

THE PRESENCE AND SIGNIFICANCE OF KHEPRI
IN EGYPTIAN RELIGION AND ART

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by

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PROBANTE

INTRODUCTION

Background

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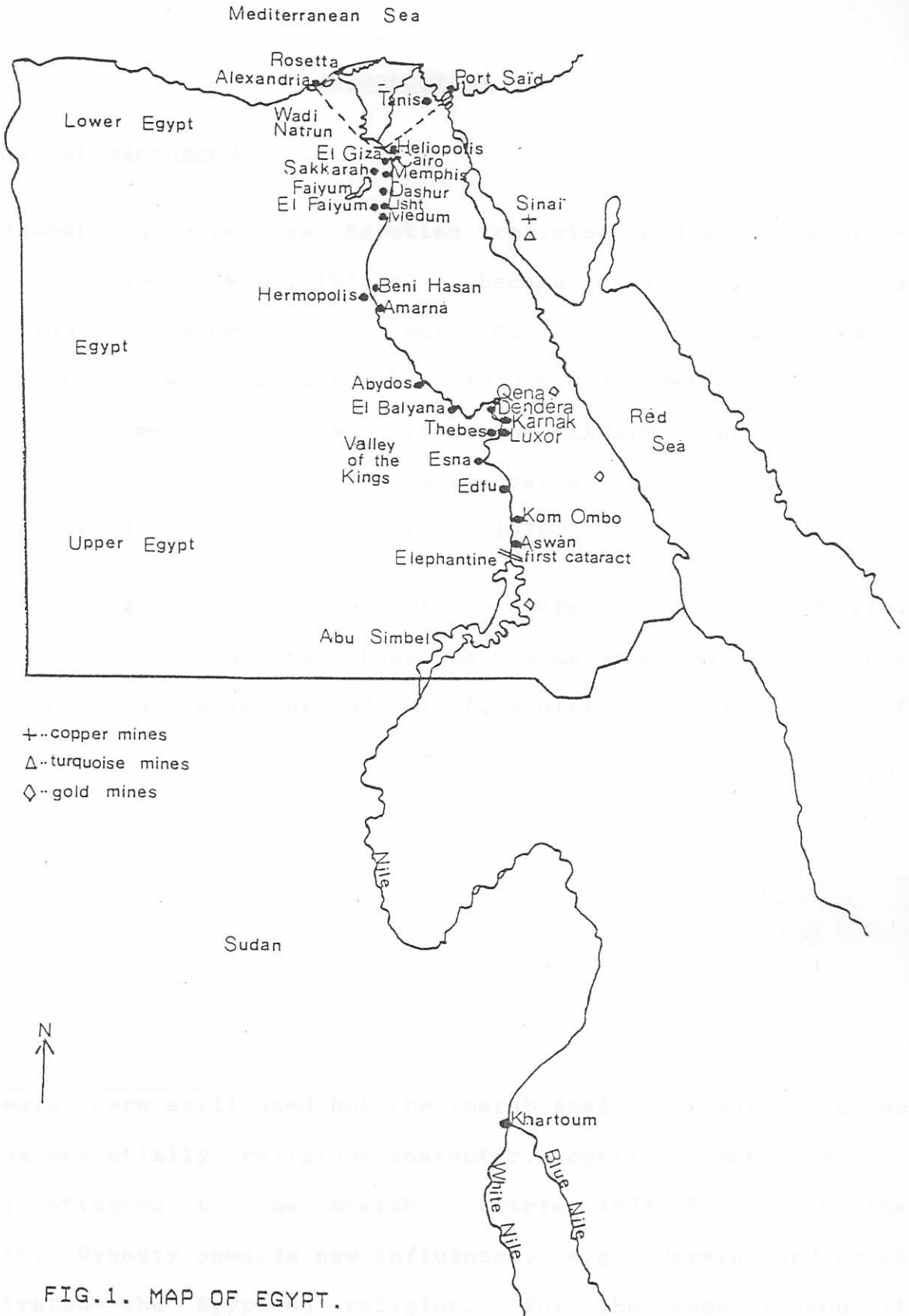


FIG.1. MAP OF EGYPT.

INTRODUCTION

HISTORICAL BACKGROUND

Scarabs appeared in Egyptian religion and art from pre-dynastic times (Ward, 1978:43), became more popular during the Middle Kingdom (2035 - 1668 B.C.) and were most common during the New Kingdom (1552 - 1070 B.C.) (Petrie, 1978:4). Scarabs became very rare during the XXVIth. Dynasty (Saite Period, 664 - 525 B.C.) and disappeared entirely under the Persians (343 - 332 B.C.) (Petrie, 1978:33)¹.

The religious significance of the scarab as Creator (Petrie, 1978:2), was so important that the scarab appeared in religious art such as wall painting and relief, sculpture, illustrations of

1. Seals were still used but the scarab seal disappeared because of the essentially religious character, centred around rebirth, still attached to the scarab (Petrie, 1978:33). From the XXVIth. Dynasty onwards new influences, e.g. Persian and Greek penetrated the Egyptian religion. For the same reason it disappeared in art.

the Book of the Dead² and the Am Duat³, decorations on mummy coverings and coffins.

The scarab often appeared in jewelry which was worn as

2. The Book of the Dead is a funerary text. It was written on sheets of papyrus accompanied with illustrations. Its purpose was to help the deceased pass through the dangers of the underworld to attain a peaceful afterlife (Faulkner, 1989:11). Some of the spells originated in the Pyramid Texts which first appeared, carved in hieroglyphs, about 2345 B.C. During the Middle Kingdom (2035-1668 B.C.) more spells were added and were written on wooden coffins, therefore known as Coffin Texts. The Coffin Texts were the direct predecessors of the Book of the Dead (Faulkner, 1989:11f.). An example is the papyrus Book of the Dead of Pinedjem I, L.450cm. W.37cm: XXIst Dynasty, 1065 - 1045 B.C. Discovered at Deir el-Bahri. Egyptian Museum, Cairo (Saleh, 1987:pl.235).

3. The Am Duat was a synthesis of acute astronomical observation and religious speculation describing the night - voyage of the sun through the Netherworld (Bonnet, 1952:18). It is also known as the Book of the Hidden Chamber, or the Book of That which is in the Netherworld (Mallakh, 1980:50ff.). An example of an Am Duat written on papyrus is housed in the Egyptian Museum, Cairo. It dates from the end of the XXIst Dynasty, 970 B.C. and was found in a tomb of a high priest of Amun at Deir el - Bahri. L.145cm. W. 23,5cm. (Saleh, 1987:pl.236). At Thebes the burial chamber of Tuthmosis III, 1490 - 1440 B.C. is painted as though a huge papyrus was unrolled around the walls, inscribed with the Am

a personal adornment by the living. Together with jewelry the scarab was also placed on the corpse (Aldred, 1978:10ff.), e.g. on the corpse of Tutankhamen (Aldred, 1978:pl.69). The scarab was often the focal point in jewelry designs (Aldred, 1978: pl.80).

The most general use of the scarab was as an amulet or stamp seal⁴. As amulet it became so popular that it even replaced the "ib" or heart amulet of earlier times (Budge, 1988:29f.). Its use as stamp seal and/or amulet spread to the countries around the Mediterranean with the result that scarabs were found in countries such as Palestine (Joines, 1988:15), Thracia⁵, Greece and Italy (Etruscans) (Hughes, 1972:19) [fig.2].

Duat (Mallakh,1980;53). It was thus written both on papyrus and walls.

4. A multitude of scarabs was found in Egypt of which hundreds of inscribed ones can today be found in museums in Paris, London, Cairo and elsewhere. " They stand thus to Egyptian history much as coins stand in relation to Western history" (Petrie, 1978:1).

5. In the Rijksmuseum van Oudheden, Leiden, a small carnelian scarab is exhibited (among other similar objects) which was found in Thracia. It has an approx. length of 1,5cm. It bears an inscription on the underside. The inscription is very vague but may have been a figure, placed in an oval frame of fine diagonal lines (rope border).

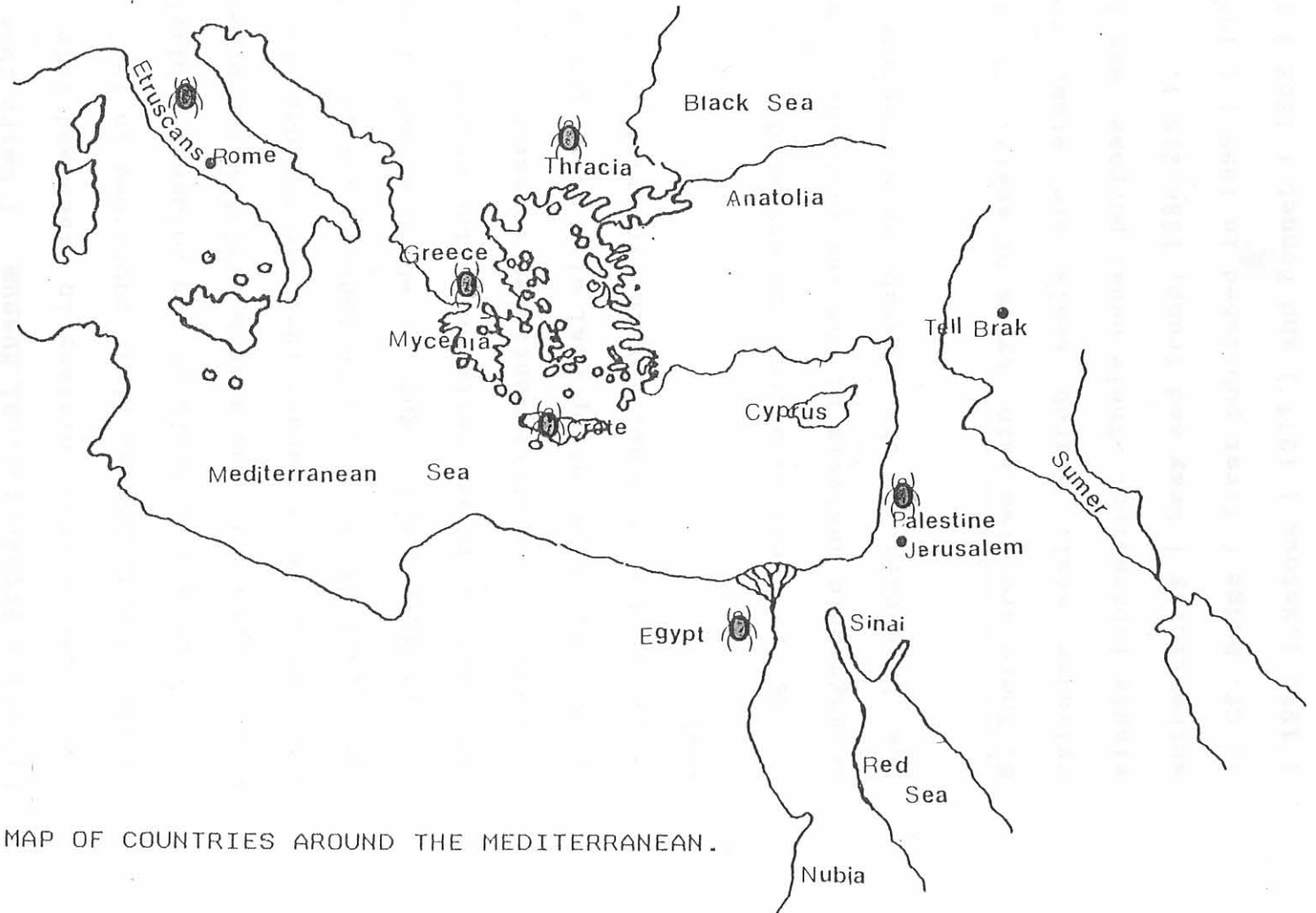


FIG.2. MAP OF COUNTRIES AROUND THE MEDITERRANEAN.

AIMS

Major research has already been done on scarabs as seals and amulets. As stated by Ward (1978:1) catalogues on scarabs have long been published, such as the Catalogue of Scarabs in the Palestine Archaeological Museum (Cairo,1936). Petrie brought some order to their history in 1889 and later wrote Scarabs and Cylinders with Names, first published in 1917. Ward followed with Studies on Scarab Seals in two volumes, published in 1978. These works concentrated on scarab seals⁶,with emphasis either on the inscription on the underside, or the depiction of the scarab as upper part of the seal. In 1986, Eva Wilson published her work on Ancient Egyptian Designs, in which attention was also paid to the different kinds of patterns on the scarab seals (Wilson, 1986: pl.88ff.)⁷. The above-mentioned research tended to concentrate on the scarab as stamp seal with attention given to either the scarab on the obverse, or the inscription on the reverse of the seal.

As research so often concentrated on the scarab seal, with iconographic analysis of the inscription,not sufficient attention has been paid to the scarab as a representation of the god

6. There are two main types of seals, the stamp seal and the cylinder seal. Scarab seals are stamp seals which give a single impression. Their usual purpose was to mark ownership or authenticity (Bray and Trump, 1986:216).

7. Cf. Budge (first published in 1899) (1988), Brunner-Traut (1965),Matouk (1977) and Bonnet (1952) for further research into the scarab.

Khepri. This study addresses the lack of attention given to Khepri as god with specific religious functions and his appearance in art. Therefore the aim of this research is:

- a) To explore the presence of Khepri in Egyptian religion and art.
- b) To determine the significance of Khepri in Egyptian religion and art.

Khepri's significance in art raises the question: Does the significance lie in the fact that the depiction in art reflects the religious function? To address this question particular works of art incorporating Khepri will be studied and analysed iconographically. The aim of the iconographic analysis is to establish the religious functions of Khepri and to illustrate how these functions were depicted in art.

SCOPE

This study will not include an in-depth research of Egyptian religion⁸, but only those aspects concerned with Khepri. This will include Khepri as he appears in a) the Heliopolitan cosmogony, b) mythology, c) his manifestation of the sun and d) his role in the barque of Ra during the nightly voyage to the Netherworld (afterlife).

A study of a wider context of Egyptian art will be excluded. Much research has already been done on Egyptian art by Schäfer

8. For works on Egyptian religion see: David (1982); Hornung (1982); Faulkner (1989) and Breasted (1959).

(1974), Aldred (1980), Kischkewitz (1989) and others⁹. The appearance of Khepri in different categories of art will be singled out and analysed. These categories will include heart scarabs, mummy coverings, coffins, jewelry, painting (papyrus illustrations and tomb decorations), relief and sculpture. A few examples of seals present in South Africa will be studied and included in an excursus at the end of Chapter III. These examples will be ordered according to the classification of Ward (1978: 47ff.) based on seal inscriptions.

To explain the natural habits of the scarab an excursus on the entomology of the beetle is included at the end of Chapter I. As entomological terms are used to describe the scarab beetle, a glossary of terms is included under Appendix B.

The chronology of ancient Egyptian history is a very debatable subject. As it is beyond the scope of this study to offer a new chronology, the chronology as proposed by Aldred (1986:7f.) has been adopted for this study and is included in Appendix A¹⁰.

METHODOLOGY

This study concerns the importance of Khepri in Egyptian religion, as well as his significance in art.

9. See Lange and Hirmer (1968), Wilkinson (1988) and Iversen (1975) for further research into Egyptian art.

10. Other chronologies are those of the following: James and Davis (1984:71); Schäfer (1974:370ff.); Lurker (1980:132ff.) and Kischkewitz (1989:31ff.).

The methodology of this study is based on:-

- a) A theoretical study of sources on Egyptian religion as well as a translation of the text of the Am Duat to determine the significance of Khepri in religion. Through the Am Duat the interpretation of Khepri's religious role as resurrector is clarified. Therefore this study will strongly concentrate on the Am Duat.
- b) Works of art are analysed to determine the presence and significance of Khepri in art. The selected works are placed in the following order:- heart scarabs, mummy-coverings, coffins, jewelry, painting, relief and sculpture. The reason for this placing is that the iconographic analysis as well as the iconological interpretation (Panofsky, 1987:58) separate their functions. The iconographic method used follows that of Panofsky (1987:51). An iconographic identification of the images of Khepri and solar gods in close relationship with Khepri (e.g. the beetle and the sun-disc) (Lange and Hirmer, 1968:376ff.) is done. This is interwoven by an iconographical analysis explaining the meaning of those images. An iconological interpretation will further explain their religious functions.

RESEARCH DESIGN

Literature on Egyptian religion, art and iconography was collected and studied. In the discussion of Egyptian literature, e.g. the Am Duat, no primary sources were used but only secondary sources, i.e. the translation by Eric Hornung (1963)¹¹.

11. Other translations from Egyptian literature used were that of Faulkner (1989) and Budge (1989).

The following museums were visited and their collections of particular Egyptian art, incorporating Khepri, studied:

British Museum, London.

Rijksmuseum van Oudheden, Leiden.

National Cultural History and Open Air Museum, Pretoria.

National Museum, Bloemfontein.

South African Cultural History Museum, Cape Town.

Wellington Museum, Wellington.

This included jewelry, seals, heart scarabs, illustrated papyrus works, sculpture, coffins and mummies.

The burden of selection of artworks in this study, rested on the manner of depiction and not on technique or period.

Photos were taken and sketches made of specific artworks to illustrate this study.

APPENDIX A

CHRONOLOGY OF ANCIENT EGYPT¹²

<u>PERIOD</u>	<u>APPROX. DATE</u>	<u>DYNASTY</u>
Archaic	3168 - 2705 B.C.	I - II
Old Kingdom	2705 - 2250 B.C.	III - VI
First Intermediate Period	2250 - 2035 B.C.	VII - X
Middle Kingdom	2035 - 1668 B.C.	XI - XIII
Second Intermediate Period	1720 - 1550 B.C.	XIV - XVIII
New Kingdom	1552 - 1070 B.C.	XVIII - XX
Tanite	1070 - 946 B.C.	XXI
Libyan	946 - 712 B.C.	XXII - XXIV
Kushite	712 - 664 B.C.	XXV
Saite	664 - 525 B.C.	XXVI
Late	525 - 332 B.C.	XXVII - XXXI
Ptolemaic	332 - 30 B.C.	Greek

12. The above chronology follows: Aldred, Cyril (1986: 7ff.).

CHAPTER I

KHEPRI IN EGYPTIAN RELIGION

INTRODUCTION

This chapter will deal with Khepri and his position in religion which will be discussed as follows:-

- a) The meaning of the name "Khepri".
- b) The four main cosmogonies with special attention to the Heliopolitan cosmogony in which Khepri features as creator.
- c) Egyptian mythology wherein Khepri appears from Pre-dynastic times as protector.
- d) Khepri as manifestation of the sun-god.
- e) The role Khepri plays in afterlife pointing out his importance as god of resurrection and protection.

The four main functions of Khepri (creator, protector, sun-god and god of resurrection) overlap. It is difficult to separate these functions. These functions are also fulfilled by other gods, e.g. as creator Atum of Heliopolis (Saleh, 1987:250); as protector Nekhbet (Lurker, 1980:85); as sun-god Ra (Lurker, 1980:100) and as god of resurrection the hippo-headed Taweret (Toeris) (Kischkewitz, 1989:pl46), who offered the flame and life to the deceased (Faulkner, 1989:185).

The aim of this chapter will be to determine the appearance of Khepri in religion and to establish his religious functions.

The entomology of the scarab as well as a glossary of

entomological terms are included at the end of this chapter.

THE NAME KHEPRI (KHEPERA)¹³

The scientific name of the Egyptian scarab is *Scarabaeus sacer* L. (Winkler, 1964:33).

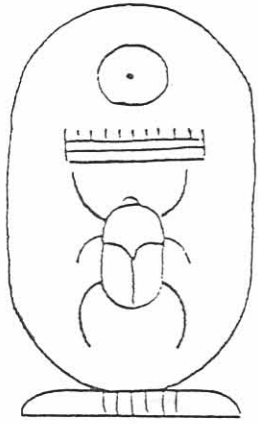
The scarab was a hieroglyphic sign [fig.3], initially represented as a long thin beetle, the "nh"-beetle of the Pyramid Text, but from the Middle Kingdom (2035-1668 B.C.) as the scarab or "hpr"-beetle (Davies, 1988:32). The sign represented a word designating the insect itself and the metamorphoses or transformations of which it is the symbol (Gardiner, 1982:477), as well as the idea of "becoming" or "to come into being" (Zauzich, 1980:31). The name Kheper also means "to grow" and "to change oneself" (Jacq, 1985:141).

The scarab as single sign also stands for the name of the god Khepri, who is the representation of the sun as it rises in the morning. Khepri as god is linked with resurrection (Lurker, 1980:74) [Fig.4]. The Egyptian understanding of the word "god" (ntr) is not very clear. It may be the Only, without the existence of any other god or the one or the Highest of gods (Hornung, 1982:60).

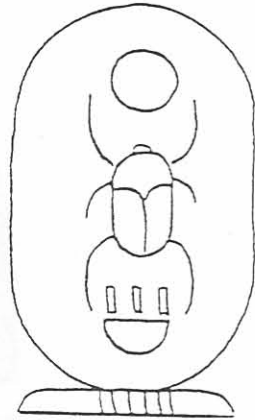
KHEPRI IN ANCIENT EGYPTIAN COSMOGONY

Several cosmogonies existed in ancient Egyptian religion. The four main cosmogonies developed in the main centres, Memphis, Hermopolis, Heliopolis and Thebes. They were basically concerned

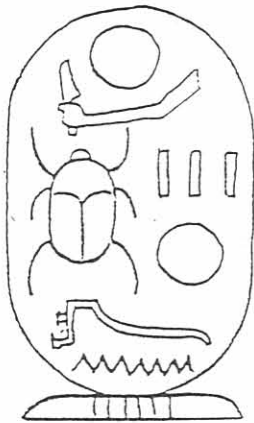
13. Khepri is also referred to as Khepera (Budge, 1988:36).



TUTHMOSIS III



TUTANKHAMEN *hpr w-R*
NEBCHEPERURE.



HOREMHEB



SETI I

FIG.3. ROYAL NAMES FROM THE NEW KINGDOM WHICH INCORPORATE THE SCARAB.

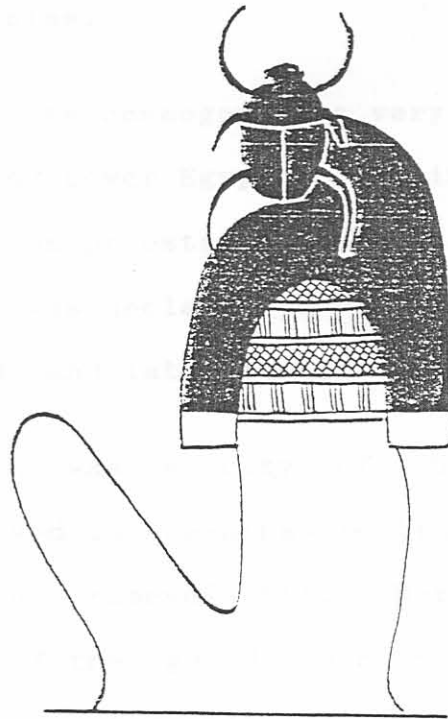


FIG.4. KHEPRI.

with creator gods who all had solar attributes and epithets (Hornung, 1982:55). Several of these legends are concerned with a supreme god who was self-creative (Lurker, 1980:42). The existence of a primeval hill or mound was included in all these cosmogonies.

The Memphite cosmogony is very old. Memphis became capital after Upper and Lower Egypt united in 3100 B.C.(Hamlyn,1965:32). According to the priests of Memphis, Ptah¹⁴ [fig.5] was their creator. Ptah was declared to be Nun¹⁵. Ptah was worshipped as fertility god, and later became chief god of this cosmogony.

Hermopolis was a city of Upper Egypt. Its cosmogony probably evolved in Pre-dynastic times. This city was declared to be built on a primeval hill. Hermopolis had two traditions. Firstly that of the Ogdoad (Hamlyn, 1965:35) which consisted of four male deities and their consorts, who ensured the flow of the Nile. Secondly the rising of the sun (David, 1982:49), and that

14. Ptah of Memphis was always represented as a human, wrapped like a mummy with tight fitting skull cap. As local god of Memphis he started off as god of craftsmanship and arts. From the Pyramid age Ptah became creator god (Lurker, 1980:96f.).

15. Nun was referred to as a dark watery chaos. The ancient Egyptians believed that in the beginning the universe was filled with the ocean called the Nun (Hamlyn, 1965:27). It was also referred to as "chaotic wastes" (Hamlyn, 1965:28). The Nun was the only power of existence. From this power a mound emerged with Atum upon it. Atum created himself and then other gods, e.g. Shu (air) and Tefnut (moisture) (Lurker, 1980:42).



FIG.5. PTAH

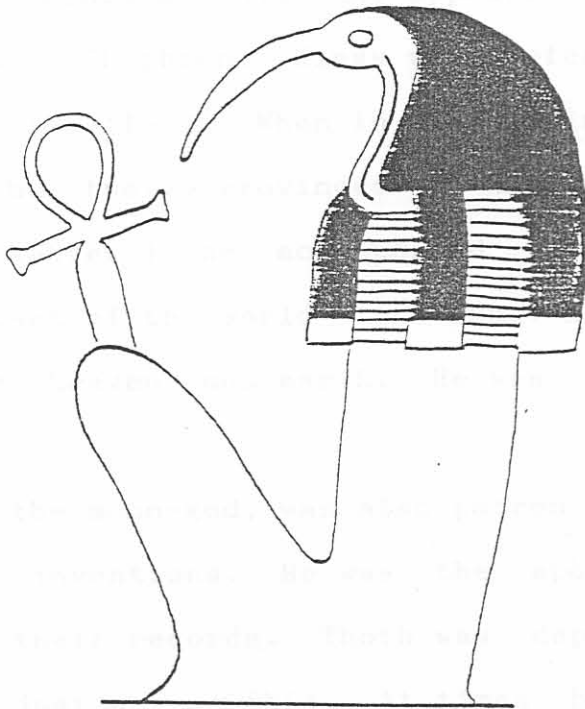


FIG.6. THOTH.

of the moon-god Thoth¹⁶(David, 1982:49) [fig. 6].

Khepri was included in the formation of the cosmogony of Heliopolis. The first event that took place in this creative process, was the emergence of Atum from the chaos of Nun, after which he made his appearance on the primeval hill. The ben-ben stone (obelisk) was defined as Atum's first manifestation as primeval god (Lurker, 1980:90). The obelisk represented a sunray (Hamlyn, 1965:45). His appearance on the hill was interpreted as the coming of light after the darkness of Nun (Hamlyn, 1965:29). By the time of the Pyramid Texts (2345 B.C.), Atum was already identified with Ra (Re, Phra) [Fig. 7]. Ra was also supreme among gods and men. According to the Pyramid Texts he travelled in a morning-barque and a night-barque which made him supreme over the destinies of men. He acted as protector of kings and his name appeared in the names of kings of Gizeh, such as Chephren. Kings were referred to as "Sons of Ra" (Breasted, 1959:15). When in his morning-barque (Manjet) he inspected the twelve provinces of his kingdom. In his evening barque (Mesektet) he accompanied the deceased through the invisible part of the world - the Duat. Ra was creator of all and ruler over heaven and earth. He was identified with Khepri

16. Thoth, the moon-god, was also patron of science, literature, wisdom and inventions. He was the spokesman of the gods and keeper of their records. Thoth was depicted as an ibis-headed human, or just as an ibis. At times he is also depicted as a dog-headed baboon. He is therefore seen as the vizier and sacred scribe in the kingdom of Osiris (Hamlyn, 1965:82).



FIG.7. RA.



FIG.8. AMUN.

(David, 1982:46) and was depicted pushing the sun in front of him. The beetle's pushing of the dung ball, in which the Egyptians believed the beetle's egg had been laid, became the cycle of creation. Therefore his name was Khepri (Hamlyn, 1965:30). Ra, just as Khepri, was regarded as bisexual¹⁷- an absolute creator who needed no partner (Lurker, 1980:33). The scarab also became the symbol of metamorphosis and change (Jacq, 1985:7).

As creator-god, Khepri came into being by himself. He rose from the Netherworld as the early morning sun (Lurker, 1980:74). In chapter 83 from the Book of the Dead his creation is explained as follows:

"Text: [The Chapter of making the transformation into a Bennu Bird.] The overseer of the house of the overseer of the seal, Nu, triumphant saith :-" I came into being from unformed matter. I came into existence like the god Khepera, I have germinated like the things which germinate (i.e. plants), and I have dressed myself like the tortoise. I am [of] the germ of every god. I am yesterday of the four [quarters of the world] and of those seven Uraei which came into existence in Amentet, that is to say [Horus, who emitteth light from his divine body. He is] the god [who] fought against Suti, but the god Thoth cometh between them through the judgement of him that dwelleth in Sekhem, and of the souls who are in Annu, and there is a stream between

17. Another god also regarded as bisexual was Hapy, the Nile-god, shown with beard and female breasts (Hamlyn, 1965:106).

them. I have come by day, and I have risen in the footsteps of the gods. I am the god Khensu who driveth back all that oppose him"¹⁸.

The Theban cosmogony became important when Thebes became the seat of centralised government in the New Kingdom (1552-1070 B.C.). Its creator-god was Amun¹⁹ (Hamlyn, 1965:37) [fig. 8]. The Theban cosmogony incorporated the above-mentioned three earlier cosmogonies (David, 1982:122f.). Amun was also included in the cosmogony of Hermopolis. The priests declared Thebes as the site of the Nun and the primeval hill. Thebes was founded on this hill and was known as the eye of Ra. Amun created himself. His birth took place in secret without parents. Amun means "invisible". After his own creation, he created other gods. His eye lit the earth like Ra of Heliopolis.

In the four main cosmogonies of ancient Egypt a central theme can be found of self creation and the coming of light. The primeval mound is reflected in Egyptian architecture in the

18. Translation of the original text from the Papyrus of Nu, sheet 10. British Museum, London (Budge, 1989:268f.). Another translation of Spell 83 under the heading: " Spell for being transformed into the phoenix" can be found in Faulkner (1989:80f.).

19. Amun (Amon, Amen, Ammon) became an important deity from the XIIth. Dynasty. He was called "King of the Gods". He appears as a human with a crown with two straight parallel plumes and his sacred animals are the ram and the goose. Thus he may also appear as a ram-headed human. He was a god of fertility and patron of the Pharaohs (Hamlyn, 1965:89ff.).

slightly raised temple floors (Lurker, 1980:42).

KHEPRI IN ANCIENT EGYPTIAN MYTHOLOGY

Khepri featured in Egyptian religion and mythology from Pre-dynastic times (Petrie, 1987:2). Dried beetles and beetle amulets were found in Pre-dynastic graves (Ward, 1978:43), and were the earliest evidence of the belief in Khepri. These beetles were often mummified in the same manner as humans, so that they could enjoy immortality by living in the Netherworld²⁰.

Khepri was associated with the sun. According to Horapollo²¹ (Ward, 1978:87), the different associations are described as follows: the headplates represent the rays of the sun; the grooves on the elytra the days and nights of the orbit of the moon; the legs (six - each divided into five segments), the days of the month. The ball being rolled from sunrise to sunset, represented the earth - the insect itself the sun.

20. In the Agricultural museum at Dokki a small stone coffin was found with a beetle carved on top. Inside was found a mummified female *Scarabaeus sacer* L. This was a stone coffin with a rectangular opening and a lid on the bottom. Dimensions are as follows 105x70x20mm., with a cavity 58x42mm. The Agricultural Museum is located at Dokki, Giza. Today this coffin is housed in the Egyptian Museum, Keimar (Ward, 1978:88).

21. Horapollo was an Egyptian philosopher (Nilaus) who lived in Alexandria during the 5th. century A.D. The Greek translation of his Hieroglyphica became very popular in the 15th century in Florence (Albertyn, 1973:128).

According to Horapollo scarabs were supposed to be only males, or bisexual.

The Egyptians believed that the ball of food, pushed forward by the scarab, contained its egg, therefore the scarab became the symbol of the self-generative aspect of the sun-god. He created himself. He was associated with the rising sun or the morning sun - the creator of renewing life. Ra was associated with the sun at noon and Atum with the setting sun (Hornung, 1982:97).

The Egyptians believed that the earth was flat. It was formed by the back of the god Geb²² who lay in the centre of an ocean. The upper half of the ocean formed the sky and the lower part the Underworld. The sun-god followed a daily course travelling in his barque. During his night travel he passed below the horizon (Nether or Underworld). At dawn he emerged on the surface of the world again bringing with him the return of daylight, i.e. the new day. Khepri was associated with this morning sun. During the Old Kingdom (2705-2250 B.C.) this journey was closely associated with the afterlife (David, 1982:47).

22. Geb was the earth-god. The priests of Heliopolis considered themselves to be the representatives on earth of Geb (Hamlyn, 1965:26+31). Water sprang from Geb and plants grew on his back. According to ancient myth he produced the sun together with Nut. His sign was the goose, therefore he sometimes wore a goose on his head or else the crown of Lower Egypt (Lurker, 1980:54).

KHEPRI AS MANIFESTATION OF THE SUN-GOD

Atum, the sun-god of Heliopolis was identified with Khepri (David, 1982:46). Early Pyramid Texts describe the beetle and the fact that he comes into existence by himself. He is therefore a form of the primeval god Atum (Ward, 1978:44). Atum was a self-engendered creator. The beetle being hatched from the egg in the dung ball, was also thought to be self-engendered. Pyramid Text 1587 states:

"Hail to thee, O Atum; Hail to thee, O Khepri who came into existence by himself... May you come into existence in thy name of Khepri." (Ward, 1978:44).

The land which Atum created was identified with the saliva with which the beetle forms the dung ball (Ward, 1978:44).

The sun was also venerated under the name of Ra. As the sun at dawn, Ra was represented as a beetle or beetle-headed man. In representing him thus, his significance referred to the coming of a new day, therefore rebirth. "Ra-Khepri indicated both the rising sun and the sun as self existent creator of the universe" (Encyclopedia of world mythology, 1975:87).

Atum and Ra syncretized (Hamlyn, 1965:45ff.) to become Ra-Atum, creator of all (David,1982:46). The declining sun was Ra-Atum. Therefore he had a place in his night-barque, on the journey of Ra. This journey symbolised the nightly meeting of the sun-god with his corpse and his resurrection in the afterlife (Hornung, 1982:155).

KHEPRI AND THE AFTERLIFE

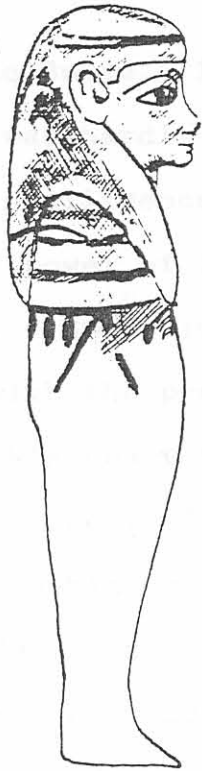
It is in his role as god closely associated with the

Afterlife, that the greatest significance of Khepri is to be found. "The body was needed for the ka to identify, and for the ba bird to perch on, and thus the eternal survival of both depended in the first instance on the preservation of the corpse" (Hobson, 1987:152). Mummification²³ was a method of preserving the corpse. Khepri as god of resurrection, was responsible for the renewed life in the Netherworld.

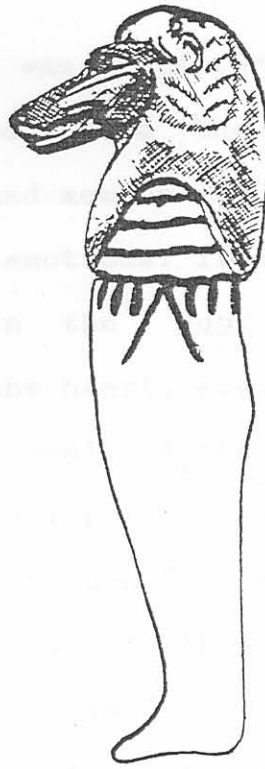
Mummification was a very important process in Egyptian religion, in which Khepri played a role in the form of a heart amulet. The mere uttering of his name during mummification had religious significance.

In the process of mummification the intestines were mummified separately and placed in canopic jars. The four jars represented the four sons of Horus. After the New Kingdom (1552-1070 B.C.), these four canopic jars each had their own stopper fashioned to represent the specific son. Each protected different organs: Imset, human-headed, protected the liver; Qebehsenuf, hawk-headed, the intestines; Duamutef, jackal-headed, the stomach. Hapy, the baboon-headed god, who protected the lungs, sometimes also protected the heart (Hamlyn, 1965:119) [Fig. 9].

23. The process of mummification will not be discussed here as it falls beyond the scope of this study. Cf. Budge (1988:182ff.) and Hobson (1957:152ff.). The word "mummy" comes from the Persian "mum" and the Arabic "mumiyah" both meaning "bitumen" (Stephenson Smith, 1966:836).



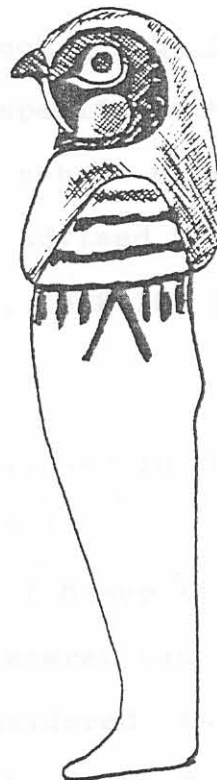
IMSET.



HAPY.



DUAMUTEF.



QEBEHSENUF.

FIG.9. THE FOUR SONS OF HORUS.

According to Budge (1988:29) it was protected by Duamutef²⁴. The heart was hardly ever removed from the body. It was the centre of intelligence, thought and memory (Lurker, 1980:61), the seat of power of life and all emotions. It also typified the conscience. Specific Spells in the Book of the Dead were concerned with the protection of the heart, e.g. Spell 26: "Spell for giving N's heart to him in the realm of the dead" (Faulkner, 1989:52f.); Spell 27: "Spell for not permitting a man's heart to be taken from him in the realm of the dead" (Faulkner, 1989:53) and Spell 29A: "Spell for not taking away the heart of one whose conduct has been vindicated in the realm of the dead" (Faulkner, 1989:54). The deceased had to take the greatest care that his heart was not devoured by Amemait. Amemait was known as "the devourer", a monster, part lion, part hippopotamus and part crocodile (Hamlyn, 1965:146). To further ensure the safety of the heart certain chapters of the Book of the Dead advised that the heart amulet was to be made of specific stones, e.g. Spell 29B "Spell for a heart amulet of sehret-stone" (carnelian) (Faulkner, 1989:55). Spell 30B²⁵ advised the use of a hard green stone, e.g. nephrite (Budge, 1988:151). The Rubric for Spell 30A and B states:

24. For this study Hamlyn will be followed in that Hapy sometimes protected the heart (Hamlyn,1965:119).

25. Spell 30B dates from the time of Hesepti, IIIrd. Dynasty, 4300 B.C. - a time in which the scarab was not yet used as a heart amulet. This chapter is considered as one of the most important and one of the oldest of the Book of the Dead. It deals mainly with the heart not being removed from the body of the

"To be inscribed on a scarab made from nephrite, mounted in fine gold, with a ring of silver, and placed at the throat of the deceased" (Faulkner, 1989:56).

The most important amulet²⁶ wrapped among the mummy wrappings, was the heart amulet (Brunner-Traut, 1965:570). It is not possible to determine exactly when the custom of placing amulets on the dead began. The earliest Egyptian amulets are pieces of green schist of various shapes. These were found in large numbers in Pre-dynastic graves (Ward, 1978:43). The early heart amulet, called the "ib" had the shape of an elongated globular pot with two handles (Budge, 1988:29ff.). Its shape reminds of that of the heart. Rare examples of long, thin beetle-like amulets were found from the early First Intermediate

deceased, so that it may be opposed by no one in the judgement before the divine taskmasters (Tchatcha); that the chief gods of Osiris may not cause decay; that no false witness may be borne against the deceased and that a verdict of righteousness may be entered for him after the weighing of the heart. According to the old tradition of Hesepti, the chapter was carved on a stone slab by Thoth himself and found under the feet of the statue of Thoth. Thus it was believed that the chapter was of divine origin (Budge, 1988:30ff.).

26. An amulet is an ornament or object worn by humans to protect the body. The word "amulet" is derived from the Arabic word meaning "to carry". It is generally believed that an amulet has supernatural powers. In Egypt they were worn by the living and by the dead (Budge, 1988:25ff.).

Period (2250-2035 B.C.). From the late Old Kingdom (2705-2250 B.C.), scarab amulets became more popular than heart amulets. The Egyptian amulet was also inscribed with magical formulae and "Hekau" (words of power) were uttered when placing these amulets on the deceased (Budge, 1988:25ff.). The heart amulet ("ib") was placed either on the throat or the heart of the mummy where, according to the priests, the amulet would offer the greatest magical protection (Hobson, 1987:155). If the heart amulet was placed on the breast of the deceased, it would also perform for him the "Opening of the Mouth Ceremony"²⁷.

From the time of the Middle Kingdom (2035-1668 B.C.), the scarab appears more often in mummification. In most New Kingdom burials (1552-1070 B.C.) a carved stone in the shape of a scarab was placed over the heart and was called the "heart scarab". It had inscribed on it Spell 30B of the Book of the Dead (Faulkner,

27. In this ceremony, the bandaged mummy was made to stand upright in its coffin. It was supported by priests representing the god Anubis. The mouth, eyes and ears of the mummy were then touched with a forked pesesh-kaf, the chisel, the adze and rod ending in the head of a snake (Andrews, 1984:58). This act was performed to give the deceased the ability to eat, see, hear and move about in the Netherworld. This ceremony was the most important of all the ceremonies that were performed on the dead (Budge, 1988:192). See also Hamlyn (1965:142).

1989:27), to help the dead at the weighing of the heart²⁸. It was placed on the heart after the "Opening of the Mouth Ceremony" (Jacq, 1985:141). An inscribed scarab also protected the physical heart of the dead and ensured new life (Budge, 1988:33f.).

The spell inscribed on the scarab was so powerful that safe access to the afterlife was guaranteed no matter how dissipated the former life of the deceased had been, if he had a scarab inscribed as instructed in Spell 30B of the Book of the Dead. The heart is addressed in no uncertain terms (Andrews, 1984:35).

"O my heart which I had from my mother! O my heart which I had from my mother! O my heart from my different ages! Do not 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, for you are my ka which was in my body, the protector who made my members hale. Go forth to the happy place whereto we speed: do not make my name stink to the Entourage who make men. Do not tell lies about me in the presence of god; it is indeed well that you should hear!" (Faulkner, 1989:27).

From the XXIIIrd. Dynasty onwards, a winged scarab was also

28. In the Judgement Hall of Osiris the heart of the deceased was weighed in the balance against the feather of Maat (Mayet), the goddess of truth (Budge, 1988:34). This ceremony took place to ensure that the deceased was truly pure and sinless before entering the Netherworld, or the kingdom of Osiris (Hamlyn, 1965:144f.).

included on the mummy-coverings. The wings (Falcon - wings of Horus) stressed the importance of protection. It was placed on the breast of the mummy together with amulets of the four sons of Horus [fig. 9] as protectors of the intestines. Khepri was then seen as the Creator who would transform the dead to a living person in the Netherworld (Petrie, 1978:2). But, portrayed as winged scarab Khepri also became the symbol of Upper and Lower Egypt.

Scarabs were also placed on other parts of the body, e.g. on the feet of Tjentmutengewtiu²⁹.

The charms and spells needed to protect the soul of the deceased on his voyage to the Netherworld form the decorations in several tombs, e.g. that of Tuthmosis III³⁰ (XVIIIth. Dynasty, 1490-1440 B.C.) (Bonnet, 1952:18). Since the beginning of the XVIIIth. Dynasty, up to the Amarna Period, this was conceived as a large papyrus unrolled upon the walls of royal sepulchres, known as the Am Duat (Helck and Otto, 1948:184). The key aspect of this work was that the sun's setting in the West and reappearance in the East represented resurrection. Therefore it describes the night-voyage of the sun through the Netherworld (Bonnet, 1952:18) [fig.10].

29. Tjentmutengewtiu was a daughter of a Theban priest. X-rays indicate that this scarab is of metal with two sun-discs, one in front and one behind the scarab. This mummy dates from the XXIst Dynasty, 1000 B.C. British Museum, London.

30. A detail of the twelfth hour of the Am Duat from the tomb of Thuthmoses III, can be seen in Mallakh (1980:53).

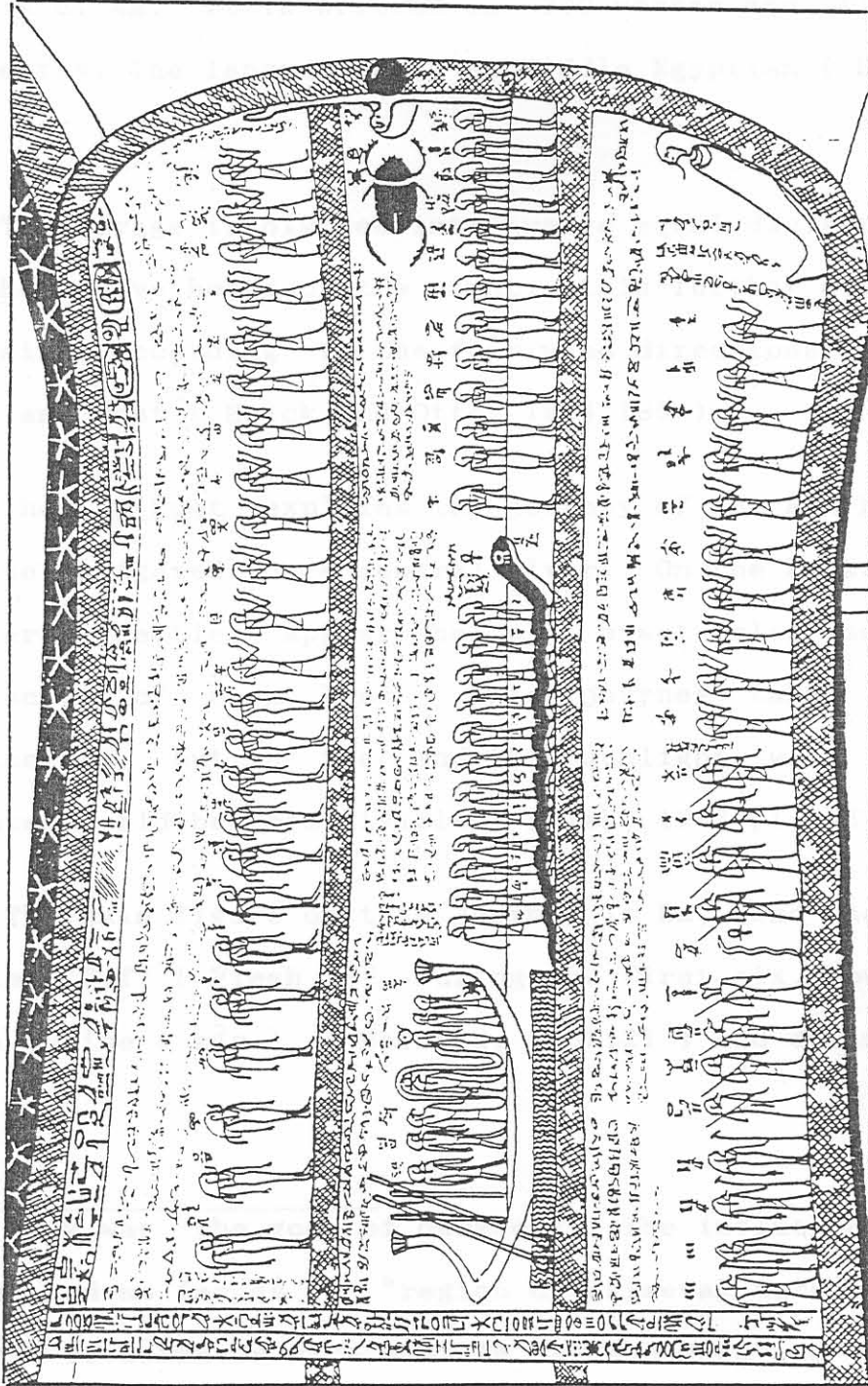


FIG.10. TWELFTH HOUR OF THE AM DUAT.

The Am Duat was written in three registers. In all depictions of the text of the Am Duat the middle register is used for the barque of Ra. It is written in 300 verses and illustrated with vignettes. The language used is Middle Egyptian (Helck and Otto, 1984:185).

The voyage is divided into twelve equal divisions, according to the twelve hours of the night. It is further divided into four divisions according to the four wind directions: North, South, East and West (Helck and Otto, 1984:185).

The Am Duat explains the journey of the Ram-headed Ra in a barque navigated on a central river. On the banks of the river different deities appear who will enact roles according to the character of each hour. This journey takes place in the darkness³¹, but in the end the sunlight with the ordered, created world becomes visible (Saleh, 1987:pl.236).

The main figure on this journey is Ra, who incarnates and is called "Jwf" (Flesh)³². During the first six hours he stands in a shrine (kꜣr.) (Hornung, 1963:21) and during the last six

31. Tek was the god of darkness. The influence of a pharaoh stretched as far as the "region of primeval darkness". The chaotic forces of darkness were hostile to the gods and to life and the ordered world had to battle against these forces (Lurker 1980: 45).

32. "Jwf" (Iwf) is referred to as "Flesh" or "the soul of Ra" (Hornung, 1963:21).

hours within the coils of Mehen³³.

On this journey Khepri plays an important role. He can already be seen in the first hour. The surface of the inscription is divided into four registers³⁴. The reason for this may be that both barques, that of Ra and Khepri must be included. The barque of Khepri is then placed on the lower register³⁵. Khepri's barque, the "wj - ḥpr̄r" barque³⁶ is placed underneath that of Ra, and can also be found in the second and third hours. Khepri is placed in the centre of the barque between the two figures of Osiris³⁷ (Hornung, 1963:26). In front of

33. Mehen was a spiral serpent, also known as the "coiled one" and was a helpful attendant to Ra on his journey through the realm of night. She was represented draped in many coils (Lurker, 1980:108).

34. This can be seen in the Am Duat of Tuthmoses III (Hornung, 1963:9).

35. This may also be seen as three registers of which the middle register is divided into two (Hornung, 1963:8).

36. Prinz (1915:28) refers to the morning barque as the m'nd.t barque and the evening barque as the mskt-t barque.

37. The name Osiris means "place of the eye". He received earthly rule from his father. Later he was murdered by his jealous brother Seth (Set). His wife Isis and Nephthys together with Anubis performed the first mummification on the body of Osiris. He became ruler of the Netherworld. He is usually portrayed in a mummified fashion with a green skin-colour which has the symbolic meaning of rebirth (Lurker, 1980:92f.).

the barque are three serpents: "skw-ri", representing the "Opening of the Mouth"-Ceremony, "zfej" and "spdu", the spitter. In front of them several gods are placed. The first hour starts in the West. The barque has just passed the horizon. Ra stands in the barque representing "Flesh" (Jwf). Three figures stand in front of him, namely: "Opener of the Ways", "Knowledge" and "Mistress of the Barque". In the back of the barque are five figures of which "Hw" (the word) is the most important. He stands just in front of the pilot, Horus (Helck and Otto, 1984:186). Gods of this hour are also present starting with a group of baboons, serpents etc. The sun-god sees to it that the door of the horizon is closed to keep all evil out and starts to prepare for a peaceful death (Hornung, 1963:40f.).

In the second hour, Khepri is found on the fourth barque of the row of barques, together with two female deities and a vase. The deities are Isis and Nephthys (Hornung, 1963:51). The vase between them is the symbol of Hathor ³⁸.

The third hour marks the last stage of the first section of three hours of the journey. It finishes the watery area and prepares to enter the region of the fourth hour, the region of

38. Hathor was a sky-goddess called the daughter of Ra, the wife of Horus and also the mother of Horus. Her sacred animal was the cow. She was the protectress of women and goddess of joy, love, dance and music (Hamlyn, 1965:76f.). Hathor was seen as mother of the sun-god in earlier times, but was later replaced by Isis (Lurker, 1980:58).

Sokar³⁹.

In the fourth hour the entering of the grave is depicted and described (Hornung, 1963:80). The fourth and the fifth hours are the oldest part of the Am Duat (Hornung, 1963:90). The death-god Sokar plays the leading role. The area they are moving through is sandy, necessitating the barque to be dragged through the sand. Serpents are on both sides of the sandy road. The barque is in a blaze of fire and movement is difficult.

A strange handling of the register marks the fifth hour. A slope in register - or base-line, combines the registers (Hornung, 1963:92). The head of Isis and Khepri form the central action. The rope, with which the barque is pulled across the sand, is grabbed by the front claws of Khepri and pulled upwards, towards the upper register. With that the head of Isis also moves upwards. A new stream of water is flowing in - an underworld stream (Hornung, 1963:108). This opens up the land of Sokar wherein the hidden roads of Imhet and that of the land of Sokar, including the roads to Isis and the West are depicted. During this hour Sokar dwells in a secret cavern called Imhet (Hornung, 1963:93).

Khepri is found encircled by a five-headed serpent in the sixth hour. He is portrayed lying horizontally above the head of a prostate human figure which is described as "Flesh" (Jwf). It

39. Sokar was the deity of the desert edge at Memphis and may have begun as a fertility god, but was later hailed as god of the dead. He assumed the form of a falcon (Lurker, 1980:113).

is notable that the figure is not depicted as a mummy (Hornung, 1963:119). The inscription describes this figure as the body of Khepri - his own flesh. He is also seen as the body of Osiris (Hornung, 1963:124). He lies down so that the soul can unite with him (Hornung, 1963:123). Tait, the goddess of weaving and cloth (Budge, 1989:266ff.), will now suggest that the moment of making the cocoon is near. This refers to the pupa of the insect which is reminiscent of a mummy enveloped in linen wrappings. Again the barque moves on water and the soul of the sun-god unites with his body (Hornung, 1963:123). By this time half the journey is finished and this hour marks a climax of the journey - that of the sun-god's union with his body (Helck and Otto, 1984:187).

The seventh hour portrays Isis and Seth together with Ra and the coiled serpent Mehen (Helck and Otto, 1984:186). All evil elements or enemies of the barque are defeated and they are punished before Osiris.

During the eighth hour all entities are seated on strips of woven cloth and the barque is rowed through the water, but comes to a standstill, while Ra is in dialogue with the dead (Hornung, 1963:160).

The ninth hour portrays Khepri in the upper register, before a god, holding a "was"-sceptre and "ankh". Khepri is portrayed as a beetle pushing in front of him an oval form (Hornung, 1963:162). He is identified with the dead and resurrection.

The tenth hour marks the beginning of the final phase. The

scarab pushes its cocoon while the birth of the left and right eyes are announced. From the tenth hour to the end of the journey the basic idea of the Heliopolitan cosmogony - the creation, or the emergence from Nun - can be found (Bonnet, 1952:19). The punishment and destruction of the enemy is also portrayed.

In the eleventh hour the enemies of Osiris are still being punished and destroyed (Bonnet, 1952:20). The sun-god moves through an area of tremendous pain and the barque is pulled forward by a serpent. This hour shows very little detail (Hornung, 1963:174). It is a very difficult hour to describe (Hornung, 1963:183).

In the twelfth hour Khepri is found twice in the vignette. Firstly together with Ra in his barque with the inscription "ḥpr̄r Khepri" which refers to the sun-god (Hornung, 1963:188). Secondly, at the end of the register, a large scarab is found with the same inscription over the head and the outstretched arms of Shu⁴⁰. A red sun-disk is also seen (Hornung, 1963:191). The great theme here is the renewed youth and resurrection of the deceased. Ra arrives at the cavern at the end of the darkness and takes birth in the form of Khepri.

For twelve hours the Underworld with all its dangers have been faced. At the end of this difficult voyage resurrection can take place - a triumph over death. The triumph of rebirth is a

40. Shu issued as breath from the nose of the primeval god. Shu, god of the air embodied life-giving forces. He was also identified with the sun (Lurker, 1980:112).

triumph of light over darkness as well as eternal life in the Netherworld. The soul and body of the deceased is safe. The king will live forever and his father Ra, is forever in the heavens (Hornung, 1963:195).

The Am Duat describes what happens to the deceased after death until re-appearance before Osiris. The duration of this period is twelve hours. This time-span of twelve hours is concerned with the process of resurrection.

The Am Duat was used as royal funerary text, but found its way into coffins and papyri of private individuals, e.g. the tomb of the Visier User from the time of Tuthmosis III, 1490-1440 B.C. (Bonnet, 1952:18), as a result of "democratizing tendencies" (Lurker, 1980:15).

Khepri's most important religious significance was that of god of resurrection (Am Duat). The Egyptians believed in a general resurrection or a punishment by the devourer Amemait. Resurrection to the Egyptians meant to live after death in the Netherworld, as a young, vital, mature person. The salvation and well-being of the Ba was therefore important as well as the preservation of the body, as the soul and body reunited for life after death. This reunion can be seen in the sixth hour of the Am Duat. The important theme in the process of regeneration is the eternal cycle based on the coming of day after night. The new day was associated with the new life after death. The light of day was associated with good and the darkness with evil. During the journey of the night, the Am Duat, the deceased is confronted by evil elements who must be defeated and punished, e.g. in the

seventh hour. Resurrection then was not only life triumphing over death, but also good conquering evil. This cycle also appeared in the four cosmogonies which centred around creation from the darkness of Nun and the coming of light. According to the Theban cosmogony the Eye of Amun lit the earth like Ra (from the Heliopolitan cosmogony). Spell 83 from the Book of the Dead refers to Horus who "makes brightness with his person" (Faulkner, 1989:80). This spell also states that Horus was the god who was against Seth - therefore good (Horus - light) against evil (Seth - darkness).

CONCLUSION

Khepri was included in Egyptian religion and mythology as early as Pre-dynastic times. As he was a god of resurrection his name, derived from the word "Kheper" ("to become"), explained his function as god. He is identified with the scarab or dung beetle.

Khepri was included in Egyptian cosmogony. He played a prominent role in the Heliopolitan cosmogony as creator. Later the Theban cosmogony incorporated Khepri.

In mythology he was described as a god of single sex, or a bisexual god, who was self engendered. He is also included in Egyptian funerary literature, e.g. the Book of the Dead and the Am Duat.

In the Book of the Dead his creation is explained in Spell 83. According to this book, Khepri also played an important role in connection with the protection of the heart. As heart amulet,

inscribed with Spell 30B, he helped the dead at the "Weighing of the Heart" and the "Opening of the Mouth" ceremonies.

In the Am Duat he travels with Ra in the night barque to a renewed youth and life in the Netherworld. He plays an important role as god of resurrection as he triumphs over death. He syncretized with the sun-god Ra. The sun is Khepri in the morning, Ra at noon and Atum in the evening.

When syncretized with Horus forming the winged scarab he acted as protector but also became the symbol of Upper and Lower Egypt.

Khepri was included in Egyptian religion and his significance was that of:- creator, protector, god of resurrection and symbol of Upper and Lower Egypt.

EXCURSUS

ENTOMOLOGY

Beetles belong to a group of insects known as Endopterygota - those having a complete metamorphosis. The Greek philosopher Aristotle (384 - 322 B.C.) (Albertyn, 1971:415ff.) classified the beetles as Coleoptera, a classification still in use (Holm, 1988:25). Coleoptera include 276,700 described species (Winkler, 1964:33) and constitute the largest order of insects (Holm, 1988:25). They are to be found in virtually every terrestrial ecosystem.

The evolutionary success of Coleoptera seems to stem from the protection from physical trauma that is provided by the high degree of sclerotization and body compaction (Stephenson Smith, 1966:1128). The most obviously affected structures are the elytra, which are moulded to the shape of the abdomen. When the insect is at rest, they interlock with one another along the suture. The movement of the elytra is limited to opening and closing during flight. Except during flight, the membranous wings are protected and concealed beneath the elytra. Wing venation is specialized to allow necessary folding under the closed elytra.

The head of the beetle is deeply retracted into the thorax.

Eggs are usually simple and ovoid with relatively thin, unsculptured chorion (nutritive membrane) with oviposition on or close by the larval food. Two types of balls are constructed:

a feeding ball, round of shape, and an egg - laying ball which is pear shaped. The female lays only one egg in it [fig.11 a].

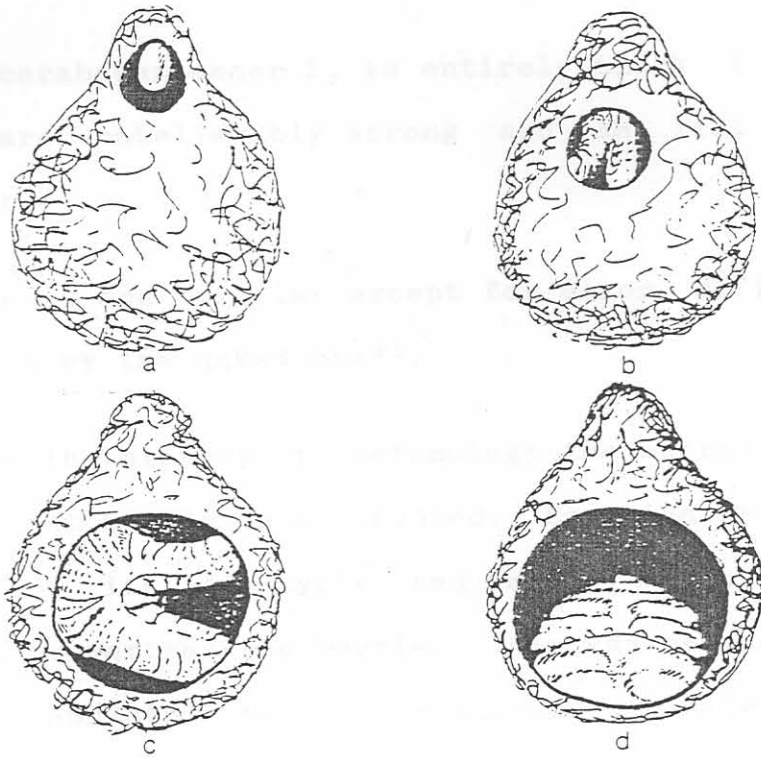
Larvae are of scarabaeidae form: obese, C - shaped body with moderate legs. The larval stage is often called the " grub ". The larva feeds on mammal dung and eats the ball from the inside. When it is outgrown and changes into a pupa, the dung ball is only a hollow shell [fig.11 b+c].

The pupa is creamy white with a semi-transparent skin. The way in which it is wrapped in thin wings reminds the observer of a mummified pharaoh [fig.11 d].

Totally different habits are found in the adult beetle [fig.11].

The life cycle of Scarabaeidae vary according to the climate. In Egypt the eggs are laid in spring and reach the adult stage by the end of summer, i.e. six months (Ward, 1978:94).

The Egyptian scarab, *Scarabaeus sacer* L. [fig.11] is also classified under the large super-family Scarabaeus, and is distinguished from nearly all other Coleoptera by short antennae with a symmetrical lamellate club. They are stout-bodied, with the head sunk deeply into the pro-thorax and the anterior tibiae expanded and serocated for digging. This positioning gives the insect the most extraordinary appearance when walking. This formation is also particularly serviceable to its possessors in rolling the manure balls. The six legs are each composed of five joints: coxa, trochanter, femur, tibia and tarsus. The femur and tibia are provided with long teeth (Ward, 1978:92).



a. egg chamber with ventilation flue.
b + c. larva in their ground out hollow space.
d. pupa seen from the front.

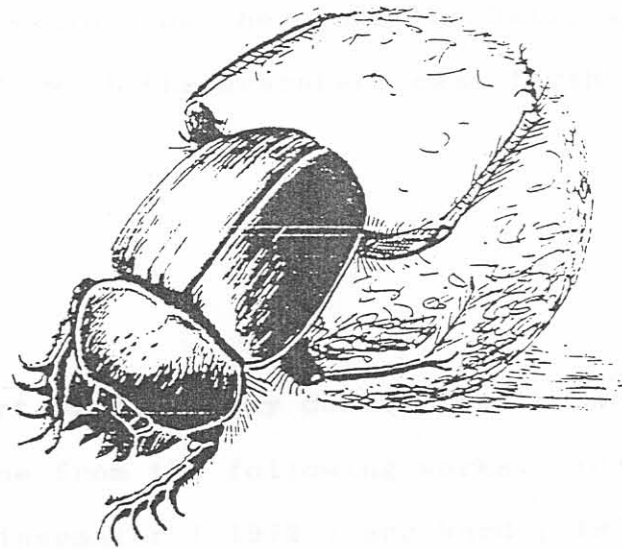


FIG.11. SCARABAEUS SACER L.

Scarabaeus sacer L. is entirely black (Winkler, 1964:114). They are unbelievably strong and can lift more than their own weight.

SEXES

Sexes are similar except for minor differences which cannot be seen by the naked eye⁴¹.

In the history of entomology the sacred scarab was probably the first beetle to be studied. Egyptian priests made a thorough study of its life-cycle and habits. Egyptian artists were the first to portray the beetle. This was done a full thousand years before any other beetle was studied (Winkler, 1964:12).

The ancients held several curious views about the scarab (Travis, 1985:8). Egyptian priests believed that there were no female scarabs and that the scarab was a parthenogenetic creature (Stephenson Smith, 1966:920). Horapollo declares that "Having made a ball of dung, the beetle rolls it from east to west, and having dug a hole, he buries it in it for eight and twenty days; on the twenty ninth day he opens the ball, and throws it into the water, and from it the scarabaei came forth" (Budge, 1988:38).

41. This part of the study describing the scarab is formulated on research done from the following works: Winkler (1964); Metcalf (1962); Linsemaier (1972) and Ward (1978). More can be read in these works about scarabs, as only relevant information has been selected for this study.

APPENDIX B

GLOSSARY OF TERMS⁴²

Alae: Plural of ala. A wing or a winglike part, as one of the lateral projections of the nose.

Chorion: The outer case of an insect egg.

Clypeus: A shieldlike plate on the front part of the head of an insect.

Coleoptera: A large cosmopolitan order of insects including beetles.

Coxa: The first joint or body joint of the leg in arthropods.

Elytra: Plural for elytron. Elytron: One of the thickened forewings of certain insects as beetles.

Femur: the third, strongest and most prominent segment of the leg in insects, situated between the trochanter and the tibia.

Lamellate: Scalelike; composed of thin layers or scales.

Mandible: One of the upper or outer pair of jaws on an insect.

Metathoracic: Metathorax: The hindmost of the three segments of the thorax in insects, bearing the hind wings and the third pair of legs.

Parthenogenetic: parthenogenesis; production of a new individual from a virgin female without intervention of a male.

42. Glossary of terms according to: Stephenson Smith (1966).

Sclerotization: Thickening and hardening of a tissue.

Suture: Centre line dividing the forewings.

Tarsus: The distal part of the leg.

Thorax: The middle region of the body of an insect between the head and the abdomen.

Tibia: The fourth joint of the leg of an insect between the femur and the tarsus.

Trochanter: The small second segment of an insect's leg.

CHAPTER II

SIGNIFICANCE OF KHEPRI IN EGYPTIAN ART

INTRODUCTION

Several Egyptian art objects, paintings and sculptures were examined during the course of this study to establish the appearance of Khepri in art. It was found that he was often depicted in art. The previous chapter established his main religious functions. This chapter will try to determine Khepri's significance in art.

Artistically there is a direct correlation between his religious roles and the way he is depicted. His religious significance in art will therefore be discussed according to these roles:- As creator and sun-god, as protector, as god of resurrection and as symbol of the united Egypt.

KHEPRI AS CREATOR

Khepri became the symbol of creation because of the way the Egyptians interpreted the natural habits of the beetle.

As creator-god Khepri created himself (Brunner-Traut, 1965:572) as he rose from the Netherworld as the early morning

sun. He is associated with Ra and in art he is often depicted in combination with Ra (Bonnet, 1952:720), or representing Ra. When in combination with Ra, a beetle with the head of a ram, pushing a sun-disc in front of him, is depicted. This relation with the sun led to his importance as the god of recreation (the creator of new life). This way of depicting illustrated Khepri as god of creation and resurrection. It can be found in examples such as coffin decorations, jewelry and vignettes illustrating religious literature.

KHEPRI AS PROTECTOR

Being a god of resurrection, it was important for Khepri to protect the heart (Hamlyn, 1965:119). According to the Egyptians an amulet was a sure protector of the heart if it was made of a green stone to symbolize new life (Budge, 1988:80 ff.). The heart amulet had to be in the shape of a scarab which bore the significance of resurrection. The green scarab amulet had to be inscribed with Spell 30B of the Book of The Dead (Faulkner, 1989:27). These three aspects together namely: Khepri, the colour green and Spell 30B had a strong protective value. The scarab heart amulet became the most important amulet among the mummy wrappings (Brunner-Traut, 1965:570f.).

In mummy coverings, whether covering only the face (masks) or the whole body, Khepri also had a protective quality. Here he is depicted in either green, blue or black. Khepri was accompanied by the four sons of Horus, who also played protective

roles, protecting the different organs of the human body (Petrie, 1978:3).

Ram-headed scarabs with falcon wings, together with other deities, often decorated coffins. Together they protected the Ba, or psychic force of the deceased (Saleh, 1987:237). These images and symbols decorating the lids of coffins may be seen as an abridged form of the wall representations in tombs. These coffin scenes also replaced the repertoire of funerary equipment which was also included in earlier burials (Saleh, 1987:237).

The protective functions of Khepri is also apparent in jewelry. Jewelry incorporating Khepri had a protective quality for the living and for the dead. It can be seen in the number of bracelets found while unwrapping the mummy of Tutankhamen. These bracelets show traces of use during life.

In sculpture Khepri is also seen protecting the living and the dead. He even protected architectural structures. Examples can vary from miniature temple deposits to colossal scarabs placed on plinths on the temple premises.

KHEPRI AS GOD OF RESURRECTION

Khepri ensured new life in the Netherworld. Therefore he is seen as a creator of new life. (Brunner-Traut, 1965:572).

As creator of new life he is included in jewelry as well as painting and relief. He is often depicted seated in the celestial barque, as explained and illustrated in Spell 17 of the

Book of the Dead:-

" O Khepri in the midst of your Sacred Bark, 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.." (Faulkner, 1989: 49). Khepri in the midst of his barque is Ra himself (Faulkner, 1989:49).

Khepri is placed in the presence of other deities connected with the life hereafter, e.g. Osiris, and Anubis, gods of the dead and mummification (Casson,1982:148f.). The inclusion of the figure of Khepri, as god of resurrection, together with these gods, ensured a safe entrance into the Netherworld.

KHEPRI AS SYMBOL OF UPPER AND LOWER EGYPT

The adding of falcon wings to the scarab beetle, e.g. the Steatite Scarab from Balyana [Fig. 58 c], syncretizes Khepri and the falcon-god Horus. The sun-disc with wings was a popular symbol. In Egypt it had been in use since the Vth. Dynasty. The two wings became the symbol of the uniting of Upper and Lower Egypt into one country. The falcon-god, Horus, was depicted as sun-disc with two wings, representing Upper and Lower Egypt. This was combined with the symbol of the scarab. With the result that a new symbol was used - that of a scarab with the wings of Horus " pj" (Breasted, 1944:69f.), representing the unity of Upper and Lower Egypt (Brunner-Traut, 1965:570).

CONCLUSION

The religious significance of Khepri is clearly portrayed in

Egyptian art. Firstly he is identified and depicted as creator who created himself. Secondly, as heart scarab, he is a protector of the heart. When depicted together with other gods, e.g. Ra and the sons of Horus, he also protects the Ba and the intestines of the deceased. For the living he bears the significance of goodwill, e.g. in jewelry and sculpture. Thirdly he is the god of resurrection depicted as scarab pushing the sun-disc. Fourthly, when portrayed with the falcon wings, he became the symbol of the unity of Upper and Lower Egypt.

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.).

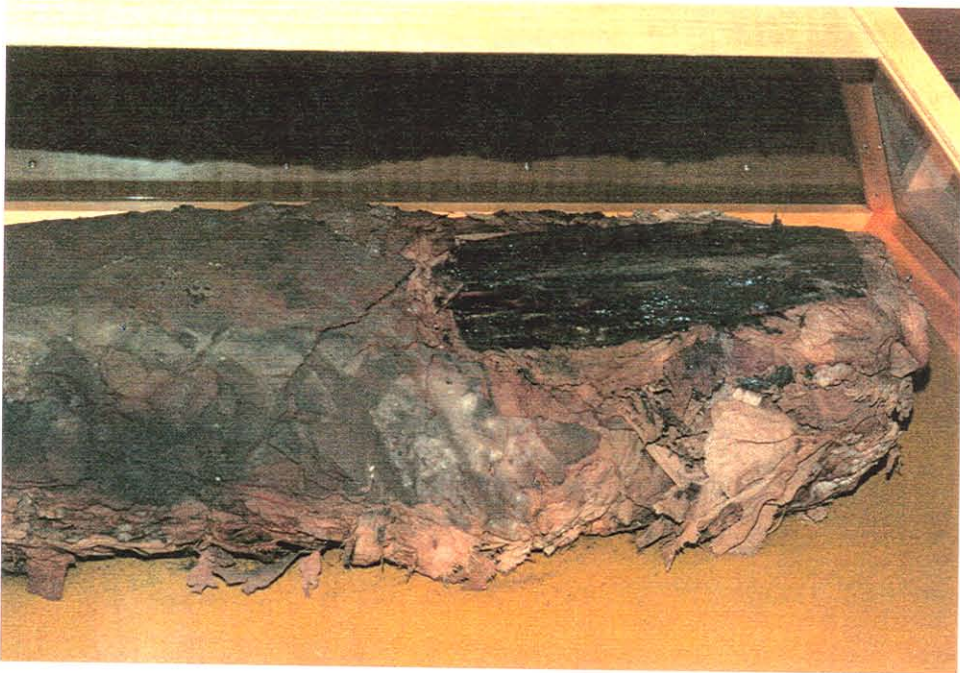


FIG.12. MUMMY FROM THE NATIONAL CULTURAL HISTORY
AND OPEN AIR MUSEUM, PRETORIA.

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.

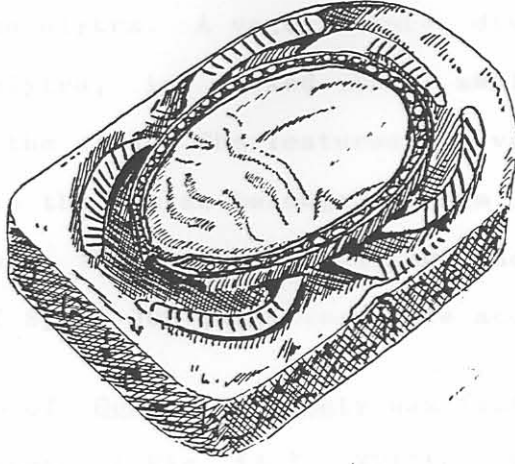


FIG.13. HEART AMULET OF SOBKEMSAF.



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] XVIIth 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).

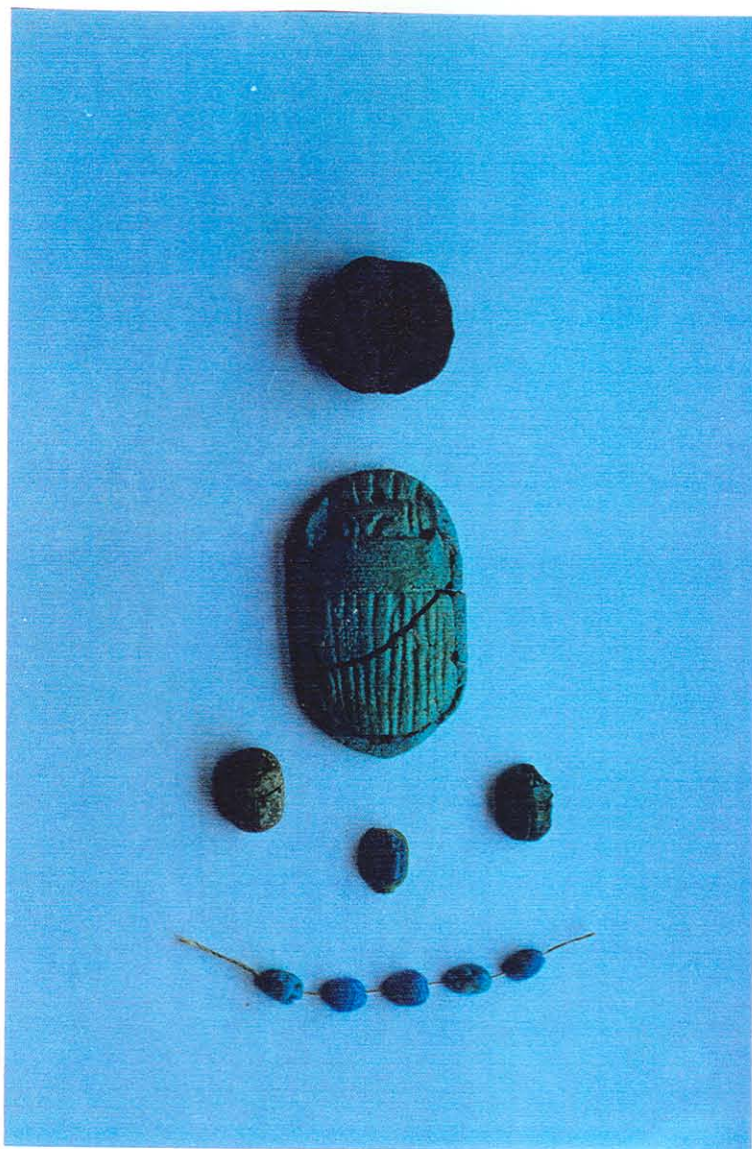


FIG.16. BLUE FAIENCE SCARAB.

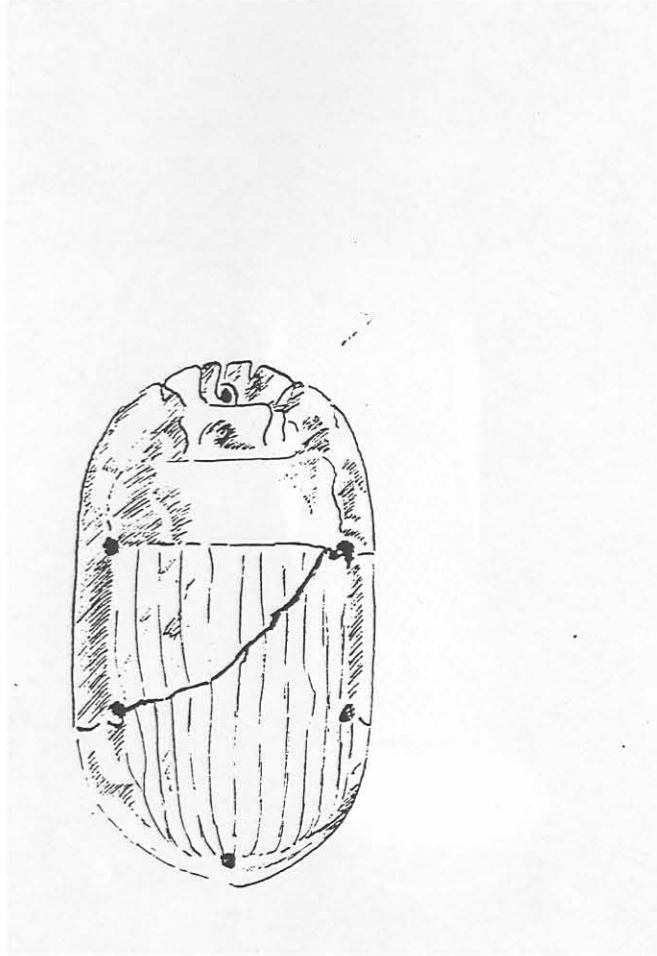


FIG.17. BLUE FAIENCE SCARAB.

FIG.18. MUMMY OF YOUNG ADULT OF UNIDENTIFIED



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

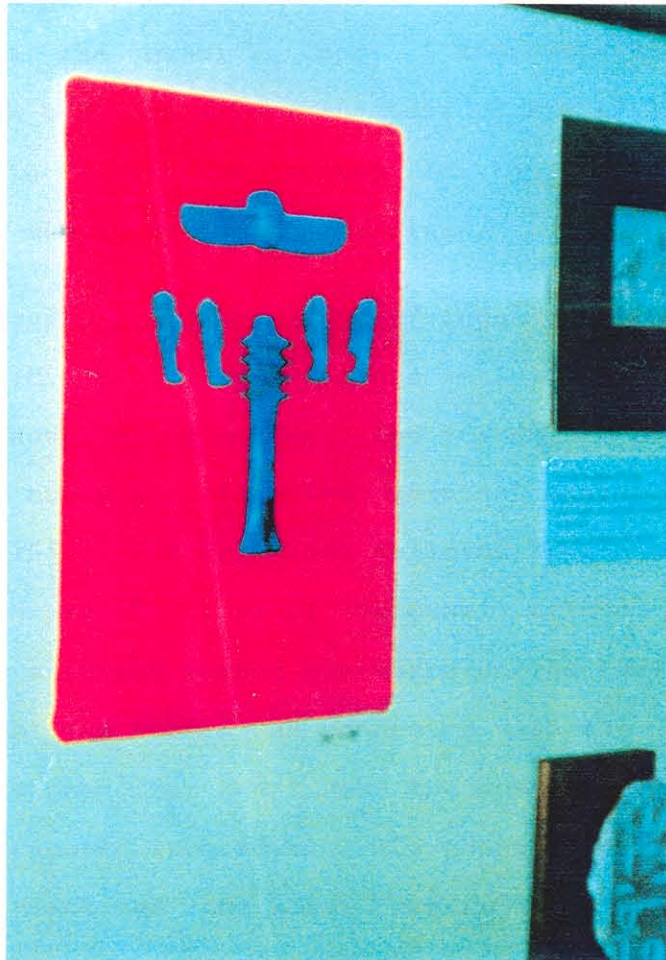


FIG.19. NET-COVERING DECORATIONS.

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, Qebehsenuf, 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).

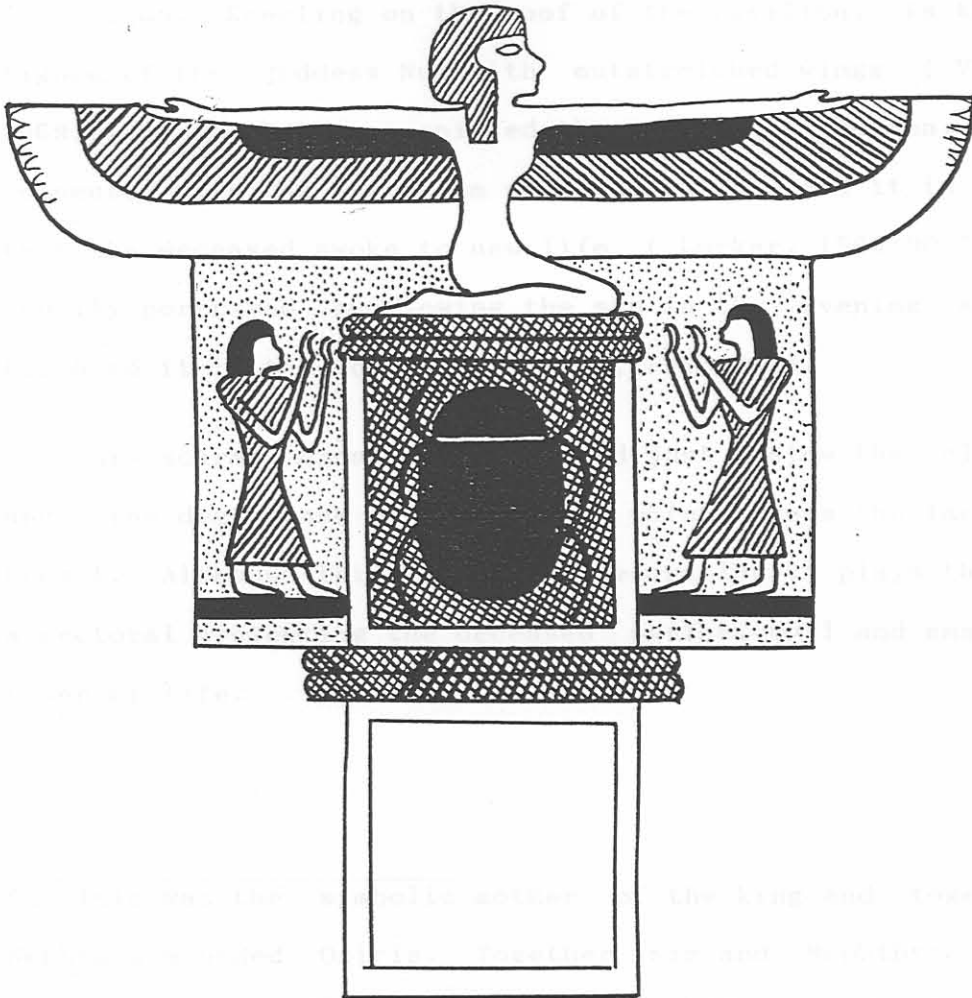


FIG.21. SCHEMATIC SKETCH OF THE SCARAB ORNAMENT ON THE MUMMY OF JJEDAMENIUOFANKH.

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).

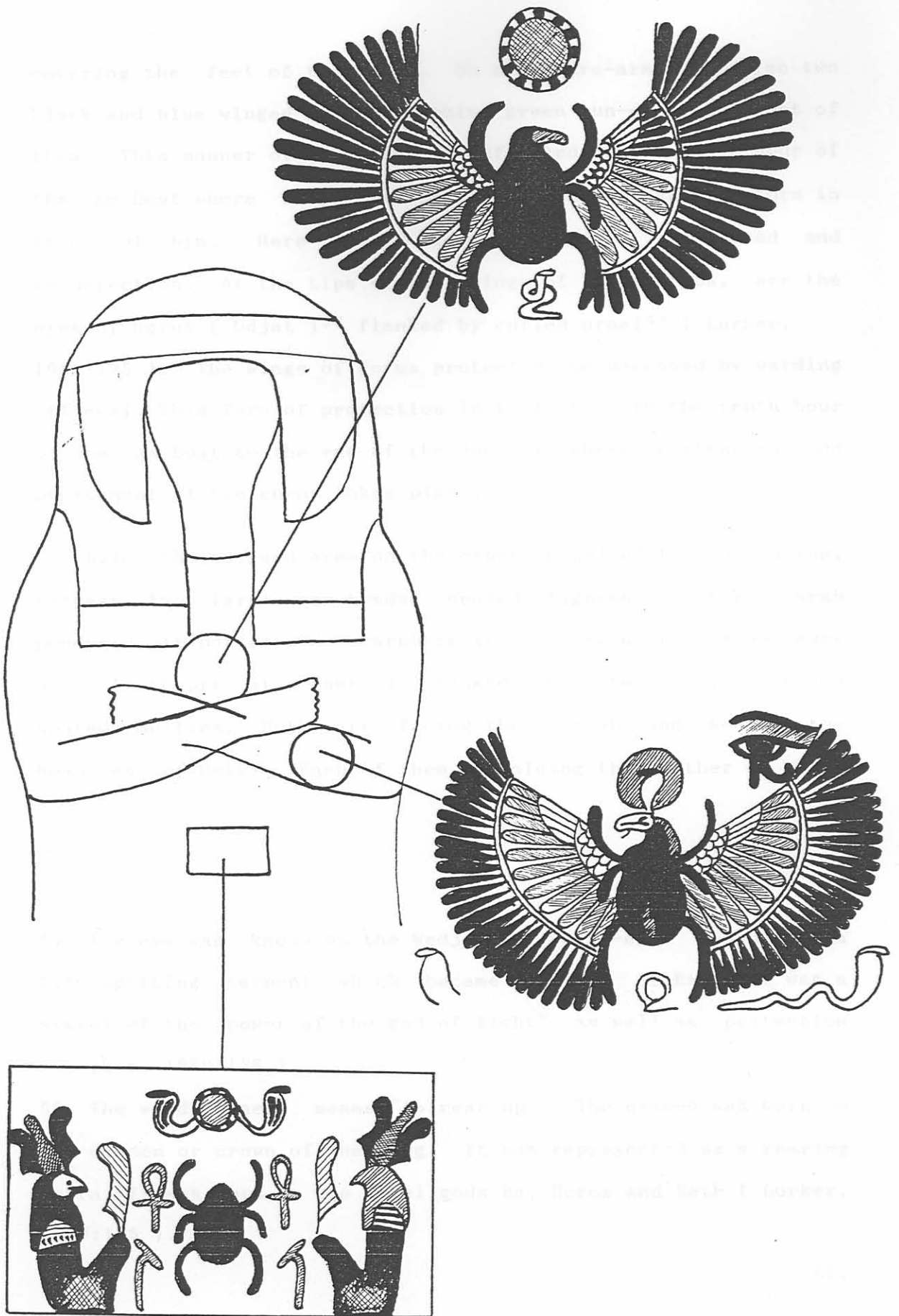


FIG. 22. SCHEMATIC SKETCH OF THE COFFIN OF
MAAKARE WITH SCARABS.

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.

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).

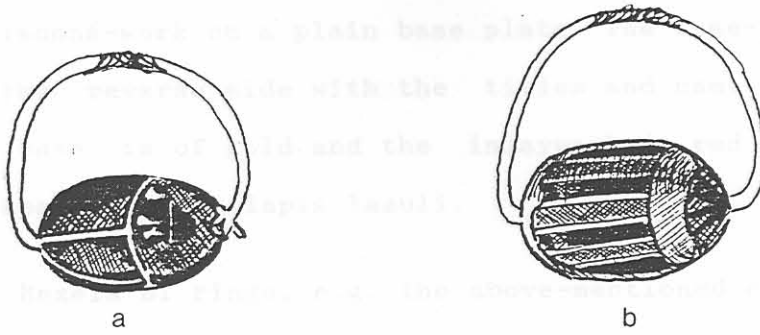


FIG.23. FINGER-RINGS OF QUEEN MERERET.

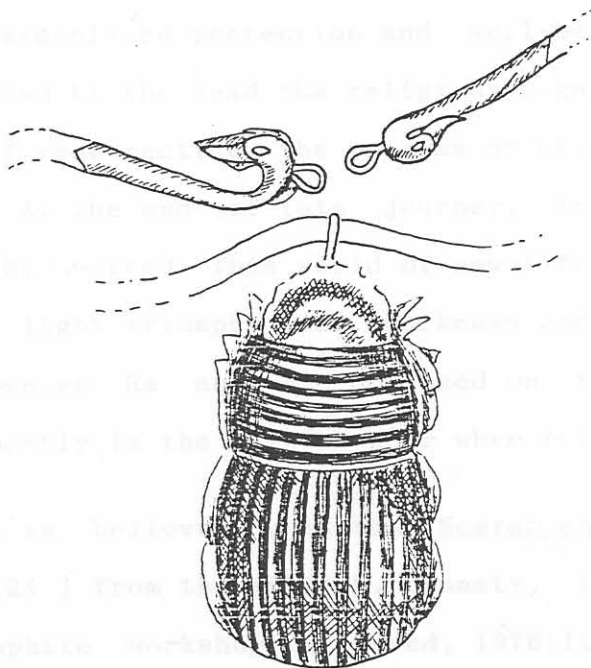


FIG.24. SCARAB AND CHAIN OF QUEEN AH-HOTPE.

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).

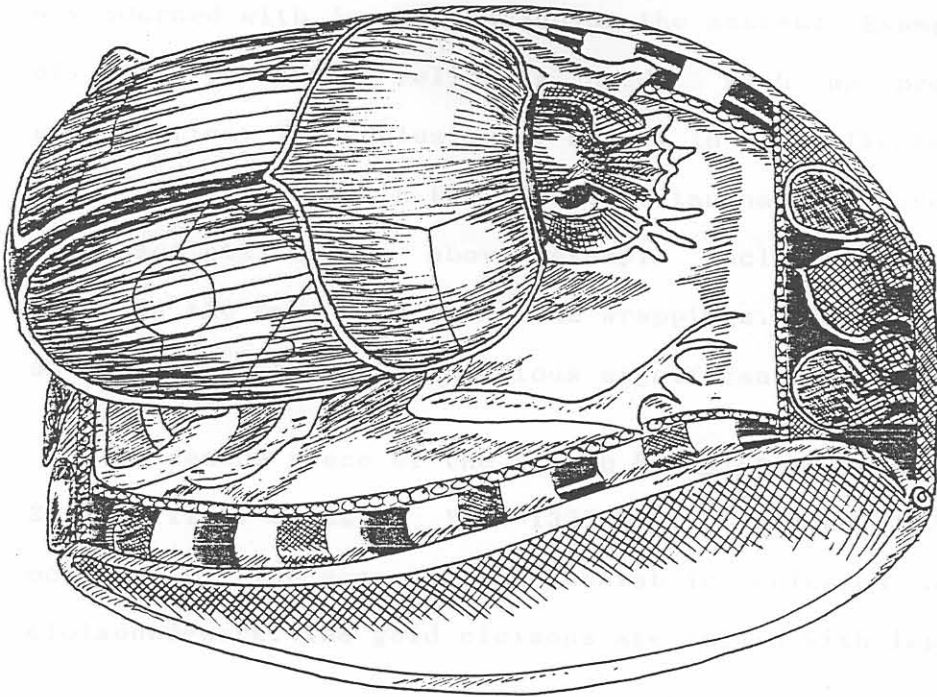


FIG.25. BRACELET OF TUTANKHAMEN.

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:

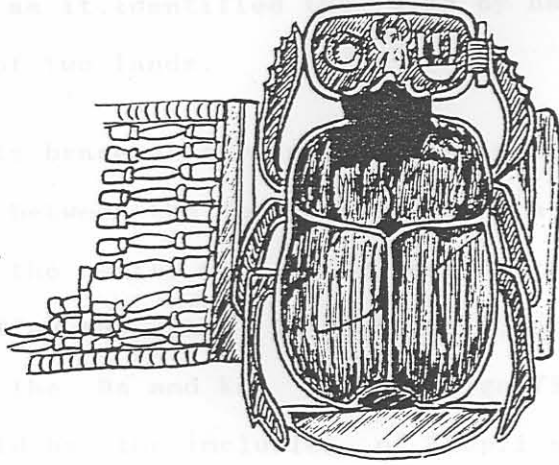


FIG.26. SCARAB BRACELET OF TUTANKHAMEN.

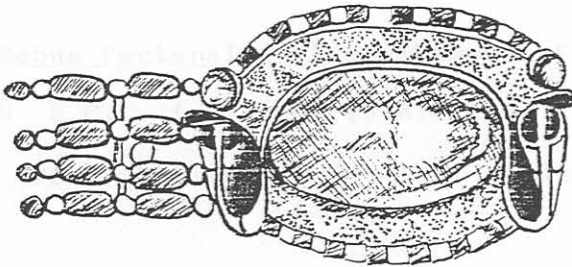


FIG.27. AMETHYST SCARAB BRACELET OF TUTANKHAMEN.

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.

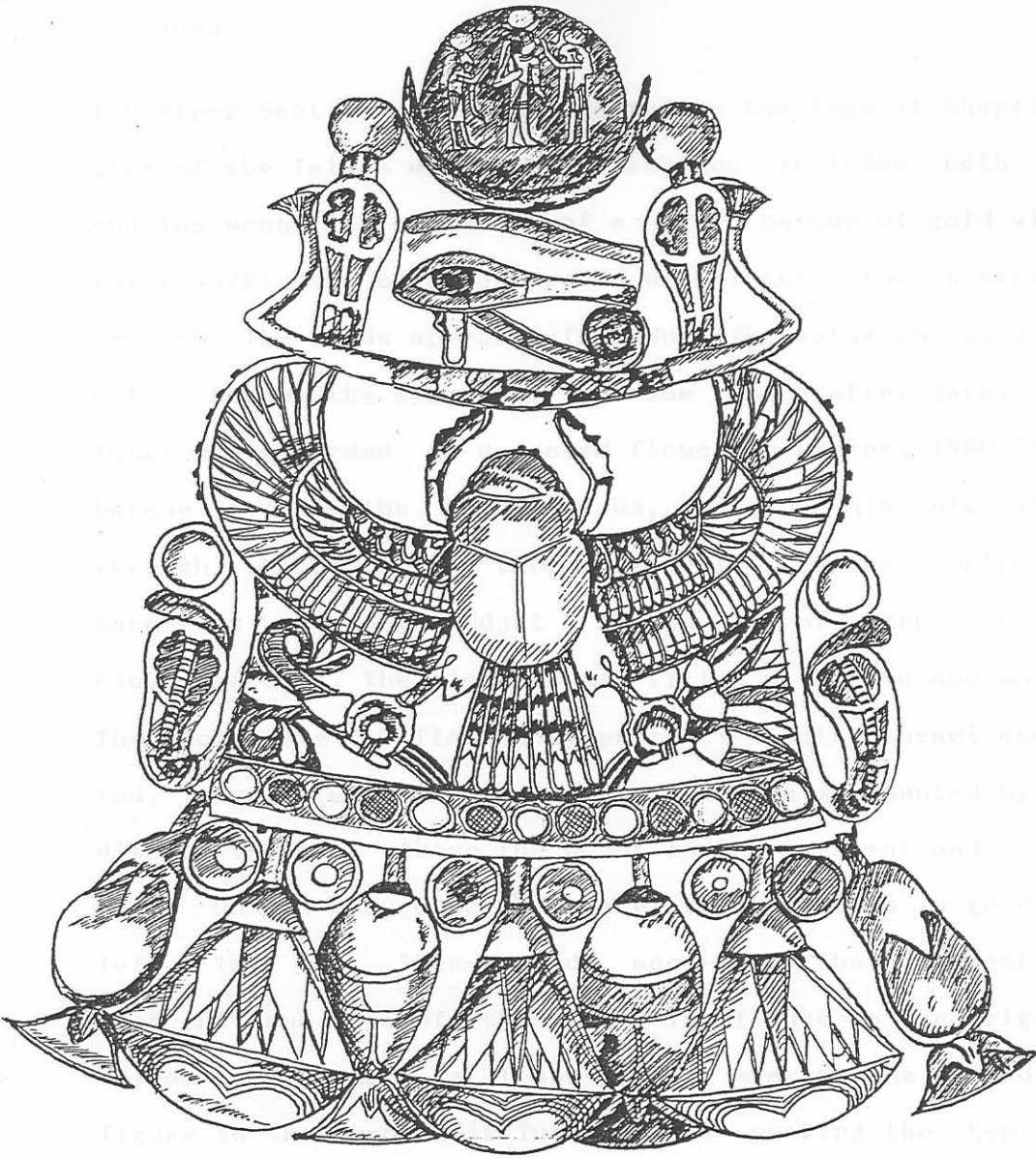


FIG.28. REBUS PECTORAL OF TUTANKHAMEN.

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:

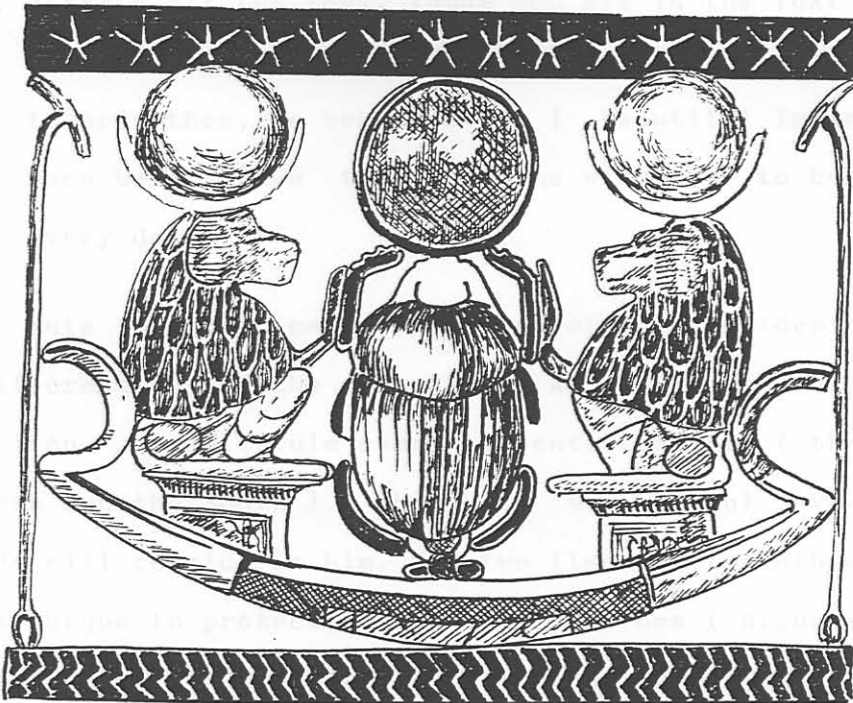


FIG.29. RISING OF THE SUN PENDANT OF TUTANKHAMEN.

"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

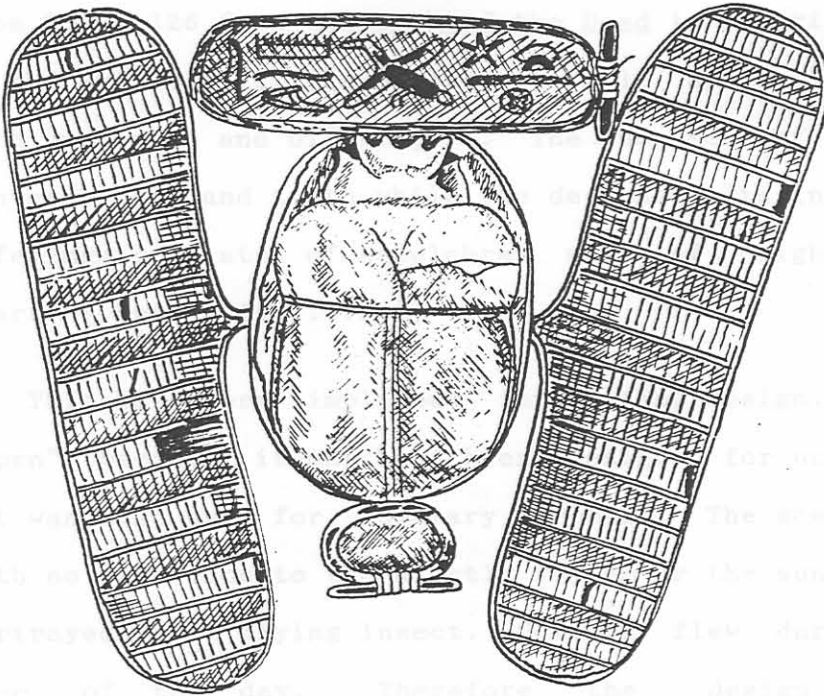


FIG.30. PECTORAL OF KING PSIBKHENNE (PSUSENNES).

63. For Spell 126 of the *Book of the Dead* see Faulkner, 1989: (137.).

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.

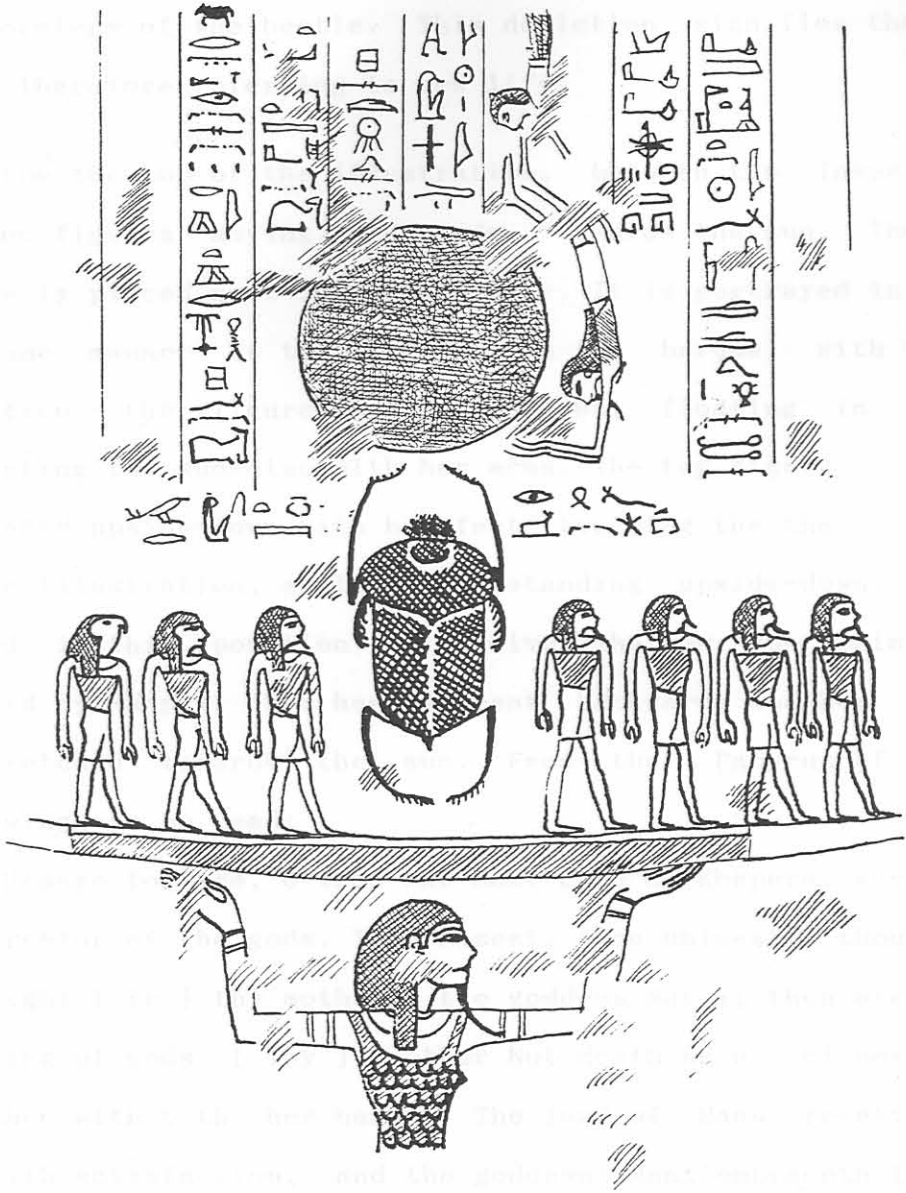


FIG.31. THE RISING SUN SUPPORTED BY THE AIR.

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).

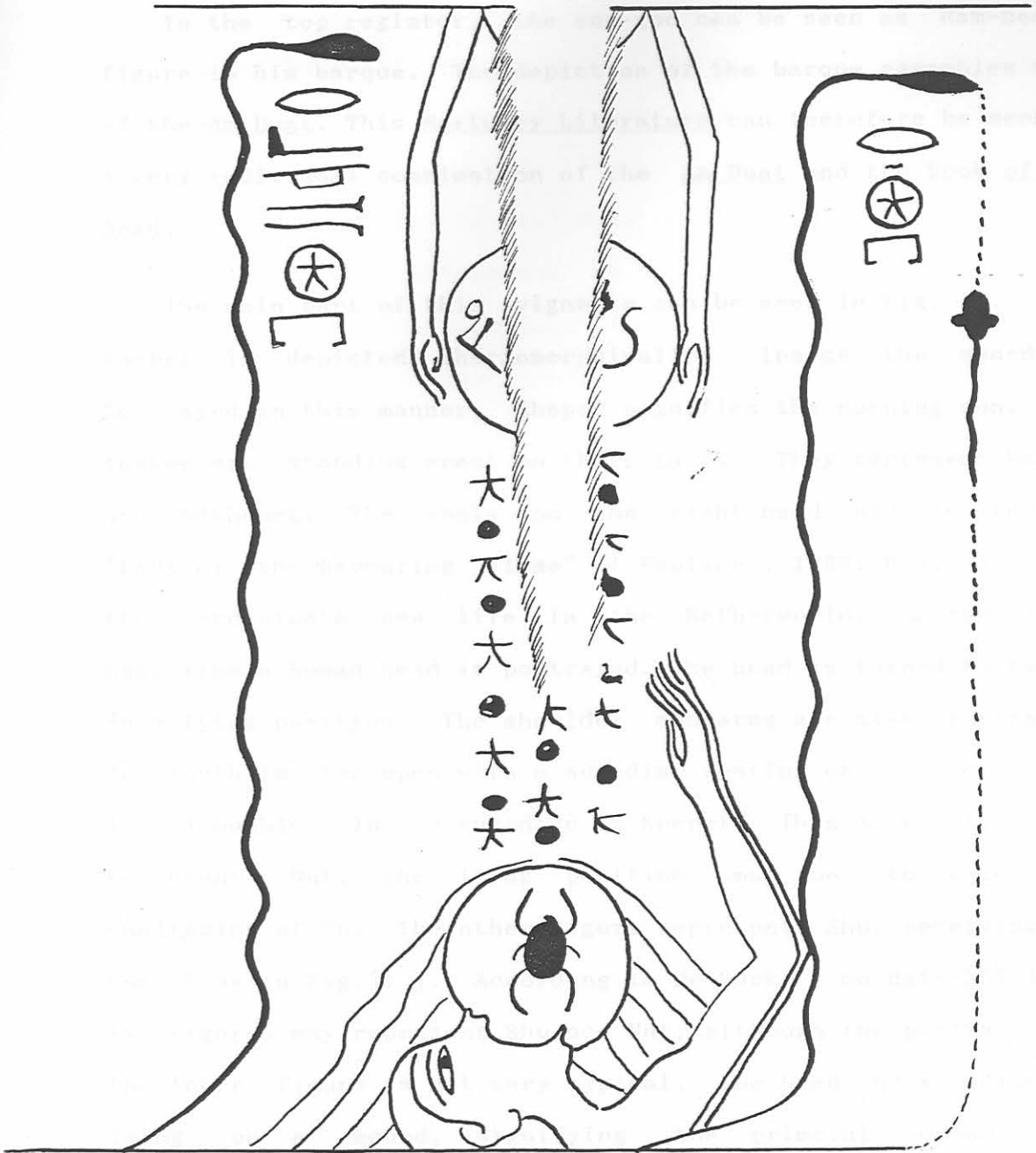


FIG.32. ILLUSTRATION OF MORTUARY LITERATURE.

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

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

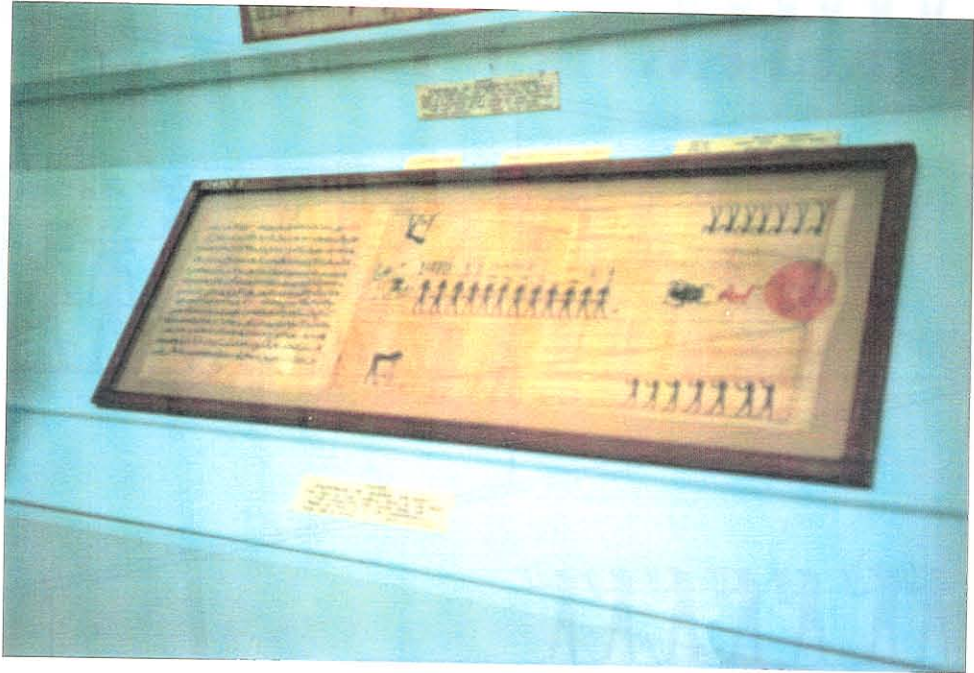


FIG.33. THE SUN BEING ROLLED ALONG ITS COURSE
BY A SCARAB.

...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 (Encyclopaedia of World Mythology, 1970:22). His function was to ward off evil spirits.

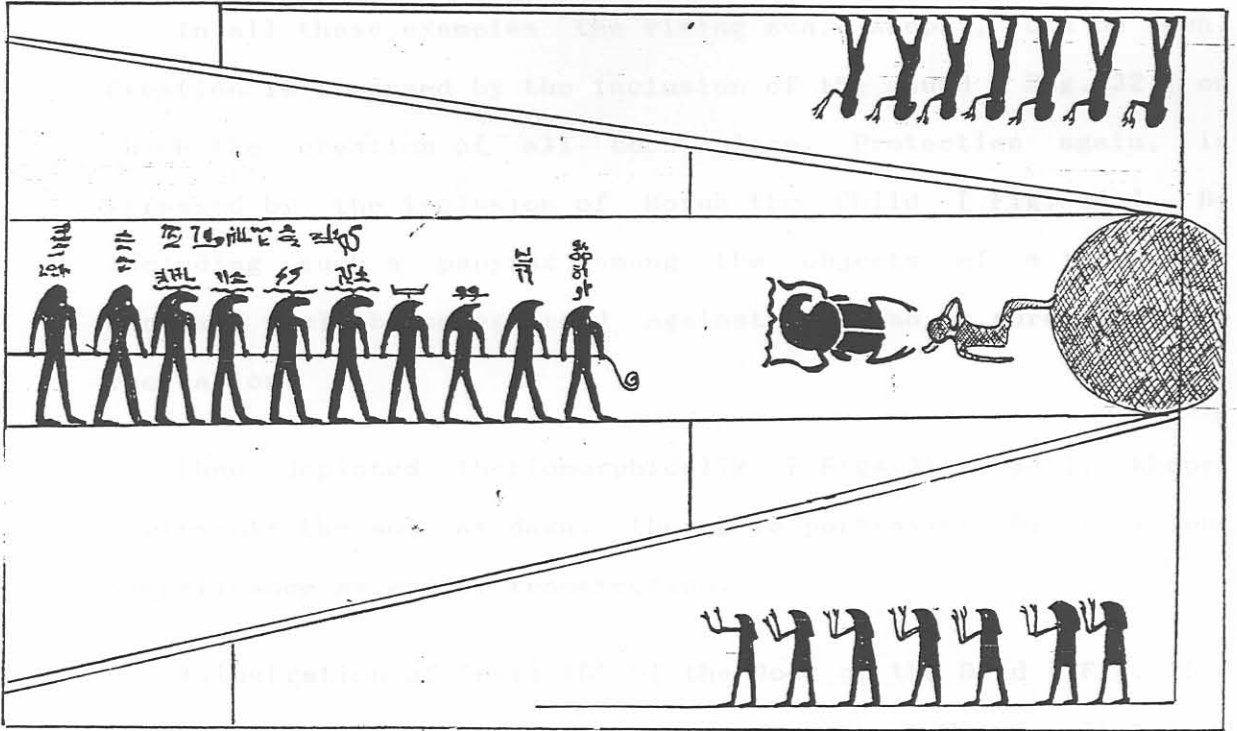


FIG.34. THE SUN BEING ROLLED ALONG ITS COURSE BY A SCARAB.

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

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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).

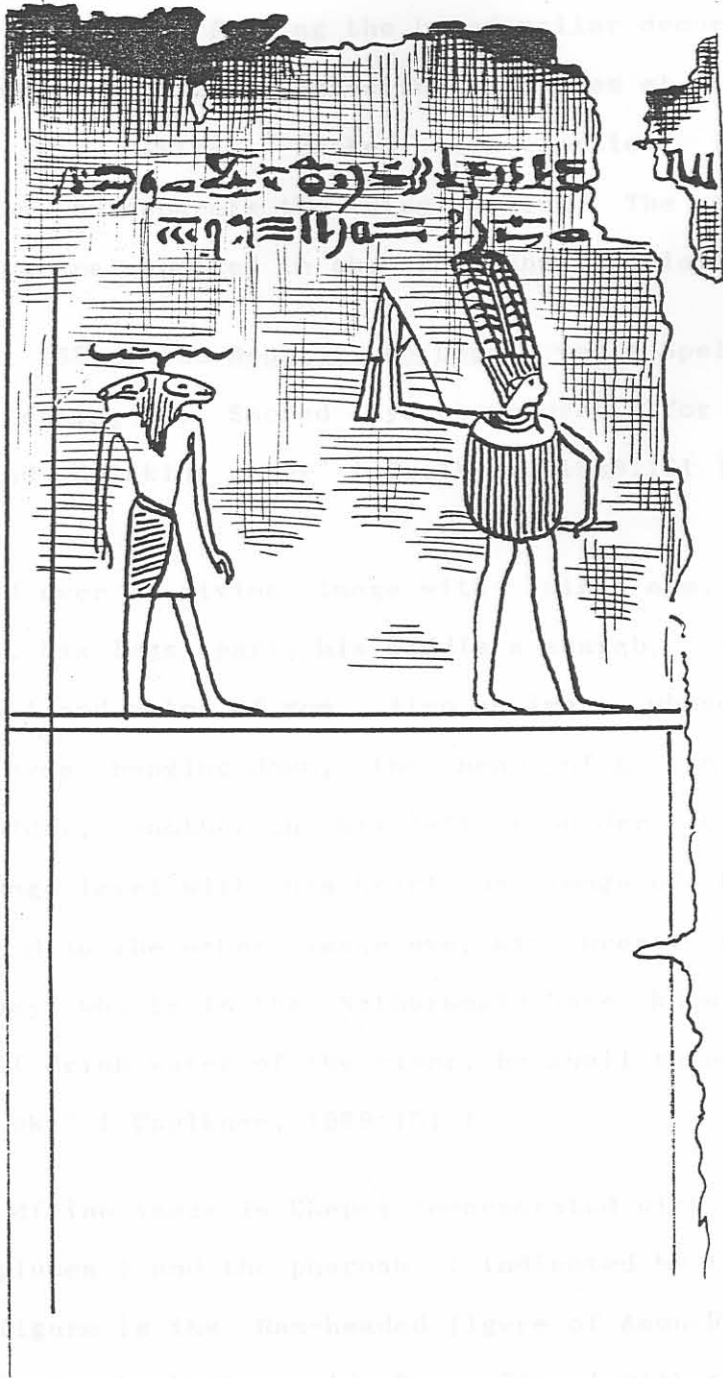


FIG.35. ILLUSTRATION OF SPELL 165 OF THE BOOK OF THE DEAD.

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

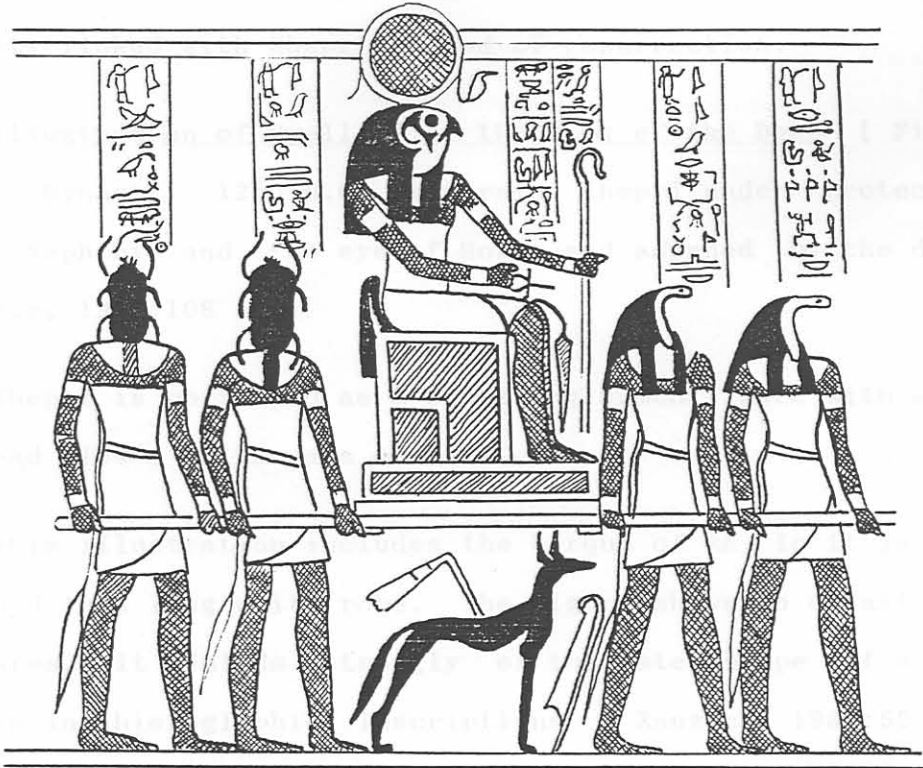


FIG.36. SYMBOLIC TABLEAU DEPICTING THE COURSE OF THE SUN.

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.

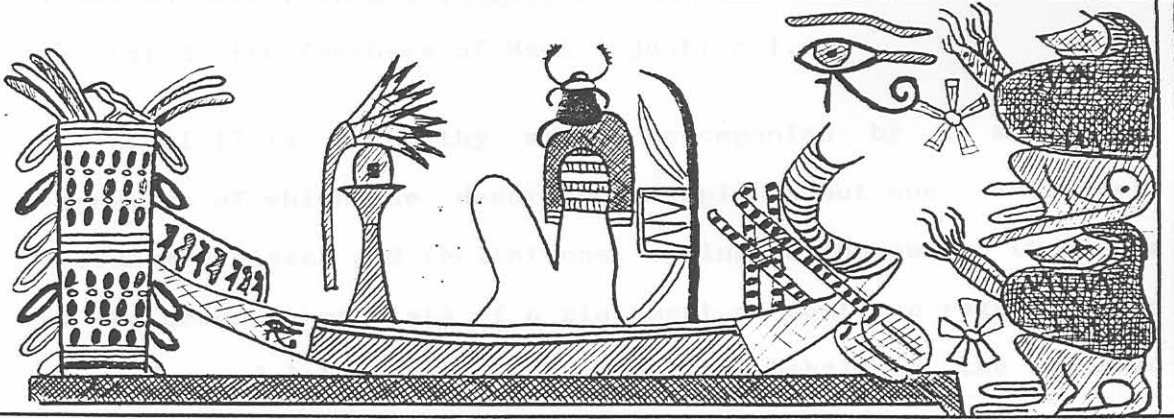


FIG.37. ILLUSTRATION OF SPELL 17 OF THE BOOK OF THE DEAD.

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

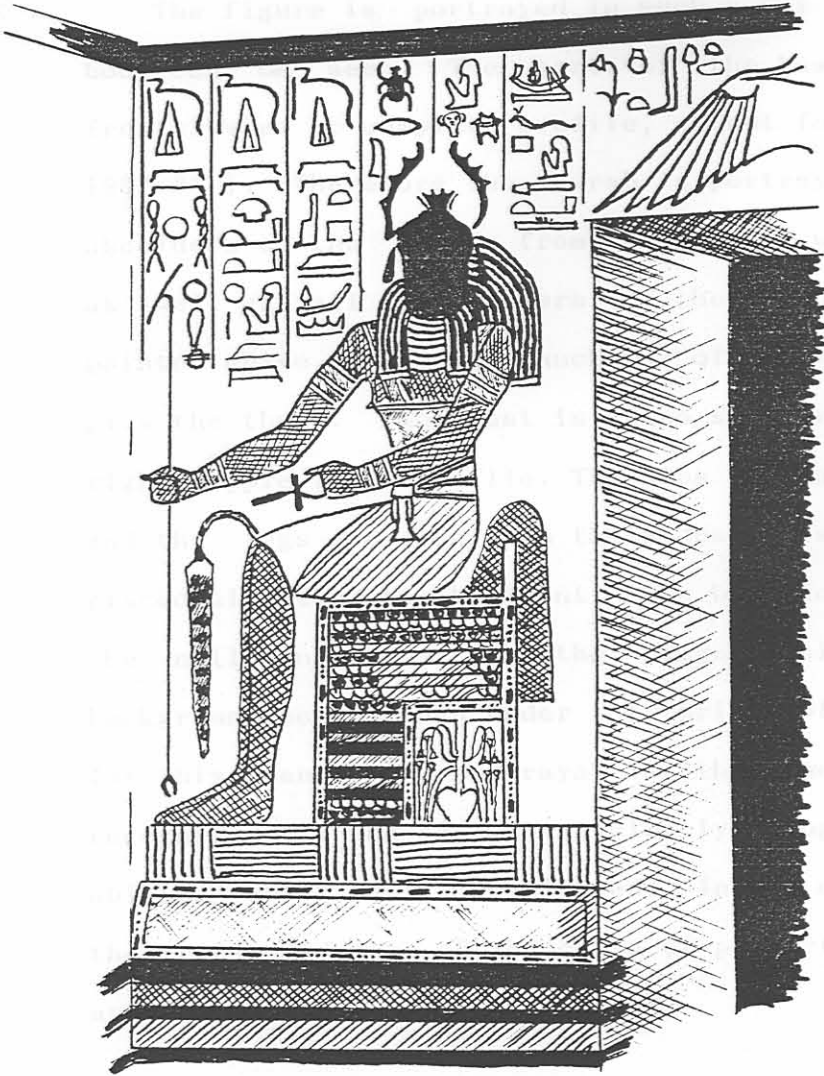


FIG.38. WALL PAINTING IN THE TOMB OF NEFERTARI.

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.

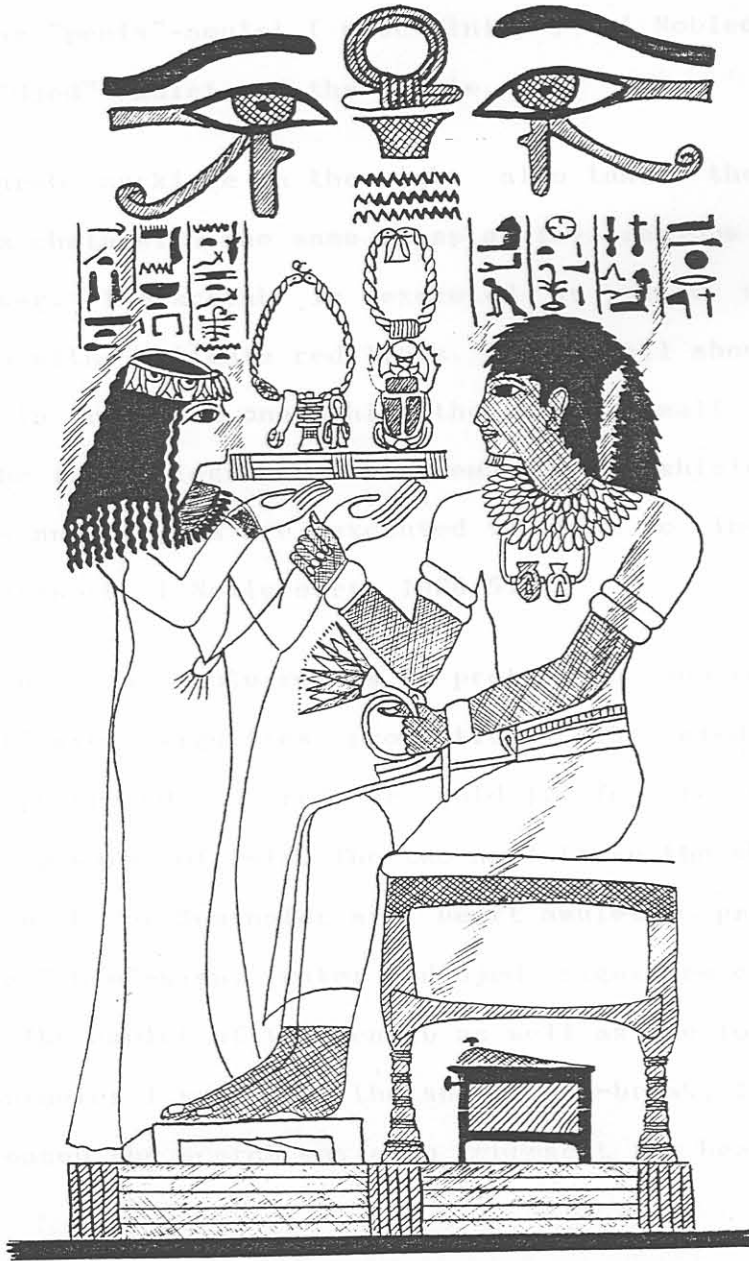


FIG.39. MERIT PRESENTING AMULETS TO SEN-NEFER.

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

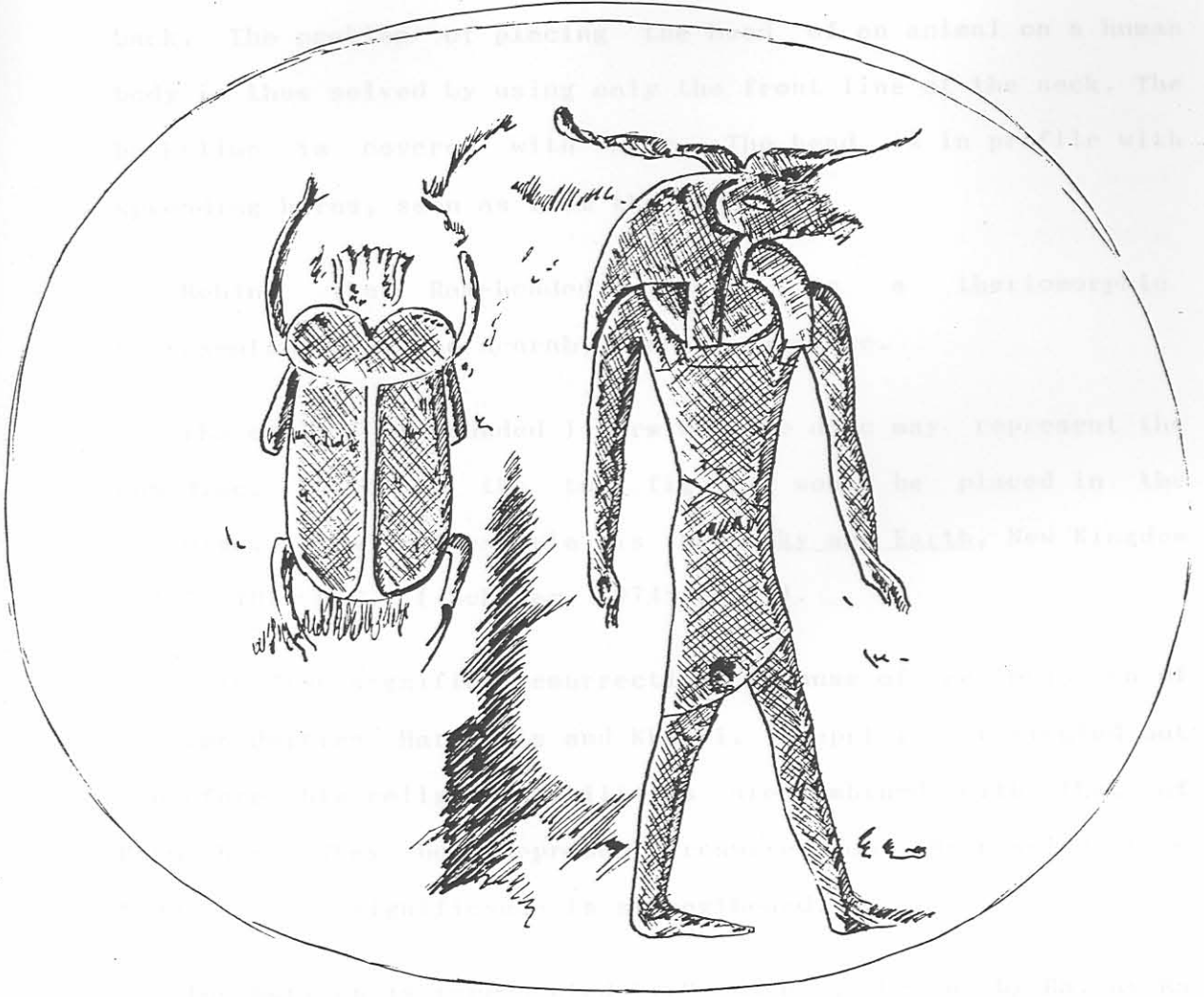


FIG.40. BAS-RELIEF DISC WITH A SCARAB AND
RAM-HEADED FIGURE.

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.

SCULPTURE

Khepri is not often seen in sculpture in the round. Examples vary from miniatures to colossal scarabs. They were mainly used during life, e.g. on temple premises for the living to appreciate and to benefit by. They also protected the temple premises in the same way that a scarab amulet will protect a human being.

There is a fine example of a colossal scarab set on a plinth, belonging to the reign of Amenophis III (1417-1397 B.C.). It is to be found beside the sacred lake at the temple of Karnak (Lurker, 1980:104). An example of a similar colossal scarab is to be found in the British Museum, London.

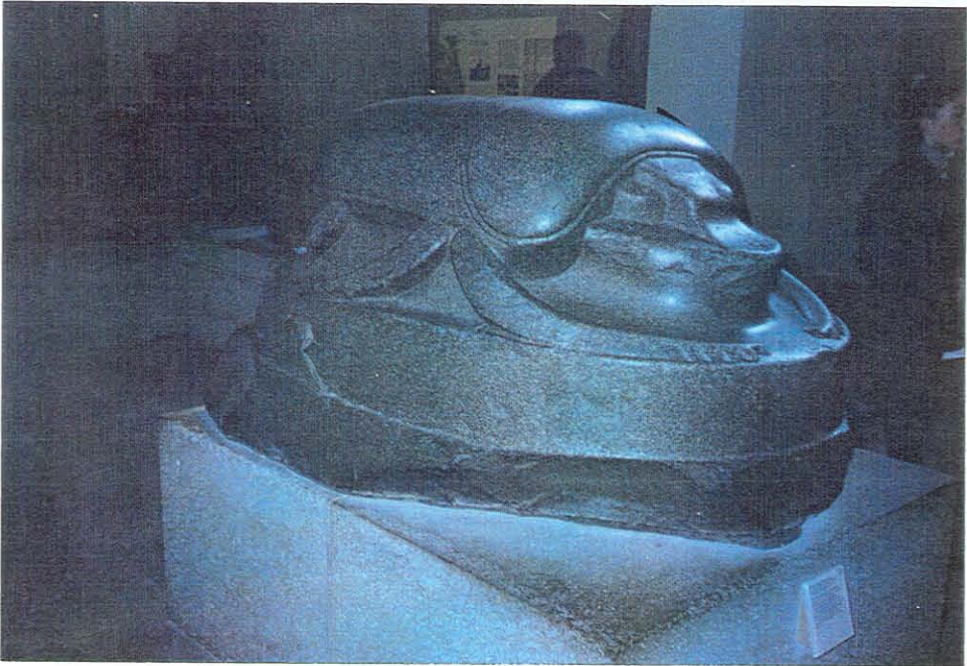
In this Great Granite Scarab [Fig. 41a-c] Ptolemaic Period, 200 B.C. (James and Davis, 1983:60), the main feature is the monumental size⁶⁶.

The black granite is smoothly finished and polished. There is no detail on the legs but for slight marks on the front legs to indicate claws. The head is heavy with enormous mandibles set deep into the thorax. The elytra are also finished off with a single groove around the edge and the "V"-shaped marks typical of the Egyptian way of portraying the *Scarabaeus sacer* L., are placed on the elytra.

66. This scarab was found in Constantinople in modern times. It may have been transported there in Roman times. Originally it was from Heliopolis and probably stood in a court of a temple of Ra at Heliopolis (James and Davis, 1983:6).



A



B

FIG.41 A-C. GREAT GRANITE SCARAB.



C

FIG.41 A-C. GREAT GRANITE SCARAB.

The proportions of the scarab are well executed, especially if one bears in mind that it is actually a tiny insect, enlarged to monumental proportions.

The Faience Scarab [Fig. 42], Ptolemaic Period, 3320-30 B.C. forms part of the Leo Mildenberg collection. (Kozloff, 1986:3). It is moulded in such a life-like manner that it appears to have been based on a mould cast from the real specimen (Kozloff, 1986:3). The bright blue colouring of the faience has a shiny finish caused by the glazing.

These scarabs were not necessarily connected with the tomb. They were used as good luck tokens in temples or for private purposes. These examples may be significant for the living, i.e. good luck meant to keep evil away from the individual person and from the temple. It would therefore safeguard the individual or architectural structure against all harm. For the same reason temple deposits were placed under the foundations of the temples.

Ramses IX Presenting a Shrine Surmounted by a Scarab Beetle [Fig. 43] 1126-1108 B.C, reveals workmanship of a very high quality.

In this sculpture the prostrating figure of Ramses IX is the main feature and the scarab serves only to decorate the inscribed shrine. The scarab is facing in the same direction as the king, i.e. to the front.

FIG 43. RAMSES IX PRESENTING A SHRINE SURMOUNTED BY A SCARAB BEETLE.

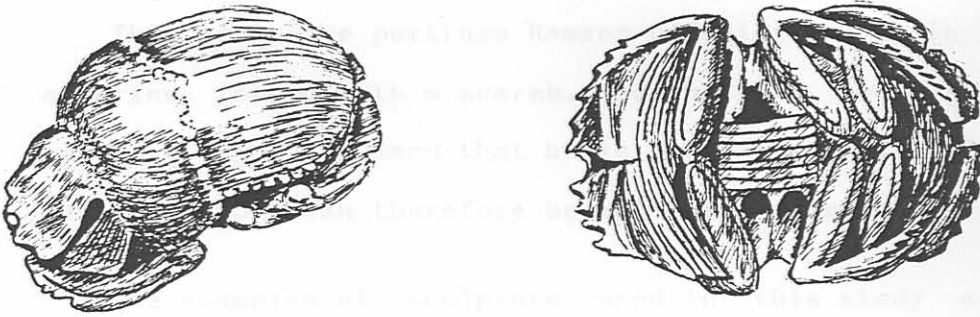


FIG.42. FAIENCE SCARAB.

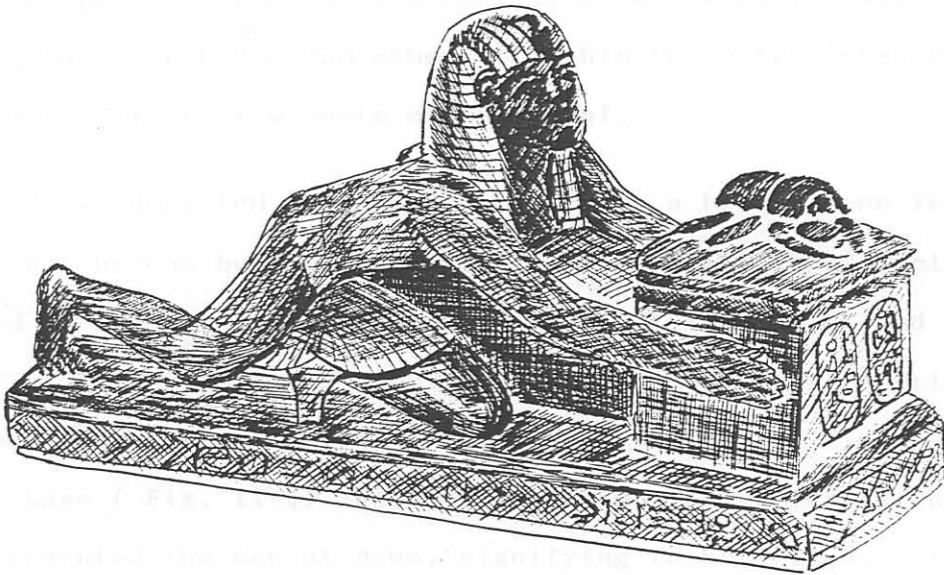


FIG 43. RAMSES IX PRESENTING A SHRINE SURMOUNTED BY A SCARAB BEETLE.

This sculpture portrays Ramses offering a gift in the form of a shrine, topped with a scarab. As the king is in a prostrating pose, it may be assumed that he is presenting this gift to a god. This sculpture can therefore be interpreted as an offering scene.

The examples of sculpture used in this study stresses the fact that Khepri had a specific significance for the living and for the dead. Although Khepri was more often connected with the dead as god of protection and resurrection, he also protected the living. These functions are apparent in sculpture as well as in jewelry worn during life, or in seals with their dual function as seal and amulet of goodwill and protection.

CONCLUSION

Khepri is depicted in a variety of art forms, e.g. jewelry, painting, sculpture and others. Within these art forms he can be seen in different manners of portrayal.

He is depicted theriomorphically, as a beetle seen from above so that he can be clearly recognised. This manner of depiction is used in relief [Fig. 40], painting [fig. 31] and beadwork [Fig. 15]. Beetles, included in bead mummy coverings are executed in the same way as amulets but for the inscription on the base [Fig. 17]. When depicted theriomorphically the beetle represented the sun at dawn, signifying resurrection.

The beetle is also depicted in combination with other animals or birds, e.g. the ram-headed winged scarabs on the Coffin of Maakare [Fig. 22].

Anthropomorphically the beetle is portrayed with a human figure plus the whole beetle for a head. In these examples the human figure may be standing, sitting or squatting, but the beetle is seen from above, with or without the wig. This manner of depiction can be found in papyrus illustrations and painted reliefs. An unusual manner of portrayal is the human being with the body of a scarab [Fig. 35], plus the human head and limbs. In the Heart Scarab of Sobkemsaf a human-faced beetle is found. In this example the human face and head are masterfully incorporated in the shape of the beetle.

Whether depicted theriomorphically or anthropomorphically, it is important that Khepri is depicted as clearly as possible so as to be recognizable. Khepri was incarnated in the scarab beetle which to the Egyptians was the symbol of resurrection. The anthropomorphic form of Khepri is nothing but a representation of the nature and function of the god. The image does not represent the true form of the god. The theriomorphic form on the other hand, is a true representation of the beetle in which the god incarnated.

A very important aspect in Egyptian art is the inclusion of signs and symbols with religious meaning. Through analysis of these signs and symbols the purpose of the work of art can be explained and understood. The Egyptian artist therefore expressed himself very clearly. Khepri, symbolising protection and rebirth, was often found in combination with other gods, signs and symbols.

In Egyptian religious art colour was used for its symbolic value. Khepri was depicted mainly in blue, black and green - all colours referring to death and afterlife.

Egyptian religion used works of art to act out religious performances. Khepri was therefore deliberately included in art. Khepri was depicted as creator who created himself. As protector he appeared in the following ways: a) He protected the heart which to the Egyptians symbolized the conscience etc. b) Together with the sons of Horus he protected the intestines. c) He protected the body of the deceased as well as the Ba. He was the god of resurrection ensuring new life in the Netherworld and together with the falcon wings formed the emblem of Upper and Lower Egypt.

EXCURSUS

SCARAB SEALS

INTRODUCTION

As thorough research has already been done by other authors on scarab seals, this excursus will only deal with specific examples found in the Republic of South Africa. The examples will be described and analysed on both the obverse and reverse sides to explain their function. As it is very difficult to give an iconological interpretation of the individual seals, an interpretation incorporating all the seals, will follow at the end of this excursus.

Seals found in the Republic of South Africa included in this study, are all in the shape of a scarab beetle resting on a flat base, the underside of which is carved with an inscription or design. All these scarab seals are perforated lengthwise and would have been carried on a string. Two examples of scarab amulets are uninscribed and included in this study to stress the amuletic value of the scarab. These scarabs were exhibited as single objects or as beads on a string.

HISTORICAL BACKGROUND

Scarabs beetles figured frequently in Egyptian objects, e.g. difference in reading (Miller, 1933:25). He called Aten's solar disk god. Aten signified the sun as heavenly body. He was represented as a sun-disk whose rays ended in hands holding the ankhs (Lurker, 1980:31).

the stamp seal⁶⁷. Bray and Trump, 1982:216). Scarab amulets with engraved designs on the reverse side, appeared from the late Old Kingdom (2705-2250 B.C.) onwards (Ward, 1978:45). Scarabs became extremely popular from the Middle Kingdom onwards (2035-1668 B.C.) (Wilson, 1986:18). From the XIIth. Dynasty these inscribed amulets were used for actual sealing (Ward, 1978:46).

During the rule of Akhenaten⁶⁸ known as the Amarna Period (1356-1339 B.C.) (Aldred, 1986:8), a decline in the use of scarabs can be seen. The reason for this was that the minor deity Aten became the universal deity of the Amarna Period (Millar, 1989:15). During the fifth year of the reign of Akhenaten, the final break with Amun and his priesthood became official (Millar, 1989:25). The new monotheistic religion did not include other gods such as Khepri. Large scarabs were made up to the beginning of Atenism, e.g. the "lake" scarab, announcing the lake erected for Queen Taiy, of Amenhotep III, XVIIIth. Dynasty (1384-1345 B.C.) (Casson, 1982:64f.). During the rule of Akhenaten, not a single scarab was produced except for the heart

67. A seal is a small device or object, made of a hard substance bearing an impression in intaglio which can be transferred upon a soft clay or wax. Usually the purpose was to mark ownership (Wilson, 1986: 18).

68. Amenophis IV changed his name to Akhenaten because of the difference in meaning (Millar, 1989:25). He exalted Aten as sole god. Aten signified the sun as heavenly body. He was represented as sun-disc whose sunrays ended in hands holding the ankh (Lurker, 1980:31).

scarab of Akhenaten (Petrie, 1978:27). This scarab is of silver plate on brown quartz and found in Tell Amarna (Petrie, 1978:xxxvi no.33). Under other XVIIIth. Dynasty pharaohs such as Tutankhamen (1339-1329 B.C.), Ay (1329-1324 B.C.) and Harmhab (1324-1296 B.C.), scarabs again became popular (Petrie, 1978:27) The reason for this was the abandonment of the Aten and the return to the previous religion during the reign of Tutankhamen.

During the XXVIth. Dynasty (664-525 B.C.), the use of scarabs became very rare because of the religious connotations of the scarab and disappeared under the Persians (450 B.C.). Seals were still used but not scarab shaped seals. It was never used again under the Saites (664-525 B.C.) and the Ptolemies (332-30 B.C.) (Petrie, 1978:33).

From the selected examples found in the Republic of South Africa only four are dated. The dates given are 1720 B.C; 1479-1425 B.C; 1200 B.C. and 600 B.C.

FUNCTION OF SCARABS

The scarab was regarded as a very powerful amulet because of its ability to create new life after death (Ward, 1978:44). The scarab signified the regenerative powers of Atum and the sun (Ward, 1978:46). The inscribed amulet was used as a button seal or seal amulet of which the design is completely of native Egyptian origin (Ward, 1978:45). Scarab seals were stamp seals which gave a single impression. The stamp seal was ideal for papyrus used by the Egyptians because of the flat, oval base. It became distinctive and its form, the scarab, almost a national

emblem (Hughes, 1972:19). It became so popular that it was imitated by nations around the Mediteranean, such as the Greeks and Etruscans (Hughes, 1972:19).

Inscribed scarabs were used for different purposes. Apart from scarabs used on the mummy as heart amulet or just scattered among the wrappings, they were used as temple or foundation deposits. An example is the temple deposits from the destroyed temple of Queen Tauseret, XIXth. Dynasty (1297 B.C.). These deposits consisted of a number of objects including an inscribed scarab (Saleh, 1987:pl.224). They were used to mark the building as the property of the erector, or as dedication to a deity. It is also assumed that they may have had prophylactic functions (Saleh, 1987:224).

Scarabs used for royal announcements date from the reign of Tuthmosis III (1479-1425 B.C.), but those belonging to Amenophis III (1384-1345 B.C.) are more common. These large inscribed historical scarabs [fig.44] were unparalled in size. They bore long historical inscriptions and included "marriage"-, "lion hunt"-, "cattle hunt"- and "lake" scarabs (Petrie, 1978:XXXI). An inscription on a "lion hunt" scarab reads as follows: "Live in Horus, the strong bull, uprising in Truth, Lord of the Double Crown, establishing laws, making ready both plains. Horus of Nubti, great and mighty, smiting the Setiu, King of Upper and Lower Egypt, RA-NEB-MAOT, son of Ra, AMENHETEP HEQ UAST, granted life, and the royal wife TAIY who liveth. Reckoning of lions brought by His Majesty in his shooting by himself, beginning in the first year up to the tenth year, lions, terrible, 102."

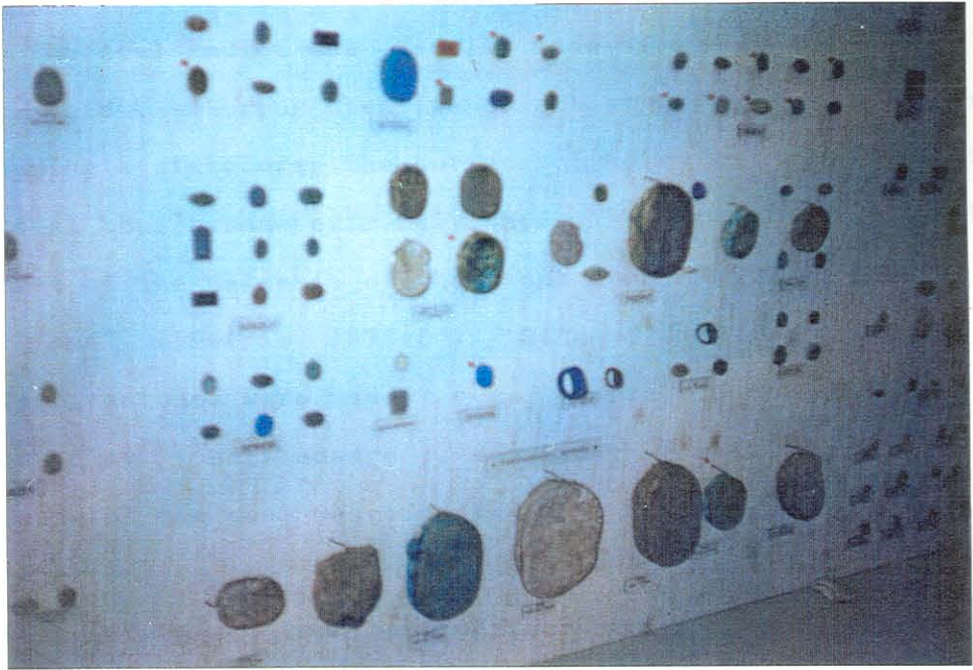


FIG.44. SELECTION OF SCARABS IN THE BRITISH MUSEUM, LONDON
SHOWING THE LARGE HISTORICAL SCARABS.

(Petrie, 1978:xxxii). Scarabs used for announcement had the historical function, as they were used during the lifetime of the pharaoh, to document certain events.

GENERAL CHARACTERISTICS

The seal amulet was usually made of a hard substance, e.g. steatite, fibrous steatite or schist which were all hardened by adding a glaze over the surface (Helck and Otto, 1984:973). The seal thus became extremely hard. "The result seems to be due to part of the magnesia of the stone combining with the silica of the glaze" (Petrie, 1978:8). Often a coloured glaze was used. Different stones were used, e.g. quartz, jade etc. as well as baked clay (earthenware) and ivory (Petrie, 1978:8). The hardness of the seal was important to keep the inscription clear after extensive use. Examples included in this study were made of steatite, faience, ivory and earthenware.

For engraving the Egyptians used a metal needle. Bronze, hardened copper and flint splinters were also used. No tools have been found, with the result that it can only be assumed that the above mentioned materials were used (Petrie, 1978:9).

Scarabs from the Republic of South Africa included in this study were mainly executed as follows; feather pattern to indicate hairy legs; head of lunate form; notched clypeus; "V"-notches on the elytra or smooth elytra. Varieties do exist, e.g. the elytra portrayed as if covered by a net [fig.49] and "V"-notches omitted and being replaced by short lines [fig.51].

When scarabs in general are studied, a variety of designs can be seen, e.g. the geometric design, of which the "maze" pattern may be the oldest (Ward, 1978:47). The "maze" pattern is difficult to classify in a specific group as it is very individual and unique. It was used in the making of early scarabs. Examples were found in Matmar, Mostagedda, Qay and Abydos (Ward, 1978:47). These designs may have developed from designs of stick animals or human figures. The area covered with the design is usually divided in half (Wilson, 1986:pl.91).

Scroll patterns were made up of interlocking spirals. These developed from plant ornaments. They were often used as a framework around a design. Concentric circles were used in the same way, but also as primary motif. Coiled and knotted designs were inclined to fill the whole seal-surface (Wilson, 1986:92ff.).

Early animal and human motifs were very simple, but developed to more elaborate designs. The same may be found in plant motifs which often included the papyrus or lotus (Wilson, 1986:98ff.).

The inscriptions on the undersides of the scarabs found in the Republic of South Africa, may be hieroglyphic inscriptions, e.g. the name of Tuthmosis III, or designs which may be of plants or animals, or abstract patterns.

FIG. 45. SCARABS ON DISPLAY IN THE NATIONAL CULTURAL HISTORY AND OPEN AIR MUSEUM, PRETORIA.

SEALS IN THE REPUBLIC OF SOUTH AFRICA

A number of scarab seals can be found in the Republic of

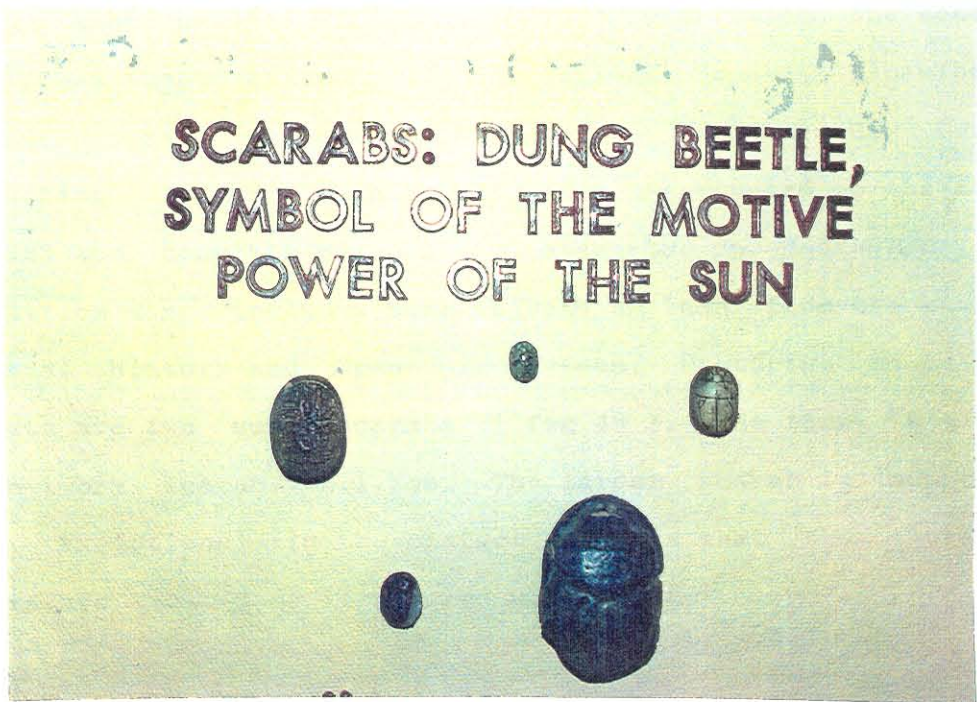


FIG.45. SCARABS ON DISPLAY IN THE NATIONAL CULTURAL HISTORY AND OPEN AIR MUSEUM, PRETORIA.

South Africa, but only certain examples were selected for this study. In the National Cultural History and Open Air Museum, Pretoria, five scarabs are exhibited [fig.45]. The Wellington Museum, Wellington, has eighteen scarabs in its possession [fig.46] of which some are badly damaged [figs.47a+b]. This museum also houses a scarab mould⁶⁹ with which the scarab itself was shaped [fig.16]. The National Museum, Bloemfontein houses a small collection of objects from the Guy Brunton collection [fig.48]. This collection was donated to the museum in 1928 and consists of objects excavated in Mostagedda. The exhibition also includes some objects on loan from the National Cultural History and Open Air Museum, Pretoria. Among these objects are two small scarabs [fig.49]. The first is a small green ivory scarab, L.1,2cm. The larger scarab is mounted in gold. Exceptional in the larger one, is that the thorax and elytra are treated as if covered with a net⁷⁰.

69. See Petrie (1978:XXXVII no. 30) for terra-cotta mould which belonged to Amen-onkh-Tut- Heq-an-Nesut (Tut-onkh-Amen - after the conversion). Moulds were used in the XVIIIth. and XIXth. Dynasties. Two moulds were used - a back and a face. The two halves were joined together and glazing added to link them. This method was also used in the making of Ushabtis (Petrie,1978:9). An example of a mould for the underside can be seen in Petrie (1978:xxxiii no.45).

70. A similar example can be found in Petrie (1978:lxviii no.75).

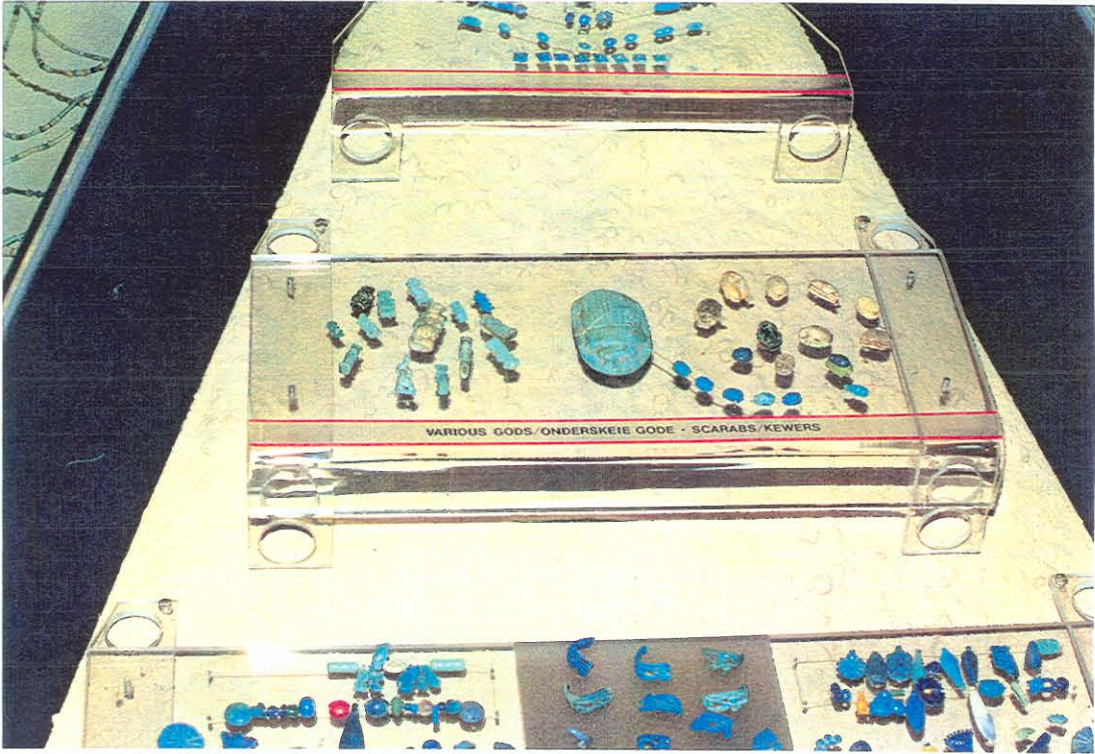


FIG.46. SELECTION OF SCARABS ON DISPLAY IN THE WELLINGTON MUSEUM, WELLINGTON.



A



B

FIG.47 A+B. SCARABS HOUSED IN THE WELLINGTON MUSEUM,
WELLINGTON. OBTVERSE AND REVERSE SIDES.



FIG.48. PART OF EXHIBITION IN THE NATIONAL MUSEUM, BLOEMFONTEIN.

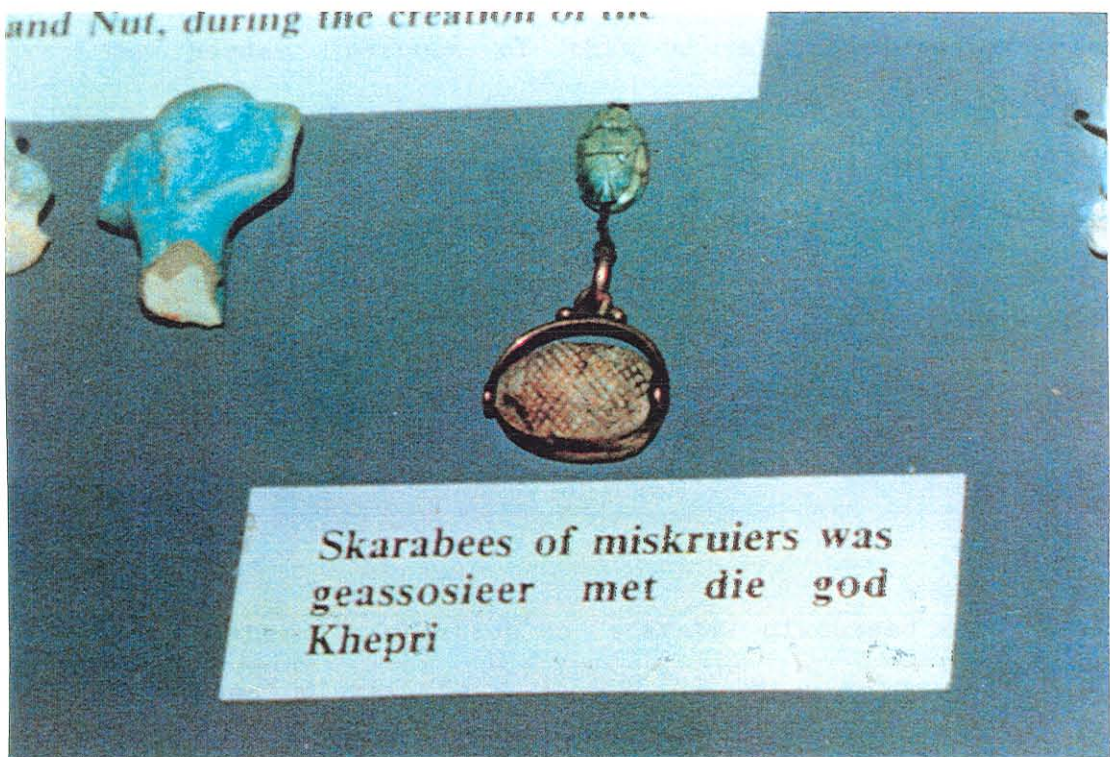


FIG.49. SCARABS IN THE NATIONAL MUSEUM, BLOEMFONTEIN ON LOAN FROM PRETORIA.

The seals will be discussed according to the inscription or decoration carved on the reverse side. The selected examples from the Republic of South Africa do not represent all the kinds of designs described by Ward (1978:49ff.) and Wilson (1986:pl.91ff.), e.g. the "maze" design is not represented. Some bear hieroglyphic inscriptions.

Concentric circles (Wilson, 1986:pl.95), became extensively used over a long period (Wilson, 1986:18). They may occur as primary motif or in conjunction with other motifs, such as religious symbols or personal names. The design was used in two ways: a) repeatedly over the seal surface and b) as a border pattern.

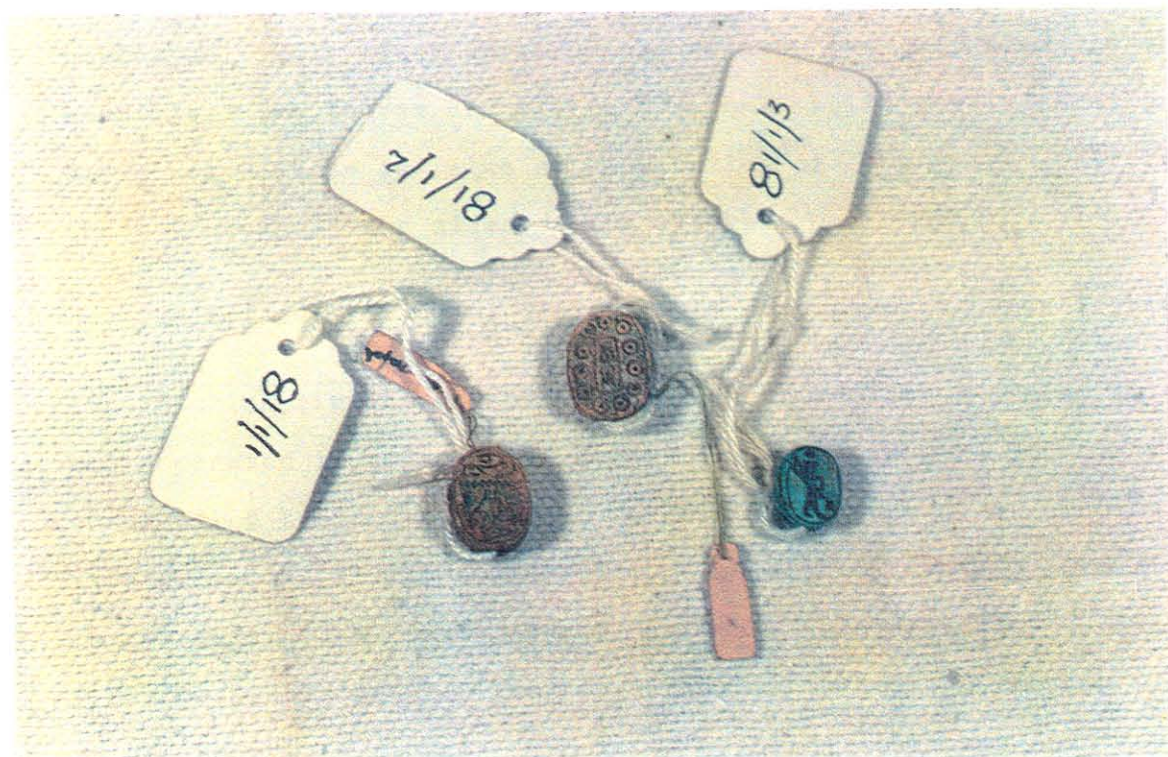
The Ivory Scarab [figs. 50 a+b]⁷¹ is an example of a seal inscription where concentric circles are used as a border pattern around the oval circle bearing the royal name of Tuthmosis III.

The border pattern of this scarab consists of eleven concentric circles. The number of circles bears no significance as they vary according to size and space available. In other similar examples the amount vary from eight, as in the scarab of Pepa (Petrie, 1978:XXI no. 6), up to fourteen circles as can be seen in the scarabs of Ramses (Petrie, 1978:XLI 64-51). The

71. For further information on scarabs discussed see "List of Illustrations" p. xiiiiff.



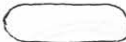





A



B

FIG.50 A+B. SCARABS FROM THE NATIONAL CULTURAL HISTORY AND OPEN AIR MUSEUM, PRETORIA. OBVERSE AND REVERSE SIDES.

edge of the seal has a thin line around it⁷².

The date given in the Museum Catalogue (see p.xiii) being the Vth. Dynasty, is therefore incorrect. Tuthmosis III ruled during the XVIIIth. Dynasty, 1479-1425 B.C. [fig.51]. The name of Tuthmosis is written in a oval  replacing the cartouche (Zauzich, 1980:39)  which is an elongated "shen"-sign , signifying eternity (Budge, 1988:61f.). The name of Tuthmosis III consists of a triconsonantal sign "hpr" , the biconsonantal sign "mn" , and a taxogram, sun (light, time)  (Davies, 1987:32ff.).

All six legs of the scarab are visible, with feathery lines to portray claws. The head is executed as a half circle with a thin line around the edge. The mandible and flanks are delicately portrayed. Only four protruding points can be seen in the mandible. The thorax and elytra form one solid area without any divisions. There is also no indication of a suture. Only two short lines mark the sides of the elytra.

The following kind of design to be discussed is human figures

72. This inscription may be compared with similar examples which are decorated in the same way, but for the amount of circles surrounding the royal name (in both cases only eight circles) (Petrie, 1978:XXVIII nos.94+95). The circles are all depicted in exactly the same manner as the hieroglyphic sun-sign (Davies, 1987:32ff.). Therefore they may represent the sun with which Khepri is closely associated as being the sun at dawn. The decoration bears the religious significance of Tuthmosis as son of the sun-god Ra, who will live eternally.

which can be seen as stick-like figures shown in the First Intermediate Period (2250-2055 B.C. | | Gard, 1970:49), but became more elaborate in later periods (Wilson, 1966:pl. 29). They are shown in various positions. Some walking figures are of the form:

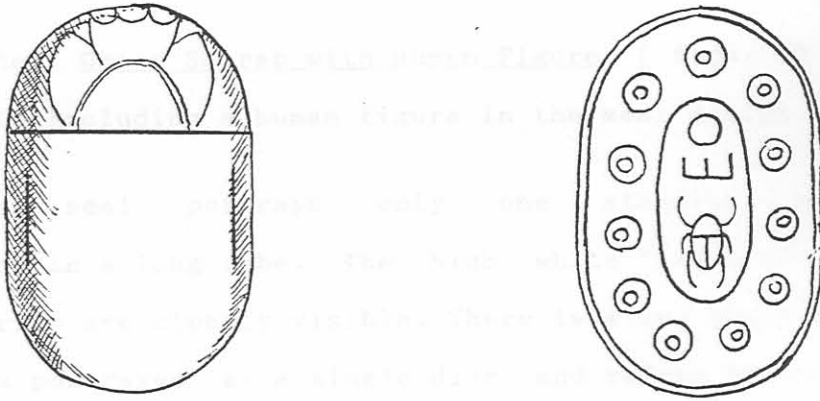


FIG.51. IVORY SCARAB.

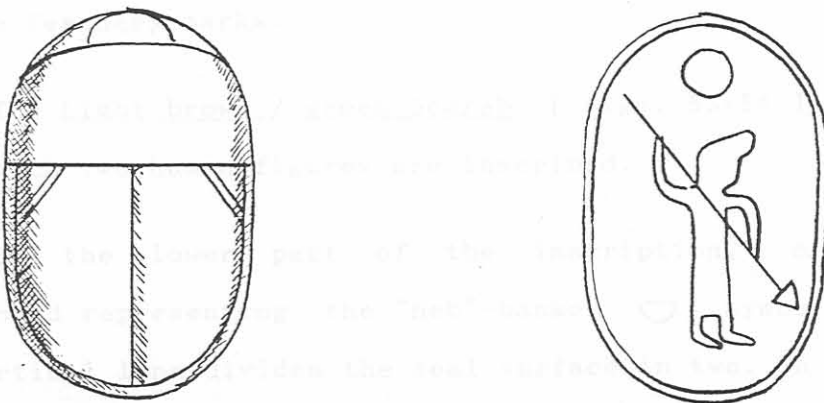


FIG.52. GREEN SCARAB WITH HUMAN FIGURE.


which can be seen as stick-like figures shown in the First Intermediate Period (2250-2035 B.C.) (Ward, 1978:49), but became more elaborate in later periods (Wilson,1986:pl.99). They are shown in various positions. Single walking figures are often found.

The Green Scarab with Human Figure [figs. 50 a+b] is an example including a human figure in the seal design.

The seal portrays only one standing male figure, dressed in a long robe. The high white crown of Upper Egypt and arrow are clearly visible. There is a sun above his head. The sun is portrayed as a single disc and refers to the pharaoh as son of the sun-god. The figure walks from left to right. The seal has a thin groove around the edge [fig. 52].

The scarab is very small with fine detail. The thorax is simple and the elytra divided with a suture. There is a thin line around the edge. The usual "V" notches are replaced by two short diagonal lines on each wing-shield. The legs show very vague feathery marks.

The Light brown / green Scarab [figs. 53+54] is an example on which two human figures are inscribed.

On the lower part of the inscription, a half circle is found representing the "neb"-basket  symbolizing safety. A vertical line divides the seal surface in two. On both sides of this line human figures can be seen. There are two small dots above each figure. [fig.54]. Short lines or dots placed next to one another indicates plural (Hobson, 1987:159). The numeral is

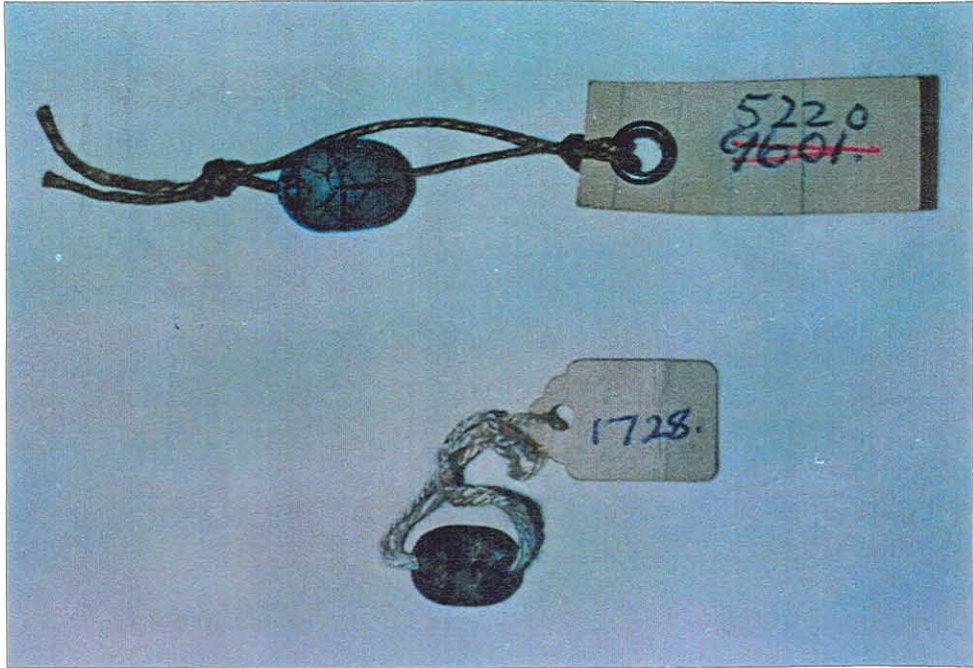


FIG.53. SCARABS FROM THE CULTURAL HISTORY MUSEUM, CAPE TOWN.

placed after the noun which is generally portended by the
angular (Jaxley, 1927:43f.). Because of the inclusion of the
"god", this inscription signifies safety.

The scarab itself shows very little detail. The thorax is
the only part which is clearly defined. The abdomen is
represented by a few lines. There are no markings on the base
of the scarab. The scarab is shown in profile, facing right.

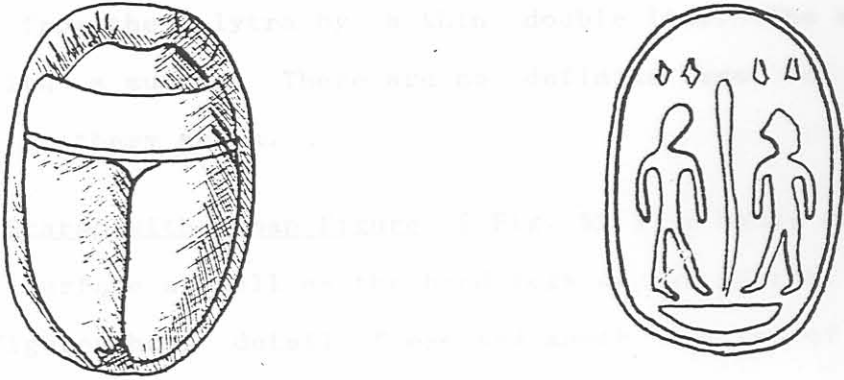


FIG.54. LIGHT BROWN/GREEN SCARAB.

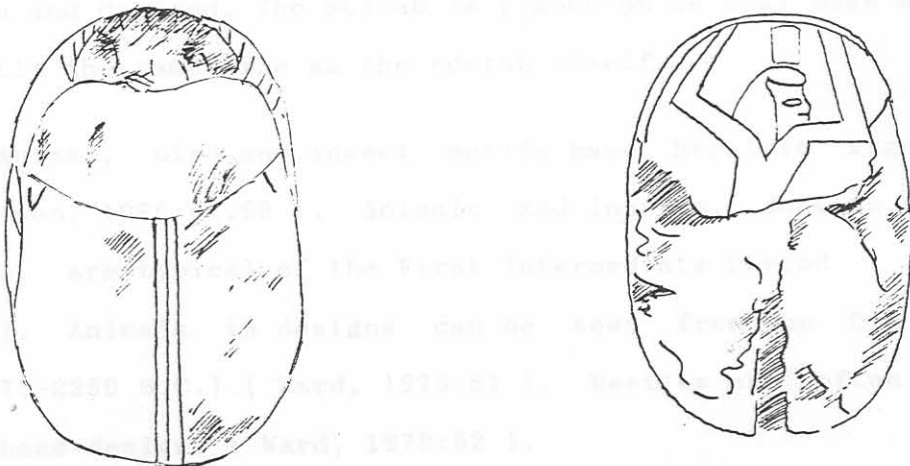


FIG.55. SCARAB WITH HUMAN FIGURE.

placed after the noun which is generally portrayed in the singular (Davies, 1988:43f.). Because of the inclusion of the "neb", this inscription signifies safety.


The scarab itself shows very little detail. The thorax is divided from the elytra by a thin double line. The elytra is simple with a suture. There are no definite legs but the base has fine feathery marks.

The Scarab with Human Figure [Fig. 55] is badly damaged on the seal surface as well as the hind legs of the scarab. The face of the figure shows detail of eye and mouth. On top of the head is a perfume cone. Both arms are raised, in the pose of a Ka figure. Because of the badly damaged seal surface (only the upper part of the figure can be distinguished) it is not possible to analyse the significance of the seal.





The head of the scarab shows fine detail, especially in the mandibles. The thorax is depicted in a slight curve. Three lines indicate the suture and small "V" marks can be seen on the elytra. The front legs show fine markings, but the hind legs are plain and damaged. The scarab is placed on an oval base which has exactly the same size as the scarab itself.

Animal, bird and insect motifs have heraldic significance (Wilson, 1986:pl.99). Animals and insects, done in a linear style, are typical of the First Intermediate Period (2250-2035 B.C.). Animals in designs can be seen from the Old Kingdom (2075-2250 B.C.) (Ward, 1978:51). Beetles are often included in these designs (Ward, 1978:52).

The Scarab with Bird Inscription [fig.56] is unfortunately damaged all around the edge, but the inscribed bird can still clearly be seen. The bird is portrayed as a chick.

Traces of a thin line around the edge can be distinguished. A chick represents the hieroglyphic sign "w". A bird as portrayed in this example bears the hieroglyphic meaning of "weak" or "small". The inscription portrays a bird facing right. It is placed on a line and has a sun-disc above it. The sun-disc represents the god Ra or in hieroglyphic writing the sun, light or time (Davies, 1987:34). The other two parts of the inscription, to the left and right, are too badly damaged to be distinguished. The sign to the right may however be the biconsonantal sign "ti"  . Below the feet of the chick is one horizontal line. Because of the damaged signs at the sides, it is difficult to analyse the meaning of the total inscription⁷³.

The scarab itself is badly damaged around the edge. The thorax and elytra show no detail, but for a suture. All the legs are depicted. They are all damaged.

73. A number of similar examples with bird-inscriptions can be seen in the work of Petrie (1978:LV 29-37). These examples are mainly executed in pottery. The birds all face right. They are placed either on the "Neb"  or on two or three horizontal lines (multiples)  (Davies, 1987:44). A sun-disc or small square, the "p"-sign  (Davies, 1987:31), is included plus the "s"-sign  . These examples in Petrie (1978:LV29-37) all belonged to Psemthek I, XXVIth. Dynasty. They are very similar to the one described.

The Green Steatite Scarab (figs. 53-57) is an example of an animal or insect design incorporating a scarab.

The underside of this scarab is hieroglyphic and contains a sun-disk (☉) and a bird (possibly a falcon) which is a hieroglyph for "ntr" (god). The scarab is decorated with a bird (possibly a falcon) which is a hieroglyph for "ntr" (god). The scarab is decorated with a bird (possibly a falcon) which is a hieroglyph for "ntr" (god). The scarab is decorated with a bird (possibly a falcon) which is a hieroglyph for "ntr" (god).

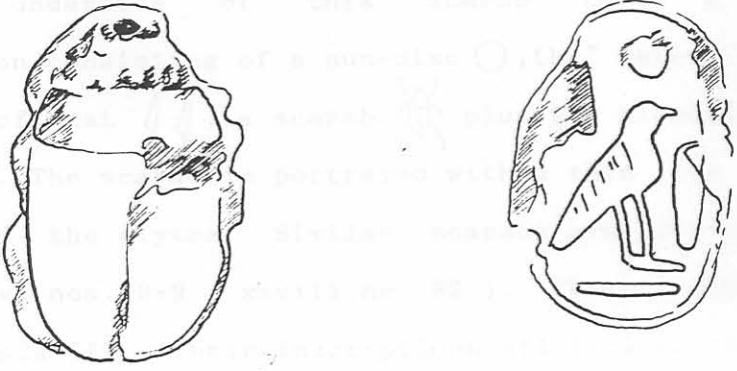


FIG.56. SCARAB WITH BIRD INSCRIPTION.

The inscription shows a winged scarab, Khepri, with a sun disk on its back, pushing the sun disk across the sky. The scarab is decorated with a bird (possibly a falcon) which is a hieroglyph for "ntr" (god). The scarab is decorated with a bird (possibly a falcon) which is a hieroglyph for "ntr" (god). The scarab is decorated with a bird (possibly a falcon) which is a hieroglyph for "ntr" (god).

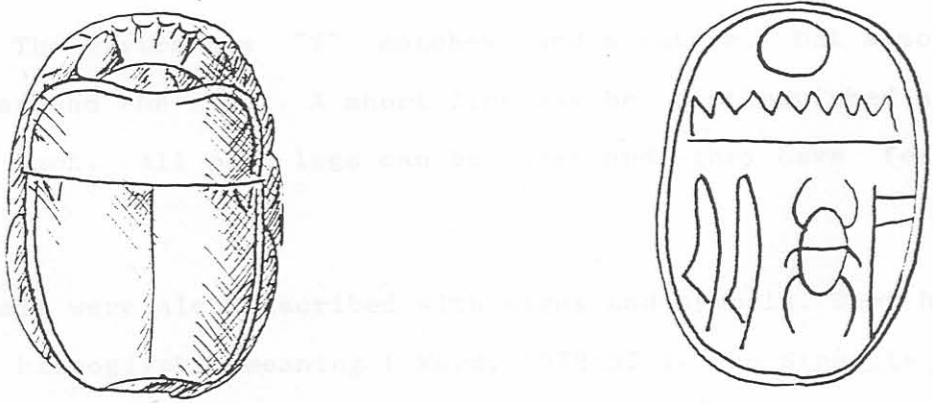








FIG.57. GREEN STEATITE SCARAB.

The inscription shows a winged scarab, Khepri, with a sun disk on its back, pushing the sun disk across the sky. The scarab is decorated with a bird (possibly a falcon) which is a hieroglyph for "ntr" (god). The scarab is decorated with a bird (possibly a falcon) which is a hieroglyph for "ntr" (god). The scarab is decorated with a bird (possibly a falcon) which is a hieroglyph for "ntr" (god).

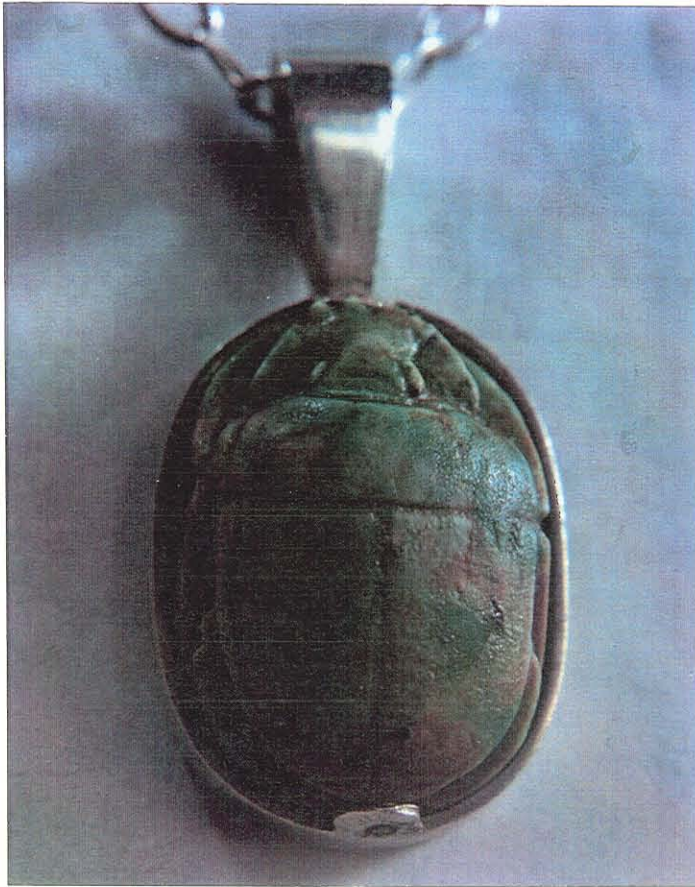
The Green Steatite Scarab [figs. 53+57] is an example of an animal (or insect) design incorporating a scarab.

The underside of this scarab bears a hieroglyphic inscription consisting of a sun-disc , the "water" sign , two feathers of Maat , a scarab  plus the hieroglyph for "ntr" - god  . The scarab is portrayed with a thin line dividing the thorax and the elytra. Similar scarabs are depicted in Petrie (1978:xxvi nos. 8+9 + xxviii no. 82). These examples belonged to Tuthmosis III. Their inscriptions all include the sun, water and scarab, therefore they, as well as the Green Steatite Scarab, are personal name scarabs of Tuthmosis III [fig.3]. But in the first mentioned examples in Petrie (1978), the feathers of Maat are replaced by a "nfr"-sign (nefer) , meaning good luck and happiness as well as "god" (Davies, 1987:44). In the second mentioned example the scarab is flanked by the feathers of Maat.

The Green Steatite Scarab itself shows fine detail. The thorax is decorated with a single line around the side and front edge. The elytra has "V" notches and a suture, but also fine lines around the edge. A short line may be distinguished at the centre back. All six legs can be seen and they have feathery marks.

Seals were also inscribed with signs and symbols. They have a strong hieroglyphic meaning (Ward, 1978:55). The Steatite Stone Scarab of Balyana [figs. 58 a-d] is a well preserved example with such an inscription.

The inscription shows a winged scarab, Khepri, with



A



B

FIG.58 A-D. STEATITE STONE SCARAB FROM BALYANA.



C



D

FIG.58 A-D. STEATITE STONE SCARAB FROM BALLYANA.

horizontally outstretched wings of Horus. Falcon wings may be interpreted as "the Living Horus". They were also used to refer to the two parts of Egypt, Upper and Lower Egypt. Eternal unity was of great significance in Egypt (Bonnet, 1952:720). All six legs of Khepri can be seen. Khepri is portrayed as the morning sun with the sun-disc in front of him. The sun-disc refers to the sun-god Ra. On both sides of the sun-disc are uraei with their tails curling over the sun to form one line connecting the two. Two ankhs are also seen. Minute detail of feathers is shown on the outstretched wings of the scarab. The body of the scarab is divided by a line indicating the thorax. No clear suture can be seen. This inscription signifies new life in the Netherworld under the protection of Horus and loved by Amen.

A scarab with a similar inscription can be seen in the work of Petrie (1978:XXX no.38). The scarab has no wings but the uraei are executed in the same manner as the above-mentioned example. It is described as: Ra - oa - Kheperu between uraei (reverse, Amen Mer-Amenhetep II "loved by Amen") (Petrie, 1978:XXX) [fig. 59].

The scarab from Balyana is of a green colour with brown patches, covered with glaze. The head is sunk deeply into the pro-thorax. Detail is given in the mandibles. The thorax is portrayed as a transverse section just behind the head. It has a very thin line around the edge at the front and sides. The elytra have thin lines around the edges plus a definite suture, dividing the two wing-shields and a small "V" shape mark at the top of

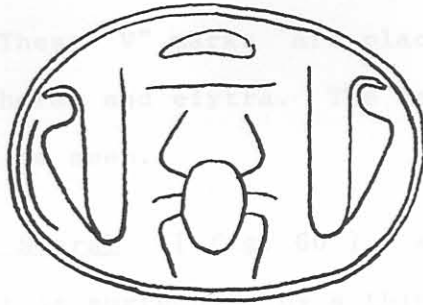


FIG.59. SCARAB WITH INSCRIPTION INCLUDING KHEPRI, SUN-DISC AND URAEI.

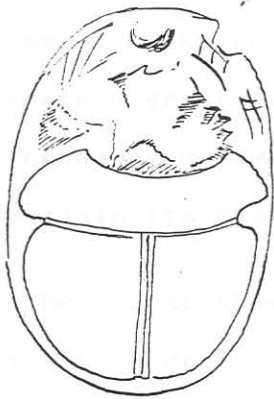


FIG.60. BEIGE SCARAB.

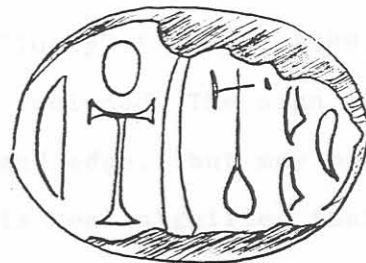
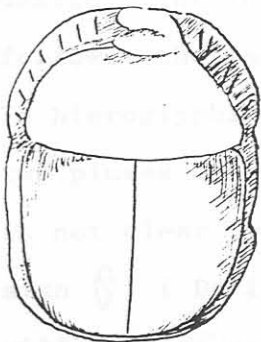







FIG.61. LIGHT BROWN SCARAB.

each elytron. These "V" marks are placed against the dividing line between thorax and elytra. The legs have no detail but all six can clearly be seen.



The Beige Scarab [fig. 60] shows a fine intriguing inscription. It is surrounded by a thin line around the edge of the seal. The inscription includes the wings of Horus (protection) on top. Below that, in the centre is a fish. The fish was often used (Wilson, 1986:99) and had a heraldic significance. This sign is flanked by two udjat eyes. Below that are small marks which are not clearly distinguishable. They may indicate a great number (plural) (Davies, 1988:46). Because of the damaged lower part of the scarab seal it is not possible to explain its significance.

The scarab shows fine detail. The thorax is divided from the elytra by a double line. The suture consists of three lines. The legs form a horizontal strip with fine markings. The head of the scarab is damaged.

The Light Brown Earthenware Scarab [fig. 61] is an example where a purely hieroglyphic inscription is portrayed in the seal design. The inscription of the scarab reads transversely as follows: the "neb"-basket  ; ankh  and the "nefer"  ("god"). In hieroglyphics this sign means "lucky" (Budge, 1988:226). The two plumes of Maat  , are also included. The sign to the right is not clear because of the damaged edge, but may be the "ti"-sign  (Davies, 1987:32). This seal signifies that the owner will have a safe rebirth, that he will receive a just trial before Osiris and that good luck and happiness will await him in

the Netherworld.

Fine detail can be seen on the head, but the right side of the scarab is damaged. The thorax is simple and divided from the elytra by a small line. A suture is found. All six legs are vaguely indicated with feathery marks.

The delicate Small faience Scarab [fig. 62] portrays only the feather of Maat , the hieroglyphic "i" as well as the "nefer" -sign, "nfr" . As hieroglyphic inscription the seal reads "i-nefer" or "Maat-nefer". The two signs combined bear the significance of a fair trial against the truth or justice of Maat. It will therefore safeguard the owner in the trial before Osiris.

The scarab is depicted in a very vague manner. The thorax and elytra form one plane with only three marks to indicate division. No legs can be seen. The scarab is placed on a base.

The following two examples bear no inscription - therefore they are not seals, but were used as amulets. They were selected for this study to stress the significance of the scarab. The scarab had its own strong religious significance of goodwill and rebirth, which did not depend on the inscriptions on the reverse side of seals.

The very small Blue Faience Bead [Fig.63] shows practically no detail. The body-parts are vaguely indicated. All six legs are portrayed. There is no base and the bead is flat on the underside. There is no inscription. It is not perforated like the seals, but a tiny faience loop is added at the head of the scarab.

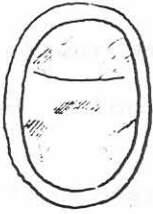


FIG.62. SMALL FAIENCE SCARAB.



FIG.63. BLUE FAIENCE BEAD.

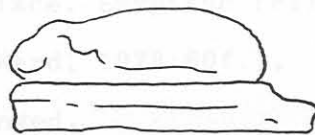


FIG.64. SCARAB BEZEL.

The amuletic significance of this bead lies solely in the scarab shape, signifying well being and resurrection to a new life in the Netherworld. The colour blue refers to death. The colour was chosen deliberately. Faience was mostly blue but other colours are also found.

The Scarab Bezel [fig. 64] is slightly damaged at the front and back. This scarab is executed in blue faience. The head is visible, but the thorax and elytra form one area with only very vague indications of a division. The legs are not clearly indicated. The scarab is placed on a green base. No perforation, holes or loops can be seen, therefore this scarab may have been placed in a setting for use either as ring or amulet. The scarab is not inscribed.

The scarab bears only the significance of Khepri - goodwill and new life. The shape of the scarab in combination with the use of colour, stresses the new life after death.

The meaning of scarabs changed over the centuries. Uninscribed scarab amulets, or the obverse side of the amulet depicted as a scarab, assured recreation. According to Ward (1978:60) they came to be used as personal seals since the XIth Dynasty. The amuletic value of the beetle still continued, but the meaning also included good luck for the wearer. As the amuletic meaning became less important, the natural oval base was still very handy as seal surface. Egyptian religious concepts changed during the history (Ward, 1978:60f.), therefore the interpretation of the scarab changed.

In the interpretation of the inscriptions on reverse side, royal names were often used as symbols of power and did not necessarily imply direct connection with the king [Figs.51+57]. "The 'goodly god' thus represented could grant life, an idea that would apply to the living and the dead alike" (Ward, 1978:61).

Signs such as the two wings of Horus [Fig. 58a-d] may refer to the "living Horus", or the combination of Upper and Lower Egypt, but may also be used for symmetry. Animals were often included and it is not sure whether they were used as hieroglyphs or symbols [Fig. 56]. Many designs can therefore be interpreted in different ways, e.g. as hieroglyphic inscriptions, as religious symbols, included for symmetry or decoration, e.g. the spiral bordered or border of circles which may replace the cartouche (Ward, 1978:64) [Fig. 51].

These examples of scarabs, found in the Republic of South Africa, all bear the amuletic significance of the beetle, personifying the god Khepri. The object had a meaning in itself. " A scarab signifies the regenerative powers of Atum and the sun, making it a potent talisman to aid in obtaining life after death" (Ward, 1978:46). These seal amulets were all in the shape of a beetle. They were depicted according to the variety of details used to portray the scarab seal.

Completeness in Egyptian art had a religious significance of its own. The object or figure portrayed was required to be as complete as possible to be clearly recognised. Every aspect omitted would be incomplete in the life hereafter. Scarab seals

had an amuletic significance. The scarab representing the god Khepri, must therefore be executed in full detail so that the god is clearly identified and its magic potency can operate with maximum effect.

Each inscription or decoration, on the other hand, had its own specific meaning. Inscriptions on seals in the Republic of South Africa, included in this study, vary from concentric circles, human figures, bird and insect designs to hieroglyphic inscriptions.

Since Pre-dynastic times, Ptah, the Egyptian god of creation, was associated with the scarab beetle. This association was reinforced by the inclusion in art of the scarab beetle as a symbol of resurrection. This function is explained by his name Khepri, derived from the word "kheper", meaning "to become". He was incorporated in the dung beetle, the scarab beetle, because of the natural habits of this beetle.

Khepri was included in the Heliopolitan category as creator god together with Atum. Atum created himself from the chaos of Nun and later became identified with Ra. Khepri was also identified

CHAPTER IV

CONCLUSION

Khepri was most often depicted in the form of a scarab seal. The stamp seal in the form of a scarab was so extensively used in Egypt, that it was imitated by nations around the Mediterranean. Khepri however was also depicted in art.

The aim of this thesis was to determine the presence and significance of Khepri in religion and art. Art forms such as heart scarabs, mummy - coverings, coffins, jewelry, painting, relief and sculpture were studied and iconographically analysed to point out the presence and determine the significance of Khepri in Egyptian religion and art.

Since Pre-dynastic times, Khepri (Khepera) was included in Egyptian religion and mythology. During the Middle Kingdom his inclusion in art became extremely important. He was mainly a god of resurrection. This function is explained by his name Khepri, derived from the word "Kheper", meaning "to become". He was incarnated in the dung beetle, *Scarabaeus sacer* L. because of the natural habits of this beetle.

Khepri was included in the Heliopolitan cosmogony as creator god together with Atum. Atum created himself from the chaos of Nun and later became identified with Ra. Khepri was also included

Within the art forms in which Khepri appeared he was portrayed theriomorphically and anthropomorphically.

in the later Theban cosmogony, which incorporated the earlier cosmogonies such as that of Heliopolis. Khepri was included in Egyptian mythology because of his self creative powers as sun-god at dawn. He was described as a bisexual god or a god of single sex.

In Egyptian funerary literature, Khepri was included, e.g. in the Book of the Dead, where he had the religious significance of protecting the heart of the deceased for life in the Netherworld. This was done according to certain instructions, e.g. Spell 30B. In the Am Duat he traveled together with Ra in the night barque to renewed youth and life in the Netherworld. He triumphed over death as he appeared as the morning sun at dawn. Therefore life triumphed over death and light over darkness.

Khepri was associated with the sun. According to the Egyptians the sun was a ball rolled across the heaven by a creator. He was seen as a self existant creator-god and therefore called "Father of the gods".

By including Khepri in tomb art, religious literature and funerary equipment, his religious significance was to ensure, for the deceased, a safe journey through the realm of the night to the Netherworld. As a result of which the deceased would enjoy renewed youth and life. Being a god of rebirth Khepri was also a protector and as such played an important role for both the living and the dead.

Within the art forms in which Khepri appeared he was portrayed theriomorphically and anthropomorphically.

Theriomorphically, Khepri was seen as a beetle pushing the sun-disc in front of him or placed inside the sun-disc. He may even hold two sun-discs - one between the front and one between the hind legs. Often he would hold other objects between his legs, e.g. a cartouche, "shen"-sign or "neb"-basket. The figure of Khepri may be combined with that of other deities, e.g. the ram-headed Ra or Horus (falcon wings). Whenever Khepri was depicted theriomorphically, he represents the sun at dawn. Therefore he signified the coming of a new day which had the religious significance of new life for the deceased.

When depicted anthropomorphically the entire insect was used to replace the human head. The human figure may be standing, seated, crouching or squatting, but the beetle would always be seen from above. The human figure was executed according to the canon of proportions based on the grid, used by Egyptian artists. The different parts of the body were placed either in full frontal view or in profile (except for the hips). The figure may be depicted with or without the thick mass of hair (wig) on anthropomorphical depictions. Depicted according to this manner the god Khepri had the religious significance of creator, protector and ruler.

For the living Khepri had the religious significance of protector who saw to their well being and was as such included in jewelry and sculpture.

For the dead Khepri was a god of protection who protected in different ways. Firstly as heart scarab he protected the heart which was not merely seen as an organ but as the seat of the mind

(emotions, reason, memory etc.). Secondly Khepri protected the inner organs together with the four sons of Horus on mummy-coverings. Thirdly, together with other deities depicted on coffins he protected the body as well as the Ba. These different aspects of the human being were all needed for a safe and successful life in the Netherworld.

Khepri was also included in art as god of resurrection. As such he assured the deceased of a new life in the Netherworld where he would live (and rule) for-ever. As god of resurrection he was mainly depicted in papyrus vignettes.

When depicted as winged scarab, with the falcon wings of Horus, Khepri acted as protector as well as symbol of Upper and Lower Egypt.

In all forms of art included in this study, the use of colour in depicting Khepri was very important. The reason for this was the religious significance attached to specific colours. Khepri was depicted mainly in black, blue or green. These colours referred to death and rebirth.

The religious significance of Khepri has been clearly portrayed. It has been shown that he was deliberately included in art because of his religious significance as creator, protector, important god of resurrection and symbol of Egypt. In this way art was used to further the ends of Egyptian religion.

PRIMARY SOURCES FROM SOUTH AFRICAN MUSEUMS

NATIONAL CULTURAL HISTORY AND OPEN AIR MUSEUM, PRETORIA.

Mummy: Fig. 12.

Scarab: Fig. 50+51. Cat. No. 81/1/2.

Scarab: Fig. 50+52. Cat. No. 81/1/3.

Scarabs on display: Fig. 45.

NATIONAL MUSEUM, BLOEMFONTEIN.

General Exhibition: Fig. 48.

Scarabs on display: Fig. 49.

SOUTH AFRICAN CULTURAL HISTORY MUSEUM, CAPE TOWN.

Net covering decorations: Fig 19.

Scarab: Fig. 53+54. Cat. No. 1728.

Scarab: Fig. 53+57. Cat. No. 5220.

WELLINGTON MUSEUM, WELLINGTON.

Blue faience scarab: Fig. 16+17. Cat. No. E. 38 a+b.

Scarab: Fig. 54. Cat. No. E. 42.

Scarab: Fig. 56. Cat. No. E. 49.

Scarab: Fig. 60. Cat. No. E. 40.

Scarab: Fig. 61. Cat. No. E. 46.

Scarab: Fig. 62. Cat. No. E. 39.

Selection of scarabs: Fig. 46.

Blue faience bead: Fig. 63. Cat. No. E. 55.

Scarab bezel: Fig. 64. Cat. No. E.48.

Scarab mould: Fig. 16. Cat. No. E. 106.

Fig.13. Source: Faulkner, 1972:13. Housed in the
British Museum, London.

Mus. cat. no: E.A. 7876.

LIST OF ILLUSTRATIONS

- Fig.1. Source: Fullard, 1966:62.
- Fig.2. Source: Fullard, 1966:74.
- Fig.3. Source: a) Aldred, 1978:pl.51.
b) Zauzich, 1980:69+76.
c) Lize, 1979:51.
d) Saleh, 1987:pl.223.
- Fig.4. Source: Faulkner, 1989:50.
- Fig.5. Source: Casson, 1966:185.
- Fig.6. Source: Faulkner, 1989:95.
- Fig.7. Source: Casson, 1966:185.
- Fig.8. Source: Casson, 1966:184.
- Fig.9. Source: Hamlyn, 1965:119.
- Fig.10. Source: Mallakh, 1980:53.
- Fig.11. Source: Linsemaier, 1972:154f.
- Fig.12. Source: Photo: National Cultural History and
Open Air Museum, Pretoria.
- Mus. cat. no: Unknown.
- Size: L. 1,28cm.
- Material: Mummy with wooden face mask.
- Date: 175 A.D.
- Origin: Unknown.
- History: Mummy of middle class man. Donated
in 1899 during Z.A.R. (Statemuseum)
The identity of the donor was never
established.

- Fig.13. Source: Faulkner, 1972:15. Housed in the British Museum, London.
- Mus. cat. no: E A 7876.
- Size: L. 3,6cm.
- Material: Green jasper and gold.
- Date: XVIIth. Dynasty, 1590 B.C.
- Origin: Thebes.
- History: Belonged to Pharaoh Sobkemsaf II. Confessed in trial during 1125 B.C. to be stolen from the pharoahs mummy.
- Fig.14. Source: Schneider and Raven, 1981:82. Housed in the Rijksmuseum van Oudheden, Leiden.
- Mus. cat. no: A O 1a.
- Size: L. 8,3cm; W. 5,3cm.
- Material: Nephrite and gold.
- Date: XVIIth. Dynasty, 1450 B.C.
- Origin: Dra Aboe '1 - Naga, Thebes. Tomb no.11.
- History: Gen. Djehoety was a general during the time of Tuthmosis III. He governed the Syrian Region.
- Fig.15. Source: Schneider and Raven, 1981:127. Photo: Rijksmuseum van Oudheden, Leiden.
- Mus. cat. no: A M M 5.
- Size: H. 38cm; B. 29cm.

Material: Plant material and faience.
Date: XXVIth. Dynasty, 650 B.C.
Origin: Unknown.
History: Peftjaoeneith was an inspector of
the temple domain.

Fig.16+17. Source: Photo (16) and sketch (17):
Wellington Museum, Wellington.

Mus. cat. no. E 38a + E 38b.

Size: H. 6cm.

Material: Faience, blue glazed.

Date: After XXIIIrd. Dynasty, 950 B.C.
(Petrie, 1978:3).

Origin: Unknown.

History: Unknown.

Fig.18. Source: Photo: Rijksmuseum van Oudheden,
Leiden.

Mus. cat. no. Exhib. no.6.

Size: Unknown.

Material: Faience, blue.

Date: After XXIIIrd. Dynasty, 950 B.C.

Origin: Unknown.

History: Unknown.

Fig.19. Source: Photo: South African Cultural
History Museum, Cape Town.

Mus. cat. no: Unknown.

Size: Unknown.

Material: Faience, blue glazed.

Date: After XXIIIrd. Dynasty, 950 B.C.

Origin: Unknown.

- History: Unknown.
- Fig.20. Source: Photo: Rijksmuseum van Oudheden,
Leiden.
- Mus. cat. no: Exhib. no. 5.
- Size: Unknown.
- Material: Faience, blue and multi-coloured.
- Date: XXVIth. Dynasty, 625 B.C.
- Origin: Unknown.
- History: Em-amon-na-ef-Nebo was a priest of
Amun.
- Fig.21. Source: Schematic sketch: British Museum,
London.
- Mus. cat. no: Unknown.
- Size: Unknown.
- Material: Cartonnage, painted.
- Date: New Kingdom, 1552-1070 B.C.
- Origin: Unknown.
- History: Jjedameniufankh was a young man who
died at the age of 21-26 years.
- Fig.22. Source: Schematic sketch: Saleh, 1987:237.
Housed in the Egyptian Museum,
Cairo.
- Mus. cat. no: J E 26200 = C G 61028.
- Size: L. 223cm; W. 77cm.
- Material: Wooden coffin, stuccoed, gilded,
painted and varnished.
- Date: XXIst. Dynasty, 1065-1045 B.C.
- Origin: Deir el-Bahri, Thebes.

- History: From the royal cache of Deir el-Bahri. Discovered in 1875, cleared by the E.A.S. under Maspero in 1881.
- Fig.23a. Source: Aldred, 1978:pl.32. Housed in the Egyptian Museum, Cairo.
- Mus. cat. no: 52260.
- Size: L. 1,1cm.
- Material: Gold and amethyst.
- Date: Rule of Ammenemes III,1878-1842 B.C.
- Origin: Dahsur.
- History: Unknown.
- Fig.23b. Source: Aldred, 1978:pl.32. Housed in the Egyptian Museum, Cairo.
- Mus. cat. no: 52240.
- Size: L. 1,0cm.
- Material: Gold with inlay-work in red, green and blue.
- Fig.23c. Source: Aldred, 1978:pl.32. Housed in the Egyptian Museum, Cairo.
- Date: XIIth. Dynasty,1878-1842 B.C.
- Origin: Dahsur.
- History: Excavated by Petrie and Brunton in 1914.
- Fig.24. Source: Aldred, 1978:pl.45. Housed in the Egyptian Museum, Cairo.
- Mus. cat. no: J E 4695 = C G 52670.
- Size: L. 3cm.
- Material: Gold and lapis lazuli.
- Date: XVIIIth. Dynasty,1554-1529 B.C.
- Origin: Thebes.
- Fig.27. Source: Aldred, 1978:pl.45. Housed in the Egyptian Museum, Cairo.

History: From the tomb of Queen Ah-hotpe
at Dra Abu 'l-Naga, discovered by
agents of Mariette in 1859.
(Saleh, 1987:pl.126).

Fig.25. Source: Vilimková, 1969:pl.54 and Aldred,
1978:pl74. Housed in the Egyptian
Museum, Cairo.

Mus. cat. no: Carter cat. 269K.

Size: D.5,4cm.

Material: Gold, lapis lazuli, carnelian and
turquoise.

Date: XVIIIth. Dynasty, 1339-1329 B.C.

Origin: Valley of the Kings, Thebes. Tomb
no.62.

History: Found in the tomb of Tutankhamen
by Carter/Carnarvon in 1922/23.

Fig.26. Source: Aldred, 1978:69. Housed in the
Egyptian Museum, Cairo.

Mus. cat. no: Carter cat. 269M.

Size: L.6,6cm.

Material: Gold, lapis lazuli, carnelian, light
and dark blue glass and calcite.

Date: XVIIIth. Dynasty, 1339-1329 B.C.

Origin: Valley of the Kings, Thebes. Tomb
no.62.

History: Found in the tomb of Tutankhamen
by Carter/Carnarvon in 1922/23.

Fig.27. Source: Aldred, 1978:69. Housed in the
Egyptian Museum, Cairo.

Mus. cat. no: Carter cat. 269M.
Size: L. 4,1cm.
Material: Gold, amethyst, lapis lazuli,
carnelian and red jasper.
Date: XVIIIth. Dynasty, 1339-1329 B.C.
Origin: Valley of the Kings, Thebes.
Tomb no. 62.
History: Found in the tomb of Tutankhamen
by Carter/Carnarvon in 1922/23.

Fig.28. Source: Saleh, 1987:pl.193. Housed in the
Egyptian Museum, Cairo.

Mus. cat. no: J E 61884.
Size: H. 14,9cm.
Material: Gold, silver, chalcedony, carnelian
chalcite, lapis lazuli, turquoise,
obsidian and glass.
Date: XVIIIth. Dynasty, 1339-1239 B.C.
Origin: Valley of the Kings, Thebes. Tomb
no.62.
History: Found in the tomb of Tutankhamen by
Carter/Carnarvon in 1922/23.

Fig.29. Source: Casson, 1982:132f. Housed in the
Egyptian Museum, Cairo.

Mus. cat. no: Unknown.
Size: Unknown.
Material: Gold, carnelian, lapis lazuli and
semi-precious gems.
Date: XVIIIth. Dynasty, 1339-1329 B.C.
Origin: Valley of the Kings, Thebes. Tomb

- no.62.
- History: Found in the tomb of Tutankhamen by Carter/Carnarvon in 1922/23.
- Fig. 30. Source: Vilimková, 1969:pl.75.
- Mus. cat. no: Unknown.
- Size: H. 11cm.
- Material: Gold, semi - precious stones and coloured pebbles.
- Date: XXIst. Dynasty, 1070-946 B.C.
- Origin: Royal Necropolis, Tanis. Tomb no.509.
- History: Found in the Royal Necropolis of Tanis in 1940. Montet Tanis.
- Fig.31. Source: Patric, 1972:pl.6. Housed in the British Museum, London.
- Mus. cat. no: B M 10470.
- Size: 37 sheets.
- Material: Papyrus inscribed with ink.
- Date: XIXth. Dynasty, 1250 B.C.
- Origin: Thebes.
- History: Hieroglyphic funerary papyrus of the Royal Scribe, Accounting Scribe for Divine offerings of all the gods, Overseer of the Granaries of the Lords of Tawer, Ani.
- Fig.32. Source: De Buck, no date:305. Housed in the Meermannno-Westreenianum Museum, Den Haag.

Mus. cat. no: No. 37. with ink and paint.
Size: Unknown.
Material: Papyrus with red and black ink.
Date: New Kingdom, 1552-1070 B.C.
Origin: Unknown.
History: Unknown.

Fig.33+34. Source: Hamlyn, 1965:27. Photo: British
Museum, London.

Mus. cat. no: Unknown.
Size: Unknown.
Material: Papyrus with red and black ink.
Date: Unknown.
Origin: Unknown.
History: Unknown.

Fig.35. Source: Faulkner, 1989:164. Housed in the
British Museum, London.

Mus. cat. no: B M 10257/22.
Size: Unknown.
Material: Papyrus with black ink.
Date: Ptolemaic Period, 332-30 B.C.
Origin: Unknown.
History: Heraldic funerary papyrus of the
Gods' Father Horemheb, born to
Ta-di-ipt-wert.

Fig.36. Source: Hamlyn, 1965:69. Housed in the
Bibliothèque Nationale, Paris.

Mus. cat. no: Unknown.
Size: Unknown.

- Material: Papyrus with ink and paint.
 Date: New Kingdom, 1552-1070 B.C.
 Origin: Unknown.
 History: Unknown.
- Fig. 37. Source: Faulkner, 1989:50. Housed in the
 British Museum, London.
 Mus. cat. no: 10470/10.
 Size: Unknown.
- Fig. 38. Material: Papyrus with ink and paint.
 Date: XIXth. Dynasty, 1250 B.C.
 Origin: Thebes.
 History: Hieroglyphic funerary papyrus of the
 Royal Scribe for Divine Offerings of
 all the gods, Overseer of the
 Granaries of the Lords of Tawer, Ani.
- Fig. 38. Source: Casson, 1982:147f.
 Mus. cat. no: No no.
 Size: Unknown.
- Fig. 39. Material: Painted relief on plaster.
 Date: XIXth. Dynasty, 1290-1220 B.C.
 Origin: Deir el-Bahri, Thebes. Tomb no. 66.
 History: From the tomb of Nefertari. Corridor
 and recess leading to a side room in
 the tomb. Discovered by Schiaparelli
 in 1904.
- Fig. 39. Source: Noblecourt, 1986:47.
 Mus. cat no: No. 25 pillar no. IV in "Hall of
 Pillars", tomb of Sen-nefer.

Fig.42. Size: Unknown.
Material: Painted wall.
Date: XVIIIth. Dynasty, 1427-1394 B.C.
Origin: Qurna. Tomb no.96.
History: The tomb was excavated before 1826 as R.H. de Linplum was one of the first to document the drawings in 1826.

Fig.40. Source: Hamlyn, 1965:66.
Mus. cat. no: Unknown.
Size: Unknown.
Material: Stone.
Date: XIXth. Dynasty, 1297-1185 B.C.
Origin: Valley of the Kings, Thebes. Tomb no. 17.
History: The tomb of Seti I was discovered by Belzoni in 1817.

Fig.41. Source: James and Davis, 1983:60. Photo: British Museum, London.

Fig.43. Mus. cat. no: 74.
Size: H. 89cm.
Material: Black granite.
Date: Ptolemaic Period, 332-30 B.C.
Origin: Heliopolis.

Fig.45. History: In modern times found in Constantinople and was probably transported there in Imperial Roman times.

Fig.47. Source: National Cultural History and Open Air Museum, Pretoria

- Fig.42. Source: Kozloff, 1986:3. Forms part of the Leo Mildenberg collection.
- Mus. cat. no: M 248.
- Size: H. 1,3cm; W. 2cm; L. 2,9cm.
- Material: Faience, blue glazed.
- Date: Ptolemaic Period, 332-30 B.C.
- Origin: Unknown.
- History: Unknown.
- Fig.43. Source: Aldred, 1986:pl.164. Housed in the Royal Scottish Museum, Edinburg.
- Mus. cat. no: 1965.1.
- Size: L. 47cm.
- Material: Green schist.
- Date: XIXth. Dynasty, 1126-1108 B.C.
- Origin: Delta sites.
- History: Statue of Ramses IX.
- Fig.44. Source: Photo: British Museum, London.
- Fig.45. Source: Photo: National Cultural History and Open Air Museum, Pretoria.
- Fig.46. Source: Photo: Wellington Museum, Wellington.
- Fig.47a+b. Source: Photo: Wellington Museum, Wellington.
- Fig.48. Source: Photo: National Museum, Bloemfontein.
- Fig.49. Source: Photo: National Museum, Bloemfontein.
- Fig.50. Source: Photo: National Cultural History and Open Air Museum, Pretoria.

- Fig.51. Source: National Cultural History and
Open Air Museum, Pretoria.
Mus. cat. no: 81/1/2.
Size: L. 1,7cm.
Material: Ivory browned with age.
Date: Vth. Dynasty, 2500 B.C.
Origin: Unknown.
History: Donated to museum by Mrs. Bowyer.
- Fig.52. Source: National Cultural History and Open
Air Museum, Pretoria.
Mus. cat. no: 81/1/3.
Size: L. 1,2cm.
Material: Ivory, green coloured.
Date: XIVth. Dynasty, 1720 B.C.
Origin: Unknown.
History: Donated to museum by Mrs. Bowyer.
- Fig.53. Source: Photo: South African Cultural
History Museum, Cape Town.
- Fig.54. Source: South African Cultural History
Museum, Cape Town.
Mus. cat. no: 1728.
Size: L. 1,1cm.
Material: Baked, light brown/green.
Date: 600 B.C.
Origin: Mostagedda Badari, Assint.
History: It formed part of the Guy Brunton
Excavation of 1928, and was acquired
in 1929.

Fig.55. Source: Wellington Museum, Wellington.
Mus. cat. no: E 42.
Size: L. 1,8cm.
Material: Baked, beige/white.
Date: Unknown.
Origin: Unknown.
History: Unknown.

Fig.56. Source: Wellington Museum, Wellington.
Mus. cat. no: E 49.
Size: L. 1,7cm.
Material: Faience, green.
Date: Unknown.
Origin: Unknown.
History: Unknown.

Fig.57. Source: South African Cultural History
Museum, Cape Town.
Mus. cat. no: 5220.
Size: L. 1,3cm.
Material: Steatite, green.
Date: Unknown.
Origin: Unknown.
History: It was acquired in 1972 and was
donated by G.A.Sharon. It was found
on the mountain at Lakeside.

Fig.58a-d. Source: Private possession of Mrs. M.M. van
Ryneveld.
Mus. cat. no: No no.
Size: L. 1,9cm.

- Material: Steatite, green glazed.
Origin: Balyana, Upper Egypt.
History: Inherited from Mrs. M. M. Maurer.
Origin: It was purchased in Egypt in 1943.
- Fig.59. Source: Petrie, 1978:XXXno.38.
- Fig.60. Source: Wellington Museum, Wellington.
Mus. cat. no: E 40.
Size: L.1,3cm.
Material: Earthenware, beige.
Date: Unknown.
Origin: Unknown.
History: Unknown.
- Fig.61. Source: Wellington Museum, Wellington.
Mus. cat. no: E 46.
Size: L. 1,5cm.
Material: Earthenware, light brown.
Date: Unknown.
Origin: Unknown.
History: Unknown.
- Fig.62. Source: Wellington Museum, Wellington.
Mus. cat. no: E 39.
Size: L. 1cm.
Material: Faience, blue.
Date: Unknown.
Origin: Unknown.
History: Unknown.
- Fig.63. Source: Wellington Museum, Wellington.
Mus. cat no: E 55.

Size: L. 1,2cm.
Material: Faience, blue.
Date: Unknown.
Origin: Unknown.
History: Unknown.

Fig.64. Source: Wellington Museum, Wellington.

Mus. cat. no: E 48.

Size: L. 1,4cm.

Material: Earthenware, blue and green glazed.

Date: Unknown.

Origin: Unknown.

History: Unknown.

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SAMEVATTING

DIE TEENWOORDIGHEID EN BETEKENIS VAN KHEPRI IN EGIPTIESE
GODSDIENS EN KUNS

Deur:

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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 vroeë 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 to the early period, he already appeared in art. But from the Middle Kingdom onwards, he became very popular and all over Egypt the scarab beetle was used throughout the New Kingdom. During the 18th dynasty his popularity decreased and his appearance was still used under the Persians.

In the Egyptian Khepri was regarded as a 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

by:

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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.