لقد كانت دراسة المقابر المصرية القديمة لفترة طويلة مصدراً هاماً من مصادر المعلومات الخاصة بالعديد من جوانب الديانة المصرية . وغالباً ما زينت جدران المقابر على نطاق واسع بالمناظر سواءاً المطلقى منها أو المنحوتة نحتاً ملوناً بارزاً. وبينما كانت المقابر ما هي إلا مباني خاصة تضم صوراً إختارها الشخص الذى من المتوقع أن يكون ساكنها إلى الأبد ، فإن الآثار الجنائزية تعكس المعتقدات الدينية بشكل عام. وبينما ركزت العديد من الأبحاث على العديد من المناظر الدينية المصورة على جدران المقابر المصرية القديمة، فلم يركز أحداً على مناظر حاملى السكاكين (حراس البوابات)، من هنا تركزت الدراسة الحالية على وصف مناظر حاملى السكاكين فى المقابر المصرية فى عصر الدولة الحديثة بطيبة.

إن مصطلح حاملى السكاكين هو تعبير يشير إلى حراس المقابر، العفاريت أو المعبودات الثانوية التى كانت تتبع الآلهة والإلهات الرئيسية والتي كانت تؤدي المهام المحددة المطلوب تأديتها. وبينما كانت الآلهة الكبرى تتجه لتكون أكثر عالمية فى طبيعتها، كانت الشياطين (العفاريت) محددة بأعمال، وسلوكيات وأماكن محددة. ولقد أجريت الدراسة الحالية لتسليط الضوء على معنى ووظيفة حاملى السكاكين فى مصر القديمة، وعلى العمال والسلوكيات الخاصة بهم فى الحضارة المصرية القديمة. كما أنها سوف تلقى الضوء على مناظر حاملى القرابين الممثلة على جدران المقابر المصرية فى منطقة طيبة الأثرية، فضلاً عن التقسيمات المختلفة لها وكذلك الأدوات التى كانت تحملها، بالإضافة إلى العلاقة بين حاملى السكاكين والإلهة سخمت. وأخيراً، دراسة اسم حاملى السكاكين فى اللغة المصرية القديمة (الهيروغليفية).

ولقد أشارت النتائج الأولية أن حاملى السكاكين كانوا غالباً ما يرتبطوا بالكهوف، الحفر و المقابر على إعتبارها مداخل إلى العالم السفلى. وعلاوة على ذلك ، فإنها كانت تشكل فئات مختلفة، فصور بعضها على شكل حاملى أدوات مخيفة مثل السكاكين لعقاب الشخص الملعون، أما البعض الآخر لم يكن معادياً بل ربما كان فى كثير من الأحيان يصنف

على أنه من الآلهة الثانوية الحامية لأبواب مختلفة من العالم السفلي حيث كان بعض هذه المخلوقات مكلف خصيصاً بحماية المتوفى في رحلته في العالم السفلي. أما بالنسبة لأشكالها، فبعضها إتخذ أشكال آدمية وشبه آدمية ذات رؤوس مخلوقات مختلفة مثل الصقور، أبناء أوى والكباش كما أنها إرتبطت بالآلهة سخمت و الآلهة العظيمة الأخرى في ملامحها العدائية.

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Figures



Figure 1

Guardian of the 5th gate, chapter 146,
Book of the dead

سامية توفيق سيد أحمد حسين، التغلب على
العقبات في العالم الآخر في مناظر مقابر مقابر
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الآداب، جامعة الإسكندرية، ٢٠٠٠، ص. ٣٦٩،
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Figure 2

Tomb of *Imn hr hp š.f*, Valley of the
Queens, Western Thebes
Wilkinson, R., H., The Complete
gods and goddesses of Ancient
Egypt, London, 2003, p.81.



Figure 3

Tomb of *in hr h^c* (TT359) – Ramses 3rd and 4th – Deir El-Madina
God Ra in the form of the cat – He slices Apophis with a knife beside the *isd* tree
in *iwn*

Wilkinson, R., H., Reading Egyptian Art, London, 1992, pp. 116,117,189

مانفرد لوركر، معجم المعبودات والرموز في مصر القديمة، ترجمة: صلاح الدين رمضان،
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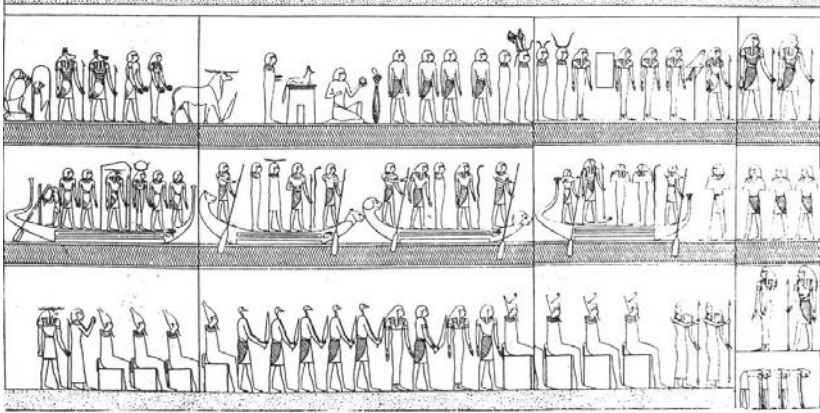


Figure 4

Tomb of Amenhotep III, The 3rd hour in the Book of *imy dw3t*, Burial Chamber

سامية توفيق سيد أحمد حسين، التغلب على العقبات في العالم الآخر في مناظر مقابر مقابر طيبة الغربية في عصر الدولة الحديثة، كلية الآداب، جامعة الإسكندرية، ٢٠٠٠، ص. ٣٣٦، شكل ٣. عصام صلاح البناء، الديانة المصرية القديمة، القاهرة، ٢٠٠٥، ص. ٢١٩، شكل، ٢٤.

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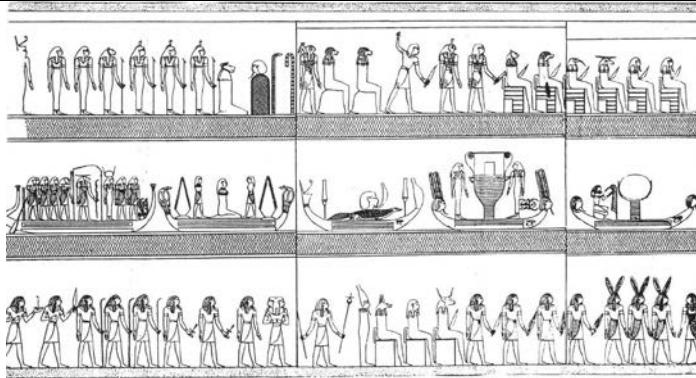


Figure 5

Tomb of Seti Ist (KV 17), Valley of the Kings, 2nd hour from the Book of *imy dw3t*, Burial Chamber

سامية توفيق سيد أحمد حسين، التغلب على العقبات في العالم الآخر في مناظر مقابر مقابر طيبة الغربية في عصر الدولة الحديثة، كلية الآداب، جامعة الإسكندرية، ٢٠٠٠، ص. ٣٣٥، شكل ٢.

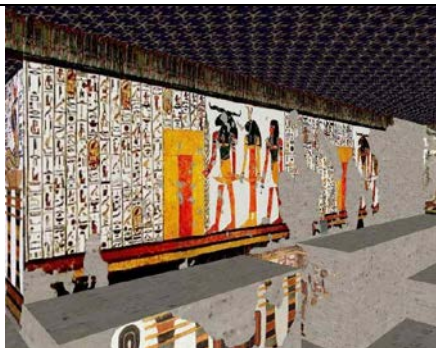


Figure 6

Tomb of Queen Nefertari QV66, Valley of The Queens, Burial Chamber – Western Wall, Nefertari's passage through the gates - Chapter 144 from the Book of the Dead
http://www.osirisnet.net/tombes/pharaons/nefertari/e_nefertari_06.htm (last Accessed 01/01/2014)

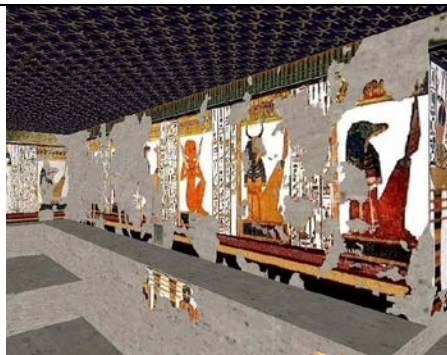


Figure 7

Tomb of Queen Nefertari (QV66), Valley of the Queens, Burial Chamber - Eastern wall and part of the north
 Nefertari's passage through the gates - Chapter 146 from the Book of the Dead
http://www.osirisnet.net/tombes/pharaons/nefertari/e_nefertari_06.htm (last Accessed 01/01/2014)

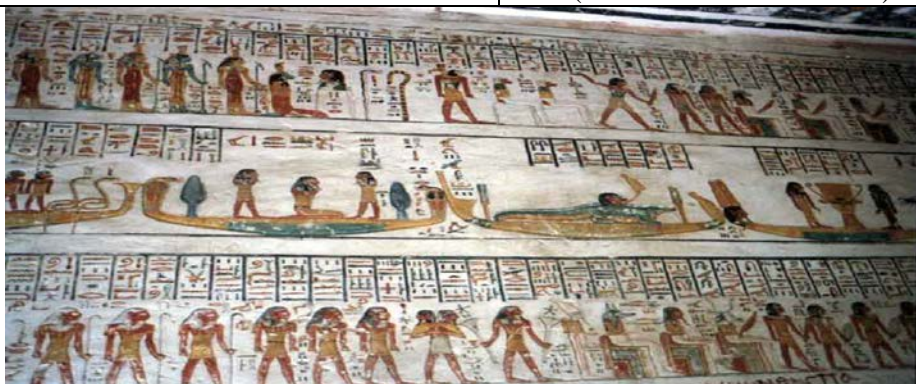


Figure 8

Tomb of Ramses 6th, The 11th Gate from the Book of the Gates, Hall of Pillars – South Wall – West one

سامية توفيق سيد أحمد حسين، التغلب على العقبات في العالم الآخرفي مناظر مقابر مقابر طيبة الغربية في عصر الدولة الحديثة، كلية الآداب، جامعة الإسكندرية، ٢٠٠٠، ص. ٣٥٩، شكل ٢٥

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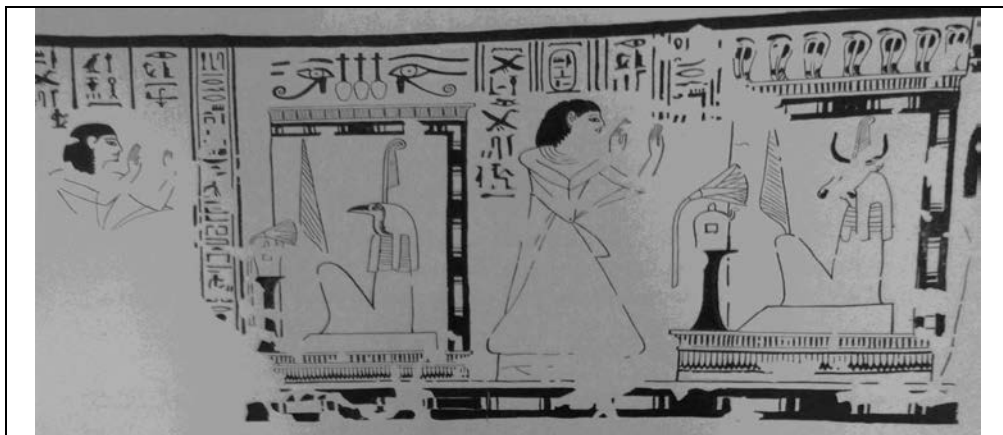


Figure 9

Tomb of p3 nh sy (TT16) – Ramses 2nd – Dra Abu El-Naga
The deceased in front of the underworld's Gate Guardians.
Foucart, G., Tombes Thebaines Necropole de dra Abu Naga Le Tombeau
d'Amonmos, MIFAO, Cairo, 1932, Vol. 57, Fig. 6.



Figure 10

Tomb of nht inm (TT341) – Ramses 2nd - Sheikh Abd El-Qurna
The deceased in front of the underworld's Gate Guardians.
Davies, N. and Gardiner, A., Seven Private Tombs at Kurnah, London, 1948, Pl.
25.

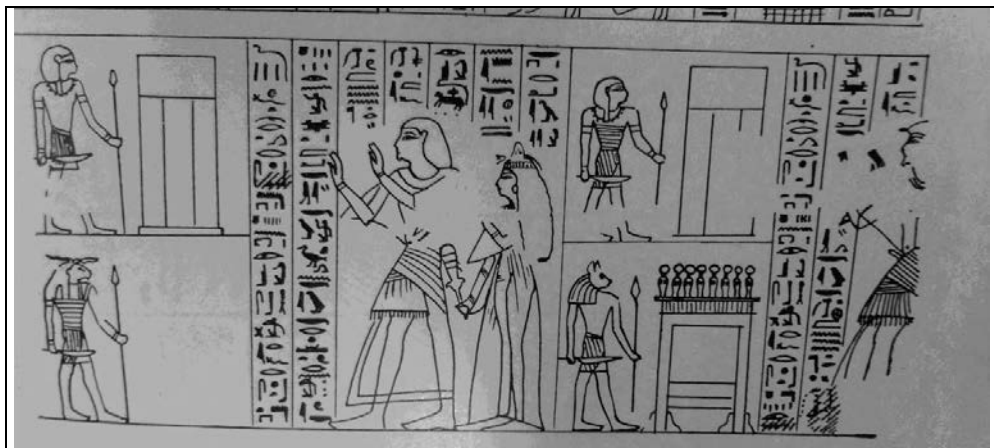


Figure 11

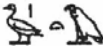


Tomb of  *s3 mwt*  *kyky* (TT409) – Ramses 2nd – Al-Asasif
 The deceased and his wife in front of the underworld's Gate Guardians.
 Abd-el-Kader, M., Two Theban Tombs, Kyky and Bak- en- Amun, ASAE, Cairo, 1966, Vol 59, Pl. 9



Figure 12

The deceased  *sn ndm* and his wife in front of the underworld's Gate Guardians.
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Mistake	Correction	Foot note	Page
reflect	reflected	-	30
. To	; to	-	30
. To spot light	; to spotlight	-	30
. To spot light	; to spotlight	-	30
Valley of the Kings and Valley of the Queens	Valleys of both Kings and Queens	-	30
. To	; to	-	30
. To	;and to	-	30
Valley of the Kings and Valley of the Queens	Valleys of both Kings and Queens	-	30
such as the keepers	as the keepers	-	31
that contributed	contributed	-	31
While studying	Studying	-	31
have long	has long	-	31
to be lived	to live	-	31
reflect	reflected	-	31
Egyptian Tombs	Egyptian tombs	-	31
due	due to	-	32
intermediate stage	intermediate phase	-	32
to think	think	5	32
was burying the deceased	where the deceased was buried	6	33
starting	the start	6	33
that,	that	16	34
in order to reach	to reach	27	37
Contrary	On the contrary	31	37
assigned	were assigned	31	37
were appeared	appeared	31	37
influenced on	influenced	35	38
to pass	pass	36	38
created	were created	36	38
might	which might	36	38
catching with hands knives	holding knives in their hands	36	39
was appeared	appeared	37	39
catching	holding	41	39
in its role to describe	to describe	-	40
royal and private tombs	- royal and private -	-	40
Why	Why did	-	40
illustrated	illustrate	-	40
clearly portrayed as frightening instruments of punishment	represented as punished instruments	-	41