

hoopoe in Ancient Egypt

Dr. Mofida elweshahy♦

Introduction

The unique geographical position of Egypt acting as a bridge between the continents is the reason of why so many migrating birds are concentrated and stopped over Egypt , Birds' bones were found at the site of Wadi Shoaath near Gebel el Silsila (17.000-12000BC.) in the site E.71 K.20,¹ birds form where known in slate palettes , on pottery² , ivory combs and pins³ and flint in the form of a bird or flying bird .⁴ The northern Delta' Lakes act as a major refuge for many species of bird from the 2nd Dynasty ,⁵ onwards.⁶ Several species of birds can be identified ,they were 73⁷,in Sir A. Gardiner' sign lists were 62 sixty- two standard hieroglyphics depicted birds and parts of birds , including the hoopoe .⁸

Hoopoe *upupa epopas* is a very cernmen resident breeding bird and passage- migrant , it found on farmland , fields and gardens , it

♦Suez Canal University Faculty of Tourism.

¹ Patrick . F. Haulihan , *The Animal World of The Pharaohs* (Cairo, 1996) , 134 ; P.Straub, “ Vogel”, LA VI (1986) , 1046 ; Springerlink- metapress.com . proceeding plant sciences vol.68 , (1969), Amatory of the feeding AppA- ratus of hoopoe ;

بياتركس ميدان ، رينيس ، عصور ما قبل التاريخ في مصر من المصريين الأوائل إلى الفراعنة الأوائل،ترجمة ماهر جويحاتي(القاهرة،٢٠٠١)ص ٨٣، ٨٤، ٨٥

² W. M. F. Petrie, Corpus of Prehistoric Pottery and Palettes , *BSAE* (London , 1921) , pl.LIIL , 20 ; J.Vandier , *Manuel d'Archeologie Egyptienne* , Le époques de formation (Paris , 1952) , 306 , 352 ; Petrie Corpus of Prehistoric Pottery , pl. XXXV- D. 50- 66 ;

بياتركس ميدان ، المرجع السابق ، ص ٢٤٩، ٢٠٦ ، جيفرى سبنسر ، مصر في فجر التاريخ ، مشرق الحضارة في وادي النيل ترجمة عكاشة الوالى ، مراجعة تحفة هندوسة (القاهرة، ١٩٩٩) ص ٤٨- ٥٠ ، على رضوان ، الخطوط العامة لعصور ما قبل التاريخ في مصر (القاهرة ، ١٩٩٤) لوحة ٣٣، ٢٤.

³ W.F.Petrie, J.Qwible , *Naqada and Ballas* ,(London , 1895) , pl.LXIII .

⁴ M.Elweshahy , Flint in The form of Animals in Prehistoric Egypt , Association of Arab Universities For Tourism and Hospitality , Ismailia , 20071 , p. 87 , figs. 32- 38 .



⁵ B.Bruun, *Common Birds of Egypt* (Cairo , 1985) , 2 , 20 .


⁶ B.Bruun , *Ibid* (1985) , 34 ; F.Houlihan , *Ibid* (1996) , 112- 139).

⁷ P.F.Haulihan , *Animal World* , p. 112 .

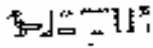
⁸ A.Gardiner , *Egyptian Grammer* (Oxford , 1973) , G.38 , 39 , 40 , 41 ; LD, III, 56-A .


raises its larg crest when excited and lives on insects and warms .⁹

Phonatic is *Db*  in , *Dbt*,¹⁰ it gives the meaning a

brick  in the pyramid Text 240 as follow : “ O you expectoration of a wall , you vont of a brick , what comes of your mouth is turned back against yourself “ .¹¹

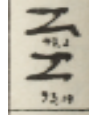
The Hoopoe sign gives also the meaning of *Dbt nt inb*



a birk in a wall,¹² staff , forming of the brick in *Dbt*  ¹³and

a shrine in *Dbt*  .¹⁴ Hoopoe appeared as a Hieratic sing in

ancient Egyptian papyri . It appeared in the papyri of EBers



¹⁵, Kahoun  ¹⁶,and Westcar  ,¹⁷ as the word *Dbt* . It

⁹ B.Bruun , Common Birds , p. 34 , (4 : 22) , pl. 10 ; Gardiner , *Egyptian Grammar* , p. 469 .

¹⁰ Wb , VI , 553 , 554 .

¹¹ R. O. Faulkner , *The Ancient Egyptian Pyramid Texts* (2007) , p. 37 , Utterance 241 , 246 .

¹² Wb , V , 554/4 .

¹³ Wb , V , 554/18 .



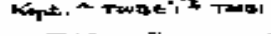
¹⁴ Wb , V , 554 , gr .

¹⁵ - W.Wreszinski , *The Text of Papyrus Ebers* (Leipzig , 1913) , 47 (246) , 93 (276) ;

حسن كمال ، الطب المصرى القديم (القاهرة ، ١٩٩٨) ، ص ٤٠٥ لوحة ٤٧ وصفة ٢٤٦ ، ص ٤٣٨ لوحة ٩٣ وصفة ٢٧٦ .

¹⁶ F. L. Griffith , *Hieratic papyri from Kahun & Gurab* , (1898) , (5- 11) , (23- 11) .

¹⁷ *Papyrus of Westcar* , 11 , 3 .

used also as a letter  Db¹⁸ or  ¹⁹ and appeared in Koptic TWBE- TWBI  ²⁰

Swamp hunts were first and foremost an highly valued by the mobility through all periods of Egyptian history , it consists of two elements- fish spearing and bird hunting with throwing stick .²¹ The king himself was the royal hunter to defeat his enemies (of Egypt and the underworld) . So every deceased person was now portrayed himself as a royal activities and to defend himself in the beyond against the dangers that threatened him in the under world . The scene magically was also the rebirth of the deceased, a social event and an erotic scene .²² The researcher suggests that the swamp hunts' scene represented the lake of bird and fish as seen in the coffin Text , spells 34 *ix di-i m33 r- i sxt Xrj 3pdw (3pdw-rmw)*: I will cause (you) to see for me (the king) the field of birds (birds and fish) .²³

In the Tombs of 6th Dynasties at Saqqara ,daily life scenes were represented and Tombs of the Nobles at Middle and Upper Egypt,²⁴ specially the swamp hunt scenes which depicted Hoopoe in ancient Egypt as seen in these documents .Hoopoe was kept for pleasure in ancient Egypt , several wall- appointed tombs dating from the early time of the 4th Dynasty , Children of both sexes regularly appear on tomb- chapel walls standing naked close to their

¹⁸ Valeurs phonetiques des signes Hieroglyphiques d' Epoque Greco- Romaine (Montpellier , 1988) , 343/ 1401 , p. 87 .

¹⁹ - Ibid , 845/1402 , p. 87 ; Wb , V , 561 .

²⁰ Wb , V , 553 .

²¹ W.Decker , *Sports and Games of Ancient Egypt* , translated by A.Guttman (1992) , p. 158 . (figs. 123, 126 ; LD III , 56- A .

²² W.Decker , *Sports and Games* , p. 159 , 160 .

²³ O.R ,Faulkner , *The Ancient Egyptian Coffin Texts* spell 34 ; De Buck , *The Egyptian Coffin Texts I* (1935) , 124 ; M.Elweshahy , *Lakes of Purification in Ancient Egyptian Afterlife* , مؤتمر الفيوم الخامس ، النيل ومصادر المياه في مصر عبر العصور (الفيوم ، ٢٠٠٥) ص ١٤٠ .

²⁴ Z- Hawas , *The Treasures of The Pyramids* (2010) , p. 286- 327 .

parents' side , they clutch a colorful pert Hoopoe ²⁵ appeared in the fish spearing (fishing) and the swamp hunt (fowling) , it was social event in which women and children' participated ²⁶ , as seen in these figures :

I- Hoopoe in The Old Kingdom :

Doc.1: The Mastaba of Queen Mersy- Ankh III.(G. 7530,7540) 4th Dyn.The scene depicted , the king's beloved wife Mersy- Ankh III is standing with her mother queen Hetphers II and in front of her feet a marked boy is walking to the left with face turn right , he wears a side- lock.In the right hand he grasps a hoopoe by its wings over his head his name is written“ Khenterka “*xnt- r- k3*(fig .1) .²⁷

Doc.2 : The Mastaba of Queen Mersy- Ankh III- Giba- 4th Dyn . The scene depicted the prince *Neb- m- akht* as a man walking to the left , behind him three children all facing left nom inscribed , in the center is a naked girl carrying a hoopoe held by the wings in her right hand (fig . 2) .²⁸

Doc.3 : The Temple of king Weserkaf at Saqqara . 5th Dyn. Cairo Museum- limestone . A scene from court the funerary temple of king Weserkaf at Saqqara was depicted in a fine relief's of the spearing fish and hunting of birds with throwing- stick in a papyrus marsh , it is full of beautifully drown birds among them was a hoopoe standing on a papyrus facing left . (fig.3) .²⁹

Doc. 4 : The Temple of king Weserkaf at Saqqara 5th Dyn. , Cairo Museum . The limestone scene represented the life of the king

²⁵ D. Walfgang , Sports and Games , p. 160 .

²⁶ Holihan , *The Animal World* , p. 112 ; E. Feucht , “Kind “ , *LA III* (1980) , 427 ;

روزا ليندم و جاك .ج.ياس ، الطفل المصري القديم ، ترجمة أحمد زهير أمين ، (القاهرة ، ١٩٩٧) ، ص ٤٥ ، شكل رقم ٨ .

²⁷ A.Hassan,*The Queens of The Fourth Dynasty*(Cairo,1997),p. 20 ; D.Dunhan , W. K. Simpson , *The Mastaba of Queen Mery- Aankh III* (Buston , 1974) , pl. VII , p. 14 (main roon- w.w) .

²⁸ Ibid , pl. VII , p.14 , fig . 7.

²⁹ .S.Smith , *The Art and Architecture of Ancient Egypt* (1990), fig . 119 , p. 127 ; Z.Hawas , *The Treasures of The Pyramids* (Cairo , 2010) , p. 237 ; J.P.Corteggiani , *Egyptian Museum* (1987) , No. 19 , p. 50 ; M.Saleh , H.Sourouzian , *The Egyptian Museum* (Cairo , 1987) , No. 36 .

Weserkaf as a private man , it depicted a net which had been thrown over one of the trees to catch small birds , other birds hover in the air above the trees , the Hoopoe is one of them (fig. 4) .³⁰

Doc. 5 : The Tomb- chapel of Niankhknum and Khnumhotep at Saqqara 5th Dyn. . The lowing scene of this Tomb-chapel, depicted the deceased with his beloved wife Khentkaws , hunt in the swamp which filled birds , he took the roll of the king in afterlife . The grave her as a site of eternal life , every deceased person was now allowed to portray himself at the royal activities , here the deceased folds a hoopoe and another small bird in his right hand , while the text above him gives the hoopoe as a determinative for word *3bdw* (bird) , its reads : *bHs 3bd m pHw nHt* :“ throw stick.... the bird ... in the marsh- land of the Delta . and there is a Hoopoe hover his wings on the the papyri swamp (fig.5) ³¹.

Doc .6 : The Tomb- chapel of Niankhknum and Khnumhotep at Saqqara 5th Dyn. . The fishing scene of the Tomb- chapel depicted the Hoopoe hovers on the swamp and also another Hoopoe stands on the papyrus (fig.6) .³²

Doc.7 : The Mastaba of Ptahhotep at Saqqara 5th Dyn. . In the fishing scene , the deceased Akht-Hotep with his elder son Ptah-hotep were watching the products of fields and the fishing , the boy was represented stand facing left and holding a Hoopoe by wings (fig.7) .³³

Doc. 8 : The Mastaba of Ptahhotep at Saqqara , 5th Dyn. . Scene from this Mastaba represented two Hoopoes hover above the papyri on the swamp . (fig.8) .³⁴

Doc .9 : The Tomb of Neferseshame and Seankhuto at Saqqara 6th Dyn. . The scene of the tomb represented the tomb owner

³⁰ Smith , *Art and Architecture* , p. 127 , 128 , fig . 120 ; LD, II .55 .

³¹ A. M. Moussa , H. Altenmiller , *Das Grab des Nianch Chnum und Chnumhotep* (Mainz , 1977) , Abb.6 , SZ.4. (302) .

³² Maussa , Altenmuller , *Nianchchnum* , Abb.5 , SZ.4. (301) .

³³ N.de G.Davies , *The Mastaba of Ptahhotep and Akhethotep at Saqqara* ,Part II (London , 1901) , pl.III

³⁴ Davies , *Ptahhotep* , Part II , pl. IV .

participating in fishing and fowling with good ability of sculptor and much more of the painter . In the center of the scene is a papyrus thicket , two rows of birds , the first one of the upper row is a hoopoe and the 3rd and last one in the 2nd row are hoopoes , the text reads :*xns Ssw pHw* “ fare throw marshland (fig.9) .³⁵

Doc . 10 : A fishing scene from the tomb of Seankhuptah room I-east wall shows the hoopoe nests on the papyrus , it protects its baby or eggs . (fig . 10 , 11) .³⁶

Doc . 11 : A scene from the Mastaba of Nikauisesi , 6th Dyn . represented fowling birds . It takes places in a papyrus thicket . The top of the thick ends in three rows of above which birds are flying , a Hoopoe was identified with his beautiful color , it is the 2nd one left (fig . 12) .³⁷

Doc . 12 : A scene from the Tomb of Hesi , Saqqara 6th Dyn . represented a Hoopoe hovers over the papyrus thickets among the flying birds in the fishing scene , and another hoopoe fly's near the bird nests (fig . 13) .³⁸

Doc . 13 : A scene from the tomb of Hesi depicted the fowling scene , the tomb owner is inside his boat with his families (his beloved wife and the eldest son) , the Hoopoe flys over the thick papyrus (fig . 14) .³⁹

Doc . 14 : A scene from the Tomb of Hesi depicted his children in the second row , it presented different birds , the first one is a son called Khwy holds a hoopoe by the wings with his right hand and at the last is a girl holds also a hoopoe by the wings (fig. 15) .⁴⁰

³⁵ N.Kanawati ; M.Abder- Raziq , *The Teti Cemetery at Saqqara* , Titi cemi Vol. II (UK,1998) , pl.35 , 59 , pl.69 , p. 59 , 60 ; firth- Gunn , *Rue de Tombeaux* , , p. 15 , 16 .

³⁶ Kanawati , *Tomb of (Neferseshmre and Seankhuptah)* , pl . 76 , 69 .

³⁷ N. Kanawati , M . Abder Raziq , *The Teti Cemetery at Saqqara* , *The Tomb of Nikauisesi* , Vol . VI (2000) , p.17 , pl. 50 (room I) .

³⁸ N.Kanawati , M.Abder Raziq , *The Teti Cemetery* , The Tomb of Hesi , Vol V (1999) pl.18 .

³⁹ Ibid , pl. 54 .

⁴⁰ Ibid , pl. 15 , 53 .

Doc . 15 : A destroyed fowling scene from the Tomb of Hesi depicted the tomb owner holds three birds in the middle of them is a hoopoe , also the children holds hoopoes (fig . 16- a) .⁴¹

Doc . 16 : A scene from the Tomb of Hesi , depicts the netting of birds , one hoopoe appeared in presumably a sycamore fig tree (fig . 16- b) .⁴²

Doc . 17 : A scene from the Tomb No G. 6000 *imy-r* 6th Dyn. depicted the triangular net has been outstretched from the crown of first tree which the birds preferred to perch on trees among them is a hoopoe .⁴³

Doc . 18 : A harpooning hippopotamus scene from the tomb of Merruka Saqqara 6th Dyn . depicted the Hoopoe nesting and protecting its baby or eggs (fig . 17) .⁴⁴

Doc . 19 : A scene from the Tomb Chapel of Wattghthr the wife of Merruka and the daughter of king Teti represented her stands facing left wears a tight dress . In front of her stands her son , shown as naked child with a plait of hair , he holds a hoopoe in one hand and lotus flower in the other . The text above him reads *s3.s smsw mry.s mry- Teti- rn nfr mry* “ her eldest son , beloved of here , Meryteti , his beautiful name Mery (fig. 18).⁴⁵

Doc . 20: A scene from the Tomb–chapel of the wife of Merruka depicted her son Mryteti holds the stem of the lotus flower and also holds a hoopoe by the wings (fig.19)⁴⁶

Doc . 21 : A scene from the tomb of Queen Idout wife of Pepi I from Saqqara 6th Dyn. depicted her standing on a boot in front of a

⁴¹ Ibid , pl . 12 , 54 .

⁴²Ibid , pl . 56 .

⁴³ Kent . R .Week , *The Cemetery of The Mastaba*, G. 6000 (Bosten ,1994), pl .48 = LD , II,53 .

⁴⁴ J. Vandier , *Manuel d' Archeologie Egyptienne* , Tom IV , Basreliefs et peintures (Paris , 1964) , fig . 434= Duell , Mrruka I , pl . 9 , 15 , 17 = E.Strowhal , *life of Ancient Egypt* (1996) , p. 120 , No. 125 .

⁴⁵ N.Kanawati , M.Abder- Razig , *Merruka and his Family* , *The Tomb of Waatetkhethar* Part II (2008) , p. 19 , pl. 3-4 , 556 , 59 .

⁴⁶ Ibid , pl.62 , p. 27 .

block of birds in papyrus clump of the swamp scene , a hoopoe hovers and turns towards the rows with his curved beak (fig . 20) .⁴⁷

Doc . 22 : A fishing scene of the Tomb of Pepiankh from Meir 6th Dyn. depicted the tomb owner and his family spearing the large fish , the scene also represented important pictures from the hoopoe's life , the 1st a hoopoe fly's owner the swamp, the 2nd another hoopoe protected its babies and the 3rd one stands on his nest . (fig . 21) .⁴⁸

Doc . 23 : A fowling scene from the Tomb of Pepiankh at Meir depicted the tomb owner and his family , enjoyed fowling as a sport using a boomerang while the Hoopoe protected its nest and babies from a mangos , trying to pit him by its beek and another hoopoe is flying (fig . 22) .⁴⁹

Doc . 24 : A scene from the tomb of Pepiankh at Meir depicted a hoopoe hovers with his wings over a papyrus thickets (fig . 23) .⁵⁰

Doc . 25 : A scene of fishing and fowling from the tomb of Neferirtenef- Giza 6th Dyn. represented the tomb owner and his family on a boat under his open legs his son stands, holds a hoopoe by the wings with his left hand (fig . 24) .⁵¹

Doc . 26 : A scene from the Mastaba of Kaemankh at Giza a 6th Dyn . Old Kingdom , represented him and his families in the spearing fish act . The tomb owner stands on a boat and in front of him his son Wrkhw who holds a hoopoe by his wings . (fig . 25) .⁵²

Doc . 27 : A scene from the tomb of Knounes at Zawit el Meitin , represented the tomb owner stands on a boat , uses his boomeranged to hunt the birds , which run over the papyrus thickets

⁴⁷ M . Macramallah , Le Mastaba d' Idout a Saqqara (1935) , pl . VII ; J.Vandier , *Manuel IV* , fig . 154 .

⁴⁸ N .Kanawati , *The Tomb and its significance in Ancient Egypt* (Cairo , 1999), p. 119,fig .30 .

⁴⁹ Ibid , p. 119 , fig . 32 ; J.Vandier *Manuel IV* , fig . 155 .

⁵⁰ J.Vandier , *Manuel IV* , fig . 419- XII .

⁵¹ J.Vandier , *Manuel IV* , fig . 399- I , Van de Walle , *The Tomb of Neferirtenef* , pl . 9 .

⁵² J.Vandier , *Manuel IV* , fig . 407/ XXV .

in the swamp , also a hoopoe was represented hovered with its wings (fig . 26) .⁵³

Doc .28: A scene from the tomb of Akhet- khper- hr.n from Saqqara6th Dyn. depicted the netting of birds . A Hoopoe can be seen standing on a tree- branch (fig .27) .⁵⁴

II- Hoopoe in the Middle Kingdom

Doc . 29 : A scene from the tomb- chapel of Khnum- Hotep at Beni Hassan – Tomb. No.3 12th Dyn. depicted the bird- trapping scenes . Beside the fowling and spearing fish in the Marshes , the birds perched and fluted on a acacia tree , also a hoopoe can be seen standing in the lower branch of the tree .(fig .28) .⁵⁵

Doc . 30:A fowling and spearing fish scenes from the tomb of Sinbi from Meir 12th Dyn. represented the tomb owner standing which his wife on a boat using the boomerang to catch birds.A hoopoe was depicted in front of him on a papyrus swamp.(fig . 29) .⁵⁶

III- Hoopoe in the New kingdom :

Examples of fishing and fowling scenes continued into the New Kingdom as an evidence from Theban Tomb , it shows the hoopoes in the swamp.⁵⁷

Doc . 31 : A scene from the tomb of Intef TT 155 . 18th Dyn. , shows the tomb owner throw stick to catch the birds , hoopoe can be seen flying over the swamp (fig . 30) , and another hoopoe flied over the thickets in the scene of hunting a hippopotami (fig . 31) .⁵⁸

Doc . 32 : Another scene from the tomb of Intef TT.155 , represented the papyrus thicket the hoopoe appeared with his

⁵³ J.Vandier , *Manuel IV* , fig . 408/ XXX .

⁵⁴ M . E . MATBE , NCTOPN- R NCKYCCTBA , PEBHEFO Boctoka , Tom I (1941) , fig . 20 , p. 50 .

⁵⁵ P.E.Newberry , *Beni Hassan* , I , (1889) , pls. XXXII- XXXIV ; W.S.Smith , *The Art and Architecture of Ancient Egypt* (1990) , p. 201 , fig . 198 .

⁵⁶ J.Vandier , *Manuel IV* , fig . 227 ; A.Blackman , *Meir I* , pl. II ; II , pl. XV-II ; Smith , *Art and Architecture* (1990) , p. 203 , fig . 190 .

⁵⁷ S.Smith , *Ibid* , p. 285 ; E . Strouhal , *Life of the Ancient Egypt* (1996), 18/ No.113,166/ No . 183 ; D.J.Brewer , R.F.Friedman , *Fish and Fishing in Ancient Egypt* (1989) , p. 30 , fig . 2.15 .

⁵⁸ J.Vandier , *Manuel IV* , fig . 430/ XXII .

beautiful coolers hovered with his wigs , its tail was depicted different from the old and the middle kingdoms . (fig . 32) .⁵⁹

Doc.33:A scene from the tomb of Dhwtj-ms TT.32,18th Dyn.,represented the tomb owner with his family threw the Boomeranged in the fowling scene.A hoopoe stands on a papyrus in pace(fig . 33).⁶⁰

Doc . 34 : A Scene from the tomb of Nefer- Hotep TT. 49 18th Dyn. , represented the tomb owner standing on a boat in fowling scene , a hoopoe appears flying above the papyrus clumps (fig . 34) .⁶¹ This scene Now is in the Louver Museum . (fig . 35) .⁶²

Doc . 35 : A Scene from the Louvre Museum stela c. 18 , represented the spearing fish and fowling scenes , also the hoopoe fly's on the papyri swamp (fig . 36) .⁶³

IV- The Hoopoe in the Late and Greco-Roman Periods:

The scenes of fowling and spearing fish continues in These Periods but the hoopoe disappeared from that scenes ,⁶⁴ because of the funerary ideas which give the scenes its religious targets . There is an important seen in the Greco- Roman period depicted the personification of the Egyptian territories which was associated with the goddess Sekht , where the emblem of the Nome it refers to the Hierographic sign d.was represented with a hoopoe perched on his nest (fig . 37) .⁶⁵

V- Conclusion :

In a country which literally lived on the banks of the river with its aquatic life extended the marshlands in the north, the hoopoe was represented in the Old and Middle Tombs . In the New

⁵⁹ L.Manniche , The Tombs of the Nobles at Luxor (1989) , 36 , fig . 3 .

⁶⁰ J.Vandier , *Manuel IV* , fig . 426/ XV .

⁶¹ J.Vandier , *Manuel IV* , fig . 429/ XXI .

⁶² J.Vandier , *Les Antiquities Egyptienne au Musee du Louvre* (1973) , pl.XVIII , p. 134 ; Patrik , F.Houlihan , *Animal World* , fig . 95 .

⁶³ J.Vandier , *Manuel IV* , fig . 420 , p. 790 .

⁶⁴ The Bulletin of the Cleveland Museum of Art , Vol. LII (No.8),October (1956),p.104, fig . 3 .

⁶⁵ E.Drioton , G.Posener , J.Vandier , *Tod I, Les Inscription du Temple ptolemaique et Romain , la sall hypostyle Texts No.1- 172* , (Le Cairo , IFAO , 1980) , 108 .

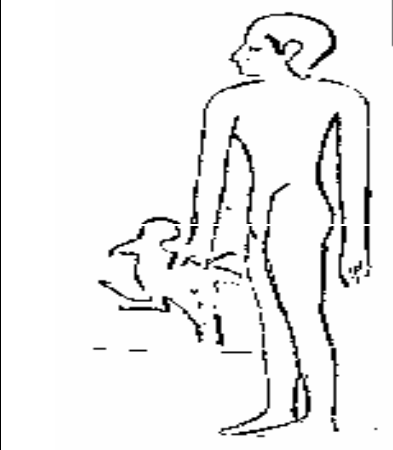



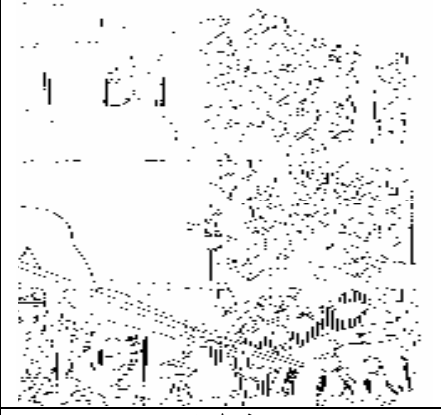
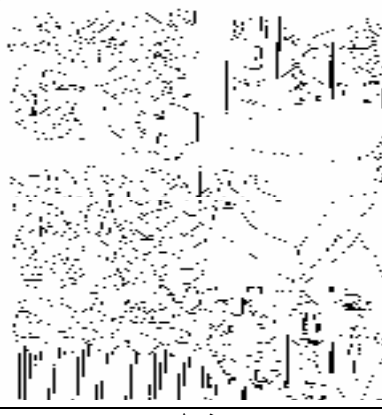
Kingdom the hoopoe is disappeared from many scenes of fishing and fowling that because of the Nobles had practiced their act of fishing and fowling in the Fayoum distract , not the marshland of the North⁶⁶ . It was many at Saqqara Tombs (fig . 1-20 , 27) , also depicted little on Giza (figs . 24 , 25) , Meir (figs . 21- 23 , 29) , Zawit el Maition (fig . 26) , Beni Hassan (fig . 28) and Thebes in figs (30- 36) .

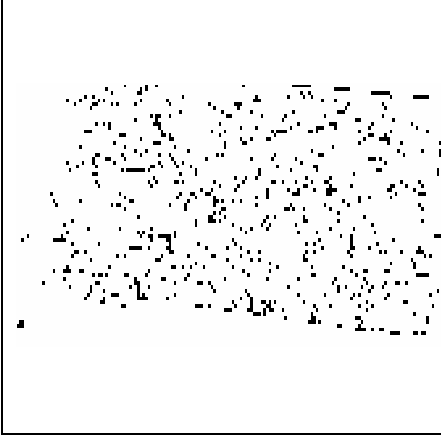


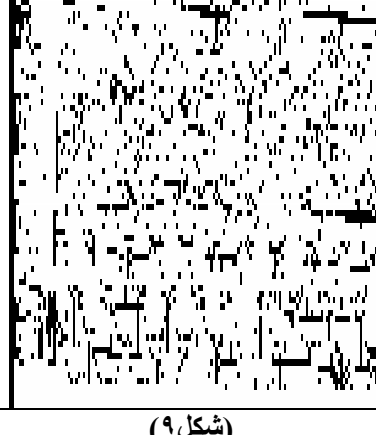
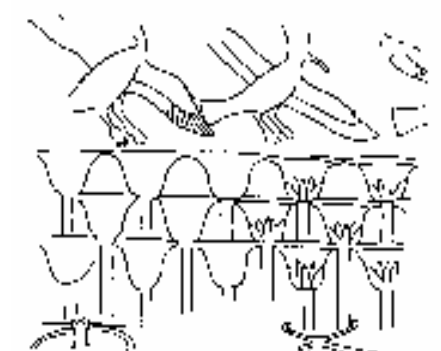

Children of both sexes preferred to clutch a colorful pert Hoopoe as seen in (figs . 1, 2 , 7 , 15 , 18 , 19) and in the hand of tomb owner (16- a , 5) .The scenes also depicted the hoopoe stands on a papyrus in figs . 6 , 3 , 39 , 34 . , the hoopoe fly's in (figs . 3 , 5 , 6 , 8 , 9 , 12 , 13 , 14 ,20 , 23 , 25 , 26 , 30, 31 , 32) , the hoopoe perched on his nest in (figs . 3 , 11 , 17 and the hoopoe defended his eggs in (fig . 22) , also the hoopoe stands on the acacias tree in (figs . 4 , 27 , 28) .

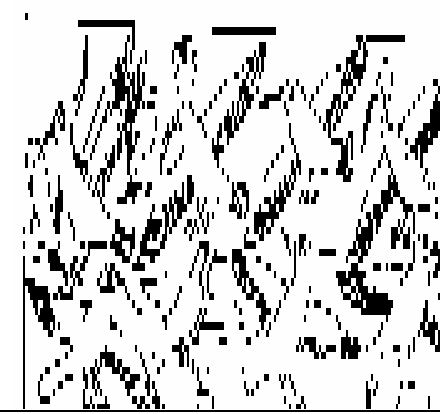
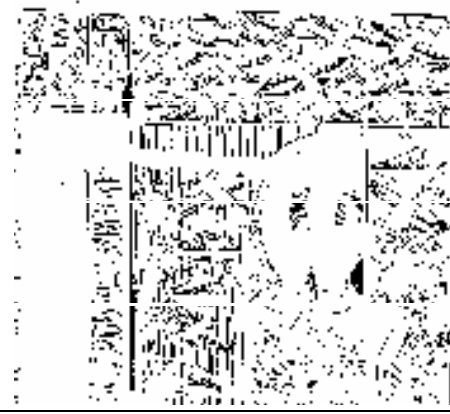




The artist painted the hoopoe with his natural color as seen trace pale red on body , white , yellow and black tail detail .⁶⁷

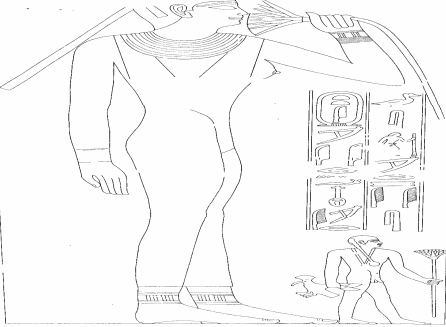

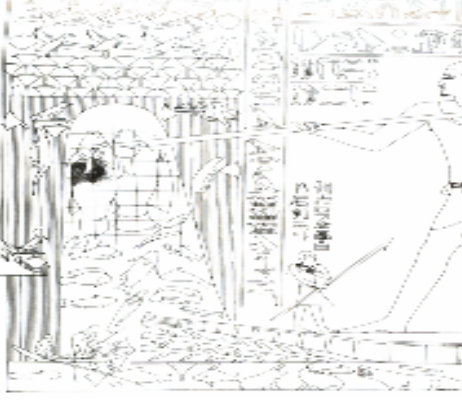

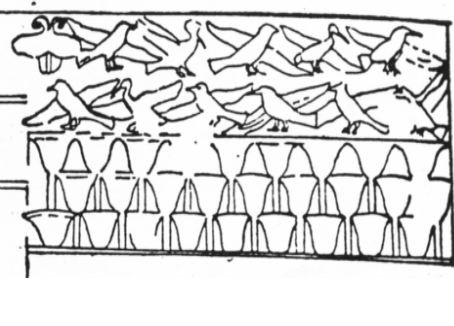

⁶⁶ W.Deker , *Sports and Games* , (1992) , p. 160 .

⁶⁷ Kanawati , *The Tomb of Neferseshemre* , p . 66 .







| | |
|---|--|
|  |  |
| (شكل ٢) مرسى عنخ الثالثة/ جيزة | (شكل ١) مرسى عنخ الثالثة/ جيزة |
|  |  |
| (شكل ٤) أوسر كاف/ سقارة | (شكل ٣) أوسر كاف/ سقارة |
|  |  |
| (شكل ٦) نى عنخ خنوم/ سقارة | (شكل ٥) نى عنخ خنوم/ سقارة |

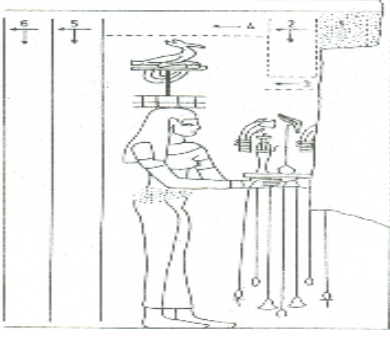

| | |
|---|--|
|  |  |
| (شكل ٨) بتاح حنّاب/ سقارة | (شكل ٧) بتاح حنّاب/ سقارة |
|  |  |
| (شكل ١٠) نفر سشم رع/ سقارة | (شكل ٩) نفر سشم رع/ سقارة |
|  |  |
| (شكل ١٢) ني كاو إيسس/ سقارة | (شكل ١١) نفر سشم رع/ سقارة |

| | |
|---|--|
|  |  |
| (شكل ١٤) حسي / سفارة | (شكل ١٣) حسي / سفارة |
|  |  |
| (شكل ١٦- أ) حسي / سفارة | (شكل ١٥) حسي / سفارة |
|  |  |
| (شكل ١٧) مروكا / سفارة | (شكل ١٦- ب) مقبرة حسي / سفارة |

| | |
|---|--|
|  |  |
| <p>(شكل ١٩) زوجة مروكا</p> | <p>(شكل ١٨) زوجة مروكا/ سقارة</p> |
|  |  |
| <p>(شكل ٢١) بيبي عنخ/ مير</p> | <p>(شكل ٢٠) مقبرة ايدوت/ سقارة</p> |
|  |  |
| <p>(شكل ٢٣) بيبي عنخ/ مير</p> | <p>(شكل ٢٢) بيبي عنخ/ مير</p> |

| | |
|---|---|
| | |
| <p>(شكل ٢٥) كا ام عنخ/ جيزة</p> | <p>(شكل ٢٤) نفر ارت ان- افا/ جيزة</p> |
| | |
| <p>(شكل ٢٧) نهاية دولة قديمة/ سقارة</p> | <p>(شكل ٢٦) قس ون إس/ سقارة</p> |
| | |
| <p>(شكل ٢٩) سينبى/ مير</p> | <p>(شكل ٢٨) مقبرة خنوم حتب/ بنى حسن</p> |

| | |
|---|--|
|  |  |
| <p>(شكل ٣١) انتف / ١٥٥ طيبة</p> | <p>(شكل ٣٠) انتف / طيبة</p> |
|  |  |
| <p>(شكل ٣٣) تحتمس / طيبة</p> | <p>(شكل ٣٢) مقبرة انتف / طيبة</p> |
|  |  |
| <p>(شكل ٣٥) نفر حتب / طيبة</p> | <p>(شكل ٣٤) نفر حتب رقم ٤٩ / طيبة</p> |

| | |
|---|--|
|  |  |
| <p>(شكل ٣٧) مقاطعة الطود/ طود</p> | <p>(شكل ٣٦) لوحة اللوفر/ طيبة</p> |

Reference :

- ¹ - Patrick . F. Haulihan , *The Animal World of The Pharaohs* (Cairo, 1996) , 134 ; P.Straub, “ Vogel” , LA VI (1986) , 1046 ; Springerlink-metapress.com . proceeding plant sciences vol.68 , (1969), Amatory of the feeding AppA- ratus of hoopoe ;
بياتركس ميدان ، رينيس ، عصور ما قبل التاريخ في مصر من المصريين الأوائل إلى
الفراعة الأوائل ، ترجمة ماهر جويحاتي (القاهرة، ٢٠٠١) ص ٨٣، ٨٤، ٨٥ .
- ^٢ - W. M. F. Petrie, *Corpus of Prehistoric Pottery and Palettes* , *BSAE* (London , 1921) , pl.LIIL , 20 ; J.Vandier , *Manuel d'Archeologie Egyptienne* , Le époques de formation (Paris , 1952) , 306 , 352 ; Petrie *Corpus of Prehistoric Pottery* , pl. XXXV- D. 50- 66 ;
بياتركس ميدان ، المرجع السابق ، ص ٢٤٩، ٢٠٦ ، جيفرى سينسر ، مصر في فجر
التاريخ ، مشرق الحضارة في وادي النيل ترجمة عكاشة الوالى ، مراجعة تحفة حدنوسة
(القاهرة، ١٩٩٩) ص ٤٨ - ٥٠ ، على رضوان ، الخطوط العامة لعصور ما قبل التاريخ
في مصر (القاهرة، ١٩٩٤) لوحة ٣٣، ٢٤ .
- ³ - W.F.Petrie , J.Qwible , *Naqada and Ballas* ,(London , 1895) , pl.LXIII .
- ⁴ - M.Elweshahy , *Flint in The form of Animals in Prehistoric Egypt* , Association of Arab Universities For Tourism and Hospitality , Ismailia , 20071 , p. 87 , figs. 32- 38 .
- ⁵ - B.Bruun, *Common Birds of Egypt* (Cairo , 1985) , 2 , 20 .
- ⁶ - B.Bruun , *Ibid* (1985) , 34 ; F.Houlihan , *Ibid* (1996) , 112- 139) .
- ⁷ - P.F.Haulihan , *Animal World* , p. 112 .
- ⁸ - A.Gardiner , *Egyptian Grammer* (Oxford , 1973) , G.38 , 39 , 40 , 41 ; LD, III, 56-A .
- ⁹ - B.Bruun , *Common Birds* , p. 34 , (4 : 22) , pl. 10 ; Gardiner , *Egyptian Grammar* , p. 469 .
- ¹⁰ - Wb , VI , 553 , 554 .
- ¹¹ - R. O. Faulkner , *The Ancient Egyptian Pyramid Texts* (2007) , p. 37 , Utterance 241 , 246 .
- ¹² - Wb, V, 554/4 .
- ¹³ - Wb, V, 554/18 .
- ¹⁴ - Wb , V, 554 , gr .
- ¹⁵ - W.Wreszinski, *The Text of Papyrus Ebers*(Leipzig,1913),47(246),93 (276) ;

- حسن كمال ، الطب المصرى القديم (القاهرة ، ١٩٩٨) ، ص ٤٠٥ لوحة ٤٧ وصفة ٢٤٦ ، ص ٤٣٨ لوحة ٩٣ وصفة ٢٧٦ .
- ¹⁶- F. L.Griffith , Hieratic papyri from Kahun & Gurab,(1898),(5-11),(23- 11) .
- ¹⁷- Papyrus of Westcar , 11 , 3 .
- ¹⁸-Valeurs phonetiques des signes Hieroglyphiques d' Epoque Greco-Romaine (Montpellier , 1988) , 343/ 1401 , p. 87 .
- ¹⁹- Ibid , 845/1402 , p. 87 ; Wb , V , 561 .
- ²⁰- Wb , V , 553 .
- ²¹- W.Decker , *Sports and Games of Ancient Egypt* , translated by A.Guttman (1992) , p. 158 . (figs. 123, 126 ; LD III , 56- A .
- ²²- W.Decker , *Sports and Games* , p. 159 , 160 .
- ²³- O.R ,Faulkner , The Ancient Egyptian Coffin Texts spell 34 ; De Buck , The Egyptian Coffin Texts I (1935) , 124 ; M.Elweshahy , Lakes of Purification in Ancient Egyptian Afterlife , النيل ، الفيوم الخامس ، مؤتمر الفيوم الخامس ، النيل ، ومصادر المياه فى مصر عبر العصور (الفيوم ، ٢٠٠٥) ص ١٤٠ .
- ²⁴- Z- Hawas , *The Treasures of The Pyramids* (2010) , p. 286- 327 .
- ²⁵- D. Walfgang , *Sports and Games* , p. 160 .
- ²⁶-Holihan,*The Animal World*, p.112; E. Feucht , “Kind “ , LA III (1980) , 427 ; روزا ليندم وجاك.ج.ياس ، الطفل المصرى القديم ، ترجمة أحمد زهير أمين ، (القاهرة ، ١٩٩٧) ، ص ٤٥ ، شكل رقم ٨ .
- ²⁷- A. Hassan , *The Queens of The Fourth Dynasty* (Cairo , 1997) , p. 20 ; D.Dunhan , W. K. Simpson , *The Mastaba of Queen Merey- Aankh III* (Buston , 1974) , pl. VII , p. 14 (main roon- w.w) .
- ²⁸- Ibid , pl. VII , p.14 , fig . 7.
- ²⁹- W.S.Smith , *The Art and Archtecture of Ancient Egypt* (1990) , fig . 119 , p. 127 ; Z.Hawas , *The Treasures of The Pyramids* (Cairo , 2010) , p. 237 ; J.P.Corteggiani , *Egyptian Museum* (1987) , No. 19 , p. 50 ; M.Saleh , H.Sourouzian , *The Egyptian Museum* (Cairo , 1987) , No. 36 .
- ³⁰- Smith , *Art and Architecture* , p. 127 , 128 , fig . 120 ; LD, II .55 .
- ³¹- A. M. Moussa , H. Altenmiller , *Das Grab des Nianch Chnum und Chnumhotep* (Mainz , 1977) , Abb.6 , SZ.4. (302) .
- ³²- Maussa , Altenmuller , *Nianchchnum* , Abb.5 , SZ.4. (301) .
- ³³- N.de G.Davies , *The Mastaba of Ptahhotep and Akhethotep at Saqqara* ,Part II (London , 1901) , pl.III

- ³⁴ - Davies , *Ptahhotep* , Part II , pl. IV .
- ³⁵ - N.Kanawati ; M.Abder- Raziq , *The Teti Cemetery at Saqqara* , Titi cemi Vol. II (UK,1998) , pl.35 , 59 , pl.69 , p. 59 , 60 ; firth- Gunn , *Rue de Tombeaux* , , p. 15 , 16 .
- ³⁶ - Kanawati , *Tomb of (Neferseshmre and Seankhuiptah)* , pl . 76 , 69 .
- ³⁷ - N. Kanawati , M . Abder Raziq , *The Teti Cemetery at Saqqara* , *The Tomb of Nikauisesi* , Vol . VI (2000) , p.17 , pl. 50 (room I) .
- ³⁸ - N.Kanawati , M.Abder Raziq , *The Teti Cemetery* , The Tomb of Hesi , Vol V (1999) pl.18 .
- ³⁹ - Ibid , pl. 54 .
- ⁴⁰ - Ibid , pl. 15 , 53 .
- ⁴¹ - Ibid , pl . 12 , 54 .
- ⁴² - Ibid , pl . 56 .
- ⁴³ - Kent . R . Week , *The Cemetery of The Mastaba* , G . 6000 (Bosten ,1994) , pl . 48 = LD , II , 53 .
- ⁴⁴ - J. Vandier , *Manuel d' Archeologie Egyptienne* , Tom IV , Basreliefs et peintures (Paris , 1964) , fig . 434= Duell , Mrruka I , pl . 9 , 15 , 17 = E.Strowhal , *life of Ancient Egypt* (1996) , p. 120 , No. 125 .
- ⁴⁵ - N.Kanawati , M.Abder- Raziq , *Merruka and his Family* , *The Tomb of Waatetkhethar* Part II (2008) , p. 19 , pl. 3-4 , 556 , 59 .
- ⁴⁶ - Ibid , pl.62 , p. 27 .
- ⁴⁷ - M . Macramallah , *Le Mastaba d' Idout a Saqqara* (1935) , pl . VII ; J.Vandier , *Manuel IV* , fig . 154 .
- ⁴⁸ - N .Kanawati , *The Tomb and its significance in Ancient Egypt* (Cairo , 1999) , p. 119 , fig . 30 .
- ⁴⁹ - Ibid , p. 119 , fig . 32 ; J.Vandier *Manuel IV* , fig . 155 .
- ⁵⁰ - J.Vandier , *Manuel IV* , fig . 419- XII .
- ⁵¹ - J.Vandier , *Manuel IV* , fig . 399- I , Van de Walle , *The Tomb of Neferirtenef* , pl . 9 .
- ⁵² - J.Vandier , *Manuel IV* , fig . 407/ XXV .
- ⁵³ - J.Vandier , *Manuel IV* , fig . 408/ XXX .
- ⁵⁴ - M . E . MATBE , NCTOPN- R NCKYCCTBA , PEBHEFO Boctoka , Tom I (1941) , fig . 20 , p. 50 .
- ⁵⁵ - P.E.Newberry , *Beni Hassan* , I , (1889) , pls. XXXII- XXXIV ; W.S.Smith , *The Art and Architecture of Ancient Egypt* (1990) , p. 201 , fig . 198 .

- ⁵⁶- J.Vandier , *Manuel IV* , fig . 227 ; A.Blackman , *Meir I* , pl. II ; II , pl. XV-II ; Smith , *Art and Architecture* (1990) , p. 203 , fig . 190 .
- ⁵⁷- S.Smith , *Ibid* , p. 285 ; E . Strouhal , *Life of the Ancient Egypt* (1996) , 18/ No . 113 , 166 / No . 183 ; D.J.Brewer , R.F.Friedman , *Fish and Fishing in Ancient Egypt* (1989) , p. 30 , fig . 2. 15 .
- ⁵⁸- J.Vandier , *Manuel IV* , fig . 430/ XXII .
- ⁵⁹- L.Manniche , *The Tombs of the Nobles at Luxor* (1989) , 36 , fig . 3 .
- ⁶⁰- J.Vandier , *Manuel IV* , fig . 426/ XV .
- ⁶¹- J.Vandier , *Manuel IV* , fig . 429/ XXI .
- ⁶²- J.Vandier , *Les Antiquities Egyptienne au Musee du Louvre* (1973) , pl.XVIII , p. 134 ; Patrik , F.Houlihan , *Animal World* , fig . 95 .
- ⁶³- J.Vandier , *Manuel IV* , fig . 420 , p. 790 .
- ⁶⁴- The Bulletin of the Cleveland Museum of Art , Vol. LII (No.8) , October (1956) , p. 104 , fig . 3 .
- ⁶⁵- E.Drioton , G.Posener , J.Vandier , *Tod I* , Les Inscription du Temple ptolemaique et Romain , la sall hypostyle Texts No.1- 172 , (Le Cairo , IFAO , 1980) , 108 .
- ⁶⁶- W.Deker , *Sports and Games* , (1992) , p. 160 .
- ⁶⁷- Kanawati , *The Tomb of Neferseshemre* , p . 66 .

الهدهد فى مصر القديمة

د.مفيدة حسن الوشاحي ♦

ملخص البحث :-

صورت المناظر فى مصر القديمة كل أنواع الطيور التى تعيش فى البيئة المصرية والمهاجرة ، ومن بينها الهدهد الذى عرف فى مصر القديمة ، كما ذكر فى نصوص الأهرام التعويذة رقم (٢٤٦) واستخدم الهدهد فى الطب وكذلك فى الكتابة المصرية القديمة . ظهر الهدهد فى مناظر المقابر فى عصر الدولة القديمة وحتى العصر المتأخر فى المناظر التى تمثل صيد الطيور فى المستنقعات ، وكثرت تلك المناظر فى عصر الدولة القديمة فى الجبانة المنفية بينما ظل ظهور الهدهد فى مناظر عصر الدولة الحديثة لأن منطقة الصيد لم تصد أحراس الدلتا ، وإنما كانت فى الفيوم ، وكذلك ظهر فى مناظر الطفولة والحياة الاجتماعية حيث يمسك الأطفال بأيديهم الطيور المحببة لديهم مثل الهدهد

♦ جامعة قناة السويس (الجامعة الجديدة) - كلية السياحة والفنادق.