

SAMEVATTING

DIE TEENWOORDIGHEID EN BETEKENIS VAN KHEPRI IN EGIPTIESE
GODSDIENS EN KUNS

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Die god Khepri, uitgebeeld as skarabee of miskruier, het sedert die Pre-historiese tyd in Egiptiese godsdiens voorgekom. Sy verskyning in kuns dateer ook vanaf 'n baie vroë periode. Vanaf die Middel Koninkryk word hy populêr in alle kunsvorme en behou sy populariteit dwarsdeur die Nuwe Koninkryk. Gedurende die XXViste. Dinastie begin sy populariteit afneem om onder die Persiese oorheersing totaal te verdwyn.

Vir die Egiptenare was Khepri hoofsaaklik 'n god van wederopstanding. A.g.v. die natuurlike gewoontes van die miskruier, word hy gesien as 'n selfskeppende, mono- of biseksuele god. As skepper word hy geinkorporeer by die skeppingsleer van Heliopolis.

Khepri was ook gesien as selfskepper en het as gevolg daarvan 'n skeppende funksie gehad in die godsdiens. Khepri was gesien as die beskermer van verskeie aspekte van die menslike bestaan,

Die deel van hierdie studie is om die teenwoordigheid van Khepri in Egiptiese kunste te bepaal. Die deel van hierdie studie is om die belangrikheid van Khepri 'n belangrike rol gespeel vir die oorledene. As gevleuelde skarabee was Khepri ook gesien as die simbool van Bo en Onder Egipte.

Khepri was uitgebeeld in kuns sodat hierdie gawes tot voordeel van die oorledene aangewend kon word. Maar daarbenewens het hy ook 'n belangrike rol vir die lewendes gespeel.

Die miskruier was uitgebeeld vir die gebruik van die lewende in juwele en seëls. Albei het ook sterk amuletwaarde gehad aangesien seëls ook gedra is as amulette en ringe.

Vir die oorledene was Khepri 'n uiters belangrike god. Hy was ingesluit in dode - juwele en belangrike amulette, bv. die hart-amulet. Op mummie bedekkings en kiste word hy uitgebeeld as beskermer. Hier beskerm hy die hart (tesame met die seuns van Horus wat verantwoordelik is vir die ingewande) asook die Ba. Hy word ook ingesluit in muurskilderye in die geselskap van ander gode van die dood en onderwêreld. Khepri word ingesluit in dode - literatuur, bv. die Boek van die Dood , waarin sy self-skepping beskryf word asook sekere magiese spreuke en instruksies, bv. Spreuk 30B. In die Am Duat, die reis na die onderwêreld, is hy in die teenwoordigheid van Ra, geassosieer met die son-god en skepping. Gedurende die twaalf-uur lange vaart van die skuit van Ra, speel Khepri die rol van skepper - deur te verskyn as die oggendson met dagbreek, dus 'n versekering van 'n nuwe lewe in die hiernamaals.

Die doel van hierdie studie is om die teenwoordigheid van Khepri in godsdiens en kuns te bepaal met die doel om so die betekenis van Khepri in albei te identifiseer.

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The god Khepri, represented as a scarab beetle, appeared in Egyptian religion from Pre-dynastic times, though in early period, he already appeared in art. But from the Middle Kingdom onwards, he became very popular and all his forms are preserved throughout the New Kingdom. During the 18th dynasty his popularity decreased and his appearance was lost under the Persians.

In the Egyptian Khepri was regarded as god of resurrection. Because of the natural habits of the dung beetle, he was seen as a self-creative god of single sex, but as a bisexual god. As creator he was incorporated in the Heliopolitan cosmogony.

In religion Khepri had the significance of creator. Khepri was also protector of the heart. (I seen as the seat of intelligence, emotions, conscience, memory, etc.), the intestines,

SYNOPSIS

THE PRESENCE AND SIGNIFICANCE OF KHEPRI IN EGYPTIAN RELIGION AND ART

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The god Khepri, represented as a scarab beetle, appeared in Egyptian religion from Pre-dynastic times. From an early period, he already appeared in art. But from the Middle Kingdom onwards, he became very popular in all art forms and remained popular throughout the New Kingdom. During the XXVIth. Dynasty his popularity decreased and his appearance was omitted under the Persians.

To the Egyptians Khepri was mainly a god of resurrection. Because of the natural habits of the dung beetle, he was seen as a self creative god of single sex, or as a bisexual god. As creator he was incorporated in the Heliopolitan cosmogony.

In religion Khepri had the significance of creator. Khepri was also protector of the heart, (seen as the seat of intelligence, emotions, conscience, memory, etc.), the intestines,

the Ba (human soul) and the body. These abilities of man had to be protected for the life in the Netherworld. Therefore Khepri played an important role for the deceased. Khepri was also depicted as winged scarab to form the symbol of Upper and Lower Egypt.

Khepri was portrayed in art so that these abilities could be of benefit to the deceased. But, he also played an important role for the living.

The beetle was portrayed for the use of the living in jewelry and seals. Both had an amuletic value as seals were worn as amulets or rings.

For the dead, Khepri was an extremely important deity. He was included in funerary jewelry and important amulets for the dead, e.g. the heart amulet. On mummy coverings and coffins he was portrayed to signify his importance as protector of the heart (together with the sons of Horus who protected the intestines) and as protector of the Ba. He was included in wall paintings together with other gods of the dead and underworld. Khepri can be found in funerary literature, e.g. the Book of the Dead , in which his self-creation is described, as well as certain instructions, e.g. Spell 30B. In the Am Duat, the journey to the Netherworld, he was in company with Ra, associated with the sun and creation. Through the twelve hour voyage in the barque of Ra, Khepri played the role of creator - to appear as the morning sun at dawn, thus ensuring new life in the Netherworld.

The aim of this study is to determine the presence of Khepri in religion and art for the purpose of establishing the significance he had in both.