

Original article

wh3.t, A TORTURE IMPLICATION OR A GREEN OASIS?

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Abstract:

The current study aims to discuss and analyze the various indications and references to the vessel wh3.t, which attested in two different etymological senses as a name of the oasis in general and a type of cauldrons which was used for different purposes, such as a torture vessel for burning the damned people in the religious contexts, including the Coffin Texts, the Book of the Amduat, the Book of the Caverns, and the Book of the Dead, in addition to its daily life uses for cooking offerings shown in the offering lists, especially on the tombs of the Old Kingdom, and its use as measuring bulks. The paper also includes an analysis of the root of the word wh3.t. It presents a discussion about the name of the vessel and its significance. Furthermore, the study explores the vessel's association with the other vessels attested in the same religious contexts, such as <sup>ch</sup>, ktw.t, dft, tnm, and hri.t.

1. Introduction

In the New Kingdom, the trajectory of theological speculation about the hell attested in the Pyramid and Coffin Texts reached its zenith. For the first time, we found elaborate accounts of the damned and their hellish fate. They were described in exquisite and gruesome detail in funerary literature such as the Book of the Dead, the Book of the Caverns, and Amduat. The texts and illustrations of these funerary pieces of literature indicated the undesirable fate of the damned, which varied according to the nature of the literature, such as cutting the heads, swallowing, torturing by different instruments, and burning. The burning of the damned people was illustrated in various ways, one of them was cooking and burning in cauldrons and furnaces, which varied in form and use, such as <sup>ch</sup>, ktw.t, dft, tnm, and wh3.t [1]. In the midst of the mythical landscape of the "Lake of Fire", "Island of Flames", and "Benben House", a punishment by fire stroke us as particularly familiar since it was familiar enough from ancient Egyptian folklore descriptions of hell: Large boiling cauldrons in which the rejected sinners were boiled [2]. Within a fiery cauldron, the designating "souls" and "shadows" were incinerated, along with scattered chunks of flesh. Although the name wh3.t attested as one of the vessels used in burning the damned in addition to its other uses, it was used as an ideogram in the name of the oasis.

2. Methodological Study

2.1. Name

The word wh3.t is most likely derived from the root wh, which gives the meaning "to quarry stone" [3], and on pEb [4], wh3.w refers to a rash or a morbid related to the abdomen [5]. In Pt 405b, the word is clearly distinguished with the special ideogram of two hearth stones leaning against each other, under which the hearth is to be thought of [6]. In the 11<sup>th</sup> hour of Amduat, wh3.wt, abbreviated as name the Budge <sup>wh</sup> read as hrj wt, [7]. This reading has been attested since the Middle Kingdom<sup>(a)</sup> [7]. Although it is most likely not accurate, it must be taken into consideration. The use of the character <sup>wh</sup> which attested since the Middle Kingdom<sup>(b)</sup> [8] and also found in the New Kingdom as an essential part of the phonetic spellings for wh3.t "cauldron", such as kt.wt and for its synonym [9] <sup>wh</sup> and <sup>wh</sup>. Book of the Dead 17 before the determinatives in the n the quoted passage <sup>wh</sup> or <sup>wh</sup> for vessel and copper or as a word sign from wh3.t "cauldron" can represent absolutely nothing other than a special sign for "cauldron" or more correctly, represent it. According to Sethe [6], and as is well known, this sign has turned out to be an emergency substitute for a special kind of old ideogram that has become obsolete almost everywhere. We have encountered

it since the Middle Kingdom  $\equiv\circ\text{S}$  "Seder" the old special ideogram for softwood and the like  $\text{N}$  (PT 590; 634), in  $\text{Smt}$  "to die" the old  $\text{O}$ , in  $\text{S}$  "to calculate" the old  $\text{X}$  ... etc. So, in this case of  $\text{wh}3.t$  "cauldron" too is represented by an image as in PT 405b or in the tomb of Re-Hotep in Meidum [10], fig. (1)  $\text{S}$  accompanies the word  $\text{wh}3.t$  "cauldron" and appears in some variants of the Book of the Dead's parts, such as BD 17 by  $\text{A}$  or  $\text{U}$  [6].



Figure (1) the stela of Ra-Hotep.

## 2.2. $\text{Wh}3.t$ "cauldron" in the religious context

The cauldron  $\text{wh}3.t$  is attested as a threatening and dreadful instrument on which the deceased have to avoid and be away [1]. It is used in the guides to the hereafter as a mater instrument for the enemies. On PT 273-274 [11]: *in  $\text{e}3$   $\text{mhtiw}$   $\text{pt}$   $\text{wdw}$   $\text{n.f}$   $\text{sd}t$ ,  $r$   $\text{wh}3.wt$   $\text{hrt.sn}$   $m$   $\text{hp}šw$   $nw$   $\text{smsw.sn}$*  "It is the great ones in the north of heaven who set fire to the cauldrons they are in for him, with the thighs of the elders among them" [12]. The previous passage contains a well-known cannibal text; the limbs of the conquered heavenly deities are boiled for the dead king in  $\text{wh}3.wt$  [2], and the deceased eats gods in order to avail himself of their powers. The idea of the cannibal text must have been that in the netherworld, the tormenting demons made the deceased eat the spiritual power of those whom they tortured<sup>(c)</sup> [13]. In the funerary literature, specific demons are described as: who lives on men ( $\text{rmt}$ ) "I'm a god who lives on men" [14], on magical power ( $\text{hk}3.w$ ) "don't take it away, you crocodile who lives by magic" [15] and on hearts ( $\text{ib.w}$ ) "shall he be dedicated to the year ancestors, who live on hearts" [13]. The deceased acts the same in PT 403: "It is *Shesemu* [17] who cuts them up for the King and cooks for him a portion of them, on his evening hearth-stones [11]; it is the King who eats their magic..."[12]. In PT 410, "The king has appeared again in the sky, ....., he has swallowed the Green One, he feeds on the lungs of the Wise Ones and is satisfied with living on hearts and their magic" [11]. The deceased is on a par with those demons that appropriate the forces of those tortured by them [12]. In CT 573 [17], the deceased eats gods who are in magical power "I'm the Bull of the Sky.... who lives on the gods' beings and are fed on hearts and magics" [18]. This occurs after they have been cooked for him in the cauldrons [17]: "I'm a master of men who lives on the gods. It is *Shesemu* red of timbers... who cooks for me a part of them..... who makes ready the cauldrons

( $\text{ktw.t}$ ) for me and a part of them is cooked for me" [18]. In CT 335 [15], "I will not enter into their chaos, I won't land in their cauldrons..."<sup>(d)</sup> [19]. By this spell, the deceased wants to prevent his being tormented by the demons and the slayers with painful fingers. In BD 17, the deceased shall not land into the cauldrons ( $\text{ktw.t}$ ) of the enemies who are following Osiris and hold two ropes and knives [13]. Those followers whose name has been handed down in some variants as  $\text{tnm.w}$  "People of the cauldrons"  $\text{S}$   $\text{S}$   $\text{S}$   $\text{S}$  (CT IV 303a) or  $\text{S}$   $\text{S}$   $\text{S}$   $\text{S}$  (CT IV 304a) [1]. In BD 172<sup>(e)</sup> [20], the cauldron was mentioned as a place for cooking offerings:  $\text{wnm}(w)=k$   $\text{pzn}$   $\text{n}(y)$   $\text{pss}$   $\text{wh}(3).t$   $\text{psi.yt}$   $\text{n}(y).t$   $\text{šn}^e.w$  "Thou shalt eat sacrificial cakes from the one the cauldron is baking, baking from the store-house!".

## 2.3. The daily life use of $\text{wh}3.t$ "cauldron"

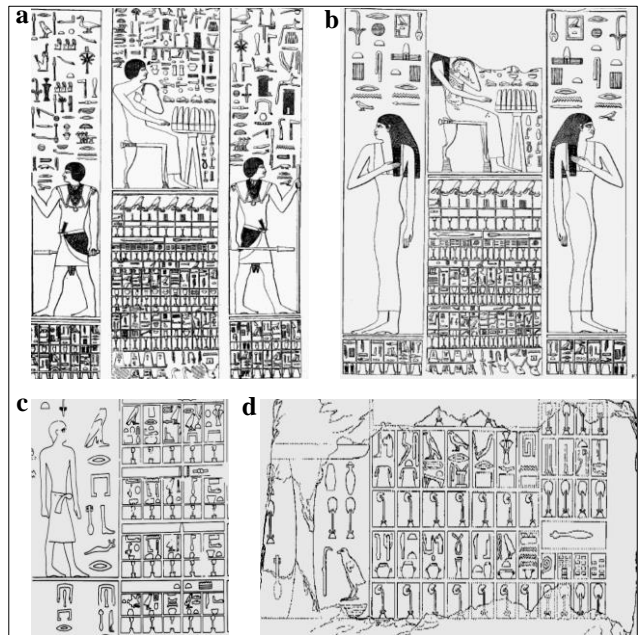
The vessel  $\text{wh}3.t$  was attested in different contexts of daily life.

### 2.3.1. As a cooking pot

The vessel  $\text{wh}3.t$  was attested in several offering lists dated back to the Old Kingdom, such as: 1) the list of Ra-Hotep in Meidum, fig. (1) [10], 2) the list of Kha-bau-Soker and his wife in Saqqara, fig. (2-a & b) [21], 3) the list of the tomb of Seshemnefer I in Giza [22], fig. (2-c) [33] and 4) the list of the tomb no. G. 4750 in Giza, fig. (2-d) [23]. A certain group of vessels occurred in these lists, which appeared as a unit through collective heading or their arrangement within the overall list. Since the objects united under the collective inscription were of very different forms and served different purposes, the heading could refer neither to the form nor to the purpose of the group. Little could be known about the contents of the vessel to be designated [24]. However, these lists did not provide direct information about the use, but from the connection with the other utensils listed at the same time, it could be assumed with a high degree of probability that the  $\text{wh}3.t$  pot was used as cooking vessels [25]. The excavations in the settlements always deliver many fragments of this utensil, whose black smoke on the outside has often been preserved for several millennia [26]. The list of Re-Hotep gave an indication that the depicted group of vessels was made of clay. With regard to the whole scene, the stone vessels at the bottom right and the metal vessels at the top right were combined in groups; it is, therefore, be expected that the third group, was arranged according to material, at the top left contains vessels of a third type, which was very important in everyday use, namely the clay vessels. To designate the material, the character  $\text{O}$  was placed above each vessel name, alternating regularly in red  $\text{O}$  and blue-grey  $\text{O}$ <sup>(f)</sup> [24]. Although Murray concluded from the blue-gray color of this sign used above  $\text{wh}3.t$  that the vessel was a copper, not stone vessel [21], and although the rubric of the vessel itself was painted blue-grey, in the later list, the coloring of the hieroglyphic that gave the material sign was red in one field, blue in the next, and so on in regular alternation<sup>(g)</sup> [24]. Balcz discussed this sign and noted that despite several arguments [24], which made it improbable that the objects were made of

copper, this possibility could be expected. On the list of Kha-bau-Soker and his wife, *wh3.t* appeared under the two corresponding materials, the first was  $\overline{\text{sh}}\text{h}3$ . Murray assumed that it was probably a stone and, from the determinative, apparently, the stone of which the butcher's knife sharpeners were made<sup>(b)</sup> [21]. His misconception interpretation rested on the translation of the word *ḥ.i* [27] as a grinding stone. However, this word should mean an oven. Thus, Balcz assumed that *ssh3* must likely be a material that at least in kind agreed with  $\text{h}$  which appeared in the list of Ra-Hotep. He remarked that the droplet or lump form of the hieroglyph  $\text{h}$ , which was used here as a word sign and therefore still has some pictorial context, points to a malleable material, be it the ore in a molten state or the lump of clay [24]. The second material was  $\overline{\text{sh}}\text{p}$ .*t.* or  $\overline{\text{sh}}\text{p}$ , which only occurred in a few examples from this period and would possibly be a kind of adjective (or participle). It was used both masculine and feminine, depending on the gender of the word on which it originally depended. According to Balcz, the few examples did not allow any conclusions to be drawn about the material it designated. There seems to be a causative formation, but no strain *\*hp* was known that could be associated with a raw material designation or its processing. Moreover, it would not be impossible that *shp* was a defective spelling, as it also occurred elsewhere on lists and similar to tombstones<sup>(4)</sup> [24]. On the later list, the artist used the black color for the vessels made from *shp*, in contrast to those made from *ssh3* with red residual paint. It seems impossible for these two material names to denote copper or copper alloys. However, since the relevant group of the Ra-Hotep list names vessels made of the same material as the two of Kha-bau-Soker and his wife  $\text{h}$  could only be a name for clay. Since we know different pottery according to the mixing of the material and the firing method, it is not surprising that several names appeared next to each other, which probably designated individual types of clay products. So, maybe *ssh3* was needed for the red pottery, but *shp* for the black one. All in all, it turned out that the factors apparently in favor of copper are by no means compelling, but that this explanation was contradicted by a number of details, all of which found their explanation as soon as one assumes clay as the material. The latter explanation must, therefore, be regarded as the correct one [24]. In any way, *wh3.t* could be most likely a clay pot as this material and similar piles of earth are the ideal materials for objects that have to withstand greater heating. In the texts of the Edfu temple, the vessel was used in laboratory recipes for making unguents or incense. For example, in a recipe for making 'best myrrh of *mnib'* [28], ingredients were put into a *wh3.t* with water and put over a fire to cook its content [29]. In this context, this mixture was put into it and heated over charcoal [29]. The vessel was represented in the illustrations in many forms; these representations differed greatly from one to the other: In the tomb of Kha-bau-Soker [21], fig. (2-a & b), the vessel was represented twice. In the stela of Kha-bau-Soker, it appeared with one handle, while in the stela of his wife, it

was shown with two handles<sup>(4)</sup> [30]. In the Tomb of Re-Hotep<sup>(k)</sup> [10], fig. (2), it appeared also with one handle [31]. On these previous lists, a *dfj* pot [32] was also mentioned that had two handles. So, it seems that there was a term for the two-handled vessel, namely *dfj*, and one for the one-handled one, namely *wh3.t*. However, one wanted to describe the handle vessel more generally, a two-handled vessel was reproduced and named *wh3.t*. It seems that the name *wh3.t* originally did not refer to the single-handled vessel in particular but more generally to the vessel with handles perhaps specifically to the bowl with a high beaded rim; at least that is how the vessel is depicted almost everywhere, especially in the tombs of Re-hotep and Kha-bau-Soker, which also mention the *dfj* pot. On an offering limestone fragment of the mastaba of *A3hi* no. G. 4750 at Giza / 4<sup>th</sup> Dyn. [23], fig. (2-d), it also appeared as a vessel with two handles but wider than the one depicted on the list of Kha-bau-Soker and Re-Hotep. In the tomb of Seshemnefer I at Giza / 4<sup>th</sup> Dyn., it appeared more elongated without bulge, fig. (2-c) [22]. On the list of the Kha-bau-Soker, this had a bulging edge, but obviously, that of Re-hotep is to be understood as the more precise one in this respect, depicting the *dfj* pot without a bulge. So, it is possible that the distinction between the two vessels, at least originally, did not refer to the handles but to the shape with and without a bulge. Later, however, the number of handles seems to have played a role in differentiation and keeping them apart. Where, however, only the handle vessel was included in the list without separating the types, the two-handled vessel was chosen as the apparently more common type and the designation *wh3.t* as probably the preferred name, although it was already for a more precise distinction, which made the single-handled vessel was used [25].



**Figure (2)** **a.** the stela of Kha-bau-Soker, **b.** the stela of Hathor-nefer Hotep, **c.** the offering list from the Chapel of Seshemnefer I, **d.** an offering limestone fragment of the mastaba of *A3hi* no. G. 4750 in Giza.

### 2.3.2. *Wh3.t* as a measuring vessel for bulks

On the fourth contract of *HapiDjefai*<sup>(1)</sup> [34], an exchange process happened, "He hath given to them for it [3]: a) *h<sup>r</sup>* of fuel for every bull, and *wh3.t* of fuel for every goat, which they give into the storehouse of the count when each bull and each goat is offered to the temple....". According to this contract, one can imagine how the size of this vessel was, as one *wh3.t* was enough to cook a goat.

### 3. Result

The vessel *wh3.t* attested as a designation of the two-handled vessels was used in various daily life purposes, such as cooking and measuring bulks. However, it was shown in abundance in the religious contexts as a place for torture and burning the damned people.

## 4. Discussion

### 4.1. *Wh3.t*, *ktw.t* and *hrj.t*

Instead of *wh3.t*, "cauldron" in the Amduat, the Book of the Caverns, the scenes of the creation of the sun disk and in the Litany of the Sun could also be called *ktj.t*<sup>(m)</sup> [35] or *ktw.t* [36] attested as a synonym of *wh3.t*. Actually, this word described the "fireplace" formed from glowing stones placed one against the other, on which in the notorious "cannibal spell" of the Pyramid Texts (spells 273-274) [11] the limbs of the slaughtered deities were boiled, so that the dead king who ascended to heaven could absorb their powers. There is no thought of punishment in the Pyramid Texts, but the decorative epithets of the two goddesses kneeling under one of the cauldrons in the Book of the Caverns are strongly reminiscent of the slaughter festival of the "cannibal spell": With great planar and mighty heat, which their hearths (*ktwj.t*<sup>(m)</sup>) [37] heat with the bones of the strangers (*šm3.w*), who boil the souls, corpses, limbs and shadows of my (the sun god!) enemies. According to Hornung [2], in the Amduat, it was questionable whether *ktj.t* means "hearths" or "cauldrons", while in the Litany of the Sun and in the Creation of the Sun disk *ktj.t* gods named were clearly connected with the depiction of cauldrons [38]. On the 2<sup>nd</sup> hour of Amduat, the goddess Sekhmet was designated as *ktj.t dnt b3w* "She of the hearth, which cuts the souls," where two lions goddess certainly manifestations of Sekhmet was depicted [35], while on the 11<sup>th</sup> hour, *hri.t ktw.t.s* "she is over their cauldrons", fig. (3) [35] attested as a designation of Sekhmet [39] depicted as a lion-headed goddess holding a knife in her hands and spewing fire from her mouth into the first pit [40]. In the Coffin Texts, the editor used the two terms together in two spells in the context of escaping from the net and fish trap. In CT 473 [15]: " This is the knife in the hand of the *Shesemu* because I know the name of the woman who cooks it (= the fish), it is the cauldron *ktw.t* in the hand of *Shesemu*". In CT 476 [17]: "The plain on which you are drawn tight; it is the plain at which the gods berth. This is the man who gets the fish from you; he is the Fiery One, the servant of the gods. This is the knife with which he cuts it; it is the severe knife which is in *Shesemu* hand. This is the pot in which he cooks it; it is the cauldron which is in the *Shesemu* hand. This is the table on which he eats it; it is the table that makes the Two Lands satisfied". Bidoli [41]

commented on the structure of the two spells: These transfigurations would be difficult to understand because of their awkward sentence structure and the vagueness of the use of the pronouns if the basic text, which has been revised in CT 473, were not available in CT 476. After the man who grabbed the fish from the net, the editor of the spell wanted to include other people, whom he used everywhere in place of the objects in his template. Thus, "the knife (*ds*)" (CT VI 32e) of the cupbearer became "the man who slaughters with him", "the cauldron (*wh3.t*)" (CT VI 32k) in which the fish is boiled, the "woman who slaughters him boils in him"... etc. Since the equations in the basic text consisted of synonyms - *ds* "knife" and *mds* "the sharp" (32e-f), *wh3.t*-cauldron and *ktw.t*-cauldron (CT VI 32g-h) - the editor of spell probably felt 473 this as stylistically weak and therefore endeavored to enliven the scene through people. He certainly regarded the resulting indistinctness of the sentence structure as a lesser evil". In the New Kingdom, the term *hrj.t* [42] was associated with *ktw.t* and *wh3.t*. This term could mean the oven of the metal worker. In the Book of the Caverns and the Creation of the Sun Disk, the hearth on which the cauldrons stood seemed to be called *hrj.t* on the one hand, and the cauldrons themselves on the other hand, alternating with *Ktw.t* and *wh3.t* [2]. In the Creation of the Sun Disk, "These gods are thus: the stewards of cauldrons, place the heads in their cauldrons (*ktw.t*), the limbs and the hearts in their *hrjw.t* [38]. On the 5<sup>th</sup> division of the Book of the Caverns, arms of the place of extermination held up a cauldron called *hrj.t* containing the heads and hearts of sinners [2]: "This cauldron is like this: arms come out of the place of destruction and lift you up. O, great flame, to which are delivered the heads of the enemies" [43], and the guardian demon springs up (*nhp*) the flames in it: "O this god whose forms are great, who causes the flame to spring up in the stove (*hrj.t*) that you guard, to whom are delivered the heads and the hearts of my enemies rebel against her and against me. May his flame not diminish, throw your flame and give your heat against all my enemies" [43].

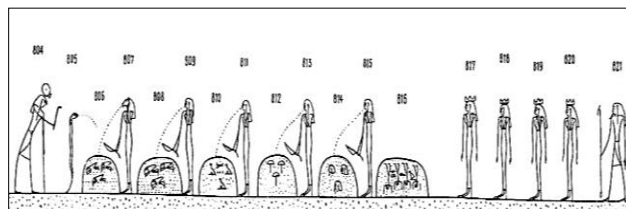


Figure (3) the 11<sup>th</sup> hour of Amduat.

### 4.2. *Wh3.t* oasis and cauldron

It is interesting to notice the etymological connection with the word *wh3.t* "cauldron," which was, in addition to its various writings, attested as a general term used by the ancient Egyptians as a reference to the areas of the oases, specifically to the Western Oases or the Libyan Desert. It was not until the study of Sethe that the phonetic of the word and its origin application was more thoroughly discussed and analyzed [44]. The use of the same phonetic reading for the two words (oases and cauldrons) obviously caused confusion in both ancient and modern ages, resulting in their eventual connection. Sethe's suggestion of the con-

ction of an oasis with the physical image of a cauldron is both puzzling and interesting [6]. Actually, the oases of the Western desert are vast depressions, frequently with near-vertical sides 300 to 400 meters high, in a set of otherwise desert hills [45]. If plotted on a contour map, they could truly be seen as resembling a number of cauldrons strung out over the desert. In no way, however, is this visual appearance obtained at a ground level [44]. The depressions are far too vast to allow the human eye to include their totality, except only the Baharyia Oases are clearly surrounded; the others rise softly in their southern borders to merge imperceptibly with the surrounding desert hills. Therefore, it is difficult to support that an oasis resembles a cauldron through its geographical appearance. According to Giddy [44], it is even hard to accept such a geographical relation on the part of the ancient Egyptians as the oases only appear "enclosed" when charted on a detailed contour map. In addition, Sethe's argument rested on the description of Steindorff, who indicated that the Greek word "oasis", which is still a current geographical term, was of Egyptian origin. It was confirmed that the underlying original was *w3het*, which literally means 'cauldron' and should somehow indicate the low level of the oasis in relation to the enclosure desert [46], though the travelers asserted that oases do not give the visual effect of a "cauldron" at all. Furthermore, Sethe did not have visited the oasis himself. The other proposed argument for the association of the resemblance of the oasis with the cauldron may be due to the effects therein. Sethe noted that *w3.t*  $\text{𓏏} \text{𓏏} \text{𓏏}$  was employed "to cook meat" [6]. The geographic aspect of the oasis today was indeed confined, isolated, and fairly well-cooked. Water, usually approaching boiling point in heat, bubbles up from several wells. In ancient and modern times, the use of the oases as a place for banishment may indeed emphasize this specific aspect of their physical feature [47]. On the stela of Kay from the Middle Kingdom (Berlin 22820), *w3.t* was mentioned as a place of refuge and escape from the pursuit: *I am a youngster (?) of striking out, a leader of the army in the day of trouble; one whose (performing a) commission his master praises. I have come to the western oasis, searched all its ways, and brought back the fugitive I found in it; the troops remained safe* [48]. The ideogram  $\text{𓏏}$ , according to Gardiner (Aa 2), was used as a determinative of bodily growth or condition, especially of a morbid type [49]. This could be a reason for the confusion [6] and the assimilation of the word *w3.t*, which contained at least an indication of the more odious aspects of life in the oases [44].

#### 4.3. *hry w3wt.f, which is above his cauldrons*

In the creation of the sun disk, fig. (4-a) [38], heads, hearts, corpses, souls, and shadows of the damned were thrown headlong into them, serpents or demons fan the fiery embers beneath them, mysterious arms lift them up from the invisible "annihilation, equip" into the visible underworld, according to the texts of CT 473, these hands must be *Shesemu* hands. In this context, the name of God was the oldest reliable evidence for the idea that the damned were boiled in cauldrons in the afterlife, as was shown in the lowest register of the 5<sup>th</sup> section in the Book of the Caverns,

fig. (4-b) with texts read as: "*O Uraeus, who is above his flame, throwing fire into his cauldron, which contains the heads of the enemies of Osiris and the hearts of the enemies of the underworld! Throw your torch in your cauldron; boil the enemies of the Chentidate (Osiris)! O these two uraeus snakes, the Flame" and the "Incinerator"... hurl your flames; kindle your fire beneath that cauldron that contains the enemies of Osiris!*" [50]. In the Amduat, one of the demons was standing and holding a *w3s* scepter and a sign of life in his hand and led behind the fire-dug. His name was *hry w3.t.f* "He who is over his cauldrons". At the end of the lower register of the 11<sup>th</sup> hour, this demon was designated as the guardian of this hour, fig. (4-c): "*They are who make a bloody punishment to the enemies of Osiris in Dwat, He who is over his cauldrons, is the guardian of the cavern... They live from the voices of the enemies and from the screams of the Bas and Shadows, which they throw into their pits (h3dw)*" [51]. The same idea was attested during the Roman Period in the scene of judgment in the Court of Osiris in the tomb no. 1897 in Akhmim, the "Devouring" monster was seated with a small black skeleton at its feet and a white vessel with two handles in front of it, painted red inside, from which a small human figure emerged black, fig. (4-d) [52]. On the other hand, in the final tableau of the sixth division of the Book of the Caverns, there were seven falcon-headed souls with the following names (from left to right) [50]: "*Horus in the great light, Horus who praises, Horus in living forms, Horus of forms, Horus to great apparitions, Horus in front of the cauldrons, Horus in front of the seats*". Those souls were designated as: "*these gods are like that, they give praise... to Ra Horakhty, when he enters the body of Nut*", fig. (4-e). The association between those benefits souls and the designation of *Hr hnty w3.wt* might refer to the use of the cauldrons in preparing offerings.



**Figure 4** a. the scene of the creation of the sun disk, b. the 5<sup>th</sup> division of the Book of the Caverns, c. the 11<sup>th</sup> hour of Amduat [7], d. the scene of judgment in the Court of Osiris in tomb no. 1897 in Akhmim, e. the Book of the Caverns on the Tomb of Ramesses VI.

## 5. Conclusion

The evidence compiled above showed how widespread this conception was in Egyptian texts. Among several pots and vessels, *wh3.t* as a cauldron for boiling since the Pyramid Texts (405b) was used in the guides to the hereafter as a mater instrument for the enemies in the Book of the Caverns. It already appeared in the Coffin Texts as something the dead person fears. Besides the fear sense in which the cauldron appears, it was also attested within offerings contexts in the private tombs of the Old Kingdom. This vessel connected etymologically with the word referring to oasis according to some arguments mentioned above.

## Endnotes

- (a) Since the time of Mentuhotep I.
- (b) It is attested as a sound character *wh3* in *wh3.t* "Oasis" since the Middle Kingdom in the stela of *K3y*.
- (c) Among those gods was *Shesemu*, attested on BD 17.
- (d) The translation of Faulkner as *Vat* does not make sense.
- (e) see (p Nebseny BM 9900).
- (f) The author noted that the meaning and reading of this sign were not clear.
- (g) The author noted that it could be seen from this that the painting was not to be given too much importance here, and it could be an arbitrary painting; according to what was attested in Beni Hassan's tombs, the unfired clay was rendered gray.
- (h) He remarked that there is a difficulty concerning this interpretation, which is that the two vessels *wh3.t* and *dfi* are of forms that are made in copper, not in stone.
- (i) He used a quoted example from Saqqara tombs  $\text{𓆎}$  instead of  $\text{𓆏}$ .
- (j) The same form appeared on the offering list of Kaninisut stela from Giza.
- (k) Another representation for the vessel with one handle at the offering list of the tomb of Senefru-Seneb in Giza.
- (l) Breasted commented that the meaning of this clause was ambiguous, and it most probably meant that every goat or bull (of those offered to the temple) due the prince was given him by the priests together with fuel.
- (m) *Ktw.t* originally means the "hearth" where cooking is done. Later, in the Book of the Caverns, it took the meaning of "cauldrons".
- (n) Sethe noted that the word *ktw.t* still designates the hearth with the stones prepared as a hearth.

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