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

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**ARTICLE INFO Abstract**

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The ancient Egyptian artist reached a high level in the arts in general, especially sculpture, which comes in the first categories; sculpture is one of the arts that is distinguished by its belonging to the heritage, which displays details and visions not only about the art and history of ancient Egypt, but also provides a clear understanding of the artistic features of each era.

This study explains one of the topics of ancient Egyptian sculpture during the era of the New Kingdom, as it reviews several statues of the sons of kings in childhood and youth, including different positions and features, in addition to studying some of the royal figures in their family life, in addition to details that illustrate their childhood.

The study explains what these artistic statues represent in terms of symbolic meanings for the positions of sculpting the bodies of the royal offspring the artistic styles and the cultural importance that these statues represent and refers to the development of the sculpture style in the era of the New Kingdom and highlights the role of queens and family members in artistic narratives through temple sculptures and statues displayed in museums. The importance of the study lies in providing a clear interpretation of the cultural, religious and artistic dimensions of ancient Egyptian society, especially in depicting the royal lineage through the method of sculpture. The research provides a description of these statues in terms of material, source, current location, and characteristics, along with an analysis and conclusion that explains the most important results of the study.

**Introduction**

Ancient Egyptian sculpture provides clear details of art and history during the ancient Egyptian history. The New kingdom era spanning a rich history of over two millennia (**Van de Mieroop,2021: 67**), the ancient Egyptians engaged in the intricate craft of statuary (**Shaw,2004: 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 (**Martín Valentín & Bedman, 2014:17-27**) and distinctive artistic styles (**O'Connor& Silverman,1995:17-27**) so, it crafted sophisticated images of rulers and non-royal individuals alike (**Bryan, 2000: 913-943**).The statues, beyond their aesthetic function (**Wilkinson,2008:56**) 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 the context of New Kingdom sculpture, a 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 (**Tiradrutti,2005:90**).

This research seeks to uncover the intricacies of the basics of statues, which include aspects such as the types of statues, the materials used, and the manufacturing techniques (**Aldred,1985:77**). The choice to sculpt statues in sitting positions or participating in ceremonies while standing or kneeling, always facing forward. Whether standing, sitting, squatting, kneeling, or in a group, statues depicting individuals of all ages have contributed to a precise understanding of the multifaceted world of sculpture in the New Kingdom (**Aldred, 1968: 45**).

This study focuses on the importance of statues depicting Kings during pivotal life stages, namely childhood, solitary representations, and those depicting family ties. The exploration extends to a detailed examination of statues depicting sons and daughters of kings, with a focus on the royal lineage of the New Kingdom. conducts a comprehensive analysis, providing precise descriptions of these statues and delving into the development and symbolic implications inherent in the representation of child kings in art and material culture, especially during the New Kingdom dynasty, especially the initial two dynasties (**Wilkinson, 2008:71**).

### **I. Sculpture in the XVIII<sup>th</sup> dynasty**

The onset of the XVIII<sup>th</sup> dynasty posed multifaceted challenges for the newly established Ahmose dynastic family, who assumed power after the expulsion of the Hyksos. Notably, this dynasty stands out in Egyptian history due to the emergence of several renowned pharaohs, 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 the kings of this era, 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, the illustrious royal wife of king Thutmose II and daughter of King Thutmose I played a prominent role during this period, reigning for approximately 22years (**Janssen&Janssen,1990:124**)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 King, left an indelible mark by deviating from Egypt's traditional polytheism and ushering in the era of Atenism-a form of worship centered around 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 unique glimpse into the familial dynamics of the royal household. This a transformative phase persisted until the reign of Tutankhamun, casting a lasting influence on the art and statuary of the XVIII<sup>th</sup> dynasty.

**Doc.(I/fig.1) Seated Statuette of the Wet-Nurse of Hatshepust:****Material:**Sandstone.**Date:**XVIII<sup>th</sup> Dyasty,Newkingdom.**Provenance :**Deir El-Bahari Temple.**Place of conservation:**Egyptian Museum (JE 56264).

**Description:** This statue represented the Wet-nurse *Sitre* supporting the Princess on her lap (**Dodson & Hilton, 2004:245; Dorman,1985:47**). It is one of the oldest known examples of a wet nurse with her young sitter (**Roehrig ,1990:307**). The Wet-nurse is shown sitting with the princess on her lap at a right angle. The princess's upper body is broken while her legs are shown, the legs and feet of the figure show that the queen may be described as male (**Shaw, 2004: 217**).

She wears a tight skirt with a flat apron. The princess is depicted in royal attire (**Van de Microop, 2021: 67**).



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

**Doc.(II/fig.2) Seated statue of Senenmut accompanied with Princess Nefrure:****Material:** Granodiorite.**Date:** XVIII<sup>th</sup> Dynasty, New Kingdom.**Provenance:** Temple of Amun, Karnak.**Place of conservation:** British Museum (EA 174).

**Description:** This intricately carved sculpture captures Senenmut *n-mwt* seated position on a conventional block-like seat, cradling Princess Nefrure *nfrw r'* on his lap (**Abdelhakim,2020:25**).

Senenmut accompanied by Princess standing at a height of 72cm and weighing 15kg (**Peter, 2013:22**), the statue boasts dimensions of 24cm in width and 48cm in depth. His left hand securely supports the princess, while his right hand drapes an ankle-length cloak around them both notably (**Janssen & Janssen,J,1990:227**), 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. 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 indicate that Senenmut is the "Chief Overseer of Princess Neferure *imy-r3 pr (wr) n s3t nswt*". This type of statue first made its appearance during the Middle Kingdom although squatting figures were known from the time of the 1<sup>st</sup> dynasty.

The princess shows with two signs of childhood, a plaited lock of hair hanging down on one side of the head, her finger to the mouth such unique style of statue in expressing the protective role of the tutor towards the individual whom he charges seems to be the known style of block statue housing two individuals that was first known in the mid of the XVIII<sup>th</sup> dynasty(**Dorman,1985:5**).



**Fig.2**  
(Abdelhakim, 2020:120)

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

**Description:** This block statue depicts Senmut with youthful features, round face, prominent cheekbones, and wide eyes. The statue is 130 cm tall. 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 (Molinari, 2014:88).

Both sides of the statue were depicted inscriptions of Senenmut's numerous titles and functions. On the upper part of the statue, near Senenmut's shoulder, two groups of hieroglyphs represent the

Queen's names: Maatkare (*m<sup>3</sup>t-k<sup>3</sup>-r<sup>3</sup>*) and Hatshepsut (*imn-hnm h<sup>3</sup>t-šps.wt*) in cryptographic form. Senenmut proudly boasts of these cryptograms himself, these inscriptions, laden with significance, depict the role of Hatshepsut (Baker, 2008:104-110) in safeguarding her daughter. 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 (Janssen&Janssen,1990:36).



**Fig.3**  
(Roehrig & Keller, 2005:24)

**Doc. (IV/ Fig.4) Standing square seated of Senenmut accompanied with princess Nefrure:****Material:** Black Granite**Date:** XVIII<sup>th</sup> 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 featuring 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.

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



**Fig.4**  
(Mohamed, 2014:22)

**Doc.(V/Fig.5) Standing statue of Senenmut holding Princess Nefrure:****Material:** Black granite**Date:** XVIII<sup>th</sup> Dynasty, New Kingdom.**Provenance:** Temple of Amun, Karnak.**Place of conservation:** Chicago Field Museum (no.173800).

**Description:** This striking depiction showcases Senenmut, the overseer of the granary of Amun, holding Princess Neferure (**O'Connor & Silverman, 1995:74**). The statue, conceived as a gift from the queen, symbolizes the king's eternal existence, (**Roerhing, 1990: Fig.116**). The inscriptions also emphasize his perpetual memory among the people, 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, he proclaimed "I natured 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 Hatshepsut (**Dodson & Hilton, 2004:220**), the tutor of the royal daughter and made a significant architectural contribution to Hatshepsut's mortuary temple at Deir El-Bahari, known as Djoser-Djeseru  $\text{𓂏𓂛𓂏𓂛} \text{ dsr dsrw}$ . this standing statue encapsulates the essence of Senenmut's diverse responsibilities and his enduring connection with the royal family (**Hall, 2001: 112**).



**Fig.5**  
(Xekalaki, 2007: 62)

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

**Description:** This unusual statue, it is depicting a Wet -Nurse (*mn- ʿt*) caring 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 (**Hornung, 1982:254**).

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-XVIII<sup>th</sup> 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, 2013:47**), who was depicted alongside her five grandchildren. Both sides of the throne were



**Fig.6**  
<https://www.touregypt.net/feature-stories/picture04292005.htm>

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:** XVIII<sup>th</sup> Dynasty, New Kingdom.

**Provenance:** Karnak temple

**Place of conservation:** Museum of Fine Arts (Legrain, 1908:92-94, no. 170), Boston(no.1970.6360).

**Description:** The statuette here 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 the king was not a child when this statue was made. Rather, it was crafted as part of a series celebrating the king's thirty-year jubilee, symbolizing a generation and spiritual rebirth, At the time of its creation, 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 (now lost), wearing a royal kilt and a distinctive headdress around his curly wig, adorned with an uraeus, the crown signifies his identification with the child god Neferhotep, Hathor's youthful son (Hornung, (1982: 99). The 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).



**Fig.7**  
(Harrington ,2013:.74)

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

**Material:** Limestone.

**Date:** XVIII<sup>th</sup> Dynasty, New Kingdom.

**Provenance:** Temple of Amenhotep III, Thebes.

**Place of conservation:** Egyptian Museum (JE 33906).

**Description:** The colossal statue portraying Amenhotep III with his family (El-Shahawy, 2005:139).

This group statue features not only the King and queen but also three of their daughters (Bryan,2008:36), making it the largest known Ancient Egyptian family group ever carved, it represented the almond-shaped eyes and arched eyebrows reflect the distinctive late XVIII<sup>th</sup> dynasty artistic style (Harrington, 2013: 140). Amenhotep III is shown wearing a uraeus-decorated headdress, a false beard and a skirt, seated



**Fig.8**

<https://egypt-museum.com/colossal-statue-of-amenhotep-iii-and-tiye/>

with his hands resting on his knees while Queen Tiye (**Grajetzki, 2005: 63-640**) sits to his left, her arm gracefully wrapped around her husband's waist, indicating her equal height and prominent position. She wears a long, ankle-length dress and a heavy wig topped by a vulture-shaped headdress. The three princesses are shown in the middle and on either side of their parents' legs, wearing a tight dress and wig (**Mohamed, 2014: 88**). To the left of Amenhotep's legs stands a younger daughter, while to the right of Tiye's legs stands another princess although the two princesses on the sides of sculpture are damaged and not visible in the picture, this family group statue indicate to the artistic finesse and familial representation of the late XVIII<sup>th</sup> dynasty.

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

**Material:** Limestone.

**Date:** XVIII<sup>th</sup> Dynasty, New Kingdom.

Medinet Habu, The mortuary complex of Amenhotep III.

**Place of conservation:** Egyptian Museum (JE 33906)

**Description:** The statuette of Princess Henuttaneb *hnwt-t'-nb* meaning of "Mistress of all Lands," (**Arnold,1996: fig.4**), the 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, ,1914:75**).

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**) a name that served as a title for Egyptian queens represented adorned in a vulture headdress gracefully resting over a bi-partite wig with two pigtails 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:** XVIII<sup>th</sup> Dynasty , New Kingdom .

**Provenance:** Tell El-Amarna.

**Place of conservation:** Egyptian Museum (JE 44866).

**Description:** This unfinished statue depicts King Akhenaten kissing his daughter (*mry.t-*itn**) (**Baines,1991:55-68**).

It shows King Akhenaten supporting on his knee one of his daughters, probably Meritaten (**Tyldesley,1998:16**). In this intimate depiction of palace life, Akhenaten is portrayed supporting his daughter on his knee. The king seated on a cushioned throne wearing a long tunic and the blue crown (**Harry & Boltin & Edwards,1976:306**). 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.



**Fig.10**

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

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 was keen to be depicted in a truly human way, capturing a sincere and loving moment between father and child. The unfinished nature of the statue also emphasizes the authenticity and spontaneity of the scene depicted, providing a unique window into the personal life of this ancient Egyptian ruler (Veldmeijer & Ikram, 2020: 8-13).

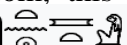
### Doc. (XI/ Fig.11) Head Statue of Meritaten daughter of Akhenaten

**Material:** Quartzite

**Date:** XVIII<sup>th</sup> Dynasty, New Kingdom.

**Provenance:** Tell El-Amarna.

**Place of conservation:** Egyptian Museum (JE 44869).

**Description.** A distinguished artifact from the XVIII<sup>th</sup>-Dynasty of the New Kingdom, this yellow-brown quartzite head represents Princess Meritaten  (*mry.t-ītn*), the eldest daughter of Akhenaten.

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 (*'nh-s-n-p' - itn*), Neferneferuaten-Tasherit (*nfr-nfr.w-tšrt*), Neferneferure (*r'-nfr-nfr.w*), 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 during the Amarna era (Green, 1988:11).



**Fig.11**  
(Rashed, 2014:11)

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

**Material:** Painted Limestone

**Date:** XVIII<sup>th</sup> Dynasty, New Kingdom.

**Provenance:** Tell El-Amarna

**Place of conservation:** Musee du Louvre (E14715).

**Description:** This unfinished statue of Meritaten (*mry.t-ītn*), stands at a height of 50 cm, housed in the Louvre Museum and discovered in the workshop of the renowned sculptor Thutmose in Tell EL-Amarna, this sculpture showcases Meritaten in the distinctive El-Amarna art style. Carved from limestone and left in an unfinished state (Cooney, 2003:675-676) the statue portrays Meritaten with characteristic features of the period, including



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



thick lips, wide eyes, and long eyebrows. The finely sculpted long neck gracefully leads to the representation of her breasts. 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:** XVIII<sup>th</sup> Dynasty, New Kingdom.

**Provenance:** Tell El-Amarna.

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

**Description:** This statue related to the New Kingdom art), possibly for princess Meritaten, one of the surviving complete sculptures of an Amarna princess, the princess standing nude supported a pillar with locked knees, her plump left leg slightly forwards her cupped right

hand clutches a pomegranate to her breasts while her relaxed left arm hangs at her side. Sculptures from the Tell el-Amarna period are distinguished from other periods by the prominence of certain

features, such as an elongated face, a slender neck, a sloping forehead and nose, a prominent chin, large ears and lips, and flabby thighs and abdomen (Harrington, 2013: 14; Veldmeijer & Ikram, 2020:110). The statue is depicted with a more elongated body than previous models. In Tell el-Amarna art, the features were flabbier in the abdomen, thighs and chest area, while the torso, arms and legs were thin and long like the rest of the body. (Saleh & Sourouzian, 1987:67).



**Fig.13**  
(Allen, 2009: 9)

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

**Material:** Painted wood

**Date:** XVIII<sup>th</sup> Dynasty, New Kingdom.

**Provenance:** Valley of the Kings, Tomb of Tutankhamun (KV62)

**Place of conservation:** Egyptian Museum (JE 60723).

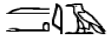
**Description:** This painted head statue depicts Tutankhamun (Robins, 2008:36-40) as the child, this statue showcases an unusual and charming small head, representing a true work of art (Harry & Boltin & Edwards, 1976:220).

Tutankhamun shows unique features, crafted in Amarna style (Allen, 2009:240), his head emerges from an open lotus flower, providing a symbolic presentation (Aldred, 1991:70; Armour, 2001:115).

Tutankhamun's head (Shirley, 2011: 291-319) is depicted as shaved or bald, with the sole ornamentation being the pierced ears. The base of the lotus flower is painted blue, symbolizing either the water in which the lotus flower grows or representing the concept of the birthing the Sun God (Redford, 1984:98). The statue has a clear significance because it shows the child in the image of the god Nefertem, the god of the rising sun. The blue base symbolizes the primordial waters from which the sun rise at the beginning 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).

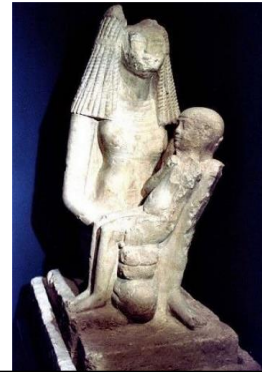


**Fig.14**  
(Veldmeijer & Ikram, 2020:13)

**Doc. (XV/Fig.15) The Seated Statue of Maia the Wet -nurse of King Tutankhamun****Material:** Limestone**Date:** XVIII<sup>th</sup> 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 squatting position, carrying the child on her lap (Elhabashy&Abdelgawad,2019:1-7), the child king shown adorned with a scarab amulet, his feet rest upon a footstool. This statue is believed to have been in Maia's tomb at Saqqara before being relocated to the nearby sacred animal Necropolis, during the late period(Allen,1988:117–126).

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.



**Fig. 16**  
(Brand, 2000:77)

**Doc. (XVI/Fig.16) Golden and silver statues of the child King Tutankhamun****Material:** Gold and silver**Date:** XVIII<sup>th</sup> Dynasty, New Kingdom.**Provenance:** Valley of the Kings, Tomb of Tutankhamun (KV62).**Place of conservation:** Egyptian Museum (JE 60723).**Description:** The two statues are almost similar except for the material, are carefully wrapped in linen and bound together (Dorman,2020:90).

They were discovered on the floor between the two outer shrines protecting the king's coffins. The child king is represented adorned with a blue crown and pleated skirt with an ornate apron hanging from a belt. The name Tutankhamun is inscribed on the belt buckle, and the upper body and feet are left bare. An artistic feature is the unusual position of the hands, with their faces forward; a notable feature is the unusual position of the hands, with their backs facing forward, a departure from the norm in statues with a tight kilt.

This position may be an extension of the sculptors' practice of avoiding depicting the hands in profile, a common consideration in relief sculpture (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 ceremonies. Sometimes these standards consist of long staffs topped with a cult symbol resting on the King shows as childlike appearance holding shorter staffs (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 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).



**Fig.16**  
(Habachi,1977: 38)

**Doc. (XVII/fig.17) Statue of Child King Tutankhamun as God Ihy****Material:** wood covered with black resin and gold**Date:** XVIII<sup>th</sup> Dynasty, New Kingdom.**Provenance:** Valley of the Kings, Tomb of Tutankhamun (KV62).**Place of conservation:** Egyptian Museum (JE 60732).

**Description:** A fine statue for King Tutankhamun represented as God Ihy, it is about 63.5 cm high. The statue depicts the king a freestanding, striding male youthful on a pedestal (Wilkinson, 2003: 132-133). The child King shows naked with a shaven head, apart from a curled side lock which covers the right side of head and reaches his chest. The King is seen carrying a Hathor sistrum. (Xekalaki, 2007: fig.23).



**Fig.17**  
(Xekalaki, 2007: 23)

**II- Sculpture in the XIX<sup>th</sup> dynasty:**

The XIX<sup>th</sup> 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 XVIII<sup>th</sup> dynasty through XIX<sup>th</sup> dynasty. Commencing with Ramesses I, who previously served as an officer under Horemheb, the last ruler of the XVIII<sup>th</sup> dynasty, this period witnessed remarkable achievements and artistic contributions (Brand, 2000: pl.77). The era of Seti I was marked by artistic sophistication, laying the foundation for the greatness that followed. Ramesses II (Teeter, 2000: 149-170), a prominent figure in Egyptian history, distinguished himself with monumental constructions and an array of statues scattered across Egypt, 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, 2018: 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 XIX<sup>th</sup> 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 XIX<sup>th</sup> 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:** XIX<sup>th</sup> Dynasty, New Kingdom**Provenance:** Chapel of Ptah, Mit- Rahina

**Description:** This group statues are crafted from limestone and is situated in the chapel of Ptah within the sanctuary of Mit-Rahina. The central figure is Ptah, flanked by seated goddesses Sekhmet on the right and Menefer on the left,



**Fig.17**  
(Hawass, 2000: 47)

both embodying the essence of the city of Memphis (Smith & Simpson, 1998: 147). In this magnificent group, each goddess holds a small statue of the king as a child in an upright position 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, 1905: 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, the city personified by the goddesses, and the divine representation of Seti I in his formative years (Habachi, 1977 :22).

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

**Material:** Grey granite and limestone

**Date:** XIX<sup>th</sup> dynasty, New Kingdom

**Provenance:** Tanis

**Place of conservation:** Egyptian Museum (JE 46735).

**Description:** This statue was found in the remains of a mudbrick building at Tanis where it was part of a group of statues in the wall surrounding the Great Temple of Amun-Re. (Montet, 1935:11-14).

The features of the young king are shown with the Levantine sun god Horus, personified as a protective falcon hovering over the child king. In the usual depiction of the Egyptian child, Ramesses II is shown as a protective falcon hovering over the child king. He is shown naked with a prominent lock of hair hanging from the right side of his head, an uraeus on his forehead, and the sun disk over his head (Legrain, 1906:69-71). 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, showcases 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 constructed chapel 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:pl.81).



**Fig. 20**

<https://www.alamy.com>

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

**Material:** Limestone

**Date:** XIX<sup>th</sup> Dynasty, New Kingdom

**Provenance:** Temple of Ramesses II, Abu Simbel.

**Description:** This colossal statue from the XIX<sup>th</sup> dynasty of the New Kingdom is a testament to the grandeur of Ramesses II (O'Connor 1993:60-69).

**II(O'Connor 1993:60-69).**

The statue portrays the legs of one of four imposing colossi representing the pharaoh, adorned with intricate sculptures featuring

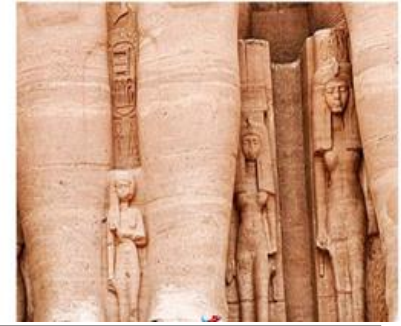


**Fig.20a**

Harrington, 2018: 205

members of the royal family (**Hawass, 2000:60**). Standing proudly beside the colossi are smaller statues meticulously carved to depict Ramesses II's family members (**Helen, 1991:233**).

To the left, one can identify Queen Nefertari, Prince 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 unnamed princess, Princess Bint-Anath(*bn.t-nti*), Queen Mother Tuya, Princess Amenhirkhopshef and Queen Nefertari. On the right-hand side, the figures consist of Queen Nefertari, Princess Beketmut, Princess Meritamun, Princess Nefertiti, and Queen Tuya (**Elhabashy & Abdelgawad, 2019:38**).



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

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 (**Graciela,2011:59**), offering a glimpse into the royal family's hierarchy, relationships, and the ornate attire that distinguished each member.

#### **Doc. (XXI/Fig.21) Statue of Ramses II with his daughter**

**Material:** Limestone

**Date:** XIX<sup>th</sup> 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,1977:66**), at the feet of Ramesses II rests his daughter, Bint-Anath *bn.t-nti* (**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



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

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. She

is, the firstborn daughter of Ramesses II, later ascended to the esteemed position of the king's great royal wife (**Bárta & Dulíková, 2015:31-47**). The significance of the Princess is further emphasized by her recurrent presence in depictions alongside her father.

This statue is one of several instances where she is portrayed in the monumental complexes of Karnak and Luxor. 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,1996:65**) sometimes together, adorns the walls of his monumental structures, offering a glimpse into the familial dynamics and the royal succession during this period of ancient Egypt (**Habachi, 1977:66**).



**Fig. 21b**  
<https://www.livescience.com>

## 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 art of sculpting statues of royal offspring in the New Kingdom became more expressive than any previous era, and even more full of life and more liberal, as much as its official character allowed.
- The royal family and family relationships are considered the foundations of ancient Egyptian society, as 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 Wet- nurses. The royal family statues were distinguished by their erect appearance, their eyes 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 serves dual purposes. It either depicts the ruler in their actual childhood state or symbolizes the king's rebirth during the thirty-year jubilee, 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, emphasizing the importance of their relationship.
- Variety in depictions: 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 notably incorporated the divine wet nurse motif in his depictions, particularly visible 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 are representing as those accompanying King Akhenaten in the XVIII<sup>th</sup> dynasty and queen Nefertari, Meritamun, and Ben Anath is accompanying King Ramesses II in the XIX<sup>th</sup> 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 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 queens of the New Kingdom 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 through 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 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 the 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 together with his charges seated on his lap.
- The method of sculpting the body of the royal child, wrapped in his teacher's cloak, appeared in the XVIII<sup>th</sup> dynasty in the statues of Senemut and Hatshepsut's daughter.
- Senmut took on many titles, including the royal teacher and guardian of Neferure, the queen's daughter. This position was immortalized in many of his statues, which show him embracing or carrying the princess.
- There was no evidence of statues belonging to the kings of the XX<sup>th</sup> 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

مروة 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 ومنعمقاً 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 أمنحتب 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 وتسلط 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><b>الكلمات المفتاحية</b> النحت المصري القديم؛ الدولة الحديثة؛ النسل الملكي؛ السياقات العائلية.</p> <p><b>(JAAUTH)</b> المجلد 25، العدد 1، (2023)، ص 246-265.</p>