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**Royal Offspring Statues Positions in Ancient Egyptian Sculpture in
The New Kingdom**

Marwa Ezz Eldin Abd Elaziz

Tourist Guidance- Sinai High Institute of Tourism and Hotels Management

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The arts in general and sculpture in particular are mirror that reflect the conditions of any society in all aspects, the art of sculpture in Ancient Egypt provided wonderful information and insights not only about art and history in those glorious eras, but also provided a detailed and in-depth understanding of the artistic features and characteristics of the different eras. This study discusses one of the most important topics in the field of Ancient Egyptian sculpture, specifically during the New Kingdom Period, as it deals with statues of the royal lineage, males and females, by studying a number of statues of the sons of kings in the stages of childhood and youth, and deals with an analysis of a group of statues, including various positions, materials, and features. The artistic work includes the study of noteworthy figures such as Amenhotep III, Tutankhamun, Akhenaten, and Ramesses II in their family contexts, in addition to details showing their childhoods.

The study also deals with the symbolism in these statues, as the study reveals the symbolic meanings behind the depiction of the royal sons in those situations, explains the artistic methods used, and finally clarifies the cultural importance represented in these sculptures. It also traces the development of sculpture style during the New Kingdom, highlighting the role of Queens and family members in these artistic narratives through an in-depth exploration of temple sculptures and pieces displayed in museums.

Introduction

Ancient Egyptian sculpture offers great information and insights into the art and history of those glorious times. From the onset of the XVIIIth dynasty to the end of the XXth dynasty, spanning a rich history of over two millennia (Van de Mieroop,2021:67), ancient Egyptians engaged in the intricate craft of statuary (Shaw,2003:217).The act of sculpting these figures served as a condensed repository of knowledge, encapsulating the prevailing erudition, contemporary religious beliefs, elite fashion trends, carefully selected physical attributes (Valentín&Bedman,2014:17-27),and distinctive artistic styles(O'Connor & Silverman,1995, :17-27). In doing so, it meticulously crafted sophisticated images of rulers and non-royal individuals (Bryan,2000:913-943). The statues, beyond their aesthetic function (Wilkinson, 2008:56), act as visual narratives, presenting glimpses into the past by capturing stylistic and fashionable elements. They also established symbolic connections between the statues of Kings and their familial relationships (Dodson & Hilton, 2004:22), tracing the life journey of these rulers from childhood to the final chapters of their lives, whether in solitary representation or alongside their daughters or sons.

Within New Kingdom sculpture, that period marked by its cultural and political significance, the depictions of kings and their families in royal images remained a consistent theme from one reign to another. This not only facilitated the creation of a stylized chronology, offering insights into the evolving artistic expressions of the time, but also proved invaluable in organizing statue types in the absence of textual references (Tiradritti, 2005:90).

This research endeavors to unravel the intricacies of statuary basics, encompassing various aspects such as statue types, materials employed, and manufacturing techniques. Additionally, it seeks to decode the underlying codes and conventions that shaped the diverse forms assumed by statuary.

One pivotal aspect under scrutiny is the concept of frontality (Aldred, 1985:77), a deliberate choice in orienting statues to receive offerings in seated postures or to engage in ceremonies while standing or kneeling, always facing forward. Whether in standing, seated cross-legged, squatting, kneeling, or group posture, statues depicting individuals of all ages contributed to a nuanced understanding of the multifaceted world of New Kingdom sculpture (Aldred, 1968:45).

This research places a specific emphasis on the paramount significance of statues portraying Kings during pivotal life stages, namely childhood, solitary representations, and those depicting familial bonds. The exploration extends to a detailed examination of statues featuring the sons and daughters of kings, with a primary focus on the New Kingdom dynasties. Within this context (Wilkinson, 2008:71), a comprehensive analysis will be conducted, providing nuanced descriptions of these statues while delving into the evolution and symbolic implications inherent in the representation of child kings in art and material culture, particularly during the formative years of New Kingdom, notably within the initial two dynasties.

I. Sculpture in the XVIIIth dynasty

The onset of the XVIIIth dynasty posed multifaceted challenges for the newly established Ahmose dynastic family, which assumed power after the expulsion of the Hyksos. Notably, this dynasty stands out in Egyptian history due to the emergence of several renowned pharaohs, and it holds a unique distinction as the only dynasty with two queens, regnant Hatshepsut and Nefertiti (Dodson & Hilton, 2004:40). Among the various tasks faced by this era kings, one of the more pleasant endeavors involved the restoration of temples adorned with statues of Ahmose, Amenhotep I, and Thutmose I (Smith & Simpson, 1998:84).

Hatshepsut, illustrious royal wife of King Thutmose II and daughter of King Thutmose I, played a prominent role during this period, reigning for approximately 22 years (Janssen & Janssen, 1996:124). Of particular note is her daughter Neferure (Robins, 2008:39), whose fame is underscored by the multitude of statues featuring her alongside her protector and teacher, Senenmut (Tyldesley, 2006:98); however, the artistic and statuary landscape underwent a profound transformation under the reign of Amenhotep IV, also known as Akhenaten (Chaney, 2006:39-69).

Amenhotep IV, as a pharaoh, left an indelible mark by deviating from Egypt's traditional polytheism and ushering in the era of Atenism, a form of worship centered on Aten, the sun disc. The establishment of the new capital city, Amarna, stands as a significant hallmark of Akhenaten's reign. The artistic representations during this period prominently featured Akhenaten, his wife, and their entire family, providing a unique glimpse into the familial dynamics of the royal household. This transformative phase persisted until the reign of Tutankhamun, casting a lasting influence on the art and statuary of the XVIIIth dynasty.

Doc.(I/ Fig.1) Seated Statue of the Wet-Nurse of Hatshepust:**Material:**Sandstone.**Date:**XVIIIth Dyasty, Newkingdom.**Provenance :**Deir El-Bahari Temple.**Place of conservation:**Egyptian Museum in Cairo (JE 56264).

Description: The statue displays the wet-nurse in position, supporting the child queen on her lap (Dodson & Hilton,2004: 245). The statue is a life-size, it depicts a queen with her wet-nurse *Sitre* (Dorman, 2013:47). The elder lady is sitting on a throne with her tutee on her lap at a right angle; the queen's body does not survive from the waist down; the figure's legs and feet show that the queen would probably be described (Shaw,2003:217) as male, wearing a close-fitting kilt with a flat apron. The child is depicted with the royal regalia (Van de Mieroop,2021:67). This statue is the earliest known example of a tutor (wet nurse) with her tutee on her lap, but attributes that event to matters of preservation (Roehring,1990:307).



Fig.1
(Elhbashy & Abdelgawad, 2019, fig.2)

Doc. II/ Fig. 2: Seated statue of Senenmut accompanied with Princess Nefrure:**Material:** Granodiorite.**Date:** XVIIIth Daynasty, New Kingdom.**Provenance:** Temple of Amun, Karnak.**Place of conservation:** British Museum (EA 174).



Description: This intricately carved sculpture captures Senenmut  *sn-n-mwt* in a seated position on a conventional block-like seat, cradling princess Nefrure  *nfrw r'* on his lap (Abdelhakim, 2020:25). Senenmut, accompanied by princess, stands at a height of 72cm and weighs 15kg (Dorman, 2013:22). The statue boasts dimensions of 24cm in width and 48cm in depth (Abdelhakim, 2020:290). His left hand securely supports the princess, while his right hand drapes an ankle-length cloak around them both notably. There is minimal interaction between the figs; both Senenmut and Nefrure gaze straight ahead with a poised demeanor. The iconographic details are striking, particularly the princess's sidelock and the gesture of her forefinger against her mouth, symbolizing childhood.



Fig.2
(Abdelhakim, 2020, p.120)

The statue, crafted from granodiorite, bears inscriptions on both the legs and the block seat, adding to its historical and artistic significance (Abdelhakim, 2020:290). The inscriptions on the statue mention that Senenmut is the “Chief Overseer of Princess Neferure *imy-r3 pr (wr) n s3t nswt*”.

This composition not only showcases the artistic finesse of the period but also provides a glimpse into the societal and familial nuances of the time. The princess appears with two traditional signs of childhood, the side locks of hair and holding the index finger to the mouth. Such a unique style of statue in expressing the protective and guarding role of the tutor towards the individual whom he charges seems to be the forerunner for the popular style of block statue housing two individuals that was first known in the mid-XVIIIth dynasty and first used by the tutor Senenmut. (Shaw & Nicholson 1995 :259).

Doc. (III/ Fig.3) Block cube Statue of Senenmut with Princess Nefrure:**Material:** Grey granite.**Date:** XVIIIth Dynasty, New Kingdom.**Provenance:** Temple of Amun, Karnak.**Place of conservation:** Egyptian Museum in Cairo (JE 37438).

Description: This cube statue shows Senenmut with the features of a young man: full cheeks in a smooth round face, wide-open eyes with long lashes executed in relief, and large. The statue stands at an impressive height of 130 cm (Bryan,2000:69). The sculpture is designed to portray cloak; the deliberate smoothness and simplicity of the cloak draw Senenmut cradling the princess in his lap, enveloping her with his attention to the intricately carved heads of the two figures. The sides of the statue were ideal for placing a long inscription enumerating Senenmut's numerous titles and functions in connection with the place and with the cult of Amun. On the upper part of the statue, near his shoulder, two groups of hieroglyphs represent two names of the Queen : Maatkare *m³t-k³-r⁶* and Hatshepsut *imn-hnm h³t-šps.wt* in cryptographic form. The inscription that accompanies them, Senenmut proudly boasts of having invented these cryptograms himself, these inscriptions laden with significance, depict the influential role of Hatshepsut (Bard, 2005:104-110) in safeguarding her daughter.



Fig.3
(Roehrig & Keller, 2005, p.24)

Both Senenmut and Princess Nefrure gaze straight ahead, creating a sense of unity and purpose in the composition (Al-Ayedi,2006:97). The sculptor masterfully treats the two bodies as a single cubic block, allowing the inscriptions to take center stage and impart a rich narrative to this captivating piece of ancient art.

Doc. (IV/ Fig.4) Standing square seated of Senenmut accompanied with princess Nefrure:**Material:** Black Granite.**Date:** XVIIIth Dynasty, New Kingdom.**Provenance:** Temple of Amun, Karnak.**Place of conservation:** Egyptian Museum (JE 36923)

Description: This statue depicts Senenmut on a high, four-sided base; his legs are crossed. The statue features Senenmut, accompanied by Princess Nefrure.

This masterpiece stands at a height of 60 cm. In this evocative portrayal, he gazes forward with a vigilant expression, assuming the role of the princess's protector. Positioned in a seated stance on a block-like seat, he intricately places one leg under the other. With a gesture of utmost care (Tyldesley,1998:101-103), Senenmut cradles the princess on his lap, ensuring her safety; his left hand is gently placed on her arm and shoulder, while his right hand provides a protective embrace around her legs.



Fig.4
(Mohamed, 2014, p. 22)

The inscriptions gracefully adorn both blocks beneath him; a column of hieroglyphs is inscribed along the hem of his skirt; it reads, "Chief Steward of the Princess Neferure, Senenmut", which he wears, adding a layer of historical depth to this poignant representation of guardianship and familial bond (Brand, 2020:26).

Doc. (V/Fig.5) Standing statue of senenmut holding princess Nefrure:**Material:** Black granite**Date:** XVIIIth Dynasty New Kingdom.**Provenance:** Temple of Amun, Karnak.**Place of conservation:** Chicago Field Museum (no.173800).**Description:** This standing statue of Senenmut holding Princess Nefrure, daughter of Queen Hatshepsut, seems to be unique (Roerhing,1990, Fig.116).

This striking depiction showcases Senenmut, the overseer of the granary of Amun, holding Princess Nefrure (O'Connor & Silverman, 1995:74). The statue, conceived as a gift from the queen, symbolizes the perpetuation of the king's presence and life extension of into eternity. Senenmut's enduring memory among the people is also emphasized in the inscriptions, conveying a sense of gratitude and eternal remembrance (Xekalaki, 2007:147). The details inscribed on this statue, meticulously documented by Breasted in ancient records, reveal intriguing aspects of Senenmut's multifaceted roles. As an architect, he enumerates his diverse duties, highlighting the broad scope of his work spread across a significant area. Positioned on a block with his left leg forward, he delicately holds the princess with both hands. The Princess, secure in his arms, clutches a toy, emphasizing the sense of safety and affection in this familial representation. The inscriptions covered the whole gown, and he proclaimed, "I nutured the eldest King's daughter, the god's wife, Nefrure". Senenmut's notable roles include service in various capacities related to the cult of Amun in Thebes.

Additionally, he served as the steward of Queen Hatshepsut (Dodson & Hilton, 2004:220), the tutor of the royal daughter Nefrure, and made a significant architectural contribution to Hatshepsut's mortuary temple at Deir El-Bahari, known as Djeser-Djeseru $\text{𓏏𓏏𓏏} \text{ dsr dsrw}$. This standing statue encapsulates the essence of Senenmut's diverse responsibilities and his enduring connection with the royal family (Hall, 2011:112).

Doc. (VI/Fig.6) Statue of a Wet-Nurse of royal children**Material:** Limestone**Date:** XVIIIth Dynasty, New Kingdom.**Provenance:** Bubastis.**Place of conservation:** Egyptian Museum (JE 98831)

Description: This unusual statue depicts a wet nurse *mn-ḥ* caring for four royal children. This remarkable piece offers a glimpse into the familial and maternal connections of ancient Egypt. The central figure portrays a mature woman seated on a chair, surrounded by four royal children. Three of the children are depicted standing against her chest, while the fourth, a princess, sits gracefully across her lap (Mohamed, 2014:44). The statue was once adorned with vibrant paint, and traces of color still endure. Notably, the metal and stone inlays have remarkably survived the passage of time, adding to the visual allure of the sculpture. Although the pedestal bears remnants of a hieroglyphic text, the inscriptions have regrettably been erased over time. The meticulous carving style, along with intricate details of clothing and hairstyle, places this masterpiece in the mid-XVIIIth dynasty during the reigns of either Tuthmosis III or Amenhotep II. Scholars have drawn comparisons with the statue of Queen Huy, the mother of Tuthmosis III's principal wife (Harrington, 2013:470), who was depicted alongside her five grandchildren.



Fig.5
(Xekalaki, 2007, p.62)



Fig.6
<https://www.touregypt.net/featurestories/picture04292005>.

Both sides of the throne are decorated with a baboon; on the right side, he is holding a cosmetic pot of kohl eyeliner, while on the left, he is holding a special mirror, which was associated with the ritual of rebirth and with sun symbolism. This statue stands as a testament to the artistry and familial representations of the era, providing insights into the lives of both the wet nurse and the royal children she cared for.

Doc. (VII/ Fig.7) Statuette of Amenhotep III

Material: Glazed steatite.

Date: XVIIIth Dynasty, New Kingdom.

Provenance: Karnak Temple.

Place of conservation: Museum of Fine Arts, Boston (no.1970.6360).

Description: The statuette depicts Amenhotep III in his youth (Aldred,1985:69). Despite the portrayal of wide-eyed innocence and a notably chubby physique with a bare chest, it's crucial to note that Amenhotep III was not a child when this statue was created. Rather, it was crafted as part of a series celebrating the King's thirty-year jubilee, symbolizing a generation and spiritual rebirth (Legrain,1908:92-94, no. 170), at the time of its creation,



Fig.7
(Harrington. 2013, p. 74)

Amenhotep III was in his forties, yet the statue represents him as a child, a symbolic gesture during the jubilee celebration. The inscription on the back designates Amenhotep III as “the son of Isis, who dwells in Edfu”, suggesting that the figure was likely placed in the temple of Edfu as an offering to the goddess Isis. In a kneeling posture, Amenhotep III presents offerings, wearing a short kilt and a distinctive headdress around his curly wig, adorned with an uraeus. The double crown of Upper and Lower Egypt signifies his identification with the child god Neferhotep, Hathor's youthful son (Hornung,1982:99). Crowns served to convey stability (Simpson,1970:260-269), while the choice of portraying Amenhotep III as a child god hinted at new beginnings and promise. Originally glazed in a lustrous blue-green, now faded, the color held symbolic significance, with green representing youth in ancient Egypt (Saleh&Sourouzian,1987:110). Despite his self-designation as “the dazzling sun disk of all lands”, the statuette accentuates childlike features, particularly in the large eyes and broad waist, emphasizing the distinction between childhood and youthfulness (Xekalaki, 2007:147).

Doc. (VIII/ Fig.8) Colossal Statue of Amenhotep III and Queen Tiye with his family:

Material: Limestone.

Date: XVIIIth Dynasty, New Kingdom.

Provenance: Medinet Habu, Thebes.

Place of conservation: Egyptian Museum (JE 33906).

Description: The colossal statue portrays Amenhotep III with his family (El-Shahawy,2005:139).This exceptional group statue features not only kings and queens but also three of their daughters (Bryan, 2008:36), making it the largest known Ancient Egyptian family group ever carved. The almond-shaped eyes and arched eyebrows reflect the distinctive late XVIIIth dynasty artistic style (Roberson, 2014:140).Amenhotep III is presented wearing headdresses adorned with uraeus, along with a false beard and a kilt.



Fig.8

[https://egypt-museum.com/Colossal Statue of Amenhotep III and Tiye - Egypt Museum \(egypt-museum.com\)](https://egypt-museum.com/Colossal%20Statue%20of%20Amenhotep%20III%20and%20Tiye%20-%20Egypt%20Museum%20(egypt-museum.com))

He is seated with both hands resting on his knees. Queen Tiye, positioned on his left, gracefully wraps her arm around her husband's waist, signifying her equal height and prominent status (Grajetzki, 2005:63-640).

Her attire consists of an ankle-length, close-fitting dress and a voluminous wig crowned with a vulture headdress. Smaller figures surrounding the royal couple represent three of their daughters. One princess stands at the center between her parent's legs, portrayed as a grown woman in a close-fitting dress, wearing a full wig with modius and plumes (Mohamed, 2014:88). To the far left of Amenhotep's legs stands a younger daughter, while to the far right of Tiye's legs stands another princess. Although the two princesses on the sides of the sculpture are damaged and not visible in the picture, it is noteworthy that Princess Henuttaneb is not identified with the title royal wife. This remarkable family group statue stands as a testament to the artistic finesse and familial representation of the late XVIIIth dynasty.

Doc. (VIII/ Fig.9) Statuette of Princess Henuttaneb daughter of Amenhotep III

Material: Limestone.

Date: XVIIIth Dynasty, New Kingdom.

Medinet Habu, The mortuary complex of Amenhotep III.

Place of conservation: Egyptian Museum (JE 33906).

Description: The princess statuette Henuttaneb, meaning "Mistress of all Lands" (Arnold, 1996, fig. 4), was the second daughter of Amenhotep III and Tiye. This name was particularly fitting as it suggested her elevated status, equivalent to that of her mother and older sister (Gauthier, 1913:75). Despite not being identified with the title royal wife, the princess's portrayal and regal attributes underscore her significant position within the royal family (Saleh & Sourouzian, 1987:25; Arnold, 1996:9), names that served as a title for Egyptian Queens. Adorned in a vulture headdress gracefully resting over a bipartite wig with two pigtailed cascading down her back, the princess exhibits traces of a crown of uraei (Harrington, 2013:113). In her left hand, she confidently carries a flail, and the composite back pillar takes the form of a double lotus bouquet. This statue not only stands as a testament to the artistic skill of the period but also offers insights into the prestigious roles held by Royal daughters during the New Kingdom (Kozloff & Bryan, 1992:207, fig.24a.b).



Fig.9

<https://egypt-museum.com/henuttaneb-daughter-of-amenhotep-iii-queen-tiye/>

Doc. (X/ Fig.10) Unfinished Statue of Akhenaten Kissing his daughter

Material: Limestone.

Date: XVIIIth Dynasty, New Kingdom.

Provenance: Tell El-Amarna.

Place of conservation: Egyptian Museum (JE 44866).

Description: This unfinished limestone statue of King Akhenaten kissing his daughter *mry.t-ġtn* is of high artistic quality. It was discovered in sculptors' ateliers, or workshops, at Tell el-Amarna (Baines, 1991:55-68). It depicts King Akhenaten supporting on his knee one of his daughters, probably Meritaten (Tyldesley, 1998:16), a poignant scene featuring Akhenaten and one of his daughters, likely Maritaten (Harry & Boltin & Edwards, 1976:306). In this intimate depiction of palace life, Akhenaten is portrayed supporting his daughter on his knee.



Fig.10

<https://egypt-museum.com/statue-of-akhenaten-kissing-his-daughter/>

The King, seated on a stool, is attired in a short-sleeved tunic and wears the blue crown of ceremonies. The unfinished state of the sculpture adds a layer of intrigue, providing a glimpse into the artistic process and the skilled hands that crafted it. The focal point of the scene is the affectionate moment between Akhenaten and his daughter, as he leans in to kiss her while she

turns her head toward him (Aldred,1985:125).This sculpture transcends the typical regal representations of pharaohs, offering a poignant snapshot of the humanity of Akhenaten (Grimal,1992:256), known for describing himself as”the one living in justice” (Silverman & Wegner,2006:15). Akhenaten sought to be portrayed in a genuinely human manner, capturing a heartfelt and affectionate moment between a father and his child.The unfinished nature of the statue further emphasizes the authenticity and spontaneity of the depicted scene, providing a unique window into the personal life of this ancient Egyptian ruler (Veldmeijer & Ikram, 2020:8-13).

Doc. (XI/ Fig.11) Head Statue of Meritaten daughter of Akhenaten

Material: Quartzite.

Date: XVIIIth Dynasty, New Kingdom.

Provenance: Tell El-Amarna.

Place of conservation: Egyptian Museum (JE 44869).

Description:A distinguished artifact from the XVIII dynasty of the New Kingdom, this yellow-brown quartzite head represents Princess Meritaten 𓄏𓄏𓄏𓄏 (*mry.t-itn*), the eldest daughter of Akhenaten.



Fig.11
(Rashed, 2014, p. 11)

This head originates from a composite statue where distinct pieces were sculpted separately and later assembled (Harrington, 2013:539-556). The elongated skull, characterized by protruding eyes, thick lips, and large ears, reflects a stylistic choice that places it in the middle period between the early Amarna style, known for its exaggerated deformations, and the later return to convention. Meritaten, whose name means “She who is beloved of Aten” derives her significance from being the daughter of King Akhenaten, a fervent worshiper of the sun deity Aten, among her siblings are Meketaten *m'kt itn*, Ankhesenpaaten *itn-ḥs-n-p' itn*, Neferneferuaten-Tasherit *itn-ḥs-nt'srt*, Neferneferur *nfr-nfr.w-r'* and Setepenre *stp-n-r'* (Dodson&Hilton,2004:142-157); notably, Meritaten was married to King Smenkhare (Veldmeijer, 2020:8-13). In the realm of Amarna art, the representations of Akhenaten and Nefertiti’s daughters, including Meritaten (Kitchen,2000:249), convey the principles of the new religion. Positioned playfully near their parents, they symbolize a creative force, underscore the sanctity of the royal family as a sacred grouping, and embody the intimacy that became a central theme in the expressive art of this period (Dodson,2009: 90). This quartzite head stands as a testament to the artistic finesse and cultural significance of the Amarna era (Green, 1988:11).

Doc. (XII/ Fig.12) The wigged head Statue of Meritaten

Material: Painted Limestone

Date: XVIIIth Dynasty, New Kingdom.

Provenance: Tell El-Amarna.

Place of conservation: Musee du Louvre (E14715).

Description: This unfinished statue of Meritaten *mry.t-itn* stands at a height of 50 cm, it was discovered in the workshop of the renowned sculptor Thutmose in Tell EL-Amarna. This sculpture showcases Meritaten in the distinctive Tell EL-Amarna art style, the statue portrays Meritaten with characteristic features of the period, including thick lips, wide eyes, and long eyebrows(Cooney,2003:675-676). The finely sculpted, long neck gracefully leads to the representation of her breasts.



Fig.12
(El-Habashy & Abdelgawad, 2019, p.2)

Notably, her face bears a resemblance to the previously mentioned statue, aligning with the Tel El-Amarna artistic conventions (Arnold,1996:69). The highlight of this statue is the wig adorning Meritaten’s head, a large round wig extending from one side of her head to her right

shoulder. The wig, a significant element in ancient Egyptian representation, adds a layer of detail and complexity to the sculpture. This artifact not only reflects the artistry of the Tel El-Amarna period but also provides a glimpse into the sculptural process, capturing the essence of Meritaten's image in its unfinished yet compelling form (Green, 1988:11).

Doc. (XIII/Fig.13) The naked statue of King Akhenaten's daughter

Material: Limestone with paint.

Date: XVIIIth Dynasty, New Kingdom.

Provenance: Tell El-Amarna.

Place of conservation: Mallawi Museum (47-13).

Description: This statue is related to New Kingdom art, possibly for Princess Meritaten, one of the few surviving complete sculptures of an Amarna princess. This nude figure stands against pillars with locked knees; her plump left leg slightly forwards; her cupped right hand clutches a pomegranate to her breasts; and her relaxed left arm hangs at her side. Sculptures from the Amarna period are set apart from other periods of Egyptian art (Harrington,2013:14). One reason for this is the accentuation of certain features. For instance, the portrayals feature an elongation and narrowing of the neck and head, sloping of the forehead and nose, a prominent chin, large ears and lips, spindle-like arms and calves, and large thighs, stomachs, and hips (Veldmeijer & Ikram, 2020:110).The figure was illustrated with a more elongated body than the previous representation. In the new human form, the subject had more fat in the stomach, thigh, and breast region, while the torso, arm, and legs were thin and long like the rest of the body (Saleh&Sourouzian,1987:67).



Fig.13
(Allen, 1988, p.9)

Doc. (XIV/Fig.14) Head of Tutankhamun as a child

Material: Painted wood

Date: XVIIIth Dynasty, New Kingdom.

Provenance: Valley of the Kings.

Place of conservation: Egyptian Museum (JE 60723).

Description: This painted head statue depicts Tutankhamun (Robins,2008:36-40) as the child; this statue showcases an unusual and charming small head, representing a true work of art (Harry&Boltin&Edwards,1976:220).



Fig.14
(Veldmeijer & Ikram, 2020, p.13)

The small head portrays (Armour,2001:115) the child King Tutankhamun with exquisitely beautiful features, crafted in the Amarna style. Notably, the head emerges from an open lotus flower, providing a unique and symbolic presentation (Aldred, 1991:70). Tutankhamun's head (Shirley, 201:291-319) is depicted as shaved or bald, with the sole ornamentation being the pierced ears. The base of the statue is painted blue, symbolizing either the water in which the lotus flower grows or the cosmological concept of the birth of the Sun God *Re* from a lotus flower emerging from *Nun* (Redford ,1984:98).

This sculpture takes on a deeper significance as it depicts the Child King in the guise of Nefertem, the god of the dawning sun. Nefertem, associated with the revival of the sun at dawn, is often represented as emerging from a blue lotus, which closes at night and reopens at dawn. The blue base, symbolizing primordial waters, connects the image to the Sun's rebirth at the dawn of creation (Zaki, 2008:88). Tutankhamun's close association with the Sun is heightened by depicting him as a manifestation of the rejuvenation god, magically ensuring his rebirth (Green, 1988:36).

Doc. (XV/Fig.15) The seated statue of Maia the wet-nurse of King Tutankhamun**Material:** Limestone.**Date:** XVIIIth Dynasty, New Kingdom.**Provenance:** Valley of the Kings.**Place of conservation:** Egyptian Museum (JE 27076).

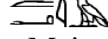
Description: This seated statue of Maia,  the wet nurse of the child king Tutankhamun. The statue depicts Maia in a semi-squatting position, cradling the young Tutankhamun on her lap with the support of two cushions (Elhabashy & Abdelgawad, 2019:1-7). In this touching representation, the child king Tutankhamun is adorned with a scarab pendant, and his tiny feet rest upon a footstool adorned with figures of prostrated captives (Allen, 1988:117-126).



Fig. 15
(Brand, 2000, p. 77)

The statue is believed to have originally stood in or near Maia's tomb at Saqqara before being relocated to the nearby sacred animal Necropolis, potentially during the late period or the Ptolemaic era. The statue not only serves as a testament to the intimate relationship between Maia and the young Tutankhamun but also provides a glimpse into the artistry and cultural practices of ancient Egypt during this period.

Doc. (XVI/Fig.16) Golden and silver statues of the child King Tutankhamun**Material:** Gold and silver.**Date:** XVIIIth Dynasty, New Kingdom.**Provenance:** Valley of the Kings.**Place of conservation:** Egyptian Museum (JE 60723).

Description: The two small figures (Dorman, 2013, p.90), nearly identical in every aspect except for their materials, were carefully wrapped in fine linen and bound together.

Unearthed on the floor between the two outermost shrines safeguarding the king's coffins, each figure features the child King adorned with a distinctive blue crown and a pleated kilt with an ornamented apron suspended from a girdle. The throne name of Tutankhamun is engraved on the clasp of the girdle, and the upper part of the body and feet are left bare. A notable feature is the exceptional positioning of the hands, with their backs facing forward, a departure from the norm found in figures with a close-fitting kilt.



Fig.16
(Habachi, 1969, p. 38)

This unique pose may be an extension of the sculptors' practice to avoid depicting hands in profile, a common consideration in relief carvings (Veldmeijer & Ikram, 2022:10). While the purpose of these statues is not explicitly indicated by the king's attire, their form suggests similarities to standards carried by priests and officials during state and religious ceremonies. Typically, such standards consist of long staffs topped with a cult object resting on a flat base. However, these figures deviate from the norm; they feature the unmistakable childlike appearance of the king and shorter staffs than usual (Braverman & Mackowiak, 2009: 2471-2475). The cult objects atop the staffs are notably human figures, an exception to the norm, which typically includes animals sacred to particular gods.

The purpose of these figures remains speculative. They may have served as wands or marking pegs in ceremonial contexts. The reduction in the length of the staff may be attributed to Tutankhamun's age, suggesting that the ceremony depicted could be his coronation, which occurred when he was around nine years old. Despite uncertainties, these golden and silver statues stand as intriguing representations of Tutankhamun's royal regalia and ceremonial significance (Grajetzki, 2005: 95).

Doc. (XVII/fig.17) Statue of Child King Tutankhamun as God Ihy**Material:** Wood covered with black resin and gold.**Date:** XVIIIth Dynasty, New Kingdom.**Provenance:** Valley of the Kings.**Place of conservation:** Egyptian Museum (JE 60732).

Description: A fine statue for great king Tutankhamun, represented as God Ihy (Wilkinson, 2003:132-133), is about 63.5 cm high. 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 side lock that 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 (Xekalaki, 2007: fig.23). The facial features of the deity also show that the king is probably seen here as the manifestation of this child deity, as with Nefertum before.



Fig.17
(Xekalaki, 2007, fig.23)

II- Sculpture in the XIXth dynasty

The XIXth dynasty of ancient Egypt, spanning approximately five hundred years from 1570 B.C. to about 1070 B.C., represents a significant era governed by rulers from the XVIIIth dynasty through the XIXth dynasty. Commencing with Ramesses I, who previously served as an officer under Horemheb, the last ruler of the XVIIIth dynasty, this period witnessed remarkable achievements and artistic contributions (Brand, 2000:177). The reign of Seti I marked an era of artistic rejuvenation, laying the foundation for the grandeur that followed. Ramesses II, a prominent figure in Egyptian history, distinguished himself with monumental constructions and an array of statues scattered across Egypt (Teeter, 2000:149-171). His statuary not only reflected the multifaceted roles associated with kingship in the New Kingdom but also elevated the concept of kingship to divine proportions. Many of his images showcased the King in the company of other national gods, emphasizing the deification of kingship (Müller, 2014:199-216). In contrast, depictions of Ramesses II's wives and children were often rendered at a significantly reduced scale, underscoring a separation in status. Family group statues were rare during Ramesses II's reign, with images of his queens occasionally depicted in a similar size to his own. The prevailing features in statuary for children during the XIXth dynasty included the finger-to-mouth gesture, possibly akin to self-soothing behaviors like thumb-sucking.

Additionally, representations often captured children reaching out to and turning toward adults, highlighting familial bonds and interactions. While the XIXth dynasty witnessed the continuation of certain artistic conventions from previous eras, it also introduced distinctive features and nuances that characterized the statuary of this remarkable period in ancient Egyptian history (Moers, 2010 :685-708).

Doc. (XVIII/fig.18) Group Statue of King Seti I as a child**Material:** Limestone.**Date:** XIXth Dynasty, New Kingdom**Provenance:** Chapel of Ptah, Mit- Rahina.

Description: These group statues are crafted from limestone and are situated in the Chapel of Ptah within the sanctuary of Mit-Rahina. The central figure is Ptah, flanked by the seated goddesses Sekhmet on the right and Menefer on the left, both embodying the essence of the city of Memphis (Smith & Simpson, 1998:147).

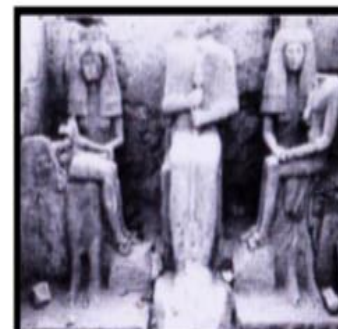


Fig.18
(Hawas, 2000, p.47)

In this remarkable composition, each goddess cradles a figurine of Seti I as a child at a right angle on her lap (Tyldesley,2006:97). The royal figures, though partially preserved, reveal distinct features: the right one is only below the waist, while the left one is without a head. Adorned in a close-fitting kilt, these royal representations would have held a crook, displaying the characteristic body indicative of adolescence (Dodson & Hilton, 2004:114). The symbolism embedded in this group statue extends beyond the individual figures, offering a glimpse into the religious and cultural significance associated with Ptah, the goddesses Sekhmet and Menefer (Gardiner,1964:24-29), and the portrayal of Seti I as a revered child. This composition not only serves as a testament to the artistic prowess of the New Kingdom but also holds layers of meaning linked to Memphis (Habachi,1969:22), the city personified by the goddesses, and the divine representation of Seti I in his formative years.

Doc. (XIX/fig.19) Ramesses II as a child with God Horon

Material: Grey granite and limestone.

Date: XIXth dynasty, New Kingdom.

Provenance: Tanis.

Place of conservation: Egyptian Museum (JE 46735).

Description: This statue was found in the ruins of a mud brick building at Tanis, which was part of a cluster of structures not far from the enclosure wall of the Great Temple of Amun-re (Montet,1935:11–14).The piece features the young king Ramesses II in the company of the Levantine sun god Horon, embodied as a protective hawk hovering over the child King. In the customary depiction of an Egyptian child, Ramesses II appears unclothed (Legrain,1906:69-71), with a prominent sidelock of youth cascading from the right side of his head.



Fig. 20
<https://www.alamy.com>

Noteworthy adornments include an uraeus at his forehead and a sun disc positioned above his head. In his left hand, Ramesses II holds the symbolic *sw*-plant. Scholars have proposed that the arrangement of elements in the statue can be interpreted as spelling out the name of the king: the sun disc representing Re, the child denoted by *ms*, and the *sw* plant forming the final element, *re-ms-sw*. Ramesses II, known for his affinity for rebus representations of his name, showcase this artistic and linguistic playfulness (Xekalaki, 2007:147). A distinctive aspect of the statue is the separate discovery of the limestone face of the hawk, suggesting careful assembly. Ramesses II's penchant for incorporating symbolism into his representations is evident in the intricate details of the statue. The sun god Horon, associated with the Giza area, strengthens the piece's symbolism, especially considering the chapel constructed in that region. The connection between the gods of Giza and the royal family further enriches the layers of meaning embedded in this captivating portrayal of the child king in the company of the protective hawk deity (Brand, 2000:81).

Doc. (XX/fig.20) The grand statue of Ramesses II accompanied with his family

Material: Limestone

Date: XIXth Dynasty, New Kingdom

Provenance: Temple of Ramesses II, Abu Simbel.

Description: This colossal statue from the XIXth dynasty of the New Kingdom is a testament to the grandeur of Ramesses II (O'Connor & Reid,2016:60-69). The statue portrays the legs of one of four imposing colossi representing the pharaoh, adorned with intricate sculptures featuring members of the royal family (Hawass, 2000:60).

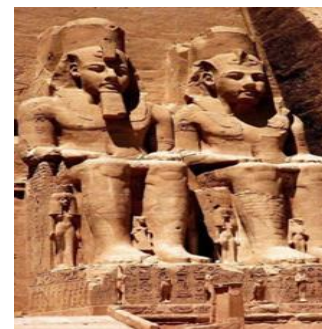


Fig.20a
(Harrington, 2018, p. 205)

Standing proudly beside the colossi are smaller statues meticulously carved to depict Ramesses II's family members. To the left, one can identify Queen Nefertari, King Ramesses, and, adjacent to the second colossus, Princess Merit-Amun, beloved of Amun. Notably, the small statues showcase distinctive headgear worn by Nefertari and Meritamun. Moving to the left of the fourth colossus, a remarkable array of statues comes to life, from left to right, the figures include Princess Nebtawi and an unnamed Princess, Princess Bint-Anath *bn.t-'nti*, Queen Mother Tuya, Princess Amenhirkhopshef, and Queen Nefertari. On the right-hand side, figures consist of Queen Nefertari, Princess Bektmut, Princess Meritamun, Princess Nefertiti, and Queen Tuya (Elhabashy & Abdelgawad, 2019:38). The composition of this grand statue not only showcases the regal presence of Ramesses II but also captures the familial ties and intricate details of the royal household. Each figure is meticulously carved, offering a glimpse into the royal family's hierarchy, relationships, and the ornate attire that distinguished each member (Graciela,2011:59).



Fig.20b
(Dodson&Hilton,2004,p.32)

Doc. (XXI/Fig.21) Statue of Ramesses II with his daughter

Material: Limestone.

Date: XIXth Dynasty, New Kingdom.

Provenance: Temple of Amun.

Description: The standing statue portrays the King donning the nemes headdress adorned with the double crown, symbolizing his authority over Upper and Lower Egypt (Habachi, 1969:66), at the feet of Ramesses II rests his daughter, Bint-Anath (Dodson & Hilton, 2004:170), a distinctive figure in ancient Egyptian history. She wears a crown of uraei, crowned with double plumes of rearing cobras, signifying her royal status. The Princess is depicted in a graceful stance, embodying a woman's elegance. In her left hand, she holds a bouquet, and her left leg extends forward, symbolizing eternity.



Fig. 21a
(Elhabashy & Abdelgawad, 2019:44)

She is the firstborn daughter of Ramesses II, who later ascended to the esteemed position of the King's great royal wife. The significance of princess is further emphasized by her recurrent presence in depictions alongside her father. This particular statue is one of several instances where she is portrayed in Karnak's and Luxor's monumental complexes. Additionally, Bint-Anath graces statues in Wadi-Sebua, highlighting her prominent role within the royal family and the broader Egyptian cultural landscape. Ramesses II's legacy (Ayad,2009:47-50) extends beyond his military and architectural achievements (Assmann, 2001:260) providing valuable insights into familial relationships. The depiction of processions featuring both sons and daughters (Kitchen,2021:65), adorns his monumental structures walls, offering glimpses into royal successions during the ancient Egypt (Habachi, 1969:66).



Fig. 21b
<https://www.flickr.com/photos/lifes>

Conclusion

The exploration of statues depicting ancient Egyptian kings in their childhood or alongside their families reveals a rich tapestry of symbolism and cultural significance. Several key findings emerged from this study, such as:

- The sculpting statue arts of royal offspring in the New Kingdom became more expressive than any previous era and even fuller of life and liberal, as much as its official character allowed.
- Royal family relations are among the basics of ancient Egyptian society; they were represented in the concept of the family consisting of the king, the queen, and their children.
- Ancient Egyptian sculpture showed the Royal family and their female and male children, proud of their family relationships, whether with their families, teachers, or wives. The statues of the royal dynasty family were distinguished by their erect appearance; their torsos were always erect when standing and sitting as well; and their eyes were directed forward in a straight direction. The heads were carved so that they were fully upright and facing forward, and their statues appeared to show calm and dignity.
- Symbolism of Kings as children: The representation of kings as children in ancient Egypt served dual purposes. It either depicts the ruler in their actual childhood state or symbolizes the king's rebirth during thirty-year jubilees, as seen in statues of Amenhotep III and Ramesses II.
- Hatshepsut's recognition of Senenmut's role: Queen Hatshepsut acknowledged the significance of Senenmut, her daughter Princess Nefrure's teacher and great architect; this acknowledgment is evident in the construction of twenty-two statues portraying them together.
- Variety in depictions: The statues showcased in this research exhibit various postures, including sitting, standing, or standing leg by leg. The diversity in poses reflects the artistic and cultural nuances of the time.
- Prevalence in the New Kingdom: The majority of statues featuring kings as children emerged during the New Kingdom, with prominent representations of kings such as Ramesses II, Amenhotep III, and Tutankhamun. Among them, Ramesses II stands out as the most frequently depicted as a child.
- Seti I's use of the divine wet nurse motif: Seti I notably incorporated the divine wet nurse motif in his depictions, particularly in his temple at Abydos. This motif underscores the king's divine connection and nurturing aspect.
- Meritaten, daughter of Akhenaten, queen mother Tiy, and queen Nefertiti, who are representing those accompanying King Akhenaten in the XVIIIth dynasty, as well as queen Nefertari, Meritamun, and Ben Anath, who are accompanying King Ramesses II in the XIX dynasty, play a crucial role in the representation of royal families, emphasizing the importance of maternal figures in the King's life.
- In essence, the study of these statues provides valuable insights into the cultural, religious, and familial aspects of ancient Egyptian society, offering a nuanced understanding of how kingship and family dynamics were visually expressed and celebrated through art.
- The Royal family was naturally composed of the king's spouses and offspring. Although the monumental visibility of the royal family was quite low in some eras, there were other periods, including parts of the Ramesside period, when royal wives and children would often be represented with the king undertaking various activities.
- There were three main categories of queens in Ancient Egypt: The Great Royal Wife, or the principal Queen, who appeared to be of great authority after the king; secondly, the

King's Mother; and thirdly, the other wives of the king, whom he married but who were subordinate in position to the principal wife.

- The New Kingdom queens held great influence in a variety of different roles, both religious and political, sometimes even acting as the means for a king to reach the throne. However, at other times, they themselves had access to such power through a weak king who would have been controlled by a powerful wife or mother.
- Different interpretations have been offered for the representations of the queens in different temples. Only a few of the Great Royal Wives were actually represented as equal to their husbands, in something of a partnership with the king.
- The depiction of a child on a man's lap was so popular in New Kingdom iconography. It denotes that the adult is either the child's parent or his educator or tutor. Concerning the man who held the office of tutor of royal children, it was customary to commemorate his position by representing himself with his charges seated on his lap.
- Senenmut was a royal tutor and guardian to Hatshepsut's daughter "princess Neferura". This position was commemorated in at least ten statues of the princess and her tutor, of which seven are block statues that only expose the heads. Two other unique statues that clearly represent the princess sitting in a direct manner on the lap of her tutor, Senenmut.
- There was no evidence of statues belonging to the Kings of the XXth dynasty when they were in childhood, nor for any of their children. This study also did not find any evidence of the existence of statues of Kings accompanied by their children, whether they were sons or daughters

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أوضاع تماثيل النسل الملكي في فن النحت المصري القديم - عصر الدولة الحديثة

مرودة عز الدين عبد العزيز

معهد سيناء العالي للسياحة والفنادق - رأس سدر

المخلص	معلومات المقالة
<p>تُعد الفنون بشكل عام وفن النحت بشكل خاص مرآة تعكس أوضاع أي مجتمع في كافة النواحي؛ يقدم فن النحت في مصر القديمة معلومات ورؤى رائعة ليس فقط حول الفن والتاريخ في تلك العصور المجيدة، إنما يوفر فهماً تفصيلياً ومتعمقاً للسمات الفنية وخصائص العصور المختلفة؛ تتعرض الدراسة لأحد الموضوعات الهامة في مجال فن النحت المصري القديم خلال عصر الدولة الحديثة، إذ تتناول تماثيل النسل الملكي من الذكور والإناث، من خلال دراسة عدد من تماثيل أبناء الملوك في مرحلتى الطفولة والشباب، والتي تشمل مختلف الأوضاع والسمات الفنية، إلى جانب دراسة الشخصيات الجديرة بالملاحظة مثل أمحنتب الثالث، توت عنخ آمون، أخناتون ورمسيس الثاني في سياقاتها العائلية، بالإضافة إلى التفاصيل التي تظهر طفولتهم؛ كما تتناول الدراسة الرمزية في تلك التماثيل، إذ تكشف الدراسة عن المعاني الرمزية وراء تصوير الأبناء الملكيين في تلك الأوضاع مع تفسير الأساليب الفنية المتبعة؛ وأخيراً توضيح الأهمية الثقافية المتمثلة في هذه المنحوتات؛ كذلك تتبع تطور أسلوب النحت خلال الدولة الحديثة وتسليط الضوء على دور الملكات وأفراد الأسرة في هذه الروايات الفنية من خلال استكشاف متعمق لمنحوتات المعابد والقطع المعروضة بالمتاحف؛ وأهم النتائج التي توصلت لها الدراسة.</p>	<p>الكلمات المفتاحية</p> <p>النحت المصري القديم؛ الدولة الحديثة؛ النسل الملكي؛ السياقات العائلية.</p> <p>(JAAUTH) المجلد 25، العدد 1، (2023)، ص 246-265.</p>