



THE RELATIONSHIP BETWEEN SEKHMET AND THE KING DURING THE THIRD INTERMEDIATE PERIOD

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ABSTRACT

In this paper, the author investigates Sekhmet's significance to the royal context during the Third Intermediate Period, which still requires further interpretation.

Due to the myth of destroying humankind, Sekhmet's wrath must be transformed into a pacified nature. This dual nature of Sekhmet was linked with the beginning of the year. Then, this perilous time was connected to the king's coronation. Given that Sekhmet could control stable and chaotic periods, both political and cosmic. Thus, it is assumed that she protects the king, who is facing political struggles before the coronation. This protection emphasizes the king's legitimacy in the divine kingship. Sekhmet maintains the universe's order, which is connected with the New Year festival concurrent with the royal coronation.

The author then investigates how Sekhmet's relationship with the king evolved to meet popular requirements. The results were obtained by studying and analyzing comparable scenes in minor art objects like spacer plaques, pacer beads, amulets and relevant materials.

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INTRODUCTION:

Sekhmet's theological developments have been extensively studied. She played a significant role in the royal rituals from the Old Kingdom onward. However, one central question remains unanswered: How significant is the role of Sekhmet to the king, especially after the New Kingdom?

The answer can be examined from three perspectives, combined with the royal aspect:

- 1- The king's birth/rebirth significance in royal ideology.
- 2- The king's responsibility is to overcome political and military turbulence.
- 3- The actual value of inheriting divine kingship towards preserving cosmic order.

The king is a descendant of the divine realm, having inherited his kingship from the gods. He needs their protection to face the political turbulence before his coronation, associated with the beginning of the year. Given that Sekhmet had total control over the unstable period before the new year, the author attempts to determine Sekhmet's political and cosmic role in the royal


context through the Third Intermediate Period. Then, discuss how it was developed to serve popular requirements.

The conclusion is based upon examining comparable scenes in minor art objects like spacer plaques, pacer beads, and amulets.

The lion-headed goddess Sekhmet (LaSin, 1998, p. 6), along with Ptah and Nefertem, completed the Memphite Triad. She represents strength and might (Erman & Grapow, 1971, p. 250(6)). Sekhmet contributed to the monarchy's essence through three main themes: the compassionate nature, which she gained from Hathor and later Bastet (Sauneron, 1950, pp. 120-122) (Westendorf, 1992, pp. 341-357); the protective and aggressive nature, when she vents her wrath to control turbulence (Bonnet, 1952, p. 643); and finally, as a solar eye to confirm the annual renewal of the cosmic system (Hoenes, 1976, pp. 6,15).

Sekhmet supports the royal ideology through the following aspects:

1. Sekhmet as a Royal Mother:

Sekhmet gained a crucial maternity role due to her associations with maternity goddesses. She had cow horns (Pinch, 1993, p. 188) and bore the title  "spdt 'b" sharp-horned (Gauthier, 1920, pp. 190, no.51) from Hathor. With the title "nbt-Isrw" mistress of Isheru, Sekhmet is connected to Mut from the New Kingdom (Gauthier, 1920, p. 192). She embodies Mut's aggressive nature (Sternberg, 1984, p. 327) (Lesko, 1999, p. 137). Sekhmet also symbolizes the "Pr-wr" shrine (Gardiner, 1947, p. 8) (Hartmann, 1993, p. 171); and the white crown, which are associated with Nekhbet.

In contrast, the lionesses' heads are used by Hathor (Allam, 1963, p. 139) (Lesko, 1999, p. 103), Mut (Te Velde, 1988, pp. 395-403) (Luiselli, 2015, p. 115; Cairo CG 39128), and Nekhbet (Bothmer, 1949, pp. 121-123) (De Wit, 1951, pp. 343,348). Then, in rare cases, Isis (Münster, 1968, p. 155) (Rössler-Köhler, 1982, p. 1081). Furthermore, Sekhmet, *Wrt-hk3w* "Great of Magic," protects children from disease and danger (Bonnet, 1952, p. 648) (Al-Nadi, 2006, pp. 171-172).

Sekhmet appears as a royal mother from the Fourth Dynasty. In two statues preserved in the Egyptian Museum in Cairo, JE99681: Terracotta group statue, Kufu/Pepi I (added later): H. 100 cm, W. 27 cm, Length/Depth, 26 cm, Abusir South; king's right side: The Horus name of Khufu *hrw Mddw*: The one who strikes; on the king's left side: part of the Pepy I titulary: *(n)swt bjt(j) Mry-R' nh dt*: King of Upper and Lower Egypt, *Mry-R'*, living enduringly. The other one, JE99682: Ceramic group statue, Kufu/Pepi I?: H. 100 cm, W. 27 cm, Length/Depth, 20.5 cm, Abusir South. Khufu (Pepi I, added later) is depicted as the goddess' son, standing naked and putting a finger in his mouth. Given that Sekhmet has a temple in Abusir, the author believes the goddess must be Sekhmet, although Youshimura referred to her as Wadjet. (Fig.1-2) (Youshimura & Kawai, 2005, pp. 392-393, fig.22, pl.55d-56a-b) (Gallardo, 2017-2018, pp. 491, §42, fig.3).

However, the texts and titles are more direct and expressive of her maternal role than the scenes (Verhoeven, 1986, pp. 836-837). It might have some connection to the Sed-festival (Borchardt, 1907, pp. 41, abb. 21, 23: Berlin Mus. No.17911) (Ćwiek, 2003, pp. 121, fig.43):

 (Allen, 2013, p. PT 248 (W))

iwr Wnis in shmt in šsmtt ms.t Wnis

"Unas was conceived by Sekhmet, and it was Shesmetet who bore Unas" (Allen, 2013, p. 262b)

Sekhmet is the deceased's mother, according to the Coffin Texts (Spells: 943. n.d; 956; 957. n.d.) and the Book of the Dead (Faulkner, 1998, pp. 107,130, spells 66,174).

In the New Kingdom, many kings were described as the "son of Sekhmet" (Breasted, 1906, pp. II92, §226) (Montet, 1933, pp. 113-114, pl.55.g, 59-60) (Beinlich & Saleh, 1989, pp. 40, 43, 207 no. 585) or as the "lion son of Sekhmet" (Gardiner, 1932, pp. 83,4-5).



(Mn hpr R^c) ḥnh wd3 snb p3 m3i-ḥs3 nḥt s3 shmt.

Thutmose III, "Life, prosperity, and Health" is the fierce lion, son of Sekhmet."

Sekhmet continued her maternal role throughout the Third Intermediate Period (Jansen-Winkel, 2014, pp. 278:27, 1.5: Shoshenq V). Further, her role has expanded to include protecting the divine king, who is equivalent to the sun god.

Since the Twenty-first Dynasty, starting with Herihor's reign, it has become common to represent the king as a child rising from a lotus flower, which equals the creator sun god who emerged from the primeval ocean. This representation appeared only after the Amarna period (Kees, 1922, p. 116ff). Due to the king's ethnic background in this period, it was necessary to depict the royal child in this divine form (Osorkon's talisman/ Louvre E10943; Plaque of Iuput II/ National Museums Scotland 1956.1485; Bracelet of Nimlot, British Museum EA14595) to prove the king's inheritance of the divine kingdom (Ritner, 2009, p. 435) (Wildung, 2002, p. 220. no.46). Through his divine child form, the king is connected with the sun god and Horus, son of Isis (Winlock & et.al., 1941, pp. Winlock. H., et.al., 1941, pl.4) (Morenz & Schubert, 1954, pp. 33-34). As a result, the king was represented in two forms on the same artefact. Firstly, as Horus, son of Isis, who inherited the throne, and secondly, as the child god who emerges from Nun and renews continuously. Sekhmet, the sun god's daughter and eye (De Wit, 1951, p. 306), appears in this context to protect the king, who is equated with the sun god.

- a) A representation of the divine child, Khonsu?, naked with his finger to his mouth, wearing a lunar disk and long sidelock, flanked by Ma'at, is squatting over a lotus in Sekhmet's presence. The scene is depicted on the stele of Shedsunefertem, the high priest of Ptah. (Fig.3) (Berman, 1999, p. 259)
- b) A significant spacer-plaque in the Eton College Collection 459, blue faïence 6.6 cm, Tuna el-Gebal. It depicts Khepri emerging from the primeval lotus in the presence of Sekhmet and a captive. (Fig.4a) On the opposing side, Re-Horakhty and Sekhmet both grabbed an enemy, where a new year formula (*wpt-rnpt-nfrt*)-(in *nb.s*) is inscribed. (Fig.4b) (Tait, 1963, pp. 130, pl.XXIV, 6) (Grande & Velazquez, 2014, pp. 106, fig.2) This scene indicates that Sekhmet's role during royal birth is connected with the cosmic cycle and the new year.
- c) One side of a spacer, Brooklyn Museum 49.30, shows Sekhmet controlling a captive while Hathor breastfeeds a king. (Fig.5a) The opposite side depicts Sekhmet, a bound captive, and an enthroned falcon-headed god. (Fig.5b)
- d) One side of a blue faïence plaque-spacer from the North Schimmel Collection in New York depicts Hathor breastfeeding a king. (Fig.6a) On the opposite side, the king catches an enemy in front of Sekhmet. (Fig.6b) (Grande & Velazquez, 2014, pp. 108, fig.5)

According to these representations, Sekhmet is associated with the royal divine birth, with a protective manner and ability to control rivals. The king identifies with the child

god, who is involved in the cosmic cycle. The New Year's greeting form on the Schimmel Collection plaque-spacer ensures that the birth coincides with the New Year festival.

2. Sekhmet and the Royal Enemies

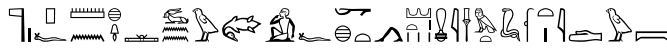
Sekhmet's defensive role offers her adherents a distinct advantage in resolving political obstacles. Her fighting characteristics depend on her role in the myth of the destruction of humanity.

The king was compared to Sekhmet when punishing rebels (Posener, 1976, pp. 26-27), defeating those who exceeded his rule (Sethe, 1928, p. 68) (Collier & Quirke, 2004, p. 18), or conquering those who crossed the border (Griffith, 1898, p. 26) (Goedicke, 1968, p. 25). Compared to Sekhmet, "mistress of fire," the king is referred to as "fire" when terrifying his enemies. (Breasted, 1906, pp. III 58:§118, 79:§166, 90:§53, 254:§598) (Sethe & Helck, 1958, pp. 285,13) (Kitchen, 1979, pp. 121:§96, 318:3-4) In contrast, Sekhmet shields the king with her flames (Survey, 1936, p. pl.99b).



di.i (shmt) hh r hftyw.k. I give the fire against your enemies.

She also burns anyone who approaches him (Gardiner, 1960, p. 13) (Lichtheim, 1976, p. 70) (Chassinat, 1947, pp. 54, 60-61: east crypt n°2; 108,113: east crypt n°4: Sekhmet fire protected Dendara from barbarians, Asians, Phoenicians, Bedouins, and strangers) (Cauville, 2004, p. 68). Given that the chaos before the new year was equivalent to military turbulence, the fear of the king is compared to Sekhmet's during the epidemic year (Sethe, 1928, pp. 6: Berlin 3022, 43-45: Sinuhe, B45) (Brunner, 1955, pp. 7, no.6).



ntr pf mnḥ wnnw snd.f ht ḥ3swt mi shmt rnpt idw

"That effective god (Senusret I) whose fear permeated the hill-lands like Sekhmet in the plague year" (Simpson and Ritner 2003, 57).

Furthermore, the king's sharpshooters equated to Sekhmet's fatal arrows, which occurred before the new year (Griffith, 1898, pp. text,1-3; pls.1-3(7)) (Sethe, 1928, pp. 65-67) (Grapow, 1953, pp. 189-209) (Goedicke, 1968, p. 25) (Osing, 1992, pp. 103-104) (Nyord, 2009, p. 274).

In contrast, during the Third Intermediate Period, the role of Sekhmet as a goddess of war became limited (Leahy, 1982-1983, pp. 84,n-u: Necho II: BM 1655) (Nordh, 1996, p. 82) (Jansen-Winkel, 2014, p. 286), as the main request presented to her was to refrain from raging (Hoenes, 1976, p. 76). Therefore, her authority over enemies is related to protection in royal ceremonies like rebirth, coronations, and the Sed-festival, as in Eton College 459 (Fig.4), Brooklyn Museum 49.30 (Fig.5), North Schimmel Collection (Fig.6), and British Museum, EA14556 (Fig.8).

3. The Role of Sekhmet in Royal Ceremonies

One of the considerable aspects of Sekhmet is supporting royal practices like coronation and the Sed-festival.

Sekhmet supports the royal coronation by being associated with the white crown (De Buck, 1956, pp. 386 h-i, spell 757):

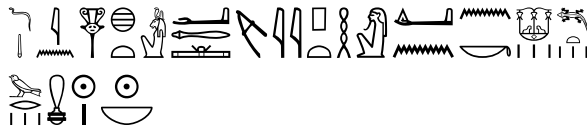


iw ḥdt.i m šhmt iw dšrt.i m W3dyt

"My white crown is Sekhmet; my red crown is Wadjet."

She is also considered the mistress of the two crowns in the Book of the Dead's Chapter 164 (Barguet, 1967, pp. 236-237) and commonly appears in the coronation scenes (Feucht, 1971, pp. 51, abb.VII) (Tiradritti, 1998, pp. 240-241) (Hawass, 2007, p. 186).

Sekhmet participated in the Sed festival, a celebration of the king's regeneration. She initially appears during the Sed-festival of Snefru, where she embraces the King (Smith, 1946, p. fig.125) (Fakhry, 1961, pp. 126, taf.141) (Robins, 2000, p. 49. no.44) (Sourouzian, 2005, p. 106). While on his first jubilee, Ramses II is described as "Sekhmet's eldest son" (Sourouzian, 2019, pp. 285, no.1285). Moreover, Sekhmet offered Ramses III a significant amount of Sed-festival in Medinet Habu temple (Survey, 1970, p. pl.608); likewise, Ramses IX (Survey, 1981, p. pl.177).



ḏd mdw in šhmt ʿ3(t) mri(t) Pth di.n.(i) n.k ḥbw-sd ʿš3w wrw mi R^c hrw nb

"Recitation by the great goddess Sekhmet, beloved of Ptah: "I give to you a lot of great Sed-festivals like Ra every day."

During the Third Intermediate Period, the coronation and Sed-festival are connected to Sekhmet's protection capability during unsettled times just before the king is crowned (Barta, 1980, pp. 531-532).

- a) Herihor is depicted kneeling over the Ḥb-sign in front of Ptah and Sekhmet (Survey, 1979, p. pl.45). He celebrates his Sed-festival (El-Aboudy, 2014, p. 342) in the courtyard of the Temple of Khonsu at Karnak. (Fig.7)
- b) During the Sed-festival of Osorkon II at Bubastis, Sekhmet makes an appearance as Sakhmet-Bastet, her unique manifestation, and a Sekhmet priest appears during the festival's purification rite (Lange, 2009, p. 209).
- c) On one side of a faience plaque-spacer as a bead, British Museum EA14556, 4.5 cm, Horus and Thot purified the king in front of Sekhmet (Fig.8a). Purification scenes were related to the coronation (Gardiner, 1950, p. 6). On the opposing side, an enemy is grabbed in Sekhmet's presence (Fig.8b) (Tait, 1963, pp. 130, pl.XXIV,4) (Andrews, 1994, p. 101c) (Friedman, 1998, pp. 95, 193,no.46).
- d) Sekhmet breastfed the king on a golden aegis, Baltimore 57.540, Courtesz of the Walters Art Gallery (The Walters Art Museum's Online Collection, n.d.). Does it belong to a royal family? L.6.8 cm, W.7 cm, Sekhmet: stands with sun disk and wide collar; the king: child, naked with side lock (placeholder?). The lower scene depicts the falcon Horus over the Serkh between Nekhbet and Wadjet, symbolizing the coronation or Sed-festival (Fig.9) (Capel & Markoe, 1997, p. 136. no.66).

The two key events—breastfeeding, Baltimore 57.540 (Fig.9), and quelling the rebellion, British Museum EA14556 (Fig.8b)—were connected to protection during the establishment of the royal authority and the coronation.

4. Sekhmet Preserves the Divine Kingship and the Cosmic Order

According to the myth of the destruction of humanity, Sekhmet is Ra's daughter, eye, and saviour (Lichtheim, 1976, pp. 199,n.7) (Ogdon, 1985, pp. 37-44, spell 40-41) (Spalinger, 2000, pp. 257-282). Her southward journey to exterminate humanity (Junker, 1911, p. 32) was

linked to the presence of wickedness. However, her transformation into Hathor and return to Egypt indicate that evil forces were restrained (Lesko, 1999, p. 144). The significance of this myth lies in how Sekhmet's wrath is controlled (Troy, 1986, p. 24) (Eldamaty, 1996, p. 147ff). This theme was combined with the Nile's annual flooding; simultaneously, Sothis was united with the solar eye goddesses, Bastet, Sekhmet, Isis, Mut, and Tefnut, to start a new year (Sethe, 1912) (Spiegelberg, 1917) (Darnell, 1997, pp. 35ff,46). These two aspects—restraining Sekhmet's wrath and uniting the solar eye with Sothis—summed up the significance of the New Year festival (Germond, 1986, pp. 1-4, fig.2).

In order to begin the new year, all threats posed by Sekhmet's wrath (Sternberg, 1984, p. 325) (Pinch, 1993, pp. 38–39), such as plague, demons, and the seven arrows, must be defeated (Pinch, 2004, pp. 37-38: P. Leiden I346, 1,1-2, 5) (Collier & Quirke, 2004, p. 17) (Sederholm, 2006, pp. 138-140), especially during the epagomenal days.

The king was obligated to appease Sekhmet's wrath at the end of the year; this was achieved by playing the sistrum and menit at (Placeholder3, 154(3-14), 155(1-14), pls.CCCCXLIII-CCCCXLV)

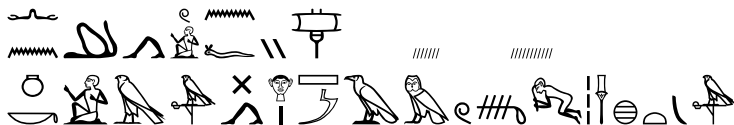


Nsw- bity ity n ntrw nbw sššt m wnmy.i sš nšn n m33 sw3š sns n irt- R^c Ir-3hty imty w3d n šhmt mnit n nbw m i3by.i

“The king of upper and lower Egypt, lord of all gods, sistrum in my right hand drives away the anger by seeing him. Worship and pray for the eye of Ra and Horakhty, the young son of Sekhmet, the golden menit in my left hand”.

The pacification of Sekhmet was followed by the restoration of cosmic order, which coincided with the announcement of the king's authority. This is shown on a bronze menit fragment, Staatliche Museum Berlin Inv.-No. ÄM23733, formerly in the von Bissing collection, which was offered by the mayor of the city, the vizier Horsiese, from Thebes. The king, shown as a child, presents the menit and sistrum to pacify Sekhmet. While the lower scene contains *sm3-ḥwy* and *rekhyt* (Fig.10) (Leclant, 1961, p. pl.1c), these symbols are closely associated with well-established royalty.

The "Pacifying Sekhmet" ritual, *shṭp šhmt*, has served the same purpose since the New Kingdom (Daumas, 1972, pp. 725-726) (Germond, 1981, pp. 283-284) (Troy, 1986, p. 24) (Eldamaty, 1996, pp. 147-156). This ritual protects the king, who was described as Sekhmet's son (Chassinat, 1978, pp. 41,(11)) (Eldamaty, 1996, p. 150), during the Epagomenal days before the new year (Borghouts, 1978, pp. 15,17,21).



nn ph wi nf ink hr sw3 šm3w šhmt

“The wind will not reach me I am Horus, who passes by the disease of Sekhmet.” (Breasted, 1930, pp. 477, pl.XVIIIa,13-14).


The coronation and Sed-festival were connected with the new year from the New Kingdom (Petrie, 1888, pp. pls.XIV, 359 & XV, 443P: Mentuhotep II, III) (Naville, 1895, pp. pl.LXI: Thutmose I wear the "Heb-Sed cloak" at the New Year) (Schott, *Altägyptische Festdaten*. 1950, 62,79(5): P. Brooklyn 47.218.50,83) (Goyon, 1972, p. 44) (Bergmann, 1975, p. 88 no.(1))

(Altenmüller, Feste, 1977, pp. 174-175); they took place on the first day of Thoth (Louant, 2003, pp. 225–249). Subsequently, the king achieved the *sm3-t3wy*, which is connected with Sekhmet, (Chassinat, 1892, pp. 59,(5-6); 77(8-9)) (Germond, 1981, pp. 133,n.3) as appears in the Staatliche Museum Berlin Inv.-No. ÄM23733 example (Fig.10).

Both ceremonies were connected to solar aspects through the union with the sun disk ritual, *hnm-itn*, (Wilson, 1997, pp. 121, 639–640), since Horus celebrates his Sed-festival on the first day of the year (Chassinat, 1930, p. 397(5)) (Chassinat, 1935, pp. 238, 12–241, 6, pl.cccvii, 240,7–8) (Degreef, 2009, pp. 27-34), which confirms their annual renewal (Coppens, 2007, pp. 104, 106–107, 115–116, 121).


Sekhmet used two strategies to defend the King. Firstly, she was placated with rattling and "Pacifying Sekhmet" rituals (Germond, 1981, pp. 192-193, 213-215) in order to control cosmic and political perils, then declare the King's coronation and restoration of the universe during the New Year festival (Leclant, 1958, p. 136) (Aldred, 1969, p. 77) (Goyon, 1972, p. 19ff). The other approach involves the solar eye, Sekhmet, verifying the annual flooding of the Nile to commemorate the union with the sun disk ritual, *hnm-Itn*, the new year, and coronation.

5. The Expansion of Sekhmet's Role in the Popular Domain

Sekhmet amulets were presented as New Year's gifts to pacify her rage (Derchain, 1991, p. 87) (Pinch, 2004, pp. 38-39). Some of these amulets had a short text that described their purpose: *s3w n p3 shtp shmt* "amulets for the pacification of Sekhmet" (Ritner, 1993, p. 51). They were also presented at the coronation or Sed-festival (Aldred, 1969, p. 77). Moreover, Sekhmet is usually mentioned in the New Year's greetings:  *shmt wp rnpt nfr(t) n nb.s* "Sekhmet opens a good year to its owner". (New year flasks: British Museum EA43244, EA32592, Egyptian Museum, Cairo CG3741, CG3747, CG3749, CG3767)

Consequently, Sekhmet may be associated with some amulets, representing a lioness goddess with a king to provide a defensive function for their owner (Frood 2013, 171,179), similar to the king's protection in the epagomenal times. They could be worn or given to the goddess as a votive offering.

These amulets depict Sekhmet offering her breast to the king, who could be represented as a miniature adult in full royal regalia or as a naked child reaching the goddess's breast.

The maternity goddesses like Isis (Münster, 1968, p. 138), Nephthys (Hornung, 1992, p. 188), Hathor (Bleeker, 1973, p. 51) (Radwan, 2006, pp. 277-280, abb.9: Hathor), Mut, Satet, Iat (Mohamed, 2017, pp. 29-56), Wadjet (Daressy, 1905-1906, p. CG39368), Nekhbet (Jéquier, 1938, pp. pls.30-33) (Leclant, 1979, pp. 23, pl.17, fig.25) (Labrousse, Lauer, & Leclant, 1977, pp. 84, fig.54, pl.29), Weret-hekaw, Nieth (Winlock & et.al., 1941, pp. pl.13,27), Reneutet (Säve-Söderbergh, 1957, p. pl.XLII) (Broekhuis, 1971, pp. pl.II,92; CG39377- SR3/5392), provide the king with divine nursing to connect him with the divine realm (Leclant, 1958, pp. 125,142) (Baud, 2010, pp. 64-65). Since the Fifth Dynasty, it has been a part of the coronation ceremonies (Leclant, 1951, p. 123ff) (Leclant, 1961, pp. 260-265) (Loyrette & Jean, 2010, pp. 210-211) and Sed-festival (Survey, 1954, pp. pl.10a,11a,14) (Lacau & Cheverier, 1956, p. 88). The nursing identifies the king as Horus, the divine progeny and legitimate successor, before being crowned and victorious. Moreover, the goddess' embrace of the king also suggests a protective gesture (Bell, 1985, pp. 272-273). The milk of Sekhmet *irtt-shmt* is sometimes followed by a  flame sign as a determinative symbolizing protective power against those who attempt to harm the king (Waitkus, 1997, pp. 87 on-I, 90 note 90).

Sekhmet appears with Bes on two amulets. He appeases Sekhmet's wrath and transforms her into the pacified nature in the myth of destroying humankind. Bes also participates in the solar

child's creation and Horus' birth and protects them (Roeder , 1956, pp. §155b, pl.151n) (Malaise, 1990, p. 687).

- a) One amulet shows Sekhmet seated, wearing a sun disk with Uraeus, breastfeeding a naked king, who wears a skull cap while being protected by a winged Bes, who stands at the back. Bes is naked, with a lion's tail, and crowned with four tall feathers. Egyptian Museum Cairo JE38363-SR3/6383, 68 cm, schist, Karnak (Ipet-Isut) (Fig.11)
- b) Another amulet portrays Sekhmet seated, wearing a double crown, and nursing a standing king, wearing the royal kilt. The king has a lion face to compare himself with Sekhmet's son. On the goddess side-throne, Bes dances and plays the drum. Egyptian Museum Cairo TR11.2.29.9-SR3/7037/ 10.5 cm, green faïence. (Fig.12)

In two other amulets, Mut and the Ey of Re appeared with Sekhmet. They shared the role of the distant goddess, whose return and pacification were assured by performing specific rituals on the sacred lake of Karnak Temple (Luiselli, 2015, p. 112).

- a) Sekhmet is depicted standing, with broken headdresses, nursing a standing king, wearing a skull cap, and cannot reach the goddess's breast. They are protected by the winged human goddess Mut (?). British Museum, EA51811/ H. 8.08 cm, W. 2.55 cm, D. 2.52 cm, green glazed (Andrews, 1994, p. 23. no.19a). The suspension ring is broken. (Fig.13)
- b) An amulet shows Mut standing, wearing a double crown, and nursing a naked king. A winged Sekhmet, wearing a sun disk, protects them. Egyptian Museum Cairo JE53287-SR3/8114, H.9.5 cm, W.2.5 cm, L./D.3 cm, faïence. (Fig.14)

The standard model of Sekhmet's amulets could be the example of the British Museum, where Sekhmet is standing, wearing the double crown and a wide collar, while the king is wearing the Khat crown, a royal kilt, and an HkA scepter. EA11314/ L.7.08 cm, Th.1.27 cm, W.2.88 cm, blue faïence, the suspension ring and legs are lost. (Fig.15) (Andrews, 1994, p. 23.no.19c) (The British Museum, n.d.).

CONCLUSIONS

Through this analysis, one could comprehend the important role of Sekhmet during the Third Intermediate Period, when the king ruled a non-united country with limited power. Sekhmet's wrath, which has religious and political significance, is the main benefit for the king.

Sekhmet's maternity role has expanded to the divine king, who is equivalent to Horus, the son of Isis and the child god. This role is connected with the new year (spacer-plaque, Eton College Collection 459) and emphasizes the king's legitimacy in divine kingship.

Sekhmet's protective role confirmed the establishment of royal authority through the coronation ceremony. It is necessary to appease Sekhmet's wrath before the beginning of the year to ensure the king's coronation and maintain the universe's order, which is connected with the New Year Festival.

The amulets, representing the lioness goddesses breastfeeding the king, hold social-political symbolic value. They are merged with Sekhmet's defensive function to rejuvenate the king by coronation in the new year. Thus, these amulets provide their owners with the same protective function and rejuvenation the king obtained in the new year. Both types, one with Bes, who

appeases Sekhmet's anger, and the other with Mut, who shares the role of the distant goddesses, confirm the association with the new year period.

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(Fig.1) Kufu/Pepi I?, Egyptian Museum Cairo JE99681, Pottery, H.100 cm, Abusir, Excavated by Waseda University-2001.



(Fig.2) Kufu/ Pepi I?, Egyptian Museum Cairo JE99682, Pottery, H.100 cm, Abusir, Excavated by Waseda University-2001.



(Fig.3) Cleveland Museum of Art, 1914.669 Limestone, 86.8x78.5 cm, (The Cleveland Museum of Art, n.d.)



a -



b-

(Fig.4) Blue faïence plaque-spacer, Eton College Collection 459, 6.6 cm, Tuna el-Gabal.



a-

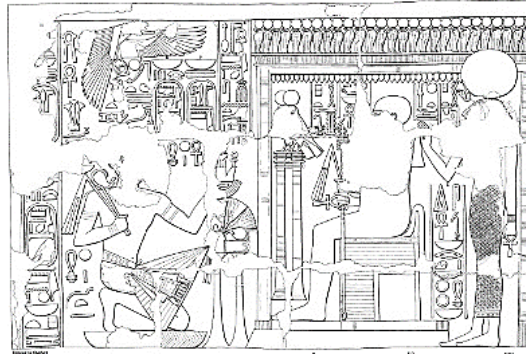


b-

(Fig.5) Blue faïence plaque-spacer bead(?), 2.7x0.7x5 cm, Brooklyn Museum 49.30, Charles Edwin Wilbour Fund. (Brooklyn Museum, n.d.)



(Fig.6) Blue faience plaque-spacer, North Schimmel Collection, New York.



(Fig.7) Courtyard of the Temple of Khonsu, North wall, middle register, Karnak. (Survey, 1979, p. pl. 45)



(Fig.8) Blue faience plaque-spacer- bead, British Museum EA14556, 4.5 cm.



(Fig.9) Golden Aegis, Baltimore 57.540, Courtesy of the Walters Art Gallery. L.6.8 cm, W.7 cm. (*The Walters Art Museum's Online Collection, n.d.*)



(Fig.10) Menit fragment, Bronze with inlays, Thebes, Staatliche Museum Berlin Inv.-No. ÄM 23733, H.7 cm, W.9 cm, offered by Horsaise.



(Fig.11) Egyptian Museum Cairo JE38363-SR3/6383, 68 cm, schist, Karnak (*Ipet-Iswt*).



(Fig.12) Egyptian Museum Cairo TR11.2.29.9-SR3/7037, 10.5 cm, Green faïence.



(Fig.13) British Museum EA51811, H.8.08 cm, W.2.55 cm, D.2.52 cm, Green glazed. (The British Museum, n.d.)



(Fig.14) Egyptian Museum Cairo JE53287-SR3/8114, H.9.5 cm, W.2.5 cm, L./D.3 cm, faïence.



(Fig15) British Museum EA11314, L.7.08 cm, Th.1.27 cm, W.2.88 cm, Blue glazed.

العلاقة بين سخمت والملك خلال عصر الإنتقال الثالث

المخلص

تهدف هذه الورقة الي اظهار الدور الديني الذي تقوم به سخمت تجاه الملك خلال عصر الانتقال الثالث، والتي لا تزال تتطلب مزيداً من الدراسة بسبب طبيعة سخمت المزدوجة، فقد ارتبطت ببداية العام الجديد. هذه الفترة الزمنية تتميز بعدم الاستقرار الكوني. وقد ارتبطت فترة بداية العام بتتويج الملك فعليا على البلاد. تميزت سخمت بقدرتها على السيطرة على فترات الاستقرار والفوضى، السياسية والكونية. وهكذا يُفترض أنها تقوم بحماية الملك الذي يواجه صراعات سياسية قبل تتويجه والتي تتزامن مع فترة بدء العام الجديد المحفوفة بالمخاطر. واستعادة النظام الكوني.

ثم يبحث المؤلف عن تطور ارتباط سخمت بالملك الحاكم، وتأثيره على المفهوم الشعبي. وقد تم التوصل إلى النتائج من خلال دراسة وتحليل المناظر المصورة على بعض قطع الفنون الصغرى في هذه الفترة.

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بيانات المقال

تاريخ المقال

تم الاستلام في ٢٥ فبراير ٢٠٢٣

تم استلام النسخة المنقحة في ١ أكتوبر

٢٠٢٣

تم قبول البحث في ٢٨ أكتوبر ٢٠٢٣

متاح على الإنترنت في ١٠ يونيو ٢٠٢٤

الكلمات الدالة

التتويج؛

الملكية؛

عيد السد؛

عيد رأس السنة؛

الحماية؛

سخمت.