



The Impact of the Lion on Royal Scenes in the Ancient Egyptian Art

The *ptpt-h3swt* Scenes

(Significance and Symbolism)

تأثير الاسد على المناظر الملكية في الفن المصري القديم مناظر " بتت خاسوت" الدلالة والرمزية

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Abstract

الملخص

The King ceremonial scenes of defeating his enemies, also referred to as military victory scenes are among the significant symbols of the ancient Egyptian Kings. These scenes were intended to glorify the King. In scenes with significant symmetry, the King overthrows a group of enemies who are bowing on the ground, grasping them by the hair and shattering them in an instant. The lion was one of the most frequent adopted animal emblems by the ancient Egyptian civilization. The ancient Egyptians frequently associated the lion with the divine King thus the King defeated his enemies not only in his human form, but also in the form of the royal lion with a human head or a complete lion, practicing a royal activity known as the "*ptpt h3swt*" that became common in temple scenes and on objects in the New Kingdom. Several Kings practiced this Royal activity as King Amenhotep II, Amenhotep III, Tutankhamun and others. This activity was also practiced by queens; from the temple of Deir el Bahari, queen Hatshepsut is seen in the form of a royal lion trampling down the female captives' enemies. Also, Queen Tye represents herself in the form of a royal lion with her tail hanging down crushing her captives under her feet in the Tomb of Kheruef (TT 192). This paper aims at investigating the impact of the lion on royal representations in the ancient Egyptian art through the scenes of the *ptpt h3swt*, shedding light on the significance of this scene, when and where it appeared.

تعد المناظر الاحتفالية للملك لهزيمة أعدائه والتي يشار إليها أيضا باسم مناظر النصر العسكري من بين الرموز الهامة للملوك المصريين القدماء. كانت هذه المناظر تهدف إلى تمجيد الملك كوسيط فريد. في هذه المناظر ذات التناظر الكبير، يطيح الملك بمجموعة من الأعداء الذين ينحنون على الأرض، ممسكاً بشعرهم ويحطمهم في لحظة. كان الأسد أحد أكثر الشعارات الحيوانية الأكثر شيوعاً التي اعتمدها الحضارة المصرية القديمة. كثيراً ما ربط المصريون القدماء الأسد بالملك الإلهي، وهكذا هزم الملك أعداءه ليس فقط في شكله البشري، ولكن أيضاً في شكل الأسد الملكي برأس بشري أو أسد كامل بممارسة نشاط ملكي يعرف باسم "*ptpt h3swt*" تلك التي أصبحت شائعة في مناظر المعابد وعلى الفنون الصغرى في الدولة الحديثة. وقد مارس العديد من الملوك هذا النشاط الملكي مثل الملك أمنحتب الثاني وأمنحتب الثالث وتوت عنخ آمون وغيرهم. هذا النشاط الملكي تم ممارسته أيضاً من قبل الملكات. من معبد الدير البحري شوهدت الملكة حتشبسوت على شكل أسد ملكي تدهس على أعدائها الأسري. كما مثلت الملكة تي نفسها على شكل أسد ملكي مع ذيلها المتدلي تسحق أسراها الأجنبيات تحت قدميها في قبر خرويف (Kheruef TT 192). تهدف هذه الدراسة إلى التعرف على مدى تأثير الأسد على الملكية في الفن المصري القديم من خلال مناظر "*ptpt h3swt*" وتسليط الضوء على أهمية هذه المناظر، متى وأين ظهرت.

Keywords: Lion; Royal Representations; Scenes of "*ptpt-h3swt*"; Ancient Egypt.

الكلمات الدالة: الأسد؛ مناظر الملوك؛ مناظر بتت خاسوت؛ مصر القديمة.

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1. Introduction

The smiting scenes and reliefs of the King in his chariot stomping Egypt's foes which were frequently seen on the exterior walls and pylon gates of temples indicated not just military success but also the triumph of order over disorder, thereby protecting the temples from evil (Sabbahy, 2020, p.25). The reason why the Egyptian Kings chose to link themselves to the Royal Lion is due to the power and strength that the lion carries as an animal. The lion was one of the most frequently adopted animal emblems by Egyptian civilization and it held a significant symbolic value in the ancient Egyptian thought. The Ancient Egyptians associated the lion with the divine King, viewing it as a victorious ruler due to traits and physical attributes similar to those of the lion and its physical features (Khairy, 2019, p.39). Where One of the hallmarks of the divine King was his affiliation with great animals, namely (the lion, and the bull) (Sabbahy,2020, p.12), control over them as a symbolic regulating of chaos which is found in the artistic portrayals of Pharaonic Kingship (Sabbahy,2020, p.12). So, from the earliest times there was undoubtedly a close bond between the King and the lion; for instance, From the Old Kingdom, the King is identified with "*mꜣt ḥꜣꜣ*" (The terrible lion) (PT 573a (Spell 355): "Your "the King's" tail is of a fierce lion").

It is to let you trample (titi ꜥꜣ) ṯḥnw that I [Amun-Re] came, the islands of wꜣntyw belonging to the might of your powers, and to let them see your majesty as a fierce lion when you leave them as corpses throughout their valley.

(depicted on Thutmose III's Poetical Stela from Karnak (Cairo CG 34010), line 19: Urk. IV, 616–17.

(www.ancientegypt.co.uk/cairo%20museum/cm,%20stela/pages/egyptian_museum_cairo_8013.htm, 16-4-2021).

This was evident in the numerous instances during which the King was depicted wearing a lion's tail during festivals, in addition, ancient Egyptian artists employed the lion as symbolizing the King in subduing his adversaries as a display of power and dominance. Moreover, lions were not just depicted in scenes; they also made an appearance in Minor art like amulets and guardian sculptures like the sphinx, which is primarily made up of a lion's body, the King's face, a holy cobra (uraeus), and false beards-Nems being a symbol of the lion's attributes through which the King defeats his enemies (Khairy,2019). Thus, the lion is one of the most frequently utilized animals as a representation of political and religious symbols (تشرني, 1987, p.48).

Problem of the Study: -

In spite of the importance of this study in displaying the impact of the lion on royal representations in scenes of the *ptpt-ḥꜣꜣswt*. few researchers discussed these scenes and did not display it in a full research and focused more on the traditional scenes of the king smiting his enemies in the human form.

This paper aims at answering the following questions:

- 1- How did the lion impact the Royal Representations in Scenes and Objects?
- 2- What is the Significance of the *ptpt-ḥꜣꜣswt* scenes?
- 3- When did the *ptpt-ḥꜣꜣswt* Scenes appear?
- 4- Where is the *ptpt-ḥꜣꜣswt* Scenes Represented?

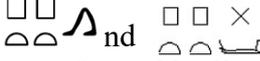
Aims of the Study:

- Displaying the impact of the lion on royal representations in scenes and on objects.
- Investigating the significance and meaning of the *ptpt-ḥꜣꜣswt* scenes.
- Tracing the appearance of the *ptpt-ḥꜣꜣswt* scenes from the beginning till the end of Pharaonic Egypt.
- Investigating places of documenting the *ptpt-ḥꜣꜣswt* scenes in temples and objects.

2. Discussion

2.1. The scene of "*ptpt-ḥꜣꜣswt*"

2.1.2 The Designation of *ptpt-h3swt* in the Ancient Egyptian Language

Ptpt was written in various ways such as  and  In the ancient Egyptian texts. *Ptpt* was a verb to express the Triumphal actions performed by lion-King who crush his enemies under his feet (Faulkner, 2017.p.118).

The Egyptian verb that more practically correlate to this royal activity in the scenes are largely (*ptpt*)  'to trample' and 'to smite' (often categorized with  'to beat, hit, smite Metonymic relationship with the smiting. Already categorized as belonging to the coercive semantic group in ancient Egyptian texts by The powerful hand , or its metonymic contraction, "the man with a stick,". These imply an arm's length advance towards a helpless, impoverished adversary who is knelt (Faulkner, 2017.p.118; Wb, V, p.256).

The coercion category includes acts that involve the use of restriction, occasionally violence, and both classifications, where both classifiers  and  are employed interchangeably to depict an empowered hand through the usage of a weapon or a function/status sign (the scepter) (David, 2006, p.219).

The ancient Egyptians also utilized terms and idioms to describe the act of trampling or crushing Egypt's enemies. Certain activities linked to crushing the adversaries' bones by the Lion King under his boots. which were recorded in the writings surrounding the scenes of smiting the foes, mentioned as  to express the vanquished and prostrate opponent; an act indicated by the Egyptian verbs *titi* , *hnd* , and *ptpt*¹, "to stomp (a foe) , usually the walking legs symbol (det. ) is typically used in the semantic category of coercion.

on the other hand, the term of  "*h3st*" (Faulkner, 2017.p.228) has been used regularly for referring to the "*foreign land*". While the term  *h3styw* (Faulkner, 2017. p.228) used for "*peoples of foreign origin*", foreigners in the ancient Egyptian texts used for peoples of foreign origin (Schneider,2010,p.144).As result *ptpt-h3swt* term referred to (Smiting, Trampling the peoples of foreign origin).

Texts may investigate the representation of the Lion-King's leg prototypical action smash the bones of foes by employing the motion verb (*ptpt*). For instance, the supplementary inscription the representation of King Sahure of the Fifth dynasty as a Lion-King trampling his enemies as:

- (*ḏḥwty nb mdw ntr nb h3swt ptpt n tw*) (Thothe lord of Holy speech, the lord of the deserts and the foreign country who conquers, trampling them).
- (*ḏi ḥḥ ḏd r nb snb nb 3wt ib nbt wnn.f ḥḥty k3w*) (May he give life and reward every day, all the health and pleasure of the heart , and be the leader of the astral self).
- (*dm3t bḏwt nbt ḥ šmꜥw*) (The Goddess Nekhbet who connects the bows).

Other connected formulations clarify this expression, such as in the Coffin Texts, where the deceased proclaims in CT 87: *I have gone up and have laid my [defeated] enemies beneath my feet (ḥr ḥbwtj.ḏ), so I may have dominion over them, in line with what [the sun-god] Re instructs for me"* (Veldmeijer, etal.,2011,p.197). This is also mentioned in the Book of the Dead, where Isis tells Osiris, "*I have made you a god; I have placed your defeating enemies under your feet"* (Allen, etal.,1974,p.148).

2.1.3 The Description of "*ptpt-h3swt*" scenes in the Ancient Egypt

"*ptpt - h3swt*" are ceremonial scenes of the King in ancient Egypt, and it is also one of the scenes of the military victory of the King over his enemies as a kind of political propaganda to impose control and political domination on all foreign countries. This (*ptpt - h3swt* scenes) are ceremonial scenes of defeating foes by the Egyptian Kings who are taking the form of Royal lion smiting his enemies

¹The verb *ptpt* was previously categorized by  in the Old Kingdom. *hnd* is recorded in the Old Kingdom, although not with this classifier. and *titi* occurs in the Middle Kingdom. Other classifiers, such as , , , and  are sometimes used in conjunction with each other.

under his feet, which sometimes referred to as military victory scenes. So; this scene is among the significant symbols of the ancient Egyptian Kings (Partridge,2002).

These were intended to exalt the King in the form of lion an irreplaceable intermediary, ensuring the warrior triumph scene was a fundamental component in the pharaonic thought (Sales,2017,p.257).Thereby the emblem of the Egyptian King in the form of lion triumph and annihilation over his adversaries is an intrinsic aspect of the motif of the mythologization of the conflict of Horus and Seth (Hendrickx, et.al,2020, P.78).

In scenes with axial symmetry, the King in the form of lion overthrows a group of enemies who are bowing on the ground, grasping them by the hair and shattering them in an instant (Sales, 2008, p.115-118). As a representation of the entire army, the King in the form of lion would pick one enemy to smite under his feet and shoots arrows at the same time) but he would also roll all of the enemies together and run over them with his feet or shoot arrows at his opponents and run over them simultaneously (Schoske,1982, p.7).So, the King was defeating opponents not just in his human form, but also in the form of the Royal Lion.

2.2 Representations of "*ptpt-h3swt*" Scenes in the Ancient Egyptian Art by the Egyptian Kings

There are many significant examples that show the scene of (*ptpt - h3swt*), the scenes of the Kings in the form of Royal Lion smiting the enemies of Egypt. These examples are certainly one of the most important scenes in ancient Egyptian art. It is attested throughout the ancient Egyptian art (Bommas,2011,p.10).

The earliest example of representations of the scene of "*ptpt-h3swt*" recorded from the Old Kingdom during the reign of King Sahure from the Northern wall of the hall of the Mortuary Temple of Sahure, Abusir (Ćwiek, 2003, pp.206-207). The scene represents the King in the form of a Royal powerful lion (Trampling) the enemies proceeding rightwards, running over one of his fallen enemies on the earth under his feet. One of the lion-King's forepaws cases the tip of captive's nose and forces his head backwards, while the other foreleg pins the opponent to the Nubian's back. This composite depiction of the lion-King might relate to the deadly and strong character of nature of the lion, as well as the pharaoh's solar symbolism as the sun dispelling the darkness (Janxen,2013) (fig.1).

The text accompanying the scene reads as follows:

(*ḏḥwtj nb mdw nṯr nb ḥ3swt ptpt n ṯw*) (Thoth the lord of Holy speech, the lord of the deserts and the foreign country who conquers, trampling them).

(*ḏi ḥḥ ḏḏ r nb snb nb 3wt ib nbt wnn.f ḥḥty k3w*) (May he give life and reward every day, all the health and pleasure of the heart , and be the leader of the companion).Then another scene from mortuary temple of the King Pepi II (6th dynasty) represented the King in the form of lion trampling the enemies under his feet (fig.2).

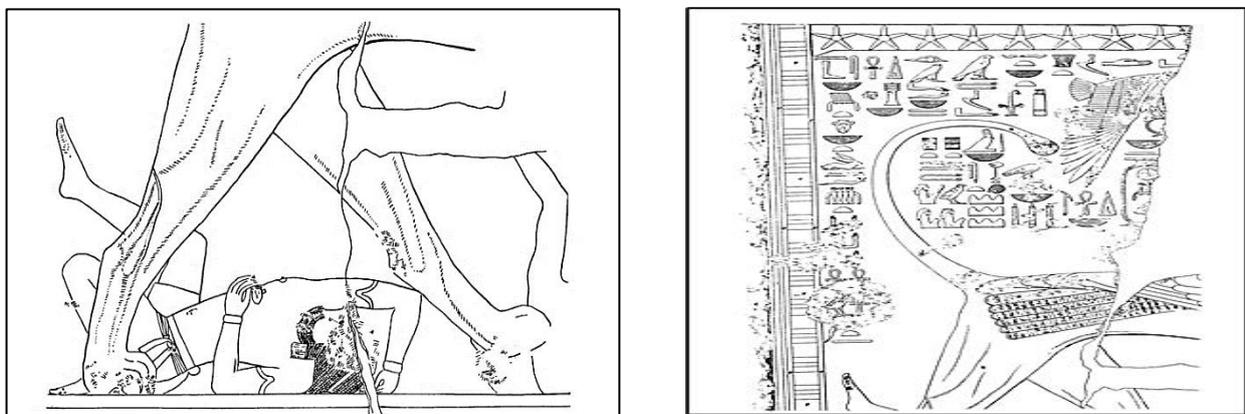


Fig:1

Scene Representing King Sahure in the Form of a Lion Trampling on Captive Under his Feet (*ptpt - h3swt*) (Ćwiek, 2003, p.206-207)

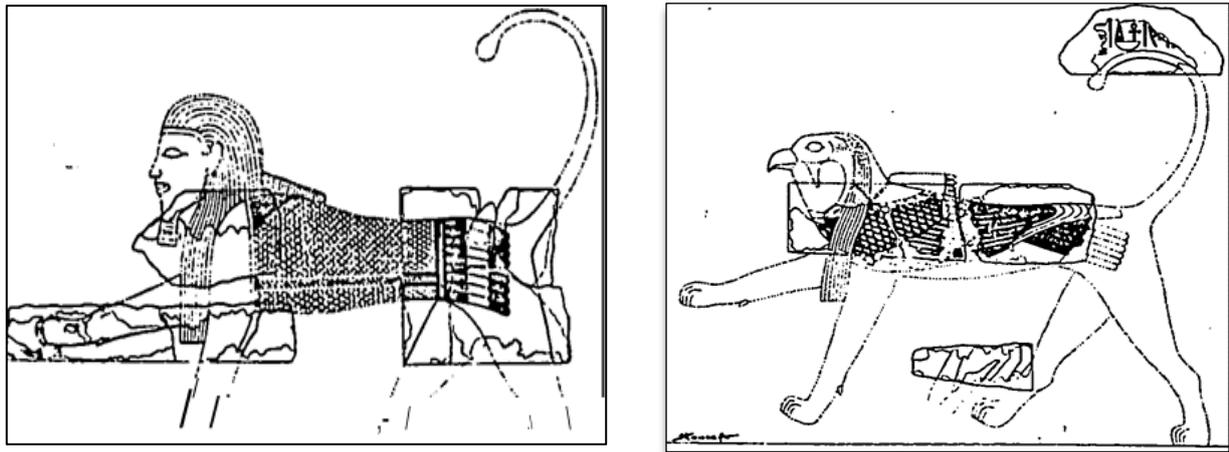


Fig:2

Scene Representing King Pepi II in the Form of a Lion Trampling on Captive Under his Feet (*ptpt - h3swt*) (Schoske,1982, p.361, fig. E 218)

2.2.1 Representations of "*ptpt-h3swt*" Scenes in the New Kingdom

King Thutmose III in the Form of a Royal Lion (*ptpt*) the Enemies (fig.3)

Location of the Scene: Mortuary Temple of Thutmose III, Deir el Bahari.

Dating of the Scene: The New Kingdom, 18th dynasty.

(Schoske,1982, p.364, fig. E 156).

Description: The remaining scene on the block relief in the temple of Deir el Bahari represented an important sandstone relief of King Thutmose III. It depicts the King in the form of a lion smiting one of his foreign enemies by immobilizing his action (Veldmeijer, et al.,2013) (Fig.3).



Fig: 3

Scene Representing King Thutmose III in the Form of a Royal Lion crunching on the Asians Enemies under his Feet

(Schoske,1982, p.364, fig. E 156)

King Amenhotep II in the Form of a Royal Lion (*ptpt*) the enemies (fig.4)

Location of the Scene: depicted on the Model boat of Amenhotep II.

Place of the Discovery: The tomb of Amenhotep II (KV53), Valley of the Kings, East Valley, West Bank, Luxor, displayed now in the NMEC - National Museum of Egyptian Civilization, Cairo – Egypt.

Dating of the Scene: The New Kingdom, 18th dynasty.

Description: on one of the Celebration boats which elaborated by King Amenhotep II, one of its decorations represents the King in the form of a lion with a human head, wearing false beard and two feathers above his head, smiting his Nubian enemy and proudly lifting its tail to celebrate the defeating of the adversaries. (fig.4).

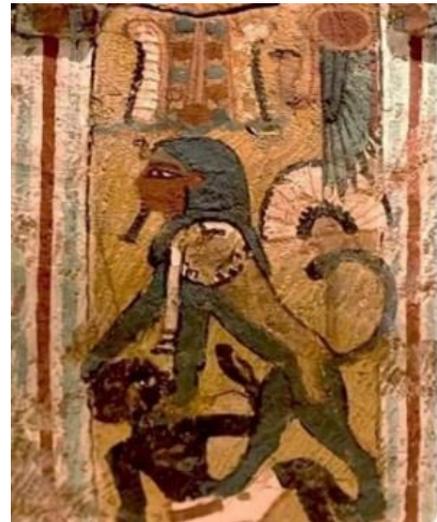


Fig: 4
 Scene Representing King Amenhotep II in the form of Royal Lion Smiting the Enemies of Egypt (*ptpt - ḥ3swt*)
 (Photograph by Researcher)

King Amenhotep II in the Form of a Royal Lion (*ptpt*) the Enemies (fig.5)

Location of the Scene: depicted on wooden fragment found in King Amenhotep II's tomb, (KV53), Valley of the Kings, East Valley, West Bank, Luxor.

Dating of the Scene: The New Kingdom, 18th dynasty.

Description: a wooden fragment is dominated by a scene of King Amenhotep II in the form of complete Royal lion trampling on the Asian enemy under his feet who looked in appalling shape and asking for merely (Daressy,1902, pl.21) (fig.5).

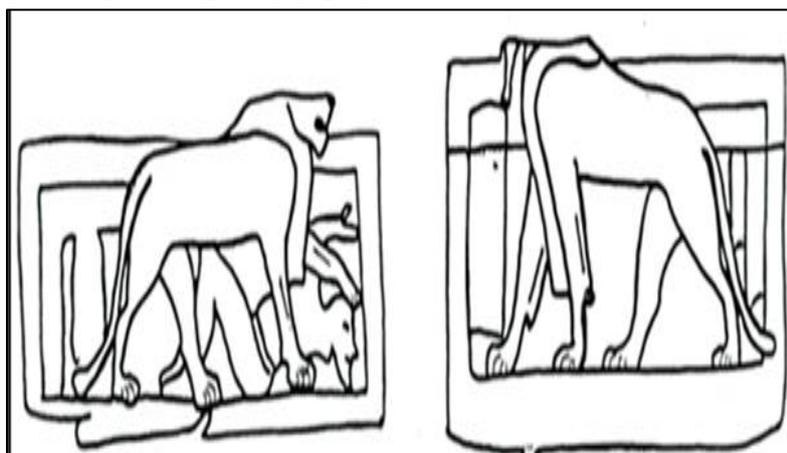


Fig: 5
 Scene Representing King Amenhotep II in the form of a Lion crunching on the Asians Enemies under his Feet (*ptpt - ḥ3swt*)
 (Daressy,1902, pl.21, No.241404)

King Amenhotep II in the Form of a Royal Lion (*ptpt*) the Enemies (fig.6)

Location of the Scene: depicted on Green glazed steatite Plaque, displayed now in the British Museum [No. 38655.]

Dating of the Scene: The New Kingdom, 18th dynasty.

Description: Glazed steatite Plaque with rounded ends depicting King Amenhotep II in the form of a lion trampling on the prostrate body of a captive. In front is a cartouche containing the prenomen of Amenhotep II, and in the field the inscriptions ꜥꜥ, "Good god," and ꜥ, "Prince." On the reverse is an interlaced design of flowers and uraei, displayed now in the British Museum [No. 38655.] (Hall,1913, p.162) (fig.6).

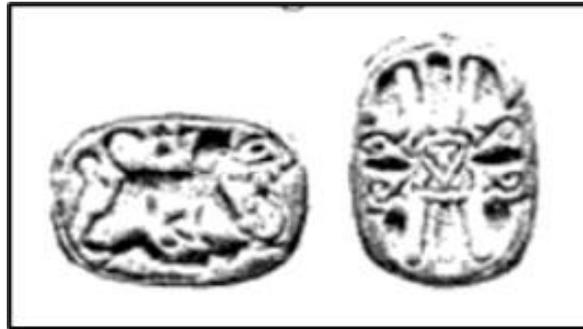


Fig: 6

Scene Representing King Amenhotep II in the Form of a Lion Trampling one of the Enemies under his Feet
(Hall,1913,p.162)

King Thutmose IV in the Form of a Royal Lion (*ptpt*) the Enemies (fig.7)

Place of the discovery: Upper Egypt, Thebes, Valley of the Kings, Tomb of Thutmose IV(KV 43).

Location of the Scene: depicted on the part of the left arm of a throne of the King Displayed now at The Metropolitan Museum, Fifth Avenue in Gallery 119.

Dating of the Scene: The New Kingdom, 18th dynasty.

Description: part of the left arm of a throne that belonged to the King Thutmose IV, was once covered with gold foil. The King is shown as a standing lion subduing the enemies of Egypt. The falcon at the upper right represents the God Horus who is identified as "The Great God, with dappled plumage, giving life and dominion." The text above the lion's back reads: "Horus, the lord of might and action, trampling all foreign lands." (Dorman, et al., 1987,pp. 53-54) (fig.7).



Fig.7

Scene Representing King Thutmose IV pulverize the enemies under his feet (*ptpt - h3swt*)
(Dorman, et al., 1987,p.53-54)



Fig:11

Scene Representing King Akhenaten in the Form of the Royal Lion Smiting the Nubian Enemy under his Feet (*ptpt - ḥ3swt*)

Retrieved March 18, 2024 from: https://www.jstor.org/stable/pdf/41719407.pdf?refreqid=fastly-default%3A40856bfa7586b83b16e630665b4da4df&ab_segments=&origin=&initiator=&acceptTC=1

King Tutankhamun in the Form of a Royal Lion (*ptpt*) the Enemies (fig.12)

Location of the Scene: Depicted on one side of the painted box of King Tutankhamun.

Location of the Discovery: Tutankhamun tomb KV 62, 'Uaset'-Thebes, displayed now in the Grand Egyptian Museum at Giza.

Dating of the Scene: The New Kingdom, 18th dynasty.

Description: The painted box of King Tutankhamun in which the victorious pharaoh the form of a royal lion crushing the enemies of Egypt under his feet.

The lines of the text before the King can be read as follows:

(*nṯr nfr s3 imn pri ptpt ḥ3swt nbt*) (The good deity, son of Amun, comes out to trample and appeases all the enemies from the foreign countries).

(*nṯr nfr ḥpš ptpt in wr (w) n ḥ3swt npt*) (Long live the good deity, the master of the powerful arm who annihilates all enemies from the foreign lands and deserts) (Fig.12).



Fig: 12

Scene Representing King Tutankhamun in the Form of a Lion Crushing the Enemies of Egypt under his Feet (*ptpt - ḥ3swt*)

Retrieved March 18, 2024 from:

King Ramses III in the Form of a Royal Lion (*ptpt*) the Enemies (fig.13)

Location of the Scene: The entrance of the first court, temple of Medint Habu.

Dating of the Scene: The New Kingdom, 20th dynasty.

Description: King Ramses III is represented in the Form of a Lion smiting over an Enemy Lying on the Ground, vanquishing a captive (who appears to be a Nubian based on his features) with great might, assuming the shape of a lion with a human head and proudly lifting its tail to celebrate defeating the adversaries.

The Nubian captive looked in appalling shape, with both of his hands appearing to have been devoured and he also appeared to have shed one of his legs due to wounds sustained during the conflict from being preyed upon by the Royal Lion.

The scene has been enhanced by the appearance of the Goddess Isis who spreads her wings to ensure the King's protection (Schoske,1982, p.13) (Fig.13).

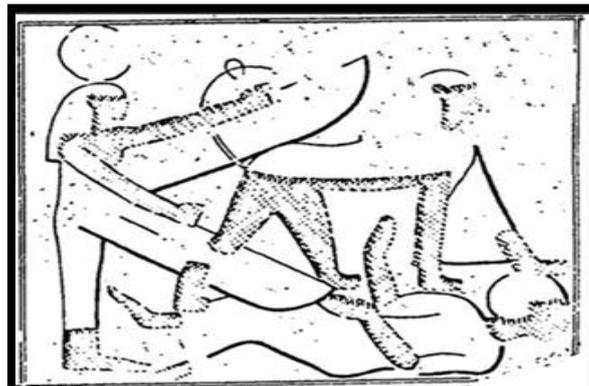


Fig:13

Scene Representing King Ramses III in the Form of a Royal Lion Striding over an Enemy Lying on the Ground,
(Schoske,1982, p.13)

2.2.2 Representations of "*ptpt-h3swt*" Scenes in the Late period

King Taharqa in the Form of a Royal Lion (*ptpt*) the Enemies (fig.14)

Location of the Scene: 1st courtyard, southern half of the western wall, the Temple of Kawa, Upper Nubia.

Dating of the Scene: Late period ,25th dynasty.

Description: King Taharqa in the Form of a Lion tramples his enemies under his feet (*ptpt - h3swt*). The King is depicted in the shape of a lion with a human head and all the royal features indicated by (Nems headdress, fake chin, Cobra) to emphasize the King's royalty.

Adopting King's Body movement appearance of a lion, lifting its tail to the top in allusion and boasting for declaring his triumph over the Nubian foes. By displaying the powerful physical muscles of his body, the portrayal of the monarch as having the physique of a powerful, muscular lion was validated.

The first captive appeared powdered beneath the King's foot and appeared to lose his head, bleeding from it as a consequence of predation by the King's lion in combat. The second captive also came in anguish, shouting because the King was pushed onto his back by one of the hind legs.

This is in addition to showing another captive in a kneeling position and another in a prostrate posture. This alludes to the dehumanization of these captives and their acquiescence to surrender; nonetheless, they did not avoid the King's retribution by killing them (fig.14).

The lines of the text before the King can be read as follows:-

(*hK3.n f ʿwt . sn mnmnt sn nbw*) (His Majesty controlled their herds of goats as well as their entire herds of cattle).

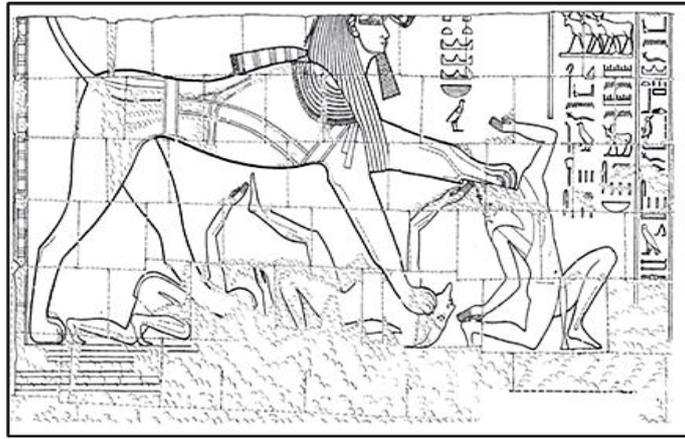


Fig:14

Scene Representing King Taharqa in the Form of the Royal Lion Tramples his Enemies under his Feet (*ptpt - h3swt*)
(Trost, 2010,p.46, fig.10)

2.3 Representations of "*ptpt-h3swt*" Scenes in the Ancient Egyptian Art by the Egyptian Queens

In ancient Egypt, the royal Queens were associated with the lion and this link was strengthened during the Middle Kingdom. their feline qualities are emphasized by the depiction of them in the form of the royal lion (Foster,2001,p.10). On the other hand, an increased involvement of the queen's royal family in enemy-destroying actions can be observed around the Amarna period. There are, in fact, significant cases that can be cited as an example:

Queen Hatshepsut in the Form of a Lion (*ptpt*) the Enemies (fig.15)

Location of the Scene: 1st portico, the left narrow wall of the northern colonnade, the temple of Deir el Bahari.

Dating of the Scene: The New Kingdom, 18th dynasty (Schoske,1982, p.364).

Description: Queen Hatshepsut is seen as a lion in the temple of Deir el Bahari trampling down the female captives' enemies. The Queen here appeared with powerful lion appearance lifting her tail to the top in allusion and boasting for declaring her triumph over the Nubian foes. The scene enhancing the depiction of the queen in the shape of a lion with a human head and all the royal features indicated by (Nems headdress, fake chin, Cobra) to emphasize the royalty (Gestermann,2008,p.16) (fig.14).



Fig:15

Scene Representing Queen Hatshepsut in the Form of a Royal lion Trampling her Enemies under her Feet (*ptpt - h3swt*)
(Schoske,1982, p.364)

Queen Tye in the Form of a Royal Lion(*ptpt*) the Enemies (fig.16)

Location of the Scene: Depicted on Talatat, River scene with royal barges and tow boats. displayed now in the Museum of Fine Arts Boston [No.63.260]

Dating of the Scene: The New Kingdom, 18th dynasty.

Description: Queen Tye is represented in the form of a lion with her tail hanging down crushing her captives under her feet, while behind her the Goddess Wadjet spreads her wings to give the Queen protection.

The lines of the text before the Queen can be read as follows:

(*hmt nswt wrt mrt.f (tiy) ʿnh̄ty ḏḏty rnbty r̄ nb*) (the Great Royal wife, his beloved , living, steadfast and fresh every day) (fig.16).



Fig:16

Scene Representing Queen Tye in the Form of a Royal Lion Trampling her Enemies under her Feet (*ptpt* – *h̄3swt*)

Retrieved March 18, 2024 from:<https://collections.mfa.org/objects/45954/river-scene-with-royal-barges-and-tow-boats?ctx=6fe72bc9-b17d-4be7-b54b-0b690894ab99&idx=9>

Queen Nefertiti in the Form of a Royal Lion(*ptpt*) the Enemies (fig.17)

Location of the Scene: depicted on one of the royal barques, on limestone talatat blocks, from Luxor

Dating of the Scene: The New Kingdom, 18th dynasty (Schoske,1982, p.355).

Description: Queen Nefertiti is depicted several times in enemy-destroying actions. The corresponding scenes can be found on the scene representations of ships' cabins on talatat blocks. On one of these cabins, Queen Nefertiti is depicted four times in four kiosks, each kiosk with the Aten

discs shooting rays on her in various forms, annihilating an opponent (Tawfik, 1975, p.163). Nefertiti is shown in the form of a lion trampling the enemies under her feet in the second kiosk from the left, with the sun disc and feathers on the queen's crowned head. She is using her left paw to smash the enemy's head and her right paw to crush their back (*ptpt* – *h̄3swt* scene) (Darnell, et al., 2022,p.39) (fig.16).

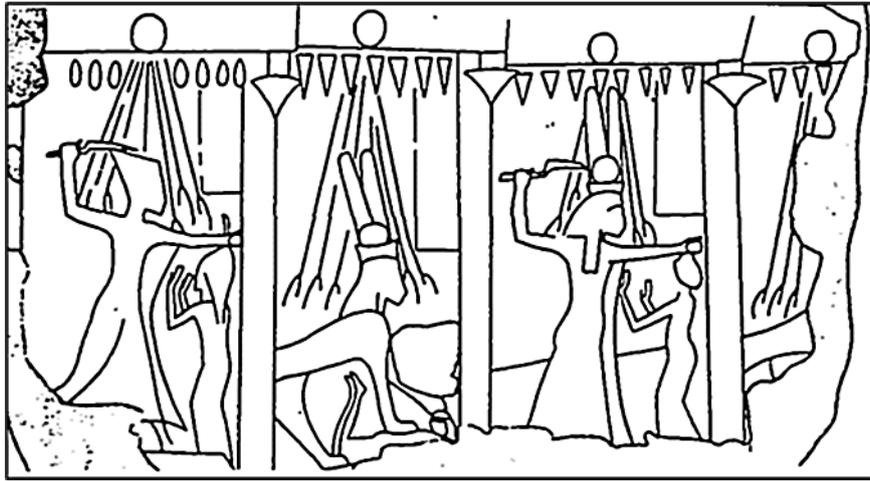
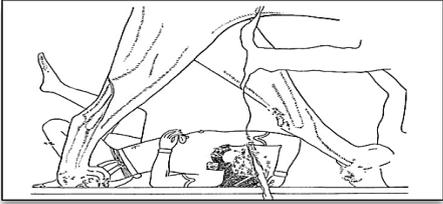
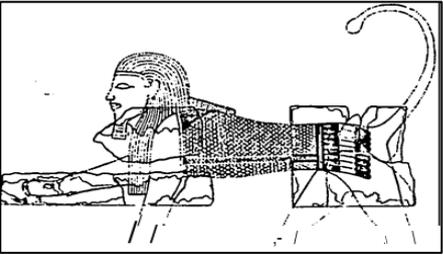
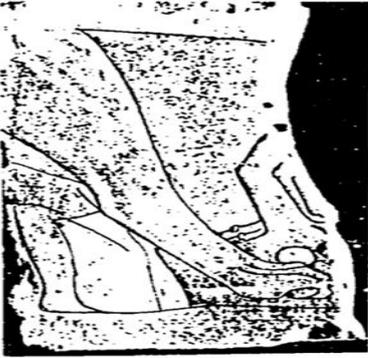
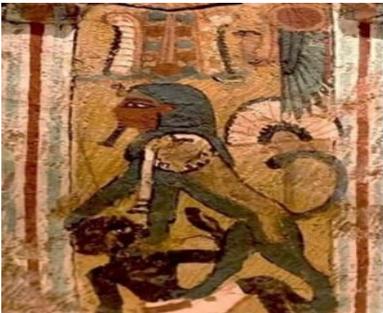
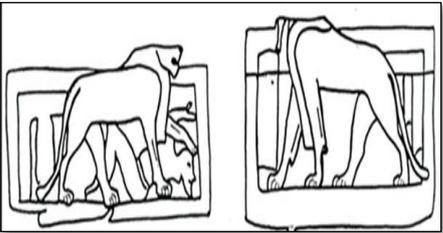
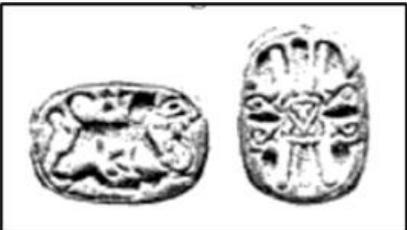
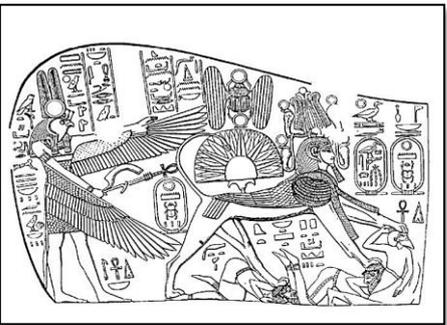
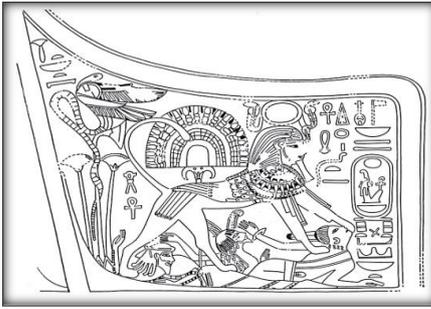
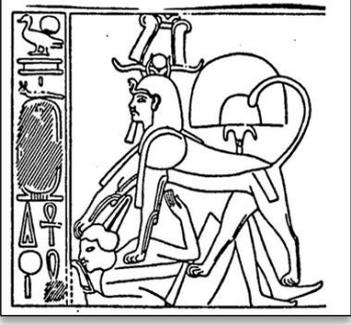


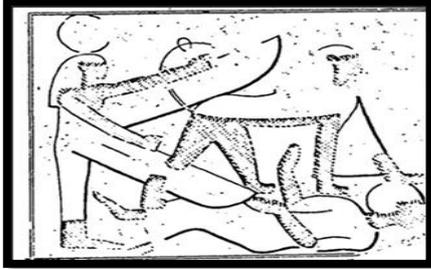
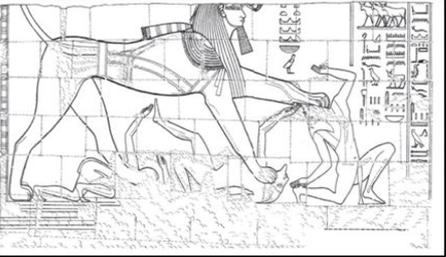
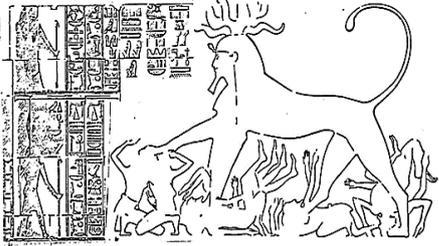
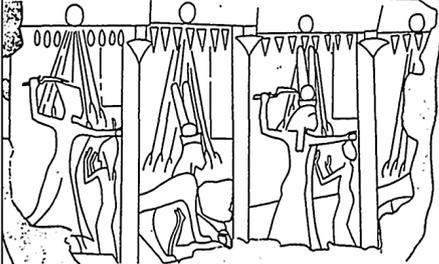
Fig:17

Scene Representing Queen Nefertiti in the Form of the Royal Lion *ptpt* the Enemies under her Feet (*ptpt – ḥ3swt*)
(Schoske,1982, p.355;Tawfik, 1975, p.163, pl.1)

A Table Displaying the *ptpt ḥ3swt* Scenes by Ancient Egyptian Kings/Queens

Fig.No	Scene	Location	Dating	Description
1		The Northern wall of the hall of the Mortuary Temple of Sahure, Abusir.	The Old Kingdom, 5 th dynasty. (Ćwiek, 2003, pp.206-207)	King Sahure in the Form of a Lion Trampling on Captive Under his Feet (<i>ptpt - ḥ3swt</i>) (Ćwiek, 2003, pp.206-207)
2		Depicted on the mortuary temple of the King Pepi II	The Old Kingdom, 6 th dynasty.	Scene Representing King Pepi II in the Form of a Lion Trampling on Captive Under his Feet (<i>ptpt - ḥ3swt</i>)
3		Depicted on a relief from the temple of Deir el Bahari	The New Kingdom, 18 th dynasty. (Schoske, 1982, p.364, fig. E 156).	King Thutmose III in the Form of a Lion crunching on the Asians Enemies under his Feet
4		Depicted on the Model boat of Amenhotep II.	The New Kingdom, 18 th dynasty.	King Amenhotep II in the form of a Lion (<i>ptpt</i>) the enemies
5		Depicted on wooden fragment found in the King Amenhotep II's tomb.	The New Kingdom, 18 th dynasty.	King Amenhotep II in the form of a Lion (<i>ptpt</i>) the enemies
6		Depicted on Green glazed steatite Plaque, displayed now in the British Museum [No. 38655.]	The New Kingdom, 18 th dynasty.	King Amenhotep II in the form of a Lion (<i>ptpt</i>) the enemies

<p>7</p>		<p>Depicted on the part of the left arm of a throne of King. Displayed now at the Metropolitan Museum, Fifth Avenue in Gallery 119.</p>	<p>The New Kingdom, 18th dynasty.</p>	<p>King Thutmose IV in the Form of a Lion (<i>ptpt</i>) the Enemies</p>
<p>8</p>		<p>Depicted on the left side of the chariot body of King Thutmose IV Displayed now at the National Museum of Egyptian Civilization.</p>	<p>The New Kingdom, 18th dynasty.</p>	<p>King Thutmose IV in the form of a lion pulverizing the Asian and Nubian Captives under his Feet</p>
<p>9</p>		<p>Depicted on the arm rest panel of the Lion throne chair of King Amenhotep III, The Tomb of Anen (TT 120), Sheik Abd el-Qurna, Luxor.</p>	<p>The New Kingdom, 18th dynasty.</p>	<p>King Amenhotep III in the Form of a Lion pulverizing the Enemies under his Feet (<i>ptpt - h3swt</i>)</p>
<p>10</p>		<p>Depicted on the arm rest panel, The Theban tomb TT48, El-Khokha, Luxor.</p>	<p>The New Kingdom, 18th dynasty</p>	<p>King Amenhotep III in the form of a Lion Trampling his Enemies under his feet (<i>ptpt - h3swt</i>)</p>
<p>11</p>		<p>Ramose's tomb (TT55).</p>	<p>The New Kingdom, 18th dynasty</p>	<p>King Akhenaten in the Form of the Royal Lion Smiting the Nubian Enemy under his Feet (<i>ptpt - h3swt</i>)</p>
<p>12</p>		<p>Depicted on one side of the painted box of King Tutankhamun.</p>	<p>The New Kingdom, 18th dynasty</p>	<p>King Tutankhamun in the Form of a Lion Crushing the Enemies of Egypt under his Feet (<i>ptpt - h3swt</i>)</p>

13		<p>Depicted on the entrance of the first court, temple of Medint Habu.</p>	<p>The New Kingdom, 20th dynasty</p>	<p>King Ramses III in the Form of a Lion Striding over an Enemy Lying on the Ground</p>
14		<p>Depicted on the 1st courtyard, southern half of the western wall, the Temple T of Kawa, Upper Nubia</p>	<p>The late period 25th dynasty</p>	<p>King Taharqa in the Form of a Lion Tramples his Enemies under his Feet (<i>ptpt – h3swt</i>)</p>
15		<p>Depicted on the 1st portico, the side wall, the temple of Deir el Bahari.</p>	<p>The New Kingdom, 18th dynasty</p>	<p>Queen Hatshepsut in the Form of a Lion Trampling her Enemies under her Feet (<i>ptpt – h3swt</i>)</p>
16		<p>Depicted on Talatat, River scene with royal barges and tow boats.</p> <p>Displayed now in the Museum of Fine Arts Boston.</p>	<p>The New Kingdom, 18th dynasty</p>	<p>Queen Tye in the Form of a Lion Trampling her Enemies under her Feet (<i>ptpt – h3swt</i>)</p>
17		<p>Depicted on ships' cabins on Talatat blocks.</p>	<p>The New Kingdom, 18th dynasty</p>	<p>Queen Nefertiti in the Form of the Lion Smiting the Enemies under her Feet (<i>ptpt – h3swt</i>)</p>

From the previous table it can be concluded what follows:-

- The *ptpt – h3swt* have enjoyed a remarkable longevity throughout the ancient Egyptian art, its appearance began from the Old Kingdom during the reign of King Sahure and continued until the end of the Pharaonic period but became very common during the New Kingdom especially the 18th dynasty.
- The location of *ptpt – h3swt* scenes manifestations varied; for instance, they were etched on temple walls, Royal jewelry, royal seals, royal shields, royal thrones, and castle cartridges.
- These scenes was purposefully engraved in significant places, such as within temples or displayed on art pieces to proclaim the King's victory to all and serve as propaganda for him as a representation of his tremendous military triumphs.

- The custom of this scene involved depicting a complete Lion with a human head with all the royal features (false chin, Nemes headdress, cobra) to emphasize their royalty, overthrowing a group of enemies who are bowing to the ground, grabbing them by the hair, and shattering them. By walking over the foreign enemies by the kings and queens with the upright position represents at least a humiliation, symbolizing control over one's body and the countries of the foreign.
- Frequently, the technique of moving the King's body during Pouncing on his enemies, adopting the appearance of a lion, tramples on the captive's face with one of his front legs, while tramples on the rest of his body with one of his rear legs. While the captive is upside down on his stomach, bent over, or possibly kneeling, imploring the King for aid and forgiveness. Interestingly, this technique corresponds to the behaviour of furious lions in nature when attacking their prey; they may make a noseblocking move on their victims, occasionally nipping their necks². The representations are also verified by Egyptian literary sources, where the vanquished foes are believed to name Egypt's 'she-who-breaks-our-back'. Aside from that, textually and iconographically, the foreign enemies to be under the King's feet (*hr rdwy*) means to be under the King's authority; the word is also employed in legal settings to denote dominion.
- In the scenes of the *ptpt - h3swt*, intentionally placing the lion-King's feet on the necks of the captives is a humiliating metaphor, as a humiliating metaphor for these captives' subordination to the King and their surrender to the King who prevailed over them due to his power and authority.
- Typically, the lion's tail is represented lifted high, indicating that he is in an attacking stance, ready to fight at any time, Proud of himself for the significant triumphs achieved throughout the battles. On the other hand, the elevated tail represents the lion's superb health, implying that the King is in good health.
- This scene was not exclusive for ruling Egyptian Kings only but involved also royal Queens who were represented in the form of a lion form trampling their enemies as Queen Hatshepsut, Queen Tye, and Queen Nefertiti.
- The reason why these scenes were absent in later eras (Middle Kingdom) is the poor state of these reliefs and the destruction of huge portions of them and it always relied on earlier examples.

² "Lion During the battle, the lion's rear legs normally stay on the ground. "It may sometimes hold the victim's nose with one paw and pull the head down to the chest, causing the animal to break its neck when it falls." (Sunquist, et al., 2002, p. 291).

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