



**Journal of Association of Arab Universities  
for Tourism and Hospitality (JAAUTH)**

journal homepage: <http://jaauth.journals.ekb.eg/>



## The Scenes of Deities in The Tomb of King “Ay” at The Valley of the Kings (WKV.23)

Mona Samir Abdelhamed Noha hafez Mofeda elwshahe

Tourist guidance Department Faculty of Tourism and Hotel Management  
Suez Canal University

### ARTICLE INFO

### ABSTRACT

#### Keywords:

Ay;  
WKV23;  
Amduat;  
Book of the Dead;  
Eighteenth Dynasty.

The tomb of the king Ay (WKV.23) located at the western valley of the kings. It discovered by chance by Giovanni Battista Belzoni in the winter of 1816. The tomb has been neglected for a very long time, until Lepsius came and put the paintings and the small pieces of the damaged sarcophagus under the study. In 1958 Alexander Piankoff made more studies about the paintings and the texts of the burial chamber. Which known as chamber (F) and the only chamber with decorations. At last the tomb was fully cleared by the University of Minnesota Egyptian Expedition (UMEE) in the summer of 1972. The Geometric design of this tomb is similar to the tomb of Akhenaten in Amana number (KV55). Moreover, the decorations of the burial chamber also similar to the one in the tomb of Tutankhamen. Unfortunately, many of the inscriptions were deformed. However, there were still astonishing scenes and texts of the religious rituals of the Deities with the king Ay. In addition to the Scene of the book of the dead from Chapters number 130,141,142 and 144. Moreover, the first Hour of the Amduat.

**(JAAUTH)  
Vol. 22, No.3,  
(June 2022),  
PP.189 -218.**

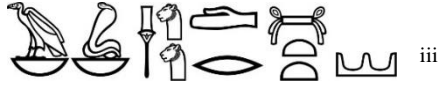
### 1. Introduction

The titles of King Ay



Hr ra (kA nxt THn xaw) <sup>ii</sup>

The Horus Name (Victorious bull – Lord of the crowns)



nbty (sxm pHTi dr sTtiw) <sup>iv</sup>

The two ladies Name (Great of power –Who is driving his enemy, Conqueror of the Asiatic)



Hr nbw (HqA mAat sxpr tAwy) <sup>vi</sup>

The golden Horus Name (Ruler of Maat – Who created the two lands)



nswt bity (HkA psDt nb tAwy nb irt xt (xpr xprw ra iri mAat) <sup>viii</sup>

The king of upper and lower Egypt Name (king of the North and the South –Ruler of the Ennead – Master of all the doings –Master of the two lands (Kheper Khepero Re Ay) – Doer as Maat).



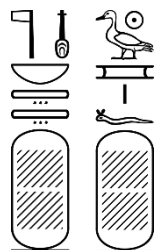
sA ra n Dt. f mry.f nb xaw (iti nTr ii nTr HkA wAst) imn ra mri ii. <sup>x</sup>

The son of Re Name (Son of Re from his own body – His beloved the lord of the crowns – (The God’s father, The priest, Ruler of Thebes) Beloved of Amun Re, The king Ay.

**Doc.1:**

A defaced Scene of King Ay and Queen Ty spearing (xAb). <sup>xi</sup> However, it is a ritual refers to the battel between Horus and Seth. <sup>xii</sup> (Fig.1) Unfortunately, the scene is totally deformed.

The text above the King Ay and Queen Ty reads as:



nTr nfr nb tAwy (.....) - sA ra mri.f (.....)

The good god- lord of two lands (.....)

The sun of Re, whom he loves (.....)



Dd wAs mi ra ra nb

Continuity and lordship like the sun god every day.

Beside the previous texts, there are two columns consist of the titles of queen ty which said:

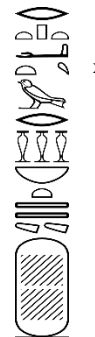


xiii

Hmt nswt wrt mri.f nbt tAwy (ti) anx ti



The great royal wife, his beloved, the lady of the of the two lands(Ty), living (Ty).



xiv

iri pat wrt Hst nbt tAwy (.....)

The heiress, great of praises, the lady of the two lands (.....)

**Doc.2:**

A scene depicted King Ay and Queen Ty behind him in a marshes above two reed boats fowling.<sup>xv</sup> (Fig.2) Hunting is no longer for fun, but it had a ritual meaning in which showing the power over the animal spirits.<sup>xvi</sup> In which the twelve ducks refer to the twelve hours of the night.<sup>xvii</sup> By hunting the ducks and holding them by his left hand along with the stick by his right hand, it refers to another kind of ritual should be in the presence of goddess Hathor,<sup>xviii</sup> called the ritual of moving around the wall, which is the third phase of Coronation after being the king of upper and Lower

Egypt.<sup>xix</sup> As he gets his royal titles, he releases the four Ducks to go to the four sides of the universe to tell the news about the new king who ascending the throne.<sup>xx</sup>

Another scene of the King Ay and queen Ty pulling papyrus. (Fig.2) It also known as the ritual of (SSS WAD).<sup>xxi</sup> Which refers to a lot of meanings as the Queen Ty holding Papyrus plants it could be a symbol of the rebirth or renewing, and as a protection of the king. Such like Isis, who hides her son Horus among Papyrus plants to protect him from Seth.<sup>xxii</sup> Or maybe the ritual of pulling papyrus related to the god Hapy, as a symbol of fertility.<sup>xxiii</sup> Moreover the existence of papyrus plants in the tomb, refers to the ritual of goddess Hathor, and the passage were the deceased enters for the rebirth and returning to the world.<sup>xxiv</sup>

Above the Scene, there are texts reads as:



nb tAwy (.....) nb tAwy (.....) – di anx Dt – Hmt nswt wrt (.....)

Lord of two lands (.....) (Written two times) - May he live for all eternity - The great royal wife (.....)

**Doc.3:**

It is the right part of the north wall, which represented the first hour of Amduat or what happened in the nether world.<sup>xxvi</sup> (Fig.3) Where the Sun boat crosses the night, throw the body of the Goddess Nut and come out at the morning, which the journey took twelve hours.<sup>xxvii</sup>

The upper part contains hieroglyphic inscription said:



sr sn pn m Hr nTr tn app<sup>xxix</sup>

This god enters as a Ram.

The Ba is the soul inside any living creature, it takes many shapes such as a bird, a bird with human face and Ram. it been always with the Ka.<sup>xxx</sup>The God Osiris associated with the other gods in the nether world, as his residence inside the Ba, which take the shape of the Ram.<sup>xxxi</sup>

There is also another hieroglyphic line, said:



The god Osiris – The god Kheper – The god Osiris.

**Doc.5:**

Contains the left part of the north wall (Fig.5). Which shows the five guardian gods of the netherworld.



MAat – Nbt-wiA - @r – KA mAat – NHs

Maat – Mistress of the boat (Nebet Wia) – Horus – Ka Maat (The bull of Maat) – Nehes (The alert guard)

Below the five gods is a text said:



bA wn n wnyw nTr rnw nw <sup>xxxix</sup>

Names of the gods who open the gates for the Ba.

Under them another six baboons looking to the right side and their names are:


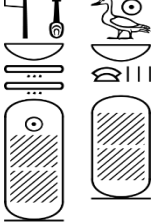



<p>xl</p>	<p>xli</p>
<p>ib tA Heart of the land</p>	<p>bnty Baboon (who greet the morning sun)</p>
<p>xlii</p>	
<p>ib ib tA <sup>xliii</sup> The lands favorite</p>	<p>ifw – ifi who made injury</p>
	<p>xliv</p>
<p>iqnw the digger</p>	<p>DHDH monkey with slack billy</p>

**Doc.6:**

King Ay embraced by Osiris wenennefer.<sup>xlv</sup> Osiris have a green face, which reflects the color of plants or fertility with mummified form.<sup>xlvi</sup> Holding in his hand (HkA – nxx),

wearing (Usekh) and the (Atf) crown with the (blue, green and red color) which take the shape of two feathers surrounded by two horizontal horns above them the sun disk.<sup>xlvii</sup> Osiris is sitting above cube chair with the same color of his crown,<sup>xlviii</sup> king Ay in front of him wearing Nms with Copra above his forehead, (Usekh) , false beard, tight kilt and long belt. Unfortunately, this scene is deformed.

Above this scene is a hieroglyphic text mentioned the titles of Osiris and Ay which are:







				
di anx Dd wAs mi ra Dt	nTr nfr nb tAwy (ra...) sA ra nb xaw(.....)	wsir wnn nfr	nTr aA	HkA Dd
May he given life, solidness and lordship like the God of Sun forever.	The good God and the Ruler of the two lands (.....) - The son of Re - The lord of the crowns (.....)	Osiris wennefer	The great God	Ruler of eternity

**Doc.7:**

A scene of the king Ay receiving life from Hathor with his Royal Ka before him.<sup>xliv</sup> (Fig.7) Hathor depicted as the mistress of the west.<sup>1</sup> She wearing tight white dress, two bracelets around her two ankles, another two bracelets around her arms, (Usekh) around her neck, false wig and the sign of the west which is a falcon standing above (imnt) sign. She gives king Ay the sign of (anH) as a gift to make him live for all eternity.<sup>li</sup> Ay wearing short kilt with belt of blue and green colors and holding (anH) sign. The Ka is consider a protection for the deceased. It also means the soul of the deceased, which live with him in the same place at the tomb, supply him with food and power. The Ka remains even after the death and consumes food and supplies. It could take another shape as stretched arm towards the sky.<sup>lii</sup>


The human receives his Ka when he born by the order of god Re, it take the same shape of the deceased. When the man dies, it leaves, and wishes to be with the body after the death to help him if he calls for her.<sup>liii</sup>

Above the scene there are many inscriptions said:

 <p>l iv</p>	 <p>l v</p>	 <p>l vi</p>	 <p>l vii</p>	 <p>l viii</p>	 <p>l ix</p>	
<p>Hrw kA nxt THn xprw</p>	<p>DbAt. Di .f anx wAs</p>	<p>kA nswt anx xnty</p>	<p>nb tAwy (....) di anx - nb xaw (....) Dt</p>	<p>Hwt Hr Hr tp wAst Hr ib</p>	<p>spAt imntt</p>	<p>di .s anx wAs Taw nDm r fnD nb</p>
<p>Radiant of appearanc e</p>	<p>May he gives life and power</p>	<p>The living Ka whom in front of</p>	<p>Lord of the two lands (....) may he live forever – Lord of Crowns (....) for all eternity.</p>	<p>Hathor above Luxor in the middle of</p>	<p>The western district</p>	<p>May she give lordship, life and her sweeten breeze to your nose.</p>

**Doc.8:**


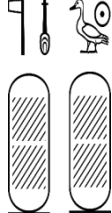



A scene of the king Ay with his royal Ka before Nut making nini.<sup>lx</sup> (Fig.8)

 (irt nyny) means a kind of greeting.<sup>lxi</sup> She welcoming the king like she welcoming the dead Sun of the evening everyday. Holding two water signs in her both hands. maybe they are for drinking or purification in the nether world.<sup>lxii</sup>

She wearing tight white dress, with two bracelets around her two ankles, (Usekh) around her neck, and false wig with the crown, which take the shape of a round water container and Copra in her forehead.

At the upper part of the scene there is a hieroglyphic text which reads as:





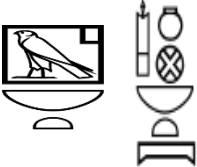
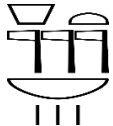
				
di anx mi ra Dt	nTr nfr(....) sA ra (...)	nwt mssw	nTrw nbt pt Hnwt tAwy	di .s anx wAs nb mi ra
May he giving life forever	The good god (....) - son of Re (.....)	Nut who give birth To	The gods Lady of the sky Mistress of the two lands	giving live like Re

The rest of the inscriptions repeated. (Look at the table in Doc.7)

**Doc.9:**

A scene of the king Ay embraced by Hathor.<sup>lxiii</sup> (Fig.9) Ay wearing the white crown and Goddess Hathor as the Lady of Heliopolis, embracing the king by her two hands, and the king holding (anH) sign.




Above the scene there are atext said:

			
di anx Dt	nb tAwy (....) di anx - nb Haw (....) Dt	Hwt Hr nbt iwnt nbt pt	Hnwt nTrw nb
May he giving life forever	Lord of the two lands (....) Lord of Crowns (...)	Hathor Lady of Dendara - Lady of the sky	Mistress of all gods

**Doc.10:**

A scene of the four sons of Hours between them an offering table.<sup>lxvi</sup> Above the entrance of the Canopic room is a remarkable and rear scene of the four gods of Horus.<sup>lxvii</sup> (Fig.10) (Imsty and Hapy) on the right and wearing the red

crown.<sup>lxxviii</sup> (Duamutef and Qebhsenuf) on the left wearing the white crown. Each one of the four sons holding the (HkA) and (nHH). With a text above them said:













		
qbH snw.f - dwA mwt.f	rx rnw nw nTrw	imsti - Hpy
Qebh senwef - Dwamutef	Knowing the name of the four gods	Imsti - Hapy

lxix

The four sons of Horus known as the embodiment of the Canopic jars, which contain the Guts of the deceased except the heart, during the mummification process. As the jars put beside the sarcophagus.<sup>lxxx</sup> The word Canopic comes from the name of Egyptian City called Canop which located in Abu quir.<sup>lxxxi</sup> Each one of the four sons of Horus is responsible for protect one organs of the deceased. As Imsty protect Liver – Hapy protect Lungs – Duamutef protect Stomach – Qebhsenuf protect Intestines)<sup>lxxxii</sup> They also protect the king from the enormous snack which known by the name (app or aAppy), during the journey of the night.<sup>lxxxiii</sup> Their mother unknown, but their father is Horus or Osiris.<sup>lxxxiv</sup>

**Doc.11:**

It represented a beautiful scene of the boat of the million years which called (ManDet). (Fig.11) It located at the upper part of the south wall. The boat in considered the boat of the day journey of Re.<sup>lxxxv</sup> Above the boat are the Ennead of

							
wi3 n hh	r hr 3hty ntr 3	tm nb	iwvw	sw	tfit	gb	nwt
boat of the million years	Re- Horakhty The great god	Atum master of Heliopolis		Shu	Tefnut	Geb	Nut
							
Wsir		3st		hr			nbt hwt
Osiris		Isis		Horus			Nephtys

Heliopolis.<sup>lxxxvi</sup>



**Doc.13:**

A scene of the book of the dead (Fig.13). It consists of 49 column of chapter number 130,141,142 and 144. Chapter number 144 mentioned the doors and the guardians of each door of them.<sup>lxxxvi</sup> The rest of Chapters is a brief detail about the journey of the diseased inside the boat of Re, the transformation of the soul in order to live for all eternity at the day of the birth of Osiris and to know the names of the Gods whom he will meet during the journey.<sup>lxxxvii</sup> Piankoff focuses on Chapter 130. As he cleared that it is the same copy which existed at the second Chapel of King Tut.<sup>lxxxviii</sup> Most of the following inscriptions are from Chapter 130 as it mentioned by Piankoff. It consist of only eighteen columns<sup>lxxxix</sup>



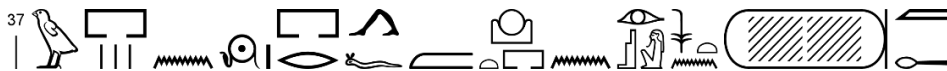
Dd mdw in nTr nbw wn pt tA wn imntt iAbtt

Words spoken by gods - open the heaven, the earth, the west and east.



wn it rt Smat mHt wn aAwy sn wn dwA

Open the chapel of Upper Egypt and Lower Egypt – open the doors of the nether world.



w prw n ra pr.f m Axt n wsir nswt (.....) mAa xrw

For Re when he comes out from the horizontal, for Osiris and (.....) true of voice.



wn n.f wn aAwy sktt wsir nswt (.....) mAa xrw

Open the doors for the night boat, for Osiris and (.....) true of voice.



Dd mdw in psDt ntrw aA sn wn.f dw3 w prw manDt ny

Words spoken by the Great gods of Ennead “open the nether world’s doors for the day boat”.



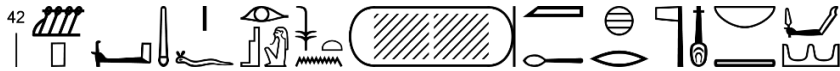
Sn.f Sw qmA.f tfnt Sms nswt(....)

He smells the breath, he who create Tefnut; they may follow (.....).



imyw Smsw nTrw wsir nswt (.....) Sms ra

Those who following the Gods, Osiris (.....) Is following Re.



Ssp Hm.f wsir nswt (.....) mAa xrw xr nTr nfr nb tA Dsr

Acceptance of his Majesty Osiris (.....) justified before the good god of the sacred land.

Dd mdw in wsir nswt (.....) Sms ra Ssp biA (.....).f DbA xm mi Hr



Words spoken by Osiris (.....) is a follower of Re who takes the metal who supplied with a shrine like Horus.



R kAr.f wpwAty nTrw n mr n.f

The messenger of the gods in the shrine whom he loves.



r n SA.f StA StA st m bw wab kA

In the pureness of his shrine whose places are secret.



Ssm.f wsir nswt (.....) pn Tsw n nw

guidance by Osiris (.....) accompanied with this mourning female Nu.



**Doc.14:**

A scene of the sarcophagus, in which made of Red granite.<sup>xc</sup> (Fig.14) It had damaged into small pieces, Lepsius take some pieces to Berlin, and other Pieces being took to the British Museum.<sup>xc<sup>i</sup></sup> Belzoni only discovered the small pieces of the sarcophagus, but Schaden discovered the Lid during the clearance of the tomb in 1972.<sup>xc<sup>ii</sup></sup> It removed later to the Egyptian museum and repaired in 1994.<sup>xc<sup>iii</sup></sup> The sarcophagus surrounded from each corner by the Protective Goddesses (Isis – Nephthys – Neth – Serket).<sup>xc<sup>iv</sup></sup> Neth the goddess of war, her crown is her symbol as the guardian goddess of Saw, the capital of the fifth district.<sup>xc<sup>v</sup></sup> Isis the goddess of motherhood, magic and her crown is the throne.<sup>xc<sup>vi</sup></sup> Nephthys (goddess of mourning) her crown is a home or basket (as she called the Lady of the house).<sup>xc<sup>vii</sup></sup> Serket goddess of Justice, lordship and life her crown is the scorpion crown, to protect the deceased from Scorpion bites and also known as (the one who made the creatures breathe).<sup>xc<sup>viii</sup></sup> They are the goddess who protect the universe, and they always depicted in the sarcophagus with stretched wings to protect him from each corner.<sup>xc<sup>ix</sup></sup>

**Doc.15:**

It represented the lid of the sarcophagus (Fig.15). It is consider the body of the goddess Nut.<sup>c</sup> Where she could place herself over the deceased so that they combinetogether. It could help the deceased to reborn again and supply him with water and supplies for the afterlife.<sup>ci</sup>

It has only one column in hieroglyphic represented a prayer for the goddess Nut.

It said:

Retail by Osiris and the King Kheper Khepru Re, the doer of the right, True of voice.

O, my mother Nut

May you place yourself over me.

May I be among the immortals, who are placed on you.

To never die again.

Osiris, King, Gods father Ay, the God who rules Thebes, true of voice.

May he never die again for all eternity.<sup>c<sup>ii</sup></sup>

The prayer is also surrounded by two (WDA<sup>t</sup>) Eyes. (look at Doc.12)

At the middle the winged sun or Hor-Behdeti. (Fig.15) The symbol of

Behdeti. It also depicted at the entrance of the temples and the shrines as he protects everyone who enters.<sup>c<sup>iii</sup></sup>

At the front of the lid is also another scene of the sun disk surrounded by two Copra wearing the double crown. In addition to a text said:



civ

tmw imy m itn.f

Atum who lives at his Sun disk.

At the other side of the lid is another text said:



cv

bHdt ntt im bt

behdity who is in the box.

### Conclusion

According to this study, the researcher came up with the following results:

- 1- The titles of the Deities on the walls of the burial chamber.
- 2- The relationship between the King Ay and the other Deities inside the Tomb number (WKV23).
- 3- Spotting the light on the main and secondary Deities inside the tomb.
- 4- The Religious Rituals which occurred between The King Ay and the Deities inside the tomb.

Table No.1: The Titles of the Deities Inside the Tomb of the King Ay

(WKV.23)

Name	Title
Re-Horakhty	NTr aA (The great god)
Atom	Nb iwnw (Master of Heliopolis)
Osiris	Wnn nfr NTr aA (The great God)
Hathor	@r-tp wAst Hr ib sp3t imtt (Above Luxor in the middle of the western district) Nbt iwnt (Lady of Dendra) Nbt pt (Lady of Heaven) @nwt nTrw nbw (Mistress of all gods)
Nut	Mssw nTrw (Who gave birth to all the Gods) Nbt pt Hnwt tAwy (Lady of the sky – Mistress of the two lands)



Table No.2: The relationship between the King Ay and the Deities, according to How many times They appeared Inside the Tomb

<b>The Name of the God / Goddess</b>	<b>How many times of appearance</b>
Osiris	4
Hathor	2
Nut	2
The four sons of Horus	1
Re Horakhty	1
Atom	1
Shu	1
Tefnut	1
Geb	1
Horus	3
Isis	2
Nephthys	2
Neith	1
Seret	1
The 12 Baboons of the 12 hours of the night	1
Khepri	1
The five gods (nHs – kA mAat – Hr – nbt wiA – mAat)	1
Hor-bihdity	1

Table No.3: The main Deiti as at the Tomb of the King Ay (WKV.23)

<b>Name</b>	<b>Figure number</b>
Osiris	Fig (3,4,6)
Hathor	Fig (7,9)
Nut	Fig (8,11)
Re Horakhty	Fig (11)
Atom	Fig (11)
Shu	Fig (11)
Tefnut	Fig (11)
Geb	Fig (11)
Horus	Fig (11,12)
Isis	Fig (11,14)
Nephthys	Fig (11, 14)
Neith	Fig (14)
Serket	Fig (14)
Khepri	Fig (3,4)
Hor-bihdity	Fig (14)

Table No.4: The secondary Deities at the tomb of the King Ay (WKV.23)

<b>Name</b>	<b>Figure number</b>
The four sons of Horus	Fig (10)
The 12 Baboons	Fig (3,5)
The five Gods (MAat – Nbt-wiA - @r – KA-mAat – NHs)	Fig (5)

Table No.5: The Religious Rituals of the Deities inside the tomb of the King Ay (WKV.23)

<b>The Ritual</b>	<b>Figure number</b>
The Ritual of overcome God Seth	Fig (1)
The Ritual of Hathor, pulling the papyrus (SSS wAD)	Fig (2)
The Ritual of Embracing the king	Fig(6,9)
The Ritual of giving life	Fig (7)
The greeting (Irt Nyny)	Fig (8)
The Ritual of Mourning	Fig (11)



Fig.1  
Doc.1, King Ay with Queen Ty Hunting Hippo by using Harpoon, the East wall of (WV23)  
Ertiman,E.,Symbolism in the decoration of the tomb of king Ay (WV.23), Amarna letter 5,  
(USA,2015), P.220.



Fig.2  
Doc. 2, King Ay and queen Ty fowling birds and pulling Papyrus, the East wall of (WV23)  
Ertiman,E.,Symbolism in the decoration of the tomb of king Ay (WV.23), Amarna letter 5,  
(USA,2015), P.220.



Fig. 3  
 Doc.3, First hour of the Amduat, The right part of the North wall of (WV23)  
 Ertiman,E.,Symbolism in the decoration of the tomb of king Ay (WV.23), Amarna letter 5, (USA,2015), P.225



Fig. 4  
 Doc.4, The Gods Osiris and Khepri, the North wall of (WV23)  
 Ertiman,E.,Symbolism in the decoration of the tomb of king Ay (WV.23), Amarna letter 5, (USA,2015), P.225.



Fig. 5

Doc.5, The left part of the first hour of Amduat, the North wall of (WV23)  
Ertiman,E.,Symbolism in the decoration of the tomb of king Ay (WV.23), Amarna letter 5,  
(USA,2015), P.224.



Fig.6

Doc.6, King Ay being embraced by the God Osiris, the West wall of (WV23).  
Ertiman,E.,Symbolism in the decoration of the tomb of king Ay (WV.23), Amarna letter 5,  
(USA,2015), P.217



Fig.7

Doc.7, Goddess Hathor of the West giving life to King Ay and his Ka, the West wall of  
(WV23).  
Ertiman,E.,Symbolism in the decoration of the tomb of king Ay (WV.23), Amarna letter 5,  
(USA,2015), P.217



Fig.8

Doc.8, Goddess Nut giving the (nini) Greeting to King Ay and his Ka, the West wall of (WV23).

Ertiman,E.,Symbolism in the decoration of the tomb of king Ay (WV.23), Amarna letter 5, (USA,2015), P. 216.



Fig.9

Doc.9, King Ay being embraced by goddess Hathor, the West wall of (WV23).

Nicholas Reeves. Richard H. Wilkinson, The complete valley of the kings, (USA) 1996, P.129



Fig.10

Doc.10, The four sons of Horus in human mummified form, the West wall of (WV23).  
Nicholas Reeves. Richard H. Wilkinson, The complete valley of the kings, (USA) 1996, P.129

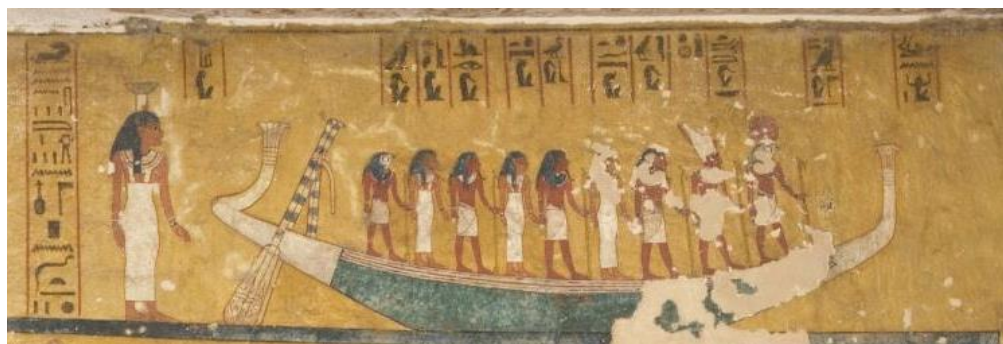


Fig.11

Doc.11, The Ennead above (manDt) boat and the Goddess Nephthys behind, the South wall of (WV23).

Ertiman,E.,Symbolism in the decoration of the tomb of king Ay (WV.23), Amarna letter 5, (USA,2015), P.222 – 223.



Fig.12

Doc.12, Two Hours Gods above the (mskt) boat, the South wall of (WV23).

Ertiman,E.,Symbolism in the decoration of the tomb of king Ay (WV.23), Amarna letter 5, (USA,2015), P.222.



Fig.13

Doc.13, Chapter 130,141,142,144, from the book of the dead, the South wall of (WV23)

Ertiman,E.,Symbolism in the decoration of the tomb of king Ay (WV.23), Amarna letter 5, (USA,2015), P.222 – 223.





Fig.14

Doc.14, Hor-bihdity and the four protective Goddess in the Sarcophagus of king Ay, the burial Chamber of King Ay (WV23)

([http://www.osirisnet.net/tombes/pharaohs/ay/e\\_ay-pharaon\\_02.htm](http://www.osirisnet.net/tombes/pharaohs/ay/e_ay-pharaon_02.htm)) 24/2/2022

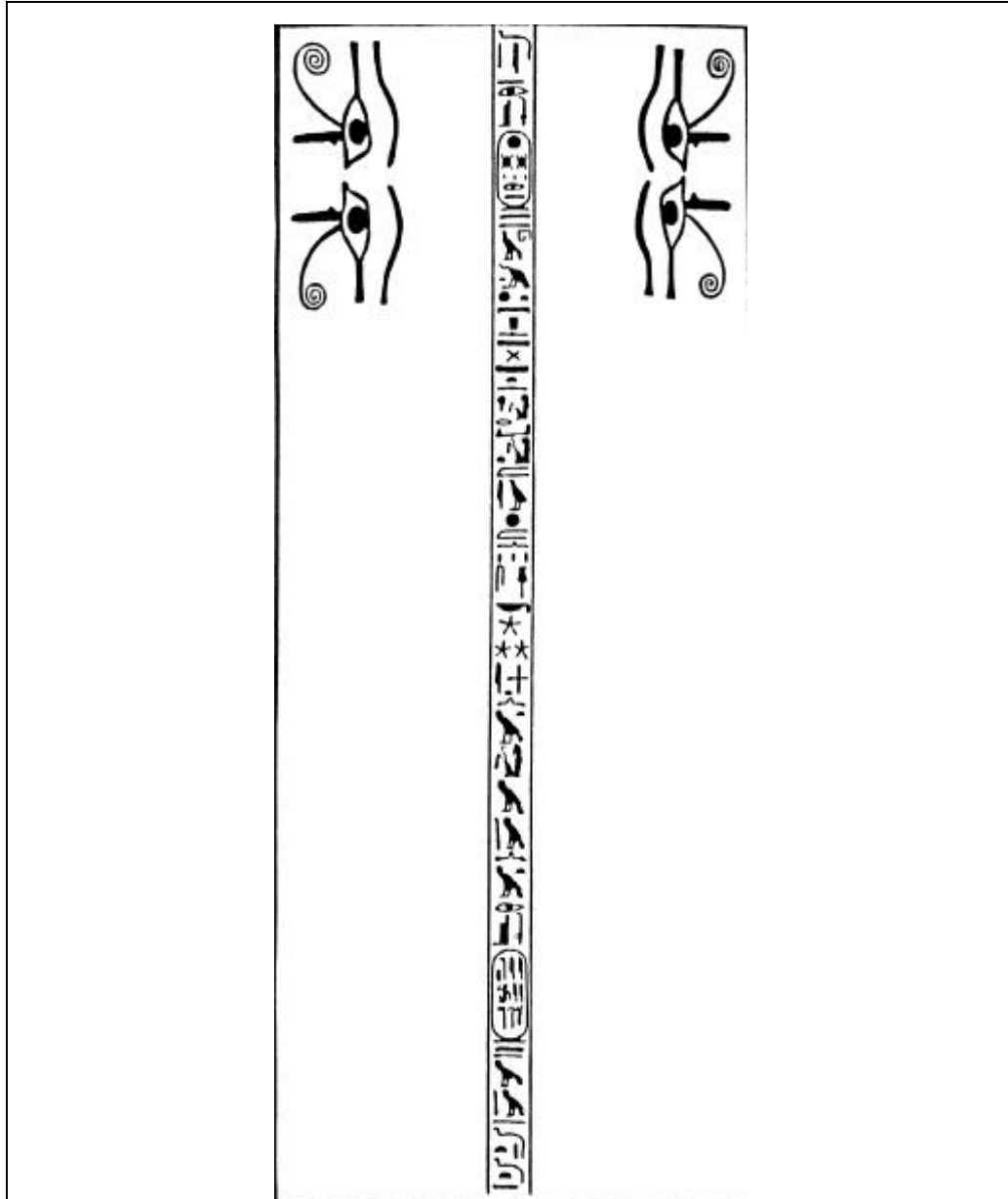


Fig.15

Doc.15, A prayer for the goddess Nut

Schaden. Otto. J, Clearance of the tomb of King Ay (WV23), JARCE, (1984), Vol.21, p.50

## References

- <sup>i</sup> Beckerath, J., Handbuch Der Ägyptischen Königsnamen, Mainz (1785), P.147.
- <sup>ii</sup> Helck, w, und Otto, E., Lexikon Der Ägyptologie, Wiesbaden (1975), P.1211.
- <sup>iii</sup> Beckerath, J., Handbuch Der Ägyptischen Königsnamen, P.147.
- <sup>iv</sup> LÄ. I, P.1211.

- <sup>v</sup> Beckerath, J., *Handbuch Der Ägyptischen Königsnamen*, P.147.
- <sup>vi</sup> LÄ. I, P.1211.
- <sup>vii</sup> Helck, W., *Urkunden der 18. Dynastie*, Vols IV, Berlin (1958), P.2106.
- <sup>viii</sup> LÄ. I, P.1211.
- <sup>ix</sup> Urk IV, P.2106,
- <sup>x</sup> LÄ. I, P.1211.
- <sup>xi</sup> Porter, B and Moss, R *Topographical Bibliography of Ancient Egyptian Hieroglyphic, Texts, Reliefs, and paintings, The Theban Necropolis, Vol.II, Oxford, 1964, P.550.*
- <sup>xii</sup> Donald B. Redford, *The oxford Encyclopedia of ancient Egypt*, (Cairo, 2001) VOL2, The American University P.269-270., ليلي عبد القادر حسن، رحلات الصيد لملوك الدولة، رسالة غير منشورة لنيل درجة الدكتوراه، المعهد العالي لحضارات الشرق الأدنى القديم، قسم الحديثة، جامعة الزقازيق (2006)، ص 342-346.
- <sup>xiii</sup> Lepsius, R., *Denkmäler aus Ägypten und Ätheiopien.*, Theben, Vol. III, *Leipzig*, Berlin (1849-1856), P.221.
- <sup>xiv</sup> *Ibid.*, P.222
- <sup>xv</sup> P.M.II, P.550., Nicholas Reeves. Richard H. Wilkinson, *The complete valley of the kings*, (USA) 1996, P.129
- <sup>xvi</sup> Courtney, David., *The oxford Encyclopedia of ancient Egypt*, V.II, Oxford, 2001, P.130-133.
- <sup>xvii</sup> *Ibid.*p.130-133.
- <sup>xviii</sup> ليلي عبد القادر، المرجع السابق، ص 342-346.
- <sup>xix</sup> ليلي عبد القادر، المرجع السابق، ص 342-346.
- <sup>xx</sup> ليلي عبد القادر، المرجع السابق، ص 342-346.
- ليلى عبد القادر، المرجع السابق، ص 342-346.
- <sup>xxii</sup> روبرت جاك تيبو، موسوعة الأساطير والرموز الفرعونية، ترجمة فاطمة عبد الله محمود، مراجعة محمود ماهر طه، الطبعة الأولى، القاهرة (2004)، ص 70.
- <sup>xxiii</sup> Wilkinson, R., *The Complete Gods and Goddess of Ancient Egypt*, London, 2003, p.107
- xxiv
- روبير جاك تيبو، المرجع السابق، ص 70
- <sup>xxv</sup> L.D., P.222.
- 26 إريك هورنونغ، وادي الملوك أفق الأبدية العالم الآخر عند القدماء المصريين، ترجمة محمد العزب موسى، مراجعة محمود ماهر طه، الطبعة الأولى، القاهرة (1996)، ص 360.
- <sup>xxvii</sup> Wilkinson, R., *The Complete Gods and Goddess of Ancient Egypt*, p.161.
- <sup>xxviii</sup> Piankoff, A., "Les Peintures dans la Tombe du roi Ai", *MDAIK*, XVI (1958), P. 248.
- <sup>xxix</sup> Hournung, E. and Abt, T, *The Egyptian Amduat, the book of the hidden Chamber*, translated by Warburton, D., Zurich (2007), P.29.
- <sup>xxx</sup> روبرت جاك تيبو، المرجع السابق، ص 65

- xxx<sup>i</sup> Wilkinson, R., The Complete Gods and Goddess of Ancient Egypt, p.120.
- xxx<sup>ii</sup> Hournung, E. The Egyptian Amduat, P. 30.
- xxx<sup>iii</sup> P.M, II. P551  
Wilkinson, R., The Complete Gods and Goddess of Ancient Egypt, p.230. xxx<sup>iv</sup>
- xxx<sup>v</sup> Ibid.p120, 208.
- xxx<sup>vi</sup> Hournung, E. The Egyptian Amduat, P. 26.
- xxx<sup>vii</sup> Ibid,P. 24.
- xxx<sup>viii</sup> Piankoff, A., “Les Peintures dans la Tombe du roi Ai”, P.249.
- xxx<sup>ix</sup> Hournung, E. The Egyptian Amduat, P.19.
- xl Ibid, P19.
- xli Ibid, P19.
- xlii Hournung, E. The Egyptian Amduat, P.19.
- xliii Erman. A. and Hermann. G., Wörterbuch Der Aegyptischen Sprache, Vol.II, Berlin (1957), P.203.
- xliv Hournung, E. The Egyptian Amduat, P.19.
- xl<sup>v</sup> P.M, II. P551
- xl<sup>vi</sup> Wilkinson, R., the Complete Gods and Goddess of Ancient Egypt, P.120-122.
- xl<sup>vii</sup> Ibid.p120-122.
- xl<sup>viii</sup> Ibid.p120-122.
- xl<sup>ix</sup> P.M.II, P.550.
- <sup>1</sup> Wilkinson, R., the Complete Gods and Goddess of Ancient Egypt, p143.
- <sup>li</sup> Schaden, Otto J, Paintings in the tomb of king Ay, P.98.
- <sup>lii</sup> روبيير جاك تيبو، موسوعة الأساطير والرموز الفرعونية، ص266.
- <sup>liii</sup> المرجع السابق، ص 266.
- <sup>liv</sup> L.D., P.222.
- <sup>lv</sup> Ibid.P.222.
- <sup>lvi</sup> Ibid.P.222.
- <sup>lvii</sup> Ibid.P.222.
- <sup>lviii</sup> Ibid.P.222.
- <sup>lix</sup> Ibid.P.222.
- <sup>lx</sup> P.M.II, P.550.
- <sup>lxi</sup> W.B., I P.63.
- <sup>lxii</sup> Wilkinson, R., The Complete Gods and Goddess of Ancient Egypt, p.162.
- <sup>lxiii</sup> P.M.II, P.550.
- <sup>lxiv</sup> L.D., P.222.
- <sup>lxv</sup> Ibid.,P222.
- <sup>lxvi</sup> PM.II, P.55.
- <sup>lxvii</sup> Nicholas Reeves. Richard H. Wilkinson, The complete valley of the kings, P.129.  
<sup>lxviii</sup> Wilkinson, R., The Complete Gods and Goddess of Ancient Egypt, p.88.
- <sup>lxix</sup> L.D., P.222.
- <sup>lxx</sup> روبيير جاك تيبو، موسوعة الأساطير والرموز الفرعونية، ص12.
- <sup>lxxi</sup> المرجع السابق، ص12.

- <sup>lxxii</sup> Wilkinson, R., *The Complete Gods and Goddess of Ancient Egypt*, p.88.
- <sup>lxxiii</sup> إريك هورنونج، وادي الملوك أفق الأبدية العالم الآخر عند القدماء المصريين، ص93.
- <sup>lxxiv</sup> المرجع السابق، ص93.
- <sup>lxxv</sup> سيلفي كوفيل، قرابين الألهة في مصر القديمة، ترجمة سهير لطف الله، القاهرة (2010)، ص 160.
- <sup>lxxvi</sup> L.D., P.223., Wilkinson, R., *The Complete Gods and Goddess of Ancient Egypt*, p.78.
- <sup>lxxvii</sup> Ibid, p.160.,
- <sup>lxxviii</sup> L.D., P.223.
- <sup>lxxix</sup> P.M.II., P.551., سيلفي كوفيل، قرابين الألهة في مصر القديمة، ترجمة سهير لطف الله، القاهرة (2010)، ص160.
- <sup>lxxx</sup> سيلفي كوفيل، قرابين الألهة في مصر القديمة، ترجمة سهير لطف الله، القاهرة (2010)، ص155-156.
- <sup>lxxxi</sup> المرجع السابق، ص 156-155.
- <sup>lxxxii</sup> المرجع السابق، ص160.
- <sup>lxxxiii</sup> إريك هورنونج، ديانة مصر الفرعونية، الوحدانية والتعددية، ترجمة محمود ماهر، مصطفى أبو الخير القاهرة (1995)، ص 33.
- <sup>lxxxiv</sup> أدولف إرمان، ديانة مصر القديمة، نشأتها وتطورها ونهايتها في أربعة آلاف سنة، ص 36.
- <sup>lxxxv</sup> L.D.,III P.223.
- <sup>lxxxvi</sup> L.D.III, p.223.
- <sup>lxxxvii</sup> Quirke, S, *Going out in the Day light – prt m hrw, The ancient Egyptian book of the dead, translations, sources, meanings*, London, 2013, P. 287 – 329.
- <sup>lxxxviii</sup> Piankoff, A., “Les Peintures dans la Tomb du roi Ai”, P.249.
- <sup>lxxxix</sup> Ibid., P. 249-250.
- \* By comparing the Hieroglyphics from the walls with Piankoff’s version, there were a few missing signs and also wrong from the sentences he wrote. So I do my best to write it as it was with the help of this web site. [https://www.osirisnet.net/tombes/pharaons/ay/e\\_ay\\_pharaon\\_02.htm?fbclid=IwAR16Wa0uhx6XsersnbIdOixPWtAwbieTLNYfCjIw\\_mC-6Cg3Fq0viMKPrNI](https://www.osirisnet.net/tombes/pharaons/ay/e_ay_pharaon_02.htm?fbclid=IwAR16Wa0uhx6XsersnbIdOixPWtAwbieTLNYfCjIw_mC-6Cg3Fq0viMKPrNI) (24/2/2022).
- <sup>xc</sup> Belzoni, *Narrative of the operations and recent discoveries within the Pyramids, Temples, Tombs and Excavations in Egypt and Nubia* (London,1821), p.124
- <sup>xcii</sup> Schaden. Otto. J, *Clearance of the tomb of King Ay (WV23)*, *JARCE*, XXI (1984), Vol.21, p.49 -51.
- <sup>xciii</sup> Ibid.P.49 -51.
- <sup>xciv</sup> W.C. Hayes, *Royal Sarcophagi of The XVIII Dynasty*, (Princeton, 1935), P. 25,123,122.
- <sup>xcv</sup> Wilkinson, R., *The Complete Gods and Goddess of Ancient Egypt*, p.233-234.
- <sup>xcvi</sup> Ibid., P.146-149.
- <sup>xcvii</sup> Ibid., P.159.
- <sup>xcviii</sup> Ibid., P.233-234.

عبد الحلیم نور الدین، الديانة المصرية القديمة، الجزء الأول (المعبودات)، الطبعة الثانية، القاهرة (2010)،  
ص 20<sup>xcix</sup>

<sup>c</sup> Wilkinson, R., The Complete Gods and Goddess of Ancient Egypt, p.160-162.

<sup>ci</sup> W.C. Hayes, Royal Sarcophagi of The XVIII Dynasty, (Princeton, 1935), P.128.

<sup>cii</sup> Schaden. Otto. J, Clearance of the tomb of King Ay (WV23), p.52-53.

<sup>ciii</sup> عبد الحلیم نور الدین، الديانة المصرية القديمة، الجزء الأول (المعبودات)، ص 231-232.

<sup>civ</sup> Schaden. Otto. J, Clearance of the tomb of King Ay (WV23), p.53.

<sup>cv</sup> Ibid., P.53.



## مناظر المعبودات داخل مقبرة الملك "آي" بوادي الملوك (WKV.23)

منى سمير عبد الحميد    نهى محمد حافظ    مفيدة الوشاحي  
قسم الإرشاد السياحي    كلية السياحة والفنادق    جامعة قناة السويس

معلومات المقالة	الملخص
الكلمات المفتاحية الملك آي، WKV23، أمدوات، كتاب الموتى، الأسرة الثامنة عشر	تقع مقبرة الملك "آي" رقم (WKV.23) في البر الغربي من وادي الملوك. تم اكتشافها بالصدفة بواسطة جيوفاني باتيستا بلزوني في شتاء عام 1816. المقبرة كانت مهملة لفترة طويلة جدا من الزمن. حتى جاء لبسيوس ووضع الرسومات وكذلك قطع من التابوت المهشم تحت الدراسة. ثم جاء بعده ألكسندر بيانكوف عام 1958 وقام بعمل دراسة للرسومات والنصوص الموجودة بغرفة الدفن، والمعروفة بغرفة (F)، والتي تعتبر الغرفة الوحيدة التي بها نقوش. في صيف عام 1972 جاءت البعثة المصرية لجامعة مينيسوتا وقامت بإخلاء المقبرة من الداخل بالكامل. تتشابه هذه المقبرة في التصميم الهندسي مع مقبرة إخناتون بالعمارنة رقم (KV55). أيضا تتشابه في نقوش حجرة الدفن مع الموجودة بمقبرة توت عنخ أمون. للأسف الشديد أغلب النقوش الموجودة بالمقبرة تم تشويهها، وبالرغم من ذلك مازالت هناك العديد من المناظر الرائعة للطقوس الدينية بين الملك "آي" والعديد من المعبودات. هذا بالإضافة إلى مناظر كتاب الموتى من فصول رقم 130، 141، 142، 144. كذلك الساعة الأولى من كتاب الأموات.
(JAAUTH) المجلد 22، العدد 3، (يونيو 2022)، ص 189-218.	