

Religious Significance of Embracing Members of the Heliopolitan Ennead in Royal Iconography from the New Kingdom

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The creation myth of Heliopolis was regarded as one of the most important ancient Egyptian mythological principals.¹ The great dominance of the Heliopolitan Ennead in the Egyptian mythology has caused the rulers to seek association with its members.² Through this association or divine relationship, the king was regarded as the tenth god of the ennead, being the earthly representative of Horus.³ The judicial court “the DADAt⁴  of the God”, which is mentioned in the Pyramid Texts PT 309 and 313,⁶ is perhaps the same as the Great Ennead.⁷ The members of this tribunal are concerned with the ritualistic questioning of the pharaoh, regarding his divine descent.⁸ This is based on the fact that the title mAa xrw is given to Horus when his mother Isis wanted to claim his divine origins in front of the *court of the gods* whose members are those of the court of Heliopolis.⁹ According to the Pyramid Texts, the members of the Heliopolitan Ennead were concerned with this aforementioned judging of the divine kingship of the ruler.¹⁰ Therefore, when the new sovereign, acting as Horus, proves his godly ancestry he will assure the Osirian theology and hence the mythology of the whole ennead.¹¹

The connection between the king and the members of the Heliopolitan Ennead assures that he plays a role of cosmic and political importance. The emergence of Atum from the chaotic water of Nun and the victory of Horus over Seth are actually cosmic and governmental happenings that guarantee the heir of both Atum and Horus the same qualities of their position. Consequently, royal figures are shown in numerous depictions with the divinities of the Heliopolitan theology. This is based on the fact that art was one of the ways that enabled the kings to insure their royal descendancy from the first king who ruled as the representative of Horus on earth. The association between the sovereign and the deities was regarded as one of the guarantors of kingship, aiming to prove their ancestry from one of the gods as a sign of kingship.¹²

New Kingdom royal iconography is rich with many examples depicting the sovereign with different members of the Heliopolitan Ennead in different postures, especially in the intimate gesture of embracing which signifies their closeness and association with the divinities since it is regarded as a sign of intimacy and spiritual union. Moreover, through embracing, the eternal being, the divine essence and the scent of

¹ R. A. ARMOUR, *Gods and Myths in Ancient Egypt, Second Edition*, (Cairo, 2001), 4 – 6; H. TE VELDE, “Relations and conflicts between Egyptian gods, particularly in the divine ennead of Heliopolis” in H. G. KIPPENBERG (ed.), *Struggles of gods: papers of the Groningen work group for the study of the history of religions*, (Berlin, 1984), 257

² R. A. ARMOUR, *Gods and Myths in Ancient Egypt, Second Edition*, (Cairo, 2001), 4 – 6

³ H. TE VELDE, “Relations and conflicts between Egyptian gods, particularly in the divine ennead of Heliopolis” in H. G. KIPPENBERG (ed.), *Struggles of gods: papers of the Groningen work group for the study of the history of religions*, (Berlin, 1984), 245

⁴ For the usage of DADAt as a court of justice equal to the qnbt see W. Helck, “Kenbet” in W. HELCK, E. OTTO, (Eds.), *Lexikon Der Ägyptologie III*, (Wiesbaden, 1980), 386 – 387

⁵ L. H. LESKO, *A Dictionary of Late Egyptian, Volume IV*, (Berkeley, 1989), 152; For the variants of the word DADAt see A. H. Gardiner, *Miszellen, Zeitschrift für Ägyptische Sprache und Altemskunde* 73, (Berlin, 1937), 74

⁶ R. O. FAULKNER, *The Ancient Egyptian Pyramid Texts*, (Oxford, 1969), 68

⁷ J. G. GRIFFITH, “Some Remarks on the Enneads of Gods”, *Orientalia Nova Series* 28 No. 1, (Rome, 1959), 51

⁸ R. ANTHES, “The Original Meaning of mAa xrw” in *Journal of Near Eastern Studies* 13, No. 1, (Chicago, January 1954), 192

⁹ R. ANTHES, “The Original Meaning of mAa xrw” in *Journal of Near Eastern Studies* 13, No. 1, (Chicago, January 1954), 50

¹⁰ J. G. GRIFFITH, “Some Remarks on the Enneads of Gods”, *Orientalia Nova Series* 28 No. 1, (Rome, 1959), 51

¹¹ R. ANTHES, “The Original Meaning of mAa xrw” in *Journal of Near Eastern Studies* 13, No. 1, (Chicago, January 1954), 192; R. ANTHES, “Remarks on the Pyramid Texts and the Early Egyptian Dogma”, *Journal of the American Oriental Society* 74 No 1, (New Haven, Jan. – Mar., 1954), 38 – 39

¹² St. R. W. GREGORY, *Herihor in Art and Iconography: Kinghip and the Gods in the Ritual Landscape of Late New Kingdom Thebes*, (London, 2014), 63 – 64

life residing in the gods are all transformed to the king¹ which raises him to the divine rank.² This article explains the different religious significances achieved through embracing different members of the Heliopolitan Ennead.



Atum, who is regarded as the creator deity of the Heliopolitan Ennead,³ is frequently represented in the New Kingdom royal iconography embracing different royal figures. Through this embracing posture the sovereign insures the following:

I. Father-Son relationship:

The significance of this representation reflects; the father-son relationship between Atum and the King. Thus, the king appears embraced by Atum because he is his father;⁴ since all the kings looked upon their divinities as fathers.⁵ This significance of the father-son relationship has been achieved in religious architecture as in the Temple of Beit el-Wali where Ramesses II is embraced by Atum. This example is found on the eastern wall between the middle and the southern doorways of the vestibule of the temple (Fig. No. 1). In addition, Ramesses II is embraced by the deity in the Temple of El-Derr on the northern face of the third pillar in the southern aisle (Fig. No. 2).

This father-son relationship between the kings and Atum is highlighted in the Pyramid Texts; PT 212: “Come into being, go up on high, and it will be well with you, it will be pleasant for you in the embrace of your father, in the embrace of Atum” and PT 213: “O Atum, Raise this king up to you, enclose him within your embrace, for he is your son of your body forever”.⁶ Therefore, this father would guarantee his son the transformation into a great divinity in the afterlife. This latter perception is based on the fact that the Pyramid Texts mentioned that every deceased king hoped to unite with Atum. This aforementioned significance is achieved in the Temple of Medinet Habu which shows Ramesses III being embraced by Atum in the side chambers surrounding the hypostyle halls of the temple. These depictions are represented on the western side of the square pillar in room 5 (Fig. No. 3), the western side of the central pillar of room 18 “chamber of Re” (Fig. No. 4) and on the western wall of room 21. The latter scene portrays the king embraced by Atum while being purified by the *iwn mwt.f* priest⁷(Fig. No. 5). In the realm of the Netherworld, Atum is embracing royal figures in their tombs as in the tomb of Sety I K.V. 17. In room E, Sety I is embraced by Atum on the eastern side of the first pillar on the right side. (Fig. No. 6). In addition, the ruler is embraced by Atum on the northern side of the first pillar on the north in room F⁸ (Fig. No. 7).

II. Ruling in the hereafter

Since the Old Kingdom, Atum is among the deities who accompany the king during the rites of the *sd* festival performed in the tomb,⁹ being the father of gods¹⁰ and kings.¹ The embracing posture of Atum to

¹ S. MAYASSIS, “Architecture, Religion, Symbolisme: Origines, Formation et Évolution de l’architecture. Volume1, Le Bois”, *Bibliothèque d’archéologie Orientale d’Athènes 4* (Athens, 1964), 418– 419

² M. SEIDEL, “Die königlichen Statuengruppen. Die Denkmäler vom Alten Reich bis zum Ende der 18 Dynastie”, *part I, Hildesheimer Ägyptologische Beiträge 42*, (Hildesheim, 1996), 262

³ K. MYŚLIWIEC, “Studien zum Gott Atum, Band II”, *Hildesheimer Ägyptologische Beiträge 8*, (Hildesheim, 1979), 175 – 181

⁴ S. MAYASSIS, “Architecture, Religion, Symbolisme: Origines, Formation et Évolution de l’architecture. Volume1, Le Bois”, *Bibliothèque d’archéologie Orientale d’Athènes 4* (Athens, 1964), 418

⁵ E. HORNUNG, *Conceptions of God in Ancient Egypt. The One and the Many*, (London, 1982),148

⁶ R. O. FAULKNER, *The Ancient Egyptian Pyramid Texts*, (Oxford, 1969), 50 – 51

⁷ B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. Theban Temples II*, (Oxford, 1994), 510

⁸ B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. I Theban Necropolis. Royal Tombs and Smaller Cemeteries II*, (Oxford, 1998), 538

⁹ E. P. UPHILL, “The Egyptian Sed-Festival Rites”, *Journal of Near Eastern Studies 24/4: Erich Schmidt Memorial Issue, Issue, Part Two*, (Chicago, 1965), 378

¹⁰ E. HORNUNG, *Conceptions of God in Ancient Egypt. The One and the Many*, (London, 1982),147

to the pharaoh is regarded as one of the jubilee features,² in which the dead king is represented embodied in the company of deities in order to guarantee him the rule in the hereafter.³ This significance has been achieved through a pectoral that shows Tutankhamun embraced by Atum, now in the Egyptian Museum in Cairo JE 62627. The scene shown on the pectoral is regarded as a celebration of the *sd* festival,⁴ which represents the dead king embodied in the company of deities in order to guarantee him the rule in the hereafter.⁵ (Fig. No. 8).

1. Shu  and Tefnut   

Shu and Tefnut are regarded as the first divine couple in the creation mythology of Heliopolis.⁶ They are depicted in embracing postures with royal figures in ritual scenes⁷ to guarantee their association with the Heliopolitan Ennead.⁸ This significance appeared on the second pillar in room 22, one of the chambers surrounding the *Ax mnw* in the Karnak temples, where Thutmose III is being embraced by Shu and Tefnut⁹ (Fig. No. 9).

2. Shu  , Shu-Re   and Onnuris-Shu  

Shu, as part of the Heliopolitan Ennead, as well as Shu-Re and Onnuris-Shu that are closely associated with him are also depicted while embracing royal figures. Through this the kings are aiming to guarantee;

I. Position on the throne

Shu is regarded as the deity who appears in the form of the sun rays.¹⁰ Therefore, he is considered as the manifestation of the rays of Re; which means that Shu and Re are completely the same.¹¹ The embracing posture of royal figures by Shu means that Re is the one who actually embraces them. This enhances their position on the throne, being embraced by their creator god Re,¹² who is not only regarded as the personification of kingship but also as the father of both gods and kings.¹³ Shu is shown embracing royal

¹ R. H. WILKINSON, *The Complete Gods and Goddesses of Ancient Egypt*, (Cairo, 2003), 99; E. HORNING, *Conceptions of God in Ancient Egypt. The One and the Many*, (London, 1982), 146–147

² E. FEUCHT-PUTZ, *Die königlichen Pektoralen: Motive, Sinngehalt, und Zweck. Inaugural-Dissertation zur Erlangung des Doctorgrades der Philosophischen Fakultät der Ludwig-Maximilians-Universität zu München*, (Bamberg, 1967), 62, 142

³ K. MYŚLIWIEC, “Studien zum Gott Atum, Band II”, *Hildesheimer Ägyptologische Beiträge 8*, (Hildesheim, 1979), 203; E. FEUCHT-PUTZ, *Die königlichen Pektoralen: Motive, Sinngehalt, und Zweck. Inaugural-Dissertation zur Erlangung des Doctorgrades der Philosophischen Fakultät der Ludwig-Maximilians-Universität zu München*, (Bamberg, 1967), 62, 142

⁴ Th. G. H. JAMES, *Tutankhamun: The Eternal Splendor of a Boy Pharaoh*, (Cairo, 2000), 192; E. FEUCHT-PUTZ, *Die königlichen Pektoralen: Motive, Sinngehalt, und Zweck. Inaugural-Dissertation zur Erlangung des Doctorgrades der Philosophischen Fakultät der Ludwig-Maximilians-Universität zu München*, (Bamberg, 1967), 50 – 51

⁵ E. FEUCHT-PUTZ, *Die königlichen Pektoralen: Motive, Sinngehalt, und Zweck. Inaugural-Dissertation zur Erlangung des Doctorgrades der Philosophischen Fakultät der Ludwig-Maximilians-Universität zu München*, (Bamberg, 1967), 62, 142

⁶ H. Te VELDE, “Relations and conflicts between Egyptian gods, particularly in the divine ennead of Heliopolis” in KIPPENBERG (H. G.) (ed.), *Struggles of gods: papers of the Groningen work group for the study of the history of religions*, (Berlin, 1984), 249

⁷ Ch. LEITZ, “Lexikon der Ägyptischen Götter und Götterbezeichnungen VII”, *Orientalia Lovaniensia Analecta 116*, (Leuven, Paris, Dudley, 2002), 407

⁸ R. A. ARMOUR, *Gods and Myths in Ancient Egypt, Second Edition*, (Cairo, 2001), 16 – 17

⁹ B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. Theban Temples II*, (Oxford, 1994), 118

¹⁰ G. HART, “Egyptian Myths”, *The Legendry Past*, (London, 1990), 13; H. Te VELDE, “Schu”, in W. HELCK, E. OTTO (Eds.), *Lexikon der Ägyptologie V* (Wiesbaden, 1984), 736

¹¹ B. ALTENMÜLLER, “Synkretismus in den Sargtexten”, *Göttinger Orientforschungen 7*, (Wiesbaden, 1975), 211

¹² G. HART, *The Routledge Dictionary of Egyptian Gods and Goddesses*, (London, New York, 2005), 133–134

¹³ B. WATTERSON, *Gods of Ancient Egypt*, (Stroud, 2003), 41–42

figures in the tomb of Sety I K.V. 17, where he is being embraced by the deity on the western side of the second pillar of hall E¹ (Fig. No. 10).

In addition, Shu and Re are united together to form the deity Shu-Re whom is observed as the rays of Re that acted as Shu.² One example has shown Thutmose III embraced by Shu-Re and his kA on the eastern side of the second pillar of room 21, one of the chambers surrounding the Ax mnw³(Fig. No. 11).

II. Protection and victory over the enemies

Shu is also connected with god Onnuris, as both are regarded as the most associated deities with the king. This is based on the fact that Shu is the first male god in the Heliopolitan Ennead and the first son. Furthermore, he is given the same violent traits given to Onnuris; ⁴ since the latter is a warrior deity who is supposed to fight for the king.⁵ In his unification with Shu, he became Onnuris-Shu⁶ who is also known to have murdered the enemies of the Sun god.⁷ Thus the form of Onnuris-Shu,⁸ appears embracing the king to guarantee his protection and victory over his enemies as well as assuring his divine nature in joining the realm of the divinities.⁹

The form of Onnuris-Shu¹⁰ has appeared once in the temple of Wadi es-sboua'. The scene is represented on the northern section of the eastern wall of the ante-chamber which depicts Onnuris-Shu embraced by the deified Ramesses II who is embraced by Tefnut, and the latter is embraced by Nekhbet¹¹ (Fig. No. 12). The appearance of Tefnut in this assembly is a result of being the "fearsome eye".¹² The embracing posture here

¹ E. HORNUNG, *The Tomb of Pharaoh Sety I*, (Zurich, Munich, 1991), 19; B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. Theban Temples II*, (Oxford, 1994), 538

² G. HART, *The Routledge Dictionary of Egyptian Gods and Goddesses*, (London, New York, 2005), 133 –134

³ B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. Theban Temples II*, (Oxford, 1994), 117

⁴ H. Te VELDE, "Schu", in W. HELCK, E. OTTO, *Lexikon der Ägyptologie V* (Wiesbaden, 1984), 735

⁵ W. SCHENKEL, "Onuris" in W. HELCK, E. OTTO (Eds.), *Lexikon der Ägyptologie II*, (Wiesbaden, 1977), 573

⁶ God Onnuris-Shu whom is given the title "son of Re" is the unification between the two divinities Onnuris and Shu. This association is made due to the roles played by both deities in bringing the revengeful eye of Re personified in goddesses Tefnut and Mekhit; since later on Tefnut became the counterpart of Shu and Mekhit became the consort of Onnuris. The name of the deity in ancient Egyptian is Anhur which means "He who leads back the distant one" which corresponds to his own role in the aforementioned legend, G. J. SHAW, *The Egyptian Myths: A Guide to the Ancient Gods and Legends*, (London, 2014), 50; G. HART, *The Routledge Dictionary of Egyptian Gods and Goddesses*, (London, New York, 2005), 113; R. H. WILKINSON, *The Complete Gods and Goddesses of Ancient Egypt*, (Cairo, 2003), 118

⁷ G. J. SHAW, *The Egyptian Myths: A Guide to the Ancient Gods and Legends*, (London, 2014), 50; R. H. WILKINSON, *The Complete Gods and Goddesses of Ancient Egypt*, (Cairo, 2003), 118

⁸ H. Te VELDE, "Schu", in W. HELCK, E. OTTO, *Lexikon der Ägyptologie V* (Wiesbaden, 1984), 735

⁹ K. EL-ENANY, "Le «dieu» nubien Sésostri III", *Bulletin de l'Institut français d'archéologie orientale* 104, (Cairo, 2004), 213

¹⁰ God Onnuris-Shu whom is given the title "son of Re" is the unification between the two divinities Onnuris and Shu. This association is made due to the roles played by both deities in bringing the revengeful eye of Re personified in goddesses Tefnut and Mekhit; since later on Tefnut became the counterpart of Shu and Mekhit became the consort of Onnuris. The name of the deity in ancient Egyptian is Anhur which means "He who leads back the distant one" which corresponds to his own role in the aforementioned legend, G. J. SHAW, *The Egyptian Myths: A Guide to the Ancient Gods and Legends*, (London, 2014), 50; G. HART, *The Routledge Dictionary of Egyptian Gods and Goddesses*, (London, New York, 2005), 113; R. H. WILKINSON, *The Complete Gods and Goddesses of Ancient Egypt*, (Cairo, 2003), 118

¹¹ L. HABACHI, "Features of the Deification of Ramesses II", *Abhandlungen des Deutschen Ägyptologischen Instituts Kairo* 5, (Glückstadt, 1965), 13; H. GAUTHIER, "Temple de Ouadi Es-Sebouâ I, II", *Les Temples Immergés de la Nubie*, (Cairo, 1912), 187

¹² R. H. WILKINSON, *The Complete Gods and Goddesses of Ancient Egypt*, (Cairo, 2003), 118

will grant the king all the protection and victory over his enemies as well as assuring his divine nature in joining the realm of the divinities.¹

3. Geb and Nut

Geb and Nut are the divine children of Shu and Tefnut.² They are closely connected with kings as both of them are shown in embracing postures with royal figures, either alone or with each other, to signify;

I. Position on the throne

Geb is closely connected with the Egyptian kingship and its legal and smooth transformation.³ This is based on his role in the “myth of the transmission of kingship to Horus”,⁴ where Geb was chosen by Atum to judge between Horus and Seth. Since Osiris was the heir of the throne after Geb, Horus his son was the rightful of kingship after him. Therefore, Geb announced Horus as the legal ruler of Egypt.⁵ The association of the king, being the ruling Horus on Earth,⁶ with Geb guarantees him a strong position over the throne and destroys his foes.⁷ This strong relationship between the kings and Geb is enhanced by the embracing posture of them as that example shows Thutmosis III being embraced by Geb on the northern face of the seventh pillar on the east in the *Ax mnw* in the Karnak temples⁸ (Fig. No.13).

II. Protection and regeneration

As for Nut, she is regarded as the tomb, sarcophagus and the mother of the dead king. She is frequently represented with open arms so as to embrace him.⁹ Among the titles of Nut is “*xnmt wrt*” or the “great embracer”¹⁰ which signifies that the embrace of Nut to the king will assure his protection, rebirth and resurrection.¹¹ In addition, Nut is regarded as the mother of the king. This is based on the fact that the kings are sons of Re who himself is born by Nut; thus the king is the son of Nut.¹² The divine couple; Geb and Nut are depicted embracing Thutmosis III on the eastern side of the first pillar in room 22, one of the rooms surrounding the *Ax mnw* in the Karnak temples¹³ (Fig. No. 14).

4. Isis and Nephthys

¹ K. EL-ENANY, “Le «dieu» nubien Sésostri III”, *Bulletin de l’Institut français d’archéologie orientale* 104, (Cairo, 2004), 213

² H. Te VELDE, “Relations and conflicts between Egyptian gods, particularly in the divine ennead of Heliopolis” in H. G. KIPPENBERG (ed.), *Struggles of gods: papers of the Groningen work group for the study of the history of religions*, (Berlin, 1984), 253

³ J. P. CORTEGGIANI, *L’Égypte Ancienne et ses Dieux: Dictionnaire Illustré*, (Paris, 2007), 157; G. HART, *The Routledge Routledge Dictionary of Egyptian Gods and Goddesses*, (London, New York, 2005), 58; R. H. WILKINSON, *The Complete Gods and Goddesses of Ancient Egypt*, (Cairo, 2003), 105

⁴ For further reading about the myth of kingship see G. HART, “Egyptian Myths”, *The Legendry Past*, (London, 1990), 29 – 41

⁵ J. P. CORTEGGIANI, *L’Égypte Ancienne et ses Dieux: Dictionnaire Illustré*, (Paris, 2007), 157; G. HART, *The Routledge Routledge Dictionary of Egyptian Gods and Goddesses*, (London, New York, 2005), 59; R. H. WILKINSON, *The Complete Gods and Goddesses of Ancient Egypt*, (Cairo, 2003), 105

⁶ E. S. MELTZER, “Horus” in D. B. REDFORD (ed.), *The Oxford Encyclopedia of Ancient Egypt II*, (Cairo, 2001), 119–120

⁷ G. HART, *The Routledge Dictionary of Egyptian Gods and Goddesses*, (London, New York, 2005), 56 – 59

⁸ J.–Fr. PECOIL, *L’Akh-Menou de Thoutmosis III à Karnak, Étude Architecturale*, (Paris, 2001), pl. 25

⁹ N. BILLING, “Nut: The Goddess of Life in Text and Iconography”, *Uppsala Studies in Egyptology* 5, (Uppsala, 2002), 181–182; S. SCHOTT, “Nut Spricht Als Mutter und Sarg”, *Revue d’égyptologie* 17 (Paris, 1965), 81

¹⁰ L. TROY, “Patterns of Queenship in Ancient Egyptian Myth and History”, *Boreas: Acta Universitatis Upsaliensis: Uppsala Studies in Ancient Mediterranean and Near Eastern Civilizations* 14, (Uppsala, 1986), 45

¹¹ C. GRAVES-BROWN, *Dancing for Hathor: Women in Ancient Egypt*, (London; New York, 2010), 162; R. H. WILKINSON, *The Complete Gods and Goddesses of Ancient Egypt*, (Cairo, 2003), 126

¹² B. S. LESKO, *The Great Goddesses of Egypt*, (Norman, 1999), 33

¹³ B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. Theban Temples II*, (Oxford, 1994), 118

Isis and Nephthys are regarded as mothers and guardians of the kings. The two goddesses are either shown embracing royal figures together or each of them is embodied alone. This embrace helps insure the following:

I. Vigor and potency

Isis is regarded as the guarantor of fertility and protection for the king, playing a double role. During his rule, she is his mother who nourishes him and donates him life being the living Horus.¹ The embrace of Isis would transmit her vigor and potency to the royal figure.² This significance has been achieved through the different embracing postures of Isis to the rulers. It has appeared in statuary as in the triad enclosed within the southern niche of the temple of Beit el-Wali which represents Ramesses II between Horus of Kuban³ and Isis which shows both deities embracing the king⁴ (Fig. No. 15). In addition, the sixth niche of the northern wall of the temple of Gerf Hussein is housing a triad of Ramesses II with Horus of Miam and Isis, where the goddess is shown embracing the sovereign⁵ (Fig. No. 16). In the Karnak temples, Isis and Osiris are depicted embracing Thutmosis III on the southern wall of the second pillar in room 22, one of the chambers surrounding the *Ax mnw* (Fig. No. 17). In the Temple of Amada, Isis is depicted embracing royal figures in two occasions. The first one is in the hypostyle hall where the goddess is embracing Thutmosis IV on the eleventh engaged pillar on the southern side wall of the hypostyle hall⁶ (Fig. No. 18), while the second one shows her embracing Thutmosis III on the left section of the western wall of the vestibule (Fig. No. 19). In addition, she is portrayed embracing Ramesses II on the eastern face of the third pillar in the southern aisle of the second pillared hall in the temple of Derr⁷ (Fig. No. 20). In the Temple of Abu Simbel, the northern side of the western wall of the second hall of the temple shows Ramesses II being embraced by Isis⁸ (Fig. No. 21). This scene in the temple of Abu Simbel is representing the deified king Ramesses II joining the realms of the gods.⁹ Moreover, the goddess is embracing Thutmosis III as shown in one of the scenes of the exterior side of the eastern wall of the main building of the temple of Semna¹⁰ (Fig. No. 22).

II. Rejuvenation and rebirth

In the afterlife, the pharaoh is transformed into Osiris whom Isis protects and grants his resurrection.¹¹ The embrace of the goddess in the realm of the dead guarantees the rejuvenation of the *ka* of the king in the hereafter.¹² Isis appears embracing royal figures in the funerary architecture as in the Temple of Abydos. The scene is represented on the northern wall of the smaller chapel of Horus and shows the goddess

¹ Fr. DUNAND, "Isis: Mère des Dieux", *Collection des Hespérides*, (Paris, 2000), 20 – 22

² S. MAYASSIS, "Architecture, Religion, Symbolisme: Origines, Formation et Évolution de l'architecture. Volume1, Le Bois", *Bibliothèque d'archéologie Orientale d'Athènes 4* (Athens, 1964), 420

³ Kuban is the modern name of the ancient Egyptian town of *bAk.i*. It is one of the villages that was submerged under Lake Nasser, once was about 107 km to the south of Dakka. The chief deity of the city is Horus of *bAk.i* who was worshipped together with Horus of Buhen and Horus of Miam, S. DONADONI, "Qubân" in *Lexikon der Ägyptologie V* (Wiesbaden, 1984), 52

⁴ G. ROEDER, "Der Felsentempel von Bet el-Wali", *Les Temples Immergés de la Nubie*, (Cairo, 1938), 77– 78

⁵ M. A. L. EL-TANBOULI, H. De MEULENAERE, A. A. SADEK, "Gerf Hussein IV: La Grande Salle (E): murs sud, nord, et et oust, les niches", *Collection Scientifique 67*, (Cairo, 1978), 20

⁶ H. GAUTHIER, "Le Temple d'Amada", *Les Temples Immergés de la Nubie*, (Cairo, 2012), pl. 12

⁷ A. M. BLACKMAN, "The Temple of Derr", *Les Temples Immergés de la Nubie*, (Cairo, 2013), 72; B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. Nubian Desert and Outside Egypt VII*, (Oxford, 1995), 88

⁸ L. HABACHI, "Features of the Deification of Ramesses II", *Abhandlungen des Deutschen Ägyptologischen Instituts Kairo 5*, (Glückstadt, 1965), 9; B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. Nubian Desert and Outside Egypt VII*, (Oxford, 1995), 109

⁹ L. HABACHI, "Features of the Deification of Ramesses II", *Abhandlungen des Deutschen Ägyptologischen Instituts Kairo 5*, (Glückstadt, 1965), 9

¹⁰ R. A. CAMINOS, "Semna-Kumma I, The Temple of Semna", *Egypt Exploration Society Memoirs* (London, 1998), 56 – 57

¹¹ Fr. DUNAND, "Isis: Mère des Dieux", *Collection des Hespérides*, (Paris, 2000), 20 – 22

¹² S. MAYASSIS, "Architecture, Religion, Symbolisme: Origines, Formation et Évolution de l'architecture. Volume1, Le Bois", *Bibliothèque d'archéologie Orientale d'Athènes 4* (Athens, 1964), 420

embracing Sety I while introducing him to the seated Horus (Fig. No. 23). In addition, Isis is embracing Sety I in his tomb K.V. 17 on the northern side of the second pillar on the left hand side of Hall E¹ (Fig. No. 24).

Nephthys is the one who protects dead kings and escorts them in the Netherworld.² This appears in the tomb of Sety I, where he is being embraced by the goddess on the southern side of the second pillar on the right hand side of Hall E³ (Fig. No. 25). After his death, the sovereign became Osiris.⁴ Isis and Nephthys were responsible for the rejuvenation of Osiris.⁵ In this case, he is accompanied by his wife and sister Isis who has brought him back to life once by her magic⁶ and protected by his sister Nephthys who escorts him in the darkness of the Netherworld.⁷ The existence of the two goddesses assures the protection and rebirth of the pharaoh.⁸ On Sarcophagi Lids of Siptah, Sethnakht, Ramesses III and Ramesses IV; the kings are shown in the Osirid form embraced by both Isis and Nephthys (Fig. Nos. 26 – 29). The mummy form of the dead sovereign and his insignia are attributing him to god Sokar-Osiris the gate keeper of the realm of the dead.⁹ The safety of the pharaoh in his afterlife is doubled by being embraced by the two protective sister goddesses Isis and Nephthys together with the two female serpents on either side.¹⁰

These types of lids upon which the figures of the king are sculptured in the Osirid form were begun by Sety I; which unfortunately is in fragmentary condition now. The first survived one of these kinds of sarcophagi covers belong to Siptah.¹¹

5. Osiris

Osiris is the divine son of Geb and Nut.¹² Being the father of Horus and the ruler of the Netherworld;¹³ he is closely associated with the king which resulted in mutual embracing postures between them.

¹ B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. I Theban Necropolis. Royal Tombs and Smaller Cemeteries II*, (Oxford, 1998), 538

² A. RADWAN, “Nekhbet and Wadjet or Isis with Nephthys: the Lasting Concept of Two Goddesses in Ancient Egypt”, *Hommages à Fayza Haikal, Bibliothèque d' Étude 138*, (Cairo, 2003), 217

³ B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. I Theban Necropolis. Royal Tombs and Smaller Cemeteries II*, (Oxford, 1998), 538

⁴ G. HART, *The Routledge Dictionary of Egyptian Gods and Goddesses*, (London, New York, 2005), 116; J. G. GRIFFITHS, “Osiris” in REDFORD, *The Ancient Gods Speak: A Guide to Egyptian Religion*, (Oxford, 2002), 305; A. P. THOMAS, “Egyptian Gods and Myths”, *Shire Egyptology 2*, (Princess Risborough, 1986), 25

⁵ C. GRAVES-BROWN, *Dancing for Hathor: Women in Ancient Egypt*, (London; New York, 2010), 165; L. TROY, “Patterns of Queenship in Ancient Egyptian Myth and History”, *Boreas: Acta Universitatis Upsaliensis: Uppsala Studies in Ancient Mediterranean and Near Eastern Civilizations 14*, (Uppsala, 1986), 37

⁶ A. RADWAN, “Nekhbet and Wadjet or Isis with Nephthys: the Lasting Concept of Two Goddesses in Ancient Egypt”, *Hommages à Fayza Haikal, Bibliothèque d' Étude 138*, (Cairo, 2003), 217; A. L. MEZA, “Egyptian Religion and Magic in the Mediterranean World: Isis, The Goddess of Many Faces”, *Egypt et Pannonia 3*, (Budapest, 2006), 161; G. HART, *The Routledge Dictionary of Egyptian Gods and Goddesses*, (London, New York, 2005), 80; Fr. DUNAND, “Isis: Mère des Dieux”, *Collection des Hespérides*, (Paris, 2000), 20

⁷ A. RADWAN, “Nekhbet and Wadjet or Isis with Nephthys: the Lasting Concept of Two Goddesses in Ancient Egypt”, *Hommages à Fayza Haikal, Bibliothèque d' Étude 138*, (Cairo, 2003), 217; G. HART, *The Routledge Dictionary of Egyptian Gods and Goddesses*, (London, New York, 2005), 102

⁸ A. RADWAN, “Nekhbet and Wadjet or Isis with Nephthys: the Lasting Concept of Two Goddesses in Ancient Egypt”, *Hommages à Fayza Haikal, Bibliothèque d' Étude 138*, (Cairo, 2003), 217

⁹ P. FARSEN, *Königliche Särge und Sarkophage des Neuen Reichs: Bestattungszubehör der Könige und Königinnen von der 17. bis zur 21. Dynastie*, (Munich, 2011), 85; E. VASSILIKA, *Egyptian Art*, (Cambridge, 1995), 86

¹⁰ E. VASSILIKA, *Egyptian Art*, (Cambridge, 1995), 86

¹¹ E. HORNING, “Zwei Ramessidische Königsgräber: Rameses IV. und Rameses VII”, *Theban 11*, (Mainz am Rhein, 1990), 121

¹² H. TE VELDE, “Relations and conflicts between Egyptian gods, particularly in the divine ennead of Heliopolis” in KIPPENBERG (H. G.) (ed.), *Struggles of gods: papers of the Groningen work group for the study of the history of religions*, (Berlin, 1984), 252

¹³ R. A. ARMOUR, *Gods and Myths in Ancient Egypt, Second Edition*, (Cairo, 2001), 28

The king wanted to be identified with Osiris after his death as to assure his regeneration and fertility.¹ This association is achieved through the embracing posture. The embracing gestures between the kings and Osiris have been all attested in funerary architecture, as in the Temple of Medinet Habu. The scene is depicted on the left hand side of the Northern wall of the hypostyle hall and shows Ramesses III embracing the statue of Osiris while anointing him² (Fig. No. 30). In addition, in the tomb of Sety I K.V. 17, the scene on pillar **Ab** in room **N** represents the sovereign embracing the statue of Osiris³ as *RS-wDA*⁴ “He who awakens intact”⁵ or “He who awakens in peace”.⁶ (Fig. No. 31)

6. Seth  and Horus 

Horus and Seth are regarded as the two gods and two lords who rule the country through the ruling king of Upper and Lower Egypt.⁷ Both deities are shown in embracing postures with royal figures based on their close relationship with them, that in fact aims to achieve the following:

I. Secured reign, protection and victory

The unification between Horus and Seth implies that the ruling king is not only the representative of Horus, but also of Seth. This is because the Pyramid Texts has showed the pharaoh as Horus-Seth.⁸ The existence of the two gods together indicates that the lands of Upper and Lower Egypt are united.⁹ The ruling pharaoh as Horus will need the power of Seth over the throne. Thus, the presence of the two divinities is mandatory for guaranteeing a secured rule.¹⁰ In this case they are ruling the country through the sovereign; since Seth is controlling Upper Egypt and Horus is controlling Lower Egypt.¹¹ This is based on the fact that Horus and Seth are regarded as the personification of the contrasts; as they are symbolizing North and South, earth and the netherworld, heaven and earth, kingship and strength, life and dominion.¹² The aforementioned conception has been achieved in religious architecture in the Karnak Temples in the scene occupying the northern wall of corridor VI, one of the corridors surrounding the *Ax mnw*¹³ (Fig. No. 32). Seth as illustrated in the scene; is teaching Thutmosis III to shoot arrows while embracing him. It is known that the deity is considered to be a conqueror who teaches the king how to use one of his favorite

¹ V. A. TOBIN, “Theological Principals of Egyptian Religion”, *American University Studies VII*, (New York, 1989), 94, 100

² B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. Theban Temples II*, (Oxford, 1994), 505

³ B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. I Theban Necropolis. Royal Tombs and Smaller Cemeteries II*, (Oxford, 1998), 544

⁴ E. HORNUNG in K. R. WEEKS, *Treasures of the Valley of the King. Tombs and Temples of the Theban West Bank in Luxor*, (Cairo, 2011), 210; *RS-wDA* is mentioned in the Pyramid Texts and among other Memphite divinities in the chapel of Sokar at Abydos. He is regarded as the son of Sokar in the Coffin Texts. The name of *RS-wDA* later on became one of the epithets of Ptah or Osiris, E. BROVARSKI, “Sokar” in W. HELCK, E. OTTO, (Eds.), *Lexikon der Ägyptologie V*, (Wiesbaden, 1984), 1062

⁵ E. HORNUNG in K. R. WEEKS, *Treasures of the Valley of the King. Tombs and Temples of the Theban West Bank in Luxor*, (Cairo, 2011), 210; E. HORNUNG, *The Tomb of Pharaoh Sety I*, (Zurich, Munich, 1991), 25

⁶ E. HORNUNG, *The Tomb of Pharaoh Sety I*, (Zurich, Munich, 1991), 25

⁷ H. Te VELDE, “Relations and conflicts between Egyptian gods, particularly in the divine ennead of Heliopolis” in H. G. KIPPENBERG (ed.), *Struggles of gods: papers of the Groningen work group for the study of the history of religions*, (Berlin, 1984), 254

⁸ H. Te VELDE, “Seth, God of Confusion. A Study of his Role in Egyptian Mythology and Religion”, *Probleme der Ägyptologie 6*, (Leiden, 1967), 71

⁹ H. Te VELDE, “Seth” in D. B. REDFORD (Ed.), *The Oxford Encyclopedia of Ancient Egypt III*, (Cairo, 2001), 269

¹⁰ H. Te VELDE, “Seth, God of Confusion. A Study of his Role in Egyptian Mythology and Religion”, *Probleme der Ägyptologie 6*, (Leiden, 1967), 72

¹¹ H. Te VELDE, “Seth” in D. B. REDFORD (Ed.), *The Oxford Encyclopedia of Ancient Egypt III*, (Cairo, 2001), 269

¹² H. Te VELDE, “Seth, God of Confusion. A Study of his Role in Egyptian Mythology and Religion”, *Probleme der Ägyptologie 6*, (Leiden, 1967), 60 – 61

¹³ B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. Theban Temples II*, (Oxford, 1994), 113

weapons.¹ It has been mentioned that one of the titles that was given to the high priest of Seth is *Sd-xrw* which could mean “who kicks up an arrow”. However, it is uncertain whether this was one of the performed actions of the priesthood of the deity or not.² The relationship between Seth and Thutmose III is specially documented; since he has given himself the title of “beloved of Seth”.³ In addition, Horus is protectively embracing the ruler. The portrayal of the two deities together assures a balanced rule for Thutmose III.⁴ Thus, the presence of the two divinities in this scene is mandatory for guaranteeing a secured rule.⁵

This is based on the fact that they both unite the lands of Upper and Lower Egypt so that the king could rule the country in security and harmony.⁶ Moreover, this depiction is signifying the protection given by the gods to the ruler by embracing and assuring his victory over his foes.⁷

II. Close relationship with Horus

The embracing posture between Horus and the sovereign is assuring the close relationship between them. This association would guarantee him a smooth accession to the throne of Egypt. This is based on the fact that the pharaoh is regarded as the representative of Horus on earth.⁸ Thus, the king of Upper and Lower Egypt is playing an important role in his relationship with Horus as he is the ruler on Earth and the son of Isis.⁹

The aforementioned significance has been achieved when royal figures are being embraced by the numerous forms of Horus in statuary. This has appeared as in the dyad of Amenhotep III and Horus that shows them in a mutual embracing posture¹⁰ (Fig. No. 33). In addition, Horemheb is being embraced by Horus in a dyad which has a special significance (Fig. No. 34). This dyad implies that the post Amarna statuary depicting a royal figure in embracing postures with Horus signifies his restoration to the old dogma. This idea has been achieved as the dyad represents the Horemheb's restoration to the religious misconception of the Amarna period;¹¹ since he wanted to legitimize his accession to the throne of Horus and be his earthly representative.¹² In particular, Horemheb chose Horus to his part in connecting between the previous Atonism and religious principles of Heliopolis.¹³

¹G. MICHAILIDES, “Papyrus Contenant un Dessin di Dieu Seth à tête d'âne”, *Aegyptus* 32, 1, *Raccolta di Scritti in Onore Onore di Girolamo Vitelli II* (Milan, January-June 1952), 49

²H. Te VELDE, “Seth” in D. B. REDFORD (Ed.), *The Oxford Encyclopedia of Ancient Egypt III*, (Cairo, 2001), 270

³G. HART, *The Routledge Dictionary of Egyptian Gods and Goddesses*, (London, New York, 2005), 144

⁴E. S. MELTZER, “Horus” in D. B. REDFORD (ed.), *The Oxford Encyclopedia of Ancient Egypt II*, (Cairo, 2001), 120

⁵H. Te VELDE, “Seth, God of Confusion. A Study of his Role in Egyptian Mythology and Religion”, *Probleme der Ägyptologie* 6, (Leiden, 1967), 72

⁶H. Te VELDE, “Relations and conflicts between Egyptian gods, particularly in the divine ennead of Heliopolis” in H. G. KIPPENBERG (Ed.), *Struggles of gods: papers of the Groningen work group for the study of the history of religions*, (Berlin, 1984), 255

⁷N. KAMALELDIEN, “Sinn und Wirkung der Umarmung in der ägyptischen Religion”, *First International Conference of the Institute of Ancient Near Eastern Studies III*, (Cairo, November 2012), 307

⁸G. HART, *The Routledge Dictionary of Egyptian Gods and Goddesses*, (London, New York, 2005), 71; A. P. THOMAS, THOMAS, “Egyptian Gods and Myths”, *Shire Egyptology* 2, (Princess Risborough, 1986), 25

⁹E. S. MELTZER, “Horus” in D. B. REDFORD (ed.), *The Oxford Encyclopedia of Ancient Egypt II*, (Cairo, 2001), 119–120

¹⁰M. SEIDEL, “Die königlichen Statuengruppen. Die Denkmäler vom Alten Reich bis zum Ende der 18. Dynastie”, *part I, Hildesheimer Ägyptologische Beiträge* 42, (Hildesheim, 1996), 195; M. EL-SAGHIR, “Das Statuenversteck im Luxortempel”, *Zaberns Bildbände zur Archäologie* 6, (Mainz am Rhein, 1992), 72

¹¹M. SEIDEL, “Die königlichen Statuengruppen. Die Denkmäler vom Alten Reich bis zum Ende der 18. Dynastie”, *part I, Hildesheimer Ägyptologische Beiträge* 42, (Hildesheim, 1996), 256; HARI, *New Kingdom Amarna Period*, 27; G. HARI, *Horemheb et la reine Moutnedjemet, ou la fin d'une dynastie : Thèse présentée à la Faculté des Lettres de l'Université de Genève pour obtenir le grade de docteurs lettres* (Genève, 1964), 26; SATZINGER, *Ägyptische Kunst in Wien*, 37

¹²M. SEIDEL, “Die königlichen Statuengruppen. Die Denkmäler vom Alten Reich bis zum Ende der 18. Dynastie”, *part I, Hildesheimer Ägyptologische Beiträge* 42, (Hildesheim, 1996), 256; HARI, *Horemheb et la reine Moutnedjemet*, 264

¹³G. HARI, *Horemheb et la reine Moutnedjemet, ou la fin d'une dynastie : Thèse présentée à la Faculté des Lettres de l'Université de Genève pour obtenir le grade de docteurs lettres* (Genève, 1964), 264

This association shows the devotion of the pharaoh to the accompanying deity, according to his unlimited favors.¹ The union achieved was not only witnessed in the current depiction, but also with the birth name of the ruler “Horus is in festival” which practically is the role played by the deity in his official coronation.² During the Ramesside period, kings also wanted to be associated with Horus. This is evidenced by the triad showing Ramesses II being embraced by Horus of Kuban and Isis in the southern niche in the western wall of the temple of Beit el-Wali³ (Fig. No. 35). Moreover, kings are being identified with Horus statuary as in the triad of Merenptah with Osiris and Isis playing the role of Horus (Fig. No. 36). As evidenced from the inscriptions, it was intended to be placed within the sanctuary of Osiris as to receive offerings, and to guarantee that the king would be identified with Horus till eternity in the presence of his father Osiris.⁴

Moreover, these depictions showing royal figures being embraced with Horus have been found in religious architecture. In the Karnak Temples, there are representations of Thutmose III being embraced by Horus of Behdet on the southern side of the second pillar on the east in the Ax mnw (Fig. No. 37) and by Horus the Great on the northern side of the fifth pillar on the west in the Ax mnw (Fig. No. 38). In room 22, one of the chambers surrounding the Ax mnw, a scene on one of its pillars shows Thutmose III being embraced by Horus and an unknown goddess⁵ (Fig. No. 39). In the Temple of Beit el-Wali, Ramesses II is shown embraced by Horus on the lower register of the southern pillar of the vestibule⁶ (Fig. No. 40) and embraced by Horus of Miam on the left hand side of the doorway of the vestibule⁷ (Fig. No. 41). In the Temple of Amada, Thutmose IV is shown embraced by Horus on the fifth pillar in the middle aisle of the hypostyle hall (Fig. No. 42). In addition, the southern wall of the vestibule of the temple depicts Thutmose III being embraced by Horus of Miam and Re-Harakhty⁸ (Fig. No. 43). In the sanctuary of the temple, Amenhotep II is embraced by Horus of Behdet on the lower register of the northern wall (Fig. No. 44). In addition, Ramesses II is embraced by Horus of Miam in the Temple of El-Derr. The scene is illustrated on the western side of the eighth pillar in the northern aisle of the second pillared hall⁹ (Fig. No. 45).

In the funerary architecture, these embracing postures have appeared in the Temple of Abydos where Sety I is embraced by Horus on the northern side of the eastern wall of the chapel of Horus¹⁰ (Fig. No. 46). Moreover, royal figures are embraced by Horus in their tombs as in the tomb of Horemheb K.V. 57; the king is embraced by Horus son of Isis on the south east wall of the well room¹¹ (Fig. No. 47). In Hall E in the

¹ G. HARI, *Horemheb et la reine Moutnedjemet, ou la fin d'une dynastie : Thèse présentée à la Faculté des Lettres de l'Université de Genève pour obtenir le grade de docteurès lettres* (Genève, 1964), 27; G. HARI, *Horemheb et la reine Moutnedjemet, ou la fin d'une dynastie : Thèse présentée à la Faculté des Lettres de l'Université de Genève pour obtenir le grade de docteurès lettres* (Genève, 1964), 264

² M. SEIDEL, “Die königlichen Statuengruppen. Die Denkmäler vom Alten Reich bis zum Ende der 18 Dynastie”, *part I, Hildesheimer Ägyptologische Beiträge 42*, (Hildesheim, 1996), 256

³ G. ROEDER, “Der Felsentempel von Bet el-Wali”, *Les Temples Immergés de la Nubie*, (Cairo, 1938), 77–78

⁴ H. SOUROUZIAN, “Les monuments du roi Merenptah”, *Sonderschrift des deutschen Instituts. Abteilung Kairo 22*, (Mainz am Rhien, 1989), 132

⁵ B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. Theban Temples II*, (Oxford, 1994), 118

⁶ G. ROEDER, “Der Felsentempel von Bet el-Wali”, *Les Temples Immergés de la Nubie*, (Cairo, 1938), 42

⁷ B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. Nubian Desert and Outside Egypt VII*, (Oxford, 1995), 25; H. RICKE, G. H. HUGHES, E. F. WENTE, “The Beit El-Wali Temple of Ramesses II”, *Oriental Institute Nubian Expedition I*, (Chicago, 1967), pl. 25

⁸ B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. Nubian Desert and Outside Egypt VII*, (Oxford, 1995), 70

⁹ A. M. BLACKMAN, “The Temple of Derr”, *Les Temples Immergés de la Nubie*, (Cairo, 2013), 61

¹⁰ B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. Upper Egypt Chief Temples (Excluding Thebes). Abydos, Dendara, Esna, Edfu, Kom Ombo and Philae VI*, (Oxford, 1991), 18

¹¹ B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. I Theban Necropolis. Royal Tombs and Smaller Cemeteries II*, (Oxford, 1998), 567; H. CARTER, P. E. NEWBERRY, “The Tombs of Harmhabi and Toutânkhamonou”, *Theodore M. Davies Excavations Bibân el Molûk*, (London, 1912), 65

tomb of Sety I K.V. 17, he is embraced by Horus on the rear wall of hall E¹ (Fig. No. 48), by Horus son of Isis on pillar Ab² (Fig.No. 49), by Horus on pillar Ba³ (Fig. No. 50) and pillar Cc⁴ (Fig. No. 51).

III. Reciprocal role between the king, Osiris and Horus

In the Osirian triad, the king is playing interchangeable roles. He is once the son of Isis and Osiris being the representative of Horus on Earth. While after his death, he is the deceased Osiris the eternal ruler of the world of the dead. This significance has been achieved in statuary where the sovereign is identified as Horus or Osiris in the Osirian triad.⁵ These statue groups of four are showing the kings with Isis, Osiris and Horus in embracing postures as those groups of Thutmosis III⁶ (Fig. No. 52) and Horemheb⁷ (Fig. No. 53). The religious importance of the two statue groups is actually manifested from the sequence of the four figures and the association between them. In both cases, the group in itself represents a triad; once Isis-Osiris-the king and Isis-Osiris-Horus. The structure of the monuments is that god Osiris is embraced by Isis and the king from both sides while Horus is on the left of the ruler. The interpretation of the groups is to determine the relation between the two outermost figures – Isis and Horus – and the central ones of Osiris and the sovereign. When adopting this aspect, the structure must be revealing the mother-son relationship together with the connection between the living ruler and his dead counterpart Osiris. The king is playing a mutual role in the assembly; as he is the living Horus on earth and the dead Osiris the ruler of the netherworld. The composition of the group jointly with its original location in the holy city of Abydos indicates that the end of the Eighteenth Dynasty is back to the old tradition of the multiplicity of deities' manifestations – a convention that extended to the following Ramesside era.⁸

IV. Participation in the Solar-Osirian unity

The idea of the unification between Re and Osiris has firstly appeared in Chapter 17 in the Amduat when the BA_s of Osiris and Re had embraced and thus united in Mendes. This would imply their transformation to the BA_{wyfy} or “The One who has Two BA_s” whom could be named as “Horus who saved his father”.⁹ This aforementioned unification had again occurred with deeper implications in the Book of the Solar – Osirian Unity. The alliance between Re and Osiris stands for the association between the bA and the corpse; Re is the bA of Osiris, while Osiris is the corpse of Re where the link between both of the bA and the body is indispensable.¹⁰ In fact, Re symbolizes the day, Horus is regarded as the sun deity for the sky and

¹ B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. I Theban Necropolis. Royal Tombs and Smaller Cemeteries II*, (Oxford, 1998), 537; E. HORNUNG, *The Tomb of Pharaoh Sety I*, (Zurich, Munich, 1991), 18–19

² B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. I Theban Necropolis. Royal Tombs and Smaller Cemeteries II*, (Oxford, 1998), 538

³ B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. I Theban Necropolis. Royal Tombs and Smaller Cemeteries II*, (Oxford, 1998), 538

⁴ B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. I Theban Necropolis. Royal Tombs and Smaller Cemeteries II*, (Oxford, 1998), 538

⁵ V. A. TOBIN, “Theological Principals of Egyptian Religion”, *American University Studies VII*, (New York, 1989), 94, 100; A. P. THOMAS, “Egyptian Gods and Myths”, *Shire Egyptology 2*, (Princess Risborough, 1986), 25

⁶ M. SEIDEL, “Die königlichen Statuengruppen. Die Denkmäler vom Alten Reich bis zum Ende der 18. Dynastie”, *part I, Hildesheimer Ägyptologische Beiträge 42*, (Hildesheim, 1996), 155

⁷ M. SEIDEL, “Die königlichen Statuengruppen. Die Denkmäler vom Alten Reich bis zum Ende der 18. Dynastie”, *part I, Hildesheimer Ägyptologische Beiträge 42*, (Hildesheim, 1996), 243 – 244; M. EATON-KRAUSS, “Horemheb and the Abydene Triad”, *Studien zur Altägyptischen Kultur 11*, (Hamburg, 1984), 502–503

⁸ M. SEIDEL, “Die königlichen Statuengruppen. Die Denkmäler vom Alten Reich bis zum Ende der 18. Dynastie”, *part I, Hildesheimer Ägyptologische Beiträge 42*, (Hildesheim, 1996), 246

⁹ L. V. ŽABKAR, “A Study of the Ba Concept in the Ancient Egyptian Texts”, *Studies in the Ancient Oriental Civilizations 34*, (Chicago, 1968), 12, 37 – 38; T. G. ALLEN, “The Egyptian Book of the Dead: documents in the Oriental Institute Museum at the University of Chicago”, *Oriental Institute Publications 82*, (Chicago, 1960), 90

¹⁰ E. HORNUNG, *Die Nachtfahrt der Sonne : eine altägyptische Beschreibung des Jenseits*, (Düsseldorf, Zurich, 1998), 95

Atum and his phallus as well as being the eye of Re.¹ Her name means “she arrives, she grows”. Together with Hathor, they symbolize the “hand of god” which is the source of the creative ability of either Atum or Re.² In addition, together with goddess Nebet-Hetepet “mistress of contentment” they played the role of the creator goddesses and were considered as the feminine factor that personified the hands of god Atum with which he held his phallus to create the world.³ It is noteworthy to mention that, Atum and Re can replace each other interchangeably;⁴ because both them are regarded as creation gods.⁵ In addition, based on the involvement of the sun personified in Re in the early stages of creation; Re became an element of Atum so that both deities are closely connected with each other.⁶ The creator deity of the Heliopolitan ennead is usually named as Atum-Re.⁷ Atum in his role as Horus is the representative of kingship in heaven and earth; earth; he is thus equal to Re-Harakhty.⁸ Thus, Iusaas is the divine couple of Re-Harakhty⁹ who acts as the equivalent of Atum.

Assuring divinity and rejuvenation of the royal figure

The embracing posture of Re-Harakhty and Iusaas together to the royal figure assures his divine nature being part of the divine triad.¹⁰ In addition, the embrace of Iusaas to the sovereign is connecting him with the creation force of the Heliopolitan ennead, since Iusaas is regarded as the female counterpart of the creator deity. In the Pyramid Texts spell number 1210, the pharaoh who is regarded as the son of Khepri is said to be born of the vulva of Iusaas passing through her loops.¹¹ Moreover, she is known to be one of the facets of Hathor that is associated with rebirth and regeneration.¹² The king is thus embraced by the goddess who is considered as his biological mother. In addition, the presence of Re-Harakhty guarantees the association of the ruler with the sun deity in the morning.¹³ This kind of connection with the divinity was the aim of every pharaoh; since it would assure his rejuvenation every day with Re-Harakhty.¹⁴ The embracing gesture of both Re-Harakhty and Iusaas to royal figures appeared in statuary as in the triad of Ramesses II showing him embraced by Iusaas in the presence of Re-Harakhty (Fig. No. 57). This triad is located now in the fifth niche in the northern wall of the temple of Gerf Hussein.¹⁵ In addition,

¹ H. Te VELDE, “Relations and conflicts between Egyptian gods, particularly in the divine ennead of Heliopolis” in KIPPENBERG (H. G.) (ed.), *Struggles of gods: papers of the Groningen work group for the study of the history of religions*, (Berlin, 1984), 249

² R. S. ANTELME, S. ROSSINI, *Sacred Sexuality in Ancient Egypt*, (Rochester, 2001), 205; J. LECLANT, W. HELCK, E. OTTO, *Lexikon der Ägyptologie II*, (Wiesbaden, 1977), 813

³ J. P. CORTEGGIANI, *L'Égypte Ancienne et ses Dieux: Dictionnaire Illustré*, (Paris, 2007), 236 – 238; R. H. WILKINSON, WILKINSON, *The Complete Gods and Goddesses of Ancient Egypt*, (Cairo, 2003), 205; L. TROY, “Patterns of Queenship in Ancient Egyptian Myth and History”, *Boreas: Acta Universitatis Upsaliensis: Uppsala Studies in Ancient Mediterranean and Near Eastern Civilizations 14*, (Uppsala, 1986), 29

⁴ H. Te VELDE, “Relations and conflicts between Egyptian gods, particularly in the divine ennead of Heliopolis” in H. G. KIPPENBERG (Ed.), *Struggles of gods: papers of the Groningen work group for the study of the history of religions*, (Berlin, 1984), 249

⁵ R. A. ARMOUR, *Gods and Myths in Ancient Egypt, Second Edition*, (Cairo, 2001), 6 – 7

⁶ R. ANTHES, “Atum, Nefertum und die Kosmogonien von Heliopolis: ein Versuch”, *Zeitschrift für Ägyptische Sprache und Altkunde* 82, (Berlin, 1958), 3

⁷ RIKALA, *Studia Orientalia* 101, 221

⁸ R. ANTHES, “Atum, Nefertum und die Kosmogonien von Heliopolis: ein Versuch”, *Zeitschrift für Ägyptische Sprache und Altkunde* 82, (Berlin, 1958), 5

⁹ Ch. LEITZ, “Lexikon der Ägyptischen Götter und Götterbezeichnungen VIII: Register”, *Orientalia Lovaniensia Analecta 113* (Leuven; Paris; Dudley, 2003), 51

¹⁰ L. HABACHI, “Features of the Deification of Ramesses II”, *Abhandlungen des Deutschen Ägyptologischen Instituts Kairo* 5, (Glückstadt, 1965), 7

¹¹ J. P. CORTEGGIANI, *L'Égypte Ancienne et ses Dieux: Dictionnaire Illustré*, (Paris, 2007), 238

¹² L. TROY, “Patterns of Queenship in Ancient Egyptian Myth and History”, *Boreas: Acta Universitatis Upsaliensis: Uppsala Studies in Ancient Mediterranean and Near Eastern Civilizations 14*, (Uppsala, 1986), 29

¹³ R. H. WILKINSON, *The Complete Gods and Goddesses of Ancient Egypt*, (Cairo, 2003), 205

¹⁴ LEITZ, “Lexikon der Ägyptischen Götter und Götterbezeichnungen IV”, *OLA 113*, 631

¹⁵ M. A. L. EL-TANBOULI, H. De MEULENAERE, A. A. SADEK, “Gerf Hussein IV: La Grande Salle (E): murs sud, nord, et ouest, les niches”, *Collection Scientifique 67*, (Cairo, 1978), 19

in the temple of Abu Simbel, the deified Ramesses II is embraced by Iusaas while he is holding the arm of Re-Harakhty (Fig. No. 58). The scene is located on the right hand side of the western wall of the first hall of the temple.¹ Re-Harakhty is also shown embracing royal figures alone in religious architecture as in entrance B of the Temple of Amada, where the deity is embracing Thutmose III on the left jamb and Amenhotep II on the right one.² Also in the vestibule of the temple of Amada, Amenhotep II is embraced by the seated figure of Re-Harakhty on the right section of the eastern wall³ and Thutmose III is embraced by Re-Harakhty on the southern wall (Fig. No. 59). In the sanctuary of the temple, Amenhotep II is embraced by Re-Harakhty on the lower register of the northern wall⁴ (Fig. No. 60). In the temple of Deir El-Bahari, Thutmose III is embraced by Re-Harakhty while given life by Amun-Re (Fig. No. 61). The scene is located on the western jamb of vestibule VI one of the chambers located to the north of the upper court.⁵ In the Temple of Medinet Habu, Ramesses II is embraced by Re-Harakhty on one of the faces of the squared pillar in the chapel of Re⁶ (Fig. N. 62). It is noteworthy to mention that there is not any detected example in statuary showing Re-Harakhty alone in embracing postures with royal figures.

Conclusions

From all the above-mentioned religious and mythological facts and based on the studied examples, the embracing gesture was an adopted theme of art in the royal iconography through which royal figures are granted legitimacy, divinity, protection, rebirth and eternity meaning that royal figures embraced these deities for religious and political motives.

The ultimate goal of the pharaoh was to achieve a smooth accession to the throne of the country and to establish the Maat which was assured by his affiliation to certain deities. This parental relationship between the sovereign and the divinities was assured by the different embracing gestures.⁷ This is because the embracing posture is considered as a sign of union between gods and the ruler, which assures the latter's divinity or at least put him in a higher rank than normal individuals. This divine status is actually legitimizing the king's position over the throne.⁸

According to the ancient Egyptian mythology, the first ruler deities were Atum-Re, Geb, Osiris and Horus whom was followed by his earthly representative, the king of Upper and Lower Egypt. The sovereign wanted to assure his creation and revival attributes by being a successor of Atum, Re and Geb. Thus, he should prove his descendancy from this line of divinities so that he could be able to rule the country and establish the Maat. Therefore, the embracing postures between royal figures and the aforementioned gods will guarantee their rightfulness.

As for being the living Horus on Earth, the pharaoh was playing different roles in which he was regarded as the celestial Horus son of Re, the ruling Horus son of Isis and Osiris who becomes after his death the dead

¹ L. HABACHI, "Features of the Deification of Ramesses II", *Abhandlungen des Deutschen Ägyptologischen Instituts Kairo* 5, (Glückstadt, 1965), 3; B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. Nubian Desert and Outside Egypt VII*, (Oxford, 1995), 104

² B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. Nubian Desert and Outside Egypt VII*, (Oxford, 1995), 67; H. GAUTHIER, "Le Temple d'Amada", *Les Temples Immérgés de la Nubie*, (Cairo, 2012), 3

³ B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. Nubian Desert and Outside Egypt VII*, (Oxford, 1995), 70

⁴ B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. Nubian Desert and Outside Egypt VII*, (Oxford, 1995), 72

⁵ B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. Theban Temples II*, (Oxford, 1994), pl. 36, 4

⁶ B. PORTER, R. MOSS, *Topographical Bibliography of the Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. Theban Temples II*, (Oxford, 1994), 510

⁷ R. S. ANTELME, S. ROSSINI, *Sacred Sexuality in Ancient Egypt*, (Rochester, 2001), 139

⁸ J. BAINES, "Kingship, Definition of Culture, and Legitimation", *Probleme der Ägyptologie* 9, (Leiden, 1995), 25 –31; D. P. SILVERMAN, "The Nature of Egyptian Kingship", *Probleme der Ägyptologie* 9, (Leiden, 1995), 70

Osiris, ruler of the Netherworld.¹ He was considered as the son of Re, the fact that brought him in contact with the power of the cosmic gods of heaven. The embracing posture between Horus and the king is assuring the close relationship between them. This association would guarantee him smooth accession to the throne of Egypt as the earthly representative of Horus, the motherly protection as the son of Isis and Hathor as well as the regeneration of Osiris. Moreover, the affiliation of the ruler with Atum and Horus was mandatory to legalize his rule. This is because; at his coronation, the sovereign is granted the throne of Atum and the years of Horus.²

The smooth accession to the throne of Egypt was guaranteed when the new king receives the royal regalia of his dead father and becomes *Re in the morning*.³ This actually explains the significance of the embracing postures between the pharaoh and Re; since rulers attained their position over the throne by proving their descendancy from the creator sun god.⁴ This affiliation with Re has been guaranteed also when royal figures are shown embraced by Re-Harakhty and Shu who is considered as the manifestation of the rays of Re;⁵ and thus the equivalent of Re himself.⁶ This will assure their regeneration and capability of of maintaining the cosmic order.⁷

Moreover, their divine protection is guaranteed by embracing certain deities to assure victory over their enemies. This actually is achieved by the embrace of Onnuris-Shu to the ruler;⁸ because Shu has the same violent traits given to Onnuris⁹ whom is regarded as a warrior deity who fights for the king and controls his enemies.¹⁰ In his unification with Shu, he became Onnuris-Shu¹¹ who has murdered the enemies of the Sun god.¹²

The same ideology is repeated with Geb; since he is the one who has announced the victory of Horus over Seth and declared him as the legitimate heir to the throne of Egypt.¹³ Since the Egyptian king is the ruling Horus on Earth,¹⁴ his association with Geb could guarantee him a strong position over the throne of Egypt and destroy his foes.¹⁵ As for, the embrace of Horus and Seth to the ruler, it will not only support him and assure his victory over his enemies,¹⁶ but also the presence of the two gods guarantees harmony and

¹V. A. TOBIN, "Theological Principals of Egyptian Religion", *American University Studies VII*, (New York, 1989), 94, 100

²P. J. FRANSDEN, "Aspects of Kingship in Ancient Egypt" in N. BRISCH, *Religion and Power: Divine Kingship in the Ancient World and Beyond*, *Oriental Institute Seminars 4*, (Chicago, 2008), 63

³FRANSDEN, "Aspects of Kingship in Ancient Egypt" in N. BRISCH, *Religion and Power: Divine Kingship in the Ancient World and Beyond*, *Oriental Institute Seminars 4*, (Chicago, 2008), 63

⁴FRANSDEN, "Aspects of Kingship in Ancient Egypt" in N. BRISCH, *Religion and Power: Divine Kingship in the Ancient World and Beyond*, *Oriental Institute Seminars 4*, (Chicago, 2008), 63; L. BELL, "The New Kingdom <<Divine>> Temple: The Example of Luxor" in SHAFER (B. E.), *Temples of Ancient Egypt*, (London; New York, 1997), 138

⁵H. Te VELDE, "Schu", in W. HELCK, E. OTTO, *Lexikon der Ägyptologie V* (Wiesbaden, 1984), 736

⁶B. ALTENMÜLLER, "Synkretismus in den Sargtexten", *Göttinger Orientforschungen 7*, (Wiesbaden, 1975), 211

⁷M. MINAS-NERPEL, "Der Gott Chepri: Untersuchungen zu Schriftzeugnissen und Ikonographischen Quellen vom Alten Reich bis in Griechisch-römische Zeit", *OLA 154*, (Leuven; Paris; Dudley, 2006), 473 – 474, 468 –469

⁸K. EL-ENANY, "Le «dieu» nubien Sésostri III", *Bulletin de l'Institut français d'archéologie orientale 104*, (Cairo, 2004), 213

⁹H. Te VELDE, "Schu", in W. HELCK, E. OTTO, *Lexikon der Ägyptologie V* (Wiesbaden, 1984), 735

¹⁰W. SCHENKEL, "Onuris" in W. HELCK, E. OTTO (Eds.), *Lexikon der Ägyptologie II*, (Wiesbaden, 1977), 573

¹¹H. Te VELDE, "Schu", in W. HELCK, E. OTTO (Eds.), *Lexikon der Ägyptologie V* (Wiesbaden, 1984), 735

¹²G. J. SHAW, *The Egyptian Myths: A Guide to the Ancient Gods and Legends*, (London, 2014), 50; R. H. WILKINSON, *The Complete Gods and Goddesses of Ancient Egypt*, (Cairo, 2003), 118

⁴J. P. CORTEGGIANI, *L'Égypte Ancienne et ses Dieux: Dictionnaire Illustré*, (Paris, 2007), 157; G. HART, *The Routledge Dictionary of Egyptian Gods and Goddesses*, (London, New York, 2005), 58; R. H. WILKINSON, *The Complete Gods and Goddesses of Ancient Egypt*, (Cairo, 2003), 105

¹⁴E. S. MELTZER, "Horus" in D. B. REDFORD (Ed.), *The Oxford Encyclopedia of Ancient Egypt II* (Cairo, 2001), 119–120

¹⁵G. HART, *The Routledge Dictionary of Egyptian Gods and Goddesses*, (London, New York, 2005), 56 – 59

¹⁶N. KAMALELDIEN, "Sinn und Wirkung der Umarmung in der ägyptischen Religion", *First International Conference of the Institute of Ancient Near Eastern Studies III*, (Cairo, November 2012), 307

balance over the throne of Egypt because Seth is considered the harmonized counterpart of Horus¹ and both of them are symbolizing the contrasts.²

After his death, the main wish of the king of Upper and Lower Egypt is to be associated with divinities who will assure his eternal rule in the Netherworld as Osiris and his joining to the course of the sun god as to be reborn with him every day.³This fact is expressed in the Solar-Osirian unity where the deceased ruler would have the *bA* of Re and the *Xt* of Osiris.⁴ Thus, the pharaoh’s intention was to be associated with Re and Osiris in the afterlife.⁵The embracing posture actually plays a vital role in this case; as the embrace of these divinities will help the dead sovereign in achieving what he aims. When the ruler is associated with Osiris himself being the king of the Netherworld, his rebirth and eternal rule are assured.⁶ In addition, when royal figures are embraced by Isis and Nephthys it guarantees their renewal and protection. Since the sovereigns became Osiris after their death;⁷ the two sisters were responsible for their rebirth, as they did with Osiris.⁸

Member of the Heliopolitan Ennead	Significance of embracing gesture	Statuary	Reliefs, Artifacts and Sarcophagi Lids	Religious Temples	Funerary Temples and Tombs
	Father-son relationship between Atum and royal figures.	—————	—————	Scene on the eastern wall between the middle and the southern doorways of the vestibule, temple of Beit el Wali. (Fig. No. 1)	Scene on the western side of the square pillar in room 5, temple of Medinet Habu. (Fig. No. 3)
				Scene on the northern face of the third pillar in the southern aisle, temple of Derr. (Fig. No. 2)	Scene on the western side of the central pillar of the room 18 “chamber of Re”, temple of

¹ E. S. MELTZER, “Horus” in D. B. REDFORD (Ed.), *The Oxford Encyclopedia of Ancient Egypt II*, (Cairo, 2001), 120
² H. Te VELDE, “Seth, God of Confusion. A Study of his Role in Egyptian Mythology and Religion”, *Probleme der Ägyptologie* 6, (Leiden, 1967),60 – 61, 71
³ D. P. SILVERMAN, “Divinity and Deities in Ancient Egypt” in B. E. SHAFER, *Religion in Ancient Egypt: Gods, Myths and Personal Practice*, (London, 1991), 72
⁴Fr. ABITZ, “König und Gott, Die Götterszenen in den ägyptischen Königsgräbern von Thutmosis IV. Bis Ramses III”, *Ägyptologische Abhandlungen* 40,(Wiesbaden, 1984), 209
⁵ D. P. SILVERMAN, “Divinity and Deities in Ancient Egypt” in B. E. SHAFER, *Religion in Ancient Egypt: Gods, Myths and Personal Practice*, (London, 1991), 72; A. P. THOMAS, “Egyptian Gods and Myths”, *Shire Egyptology* 2, (Princess Risborough, 1986), 27; ABITZ, *König und Gott*, 209
⁶ St. R. W. GREGORY, *Herihor in Art and Iconography: Kingship and the Gods in the Ritual Landscape of Late New Kingdom Thebes*, (London, 2014), 109
⁷ G. HART, *The Routledge Dictionary of Egyptian Gods and Goddesses*, (London, New York, 2005), 116; J. G. GRIFFITHS, “Osiris” in D. B. REDFORD, *The Ancient Gods Speak: A Guide to Egyptian Religion*, (Oxford, 2002), 305; A. P. THOMAS, “Egyptian Gods and Myths”, *Shire Egyptology* 2, (Princes Risborough, 1986), 25
⁸ L. TROY, “Patterns of Queenship in Ancient Egyptian Myth and History”, *Boreas: Acta Universitatis Upsaliensis: Uppsala Studies in Ancient Mediterranean and Near Eastern Civilizations* 14, (Uppsala, 1986), 37

Atum					Medinet Habu. (Fig. No. 4)
				—————	Scene on the western wall of room 21, temple of Medinet Habu. (Fig. No. 5)
					Scene on the eastern side of the first pillar on the right side, room E, K. V. 17. (Fig. No. 6)
					Scene on the northern side of the first pillar on the north in room F, K. V. 17. (Fig. No. 7)
	The embracing gesture of Atum is one of the jubilee features and assuring the rule of the king in the hereafter.	—————	Pectoral of Tutankhamun in the Egyptian Museum, Cairo, JE 62627 (Fig. No. 8)	—————	—————
Shu and Tefnut	The association with the first divine couple of the Heliopolitan Ennead.	—————	—————	Scene on the second pillar in room 22, one of the chambers surrounding the Axmnw in the Karnak temples. (Fig. No. 9)	—————
Shu	Securing the position of royal figures over the throne.	—————	—————	—————	Scene on the western side of the second pillar of hall E, K. V. 17 (Fig. No. 10)
Shu-Re	Legitimizes the position of royal figures over the throne.	—————	—————	Scene on the eastern side of the second pillar of room 21, one of the chambers surrounding the Axmnw, the temple of	—————

				Amun at Karnak. (Fig. No. 11).	
Onnuris-Shu	Assuring the protection of royal figures and the victory over their enemies.	_____	_____	Scene on the northern section of the eastern wall of the ante-chamber, temple of Wadi es-sboua'. (Fig. No. 12)	_____
Geb	Legitimizing the accession of royal figures to the throne.	_____	_____	Scene on the eastern side of the first pillar in room 22, one of the rooms surrounding the Ax mnw, temple of Amun at Karnak. (Fig. No.13).	_____
Geb and Nut	The protection and regeneration of royal figures.	_____	_____	Scene on the northern face of the seventh pillar on the east in the Ax mnw, temple of Amun at Karnak. (Fig. No. 14).	_____
Osiris	Regeneration and fertility of royal figures.	_____	_____	_____	Scene on the left hand side of the Northern wall of the hypostyle hall, temple of Medinet Habu. (Fig. No. 30)
Osiris Res-Udja	Regeneration and fertility of royal figures.	_____	_____	_____	Scene on pillar Ab in room N represents the sovereign embracing the statue of Osiris, K. V. 17, tomb of Sety I (Fig. No. 31)
	The identification of the king with Osiris and	Group statue of Thutmosis III with Isis, Osiris and	_____	_____	_____

The Osirian Triad	Horus.	Horus, the Egyptian Museum, Cairo CG 6019, JE 49537 (Fig .No. 52)	_____	_____	_____
		Group statue of Horemheb with Isis, Osiris and Horus, the Egyptian Museum, Cairo, JE 49536, CG 6018 (Fig .No. 53)	_____	_____	_____
Isis and Osiris	The king plays the role of Horus in the Osirian triad.	Triad of Merenptah with Isis and Osiris; second court yard of the temple of Ramesses II, Abydos. (Fig. No. 36)	_____	Scene on the southern wall of the second pillar in room 22, one of the chambers surrounding the Amun temple of Amun at Karnak. (Fig. No. 17)	_____
Isis	Mother-son relationship between the king and Isis as well as assuring his protection and legitimacy.	Triad of Ramesses II with Horus of Miam and Isis, Temple of Ramesses II, Gorf Hussien. (Fig. No. 16)	_____	Scene on the eleventh engaged pillar on the southern side wall of the hypostyle hall, Amada temple. (Fig. No. 18)	Scene on the northern wall of the smaller chapel of Horus, Temple of Abydos. (Fig .No. 23)
		_____	_____	Scene on the left section of the western wall of the vestibule, Amada temple. (Fig. No. 19)	Scene on the northern side of the second pillar on the left hand side of Hall E, K. V. 17, tomb of Sety I

					(Fig. No. 24)
				Scene on the eastern face of the third pillar in the southern aisle of second pillared hall in, temple of Derr. (Fig. No. 20)	
				Scene on the northern side of the western wall of the second hall of the temple of Abu Simbel. (Fig. No. 21)	
				Scene on the exterior side of the eastern wall of the main building of the temple of Semna. (Fig. No. 22)	
		Triad of Ramesses II with Horus of Kuban and Isis, temple of Ramesses II, Beit el-Wali (Fig. No. 35)	—————	—————	—————
Assuring the Vigor and potency of the king.	Triad of Ramesses, Isis and Horus of Kuban within the southern niche, temple of Beit el-Wali. (Fig. No. 15)	—————	Scene on the eleventh engaged pillar on the southern sidewall of the hypostyle hall, temple of Amada. (Fig. No. 18)	—————	
	Triad of Ramesses II,		Scene on the left section of the		

Religious Significance of Embracing Members of the Heliopolitan Ennead in Royal Iconography from the New Kingdom

		Horus of Miam and Isis within the sixth niche of the northern wall, temple of Gerf Hussein. (Fig. No. 16)	_____	western wall of the vestibule, temple of Amada. (Fig. No. 19)	_____
	_____	_____	_____	Scene on the eastern face of the third pillar in the southern aisle of second pillared hall in, temple of Derr. (Fig. No. 20)	_____
Isis	_____	_____	_____	Scene on the northern side of the western wall of the second hall of the temple of Abu Simbel. (Fig. No. 21)	_____
	_____	_____	_____	Scene on the exterior side of the eastern wall of the main building of the temple of Semna. (Fig. No. 22)	_____
	Assuring the rejuvenation and rebirth of the royal figures.	_____	_____	_____	Scene on the northern wall of the smaller chapel of Horus, temple of Abydos. (Fig. No. 23)
		_____	_____	_____	Scene on the northern side of the second pillar on the left hand side of Hall E, K. V. 17, tomb of Sety I. (Fig. No. 24)

<p>Nephthys</p>	<p>Protection and regeneration of royal figures</p>	<p>_____</p>	<p>_____</p>	<p>_____</p>	<p>Scene on the southern side of the second pillar on the right hand side of Hall E, K. V. 17, tomb of Sety I. (Fig. No. 25)</p>
<p>Isis and Nephthys</p>	<p>Protection and rejuvenation of royal figures.</p>	<p>_____</p>	<p>Sarcophagi Lids of Siptah, Sethnakht, Ramesses III (Cambridge, Fitzwilliam Museum, E. 1.1823) and Ramesses IV (Fig. Nos. 26 – 29)</p>	<p>_____</p>	<p>_____</p>
<p>Osiris</p>	<p>The identification of royal figures with Osiris after their death which assures their rebirth.</p>	<p>_____</p>	<p>_____</p>	<p>_____</p>	<p>Scene on the left hand side of the Northern wall of the hypostyle hall, temple of Medinet Habu. (Fig. No. 30)</p> <p>Scene of Osiris as <i>rs-wDA</i> on pillar Ab in room N, K.V. 17 tomb of Sety I. (Fig. No. 31)</p>
<p>Osiris and Horus</p>	<p>The participation of the king in the Re-Osirian unity.</p>	<p>Triad of a king, Osiris and Horus, Louvre Museum, Paris, A 12, N 12.</p>	<p>_____</p>	<p>_____</p>	<p>_____</p>

		(Fig. No. 54)			
Isis, Osiris and Horus	The reciprocal role between the king, Osiris and Horus.	Group of Thutmosis III, Isis, Osiris and Horus, The Egyptian Museum, Cairo, CG 6019, JE 49537. (Fig. No. 52)	_____	_____	_____
		Group of Horemheb, Isis, Osiris and Horus, The Egyptian Museum, Cairo, JE 49536, CG 6018 (Fig. No. 53)	_____	_____	_____
Horus	The king is playing the role of Horus.	Dyad Amenhotep III and Horus, Luxor Museum, J. 828. (Fig. No. 33)	_____	Scene on the southern side of the second pillar on the east in the Axmnw, temple of Amun at Karnak. (Fig. No. 37)	Scene on the northern side of the eastern wall of the chapel of Horus, temple of Sety I at Abydos. (Fig. No. 46).
		Dyad of Horemheb and Horus, Kunsthistorisches Museum, Ägyptisch-orientalische Sammlung Inv.Nr. ÄS 8301 (Fig. No. 34)		Scene on the northern side of the fifth pillar on the west in the Axmnw, temple of Amun at Karnak. (Fig.No. 38)	Scene on the south east wall of the well room, K.V. 57, tomb of Horemheb. (Fig. No. 47)

		Triad of Ramesses II Horus of Kuban and Isis, southern niche in the western wall, temple of Gerf Hussein. (Fig. No. 15)		Scene on one of the pillars of room 22, one of the chambers surrounding the Axmnw, temple of Amun at Karnak. (Fig. No. 39)	Scene on the rear wall of hall E, K. V. 17, tomb of Sety I. (Fig. No. 48)
				Scene on the lower register of the southern pillar of the vestibule, temple of Beit el-Wali. (Fig. No. 40)	Scene on pillar Ab, hall E, K. V. 17, tomb of Sety I. (Fig.No. 49)
				Scene on the left hand side of the doorway of the vestibule, temple of Beit el-Wali. (Fig. No. 41)	Scene on pillar Ba, hall E, K. V. 17, tomb of Sety I. (Fig. No. 50)
				Scene on the fifth pillar in the middle aisle of the hypostyle hall, temple of Beit el-Wali. (Fig. No. 42)	Scene on pillar Cc hall E, K. V. 17, tomb of Sety I. (Fig. No. 51)
				Scene on the southern wall of the vestibule, temple of Beit el-Wali. (Fig. No. 43)	—————
				Scene on the lower register of the northern wall, sanctuary of the temple of Beit el-Wali. (Fig. No. 44)	
				Scene on the western side of the eighth pillar in the northern aisle of the second pillared hall, temple of Derr. (Fig. No. 45)	

Horus of Miam and Satet	Assure the divine nature of the royal figures.	Triad of Thutmosis III with Horus of Miam and Satet, Temple of Qasr Ibrim, <i>in situ</i> . (Fig. No. 55)	_____	_____	_____
		Triad of Amenhotep II, Horus of Miam and Satet, Chapel of Usersatet, Qasr Ibrim, The Nubian Museum, Aswan. (Fig. No. 56)			
Seth and Horus	Securing the position of the king over the throne, as well as assuring his protection and victory over his enemies.	_____	_____	Scene on the northern wall of corridor VI, one of the corridors surrounding the Axmnw, temple of Amun at Karnak. (Fig. No. 32).	_____
Re-Harakhty and Iusaas	Assuring the divine nature of royal figures as well as their regeneration.	Triad of Ramesses II, Re-Harakhty and Iusaas, fifth niche in the northern wall of the temple of Gerf Hussein. (Fig. No. 57)	_____	Scene on the right hand side of the western wall of the first hall, temple of Ramesses II at Abu Simbel. (Fig. No. 58)	Scene on the western jamb of vestibule VI, upper court, temple of Deir El-Bahary. (Fig. No. 61)
				Scenes on either jambs of entrance B, temple of Amada. (Fig. No. 59)	Scene on one of the faces of the square pillar in the chapel of Re, temple of Medinet Habu. (Fig. N. 62)

				Scene on lower register of the northern wall, sanctuary, temple of Amada. (Fig. No. 60)	
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Figures



Fig. no. 1: Ramesses II embraced by Atum, Temple of Beit el-Wali

After: H. RICKE, G. H. HUGHES, E. F. WENTE, "The Beit El-Wali Temple of Ramesses II", *Oriental Institute Nubian Expedition I*, (Chicago, 1967), pl. 26



Fig. no. 2: Ramesses II embraced by Atum, Temple of Derr

After: A. M. BLACKMAN, "The Temple of Derr", *Les Temples Immergés de la Nubie*, (Cairo, 2013), pl. 53, 2



Fig. no. 3: Ramesses III embraced by Atum, Medinet Habu.



Fig. no. 4: Ramesses III embraced by Atum, Medinet Habu.

After: THE EPIGRAPHIC SURVEY, "Medinet Habu VI, The Temple Proper II, the Re Chapel, the Royal Mortuary Complex and Adjacent Rooms", *The University of Chicago Oriental Institute Publications LXXXIV*, (Chicago, 1963), pl. 405



Fig. no. 5: Ramesses III is embraced by Atum and being purified with the *iwn mwt.f* priest, the temple of Medinet Habu



Fig. no. 6: Sety I is embraced by Atum, K.V. 17

After: E. HORNUNG, *The Tomb of Pharaoh Sety I*, (Zurich, Munich, 1991), 138



Fig. no. 7: Sety I is embraced by Atum, K.V. 17
 After: E. HORNUNG, *The Tomb of Pharaoh Sety I*,
 (Zurich, Munich, 1991), 138



Fig. no. 8: Tutankhamun is embraced by Atum
 on his pectoral
 After: Th. G. H, JAMES, *Tutankhamun: The
 Eternal Splendor of a Boy Pharaoh*, (Cairo,
 2000), 192



Fig. no. 9: Thutmose III embraced by Shu and Tefnut,
 the
 Ax mnw, Karnak Temples
 After: CHIC. OR. INST. photo. 8854



Fig. no. 10: Sety I is embraced by Shu, K. V. 17,
 Tomb of Sety I
 After: E. HORNUNG, *The Tomb of Pharaoh Sety I*,
 (Zurich, Munich, 1991), 135



Fig. no. 11: Thutmose III is embraced by his ka and Shu-Re, second pillar, Room 21, Ax mnw, Karnak
After: R. LEPSIUS, *Denkmäler aus Ägypten und Äthiopien*, Abteilung 5 - 6 (Geneva, 1972), pl. 34b



Fig. no. 12: Deified Ramesses II is embracing Shu-Re while himself is being embraced by Tefnut
After: H. GAUTHIER, H. GAUTHIER, "Temple de Ouadi Es-Sebouâ I, II", *Les Temples Immergés de la Nubie*, (Cairo, 1912), 56



Fig. no. 13: Thutmose III is embraced by Geb, the Ax mnw, Karnak temples
After: J.-Fr. PECOIL, *L'Akh-Menou de Thoutmosis III à Karnak, Étude Architecturale*, (Paris, 2001), pl. 25



Fig. no. 14: Thutmose III is embraced by Geb and Nut, the *Ax mnw*, Karnak temples
After: CHIC. OR. INST. photo. 8854



Fig. no. 15: Triad of Ramesses II with Horus of Kuban and Isis, temple of Beit el-Wali



Fig. no. 16: The triad of Ramesses II with Horus of Miam and Isis, temple of Gerf Hussein
After: M. A. L. EL-TANBOULI, H. De MEULENAERE, A. A. SADEK, "Gerf Hussein IV: La Grande Salle (E): murs sud, nord, et oust, les niches", *Collection Scientifique 67*, (Cairo, 1978), pl. 25



Fig. no. 17: Thutmose III is embraced by Isis and Osiris, the *Ax mnw*, Karnak temples
After: CHIC. OR. INST. photo. 6912



Fig. no. 18: Thutmose IV is embraced by Isis the great, temple of Amada
After: H. GAUTHIER, "Le Temple d'Amada", *Les Temples Immergés de la Nubie*, (Cairo, 2012), pl. 12

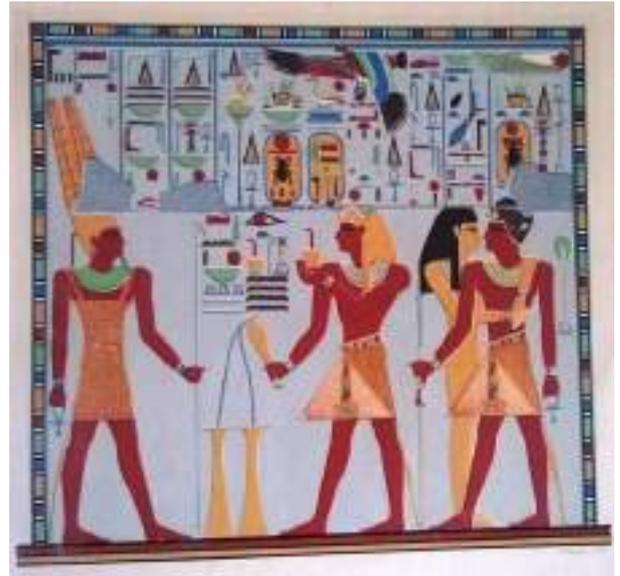


Fig. no. 19: Thutmose III is embraced by Isis the great, temple of Amada
After: H. GAUTHIER, "Le Temple d'Amada", *Les Temples Immergés de la Nubie*, (Cairo, 2012), pl. 27



Fig. no. 20: Ramesses II is embraced by Isis at the temple of el Derr
After: A. M. BLACKMAN, "The Temple of Derr", *Les Temples Immergés de la Nubie*, (Cairo, 2013), pl. 54



Fig. no. 21: Ramesses II is embraced by Isis at Abu Simbel
After: P. O. SCHOLZ, "Abu Simbel. In Stein verewigte Herrschaftsidee", *Du Mont Taschenbücher 303*, (Köln, 1994), pl. 57



Fig. no. 22: Thutmosis III is embraced by Isis at Semna
After: R. A. CAMINOS, "Semna-Kumma I, The Temple of Semna", *Egyptian Exploration Society Memoir* (London,1998), pl. 29



Fig. no. 23: Sety I is being embraced by Isis, temple of Abydos
After: A. M. CALVERLEY, "The Temple of Sethos I at Abydos", *Joint Publication of the Egypt Exploration Society and Oriental Institute of the University of Chicago 3-4*, (London, 1958), pl. 33



Fig. no. 24: Isis is embracing Sety I, K.V. 17
After: E. HORNUNG, *The Tomb of Pharaoh Sety I*, (Zurich, Munich, 1991), 137



Fig. no. 25: Sety I is embraced by Nephthys, K.V. 17
After: E. HORNUNG, *The Tomb of Pharaoh Sety I*, (Zurich, Munich, 1991), 141



Fig. no. 26: Sarcophagus of Siptah
After: H. BURTON, H. E. WINLOCK, *“The Late Theodore M. Davis’s Excavation at Thebes in 1912-13. I. The Excavation of the Rear Corridors and Sepulchral Chamber of the Tomb of King Siptah”*, The Metropolitan Museum of Art Bulletin, Vol. 11, No. 1, (New York, January 1916), 14, figs. 2 and 5



Fig. no. 27: Coffin lid of Ramesses III
After: E. VASSILIKA, *Egyptian Art*, (Cambridge, 1995), 86



Fig. no. 28: The sarcophagus lid of Sethnakht
After: www.gettyimages.com



Fig. no. 29: Coffin lid of Ramesses IV
After: E. HORNUNG, *“Zwei Ramessidische Königsgräber: Rameses IV. und Rameses VII”*, *Theban 11*, (Mainz am Rhein, 1990), 89



Fig. no. 30: Ramesses III embracing Osiris, Medinet Habu



Fig. no. 31: Sety I is embracing Res-Udja on pillar Ab, K.V. 17
 After: E. HORNUNG in K. R. WEEKS, *Treasures of the Valley of the King. Tombs and Temples of the Theban West Bank in Luxor*, (Cairo, 2001), 211



Fig. no. 32: North wall of the corridor VI, the Ax-mnw, Karnak Temples
 After: R. LEPSIUS, *Denkmäler aus Ägypten und Äthiopien*, Abteilung 5 - 6 (Geneva, 1972), pl. 36b



Fig. no. 33: Dyad of Amenhotep III and Horus
 After: M. SEIDEL, "Die königlichen Statuengruppen. Die Denkmäler vom Alten Reich bis zum Ende der 18 Dynastie", part I, *Hildesheimer Ägyptologische Beiträge* 42, (Hildesheim, 1996), pl. 45 a-c



Fig. no. 34: Dyad of Horemheb and Horus
After: P. FARSEN, *Die Amarnakunst: Statuen und Reliefs aus der Zeit der ausgehenden 18. Dynastie*, (Munich, 2010), pl. 31



Fig. no. 35: Triad of Ramesses II with Horus of Kuban and Isis, Temple of Beit el-Wali



Fig. no. 36: Triad of Merenptah with Isis and Osiris
After: H. SOUROUZIAN, "Les monuments du roi Merenptah", *Sonderschrift des deutschen Instituts. Abteilung Kairo 22*, (Mainz am Rhien, 1989), pl. 23 c and d



Fig. no. 37: Thutmose III embraced by Horus of Behdet, the Ax mnw, Karnak Temple
After: J.-Fr. PECOIL, *L'Akh-Menou de Thoutmosis III à Karnak, Étude Architecturale*, (Paris, 2001), pl. 25



Fig. no. 38: Thutmose III embraced by Horus the Great, the *Ax mnw*, Karnak Temples
 After: J.-Fr. PECOIL, *L'Akh-Menou de Thoutmosis III à Karnak, Étude Architecturale*, (Paris, 2001), pl. 33



Fig. no. 39: Thutmose III embraced by Horus and an unknown goddess, the *Ax mnw*, Karnak Temples
 After: CHIC. OR. INST. photo. 6892



Fig. no. 40: Ramesses II embraced by Horus, Temple of Beit el-Wali
 After: H. RICKE, G. H. HUGHES, E. F. WENTE, "The Beit El-Wali Temple of Ramesses II", *Oriental Institute Nubian Expedition I*, (Chicago, 1967), pl. 18



Fig. no. 41: Ramesses II embraced by Horus of Miam, Temple of Beit el-Wali
 After: H. RICKE, G. H. HUGHES, E. F. WENTE, "The Beit El-Wali Temple of Ramesses II", *Oriental Institute Nubian Expedition I*, (Chicago, 1967), pl. 25



Fig. No. 42: Thutmose IV embraced by Horus, hypostyle hall, middle Isle, fifth pillar, Temple of Amada
After: H. GAUTHIER, "Le Temple d'Amada", *Les Temples Immergés de la Nubie*, (Cairo, 2012), pl. 24



Fig. No. 43: Thutmose III embraced by Horus of Miam
After: H. GAUTHIER, "Le Temple d'Amada", *Les Temples Immergés de la Nubie*, (Cairo, 2012), pl. 28



Fig. No. 44: Amenhotep II embraced by Horus of Behdet, sanctuary, northern wall, lower register, third scene, temple of Amada
After: H. GAUTHIER, "Le Temple d'Amada", *Les Temples Immergés de la Nubie*, (Cairo, 2012), pl. 80



Fig. No. 45: Ramesses II embraced by Horus of Miam, Temple of Derr
After: A. M. BLACKMAN, "The Temple of Derr", *Les Temples Immergés de la Nubie*, (Cairo, 2013), pl. 45, 2



Fig. No. 46: Sety I embraced by Horus, Chapel of Horus, eastern wall, northern side
 After: A. M. CALVERLEY, "The Temple of Sethos I at Abydos", *Joint Publication of the Egypt Exploration Society and Oriental Institute of the University of Chicago* 3-4, (London, 1958), pl. 25



Fig. No. 47: Horemheb embraced by Horus son of Isis, south east wall of the well room, K.V. 57
 After: Theban Mapping Project data base, Reference number 12607



Fig. No. 48: Sety I embraced by Horus, K.V. 17
 After: Theban mapping project database, Reference number 16468



Fig. No. 49: Sety I embraced by Horus son of Isis, K.V. 17
 After: E. HORNUNG, *The Tomb of Pharaoh Sety I*, (Zurich, Munich, 1991), 135



Fig. No. 50: Semy I embraced by Horus, K.V. 17
After: E. HORNUNG, *The Tomb of Pharaoh Semy I*,
(Zurich, Munich, 1991), 138



Fig. No. 51: Semy I embraced by Horus, K.V. 17
After: E. HORNUNG, *The Tomb of Pharaoh Semy I*,
(Zurich, Munich, 1991), 136



Fig. No. 52: Group of Thutmosis III (?) with Isis, Osiris
and Horus

After: M. SEIDEL, "Die königlichen Statuengruppen.
Die Denkmäler vom Alten Reich bis zum Ende der 18
Dynastie", *part I, Hildesheimer Ägyptologische
Beiträge 42*, (Hildesheim, 1996), pl. 37



Fig. No. 53: Group of Horemheb, Osiris, Isis and
Horus

After: M. SEIDEL, "Die königlichen Statuengruppen.
Die Denkmäler vom Alten Reich bis zum Ende der
18 Dynastie", *part I, Hildesheimer Ägyptologische
Beiträge 42*, (Hildesheim, 1996), pl. 60



Fig. No. 54: Triad of Osiris, Horus and a king
 After: Ch. BARBOTIN, *Les Statues Égyptiennes du Nouvel Empire, Statues Royales et Divines, Volume II*, (Paris, 2007), 262



Fig. No. 55: Triad of Thutmosis III, Horus of Miam and Satet of Elephantine, first chapel, Temple of Qasr Ibrim
 After: R. A. CAMINOS, "The Shrines and Rock-Inscriptions of Ibrim", *Archaeological Survey of Egypt Memoir 32*, (London, 1968), pl. 11



Fig. No. 56: Triad of Amenhotep II with Horus of Miam and Satet, Nubian Museum, Aswan



Fig. No. 57: Triad of Ramesses II with Re-Harakhty and Iusaas, fifth niche, northern wall, Temple of Gerf Hussein
 After: M. A. L. EL-TANBOULI, H. DE MEULENAERE, A. A. SADEK, "Gerf Hussein IV: La Grande Salle (E): murs sud, nord, et oust, les niches", *Collection Scientifique 67*, (Cairo, 1978), pl. 24



Fig. No. 58: The deified Ramesses II is embraced by Iusaas while he is holding the arm of Re-Harakhty, Temple of Abu Simbel
 After: W. WRESZINSKI, *Atlas zur Altägyptischen Kulturgeschichte II*, (Geneva-Paris, 1988), pl. 179



Fig. No. 59: Either jamb of entrance **B**
 After: H. GAUTHIER, "Le Temple d'Amada", *Les Temples Immergés de la Nubie*, (Cairo, 2012), pl. 3



Fig. No. 60: Amenhotep II embraced by the seated figure of Re-Harakhty, eastern wall, right section, vestibule, Temple of Amada
 After: H. GAUTHIER, "Le Temple d'Amada", *Les Temples Immergés de la Nubie*, (Cairo, 2012), pl. 26



Fig. No. 61: Thutmosis II embraced by Re-Harakhty, Temple of Deir
 After: E. NAVILLE, "The Temple of Deir el Bahari I", *The Egyptian Exploration Society Memoir XIX*, (London, 1895) , pl. 2



Fig. No. 62: Ramesses III embraced by Re-Harakhty,
Medinet Habu

After: THE EPIGRAPHIC SURVEY, "Medinet Habu VI,
The Temple Proper II, the Re Chapel, the Royal
Mortuary Complex and Adjacent Rooms", *The
University of Chicago Oriental Institute Publications*
LXXXIV, (Chicago, 1963), pl. 425

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الدلالة الدينية لتمثيل إحتضان أعضاء تاسوع هليوبوليس لملوك الدولة الحديثة

أستاذ مساعد / منال برهان حماد

منة علي

تعتبر أسطورة تاسوع هليوبوليس من أهم الأساطير المصرية القديمة. تتمثل هيمنة أعضاء التاسوع في الديانة المصرية القديمة في رغبة الطبقة الحاكمة بالظهور معهم و الارتباط بهم ومن خلال هذه العلاقة الوثيقة مع أعضاء تاسوع هليوبوليس يصبح الملك عضواً عاشراً تابعاً لهم كونه ممثلاً للأله حورس علي الأرض. إن محكمة الأله DADAT, III, III, III, III, III, III, III التي ذكرت في متون الأهرام PT 309 and 313 هي ذاتها محكمة تاسوع هليوبوليس. إن أعضاء هذه المحكمة معنيين باستجواب الفرعون للتأكد من أصله الملكي، و يرجع هذا المعتقد من أن لقب mAa xrw قد أعطي لحورس عندما أرادت أمه ابزيس إثبات شرعيته أمام أعضاء محكمة تاسوع هليوبوليس. وقد أكدت متون الأهرام أن أعضاء تاسوع هليوبوليس هم المسؤولين عن الإستجواب لحورس و من ثم الملك.

العلاقة بين من الملك وتاسوع هليوبوليس تؤكد علي الدور السياسي و الكوني الذي يلعبه. ان ظهور أتوم من مائة نون الأزلية و انتصار حورس علي ست تعتبر من الظواهر الكونية التي تضمن لوريث حورس و أتوم نفس صفاتهم. بالتبعية، فإن تمثيل الشخصيات الملكية مع أعضاء تاسوع هليوبوليس كان إحدى طرق التقرب اليهم ذلك لأن الفن كان إحدى أهم الوسائل التي تؤكد شرعية الملك وتبرز علاقته بالأله. إن هذا الإرتباط الوثيق بين الملك و الأله يعضد موقفه علي العرش و يثبت أصله الملكي.

تراءى خلال الدولة الحديثة كثرة تمثيل الملوك مع أعضاء تاسوع هليوبوليس في وضعيات كثيرة من أهمها الإحتضان سواء في التماثيل، المناظر في المعابد الدينية و الجنائزية أو علي أغصان التوابيت. فأن الإحتضان يعبر عن الحميمية و القرب و الإتحاد الروحي وكذا فهو يعتبر وسيلة لإنتقال الذات الإلهية الخالدة الخاصة بالمعبود إلي الملك و التي ترفعه إلي مصاف الأله. بالإضافة لذلك، فالإحتضان نفسه هو وسيلة أنتقال "اللكا" من الأله إلي الملوك مما يحقق لهم الشرعية و يضمن قدرتهم علي تحقيق العدالة المتمثلة في "ماعت". أما بالنسبة للمناظر التي تمثل الملوك في وضعيات إحتضان مع الأله في المقابر فهي تعني الحماية من الأله للملوك في العالم الآخر مما يؤهلهم إلي البعث و الخلود بعد الموت. لذا، فإن هذا المقال يسلط الضوء علي وضعيات الإحتضان الخاصة بالشخصيات الملكية وتاسوع هليوبوليس خلال الدولة الحديثة و دراسة دلالتهم الدينية.