



## The artistic Influence on the Title of *hr nb* from the Ancient Egyptian period till the Modern period

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### Keywords

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Seth

### Abstract

Ancient Egyptian art is abundant with numerous artworks that highlight the eradication of symbols of evil as a manifestation of religious heritage, commemorating Horus's victory - represented by the ruler - over Seth, represented by the enemies - through the symbolic meaning of the title *hr nb*, "Horus who defeated Seth" - "the triumphant Horus". Rulers employed this artistic style as a form of political propaganda, portraying themselves as triumphant warriors overcoming symbols of evil. This style persisted during the Graeco - Roman period to reinforce the legitimacy of the rule of the Ptolemaic kings and Roman emperors.

Since the Ptolemaic Period, soldiers were considered a distinguished class, and this influenced Coptic artists. They combined the scene of stabbing with the image of a knight or warrior, resulting in depictions of some martyrs and saints as knights who pierce symbols of evil. These depictions became known as the "Saint Knight" images, where the saints are shown in heroic, warrior-like forms, triumphing over evil in a symbolic battle. Coptic art models are considered the original source from which other global arts drew inspiration for the spirit of this theme, if not the theme itself. On another note, in Islamic art, some artists addressed themes like these Coptic subjects. There is a significant difference in how these themes are approached in Islamic art.

The aim of this article is to focus on the different methods used to personify or depict Evil, including its representation through animals, humans, reptiles and the mixed forms in which devil and his minions are illustrated. On the following notes, the researchers will deal also with several artworks that date back to the period under study, which included a variety of forms such as sculpture represented by statues and minor arts like amulets, scarabs, coins, alongside engravings on temple walls and stelae. This artistic style was likewise manifested in icons and Coptic manuscripts. Despite the differences in eras, the common objective behind depicting these symbols of evil was to eliminate it, prompting researchers to trace this artistic trend, influenced by the title "*hr nb*", till the modern period.

## 1. Introduction:

The forces of evil that emerge every day must be eradicated; therefore, the ruler strengthens himself with divine magic and arms himself with the necessary weapons such as a knife, spear, javelin, and mace to combat the symbols of evil<sup>1</sup>. The ancient Egyptians sought justifications for the forces of evil in the universe, with priests providing numerous interpretations of these forces<sup>2</sup>. This concept evolved from a mere idea to firmly established beliefs that were expressed through art by the ancient Egyptians<sup>3</sup>. The notion of eliminating the symbols of evil was linked to the doctrine of divine kingship, particularly concerning the events of Horus's<sup>4</sup> *hr*<sup>5</sup> victory over Seth *sth*<sup>6</sup>. According to this doctrine, the king inherited the titles and names of the god Horus, along with his political and religious roles<sup>7</sup>. This belief persisted until the end of the Graeco - Roman period<sup>8</sup>, during which the Ptolemaic kings and Roman emperors exploited these religious beliefs to support their authority and maintain control over the land<sup>9</sup>. Throughout ancient Egyptian history, the king was depicted in a form more powerful than humans, equal in stature to the gods and considering himself their descendant and eradicating the symbols of evil<sup>10</sup>. Thus, when the king defeats the symbols of evil embodied by Seth, the god Osiris *wsir*<sup>11</sup> can enjoy eternal immortality and the king reigns in peace<sup>12</sup>.

The names of enemies, dangerous animals were written on figurines and other symbolic objects that were ritually destroyed to render the named entities powerless<sup>13</sup>. The themes of the triumph of good over evil, particularly saints fighting symbols of evil, are among the most beloved and favored subjects for Christian artists in general, and Coptic artists in particular. These depictions convey powerful spiritual messages of victory, faith, and divine intervention, making them central to Christian and Coptic religious art<sup>14</sup>.

In the Islamic period, the symbols of evil continued to be emerged, although the purpose of this depiction differed from Coptic art<sup>15</sup>. In the modern period, the influence of Coptic art has continued to represent this artistic style<sup>16</sup>.

<sup>1</sup> سيلفي كوفيل (٢٠١٠)، *قرايين الآلهة في مصر القديمة*، ترجمة سهير لطف الله، القاهرة، ص ١٧٥.  
<sup>٢</sup> محمود مرسي محمد (٢٠١٩)، "تصوير رمز الشر أبو قيس (عيب) في كتب العالم الآخر بمصر القديمة"، *مجلة العمارة والفنون*، العدد ١٧، القاهرة، ص ٤٢٢ : ٤٤٢.

<sup>٣</sup> ريتشارد هـ. ويلكنسون (٢٠٠٧)، *قراءة الفن المصري دليل هيروغليفي للتصوير والنحت المصري القديم*، تقديم زاهي حواس، ترجمة يسرية عبدالعزيز، المجلس الأعلى للآثار، القاهرة، ص ١٣.

<sup>٤</sup> عمرو محمد خيرى (٢٠١٨)، "نقشان لقمع الأعداء على نقبتين للإمبراطور أغسطس بمعبد دندرة"، *مجلة المنيا للسياحة والضيافة، كلية السياحة والفنادق - جامعة المنيا*، ديسمبر العدد ٦ رقم ٢/٢، ص ٧٠ : ٩٠.

<sup>5</sup> Rainer, H. (2000), *Die Sprache der Pharaonen*, Band 86, Mainz, p. 1699

<sup>6</sup> Lietz, C. (2002), *Lexikon der Ägyptischen Götter und Götterbezeichnungen*, VI, Leuven, p.691

<sup>7</sup> Hart, G. (1986), *A Dictionary of Egyptian Gods and Goddesses*, London and New York, p.169.

<sup>٨</sup> عمرو محمد خيرى، المرجع السابق، ص ٧٠ : ٩٠.  
<sup>٩</sup> إبراهيم نصحي (٢٠٠٢)، *تاريخ مصر في عصر البطالمة*، الجزء الثاني، مكتبة الانجلو المصرية، القاهرة، ص ٤.

<sup>١٠</sup> ناني عبد الحميد محمود (٢٠١٠)، *الهيات الملكية غير التقليدية في مناظر مصورة من الدولة الحديثة*، رسالة ماجستير غير منشورة، كلية الآثار - جامعة القاهرة، القاهرة، ص ٥.

<sup>11</sup> Rainer, *op.cit*, p.946.

<sup>١٢</sup> أسامة على حسن (٢٠٠٦)، *رموز الشر الحيوانية في مصر القديمة*، رسالة دكتوراه غير منشورة، كلية السياحة والفنادق، جامعة الإسكندرية، ص ٨١.

<sup>13</sup> Doxey, D. (2001), "Names", *OEAE II*, Oxford, p.490: 492.

<sup>14</sup> Kitat, S. & Fekry, E. (2022), The Iconography of Weapons in Coptic Paintings from the Fourth Century till the Thirteenth Century AD, *International Journal of Heritage Tourism and Hospitality*, vol. 16, issue 2.1, 1:25.

<sup>15</sup> Arnold, T. (1965), *Painting in Islam: A study of the place of pictorial Art in Muslim culture*, Dover Publications, New York, p.109

<sup>16</sup> لمياء ماهر رشاد، محمد عبد السلام عبد الصادق (٢٠٢٣)، *دراسة في فنون الأيقونات القبطية من القرن الأول الميلادي إلى العصر الحديث*، *مجلة الفنون والعلوم الإنسانية*، ديسمبر، المجلد ٦، العدد ١٢، ص ٢٠١ - ٢٠٩.

## 2. Methodology

The researchers employ descriptive and analytical methodology for the discussed title and its symbols of evil with its development and reflection on art from the ancient Egyptian period till the modern period to achieve the aimed results of the study. The study will include the following topics:

**First:** The title *hr nb* in ancient Egyptian thought:

The title *hr nb* refers to the divine stature of the king, which the Egyptian religion granted him through the influence of the Osiris myth, this will be presented by the researchers at the outset

- The Osiris myth, which has highlighted several key themes:
  - Doctrine of resurrection and immortality
  - Doctrine of divine kingship
  - Royal titles
- Religious symbolism of the components of the title *hr nb*

**Second:** Manifestations of commemorating the title *hr nb* in art from the Pharaonic era till the modern period, according to the symbols of evil that appeared in the models presented in the research.

**Third:** The analytical Study

The researchers will present the analytical study by showcasing the symbols of evil mentioned in the research from the ancient Egyptian period to the modern period, along with the changes and innovations that have occurred over the periods. The researchers will also explain the reasons that led these forms to become symbols of evil. Additionally, the analytical study will include the various forms of those who combat the symbols of evil, as well as a presentation of the tools used during the performance of this ritual.

## 3. The Title *hr nb* <sup>1</sup> in Ancient Egyptian Thought:

Royal titles are regarded as royal privileges that the kings of ancient Egypt were eager to adopt to affirm their governance and to emphasize the sanctity of their rule, which they derived from being the successors of the god Horus, as indicated by the Horus title or the title of "Horus who defeated Seth"<sup>2</sup>. The title "*hr nb*" in the ancient Egyptian language carries a symbolic meaning influenced by the Osiris myth; this symbolism is reflected in ancient Egyptian art. In some artistic works, the king is depicted defeating symbols of evil, appearing in forms such as a lion, a fully human figure<sup>3</sup>, or a falcon, underscoring the idea that the king is the earthly heir of the god Horus<sup>4</sup>. This religious concept persisted through the Graeco - Roman period<sup>5</sup>.

Opinions differ regarding the initial origins of the title "*hr nb*," with some tracing it back to the 1<sup>st</sup> Dynasty during the reign of King Den<sup>6</sup>. Some opinions suggest that the earliest appearance of the title dates to the reign of King Djoser, from the 3<sup>rd</sup> Dynasty. where it was known as the Golden Sun<sup>7</sup>. It has effectively become known as the title

<sup>1</sup> Lietz, *op.cit.*, p.264.

<sup>2</sup> حسين محمد ربيع حسين (٢٠١٨)، "ألقاب العروش المقلاة في عصر الانتقال الثالث والعصر المتأخر ودلالاتها"، مجلة التاريخ والمستقبل، كلية الآداب - جامعة المنيا، ص ٦٦: ٨٧.

<sup>3</sup> Pinch, G. (2002), *Hand Book of Egyptian Mythology*, California, p.6.

<sup>4</sup> Wilkinson, R. (2003), *The Complete Gods and Goddesses of Ancient Egypt*, London, p.64.

<sup>5</sup> أسامة على حسن، المرجع السابق، ص ٣.


<sup>6</sup> Leprohon, R. (2013), *The Great Name" Ancient Egyptian Royal Titulary"* Society of Biblical Literature, Atlanta, p.2

<sup>7</sup> Helck, W. (1977), "Goldhorusname", *LÄ II*, Wiesbaden, col.740.

*hr nb* since the reign of King Snefru, from the 4<sup>th</sup> Dynasty<sup>1</sup>. In general, this title dates to the early dynasties of ancient Egyptian civilization<sup>2</sup>.

The artistic significance of the title can be observed on two stelae: one of which dates to prehistoric period and is preserved in the British Museum, depicting the king in the form of a lion trampling enemies, thus confirming that the title is historically rooted in prehistoric times (Fig.1). The other stela belongs to the reign of King Narmer, housed in the Egyptian Museum, dating to around 3000 BC, where the king is depicted holding a mace and smiting an enemy<sup>3</sup>. This ritual continued until the end of the Graeco - Roman period, clearly influenced by the title "*hr nb*," which is derived from the Osiris myth<sup>4</sup> (Fig.2).

It is evident that art was initially influenced by the myth of Osiris and the conflict between the gods Horus and Seth. This conflict became a fundamental element in the creation of numerous artistic works and led to the emergence of royal titles inspired by the myth of Osiris<sup>5</sup>.

 <p><b>Fig No (1)</b> : Cosmetic-palette; cast  <b>Period</b> : Naqada III 3100 BC  <b>Description</b> : A Lion is over a captive  <b>Current Location: The British Museum</b>  <b>Source</b> :  <a href="https://www.britishmuseum.org/collection/object/Y_EA20791">https://www.britishmuseum.org/collection/object/Y_EA20791</a> (accessed 28/10/2024 8pm)</p>	 <p><b>Fig No (2)</b> : The Narmer Palette  <b>Period</b> : 3200-3000 BC  <b>Description</b> : Ceremonial Palette  <b>Current Location: The Egyptian Museum</b>  <b>Source</b> : Gardiner, A., Egyptian Grammar Being an Introduction to the Study of Hieroglyphs, Third Edition, Oxford, 1979, p.5</p>
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### 3.1 The Myth of Osiris:

The Myth serves as the legislative source for ancient Egyptian civilization, both religiously and politically. The clergy connected all environmental and cosmic phenomena in the sky and on earth to the Myth of Osiris, which began from the celestial realm concerning the regularity of cosmic events, primarily the movement of the sun. This movement profoundly influenced the thoughts of the ancient Egyptians, marked by its daily rising and setting, interacting with the earth, impacting human daily religious and social activities. The clergy aimed to illustrate the sun's journey, portraying its rising as a symbol of life through resurrection and its setting as a symbol of death representing the afterlife. Therefore, Osiris was a symbol of the movement of the sun in the sky on Earth<sup>6</sup>. Consequently, Osiris became emblematic of the doctrine of resurrection and immortality through the sun's daily course<sup>7</sup>. Therefore, Osiris represents both religious and political authority on earth; he

<sup>1</sup> Beckerath, J. (1980), "Königsnamen", *LÄ* III, Wiesbaden, col. 540:542

<sup>2</sup> Leprohon, R. (2001), "Titulary", *OEAE* III, Oxford, p.409: 411.

<sup>3</sup> Bongioanni, A.& Croce, M. (2001), *The Illustrated Guide to the Egyptian Museum in Cairo*, Cairo, p.28.

<sup>4</sup> عمرو محمد خيرى، المرجع السابق، ص ٧٠ : ٩٠.


<sup>5</sup> محمد البيومى محمد البيومى (٢٠٠٩)، أسطورة الصراع بين حورس وست المصورة في مصر القديمة من الدولة الحديثة وحتى نهاية العصر الرومانى، رسالة دكتوراه غير منشورة، كلية الآداب - جامعة طنطا، ص و، ٣.

<sup>6</sup> Griffiths, J. (1982), "Osiris" *LÄ* IV, Wiesbaden, col. 623: 633.

<sup>7</sup> Griffiths, J. (2001), "Osiris", *OEAE* II, Oxford, p.615: 619.

symbolizes resurrection and immortality in a religious context and embodies kingship and monarchy politically. The Myth also signifies the triumph of good, represented by Horus, over evil, represented by Seth<sup>1</sup>.

The myth of Osiris centers around three main events: the murder of Osiris by his brother Seth, the posthumous conception and birth of Osiris's son Horus, and the conflict between Horus and Seth. Osiris became king of the netherworld, and Osiris posthumous son, Horus the child proceeded to fight with Seth over the inheritance of his father, both on the battlefield and in court, and he finally triumphed over Seth<sup>2</sup>

The myth has given rise to several mainpoints that highlight the representation of the celestial realm under the leadership of  $R^c$   <sup>3</sup> and its symbolism on Earth under the leadership of Osiris as follows:

### 3.1.1 The Doctrine of Resurrection and Immortality

The ancient Egyptians were influenced by the continuous movement of the universe between the sky and the earth, such as the movement of the sun and the seasonal flooding that nourished plant life. Accordingly, they recognized the ecological integration in the continuity and renewal of life. The ancient Egyptians believed they were an inseparable part of the components of the universe's eternal movement, resulting in the establishment of the doctrine of resurrection and immortality in their thought<sup>4</sup>.

The Egyptian environment played a significant and central role in affirming and solidifying this doctrine<sup>5</sup>. The Nile River divided Egypt between the eastern bank, symbolizing life and the sunrise, and the western bank, symbolizing death and the sunset. The ancient Egyptians also believed in resurrection through the plant life cycle; human life mirrored that of plants, as a person emerges from the earth as a new being or a rebirth and ultimately returns to the earth at the end of life, marking the stage of death<sup>6</sup>. The doctrine of resurrection and immortality arose following the murder of the god Osiris by his brother, the god Seth, and his subsequent revival by the goddesses Isis and Nephthys. As a result, Osiris became a symbol of resurrection and immortality, representing the renewal of life in all living beings<sup>7</sup>.

### 3.1.2 The Doctrine of Divine Kingship

Clerics linked the system of governance in the sky, led by the god Ra, with Osiris, the king of the earth. Thus, the ancient Egyptian system of governance united the sky and the earth; Osiris is Ra, and Ra is Osiris. After being resurrected, Osiris ascended to the sky to join the god Ra, the lord of the sky, and bequeathed the rule of Egypt to his son, the god Horus<sup>8</sup>, to rule in his name on earth and assume all the positions and roles that Osiris had held<sup>9</sup>. Subsequently, Horus ascended to the sky to join his father Osiris after avenging Osiris' death at the hands of his uncle, the god

<sup>1</sup> David, R. (1981), *A Guide to Religious Ritual at Abydos*, England, p.119.

<sup>2</sup> El-Weshahy, M.& Hany, N. (2018), "*Hr s3 Wsir 'Horus, the son of Osiris'*", *Minia Journal of Tourism and Hospitality*, Vol, 2, special Issue, December, 276: 315.

<sup>3</sup> Leitz, IV *op.cit.*, p.612.

<sup>4</sup> Pinch, *op.cit.*, p.59:61.

<sup>5</sup> جمال الدين عبدالرازق (٢٠٠٩)، *مصر القديمة التاريخ والحضارة*، الإسكندرية، ص ١١٥.

<sup>6</sup> محمد البيومي محمد البيومي، *المرجع السابق*، ص ٣٤٢؛ مريم ناصر حسن (٢٠٢٢)، "عقيدة البعث والخلود وأثرها في بناء الحضارة المصرية"، *مجلة العلوم الإنسانية والاجتماعية*، المجلد (٦) العدد (٢)، فلسطين، ص ٨٢: ٩٧.

<sup>٧</sup> ياروسلاف تشرني (١٩٩٦)، *الديانة المصرية القديمة*، القاهرة، ص ٤٠، ٤١.

<sup>8</sup> عمر أبوزيد (٢٠٢٤)، "مظاهر جديدة لرمزية الوحدة الشمسية - الأوزورية في فن النحت الملكي في عصر الدولة الحديثة"، *مجلة كلية الآثار - جامعة القاهرة*، العدد السابع والعشرون - يناير، ٨٩: ١١٧.

<sup>٩</sup> عبدالحميد نور الدين (٢٠٠٩)، *الديانة المصرية القديمة*، الجزء الأول "المعبودات" الطبعة الأولى، القاهرة، ص ٦، ٥.

Seth. Hence, Horus bore the title "Horus the Avenger for His Father"<sup>1</sup>, The god Horus then bequeathed the rule of Egypt to a king from the earth who would govern in his name, becoming the grandson of Osiris and the son of Horus<sup>2</sup>. Thus, the king inherited the rule from Horus and governed in his name, becoming of divine descent<sup>3</sup>. It was essential for the clerics to surround the king with numerous linguistic and artistic features regarding his persona to affirm his divine authority<sup>4</sup>.

### 3.1.3 Royal Titles

Clerics designated numerous titles associated with the king to affirm divine kingship and differentiate him from humans. Consequently, these divine royal titles underscored the political and religious roots that prevailed prior to the unification of the lands<sup>5</sup>. These titles were crafted for the king during the coronation ceremonies and were conferred upon him by gods<sup>6</sup>. Each king was assigned five primary titles<sup>7</sup>, which were consistently adopted by Egyptian rulers<sup>8</sup> and embraced by the Ptolemaic kings and Roman emperors<sup>9</sup>. These titles function as a concise representation of the ruler's characteristics and his connection to the divine and earthly realms<sup>10</sup>. They also reflect the political trajectory<sup>11</sup> of the state while defining the religious aspects of each dynasty by selecting their gods and classifying them as either major or regional gods<sup>12</sup>.

#### 3.1.3.1 Title of Horus *hr* <sup>13</sup>

The king is the embodiment of the god Horus on earth, ruling in his name; thus, this title affirms the king's belonging to the divine lineage and ancestry<sup>14</sup>. The king adopts it upon ascending the throne<sup>15</sup>, and it serves to connect the king with the god Horus<sup>16</sup> confirming that the king is the embodiment of the worshipped Horus on earth<sup>17</sup>, a title that has been in use since the First Dynasty<sup>18</sup>. This title was the result of the victory of King Narmer and his god Horus, signifying the unification of Upper and Lower Egypt. Therefore, the title of Horus became the first of the five royal titles that the king bore until the end of the Greco - Roman periods. The king's name is inscribed inside the serekh, which symbolizes the facade of the royal palace, crowned by the falcon Horus, the avenger of his father Osiris<sup>19</sup>.

<sup>1</sup> Meltzer, E. (2001), "Horus", *OEA II*, Oxford, p.119: 122.

<sup>2</sup> Schenkel, W. (1980), "Horus" *LA III*, Wiesbaden, col. 14:25.

<sup>3</sup> Wilkinson, *op.cit.*, p.200

<sup>4</sup> Leprohon, "Titulary", *op.cit.*, p.409: 411.

<sup>5</sup> جمال الدين عبدالرازق (٢٠١٢)، *توظيف اللغة المصرية القديمة في مجال الإرشاد السياحي*، الجزء الثاني، الأسكندرية، ص ٢٦.  
<sup>٦</sup> حسين محمد ربيع حسين، *المرجع السابق*، ص ٦٦: ٨٧.

<sup>7</sup> Beckerath, "Königsnamen", *op.cit.*, col. 540:542

<sup>8</sup> Leprohon, *The Great Name op.cit.*, p.2

<sup>9</sup> Doxey, "Names" *op.cit.*, p.490: 492.

<sup>10</sup> Leprohon, *The Great Name op.cit.*, p.7

<sup>11</sup> Pinch (2002), *op.cit.*, p.7.

<sup>١٢</sup> رانيا محمد فايز أحمد (٢٠٠٧)، *المدلولات السياسية - الدينية والرمزية في الأسماء الملكية حتى بداية عصر الدولة الحديثة*، رسالة ماجستير غير منشورة، كلية الآثار - جامعة القاهرة، ص أ.

<sup>13</sup> Leitz, V *op.cit.*, p.230

<sup>14</sup> Hart, *A Dictionary op.cit.*, p.169.

<sup>١٥</sup> رانيا محمد فايز أحمد، *المرجع السابق*، ص د.



<sup>16</sup> Teeter, E. (1999), "Kingship" *Encyclopedia of Archaeology of Ancient Egypt*, Edited By Kathryn A. Bard, London and New, 494: 498.

<sup>17</sup> Leprohon, R., "Titulary" *op.cit.*, p.409 : 411.

<sup>18</sup> Baumgartel, E. (1975), "Some Remarks on the Origins of the Titles of the Archaic Egyptian Kings", *JEA* 61, p.28: 32.

<sup>١٩</sup> محمد البيومي محمد البيومي، *المرجع السابق*، ص ٣.

### 3.1.3.2 Title of the Two Ladies *nbtj* <sup>1</sup>

A religious title signifying allegiance to the two goddesses, *Nhbt* <sup>2</sup> the protector goddess of Upper Egypt and *w3dt* <sup>3</sup> the protector goddess of Lower Egypt<sup>4</sup>. This title dates to the First Dynasty<sup>5</sup> and symbolizes that the king is under the protection of these two goddesses<sup>6</sup>, as well as serving as a symbolic reference to the fundamental duality in the Egyptian worldview<sup>7</sup>.


### 3.1.3.3 The Coronation Title *nswt – bity* <sup>8</sup>

King of Upper and Lower Egypt, or literally 'who belong to the *sw* plant,' the symbol of Upper Egypt, and 'the bee,' the symbol of Lower Egypt<sup>9</sup>. This title has been in use since the First Dynasty<sup>10</sup> and signifies the king's sovereignty over both the South and the North. Beginning in the Middle Kingdom, this title became the most used to identify the king's name<sup>11</sup>.

### 3.1.3.4 The Birth Title Son of Ra *s3 r* <sup>12</sup>

This is one of the most significant titles that affirm the king's affiliation with the god Ra. It is a religious title that affirm his sonship to the god Ra, and this designation always precedes the cartouche that displays the birth name<sup>13</sup>, first appearing in the Fourth Dynasty<sup>14</sup>.

### 3.1.3.5 Title of Horus who defeated Seth *hr nb* <sup>15</sup>

This title is interpreted by some specialists as Golden Horus, representing the official title of the throne, which the king adopts upon ascending to power<sup>16</sup>. It features a golden collar that symbolizes gold *nbw* <sup>17</sup>, the material from which the divine body was crafted<sup>18</sup>, as gold was revered as a sacred and eternal metal that does not decay; it symbolizes the radiance of the sun. Thus, one of the definitions associated with this title<sup>19</sup> is Golden Horus, linked to its solar function in the earthly realm represented by Horus<sup>20</sup>, and it signifies the king's divinity. Additionally, it is translated as Horus who defeated Seth “the triumphant Horus”, with the emblem depicted below Horus symbolizing Nubet, one of the centers of Seth worship in Upper Egypt<sup>21</sup>. This title became one adopted by kings to commemorate the victory of

<sup>1</sup> Rainer, *op.cit.*, p. 1700.

<sup>2</sup> Leitz, IV *op.cit.*, p.300.

<sup>3</sup> Leitz, II *op.cit.*, p.269.

<sup>4</sup> محمد بيومي مهران (1989)، الحضارة المصرية القديمة ، الجزء الثاني ، دار المعرفة الجامعية ، الاسكندرية، ص ١٣١ .

<sup>5</sup> Beckerath, “Königsnamen”, *op.cit.*, col. 540:542

<sup>6</sup> Leprohon , " *Titulary op.cit* , p.409 : 411.

<sup>7</sup> Leprohon, *The Great Name*” *op.cit.*, p.15.

<sup>8</sup> Leitz, IV *op.cit.*, p.325.

<sup>9</sup> Leprohon, *Titulary op.cit.*, p. 410.

<sup>10</sup> Teeter, “*Kingship*” *op.cit.*, 494: 498.

<sup>11</sup> Leprohon , *Titulary op.cit*, p.409 : 411.

<sup>12</sup> Leitz, VI *op.cit.*, p.86.

<sup>13</sup> Leprohon , *Titulary op.cit*, p.409 : 411.

<sup>14</sup> Leprohon, *The Great Name*” *op.cit.*, p.19

<sup>15</sup> Rainer, *op.cit.*, p. 1699.

<sup>16</sup> Teeter, “*Kingship*” *op.cit.*, 494: 498.

<sup>17</sup> Rainer, *op.cit.*, p. 1727.

<sup>18</sup> Leprohon, *The Great Name*” *op.cit.*, p.15.

<sup>19</sup> ريتشارد هـ. ويلكنسون، المرجع السابق، ص ١٧٦.


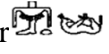


<sup>20</sup> Leprohon, *The Great Name*” *op.cit.*, p.17.

<sup>21</sup> Leprohon, " *Titulary op.cit*, p.409: 411.

Horus—the king—over Seth, the embodiment of evil<sup>1</sup>. This title refers to great power and glory<sup>2</sup>.

### 3.2 The religious symbolism of the title "hr nb"

Comprises two elements: the first being the falcon, which symbolizes the god Horus. Known for its speed and strength in flight, the falcon is associated with the sky. Revered since prehistoric times<sup>3</sup>, the falcon was worshipped as a universal god long before the dynastic period, representing the sky with its body and the sun, moon<sup>4</sup> with its eyes. The feathers on its lower side may have been interpreted as stars, while its wings symbolize the winds. This helps explain the meaning behind its name, which translates to "the one who is in the heights" or "the distant"<sup>5</sup> (Fig.3). From the First Dynasty onward, the king was referred to as Horus due to the god's significant status in ancient Egypt<sup>6</sup>.

The second element is the symbol of the city of Nubet *nbty* , var  <sup>7</sup> which refers to the center of worship for the god Seth; who is considered the embodiment of the forces of evil and chaos in ancient Egypt<sup>8</sup>. God Seth was associated with royalty and the conflict for the throne in what is known as the myth of (Horus and Seth). He was usually depicted in the form of an animal with a large head, long ears, and an erect tail, or in a human form with the head of an animal<sup>9</sup> resembling a donkey<sup>10</sup>. This city was the capital of the fifth province of Upper Egypt, which was known as *ntrwi*  <sup>11</sup> the two gods or *nbwy*  <sup>12</sup> the two lords, referring to the god Horus and the god Seth<sup>13</sup>. Nubet means the city of gold due to its proximity to gold sources in the eastern desert. The remains of the city are currently located 2 km from the city of Tukh<sup>14</sup>, the center of Naqada in Qena governorate, about 27 km north of Luxor on the west bank of the Nile River<sup>15</sup> (Fig.4). It is believed that the god Seth was born in this area<sup>16</sup> (Fig.5).

According to the ancient Egyptian duality theory of the universe, the god Seth, the god of chaos and disorder, is positioned alongside the god Horus, the god of order and stability<sup>17</sup>. In this way, they complement each other through the existence of good and evil, governing the world together through the king, whom they purify and crown. This duality theory remained prevalent until the end of the Graeco - Roman period<sup>18</sup>

<sup>1</sup> جمال الدين عبدالرازق، توظيف اللغة المرجع السابق، ص ٣٨.

<sup>٢</sup> محمد بيومي مهران، المرجع السابق، ص ١٣٢.

<sup>٣</sup> عبدالحليم نورالدين، الديانة المصرية القديمة، الجزء الأول المرجع السابق، ص ٥، ٦.

<sup>٤</sup> ريتشارد هـ. ويلكنسون، المرجع السابق، ص ٨٨.

<sup>5</sup> Wilkinson, *op.cit.*, p.200

<sup>6</sup> Pinch, *op.cit.*, 2002, p.6.

<sup>7</sup> Leitz, IV *op.cit.*, p.191.

<sup>٨</sup> عبدالحليم نورالدين، الديانة المصرية القديمة، الجزء الأول المرجع السابق، ص ٤٨.

<sup>9</sup> Wilkinson, *op.cit.*, p.198.

<sup>١٠</sup> سيلفي كوفيل، المرجع السابق، ص ١٨٠.

<sup>11</sup> Rainer, *op.cit.*, p. 1611.

<sup>12</sup> Leitz, III *op.cit.*, p.801.

<sup>1٣</sup> عبدالواحد عبدالسلام (١٩٩٣)، الإقليم الخامس من أقاليم مصر العليا "فقط"، رسالة دكتوراه غير منشورة، الإسكندرية، ص ٢٦، ٢٨.

<sup>14</sup> Gardiner, A. (1947), *Ancient Egyptian Onomastica*, V.II, Oxford, p28.

<sup>15</sup> Hassan, F. (2001), "Naqada", *OEA II*, Oxford, p.493: 494.





<sup>16</sup> Wilkinson, *op.cit.*, p.199.

<sup>١٧</sup> ريتشارد هـ. ويلكنسون، المرجع السابق، ص ٧٢.




<sup>18</sup> Velde, H. (1980), "Horus Und Seth" *LÄ III*, Wiesbaden, col. 25:27.



(Fig.6). Symbolically and mythologically, Horus's position above the center of Seth's worship signifies his triumph over this god<sup>1</sup>.

 <p><b>Fig No (3)</b> : Jewellery element  <b>Period</b> : Middle Kingdom  <b>Description:</b> Ornament depicts a crowned falcon is standing on a <i>nb</i>-sign, the word for gold  <b>Current Location:</b> The Metropolitan Museum of Art  <b>Source</b> : <a href="https://www.metmuseum.org/art/collection/search/675890">https://www.metmuseum.org/art/collection/search/675890</a> (accessed 29/10/2024 6pm)</p>	 <p><b>Fig No (4)</b> : Scarab  <b>Period</b> : New Kingdom  <b>Description:</b> Scarab Inscribed Female Golden Horus  <b>Current Location:</b> The Metropolitan Museum of Art  <b>Source</b> : <a href="https://www.metmuseum.org/art/collection/search/549098">https://www.metmuseum.org/art/collection/search/549098</a> (accessed 28/10/2024 6pm)</p>
 <p><b>Fig No (5)</b> : limestone stele  <b>Period</b> : New Kingdom  <b>Description:</b> Damaged upper part of limestone stele, showing head and torso of the god Seth holding was-sceptre. Above: part of a hieroglyphic inscription "Seth of Nubt (Naqada)  <b>Current Location:</b> Petrie Museum  <b>Source</b> : <a href="https://collections.ucl.ac.uk/Details/collect/57834">https://collections.ucl.ac.uk/Details/collect/57834</a> (accessed 30/11/2024 6pm)</p>	 <p><b>Fig No (6)</b> : Inlay  <b>Period</b> : Late Period - Ptolemaic  <b>Description</b> : Inlay Depicting "Horus of Gold"  <b>Current Location:</b> The Metropolitan Museum of Art  <b>Source:</b> <a href="https://www.metmuseum.org/art/collection/search/547556">https://www.metmuseum.org/art/collection/search/547556</a> (accessed 2/11/2024 8pm)</p>

#### 4. Manifestations of commemorating the title *hr nb* in art from the Pharaonic era till contemporary society, according to the symbols of evil that appeared in the models presented in the research

The flood brings good, and with flourishing agriculture, the gods are glorified each day; this balance was something the ancient Egyptians strived to maintain. However, forces of evil arise daily that must be eliminated or excluded. The king, a descendant of the gods, a powerful and skilled warrior, undertook this role. The symbols of evil in ancient Egypt varied, encompassing both human adversaries and animal forms, as well as reptiles such as the donkey, hippopotamus, crocodile, goat, snake, turtle, and bull<sup>2</sup>. The ruler, as an embodiment of *m3't*    <sup>3</sup> combats chaos, and overcoming the forces of evil is a vital duty of the ruler. Consequently, the gods guaranteed him victory, as the ruler's triumph is perceived as a triumph for the god itself. This belief persisted until the end of the Graeco-Roman period<sup>4</sup>. Therefore, it was essential for the ruler to perform specific religious rituals to ensure the

<sup>1</sup> عبدالحليم نور الدين (٢٠٠٧)، اللغة المصرية القديمة ، القاهرة، ص٢٨٨.

<sup>٢</sup> سيلفي كوفيل، المرجع السابق ، ص ١٧٥ : ١٨٨.

<sup>3</sup> Leitz, III *op.cit.*, p.222.

<sup>٤</sup> نشأت حسن الزهرى (٢٠٠٧)، مناظر الملك والعائلة الملكية أمام المعبودات في مملكة كوش (نبتة ومروى)، رسالة دكتوراه غير منشورة، كلية الآثار – جامعة القاهرة، ص ١٦١.

eradication of symbols of evil in their various animal and human forms. From a political viewpoint, this acted as a reinforcement of the king's reign, ensuring peace for the people, while from an ideological viewpoint, it promised the king the preservation of immortality. Not all symbols of evil manifested simultaneously<sup>1</sup> Horus, as a falcon with keen eyesight and strong talons, restricts the movements of Seth. Therefore, Seth had to change his form in order to deceive Horus and eliminate him.<sup>2</sup>

The topic of this artwork was influenced by the ancient Egyptians, who were linked to the worship of the god Horus. Therefore, the Coptic artist depicted the warriors as soldiers fighting to drive evil spirits out of the universe<sup>3</sup>. Paintings from the close of the fifth and the start of the sixth centuries included military saints<sup>4</sup>. Evil symbols appeared in the paintings of the military saints in the early Coptic era<sup>5</sup>. The military saints are depicted riding his horse, holding a spear, and striking one of his enemies. A divine hand extends toward him, offering a wreath, symbolizing triumph against the dark powers<sup>6</sup>. The representations of martial saints, such as Saint George (Girgis), Saint Theodore (Tadros), Saint Paul (Botros), and Saint Mercurius (Abu Sefein), depicted killing animals that symbolize evil powers, is largely rooted in ancient Egyptian tradition. This imagery of military saints wielding weapons to slay dragons and other evil creatures has continued in contemporary Coptic icons, reflecting a longstanding visual theme of triumph over malevolent forces<sup>7</sup>. In Coptic art, symbols of evil were varied, including both animal, reptiles "Snake, Scorpion, serpent, Crocodile", hybrid ways and human forms, such as the representation of Emperor Diocletian and Jews. These different symbols have been inspired by sources from a canonical biblical, apocryphal and mythological character<sup>8</sup>.

#### 4.1 Hippopotamus *db* var *h3b*

There are two types of hippopotamus: the first is the pygmy hippopotamus, found in the swamp forests of West Africa, while the second, which is more widespread, inhabits rivers, lakes, and swamps across Africa, particularly in Egypt. Although the hippopotamus is known for its peaceful nature<sup>10</sup>, it was regarded by the ancient Egyptians as a symbol of evil<sup>11</sup>. The significance of this animal to the ancient Egyptians dates to prehistoric period, as it inhabited the swamps of the delta. They

<sup>1</sup> أسامة على حسن، المرجع السابق، ص ٢، ٣.

<sup>٢</sup> محمد البيومي محمد البيومي، المرجع السابق، ص ١٢٦.

<sup>3</sup> Meinardus, Otto F.A (2003), *Coptic saints and pilgrimages*, Cairo, p.31:35.

<sup>4</sup> Kitat, S. et al, *op.cit.*, p.1.; Finnestad, R. (1996), "Images as Messengers of Coptic Identity: An Example from Contemporary Egypt," *Scripta Donneriani Aboensis* 16, pp. 96-97, figs.11,12,13.

<sup>5</sup> Stephen, S. (2019), "An Image of Power in Transition: St. George Slaying Diocletian and the War of Images" *journal for Philosophy of Culture*, Vol.3 (4), p.71.

<sup>6</sup> D' Amato, R. (2018), "Iconography of Roman Military Equipment in Egypt: The Deir Abou Hennis Frescos," In *A Military History of the Mediterranean Sea; Aspects of War, Diplomacy, and Military Elites*, *History of Warfare 118*, Leiden: E. J. Brill, pp. 113-114.

<sup>7</sup> Kitat, S. et al, *op.cit.*, p.2.; for more details, see Jones, M. (1974), *The Equestrian Motif in Coptic Textiles Including a Catalogue of Textiles in the collection of the Kelsey Museum of Ancient and Medieval Archaeology*, Michigan.

<sup>8</sup> Innemee, K., Zielinska, D. (2019), "Faces of Evil in Nubian Wall-Painting An Overview", *Études et Travaux XXXII*, pp.121-124.; Brenk, B. (1990), "Teufel", [in:] Kirschbaum, E. (Ed.), *Lexikon der christlichen Ikonographie 4, Rome-Freiburg-Basel-Vienna*, pp. 295-300

<sup>9</sup> Rainer, *op.cit.*, p. 911.

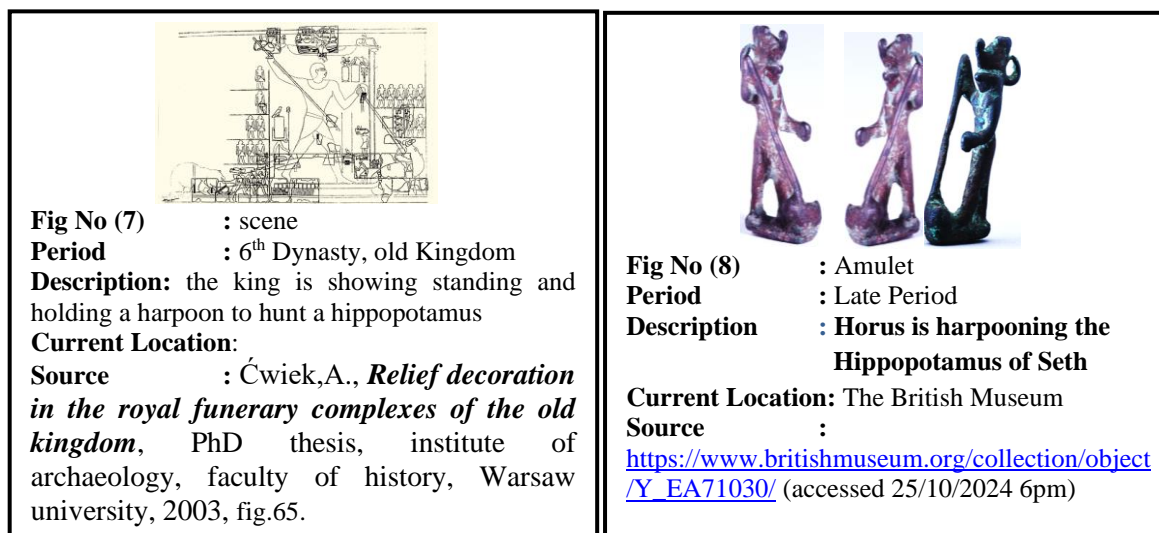
<sup>10</sup> Störk, H. (1982), "Nilpferd", *LÄ IV*, Wiesbaden, col.501: 506.

<sup>11</sup> خالد على محمد (٢٠١٧)، "الدلالة التاريخية والرمزية الدينية للبرنيق في مصر القديمة"، مجلة العمارة والفنون، العدد الثامن، ١٦٤: ١٨٥.

considered it as an enemy because of its herbivorous diet, which, due to its voracious appetite, caused considerable damage to agricultural lands<sup>1</sup>. It also posed a threat to livestock when crossing the river<sup>2</sup>, leading to its depiction as a manifestation of chaos and a symbol of evil<sup>3</sup>. It was seen as an embodiment of the god "Seth," the adversary of the god Osiris<sup>4</sup>. The deceased is typically portrayed stabbing the hippopotamus, symbolizing the eradication of evil<sup>5</sup>, and it was killed either with spears or by being tied with ropes<sup>6</sup>.

On the wall of the vestibule (the entrance hall of the mortuary temple) of Pepy II was represented hunting a hippopotamus. The scene has been restored from small fragments. The king's standing on a large papyrus boat occupied the whole height of the wall. He was aiming at the animal with a harpoon held within his right hand, at the same moment holding with the other hand the ropes and flutters already attached to the prey. The hippopotamus was turning back in an attitude of threatening (Fig.7)

The depiction of the hippopotamus being stabbed is regarded as one of the oldest symbols of evil and is a part of ancient rituals aimed at eradicating animals that embody evil, a practice that persisted until the end of the Greco-Roman period<sup>7</sup>. This is depicted on the walls of the Temple of Edfu, known as the myth of Horus's victory over Seth<sup>8</sup>. Among the preserved artifacts in the British Museum is an amulet of the god Horus, dating back to the Late Period, wearing the double crown and stabbing the hippopotamus with a spear, which represents the god Seth (Fig.8). The walls of the Edfu Temple depict the myth of Horus and Seth, clearly showing the defeat of Seth in the form of a hippopotamus, whose legs are bound, while Horus, adorned with the double crown, stands on its back, stabbing his spear into its head<sup>9</sup> (Fig.9). In the Egyptian Museum, there is a stela from the Greco-Roman period depicting the god Horus is stabbing the hippopotamus with a spear (Fig.10).



<sup>1</sup> Jong, A. (2001), "Hippopotami", *OEA II*, Oxford, p.100: 101.

<sup>2</sup> Störk, "Nilpferd", *op.cit.*, col.501.

<sup>3</sup> ريتشارد هـ. ويلكنسون، المرجع السابق، ص ٧٦.

<sup>4</sup> Maydana, S. (2020), "Hippopotamus hunting in Predynastic Egypt: Reassessing Archaeozoological evidence", *International Journal of Archaeology*, Vol.29, 137:150.

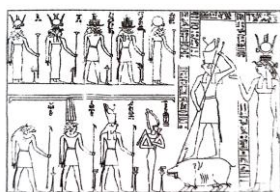
<sup>5</sup> عبدالحليم نور الدين (٢٠٠٩)، *الديانة المصرية القديمة*، الجزء الأول المرجع السابق، ص ٢٨

<sup>6</sup> Jong, "Hippopotami" *op.cit.*, p.100: 101.

<sup>7</sup> أسامة على حسن، المرجع السابق، ص ٥٥.

<sup>8</sup> ريتشارد هـ. ويلكنسون، المرجع السابق، ص ٧٦.


<sup>9</sup> محمد البيومي محمد البيومي، المرجع السابق، ص ٢٩٧.

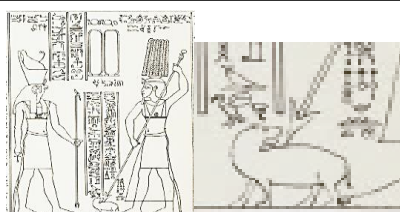


**Fig No (9)** : Scene  
**Period** : Ptolemaic Period  
**Description** : **Horus is harpooning the Hippopotamus of Seth**  
**Current Location:** Edfu Temple  
**Source** : محمد البيومي، *اسطورة الصراع*، ص ٢٩٨.



**Fig No (10)** : Stela  
**Period** : Greaco- Roman period  
**Description** : **Horus is spearing the hippopotamus**  
**Current Location:** The Grand Egyptian Museum  
**Source** : Researchers

On the walls of the Dendera Temple, scenes depict the symbol of evil, represented by the hippopotamus, which is defeated as good prevails. The scene illustrates the king is stabbing the hippopotamus in front of the god Horus<sup>1</sup> (Fig.11). while, Kafr El-Sheikh Museum contain a limestone plaque dating back to the Roman period, depicting an engraving of a ruler in human form with the head of the god Horus "the Falcon," riding a horse and piercing the hippopotamus with a spear, symbolizing the triumph of good over evil (Fig.12). In ancient Egypt, horses  *ssmt*<sup>2</sup> were among the domesticated animals, originally from the Iranian highlands. They were first depicted in Egyptian art during the Eighteenth Dynasty and were recorded in accounts of Egyptian warfare. Horse-drawn chariots became one of the most significant units of the army and were also utilized in hunting. While riding horses was not favored by the ancient Egyptians, some kings showed interest in their horses. During the Pharaonic era, horses were not associated with Egyptian gods<sup>3</sup>. However, in the Ptolemaic period, horses became a crucial element of the cavalry, with additional rewards given to knights for their care of the horses. Mercenaries received their horses from the government<sup>4</sup>, and this interest in horses persisted during the Roman period for similar purposes<sup>5</sup>.



**Fig No (11)** : Scene  
**Period** : Greaco- Roman period  
**Description** : **King is spearing the hippopotamus**  
**Current Location:** Dendera Temple  
**Source** : Mariette, A, Dendérah (1870), Pl.73B



**Fig No (12)** : Stela  
**Period** : Roman period  
**Description** : **Horus is spearing the hippopotamus**  
**Current Location:** Kafr El Sheikh Museum  
**Source** : Official Page

<sup>1</sup> Mariette, A. (1875), *Dendérah: description générale du grand temple de cette ville (Band 6): [Texte]*, Paris, p.260.

<sup>2</sup> Rainer, *op.cit.*, p. 966.

<sup>3</sup> Traut, E. (2001), "Equines", *OEAE I*, Oxford, p.478: 479.


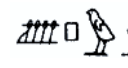
<sup>4</sup> Thompson, D. (2011), "Animal Husbandry in Ptolemaic Egypt", *the Economies of Hellenistic Societies*, third to First Centuries BC. Oxford University, 390:401.

<sup>5</sup> Groot, M. (2016), *Livestock for Sale: Animal Husbandry in A Roman Frontier Zone*, Amsterdam University Press.

## 4.2 Human Form "The Enemy" *hfti* *var*

The ancient Egyptian portrayal of the human enemy dates to prehistoric times and continued in this artistic style until the end of the Greco - Roman period, albeit with many variations. Enemies were often depicted with their hands and heads bound, or beneath the feet of the king. Most of these enemies were Africans or Asians, symbolizing the nine bows, which represent Egypt's traditional enemies and the forces of evil<sup>2</sup>. The nine are the traditional adversaries of Egypt: the inhabitants of the coastal regions, Upper Nubia, Upper Egypt, the inhabitants of the oases, Lower Egypt, the Eastern Desert, the Libyans, the Nubians, and the Asians. The concept of the nine enemies signifies the king's triumph over his foes within the country, particularly after he successfully unified the land, as well as his victories over foreign adversaries. This task is a sacred duty that ranks among the foremost responsibilities of the kings of Egypt<sup>3</sup>. The imagery of the king striking down his enemies symbolizes his greatness and strength, as well as his vital role in preserving the state from chaos<sup>4</sup>.

The British Museum houses an ivory label from the First Dynasty, depicting the king wielding a mace and smiting an Asian enemy (**Fig.13**). Meanwhile, King Sneferu is shown on a stela smiting an Asian foe (**Fig.14**). A plaque at the Metropolitan Museum features King Thutmose III depicted as a sphinx, trampling an

enemy. The sphinx *hw*  *var* *šspw* <sup>5</sup> symbolizes the king<sup>6</sup> and is characterized as a mythical creature with a lion's body and the head of another being, whether human, ram, or falcon. The most common representation is that of a lion's body with a king's head. These statues embody the ruler's authority and duty to defend Egypt, serving as guardians of temples or tombs. Typically, the sphinx is shown standing and trampling Egypt's enemies<sup>7</sup>, wearing a crown, and sometimes depicted with two feathers above, a Nemes headdress, and ram's horns. The sphinx is closely associated with royal imagery and the god Ra<sup>8</sup>, representing an ideal of divine kingship<sup>9</sup> (**Fig.15**). In a stela preserved at the Boston Museum of Fine Arts, dating back to the New Kingdom, there is a rare depiction of Queen Nefertiti, the great royal wife of King Amenhotep IV - Akhenaten - as she strikes a female enemy. Nefertiti is presented in royal form, holding the mace in her right hand while grasping the enemy woman in her left, who raises her hand in a pleading gesture towards Nefertiti<sup>10</sup> (**Fig.16**).

<sup>1</sup> Rainer, *op.cit.*, p. 398.

<sup>2</sup> ريتشارد، هـ. ويلكنسون، المرجع السابق، ص ٢٤.

<sup>3</sup> محمد على سعدالله (١٩٩٠) "الأقواس التسعة من خلال مقابر الأسرة الثامنة عشرة في مصر القديمة" مجلة كلية الآداب جامعة الإسكندرية، المجلد الثامن والثلاثون، الجزء الأول، ٢٢٥ : ٢٥٤.

<sup>4</sup> Beavis, J. (2016), "The Significance of the Nefertiti smiting scenes", Words of Reed pens, *Student Journal of the Auckland University Egyptological Association*, Vol. VI, p.50: 94.

<sup>5</sup> Rainer, *op.cit.*, p. 1203.

<sup>6</sup> Teeter (1999), "Kingship" *op.cit.*, p.494: 498.

<sup>7</sup> Pinch, *op.cit.*, p.206.

<sup>8</sup> هالة مصطفى منصور (٢٠١٥)، رموز الحيوانات والرموز المقدسة بمراكب الحضارة المصرية القديمة حتى نهاية الدولة الحديثة، رسالة ماجستير غير منشورة، كلية الآداب- جامعة عين شمس، ص ١٦.

<sup>9</sup> Farid, M., & Fekri, M. & Abd-elaal, M., & Zaki, H. (2018), "Archeological Study of Wild Animals in the New Kingdom", *Journal of the Faculty of Tourism and Hotels-University of Sadat City*, Vol. 2, Issue 2, December, 58: 77.

<sup>10</sup> *Ibid.*, 50: 94.



**Fig No (13)** : Label  
**Period** : 1<sup>st</sup> Dynasty  
**Description:** King Den is smiting an enemy  
**Current Location:** The British Museum  
**Source** :  
[https://www.britishmuseum.org/collection/object/Y\\_EA55586](https://www.britishmuseum.org/collection/object/Y_EA55586) (accessed 26/10/2024 8pm)



**Fig No (14)** : Relief of Sneferu  
**Period** : 4<sup>th</sup> Dynasty  
**Description** : King Senferu is smiting foreign enemy  
**Current Location:** The Grand Egyptian Museum  
**Source** : Researchers



**Fig No (15)** : Plaque  
**Period** : New Kingdom  
**Description:** Thutmose III is depicted as a sphinx over a captive  
**Current Location:** The Metropolitan Museum of Art  
**Source** :  
<https://www.metmuseum.org/art/collection/search/561705> (accessed 25/10/2024 10pm)



**Fig No (16)** : Painted Limestone  
**Period** : New Kingdom  
**Description:** Nefertiti in the role of pharaoh, is smiting an enemy of Egypt  
**Current Location:** Museum of Fine Arts Boston  
**Source** :  
<https://collections.mfa.org/objects/45954/river-scene-with-royal-barges-and-tow-boats?ctx=b3e76214-212c-4f6d-a960-ae3eb47312e5&idx=0>(accessed 26/10/2024 8pm)

The Metropolitan Museum housed an amulet dating from the period between the end of the Late Period and the beginning of the Ptolemaic Period, depicting the god Horus with a human body and a falcon's head, standing over the heads of his enemies. As a famous figure of worship in Egypt, Horus was frequently shown in amulets as a man with a falcon's head or in the shape of a falcon, usually with the Double Crown<sup>1</sup> (Fig.17). Meanwhile, there is a stela in the Walters Museum that shows Horus with wings, smiting an enemy and accompanied by a lion. The royal lions of ancient Egypt received continuous attention from the pharaohs and were sometimes regarded as domesticated animals. They often appeared with kings in ancient Egyptian art, whether during peaceful celebratory processions or on the battlefield to defeat foes<sup>2</sup>; thus, lions were widely represented as powerful symbols of defense and protection<sup>3</sup> (Fig.18). All Egyptian kings from the First Dynasty onwards were referred to as Horus<sup>4</sup>. Therefore, the portrayal of Horus as a representation of the

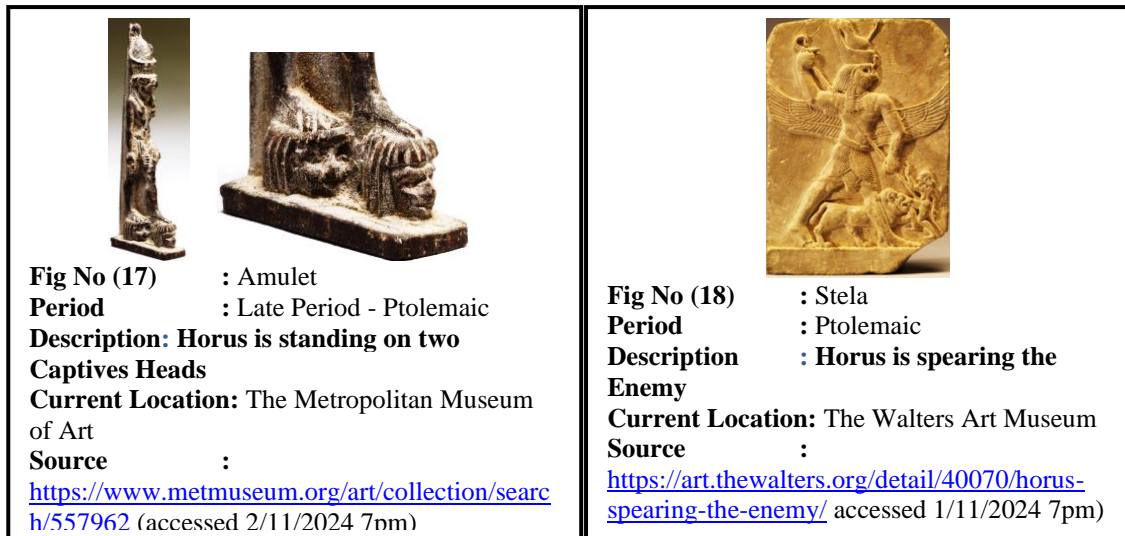
<sup>1</sup> Wilkinson, *op.cit.*, p.203.

<sup>2</sup> Moustafa, A.& Abdel Razek, G.& Bayoumy, T. (2024), "The Scenes of the Lion Accompanying Kings in the New Kingdom", *Journal of Tourism, Hotels and Heritage*, Matrouh University, Vol.9, No.1, p.74: 94.

<sup>3</sup> Bassiouny, G. (1996), *The Sphinx in the Ptolemaic and Greco-Roman period (Historical and Religious Study)*, unpublished Master Thesis, Alexandria University, p7.

<sup>4</sup> Pinch, *op.cit.*, p.6

king embodies the concept of divine kingship, with the king serving as the earthly manifestation of Horus, and both figures reflecting and referring to one another<sup>1</sup>.



The Ptolemies realized immediately upon assuming power in the fourth century BC that they needed to be acknowledged and given legitimacy as true Egyptian rulers due to their genetic ancestry from Macedonia. To accomplish this, they created a menu of durable and divine constructions that demonstrated their regard and veneration for Egyptian gods, much like the ancient native pharaohs did. Conscious liturgical practices that portrayed them as adherents of ancient Egyptian customs and rituals produced the magnificent temples of Philae, Kom Ombo, Edfu, Esna, and Dendera that they constructed or restored in Egypt. In this way, the Ptolemaic builders' kings acted like pharaohs, which gave them political legitimacy. and the ritual scenes of warrior triumph used by them were taken from the traditional Egyptian Scenes During the Greco - Roman Period, the image of the ruler smiting his enemies became a required allusion to royal ideology. Even if the battle depicted is made up or the warrior's accomplishments are overstated, these artistic creations are unique testimonies to royal propaganda. Using every piece of equipment associated with his warrior role, the Ptolemaic king and the Roman emperor are idealized in the Graeco- Roman period<sup>2</sup>. In the National Museum of Liverpool, there is a statue of a Roman emperor smiting an enemy. (Fig.19)



<sup>1</sup> Schenkel, "Horus" *op.cit.*, col. 14:25.

<sup>2</sup> Sales, J. (2017), "The ritual scenes of smiting the enemies in the pylons of Egyptian temples: symbolism and functions", *Acta Archaeologica Pultuskiensia*, Vol.VI, Pultusk, p 257: 267.

In the Coptic period, the saints are portrayed in wall paintings at monastic sites, including the Saint Antony Monastery on the Red Sea, where they are depicted as mounted warriors, valiantly overcoming both real and mythical foes of Christianity. The image of Saint Claudius of Antioch at the Monastery of Saint Antony shows the equestrian saint defeating a human foe. The adversary is a diminutive human figure, identified as Diocletian, the emperor who led the severe persecution of Christians in the late third century<sup>1</sup> (**Fig.20**). Notable scenes include Saint Phoibammon defeating the Pasicrates, and Saint George killing the Jew<sup>2</sup> (**Fig.21**). John of Heraclea strikes down Eutychianos with a spear, mirroring a gesture once made by Diocletian. With precise aim, John directs his spear upward, targeting his opponent's head<sup>3</sup> (**Fig.22**). St George is depicted killing Euchius on a carved panel in the central sanctuary screen of the Church of Abu Sarga (St Sergius) in Old Cairo<sup>4</sup> (**Fig.23**).



**Fig No (20)** : Saint Claudius of Antioch slaying an emperor  
**Period** : 11<sup>th</sup> century  
**Description:** Saint Claudius of Antioch slaying an emperor, wall painting in naos  
**Current Location:** Monastery of the Archangel Gabriel, Fayoum, Egypt.  
**Source** : Kitat, S., et al, The Iconography of Weapons in Coptic, fig6(b)



**Fig No (21)** : Saint George slaying the Jew and Saint Phoibammon slaying Pasicrates  
**Period** : 1232/1233 AD  
**Description:** Saint George slaying the Jew and Saint Phoibammon slaying Pasicrates, wall painting in naos  
**Current Location:** Monastery of Saint Antony at the Red Sea, Egypt  
**Source** : Badamo, H.A., Image and Community: Representations of Military Saints, 2011, Fig.297



**Fig No (22)** : John of Heraclea (?) slaying Eutychianos  
**Period** : 1232/1233 AD  
**Description:** John of Heraclea (?) slaying Eutychianos, wall painting in naos  
**Current Location:** Monastery of St. Antony at the Red Sea, Egypt.  
**Source** : Badamo, H.A., Image and Community Representations of Military Saints, fig.87



**Fig No (23)** : St George is depicted killing Euchius  
**Period** : 13th Century  
**Description:** St George is depicted killing Euchius  
**Current Location:** Wooden Panel in the sanctuary screen of the Church of Abu Sarga, Old Cairo  
**Source** : Gabra, G. and Eaton-Kraus, M., The Treasures of Coptic Art in the Coptic Museum and Churches of Old Cairo. Cairo/New York: American University of Cairo, 2006, Fig. 1489

<sup>1</sup> Badamo, H. (2011), *Image and Community: Representations of Military Saints in the Medieval Eastern Mediterranean*, PhD Thesis, The University of Michigan, p.119, 284, 358

<sup>2</sup> Kitat, S. et al., *op.cit.*, p.4.

<sup>3</sup> Kitat, S., et al., *op.cit.*, p.5.


<sup>4</sup> Immerzeel, M (2016), Coptic-Ethiopian Artistic Interactions: The Issues of the Nursing Virgin and St George Slaying the Dragon, *journal of the Canadian Society for Coptic Studies* 8, p.103.



### 4.3 Snake *hfnw*

Venomous snakes posed a threat to both humans and pets<sup>2</sup>, and the snake allied with the god Seth as an enemy of the god Horus since the Late Period. The snake became one of the symbols of evil, as it was an adversary of the god Ra during his nightly journey<sup>3</sup>, in the form of the god Apophis<sup>4</sup>. The snake attempts to halt the progression of time by attacking the solar barque, known as "Ra's Barque"<sup>5</sup>. Furthermore, the god Seth took on the form of a snake and bitten the child Horus<sup>6</sup>. The act of killing the snake symbolizes the eradication of Ra's and Osiris's enemies<sup>7</sup>.

A falcon wearing a double crown is depicted on the base of Scaraboid seal, perched above a snake and *nb*-sign. A second snake emerges to the falcon's left (Fig.24) An Ithyphallic falcon from the Ptolemaic period that is perched on two snakes is on display at the Metropolitan Museum (Fig.25). On the walls of the Edfu Temple, there are Scene of the king is spearing the snake, and it is noted that the spearhead bears the shape of a falcon, a symbol of the god Horus<sup>8</sup> (Fig.26). On the walls of the same temple, there is another scene of the king is spearing the snake<sup>9</sup> (Fig.27).

 <p><b>Fig No (24)</b> : Scarab  <b>Period</b> : New Kingdom  <b>Description:</b> A falcon is wearing the double crown standing atop a uraeus and neb-sign  <b>Current Location:</b> Museum of Fine Arts Boston  <b>Source</b> :  <a href="https://collections.mfa.org/objects/164129/scaraboid?ctx=3359e426-ee8b-4037-976d-2095e8fdb3f4&amp;idx=298">https://collections.mfa.org/objects/164129/scaraboid?ctx=3359e426-ee8b-4037-976d-2095e8fdb3f4&amp;idx=298</a>                      (accessed 30/10/2024 8pm)</p>	 <p><b>Fig No (25)</b> : Ithyphallic falcon  <b>Period</b> : Ptolemaic  <b>Description:</b> Ithyphallic falcon treading on two snakes  <b>Current Location:</b> The Metropolitan Museum of Art  <b>Source</b> :  <a href="https://www.metmuseum.org/art/collection/search/570212">https://www.metmuseum.org/art/collection/search/570212</a> (accessed 3/11/2024 7pm)</p>
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<sup>1</sup> Rainer, *op.cit.*, p. 1116.

<sup>2</sup> Hansen, N. (2001), "Snakes", *OEA* III, Oxford, p.296: 299.

<sup>3</sup> Helck, W. (1984), "Schlange", *LÄ* V, Wiesbaden, col. 644:653

<sup>4</sup> Pinch (2002), *op.cit.*, p.198.

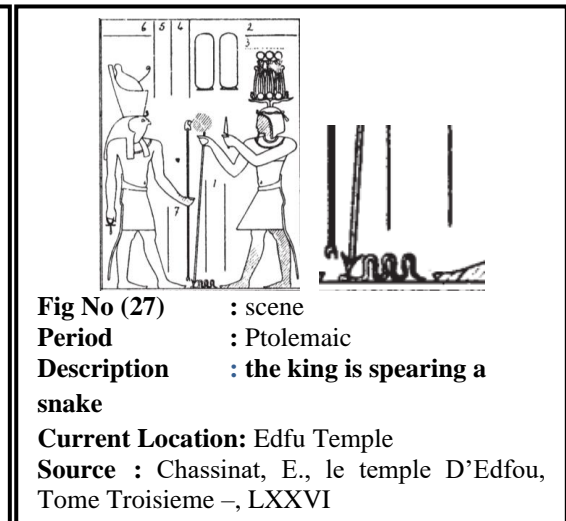
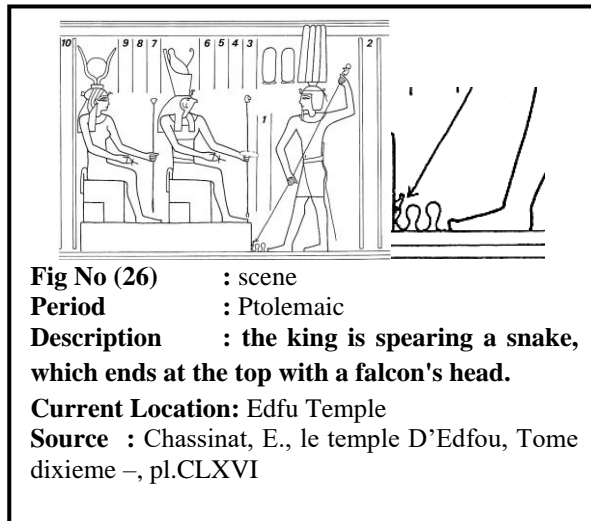
<sup>٥</sup> سيلفي كوفيل، المرجع السابق، ص ١٧٥.

<sup>٦</sup> محمد البيومي محمد البيومي، المرجع السابق، ص ٣٦٣.

<sup>٧</sup> سهام السيد عبدالحميد، المرجع السابق، ص ٣٦.

<sup>8</sup> Chassinat, E. (2008), *le temple D'Edfou*, Tome dixieme – fascicule3, planches CLXII-CLXXXVII, Institut Francais D'Archeologie Orientale, MMAF 27/3 – le Caire , pl.CLXVI

<sup>9</sup> Chassinat, E. (1928), *le temple D'Edfou*, Tome Troisieme – second fascicule, pl. XLVI-LXXXIII, Institut Francais D'Archeologie Orientale, MMAF 20 – le Caire , LXXVI



As for the Copts, the snake has been associated with evil<sup>1</sup>, symbolizing the cunning nature that leads individuals to fall into sin.<sup>2</sup> Therefore, the Coptic artist always illustrated it being crushed by saints. The icons of St. Theodore Stratelates depicted as stabbing the snake with his spear, serves as a powerful symbol of the devil being vanquished. This portrayal reflects the Coptic artists' inspiration from ancient Egyptian themes<sup>3</sup>.

Snake is apparently allegories of the threats that lurk in wild nature and that can threaten the life of a human being. This idea, wild animals as the manifestations of untamed nature that threatens human civilisation, can already be found in the iconography of ancient Egypt.

St Theodoros Stratelates made a general and a purely legendary story was added to his hagiography, about the town of Euchaita, where the local population worshipped a snake that demanded a young human victim annually. Theodoros slew the monster and delivered the town. The story combines the elements of the snake as an incarnation of Satan with the traditional attitude that pagan gods are identical with demons<sup>4</sup> Depictions of St Theodoros as for now were found in The Church of the Virgin Mary known as al-Muallaqa, Cairo. The snake is depicted with a dark violet ridge and green abdomen<sup>5</sup> (Fig.28).

In the Islamic era, the snake held various meanings and symbols. In some wall inscriptions, it represented strength, while in others, it was a symbol of healing, which is why it adorned the facades of hospitals. Moreover, it was also depicted as a symbol of evil and misguidance<sup>6</sup>. This artwork showcases a bearded knight made of colored ceramic, wearing a helmet and long hair. He is mounted on a horse, with a snake coiled around the horse's right front leg, rising toward the knight from the left side.

<sup>1</sup> Ragab,D. (2022), "The Influence and Semantics of using Animals and Birds Symbols in Greek, Roman and Coptic Art", *Journal of the Faculty of Tourism and Hotels Mansoura University, Vol.11* , p.292.

<sup>2</sup> Hendy, A & Morkos, M. (2020), The Originality of Egyptian Churches Interior and Its Role in Maintaining Values of Ancient Egyptian Human, *International Journal of Engineering Research & Technology (IJERT)*, 9 (9), p.364

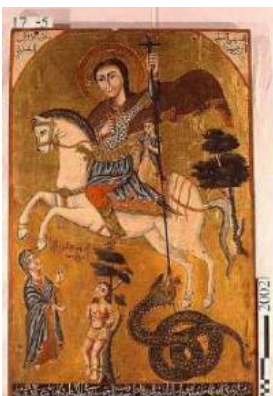
<sup>3</sup> Synder, S. (2019), "An Image of Power in Transition: St. George Slaying Diocletian and the War of Images," *Eidos; A Journal of Philosophy and Culture*, vol. 3 no. 4 (10), pp. 67-100.

<sup>4</sup> O'Leary, L. (1974), *The Saints of Egypt in the Coptic Calendar*, Amsterdam, p. 262–264.

<sup>5</sup> Simaika, M. (1937), *Guide sommaire du Musée copte et des principales églises du Caire*, Le Caire, Imprimerie nationale, p.57.

<sup>6</sup> مفيدة الوشاحي & رضوي محمد عمر الفاروق (٢٠٢٠)، رمزية الثعبان في الفن القبطي والإسلامي: (القرن الثاني - القرن السابع عشر الميلادي)، مجلة اتحاد الجامعات العربية للسياحة والضيافة، المجلد ١٩، العدد ٣، ص ٢٩١ - ٣١٦.

The snake appears ready to attack, but the knight defends himself with a shield held in his left hand while brandishing a sword in his right hand, poised to strike down the snake<sup>1</sup> (Fig.29).



**Fig No (28)** : St. Theodore Stratelates is shown stabbing a serpent  
**Period** : 1493 AD  
**Description** : St.Theodore is stabbing the snake with his spear, the snake is depicted with a dark violet ridge and green abdomen  
**Current Location:** Church of the Virgin Mary known as al-Muallaqa,Cairo  
**Source** : Simaika M., *Guide sommaire du Musée copte et des principales églises du Caire*, Le Caire, Imprimerie nationale, 1937, 57.



**Fig No (29)** : statuette  
**Period** : Ayyubid Dynasty  
**Description:** A bearded horseman with long braided hair and a helmet, Around the right front hoof of the horse is a snake that is climbing towards the horseman from his left. The snake is shown opening its mouth to bite the horseman but he repels it with his shield and He carries a straight sword lifted into the air, ready to strike  
**Current Location:** National Museum of Damascus  
**Source** : [https://islamicart.museumwnf.org/database\\_item.php?id=object;isl:sy:mus01:30:ar](https://islamicart.museumwnf.org/database_item.php?id=object;isl:sy:mus01:30:ar) (accessed 25/10/2024 10pm)

#### 4.4 Crocodile *msh*

One of the oldest gods of ancient Egypt, worshipped throughout the country<sup>3</sup>. The figure of the crocodile was associated with numerous gods and was widespread in ancient Egypt along the banks of the Nile River, canals, and ponds. It posed a threat to sailors and swimmers in the Nile as well as to boat builders; people feared the crocodile's jaws and tail. Additionally, the crocodile was seen as a danger to animals, and thus it was considered a symbol of evil<sup>4</sup> and represented one aspect of the god "Seth" since the beginning of the New Kingdom<sup>5</sup>.

The Metropolitan Museum houses a scarab from the New Kingdom depicting the king in the form of a lion crushing the crocodile, one of Seth's symbols (Fig.30). The crocodile is also portrayed under the feet of the god Horus, symbolizing its subjugation and victory over evil (Fig.31). The crocodile is illustrated as the ruler stabs it with a spear<sup>6</sup>, as seen on the northern wall of the southern crypt of Dendera

<sup>1</sup> مفيدة الوشاحي واخرون، المرجع السابق ، ص ٢٩١ – ٣٦١؛ منال هلال أيوب (٢٠١٧)، سمات النحت الإسلامي وأثرها علي أعمال النحات مارينو ماريني، مجلة العمارة والفنون والعلوم الإنسانية، المجلد ٢، ابريل العدد ٦، ص ٤٤٥ – ٤٥٧.

<sup>2</sup> Rainer, *op.cit.*, p. 755.


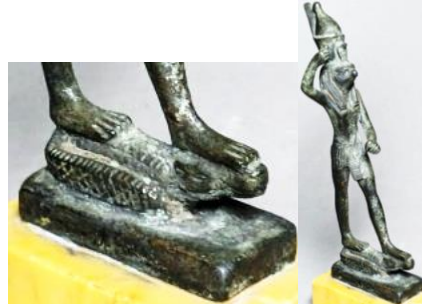
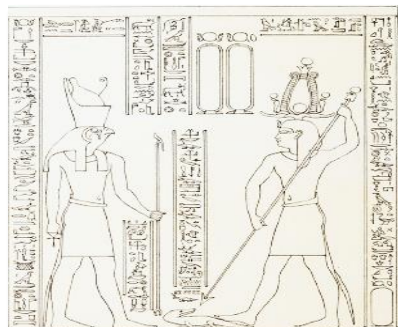

<sup>3</sup> Fahmy, M. & Abo El Magd, A. (2024) "The Symbolism of The Crocodile under the tree in ancient Egypt", *Minia Journal of Tourism and Hospitality*, Vol. (18), No. (2), December, 28: 41.

<sup>4</sup> Traut, E. (2001), "Crocodiles", *OEA I*, Oxford, p.320: 321.

<sup>5</sup> Traut, E. (1980), "Krokodil", *LÄ III*, Wiesbaden, col. 791:801

<sup>6</sup> سهام السيد عبدالحميد (٢٠٢٤)، "الوحة سحرية غير منشورة للمعبود حور- شد بمتحف كفر الشيخ"، *حولية الاتحاد العام للثانيين العرب*، يونيو، العدد ٢٧، ٢٦: ٥٩.

Temple, where the ruler drives a spear into the crocodile<sup>1</sup> (Fig.32). Emperor Hadrian is depicted on a coin standing on a crocodile and holding a spear. This coin was a significant tool for announcing artistic and political achievements., reflecting various historical, religious, and social relationships in its symbolism<sup>2</sup> (Fig.33).

 <p><b>Fig No (30)</b> : Scarab  <b>Period</b> : New Kingdom  <b>Description</b> : Canaanite Scarab with a Lion over a Crocodile  <b>Current Location:</b> The Metropolitan Museum of Art  <b>Source</b> :  <a href="https://www.metmuseum.org/art/collection/search/544670">https://www.metmuseum.org/art/collection/search/544670</a> (accessed 30/10/2024 10pm)</p>	 <p><b>Fig No (31)</b> : Statue  <b>Period</b> : Late Period  <b>Description</b> : Horus is standing on a Crocodile  <b>Current Location:</b> Louvre Museum  <b>Source</b> :  <a href="https://collections.louvre.fr/en/ark:/53355/cl010009321">https://collections.louvre.fr/en/ark:/53355/cl010009321</a> (accessed 26/10/2024 6pm)</p>
 <p><b>Fig No (32)</b> : Scene  <b>Period</b> : Greaco- Roman period  <b>Description</b> : King is spearing the crocodile  <b>Current Location:</b> Dendera Temple  <b>Source</b> : Mariette, A., Dendérah (1870), Pl.50I.</p>	 <p><b>Fig No (33)</b> : Coin  <b>Period</b> : Roman Empire  <b>Description:</b> Hadrian is standing right on crocodile  <b>Current Location:</b> The British Museum  <b>Source</b> :  <a href="https://www.britishmuseum.org/collection/object/C_1972-0711-4">https://www.britishmuseum.org/collection/object/C_1972-0711-4</a> (accessed 1/11/2024 7pm)</p>

The Crocodile is a symbol of the god Sobek who represented the symbol of evil in ancient Egypt. The Coptic artist inspired this concept in the same meaning. He depicted the saints stabbing it as well<sup>3</sup>. Horus is shown as a man with a falcon's head who rides a horse and stabs a crocodile, a sign of evil. This scene dates to the 4<sup>th</sup> century<sup>4</sup> (Fig.34)

<sup>1</sup> Mariette, *op.cit.*, p.253.

<sup>2</sup> Barret, D. (2000), *Greek and Roman Coins in the Antiquities Museum of the University of Queensland*, Third Edition, Lucia, p.4,5.

<sup>3</sup> Hassan, A. (2016), The types of ornamentations in the Coptic art, *Journal of History and the future* 30, (July 1), no. 60, p. 578.

<sup>4</sup> نشوى نعيم صادق (٢٠١٢)، الدلالات والمعاني المرتبطة باستخدام الرمز واستعارة الشكل الخيالي في الفن القبطي، مجلة بحوث التربية النوعية، المجلد ٢٠١٢، العدد ٢٥، إبريل، ص ٦٤٢



**Fig No (34)** : sculpture  
**Period** : 3<sup>rd</sup> :4<sup>th</sup> century  
**Description:** Mounted Horus is spearing a crocodile  
**Current Location:** Louvre Museum  
**Source** :  
<https://collections.louvre.fr/en/ark:/53355/cl01005047>  
 6 (accessed 20/11/2024 7pm)

#### 4.5 Oryx *m3 hd*

The Oryx is a type of African deer associated with desert regions considered the domain of the god Seth<sup>2</sup>. Ancient Egyptians recognized it since prehistoric times, and the imagery of the Oryx being slain was linked to the concept of eradicating evil, which is represented by the god Seth, embodied in the form of the Oryx. This belief continued until the end of the Graeco - Roman period<sup>3</sup>, and the Oryx is regarded as one of the symbols of evil. According to the myth of the conflict between Horus and Seth, the god Seth disguised himself in several forms, including that of the Oryx, and attacked Horus's eye, consuming it. Horus's followers responded by quickly slaughtering the Oryx and extracting the eye from its belly. This is reflected in the art where the king is depicted in the act of slaying the oryx, a symbol of Seth, as a form of punishment. In other representations, the king or Horus is shown stepping on the back of the Oryx to subdue it and assert his victory<sup>4</sup>. when Seth own Horus's eye, dominance of darkness and a cessation of creation will occur as this eye symbolizes the essence of life and light. Therefore, Horus was compelled to combat his enemy and triumph to reclaim it<sup>5</sup>. Consequently, the Oryx was referred to as the enemy of the sacred eye – the thief of the sacred eye. During the nightly journey of the sun god, there were various adversaries that attacked the god, including the Oryx, which served as one of the symbols of Seth. Killing these animals was viewed as a means of slaying evil and achieving a victory over it<sup>6</sup>.

On the northern wall of the birthing chamber in the Temple of Luxor, a depiction of King Amenhotep III is slaying an Oryx illustrate the influence of mythology, specifically through the Oryx sacrifice ritual aimed at restoring the Eye of Horus<sup>7</sup>.

<sup>1</sup> Rainer, *op.cit.*, p. 946.

<sup>2</sup> سيلفي كوفيل، المرجع السابق، ص ١٨٥.

<sup>3</sup> أسامة على حسن، المرجع السابق، ص ٧٩: ٨١.

<sup>4</sup> سهام السيد عبدالحميد، لوحة سحرية المرجع السابق، ص ٣٨.


<sup>5</sup> محمد البيومي محمد البيومي، المرجع السابق، ص ١٢٨.

<sup>6</sup> سهام السيد عبدالحميد (٢٠٢٢)، "المها الأبيض *hd* - *m3* في مصر القديمة"، المجلة العلمية للسياحة والفنادق والتراث، كلية السياحة والفنادق – جامعة مطروح، المجلد ٤، العدد ٢، ١٤٣: ٢٠٢.

<sup>7</sup> محمد البيومي محمد البيومي، المرجع السابق، ص ١٢٨.

This rite of Oryx sacrifice has been present since the New Kingdom<sup>1</sup> (Fig.35). The Metropolitan Museum houses a small statue of Horus, portrayed standing on an Oryx, symbolizing the god Seth and indicating that he is a victorious and protective god<sup>2</sup> (Fig.36). On the walls of the Temple of Edfu, images depict the god Horus is holding three captives, with a spear in his right hand, spearing a ram after having mounted its back<sup>3</sup> (Fig.37).

 <p><b>Fig No (35)</b> : Scene  <b>Period</b> : New Kingdom  <b>Description</b> : King Amenhotep III slaughters an Oryx  <b>Current Location:</b> Luxor temple  <b>Source</b> :          محمد البيومي ، اسطورة الصراع ، ص ١٢٩ .</p>	 <p><b>Fig No (36)</b> : Statuette  <b>Period</b> : Late Period  <b>Description</b> : Horus is standing on an Oryx  <b>Current Location:</b> The Metropolitan Museum of Art  <b>Source</b> :  <a href="https://www.metmuseum.org/art/collection/search/545962">https://www.metmuseum.org/art/collection/search/545962</a> (accessed 26/10/2024 6pm)</p>
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 <p><b>Fig No (37)</b> : Scene  <b>Period</b> : Ptolemaic period  <b>Description</b> : Horus is standing on an Oryx  <b>Current Location:</b> Edfu temple  <b>Source</b> :          محمد البيومي ، اسطورة الصراع ، ص ٢٥٩ .</p>
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#### 4.6 Donkey

The donkey was one of the domesticated animals in ancient Egypt and appeared in records at the dawn of history, often believed to have African origins. The donkey holds great significance as it was used for carrying heavy loads and served as a means of transport in trade caravans and mining expeditions. Farmers relied on it for agriculture and harvesting<sup>5</sup>, and its use continued for these purposes during the

<sup>1</sup> هالة مصطفى منصور، المرجع السابق، ص ٩٠ .

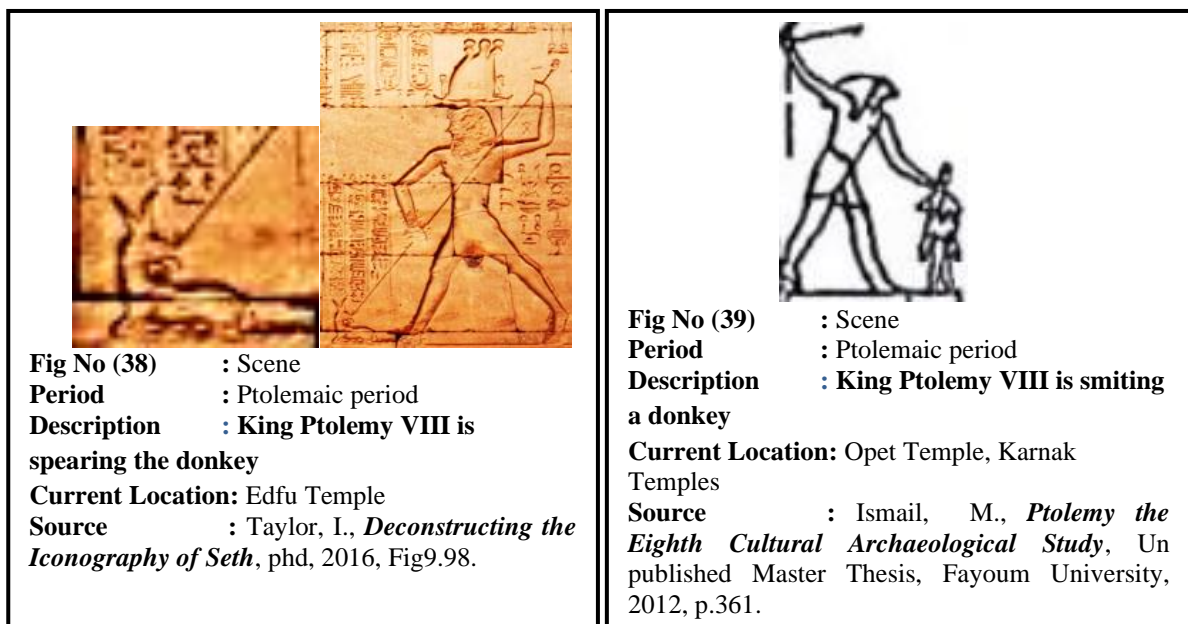
<sup>2</sup> Salwa Kamel & Mona Abu Elmaaty (2010), "Horus "hry w3d.f" as a protector god", *Journal of the General Union of Arab Archaeologists*, Vol. 11, 87: 101.

<sup>3</sup> محمد البيومي محمد البيومي، المرجع السابق، ص ٢٥٨ .

<sup>4</sup> Rainer, *op.cit.*, p. 379.

<sup>5</sup> Traut, "Equines", *op.cit.*, p.478: 479.

Graeco - Roman period<sup>1</sup>. The shape of the donkey was associated with the god Seth, who was represented as a symbol of evil in coffin texts, as protective gods would guard the deceased by swallowing the donkey; thus, it was considered a symbol of evil, allowing the deceased to enjoy eternal peace. Since the era of the New Kingdom, the god Seth appeared in the form of a donkey, and the donkey became widely depicted as a symbol of evil during the Graeco - Roman period. Plutarch noted that one of the reasons the donkey was considered a symbol of evil was a myth indicating that the god Seth fled from a battle from the god Horus on the back of a donkey<sup>2</sup>. On the walls of the temple of Edfu, King Ptolemy VIII is depicted while spearing the donkey with a spear<sup>3</sup> (**Fig.38**), and the same king is shown on the walls of the Opet temple in Karnak carrying a mace and spearing the donkey, one of the symbols of the god Seth<sup>4</sup> (**Fig.39**).



#### 4.7 Turtle *štw*

The turtle is the enemy of flooding, as it could swallow water, which harms navigation, irrigation, and agriculture<sup>6</sup>. It has been part of the diet of ancient Egyptians since prehistoric times, and its body parts were utilized for medical purposes, as well as for crafting tools and decorations. The turtle was perceived as a symbol of evil due to the danger it posed to the god Ra during his night journey on the Nile<sup>7</sup>. It was believed to attempt to prevent Ra from sailing in his boat at night, which symbolized a halt in time, meaning that Ra could not rise again in the

<sup>1</sup> عبداللطيف فايز (٢٠١٣)، النقل والمواصلات في مصر في العصر اليوناني الروماني، الهيئة المصرية العامة للكتاب، القاهرة، ص ٣٥.

<sup>٢</sup> أسامة على حسن، المرجع السابق، ص ٨٥ : ٨٧.

<sup>3</sup> Taylor, I. (2016), *Deconstructing the Iconography of Seth*, PhD Thesis. College of Arts and Law, University of Birmingham, September, Fig 9.98.

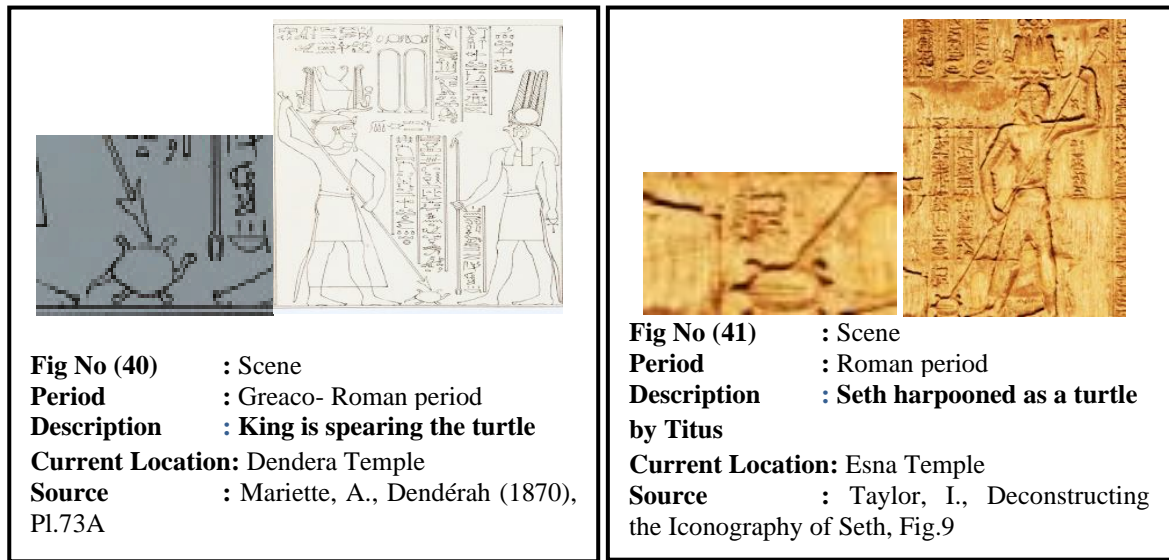
<sup>4</sup> Ismail, M. (2012), *Ptolemy the Eighth Cultural Archaeological Study*, Un published Master Thesis, Fayoum University, p.361.

<sup>5</sup> Rainer, *op.cit.*, p. 1109.

<sup>٦</sup> سيلفي كوفيل، المرجع السابق، ص ١٨٨.

<sup>7</sup> Fischer, H. (1968), *Ancient Egyptian Representations of Turtles*, The Metropolitan Museum of Art, New York, p. 5:10.

morning. This led to depictions of the turtle being stabbed, a practice that continued from prehistoric times through the end of the Graeco - Roman period. It was considered one of the animal symbols of evil associated with the god Seth<sup>1</sup> and was also regarded as a symbol of darkness<sup>2</sup>. On the walls of the western crypt of the Temple of Dendera, there are depictions of the ruler spearing the symbol of evil, the turtle<sup>3</sup> (Fig.40), and in Esna temple, a depiction of the Roman Emperor Titus spearing the turtle<sup>4</sup> (Fig.41).



#### 4.8 Bull k3

The bull is considered one of the symbols of the god Seth<sup>6</sup>, as texts indicate that Seth transformed into a bull and killed Osiris with his forefoot. Horus then cut off Seth's forefoot<sup>7</sup>. According to the myth of the conflict between Horus and Seth, Seth disguised himself in various forms, including that of a bull, and attacked the Eye of Horus, tearing it out and swallowing it<sup>8</sup>. Consequently, some texts refer to cutting off the bull's thigh and removing its heart in an attempt to retrieve the eye<sup>9</sup>. On the walls of the Temple of Edfu, the king is depicted spearing the evil symbol, the bull<sup>10</sup> (Fig.42), while one of the emperors is shown on the walls of the Temple of Dendera,

<sup>1</sup> أسامة على حسن، المرجع السابق، ص ٦٥، ٦٦.  
<sup>٢</sup> محمد البيومي محمد البيومي، المرجع السابق، ص ٣٦٥.

<sup>3</sup> Mariette, *op.cit.*, p.260

<sup>4</sup> Taylor, I., Deconstructing *op.cit.*, Fig.9

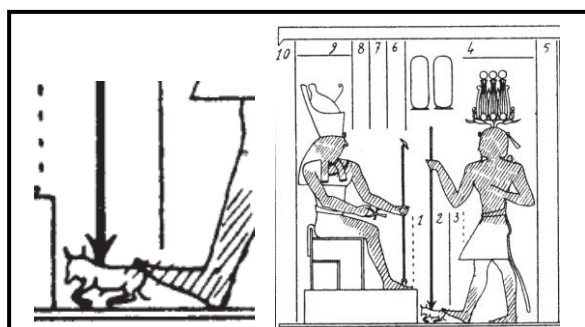
<sup>5</sup> Rainer, *op.cit.*, p. 1234.

<sup>٦</sup> سيلفي كوفيل، المرجع السابق، ص ١٨٢.  
<sup>٧</sup> أسامة على حسن، المرجع السابق، ص ٤٨.  
<sup>٨</sup> سهام السيد عبدالحميد "المها الأبيض المرجع السابق، ص ١٥١.  
<sup>٩</sup> محمد البيومي محمد البيومي، المرجع السابق، ص ١٢٧.

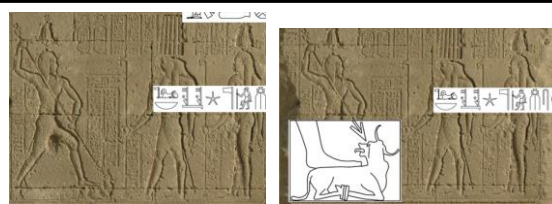
<sup>10</sup> Chassinat, E., *le temple D'Edfo*, *op.cit.*, Tome Troisieme op, LXIV



spear the bull with a spear that ends in a falcon's head and stepping on the bull with his left foot<sup>1</sup> (Fig.43).



**Fig No (42)** : scene  
**Period** : Ptolemaic  
**Description** : the king is spearing a bull  
**Current Location:** Edfu Temple  
**Source** : Chassinat, E., le temple D'Edfou, Tome Troisieme , LXIV



**Fig No (43)** : scene  
**Period** : Roman period  
**Description** : The emperor is showing standing and spearing a bull in front of Horus Behdety with falcon head and behind him goddess Hathor  
**Current Location:** Horus Gate in Dendera temple  
**Source** : Cauville, s., *Dendara, la porte d'Horus, commentaire – Traduction*, institut francais d'archeologie orientale, le caire, 2021, p.33,36

#### 4.9 lion *m3i*

The appearance of lions in ancient Egypt dates back to prehistoric times<sup>3</sup>. One of its characteristics is that it is considered a symbol of chaos and one of the symbols of the god Seth<sup>4</sup>. The lion is part of the hostile nature that targeted humans with its ferocity and strength, so it became one of the symbols of evil that must be eliminated to protect human life and the lives of livestock<sup>5</sup>.

The king Tutankhamun had been depicted on an ostracon preserved in the Metropolitan Museum, stabbing a lion with a long spear found in his tomb<sup>6</sup> (Fig.44). A knight was also depicted on a 7<sup>th</sup> or 8<sup>th</sup> century linen and wool fabric textile preserved at the Pushkin Museum (Moscow State Museum of Fine Arts), where he is shown riding his horse, holding a long spear to kill a snake whose legs are trampled by a lion. Behind the horse is a companion dog, and above the horseman are two snakes and an eagle<sup>7</sup> (Fig.45).

<sup>1</sup> عبد الرحمن علي عبد الرحمن (٢٠١٤)، بقايا المعبد الشرقي في دندرة بوابة أم الحلق، مجلة دراسات في علوم الآثار والتراث، ع ٥، ص ١٢٩ – ١٦٩.

<sup>2</sup> Rainer, *op.cit.*, p. 815.

<sup>3</sup> Moustafa, A. et al, *op.cit.*, 74: 94.

<sup>٤</sup> سهام السيد عبد الحميد، المرجع السابق، ص ٣٧.

<sup>٥</sup> فاطمة عبدالغنى سالم (٢٠٢٣)، "مفهوم قوة الأسد المعادية والموالية للإنسان في حضارات مصر والشرق الأدنى القديم دراسة أثرية حضارية مقارنة"، مجلة كلية الآثار بقنا، العدد ١٨، الجزء الأول، ٤٦٦ : ٥٧١.

<sup>٦</sup> سهام السيد عبد الحميد، المرجع السابق، ص ٣٧.

<sup>٧</sup> مفيدة الوشاحي وآخرون، المرجع السابق، ص ٢٩١ – ٣١٦.



**Fig No (44)** : Ostracon  
**Period** : New Kingdom  
**Description** : Ostracon with Pharaoh is Spearing a Lion  
**Current Location:** The Metropolitan Museum of Art  
**Source** : <https://www.metmuseum.org/art/collection/search/544076> (accessed 30/10/2024 6pm)



**Fig No (45)** : Textile  
**Period** : 7<sup>th</sup> or 8<sup>th</sup> century  
**Description** : a knight is holding a long spear and killing a snake and the horse standing on a lion and behind the horse a dog  
**Current Location:** national museum of fine art Moscow  
**Source** : ناصر الانصاري & محسنة عطية، الفن القبطي في مصر ٢٠٠٠ عام من المسيحية، الهيئة المصرية العامة للكتاب، القاهرة، ٢٠٠٨، رقم ١٧٦، ص ١٧٢

#### 4.10 The Devil:

There are various forms for the devil, but mostly he is represented as a winged human figure with dark skin color (dark blue or black), which indicates his evil nature; he is considered the opposite of the angels, who represent the good nature, as of this indication that his wings are not feathery wings like a bird but they are bat wings.

There is also a wide range of animals that can be associated with the devil, such as snakes, lions, and goats, As well as some of the mythological creatures and hybrids, such as dragons, centaurs, half-men or half-animal figures<sup>1</sup>.

In Christian art before the sixth century there wasn't any representation of the devil himself, but evil was depicted in other evil creatures. The allegorical and narrative, or "realistic" depictions can be distinguished from one another, although they may allude to the Devil or to Evil's manifestations<sup>2</sup>.

The devil began to appear in Coptic manuscripts and images of knights and martyrs by the 9<sup>th</sup> century. There were many various forms that the devil was depicted, such as a large serpent under the horses' hooves while the martyr over the horse is stabbing him in the head with a spear, which shows the triumphing over the devil. Other representations of the devil show him as a deformed half-human shackled by a chain around his neck, and his other half is shown as a serpent lying defeated under the martyr's horse, where he is depicted stabbing the devil's head with a spear. The devil is portrayed as the embodiment of evil, which symbolizes the martyr's victory over death or over the devil, reflects of the evil persecution king<sup>3</sup>.

The devil is not the only incarnation of evil, but also humans or human-like demons. In the preserved paintings, the majority of the evil incarnated can be identified by the inscription that is accompanying the painting and the saint shown overcoming the evil that is incarnated in the paintings. These are images of Saints Theodore Stratelates, Merkurios (the most numerous), Sisinius, George, Menas, Epimachos, and Phoibamon. Only in the case of the first four saints the figure of an Evil incarnation has been depicted or preserved<sup>4</sup>.

<sup>1</sup> Innemee, K., et al, *op.cit.*, p.123.

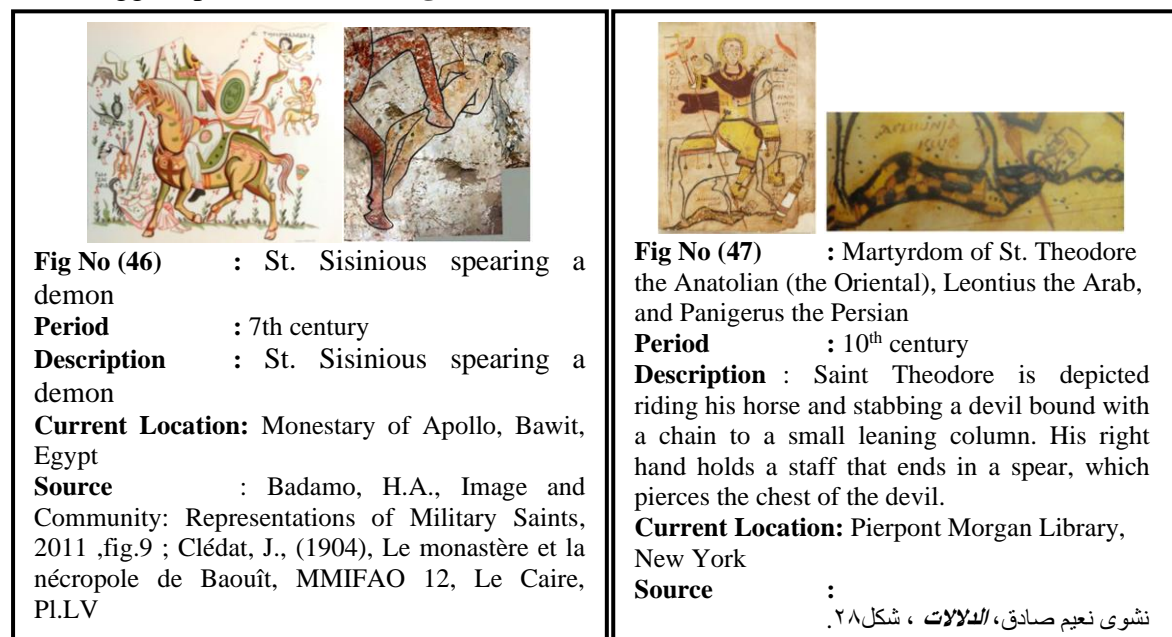
<sup>2</sup> Innemee, K. et al, *op.cit.*, p.123

<sup>3</sup> Brenk, B., "Teufel", *op.cit.*, 295–300

<sup>4</sup> Innemee, K., et al, *op.cit.*, 127.

Saint Sisinnios has a horrifying story where he had to kill his own sister, who was possessed by a demon called Alabasria, to get rid of the demon. This demon used to drink the blood of young children<sup>1</sup>. Saint Sisinnios is shown in a scene from the monastery of Apollo at Bawit, which depicts his spine-chilling story<sup>2</sup>. In this scene he is shown as a central figure in a military uniform defeating the evil demon Alabasria, while the space surrounding him is filled with creatures and half-human figures that represent the summoned evil demonic forces and wretched desires<sup>3</sup>, while the demon is shown as a naked woman with black hair and white complexion features<sup>4</sup> (Fig.46).

In a parchment from the Monastery of the Archangel in El-Hamouli and cataloged as manuscript 613, Saint Theodore is depicted riding his horse and stabbing a devil bound<sup>5</sup>. The devil symbolizes death and is depicted as a human figure lying on the ground, with a rectangular head and a distorted face shaped like a serpent. Its color resembles the skin of a snake, and its hands or feet are bound with a chain of iron rings around its neck. Above, the divine hand is depicted bestowing the crown of martyrdom and struggle upon the saint.<sup>6</sup> (Fig.47).



<sup>1</sup> O'Leary, *op.cit.*, pp. 258–259.; 128.

<sup>2</sup> St. Sisinnios may be one of the first named saints to take on the magical power of Solomon's Seal: see: Stephen, *op.cit.*,71.

<sup>3</sup> Walters, C (1974), *Monastic Archaeology in Egypt*, Warminster: Ares& Phillips, 388, pl.386; Badamo, *op.cit.*,299.

<sup>4</sup> Żurawski, B. (2012), *St. Raphael Church I at Baganarti, Mid-Sixth to Mid-Eleventh Century. An Introduction to the Site and the Epoch*, Gdańsk Archaeological Museum African Reports 10, Monograph Series 2, Baganarti 1, Gdańsk-Włocławek, 301–309, cat. no. S8/S/1.

<sup>5</sup> He is given the name, "Saint Apa Theodoros of Anatolos (Anatolia)". Anatolia is in now modern Turkey, occupying the eastern – and most – part of it; and the word comes from the Greek 'Ἀνατολή' (Anatolḗ), which means 'east' or 'sunrise'. Being from Anatolia, he came to be known as the Oriental and is called in Copto-Arabic manuscripts 'المشرفي'. This is a misleading translation; and a more accurate way is to call him Saint Theodore the Anatolian, as Manuscript M.613 rightly calls him. The official site of the Pierpont Morgan Library gives a summary of the painting. See: Basset,R., *Synaxaire Arabe-Jacobite in Patrologia Orientalis* ,Paris, 1907 to 1923.

<sup>6</sup> Leroy's,J. (1978), "Les Manuscrits Coptes et Coptes-Arabes Illustrés", *Institut français de Beyrouth, Bibliothèque et historique*, t. XCVI. Paris, p.188;

جمال هيرمينيا بطرس (٢٠٢٣)، مخطوطات حامولى، المجلس الاعلى للثقافة، مطبعة ترنتى، ص.٢٣

The life of Saint George can be represented through his image, which had mostly shown him on horseback while spearing a dragon<sup>1</sup>. There are examples of this depiction known from Cairo. An arched panel with a gold background from Cairo represents this known image of Saint George, where he is slaying a dragon using a spear in his right hand, which he is impaling the dragon's mouth with, while his left hand is directing his horse; the dragon is shown with green scales and red wings, and his tail is wrapped around the horse's back legs (**Fig.48**). The famous martyr Saint George the Roman is seen in an 18<sup>th</sup> century painting on the right. Saint George is shown as a heroic figure, likely engaged in his famous act of slaying the dragon, symbolizing his triumph over evil<sup>2</sup>(**Fig.49**). On a golden coin dates to the modern period depicting Saint George (Girgis) defeats one of the symbols of evil, the dragon (**Fig.50**).



**Fig No (48)** : St. Saint George is shown stabbing the dragon  
**Period** : 1494 AD  
**Description:** St. Saint George is shown stabbing the dragon  
**Current Location:** Toronto, Coptic Museum of Canada  
**Source** : Langdon, M. & Telles, M., *The icons of Yuhanna and Ibrahim the Scribe*, Londres, Nicholson and Watson, 1946, p.46-47.



**Fig No (49)** : The Great martyr Saint Mari George the Roman slaying the dragon  
**Period** : 18<sup>th</sup> century  
**Description:** The Great martyr Saint Mari George the Roman slaying the dragon  
**Current Location:**  
**Source** : Ragab,D. *The Influence and Semantics*, 2022, fig.28





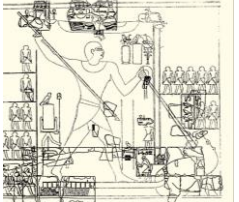





**Fig No (50)** : 1 pound (gold)  
**Period** : Modern period  
**Description:** Obverse: the coin depicts the King George V of Great Britain, Reverse: the reverse depicts the classic St. George (Girgis) on the horse, who defeats the Dragon  
**Current Location:** Jewelers (it has been struck in countries all over the world)  
**Source** : <https://www.royalmint.com/sovereign/sovereign-of-the-month/> (accessed 25/10/2024 10pm)











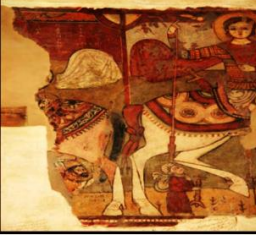

<sup>1</sup> For the details of legends and iconography of warrior saints, see: Walter,C. (2003), *The Warrior Saints in Byzantine Art and Tradition*. Ashgate: Aldershot.




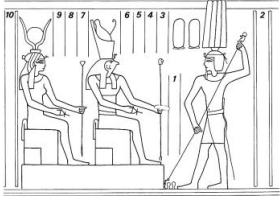
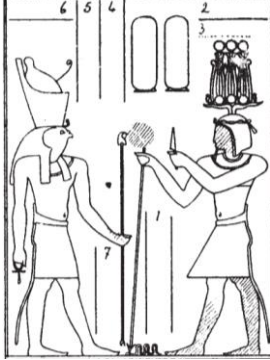
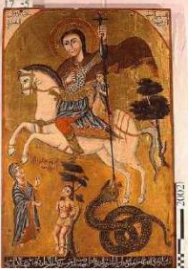

<sup>2</sup> نشوى نعيم صادق، المرجع السابق، ص ٦٤٢







**5. The analytical Study:**





The researchers will present the analytical study by showcasing the symbols of evil mentioned in the research from the ancient Egyptian period to the modern period, along with the changes and innovations that have occurred over the periods. The following table displays the various symbols of evil in the Ancient Egyptian period till the modern period.

Symbols of evil	Ancient Egyptian period	Graeco – Roman period	Coptic till the modern period	The analytical Study
<p><b>1- Hippopotamus</b></p> <p><i>db</i> </p> <p><b>var</b></p> <p><i>h3b</i> </p>	<p> Pepy II is hunting hippopotamus old Kingdom (Fig.7)</p> <p> Horus is Harpooning the Hippopotamus of Seth Late Period (Fig.8)</p>	<p> Horus is Harpooning the Hippopotamus of Seth Ptolemaic Period (Fig.9)</p> <p> Horus is Spearing the hippopotamus Greaco- Roman period (Fig.10)</p> <p> King is Spearing the hippopotamus Greaco- Roman period (Fig.11)</p> <p> Horus is Spearing the hippopotamus Roman period (Fig.12)</p>	<p>_____</p>	<ul style="list-style-type: none"> <li>• Due to its herbivorous diet and its ferocious appetite, the hippo was considered a symbol of evil and seriously damaged agricultural grounds. It was portrayed as a sign of evil and disorder since it also threatened livestock crossing the river. "Seth" was seen as its embodiment.</li> <li>• The depiction of spearing the hippopotamus dates to prehistoric times and continued until the end of the Graeco - Roman period.</li> <li>• According to the scenes mentioned in the research, this depiction has not appeared since the Coptic period till contemporary society.</li> <li>• It is noted that the ruler or the god Horus himself is portrayed during the spearing of the hippopotamus, in line with the Osirian myth that the king rules on earth in the name of Horus.</li> <li>• The spear was the primary weapon used to smite the hippopotamus in all the scenes referenced in the research.</li> <li>• Horus is depicted riding a horse from the Graeco - Roman period due to its use by knights during that time.</li> </ul>




Symbols of evil	Ancient Egyptian period	Graeco – Roman period	Coptic till the modern period	The analytical Study
<p><b>2- Human Form "The Enemy"</b></p> <p><i>hfti</i></p>  <p><b>var</b></p>	 <p>King Den is smiting an enemy 1<sup>st</sup> Dynasty (Fig.13)</p>  <p>King Senferu is smiting foreign 4<sup>th</sup> Dynasty (Fig.14)</p>  <p>Thutmose III is depicted as a sphinx striding over a captive New Kingdom (Fig.15)</p>  <p>Nefertiti in the role of pharaoh, is smiting an enemy of Egypt New Kingdom (Fig.16)</p>  <p>Horus is Standing on two Captives Late Period – Ptolemaic (Fig.17)</p>	 <p>Horus is Spearing the Enemy Ptolemaic (Fig.18)</p>  <p>Sculpture of an Emperor and Captive Roman period (Fig.19)</p>	 <p>Saint Claudius of Antioch slaying an emperor, wall painting in naos 11<sup>th</sup> century (Fig.20)</p>  <p>Saint George slaying the Jew and Saint Phoibammon slaying Pasicrates, wall painting in naos 1232/1233 AD (Fig.21)</p>  <p>John of Heraclea (?) slaying Euctychianos, wall painting in naos 1232/1233 AD (Fig.22)</p>  <p>Wooden Panel in the sanctuary screen of the Church of Abu Sarga, Old Cairo 13<sup>th</sup> Century (Fig.23)</p>	<ul style="list-style-type: none"> <li>• The ancient Egyptian portrayal of the human enemy dates to prehistoric times and continued in this artistic style until the end of the Graeco - Roman period, albeit with many variations. This task is a sacred duty that ranks among the foremost responsibilities of the kings of Egypt</li> <li>• The saints are portrayed in wall paintings at monastic sites, including the Saint Antony Monastery on the Red Sea, where they are depicted as mounted warriors, valiantly overcoming both real and mythical foes of Christianity</li> <li>• The weapons used to suppress enemies varied throughout different eras, including the mace, spear, and sword, as well as trampling and standing on their heads.</li> <li>• The figures who suppressed enemies varied from kings and emperors to sphinxes, Horus, and saints.</li> <li>• A rare depiction of Nefertiti can be seen in the act of suppressing a female enemy.</li> </ul>




Symbols of evil	Ancient Egyptian period	Graeco – Roman period	Coptic till the modern period	The analytical Study
<p>3- Snake <i>hfrw</i></p> 	 <p>A falcon wearing the double crown standing atop a uraeus and nebsign New Kingdom (Fig.24)</p>	 <p>Ithyphallic falcon treading on two snakes Ptolemaic (Fig.25)</p>  <p>the king is spearing a snake with his spear, which ends at the top with a falcon's head. Ptolemaic (Fig.26)</p>  <p>the king is spearing a snake Ptolemaic (Fig.27)</p>	 <p>St.Theodore is stabbing the snake with his spear, the snake is depicted with a dark violet ridge and green abdomen 1493 AD (Fig.28)</p>  <p>A bearded horseman with long braided hair and a helmet, Around the right front hoof of the horse is a snake that is climbing towards the horseman from his left. The snake is shown opening its mouth to bite the horseman, but he repels it with his shield and he carries a straight sword lifted into the air, ready to strike Ayyubid Dynasty (Fig.29)</p>	<ul style="list-style-type: none"> <li>• The snake considered one of the symbols of evil, as it was an adversary of the god Ra during his nightly journey, in the form of the god Apophis. As for the Copts, the snake has been associated with evil, symbolizing the cunning nature that leads individuals to fall into sin</li> <li>• The snake remained a symbol of evil throughout various eras, and the spear was the primary weapon used to combat the snake, in addition to Horus standing over it.</li> <li>• The forms of those who combat the snake included rulers, Horus, saints, and knights.</li> </ul>


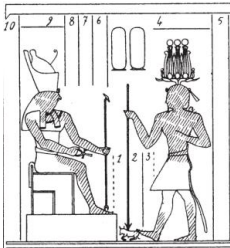

Symbols of evil	Ancient Egyptian period	Graeco – Roman period	Coptic till the modern period	The analytical Study
<p><b>4- Crocodile</b> <i>msh</i></p> 	 <p><b>Canaanite Scarab with a Lion over a Crocodile</b> New Kingdom (Fig.30)</p>  <p>Horus is Standing on Crocodile Late Period (Fig.31)</p>	 <p>King is Spearing the crocodile Graeco- Roman period (Fig.32)</p>  <p>Hadrian is standing right on crocodile Roman period (Fig.33)</p>	 <p>Mounted Horus is spearing crocodile 3<sup>rd</sup> :4<sup>th</sup> century (Fig.34)</p>	<ul style="list-style-type: none"> <li>• The crocodile was seen as a danger to animals, and thus it was considered a symbol of evil and represented one aspect of the god "Seth"</li> <li>• The crocodile has remained a symbol of evil throughout various eras. The spear was the primary weapon used to defeat the crocodile, in addition to trampling or standing on top of it.</li> <li>• The figures who conquered the crocodile varied between rulers and Horus, either standing or mounted on a horse, and the ruler also appeared in the form of a lion.</li> </ul>




Symbols of evil	Ancient Egyptian period	Graeco – Roman period	Coptic till the modern period	The analytical Study
<p><b>5- Oryx</b> <i>m3 hd</i></p> 	 <p><b>King Amenhotep III slaughters an Oryx</b> New Kingdom (Fig.35)</p>  <p>Horus is standing on an Oryx Late Period (Fig.36)</p>	 <p><b>Horus is standing on an Oryx</b> Ptolemaic period (Fig.37)</p>		<ul style="list-style-type: none"> <li>• According to the myth of the conflict between Horus and Seth, the god Seth disguised himself in several forms, including that of the Oryx, and attacked Horus's eye, consuming it. The depiction of the Oryx continued until the end of the Graeco - Roman period.</li> <li>• The tools used to hunt the Oryx varied, including knives and spears, as well as standing over the Oryx. The forms of those who suppress the Oryx varied between rulers and the god Horus.</li> </ul>








Symbols of evil	Ancient Egyptian period	Graeco – Roman period	Coptic till the modern period	The analytical Study
<p><b>6- Donkey</b> 𓆎</p> 	_____	 <p><b>King Ptolemy VIII is Spearing the donkey</b> Ptolemaic period (Fig.39)</p>  <p><b>King Ptolemy VIII is smiting a donkey</b> Ptolemaic period (Fig.39)</p>	_____	<ul style="list-style-type: none"> <li>• The shape of the donkey was associated with the god Seth, who was represented as a symbol of evil in coffin texts, as protective gods would guard the deceased by swallowing the donkey; thus, it was considered a symbol of evil, allowing the deceased to enjoy eternal peace</li> <li>• Through the models presented in the research, the ruler or god Horus is depicted subduing the donkey, a representation that appeared only during the Graeco - Roman period, with the tools used for subjugation being either the spear or the mace.</li> </ul>

Symbols of evil	Ancient Egyptian period	Graeco – Roman period	Coptic till the modern period	The analytical Study
<p><b>7- Turtle</b> 𓆏</p> 	_____	 <p><b>King is Spearing the turtle</b> Graeco- Roman period (Fig.40)</p>  <p><b>Seth harpooned as a turtle by Titus</b> Roman period (Fig.41)</p>	_____	<ul style="list-style-type: none"> <li>• The turtle was perceived as a symbol of evil due to the danger it posed to the god Ra during his night journey on the Nile</li> <li>• Through the models presented in the research, ruler is depicted as subduing the turtle, a representation that appeared only during the Graeco -Roman period, using a spear for the act of subjugation.</li> </ul>

Symbols of evil	Ancient Egyptian period	Graeco – Roman period	Coptic till the modern period	The analytical Study
<p><b>8 - Bull <i>k3</i></b></p> 	<hr/>	 <p>The king is spearing a bull Ptolemaic (Fig.42)</p>  <p>The emperor is showing standing and holding a spear and spearing a bull in front of Horus Behdety with falcon head and behind him goddess Hathor Roman period (Fig.43)</p>	<hr/>	<ul style="list-style-type: none"> <li>• The bull is considered one of the symbols of the god Seth, as texts indicate that Seth transformed into a bull and killed Osiris with his forefoot. Horus then cut off Seth's forefoot.</li> <li>• Through the models presented in the research, ruler is depicted as subduing the bull, a representation that appeared only during the Graeco -Roman period, using a spear for the act of subjugation, also standing on the bull."</li> </ul>

Symbols of evil	Ancient Egyptian period	Graeco – Roman period	Coptic till the modern period	The analytical Study
<p><b>9 - lion <i>m3i</i></b></p> 	 <p><b>Ostracon with Pharaoh Spearing a Lion</b> New Kingdom (Fig.44)</p>	<hr/>	 <p>A knight is slaying a lion 7<sup>th</sup> or 8<sup>th</sup> century (Fig.45)</p>	<ul style="list-style-type: none"> <li>• The appearance of lions in ancient Egypt dates to prehistoric times. One of its characteristics is that it is considered a symbol of chaos and one of the symbols of the god Seth</li> <li>• Through the models presented in the research, ruler is depicted as subduing the lion, using a spear for the act of subjugation.</li> <li>• It depicts a warrior riding a horse and trampling a lion during the 7<sup>th</sup> or 8<sup>th</sup> century AD.</li> </ul>

Symbols of evil	Ancient Egyptian period	Graeco – Roman period	Coptic till the modern period	The analytical Study
<p><b>10- The Devil</b></p>	<p>_____</p>	<p>_____</p>	 <p>St. Sisinius spearing a demon 7th century (Fig.46)</p>	<ul style="list-style-type: none"> <li>• There are various forms for the devil, but mostly he is represented as a winged human figure with dark skin colour (dark blue or black)</li> <li>• The devil is considered the opposite of the angels</li> <li>• There is also a wide range of animals that can be associated with the devil, such as snakes, lions, and goats, As well as some of the mythological creatures and hybrids, such as dragons, centaurs, half-men or half-animal figures.</li> <li>• This type of evil symbols emerged during the Coptic era and has persisted till the modern period.</li> </ul>
			 <p>Saint Theodore is depicted riding his horse and stabbing the devil bound with a chain to a small leaning column. His right hand holds a staff that ends in a spear, which pierces the chest of the devil. 10th century (Fig.47)</p>	
			 <p>St. Saint George is shown slaying the dragon 1494 AD (Fig.48)</p>	
			 <p><b>The Great martyr Saint Mari George the Roman slaying the dragon</b> 18th century (Fig.49)</p>	
			 <p>The reverse depicts the classic St. George (Girgis) on the horse, who defeats the Dragon Modern period (Fig.50)</p>	

## 6- Conclusion:

- The story of Osiris and the struggle between the gods Horus and Seth had an early influence on art. In addition to becoming a key component of many artistic creations, this fight gave rise to royal titles derived from the myth of Osiris.
- A religious concept that persisted throughout the Graeco-Roman period, the title "*hr nb*" in the ancient Egyptian language carries a symbolic meaning influenced by the Osiris myth. In some works of art, the king is shown defeating symbols of evil, appearing as a falcon, a lion, or a fully human figure, emphasising the idea that the king is the earthly heir of the god Horus.
- The depiction of the king striking down the symbols of evil symbolizes his greatness and strength, as well as his vital role in preserving the state from chaos
- It was necessary for the ruler to combat the symbols of evil, but they should not be destroyed so as not to disrupt the balance between order and chaos.
- The god Horus, in the form of a falcon with sharp eyesight and powerful claws, stopped the movement of the god Seth. Therefore, Seth had to change his form to deceive Horus and eliminate him. Thus, the representations of evil took various forms.
- In Coptic art, symbols of evil were varied, including both animal and human forms. There were many various forms that the devil was depicted, such as a large serpent under the horses' hooves while the martyr over the horse is stabbing him in the head with a spear, which shows the triumphing over the devil. In general, evil symbols appeared in the paintings of the military saints in the early Coptic era but in the Coptic manuscripts, the devil began to appear in images of knights and martyrs by the 9<sup>th</sup> century.
- Other representations of the devil show him as a deformed half-human shackled by a chain around his neck, and his other half is shown as a serpent lying defeated under the martyr's horse, where he is depicted stabbing the devil's head with a spear. As has been mentioned above, the snake and crocodile are an animal closely associated with Evil, but depending upon the context, its representations can be interpreted either as an image of devil himself, a symbolic image referring to the forces of Evil, or as an agent of devil, an actual physical presence, but not identical to devil.
- In Islamic art, some artists addressed themes like these Ancient Egyptian, Graeco-Roman and Coptic subjects, with a clear distinction regarding the purpose of depicting this artistic style.
- Coptic art has continued to influence and portray this artistic form in the modern period.

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التأثير الفني علي لقب *hr nb*  
من العصر المصري القديم وحتى العصر الحديث

جمال الدين عبد الرازق أ عمرو محمد خيرى ب

انجي فكري ج مايكل محب مكرم د

أ- أستاذ بقسم الإرشاد السياحي، كلية السياحة والفنادق، جامعة الإسكندرية.

ب- أستاذ مساعد بقسم الإرشاد السياحي، المعهد العالي للسياحة والفنادق بالإسكندرية (إيجوث).

ج- مدرس بقسم الإرشاد السياحي، كلية السياحة والفنادق، جامعة الإسكندرية.

د- مدرس بقسم الإرشاد السياحي، المعهد العالي للسياحة والفنادق بالإسكندرية (إيجوث).

الملخص:

يزخر الفن المصري القديم بالعديد من الاعمال الفنية التي تبرز القضاء على رموز الشر كنوع من مظاهر الموروث الديني والذي يتمثل في تخليد ذكرى انتصار حورس - الذي يُمثله الحاكم - على ست - الذي يُمثله الأعداء - من خلال الدلالة الرمزية للقب *hr nb* حورس المنتصر علي ست "حورس المنتصر". واستخدم الحكام هذا النمط الفني كنوع من الدعاية السياسية، حيث صوروا أنفسهم كمحاربين منتصرين على رموز الشر. واستمر هذا النمط خلال العصرين اليوناني والروماني لتأكيد شرعية حكم الملوك البطالمة والأباطرة الرومان.

منذ العصر البطلمي كان الجنود يُعتبرون طبقة متميزة، مما أثر ذلك على الفنانين الأقباط، فجمعوا بين منظر الطعن مع صورة الفارس أو المحارب، مما أدى إلى تصوير بعض الشهداء والقديسين على أنهم فرسان يطعنون رموز الشر. ولقد عرف هذه التصويرات بصورة "القديس الفارس" حيث يظهر القديسون في أشكال بطولية تشبه المحاربين، المنتصرين على الشر في معركة رمزية. وتعتبر نماذج الفن القبطي المصدر الأصلي الذي استوحيت منه فنون عالمية اخري روح هذا الموضوع، وإن لم يكن الموضوع نفسه. ومن ناحية اخري، تناول بعض الفنانين في الفن الإسلامي موضوعات مماثلة لهذه الموضوعات القبطية، مع اختلاف كبير في كيفية تناول الموضوعات في الفن الإسلامي.

ويهدف هذا البحث إلى التركيز على الانماط المختلفة المستخدمة لتجسيد أو تصوير الشر، بما في ذلك تصويره من خلال الهيئات الحيوانية والأدمية والهيئات المختلفة التي يصور بها الشيطان وأتباعه. وكذلك سيتناول الباحثون أيضاً العديد من الأعمال الفنية التي تؤرخ بالفترة الزمنية المنوط بها الدراسة، والتي تضمنت مجموعة متنوعة من النماذج ما بين النحت متمثل في التماثيل والفنون الصغرى مثل تمائم - الجعارين - العملات المعدنية، وكذلك النقوش على جدران المعابد واللوحات. كما صور هذا النمط الفني علي الأيقونات والمخطوطات القبطية. وكان الهدف واحد من تصوير رموز الشر بالرغم من اختلاف العصور وهو القضاء على الشر، وهذا دفع الباحثين لتتبع هذا النمط الفني المتأثر بلقب *hr nb* حتى العصر الحديث.

الكلمات الدالة: لقب *hr nb* - رموز الشر - حورس - ست