

Original article

TWO TEXTS OF CARRYING THE PROCESSION OF THE GOD HORUS AND
THE GODDESS HATHOR AT EDFU TEMPLE

Ali A.

Archaeologist, Ministry of Antiquities, Bahariya Oasis Unit, New Valley, Egypt

E-mail: alaaamar200033@yahoo.com

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Abstract

Edfu temple is one of the most complete and well-preserved of all the Egyptian temples. The actual building only dates back to Ptolemaic times. I aim with this essay to develop the understanding of the two Processions of Horus of Behdety and Hathor which are existed on the second Hypostyle Hall through the examination of the iconographies, epithets, nature and role. The processions with statues were reminiscent of the annually journey that the statue of the goddess Hathor undertook by boat from Dendara to Edfu. Here I am trying to investigate questions of the physical movement of the portable barks carrying each temple's divine statue and to better understand the ritual events.

Keywords: *Edfu, Horus of Behdety, Hathor, The two processions of Horus and Hathor*

1. Introduction

The subject of this paper is limited to elucidate one of the main events and stages of the Beautiful Feast of Behdet where the local form of the god Horus would accompany Hathor on her journey to Edfu in his own boat [1]. The first scene shows the divine cult image of falcon-headed statue placed in a covered wooden portable bark [2-4] with carrying poles which were used by the temple priests to support the boat on their shoulders within or outside the temple. It seems that the divine bark left its hosting sanctuary within the temple and processed the temple parts to come forth. The location of this scene in the second hypostyle hall is labeled on the first register on the northern wall toward the west. The second scene shows the portable boat of Hathor which was gilded and equipped with carrying poles. The location of this second procession is engraved on the first register on the opposite side toward the East on

the same wall. The relevant texts identify the temple as the final destination of this processional journey of Hathor. In contrast to the titles held nationwide by the king who shows himself in double portrait in the two processions. One of them as the king altered or built monumental structures to shape this pageantry and the other one as a king burns incense and offers the sistrum into Hathor. As whole, the riche repertoire of texts seems to point to an important mythology festival of the processions of the two gods Horus and Hathor. This study tries to focus on the textual and pictorial records of this festival, study of the physical movement of the portable barks carrying each temple's divine statue and investigate questions of movement and experience to better understand the ritual events. The translations of the variant texts are based on the texts published by Chassinat (1987) [1].

2. Textual Documents

2.1. The first scene, the procession of the god Horus [1].

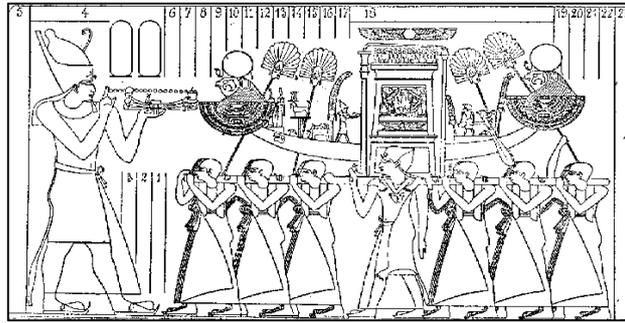


Figure (1) Shows the king Ptolemy IV standing, wearing the double crown

2.1.1. The texts

As could be seen in fig. (1) the king Ptolemy IV standing, wearing the double crown, a short kilt under along limpud one and holding the censer in his left hand and burning incense with his right. Facing him an elaborately decorated shrine of the divine cult image sat amidships. It was always partially concealed from profane eyes by a white linen cloth. This divine shrine placed on a covered wooden litter shaped like a boat with

long wooden poles carried upon the shoulders of twelve priests, two rows hold the pole in the both sides. Under the shrine in the center, the king as a priest *Twn-mwt.f*, wears the *hprš* Crown and accompany the bark, but do not serve as carriers. This portable boat was gilded and decorated with an image of the falcon-headed Horus of Behdety at the bow and stern.

2.1.1.1. The title



*i rmnw rmn Bhdty i ʃw twʒ Hr-ʒhty hm gmhs n bik n nwbt hm-Hr n Hr-nfr ʒb-ib.tn hr
rmn itn mk R^c pw hr tp tʒ swdʒ kh^c.tn sʒw-nmt m rdit hʒw r nmt .f mk h^c.f r sr nfrw r
wd.tw nḥ n Tʒ-mry.*

O bearers^(a), carry the Behdety, O bearers, raise up Horakhty, priest of the falcon *gmhs*^(b), falcon of the Golden one, priest of Horus for Hour-nefer, be careful when you are carrying the sun-disc, behold, he is Re, who is upon the land to save your hands, walk carefully to make more strides for his course, behold, he rises to proclaim his beauty (shining) to decrees life for Egypt^(c).

2.1.1.2. The king

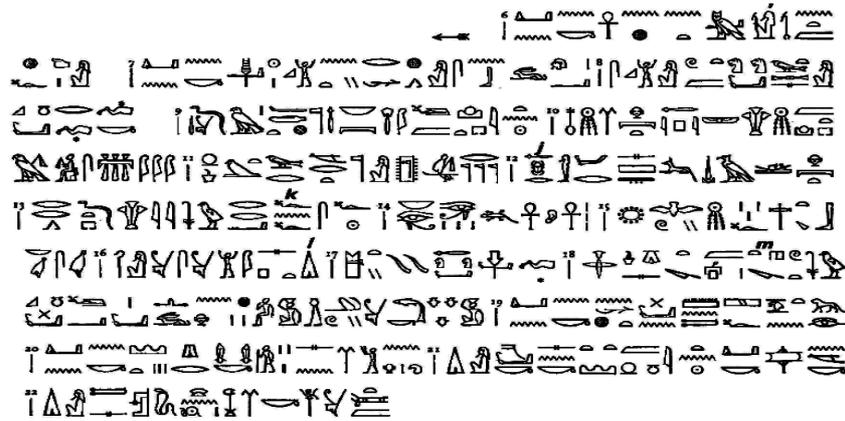


*Nswt-bit iw^c n ntrwy mnḥwy stp.n Pth wsr-kʒ-R^c šhm-nḥ-Imn sʒ-R^c ptwlmys nḥ dt
mry ʒst imy-r st-hnt ir iht n it.f dʒr-hm-f rdi .f sw m pr.f.
dd mdw šsp n .i^c n Hr twʒ .i sy m iʒbt .i kʒp .i n .k sntr m imntt .i dʒr .i hm.k pri .k r-hʒ
hbw nb m tp-rnpt hnm .k itn .k wbn m hrt im ...? Hr hn^c bʒ.*

King of Upper and Lower Egypt, Heir of the two beneficent gods, the chosen one from Petah, strong is the ka of Re, the living image of Amun, son of Re, Ptolemy, beloved of

Isis, living forever, the overseer of the foremost place^(d), who offers offerings to his father, who makes his majesty sacred, who places him in his temple. Words spoken: I receive the arm of Horus (the censer)^(e), I raise it with my left hand and I burn for you the incense with my right hand, I make your majesty sacred to come forth after every festivals of the beginning of the year^(f) and unite with your sun-disc and shine in the sky here...?, Horus and the Ba.

2.1.1.3. Texts accompanied the divine portable bark



di.i n.k nḥ nt m-^c.i w3st nt m ḥf^c.i. di.i n.k ḥ^c k3 nty r-ḥt .i snb wn tp-^c sk3 i.tw m pḥty wrt ts.i kn r ḥpšwy .k. dd mdw in Hr Bḥdty ntr 3 nb-pt s3b šwt pri m3ḥt itn nfr psd-m-dw3t ḥy sw r^c.f n sf nb irtw 33 nḥw wpš m3wtw.f ndb nb šm^c.s ḥk3 mḥw.s k3 šwtw spd ḥnty 3 pḥty šhm ḥpšwy rwd b3gsw m s ḥi sw kn pri-^c n wnn ḥr ḥy .f in-pḥwy n ḥ3kw ib.f. di.i n.k nḥt n Mntw šfyt n M3i ḥis. di.i n.k ḥ3swt ḥr tḥty.k wryw.sn m i3w n ḥr.k. rdi .i ḥwi.k snkt m-šn-n-itn di.k t3w n mr.k. rdi.i wts.k ḥ^cw n R^c ḥ3m.k i3wt n Itm

I give to you the life which is with me, and the strength which I hold with my hand. I give to you the lifetime which is raised beside me and the health which is in front [of me], I raises them with the great strength and I assembles the strength to your arms. Words spoken by Horus of Behdety, the great god, lord of the sky, of him of the dappled plumage, who comes forth from the horizon, the beautiful sun disc, who shines in the sky, the winged disc, who shines in the horizon, the noble falcon, brighten plumed, great Snbty falcon, Mertw, the sacred one, the distinguished one more than the gods, great of form, sacred of secrets, who sails heaven, who permeates Underworld, who lights up himself as far as yesterday, lord of eyes, numerous of ears, his rays strews the land, lord of the white crown, ruler of red crown, high plumed, sharp of horns, great of power, strong of two arms , who makes the knife strong behind who attacks him, the valiant, the brave, there's no child like him, who brings the end of his enemies. I give to you the strong of Monto and the dignity of Mai-hes. I give to you the foreign lands under your sandals, and their chiefs in adoration into your face. I make you to strike the senket people^(g) and all that is enclosed by the sun disc and give you the wind [breath] as you like. I make you to raise up with the diadems of Re, and you to seize the job^(h) of Atum.

2.1.1.4. Left column



dd mdw ʿpy wr psd.f m pr.f mitt rdi.f sw m-ḥr nnt ḥ3yw m3wt .f t3 ḥr-ndb .f mitt w3w3 .f m ḥrt dg3 .f itn.f rdi .f sw m b3ḥw ḥnm b3 .i ḥn^c ḥm .f.

Words spoken, the great winged disc, who shines in his temple like who he gives himself [shines] in the sky, who illuminates all land like his light in the sky, who sees his sun disc and places it in the East to make the ba unites with his form.

2.1.2. Commentary

(a) *rmnw*, bearers [5]. In the temple *rmnw* are the priests who carry the divine barque or the shrine of the god in the festival procession, certain priests would be appointed as bearers and so the word has a human determinative. In the contexts, they may have had to play a mythological role in such processions and perhaps wore [6].

(b) *hm gmhs*, priest of the falcon *gmhs* [7]. Was a title of the king in the pre-toilet rituals such as *m33-ntr*, *dw3-ntr* and have virtually the same functions as the *hm-Hr*. However, he also had responsibility for the live hawk at Edfu, impersonating shu, and it seems likely the post would actually be filled and performed by a specially chosen priest. His duties included performing the ritual *ir- iht*, and he observed correct procedures such as bending his hand to the god, argued that this was in origin the lower Egyptian equivalent of *hm-Hr* and so they were found in their due places on the walls west and east respectively, or together in the same scene [6].

(c) *h^c .f r sr nfrw r wdt n h n t3-mry*, who shining to proclaim his beauty (shining) to decrees life for Egypt. This sentence gives convincing evidence that the god Horus who decree life for the Egyptians and all the world by his shining, and there are several titles and sentence are used to describe this sense like as, *shd t3wy m nfrw .f, n d shd t3wy m hddwy .f, shd t3wy m ntrty .fy* [8], all of those are a solar titles for the god Horus who gives light on the land by his shining then he gives life for all things which exist upon the earth.

(d) *imy-r st hnt*, the overseer of the foremost place [9]. Alliot translates "chef de l' eminent siege" [10] and Otto translates "overseer of the illustrious place" [11], the title *imy-r st hnt* is usually connected with purification rites and also with the mortuary and ancestor cults. Ibrahim suggested it was a LE title (or

at least was held by the king while performing LE rites) and is parallel to *iri-^c*, but some examples have an upper Egyptian king determinative. It occurs also at kom ombo, Kasr el Aguz and Dendera, where Room E is called *st-hnt*, Sauneron suggested that *st hnt* may be connected with *imy-r st*, a common administrative title and person who managed places connected with food preparations. *St-hnt* is more important than *st*, for it is the preeminent place, the house of god and his sanctuary, where the role of priest and administrator merged [6]. The king has this title in *ir sntr* scenes [1], *rdi ntyw* in the fire [1], *sntr kbhw* [5], purifying everything which comes into the temple, in scenes with no title, but connected with incense offerings [6].

(e) *n Hr*, censer for burning incense [5]. It means literally "arm of Horus". The term is one of the variants used for the incense burning apparatus, shaped like a forearm with perhaps a falcon head at the "elbow" and the hand holding a vessel with charcoal, into which pellets of incense were dropped to be burned [6].

(f) *tp-rnpt*, the beginning of the year, This feast of the new year was a national festival celebrated in all temples [12]. In it god comes out to unite with his ba and rests in his house on the New Year and all likewise [6]. The best known from the temple of Edfu and Dendera, although the specific rites and activities performed differed from place to place, a general pattern of the processional activities has emerged for New Year's day. The statues would be carried in procession from their resting place in temple chapels and crypts to the complex of wabet and court. A set of two chambers consisting of an open court and a slightly elevated chapel where they were purified, clothed and adorned. The procession would then continue to a Kiosk on the roof of the temple, where through the ritual of the opening of the mouth and the exposure to the sunlight, the statues would be

revitalized and reunited with their ba or divine power. Procession with statues was not limited to the interior halls and chapels of the temple, but also regularly took place outside the temple, either within or outside its precinct. These festivals offered the general population. The time of this festival according to the calendars of Edfu Temple which found on the face and thickness of the south jamb of the north-east gateway of the forecourt, it reads as follows: [1st Akhet, 1] the procession of Re on his feast of *h* ? 18 [born] by the bearers of the god} the feast of New Year, *wp-rnpt*, day of the sed? feast of the Behdety ... [13]. It contained with the festival of beginning the inundation in the middle of June which the Egyptians took as beginning of the year, on the day of the rising of Sirius called New Year [14] and beginning of the inundation [15]. The ceremonies were divided into two phases. The first one was the days before New Year's day when the cere-

monies took place in and between the mesen-room (no. 16) and food altar and pure place. The other one was the New Year's day and the following days when the ceremonies extended to the roof and the Kiosk.

- (g) *snkt*, *snkt* people, an inscription for Bedouins habitants in the deserts, Nubians in the south of the first cataract [16].
- (h) *i3wt*. "Job, office" [5], may be from the same root as *i3t* "stick", *i3w* "be old" *i3wt* "post" before the shrine of Min, and *i3wt* "herd", all of which imply authority and respect for age, the symbols of office in Egypt are the stick and the seal, no doubt presented by the king, and the highest ranking officials who were literate came under the patronage of Thoth. In the late period priests too could be designated as holders of *i3wt*. The word is used in ritual and offering texts where it applies above all to the office of kingship [6].

2.2. The second scene, the procession of the goddess Hathor [1]

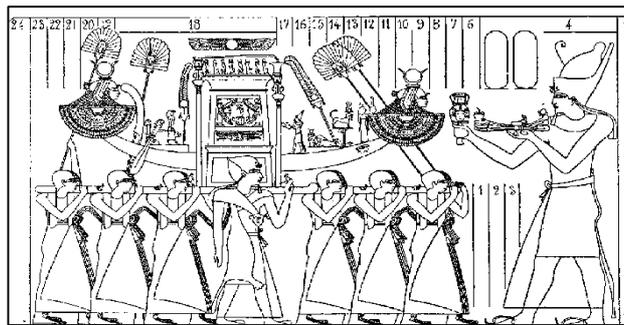


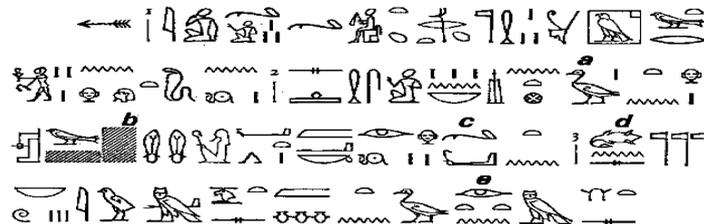
Figure (2) Shows the artistic details of Hathor's procession

2.2.1. The texts

The artistic details of Hathor's procession, fig (2) are typically inscribed like the previous procession except the finials of the portable barks at the bow and stern which decorated with an image of Hathor-

headed god. Also another variation is noticed in the representation of the king who gathers in his two hands the censer to burn incense and the sistrum as one of the most popular sacred symbols of Hathor.

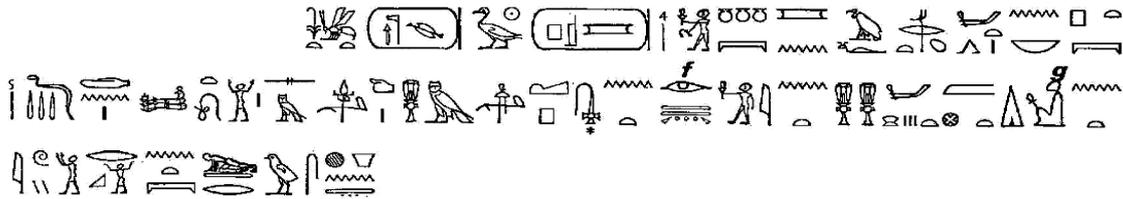
2.2.1.1. The title



i rmnw rmn špst wsrt hmw-ntr n Ht-Hr wrt ihyw n hryt-tp n R^c šhtp hmt.s rmnw n nbt Twnt hb .tn hr wts wrt tbtj s3w-nmt mk irt-R^c hr wy .tn sndt.s n ntrw nbw iw m-^c šfyt.s m ibw .tn s3 ht tn m hryt.s.

O, bearers, carry the noble one, the mighty one, the priests of Hathor, the great one, the musicians of the uraeus of Re, who causes her majesty satisfied, O, bearers of lady of Dendera, go to carry the great one, and your sandals walk carefully, behold, the Eye of Re is in your hands, and her fear among all gods, and her fear in your hearts, and your sons in dread.

2.2.1.2. The king



Nswt-bit iw^c n ntrwy mnḥwy stp.n Pth wsr k3-R^c šhm ḥnh Imn s3-R^c Ptwlmys ḥnh dt mry 3st ihy-nwn n mwt.f wsrt dsr nmt n nbt pt. dd mdw šsp n.i ḥw nw Hr tw3 .i sy m i3bt 3ms sšst m wnmy k3p n.t ḥtyw ihy.i n.t sšst dsr ḥw.t m i3t-di rdi.i n.t i3w r-k3 nnt sni-t3 r wsh n t3.

King of Upper and Lower Egypt, Heir of the two beneficent gods, the chosen one from Petah, strong is the ka of Re, the living image of Amun, son of Re, Ptolemy, beloved of Isis, living forever, They-Nun^(a) for her mother, the mighty one, who makes the strides sacred for lady of the sky. Words spoken: I receive the arms of Horus and I raise it with my left hand, I hold the sistrum with my right hand and I burn for you myrrh, I shaking for you the sistrum, I make your appearance sacred in Dendera, I give to you praise to the height of the sky, and I kiss the earth to the width of the earth.

2.2.1.3. Texts accompanied the divine portable bark



di.n [.i] n.k ḥnh sm3 m snb srnp.i ḥw.k m m3wi rdit.i šfy.k m ht n t3w bnrw.k hr ḥmwt. di.n [.i] n.k m3^c-hrw n s3.i Hr ḥk3.k t3wy hry nst.f di.n [.i] n.k šm^cw mḥw psdt hr tbty.k di.n [.i] n.k ptwn n s3.i Hr rdit n.f m 3ḥ-bit. Rdit i dd.tw r.k m ḥnw n T3-mri mi Hr-sm3-t3wy m wḥm. dd mdw in Ḥt-Ḥr wrt nbt Twnt irt-R^c hryt-ib Bḥdt nbt pt ḥnwt ntrw nbw hryt-tp m tp n Itm ḥprt st.f hr dhnt.f Itt wrt mst R^c tpyt nt Ḥmnyw Rnnt špst n T3-mri mḥnyt n ntrw nbw nbt im3t bnrt mrt st ḥmt nbt r ht.s nbt mkt m wi3 n ḥḥw irt ḥ3t m dp ntr ḥnt drt ḥrt sšst sḥtpt ib n imn rn f wrt-ḥk3w ḥnwt pr-nswt dd.tw ḥyt m rn.s thnt ḥ3wty bnrt mrt....? nb m m33.s. di.n [.i] n.k ḥw m nsw-bity iw.k mn.ti hr st-Ḥr rdit .i šsp .k w3dy n ḥm R^c nswyt 3t n Itm Mḥnyt hry-tp .k mi nb-dr iw .k n Bḥdt r^c-nb.

I give to you life joined with health, I rejuvenate your flesh as new, I put your fear in the bodies of men, and your love, sweet, in the women, I give to you the triumph of my son Horus to role the two lands, Egypt, upon his throne, I give to you the south

and the north and the nine-bows under your sandals, I give to you the mighty of my son Horus which I give to him in Khemes^(c) and I make you to speak in Egypt like Horse-matawy, the rejuvenated one. Words spoken, by Hathor, the great one, lady of Dendera, eye of Re, who residence in Edfu, lady of the sky, mistress of all the gods, the uraeu which is upon the head of Atum, who created her place upon his head, the great cow of heaven, Ihetwert, who born Re^(d), the first one of the Ogoad, Rennet, the noble one in Egypt, the uraeus to all gods, lady of charm, sweetness of love, all men and women behind her, lady of protection in the bark of millions, who protects the bow in the bark of god, beautiful of hands, who carry the sistrum to appease who hide his name, great of magic, lady of upper Egypt house, who says spells with her name, brighten of eye-brows, sweetness of love, ...?, all of see him. I give to you glories as the king of upper and lower Egypt to remain setting upon the throne of Horus and I make you to receive the two uraeus of the majesty Re and the great kingship of Atum, the uraeus upon your head like the lord of the Universe, Re, to come to Edfu every day.

2.2.1.4. Left column:



dd mdw in Hwt-Hr wrt rdit.s sw m pr .s irt-R^c wbnt .s m niwt .s h3yt .s hr t3 mi rdit.s sy m 3ht sštr.s ndr ggb .s Bhd m m3wy n itn m33 hrw m hddwy .s.

Words spoken by Hathor, the great one, who puts him in his temple, eye of Re, who shines in her city, her rays is upon the land as when she gives herself, shines, in the Horizon, who illuminates all, who purities the land, who illuminates Edfu with the rays of the sun- disc, the people watch with her rays.

2.2.2. Commentary

- (a) *ihy-nwn n mwt .f wsrt*, the priest *ihy-nwn* for her mother, the mighty one, An epithet of the king in a ritual scene sistrum "*sštr*" [8].
- (b) *sštr*, sistrum [5], is an onomatopoeic term for the musical instrument which derives from the ancient expression *sš w3d* "to shake the papyrus" [6]. There are two types of sistrum "*sštr*" and "*shm*" [6], as for the two types of sistrum, it has been argued that the *naos* / *shm*-sistrum or the *sštr*-sistrum is not a real musical instrument while the archaic sistrum is the real musical instrument known as the *shm*-sistrum, but is regarded as a divine fetish or a

Hathoric symbol used as votive offering, M. Reynders called the attention to the nature of the *shm*-sistrum that is refers to the symbolic representation of the sistrum as a *sekhem* of Hathor and not a musical instrument, thought that it is an object that show the power [17].

- (c) *3h-bit*, Khemes, located about 3km to the south-east of Tell El Faraeen-Kafr El Shiekh, it known from the pyramid texts as the birthplace of Horus [18].
- (d) *Iht wrt mst R^c*, Ihet-wert, who give birth Re, is one of the titles of the goddess Hathor [8].

3. Discussion

As has become clear from the translations and the notes, Relief scenes in Edfu's second hypostyle hall dated to the reign of the king Ptolemy IV. This location within the temple seems to have functioned as a large-scale bark station for the divine portable bark in the festival procession where the god Horus would accompany Hathor on her journey to Edfu in his own boat. This sense is clearly

tioned as a large-scale bark station for the divine portable bark in the festival procession where the god Horus would accompany Hathor on her journey to Edfu in his own boat. This sense is clearly

shown by depicting the two processions facing each other in the northern wall as a small indication to the procession of Horus who would be carried in his divine bark and left his hosting sanctuary within the temple and processed to accompany his wife during the beautiful Feast of Behdet *shn nfr n Bhd*. Also it seems that this is the exact site of the two processions after their out trip to the main deities of Edfu in the necropolis of Behdet to bring offerings to Edfu's ancestor gods. So I inclined to draw a presumptive physical movement of these portable barks by saying that the bark of Horus begins its trip by proceeding from the inside sanctuary to the hall of the Ennead passing to the Offerings hall and the second hypostyle hall reaching to the first hypostyle hall and then to the open court. The bark then departed to the outside through one of the eastern gates. In one of the/stages outside the temple the two processions are accompanied in a short trip and then returned to settle inside the temple as it shown previously. Notably, numerous gods such as Maet, Satet and Tutu are clearly shown on the divine barks as guardians facing any transgressors or the forces of chaos that threaten the safe and orderly. Also at the bow and stern of the barks the divine cult images of the falcon and Hathor-headed are shown. Furthermore the portrait of the king is engraved in both pictures. One of them as a priest wears a leopard skin over his linen kilt and the blue crown upon his head accompanying the bark, but do not serve as carriers.

4. Conclusions

*As I hope, it becomes clear that the second hypostyle hall dated to the reign of the king Ptolemy IV is one of the most important stations for the divine portable barks of Horus and Hathor during the beautiful Feast of *shn nfr n Bhd*. In this location the reigning pharaoh could to perform a series of rituals such as burning the incense and raising adoration toward the two processions once they finished their outside tripe to the Necropolis in the western mounds of Edfu. Within the temple, the divine processions have settled in the hosting sanctuary for some times before the returning trip of Hathor to her temple at Dendera. The artistic details of the two processions are typically inscribed except the finials of the portable barks at the bow and stern which decorated with an image of the two gods. Also the king is protracted in two attitudes before the two processions. One of them as a priest walk together with the other priests, but do not serve as carriers and the other one showing him burning the incense and offering the sistrum.*

The other one of the king is shown in a big photo. This may be done to be covenant with the size of portable barks. Based on the different titles and epithets accompanied the king, it become clear that burning incense on the sensor of the arm of Horus and shaking sistrum were the main rituals along the time of the feast. Adoration by raising the hand and kneeling to kiss the earth in front of the two processions were strongly practiced. Also filling the offerings tables with different kinds of offerings are mentioned. Furthermore variant sacred rituals were performed to enable the two gods to unite with the sun-disc. By examining texts accompanied the portable barks in the two procession it become clear that they bears common epithets and titles to two gods. Rare indications are shown in distinguished contexts such as Hathor's residence at Edfu in this beautiful feast. On the other side we can categorize her titles as follows:

- a) Epithets reflects her as an ancestor goddess came in the first time as the great cow of the heaven, Ihetwert, who born Re, the first one of the ogadoad.
- b) Epithets showing her as a guardian serpent of the ancestor god Atum and of whole land of Egypt.
- c) Epithets represented her as a protectress of her portable bark. Also we can categorize Horus's titles as follows:
 - 1) epithets reflect his solar aspect.
 - 2) epithets showing him as a strong harpooner leading his enemies into the execution.

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