

The Child King.... Significance and Symbol

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Abstract

This study examines the relationship nature between the Child kings and the God Horus. The king in ancient Egypt passes through many stages in his life like God Horus; which was began with the divine birth of the kings as a son of the god Re, Then he was depicted suckling from different goddess like goddesses Isis, Hathor, Mut, and others, and he was in this representations like god Horus, who is depicted on the lap of his mother, goddess Isis, suckling from her breast. Also, the child kings depicted with their tutors and depicted with their fathers as princes like child king Ramses II with king Seti I. Also, the Child kings sometimes depicted as child gods like king Amenemhat III, king Amenhotep III and king Tutankhamun who were depicted as gods Nebry, Ihy and Nefertum, as a sign of rebirth and rejuvenation. So, we will discuss the different age stages of the king, starting from his divine birth, passing through his upbringing, and training as a prince to be the next king. This study will examine through different scenes from temples and tombs and also from different monuments from the minor art.

Introduction

The king had a central role in ancient Egyptian society, for he was perceived as a divine ruler. This divinity referred, among other things, to the ritual status of the king as the sole mediator between gods and men and his responsibility for the maintenance of the cosmic order, which the Egyptians called mAat. It has been argued that the king, by being ritually his mythical counterpart, ensured that the primeval pattern of creation was reproduced to uphold and renew the world. This cosmology of Egyptian kingship drew from divine genealogy. Traditionally (from 2450 B.C. onward), this meant that the king was both the god Horus and the son of Re, the former identifying the king with Horus, son and heir of Egypt's mythical ruler, Osiris, and the latter representing his position within the divine hierarchy as the creator's son (Assmann 1991, 240ff).

The subject of the study is to comment on the evolution and meaning of the child king's representations in art and material culture in ancient Egypt. Despite the quantity of records relevant to royal children, a complete interpretation of what they represent is absent. The main problem presented by this topic is the definition of the concept of the royal child (Frankfort 1948, 368; Redford 1984, 118). A key concern is the extent to which we must connect the concept with royalty or childhood. Issues presented by this main question include a) the way child kings are represented and how that evolves (titles, appearance, and regalia) (Green 1988, 37-40, 72-91, 105-108, 117-118); b) the character of official's evidence and c) the extent to which mythology played a role in such representations (Troy 1986, 89-91, 113).

1.The Royal Child in ancient Egyptian Language

- *m^{sw} n^{sw}*: The Royal Child. (LGG III, 424).

2. The connection between the childhood of the king and the childhood of Horus

The researcher tries to link between the childhood of the king and the childhood of Horus through the legend of Osiris, the legislative source of religion and politics at the same time. According to the legend of Osiris, Horus became the king of Egypt and inherited the rule from his father Osiris. When Horus took revenge on his uncle, he ascended to heaven. Then the successor and heir of Horus on earth became the ruler of Egypt. Therefore, king of Egypt became an extension of the divine lineage that ruled Egypt.

Therefore, the ancient Egyptian art had to highlight the stages of Horus since his birth, childhood, youth, and others. Also, the king had to go through the same life cycle of Horus. So, the ancient Egyptian art began to portray Horus as a child until the Greco-Roman eras, in addition to recording his functional and religious titles, which the new king followed by portraying himself as a child to incarnate Horus. So, Egyptian kings identified themselves with Horus in life and Osiris in death. During their reign, they were the physical manifestation of Horus under the protection of Isis. Horus was directly linked with the kingship of Egypt in both his falcon form aspect and as son of Isis.

Having conquered Set and restored order, Horus became known as *hr sm3 t3wy*, “Horus, The Uniter of the Two Lands”. He reinstated the policies of his parents, rejuvenating the land, and ruled wisely. It is for this reason that kings of Egypt, from the First Dynastic Period on, aligned themselves with Horus and chose a "Horus Name" to rule under at their coronation, the king's name was written in the rectangular device known as the *srh* which depicted the Horus falcon perched on a stylized palace enclosure and which seems to indicate the king as mediator between the heavenly and earthly realms, if not the god manifest within the palace as the king himself. To this "Horus Name" of the monarch, other titles were later added, including the "Golden Horus" name in which a divine falcon is depicted upon the hieroglyphic sign for gold.

Also, he took Horus’s titles such as Hours the child *hr p3 hrd*, and functions that belongs to Horus.

The king is by nature divine - he is Horus, and offspring of Ra. However, he is also inhabiting a human body, and is therefore mortal. This duality of divine character and mortal constraints is the essence of Egyptian kingship.

Horus is depicted as a child in his manifestations of *hr-p3-hrd* (Horus the Child, Harpocrates) (LGG V, 281), *hr*

hm (Horus in Khemmis) (LGG V, 278), *hr-hry-w3d.f* (Horus upon the

papyrus plants) (LGG V, 275). All are incorporated in his form as *hr-s3-s3t* (Horus son of Isis) (LGG V, 282), as they present references to the mythological incident of Horus’s birth by Isis and his hiding in the marshes of Khemmis (Letopolis) to avoid the vengeance of his uncle Seth. Additionally, the iconography of the god Horus suckling his mother Isis, which derives from Old Kingdom Texts and finds iconographical parallels with depictions of various kings suckled by goddesses from all periods of Egyptian history. The latter case is indicative about the link of the young Horus with ideologies relevant to divine kingship (Morenz and Schubert 1954, 33, 48, 64).

3. Iconographical Symbols of Child King

3.1 Hairstyle

The most typical hairstyle for child kings is the sidelock. The royal and private iconography shows it as part of royal (Dodson and Hilton 2004,60; Reisner 1927, fig. 5) and non-royal children's gear from the Old Kingdom onwards (Murray 1905, pl. VII, XXXI). Thus, it will be considered as an index of childhood. However, it is questionable whether the sidelock is seen in kings as a de facto indication of childhood or whether it had a particular symbolism to connect it with childhood. In a recent study (Tassie 2005,65-73) this hairstyle has been seen as a special symbol of the bond of a child with his mother. However, there is no evidence that the sidelock would symbolize ideas relevant to childhood, other than indicating childhood itself, as there is no clear evidence that it specifies qualities of childhood: the connection of the sidelock to coming-of-age rituals, is anything but clear (Tassie 2005). Therefore, I will consider that its customary use in small children was the basis for its further uses (e. g. in priesthood). Childhood in that aspect should probably be seen as different from infant/ new-born kings.

As for the style of the sidelock presented in iconography, we can see two main types; culred (Fig. 1a) and straight (Fig1b). Chronologically, the curled sidelock appears first, as it is known from the Old Kingdom, and it has passed into the child hieroglyph. The use of other types of sidelock starts from the mid-18th Dynasty onwards.



Fig. 1a

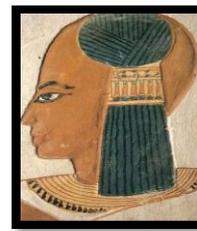


fig. 1b

(<https://nasiresearch.com/2015/04/28/the-sidelock-of-silence-and-mysteries-of-immaturity/>) (Last accessed 03/12/2021)

3.2 Body

Child kings can have the body of an infant or a pre-teen. As for the body of a pre-teen boy, this can be linked in a straightforward way with specific abilities: health, livelihood, and an amount of muscular power able to secure the individual's survival. On another level this can be linked with athletic abilities, prominent in the imagery of royal children through a certain period of the 18th Dynasty (Xekalaki 2007, 42).

3.3 Posture "with the finger in his mouth "

This pose can be related to the observation that infants and small children suckle their finger. However, the finger in the mouth seems to form a subconscious indication of life-giving. At first, putting a finger to a new-born infant's mouth as an aid to breathe has been medically recorded (Roth 1991,113- 116). Still, in the funerary context of ancient Egypt it recalls the funerary practices relating a son to his father. As Horus uses his finger in the opening of the mouth ceremony, he enables his father's pass to the afterlife and indicates this part of his body as functioning for life-giving reasons (Xekalaki 2007, I, 43). A further connection can be made regarding the evidence from Sed festival celebrations and actual funerary rites when the Opening of the Mouth takes place with a bull's foreleg (Roth 1991,62; Uphill 1965,379). Such a representation reminds the characterization of kings as "bull of his father" and indicates the connection of this animal with filial qualities. Subsequently, the symbolism of royal sons with bulls is indicated (Xekalaki 2007, I, 43).

4. Childhood of the kings in ancient Egyptian art

4.1 *The king's childhood in scenes:*

4.1.1 *Scenes of the king's childhood in the divine birth*

Beginning with the 4th Dynasty, every Egyptian king might bear the title,  s3 R^c “son of Rê” the sun-God. It is not an accident therefore, that the interesting folktale preserved to us in the Papyrus Westcar narrates that the three children of a priest’s wife, begotten by Rê, and born among astonishing prodigies, became the first three kings of the 5th Dynasty. The rise of the title, “son of Rê”, on the 5th Dynasty monuments thus corresponds remarkably with the legendary tale current a thousand years later among the common people. As Rê had once ruled as king of Egypt, lineal descent from him through intervening kings was claimed by all kings from this time on and was sufficient to justify the assumption of the title; but in strictest sense the title indicated that the king was immediately and physically the offspring of the god and a mortal mother. It is probable that this interpretation was pressed at first only by kings whose claims to the throne through their mortal parents were questionable.

Later, every king claimed Amun (successor of Rê), as his physical father and that is what Hatshepsut and Amenhotep III did. The divine birth scenes began to be recorded on the walls of some temples starting from the New Kingdom and continued to be recorded until the Greco-Roman period when divine birth scenes became a common practice, especially in the (Mummizi) birth houses attached to the major temples in Dendera, Philae, Al Tod, Armant, Edfu, Kom Ombo and Kalabsha, and others. Celebrations were taking place in these buildings on the occasion of the kings' accession to the throne, as it was believed that this would renew the king's vitality and influence.

Scenes of the Divine Birth of Queen Hatshepsut

In the case of Hatshepsut, it was, of course, a violent wrenching of the traditional details to apply the fiction to a woman for the entire legend was fitted only to a man. The result was in some cases startling inconsistency. Undoubtedly, this tale of Hatshepsut’s divine paternity, designing her before her birth for the throne, was intended by her supporters to enforce her claims to the kingship.

Location: The north side of the Second Terrace at her mortuary temple at Deir el-Bahari.

Scene I, II

God Khnum is depicted fashioning on the potter’s wheel two identical naked children, who are given life by Hekat. The two children represent Hatshepsut and her *k3*. They are both male, naked and wear bracelets. The absence of a sidelock is probably a matter of position.

II. Amun indicates the child queen to the gods of Upper and Lower Egypt. (Also there are other scenes such as god Amun recognizes the baby as his own, and the goddesses suckle the infant Queen). All the scenes depicted the queen as a naked infant with a sidelock and her figure in her mouth.



Fig.2 (Xekalaki 2007, Chart 2/1)

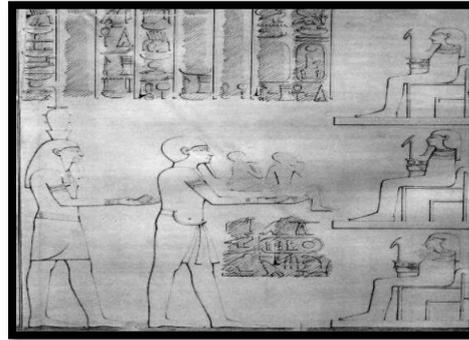


Fig.3 (Xekalaki 2007, Chart 2/1)

Scenes of the divine birth of King Amenhotep III

Location: The first register of the west wall in the birth room, Luxor temple.

Scene I, II

I. Amun accepts baby Amenhotep III before goddess Hathor.

II. The traces of the scene showing that it is divided into two parts; the upper part bears a depiction of a universal sky with stars and below it four squatted ladies share sitting on a lion-faced couch ornamented with a long row of the loops of Isis's knots. The first one of them is goddess Seleket, then the queen mother Mutemwiya putting her hands on her breasts in a very tender longing to her new-born infant. The infant son and his double are suckled by the two goddess Hest and Sekhet-hor. The king is depicted with curled sidelock and shaved head. In the lower part of the scene, Amenhotep III as a young boy and his double are kneeling under the couch of the birth, he is sucking from the udder of two celestial cows.

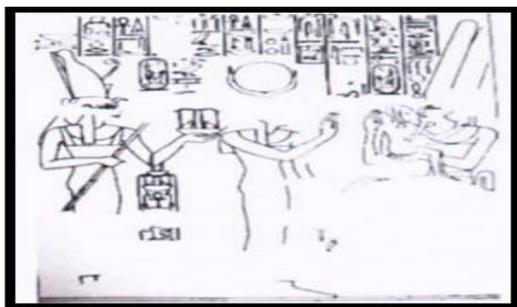


Fig.4 Scene I (Xekalaki 2007, Chart 2/1)

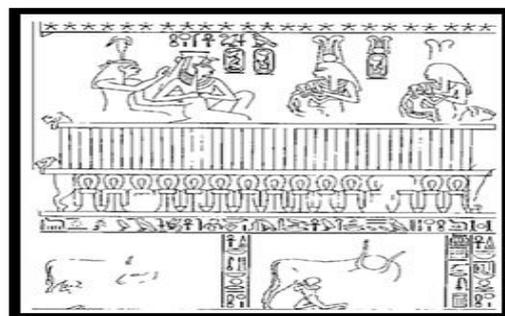


Fig.5 scene II (Mohamed 2014, fig14)

Scene of birth of Ramesses II

Location: Vestibule; architrave at Beit El Wali Temple, Nubia.

Description: Hieroglyph presenting the Child King moulded by Khnum. The sign, deriving from the Birth Cycle connects the texts with this context. The scene is loosely connected with the idea of the birth of the divine king, although it is not connected iconographically with the Cycle as seen in the 18th Dynasty scenes at Deir El Bahri and Luxor (Xekalaki 2007, Chart 2/11). The king is presented as an infant wearing the *hprš* crown and the cobra on the forehead.



Fig.6 (Feucht 1984, fig3)

2.1.2 Scenes of the king's childhood in suckling Scenes of Child King Pepi II

Location: Dual scene was located in the northern and southern walls of the staircase niche of the mortuary temple of king Pepi II.

Description: On the northern wall (Fig. 9a), Pepi II wearing the *nms* headdress and the *šndt* kilt, being suckled by an unknown goddess. Pepi II is raising his left hand, which is supported by an anonymous deity from the back. On the southern wall (Fig.9b), the same relief is repeated but with another suckling goddess, who is almost Hathor (Mohamed 2014, 18).

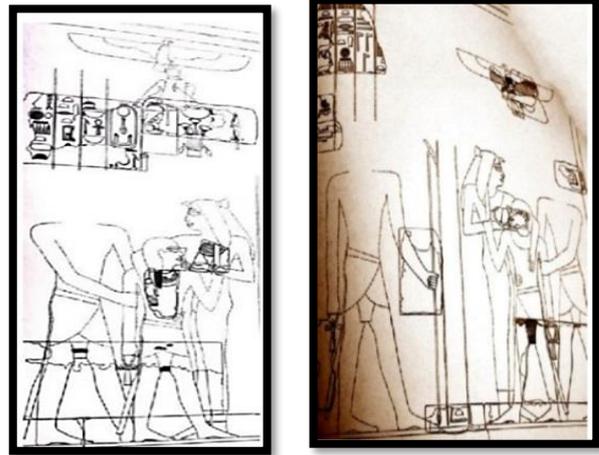


Fig 7 a-b (Jequier 1938, pl. 30, 32)

Scene of Child King Amenemhat III

Location: The third scene, in the first register on the left side of the southern end wall of the transversal hall in Amenemhat's tomb on the western bank of Luxor.

Description: This scene represents king Amenemhat III twice; firstly, as a child wearing a short kilt, a collar around his neck and a tight cap with uraeus above his head. He is sitting on the lap of the serpent headed goddess Renenutet, who is nursing him and in front of an offering table consisting of a vessel and a bundle of lotus flowers. Secondly, he is appeared as standing adult king wearing the *nms* headdress, behind him is a crowned goddess in a complete serpent form. The king and the goddess are standing on *nbw* sign, which is supported by the *k3* arms.

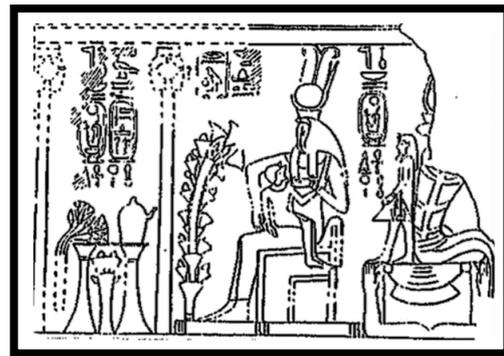


Fig.8 (Söderbergh 1957, pl. XLII)

As for the identification of the serpent behind the king, she might be another shape of the same goddess with a similar role; Amenhotep III is represented stepping and the goddess in his back, which indicates that he is under her divine protection and supporting. By the way, the standing attitude of the king over the sign *nbw* is regarded to be a symbolic incarnation and imitation of Horus in the title *hr-nb* or Horus the conqueror of *Nbw* (Mohamed 2014,35).

Scenes of Child King Hormoheb

Scene I:

Location: The southern part to the left of the gallery in the great speos of Horemhab in Gebel el- Silsila.

Description: The scene begins from the top with the protective vulture goddess Nekhbet hovering her wings and holding the sign of universe in her claws to give her full protection to the suckling child king. Horemhab is taking the divine milk by suckling from goddess Tawert, who is represented in a complete human form as a slim woman standing and giving her left breast to the king, her left hand is in hugging attitude around his neck. As a young adult with the blue crown, Horemhab is holding the hand of the goddess, while grasping his other hand pal



Fig.9 (Noblecourt & Kuentz 1968, 209, fig. 33)

without holding any usual sceptres or crooks. Goddess Taweret was represented as a serpent for providing more protection for the king, who aimed to display himself as Horus, who was suckled and brought up in the swamps of the Delta, an intention was clearly appeared in the papyrus plant.

Scene II

Location: The western wall to the left in the pillared hall of the rock-cut temple of Abo Oda.

Description: The same suckling attitude is repeated as usual, but the suckling mother here is Anukis. The king here is portrayed as a child with the side lock as a sign of his childhood without any crown on his head, wearing just a simple kilt fastened with a thin belt in the middle as well as his royal sandal, holding in one hand *hk3* and *ʿnh* sceptres and a small dove in the other one, which was the favourite domestic animal for the ancient Egyptian children.



Fig.10

(Mohamed 2014, fig.19)

Scenes of Child King Seti I:

Scene I:

Location: Second Hypostyle Hall, west wall, between the chapels of Rahrakhty and Amen-Re, temple of Seti I (Abydos).

Description: Seti I suckled by goddess Mut. The scene shows the seated goddess Mut in full gown and double crown with vulture headdress offering her breast with her left hand to Seti I who himself dressed in royal clothes, and the blue crown. The king is standing: his size permits him to reach Mut's breast. The goddess's right arm wrapped around the king's shoulders, and he holds the goddess's left (Xekalaki 2007, Chart 2/11).

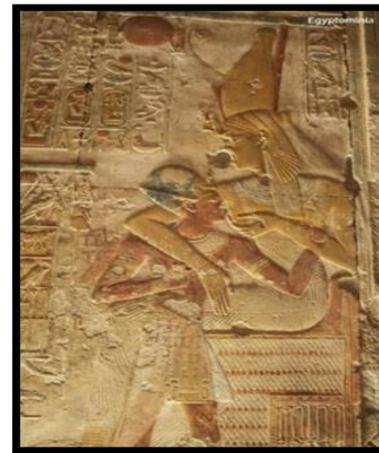


Fig.11 (Carpet 1912, Pl.XIV)

Location: The 2nd register in the outside wall of the 3rd room in the hypostyle hall of the mortuary temple of king Seti I at Qurna.

Description: Seti I suckled by goddess Hathor. The young king Seti I is depicted wearing the *hprš* crown, but without the usual uraeus and holding the royal sceptre as well as a *šndt* kilt, and the ceremonial bull's tail of the *hb sd* festival can be seen behind the king. As for Hathor, she is wearing a simple tight garment and crowning with her solar disc between the two horns of the cow. By the way, the hand of the goddess, which is around the neck of the king, is more corpulent.



Fig.12 (Mohamed 2014, fig. 23)

Scenes of the Child King Ramses II

Scene I

Location: the 3rd scene of the 2nd register of the outside wall third room on the left hand in the hypostyle hall of the mortuary temple of king Seti I at El-Qurna.

Description: king Seti I began the construction of the temple, but due to his death the temple was completed by his son Ramesses II and he executed some of its scenes, one of them is this

scene. The scene is a carbon copy of the scene of king Seti I in the same temple with only slight differences in the suckling goddess and the appearance of the Child king; the suckling mother here is goddess Mut, she is suckling the Child Ramesses II, who is wearing a tight cap with the royal uraeus and a belt ends with three bands, while Mut is only crowned with her double crown over the vulture headdress. Both seem to be nude without clothes. Child king Ramesses is holding tightly the hand of the goddess, which is around his neck without any symbols or regalia.



Fig.13 (Mohamed 2014, fig.26)

Scene II

Location: The lower register of the south wall, on the left hand of the visitor in the outer hypostyle hall of the temple of Seti I at Abydos.

Description: The Child King Ramesses II is depicted twice in both nursing and suckling attitudes; firstly, goddess Isis is pictured here with the two cow horns of Hathor just nursing the king cradling him with an arm and chucking him under the chin. On the other hand, the king is appeared as a mummified baby with the blue crown and the crook *hk3*. Then, goddess Hathor gives her breast to Ramesses II, who is pictured as an adult wearing the white crown and a long transparent kilt, holding his royal crook. It is worth mentioning that this scene is repeated on the wall three times, but with different crowns for the king.

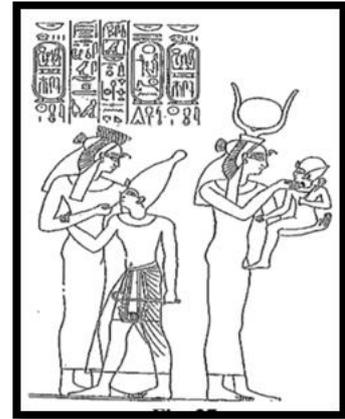


Fig.14 (Mohamed 2014, fig.27)

Scene III

Location: The northern wall on the right hand in the 4th room after the portico in the temple of Ramesses II at Abydos.

Description: The scene represents goddess Hathor as a cow on a bark, while the youthful king Ramesses II is pictured kneeling under her udder and drinking the divine milk directly from it. He wears the royal headdress *h3t* with the royal uraeus and holding *hk3* and *nhh* sceptre.



Fig.15 (Blumenthal 2000,38,fig.29).

Scenes of Child King Ramesses III

Location: The first scene of a stela of Ramesses III, on the rear wall nich of the chapel C, which is carved in the limestone sanctuary of Ptah and Mertseger.

Description: King Ramesses III is pictured first as a young king in a small scale being suckled by goddess Metseger in front of god Ra- Horakhti. Then the same king as a standing bigger person wears a complete lavishly ornamented cloths receiving the divine sceptre *hps* from god Amen.



Fig.16 (Mohamed 2014, fig. 30)

Goddess Merseger is portrayed as a slim lady with the crown of Hathor over a vulture headdress; she is giving her right breast with her hand and instead of encircling the other hand

round the king's neck, she is just supporting his head with her hand palm. The Child King holds mace-head and takes all his royal form: the royal tight cap with the protective uraeus that ends with a strip of linen, the wide collar, the short kilt and his royal sandals.

Scenes of Child King Ramesses IV

Location: The 2nd register on the northern east wall above the lintel of the hall of the barque in the inner part of the corridor road sanctuary inside Khonsu temple at Karnak.

Description: Representing of the young Ramesses IV in a suckling attitude before god Khonsu; goddess Isis is pictured with a little curved body to reach her breast as near as possible to Ramesses IV, she looks like goddess Hathor with a crown of two horns and solar disk. The young King is wearing the white crown of Upper Egypt, the royal kilt and holding the *ḥnh* sign and *ḥk3* Fig. sceptre, while the god Khonsu sitting on a throne, raising his hand for blessing the king and endowing him the leaf of palm of the years with the sign of Sed-feastival.



Fig17 (De Lubicz 1999, PL. 261)

2.1.3 Scenes of the king's childhood with his father

Scenes of Child King Ramesses II with his father king Seti I

Scene I

Location: The gallery of the Lists, west wall, Abydos Temple.

Description: The Child King Ramesses II standing in front of his father king Seti I, proceeding towards a list of kings, in 3 registers, divided vertical columns. Here, he is pictured holding a papyrus roll, indicating probably

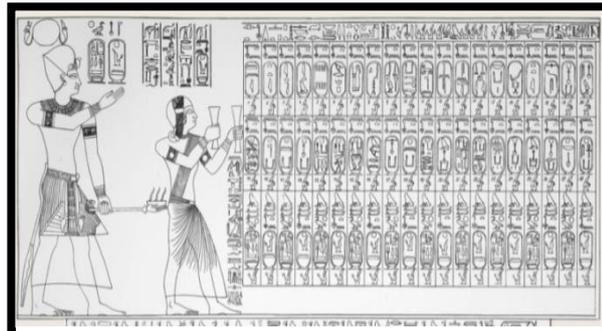


Fig.18 (Mariette, 1869, Pl.43)

that the prince recites the royal names by that script. He is wearing a long transparent kilt, over another shorter one, uneven and plaited. The transparent kilt is fastened in front in a way common in late 18th Dynasty and Ramesside times. The prince's hair is made into a curled plaited sidelock. Inscription over Ramesses: 'Reciting praises by the Hereditary Prince (Xekalaki II 2007, Ch2/II).

Scene II

Location: The gallery of the Lists, west wall, Abydos Temple.

Description: The Child King Ramesses II is in front of his father, offering to Soker and Sekhmet: an offering table is seen between the royal and divine figures. The Prince is seen wearing a long kilt, part of which passes diagonally along his body shaping a kind of strap. His hairstyle consists of a curled plaited sidelock and no wig (Xekalaki II 2007, Ch2/II).



Fig.19 (Xekalaki II 2007, Ch2/II)

2.1.3 Scenes of the king's childhood with his divine and royal nurses

Scene of King Amenhotep II with his royal nurse

Location: Tomb of Kenamun (TT 93), transverse hall, back wall, Sheikh Abd El-Qurna, Thebes.

Description: The Child King Amenhotep II is presented sitting at a right angle on the lap of the royal nurse Amenemopet and holding captives. His figure is miniature, compared to her. He is fully clothed as an adult, wears the blue crown and a *hk3*-scepter. Above his head is a falcon. The lady, clothed in court dress, is signified as a “great nurse” [*mn^ct wrt*]. Both are sitting under a kiosk of lotus buds and flowers, as the tomb owner and a male member of his family

proceed towards the king and his nurse followed by female offering bearers and musicians (Roehrig 1990, 113, 114).

Scene of Child King Seti with goddess Isis

Location: The 2nd Hypostyle Hall, west wall, between the chapels of Rahrakhty and Amen-Re, temple of Seti I (Abydos).

Description: Seti I seated upon the lap of the divine nurse Isis. Isis is sitting on the throne, she is wearing the cow – horned with solar disc, and uraeus, and vulture headdress. She holds the king's chin with her left hand and has her right arm wrapped around the young king's back. The figure of the king is miniature, compared to Isis. He is fully clothed as an adult, wears a tight cap and a *hk3*-scepter. Although there is another scene for seti I from the same temple standing in front of Isis who gives him *nh* sign.



Fig.20 (Roehrig 1990, 113)



Fig.21 (Gardiner & Calverly & Broome 1933, pl. 20)

2.1.4 Scenes of the king's childhood with his tutor

Scene of the Child King Thutmose IV

Location: On the northern wall of the vestibule of the tomb of Hekarnehe TT 64, Sheikh Abd el-Qurna, Thebes.

Description: The scene is depicting the young prince Thutmose IV sitting sideways in front-facing position on the lap of his tutor and guardian Hekareshu, who appears as an elderly man with slight folds of fat on the chest. He is seated on a high back chair and places his left hand at the rear of the prince, while the right one is reposed on the hip of the prince. Thutmose IV appears as a child king to reflect his earlier relationship to his tutor Hekareshu. He is shown with his all-royal insignia; an uraeus on the forehead, a *hk3* sceptre in the right hand, *nh* sign in the left hand, a pectoral inscribed with the praenomen of Tuthmosis IV and the feet rest on a stool ornamented with a representation of nine recumbent prisoners. It is worth mentioning that the child king here is just looking at the face of his guardian without making any hand gestures towards him in contrast to the usual interacts towards the female nurse.

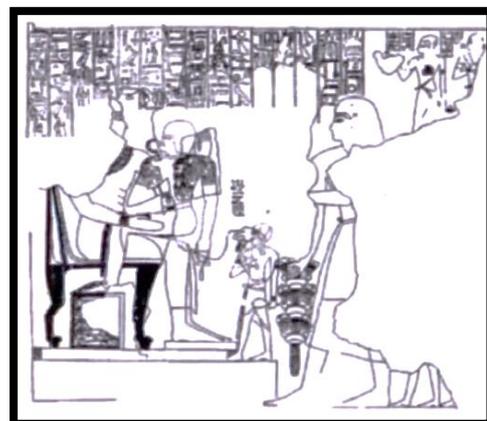


Fig.22 (Newberry 1928, 84)

Scene of Child king Tutankhamun with his wet nurse Maia

Location: On the wall of the first chamber of the tomb of Tutankhamun's in the Memphite necropolis of Saqqara.

Description: The relief presents the wet nurse Maia dressed in a court style (long wig, aromatic cone, pleated dress) and wearing an honorary Shebiu collar, sitting on a chair. The child king Tutankhamun is sitting at right angle on her lap, in the way kings are depicted with their tutors in earlier times during the 18th Dynasty, while she is touching with her left hand the mouth of the king. The king is depicted as an adult, wearing the blue crown and short kilt. Further symbols, such as a fan behind the nurse and the sun-disc with multiple uaei over the king, add to the scene's nature. Both figures are identified by an inscription seen behind the nurse (**Xekalaki II 2007, Ch2/I**).



Fig.26 (Xekalaki II 2007, fig.29)

2.2 The king's childhood in minor art

2.2.1 Statue of Child King Pepi II

- Alabaster
- 16 cm high
- 6th Dynasty, Old Kingdom
- Saqqara.
- Found in 1926-1927
- Egyptian Museum of Cairo, JE 50616

Description: statuette represents king Pepi II as a child, in a pose that is unusual in both royal and private statuary. The king is squatting on the ground with his legs folded and slightly apart. His left hand was resting on his knee and, although it is missing, his right hand is assumed to have been held to the mouth. He is completely naked a sign of his young age. This statue might be dated to the first years of Pepi II's reign as he held the throne when he was 9 years old.



Fig.27 ([Tiradritti](#) 1999, 89)

Statue of Child King Pepi II with his mother

- Alabaster
- 38.9cm high
- 6th Dynasty, Old Kingdom
- Unknown Province
- Brooklyn Museum, 39.119

Description: This lovely statue is tell-tale of the beginning of the long reign of Pepi II. The Child king, identified by the inscription on the support below his feet, is seated on the lap of his mother, queen Ankhnespepi I. He is significantly smaller than the queen, as one would expect from a child, but nevertheless, he is wearing the royal head-cloth known as *nms*, with an uraeus on his brow. His right-hand is firmly closed, while his left-hand rests on his mother's hand. The queen herself wears a long, narrow dress. This statue thus confirms that Pepi II came to



Fig.28 (Dodson & Hilton 2004, 74)

power as a young boy, still under the protection of his mother, who acted as queen-regent. There may perhaps also have been a religious connotation to this statue: it is strongly reminiscent, although still somewhat different from statues and amulets showing the goddess Isis with the young Horus on her lap. The main difference, however, is that in the Isis-statues, the goddess normally holds one hand to her breast, an indication that she is breast-feeding her child.

Chapel of Child King Mentohotep Nebhepre

- Limestone.
- 11th Dynasty, Middle Kingdom.
- Dendera. Found in 1916.
- Egyptian museum of Cairo, JE 46068

Description: The appearance of images depicting kings with divine wet nurses decrease in the Middle kingdom; this may be due to the decrease in women and queens' status. At the upper Egyptian site of Dendera is located a chapel constructed in the reign of Nebhepre – Mentuhotep. In the upper register of the chapel, to the left, a scene shows the king Nebhepre – Mentuhotep as a boy before Hathor, she is suckling him. He wears a short kilt and crowned with two feathers similar to god Amun. It is worth mentioning that it is the first time to see goddess Hathor suckling a king in a complete human form and not as a cow (**Radwan 2006, 282**).



Fig.29 (Habachi 1963, fig.8)

Golden Pectoral of Child king Amenemhat III

- Gold.
- 12th Dynasty, Middle Kingdom.
- Found in 1924.
- Byblos.
- The National Museum, Beirut, JE 38574.

Description: One of the different kinds of the ancient Egyptian jewellery was the pectoral, which is a type of pendant. The decorative scenes of it are repeated twice symmetrically. The main scene representing a standing naked figure of Child King Amenemhat III with the royal frontal uraeus in the forehead, he is touching the chin of the cow Hathor, another kneeling shape of the king represented under sucking the udder of the cow. The cow is surrounded with the royal cartouche of the king.

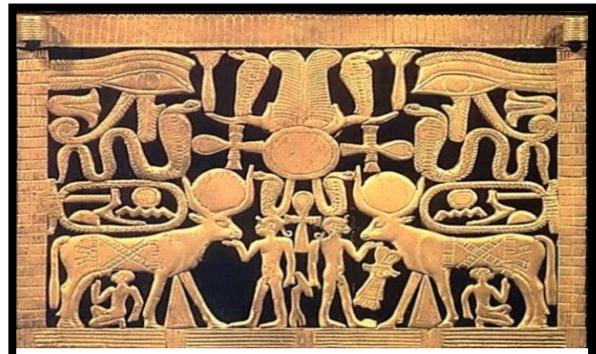


Fig. 30 (Stierlin 1997, p.104)

Statue of the Royal wet nurse Sitre holding Hatshepsut:

- Sandstone
- 18th Dynasty, New Kingdom
- Deir el-Bahari
- Egyptian Museum in Cairo, JE 56264

Description: Hatshepsut is seen with her wet nurse, Sitre. The elder lady is sitting on a throne with her tutee on her lap at right angle: the queen's body does not survive from the waist down: the figure's legs and feet show that the queen would be probably described as male, wearing a close-fitting kilt with a flat apron. The child depicted with the royal regalia. This statue is the earliest known example of a tutor (wet nurse)



Fig.31 (Elhabashy & Abdelgawad 2019, fig.2)

with her tutee on her lap, but attributes that event to matters that event to matters of preservation. However, Roehrig does not seem to deny a connection between the production of birth-scenes and the prominence of tutor roles during the 18th Dynasty (Roehrig 1990, 307, 331 ff).

Signet ring of king Thutmose III

- Precious and Semi-Precious stones.
- 18th Dynasty, New Kingdom.
- Unknown Province.
- Egyptian Museum in Cairo, JE 75683.

Description: A scene of Thutmose III as a foetus/child coming into existence on a signet ring bezel (Feucht 1984, 408). It is a

sealing surface. Egg-shaped frame includes three hieroglyphs , indicating an alternative reading for *mn hpr r^c*. The child with acurled sidelock, uraeus and the finger in his mouth indicated the meaning of happening/creation.



Fig.32 (Feucht 1984,408)

A Scarab with a representation of Isis and Tuthomses III

- Semi- precious stone.
- 18th Dynasty, New Kingdom.
- Abydos.
- The Pushkin Museum of Fine Arts, Moscow, VDI 136, 1976/2.

Description: The base of the scarab is decorated with a depiction representing goddess Isis in a long garment with long hair and wearing a sun disc upon a serpent, she is giving her breast to Thutmosis III, who is displayed as a nude young child without any crowns and without holding the hand of the goddess, while Isis's left arm encircled around the neck of the king. This shape is regarded as one of the oldest examples of representing Isis in suckling attitude. The divine suckling of the king Thutmosis by Isis gives him symbolically the royal identity of her son Horus as a legal heir upon the royal throne (Mohamed 2014, 154).

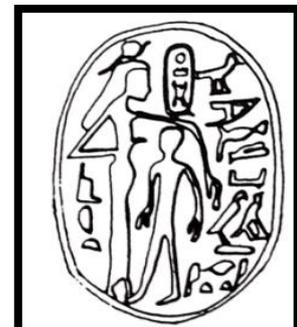


Fig.33 (Wise 1990, fig 153)

The Shrine wall of the chapel of Hathor with the Child King Thutmosis III

- Painted sandstone.
- 18th Dynasty, New Kingdom.
- Found in 1906 at the temple of Tuthmosis III at Deir El-Bahari.
- Egyptian Museum in Cairo, JE 38574.

The monument consists of a fully decorated vaulted room, ending on a black flat wall. In the middle there is a sandstone statue of Hathor as a cow.

Description: On both walls of the shrine's walls, there are kneeling, suckling black-skinned kings under the Hathor-cow. They are dressed in a short kilt and with a hairstyle composed by a round wig. A black-skinned adult king is presented under the chin of the cow. On the right hand side, the suckling scene is neighbouring to another. The opposite side is decorated with similar offering scene of the king, which is again neighbouring to this side's suckling scene. In the chapel scenes, the king is identified as Thutmose III.

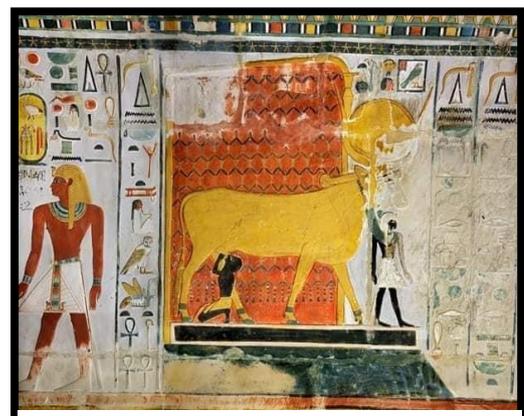


Fig.34 (Saleh and Sourouzian, 1987, no 137)

Statue of Hathor of her chapel with the Child King Amenhotep II

- Painted sandstone.
- 18th Dynasty, New Kingdom.
- Found in 1906 at the temple of Tuthmosis III at Deir El-Bahari.
- Egyptian Museum in Cairo, JE 38574.

Description: There are numerous depictions of the king in the standard nursing pose in royal tutors' monuments, which appear extensively during the reigns of the



Fig.35 (Saleh and Sourouzian, 1987, no 138)

Thutmose kings. For example, the Chapel of Hathor which dates to the reign of king Thutmose III. In the middle there is a sandstone statue of Hathor as a cow. The king Thutmose III is depicted himself under the cow's chin as a dead king with black skin imitating god of the underworld Osiris, while his heir sovereign Amenhotep II is portrayed as an infant in kneeling position suckling directly from the udder of the cow, thus he will be reborn in the hereafter life. He is depicted naked with a brown skin tone and a round wig. This iconography can connect him with childhood and especially with the theme of the divine child.

Granite block of child king Amenhotep II

- Granite.
- Reign of King Thutmose III
- Thebes
- Luxor Museum.

Description: Amenhotep II shooting a target while on a chariot. The king is shown on a chariot in motion as youth, moving from the left to the right-hand side the scene. He is carrying a bow, while the horses' reins are tied round his waist. He is aiming at a Cooper target depicted in the lower right corner of the scene, where four arrows have already been shot. His hairstyle consists of a curled sidelock on a short (Nubian?) wig. The uraeus on his brow shows the representation being carved after his access to the throne. He is wearing a short kilt and a cape, while the straps of the arrow-case are crossed over the upper part of his body. Behind the royal fan figure is a personified *ḥnh*, holding a fan. The direction is surrounded by inscriptions.

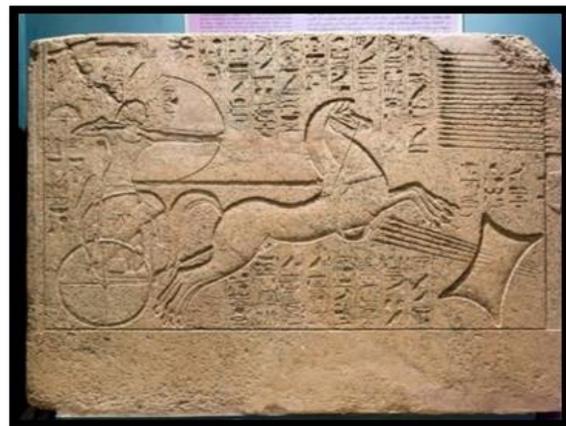


Fig.36 (Romano 1979, 89)

Statue of the Child king Amenhotep III with his tutor Sobekhotep

- Black granite
- 18th Dynasty, New Kingdom
- Fayoum
- Brussels Musées royaux (E. 6856).

Description: Sobekhotep was a prominent official during the reign of king Thutmose IV and he was the tutor of the crown prince Amenhotep III, with whom he is represented in an unusual pose, but unfortunately the heads are completely damaged. The statue shows Sobekhotep sitting in the traditional pose of the scribe with cross-legged and the child prince Amenhotep III facing forward on his lap. He embraces the prince in a protective mode by covering his torso and crossed hands with his both hands. He is dressed in a short kilt that is towed tightly over his

knees serving as a resting seat for the prince, who wears the royal short plain *šndt* kilt and is represented barefoot. There is a protrusion to the right of the prince's head that seems to be remains of the side lock of hair. The inscriptions on the statue, mention that the statue was a gift that the king grants to the two main deities of El Fayum. It was most likely originally placed in the temple of god Sobek at Shedet, the ancient capital of El Fayum, where the tutor Sobekhotep was a mayor. This Statue is considered to be the earliest example in statuary for a miniature adult crown prince sitting on the lap of his tutor. (**Capart 1938,83-86**).



Fig.37 (Capart 1938,83)

Statuette of Child King Amenhotep III

- Wood
- 18th Dynasty, Reign of King Amenhotep III, New Kingdom.
- Museum of Fine Arts, Boston, no.1970.636

Description: A charming statuette of Amenhotep III, the king is wide-eyed, innocent-looking, and decidedly chubby, his bare chest revealing his baby fat. But despite his youthful appearance, Amenhotep III was no child when this statue was created, for it is one of a number of closely related statuettes made in celebration of the king's thirty-year jubilee. Thirty years symbolized a generation, and during the celebration of the jubilee, the king was born again. Amenhotep III would have been at least in his forties at the time, but he appears as a child in token of his spiritual rebirth. The inscription on the back of the statuette calls Amenhotep III, "the son of Isis, who dwells in Edfu," so presumably the figure was placed in the temple of Edfu as an offering to Isis. True to his name, the king kneels to present an offering, now lost, to his mother (**Simpson 1970, 264-266**).



Fig.38 (Simpson 1970, 261)

The king is represented kneeling in a short kilt with a distinctive headdress - a round curly wig with uraeus, surmounted by the Double Crown of Upper and Lower Egypt - identifies the ruler with the child god Neferhotep, the youthful son of Hathor. The crowns were meant to confer stability, while implicit in any child god is the prospect of a new beginning full of promise. The statuette is thus a visual pun, and even the colour added to its symbolism. Originally, the figure was glazed a lustrous blue-green, now almost entirely worn away. In ancient Egypt as today, to be green meant to be young. In this image of himself as the child god Neferhotep, Amenhotep III - who liked to call himself the "dazzling sun-disk of all lands" - found the perfect form of self-expression (**Simpson 1970, 266-269**). The only childlike feature of his appearance is the proportions of the statue: it indicates large childlike eyes and a broad waist. The stress on childlike features, rather than symbols (sidelock, nudity, characteristic gestures), possibly indicates a slight difference between the idea of childhood and youthfulness (**Xekalaki 2007, II Chart 2/1**).

Amulet of Child King Akhenaten

- Tell el-Amarna.
- 18th Dynasty, Amarna Period, New Kingdom.
- Manchester Museum 6694.

Description: Akhenaten is depicted as a foetus or sun-child in squatting pose with knees close to body: right hand towards his face,



Fig.39 (Feucht 1984, fig.2)

finger in his mouth. The figure is in a long pleated kilt, broad collar, tall crown and a uraeus (Xekalaki 2007, Pl. 3).

Statue of Tutankhamun with his Nurse Maia

- Limestone
- 18th Dynast, New Kingdom.
- Found in 1968.
- Egyptian Museum in Cairo

Description: The statue is displayed in the foyer of the museum and depicts the wet nurse in a semi-squatting position, supporting the child-king Tutankhamun on her lap with the aid of two cushions. The Child King Tutankhamun is wearing a scarab pendant and his feet are resting on a footstool decorated with the figures of prostrated captives. The statue likely stood in or near Maia's tomb at Saqqara before being moved to the nearby Sacred Animal Necropolis, possibly in the Late Period or the Ptolemaic era. It was excavated by W. B. Emery for the Egypt Exploration Society in 1968.



Fig.40 (Elhabashy & Abdelgawad 2019, fig.4)

Stela of Child King Tutankhamun

- Limestone.
- 18th Dynasty, New Kingdom.
- Egyptian Museum in Cairo, number JdE 27076

Description: It is a part of a limestone stela bears a royal suckling scene date back to the early era of the Child King Tutankhamun. It related to Tell El-Amarna due to the characteristic features of executing the depicted figures. The Child king Tutankhamun is represented as a young man wearing the *nms* headdress ornamented with *hmhm* crown and holding the royal sceptre *hk3* as a sign of his rule and his belly is protruding over the short kilt *šndyt*. God Amen'Re in front of him is wearing his tall double feather crown as well as his twisted divine beard and raising his hand for blessing the king. Behind Amen, his consort goddess Mut, who is depicted in a human form with a double crown and holding a branch of palm in one hand and stretching the other one, touching the king's nose with the sign of life.



Fig.41 (Kawai 2002, Fig.1)

On the left half of the stela, Tutankhamun is depicted between goddess Isis and God of fertility Min-Amen-Re. Here the king is appeared as a Child being suckled by Isis; he is taking the blue crown *hprš*. Goddess Isis looks like goddess Hathor, wearing a wig surmounted with a horned sun disk, she is represented raising her left arm with her breast to feed the king, who is holding it with his left hand, from which the *hk3* sceptre is dangled. The divine suckling here is represented well as a rite of the royal coronation ceremonies.

Necklace of Tutankhamun with his Wet Nurse

- Gilded wood, beads, and semi-precious stones.
- 18th Dynasty, New Kingdom
- KV 62 tomb of Tutankhamun, the valley of the kings.
- The Egyptian Museum in Cairo JE 61952.

Description: The necklace with the gilded pendant was firstly found in a little golden shrine, which was in the antechamber of king Tutankhamun. The king is standing in front of the goddess whose body is in the shape of an upright cobra. She wears her bracelets, armlets, broad

collar, earrings, and a wig with vulture headdress, surmounted by a crown with two cow horns and a sun disc. Tutankhamen is manifested as a king with the blue crown, the short kilt with flowing streamer and the royal sandal as well. He is being suckled by a human headed serpent goddess, who can be identified from the text, engraved on the base, as *wrt-hk3w* the great one of magic. She is taking a queen's vulture headdress and a double feathered crown with two horns. The serpent goddess is personified with two arms, scaly and twisted tail and adopting the king (Mohamed 2014, 130).



Fig.42 (El Kady & Abd ElHamid & Gad 2019, fig.9)

Head of the Child King Tutankhamun

- Painted wood.
- 30 cm high.
- 18th Dynasty, New Kingdom.
- KV 62 tomb of Tutankhamun, the valley of the kings.
- The Egyptian Museum in Cairo JE 60723.

Description: A statue with an unusual and appealing small head that is a masterpiece. The head is that of the Child king Tutankhamun with very beautiful features, modelled in the Amarna style and emerging from an open Lotus flower. The head is shaved or bald and the only attempt at ornamentation is its pierced ears. The base is painted blue to represent the water in which the flower grows or indicates that the theme is the birth of the Sun- God Re from a lotus flower that came out of Nun according to the cosmologies of Hermopolis and Heliopolis. The sculpture depicts the Child King in the guise of [Nefertem](#), the god of the dawning sun. The child-god [Nefertem](#) springs from a [blue lotus](#), which was associated with the revival of the Sun in the morning because its buds close at night and reopen at dawn. The blue base of the bust symbolises the primordial waters from which the sun rose at the beginning of creation. The king was closely associated with the Sun, but the depiction of him in the guise of this solar deity was meant to magically guarantee that the king would be reborn once more, just as the Sun is reborn at dawn and indicates that the youthful figure of the king represents his manifestation as a rejuvenation god. This beautiful sculpture was placed in the tomb to wish the sovereign eternal life. The image a child's head emerging from a Lotus, or child standing on a lotus appears in late 18th Dynasty ([Hornung 1982a, 41](#)), and the head of Tutankhamun is the most characteristic example of head emerging from a lotus.



Fig.43 (Rashid 2014, 1)

Golden and Silver statues of the Child King Tutankhamun

- Gold and Silver
- 18th Dynasty, New Kingdom
- KV 62 tomb of Tutankhamun, the valley of the kings.
- The Egyptian Museum in Cairo

Description: Two small figures of the king, one in gold and the other in silver, the feet in each case are being socketed into a plate of the same metal as the figure. Beneath the plate is a tubular shaft of silver or of gold. They were found, wrapped in fine linen and bound together, on the floor between the two outermost shrines protecting the king's coffins. Apart from their material, the two figures are almost identical in every respect. The figures shows the Child king wearing

the blue crown *hprš* and a pleated kilt with ornamented apron suspended from a girdle where his throne name is engraved on the clasp of the girdle. The upper part of the body and the feet are bare. Nothing in the dress of the king indicates the purpose of the object. The position of the hands, with their backs facing toward the front, is an exceptional feature in figures with a close-fitting kilt; normally this pose is found only when the kilt is of a different type with a triangular frontal projection. Perhaps this variation is but an extension of the regular practice of Egyptian sculptors, when carving in relief, of avoiding whenever possible depicting the hands in profile (**Veldmeijer & Ikram 2020, 10**)

In form, these pieces immediately suggest the standards carried by [priests](#) and officials in state and religious ceremonies. As a rule, however, such standards consist of a long staff surmounted by a cult object resting on a flat base. The cult objects include [birds](#) and [animals](#) sacred to particular gods and, exceptionally, even mummiform figures, but not human figures. Furthermore, the staffs are considerably longer than those of this piece and its companion in silver. Possibly these were more in the nature of wands than standards, or conceivably marking pegs used in some ceremony. The unmistakably [childlike](#) appearance of the king might suggest that the ceremony was his coronation, which occurred when he was about nine, but why they should have been made of two different metals and how they were employed cannot be explained. Nevertheless his age and consequently his shortness of stature may account for the reduction in length of the staff (**Veldmeijer & Ikram 2020, 10**).



Fig.44 (Veldmeijer & Ikram 2020, 10)

Statue of Child King Tutankhamun as God Ihy

- Gilded and painted wood, inlay.
- 63.5 cm High
- 18th Dynasty, reign of king Tutankhamun.
- Valley of the kings, KV 62.
- Egyptian Museum, Cairo, JdE 60732

Description: The statue depicts a freestanding, striding male youthful figure of Child King Tutankhamun on a pedestal. The Child king is naked with a shaven head, apart from a curled sidelock which covers the right side of its head and reaches its chest. The boy is seen carrying a sistrum, reminiscent of the god Hathor. Although classified in the excavation record as ‘Young Horus’, the figure certainly depicts the musician-God Ihy, son of Hathor. The facial features of the deity show also that the king is probably see here as the manifestation of this child-deity, as with Nefertum before (**Xekalaki 2007, chart 2/1**).



Fig.45 (Xekalaki 2007, fig.32)

Box of Unguents of King Tutankhamun

- Gilded wood
- 18th Dynasty, New Kingdom.
- KV, Tomb of King Tutankhamun, Luxor
- Grand Museum of Cairo.

Description: This double-sided ointment container of gold-plated wood is inlaid with coloured glass paste. Each side is composed of two inward-facing cartouches containing the figure of the king squatting on the Heb, or festival sign. The four images of the king differ slightly and have been interpreted as showing him in different stages of his life. The Child king is depicted as an infant (crowned or not) in a foetal position is also connected with self-begetting: It is important to notice the absence of an imagery of the child in the womb in the Birth Cycles. The image of a child was used in the royal name to signify the word *hpr*, indicating a connection with the idea of creation, but also with a manifestation of Re as young god (**Feuch 1984, 408**). Also the king Tutankhamun depicted his name with child to signify the word *hpr* in other objects (see **Feuch 1984**).



Fig.46 (Harry & Boltin & Edwards, 1976, 22)

A Statuette of the Cow Hathor suckles Child King Hormoheb

- Rose granite.
- 103 cm High.
- 18th Dynasty, New Kingdom.
- Museo Egizio, Florence, 5419

Description: This fragment is the only survived part of a statue represents the cow goddess Hathor suckling the king Hormoheb. The king is depicted wearing the royal *nms* headdress and he crouched his left knee on the ground in profile, right from the cow; he carries with his right hand the cow's udder and sucks it (**Mohamed 2014, 150**).

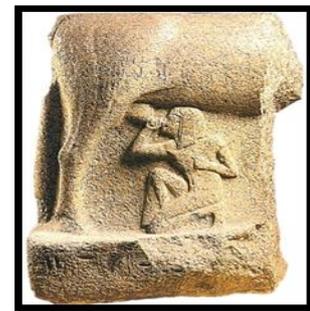


Fig.47 (Mohamed 2014, fig. 104)

Group statue of Child King Seti

- Limestone
- 19th Dynasty, New Kingdom.
- Mit Rahina, Chapel of Ptah, Sanctuary, Central Chapel.

Description: Statue of Ptah flanked by sitting figures of the goddesses Tjemet (right) and Menefer (right): both personifications of the city of Memphis. Each goddess holds a figure of Seti I as a child at a right angle on their lap. The royal figures survive partially: the right one only below the waist and the left one is headless. They wear a close-fitting kilt (*šndt*) and would hold crook (as seen from the right figure): their body is indicative as that of an adolescent (**Xekalaki 2007, chart2/II**)



Fig.48 (Brand 2000, pl.77).

Stela of Child King Ramesses II

- Limestone
- 19th Dynasty, reign of king Ramesses II
- Louvre Museum 1532

Description: Figure of Child king Ramesses II as a male infant or young child. The child is sitting with his knees close to his body. One of his hands is on his bent knees, while the other is seen approaching his mouth, in a usual infant/child gesture. His otherwise bald head is covered by plaited curled sidelock. The child wears a headband around his head, which ends



Fig.49 (<https://www.louvre.fr/en/explore/the-palace/a-royal-setting-for-egyptian-antiquities>) (Last accessed 03/12/2021)

in a bow on the back side and on an uraeus on his brow, a circular earring with multiple pendants ornate his ear. The figure is dressed in a long-pleated kilt, while wristbands can be seen in both wrists (Xekalaki 2007, chart 2/II).

Statue of Child King Ramesses II with god horon

- Grey granite- Limestone.
- 231 cm High.
- 19th Dynasty, New Kingdom.
- Tanis.
- Egyptian Museum of Cairo, JE 46735.

Description: This statue represents king Ramesses II as a child, sitting in front of the Levantine sun god Hauron, who is in the shape of a hawk protects the king. Ramesses II is presented in the typical manner for an Egyptian child: naked, his mouth, with a large side-lock of youth hanging from the right side of his head. He also has a uraeus at his forehead and a sun-disc above his head. He holds the *sw*-plant in his left hand. It has been argued that the statue can be read to spell out the name of the king: the sun-disc represents *R^c*, the child is *ms*, and the *sw* plant is the final element *R^c-ms-sw*. The limestone face of the hawk was found in a separate location from the rest of the piece. Ramesses II seems to have been fond of representing his name in the form of rebus (Habachi 1969, 38). Horoun has a strong connection with the area of Giza, where a chapel had been constructed. The connection of this area's gods with the kings as princes adds to the piece's symbolism.

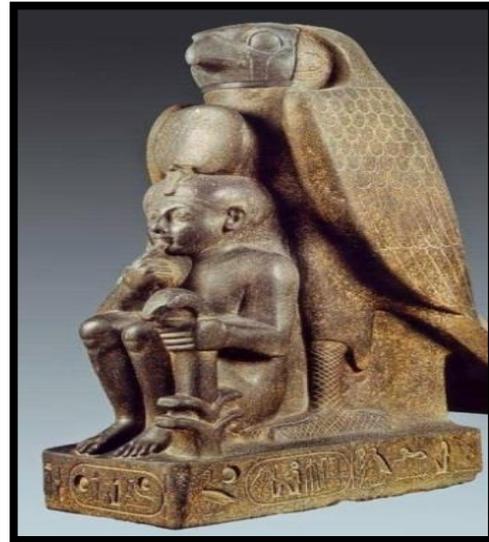


Fig.50 (Habachi 1969, 38)

Relief of the Child King Ramesses II with his father Seti I

- Limestone
- 19th Dynasty, New Kingdom.
- Saqqara
- Museum of the Oriental Institute, Chicago (no. 1057)

Description: Relief made for the royal scribe Amenwashu. The scene shows him with his wife offering to a royal figure and a child, identified as Seti I and Ramesses II respectively. Ramesses is depicted wearing a pleated kilt which is shorter in the front and longer in the back, and a broad collar. The hair on his partially shaved head is fashioned in a curled sidelock. He is holding a fan and sash as he attends his father. The King Seti 'The Osiris' despite the fact that Ramesses is still presented clearly as a prince in the relief (Band 2000, 317).



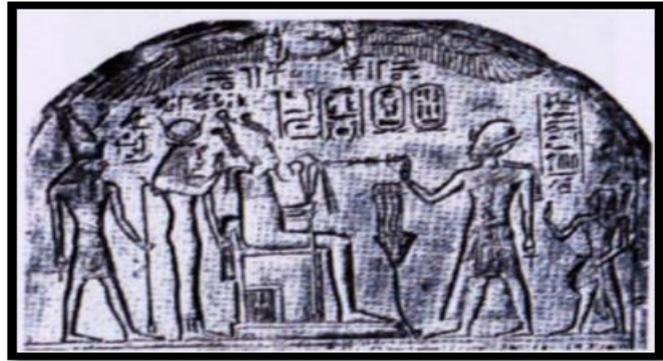
Fig.51 (Band 2000, 317)

Stela of the Child King Ramesses II with his father king Set I

- Limestone

- 19th Dynasty, New Kingdom.
- From: Abydos
- Brussels (E.5300).

Description: Commissioned for the scribe Miya. The lunette depicts an offering scene, where the traid Osiris, Isis and Horus receive offerings by Seti I and his son Ramesses II. Ramesses wears an uneven kilt, his hair is in a curled sidelock, attached to a short Nubian wig. He is holding a fan and a sash (Xekalaki 2007, chart 2/II).



(Fig.52 (Brand 2000, fig. 138).

Window Fragment of Ramses III

- Sandstone.
- 1.20 m Square.
- 19th Dynasty, New Kingdom.
- From: Madinet Habu Temple.
- Found 1913.
- Cairo Museum

Description: The windows of the throne room of king Ramesses III at his mortuary temple at Madinet Habu, apparently consisted of stone grilles. Such windows in various sizes and patterns have been found in the palace, but we were not able to determine exactly their original locations. This one was found by Dressy in very fragmentary condition (Hölscher 1941, 52). The king is depicted as a child in a foetal position and put his finger in his mouth and holding *hk3* sceptre and the sun disk above his head.

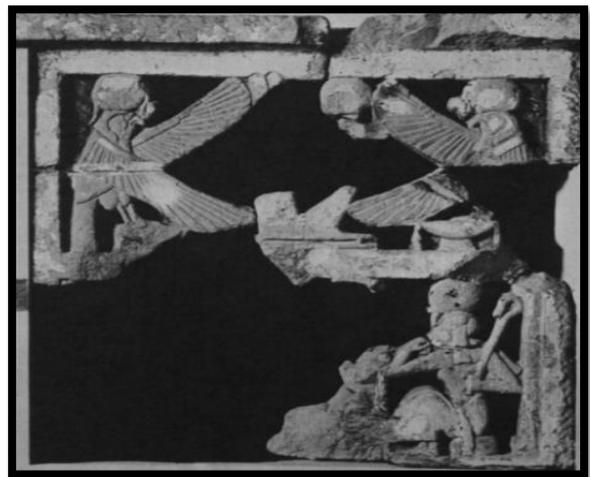


Fig.53 (Hölscher 1941, 38f).

Conclusion

Thought the study of the previously mentioned scenes of Child Kings in ancient Egyptian temples and tombs, it was figured out that the ancient Egyptian antiquities are rich of depictions of the Childhood of kings. Therefore, from this study, the researcher found some important points such as:

- The symbolism of representing kings as child in ancient Egypt either represents the king in his actual age as a child or in the celebration of the king's thirty-year jubilee. Thirty years symbolized a generation, and the king was born again during the celebration of the jubilee or Sed –festival, like the wooden statue of Amenhotep III.
- The oldest king who was depicted as a child in scenes and statuary was king Pepi II and the last one in the New kingdom was the king Ramesses IV.
- The most scenes of the kings as children represented during the New kingdom. And the most kings were represented as children were kings Ramesses II, Amenhotep III and Tutankhamun. The most One in scenes was king Ramesses II and the most king in minor art was king Tutankhamun.

- The representation of the child king Akhenaten symbolise that the king is a sun child or Aten child.
- The king is depicted Suckling from different goddess similar to the goddess Isis who suckles her child god Horus. The divine suckling is represented a very essential rite of the royal coronation ceremonies, a representation may indicate the significance of the action of the king as being nursed by the loving divine protective mother goddess Isis, which means probably a new birth for him before his coronation.
- In all the scenes representing the divine suckling, both the mother goddess and the accompanying god depicted with the king used to be varied, may be due to the religious variations and the different regions.
- Milk from goddesses is served to rejuvenate the king during festivals such as the Sed and Opet. The goddesses that give milk to the king during coronation and rejuvenation festival scenes are in most cases the same goddesses that give milk to deceased in the afterlife; they are Hathor, Isis, Mut, Taweret, Anukis, Renenut.
- The scenes of suckling kings occur from the Old Kingdom and forwards. And due to the long Period of suckling in Ancient Egypt a new female job had been found in ancient Egyptian society which was the post of the wet-nurse. A post was appeared during the Old kingdom for serving the royal families.
- The Child King Seti I was the one who made the most visible use of the divine wet nurse motif. Most of these depictions come from his temple at Abydos
- The Child King Ramesses II is the most represented king with his father in different scenes.
- The Statue of the Royal wet nurse Sitre holding Hatshepsut is the earliest known example of a tutor with her tutee.
- The Statue of the tutor Sobekhotep with prince Amenhotep III is the earliest example in statuary for a miniature adult crown prince sitting on the lap of his tutor.
- The image of a child was used in the royal name to signify the word hpr, indicating a connection with the idea of creation, but also with a manifestation of Re as young god.
- Some of the king's identified as a Child god like god Nebry, as we saw in the scene of Amenemhat the inscriptions bearing the name of the king, the child Nebry (god of wheat) was identified with the king. The whole scene is a part of the harvest festival and he is suckled from goddess Renenutet, mother of god Nebry. This may be because the whole scene is a part of the harvest festival, which is very sacred to god Amun-Re, as a solar deity, this gives an indication that the king is the son of this god in this aspect as well. Or may because the king Amenemhat was built a temple for goddess Renenutet at Fayoum, and also we know that he made some agriculture projects at Fayoum, where Renenutet was worshipped, so this may be a type of propaganda for the projects of the king.
- The kings also represented as god Horus in the most of the scene as the king is the incarnation of Horus on earth, for example; the kings Amenhotep III depicted on nbw sign to indicate that he is the incarnation of god Horus on earth as Hr-nbw "Horus the conqueror of Nbw". Also all the suckling scenes intend to imitate the king with god Horus who was suckled by his mother goddess Isis and also he was suckled by the sacred cow in the swamps of Delta. So the kings also depicted suckle from Isis and Hathor. In one of the scenes – like the scenes of king Hormoheb- the king is depicted beside the papyrus plants in order to imitate the king with god Horus who was suckled and brought up in the swamps of the Delta.
- The king Amenhotep III was represented as the child god Neferhotep, the youthful son of Hathor. Neferhotep represents fertility, male potency, longevity and balance. His mythological associations can be characterised as rather abstract, since his link to Hathor or Isis (as her son) is located in the context of ideas; his parentage to her is probably an

evolution of the idea of change in a vengeful female deity's character after visiting a male deity (Horns or Amun).

- Also king Tutankhamun represented as the Child god Nefertum, the god of the dawning sun, as a rejuvenation god. Tutankhamun also represented himself as god Ihy the musician-God, son of Hathor, it is worth associating him with royal ideas relevant to rejuvenation through solar cult.

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