



Mansoura University  
Faculty of Tourism and Hotels

**The Influence and Semantics of using Animals  
and Birds Symbols in Greek, Roman and  
Coptic Art**

*By*

Doaa Ragab Fadel

**RESEARCH JOURNAL OF THE FACULTY OF TOURISM AND HOTELS  
MANSOURA UNIVERSITY  
ISSUE NO. 11 (PART 5), JUNE. 2022**

**The Influence and Semantics of using Animals and Birds Symbols in  
Greek, Roman and Coptic Art**

---

---

## Abstract

The symbol comes from the joint role of the artist's imagination and perceived reality and animals are one of the most conspicuous features of Egyptian art. The ancient Egyptians animals were closely associated with death and animal imagery was also used to convey fundamental ideas about the nature of good and evil. Many animals contributed to both the sacred and secular worlds of the Egyptians. Central ideas are often illustrated in ancient Egyptian art with animal imagery also animals played a dominate role in ancient Egyptian religion and culture also tomb reliefs and paintings, revealed an acute awareness of the appearance and natural behavior of animals. During the New Kingdom the ancient Egyptians became more involved in the symbolism of the animals and the ancient Egyptians connected their qualities to the gods they worshipped and never worshipped the animal itself, also the animal head symbolizes the superhuman endowments of the god.

Animal cults such as Thoth, Bastet, Anubis and their *ba* also the dog played significant role in the funerary customs in ancient Egypt, as well as the two most popular animals stand-ins for the king were the lion and the bull so the ancient Egyptian thought that the king's hybrid nature (part man, part animal, part god). The Egyptian artist used to represent all types of animals, birds and insects in his art as a part of representing his daily life, as seen on the walls of the Egyptian temples and tombs as well as in Egyptian art, gods and goddesses were depicted as humans, animals, or as humans with animal heads god. The ancient Egyptians used to imitate nature, applied human figures, animals and

birds in vitality movements. Early Egyptian animals was diverse, and included elephants, lions, gazelle, leopards, ibex, Oryx, and wild cattle so animals were an important part of Egyptian mortuary practices from the Predynastic period until the Roman period. A parallel, minor sources is represented by hieroglyphs which includes tiny but detailed representations of over one hundred animals and over sixty parts of animals. Some species found in the material objects associated with the dead in the shape of sacred animals. sacred animals were ceremonially buried in special cemeteries near the temple of their associated deity and models of animals were left in tombs, which occasionally reproduce animals related activities, such as fishing. Also the hunting behavior is represented in Egyptian art, including that of birds.

Coptic art began in the fourth century A.D and religious persecution by the Roman authorities of Christian partisans everywhere, resulted in an increase in the use of these symbols. The use of the symbolic form of the ancient Egyptian and the incoming influences, such as Greek and Roman art, that effected the form of symbols in Coptic art. Coptic art took its themes from ancient Egyptian influences which became essential in Coptic art, which is Christian religious stories, but adapted to suit Christian tastes and purposes. Christian symbols such as fish, dolphins and crosses cover so many artistic Coptic objects which are full of life and movement as well as the Coptic artist inspired symbols to express evil from local symbols often associated with the desert environment.

**Keywords:** Bird, animal, symbol, Greek, Coptic

## Introduction

The importance of animals as receptacles of the divine spirit in Egyptian cosmology (Lloyd, 2010; Weshahy, Mofida & Halim, Sarah, 2020) so images of animals reproduced and carved in embossed relief, modelled in stone, wood, ivory, and metal, and painted on the walls of temples and tombs and numbers of animals mummies called votive mummies (Tristant, Y. & Ryan, E.M., 2017; Mona Farid & Magdi Mohamed Fekri & Magdi Ismail Abd-elaal & Hesham Ezz-eldin Zaki, 2020). Some animals enjoyed supreme rank in some areas and held only a subordinate place elsewhere (Abdelwahed, 2017; Menyawy, 2020). Scenes of everyday life depicted the role of animals such as desert hunt scenes, fishing and fowling scenes, agricultural tasks and the focus of slaughter and rituals (Tristant, Y. & Ryan, E.M., 2017). The transmigration of the soul from human bodies into living creatures including animals was reason for animal cult in ancient Egypt (Abdelwahed, 2017; Mofida Hassan El Weshahy & Boussy Muhammad Zidan, 2014; Watts, 1998).

The burials of the physical remains of animals such as cattle, goats, and birds indicated that their bodies held profound spiritual and cultic significance for the Egyptians. The representation of animals included all classes like mammals, birds, reptiles, fish, amphibians and invertebrates (Tristant, Y. & Ryan, E.M., 2017) for example, clay or flint animal figurines were served as gaming pieces as the lions, hippo or crocodile for protection and deposited in tombs during the Predynastic period (Saleh, 1987) (**Fig.1**) as well as an ivory comb of 2300 B.C. in the Metropolitan museum

of New York shows registers of animals (Abdelwahed, 2017).



**Fig.1.** Animal figurines, Abydos, Abusir, Nagada,  
(Abdelwahed, 2017).

Ancient Egyptian art and particularly its animal imagery has been a source of fascination since Greco Roman times (Dixon-Kennedy, 1998). Animals were gaining great popularity in the late period and increasing in the Ptolemaic and Roman periods (Tristant, Y. & Ryan, E.M., 2017) so the animal's cults flourished in the Greco Roman period and they were living images of their gods (Lloyd, 2010; Daoud, 1996). Animals motifs can be found in virtually all aspects of Greco Roman art (Dixon-Kennedy, 1998), for example Arsinoe II had become the divine equivalent of Artemis, the virgin goddess of the animal world (Michael Pfrommer & Elana Towne-Markus, 2001) (**Fig.2**). Also the Coptic art, shed light on the significance of animals in early Christian iconography (Evans, 2012).



**Fig.2.** Finger ring with intaglio gemstone depicting Arsinoe II as the goddess Artemis. Late third- early second century B.C. Gold with cabochon carnelian, J. Paul Getty museum, (Michael Pfrommer & Elana Towne-Markus, 2001).

The decorations of Coptic pottery artifacts vary between pet, savage and mythical shapes, and between the shapes of birds such as pigeons and swans, as well as Christian symbols such as fish and crosses (الجندي، 2010). Animals also figure prominently in Coptic art, with those that were popular during the Pharaonic era, such as lions, birds and fish (Evans, 2012). In Coptic manuscripts, animals, and birds were first applied in natural form then tended to modification (Mofida Hassan El Weshahy & Boussy Muhammad Zidan, 2014). Coptic religious painting depicted the saints dead in the form of victorious heroes over the symbols of evil, while birds were used in the early days of Coptic art as a symbol of pure souls (صادق، 2012).

### **(1) Animals and birds in Greco-Roman Egypt: Roles in life and death**

## **(1-1) Wild and Marine animals in ancient Egyptian art: Image and meaning**

### **(1-1-1) The Camels in the Greco Roman Egypt**

There are no known representations of camels from the Pharaonic period (Evans, 2012) and camels could not be seen in Egypt until the first millennium BC (Lloyd, 2010). The camel's real spread in Egypt was with the Greek conquest (Weshahy, Mofida & Halim, Sarah, 2020) in 332 B.C, and they were used on a larger scale such as Alexander the Great used them in his expedition to Siwa oasis to consult the oracle of Zeus Ammon (Mofida Hassan El Weshahy & Boussy Muhammad Zidan, 2014) so the Ptolemaic and Roman used camels in their armies (Weshahy, Mofida & Halim, Sarah, 2020). By the first and second centuries B.C camels were mentioned by historians and it was used sell contracts proves the use of camels returning back to the 2<sup>nd</sup> century (Mofida Hassan El Weshahy & Boussy Muhammad Zidan, 2014) as pieces of ostraca having contracts for sales and purchases operations including its prices and information about it (Weshahy, Mofida & Halim, Sarah, 2020).

During the reign of Ptolemy II camels were introduced in greater numbers into Egypt and carrying loads of eastern spices on the eastern desert so Strabo said that trade routes were established across the eastern desert for camel merchants (Mofida Hassan El Weshahy & Boussy Muhammad Zidan, 2014). Camels were common by the Roman period (Evans, 2012) and the use of camels increased they entered for Egypt's Roman army as well as merchants used them in the eastern desert and the route of

eastern desert for camels continued in the time of Augustus so the prices of camels increased during Roman time to become the second most expensive desert pack animal after horses. By the 2<sup>nd</sup> and 3<sup>rd</sup> century camels depicted on artifacts and with the 4<sup>th</sup> century they appeared on terracotta that formed in the shape of camels, beside the daily life utensils and toys (Mofida Hassan El Weshahy & Boussy Muhammad Zidan, 2014; Weshahy, Mofida & Halim, Sarah, 2020).

### **(1-1-2) The Donkeys in the Greco Roman Egypt**

The donkey was the most important load carrier in ancient Egypt (Baron, 2012) as they used as pack animal during the New Kingdom as well as they were used on the desert roads for communication with the mines and quarries (Lloyd, 2010). Donkey was called (*Ae-hemet or Eeyore*) in Hieroglyphic: . In ancient Egypt donkey milk was used as powerful tonic capable of rejuvenating the skin, thus Cleopatra VII bathed in donkey milk every day to preserve her beauty and youthful looks, as well as Pliny the Elder the Roman Historian mentioned in his “*Encyclopedia work Naturalis Historia volume 28*” that donkey milk has health benefits. Donkeys depicted in several cases in tombs carrying sheaves, grains in saddle packs, threshing and pulling carts (Baron, 2012) and painted limestone depicted the donkey which bears wife of the chief of Punt at temple of Hatshepsut, Deir El-Bahari (Saleh, 1987) as well as donkeys are often depicted as pack animals in Greek manuscripts (Baron, 2012) (**Fig.3**).



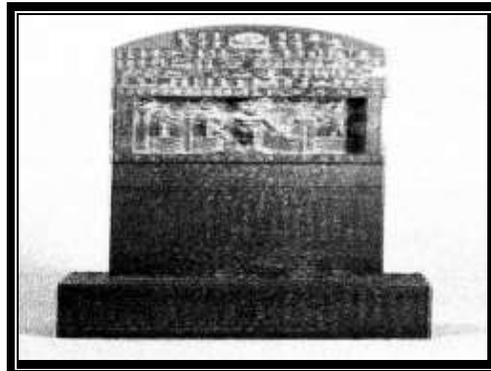
**Fig.3.** Donkeys depicted carrying sheaves, grains in saddle packs, (Attia, 2017).

### **(1-1-3) The Snakes/Scorpions in the Greco Roman Egypt**

During the Roman period hunting and catching scorpions, snakes were an attempt to gain power over them and the forces of chaos that they were thought to signify and represent as well as were more acceptable to the majority of the Greek and Roman immigrants, as the companions of gods and goddesses (Draycott, 2012). *The snake* in the ancient Egyptian civilization is one of the important symbols of creation as well as good, and sometimes it was a symbol of evil. The snake in ancient Egypt is one of the terrifying creatures that were worshiped or sanctified in two forms, first the good form as a symbol of the sun, as well as the snake Which symbolizes the universe and the infinite time the Oreos revived by Shaw and Tefnutalso the snake is one of the protector and guard animals of the gates of the other world 2020 ((مفيدة الوشاحى & رضوى محمد عمر الفاروق،

In ancient Egypt, goddess of royal authority, *wadjet* takes the form cobra and as the *uraeus* symbol worn on the headdress of the ruler that epitomizes the power of

sovereignty and coiling around the sun disc to symbolize Re's powers of destruction (Jordan, 2014). The best surviving example of snakes dates from around 350 BC and is known as the *Metternich Stele* (Fig.4). The sacred snakes that were found in the temples of *Asclepius* god depicted with a snake wrapped around his staff with his daughter *Hygieia*, the personification of good health also *Asclepius* and *Hygieia* were both worshipped in Egypt for the purposes of healing ill health. As well as *Serapis* was commonly depicted with a snake, although in his case the snake was the *Agathos Daimon*, the good spirit of Alexandria to emphasize the relations between the god and Alexandria during the Hellenistic and Roman periods also *Isis* goddess was often depicted with a snake (Draycott, 2012).



**Fig.4.** Metternich Stela of snake biting, late period, Alexandria (Metropolitan museum of art), (Draycott, 2012).

While *scorpions* in ancient Egypt associated with *Isis* goddess as her adventures with her son *Horus* during their exile in the Delta, hiding from the malevolent god *Seth*, and

she was being protected and guarded by seven scorpions. The ancient Egyptians goddess *Serket*, known by the Greeks as Selkis identified with the scorpion and usually represented in human form with a scorpion on her head, rather than in the form of the scorpion and recognized as a major force in the protection of people from scorpions. The sting of a scorpion attested during the Roman period such as two ostraca recovered from the mining communities at Monts Claudianus in the eastern desert attest to individuals having been stung by a scorpion (Draycott, 2012).

#### **(1-1-4) The Crocodiles in the Greco Roman Egypt**

The ancient Egyptian crocodile god Sobek was worshipped along the Nile throughout Egypt, but during the Roman period the god was popular in the Fayoum (Draycott, 2012) and after death these animals were mummified and buried. The crocodile mummies were carried to the necropolis by *theagoi* (*t3y-ntr*), apparently a prestigious duty for the villagers involved. The crocodile was fed by the priests (Lloyd, 2010) and the crocodiles in Egyptian tomb painting were sometimes shown ingesting fish (Evans, 2012). Crocodiles which were sacred in one place could be persecuted elsewhere, for example, the crocodile was venerated in Kom Ombo but killed in Dendera (Lloyd, 2010) also when the sacred crocodile died in the Arsinoite Nome, another one was selected through spectacular festival called in Greek papyri *the soucheia* (Abdelwahed, 2017). In the Hellenistic period, a number of documentary papyri mentioned crocodile at literature works as well as crocodiles depicted upon amulets (Draycott, 2012).

Through the Roman period, the crocodile had already appeared on Roman imperial coins as a symbol of the subjugation of Egypt (O'Neill, 2011) also crocodile's skin used to make armor for members of the Roman army. In 112 BC, the Roman senator *Lucius Memmius* and officials in the Fayum visited the sacred crocodile *Petesouchos* at Arsinoe. Through the Ptolemaic and Roman period, a Horus *cippus* depicted in the form of a child (Draycott, 2012) and identified with *Horus the Savior* (Phillips, 2005) that trampling upon crocodiles and holding wild creatures such as snakes and scorpions or lions and gazelles in his hands to prevents him from biting (Draycott, 2012) and above him is shown the god Bes (O'Neill, 2011) (Fig.5-6).



**Fig.5.** Limestone protective Horus Cippus stela, Roman period, Tanis, Bolton Museum, (Draycott, 2012).



**Fig.6.** Limestone protective Horus Cippus stela, (Phillips, 2005).

### **(1-1-5) The Elephants in the Greco Roman Egypt**

The word ivory derives from the ancient Egyptian (Ab. Abu)  which also means elephant  in Gardiner Mammals list. In Luxor temple, inscriptions of the architrave of the colonnade were visible Ramses II period, containing a scene of an elephant and a wild cat (Mona Farid & Magdi Mohamed Fekri & Magdi Ismail Abd-elaal & Hesham Ezz-eldin Zaki, 2020). On both sides of the ivory handle of a comb there are profile figures of animals in horizontal rows, such as on the side pictures in all slide, elephants appear to be walking on top of giant snakes (Watts, 1998). There were Roman figures of pottery terracotta facing pairs of various kinds of animals such as elephants also the elephant is one of many animals associated with the child god in terracotta statuettes created during the Roman period (**Fig.7**). For example, fragment of

complex group includes an elephant. Its headless mount, appears to be a child god, with one hand touching the animal's neck, the other holding a circular object. A second child god sits on the ground directly in front of the elephant's tusk and trunk. His hair is adorned with ribbons and ornamented with two lotus buds and offers it nourishments, may well symbolized abundance and prosperity (Kyriakos Savvopoulos & Robert Steven Bianchi & Yasmine Hussein, 2013) (Fig.8).

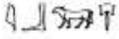


**Fig.7.** Statue group with two infant gods and an elephant, (Kyriakos Savvopoulos & Robert Steven Bianchi & Yasmine Hussein, 2013).



**Fig.8.** Fragment of the Naos of the Decades, Granite, Dynasty XXX, reign of Nectanebo I, (Kyriakos Savvopoulos & Robert Steven Bianchi & Yasmine Hussein, 2013).

### **(1-1-6) The Cattle in the Greco Roman Egypt**

*iw3* refers more neutrally to domesticated cattle. The long horned bull or ox was called *ng3w* for the various names for cattle (STRANDBERG, 2009). Longhorn cattle are known from the predynastic period, while hornless cattle are known from the Eighteenth Dynasty onwards (Lloyd, 2010). The barbary *goat* is called  *ib* in ancient Egyptian while the domestic goat called as *wndw* (STRANDBERG, 2009). Also sheep were equally common in Pharaonic culture and rams were also associated with Egyptian deities, such as the creator god Khnum (Evans, 2012). The domestic *cow* has strong iconic power with a connection to the idea of divine motherhood, later developed in the roles of Isis and Hathor (STRANDBERG, 2009). Hera was worshipped as queen of the heavens and goddess of power and riches, she fled to Egypt, she was taking the form of a white cow reflects the association of cows to Hera (Dixon-Kennedy, 1998). *The bull* of Apis played a major role in Egyptian religion (Michael Pfrommer & Elana Towne-Markus, 2001), from the pre-dynastic period to the Roman period bulls were the mostly used transporting animal (Weshahy, Mofida & Halim, Sarah, 2020). The best known of these being the Apis Bull of Memphis who was believed to be the *ba* (usually translated as soul) of the god Ptah (Tristant, Y. & Ryan, E.M., 2017). The Egyptian actually worshipped the

Memphis god in the form of a living bull (Michael Pfrommer & Elana Towne-Markus, 2001). The bull is the largest animal of the hunted desert species and this is reflected in several examples of the desert hunt an aurochs is attached by a lion, displaying a conflict between two majestic creatures (STRANDBERG, 2009).

In public ceremonies, the power of the bull was more frequently evoked by the addition of a ceremonial bull's tail to the king's costume such as, the festival of the Bull's tail, the *Heb-Sed* and the epithet strong bull for the king (Lloyd, 2010). The 'opening of the mouth' ceremony required the offering of a bull's freshly severed foreleg to the deceased to enable his spirit to partake of offerings (Tristant, Y. & Ryan, E.M., 2017). The death of Apis was a season of general mourning and accompanied with costliest ceremonies (Abdelwahed, 2017). Zeus Greek god was led to Egypt in the form of a ram (Dixon-Kennedy, 1998). The god Zeus had fallen in love with *Io* priests of his own wife Hera and Hera was so jealous so Zeus transformed *Io* into a cow then *Io* fled to Egypt where greeted by Isis and finally transformed back into a human being then, Zeus reappeared and fathered Epaphos with her so Epaphos might be seen as a bull. This story must have been symbolic for the Ptolemies (Michael Pfrommer & Elana Towne-Markus, 2001) (Fig.9-10). In the Roman period, the king also contributed to the burial of sacred animals such as the Apis bull (Lloyd, 2010).



**Fig.9.** Statue of Dionysis and a Satyr- White marble, 2<sup>nd</sup> century CE, (Kyriakos Savvopoulos & Robert Steven Bianchi, 2012).



**Fig.10.** Stela of the emperor Ptolemy V decorated with an offering scene, (Faruk Abdul Salam & Ayman Abdul Munim Mahmud & Husain Ahemd Husain, 2009).

**(1-1-7) The Geese in the Greco Roman Egypt**

In ancient Egypt geese were sacred and scarified to Isis and Osiris (Arnott, 2012) and were known from the fifth Dynasty onwards (Lloyd, 2010). Geese were in the days of the Romans a symbol of wisdom and in the story of the goose that saved Rome from the invasion (فيرجسون، 1965) for example the painting of Geese on the tomb of *Nefermaat* and *Itet* at Meidum dating to around 2600BC, where two (Greater) white fronted, two Bean and two Red Breasted Geese (Arnott, 2012) (Fig.11).

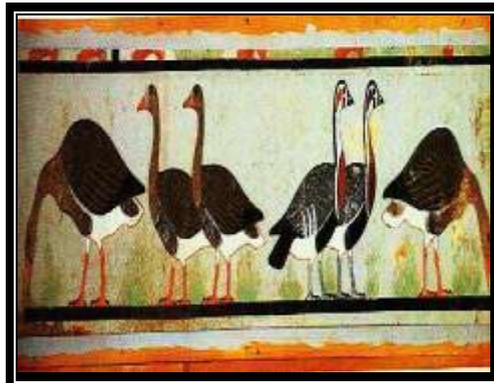


Fig.11. The Medum Geese, (Saleh, 1987)

### (1-1-8) The Gazelle in the Greco Roman Egypt

Gazelle or deer were represented in Egyptian art (Evans, 2012) with specific characteristic and the capture and death of the gazelle provided a food offering, transforming the animal into life giving substance. The gazelle is often found together with the ibex and the Oryx. Gazelle was reading (Antilopinae gazelle)  $\overline{\text{w}}\overline{\text{ll}}$ ,  $\overline{\text{w}}\overline{\text{ll}}\overline{\text{a}}$  *ghs*, *ghst*, *Ibex*  $\overline{\text{w}}\overline{\text{ll}}\overline{\text{a}}$ ,  $\overline{\text{w}}\overline{\text{ll}}\overline{\text{a}}$  *im3t*, *ni3w*, *Oryx (Oryx dammah, Oryx beisa)*  $\overline{\text{w}}\overline{\text{ll}}\overline{\text{a}}$ ,  $\overline{\text{w}}\overline{\text{ll}}\overline{\text{a}}$  *M<sup>c</sup> hd (Seeing white), Hartebeest*  $\overline{\text{w}}\overline{\text{ll}}\overline{\text{a}}$ ,  $\overline{\text{w}}\overline{\text{ll}}\overline{\text{a}}$

ἄσζω (STRANDBERG, 2009). The stag-hunt mosaic of Alexandrian house of the first half of the third century B.C, showing three hunting deer surrounded by a border of animals (Kenneth Hamma & Marion True, 1996) (Fig.12).



**Fig.12.** Stag-hunt mosaic, from Shatby, Greco-Roman Museum, (Kenneth Hamma & Marion True, 1996).

The ibex is not only depicted as a prey animal in the desert hunt and in offering lists followed by the Oryx, for scarab decoration while the Oryx mentioned at the chapter 112 of the Book of the Dead: *'Horus looked at that stroke and said: 'behold, I am seeing it as altogether white'. And that is how the Oryx came into being'* (STRANDBERG, 2009). (Fig.13).



**Fig.13.** Hay “the royal scribe” adoring Anukis goddess in the shape of a gazelle, (STRANDBERG, 2009).

### **(1-1-9) The Fox/The Dog in the Greco Roman Egypt**

The animals cast in the role of a hunter (STRANDBERG, 2009). In hieroglyphs *the fox* was called (*z3b*) . The value (*ms*)  means birth, fashion, create, produce and opening. Foxes were occasionally depicted in hunting scenes, or as enemies of the farm yard (Mona Farid & Magdi Mohamed Fekri & Magdi Ismail Abd-elaal & Hesham Ezz-eldin Zaki, 2020). The most common composition shows a fox sniffing a young animal as it is being born (STRANDBERG, 2009). *The dog* played a significant role in the mortuary practices of the ancient Egyptians (Tristant, Y. & Ryan, E.M., 2017). The ancient Egyptian word for dog is *iw*, which refers to the animal’s barking while *Tsm* designates the hunting ‘hound’. The reason for the rareness of dog’s names in the Greco – Roman period cannot be determined and the owners

perhaps felt it unnecessary to record their pets' names on monuments (Abdelwahed, 2017). The dogs were known from the predynastic period to the Roman period. Dog burials are rarely documented in the New Kingdom and the late period saw a marked increase in the number of dog burials. Dogs burials continued during the Greco-Roman period and the votive use of canid mummies was the major practice (Tristant, Y. & Ryan, E.M., 2017; Lloyd, 2010) also dogs buried in the Greco-Roman period with humans have been interpreted as amuletic animal's mummies and the use of dogs as votive or amuletic animals.

So the Greco – Roman cemetery contains the burial of a child accompanied by several mummified dogs (Abdelwahed, 2017). The dog was incorporated in a protective capacity through a votive link to the god Anubis. So the dog has been placed in the grave to provide ongoing protection for the deceased in the afterlife (Tristant, Y. & Ryan, E.M., 2017). The dog is the most common animal depicted in the role of hunter and the dog is commonly shown chasing various game animals, such as the gazelle, ibex and Oryx (STRANDBERG, 2009).

Most dog mummies in ancient Egypt fall in the category of sacred and votive animals (Abdelwahed, 2017). In ancient Egypt dog depicted as a jackal, *wepwawet* began as a god of upper Egypt (Joedan, 2004). The most important form of a jackal is *Anubis*, (*inpw*)  and there is also the sign (*wsr*) or (*wsrt*)  which is a jackal head means powerful (Mona Farid & Magdi Mohamed Fekri & Magdi Ismail Abd-elaal & Hesham Ezz-eldin Zaki, 2020). The Egyptian jackal or dog-headed god Anubis guided souls on their way to the kingdom of Osiris, the judge of the dead.

The man of Anubis similarly appears in public processions of the festivals of Isis and Serapis in Egypt and Rome (Abdelwahed, 2017). The jackal was depicted in black, that symbolized fertility and the possibility of rebirth in the afterlife (Mona Farid & Magdi Mohamed Fekri & Magdi Ismail Abd-elaal & Hesham Ezz-eldin Zaki, 2020).

In the Greco-Roman period, Anubis was assimilated with the Greek Hermes, the messenger of Zeus, creating the syncretistic god Hermanubis, the psychopompos of the dead that conducted souls to the underworld and possessed words of power to enable the dead to pass through all the gates and overcome on their behalf the resistance of any opposing spirit. Anubis/ Hermes is referred to in Greek papyri as ‘the one holds the key to the netherworld. The connection between the dog, the dog-headed Anubis and Osiris guaranteed the continuity of dog’s symbolism in Greco-Roman Egypt, where the dog-headed one participated in funeral processions to the necropolis as well as public processions of the festivals of Isis and Serapis in Egypt and Rome.

The dog-headed Anubis was particularly honored and a form of worship and sacred feeding was organized for all dogs (Abdelwahed, 2017). Sirius Greek god was hunting dog and the great hunter Orion was the hunter had been placed in the heavens, as the star that is now known as Sirius the Dog star and The star was especially important to the Egyptians, who called it Sothis and observed it carefully, for about the date when it rose at dawn the Nile would flood the surrounding country side (Dixon-Kennedy, 1998) (Fig.14-17).



**Fig.14.** Dogs buried with the bodies of children in Qasr Allam in the Bahariya oasis- Greco-Roman cemetery, (Abdelwahed, 2017).



**Fig.15.** The falcon and dog headed Anubis watching over the dead with a man in Roman dress on a funerary stela from Terenouthis – Second century A.D, (Abdelwahed, 2017).



**Fig.16.** Limestone funerary stela carved with a man and his dog, (Faruk Abdul Salam & Ayman Abdul Munim Mahmud & Husain Ahemd Husain, 2009).

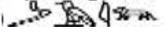
### **(1-1-10) The Cats in the Greco Roman Egypt**

It is not known exactly when cats were domesticated in ancient Egypt (Lloyd, 2010). The cats in ancient Egypt was called (*m3u*), the female was called (*m3u-t*) and the male was called (*m3ui*) (Mona Farid & Magdi Mohamed Fekri & Magdi Ismail Abd-elaal & Hesham Ezz-eldin Zaki, 2020). Domestic cats represented in pharaonic paintings, especially during the New kingdom period, where they can often be seen sitting beneath the chairs of women (Evans, 2012). Bastet goddess assumed the image of a cat and combined between violent qualities, her shielding and motherly aspects (Barbash, 2022). Artemis Greek god was the mistress of the animals and the protector of young animals then fled to Egypt in animal form and Artemis assuming that of a cat (Dixon-Kennedy, 1998) (**Fig.17**).

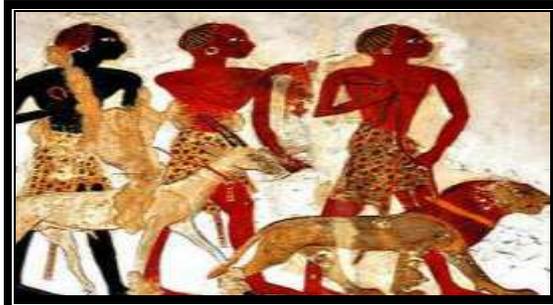


**Fig.17.** The cat as the god Re slaying Apophis serpent to ensure the dawn of a new day, *Senedjem* (TT1), New Kingdom, (Mona Farid & Magdi Mohamed Fekri & Magdi Ismail Abd-elaal & Hesham Ezz-eldin Zaki, 2020).

### **(1-1-11) The Lions in the Greco Roman Egypt**

The word lion is (*m3i*)  . There are other words parts of the lion, like the word (*h3t*)  which means front, also the word (*Ph*)  which means force and strength, also the lion reclining hieroglyph or the Sphinx  and it was used in Egyptian hieroglyphs as a bilateral for (*rw-ru*) as well as the lion was a symbol of strength and power of the pharaoh (Mona Farid & Magdi Mohamed Fekri & Magdi Ismail Abd-elaal & Hesham Ezz-eldin Zaki, 2020). The lion was associated with royalty, especially during the New kingdom period, and so was represented on many monuments and artefacts, both in an aggressive state and at rest (Evans, 2012). Hor-aha, the first king of the first Dynasty was buried together with a number of lions, from the old kingdom at least, the fusion of the lion and the king began in earnest with that most iconic of

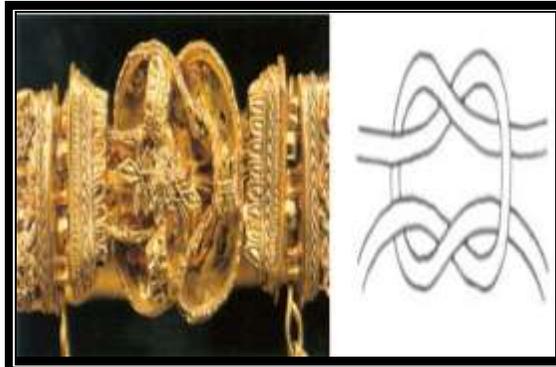
royal symbols, the sphinx (Lloyd, 2010). A symbol of the lion in Egyptian art as one of the symbols of evil that must be fought (محمد، 2018). Lions were frequently the subject of amulets and the wearer hoped to acquire or assimilate desirable attributes rather than creatures that the wearer wished to avoid) Draycott, 2012). So the lions were tamed in ancient Egypt, some of them are pictured wearing decorated collars and the pharaohs hunted lions as a show of strength and courage (Mona Farid & Magdi Mohamed Fekri & Magdi Ismail Abd-elaal & Hesham Ezz-eldin Zaki, 2020) (Fig.18).



**Fig.18.** The Nubian tribute including a lion, Bet el Wali temple, Ramses II, BM, UK, (Mona Farid & Magdi Mohamed Fekri & Magdi Ismail Abd-elaal & Hesham Ezz-eldin Zaki, 2020).

In the Greco-Roman period, images of lions could be employed as guardians of tombs or other important locations (Osharina, 2013). Lion parts were highly prized for ingredients in medicine and Pliny said that using the lion as a subject for a homopoeic amulet had spread to using the animal's actual body parts; that persons who are

anointed with lion's fat will win favor with kings and peoples (Draycott, 2012). Hercules is one of the immortal heroes of Greece who wrestled the lion who suffered from the evil of the Greeks and symbolizes courage and daring (2008، عامر) also *the Getty knot* is entirely style for example, to free Herakles himself and gain acceptance from the gods, Herakles had to complete twelve labors, of which the first was killing the Nemean lion. The Ferocious animal had an invulnerable hide, so the hero had to strangle him and then use the lion's claws to skin it, and tied the front paws of the animal's hide in a knot under his chin (Michael Pfrommer & Elana Towne-Markus, 2001) (**Fig.19**).

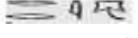
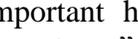


**Fig.19.** Getty knot showing Herakles knot and double hinges with pins, (Michael Pfrommer & Elana Towne-Markus, 2001).

*Athenaeus* records that during Hadrian's visit to Egypt in AD 130, provided the emperor and his companion *Antinous* with the opportunity to go on a lion hunt and *Panocrates*, an Egyptian poet wrote about the hunt that, several lines of which survive on a fragment of papyrus from Oxyrhynchus

and offer an insight into the dangers lions posed to the inhabitants of Roman Egypt (Draycott, 2012).

### **(1-1-12) The Hippopotamus in the Greco Roman Egypt**

The hippopotamus took several names in ancient Egypt, like (*db-h3b*) or the term (*K3- mhy*) (bull of the marches), they called it also (*rer3*)  or  which also means pig. The most important hippopotamus goddess, *Taweret* (*t3- wrt*) means “great one” (Mona Farid & Magdi Mohamed Fekri & Magdi Ismail Abd-elaal & Hesham Ezz-eldin Zaki, 2020). Egyptians saw hippo as symbols of rebirth and rejuvenation and the birth related aspect of the hippo’s powers (Watts, 1998). So in the New Kingdom, hippo’s image has been found on an array of household objects (Mona Farid & Magdi Mohamed Fekri & Magdi Ismail Abd-elaal & Hesham Ezz-eldin Zaki, 2020). The Hippopotamus figures were very common in the reliefs and the paintings of many temples built in Pharaonic periods (EL-GENDI, 2012).

Hippo held many titles related to nurturing and purifying, her image was also astronomical tomb paintings (Mona Farid & Magdi Mohamed Fekri & Magdi Ismail Abd-elaal & Hesham Ezz-eldin Zaki, 2020). concubine and dancer figurines with blue color deposited along with the hippo statuettes in tombs as representatives of the feminine element through which the deceased hoped to be rejuvenated (Saleh, 1987) (**Fig.20**). The hippo was drawn in profile or stands upright like a human and has lion’s limbs for her arms and legs (Watts, 1998).



**Fig.20.** Recumbent hippopotamus, green faience, Thebes, middle kingdom, (Saleh, 1987).

### **(1-1-13) The Giraffe in the Greco Roman**

Giraffe was called (*sr*)  in Old Egyptian and the word (*mny*)  in the later periods. the giraffe sign  is a determine or logograms for the word prophesy or foretell. The giraffe skin was reputed to have magical powers, so armlets and a net bag of giraffe hair have been found in tombs (Mona Farid & Magdi Mohamed Fekri & Magdi Ismail Abd-elaal & Hesham Ezz-eldin Zaki, 2020) (**Fig. 21**).



**Fig.21.** An imported Giraffe from Nubia. The tomb (TT40) of Amenhotep son of *Huy*, 18<sup>th</sup> dynasty, (Mona Farid & Magdi Mohamed Fekri & Magdi Ismail Abd-elaal & Hesham Ezz-eldin Zaki, 2020).

### **(1-1-14) The Mongoose in the Greco Roman Egypt**

It was called (*3d*), (*hetjez*), or (*h3trw*) . The earliest representation of mongoose dates to the old kingdom. The greatest representations of mongoose were at the Graeco-Roman period, when the cult of the sacred animal was at its highest as well as many statues were used as amulets of protection and others as votive offerings (Mona Farid & Magdi Mohamed Fekri & Magdi Ismail Abd-elaal & Hesham Ezz-eldin Zaki, 2020) (**Fig.22**).



**Fig.22.** Egyptian mongoose, (Tristant, Y. & Ryan, E.M., 2017)

### **(1-1-15) Rabbits in the Greco Roman Egypt**

Rabbits were an important symbol in ancient Egyptian culture. In Hieroglyphic writing, the verb “*wn*”, meaning “*to be*” was represented by the animal thus appeared in words associated with the concept of creation and had the sense of “being” and “persisting”. A number of Greco-Roman writers believed that the hare was a hermaphrodite, i.e., possessing both male and female characteristic to be able to reproduce without a mate. This is incorrect but apparently widespread in the ancient world, that led to an association between the rabbits and the concept of virgin birth (Evans, 2012).

### **(1-1-16) Fish/ Dolphins in the Greco Roman Egypt**

Aphrodite was one of the 12 elite Olympian deities, as the goddess of love, feminine beauty, marriage, and fertility,

also Aphrodite fled with other gods to Egypt in the form of *fish* (Dixon-Kennedy, 1998). *The dolphins* didn't appear in the art of the ancient Egyptians (EL-GENDI, 2012), but dolphins were a feature of Greco-Roman art, where they seem to have been associated with the goddess Aphrodite. The dolphin was a sign of benevolence and good fortune, and it was widely believed in the Mediterranean region that the animals helped drowning sailors by carrying them to shore (Evans, 2012). As well as the lantern taking the shape of animals, were known in Roman period in Egypt such as the shape of dolphins (Weshahy, Mofida & Halim, Sarah, 2020).

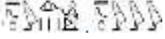
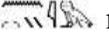
## **(2-1) The Role of Birds within Life and Religious landscapes of Greco-Roman Egypt**

### **(2-1-1) The Cock/ Peacock in the Greco Roman Egypt**

*The cock* appears in art as early as the fifteenth century B.C (Arnott, 2012) and the cock found on a potsherd in the valley of the king (Lloyd, 2010). the bird was not farmed extensively in Egypt until Ptolemaic times as well as some cocks were bred as prize fighters (Arnott, 2012).

In other side, *Peacock* was missing in Pharaonic art and didn't arrive in the Mediterranean region until the 5<sup>th</sup> century BC. They became extremely popular in Greco-Roman culture, largely due to their extraordinary plumage (Evans, 2012).

### **(2-1-2) The Crow/Owl in the Greco Roman Egypt**

Apollo was the most popular of all Greek gods and presided over many aspects of life. Apollo fled to Egypt in the form of a *crow* (Dixon-Kennedy, 1998). While *Owls* were named the *NW*  meaning “keen-sighted hunters”, the bird was used as a determinative for the word *HSQ*  which means “decapitate” and the association of the owl with death depends on the word *MWT*  which means “death”. The word *NTY IM*  means also “the realm of death”. The sign of the owl was used also to form the word  meaning “white”. The owl was a symbol of sickness, evil and death in ancient Egypt. Owls were named birds of mourning and death and being connected with sun god Re by the Ptolemaic period, the owl was one of the sacred animals of Harpocrates as a lunar deity. Neith “Harpocrates’s mother” was equated with the Greek Athena whose sacred bird was the little Owl. The shape of the owl was found on coins of Ptolemaic Egypt bearing the shape of Serapis and Isis (Kitat, 2019) (Fig.23).



**Fig.23.** Limestone piece revealing the head of the Barn Owl, Ptolemaic period, discovered by Rogers Fund in 1907, preserved in the Metropolitan Museum of Art, (Kitat, 2019).

### **(2-1-3) The Falcon in the Greco Roman Egypt**

The falcon represents the ruling king at the very beginning of the kingship (Scalf, 2012) also the falcon played a role in the official cult, and were only loosely connected with the main temples (Lloyd, 2010). The falcon is a common form of the solar deity Re because the flight of the falcon alludes to the flight of the sun across the sky and concerning the symbolism of the falcon, Diodorus Siculus wrote: *Now the falcon signified to them everything which happens swiftly, hence this animal is practically the swiftest of winged creatures.* It was believed that those who employed some texts could transform into animal forms of their choosing and Book of the Dead spells were dedicated to becoming a “falcon of gold”, “divine falcon” as well as, these animal appearances represented the gods and the power associated therewith (Scalf, 2012) (Fig.24-25).



**Fig.24.** Biomorphic depiction of Thoth, with the head of an ibis, and Horus, with the head of a falcon, shown anointing the pharaoh Ptolemy VIII Eurgetes II, from the temple of Kom Ombo, (Scalf, 2012).



**Fig.25.** A Ptolemaic king an offering before Horus and an enshrined falcon referred to in the text as the “living falcon upon the Serekh”, from the temple of Horus at Edfu, (Scalf, 2012).

#### **(2-1-4) The Ostrich in the Greco Roman Egypt**

The Egyptian goddess was depicted crowned the hieroglyphic sign of the west *imnt* , deity of the dead and the west (Kitat, 2019), as well as ostrich (*Struthio Camelus*) , *niw* (STRANDBERG, 2009). The ostrich was described to dance greeting the sun rise every day and this activity confirms the close relation between the ostrich and accordingly to the concept of rebirth (Kitat, 2019). Finds of ostrich feathers as well as the role that these play as symbol of both the divinity of kingship, as elements of divine and royal crowns, and of the principle of justice (STRANDBERG, 2009). Ostrich eggshells provided food for the deceased and thus symbolized resurrection and

eternal life. Ostrich eggs continued to have a precious value in the Greek and Roman world. In ancient Greece, these eggs were symbol for fertility and prosperity (Kitat, 2019). Its depiction seems to have been most popular during the Predynastic period and the New Kingdom (STRANDBERG, 2009). Ostrich was raised in special farms in Egypt during the Byzantine period (Manlius, 2001).

### **(2-1-5) The Ibis in the Greco Roman Egypt**

Since the Ptolemaic period, the ibis cult was associated with the Serapeum at Oxyrhynchos (Abdelwahed, 2017) and the animal mummies in their task of gaining favor with the gods for their petitioners, so texts of *Hor of Sebennytos* who lived and worked in the House of Thoth during the reign of Ptolemy IV Philometer gave an insight into the day to day workings of an animal sanctuary, such as Hor describes a dream in which a man says to him: (*Bring your clover, this food (for) the 60,000 ibises*), and this proves the immense popularity of these animal offerings throughout the late period and well into the Roman period (Tristant, Y. & Ryan, E.M., 2017).

## **(2) The Role of Animals and birds in Coptic Art: Image and Meaning**

### **(2-1) Wild Animals in Coptic Art: Image and Meaning**

#### **(2-1-1) The Horses/The Donkey in Coptic Art**

One of the most common animals in Coptic art is *the horse* (Evans, 2012) (**Fig.26**) and horse was symbol of lust

(فيرجسون، 1965). Beginning in the 6<sup>th</sup> century, saints and monks were frequently shown riding upon horses, with one or both arms raised to either hold a weapon or in a sign of benediction (Evans, 2012). Hunters are shown on feet and on horseback on both Coptic textiles and wall paintings (EL-GENDI, 2012) and the rider monks may also be accompanied by other animals such as lions that fill the space beneath the horses' outstretched legs (Evans, 2012; Zekry, 2017).



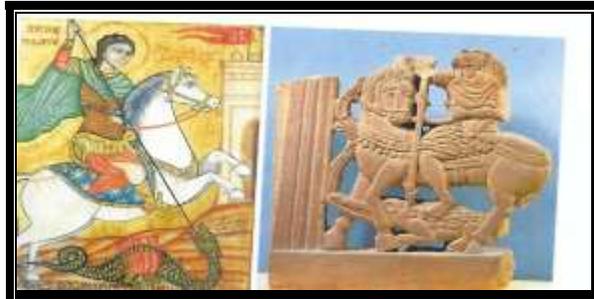
**Fig.26.** A Lintel, sycamore wood depicting the virgin reclines on a bed next to a brick crib where the infant Jesus lies, Joseph, three wise men on horseback, old Cairo, church of Al-Mo'allaqa, 5<sup>th</sup>-6<sup>th</sup> century– Coptic museum, (Sayed, 1993).

The Coptic Church is famous for its icons of warrior saints (knights), which icons depict them on horses and stabbing the dragon, and most of the ancient icons of martyrs (مريد، 2018 and one of the most famous ancient Egyptian influences is the god *Horus* in the form of a knight piercing

his spear in the body of a crocodile representing the god *Set* like the image of *St. Tadros EL-Shatby* rides a horse and holds freely to defeat evil in the form of a huge dragon (2012، صادق)، (Fig. 27-28).



**Fig.27.** scene of St. Tadros El Shatby - the ancient church - the thirteenth century AD - Monastery of Anba Antonios - Red Sea, (2012، صادق).



**Fig.28.** On the right Horus is depicted as a falcon-headed man on the back of his horse stabbing the crocodile (symbol of evil) 4th century, while on the left shows the great martyr Saint Mari George the Roman, 18th century, (الدين، 2009 ; مرید، 2018) .

Some wooden children toy in the Coptic museum in Cairo, may be the survival of the Greco Roman art that wooden horses and birds on wheels frequent in the Greco Roman period (EL-GENDI, 2012). While *the donkey* depicts in the scenes of Christ's entry into Egypt as well as the scenes of the donkey is repeated in most of the scenes of birth of the Christ accompanied by the bull (Kupelian, 2020; EL-GENDI, 2012; 1965، فيرجسون).

### **(2-1-2) The Lions in Coptic Art**

Lions appear frequently in Coptic Christianity art, especially in textiles, wood and stone (Evans, 2012; Mofida Hassan El Weshahy & Boussy Muhammad Zidan, 2014). The images of the lion were among the four incorporeal creatures, which were very popular with the Coptic artist that were a bull, a lion, a human and an eagle (محمد، 2018) (Fig.29).



**Fig.29.** A cross surrounded by the four disembodied beings,  
(محمد، 2018)

One of the main symbolic meanings of the lion was the resurrection lions (Osharina, 2013), because he spoke more

than others about the resurrection of Christ (فيرجسون، 1965) so the lion often accompanies Egyptian saints and hermits (Osharina, 2013;2019 (كفافي، ) The lion symbolizes saint Jerome with the lion because is also said that this saint removed a painful thorn from a lion's foot, and became a faithful friend of his (فيرجسون، 1965) and expresses the royal prestige of Christ as he symbolizes saint Jerome with the lion (محمد، 2018). The winged lion is a mythical animal with the head and wings of an eagle and the body of a lion that used as two different symbols for each of its connotations. The first symbol indicates the Savior Jesus Christ, and the following symbol indicates the enemies of Christians (عامر، 2008). There is sculptured frieze fragment showing a started animal, perhaps a gazelle looking back in fright and to the right is a raging lion (Sayed, 1993 ) (fig.30).



**Fig.30.** A panel with relief depicting a lion preying on an antelope. Aphroditopolis (Kom Ishqaw), 6<sup>th</sup> – 7<sup>th</sup> century, Coptic museum, (Sayed, 1993 ).

### **(2-1-3) The Gazelle in Coptic Art**

The gazelle was considered by the early Christians to a symbol of the triumphant Christ (Evans, 2012) (**Fig.31**).



**Fig.31.** open-work limestone window sculptures representing in the middle a gazelle. Its frame is ornamented with decorations in relief, Coptic art, (Atalla, 2019).

The hunting scenes are frequent in Coptic specially the gazelle hunting (EL-GENDI, 2012) and the gazelle symbolizes evil, when he draws a lion that preys on a deer, it means the elimination of evil (كفافي، 2019), such as a masterpiece dated back to the 5<sup>th</sup> century A.D. It depicts hunting a gazelle, the hunter stands behind a vegetal branch, the hunter catches a bow and delivering an arrow at the gazelle, which turning towards him. This scene signifying Jesus overcomes his enemies (Mofida Hassan El Weshahy & Boussy Muhammad Zidan, 2014).

#### **(2-1-4) The Cattle in Coptic Art**

### **(I) Sheep/Goat/Ram in Coptic Art**

*The lamb and sheep* symbolize Christ and are one of the most widely used symbols in Christian art (فيرجسون، 1965 ; Evans, 2012). The form of the sheep standing ready to be sacrificed to complete the process of redemption ( صادق، 2012) (Fig.32).



**Fig.32.** White marble statue of the Good Shepherd, the Coptic museum in Cairo, 6<sup>th</sup> century A.D, (EL-GENDI, 2012; 2008، عامر، 2018; مرید، 2019 ; كفافى، 2019).

*Goats* were used in early Christian art as a symbol of sins on the Day of resurrection. This is due to how Christ, at his second coming, will separate the believers from the wicked, just as the shepherd separates sheep and goats (فيرجسون، 1965). *The ram* became one of the symbols with connotations associated with redemption and purification and the ram often referred to Christ, who came to redeem the world from sin, according to the Christian faith ( صادق، 2012). Ram's head was surrounded by a crown of thorns when *Abraham* sacrificed instead of his son *Isaac*. It is for

the salvation of the world and the ram is always a symbol of power (1965 (فيرجسون، **Fig.33**)).



**Fig.33.** Scene representing Ibrahim's sacrifice on top of the wall of the middle temple - the ancient church - the thirteenth century AD - Monastery of Anba Antonios - the Red Sea- a Coptic icon of icons depicting characters and events of the Old Testament, (2012، صادق، 2021، يعقوب،).

## **(II) Bull in Coptic Art**

The bull symbolizes sacrifices and Christ, who sacrificed for the sake of mankind (2008، عامر). The bull symbolizes patience and strength (1965 فيرجسون، 2019 كفاقي، **Fig.34**). The winged bull symbolizes *Saint Luke* because he cares about the sacrifices of Christ for the salvation of mankind (2008، عامر). This symbol is used to denote all those who work silently for the sake of other (فيرجسون، 1965).

The bull and the donkey appear together in the images of the birth of Christ (2008، عامر، **Fig.35**).



Fig.34. Icon textile of bull, (كفافي، 2019)



Fig.35. lintel of sycamore wood, Christ appears enthroned in a *mandorla* held by two angels, with two animals symbolic of the evangelists, the lion and the ox (below), 5-6<sup>th</sup> century- Coptic museum, (Sayed, 1993 ).

### **(2-1-5) The Dogs/foxes in Coptic Art**

*The dog* symbolizes the monks who are characterized by honesty and sincerity in guarding the faith ((كفافي، 2019) so some Coptic artefacts show dogs pursuing animals in what has been described as a reference to the triumph of virtue

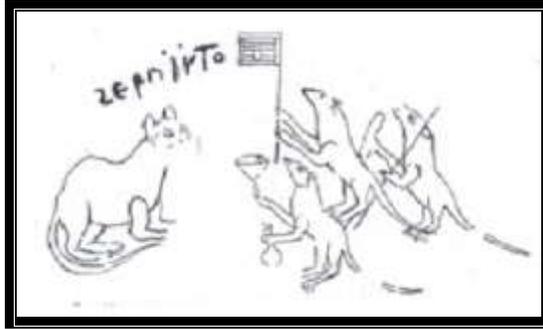
over evil (Evans, 2012) ((**Fig.36**). while *the fox* is a symbol of cunning and deception, and also symbolizes sin (فيرجسون، 1965).



**Fig.36.** Scene of two saints with dogs' heads-twelfth century AD, Coptic museum, Cairo, (صادق، 2012).

### **(2-1-6) The Cats in Coptic Art**

The cat symbolizes laziness and lust. There is a legend about the virgin cat, which says that at the birth of Christ, a group of cats was born in the same place where Christ was born, and a cross is usually seen on the back of the cat (فيرجسون، 1965). For example, in Coptic sketch traces of a short inscription are executed upon the cat's head. One mouse is holding a scroll and may be a long reed pencil. The second one is holding a flag probably symbol of peace. The last mouse presenting a vine bottle and a funnel to the cat which may be considered in this scene as a mayor (EL-GENDI, 2012) (**Fig.37**).



**Fig.37.** Coptic sketch from Bawit, (EL-GENDI, 2012)

### **(2-1-7) The Camels in Coptic Art**

Camels were known during the Coptic period and they were used by the Coptic artist either within the Biblical stories or as a part of the daily life scenes. Camels were represented on different daily life utensils made of metal, such as lanterns, statues, and different vessels also the Ostraca played a great role in giving more information about the presence of camels in Egypt especially during the Coptic period. Different positions depicted for the camel by the Coptic artist such as standing, kneeling, walking, running, working, eating, and suckling (Weshahy, Mofida & Halim, Sarah, 2020; Faruk Abdul Salam & Ayman Abdul Munim Mahmud & Husain Ahemd Husain, 2009). Coptic saints and monks were often depicted with animals at their feet (Evans, 2012). By the end of the third century AD, camels came to be associated with the Coptic saint Mena that according to legend, after his death the camel bearing his body lay down in the desert south of Alexandria and refused to move and Menas was buried at that spot (Stevenson, 2015 ; 2010 (الجندي، **Fig.38**).



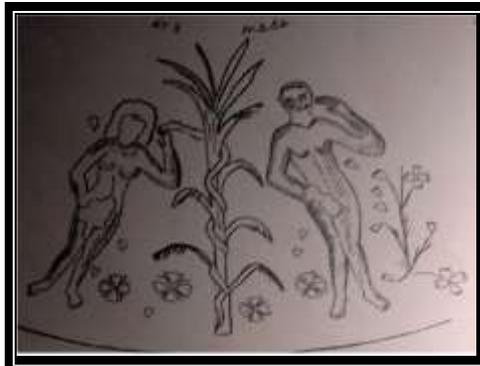
**Fig.38.** Ivory plate of St. Menas, Milano Museum, Saint Menas with flanking camels (made in Eastern Mediterranean or Egypt, 8<sup>th</sup> cent. It was discovered 1910 AD), (Zekry, 2017).

### **(2-1-8) The Snakes in Coptic Art**

The snake has been associated with evil and sin ( صادق، 2012 ; 2008 ، عامر)، and symbolizes the cunning nature that causes a person to fall into sin (كفافي، 2019)، for example a scene from Shrine No. 30 in the Bajwat, known as the Exodus Shrine, dating back to the fourth or fifth century AD, and represents Adam and Eve where Adam approaches the exit door and Eve looks at him with the back of the snake standing on her shoulder ( مفيدة حسن الوشاحى & رضوى (2020 ، عمر ، (Fig.39-40).



**Fig.39.** The archaeological icon of Saint Gerges as he stabs the snake, as a symbol of the devil, with his spear, showing the Coptic artists inspiration of the themes and the way they are expressed in ancient Egypt, (Amany Ahmed Mashhour Hedy & Mary Michael Magdy Morkos , 2020).



**Fig.40.** View of Adam and Eve, shrine of peace, مفيدة (الوشاحى & رضوى محمد عمر الفاروق، 2020)

## **(2-2) The Usage of Marine animals in Coptic Art**

### **(2-2-1) Fish in Coptic Art**

Fish is a popular subject in the Holy Bible, as it is mentioned in many biblical scenes some miracles, it projects the concept of blessings and that of the power of the Christ. when Lord Jesus Christ was calling them to be his disciples, “*he saith unto them, follow me, and I will make you fishers of men*” (MarianneNabil Guirguis & MarianneNabil GuirguisaKhaled M.Dewidar & Shaimaa M.Kamel & Maged F.Iscandarb, 2020) (**Fig.41**).



**Fig.41.** Wooden partition with the scene of cross & fish. Church of Abu Makar, monastery of Abu Makar, Wadi EL-Natrun, (MarianneNabil Guirguis & MarianneNabil GuirguisaKhaled M.Dewidar & Shaimaa M.Kamel & Maged F.Iscandarb, 2020).

The fish is one of the early symbols used by the early Copts to declare their faith in Christ in the early days of the Roman persecution (2012، صادق)، so the fish symbol was used among Christians to recognize one another as

believers affirming their belief (MarianneNabil Guirguis & MarianneNabil GuirguisaKhaled M.Dewidar & Shaimaa M.Kamel & Maged F.Iscandarb, 2020). The fish became one of the most used symbols in the works of Coptic arts because this symbol carried several connotations and many meanings later, including that it became a sign of a certain place where Christians meet in the days of Roman persecution in the catacombs and fish was also used as a symbol of baptism because it only lives in water ( صادق، 2012) this draw on the theme in the icons of Epiphany in River Jordan, with Jesus Christ submerged and fish all around him, thus, all believers shall be baptized and thus reborn with Christ in the living waters of the baptismal font (MarianneNabil Guirguis & MarianneNabil GuirguisaKhaled M.Dewidar & Shaimaa M.Kamel & Maged F.Iscandarb, 2020; Margaret Stokes & Adolphe Napoléon Didron, 2018), so fish symbolizes baptism, because fish do not live except in water, and Christ does live without baptism (عامر، 2008) (Fig.42).



**Fig.42.** Icon of Baptism of Jesus Christ, church of Mercuries, old Cairo, (MarianneNabil Guirguis & MarianneNabil GuirguisaKhaled M.Dewidar & Shaimaa M.Kamel & Maged F.Iscandarb, 2020).

Also fish was closely associated with the concept of rebirth due to its unusual reproductive behavior. After they emerge, the young fish often return to their parent's mouth when frightened, and are then spat out again after the danger has passed. Their apparent "death" and "rebirth" thus made the tilapia an ideal symbol of resurrection (Evans, 2012). Fish symbolizes Christ, because the first five letters of the name of Christ in the Greek language are fish (1965 (فيرجسون،), as (IKTHYS) ΙΧΘΥΣ is the beginning of the letters of the titles of Christ and its interpretation (*Jesus Christ, the son of God the Savior*) is as follows:

Ἰησοῦς Χριστὸς Θεοῦ Υἱὸς Σωτὴρ

*I = the first letter of the word "Isos", meaning Jesus*

Ἰησοῦς

*XC = the first letter of the word "Christos", meaning Christ*

Χριστὸς

*Th = the first letter of the word "Theo", meaning God*

Θεοῦ

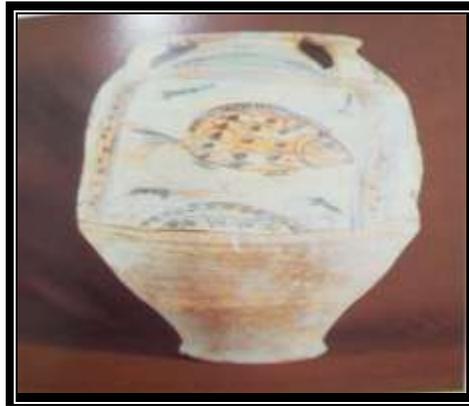
*ay = the first letter of the word "ayos", meaning son*

Υἱὸς

*S = the first letter of the word "Sotir", meaning the Savior*

Σωτὴρ (مرید، 2018)

The decorative subjects engraved in relief or bas-relief on Coptic carvings varied from the Bible, along with Christian symbols such as fish (الجندي، 2010), so fish are represented in abundance on Coptic pottery, textiles, and in carvings (Evans, 2012; Daoud, 1996) (Fig.43).



**Fig.43.** Large storage jar of coarse red-brown clay with four handles, showing floral motifs and a fish painted in black outlines with red coloring and black detailing – Saqqara, Monastery of Saint Jeremias, 7<sup>th</sup> century, Coptic museum, (Sayed, 1993 ).

### **(2-2-2) Sea Shells/ Conch Shells in Coptic Art**

In the first centuries of Christianity, the artist used some Greek myths with a modification of their meanings in line with the teachings of the new religion(الجندي، 2010) , for example, seashells in Coptic art was undoubtedly Greco-Roman especially in the eastern empire forming a semi-dome roof over niches. It was said that Aphrodite was born from a seashell, and associated with her attributes of love, beauty, and fertility (Evans, 2012) (Fig.44).



**Fig.44.** Stone shell with high-relief representing Aphrodite, the Greek Goddess of beauty standing in the middle of the shell. Her symbol was the shell 3<sup>rd</sup> century, (Atalla, 2019).

The Coptic artist replaced Aphrodite with a drawing or engraving of a cross (**Fig.45**). The seashell has been associated with the idea of immortality, eternity, and resurrection in Coptic art. Sometimes the artist was satisfied with drawing the shell alone or inside it a precious pearl radiating from the center of the shell, where the pearl was known for its symbolic significance to the resurrection after death as a sign of Jesus coming out of the tomb (2012, صادق, ; Atalla, 2019) (**Fig.46**) and Copts used it as a symbol of rebirth and regeneration as the one coming out of the waters of the baptistery (MarianneNabil Guirguis & MarianneNabil GuirguisaKhaled M.Dewidar & Shaimaa M.Kamel & Maged F.Iscandarb, 2020).



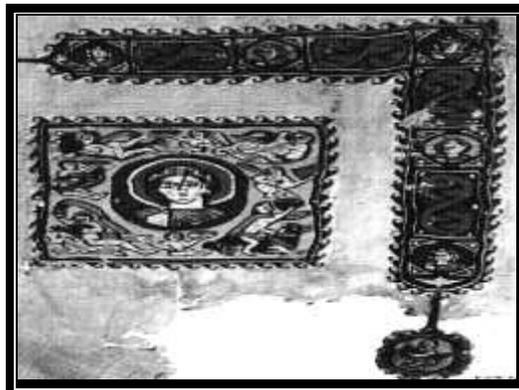
**Fig.45.** A bas-relief carving with a shell containing a cross - late sixth century AD The Coptic Museum in Cairo, (صادق، 2012).



**Fig.46.** Seashell found in the city of *Ihnasiya* - limestone - second to fourth centuries AD - Coptic Museum in Cairo (صادق، 2012).

### **(2-2-3) Dolphins/Whale in Coptic Art**

As an influence from the Greco Roman culture, *dolphins* appears in their legends as the savior of the ship wrecked (MarianneNabil Guirguis & MarianneNabil GuirguisaKhaled M.Dewidar & Shaimaa M.Kamel & Maged F.Iscandarb, 2020) and the dolphin describe as the friend of man because of his instinctively saving the drowned, and thus became a symbol of Jesus, the lover of mankind and the savior of our lives from corruption (مرید، 2018). So the dolphin is used more often in the images of Christian artists than any other type of fish and symbolizes resurrection and salvation. In some scenes, he appears carrying the souls of the dead through the waters to the afterlife, with a flame or a ship (**Fig.47**). While *the whale* mentioned in the Bible in the story of Jonah, the prophet who swallowed the whale and stayed there for three days and it is a symbol of Christ's resurrection from the grave (فیرجسون، 1965).



**Fig.47.** A piece of a curtain woven from linen and wool depicting a bust of saints surrounded by a halo on a blue ground, and boys carrying baskets, some of whom are

riding marine animals such as dolphins, Sheikh Ubadah - Egypt, 6th - 7th centuries AD- Coptic Museum, (الجندي، 2010).

#### **(2-2-4) Crocodile/Frog in Coptic Art**

In Coptic art, the literary motif of a *crocodile* attacking an innocent and being repelled by a saint came to be frequently employed in early Christian writings (Draycott, 2012) and The Coptic artist took the crocodile in his drawings and engravings to denote the forces of evil and Satan, who must be defeated in front of the power of God despite his strength, frightening qualities and deceptive tricks (صادق، 2012) (**Fig.48**). While *the frog* symbolizes to the Christ resurrection (EL-GENDI, 2012) for the early Christians, continuing its ancient affiliation with the concept of rebirth, which mirrored the transformation of the enlightened Christian soul (Evans, 2012).



**Fig.48.** Wooden frieze of a crocodile-fourth century AD, Coptic Museum, (Sayed, 1993; Atalla, 2019; 2012، صادق).

#### **(2-3) The Role of Birds in Coptic Art**

### **(2-3-1) The Peacock in Coptic Art**

The most prevalent bird in Coptic art is the peacock, were viewed as a symbol of Christ's resurrection (Evans, 2012) and it has been associated with the idea of immortality, eternity. Coptic artists used the peacock in many of their works as a symbol of immortal life. This symbol stems from the legends that say that the peacock meat does not spoil after his death (صادق، 2012) and it is drinking from living waters to symbolize the soul (MarianneNabil Guirguis & MarianneNabil GuirguisaKhaled M.Dewidar & Shaimaa M.Kamel & Maged F.Iscandarb, 2020). Since the peacock is a habit of walking and displaying its beautiful feathers, it also symbolizes thinking, ostentation, and symbolism in Christian art and therefore it appears in Christian drawings and inscriptions ((فيرجسون، 1965) **(Fig.49)**.



**Fig.49.** Wooden partition with a carved scene of a peacock and vinery. Church of Abu Makar, Monastery of Abu Makar, Wadi EL-Natrun, (MarianneNabil Guirguis &

MarianneNabil GuirguisaKhaled M.Dewidar & Shaimaa M.Kamel & Maged F.Iscandarb, 2020).

### **(2-3-2) The Dove in Coptic Art**

The dove was considered one of the common symbols in the Christian faith since its inception, as it carries multiple symbolic meanings (صادق، 2012). In Christian art, we find that Noah sent pigeons from the ark and returned with an olive branch in its beak (فيرجسون، 1965) signified peace reconciliation after the flood was over. Whereas in the New Testament, we find the dove in the scene of the Epiphany to signify the Holy spirit (MarianneNabil Guirguis & MarianneNabil GuirguisaKhaled M.Dewidar & Shaimaa M.Kamel & Maged F.Iscandarb, 2020; Aref, 2017; عامر، 2008; 2018 (مرید، 2019 (كفافي، 2019). So the dove was often symbolized the soul in Christian iconography (Evans, 2012) as it is found in icons and scenes of the Annunciation of the Virgin Mary and scenes of the baptism of Christ (صادق، 2012) as well as symbol of Virgin Mary of good dove, meekness, innocence, and purity (MarianneNabil Guirguis & MarianneNabil GuirguisaKhaled M.Dewidar & Shaimaa M.Kamel & Maged F.Iscandarb, 2020) and the dove symbolizes the virtues of believers as gifts of the Holy spirit, especially peace (صادق، 2012) (**Fig.50**).



**Fig.50.** Coptic curtain of wool and linen decorated with a semi-circle above its two ends, a dove, a peacock and there is a drawing of pigeons below it on the right and left, and representing the Monogram of Christ within two ancient Egyptian signs “Ankh”, each sign in the middle of a sanctuary-front. Together surmounted by peacocks and doves with Coptic inscription, 4-5<sup>th</sup> century, (Atalla, 2019; 2008، عامر)

### **(2-3-3) The Ostrich in Coptic Art**

Ostrich eggs were connected with the concepts of prosperity life, and resurrection of the Christ in the Coptic culture. It referred to the birth of Jesus by Virgin Mary. The Christians believe that the egg contains the promise of a new life just like the seeds. Being protected by its shell, the small chick became a symbol for chastity and purity, connected with the resurrection of the Christ and his risen spiritual life (Kitat .. S., 2014). The ostrich is notable for the continual care with which she watches her eggs. As well as the egg is a type reminding the believer that his thoughts should be fixed irremovably on spiritual matters

(MarianneNabil Guirguis & MarianneNabil GuirguisaKhaled M.Dewidar & Shaimaa M.Kamel & Maged F.Iscandarb, 2020). So ostrich eggs became a part of the Coptic church's celebrations of resurrection (Kitat .. S., 2014) (Fig.51-52).



**Fig.51.** Fresco painting in the ceiling representing the archangels, ostrich eggs hanging in front of the altar and the iconostasis, monastery church of Saint Antony the Great, eastern desert of Egypt, fourth century A.D, (Kitat .. S., 2014).



**Fig.52.** Ostrich eggs hung from the iconostasis, church of Mercuries, Old Cairo, (MarianneNabil Guirguis & MarianneNabil GuirguisaKhaled M.Dewidar & Shaimaa M.Kamel & Maged F.Iscandarb, 2020)

### **(2-3-4) The Eagle/The Falcon in Coptic Art**

*The Eagle* was a common motif on Coptic funerary stelae often flying upward with their wings outstretched (Evans, 2012; الدين، شواهد القبور القبطية بين القرنين الرابع والسابع الميلاديين ، (Fig.53).The eagle has been associated with the idea of immortality, eternity (2012، صادق) and the bird was absorbed into Christian baptismal symbolism and provided yet another potent allegory of resurrection and the triumph over death (Evans, 2012) and the origin of this belief is that the eagle determines its feathers at a certain time of the year as it renews its youth (فيرجسون، 1965). So eagle became a popular motif in Coptic art (Sayed, 1993 ) and the Coptic was inspired some of the columns' capitals of their

churches from the ancient Egyptian capitals and merely adding Christian symbols such as eagles (Amany Ahmed Mashhour Hendy & Mary Michael Magdy Morkos , 2020) (Fig.54).



**Fig.53.** Funerary sculpture depicting an eagle - 6th century AD - Coptic Museum in Cairo, (2012، صادق).



**Fig.54.** Replacing ancient Egyptian capitals such as Hathor crowns with Coptic columns capitals with Christian

symbols such as eagles, (Amany Ahmed Mashhour Henny & Mary Michael Magdy Morkos , 2020).

While *the falcon* has been associated with the idea of immortality, eternity, and resurrection (2012، صادق). The Christian symbols of the falcon created two types (فيرجسون، 1965 as: the predatory falcon symbolizes evil thoughts, and the domesticated falcon symbolizes the lost man who converted to Christianity (2008، عامر) who has been guided (2019، كفاقي).

### **(2-3-5) The Geese/The Swan in Coptic Art**

*The Geese* in Coptic art symbolizes wisdom and mind (2019، كفاقي). While *the Swan* legends say that the swan is the most loving bird for its young, as it pecks its chest to feed them with its blood, and on the basis of this legend (1965، فيرجسون)، so the swan symbolizes the sacrifices of Christ on the cross for his love for all mankind (كفاقي، 2019; 2008، عامر; 2018، مرید).

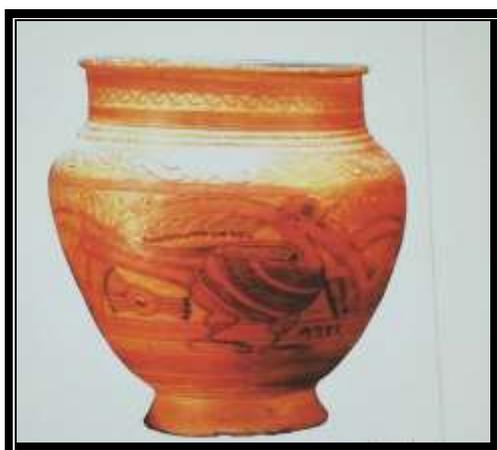
### **(2-3-6) The Crow/The Owl in Coptic Art**

*The Crow* symbolizes sin and loneliness (2019، كفاقي). While *the Owl* is a symbol of Devil, as well as loneliness (2008، عامر). Also the owl is an attribute of Christ who sacrificed himself to save man from sin in order to guide the feet on the path of peace (1965، فيرجسون).

### **(2-3-7) The Rabbit in Coptic Art**

The rabbits were a popular motif in Coptic art and associated with the concept of virgin birth (Evans, 2012). It was noted that the rabbit is always unable to defend itself (1965، فيرجسون). so the rabbit symbolizes the weak man

who sees in Christ his salvation and access to the righteousness of salvation (عامر، 2008) as well as it symbolizes lust and fertility, and sometimes the white rabbit is placed at the feet of the Virgin Mary to signify her victory over lust (فيرجسون، 1965). It also expresses torment and pain (كفافي، 2019) (**Fig.96**).



**Fig.96.** Large pot decorated in black and red with a bird, a rabbit and some geometric forms: 6<sup>th</sup> – 7<sup>th</sup> century, (Faruk Abdul Salam & Ayman Abdul Munim Mahmud & Husain Ahemd Husain, 2009).

### **Discussion and Conclusion**

The ancient Egyptian knowledge of the animal world clearly emerges from their artistic representations, that dating from the Predynastic period onwards (Lloyd, 2010). As an agrarian society, the ancient Egyptians relied heavily on their animals with artistic representations in tombs and temples (Tristant, Y. & Ryan, E.M., 2017). Animal motifs can be found in virtually all aspects of this art and ancient

Egyptian art and particularly its animal imagery has been a source of fascination since Greco-Roman times (STRANDBERG, 2009).

The Coptic artist was interested in symbols like his Egyptian ancestors, but he expressed them within the scope of topics related to his faith (صادق، 2012). Birds were a major feature of both Pharaonic and Coptic imagery. The Coptic motif symbolized and displayed the victory of Christianity over hostile powers as represented by the flanking animals (Evans, 2012; Draycott, 2012). In Coptic art, hunting scenes were to signify Jesus overcoming his enemies or the triumph over evil forces, generally represented in predatory animals. Other times, hunting scenes refer to the faithful hunter and the good herdsman (Mofida Hassan El Weshahy & Boussy Muhammad Zidan, 2014). So the Copts decorated the walls and friezes with scenes of birds and animals (صادق، 2012; O'Neill, 2011).

**A Table classifying the significance and meanings that associated with the use of symbols of animals and birds during the Greek, Roman and Coptic eras:**

Animals and birds in Greco Roman Egypt	Usage-Symbol	Animals and birds in Coptic Egypt	Usage-Symbol
<i>Camel</i>	<ul style="list-style-type: none"> <li>➤ Ptolemaic and Roman armies</li> <li>➤ Trade Routes</li> </ul>	<i>Horse</i>	<ul style="list-style-type: none"> <li>➤ Symbol of lust associated</li> </ul>

			with saints
<b>Donkey</b>	<ul style="list-style-type: none"> <li>➤ Load carrier</li> <li>➤ Health benefits</li> </ul>	<b>Donkey</b>	<ul style="list-style-type: none"> <li>✚ associated with scenes of the Christ</li> </ul>
<b>Snake/ Scorpion</b>	<ul style="list-style-type: none"> <li>➤ Chaos</li> <li>➤ Guard animals</li> <li>➤ Healing ill health</li> </ul>	<b>Lion</b>	<ul style="list-style-type: none"> <li>✚ associated with the four incorporated creatures</li> <li>✚ symbol of resurrection of Christ</li> <li>✚ Symbol of Saint Jerome</li> </ul>
<b>Crocodile</b>	<ul style="list-style-type: none"> <li>➤ Sacred animals</li> <li>➤ Make armor for Roman army soldiers.</li> </ul>	<b>Winged Lion</b>	<ul style="list-style-type: none"> <li>✚ Symbol of the savior Jesus Christ</li> <li>✚ symbol of the enemies of Christians</li> </ul>
<b>Elephant</b>	<ul style="list-style-type: none"> <li>➤ Associated with trade and children</li> </ul>	<b>Gazelle</b>	<ul style="list-style-type: none"> <li>✚ Symbol of the triumphant Christ</li> <li>✚ symbol of evil</li> </ul>
<b>Cattle</b>	<ul style="list-style-type: none"> <li>➤ Cow associated with sacred gods, motherhood and Hera goddess.</li> <li>➤ Bull</li> </ul>	<b>Sheep</b>	<ul style="list-style-type: none"> <li>✚ Symbol of Christ</li> <li>✚ Symbol of scarified</li> </ul>

	associated with festivals and Zeus god and Transport.		
<i>Geese</i>	<ul style="list-style-type: none"> <li>➤ Considered as scarified and sacred animal.</li> <li>➤ Symbol of wisdom</li> </ul>	<i>Goat</i>	<ul style="list-style-type: none"> <li>✚ Symbol of sins on the Day of resurrection</li> </ul>
<i>Gazelle</i>	<ul style="list-style-type: none"> <li>➤ Food offering</li> <li>➤ Giving life</li> </ul>	<i>Ram</i>	<ul style="list-style-type: none"> <li>✚ Symbol of redemption and purification</li> <li>✚ Referred to Christ</li> <li>✚ Symbol of power</li> </ul>
<i>Dog</i>	<ul style="list-style-type: none"> <li>➤ Protection for the dead</li> <li>➤ Chasing</li> <li>➤ Votive animals</li> <li>➤ Public processions</li> <li>➤ Fertility</li> <li>➤ Rebirth</li> </ul>	<i>Bull</i>	<ul style="list-style-type: none"> <li>✚ Symbol of sacrifices and Christ</li> <li>✚ Symbol of patience and strength.</li> </ul>
<i>fox</i>	<ul style="list-style-type: none"> <li>➤ Hunter</li> <li>➤ Enemies</li> </ul>	<i>Winged Bull</i>	<ul style="list-style-type: none"> <li>✚ Symbol of saint Luke</li> <li>✚ Symbol of salvation of mankind</li> </ul>

<i>Cat</i>	<ul style="list-style-type: none"> <li>➤ Protection</li> <li>➤ Motherhood</li> <li>➤ Represented Artemis god as protector of young animals.</li> </ul>	<i>Dog</i>	<ul style="list-style-type: none"> <li>✚ Symbol of honesty and sincerity of monks</li> <li>✚ Symbol of the triumph of virtue over evil</li> </ul>
<i>Lion</i>	<ul style="list-style-type: none"> <li>➤ Symbol of strength and power, protection and as a guarder</li> <li>➤ Associated with royalty</li> <li>➤ Symbol of evil</li> <li>➤ Amulets of lions for courage</li> </ul>	<i>Fox</i>	<ul style="list-style-type: none"> <li>✚ Symbol of cunning and deception</li> <li>✚ Symbol of sin</li> </ul>
<i>Hippopotamus</i>	<ul style="list-style-type: none"> <li>➤ Symbol of rebirth and rejuvenation</li> <li>➤ Symbol of purifying</li> </ul>	<i>Cat</i>	<ul style="list-style-type: none"> <li>✚ Symbol of laziness and lust</li> <li>✚ Associated with birth of Christ</li> </ul>
<i>Giraffe</i>	<ul style="list-style-type: none"> <li>➤ Symbol of magical power</li> </ul>	<i>Camel</i>	<ul style="list-style-type: none"> <li>✚ Associated with saint Mena</li> </ul>
<i>Mongoose</i>	<ul style="list-style-type: none"> <li>➤ Sacred animal</li> <li>➤ Amulets for protection and votive</li> </ul>	<i>Snake</i>	<ul style="list-style-type: none"> <li>✚ Symbol of evil and sin</li> </ul>

	offerings		
<b><i>Rabbits</i></b>	<ul style="list-style-type: none"> <li>➤ Symbol of creation</li> <li>➤ Associated with concept of virgin birth</li> </ul>	<b><i>Fish</i></b>	<ul style="list-style-type: none"> <li>✚ Symbol of blessings and power of the Christ</li> <li>✚ Symbol of Christians to declare their faith</li> <li>✚ Symbol of baptism</li> <li>✚ Symbol of rebirth and resurrection</li> <li>✚ Symbol of the Christ</li> </ul>
<b><i>Fish</i></b>	<ul style="list-style-type: none"> <li>➤ Symbol of Aphrodite goddess</li> <li>➤ Seashell symbol of love, beauty and fertility.</li> </ul>	<b><i>Sea Shells</i></b>	<ul style="list-style-type: none"> <li>✚ Symbol of immorality, eternity.</li> <li>✚ Symbol of resurrection</li> <li>✚ Symbol of rebirth and regeneration</li> </ul>
<b><i>Dolphin</i></b>	<ul style="list-style-type: none"> <li>➤ Associated with Aphrodite goddess</li> </ul> <p>Symbol of benevolence and good fortune</p> <ul style="list-style-type: none"> <li>➤ Symbol of protection for</li> </ul>	<b><i>Dolphin</i></b>	<ul style="list-style-type: none"> <li>✚ Symbol of Jesus the lover of mankind and the savior of lives.</li> <li>✚ Symbol of resurrection and</li> </ul>

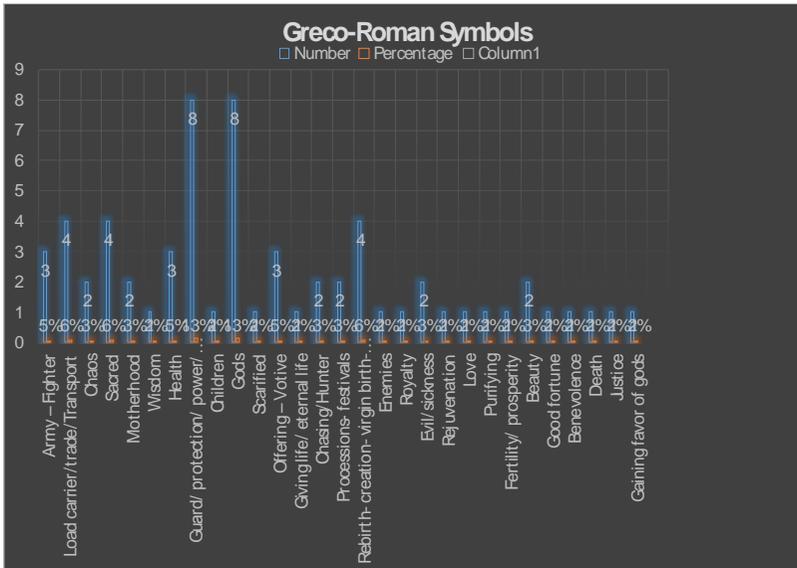
	the sailors		salvation
<b>Cock</b>	➤ Used as fighter	<b>Whale</b>	✚ Symbol of Christ's resurrection from the grave.
<b>Peacock</b>	➤ Known with extraordinary plumage	<b>Crocodile</b>	✚ Symbol of evil and sin.
<b>Crow</b>	➤ Associated with Apollo	<b>Frog</b>	✚ Symbol of resurrection ✚ Symbol of rebirth
<b>Owl</b>	➤ Symbol of sickness, evil and death ➤ Associated with Re and Harpocrates god	<b>Peacock</b>	✚ Symbol of resurrection ✚ Symbol of immortality and eternity. ✚ Symbol to the soul ✚ Symbol of thinking and ostentation
<b>Falcon</b>	➤ Associated with official cult ➤ Associated with spells of power	<b>Dove</b>	✚ Symbol of peace, meekness, purity ✚ Symbol of Holy spirit.

			<ul style="list-style-type: none"> <li>✚ Symbol of soul</li> <li>✚ Associated with Virgin Mary.</li> <li>✚ Symbol of the virtues of believers.</li> </ul>
<b><i>Ostrich</i></b>	<ul style="list-style-type: none"> <li>➤ Associated with rebirth</li> <li>➤ Symbol of divinity of kingship and justice</li> <li>➤ Symbol of resurrection and eternal life</li> <li>➤ Symbol of fertility and prosperity</li> </ul>	<b><i>Ostrich</i></b>	<ul style="list-style-type: none"> <li>✚ Symbol of prosperity life</li> <li>✚ Symbol of resurrection</li> <li>✚ Symbol of the birth of Jesus</li> <li>✚ Symbol of new life</li> <li>✚ Symbol of chastity and purity</li> <li>✚ Symbol of fixed thoughts of the believer.</li> <li>✚ Associated with Coptic church celebrations</li> </ul>
<b><i>Ibis</i></b>	<ul style="list-style-type: none"> <li>➤ Associated with gaining favor of gods</li> </ul>	<b><i>Eagle</i></b>	<ul style="list-style-type: none"> <li>✚ Symbol of immortality and eternity.</li> </ul>

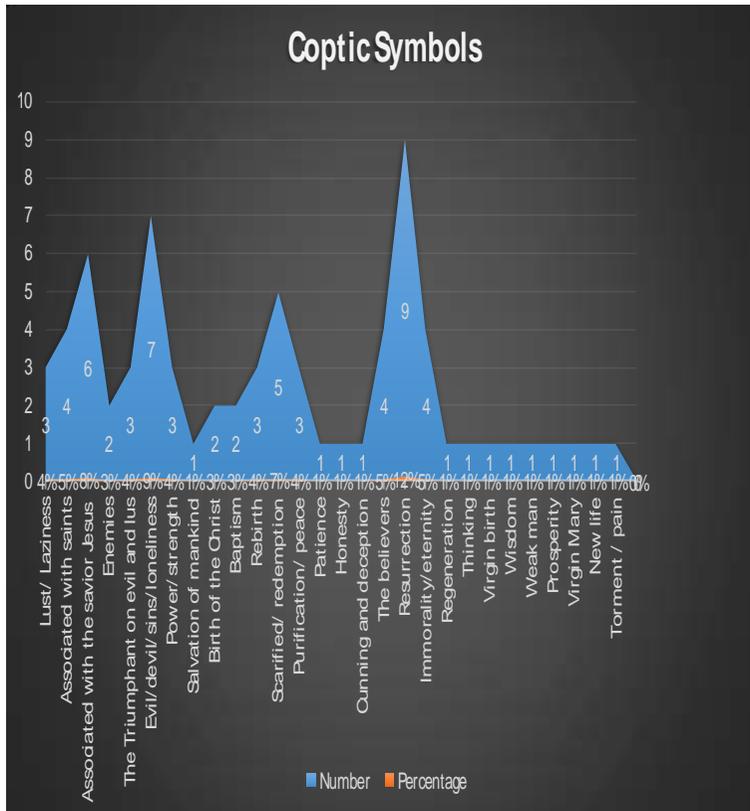
			<ul style="list-style-type: none"> <li>✚ Symbol of baptismal</li> <li>✚ Symbol of resurrection.</li> </ul>
		<i>Falcon</i>	<ul style="list-style-type: none"> <li>✚ Symbol of immortality and eternity.</li> <li>✚ Symbol of resurrection.</li> <li>✚ Symbol of evil thoughts.</li> <li>✚ Symbol of the believers with Christianity.</li> </ul>
		<i>Geese</i>	<ul style="list-style-type: none"> <li>✚ Symbol of wisdom and mind.</li> </ul>
		<i>Swan</i>	<ul style="list-style-type: none"> <li>✚ Symbol of sacrifices of Christ on the cross</li> </ul>
		<i>Crow</i>	<ul style="list-style-type: none"> <li>✚ Symbol of sin and loneliness</li> </ul>
		<i>Owl</i>	<ul style="list-style-type: none"> <li>✚ Symbol of devil and loneliness.</li> <li>✚ Symbol of sacrifices.</li> </ul>
		<i>Rabbit</i>	<ul style="list-style-type: none"> <li>✚ Symbol of virgin birth.</li> </ul>

			<ul style="list-style-type: none"> <li> Symbol of weak man</li> <li> Symbol of lust and fertility</li> <li> Symbol of victor over lust.</li> <li> Symbol of torment and pain.</li> </ul>
--	--	--	--

**A statistic showing the percentage of using different meanings of animals and birds in Greco-Roman art during this study**



**A statistic showing the percentage of using different meanings of animals and birds in Coptic art during this study**



**References**

- Abdelwahed, Y. (2017). More Than Pets: Dogs In Graeco-Roman Egypt. *Journal of Faculty of Tourism*

*and Hotels - University of Sadat, 1, 1-22.*  
doi:10.21608/mfth.2017.26061

- Amany Ahmed Mashhour Hendy & Mary Michael Magdy Morkos . (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), 361-370.
- Aref, E. A. (2017). The contribution of the Coptic and Islamic arts in preserving the Egyptian national character: ( (14-15 AH/20-21 AD Analytical vision of some plastic paintings during the centuries. *Journal of Historical Reseach letter* , 41, 54-73.  
doi:10.13140/RG.2.2.34934.75849
- Arnott, G. (2012). *Birds in the Ancient World from A to Z*. London: Routledge .
- Atalla, N. S. (2019). *Coptic Art: Sculpture, architecture* (Vol. 2). Cairo: Lehnert & Landrock.
- Attia, V. I. (2017). *Donkeys in Ancient Egypt Donkeys in Ancient Egypt*.

- Barbash, Y. (2022, 2 16). Retrieved from <https://www.arce.org/resource/cats-bastet-and-worship-feline-gods>.
- Baron, H. (2012). Animals in the Byzantine Empire: An Overview of the Archaeozoological Evidence. *Archeologia Medievale Journal*, 39, 93-121.
- Daoud, D. A. (1996). *Alexandrian art in the Byzantine period*.
- Dixon-Kennedy, M. (1998 ). *Encyclopedia of Greco-Roman Mythology*. Washington, D.C.: Library of Congress Cataloging Publication data.
- Draycott, J. L. (2012). *Approaches to Healing in Roman Egypt*. Oxford: British Archaeological Reports International Series.
- EL-GENDI, S. S. (2012). THE ANCIENT AND CONTEMPORARY ARTS' INFLUENCES IN COPTIC ART . *Journal of the center for Papyrological studies and inscriptions* , 29(1), 1-42. doi:10.21608/bcps.2006.26135
- Evans, L. (2012). Animals in Coptic art. *Journal of Göttinger Miszellen*, 232, 63-73.

- Faruk Abdul Salam & Ayman Abdul Munim Mahmud & Husain Ahemd Husain. (2009). *Catalogue of Alexandria National Museum* (2nd edition ed.). (A. Inani, Trans.) Cairo: Supreme Council of Antiquities Press.
- Joedan, M. (2004). *Dictionary Of Gods And Goddesses* (2nd edition ed.). New York: Facts on File publishing.
- Jordan, M. (2014). *Dictionary of Gods and Goddesses*. New York: Infobase Publishing.
- Kenneth Hamma & Marion True. (1996). *Alexandria and Alexandrianism*. Los Angeles: Getty Trust Publications.
- Kitat, .. S. (2014). Ostrich Egg and its Symbolic Meaning in the Ancient Egyptian Monastery Churches. *Journal of Association of Arab Universities for Tourism and Hospitality* , 15(15), 23-41.
- Kitat, S. E.-S. (2019). The Veneration of the Owl in Graeco-Roman Egypt. *International Journal of History and Cultural Studies*, 5(2), 1-20.
- Kupelian, M. M. ( 2020). The Journey of the Holy Family in Egypt and its Representations in Coptic Art

and Christian Heritage. *International Academic Journal - faculty of Tourism and Hotel Management* , 6(1), 66-94.

doi:10.21608/ijaf.2021.66943.1019

- Kyriakos Savvopoulos & Robert Steven Bianchi & Yasmine Hussein. (2013). *The Omar Toussoun Collection in the Graeco-Roman Museum*. Alexandria: Bibliotheca Alexandria cataloging in publication Data .
- Kyriakos Savvopoulos & Robert Steven Bianchi. (2012). *Alexandria sculpture in the Greco Roman musuem* . Alexandria : Dar El Kuttub Depository.
- Lloyd, A. B. (2010). *A Companion to Ancient Egypt* (Vol. 1). New Jersey: Blackwell Publishing Ltd .
- Manlius, N. (2001). The Ostrich in Egypt: Past and Present . *Journal of Biogeography*, 28(8), 945-953.
- Margaret Stokes & Adolphe Napoléon Didron. (2018). *Christian Iconography: Or, the History of Christian Art in the Middle Ages*. London: Franklin Classics.
- MarianneNabil Guirguis & MarianneNabil GuirguisaKhaled M.Dewidar & Shaimaa M.Kamel & Maged F.Iscandarb. (2020). Categorization of symbolism in religious architecture; a case study of the Coptic

Orthodox church architecture. *Alexandria Engineering Journal*, 59(1), 533-545.

doi:<https://doi.org/10.1016/j.aej.2020.01.031>

•Menyawy, H. M. ( 2020). Kingfisher in Ancient Egypt. *Journal of Association of Arab Universities for Tourism and Hospitality*, 19(2), 73-101.

doi:10.21608/jaauth.2021.53519.1101

•Michael Pfrommer & Elana Towne-Markus. ( 2001). *Greek Gold from Hellenistic Egypt*. California: J. Paul Getty Museum.

•Mofida Hassan El Weshahy & Boussy Muhammad Zidan. (2014). Desert Hunting Scenes in Egypt from the 4th to the 14th Century A.D . *Journal of Association of Arab Universities for Tourism and Hospitality* , 11(3), 88-102 . doi:10.21608/jaauth.2014.193718

•Mona Farid & Magdi Mohamed Fekri & Magdi Ismail Abd-elaal & Hesham Ezz-eldin Zaki. (2020). Archeological Study of Wild Animals in the New Kingdom. *Journal of Faculty of Tourism and Hotels - University of Sadat*, 2, 1-20.

- Mythology, E. o.-R. (1998). *Encyclopedia of Greco-Roman Mythology*. California: Abc-Clio Inc publisher .
- O'Neill, S. J. (2011). *The Emperor as Pharaoh: Provincial Dynamics and Visual Representations of Imperial Authority in Roman Egypt, 30 B.C. - A.D. 69*. Ohio: University of Cincinnati.
- Osharina, O. (2013). The Image of the lion in Coptic art . *Jouranal of Coptic studies* , 15, 95-116.
- Phillips, J. (2005). *ancient Egypt: The history, people and culture of the Nile valley, Pharaohs and Animals* (Vol. 15). Manchester: Ancient Egypt Magazine Ltd .
- Saleh, M. (1987). *The Egyptian Museum, Cairo: Official catalogue*. Cairo: Verlag Philipp von Zabern.
- Sayed, G. G. (1993 ). *Cairo: The Coptic Museum & Old Churches*. Giza: Egyptian International Pub. Co., Longman.
- Scalf, F. (2012). The Role of Birds within the Religious Landscape of Ancient Egypt. In R. Bailleul-LeSuer, *Between Heaven and Earth: Birds in Ancient Egypt*. Chicago: Oriental Institute of the University of Chicago.

- Stevenson, A. (2015 ). *Petrie Museum of Egyptian Archaeology: Characters and Collections* . London: UCL Press.
- STRANDBERG, A. (2009). *The gazelle in ancient Egyptian art: image and meaning*. Paris: Meretseger Books.
- Tristant, Y. & Ryan, E.M. (2017). *Death is Only the Beginning: Egyptian funerary customs at the Museum of Ancient Cultures*. Sydney: Macquarie University.
- Watts, E. W. (1998). *The Art of Ancient Egypt: A Resource for Educators*. New York: Metropolitan Museum of Art.
- Weshahy, Mofida & Halim, Sarah. (2020). The camel in Coptic art: an artistic and archaeological study. *International Journal of Heritage, Tourism and Hospitality (IJHTH)*, 14(3), 283-299. doi:10.21608/ijhth.2020.153627
- Zekry, N. A. (2017). The Iconography of St. Menas in the Coptic Art. *Journal of Faculty of Tourism and Hotels-University of Sadat City*, 1(2/2), 37-52.

- إنجي مورييس إبراهيم يعقوب. (2021). القيم الجمالية والفلسفية للفنون القبطية قديما وحديثا . مجلة كلية التربية النوعية - جامعة بورسعيد ، 23-1.
- جرجس سمير مريد. (2018). الايقونة القبطية: لاهوت الجمال الارثوذكسى . القاهرة : مركز اجيا صوفيا الثقافى للنشر .
- جورج فيرجسون. (1965). الرموز المسيحية ودلالاتها . (يعقوب جرجس نجيب، المترجمون) القاهرة.
- حمدي محمد. (2018). رمزية الأسد في الفنين القبطي والإسلامي بمصر (دراسة أثرية فنية). مجلة كلية الآثار بقنا - جامعة جنوب الوادى ، 13(1)، 71-88 . doi:10.21608/mkaq.2018.157938
- دعاء محمد بهى الدين. (2009). الرمزية ودلالاتها فى الفن القبطى . الاسكندرية : قسم الآثار والدراسات اليونانية والرومانية .
- دعاء محمد بهى الدين ، . (2021). شواهد القبور القبطية بين القرنين الرابع والسابع الميلاديين . مجلة جامعة الشارقة للعلوم الانسانية والاجتماعية. 65-106، (1)18 ,
- شيرين صادق الجندي. (2010). آثار مصر المسيحية . كلية الاداب ، جامعة عين شمس .
- صادق، ن. ن . (2012). الدلالات والمعاني المرتبطة باستخدام الرمز واستعارة الشكل الخيالي في الفن القبطي . مجلة بحوث التربية النوعية - جامعة المنصورة. 629-689، 25 ,
- محمد متولى عامر. (2008). رموز الحب والكراهية فى المنسوجات القبطية . كلية الفنون التطبيقية - جامعة حلوان .

• محمد مصطفى عبد السلام على كفاي. (2019). السمات التشكيلية والأساليب التقنية في المنسوجات القبطية بقرية الشيخ عبادة (دراسة تحليلية). *بحوث في التربية الفنية والفنون*، 19 (3)، 216-245.

doi:10.21608/seaf.2019.99668

• مفيدة الوشاحى & رضوى محمد عمر الفاروق. (2020). رمزية الثعبان في الفن القبطي والاسلامى : (القرن الثانى - القرن السابع عشر الميلادى). *مجلة اتحاد الجامعات العربية للسياحة والضيافة (JAAUTH)*، 19 (3)،

291-316.