

CHAPTER III

THE DEPICTION OF KHEPRI IN EGYPTIAN ART

INTRODUCTION

The research done on Khepri established him as an important god in Egyptian religion. His significance in art lies in the fact that it reflects his religious functions. The aim of this chapter is to analyse selected examples of Egyptian art to demonstrate how Khepri is depicted in art to fulfill his roles as sun-god, god of creation, protector, god of resurrection and symbol of Upper and Lower Egypt. When examining the examples of art it is noteworthy that Khepri is depicted theriomorphically and anthropomorphically.

The Egyptians invested animals with divine power and made their gods appear in their forms. The reason for the god to incarnate in a specific animal is not always clear. Whatever combinations the Egyptians chose to represent their deities in, the mixed form is nothing but a hieroglyph. It represents the nature and function of the specific deity (Hornung, 1982:124). The image does not represent the true form of the god. It is an imperfect means of making the god visible, distinguishing him from others and characterizing his nature (Hornung, 1982:125). The anthropomorphic manner of depiction can be seen in e.g. the jackal-headed Anubis (Warner, 1975:87) or the falcon-headed Ra (Kischkewitz, 1989:pl.31). In these examples the animal head with the wig is used in conjunction with the human body. Minute

detail can be found in the handling of the animal head, e.g. the falcon head of Ra-Harakhte [Fig.36].

It is noteworthy that whenever Khepri is depicted anthropomorphically, the whole insect is used in conjunction with the human body and not only the head. The beetle is depicted from above with all six legs clearly visible. Specific detail is also found on the body of the insect, e.g. ribbed elytra. A prominent division of the body parts, e.g. separation between head and thorax, thorax and elytra, etc. is visible. He may be portrayed with or without a wig. The reason for using the whole insect is that he must be clearly recognizable to perform his religious abilities. The complete representation of the eternal image was very important. Each detail should be represented in its entirety (Iversen, 1975:6f.).

The Egyptians also depicted their gods theriomorphically - just as an animal, e.g. Hathor depicted as cow (Faulkner, 1989:187) and Anubis as jackal (Kischkewitz, 1989:pl.32). Khepri is also represented theriomorphically - just as a scarab. In this way of depiction the beetle is seen from above in full detail.

Khepri was thus represented anthropomorphically and theriomorphically. There is no indication that the one form of depiction was superior to the other.

The significance of the beetle shape of Khepri was further supported by the use of symbolic colours, determined by religion. According to the dictionary of the Egyptian language the word

"colour" means "external appearance of a god, kind, being, character" (Kischkewitz, 1989:19).

The earliest use of colour was magical. The three earliest colours used by man were white, black and red. When man settled and changed from hunter to farmer, yellow and green emerged as he became aware of the changing colour of crops (Varley, 1980: 58).

Ancient Egyptians observed a spectrum of colours around them. During its annual flood the waters of the Nile went through a colour cycle of green, red, white and black (Varley, 1980:58). Blue was the colour of heaven and green of spring vegetation. Black was the colour of the rich soil (Kemi) and white that of the Milky Way. Yellow was the colour of the sun and the desert (Varley, 1980:200). The principle colours used by the Egyptians were white, black, yellow, green, red and blue (James, 1985:11).

The Egyptians imbued these colours with a rich symbolism:-

White: was associated with Hapy (Varley, 1980:58). It was seen as a pure and festive colour (Kischkewitz, 1989:19).

Black: was the colour of earth, night, death and the Underworld (Kischkewitz, 1989:19). It was also associated with Osiris. Osiris was painted different colours, e.g. black when the corn was sprouting underground (Varley, 1980:58). Other deities of the Underworld were also painted black, e.g. Anubis (James, 1987: 54). Ahmes-Nefertari, patron goddess of the Theban Necropolis, was usually painted black (Lurker, 1980:34).

Red: was initially the colour of the blood of Osiris, "shed to rejuvenate the land" (Varley, 1980:58), but gradually became

associated with the blood of Isis, symbolising protection (Andrews, 1984:34). Red was the symbol of power and courage and it became a visible sign of life. It also symbolised extremes of rage, disaster and evil (Kischkewitz, 1989:19).

Green: became the colour of Osiris who was often painted green (Casson, 1966:87) as the first shoots appeared (Varley, 1980: 58). The colour was associated with new life in the Netherworld and hope (Budge, 1988:80ff.). Amulets to protect the body were often made from green stone (Kischkewitz, 1989:19) [fig.13]. Yellow (or gold): was the colour of the sun and as thus symbolised the sun, immortality and power.

Blue: was hailed as a royal colour. The Egyptians were fond of blue as can be seen in their lavish use of materials such as blue faience [Fig.42] and blue glass. They were also very fond of using Lapis Lazuli, imported from the east [Fig.25]. Blue was a colour used for mourning. It was also associated with the god Amun and he was often painted with a blue skin colour. Blue was also used for beards and wigs of divine families to illustrate their status [Fig.31]. The colour symbolised the celestial or heavenly (Kischkewitz, 1989:19).

Purple was used by the Egyptians in jewelry. Purple was a colour generally used for sensuality. Amethyst is the sole purple gem apart from occasional violet sapphires (Varley, 1980:222). For the Greeks the word "amethyst" meant "not drunk" (Macintosh, 1983:19). It is not clear whether the Egyptians felt the same way about purple. They may have used it solely for the richness and beauty of the colour [Fig.27].

Certain rules in applying colour also existed, e.g. in the

depicting of human figures the skin colour of men was reddish-brown and that of women cream (Schäfer, 1974:71). Flora and Fauna were depicted in basic colours (Kischkewitz, 1989:20). Art did not always produce the original colours of nature, but rather the idea as can be seen in the Rebus Pectoral of Tutankhamen [Fig. 28].

The symbolic colours used in art to depict Khepri accentuate his religious significance. Colours most often used for Khepri were green, blue and black. Occasionally other colours were used, e.g. purple. Because of the religious significance of colour special reference is made to it in this research.

The examples selected for this research are placed in the following order:- heart scarabs, mummies, coffins, jewelry, painting, relief and sculpture. The reason for this is: i) To order the placing of the examples according to Khepri's religious functions and ii) To enhance the logical progression of thought.

An excursus on scarab seals found in the Republic of South Africa is added at the end of this chapter.

HEART SCARABS

A variety of amulets of every form and material were placed among the mummy wrappings, e.g. the "djed"- pillar⁴³ the amulet

43. The Djed pillar had a strong vertical shaft with four short cross-bars at the top. It may represent a leafless tree or a pole with notches (Lurker, 1980:47). It was later adopted by Osiris, god of the dead, as one of his symbols and was then looked upon as a stylised representation of the backbone of Osiris. It first

for stability or the "tit-amulet, representing the girdle of the goddess Isis who was regarded as the symbolic mother of the pharaoh (Lurker, 1980:71). The "tit"-amulet signified the strength of Isis and her words of power used for protection and guardianship (Budge, 1988:43f.).

After mummification the body of the deceased was wrapped in linen sheets and held in position by bands of material [fig.12]. Several jewels and amulets were included in the wrapping. An example of this is the mummy of Tutankhamen⁴⁴. Numerous objects were found among the layers of linen. A large black resin scarab was found hanging from a gold wire and mounted upon a gold base. The inlaywork on the elytra is of coloured glass, portraying a Bennu-bird. The Bennu-bird is commonly identified with the phoenix (Budge, 1989:20). The Bennu-bird is purely legendary, but the ancients regarded it as one of the sacred animals. It was worshipped in Heliopolis as the soul of Osiris. It was also connected with the soul of Ra. The Bennu was like a lapwing or heron (Hamlyn, 1965:130). The Egyptians believed that it alighted from the ben-ben stone (obelisk) (Ions, 1974:28). The Bennu-text, safeguarding the soul, is inscribed on the base

appeared in the rites of Sokaris, the funerary god of Memphis, and later for Ptah. It is the symbol of power and stability. The djed gave the deceased the ability to rise - the strength of the backbone of Osiris (Budge, 1989:cxc).

44. The choice of the mummy of Tutankhamen was made because of the detailed comment on the unwrapping. Furthermore, it is a good example of a mummy including scarabs, or jewelry with scarabs, in the wrappings (Carter, 1972:147ff.).

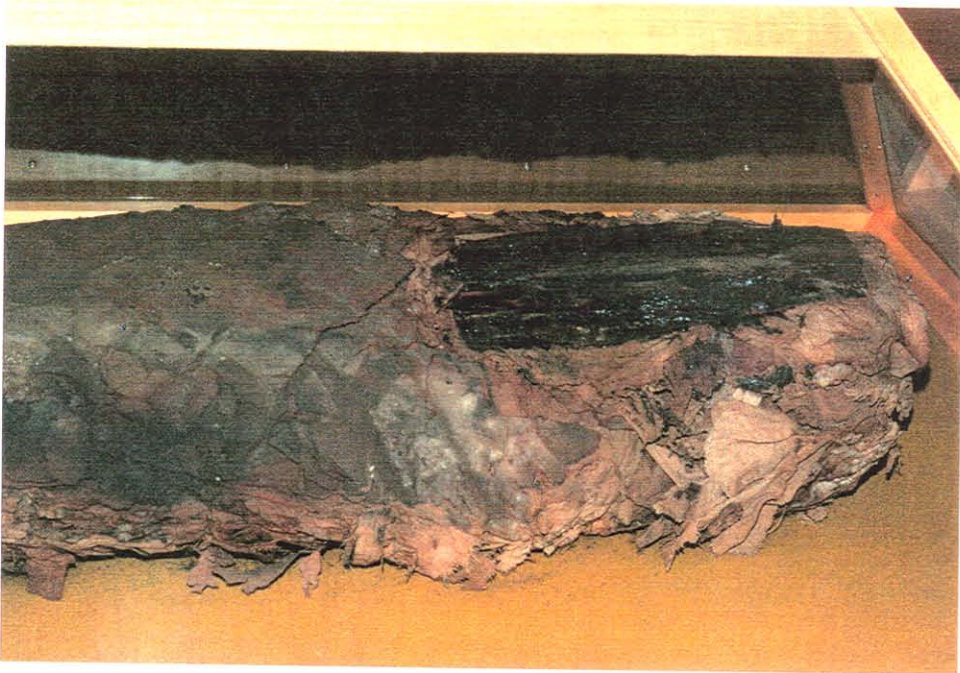


FIG.12. MUMMY FROM THE NATIONAL CULTURAL HISTORY
AND OPEN AIR MUSEUM, PRETORIA.

of the scarab. This was the heart scarab of Tutankhamen (Carter, 1972:147). Apart from this heart scarab, several pieces of jewelry including scarabs were unwrapped, e.g. a pectoral portraying three scarabs of lapis lazuli (Carter, 1972:150). Further layers of wrappings revealed other pectorals which incorporated winged scarabs. These pectorals show traces of use during the lifetime of the pharaoh. Both his forearms were richly decked with bracelets. Seven were found on the right and six on the left arm, composed of scarabs, gold and beadwork. These were all pieces of personal jewelry worn during his lifetime.

To the Egyptians the heart was not only an organ but it housed the memory, intelligence, emotions, etc. Spell 30B specifically refers to this, as the heart is addressed not "to stand up as a witness against me, do not be opposed to me in the tribunal, do not be hostile to me in the presence of the Keeper of the Balance" (Faulkner, 1989:27). Spell 30B was needed to protect the heart of the deceased on his voyage to the Netherworld. The heart scarab is an example of one of the kinds of protection in which Khepri plays an important role.

One of the earliest heart scarabs found, was that of pharaoh Sobkemsaf II⁴⁵, [fig.13] XVIIth Dynasty, 1590 B.C. (Andrews 1984:35).

It is a human-headed heart scarab, set in a gold mount and inscribed with a very early version of Spell 30B of the Book of

45. For further information on figures included in this study, see: List of Illustrations, p. iiff.

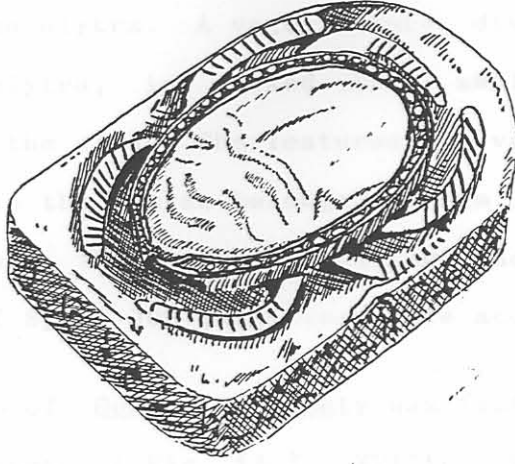


FIG.13. HEART AMULET OF SOBKEMSAF.



FIG.14. HEART AMULET OF GENERAL DJEHOETY.

the Dead (Andrews, 1984:34). The roughly incised inscription appears around the gold plinth. The human face covers the area of the head and thorax of the beetle. The enlarged forehead covers the area of the elytra. A vague suture divides the elytra. The forehead or elytra, is marked with small vague "V" shaped engravings at the sides. The features are vague but may represent Sobkemsaf II as the scarab belonged to him. The green jasper is highly polished. The scarab protected the heart. The powerful inscription of Spell 30B guaranteed safe access to the afterlife.

The scarab of General Djehoety was fastened on a gold chain, 133cm. in length [Fig. 14] XVIIIth Dynasty, 1450 B.C. (Schneider and Raven, 1981:82)⁴⁶.

This heart scarab is in the shape of a scarab beetle as protector of the heart. It is inscribed on the reverse side with Spell 30B of the Book of the Dead.

The inscribed Spell 30B played an important role. A scarab, inscribed with this spell had such a strong religious impact that it even replaced the "Opening of the Mouth" ceremony if placed on the heart. Here the heart amulet can also be seen in close connection with the Am Duat. In the first three hours of this journey Khepri is found in the middle of his barque in the presence of three serpents, one of which represents the "Opening of the Mouth" -ceremony. The Spell also helped the

46. General Djehoety governed the Syrian regions for the Pharaoh Tuthmosis III. His achievements as military hero were still hailed 200 years after his death (Schneider and Raven. 1981:82).


deceased with the "Weighing of the Heart". A heart scarab as the mentioned examples will then assure that no witness will be given against the deceased during this ceremony. The heart will then be placed in one of the scales of the balance to counterbalance and not to outweigh the emblem of Maat (Budge, 1989:30). To support the impact of Spell 30B it was to be inscribed on a green stone amulet in the shape of a scarab. The scarab can therefore not be separated from this very important spell. Together they will ensure that the heart "will not stand up as a witness" (Faulkner, 1989:27) or act in any negative way against the deceased. The heart scarab protected the heart for the sake of rebirth as it was the seat of the mind, intelligence, memory, etc. all aspects needed in the Afterlife.

MUMMIES

After the necessary amulets were placed on the body of the deceased, and the body wrapped in, and secured by linen straps, the mummy covering or mask, was placed over the mummy. These coverings were made of different materials, e.g. gold, wood linen, cartonnage or beads. They often included images of Khepri.

Mummy coverings had a protective function. The covering as such, covered and protected the mummy. The winged scarab accompanied by the four sons of Horus, protected the heart and the intestines. These internal organs had to be protected for a healthy life in the Netherworld. Here a second kind of protection that of the physical organs for life in the Netherworld, by Khepri can be perceived.

The bead Mask of Peftjaoeneith [Fig.15] XXVIth Dynasty, 650 B.C. covers only the face and breast of the mummy. It is an example of the attention given to the face of the mummy for clear recognition by the Ba⁴⁷. From the Middle Kingdom (2035-1668 B.C.) onwards, death masks appear, e.g. the Death Mask of Tutankhamen (Casson, 1966:178). From C. 1000 B.C. these were replaced by masks of faience bead mosaic work. Masks served to identify the wrapped body underneath, presumably for the safe return of the Ba and Ka⁴⁸ (Andrews, 1984:27). The masks later developed into a net, covering the full body (Schneider and Raven, 1981:127). These nets became popular during the XXVth. Dynasty and lasted till the Late Period (525-332 B.C.) (Andrews, 1984:27).

The colour green is mainly used in the bead mask of Peftaoeneith. (Schneider and Raven, 1981:127). The face is no portrait of the deceased but a hieroglyphic symbol. The hieroglyphic determinant of the face  signifies "face" (hr). The face is also seen in amuletic form. When worn as amulet, it helped to restore the sensory functions of the face after death

47. The Ba or psychic force (a form of the spirit of the dead person) was able to leave the mummy (Lurker, 1980:31). It was able to take any shape but was usually shown as a bird with human head (Casson, 1966:89).

48. The Ka was a term used to describe the power of life. It was symbolised with two upraised arms. The word "ka" meant "bull" and in ancient times it referred specifically to male potency (Lurker, 1980:73).



FIG.15. BEAD MASK OF PEFTJAOENEITH.

(Davies, 1987:20). This face has a red nose and mouth. The eyes and mouth also have touches of yellow plus a yellow line around the edge of the face. The prominence given to the red nose and mouth and the enlarged eyes and ears may be a reminder of the senses which must again function after death in the Netherworld. Therefore it may refer to the "Opening of the Mouth" ceremony in which the senses of the deceased are restored. This face can also replace the amulet of the face to restore the functions of the senses. Then follows the patterned collar decoration. Below that is a black winged scarab of beadwork on a yellow background, symbolizing the sun as life-giving force. The scarab together with the sun symbolised the morning sun, therefore a new day (new life or resurrection). The falcon wings symbolised protection. They are portrayed in yellow, green and red. Beetles depicted with the wings of birds can vary, e.g. straight, horizontal and wings curling upwards. Usually the wings of birds are used but there are examples depicted with the fragile wings of the scarab itself (Prinz, 1915:13f.). Below the winged scarab are the four sons of Horus protecting the internal organs. This hieroglyphic depiction symbolises protection: Khepri (scarab) protecting the heart; the sons of Horus the different organs and the wings warding off evil spirits. The scarab is also the emblem of the creator of new life (Petrie, 1978:3). The mask of

Peftjaoeneith⁴⁹ mainly signifies protection of the intestines for the sake of resurrection.

The Blue Faience Scarab [Fig.16+17] after XXIIIrd. Dynasty, C. 950 B.C. is an example of a funerary scarab, protecting the heart, made of glazed composition which became so popular after about 900 B.C. (Andrews, 1984:36).

The blue faience scarab is portrayed similar to the scarab on the full length bead covering of the Mummy of a Young Adult of Unknown Sex [Fig. 18], and may have been used in the same way. A similar scarab can be seen in the Set of Net-covering Decorations [Fig. 19]. This set consists of a winged scarab with straight, horizontal wings (Prinz, 1915:13f.), forming the emblem of the creator of new life (Petrie, 1978:3). The four sons of Horus are included as protectors of the intestines (Petrie, 1978:3). Each of them are holding a "Sa"-sign⁵⁰. This set also includes the Djed pillar.

49. Peftjaoeneith was an inspector of the temple domain. The mask is damaged on the left wing of the scarab and on the first of the figures to the left, of the sons of Horus. The restorations have been done in wood (Schneider and Raven, 1981:127).

50. The "Sa" was attributed to Taweret, goddess of childbirth. It was the sign of protection and from the Middle Kingdom (2035-1668 B.C.) onwards, was found as a symbol on magic wands (Lurker, 1980:102).



FIG.16. BLUE FAIENCE SCARAB.

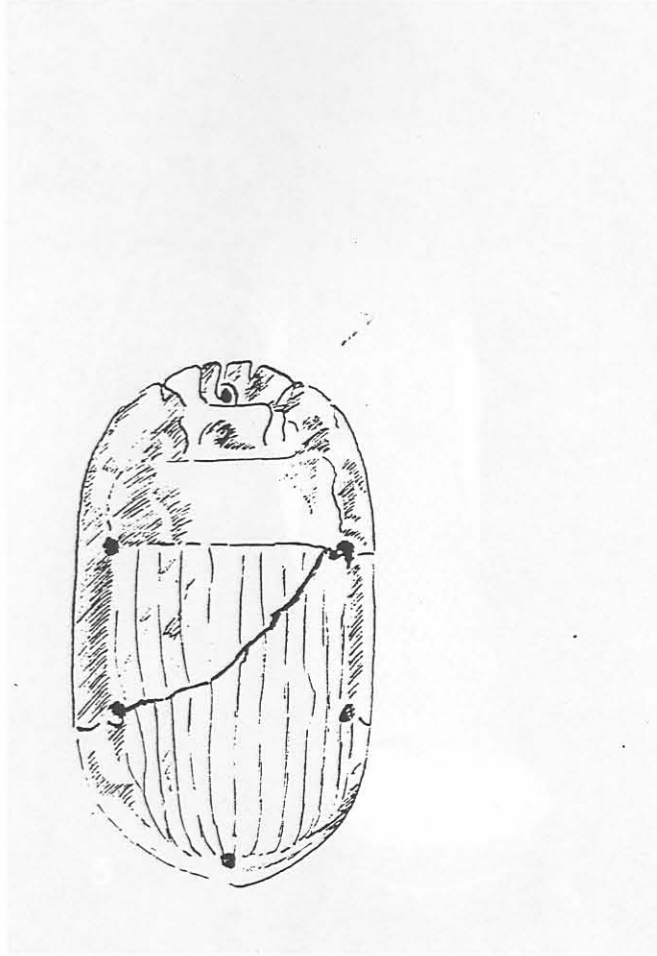


FIG.17. BLUE FAIENCE SCARAB.

FIG.18. MUMMY OF YOUNG ADULT OF UNIDENTIFIED



FIG.18. MUMMY OF YOUNG ADULT OF UNKNOWN SEX.

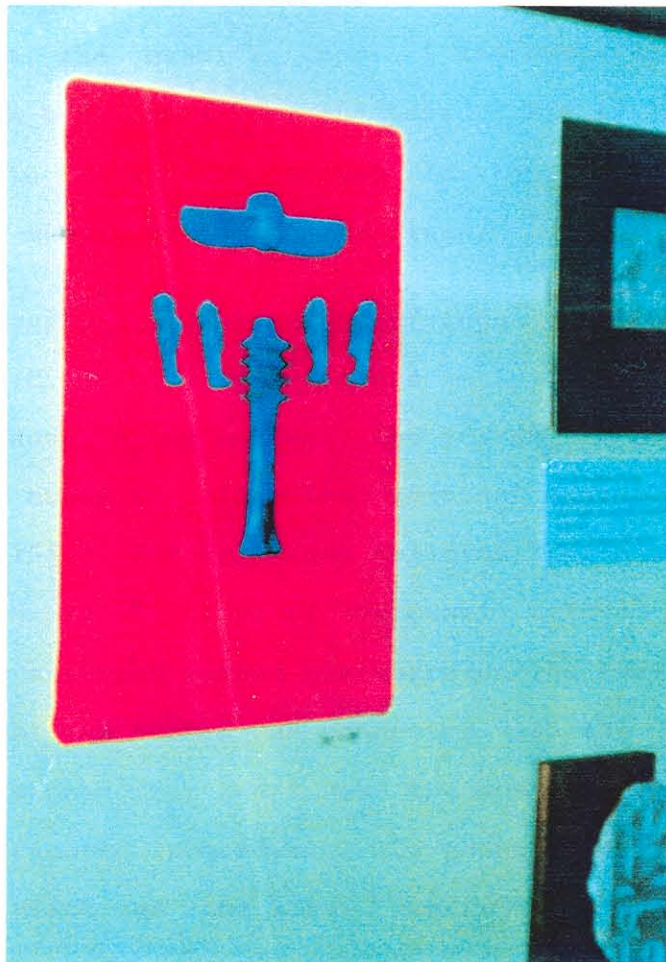


FIG.19. NET-COVERING DECORATIONS.

The blue faience scarab is portrayed on a flat oval base with no inscription. Scarabs used in this way were never inscribed (Petrie, 1978:3). Because of this way of portrayal, the scarab once formed part of a bead covering or it was stitched to the bandages across the mummy's chest (Andrews, 1984:36). Six little holes can be seen around the base [Fig.17]. These may have been used to fasten the scarab to the bandages or net covering of the mummy, or to add the wings.

The Mummy Covering of Em-amon-na-ef-nebo [Fig.20] XXVith. Dynasty, 625 B.C. is of a blue faience net, covering the whole head and body down to the ankles. The scarab is placed on the throat of the mummy to offer the greatest magical protection (Hobson, 1987:155). The Egyptians believed that a scarab placed either on the throat or heart of the mummy offered more magical protection than a scarab placed elsewhere on the body. The reason for this was that the throat was connected with the breathing of the living person and the heart was the most important organ. The scarab is executed in beadwork. The background is white, the scarab itself black and the lines separating the parts of the body yellow. The two wings stretching out over the shoulders of the mummy are also executed in yellow, white and black. The other decorations and inscriptions on the net, are executed in beadwork which reveals a fine quality of craftsmanship.

In mummy coverings, Khepri is portrayed in combination with the four sons of Horus. Together they protect the inner organs and therefore Khepri cannot be separated from them. Khepri is depicted as a winged scarab so that the wings stress the



FIG.20. MUMMY OF EM-AMON-NA-EF-NEBO.

protective ability of the beetle. The wings are straight, indicating the wings of Horus, known for warding off evil. The main purpose here is protection: the net protecting the mummy; Khepri the heart and the four sons of Horus the internal organs. These organs were all placed in canopic jars representing the sons of Horus. Even the heart, if accidentally removed during mummification, was placed in the canopic jar of Hapy. Otherwise it remained in the body. Khepri, Imset, Qebhsenuf, Duamutef and Hapy then protected the heart, liver, intestines, stomach and lungs.

The cartonnage Mummy Cover of Jjedameniufankh [Fig. 21] New Kingdom (1552-1070 B.C.), has a scarab in black, placed in a small pavilion of gold. There is no specific date given for this mummy, but the design of the ornament can be found back in pendants and mummy coverings dating from the XVIIIth. to the XXVth. Dynasties (1552-525 B.C.)⁵¹.

The scarab in this cover is flanked by two praying deities. Both of them are facing the scarab. They represent Isis and Nephthys (Vilimková, 1969:pl.73). Isis also appears in the fifth hour of the Am Duat and together with Khepri, form the

51. Compare with jewelry in Vilimková (1969:pls.37, 49, 73, 74 and 85) representing work belonging to Tutankhamen (XVIIIth Dynasty), Ibay (New Kingdom), Psibkhenne (XXIst. Dynasty) and Tjanenhebu (XXVIth. Dynasty).

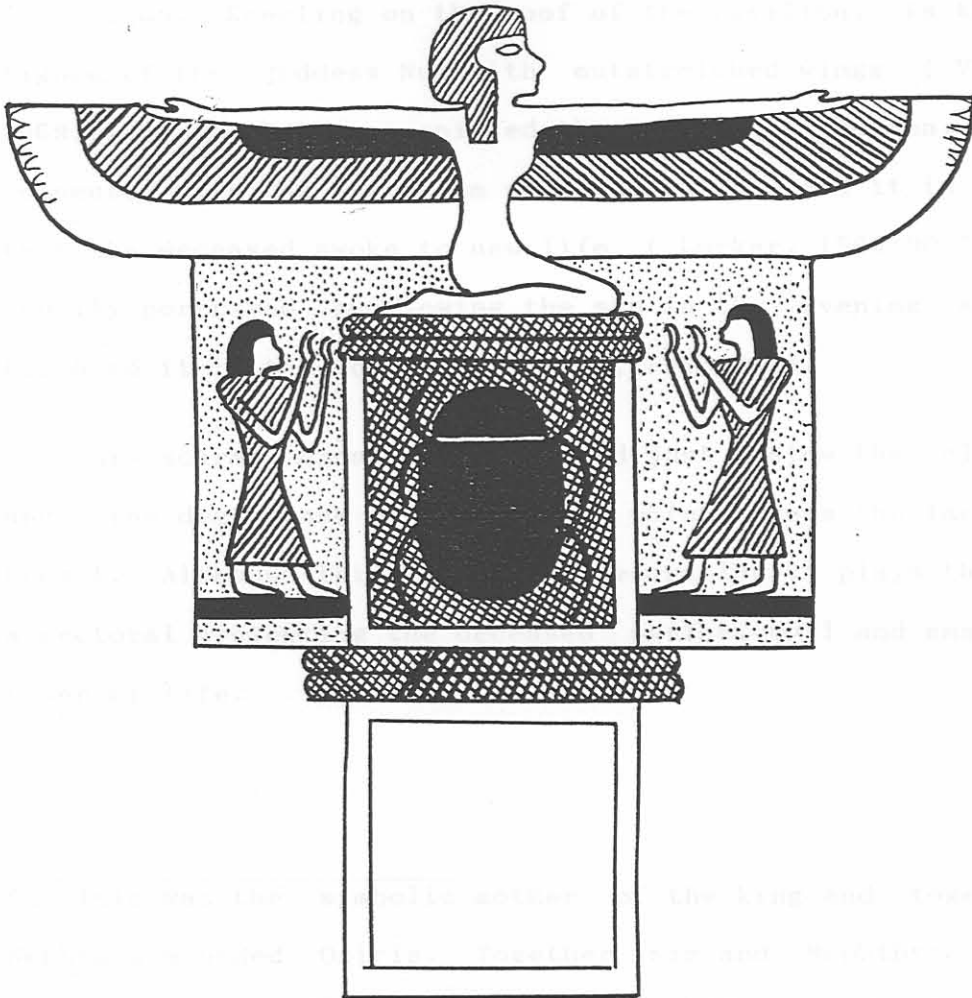


FIG.21. SCHEMATIC SKETCH OF THE SCARAB ORNAMENT ON THE MUMMY OF JJEDAMENIUOFANKH.

central action. In this hour the hidden roads to Isis⁵² and the West are opened up. This part of the covering may be seen as a pectoral if compared with the pectoral of Tutankhamen (Vilimková, 1969:pl.49) and the reverse of the pectoral of Ibay (Vilimková, 1969:pl.73). Pectorals worn in death were magically protective in origin because of the signs and figures they included (David, 1975:146), e.g. the scarab, the "tit" and the "sa"-signs. Kneeling on the roof of the pavilion, is the seated figure of the goddess Nut with outstretched wings (Vilimková, 1969:pl.85). Nut personified the vault of heaven. She was connected with the symbolism of resurrection and it is from Nut that the deceased awoke to new life (Lurker, 1980:90). She was usually portrayed swallowing the sun in the evening and giving birth to it in the morning (Casson, 1966:91).

This scarab ornament is placed just below the elbow-line, under the death mask of the mummy, which covers the face and the breast. Although this is a mummy decoration it plays the role of a pectoral protecting the deceased against evil and ensuring the power of life.

52. Isis was the symbolic mother of the king and together with Nephthys mourned Osiris. Together Isis and Nephthys protected the deceased, and wafted the power of life towards him (Lurker, 1980:72). They were the two goddesses who, together with Anubis were responsible for the first mummification (of Osiris) and they protected his corpse for the life here-after.

Mummy coverings, such as the mentioned examples, protected the mummified corpse as well as the inner organs of the deceased for the life in the Netherworld. These coverings also identified the deceased for the safe return of the Ba [Fig.15]. This aspect is reflected in the sixth hour of the Am Duat where the figure depicted lies down so that the soul can unite with him. This event marks the end of the first half of the journey.

COFFINS

In coffin decorations a third way of protection can be perceived as Khepri protected the body and the Ba of the deceased. The body had to reunite with the soul of the deceased to ensure life in the Netherworld.

Coffins developed from a square shape during the Early Dynastic Times to a regular full length coffin during the IIIrd. - IVth. Dynasties. These coffins were decorated and inscribed. From the First Intermediate Period (2250 - 2035 B.C.) the decorations became more colourful and elaborate. From the XIth. Dynasty, the funerary masks extended to cover the whole body. This led to the human form, or the anthropoid coffin which became extremely popular during the Middle Kingdom (2035-1668 B.C.) (Schneider and Raven, 1981:128). From the XVIIIth. Dynasty, anthropoid coffins became less massive. Their decorations were placed in panels and often included the scarab, four sons of Horus, the jackal-headed Anubis, as well as the ibis or baboon-headed god Thoth. At times Nut also appeared with her wings spread in protective gesture. By the Rammeside Period (XIX-XXth. Dynasties) anthropoid coffins were placed one into the other -

each fitting neatly into the next. After the New Kingdom (1552-1070 B.C.) decorations included more figures with amuletic meaning, e.g. the winged scarab. Typical of these coffin decorations was the painted broad collar and the figures placed on a central panel. Outspread wings appeared constantly. They were attached to the sky-goddess Nut or the scarab representing Khepri (Andrews, 1984:40ff.).

The exterior of the Coffin of Maakare⁵³ [Fig. 22] XXIst. Dynasty, 1070-946 B.C. is well preserved (Saleh, 1987:237). The whole coffin is decorated in minute detail. Ram-headed, winged scarabs and solar deities are seated before winged goddesses who protect the Ba for safe return to the deceased. The solar deities included Ra, the sun-god; Horus the sky- and sun-god (Millar, 1989:53ff.) and Shu, god of air and light. They all refer to new life. The vulture-goddess, Nekhebet, with outstretched wings occupied the centre. Nekhebet was a protective goddess. She was seen as symbolic mother of the king and protector of childbirth (Lurker, 1980:85). The lower portion of the coffin is divided into scenes bordered by the bands of inscriptions giving Maakare's titulary (central band) and her epithets (lateral bands), which read: "Revered under the gods Re, Ptah-Sokar-Osiris, Horus and Anubis" (Saleh, 1987:237). At the very bottom is a falcon spreading its wings out over the foot-case,

53. Maakare was a priestess, known by the titles of Divine Votaress and God's Wife. She played an important role in the politics of her time. She was the daughter of the High Priest Pinedjem and Queen Henuttawy (Saleh, 1987:237).

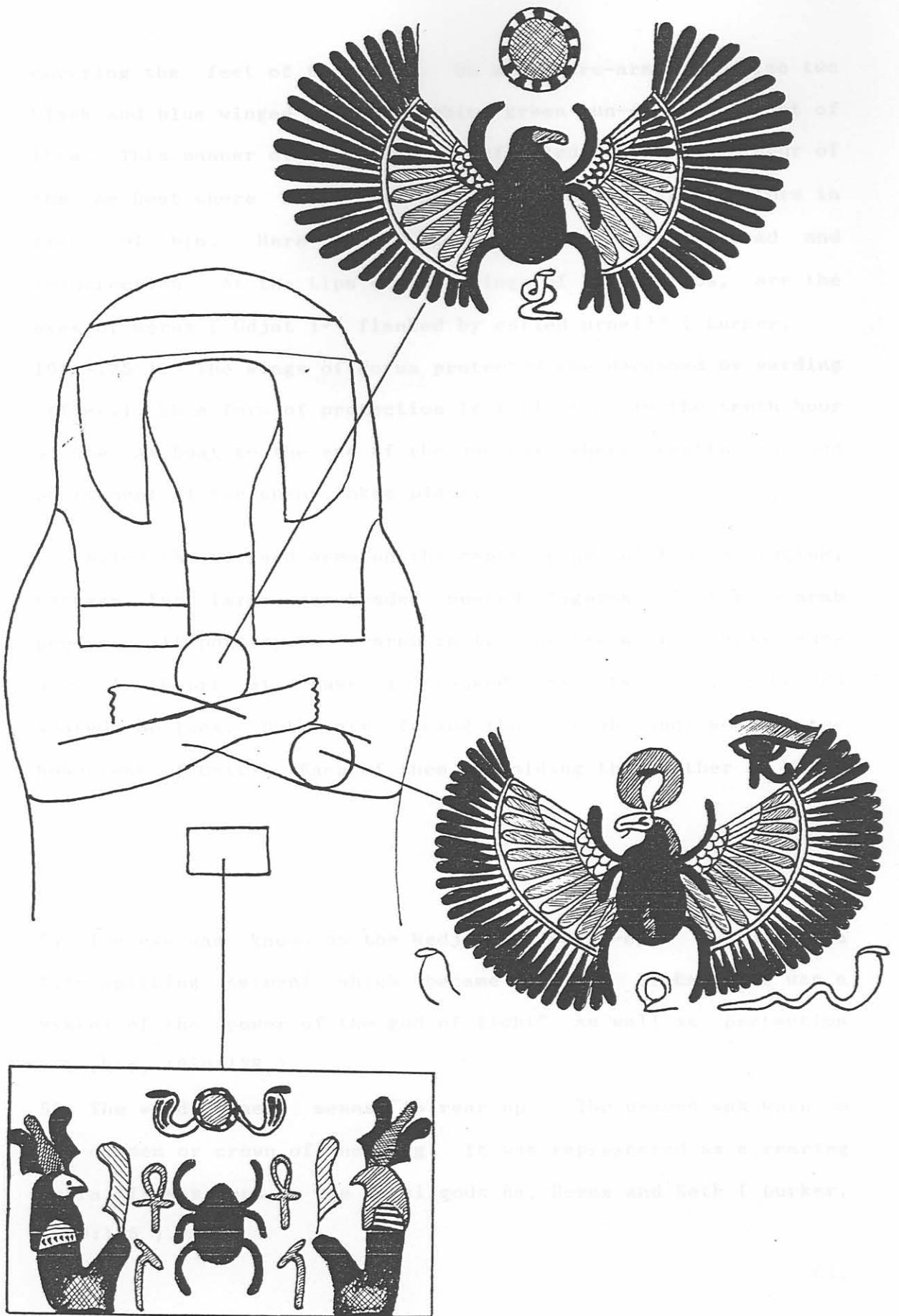


FIG.22. SCHEMATIC SKETCH OF THE COFFIN OF
MAAKARE WITH SCARABS.

covering the feet of the mummy. On both fore-arms are also two black and blue winged scarabs pushing green sun-discs in front of them. This manner of depiction is reflected in the ninth hour of the Am Duat where Khepri is portrayed pushing an oval form in front of him. Here he is identified with the dead and resurrection. At the tips of the wings of the scarabs, are the eyes of Horus (Udjat)⁵⁴ flanked by curled uraei⁵⁵ (Lurker, 1980:125). The wings of Horus protected the deceased by warding off evil. This form of protection is reflected in the tenth hour of the Am Duat to the end of the journey where destruction and punishment of the enemy takes place.

Below the crossed arms on the centre panel of the decoration, between two large ram-headed seated figures, is the scarab pendant. It portrays a scarab in the centre with a green sun-disc (Khepri at dawn) flanked by two falcon-headed seated deities. Both are facing the scarab and wearing the headdress of Osiris. Each of them is holding the feather of Maat.

54. The eye was known as the Wedjat or Udjat-eye. Wedjat was a fire spitting serpent which became the eye of Ra. "It was a symbol of the power of the god of light" as well as protection (Lurker, 1980:128).

55. The word "Uraei" means "to rear up". The uraeus was worn on the diadem or crown of the king. It was represented as a rearing cobra. It was worn by the royal gods Ra, Horus and Seth (Lurker, 1980:125).

the symbol of justice, on their knees. Two Ankhs⁵⁶, as well as two "Was"-scepters⁵⁷, are also included. Above the scarab, the pendant also includes a sun-disc flanked by two uraei, symbols of kingship. This pendant signifies that Khepri as morning sun will ensure a safe entry into the hall of Osiris for the "Weighing of the Heart" ceremony (two feathers) as well as new life. He is in the company of Amun-Ra.

At this point all aspects of the human being are combined and protected for resurrection. These aspects include the body, the inner organs with specific attention to the heart and the soul. This aspect is reflected in the twelfth hour of the Am Duat where renewed youth and resurrection takes place.

The role of Khepri in these decorations is closely related to the roles of the other deities included. Khepri cannot be singled out. In the mentioned example he is depicted as a ram-headed, winged scarab, therefore syncretised with Ra (the sun god) and Horus (god of the two horizons). He is thus depicted as the morning sun, protecting and creating new life.

56. The original meaning of the Ankh is unknown. It may be the image of a sandal-strap. Throughout the Egyptian history the Ankh was used widely, e.g. on temple walls, painting and stelae (Lurker, 1980:27). Gods often carried Ankhs as symbols of the power of life (Budge, 1988:58f.).

57. The "Was"-sceptre consisted of a staff, forked at the bottom and terminating at the top in an animal head (Lurker, 1980:127). It was the symbol of well being and happiness.