

THE THRONE CHAIR SCENES IN PRIVATE TOMBS AT THEBES

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Abstract

The belief that the king had inherited the throne of Egypt from the gods who created Egypt and ruled it in previous periods, as the nine gods (the Ninth) succeeded in ruling Egypt until the rule came to the god (Hr), who in turn bequeathed it to the kings of the dynastic periods after that so the Thrones is one of the most symbolic places of governance in ancient Egypt, and In addition to the actual pieces discovered primarily in royal and private tombs chambers, there are countless representations of furniture painted and carved on tombs walls and these are invaluable for the study of the thrones at ancient Egypt. This article on the royal throne in ancient Egypt includes investigations in the areas of lexico semantics, the history of forms and its symbolism. It is an attempt to gain an overview of the position and significance of the ruler's seat in ancient Egyptian culture and its function in kingship.

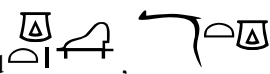

Keywords


Throne, Thebes, kingship, tombs, scenes




The throne chair in the scenes :



The throne chair appeared in scenes and inscription from the beginnings of historical times, in which the king was depicted as a ruler, Those scenes began with two different styles of the chair, which changed and differed throughout history, It was about a piece of furniture not where the country was governed (Bruwier 1991:99-100) With the importance of the throne chair for the ruler it was necessary to provide all kinds of movable and portable thrones, and therefore the Egyptian ruler did not possess a basic throne assigned to him, but he used various bodies for thrones placed on bases and the throne was like that in different shapes and models. (Kuhlmann 1977: 50).


In the beginning we must get acquainted with the names that were given to the throne, which had many names

whether the royal or divine throne it was named  ,  nst To refer to the royal and divine throne at old kingdom, This name came from the PT(Sp 302)number 460c(Hannig 2003:654) (throne of Unas is

with you, Re. He will not give it to any other god)(Sethe II 1935:260)  xndw It was referring to the royal and divine throne, It was mentioned in the PT from the texts No (573 b,805,1293,1721) as royal throne and for divine throne from PT No 134,606,1298,1688. It written with different determinative such

as  ,  (*wb* III:321; Sethe II 1908) from the Amarna era  ,

 isbt or ispt(*wb* I1922:132)and from the nineteenth dynasty, it was called  wTs.t .It was also called by the same name in the Greco-Roman era to refer to the portable throne and the divine

throne seat of Horus of Edfu (*wb* I 1922: 384)it was also known as  bHdw in the era of the

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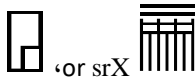
nineteenth dynasty and in the Greco-Roman era the term was used to express both the royal and divine throne (wb I 1922: 470).

Mainly, the tombs of Thebes cemetery, which belong to senior individuals and nobles of the Eighteenth Dynasty, are a major source and fertile material for studying the throne, unlike the religious and mythical dimension of the throne (Killen 1994:57-58), which these scenes provided us with and often the special scenes With the royal or divine throne on the walls of the transverse hall in the rear wall of it, right and left, and the passage to the longitudinal hall. This scene often represents the crowned king when exercising his various functions (Vandier 1964:556).

-These scenes are identical on the walls of the tombs, and the thrones for cutting the actual pieces, that is they coincide with the real ones, the types of throne chair that appeared in the study area:


1-The block Throne chair:

The block chair was appeared from the beginning of the Old Kingdom, The oldest scene representing the throne of the block dates back to the era of the Third Dynasty and it was made mostly of stone, (Vandier 1964:561). from which different styles were designed, some of which are represented in the form of a Hwt



They were designed with straight backrests that varied in heights, although they were not provided with armrests, while their sides were decorated with prominent, recessed or hollow shapes representing the symbol of smA tAwy or in form of the goddess, and others were designed similar to the design formed on the sides of some coffins, which consists of a number of wooden panels and bars which vary in length and differ in their conditions. (Bruwier 1991:102)

Those chairs were equipped with straight backrests or in the form of hawks, and the gods spread their wings forward to perform the function of reclining, this style continued to appear with a few exceptions until the end of the new kingdom (smith 1965:70-pl59b).

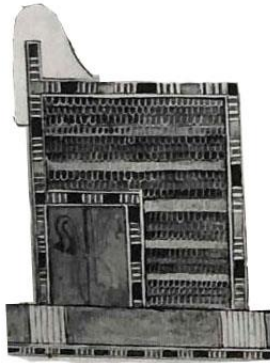
- **block throne in the shape of the sign Hwt**  :

The sign Hwt has been used as a determinative for the word throne since the Third Dynasty, and it has appeared in inscriptions and scenes back to the Fifth Dynasty (klebs 1915:146), The emergence of throne chair block Hwt has spread starting from the era of the Sixth Dynasty and this appears in one of the statues of King Pepi I, as it appeared in the statue from the New Kingdom (Vandier 1964:356), it appeared also on the walls of temples and tombs in different shapes and decorations (Kuhlmann 1977: 57).

The block thrones Hwt on the scenes of private tombs at Thebes:

This design spread on the walls of the private tombs at Thebes, Where the king here sits on it at many occasions, in contrast to what happened in the old kingdom from the appearance of the king sitting on it while he was in the company of the gods or represented in their form, and we find it here appearing and the king receiving the tribute, whether from the Nubians or the Syrians or during the appointment of senior officials and during the receipt of flower packages from the deceased and it appeared on the walls of the tombs in the cemetery of Thebes (Baker 1966:132-143, pl.187-189), tombs of:

Tomb of Huy no. (40) (Davies 1926:pl.22)(pl.1), tomb of imn ms no. (42) (Davies 1933:pl.22), tomb of wsr HAt no. (56) (pl. 2) (Beinlich and Shedid 1987: taf.15) tomb of HqA r nHH no. (64) (PM 1970, vol.1:p.279), tomb of Ra No. (72) (PM 1970, vol.1:p.142-143), tomb of imn Htp s.i sA no.(75) (Davies 1923:xix), tomb of Tnw nA no. (76) (Virey 1891:fig.8) (tomb of Hr m Hb no.(78)(pl.3) (Brack and Brack 1980:pl.xl), tomb of Kn imn no. (93) (Davies 1933:pl.xx), tomb of Rx mi Ra no.(100) (Davies 1943:pl.xiii), tomb of GHwt y no.(110) (Davies 1952:vii), tomb no. (116) (Sakurai, Yoshimura and Kondo., 1988:pl.13), tomb no.(140) of nfr rnp t (Sakurai, Yoshimura and Kondo 1988:pl.29), tomb of pA sr no. (367) (Fakhry 1943:pl.xvii).

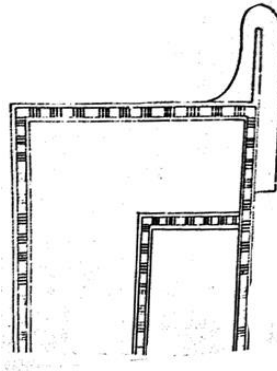


Pl. 1

A scene representing King Tutankhamun sitting on the block throne Hwt decorated with feathers and the sign of the smA tAwy

transveres Hall, west wall, Noth side

Davies, N.M. and Gardiner, A.H.,1926. The tomb of Huy, Viceroy of Nubia in the reign of Tut'ankhamun (No. 40),pl.22.

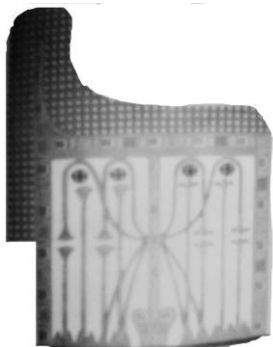


Pl.2

A scene representing King Amohetp II sitting on the block throne Hwt decorated with horizontal lines

entry to a peristyle court

Beinlich-Seeber, C. and Shedid, A.G., 1987. *Das Grab des Userhat (TT 56)* (No. 50). P. von Zabern, taf.15.



Pl. 3

Scenes representing two models of the block throne Hwt from a tomb Hr m Hb no. (78)


Brack, A. and Brack, A., 1980. *Das Grab des Haremheb: Theben Nr. 78*. Zabern,pl.35.

From studying the models from those tombs, It appeared in the scenes in the form of a rectangular surface and various decorations were engraved on it, some of which were in the form of horizontal lines in different colors, and some were in the form of scales or feathers with the sign of the smA tAwy appeared in a side rectangle in the corner of the throne (Wreszinski 1923: pls. 121, 268), however we see in unique examples the appearance of the sign of smA tAwy which occupies the entire rectangular space of the throne, such as the example from a tomb Hr m Hb No. (78), another unique example from the same tomb is a massive throne chair with a shape depicting nxbt spreading its wings (Evers1929: taf 15-16; Klebs1947:p.146)

This style of throne chair did not spread like the lion throne chair also it used for both gods and royal, because the king is the heir of God on earth, It is clear that until the first half of the eighteenth dynasty this style was not

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used by the ruling king, but was occupied by either a deceased king or a god, on the contrary this style was used during the reign of King Tutankhamun in the same traditional form that it appeared on since archaic period as a reaction to the Amarna revolution where interest began to return to the traditional religion and This style was used by nobles and public as well as by kings(Vandier 1952,vol.iv:p.356)

The thrones block srx  **on the scenes of private tombs at Thebes:**

The oldest appearance of this kind date back to the reign of King Amenhotep III(Säve-Söderbergh and Davies1957: pl. 31),The throne chair is rarely decorated with the so-called facade of the palace and we note that this style has spread especially during the Ramesside period(Vandier 1952,vol.iv:p.556-558;Klebs1947:p.145), among those models that appeared in the tombs of imn ms (19)(Baud and Foucart 1935:pl.xxv), Tomb No. (41) imn m ipt (fig.1)(Assmann 1991:p:40),Tomb of imn m HAt sr No.(48) Al-Khokha(Säve-Söderbergh and Davies1957:pl.xviii) Ra ms tomb No. (55) (fig.2)(Davies,Burton and Peet, 1941:pl.29),Sheikh Abdul Qurna, tomb No. (178)nfr rnpt (pl. 4)(Hofmann, Heindl, Abd El-Raziq and Seyfried 1995:taf.iv), xrw f (sn aA) tomb No. (192)(Fakhry1943:pl.39),Al-Asasif, tomb No.(296) for nfr sxrw(pl.5) (Feucht,Hofmann,Heindl and Assmann 1985:taf.6)



fig.1

A scene representing Osiris sitting on a block throne srx and behind him stands MAat with her wings spread

Assmann, J., 1991. *Das Grab des Amenemope, TT 41: Tafeln*. Philipp von Zabern,taf.24.

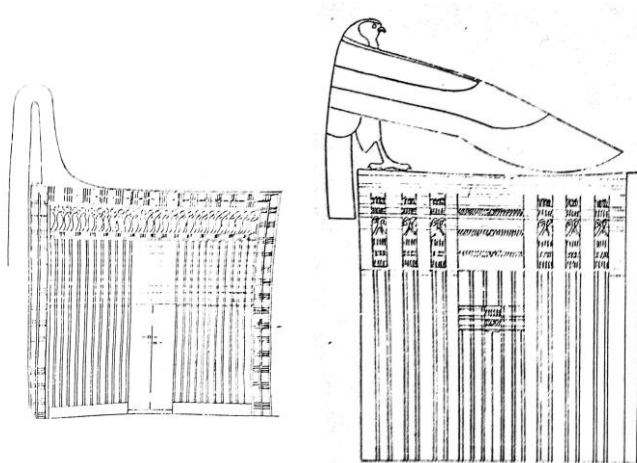
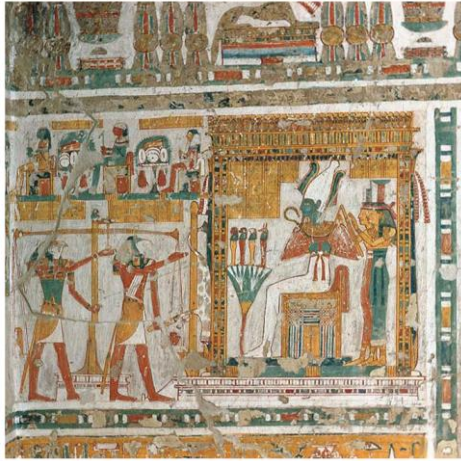


fig.2

A scene representingThe block throne srx and behind the scnd one the god Hr stands spread his wings

de Garis Davies, N., Burton, H. and Peet, T.E., 1941. *The tomb of the vizier Ramose*. Egypt Exploration Society,pl.29.



Pl.4

A scene representing The block throne srx tomb No.(178)nfr
rnpt

Hofmann, E., Heindl, G., Abd El-Raziq, M. and Seyfried, K.J.,
1995. *Das Grab des Neferrenpet gen. Kenro (TT 178)*. P. von
Zabern, taf. iv.



Pl.5, A scene representing The block throne srx tomb nfr srxrw

Feucht, E., Assmann, J., Hofmann, E., Heindl, G. and Assmann, A., 1985. *Das Grab des Nefersecheru (TT 296)*. P. von Zabern, taf. 6

From studying the models from those tombs, it is clear that two models of this type have appeared for thrones:

- short backrest
- A figure depicting animals and gods, spreading their wings to protect the one sitting on it

2- The Lion throne chair:

The oldest model of this type of a throne chair dates back to the Fourth Dynasty, where it appeared in the seated statues of King Khafre in the Valley Temple (Bissing 1923, vol. II: pl. 23) where the jamb bars of the chair were decorated with a lion's head on the front edge to the right and left of the seated person, so the legs of the chair were designed in the form of lion legs and settled on con shaped bases, and between each two legs the chair was decorated with a sign sma tAwy. (Baud 1935: pl. 8)

One of the most beautiful and luxurious pieces that have reached us of the same style for the throne is the throne of King Tutankhamun, and it is currently in the Egyptian Museum (JE 62028) and The oldest example of that throne model of King Tutankhamun is the throne chair of Queen Nit of the Sixth Dynasty, which represents an actual model for this type of thrones (Vandier 1952, vol. iv: p. 557) Therefore, we can say that the royal wife had the same status for the king and sat on the throne as well, despite the fact that she was not crowned as ruler of the country where she is a partner in power since the old kingdom. (Kuhlmann 1977: 65).

The Lion throne chair at scenes of the private tombs at Thebes:

This design spread on the walls of the private tombs at Thebes, Where the king here sits on it at many occasions it appeared on the walls of the tombs with lion heads with armrests panels depicting a scene representing the king in the form of the Sphinx treading the enemies of Egypt with his feet, Pair of these supports was found in the tomb of King Tuthmosis IV, which is currently in the Metropolitan Museum, it corresponds to those that appeared in the scenes (pl. 6). (Carter and Newberry 1904: pl. 6-7)

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Pl.6

King Tutmosis IV in the form of the Sphinx trampling the enemies of Egypt with his feet
armrest panel

Dorman, Peter F., Prudence Harper, and Holly Pittman 1987. *Egypt and the Ancient Near East. The Metropolitan Museum of Art*. New York: The Metropolitan Museum of Art, pp. 53-54.

The seat of the lion's throne was rarely represented by the heads of a lion, but the lion throne chair was the rule followed in its design is the heads of lions (Kuhlmann 1977:69), and it appeared on the walls of the tombs in the cemetery of Thebes tombs of: imn m HAt no (48) In that scene King Amenhotep III appears sitting on the throne with a triangular backrest and an armrest engraved with a scene representing the king in the form of the

Sphinx, In front of him is a text:  nTr nfr nb tAwy nb nXt (is) nbw nb mAat Ra di anx , The perfect God, master of the two lands, the possessor of power, who seizes the land nb mAat Ra to give life, the king appears as he tramples his feet on two enemies, one is a Nubian and the other is an Asian, behind the king stands the goddess MAat, spreading her wings to protect the king's name, in the form of a woman who wears the long woven robe and topped her the feather of MAat , between the lion's stand the sign of smATwy with a papyrus and a lotus in the middle is the trachea (pl.7) (Säve-Söderbergh and Davies 1957: pl. 30)





Pl.7

Scene from arm rest panel, Amenhotep III

Säve-Söderbergh, T., and Davies, N.D.G. , 1957. *Four eighteenth dynasty tombs imn m HAt Tomb no (48)*, p.361.

Tomb of xa m HAt no(57) at that tomb we have two scenes for this type of throne at first one we can see the king Amenhotep III seated on the lion throne with armrests panels decorated with scene represented The king in the form of a sphinx and tramples an Asian captive, next to him is the royal fan, and behind him appears the

goddess wADyt in the form of a serpent above the papyrus plant, and her head is topped by the crown of Lower Egypt and spreads her wings in a symbolic to protect the king.

In front of the goddess wADyt a text  wADyt nbt pt Hmt nTrw wADyt the lady of heaven, the wife of gods, in front of the king is a text  nTr nfr nb tAwy nb mAat Ra di anx ,pt pt(wb 1922, I :563) xAst nb , The perfect God, master of the two lands nb mAat Ra to give life, smite all foreign countries, between the lion's stand the sign of smATwy, Which is represented here by papyrus and lotus plants with two Asian and Nubian captives, both of whom were tied from the arms from back in the symbolism of the king's control over the foreign countries, the north and the south.(LD 1842,III:taf.76)

In the second scene from the same tomb, King Amenhotep III appears sitting on the lion throne chair with legs and lion heads, and on the armrest panels a scene representing the king in the form of a sphinx, and an Asian captive treads with his feet, Behind the king the goddess nxbt as a serpent above the lotus flowers, wearing the double crown and spreading her wings to protect the king, and next to the king appears the royal fan, the king wearing a headdress xAt. And between the legs of the lion the sign of smATwy appeared in the same form of the former chair from the previous scene (fig.3).(. (LD 1842,III:taf.72)



Fig.3

Lion throne chair, Scene from arm rest panel, Amenhotep III

scene on the southern side of the west wall of the first hall, Tomb of xa m HAt no(57)

Lepsius, R., 1897. *Denkmaeler aus Aegypten und Aethiopen nach den zeichnungen der von Seiner Majestaet dem koenige von Preussen Friedrich Wilhelm IV nach diesen laendern gesendeten und in den jahren 1842-1845 ausgefuehrten wissenschaftlichen expedition: text (Vol.3) taf.72.*

Tomb of HKA r nHH no (64)(Sakurai, Yoshimura and Kondo, eds.,1988:pl.33) (Tomb of Hr m Hb no.(78) It has a scene to the King Tuthmosis IV sitting on a throne without lion heads, but with lion legs, and it has a triangular backrest between the legs and the smAtwy sign of papyrus and lotus plants (fig.4)(Brack and Brack 1980:pl.7).

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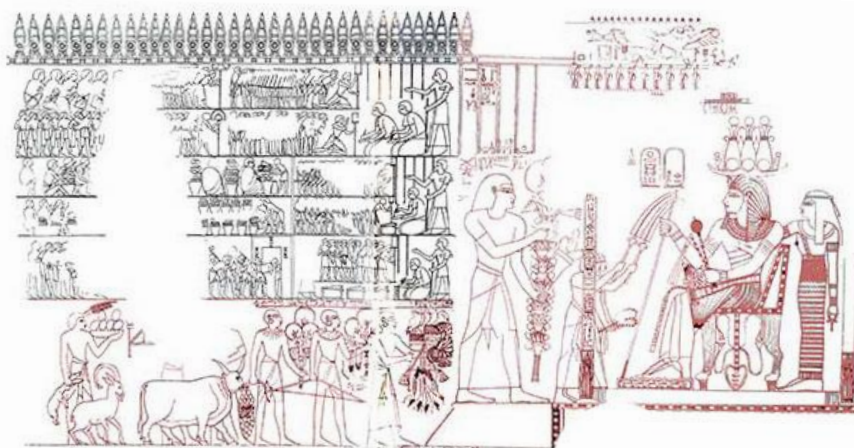


Fig.4

scene to the King Tuthmosis IV sitting on a throne without lion heads
South wing, West wall, Scene no 5 Tomb of Hr m Hb no.(78)

Brack, A. and Brack, A., 1980. *Das Grab des Haremheb: Theben Nr. 78. Zabern*, pl vii
Tomb of aA nn no (120) In this tomb a throne chair of King Amenhotep III is shown The same scene at the armrest panels as the chairs of the king of the previous scenes with a little difference where the king appears here wearing headdress nms and a sun disk above it, and on both sides a cobra (pl.8)(Brock1999:80)



Pl.8

Lion throne chair, Scene from arm rest panel, Amenhotep III

Tomb of aA nn no (120)

Brock, L.P., 1999. *Jewels in the Gebel: A Preliminary Report on the Tomb of Anen. Journal of the American Research Center in Egypt*, 36, pp.71-85.



By studying the scenes from these tombs, the lion throne chairs often appeared with scenes on the sides of the armrests panels, We often find the depicted scene of the king in the form of the Sphinx while he treads the enemies of Egypt with his feet, whether they are Nubians or Syrians, above the armrest of the throne, and a pair of armrests were found in the tomb of King Thutmose IV which shows that unlike the views from the outside, The inner space of the armrest was filled with religious scenes(Kuhlmann 1977:69).

The appearance of the lion's head as an ornament on the longitudinal rails of the throne seat was common in the thrones of kings and was rarely depicted in those of nobles and individuals (Vandier 1952,vol.iv:p.559).These chairs were distinguished by decoration with a lively ornament of the goddess Nxbt and WADt that represented the north and south of Egypt, These chairs were also distinguished for the appearance of a scene representing two captives, one Nubian and the other Asian, to signify the unification of the North and the South under the banner of the King(Kuhlmann 1977:70).The lion throne chairs were not limited to kings only, but the queens

also sat on it, This style appeared in all scenes with the lion's stands after the kings of the new kingdom retreated from the use of the bull's stands model, which has been widely used since the old kingdom, It was also common for the lion's head to appear as an ornament on the longitudinal bars of this style (Kuhlmann 1977:65).

Conclusion

With the importance of the throne chair for the ruler, it was necessary to provide all kinds of movable and portable thrones, and therefore the Egyptian ruler did not possess a basic throne assigned to him, but he used various types for thrones placed on bases, and the throne was like that in different shapes and models It was about a piece of furniture, not where the country was governed. The throne chair appeared in scenes and inscription from the beginnings of historical times, in which the king was depicted as a ruler. Those scenes began with two different styles of the chair, which changed and differed throughout history

First type of thrones chairs the block chair:

which appeared from the beginning of the Old Kingdom, The oldest scene representing the throne of the block dates back to the era of the Third Dynasty and it was made mostly of stone, from which different styles were designed, some of which are represented in the form of a Hwt ,or srX They were designed with straight backrests that varied in heights, although they were not provided with armrests, while their sides were decorated with prominent, recessed or hollow shapes representing the symbol of smA tAwy or in form of the goddess, and others were designed similar to the design formed on the sides of some coffins, which consists of a number of wooden panels and bars which vary in length and differ in their conditions. Those chairs were equipped with straight backrests or in the form of hawks, and the gods spread their wings forward to perform the function of reclining, this style continued to appear with a few exceptions until the end of the new kingdom.

This design spread on the walls of the private tombs at Thebes, Where the king here sits on it at many occasions, in contrast to what happened in the old kingdom, from the appearance of the king sitting on it while he was in the company of the gods or represented in their form, we find it here appearing and the king receiving the tribute, whether from the Nubians or the Syrians or during the appointment of senior officials and during the receipt of flower packages from the deceased and it used for both gods and royal, because the king is the heir of God on earth. It is clear that until the first half of the eighteenth dynasty, this style was not used by the ruling king, but was occupied by either a deceased king or a god, on the contrary this style was used during the reign of King Tutankhamun in the same traditional form that it appeared on since archaic period as a reaction to the Amarna revolution where interest began to return to the traditional religion and This style was used by nobles and public as well as by kings.

Second type of thrones chair The Lion throne chair:

The oldest model of this type of a throne chair dates back to the Fourth Dynasty, where it appeared in the seated statues of King Khafre in the Valley Temple. The legs of the chair were designed in the form of lion legs and settled on con shaped bases, and between each two legs, the chair was decorated with a sign smA tAwy. One of the most beautiful and luxurious pieces that have reached us of the same style for the throne is the throne of King Tutankhamun, and it is currently in the Egyptian Museum and The oldest example of that throne model of King Tutankhamun is the throne chair of Queen Nit of the Sixth Dynasty, which represents an actual model for this type of thrones. Therefore, we can say that the royal wife had the same status for the king and sat on the throne as well, despite the fact that she was not crowned as ruler of the country where she is a partner in power since the old kingdom.

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