

JEWELRY

Fundamentally Egyptian jewels had a strong amuletic character with religious significance, symbolized by shape and colour. Particular shapes took on protective forces, e.g. ankhs (life) and scarabs (heart) (Aldred, 1978:10)⁵⁸.

Jewelry including the scarab had significance for the living as well as for the dead. Here another way of protection can be seen. For the living they served as identification, good luck as well as the warding off of evil. Jewelry protected and reassured safe resurrection for the dead.

The inclusion of scarabs in jewelry was mostly seen in ornaments of the torso and limbs. During the New Kingdom (1552-1070 B.C.) the scarab became very popular in pectorals and in the form of a single pendant or amulet. "The importance of the pectoral ornament increased with the rise in popularity of the scarab amulet" (Aldred, 1978:39). By the beginning of the New Kingdom (1552-1070 B.C.), the large image of this beetle, used as heart amulet, was incorporated as central element in pectorals. The design of these pectorals were often shrine-shaped. They were mainly restricted to funerary use (Aldred, 1978:39).

The bezel of the Finger ring of Queen Mereret [Fig. 23a] 1878-1842 B.C. (Aldred, 1978:32) is in the form of an amethyst scarab representing rebirth. In the depiction of the scarab,

58. For further reading on technique and materials used in jewelry see: Aldred (1978), Vilimková (1969) and Black (1974).

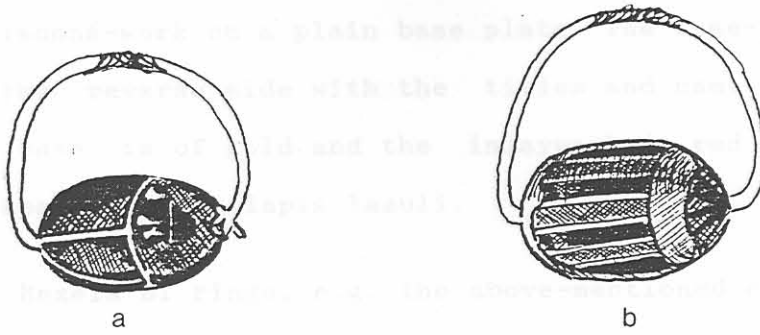


FIG.23. FINGER-RINGS OF QUEEN MERERET.

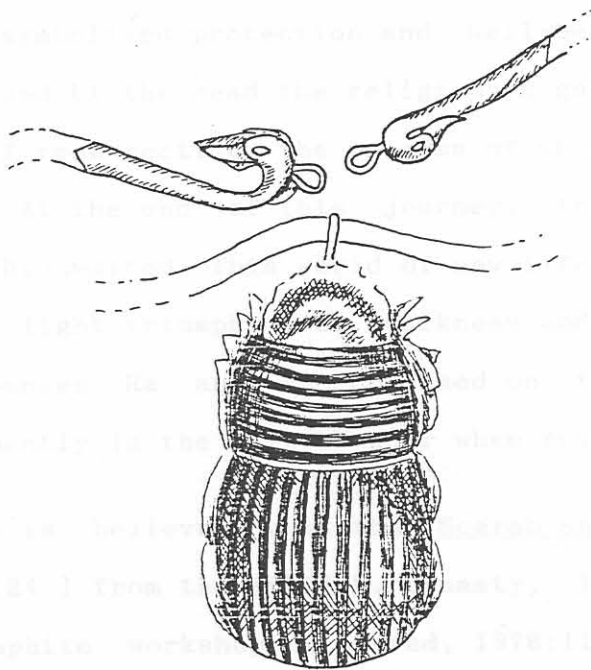


FIG.24. SCARAB AND CHAIN OF QUEEN AH-HOTPE.

vague detail is shown in the head. There is a definite line between the thorax and the elytra as well as a suture.

A similar Finger ring of Queen Mereret [Fig.23b] is of gold and inlaywork in red, green and blue (Aldred, 1978:pl.32). The bezel of this ring is in the form of a scarab. It is executed in cloisonné-work on a plain base plate. The base-plate is inscribed on the reverse side with the titles and name of Ammenemes III. The base is of gold and the inlaywork in red carnelian, green felspar and blue lapis lazuli.

Bezels of rings, e.g. the above-mentioned examples often bore an inscription on the underside [Fig.23b]. Both scarabs swivel on gold wire rings of which the ends are coiled about each other in a copy of a simple thread tie. Therefore it is possible to turn the bezel around for use as a seal. Scarab rings used during life, symbolized protection and well-being for the wearer. But when used by the dead the religious significance of the scarab is that of resurrection, the process of which is explained in the Am Duat. At the end of this journey, the Am Duat, new life or sunlight awaited. This world of new life was the ordered world in which light triumphs over darkness and life over death. Khepri accompanies Ra and the deceased on this journey and features prominently in the twelfth hour when resurrection takes place.

It is believed that the Scarab and Chain of Queen Ah-hotpe [Fig.24] from the XVIIIth. Dynasty, 1552-1296 B.C. was made in a Memphite workshop (Aldred, 1978:119). The scarab is of cloisonné-work (Aldred, 1978:32) and made of two heavy gold

plates. The cloisons are filled with pieces of lapis lazuli cemented in position. Separate legs were cast and soldered to the base, forming the abdomen. The underside therefore gives a naturalistic appearance. The head of the scarab is of gold. The thorax formed by transverse and the elytra by lengthwise cloisons.

Single pendants on chains were often used during the New Kingdom (1552-1070 B.C.) (Vilimková, 1969:29). Pendants were worn during as well as after life for their amuletic value of well being and resurrection. In this example there is no inscription involved. The value of the pendant depends only on the religious significance of Khepri, that of protection and resurrection.

The Bracelet of Tutankhamen [Fig.25] XVIIIth. Dynasty, 1339-1329 B.C. is made of gold, lapis lazuli carnelian and turquoise, set in coloured cement (Vilimková, 1969:54).

The bracelet consists of two parts hinged together. The upper and wider of the two bears the main design. A retractable pin at one of the hinges serves as fastener (Aldred, 1978:123). The main design is a large scarab of lapis lazuli. The edge of the bracelet consists of a raised border of rectangles of gold, lapis lazuli, turquoise and carnelian, edged with a bead pattern in gold. The trapeze-shaped space on the hinge is executed in inlay-work. It portrays mandrake fruit in yellow quartz and red carnelian buds with gold rosettes placed between the stems (Vilimková, 1969:54).

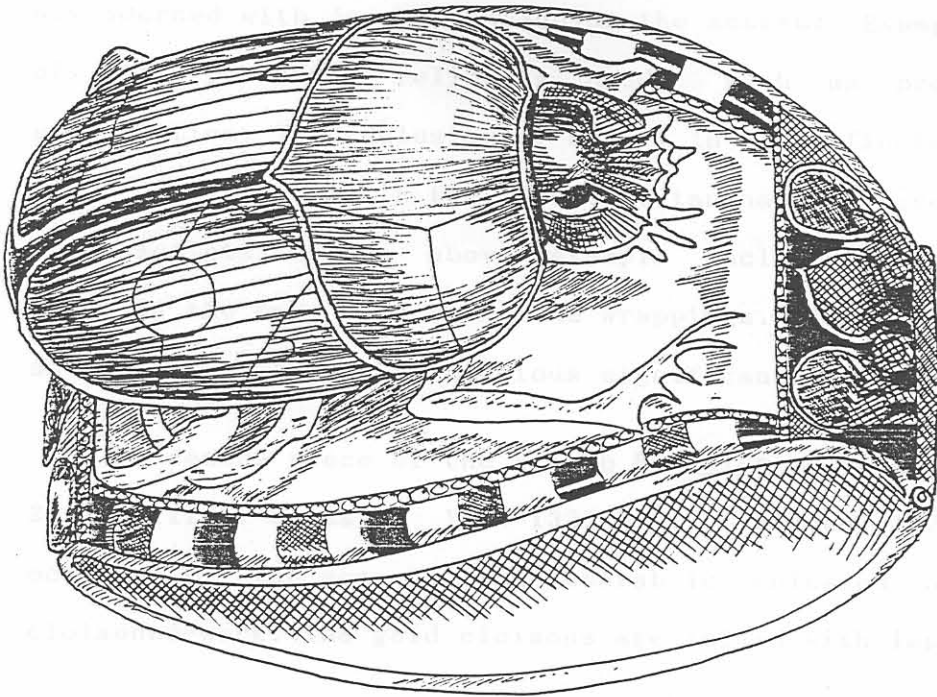


FIG.25. BRACELET OF TUTANKHAMEN.

As this bracelet was worn during life, the wearer was safeguarded against evil forces. Therefore it had the same significance as a good luck charm. The flowers included in the trapeze-shaped space signifies the united Egypt. As the bracelet was also used for the dead, it ensured resurrection.

It was extremely important for the dead to be admitted in the kingdom of Osiris, or the Netherworld. Therefore the deceased was adorned with jewelry including the scarab. Examples as works of art performed religious needs such as protection and resurrection. The inclusion of Khepri in art reflected his divine value as deity. As in the case of Tutankhamen, several amulets and bracelets as the above example including the scarab were found on the body and among the wrappings. They ensured rebirth as the scarab bore the religious significance of resurrection.

The centre piece of the Scarab Bracelet of Tutankhamen [Fig. 26] XVIIIth. Dynasty, 1339-1329 B.C. (Aldred, 1978:122), is occupied by the scarab. The scarab is enlarged and made of cloisonné-work. The gold cloisons are inlaid with lapis lazuli.

Between the posterior legs is found the "Neb"-basket (symbol of sovereignty and safety), inlaid with turquoise blue glass, thus slightly lighter than the scarab itself (Vilimková, 1969: 55). Between the forelegs is a cartouche bearing the name of the pharaoh. This is executed in gold and lapis lazuli. The design of the centre piece is based on the prenomen of the king [Fig.3] (Aldred. 1978:122). The prenomen is often preceded by the following: ntr-nfr: good god; nb t3 .wj: lord of two lands (Upper and Lower Egypt); then followed by Nb-ḥpr.w-R²:

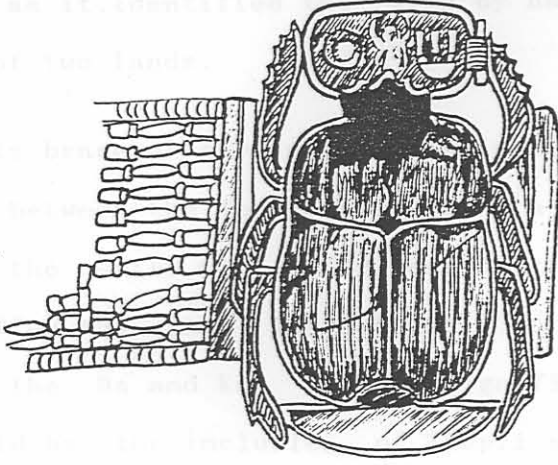


FIG.26. SCARAB BRACELET OF TUTANKHAMEN.

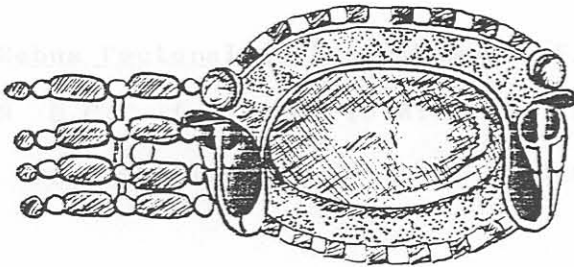


FIG.27. AMETHYST SCARAB BRACELET OF TUTANKHAMEN.

Nebcheperure (name) (Zauzich, 1980:66). The prenomen was very important as it identified the king by name and by rank - as god and lord of two lands.

In this bracelet the pharaoh is twice identified: i) by the cartouche between the forelegs of the scarab and ii) by the total design of the centre piece. By wearing this bracelet during life it identified the king. In death it identified the king for safe return of the Ba and Ka. It also signified his rebirth in the Netherworld by the inclusion of Khepri as god of resurrection, therefore eternal existence.

Another example of a similar design is the Amethyst Scarab Bracelet of Tutankhamen⁵⁹ [Fig. 27] XVIIIth. Dynasty, 1339-1329 B.C, executed in gold, amethyst, lapis lazuli, carnelian and red jasper (Aldred, 1978:69). The base of the scarab is not inscribed on the underside, but the inscription is on the border surrounding the scarab. The inscription consists of the titles and prenomen of the king.

The Rebus Pectoral of Tutankhamen [Fig.28] XVIIIth. Dynasty 1339-1329 B.C. (Aldred, 1978:123), is an elaborate rebus (puzzle representation) on the prenomen of the pharaoh

59. According to Hobson (1987:113), this bracelet is not typical of Egyptian design. It may be a gift from another country, to the North of Egypt. On this point Aldred (1978) and Vilimková (1969) will be followed where this possibility is not mentioned.

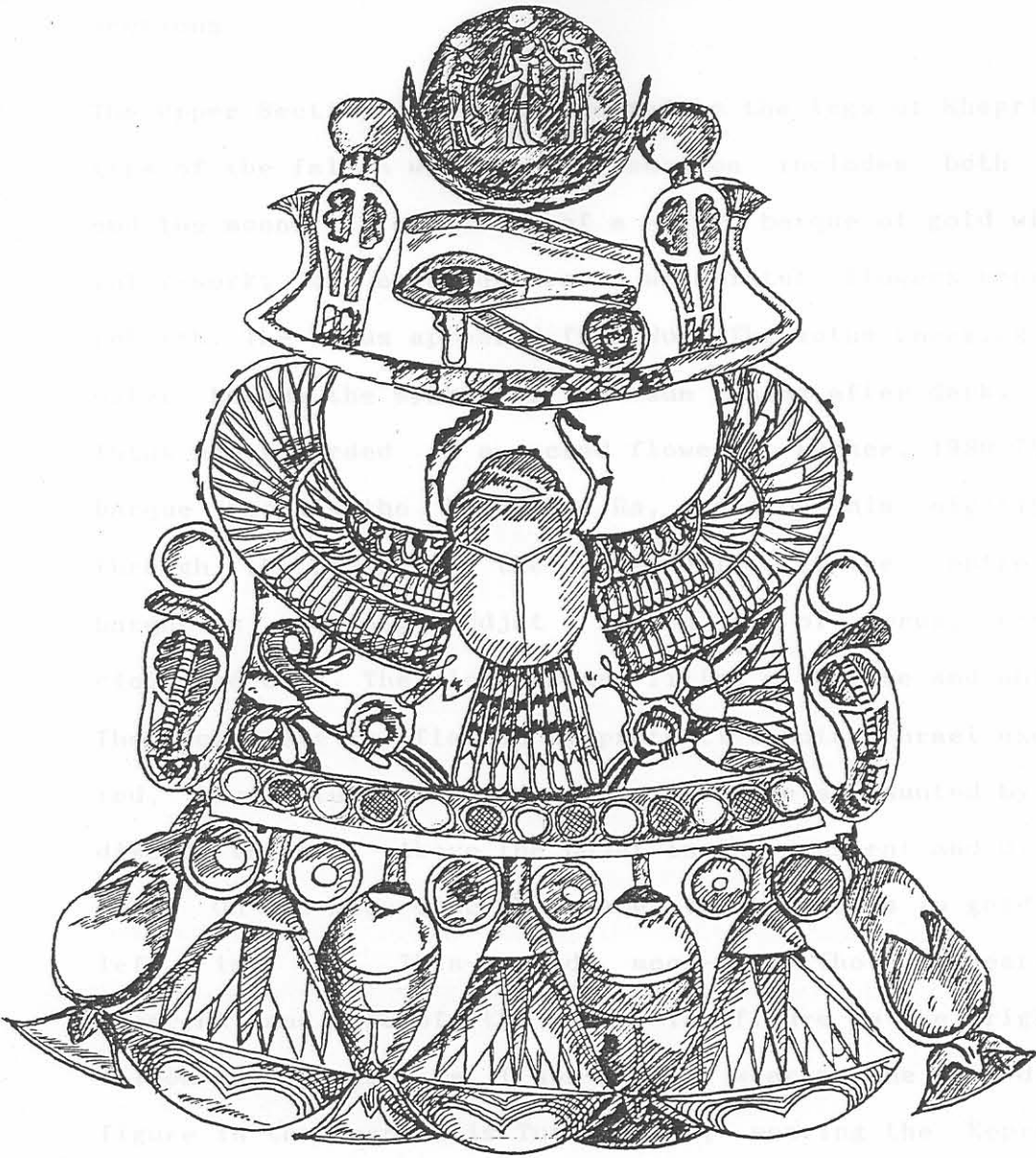


FIG.28. REBUS PECTORAL OF TUTANKHAMEN.

and according to Aldred (1978:123) is believed to have been part of the kings coronation regalia, "when a new son of the sun-god was born to rule Egypt at the beginning of the old lunar year". It symbolises the birth (or rising) of the sun and the moon (new life). The pectoral can be divided into three sections.

The Upper Section: It is supported by the legs of Khepri and the tips of the falcon wings. This section includes both the sun and the moon. It consists of a solar barque of gold with green inlay-work, the ends decorated with lotus flowers representing rebirth. The lotus appeared from Nun. The lotus emerging from the water became the symbol of the sun rising after dark. The blue lotus was regarded as a sacred flower (Lurker, 1980:78). The barque recalls the barque of Ra, used on his nightly voyage through the realms of the Underworld. In the centre of this barque is the large Udjat - sacred eye of Horus, executed in cloisonné-work. The cloisons are filled with blue and white glass. The sacred eye is flanked by protective solar uraei executed in red, blue, turquoise and gold. They are surmounted by the gold disc of the sun. Above the Udjat is the crescent and disc of the moon. On the moon-disc there are three figures in gold. On the left is the Ibis-headed moon-god Thoth, wearing the crescent and disc of the moon. The figure on the right is the falcon-headed god Ra (sun-god), wearing the sun-disc. The figure in the centre is Tutankhamen, wearing the Kepresh crown and the crescent and disc of the moon (Saleh, 1987:193) therefore identified with Thoth. The inclusion of Thoth in this

pectoral portrays his involvement with kingship and the Underworld. He may fulfill more than one task in this depiction, e.g. paying homage to Tutankhamen and welcoming him as god and king. As messenger of the gods he may announce (or introduce) the new king (Breasted, 1959:119f.). As keeper of divine archives and patron of history he may record the event (coronation). He is known for noting the succession of sovereigns (Hamlyn, 1966:85). He acted as visier of Osiris therefore the king may benefit from his wisdom. Thoth and the king face right, while Ra faces left. Both gods hold their hands in the same gesture of greeting or praying towards the pharaoh. According to Saleh (1987:pl.193) they are believed to be participating in the coronation scene. Therefore they are welcoming Tutankhamen as king and god.

The Middle Section: This is the most important section of the design of the pectoral. It portrays the solar-falcon and the hybrid scarab, reminiscent of the emblem of Upper and Lower Egypt. The falcon is executed in fine cloisonné-work (Aldred, 1978:32). The wings are outspread and the feathers and tail are executed in turquoise, blue, red and green. The gold talons are holding "shen"-signs. The shen is a symbol of duration or infinity and universal force representing the orbit of the sun. The cartouche is an elongated shen and probably refers to the word "name" (Budge, 1988:61f.). The talons are also holding the heraldic flowers of Upper and Lower Egypt. The left claw holds the Fleur de lis (papyrus) and the right the lotus bouquet (Saleh, 1987: pl.193).

The falcon is placed on a strip decorated with a circular pattern of red and blue discs, repeating the slightly curved line of the barque (upper section). The falcon is flanked by protective uraei⁶⁰.

The head and body of the falcon have been replaced by a carved and polished green chalcedony scarab worked in the round. This depiction is reminiscent of the Ba-bird, where only the head of the bird is replaced by the human head. However in this pectoral Khepri, together with Horus (falcon-wings) protects the deceased and ensures new life in the Netherworld (resurrection). The front legs of Khepri are of cloisonné-work, inlaid with blue lapis lazuli. The scarab represents the sun-god at dawn (Aldred, 1978:123), therefore a new day, i.e. new life. This section signifies protection for the king, ruling Upper and Lower Egypt as well as resurrection. It also ensures that the king will rule forever in the Netherworld.

The Lower Section: This section consists of a floral garland of pendants. They are in the shape of lotus, poppy, papyrus and composite buttons, separated from one another by circular fleurons (Saleh, 1987:pl.193). The circular fleurons probably strengthened the stems of the flowers. The garland can also represent a fringe decorating the lower end of the pectoral. The

60. They represent Wadjet of Buto in Lower Egypt and Nekhebet of Upper Egypt, who was occasionally represented as cobra (Lurker, 1980:127). Together they symbolize the unity of Upper and Lower Egypt. This occurs in the symbol of the winged scarab, e.g. the Winged Scarab Pectoral of Tutankhamen (Aldred, 1978:pl.82).

shape of the garland accentuates the slightly curved line of the celestial barque of the upper section. The sides of the pectoral are slightly slanted - therefore moving upwards towards the moon-disc, containing the three figures. This lower section refers to the flora of Egypt, the country ruled by the king, as well as the unity of Upper and Lower Egypt.

The focal point of this pectoral, the scarab, stands out because of its shape, polished finish and its solid surface in contrast to the cloisonné wings and tail surrounding it. It is also the only part of the Rebus Pectoral where green chalcedony is used - because of the significance of its colour.

On this piece of jewelry all the themes that illustrate an eternal cycle, are represented. They are "the lunar and solar emblems: Upper and Lower Egypt, the king's ascent to heaven and his rule in the next world" (Saleh, 1987:pl.193). The lunar and solar emblems can be seen in the crescent and disc of the moon and the beetle representing the sun-god at dawn. Upper and Lower Egypt are illustrated by the winged scarab - the emblem of the united country as well as the flowers. Reference to the king as ruler of the next world is seen in the beetle, the barque and the coronation scene on the moon disc.

This pectoral can be interpreted as follows: the young Tutankhamen, welcomed as king and god, is associated with Ra and Thoth. He will rule over the entire country, thus Upper and Lower Egypt. Together with Ra, the king will travel in the night-barque to the Netherworld, ensured of a safe resurrection by Khepri, where he will live and rule forever. The eternal cycle of life

after death, as explained in the Am Duat, is illustrated here.

The Rebus Pectoral was designed for use during life as part of the king's coronation regalia. The following example is a shrine-shaped pectoral designed for funerary use.

The Rising of the Sun Pendant of Tutankhamen [Fig. 29]
XVIIIth. Dynasty, 1339-1329 B.C. (Aldred, 1978:132f.), portrays three gods in a celestial barque, placed in a framework. This pectoral has strong religious significance. In the centre is Khepri, in deep blue lapis lazuli. The hind legs of Khepri are holding a "shen"-sign, signifying universal rule (Vilimková, 1969:pl.75). Above him is a red carnelian sun, representing Ra, being pushed forward by Khepri. Together they represent the sun at dawn (Casson, 1982:133). On either side of the scarab, are squatting baboon figures of Thoth. Their hands are raised in homage towards Khepri and touch his fore-legs. Both figures of Thoth are placed on gold inscribed seats and each bears the crescent and disc of the moon, the symbol of Thoth. The party of three gods is placed in a celestial night barque of gold decorated with inlay-work. The barque floats on water of blue lapis lazuli with the waves indicated by gold zig-zag lines. The water represents the river on which the barque of Ra navigates during his nightly voyage through the underworld. Above the figures are the nightly heavens, executed in blue lapis lazuli with gold stars. The three gods are flanked by royal "was" - sceptres on either side. The sceptres, heaven and river, form the-framework in which the figures are placed. Therefore this is known as a shrine-shaped or an enclosed pectoral. In the "Hymn of Ra" from the Papyrus of Ani, the following phrase can be found:

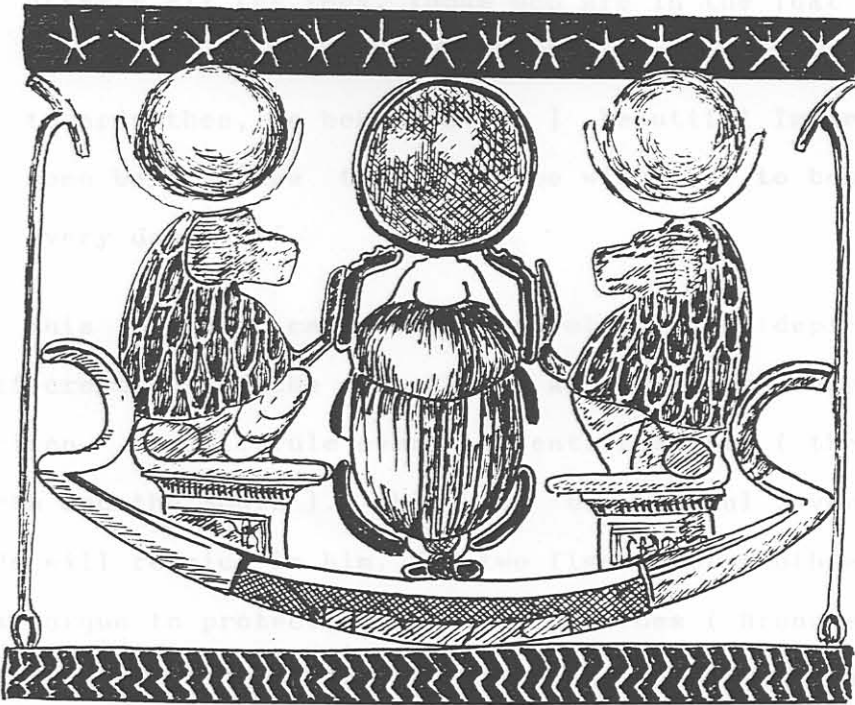


FIG.29. RISING OF THE SUN PENDANT OF TUTANKHAMEN.

"Homage to thee O Heru-Khuti (Harmachis), who art the god Khepera, the self-created, when thou risest on the horizon and sheddest thy beams of light upon the lands of the North and the South, thou art beautiful, yea beautiful, and all the gods rejoice when they behold thee, the king of heaven....The god Thoth is established in the bows of thy boat to destroy utterly all thy foes. Those who are in the Tuat (underworld) come forth to meet thee, and they bow in homage as they come towards thee, to behold [thy] beautiful Image. And I have come before thee that I may be with thee to behold thy Disk every day..."⁶¹.

This pendant can be interpreted as a depiction of the self-creation of the god Khepri as he rises over the eastern horizon. He will rule over the entire Egypt (the lands of the North and the South). This will be a joyful event as all the gods will rejoice in him. The two figures of Thoth are present in his barque to protect him against his foes (Breasted, 1959:35). The figures of Thoth reveal homage to Khepri who is syncretised with Harmachis. His birth signifies rebirth for the deceased and therefore ensures new youth and life in the Netherworld⁶².

The Pectoral of King Psibkhenne (Psusennes) [Fig. 30] XXIst. Dynasty 1070-946 B.C. (Vilimková, 1969:pl.75), is an

61. The translation of the "Hymn of Ra" from the Papyrus of Ani is from No. 10,470 sheet 20. The papyrus is housed in the British Museum, London (Budge, 1989:72).

62. See figure 21. In this figure a similar depiction can be seen as part of the decoration of a mummy covering

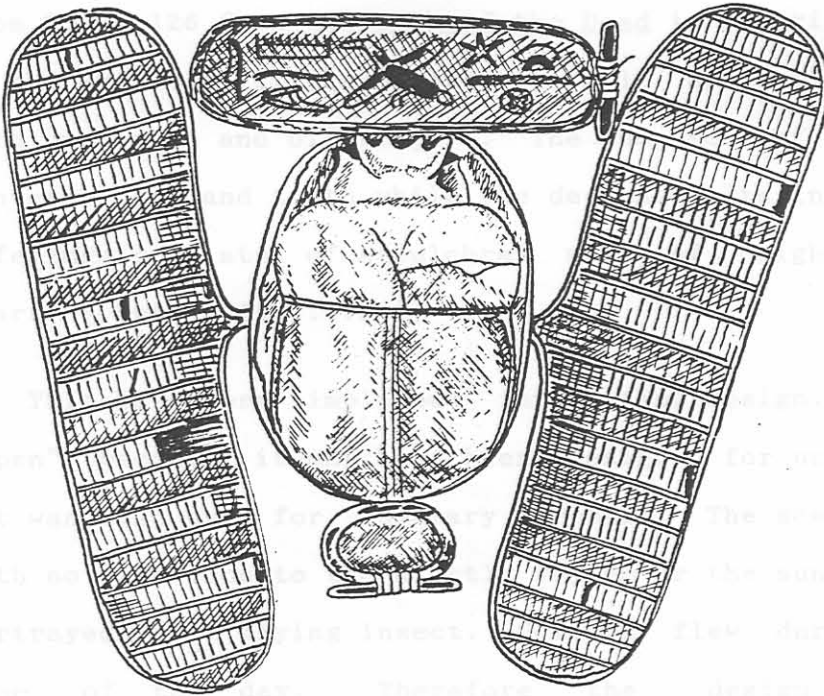


FIG.30. PECTORAL OF KING PSIBKHENNE (PSUSENNES).

63. For Spell 125 of the *Book of the Dead* see Faulkner (1989: 113f.).

open pectoral (without a frame) depicting a scarab, with the membranous wings of the insect itself (Prinz, 1915:13). Behind the scarab is a "shen"-sign. In front, between the wings is the cartouche of the king. The scarab is sculptured from a greenish pebble and is mounted in gold. The wings are inlaid with oblong stones of different colours. The wings are outstretched to indicate a flying scarab. The cartouche is in gold, framed in green, with the hieroglyphic signs in the same colours. A text from Spell 126 from the Book of the Dead is inscribed on the back of the scarab (Vilimková, 1969:pl.75). Spell 126 is concerned with judgement and offerings⁶³. The judgement of the four apes conveys right and truth while the deceased sits in judgement. The offerings consists of sepulchral meals of "right and truth of heart" (Budge, 1989:379).

This is a very simple but interesting design. As it is an "open" pectoral it may have been designed for use during life, but was also used for funerary purposes. The scarab is executed with no reference to the nightly voyage or the sun at dawn. It is portrayed as a flying insect. Scarabs flew during the hottest time of the day. Therefore the design refers to the day. This may indicate the activities that occupied the king during the day, i.e. his administrative or ruling activities. The cartouche included in the design identifies the king and the shen ensures that these daily activities will continue for eternity. Reference to the Netherworld or eternal life therefore lies in the inclusion of the shen and the scarab.

63. For Spell 126 of the Book of the Dead see Faulkner (1989: 115f.).

PAINTING AND RELIEF

Egyptian painting included in this section are wall paintings in tombs and vignettes of religious literature.

Egyptian relief appears to have been very much the same as painting. Painting is seen as the predecessor to relief. The character of Egyptian relief was a pictorial representation on stone (Wilkinson, 1988:264ff.).

In The Rising Sun Supported by the Air [Fig. 31] XIXth. Dynasty, 1250 B.C. (Patric, 1972:pl.6), Khepri is depicted theriomorphically, pushing the sun in front of him. He is placed in the solar barque which is supported on the arms of Shu, the god of air. The solar barque is the barque of Ra. The sun itself is received by Nut, the sky-goddess. (Faulkner, 1989:191).

In the bottom of the papyrus, placed on the lower base-line is the figure of Shu, with arms outstretched to support the barque. A great part of the illustration is only a line-drawing in black ink. Shu is executed in the same way. Only the upper part of the dress is painted in green and the hair in blue. Shu is wearing a ceremonial false beard, referring to masculinity.

The base of the barque is painted in green. Seven figures of gods with blue wigs (Lurker, 1980:41), facing right, are in the barque. They are divided into two groups on either side of Khepri. Six of the figures are all alike, but the figure on the far left is a falcon-headed figure (Horus). They accompany Khepri on his night-voyage.

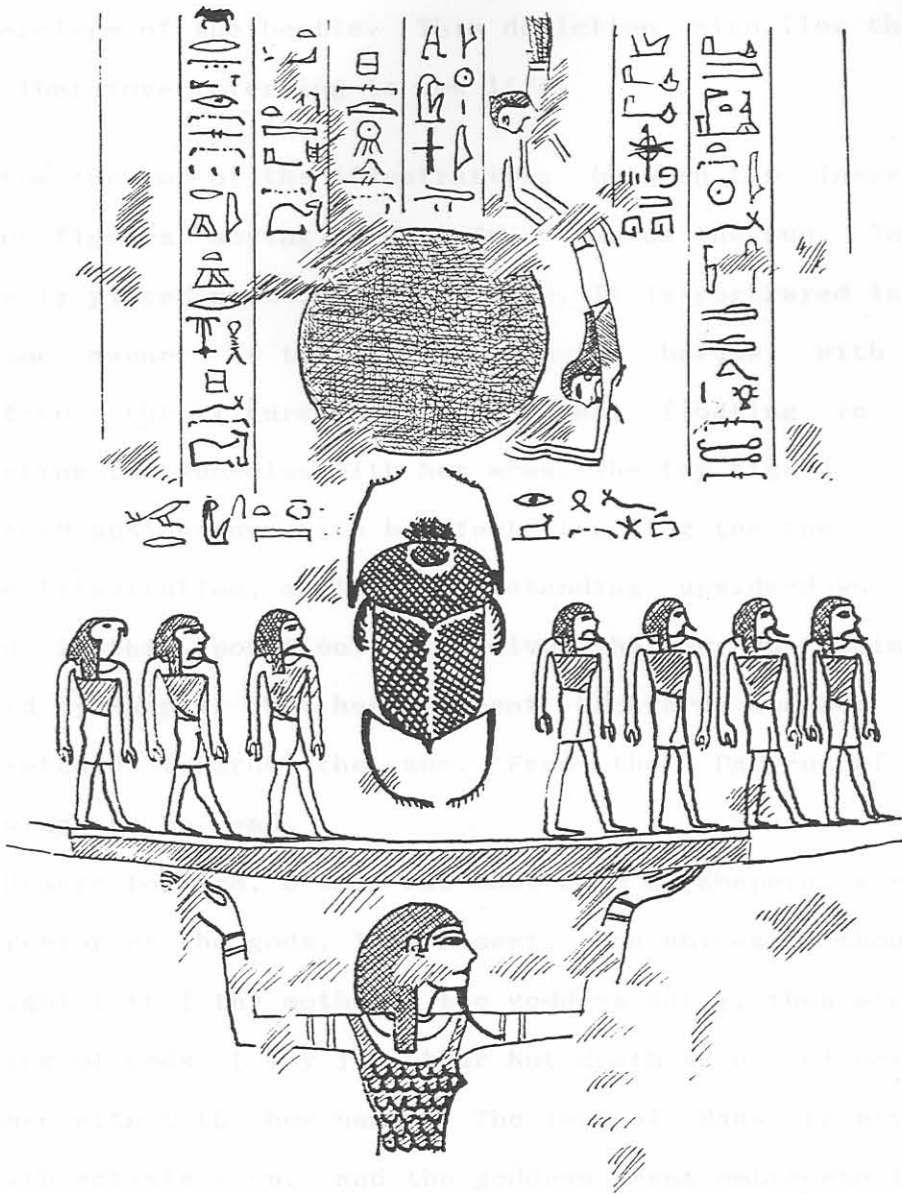


FIG.31. THE RISING SUN SUPPORTED BY THE AIR.

Khepri is very much enlarged. Above Khepri is a big red sun. The sun is painted directly above Khepri, but is not touched by the forelegs of the beetle. This depiction signifies the sun at dawn, therefore referring to new life.

From the top of the illustration, between the inscriptions, are two figures moving downwards, towards the sun. The bottom figure is placed next to the sun-disc. It is portrayed in exactly the same manner as the figures in the barque, with the one exception - the figure is upside-down, floating in the air, supporting the sun-disc with her arms. The top figure is Nut. She is placed upside-down with her feet touching the the upper frame of the illustration, as if she is standing upside-down. She is placed in this position to receive the new sun being pushed forward by Khepri. Her head is bent backwards and her arms are outstretched towards the sun. From the Papyrus of Ani the following can be read:

"Homage to thee, O thou who hast come as Khepera, Khepera the creator of the gods. Thou risest, thou shinest, thou makest light [in] thy mother [the goddess Nut]; thou are crowned king of gods. [Thy] mother Nut doeth an act of homage unto thee with both her hands. The land of Manu receiveth thee with satisfaction, and the goddess Maat embraceth thee both at morn and at eve" (Budge, 1989:4).

In this illustration, Khepri is received by Nut. She also pays homage to him who is seen as the creator of the gods. Khepri is received as sun-god. His religious significance is therefore as creator of new life.

A similar example is The Illustration of Mortuary Literature [Fig. 32] New Kingdom, 1552-1070 B.C. which is also a very exceptional example of mortuary literature (De Buck, no date: 305).

This illustration can be seen at the right end of the papyrus. This papyrus does not contain a specific composition, e.g. as that of the Am Duat, although very much the same kind of figures are portrayed. The inscription of this papyrus reads from left to right. To the left of the illustration [not included on fig. 32], two registers can be seen. The bottom one portrays Apophis. Apophis was also called Apap or Apep. He was a snake and the enemy of the sun. He threatened the sun each morning and evening and thereby endangered world stability (referring to the world of the life hereafter, thus the Netherworld). He was the symbol of the power of darkness (Lurker, 1980:29). Apophis was also seen as the eternal foe of Ra and an enemy of the dead (Hamlyn, 1965:62). He was executed in red and is portrayed as dead, showing several knives which caused his death. Therefore Apophis as enemy is already overcome. During the nightly voyage several enemies, dangers and obstacles must be overcome to gain eternal life. A serpent symbolic to the forces hostile to the dead is illustrated in the Papyrus of Ani, in Spell 10 of the Book of the Dead. Spell 10 is a spell for "a man's going out into the day against his foes in the realm of the dead" (Faulkner, 1989: 37). The vignette of Spell 17 of the Book of the Dead includes the cat of Ra cutting up the evil serpent Apophis (Faulkner, 1989:48).

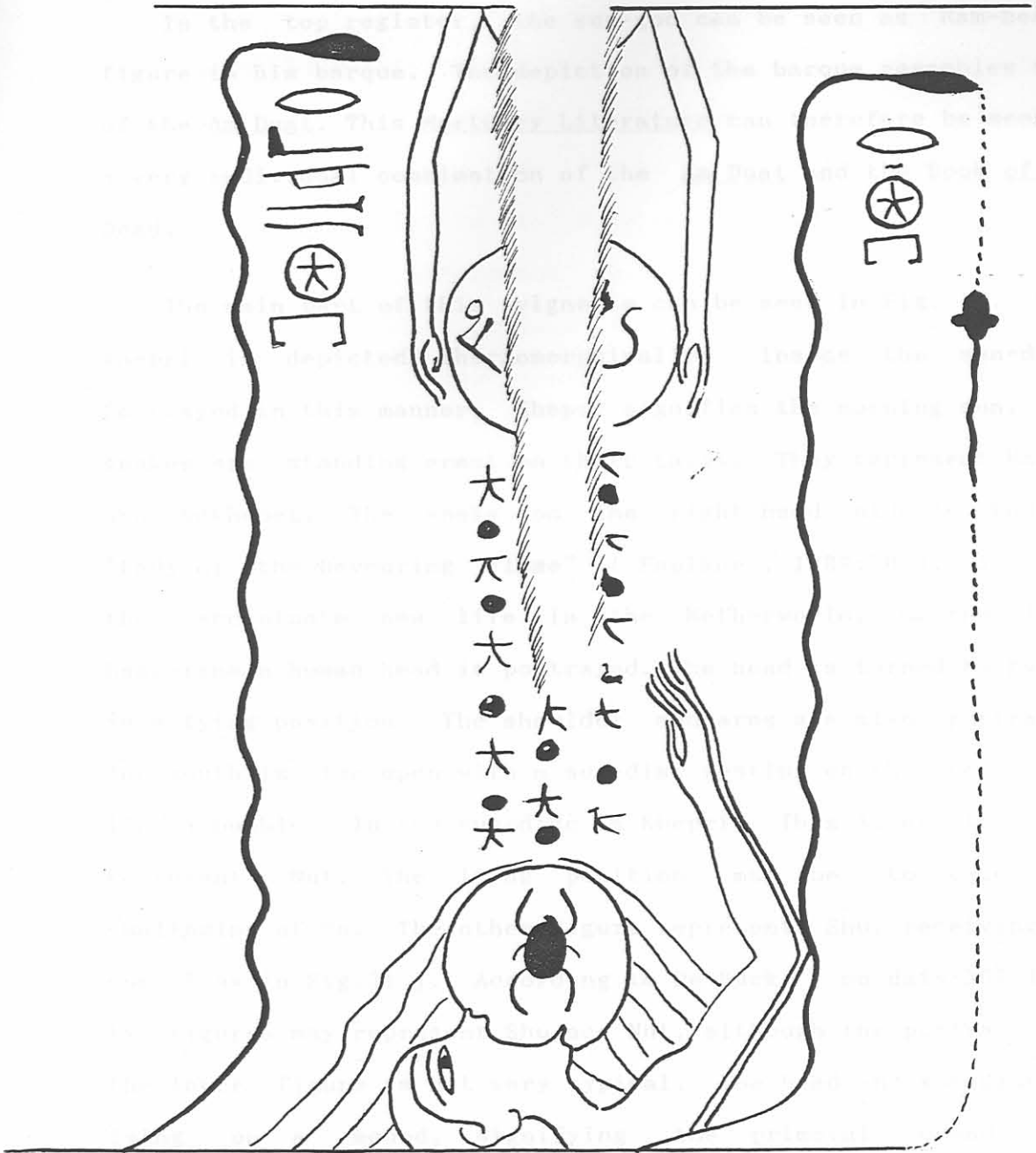


FIG.32. ILLUSTRATION OF MORTUARY LITERATURE.

In the top register, the sun-god can be seen as Ram-headed figure in his barque. The depiction of the barque resembles that of the Am Duat. This Mortuary Literature can therefore be seen as a very individual combination of the Am Duat and the Book of the Dead.

The main part of this vignette can be seen in Fig. 32. Here Khepri is depicted theriomorphically, inside the sun-disc. Portrayed in this manner, Khepri signifies the morning sun. Two snakes are standing erect on their tails. They represent Wadjet and Nekhebet. The snake on the right hand side is Wadjet, "Lady of the Devouring Flame" (Faulkner, 1989:50). Together they accentuate new life in the Netherworld. On the lower base-line a human head is portrayed. The head is turned backwards in a lying position. The shoulder and arms are also portrayed. The mouth is wide open with a sun-disc resting on the open mouth, like a bubble. In the sun-disc is Khepri. This lower figure may represent Nut. The lying position may be to ease the swallowing of Ra. The other figure represents Shu, receiving the sun [as in Fig.31]. According to De Buck (no date:307) the two figures may represent Shu and Nut, although the portraying of the lower figure is not very typical. The head and sun-disc are lying on a mound, signifying the primeval mound. The arms are outstretched. From the top line of the illustration two arms are stretching downwards⁶⁴. The upraised arms may also indicate the Ka, which was symbolized by upraised arms. The sign

64. Unfortunately the papyrus is damaged here so that the detail is not clearly visible.

had magical power to safeguard the wearer from evil forces. The Ka, representing the vital force, stood in close relationship with Khepri as it was needed in the life hereafter (Lurker, 1980:73). The arms of the figure above are holding a red sun-disc with a barque in it. From this sun-disc three beams, consisting of small stars and sun-discs are drawn. The stars represent the nightly heavens (Hamlyn, 1965:26), and the sun-disc Ra. They may also represent the routes of Ra's daily and nightly voyages.

Hieroglyphic inscriptions are placed below the heads of both snakes. On the left side is written "Door-keeper of Dat" and on the right hand side "Lord of Dat". The two snakes, forming a frame around the sun, are reminiscent of the illustration of the tenth hour of the Am Duat (Hornung, 1963:161). In the Am Duat they are standing erect with a red sun-disc between them. The inscription refers to the "left eye" (Hornung, 1963:164), therefore protection.

Usually Nut is depicted swallowing the sun-disc in the evening and giving birth to it again in the morning. It is not very clear whether she is swallowing the disc, or giving birth to it by spitting it out. The fact that Shu is receiving the disc, including Khepri, with outstretched arms, may indicate the latter. Both figures are depicted with outstretched arms which is reminiscent of the Ka. The two snakes placed on either side of the scene represent the protectors Wadjet and Nekhebet. They also referred to the unity of Upper and Lower Egypt. Wadjet spitting fire may ward off evil foes, e.g. Apophis (mentioned in

the registers but not included in fig.32). They are definitely protecting Khepri as the one is a door-keeper and the other a ruler of the Dat. The Dat, or Duat is the night or darkness in which the journey of Ra takes place. This journey explains the process of rebirth in which Khepri, as self-creator, plays an important role. The Am Duat also informs the reader of all the problems that are facing the deceased during this process of rebirth as well as his enemies who will try their utmost to hinder him in this process. Therefore protective deities will see to his safety. This role is then played by the two snakes. They also form a protective frame around the illustration. This illustration can be interpreted as a depiction of the process of rebirth and is very strongly related to the Am Duat.

A third example of mortuary literature is The Sun Being Rolled Along Its Course by a Scarab [Fig. 33+34] (Hamlyn, 1965:27).

When analysing the illustration of this papyrus as a whole, the scarab is twice portrayed. The scarab on the right [Fig.34] has the head of a ram. Here Khepri and Amun are portrayed as one during the important journey of the night. Under the name Amun-Ra, Amun assumed the position of Ra (Hamlyn, 1965:89ff.). Together with Khepri they signified the sun as self-existent creator.

Behind the scarab is a big sun-disc with a slender figure in a seated position, the feet barely touching the sun. This figure signifies Horus the Child (Encyclopedia of World Mythology, 1975:92). Horus the Child was depicted as a young child with a

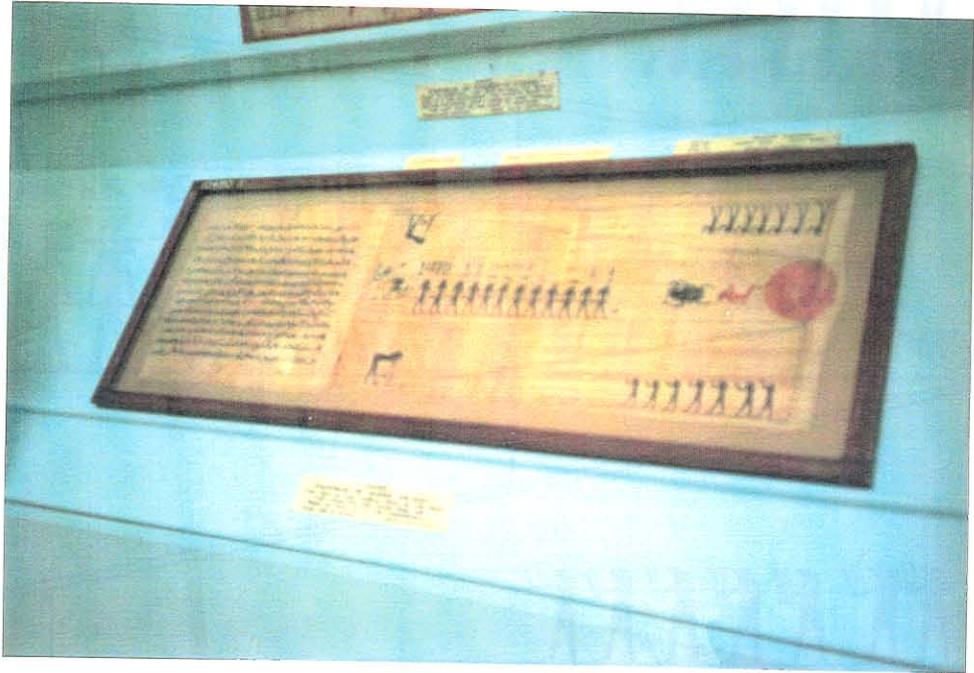


FIG.33. THE SUN BEING ROLLED ALONG ITS COURSE
BY A SCARAB.

...lock of youth and his finger in his mouth. He is represented in various forms, e.g. as a non-child on a lotus flower, seated on the knee of his mother Isis or on a swan-like bird (Lurker, 1980: 50). He is associated to the cult of Re (Encyclopedia of World Mythology, 1970:22). His function was to ward off evil spirits.

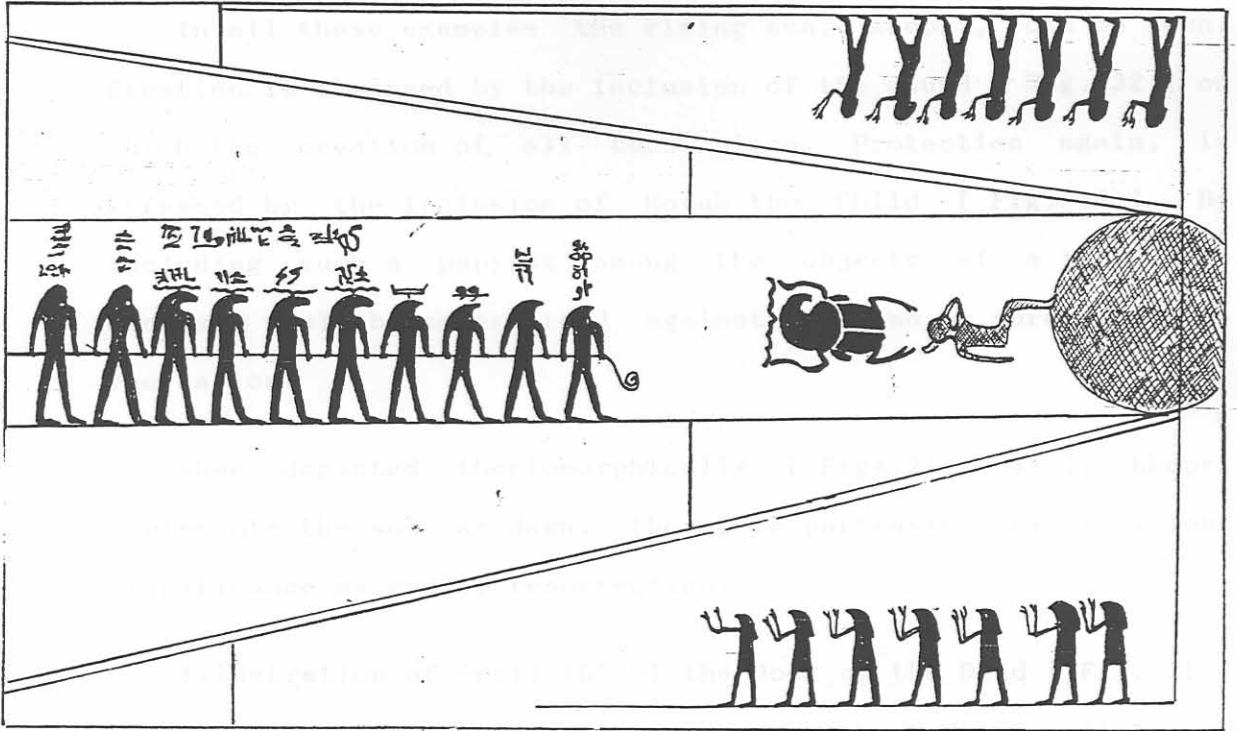


FIG.34. THE SUN BEING ROLLED ALONG ITS COURSE BY A SCARAB.

... (Lurker, 1980: 50). He is associated to the cult of Re (Encyclopedia of World Mythology, 1970:22). His function was to ward off evil spirits.

... (Lurker, 1980: 50). He is wearing the lotus flower on his head and carrying a staff. Behind him is a human figure, dressed in a kilt. This figure is a Hekahehuty, a priest of the god's father Hekahehuty, born to Ta-Hehuty (Lurker, 1980: 50).

side-lock of youth and his finger in his mouth. He is represented in various forms, e.g. as a sun-child on a lotus flower, seated on the knee of his mother Isis or on a sun-disc (Lurker, 1980: 66). He is assimilated to the cult of Ra (Encyclopedia of World Mythology, 1975:23). His function was to ward off evil spirits.

In all these examples the rising sun, Khepri, can be seen. Creation is stressed by the inclusion of the mound [Fig. 32] on which the creation of all took place. Protection again, is stressed by the inclusion of Horus the Child [Fig. 34]. By including such a papyrus among the objects of a tomb, the deceased would be safeguarded against evil and be sure of a safe recreation.

When depicted theriomorphically [Figs.31 to 34], Khepri represents the sun at dawn, therefore portraying his religious significance as god of resurrection.

Illustration of Spell 165 of the Book of the Dead [Fig. 35] Ptolemaic Period, 332-30 B.C, was to make the body germinate and not disappear. Therefore it ensured a safe resurrection of the deceased (Budge, 1989:541)⁶⁵.

Here an ithyphallic male figure is drawn on papyrus, with a scarab for a body (Faulkner, 1989:164). The significance is that the whole body must become like the body of a god (Budge, 1989:542). He is wearing the low crown and two plumes and carrying a flail. Behind him is a human figure, dressed in a

65. This papyrus is a Hieratic funerary papyrus of the god's father Horemheb, born to Ta-di-ipt-wert (Faulkner, 1989:9).

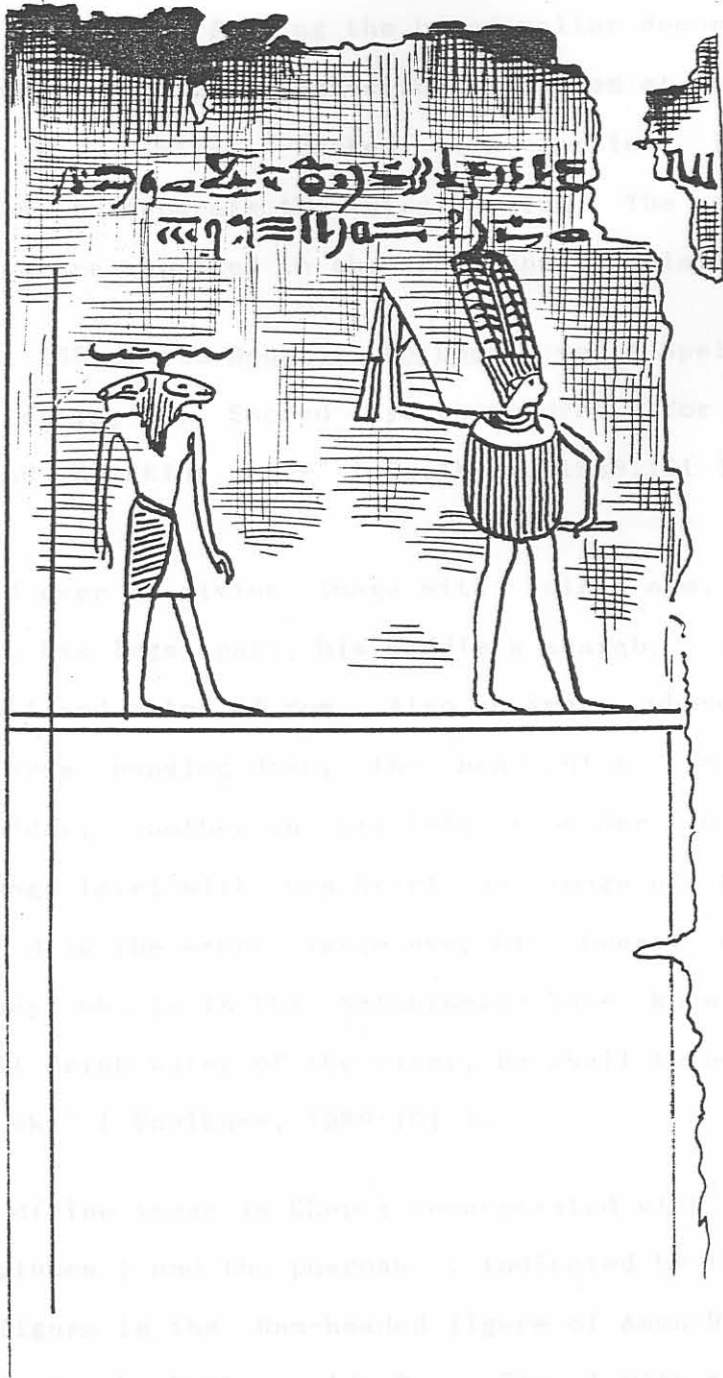


FIG.35. ILLUSTRATION OF SPELL 165 OF THE BOOK OF THE DEAD.

short kilt with two rams' heads and one set of horns.

Only the thorax and elytra are used as the body of this figure. The thorax forming the broad collar decoration or jewel, is decorated with two semi-circular lines at the neck of the figure. The elytra, marked with vertical lines, have no indication to separate the wing shields. The vertical lines of the elytra are repeated in the crown and the flail.

Spell 165 of the Book of the Dead, was a Spell "for mooring and not letting the Sacred Eye be injured, for maintaining the corpse and drinking water" (Faulkner, 1989:161). This spell is to be:

"said over a divine image with raised arm, plumes on the head, his legs apart, his middle a scarab, drawn with lapis lazuli and water of gum. Also an image whose head is human, his arms hanging down, the head of a ram on his right shoulder, another on his left shoulder. Draw on a single bandage level with his heart the image of Him with raised arm; draw the other image over his breast without letting Sugady who is in the Netherworld have knowledge of it. He shall drink water of the river, he shall shine like a star in the sky" (Faulkner, 1989:161).

The divine image is Khepri incorporated with Amun (indicated by the plumes) and the pharaoh (indicated by the flail). The second figure is the Ram-headed figure of Amun-Ra. Sugady refers to Osiris in the Netherworld. Drawn "level with the heart" refers to the protection of the heart. He will be refreshed by drinking water and shine like a star. This illustration ensures that the

deceased will be refreshed and purified and that his heart and corpse will be safe for life in the Netherworld.

The Symbolic Tableau Depicting the Course of the Sun [Fig. 36] New Kingdom, -1552-1070 B.C, depicts Ra-Harakhte in triumph (Hamlyn, 1965:69). In this tableau Khepri is depicted anthropomorphically.

Four minor divinities bear Ra-Harakhte, the sun-god, in triumph. Ra-Harakhte is seated on his chair holding an ankh and mace (sovereignty). He is depicted with an exceptionally detailed falcon face, bearing the sun-disc encircled by an Uraeus - thus the symbol of Ra-Harakhte (Millar, 1989:55 + Fig. 16). Ra-Harakhty was the deity of the two horizons - sunrise and sunset.

Below his chair is Anubis, with the flail on his back and the feather of Maat placed diagonally in front of him. Anubis also conducted the "Weighing of the Heart" ceremony in the hall of judgement before Osiris (Lurker, 1980:28).

The chair is being carried by four divinities - two with uraeus-heads in front, and two with scarab heads at the rear, all signifying protection. They are all male figures with feet placed apart to indicate walking.

In this illustration two figures of Khepri are depicted. Their heads are replaced by scarabs (the complete insect). The thick mass of hair is omitted. The scarabs are simply placed upright in the normal place of the head. A dark vertical line can

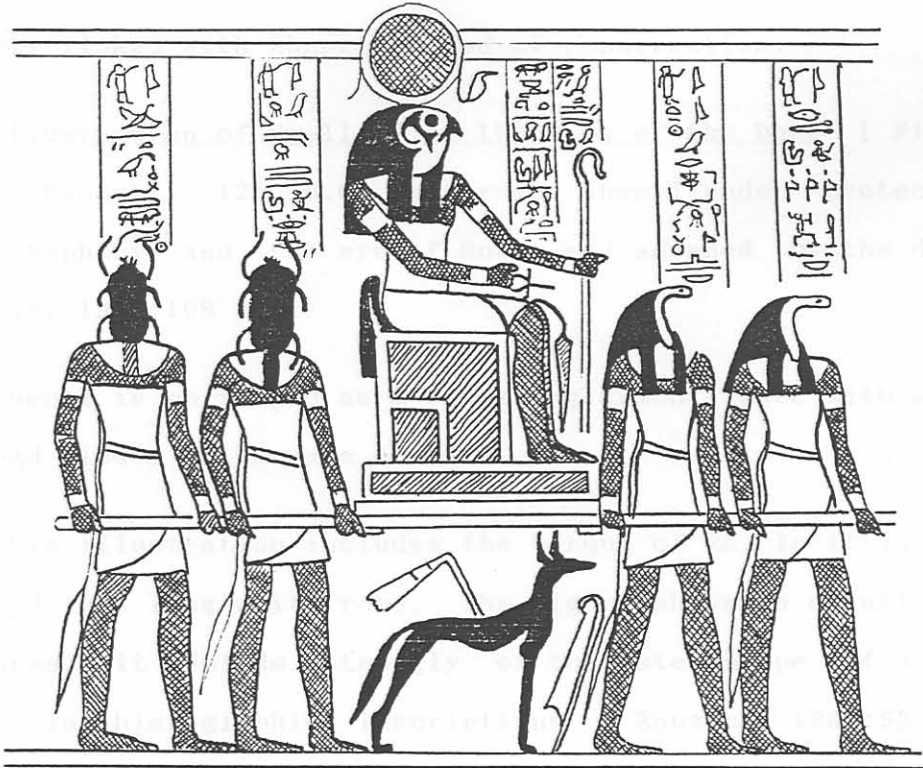


FIG.36. SYMBOLIC TABLEAU DEPICTING THE COURSE OF THE SUN.

be seen underneath the bodies of the scarabs. It may represent false beards, which were part of a pharaoh's ceremonial dress.

Ra-Harakhte is triumphantly and justly carried in his chair, protected by both Uraeus and Khepri. This can be interpreted as an illustration bringing homage to Ra-Harakhte. Ra-Harakhte was closely linked with Khepri as god of resurrection.

Illustration of Spell 17 of the Book of the Dead [Fig. 37]
XIXth. Dynasty, 1250 B.C. portrays Khepri under protection of Isis, Nephthys and the eye of Horus and adorned by the deceased (Budge, 1989:108).

Khepri is portrayed as a squatting human figure with a scarab as head plus a thick mass of hair.

This illustration includes the barque of Ra. In it is Khepri, clothed in a long white robe. The figure shows no detail of legs and arms. It reminds strongly of the stereotype of a seated figure in hieroglyphic inscriptions (Zauzich, 1980:55). The head is replaced by a beetle plus the wig. The beetle is shown from above, painted in black.

To the right of the illustration are two sun-apes (Faulkner, 1989:49), representing the Watchers - "those who are in charge of those who are to be examined" (Budge, 1989:109) who give judgement. The apes are Isis and Nephthys - described in the text of Spell 17 as follows:-

"Question: Who is this?

Answer: It is Khepera in his boat. It is Ra himself.

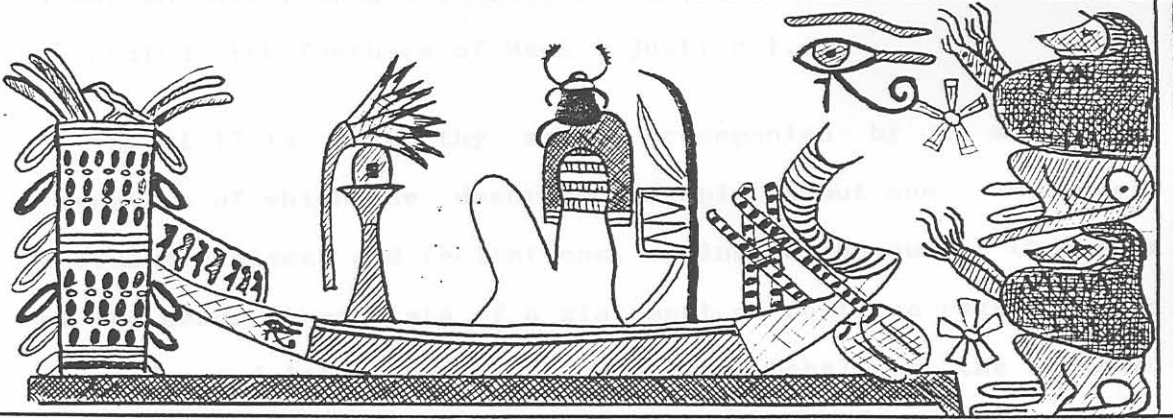


FIG.37. ILLUSTRATION OF SPELL 17 OF THE BOOK OF THE DEAD.

The Watchers are Isis and Nephthys.

The things which the gods hate are wickedness and falsehood".

(Budge, 1989:cv).

The two stars indicate the nightly voyage of Khepri in the barque. The udjat eye is also included. The udjat or left eye of Horus, was healed by Thoth and became the symbol of power and protection. In front of Khepri is an offering table, bearing a libation vase (Budge, 1989:90) and a lotus flower. The prow is decorated with feathers of Maat (justice).

Spell 17 is a lengthy spell accompanied by a series of vignettes of which the described example is but one. This spell includes praises and recitations, going in and out of the realm of the dead. It consists of a statement of doctrine regarding the sun-god, and later becomes a spell on behalf of the deceased (Faulkner, 1989:44).

"O Khepri in the midst of your Sacred Barque, primeval one whose body is eternity, save me from those who are in charge of those who are to be examined, to whom the Lord of All has given power to guard against his enemies, who put knives into the slaughter-houses, who do not leave their guardian-ship; their knives shall not cut into me, I shall not enter into their slaughter-houses, I shall not fall victim to their slaughter-blocks, I shall not sit down in their fish traps, no harm shall be done to me from, those who the gods detest, because I have passed on, having bathed in the Milky Way, one to whom has been given a meal of the faience which is in the Tjemenet-shrine (tomb of Osiris)" (Faulkner, 1989:49).

This vignette signifies that Khepri, in the midst of his barque is Ra himself. He is traveling in the night barque indicated by the stars. He who has passed on, having bathed in the Milky Way, is Anubis and he who has been given a meal of the faience which is in the Tjenenet-shrine is Osiris. The meal itself is the sky and earth. The watchers giving judgement are the apes, Isis and Nephthys. They will also protect Khepri on his voyage - together with the Udjat. All this refers thus to a protection for a safe entry into the Netherworld or the tomb of Osiris (Faulkner, 1089:49). Offerings are also placed on an offering table in the form of a libation vase and a lotus flower. This vignette stresses the significance of Khepri as god of resurrection.

In the Painted Relief Wall Decoration in the Tomb of Nefertari [Fig. 38] XVIIIth. Dynasty, 1279-1212B.C. (Casson, 1982:147f.), Khepri is depicted as a seated human figure with a scarab as face, plus the heavy wig.

In this painted relief Khepri sits enthroned on the inner wall by the doorway. He and the inscription above him, fill the entire section of the wall.

Seated on a throne is Khepri, dressed in a white and yellow kilt and green top. The throne is decorated with the heraldic flowers of Upper and Lower Egypt, depicting Khepri as ruler of the entire Egypt (Croix, 1986:81). In his hands he holds a "was" -sceptre and an ankh. From his knees hangs a "Sekhem" -sceptre which symbolised power and authority (Lurker, 1980:105

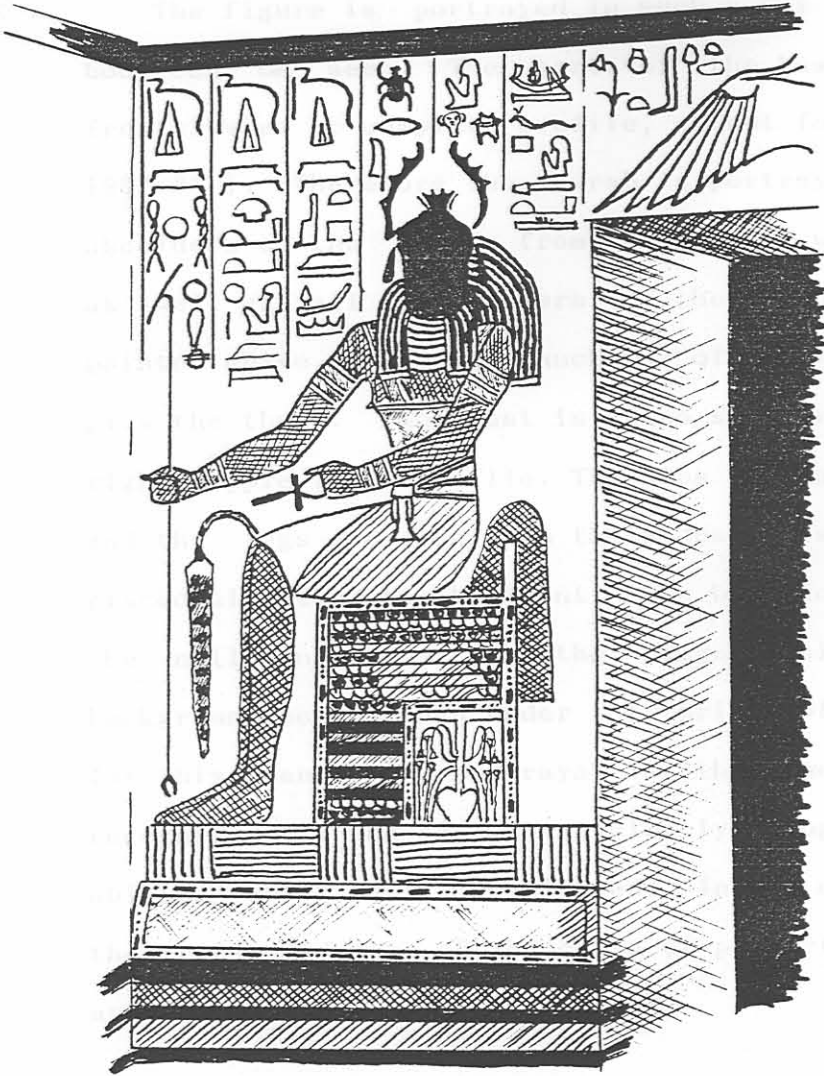


FIG.38. WALL PAINTING IN THE TOMB OF NEFERTARI.

and Budge, 1989:lxviii).

The figure is portrayed in such a way that every part of the body can be seen. The parts of the human body are in full frontal view or complete profile, except for the hips (Panofsky, 1987:85). Therefore the scarab is portrayed from above and the shoulders of the figure from the front, with both arms visible, as well as all the fingers of the right hand. The nails are painted white. Only the knuckles of the left hand can be seen, plus the thumb. The chest is also seen from the front, but the right nipple is in profile. The hips are in three-quarter profile and the legs are seen from the sides. His right leg and foot is placed slightly to the front. The big toes are portrayed with the nails in white (as the finger nails) with the white background being seen under the bridge of the foot. The reason for this manner of portrayal is that the god must be clearly recognized. If the god is not clearly recognizable, his religious ability cannot fully be utilised. In the depiction of the figure the artist made use of the canon of proportions used by Egyptian artists (Iverson, 1975).

Although this depiction of Khepri fills the entire section of the wall, it forms part of a general illustration, continuing around the other walls of this section of the tomb. In this illustration Queen Nefertari is led by the goddess Isis to accompany the other gods of the Netherworld, e.g. Osiris and Harsiese (Mallakh, 1980:76ff.). It can therefore be interpreted as an introduction scene. Nefertari is introduced to and welcomed

by Khepri, portrayed as ruler with "was"-sceptre, sekhem and ankh.

Khepri is depicted as ruler of the entire Egypt as well as the Netherworld. He will ensure Nefertari's rebirth so that she can enjoy new life and youth in the Netherworld. He is included among the other gods of the Netherworld, so that his religious significance as god of protection and resurrection can be combined with their specific religious abilities.

When portrayed anthropomorphically, the religious significance of Khepri as god of resurrection is also accentuated by the use of a scarab shaped head. In these depictions however he is not necessarily portrayed as the morning sun, as he can also be found as ruler and protector.

In the painting of Merit Presenting Amulets to Sen-nefer [Fig. 39] XVIIIth. Dynasty, 1427-1394 B.C. (Noblecourt, 1986; 47), Khepri is portrayed as an amulet of resurrection.

Merit is standing and Sen-nefer seated, facing each other. Above the head of each figure is a hieroglyphic inscription in black, and above that two "udjat"-eyes. Between the two udjats is a "shen"-sign, the bowl (Schäfer, 1974:170) and three "water"-signs, indicating a bowl filled with water as refreshment in the life hereafter. This combination of symbols was often used, e.g. on the "Wooden Stela Dedicated to and Depicting Ra-Harakhte" (Hamlyn, 1965:39). It signifies protection and refreshment for eternity.

FIG.39. MERIT PRESENTING AMULETS TO SEN-NEFER.

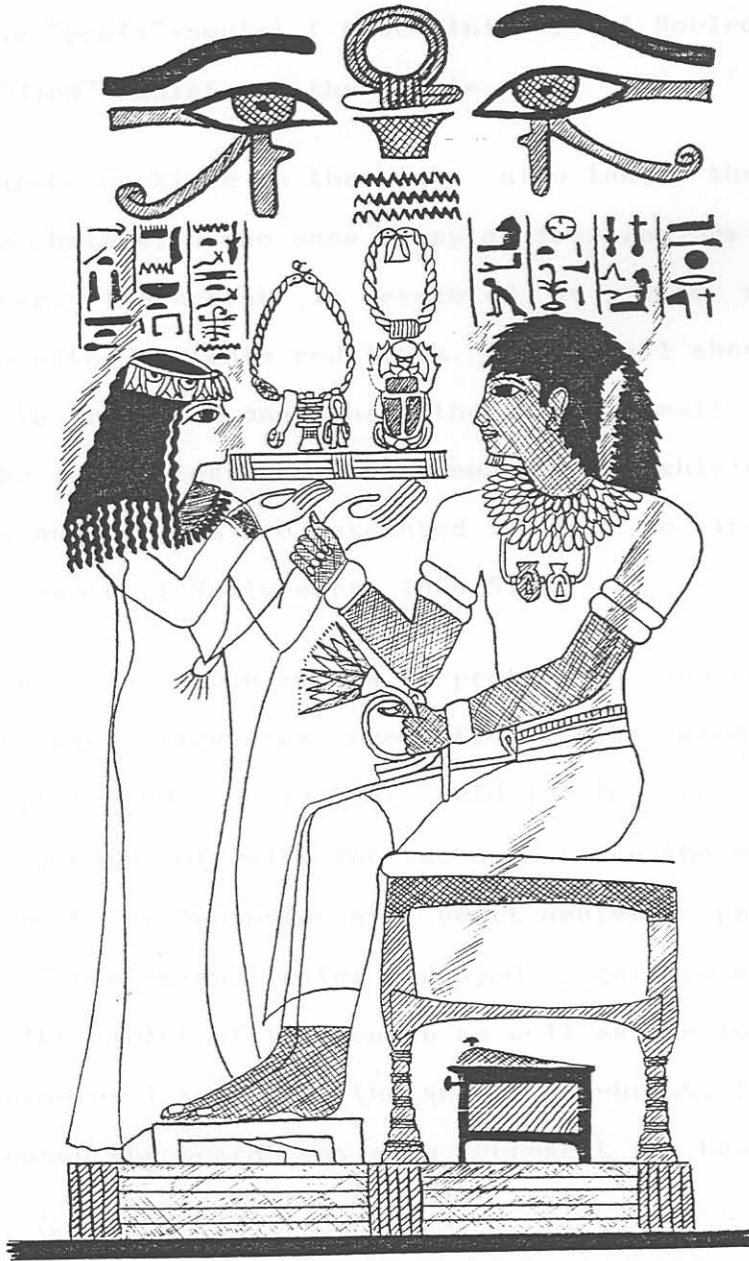


FIG.39. MERIT PRESENTING AMULETS TO SEN-NEFER.

Merit is holding a tray, at eye level, with two necklaces. The one on the left is a chain with a clasp of two serpent's heads, including three amulets (Noblecourt, 1986:pl.25). They include the "penis"-amulet (masculinity) (Noblecourt, 1986:51), the "djed"-amulet and the buckle.

The scarab necklace on the right also takes the form of a scarab on a chain with the same clasp as the previous one, plus a lotus flower. The scarab is executed in yellow with detail painted in with delicate red lines. The detail shows two small suns - one in front and one behind the scarab. Small claws can be seen on the front legs and the grenated headshield is shown. The thorax and elytra are executed in blue to indicate lapis lazuli inlay-work (Noblecourt, 1986:51).

The scene as a whole refers to protection and resurrection. The "udjat"-eyes signifies protection. The girdle of Isis (usually portrayed in red or gold) refers to the blood and protective powers of Isis. The two amulets in the shape of jars around the neck of Sen-nefer are heart amulets, protecting the heart. The "shen"-sign, water and djed signifies eternity and stability. The amulet of the scarab as well as the lotus (in the hand of Sen-nefer) represent the sun at day-break, (new life). For this reason the scarab may also represent the heart scarab of Sen-nefer.

This wall painting can be interpreted as an offering scene where Merit is offering amulets, each with their own religious significance, to Sen-nefer. The scarab amulet can be seen as a

good luck amulet. But, if it represents the heart amulet of Sen-nefer, it plays a much more important religious role. As heart amulet it can replace the "Opening of the Mouth" ceremony. It will also help Sen-nefer at the "Weighing of the Heart". These offerings of Merit to Sen-nefer may be of vital importance for his entry into the Netherworld.

The Bas Relief Disc with a Scarab and Ram-headed Figure [Fig. 40] XIXth. Dynasty, New Kingdom, 1552-1070 B.C, portrays Khepri as a beetle seen from above (Mallakh, 1980:60ff.).

Khepri is depicted together with the Ram-headed figure of Horus (Hamlyn, 1965:66). Ions (1968:69) describes the Ram-headed figure as "one of the rare Ram-headed representations of Harmakhis, the rising sun". Harmakhis, "Horus of the Horizon", personified the rising sun. He was associated with Khepri as symbol of resurrection (Ions, 1968:70). According to Hamlyn (1965:70) he was the symbol of resurrection "for the comfort of Khephren". Harmakhis was the proper name for the sphinx sculpted in the image of Khephren (Hamlyn, 1965:70f.).

The disc is oval and only the two figures are depicted without inscriptions.

Harmakhis is portrayed anthropomorphically with the head of a ram, walking to the right. He is clothed in a kilt, top and broad collar necklace. The thick mass of hair is separated so that two strands hang forward over the shoulders and the rest down the

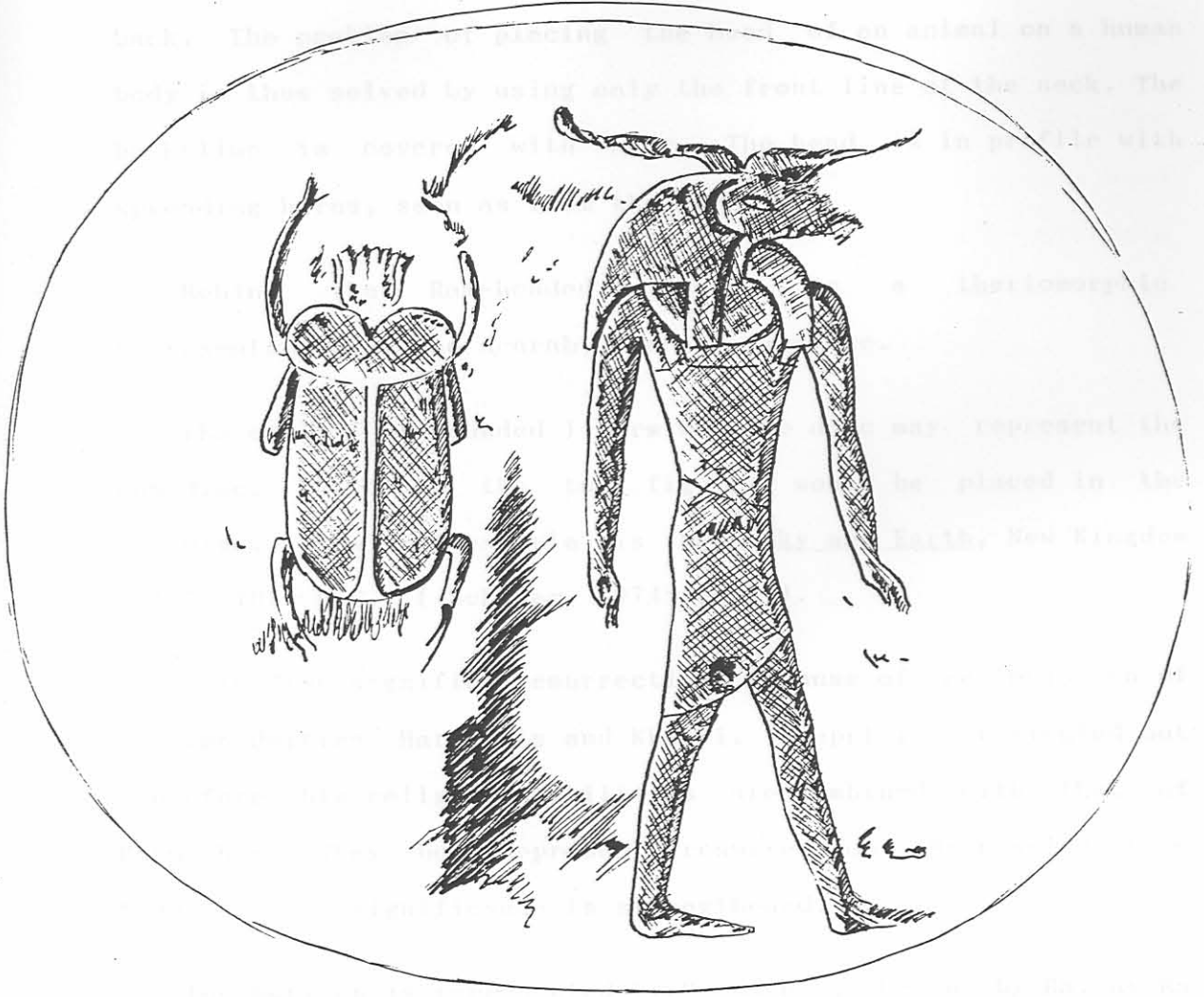


FIG.40. BAS-RELIEF DISC WITH A SCARAB AND
RAM-HEADED FIGURE.

back. The problem of placing the head of an animal on a human body is thus solved by using only the front line of the neck. The back-line is covered with hair. The head is in profile with spreading horns, seen as from the front.

Behind the Ram-headed figure is a theriomorphic representation of the scarab, seen from above.

The oval (or rounded) form of the disc may represent the sun-disc. Therefore the two figures would be placed in the sun-disc. A similar example is Sun, Sky and Earth, New Kingdom (1552-1070 B.C.) (Schäfer, 1971:pl.59).

This disc signifies resurrection because of the inclusion of the two deities Harmakhis and Khepri. Khepri is not singled out therefore his religious abilities are combined with that of Harmakhis. They both represent resurrection. By placing them together this significance is strengthened.

The horizon is represented by Harmakhis, the sun by Ra. As Ra becomes Khepri at dawn, Khepri is representing the rising sun, i.e. new life. The amuletic value of the disc may be interpreted ensuring resurrection to its owner.

Examples of Khepri in painting stressed his significance as god of resurrection. In this aspect these examples are closely related to the twelfth hour of the Am Duat where creation is the main theme.