

The Book (Imy-Dw3t) Written on the Walls of the Tombs of the Valley of the Kings (3, 4, and 5 o'clock as a model)

Ali Aboud Jassim Muhammad¹, Bushra Enad Mohammed²

Abstract

This research deals with the subject of the views and texts of the third, fourth and fifth hours of the book (imy-dw3t), whose writing appeared in the era of the New Kingdom (1080-1085 B.C) on the walls of the tombs of the Valley of the Kings in the city of Luxor (Thebes), and it is considered one of the lower religious funerary books Which dealt with topics related to the underworld, according to what came according to the concept of the ancient Egyptian mentality. The meaning of the concepts of the third, fourth, and fifth hours of the book (imy-dw3t), which originally contained twelve hours, is a representation of the journey of the boat of the god (R^c), which is accompanied by a group of gods. He entrusted them with a set of spatial and temporal job tasks in the underworld to assist the god (R^c) in completing his night journey for his exit from the underworld in the early morning in the form of the sun.

The purpose of the research is to reveal the ancient Egyptian mythology of the succession of day and night. The ancient Egyptian concept revolves around sunset and the disappearance of the sun and its reappearance in the morning (dusk). The ancient Egyptians were associated with the god (R^c), and this cleared the way for identifying the features of the underworld through what was written in the book (imy-dw3t) We have provided us with many names of the lower deities and their spatial and temporal functions according to the clock system, He also touched on punishment for the deceased and its places, such as fiery pits and tools for the tormented, and the fields of the yarrow (Paradise) for the righteous (the righteous), so the book (imy-dw3t) gave this impression or concept to learn about the realization, assimilation and extent of the ancient Egyptian religious intellectual development about his knowledge of this underworld, which in turn was reflected in his life daily.

Keywords: *imy-dw3t, the god (R^c), the underworld, r3-st3w, the god (Suker).*

Introduction

It is obvious to get acquainted with the deities supporting God (Ra) during his journey in the underworld, according to the views and texts of the book (imy-dw3t), which is one of the first religious and funerary books that appeared clearly in ancient Egypt during the era of the New Kingdom (1080-1085 BC). M), and his writings were written in hieroglyphic script, followed by a set of drawings that illustrate the significance of those hieroglyphic texts accompanying them. These drawings and texts were found in general on ancient Egyptian antiquities, including, written on the walls of the tombs of the Valley of the

¹ College of Arts, Department of History, University of Baghdad, alialhbosy889@gmail.com

² College of Arts, Department of History, University of Baghdad, bushra.m@coart.uobaghdad.edu.iq

Kings in particular (Sayyid Al-Haq, 2020, p. 24) (alsayid alhaq, 2020, p.24), especially on the walls of the burial chamber, and the term (Wcwt) came in the hieroglyphic texts, meaning (the pure place) Shwabe, C. and Gordon, 2004, p.118).

His writings were also written on the front of the covers of the royal coffins, including the royal sarcophagus, and the twelve hours from the book (imy-dw3t) were engraved on this coffin completely, and the first three hours were found on the outer cover of the coffin, and the other hours were found written inside the coffin, and it is preserved at the present time in a museum Cairo under the number (CG-29306) (Sayyid al-Haq, 2020, p. 24) ((alsayid alhaq, 2020, p.14-15), which dates back to King (Nectanebo II 260-343 BC) from the Thirtieth Dynasty (378-341 BC) M), in addition to writing it down and documenting it on a set of documents (papyri), and the most famous papyri in which the texts and scenes of the book (imy-dw3t) were mentioned in its full form, is the (Louvre) papyrus preserved at the present time in the Louvre Museum under No. (3071), It was translated by the archaeologist (Deveria), and dates back to the era of the Eighteenth Dynasty (1580-1314 BC), as well as the Papyrus (Leiden), which dates back to the era of the Eighteenth Dynasty, translated by the Archaeological General (Lanzone), preserved at the present time in the Leiden Museum in the Netherlands under the number (T21) (Abu Al-Hamad, 2007, p.39) (Abu Al-Hamad, 2007, p.39).

It is likely that the first beginnings of the emergence of the contents of the book (imy-dw3t) date back to the era of the Middle Kingdom (2060-1580 BC), specifically in the Second Intermediate Period (1785-1580 BC) (Ahmed, 2019, p. 3) ((Ahmed, 2019 ,p.3, justifying this because there is agreement between the paragraphs of the book (imy-dw3t) and the book (The Two Ways), which is a group of religious and funerary texts that appeared in the Middle Kingdom (2060-1785 BC), and it was written on royal and non-royal coffins, according to What seems to have been more developed, according to what was stated in (the texts of the pyramids), which appeared in the Old Kingdom (2690-2060 BC), as it aims to direct recommendations and instructions to the deceased in the underworld.

Also, according to the reality of the situation, which gives us a clear picture of the initial roots of the book (imy-dw3t), which traces most of its writings from the religious books that appeared before it, including the book (The Two Ways), as well as the book (imy-dw3t) quoting many of the texts of (the pyramids), which are A collection of funerary texts that appeared in the Old Kingdom (2690-2180 BC) (Shafi'I, 2022, p.4).

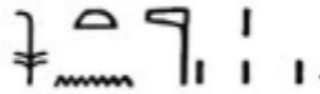
As for the first recordings of the book (imy-dw3t) and its content, which included scenes and hieroglyphic texts recorded on the walls of the tombs of the Valley of the Kings, the archaeological and historical evidence found in the tombs of the Valley of the Kings indicates the beginning of the Eighteenth Dynasty (1580-1314 BC), as it was found written on The walls of the king's tomb (Thutmose the First 1530-1520 BC), and on the other hand, his writings ended on the walls of the tombs of the Valley of the Kings during the era of the Twentieth Dynasty (1200-1085 BC), at the end of the reign of King (Ramesses IX) (Nour El-Din, 2009, p. 402) (Nur aldiyn, 2009, p.402).

Obviously, the book (imy-dw3t) was named in the ancient Egyptian hieroglyphic script:



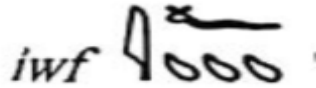
It means (what is in the underworld), and this name was translated along the lines of the concept of the ancient Egyptian mentality with its definition of the universe (Abd al-Hadi, 2002, p. 75) (eabd alhadi, 2002, p. 75), as it appears in the contents of the book (imy-dw3t) It touched on the architecture of roads, gates, rivers (the heavenly river and the lower river), fields and sections of hell in the underworld, as well as what was mentioned

about the funerary rituals represented by the horrors of punishment and the reckoning of the deceased. The word death came in the ancient Egyptian texts in the form:

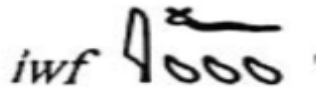


inW means (to go), and it also came with the word Wd3 meaning (to go to rest) (Al-Saifi, 2009, p.11) (alsayfy, 2009, p.11), (Hornung, 1996, p.364) (Hornung, 1996, p.364).

Of course, the real author of the book (imy-dw3t), they are from the soothsayer class of the god (Amon) and who gave the book a title:



(King of the gods nsw-ntrw), although the god (Amun) was not referred to in the texts of the book (imy-dw3t), but came under the name:



(Yuf), meaning the corpse, which was taken in the form of a human body and the head of a ram, and this is likely to be its merger with the god (Ra), which expresses the final form of the god (Ra) in the underworld (Nu al-Din, 2009, Part 1, p. 252) (nur aldiyn, 2009, vol.1, p.252).

There seems to be a difference of opinion about the term:

(Yof), there is an opinion suggesting that the name (Yuf) symbolizes the outer frame of a body, meaning the layer of flesh that covers the bones and refers to the corpse. And there is an opinion that it is a form of the soul when it enters the underworld (Abdul-Ghani, 2005, p. 12-13) (alghani 2005, p.12-13 eabd)

Also, to get acquainted with the content of the book (imy-dw3t), which was divided into twelve hours represented by the night hours that talked about the journey of the god (Ra) in the underworld, each hour was divided into three records, the middle record deals with the journey of the boat of the god (Ra) And the timing in this middle register changes the shapes of this boat (the boat) of the god (Ra) from one hour to another, while the upper and lower register represent the two banks of the river, and it reviews the evil beings and goblins and their interception during the march of the boat of the god (Ra) in the underworld (Hornung, 2007, p.184) (Hornung, 2007, p.184).

We review the book (imy-dw3t (imy-dw3t) written on the walls of the tombs of the Valley of the Kings (the third, fourth, and fifth hours as a model), within the twelve hours of the book (imy-dw3t), and to define its temporal and spatial function in the underworld, which is as follows:

Thus, we start at the third hour and it was called:

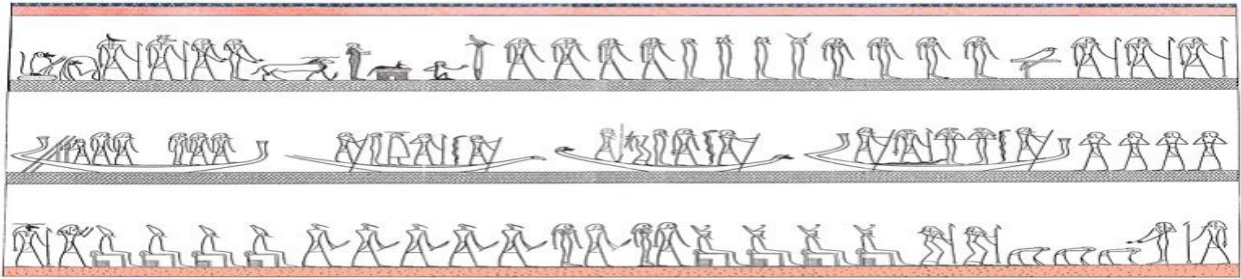


dnt-P3w "" (dent-pau), which means (interruption or separator of souls), and the region was called:



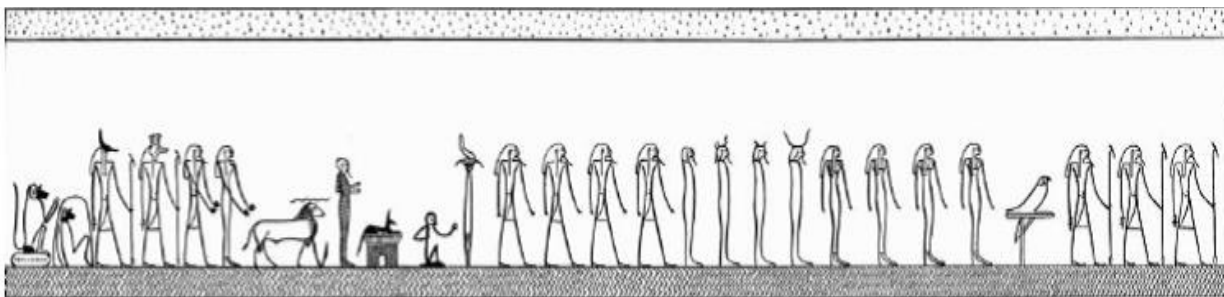
n.t nb Wꜥ ḥprt 3wwt rn n sḥt tn'''

"Water of the One Master Who Creates Offerings"



of this hour, its content, and its events that it passes through is the same as any other hour of the night hours. as follows:

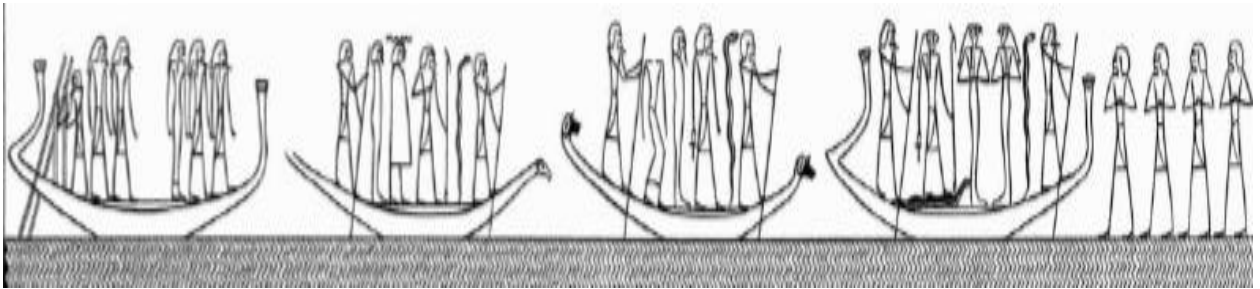
(a) The first record (upper):



The third hour shows the first (upper) record from the book (imy-dw3t) above, a view of a group of deities, numbering twenty-five, and each of them has a specific function to provide service to the god (Osiris), as well as in their capacity as protection for the god (Ra), who repel enemies with his face (Sayed Al-Haq, 2020 , p. 24) (alsayid alhaq, 2020, p.24), and in return they have rights guaranteed and granted by the god (Ra), which is the fertile lands in the underworld, in addition to providing for their needs during the night journey of offerings, and they hide themselves in the sense that they do not appear to the population of the world The bottom line is that they are under the protection of God so that the enemies do not control them (Abdul-Ghani, 2016, p.66-67) (2016, p.66-67 (eabd alghani), and for this reason the texts called them (the hidden spirits), and their names and titles can be known from the left side To the right through the text accompanying the above scene, as follows: the god (sitting on his sand), the god (crouching in the middle of his booth), the god (joyful voice), the god (Anubis), the god (who brings), the gods (who bring), and the god (who kills his enemies), god (Aha), god (good Anubis), god (who brings the Eye of Ra), god (noble heart), god (strong), god (youth), god (who catches the night), god (cabbage)), the god (the thief), the god (the ox of forms), the god (that soul), the gods (that weeps), the gods (with the veil), the gods (wailing), as well as the gods (compassion, Horus of the forest, beauty of the gods, who believes Al-Haq, the sacred name in the West) (Al-Sayyid, p. 39) (Alsayid, p. 39) And we complete the deities supporting the god (Ra) drawn in the first upper record, so four of the deities appear and bear titles such as (the noble of the strong heart, the youth of the nobles, who catches the night Then comes the mourners, who are the gods (Metet), and the leader who leads this group is the god (Hannu) (Al-Sayyid, p. 39) (, p.39 (alsayid).

Also, the god (Hannu) came in the texts at three o'clock as the captain of the boat of the god (Horus) and the god (Nitro Neferu), meaning (the owner of the truth) and the god (Ren Shert - Um Ya Mint), and the gods who receive orders from the leader (Hannu) are obligated to obey him, as they are tantamount to Obedience to the god (Ra), because the god (Hannu) is the speaker or helper of the god, taking orders from him and presenting them to the rest of the gods in order to implement them (Al-Sayyid, p. 42-44) (alsayid, p. 42-44).

(b) The second record (middle):



In the above scene, we see a group of boats (boats) belonging to the god (Ra), through which he makes his journey to the underworld, and here the god takes the form (iwof), and appears in the scene as a polymorph, each part of which is taken from animal or human forms, meaning a body without a soul It represents (The setting sun) in the form of a ram's head and a human body, and the scene appears in the scene of the boat of the god (Ra), preceded by three boats. alsayid alhaq, 2020, p.27), and it is known that the boats in ancient Egypt had a special importance in the journey of the god (Ra), and we review here their names and content:

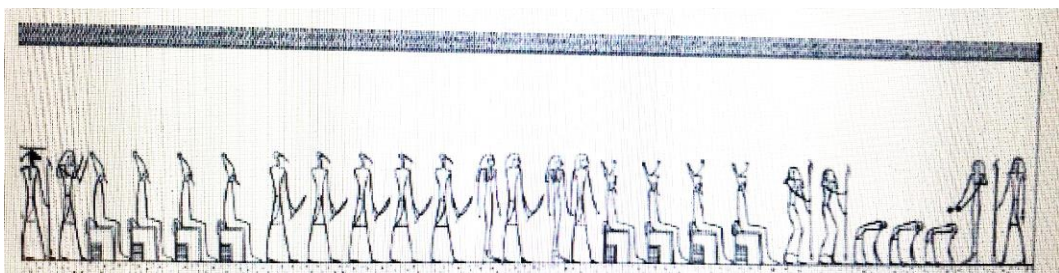
The first composition: its name is (p3 ht, which means (the one that spreads its nails), and it appears at the front and the back of the boat in the form of a ram's head, and there are job duties for each deity in the boat according to the spatial and temporal function, including, the god (Nubti), his job is standing at the front of the boat, and he comes The flaming serpent in the eye (lord of the scepter) is in the form of the god (Osiris), and the scene depicts it on its head with ram horns, and next to it is a mummified god whose name is (who is on earth) and ends with the god (Banuti) rowing. The boat of comfort) and consists of six gods, they are (the one who blasphemes the tired), and this is the characteristic of the dead, the serpent standing on the tail (with a fiery face) who has no name or head and in the form of a mummy, which is a form of the god (Osiris), and the god (Nut) is his paddle (his face is more like knives), and he was also called:



m33 h3.f and its translation is (the one who looks behind him), so that it is easy to cross by looking on both sides and because it adjusts the directions for the course of the boat on the course of the river (Breasted, 1961, p. 159).

On the other hand, there is a snake next to him standing on the tail (the owner of the fiery face), and we see in the view at the third hour of the book (imy-dw3t), the falcon bird standing on a snake, which is one of the secondary forms of the god (Osiris), and finally the owner of the oar and his name is (the one with the burning face). At the end of the middle row of the scene appears a group of deities who did not show their hands and headed towards the boat. (Al-Sayyid, p. 40-41) (alsayid, p. 40-41).

(C) Third Record (Lower):



In the above scene, from the left side, we see the god (Khnum), and here he shows his function in the underworld, the first responsible for extending water to the lands in the underworld, and in front of him is a deity who worships by raising his hands to the top and called it (earthquake), and after that four thrones appear sitting in the form of the god (Osiris) and on their heads the crown of the tribal face, and their name came in the text, as follows: (Osiris, the lord of the West - Osiris the first of the Westerners - Osiris the local - Osiris the reaper of the souls of millions), and as we see in the above scene five gods in the form of a bird's head and they carry knives in their hands, and after that Two of the gods (Meskhet) and a god called (the Western) come, followed by four forms of the god (Osiris) and on their heads the crown of Lower Egypt, and their names are (Osiris the Western Thor - Osiris of the South - Osiris the power of the gods - Osiris on the throne of Har Khent F), and there are two Hans looking on To the back are (Sah - Aha), followed by three gods kneeling in front of the gods (Bakht) and she holds in her hands the eye of the god (Horus), and behind her we find the god (Khtri), whose main function is to guard the underworld (Sayed Al-Haqq, 2020, p. 30) (alsayid alhaq, 2020, p.30).

Accompanying this view from the third (lower) line of the book (imy-dw3t), is a group of texts in hieroglyphic script, including:



Wnn.sn m šhr pn dw3. sn nTr pn a3 2- iw nTr pn C3 wd .f n .sn"
 mdw3- cnḥ sn ḏwi f n.sn4- wd.f n . sn mw. sn 5-šsp. sn tpw. sn m
 T3w tpi-r3.f 6-irt. sn pw m imnt 7-irt m ck šci b3w".

Its literal translation: “May they be in the underworld, may they revere God, when He gives them teachings and keep alive when He speaks to them and commands water for them, and may they receive their heads (souls) by blowing from His mouth, what they do in the West what they do when entering the region of separation of spirits” (Hornung, 1991, p. 54) (Hornung, 1991, p. 54).

It is clear from the foregoing, the above scene, which relates to the third (lower) record, showing the god (Khnum) and with him the goddess bearing knives whose function is to protect the god (Ra), as well as to prevent enemies from entering the third hour, and the figures depicted in the form of the god (Osiris) with a crown on his head Al-Qibli and Al-Bahri refer to the complete control of the god (Osiris) over the underworld.

On the other hand, the upper record appears from the third hour of the book (imy-dw3t), which reveals the journey of the god (Ra) and how it is recommended to follow it:



ḥtp in ntr pn aA m sḥt Tn npr midb irt ḥpwt in ntr pn ʿ3 m n.t wsir"

itrw 306 m 3wt sḥt tn wsh 120 wḏ ntr pn ʿ3 mdw n imyw- ḥt

Wsir r niwt tn rh rnw.sn tp-t3 iw.f ar.f r bw ḥr Wsir im di.tw n.f

mw r sḥt.f tw n.t nb wa ḥpr 3wwt rn n sḥt tn"

Its translation is as follows: "Sailing with the great god in the waters of Osiris, and the field is 306 atro () long and (120 atro) wide, which is the period of the god's journey (Ra) during the third hour and ensuring the obedience of his followers, and for each he declared his victory with Osiris and he will be given water from the one master who creates offerings (Sayyid Qutb, 2020, p. 46) (sayid qutb, 2020 p.46), this distance that the god (Ra) travels 120 metros is equivalent to fifteen miles, meaning that he travels the distance of sunset in his first hour up to fifteen miles (Budge (1998, p. 240) (budge, 1998, p.240).

It is clear from the foregoing that most of the books of the underworld have a sentence that mentions: (The Great God gives orders), this reflects the underworld in which there is a strict system that must be dealt with, and it is not possible to tolerate error for all creatures and gods in the underworld. He must obey and implement orders.

As for the lower record from the third hour of the book (imy-dw3t), it shows a group of deities, as in the scene below:



It can be said that the above scene shows the right side of the lower register of eight deities wearing the royal crown, of whom four wear the red crown, and four others wear the white crown, and all of them represent the god (Osiris), their spatial and temporal function as judges in the underworld (Saad Allah, 2016, p. 14) (saed allah, 2016, p.14).

Sources for writing the third hour written on the walls of the tombs of the kings of the New Kingdom in the Valley of the Kings

Among them, the tombs of the kings of the eighteenth and nineteenth dynasties, which are as follows: The tomb of the king (Thutmose I) I found parts of the third hour from the book (imy-dw3t) on blocks of stone Al-Jiri on the western wall in the burial chamber, and

the tomb of the king (Thutmose III) the third hour was recorded on the right of the burial chamber, in addition to the tomb of King (Amenhotep II) where it was recorded on the western wall of the burial chamber, and it resembles the second hour in the events of the journey of God (Ra), describing the fertile fields in the underworld, as well as in the tomb of the king (Amenhotep III) recorded on the southern wall that is located on the right. Scenes and texts of the book (imy-dw3t) were drawn, and the tomb of the king (Horemheb) came in describing the complete journey of the sun god (Ra) during the night hours that were written on the walls of the burial chamber (Saed Allah, 2016, p.46-51) (saed God, 2016, p.46-51).

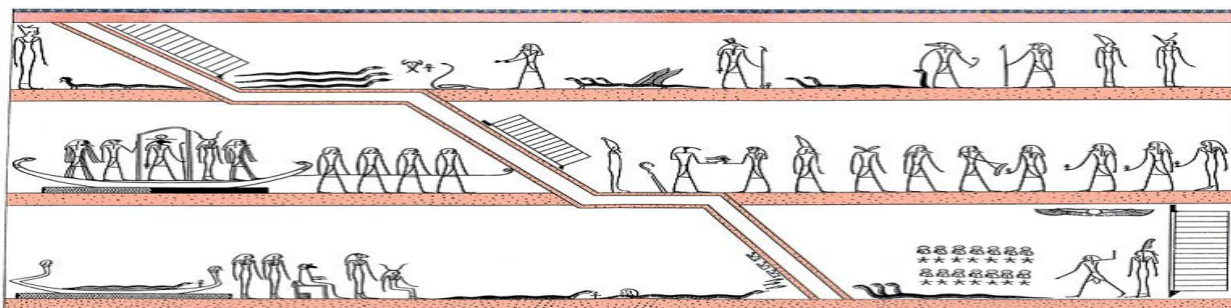
Likewise, the inscription of this clock on the walls of the tomb of King (Rameses the First) came with the texts and scenes of the third hour on the southeastern wall of the tomb, and the tomb of King (Seti the First), whose tomb collected in the burial chamber the hours of the book (imy-dw3t), with the exception of the twelve o'clock (Mr. Al-Haqq, 2020, p. 8) (alsayid alhaq, 2020, p.8), in addition to the tomb of the king (Merneptah) written on the right corridor of the cemetery, and the tomb of the king (Seti II) was found completely on the walls of this cemetery (Abdul-Ghani, 2016, p. 56) (Abdal Ghani, 2016 p.56), and the tomb of the king (Rameses II) the first hours were recorded inside the burial chamber and the third hour came on the eastern wall of the burial chamber, as for the tombs of the kings of the Twentieth Dynasty, namely, the tomb of the king (Rameses VI), the third hour was mentioned On the right wall of the cemetery (Sayid al-Haq, 2020, p.9-11) (alsayid alhaq, 2020, p.9-11).

(r3-st3w Zone) In the underworld, according to scenes and texts of four o'clock:

This watch was called:



(Wrt m šmw.s), which translates as: (the great in its power)



It appears in the fourth hour of the book (imy-dw3t), the coup in the journey of the god (Ra) from bliss to hell, which is a shift from sailing in boats in the river and bliss and the role of the god (Ra) in the underworld by distributing gifts and offerings to the righteous, and in return, reflections were found in the interface Hell is in this region and what it contains of barren desert lands with no shelter in it, a dark area, and it was called the region (Rostau r3-st3w), which is the lands belonging to the god (Suker), and it is known that he is the god of the desert. A snake (female), with a human head, and its secret place in the caves, and it has become a god of the underworld at night, and its area in the underworld is like a test stage, and there are two ways for the deceased to cross it, the first is easy to pass, while the second is slow, and both ways have stumbles and undergo tests. The deceased undergoes these tests and takes precautionary measures, considering that the god (Osiris) and the god (Ra) are far from the population in this region, and those who are weak must pass these tests (Tybw, 2004, p. 168) (tybw, 2004mp.168).

At the beginning, an area consisted of twelve hours, and after that it shrank to only two hours, especially the fourth hour area of the book (imy-dw3t), in which snakes abound

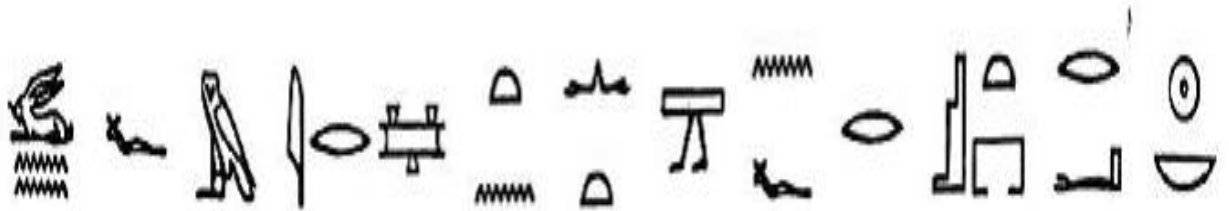
and are distinguished by its rugged desert nature and full of dangers and difficulties that are not suitable for the journey of the god (Ra) (Tibu 2004, p.168).

This tragedy extends throughout the journey of God (Ra) during the fourth hour until the fifth hour and is considered the secret way to the West (Sayyid Qutb, 2020, p. 52) (alsayid alhaq, 2020, p.52). Despite the distinction of this non-existent region and its predominant dark character, it constitutes an environment suitable for snakes, in addition to the absence of a river, and for this reason the god (Ra) cannot sail his boat on the sand dAw.



This brings us to the appropriate shape for the boat of the god (Ra) to cross the sandy desert area, as is known, the third hour area has three gates in order to cross at this hour and it is devoid of humans except snakes with heads similar to reptiles in human form and their heads are huge with animal heads (AlHawary, 2017, p.174-175). These scenes are as follows:

(A) The first record (upper): It appears at the beginning of the scene at the fourth hour of the book (imy-dw3t), a goddess wearing a red crown, and she is an image of the goddess (Nate), and the text came with the name (the one who guards the one who shines), and it is possible to display and functions for this The gods are in the fourth hour, and among them, the guard of the first door, who is represented by a serpent in the form of a human head and four feet, as he cannot move or move to any other place, and as stated in the text, as follows:



"Wnn -f m urí w3t tn íwt šm.n.f r st rš nb"

It's translation: "The guard of this path will remain without leaving a place and time" (Al-Sayyid, p. 53).

On the side of the second door, three snakes appear and the text describes them as follows: (They crawl on their stomachs and also do not go anywhere), their spatial function they do not leave, and then a snake raising its head, which is the goddess (seIket



), and she stands at the beginning of the corridor and behind her is a god who bears the eyes of the god (Horus).)and his name (which differentiates between the two gods) (Horus and Set), and after him the great god (Ntera) has four legs, three heads and two large wings, and he is a huge snake, and the texts indicate that the wind moves through his wings, and also a god comes in the form of the head of the gods (Set) And he holds in his hand the scepter (Wast) and he called it (the opener of the gate to the underworld), and the serpent appears in the scene (Naheb Kau), and he is the god of life and goodness and he is the son of the two gods (Geb and Rannont). The lower one, and it is mentioned that the deceased moves in the form of (Nahb Kao), and this snake seems to have a close relationship with the sun god (Ra), especially the god (Atum), and it appeared in two forms, beneficial and harmful at the same time (Al-Hawari, 2017, pp. 254-255).

In addition to a scene depicting four deities, two males and two females, the first of them is a male named (praising the head) and the second (the ruler of the underworld), while the females, one of them wears the white crown and the other wears the red crown (south

- north), these fourth and fifth hours represent a cemetery (Memphis) and (Saqqara), which is a form of the (Rustau) region in terms of the content found in both clocks, and the fourth clock appears in the view in the form of a narrow passage descending from the surface of the earth to its interior and it has three gates (Al-Sayyid, p. 51).

(B) The Second Record (Middle): We see in the view of the fourth hour from the book (imy-dw3t) the sailboat in the middle of which is the god (Ra), and it is embodied in human form and an animal head, and the shape of the sailboat took the form of a two-headed snake, the front and back of the boat, and the tasks of this snake It is the lighting of the road because the area is dark, and after the god (Nut) was the only one who moved the boat by oar, this rugged desert area hinders the movement of the boat, and rowing does not benefit it, and for this reason they used ropes to cross the region, so four of the gods appear from the followers of the god (Osiris) They pull the boat with a rope, and a group of followers of the god (Ptah) contribute to this. It came in ancient Egyptian mythology that he is the god of truth and honesty, and he is the main god of the city (Memphis). On artists and sculptors and pictures in the form of (mummy) (Becky, 1993, p. 279).

It is noticed that the god (Ra) at the fourth hour merges with the god (Soker) with the god (Ptah) to (Ptah Soker Osiris) to replace the god (Osiris) at this hour. It seems that this region of the second record contained three gates, which are as follows:

First Portal: Mds smA-tA

The knife unites the earth.



Second Portal: Mds mAwí-tA

The knife restores the earth.



Third Portal: Mds nhh

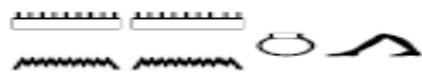
The Eternal Knife (Ali, 2021, p. 119).



Also, it appears in the scene of the fourth hour in the second (middle) record, a deity wearing the white crown, and he is the one who provides assistance to the sailboat of the god (Ra), and guides it to cross the dark dangerous area, and he gives the crown, which means that he gives life and safety when crossing that hour (Saad Allah, 2016, p.17).

As for the shape of the boat of the god (Ra), it was taken in the form of a snake, and under its front was written the phrase (who cuts off the road) and above the boat a text as follows: (The great god sails in front of them, and the flame that emerges from the mouth of the serpent boat lights the way for him), and drags the sailboat to the sands of the desert. There were also four gods (the mysterious, the one who keeps the rope, the one who presides over the great rope), and their names relate to the work they are assigned to, and there are two groups dedicated to protecting the god, and the navigators who pull the ropes on the boat (Al-Sayyid, p. 52).

(C) The Third Record (Lower): The fourth hour region of the book (imy-dw3t) depicts a snake in the form of three human heads and is called:



Mnmnw, which means (the one who moves), and above this serpent there are fourteen human heads, and on each head there is a circular disc and under them a star, and they are divided into two rows, one above the other, and each row has seven human heads, and it is obvious that the text accompanying the lower register did not mention the main role of these heads and their function, On the other hand, the fourteenth hour shows fourteen deities whose job is to pull the rope of the boat

of the god (Ra). There is a relationship between the full moon and the birth of Khepri (the morning sun), and the well-known god (Ra) is born in the morning in the form of the god (Khepri), and this synchronization is related to the astronomical phenomenon, and the text accompanying this scene:

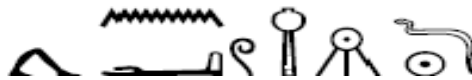


"šsmw pw štA ní ímht íw psd ím.s rša-nb r msít h̄pri p̄rw m h̄rw mnmnw h̄ry h̄r h̄pri"

It's translation: "This secret form ímht the light in his form every day until the birth of Khepri, a serpent emerges from his face and Khepri moves" (Abd Al-Aal, 2020, pp. 134-136).

We see, in the view of the fourth hour of the third lower register, drawings of the two gods, the first corresponding to its name (the way) and the second called it (the walker), and they are in an animal form, and a deity appears in the form of a monkey mummy sitting on a throne named (Benini), and a deity with the head of a lioness corresponding to her name (Henget), and a goddess sitting on a throne named (which connects the horns), and in front of them are two snakes crawling, the first has two heads, a snake's head, and on its tail a head in the form of a man named (the hidden), and the second is a female (the praiser), whose function is chanting hymns to the god (Ra) (the master , p. 55).

The scene below reveals drawings of the front and rear of the boat, and they are represented in the form of a human head, and in the middle of this boat is a snake



with this phrase written on it (nšw h̄dw), meaning (the luminous serpent) and it is responsible for launching the flame of light in order to light the road, and the name (ankhu) is cn̄hw (Abd al-Aal, 2020, p. 95).



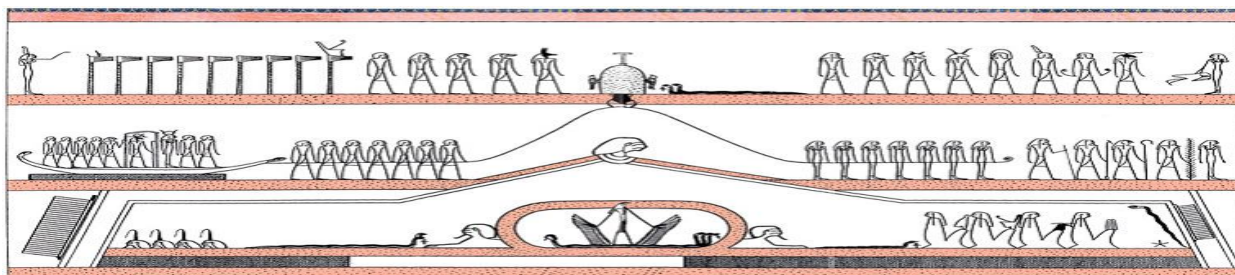
Places of recording the fourth hour from the book (imy-dw3t) on the walls of the tombs of the kings of the New Kingdom:

This clock was recorded on the walls of the tombs of the kings of the New Kingdom, and it is as follows: the tombs of the kings of the eighteenth and nineteenth dynasties, including the tomb of the king (Thutmose the First). And the tomb of the king (Thutmose III), this tomb mentioned the details of the book (imy-dw3t) because it is the first source, as writings came in the middle of the entrance to the burial chamber on the western part of the tomb, as well as the tomb of the king (Amenhotep II), where the full hours were recorded on the walls of the tomb, As the fourth hour was found written on the right side of the entrance to the burial chamber (Abd El-Aal, 2020, p. 95) (Abd El-Aal, 2020, p. 95), in addition to the tomb of (Amenhotep III) depicted on the western wall of the cemetery (Abdul-Ghani, 2016, p. 51) (Abdal Ghani, 2016 p.56), and as I found in the

tomb of the king (Seti I) the four o'clock inscription on the walls of the burial chamber, I found inscriptions on the walls of the right corridor from the entrance to the tomb, and in the tomb of the king (Merneptah) scenes and texts of the book hours were recorded (imy-dw3t) on the walls of the burial chamber (Tawfiq, 1990, p.301) (Tawfiq, 1990, p.301), and the tomb of King Ramesses II From the cemetery (Abd El-Aal, 2020, p. 55) (Abd El-Aal, 2020, p. 55).

And the tombs of the kings of the Twentieth Dynasty, including the tomb of the king (Rameses III.), and the tomb of the king (Rameses VI) the twelve hours of the book (imy-dw3t) were recorded on the walls of the tomb, and here the texts and scenes gave an accurate description of the punished in the underworld (Abdullah, 2012, p. 70) (Abdullah, 2012, p.70) .

The secret cave of the god (Soker) according to the scenes and texts of the fifth hour:



sšmt ḥryt-īb wi3.s" "

"The pilot in the middle of her boat"

št3 n t3 ḥr íwf ntr pn íw íwyw ntr pn sdm.sn ḥrw ršw ḏwí.fr ḥ3w ntr pn"

The above text justifies the fifth hour of the book (imy-dw3t), which is considered as a dividing point between the other hours, as it represents the life of the god (Ra) again and represents the embodiment of the West and its content provides everything that the deceased needs in the underworld, including the eternal waters and is characterized by the presence of the two gods (Isis) and (Nefertis) during the day and renewing the birth of the god (Ra) in the form of (scarab), which is the god (Khepri), and in contrast, there is a text mentioning:



"íwf 3st ḥrít ššy skr".

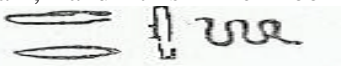
It’s translation: “The body of Isis over the cave of Sokar” (Sayyid Qutb, 2020, pp. 59-60).

The above scene shows four men pulling the boat at four o'clock, but at five o'clock they are accidentally unable to accomplish this task, and God (Khepri) helps them in that until they cross the narrow corridor in order to reach its bottom, and thus the boat is towed by four Ten men and seven females, and their journey passes in an oval shape in the form of the cave (Soker), and here it is represented by the underworld in a second form, and in it the union of the dark night of the god (Osiris) united with the god (Soker), and the fire remains burning for the punishment of the sinners (Hornung, 2019, p.90). Below is a collection of scenes and texts at five o'clock in detail, as follows:

(A) The first record (upper): The view of the fifth hour from the book (imy-dw3t) shows the far right side of a goddess who has a feather above her head called (that creates the body), and a group of nine goddesses appears in front of her, the first of whom wears a

white crown to represent the god (Khepri) who appears in the scene standing at the front of the fifth hour, and his main task is to wait for the exit to the material world in the morning. As for those deities, one of them wears a red crown and symbolizes the god (Horus) in the underworld (Saad Allah, 2016, pp. 18-19).

It is known that the functional and symbolic functions of these deities are known through hieroglyphic texts and scenes. The scenes reveal to us the symbol of the southern white crown and it represents (the god Shu, Tefnut, Geb, Nut, Osiris, Isis, Nept whale), while the symbol of the northern red crown represents the god (Horus) In the underworld, and a group of five gods stands in front of them, and their titles are as follows: (who stands next to the drowned, the guardian of demons, the life of the heart, the eternal, Anubis, the guardian of the night room), and it also appears in the scenes and texts about the presence of the two gods (Isis, Nabt Hut) in A room described by the texts filled with sand and represented by an hour of the night hours, and the scarab (Khepri) that carries life (Ankh) emerges from it and ascends to the boat of the god (Ra) to revive it again, and here the embodiment of the fourth and fifth hours appears, the death and resurrection of the god (Ra) again, and this The room guarded by a two-headed serpent named

Djer 

Behind it is a group of executioner deities and their names (peace of the gods - whom the West fears - the stick - who swallows - the venerable - the owner of the right - who requests activities - the spirit), and as we found the last upper register of the scene, there are gods who kill their enemies, and they are the gods (Hemit) and she Hold on to the enemies of God (Ra) (Al-Sayyid, p. 62-67) (Alsayid, p. 65).


(B) The second (middle) record: In this view from the second (middle) record, the fifth hour of the book (imy-dw3t) appears, a group of fourteen deities pulling the boat of the god (Ra) with ropes, and they represent the fourteen days of the month except They do not bear names (alsayid, p.65), and the accompanying text for this view is as follows:

"ḥꜥ nꜥr pn ḥr tp nꜥrꜥ tn wꜥ-mdw.f m tꜥ skr rꜥ nb ín ḥpri ímy pr.f mꜥꜥ nꜥrꜥ n stꜥt ḥr-tp ꜥrrꜥ tn r ḥtp.f wꜥwt nt dwꜥt ín nꜥr p n ꜥꜥ ḥr tp ꜥrrꜥ tn sy.k sꜥmw.k pn skr ímn štꜥ dwí.í n.k ꜥḥ.k mdw.í n.k ḥkn.k ím.sn ꜥst n sꜥmw .k nꜥr ꜥꜥ n ḥꜥt.k swt sꜥw .f sí"

It's translation: "This is the god who stands above the head of the gods (Isis), so that he can give his orders every day in the lands (Sucre), and he is the god (Khepri) who is in his house, and pulls the rope up to the cave to rest in the ways of the underworld, and the god above says Cave This is your hidden image Sucre, and I say what is useful to you to be pleased with them Isis belongs to your image and the great god belongs to your body for guidance" (Hornung, p.100).

This text notes the principle of secrecy, because there is something like ambiguity, as it mentions the appearance of the deceased in the underworld in the region of the god (Soker), because the texts that were written were not just for protection, but in order to preserve secrecy, as the kings of Egypt had an aura of holiness that lies in Concealment, and therefore the written texts, in their belief, are surrounded by holiness from secrecy, as they guide him and bring him back to life and bring him closer to the gods in the underworld (Ali, 2021, p. 124) (Ali, 2021, p.124).

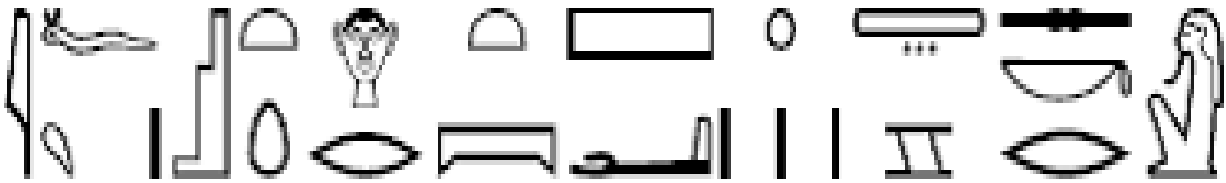
Likewise, a view of a human head appears in the same record, topped with a pyramidal dome resembling a hill. On both sides of this hill stand two birds clinging to their claws. The first on the right side represents the goddess (Neftis), and the second on the left side

represents the goddess (Isis) and books on top of the hill (kkw). 

It means darkness or (grh) means night, a reference to the underworld, and then images of the god (Anubis) appear standing and near him a text as follows: $\dot{\text{in}}\text{pw hny}$



Its translation is (Anubis, the god responsible for the box), but it came in the scene emerging from the night from the hill in the form of an incomplete (scarab), and it is possible that this is a sign of helping the god and bringing him back to life in the form of (scarab), and under the (scarab) in the scene there A pyramidal shape, and it is known that the pyramidal shape and the human head together have different appearance from one period of time to another, as its area decreases as it rises to the top in the tombs of the kings of the New Kingdom, and as a text appears near the human head, which is as follows:



"Í wf 3st hryt š'y t3 skr"

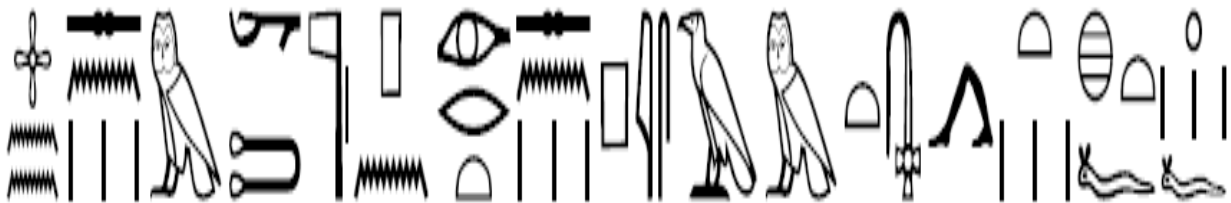
its translation: "The body of Isis on the sands of Sucre" (Abd al-Aal, 2020, pp. 99-100).

(C) The third record (lower): it is clear that the fifth hour is similar to its characteristics in the hierarchical shape. In the texts of the pyramids, we found scenes of the deceased's boat (the pharaoh), and the gods pulling the boat with ropes until it reaches the top of the pyramid, after which the (scarab) appears, to merge with The deceased because of his resurrection from the new, and for this reason the kings of the Old Kingdom wrote down the texts related to the journey of the deceased (the pharaoh) to the underworld on the walls of the pyramids, and because it is similar to the fifth hour from the book (imy-dw3t) it was recorded in the tombs of the kings of the New Kingdom, so we find in the scenes of the fifth hour when The compound of the god (Ra) reaches the places of the human head, the (scarab) ascends to the compound of the god (Ra), and in the scene appears the god (p) and the god (Horus) who was found at the bottom of the hill, and he is in the form of a man with a falcon's head standing in the middle of the cave inside this hill. This cave without a door is surrounded by sand and called it (the secret area of the god Horus who guards the secret body) (Al-Sayyid, p. 63).

On the other hand, the scene shows four heads with curved chins, and a hieroglyphic sign



was drawn above them, but it did not specify their names and wrote above their heads the phrase (tpw tk3w) and its translation: (the heads of torches), and the accompanying text for this scene is as follows:

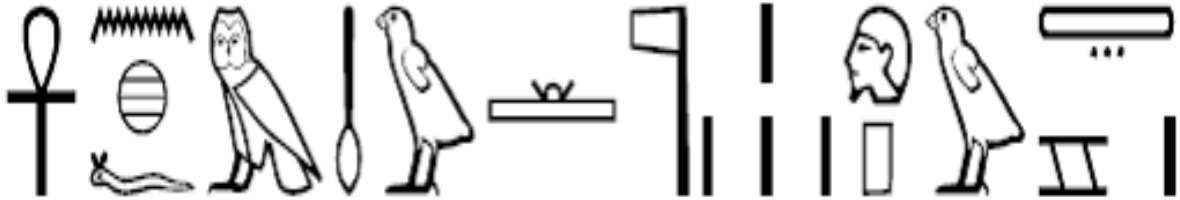


Wnn.sn m-ht ntr pn írrt.sn pí s3mt nmt hftyw.f

“They are after this god. What they have to do is burn the enemy’s advance.”

The above text explains that their job duties are to protect the god (Ra), and their spatial job is to stand behind the god (Ra) in order to burn the progress of his enemies. A snake is also depicted in the scene and it is called (ḏsrw-tp).

His translation is (flame), and above his head is an animal (monkey), and near him is the sign of life (ankh), and the accompanying text for this scene is as follows:



ḥḥ.f m ḥrw nṯrw tpy t3'''

Translation: "He lives by the voice of the gods on earth."

This text refers to the importance of the voices of the gods on earth, and it is likely that the god (Ra) lives on those voices, as stated in the texts (Abd al-Aal, 2020, p. 40).

Places where the fifth hour is recorded from the book (imy-dw3t) on the walls of the tombs of the kings of the Eighteenth Dynasty (1580-1314 BC) in the Valley of the Kings, including the tomb of the king (Thutmose I), where the fifth hour was recorded in this tomb, and one of the scenes in the middle record is illustrated What looks like a hill and from which the image of the human head appears, and the tomb of the king (Thutmose III) found the fifth hour here in its entirety at the end of the room on the southern wall of the burial chamber, and in addition to the tomb of the king (Amenhotep II) this hour came in the burial room to the right of the entrance to the tomb the fifth hour was recorded And it was recorded on the western walls of the tomb of King (Amenhotep the Third), as small, indistinct pieces were found due to erosion or damage during exposure to theft (Abdul-Ghani, 2016, pp. 49-51).

The tombs of the kings of the Nineteenth Dynasty (1314-1200 BC), including the tomb of the king (Seti I) depicted at five o'clock on the left wall of the tomb and on the corridor opposite the fourth hour (Tawfiq, 1990, p. 301), while the tomb of the king (Ramesses II) came The inscription of the fifth hour on the walls of the tomb and its correspondence in the inscription of the fourth hour, and the tomb of the king (Merneptah) appears in which a group of views and texts of the book (imy-dw3t) appears, especially the five o'clock was recorded on the walls of the burial chamber (Abdul-Ghani, 2016, pp. 55-56) In addition to the tombs of the kings of the Twentieth Dynasty (1200-1085 BC), including the tomb of the king (Rameses III), which appeared at five o'clock written on the walls of the tomb (Abdel-Al, 2020, p. 139).

Conclusion

In our research entitled “The book (imy-dw3t (imy-dw3t) written on the walls of the tombs of the Valley of the Kings (3, 4 and 5 hours as a model)” we reached a set of conclusions, namely:

1. Most of the forms that appeared to creatures in the underworld, they are imaginary forms that draw attention to questions about them, for example the image of the snake that embodied the spirit of the god (Ra), as well as titles and names that have an effective influence in the underworld, as the sun god (Ra) has many titles and forms that His representation in the underworld, and his presence in the underworld is of great

importance, as without him the journey of the sun's exit from the underworld and its rise to our (material) world would not have been successful.

2. It appears in the scenes of the third, fourth and fifth hours of the book (imy-dw3t) the formation of spirits and their resurrection, and these spirits are the righteous and the sinners. Completing their journey with the god (Ra), where they will face the competent gods in their punishment.

3. The scenes and texts inscribed on the walls of the tombs of the Valley of the Kings revealed the strict protection and the multiplicity of boats in the three registers, each from the third, fourth and fifth hours, as they lead us to the main function of the boats in securing the road that was traveling by oars, for example the fourth hour area is for the god (Sukar) Here, it cannot be separated from the god (Osiris), who transcends the god (Ra) in this region.

4. The texts and scenes that were mentioned about the sailing of the boat of the god (Ra) and the directions of the course of this journey explain the direction of the boats with or against the current as sailing against nature from west to east. Its events took place in the chaotic world, and because it is the cause of this chaos and the complex march against the direction of nature, therefore the god (Ra) needs the support of creatures and deities that provide him with protection and assistance to overcome obstacles and cross dangerous areas in the underworld, and the job tasks of these creatures and deities are based on blasphemy or Towing the boat, especially in the (Rustau) region, and we conclude from the above all the creatures in the underworld, whether it is a god, unseen creatures, or the righteous (the sober) who are assigned the spatial and temporal functional role in the underworld. Its goal is to successfully complete the journey of the god (Ra). In the underworld, due to his exit to our (material) world in the form of (the sun), according to what was stated in the concept of the ancient Egyptian mentality.

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