

## The Scenes of the Lion Accompanying Kings in the New Kingdom

### مناظر الأسد المصاحبة للملوك في الدولة الحديثة

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#### Abstract

#### المخلص

Domestic royal lions in ancient Egypt received constant attention from the Ancient Egyptian Kings. They have been viewed as pet animals. Evidences of the existence of lions in ancient Egypt extends back to the Predynastic period. In the New Kingdom; several Kings, including King Amenhotep II, Amenhotep III, Tutankhamun, and others possessed royal pet lions.

This article investigates the scenes of lion accompanying Kings in the Ancient Egyptian art, analyzing a variety of scenes that will help to understand how the Ancient Egyptians associated the lion with the divine King and how this connection influenced ancient Egyptian art, with a focus on the New Kingdom. Study revealed the different occasions where the lion accompanied Kings in the ancient Egyptian art whether in peace time as during procession festivals, during receiving the tributes, during the deification or during battle field in different wars like Qadesh Battle and War Against the Sea people, the War Against the Nubian and others. The results demonstrate that blending heritage, innovation, and sustainability results in a truly immersive and unforgettable experience for tourists, as seen at the Tulip Hotel in Aswan and the Winter Palace Hotel in Luxor. Through these components, hotel guests experience the past, present, and future in a unique and valuable way. The findings are consistent with the reality that tourists visit Egypt to meet a variety of expectations; they want to see the great civilization, but they also demand innovative service and sustainable practices.

This study may contribute to theoretical knowledge by providing a more comprehensive approach to the tourist experience, rather than focusing just on facilities and services. The study also has practical consequences for hotel managers and decision-makers in terms of strategically optimizing the guest experience, which reflects Egypt's overall image.

حظيت الأسود الملكية المحلية في مصر القديمة بأهتمام مستمر من قبل الملوك المصريين القدماء . وقد تم اعتبارها حيوانات أليفة. تعود أدلة وجود الأسود في مصر القديمة إلى عصر ما قبل الأسرات . في الدولة الحديثة امتلك العديد من الملوك بما في ذلك الملك أمنحتب الثاني، وأمنحتب الثالث، وتوت عنخ آمون، وغيرهم أسودًا ملكية أليفة.

يتناول هذا المقال مناظر الأسد المصاحبة للملوك في الفن المصري القديم، وتحليل مجموعة متنوعة من المناظر التي ستساعد في فهم كيف ربط المصريون القدماء الأسد بالملك الإلهي وكيف أثر هذا الارتباط على الفن المصري القديم، مع التركيز على الدولة الحديثة.

كشفت الدراسة على مناسبات مختلفة ظهر فيها الأسد مصاحب للملوك في الفن المصري القديم سواء في وقت السلم خلال مواكب الأحتفالات ، اثناء استقبال الجزية ، اثناء التآلية، أو سواء في ساحة المعركة في الحروب المختلفة مثل في معركة قادش، وفي مثل الحرب ضد شعوب البحر، وفي الحرب ضد النوبيين وغيرها من الحروب الأخرى.

**Keywords:** Lion; King; Scenes; New Kingdom.

**الكلمات الدالة:** الأسد؛ الملك؛ المناظر؛ الدولة الحديثة.

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## 1. Introduction

Firstly, it is vital to emphasize the divine connection between the King and the lion as a mean to comprehend the accompanying scenes between them in ancient Egyptian art.

The reason why the Ancient Egyptian Kings chose to link themselves to the Royal Lion is because of the lion's might and strength as an animal, considering it as a triumphant ruler owing to lion-like qualities and physical attributes (Khairy,2019, p.39). As a result, it became one of the most widely adopted animal emblems by Egyptian civilization and carried a great philosophical significance in ancient Egyptian thought. On the other hand, one of the distinguishing features of the divine King was his association with fierce creatures, particularly the lion and the bull (Sabbahy, 2020, p.12.).

From this point of view, throughout all of the dynasties, the Ancient Egyptian Kings hunted and obtained lions after taming and domesticating them as pets in their palaces.

Consequently, throughout the New Kingdom, as the lions were sufficiently tamed and trained, the lions were allowed to accompany them precisely on hunting journeys, peacetime, and military campaigns as is clearly illustrated in the scenes of the New Kingdom (ماكلينتوك, 1989, p.133; Herb and Förster, 2009).

### 1.1. Problem of the Study: -

In spite of the importance of this study in displaying the scenes of the King and the royal pet lion in ancient Egyptian art particularly the New Kingdom; this have not received attention from the researchers to involve in a complete study. They focused more on the traditional scenes of the King, so; it is also necessary to analyze in detail the artwork itself, especially paintings and reliefs, in order to understand when and why the lion was accompanying the Kings in Ancient Egypt.

### 1.2. This paper aims at answering the following questions:

1. Did the Ancient Egyptian Kings succeed in domesticating the lion?? And what is the evidence provided?
2. What are the purposes for the domestication of lions by Ancient Egyptian Kings in Ancient Egypt?
3. What are the occasions that lions appear accompanying Ancient Egyptian kings in the New Kingdom?
4. What is the Location/ Position and Size of the Lion to the King in the Scenes of peace and battle field in the New Kingdom?
5. When and where did the scenes of the lion accompanying Ancient Egyptian Kings appear in the New Kingdom?

### 1.3. Aims of the Study:

- Investigating the location of scenes of the lion accompanying Ancient Egyptian Kings in the New Kingdom.
- Searching for the occasions where lions accompanied Kings in the ancient Egyptian art.
- Analyzing the impact of the lion on royal scenes in the New Kingdom.
- Investigating the position of the lion to the King in the scenes of the New Kingdom

## 2. The Domesticated Lion as Royal Pet in Ancient Egypt

Not only were dogs, cats, and semi-domesticated animals held in captivity as emblems of status, curiosities, or aristocratic pets in Egyptian palaces, but the lion was also kept as a royal pet by the Ancient Egyptian Kings. Because of the many mysteries surrounding this lion, the Egyptian rulers retained and mummified it as a holy symbol (Ray, et al., 1987). Lions have been hunted and tamed in Ancient Egypt since early ancient times. The most compelling evidence of this is that Kings, including Amenhotep III, King Ramses II, III, IV, and Tutankhamun, had a tamed lion in the yard of their palace, which they brought with them in multiple occasions throughout their lives, whether in peace or war (Linseele, et al., 2009, pp.62–64).

As part of religious rituals, Royal hunting and pursuit of dangerous large beasts such as lions, hyenas, and leopards were reserved for Kings as part of religious rites (Papuci-Władyka, 2012, p.55-56). This royal pastime took place largely on the plains beyond the pyramid tombs, where the area around the Great Pyramid of Giza and the Step Pyramid of Saqqara was a popular hunting ground. (Papuci-Władyka, 2012, p.58; Elhabashi, 1992, p.80).

## 3. The Scenes of the Pet Royal Lion Accompanying Ancient Egyptian Kings during Peace-Time in the New Kingdom

The Ancient Egyptian Artists had capably succeeded in depicting the scenes of the King and the lion in ancient Egyptian art; manifested in portraying depiction in different situations.

Those iconographies had been created during the end of the Old Kingdom and continued to the end of the New Kingdom. It represented a moment of high stimulation in which the lion as protagonist of the scene was shown within the main scene. These featured and rare scenes could be treated as a trusted reflection of incidents during this period.

The following pages will investigate these uncommon pictorial cases, and focus on their role within the scene chosen and meaning of the depiction displayed.

### **3.1. Depiction of the Royal Lion Accompanying Ancient Egyptian Kings during the Processions Festivals**

The Egyptian Kings enjoyed celebrating their triumphs by organizing grand processions to represent their political and religious might (Abdel Razek, 2019). One of the most visible symbols of the King's processions was being carried on a palanquin pulled by his servants (Köpp,2016,p.22). These palanquins were reserved for Kings and Nobles during religious festivities particularly the (Heb-sed festival), as well as for hunting and amusement, such as listening to music and watching dances, and were carried by the King's retinue or slaves on their shoulders. This King's procession was accompanied by a great number of servants carrying all of the King's supplies as well as his pets, which he preferred to take with him on his wild adventures, such as his pet lion and dwarf guard (Sejer, 2006, p.172).

#### **Scene 1**

#### **King Amenhotep I Accompanied by his Pet Royal Lion during the Celebration Processions of (Heb-Sed) Festival (Fig.1)**

**Location of the Scene:** Tomb of Khabekhnet (TT 2), Chapel, North Wall, Deir el-Medina, Luxor.

**Dating of the Scene:** The New Kingdom, 18<sup>th</sup> Dynasty.

**Description of the scene:** Often seen with his pet lion, King Amenhotep I participates with it in ceremonial processions. One of such procession was during the (Heb-sed festival) (الله سعد, 2000, p.244), where he was seated in a throne-shaped palanquin held aloft by Servants (Heffernan, 2010, p.27). He wore a long robe, necklaces, bracelets, and a fan on the top fan (بيكي, 1993, part 3, p.90) and he was followed by his Royal pet lion to protect him and display his bravery and power throughout the festivities (D'avennes, etal., 2000, P.152). Also, he was shown once more in this procession at the tomb of Khabekhnet (No.TT2) in Deir el-Medina, this time wearing the blue crown and carrying a palanquin throne supported by eight bald priests. Accompanied by his pet lion, which was shown flicking its tail and brushing the King's right arm (El Shazly, 2015, pp. 51-52).



Fig:1

Scene Representing King Amenhotep I Accompanied by his Pet Royal Lion during the Celebration Processions of (Heb-Sed) Festival  
(Černý, 1927, fig.20)

#### **Scene 2**

#### **King Amenhotep III Accompanied by his pet Royal lion during the participation of the procession (Fig.2)**

**Location of the Scene:** First Antechamber, the Northern wall of the room following the courtyard of the fourteen pillars to the left of the entrance, Luxor Temple.

**Dating of the Scene:** The New Kingdom, 18<sup>th</sup> Dynasty, Usurped by King Ramesses II.

**Description of the Scene:** Similarly, King Amenhotep III accompanied by his pet lion, which was depicted waving its tail high during one of his processions at Luxor Temple, which was carried by eighteen of his courtiers. Unfortunately, Ramesses II stole this relief, leaving just the leonine feet bearing poles and the servant who is carrying the throne (حنفي, 2005, p.58).



Fig:2

Scene Representing King Amenhotep III Accompanied by his pet Royal lion during the participation of the procession  
(Al.Gayet, pl. XVIII. PM II, 320)

### Scene 3

#### *King Akhenaten Accompanied by his Royal Pet Lion during the Participation of the Procession (Fig. 3)*

**Location of the Scene:** Tomb of Huya (Amarna Tomb 1). 1<sup>st</sup> room, Northern wall, Tell el-Amarna, El-Amarna.

**Dating of the Scene:** The New Kingdom, 18<sup>th</sup> Dynasty.

**Description of the Scene:** Even during the Amarna period, King Akhenaten frequently accompanied his Queen wife Nefertiti in most processions (Maspero,1909,p.68). They had already participated in one of the grandiose processions, being carried on the sacred palanquin throne by twelve slaves and escorted by their Royal pet lion, which was seen raising its tail (Weigall, 2018, سيف الدين, 2002, p.256, pl.168.B).



Fig:3

Scene Representing King Akhenaten Accompanied by his Royal Pet Lion during the Participation of the Procession  
(Weigall,1922, pls. 37-40)

### Scene 4

#### *King Ramses III Accompanied by his Royal Pet Lion during the festival of Min (Fig.4)*

**Location of the Scene:** the Northern wall, Second court, Medinet Habu Temple.

**Dating of the Scene:** The New Kingdom, 20<sup>th</sup> Dynasty.

**Description of the Scene:** Along the same lines, King Ramses III was depicted as leaving his palace to take part in the Min God's festival ceremony at the Medinet Habu temple in Luxor (van de Walle, 1966, p.362). He was portrayed carrying a luxurious palanquin inside a kiosk transported by twelve servants who were dressed in long kilts, with fan holders behind them (Murnane, et al., 1980, P.32). The King was followed by a pet lion that raised its tail, the palanquin is headed by the King's eldest son, who was depicted burning incense for his father (Hart, 2005, p.94).



Fig:4

Scene Representing King Ramses III Accompanied by his Royal Pet Lion During the festival of Min

(Habu ,1940, pl.197; Stadler, 2008, p.2)

### 3.2. Depiction of the Royal Lion Accompanying Ancient Egyptian Kings during the Receiving of the Tribute

#### Scene 5

#### *King Horemheb Accompanied by his Royal Pet Lion during Receiving of the Nubian Captives (Fig.5)*

**Location of the Scene:** West wall of the Hypostyle Hall, Southern part., The temple of Gebel el-Silsila, Aswan.

**Dating of the Scene:** The New Kingdom, 19<sup>th</sup> Dynasty.

**Description of the Scene:** King Horemheb upheld the same royal customs as his forebears. He had a pet Royal lion that he brought with him to receive the tribute (Montet, 1981, p.206). This was investigated during the King's victory procession following his victory in Nubia at the temple of Gebel el-Silsila (Booth, 2009, p.121) where he was carried on a throne-shaped palanquin flanked by twelve of his soldiers wearing plumes of feathers and accompanied by a pet lion who stood next to him, raising his tail high (Partridge, 1996, p.94). Three prisoners are bound with ropes around their necks in front of the monarch, indicating the connection between this joyous parade and the triumph over the adversaries (بيكي, 1998, part 4, p.108, pl.37; Schoske, 1982, p.269).



Fig:5

Scene Representing King Horemheb Accompanied by his Royal Pet Lion during Receiving of the Nubian Captives

(Lorton, 1999, pl. 21 A-B)

## **Scene 6**

### ***King Ramesses II Accompanied by his Royal Pet Lion during the Receiving of the tribute (Fig.6)***

**Location of the Scene:** Entrance Hall, North Wall, West end, the temple of Beit el-Wali, Aswan.

**Dating of the Scene:** The New Kingdom, 19<sup>th</sup> Dynasty.

**Description of the Scene:** In a similar manner, King Ramesses II in this context, scenes representations on the temple relief from Beit el-Wali (Nubia) show him Sitting on his kiosk escorted by his regal pet lioness crouching at the foot of the throne (Badawy,1969,p.16) named "*slayer of his enemies*" next to his throne (Houlihan,2002,p.93), while he collecting piles of Nubian loot, live animals, and ivory tusks (Badawy, 1969, p.12).

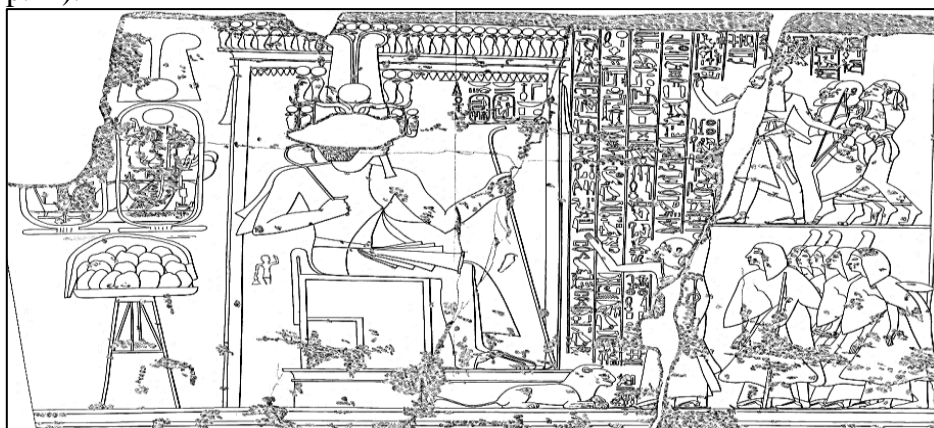


Fig:6

Scene Representing King Ramesses II Accompanied by his Royal Pet Lion Receiving the tribute,  
(Badawy, 1969, p.16; Houlihan, 2002, p.93)

## **3.3 Depiction of the Royal Lion Accompanying Kings During the Deification**

### **Scenes 7,8**

#### **King Amenhotep I Accompanied by his Royal Pet lion during Receiving the Offerings from King Ramses II and Khabekhnet (Figs.7,8)**

**Location of the Scene:** Depicted on a palette discovered at Deir el-Medina, West bank, Luxor.

**Dating of the Scene:** The New Kingdom, 19<sup>th</sup> Dynasty.

**Description of the Scene:** The veneration phenomenon of the Kings in ancient Egypt appeared during the New kingdom, when most Kings notably Amenhotep III and Ramses II, sought deification during their lifetimes, while others, such as Amenemhet III, became minor gods and received cults after their death. One of the customs associated with the worship of the Kings during their deification involved them sitting on the throne with their royal pets lions. In one instance, King Amenhotep I with his mother, Queen Ahmose Nefertari, can be seen receiving offerings from King Ramses II, the King appeared sitting on the throne escorted by his Royal pet lion, wearing a blue crown and holding a scepter in his hand, accepting sacrifices from King Ramses II, where he burns incense in front of him.

It is worth noting that throughout his deification, notably on private tombs, he also was shown in numerous scenes, accompanied by his royal pet lion during receiving the offerings; he was represented wearing a blue crown, being carried on a palanquin throne by eight priests and being escorted by his pet lion while accepting the offerings from Khabekhnet.

The King is depicted with a blue crown and clutching the Ankh symbol in his right hand and the Scepter in his left while Khabekhnet, dressed in a long dress, gives two censers to the King who is followed by his wife who raises her left hand to meet and honor the deified King (Hollender,2009, p.75).



Fig:7

Scene Representing King Amenhotep I Accompanied by his Royal Pet lion during Receiving the Offerings from King Ramses II (Wente,1963, fig.2, p.33)



Fig:8

Scene Representing King Amenhotep I Accompanied by his Pet lion during his Receiving Offerings (Two censers) from Khabekhnet (Černý, 1927, Fig.13)

### Scene 9

#### *King Ramesses III Accompanied by his Royal Pet Lion during the receiving of the Royal Cult (Fig.9)*

**Location of the Scene:** Funerary Chapel of Paser, Medinet Habu. Wall I, outer court, West bank, Luxor.

**Dating of the Scene:** The New Kingdom, 20<sup>th</sup> Dynasty.

**Description of the Scene:** During the 20<sup>th</sup> dynasty, accompanying the Royal pet lions Egyptian Kings while receiving the cult continued, as seen in the funerary chapel of Paser at Medinet Habu, which depicts a relief of Ramesses III accompanied by his Royal lion while receiving the cult by Paser.

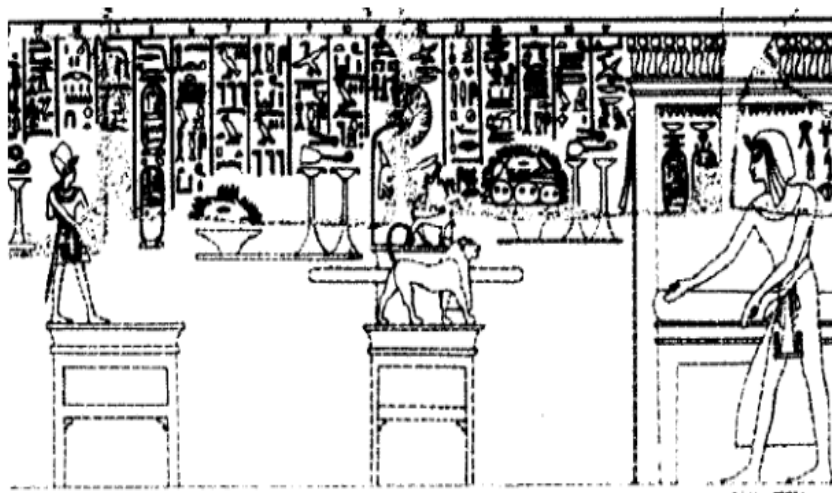


Fig:9

Scene Representing King Ramesses III Accompanied by his Royal Pet Lion during receiving the Royal Cult (Schott, et al., 1957, pl. 1. PM I, 774)

#### ***4. The Scenes of the Pet Royal Lion accompanying Ancient Egyptian Kings during the military campaigns in the New Kingdom***

Actually, it appears that many Kings, particularly those of the Ramesside period, successful in domesticating and taming the lions so that they would join them on military campaigns after receiving proper training to combat adversaries (نظير, p.106). At some sequences of their fights, the ferocious lion emerges to terrorize the adversary and everyone who dared approach the King's chariot by running alongside him or within it (they are known as "Battle Lions") (Brier,2023, p.244).

The following examples of the scenes will investigate these uncommon pictorial cases, and focus on their role of the lion within the scene chosen during the military campaigns in the New Kingdom.

##### **Scene 10**

#### ***King Tutankhamun Accompanied by his Royal Tame lions in the war Against the Nubian Enemies (fig.10)***

**Location of the Scene:** Depicted on the Tutankhamun's painted chest.

**Dating of the Scene:** The New Kingdom, 18<sup>th</sup> Dynasty.

**Place of Exhibition:** the Egyptian Museum, Cairo, [NO. JE61467].

**Description of the Scene:** In this phase of the war, the royal tame lion was not only an element of fear for the adversary, but that he also became a fighter with the King, tamed enough to attack and devour the adversaries where the battle strategy was; at one point, the King allows his lions to rush towards the enemies and bite devour their feet and hands. One such situation is the war scene in which King Tutankhamun vanquishes his enemies from Asia and Nubia strengthened by his fierce tamed, docile lions that were represented on the renowned painted chest unearthed in the Antechamber of his tomb KV62 (Dodson, 2023, p.83).



Fig:10

Scene Representing King Tutankhamun Accompanied by his Royal Tamed lions in the war Against the Nubian Enemies  
(Brier,2023,p.244)

##### **Scene 11**

#### ***King Ramses II Accompanied by his Royal Tamed Lion during the Battle of Qadesh (Fig. 11)***

**Location of the Scene:** The main Hall of the Great temple of Abu Simbel, Aswan.

**Dating of the Scene:** The New Kingdom, 19<sup>th</sup> Dynasty.

**Description of the Scene:** In this regard, King Ramesses II launched a battle against the Hittites. Finally, he had vanquished them in 1275 BCE relying on his tamed lion that supported and defended his King throughout



the battle. where The King is depicted, riding his chariot as his powerful lion runs beside it and his horse crushes the opponents.



Fig:11

Scene Representing King Ramses II Parading in his Chariot at the Battle of Qadesh  
Accompanied by his Royal Lion  
(Brand, 2023.p.472; Janssen, etal.,1989, p.19)

### Scene 12

***King Ramses II Accompanied by his Tamed Fierce Royal Lion who is jumping on the Quivers of Arrows and Short Spears Against the Hittites (Fig.12)***

**Location of the Scene:** The second court, the Great Hypostyle Hall, Ramesseum temple, West bank, Luxor.

**Dating of the Scene:** The New Kingdom, 19<sup>th</sup> Dynasty.

**Description of the Scene:** Another depiction shows King Ramesses II shooting arrows from the chariot as he charges into battle against the enemies at the Ramesseum temple by the help of his tamed lion who is seen jumping next to the chariot one time, and leaping on arrow quivers and short spears in another. (Desroches,1985,p.120;Mccarthy,2007, p.146)

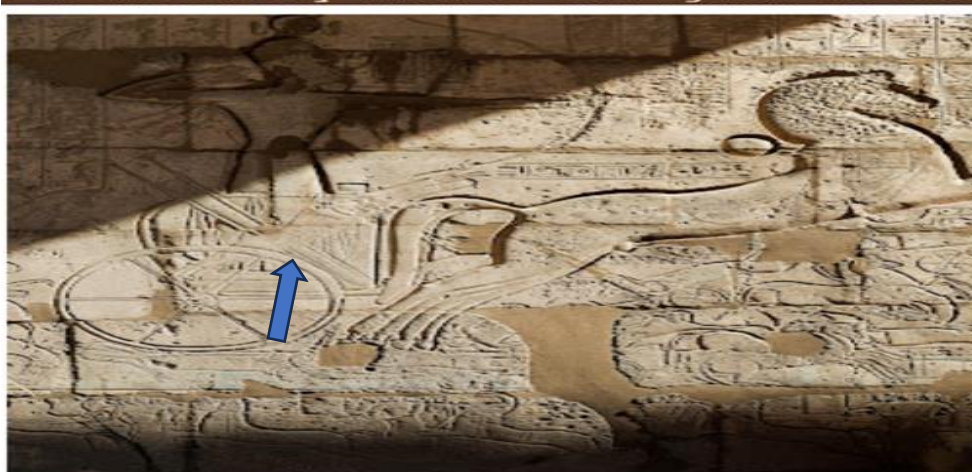


Fig:12

Scene Representing King Ramses II Accompanied by a Royal Tamed Lion who is jumping on the Quivers of Arrows and Short Spears Against the Hittites.  
(Wilkinson,2023, p. 55; Brand, 2023, p.117)

### Scenes 13,14

#### ***King Ramses II Accompanied by his Royal Tamed Fierce Lion Biting the Buttocks of the Doomed Captive into the Qadesh Battle (Figs.13,14)***

**Location of the Scene:** on pylon, The Temple of Abu Simbel, Aswan.

**Dating of the Scene:** The New Kingdom, 19<sup>th</sup> Dynasty.

**Description of the Scenes:** Both King Ramses II and King Ramses III often converted defeat into triumph in their battles against the Hittites by employing their royal ferocious tamed lion as a mean of terror to the enemies. In addition to their magnificent leadership, fearless valour and military cunning (Brand,2023,p.470). The military prowess of King Ramses II from this well-known battle, in which more than 5,000 chariots participated in a sequence of scenes, was well demonstrated at the Abu Simbel Rock Temple. He depicted the tamed lion running at the King's feet, ready to attack the captives who are raising their hands to beg the King while he holds the captives by their hair.

This scene provided with a text reads as follows (mAi Sms n Hm.f ) (the lion belongs to the master), while in a different scene, the royal tamed lion made an appearance during combat, stalking and biting an adversary from his feet (Partridge,2002.p.272).Similarly, the fierce Royal tamed lion appeared in one of the wars of King Ramses III attacking one of the enemies and viciously preying on him (Keel,1997, fig.103,P.446;Strawn,2005,p.93).



Fig:13

Scene Representing the Fierce Lion of King Ramses I Biting the Buttocks of the Doomed Captive (Schoske,1982, p.217)



Fig:14

Scene Representing the Fierce Lion of King Ramses II Biting the Buttocks of the Doomed Captive (Schoske,1982, p.217)

### Scenes 15,16,17

#### ***King Ramesses III Accompanied by his Royal Tamed lion during the 2<sup>nd</sup> Libyan War, the War Against the Sea people and in the War Against Amor (Figs.15, 16,17)***

**Location of the Scenes:** The exterior Northern wall, lower register and the first open court, the Temple of Millions of Years, west bank, Thebes, Luxor.

**Dating of the Scenes:** The New Kingdom, 20<sup>th</sup> Dynasty.

**Description of the Scenes:** King Ramses III remembered as skilled in the art of warfare where he fought a number of notable battles over the course of a 32-year reign .Actually he accompanied his tamed lion in both battles against the Libyans and the Sea People and the war against Amor where the First open court - Southern wall depicts his victory in the battle where he is depicted riding his chariot as his powerful lion runs beside it and his horse crushes the opponents (Porter,etal.,1972,p.493). The King also prevailed over the sea people because of his fierce lion, which fiercely supported him in the war. This was exemplified when the King triumphantly returned escorted by his royal tamed lion, which is credited with defeating his enemies. It already seemed to be moving quickly and violently between the King's horse's legs, as though it were demonstrating how to attack adversaries in the same manner. (Redford,2017, p.64-65).

This custom of having the royal tamed lion accompanying King Ramses III continued throughout the conflict against Amor which was represented on the first open court and the outside walls of Medinet Habu temple,

where he was shown riding in his chariot within a victory procession while his tamed lion is running between the horse's legs and leading three lines of prisoners in front of him. There are prophets and senior officials welcoming Ramesses III after his victory and giving him bouquets of flowers on the far-left side (Drews,2000, p.188,fig.9).



Fig:15

Scene Representing King Ramesses III Accompanied by his Royal Tamed lion during the 2<sup>nd</sup> Libyan War. (Baumann, 2020, pl.37)

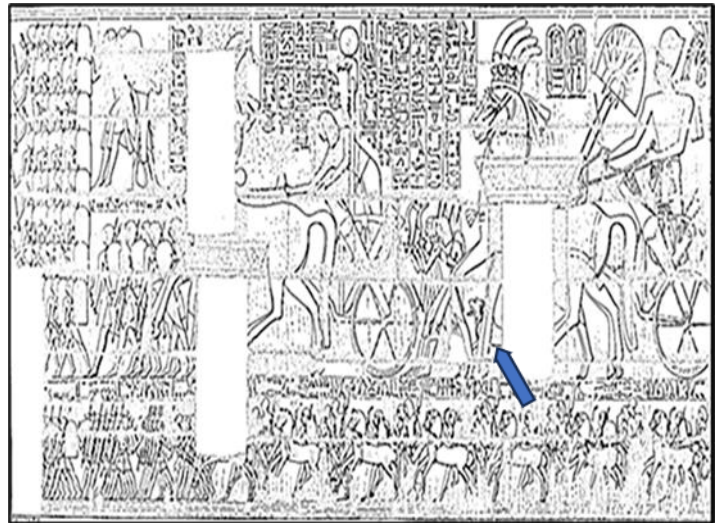


Fig:16

Scene Representing King Ramesses III Accompanied by his Royal Tamed Lion during the war against the Sea People (Wilson, etal,1932, pl.92)



Fig:17

Scene Representing King Ramesses III Accompanied by his Royal Tamed lion during the victory in Amor (Wilson,1932, pl. 98)

### Scene 18

***King Ramesses III Accompanied by his Royal Fierce Tamed lion Devouring the arm of the Doomed Captive into the Qadesh Battle (Fig.18)***

**Location of the Scenes:** Eastern High gate of North wall, The temple of Medinet Habu, West bank, Luxor.

**Dating of the Scenes:** The New Kingdom, 19<sup>th</sup> Dynasty.

**Description of the Scenes:** Similarly, the fierce Royal tamed lion appeared in one of the wars of King Ramses III attacking one of the enemies and viciously preying on him (Keel,1997,fig.103,P.446;Strawn,2005,p.93).



**Scene 20**

***King Rameses IV Accompanied by his Royal Tamed Fierce Lion during the Battle Against the Syrians Devours the Enemy's Head (Fig.20)***

**Location of the Scene:** Depicted on an ostrakon.

**Dating of the Scene:** The New Kingdom, 20<sup>th</sup> Dynasty.

**Place of Discovery:** Near to the tomb (No.9), Valley of the Kings, Luxor.

**Place of Exhibition:** The Egyptian Museum [No.CG 25124].

**Description of the Scene:** King Rameses IV, represented in his chariot during the fight and gripping with his left hand one of the Syrians and one of the Africans by their hair, while his ferocious lion is running alongside horses and aids him in attacking the adversaries by preying on one of the rushing Asians towards the King the Also, he is seen in the scene standing on his two-horse battle chariot while the King's ferocious lion devoured the Syrian hostage who is kneeling beneath the feet of horses with his hands tied behind his back.

The written text is anointed and only reads as follows-:



(imy- r3 nīwt /// hr t3.f śr r n nhḥ) ("The city supervisor... forever on his land ) (Daressy,P.24).



Fig:79

Scene Representing King Rameses IV Accompanied by his Royal Tamed Lion during the Battle Against the Syrians Devours the Enemy's Head (Daressy,1902, P24, PL.24)

**Table:1**  
**A Table Displaying the Scenes Representing the Lion accompanying Ancient Egyptian Kings during peace-Time in the New Kingdom**



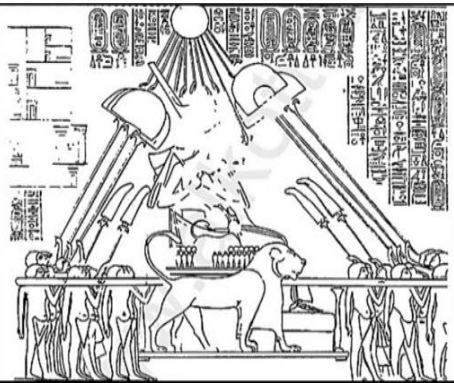


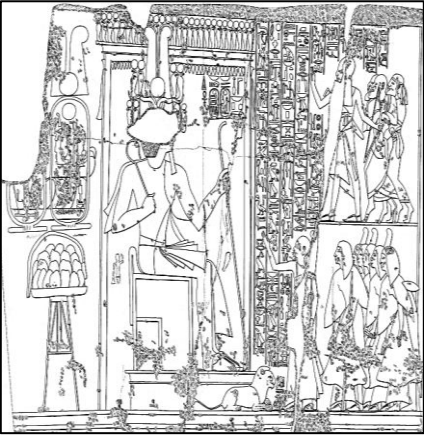


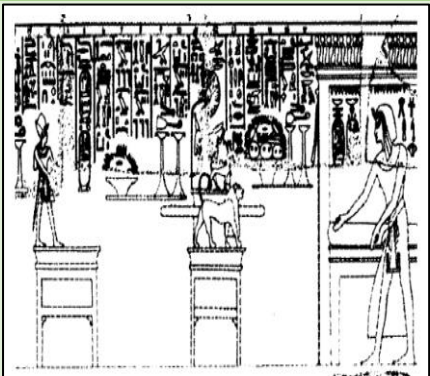
Fig. No	Scene	Location	Dating	Occasion	Position and Size of the Lion
1		Tomb of Khabekhnet (TT2), Chapel, North Wall, Deir el-Medina, Luxor.  <b>(Fig .1)</b>	The New Kingdom, 18 <sup>th</sup> Dynasty. - Reign of King Amenhotep I.	During the Processions of (Heb-Sed) Festival	- In the King's alignment.  - Realistic in size as it did in nature. - with a massive size (large head)
2		1 <sup>st</sup> Antechamber, the Northern wall of the room following the courtyard of the fourteen pillars to the left of the entrance, Luxor Temple.  <b>(Fig .2)</b>	The New Kingdom, 19 <sup>th</sup> Dynasty.  - Reign of King Amenhotep III.	During the participation of the procession.	- In the King's alignment.  - Realistic in size as it did in nature. - with a massive size (large head).
3		Tomb of Huya (Amarna Tomb 1). First room, Northern wall, Tell el-Amarna, El-Amarna  <b>(Fig .3)</b>	The New Kingdom, 19 <sup>th</sup> Dynasty.  - Reign of King Akhenaten.	During the participation of the procession.	- In the King's alignment.  - Realistic in size as it did in nature. - with a massive size (large head).
4		The Northern wall, Second court, Medinet Habu Temple.  <b>(Figs .4)</b>	The New Kingdom, 19 <sup>th</sup> Dynasty.  - Reign of King Ramses III	During the festival of Min.	- In the King's alignment.  - Realistic in size as it did in nature. - with a massive size (large head).

Fig. No	Scene	Location	Dating	Occasion	Position and Size of the Lion
5		<p>West wall of the Hypostyle Hall, Southern part., The temple of Gebel el-Silsila.</p> <p><b>(Fig .5)</b></p>	<p>The New Kingdom, 19<sup>th</sup> Dynasty.</p> <p>- Reign of King Horemheb.</p>	<p>During Receiving the Nubian Captives.</p>	<ul style="list-style-type: none"> <li>- In the King's alignment.</li> <li>- Realistic in size as it did in nature.</li> <li>- with a massive size (large head).</li> </ul>
6		<p>Entrance Hall, North Wall, West end, the temple of Beit el-Wali, Aswan.</p> <p><b>(Fig .6)</b></p>	<p>The New Kingdom, 19<sup>th</sup> Dynasty.</p> <p>- Reign of King Ramesses III.</p>	<p>During Receiving the tributes.</p>	<ul style="list-style-type: none"> <li>- Crouching under the king's feet.</li> </ul>
7		<p>Depicted on a palette discovered at Deir el-Medina.</p> <p><b>(Fig .7)</b></p>	<p>The New Kingdom, 19<sup>th</sup> Dynasty.</p> <p>- Reign of King Ramesses II.</p>	<p>During Receiving the Offerings from King Ramses II.</p>	<ul style="list-style-type: none"> <li>- In front of the king.</li> <li>- Realistic in size as it did in nature.</li> <li>- with a massive size (large head).</li> </ul>
8		<p>Tomb of Khabekhnet (TT2), Chapel, East wall, Deir el-Medina.</p> <p><b>(Fig .8)</b></p>	<p>The New Kingdom, 18<sup>th</sup> Dynasty.</p> <p>- Reign of King Amenhotep I.</p>	<p>During his Receiving Offerings (Two censers) from Khabekhnet.</p>	<ul style="list-style-type: none"> <li>- In the King's alignment.</li> <li>- Realistic in size as it did in nature.</li> <li>- with a massive size (large head).</li> </ul>

9		<p>Funerary Chapel of Paser, Medinet Habu. Wall I, outer court.  (Fig .9)</p>	<p>The New Kingdom, 20<sup>th</sup> Dynasty.  - Reign of King Ramesses III.</p>	<p>During receiving the Royal Cult</p>	<p>- In the King's alignment.  - Realistic in size as it did in nature. - with a massive size (large head).</p>
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**From the previous table 1 it can be concluded what follows:-**

- The majority of the Scenes Representing the Lion accompanying Kings in Royal Scenes during peace-Time have emerged at a higher rate than normal during the New Kingdom.
- The depiction of these scenes was found on various items such as temples walls, ostraca and palettes, tombs walls particularly the individual's tombs; for instance the tomb of Khabekhnnet.

**A-Depiction of the Royal Lion Accompanying Ancient Egyptian Kings during Processions Festivals**

- The scenes of the Kings in festivals and processions of all its types particularly the celebration processions of the (Heb-Sed) Festival and Min's festival. were connected with their transportation on opulent palanquins accompanied by their pets, including their own Royal pet lions, such as King Amenhotep I (18<sup>th</sup> dynasty), King Amenhotep III (18<sup>th</sup> dynasty), King Akhenaten (18<sup>th</sup> dynasty) and King Ramses III (20<sup>th</sup> dynasty).
- The Royal pet lion was displayed on such occasions in a condition of calm, with a massive size (large head), which is compatible with the expressions of the grandeur and majesty of the Kings in these processions and celebrations, stretching its tail to the top, borne on a palanquin next to the King's sumptuous palanquin carried by servants, as if it offers us an indication that this scene was genuinely taken during the procession.

**B- Depiction of the Royal Lion Accompanying Ancient Egyptian Kings during Receiving the Tribute**

- From examples depicted the Royal Lion accompanying Kings while receiving the tribute from the foreign captives, the lion emerged at a higher rate than normal during the New Kingdom. was shown standing on a palanquin at the same level as the King, signifying its elevated status in contrast to other pets, which were typically depicted beneath the King's legs and smaller than the King. on the other hand, the King's decision to accompany his tame pet lion with him while accepting tribute from the captives expresses his sense of pride in the amazing triumph in the war.
- for instance, it was depicted accompanying the Kings as the King (Horemheb) on these occasions, with a massive stature (huge head) appropriate to the richness of the royal procession, which was reinforced by all the luxuries reflected in the carriers of the fans and the servants of the King. and his self-declaration of his triumph over the adversaries, on the one hand, and a representation of the lion's rank and significant contribution to the conflict, as it was not merely an ordinary animal but rather a key component that the King employed as an important tactic among the war plans that was a primary factor in his victory over the enemies. This is in addition to the lion's posture, which features its front legs in a stride and was portrayed as boastful, lifting its tail to the top, as a metaphor for the victories he achieved in battle and the destruction of Egypt's adversaries.
- Regarding the scene where King Ramses II is seen with his pet Royal lion accepting tribute from foreign prisoners following his victory over them and crushing them, this is one of the rare ones where the lion is shown for the first time lying on the ground rather than standing, ready to attack the captives in the event of any rebellion as it transpired in the remaining scenes, and this indicates the King's great trust in himself and his confidence in not fabricating any resistance on the part of these captives during their payment of tribute.

**C- Depiction of the Royal Lion Accompanying Ancient Egyptian Kings during the Deification**

- The depictions of the Kings accompanying their Royal pet lions during their deification were only linked to the majority of monarchs who were either deification during their lifetime or after their death such as King Amenhotep I and his mother Ahmose Nefertari and King Ramesses III. On the other hand , the decision of those Kings to accompany his Royal pet lion as a Royal animal without other pets, reflects how close this



Royal animal is to the King on one hand, and on the other hand, reflects the lion's religious significance in ancient Egyptian thought as well as the oracle.

- Most of these scenes ranged in appearance between being engraved on a painting such as a palette dedicated to King Amenhotep I, etched in the tombs of the individuals for instance, a Tomb of Khabekhnet (TT2), or inscribed on the walls of temples such as the Funerary Chapel of the Temple of Medinet Habu.
- The Royal lion was depicted in those events in a somewhat massive pose, which is appropriate given the grandeur of the deified King's procession with a focus on carrying it on a palanquin at the same level as the deified King (not beneath his foot), indicating the importance of the huge lion to the King, as he was granted a high rank in the religious beliefs.

**Table:2**

***A Table Displaying the Scenes Representing the Lion accompanying Ancient Egyptian Kings during the Military Campaigns in the New Kingdom***




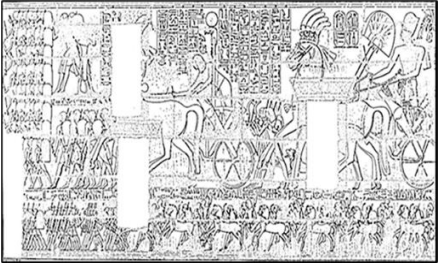




Fig. No	Scene	Location	Dating	Occasion	Position and Size of the Lion
1		Depicted on the Tutankhamun's boxes, [No. JE 61467]. <b>(Fig .10)</b>	The New Kingdom, 18 <sup>th</sup> Dynasty. - Reign of King Tutankhamun.	In the war against the Nubian Enemies.	- Jogging between the feet of the King's horse. - Realistic in size as it did in nature.
2		The main Hall of the Great temple of Abu Simbel, Aswan. <b>(Fig .11)</b>	The New Kingdom, 19 <sup>th</sup> Dynasty. - Reign of King Ramses II.	In the battle of Qadesh.	- Jogging between the feet of the King's horse. - Realistic in size as it did in nature.
3		The second court, the Great Hypostyle Hall, Ramesseum temple, Luxor. <b>(Fig .12)</b>	The New Kingdom, 19 <sup>th</sup> Dynasty. - Reign of King Ramses II.	In the war against the Hittites.	- Jogging between the feet of the King's horse. - Realistic in size as it did in nature.
4		On pylon, the Temple of Abu Simbel, Aswan. <b>(Figs .13,14)</b>	The New Kingdom, 19 <sup>th</sup> Dynasty. - Reign of King Ramses II .	In the battle of Qadesh.	- Under the King's feet. - Biting the buttocks of the doomed captive.
5					- Realistic in size as it did in nature.

Fig. No	Scene	Location	Dating	Occasion	Position and Size of the Lion
6		<p>The second court, the Great Hypostyle Hall, Ramesseum temple, Luxor.</p> <p>(Fig .15)</p>	<p>The New Kingdom, 19<sup>th</sup> Dynasty.</p> <p>- Reign of King Ramesses III.</p>	<p>In the war against the Hittites.</p>	<p>- Jumping on the King's quivers of arrows and short spears.</p> <p>- Realistic in size as it did in nature.</p>
7		<p>1<sup>st</sup> open court and the exterior walls of Medinet Habu temple, west bank, Luxor.</p> <p>(Fig .16)</p>	<p>The New Kingdom, 19<sup>th</sup> Dynasty.</p> <p>- Reign of King Ramesses III.</p>	<p>In the war against the Sea People.</p>	<p>- Jogging between the feet of the King's horse.</p> <p>- Realistic in size as it did in nature.</p>
8		<p>1<sup>st</sup> open court, North wall, Medinet Habu temple, Luxor.</p> <p>(Fig .17)</p>	<p>The New Kingdom, 19<sup>th</sup> Dynasty.</p> <p>- Reign of King Ramesses III.</p>	<p>In the victory in Amor.</p>	<p>- Jogging between the feet of the King's horse.</p> <p>- Realistic in size as it did in nature.</p>
9		<p>Eastern High gate of North wall, The temple of Medinet Habu</p> <p>(Fig .18)</p>	<p>The New Kingdom, 19<sup>th</sup> Dynasty.</p> <p>- Reign of King Ramesses III.</p>	<p>In the battle of Qadesh.</p>	<p>- Under the King's feet.</p> <p>- Biting the buttocks of the doomed captive.</p> <p>- Realistic in size as it did in nature.</p>
10		<p>Depicted on an ostracon, Limestone Now in the Egyptian Museum, Cairo [No.CG 25122]</p> <p>(Fig .19)</p>	<p>The New Kingdom, 20<sup>th</sup> Dynasty.</p> <p>- Reign of King Rameses IV.</p>	<p>In the war Against the Syrians.</p>	<p>- Jogging between the feet of the King's horse.</p> <p>- Realistic in size as it did in nature.</p>

11		<p>Depicted on an ostracon, Now in the Egyptian Museum [No.CG 25124]</p> <p>(Fig .20)</p>	<p>The New Kingdom, 20<sup>th</sup> Dynasty.</p> <p>- Reign of King Rameses IV.</p>	<p>In the war Against the Syrians.</p>	<p>- Under the King's horse feet.</p> <p>- Biting the buttocks of the doomed captive.</p> <p>- Realistic in size as it did in nature</p>
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From the previous table 2 it can be concluded what follows:-

#### *D- Depiction of the Royal Lion Accompanying Kings during the military campaigns in the New Kingdom*

- The majority of accompanying the Royal Lion in the military campaigns scenes emerged at a higher rate than typical during the New Kingdom. it ranged in appearance between being engraved on an ostracon such as ostracon of King Rameses IV and some etched on the walls of temples such as the Temple of Abu Simbel, the temple of Medinet Habu.
- The tame lion made an appearance on the battlefield with the monarch in life-size, tending more towards reality, as if he purposefully caught this scene of the conflict properly to be more genuine. it was portrayed in a trot alongside the King's horse's legs, mimicking the horse's movements exactly (neither sooner nor later), serving as a metaphor for the superiority of training in running and the taming of the skilled, as well as the same dimensions and motions in side-by-side combat ready to fight, and in an attack stance with their mouth wide open.
- So; the Kings successfully killed their enemies by taming the lion and taking advantage of its savage nature. By analyzing the scenes appropriately, the researcher noticed that in other episodes, the tamed lion was viciously fighting the adversaries and was depicted in several episodes biting the buttocks of the wretched prisoners, as seen in the scene of King Ramses II's campaign in Qadesh, devouring the Enemy's head, as shown in the scene of King Rameses IV. After carefully examining these scenes, the researcher discovered that the Kings had, in fact, been successful in using the tactic of concealing the lion from the view of the opposing crowds to create the element of surprise that would terrify the enemies. This was demonstrated by the lion's repeated leaps on arrow quivers and short spears in one of the scenes, which was depicted during King Ramses II's victory in the Battle of Qadesh.

#### **Conclusion:-**

The ancient Egyptians did not sanctify the lion for itself, but used it to symbolize the attributes of an invisible God. These attributes were reflected and became an icon of the divine King.

The Ancient Egyptian Kings successfully domesticated the lion for several reasons such as for peaceful use despite being considered as one of the most dangerous wild creatures. Kings were being carried on palanquins with their pet lion (symbol of the King's welfare, power, and divine authority) accompanying their pet royal lion in royal activities, such as the frequent festivals and rituals.

The Egyptian Kings were able to resolve war engagements in favor of them before the start of the war by utilizing royal fierce tamed lions, This is done by taming it, and train it to trot between the legs of the king's horses during wars and used it as a kind of psychological warfare to scare the adversaries. so, the royal lion is credited with the King's triumph in the battles, transforming defeat into victory by its military actions towards his opponents which was more aggressive and more ferocious.

The most crucial tactic the Kings used to tame the lion was purposefully placed it in a crucially critical strategic position, in the center of the King's army, particularly next to the king, as a barrier to safeguard him safe from any adversary who could try to approach or harm him.

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