

## **SPORT, LEISURE: ARTISTIC PERSPECTIVES IN ANCIENT EGYPTIAN TEMPLES (Part II)**

Ahmed Ebied Ali Hamed<sup>1</sup>

**Abstract:** The ancient Egyptians expected that life after death would follow the general pattern of life on the earth so they kept in their tombs food to eat, clothing to wear, boats to sail, weapons for war and sports and games equipment's for their amusement. All the people in Ancient Egypt did many fun things together. All of them enjoyed the Nile River, such as adults and children that they used to swim and fished. People went to their temples together, where they worshipped their gods and watched performances of plays. Sport in ancient Egypt like all other aspects of ancient Egyptian culture was closely linked up with religion. During feasts, the public entered the great temples to see and petition their deities and watch athletes compete in combative sports. This is especially true of certain periods and specific kinds of sport, so the games are an activity of recreation and enjoyment. Boys wrestled, played tug of war and used pretend weapons to imitate warriors. There are depicted in Egypt with girls holding hands in a circle and dancing. Both of them played ball games also. The balls they used were made from papyrus, wood, or leather. There were other toys too. Horses on wheels and baby rattles have been found. The children had many things to keep them entertained. Adults played many indoor games. A board game (Senet) is the most well-known. Ancient Egyptians played other games too. A game that used a board with twenty squares has been found in some tombs. Also Dice have been found with another type of this game. It's too bad we don't know how to play these games. Maybe someday we will! Sports based in combat are strongly represented in many forms like wrestling, fencing with sticks, boxing, swimming, rowing, horse riding, and hunting in tombs and temples. The aim of this paper is to highlight the sport and hunting scenes and its position in ancient Egypt.

**Key words:** Ancient Egypt, Game, Hunting, Leisure, Senet, Sport, Temple.

### **Esporte, lazer: perspectivas artísticas nos antigos templos egípcios (Parte II)**

**Resumo:** Os antigos egípcios acreditavam que a vida após a morte iria seguir o padrão geral de vida na terra, motivo pelo qual elas mantinham em seus túmulos seus alimentos para comer, roupas para vestir, barcos à vela, armas de guerra, e equipamentos de esportes e jogos para sua diversão. Todas as pessoas no Antigo Egito fizeram muitas coisas divertidas juntos. Todos eles gostavam do rio Nilo, tais como adultos e crianças, que costumavam nadar e pescar. As pessoas iam para seus templos juntos, onde eles adoravam seus deuses e assistiam apresentações de jogos. Esportes no antigo Egito, como todos os outros aspectos da cultura egípcia, estavam intimamente ligados com a religião. Durante as festas, o público entrava nos grandes templos para ver suas divindades e assistir os atletas competirem em esportes combativos. Isto é especialmente verdadeiro sobre determinados períodos e tipos específicos de esporte, de modo que os jogos são uma atividade de lazer e diversão. Meninos lutavam jogos de cabo de guerra e usavam armas fingindo imitar guerreiros. Não são retratados no Egito com as meninas, que prendiam as mãos em um círculo e dança. Ambos jogavam jogos de bola também. As bolas que usavam eram feitas a partir de papiro, madeira ou couro. Havia outros brinquedos também. Cavalos em rodas e chocalhos de bebê foram encontrados. As crianças tinham muitas coisas para mantê-los entretidos. Adultos jogavam muitos jogos. Um jogo de tabuleiro (Senet) é o mais conhecido. Os antigos egípcios jogavam outros jogos também. Um jogo que utilizada uma placa com vinte quadrados foi encontrado em algumas sepulturas. Também Dice foram encontrados com um outro tipo de jogo. É muito ruim que não saibamos como jogavam estes jogos. Talvez um dia! Esportes baseados em combate estão fortemente representados de muitas formas em túmulos e templos, como luta, esgrima com paus, boxe, natação, remo, equitação e caça. O objetivo deste artigo é destacar o esporte e cenas de caça e sua posição no antigo Egito.

**Palavras-chave:** Egito Antigo, Jogo, Caça, Lazer, Senet, Esporte, Tempo.

---

<sup>1</sup>Faculty of Tourism and Hotels, South Valley University Qena, Egito. E-mail: [aea00@fayoum.edu.eg](mailto:aea00@fayoum.edu.eg)

## Horse riding in ancient Egypt

Riding never played a big role in the old Orient. Maybe, the horseback riding wasn't an ancient Egyptian pastime, normally when the king is shown with his horses; they are drawing his chariot (EL- HABASHI, 1992, p. 72). The ancient Egyptian literature was found to include extensive descriptions of the bravery of the kings and their army officers and their skill in using horses and chariots in several battles. King Tuthmosis IV represented in shooting scenes while riding his horse, at targets with copper bolts or at lions and wild goats. Before the horse and the war chariot became known in Egypt, according to modern views, not long before the turn of the 17<sup>th</sup> and 16<sup>th</sup> centuries B.C., the donkey had sometimes been used as amount, but pictures of this appear seldom and generally show foreigners riding.

There are people who represented riding Horses (SCHULMAN, 1957, p. 270): the soldiers sometimes, and representation of the Syrian goddess "Astarte", one of whose function was a war-goddess, and protects the charioteers on the war, usually depicted by Egyptians on horseback (DROWER, 1969, p. 474; EL- HABASHI, 1992, p. 72, fig. 5.1) (fig. 30), also a Syrian- Palestinian deity called "Resheph" (FULCO, 1976), who was associated with horses during the New kingdom; implied association of the god with horses and Chariot in the texts from Habu temple of king Ramesses III: "The chariot warriors are as mighty as Reshep" (SIMPSON, 1960, p. 65). Schulman concludes that "when god "Resheph" was shown riding, he rode the chariot not on the horseback, and he confirmed that by a relief for king Amenhotep II at Karnak temple (SCHULMAN, 1977, p. 14).

From the 18<sup>th</sup> dynasty (SCHULMAN, 1957, p. 264, figs. 1, 2, 5):



Fig (30): Horseback riding, Syrian goddess Astarte, The Egyptian museum, Berlin.  
El- Habashi, Z., Tutankhamun and the Sporting Traditions, **AUS, 124**, Series, IX  
History, 1992, p. 72, fig. 5.1.

Scene for King Tuthmosis IV on a limestone ostracon worshipping a divinity on a horseback. (fig. 31)



Fig (31): Rider above

Schulman, A. R., Egyptian Representations of Horseman and Riding in the New Kingdom, **JNES, 16**, 1957, p. 264, fig. 1.

A lime stone relief of a horseman, Bologna Museum. (fig. 32)



Fig (32): Horseback riding.

Schulman, A. R., Egyptian Representations of Horseman and Riding in the New Kingdom, **JNES, 16**, 1957, p. 264, fig. 2

A fragment of a limestone relief of a horseman in the royal Scottish Museum at Edinburgh. (fig. 33)

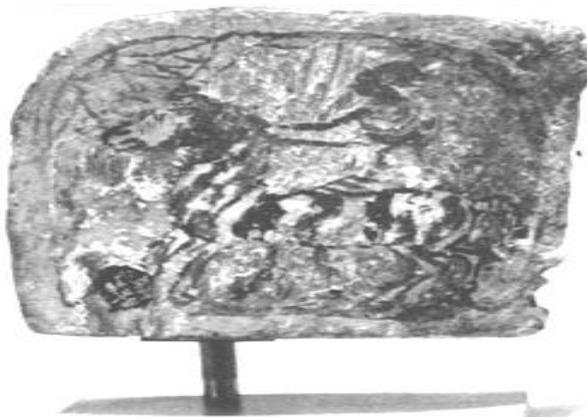


Fig (33): Horseback riding.

Schulman, A. R., Egyptian Representations of Horseman and Riding in the New Kingdom, **JNES, 16**, 1957, p. 264, fig. 5.

A wooden statue in the Metropolitan Museum of art.

A horseman painted on a toy chariot in the Metropolitan Museum of Art.

Once the horse uses were introduced into Egypt, they very quickly won great popularity. The earliest reproduction of a war chariot drawn by horses is to be found in a Theban tomb of the time of Tuthmosis I. Ancient Egyptians spent hours training their horses (HANSEN, 1992, p. 173). Horses shift their centers of gravity. They bend the joints of their hind's legs, lower their hindquarters and raise their heads and necks, bringing their faces nearly vertical to the ground line (HORACE, 1969, p. 57-66.), precisely the position shown on ancient tomb and temple walls (HANSEN, 1992, p. 173).

The Egyptian military did not ride horses as a cavalry, but exclusively within Chariotry. Maybe they regarded riding horseback to be degrading. It is believed that Ramesses II owned rows of stables covering an area of nearly 2000 square meters (RUIZ, 2001, p. 80). The existence in Egyptian art of representations of horsemen has long been known, but since the prevailing opinion among Egyptologists is that the horse was never ridden and was used only to pull the chariot (SCHULMAN, 1957, p. 263). Maybe, the earliest known example of a figure on horseback is found on a plaque of glazed steatite, now in the Metropolitan Museum of Art, No. "05.3.263" (WARD, 1902, p. 55, pl. 3) (fig. 34).



Fig (34): Rectangular bead, have one of the earliest Egyptian equestrian scenes. Metropolitan Museum of Art Acc. No. "05.3.263", Ward, *The Sacred Beetle*, London, 1902, p. 55 and pl. 3 (479).

From the 19<sup>th</sup> dynasty, the reliefs of the battle of Kadesh provide us with four examples of Egyptian horsemen, of whom:

Two representations from the Abu Simbel temple reliefs. There is a bare-backed horseman rides off: "the arrival of the scout to hasten the army" (fig. 35).



Fig. (35): A bare-backed horseman rides off: “the arrival of the scout to hasten the army”. In other Kadesh scenes, he is said to be hurrying the army of Ptah, as king was in the battle unsupported.

James, Ramesses II, 2002, fig. 116 bottom

The one from Luxor temple relief is specifically designated as “scout” (figs. 36, 37).



Fig (36): Horseback riding, Luxor temple.

El- Habashi, Z., Tutankhamun and the Sporting Traditions, AUS, 124, Series, IX History, 1992, p. 72, fig. 5.2.



Fig (37): Rider above Sport in Ancient Egypt, pl. 28

The 4<sup>th</sup> horsemen are similarly dressed in kilts and head cloths and are variously equipped with quivers and bows (SCHULMAN, 1957, p. 267.).

All have whips, that of one Abu Simbel horseman being more elaborate than those of the others. Another of the Abu Simbel horsemen differs from the others in the details of his kilt, which has a long triangular codpiece. These four horsemen are obviously soldiers. The Luxor horseman is the only one of the four who is shown riding side-saddle. The horses of all four wear a simple harness rather than the more complicated harness worn by the chariot horses in the same reliefs. From the reigns of king "Seti I" and "Ramesses II" there are, in addition to the above-cited examples of Egyptian horsemen, seven examples of mounted Asiatic, Syrians, and Hittites, fleeing before the victorious Egyptians. Only in two examples do I have the impression that the riders are primarily fugitives, utilizing the handiest means of flight available (SCHULMAN, 1957, p. 267- 268): A Hittite from the Kadesh reliefs at Abu Simbel is mounted upon a horse whose harness is identical with the harness of the Hittite and Egyptian chariot-horses (fig. 38). The other, a Syrian from a relief at Karnak, is mounted side-saddle. Both men are unarmed, not even having a whip, while all the other examples, in addition to a whip, have a bow, a quiver, or at least a shield, and the harness of their horses is similar to the simple riding harness of the horses of the Egyptian examples.

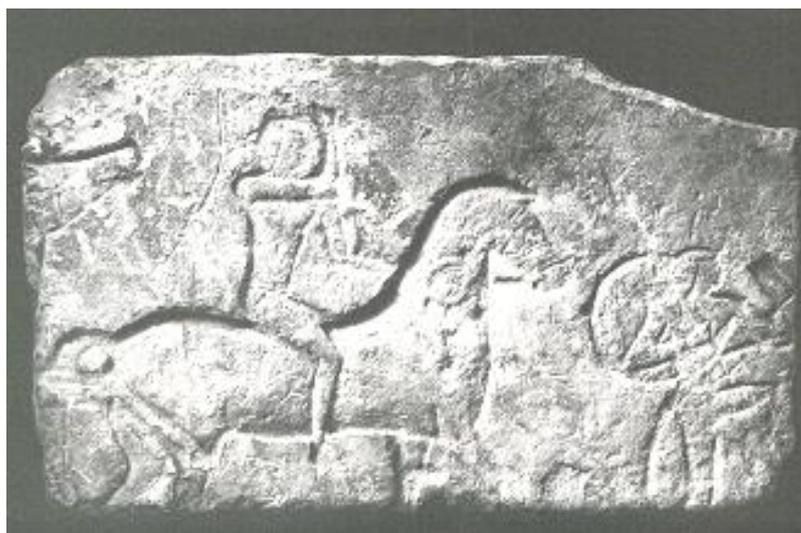


Fig (38): Mounted soldier.  
Decker, W., Sport in Ancient Egypt, pl. 29

The riding of horses may not have been so unusual in the New Kingdom, but merely that representations of it were as compared with representation of riding in chariots (SCHULMAN, 1957, p. 270). Not more than three dozen pictures of horseback riders have come down to us from the New Kingdom period (TOUNY and WENIG, 1969, p. 39); pictures on a well-preserved battle-axe in the British museum, on a number of ostrich of the 19<sup>th</sup> and 20<sup>th</sup> dynasties, on the relief from the tomb of General later King Horemheb and in depictions of the Battle of Kadesh from the time of Ramesses II, the riders shown are mostly scouts of the Egyptian army (there was a special detachment of these), mounted messengers who had to transport urgent messages, stable boys or foreigner.

At the end, there are many people who represented riding Horses; like the soldiers, Syrian goddess "Astarte" (war-goddess). Also, we have a scene for King Tutmosis IV, a limestone relief of a horseman in the Bologna museum, another limestone relief of a horseman in the royal Scottish museum at Edinburgh, a wooden statue in the Metropolitan museum of art and also a horseman painted on a toy chariot in the Metropolitan museum of art.

The Egyptian military did not ride horses as a cavalry, but exclusively within Chariot, that we have some reliefs from the battle of Kadesh provide us with four examples of Egyptian horsemen, of whom; two Abu Simbel temple reliefs, one from the Luxor temple relief is specifically designated as "scout", and the fourth horsemen are similarly dressed in kilts and head cloths and are variously equipped with quivers and bows.

Not more than four dozen pictures of horseback riders have come down to us from the New Kingdom period:

1. Pictures on a well-preserved battle-axe in the British museum.
2. On a number of ostrich of the 19<sup>th</sup> and 20<sup>th</sup> dynasties.
3. On the relief from the tomb of general later King Horemheb.
4. In depictions of the Battle of Kadesh from the time of Ramesses II, the riders shown are mostly scouts of the Egyptian army (there was a special detachment of these), mounted messengers who had to transport urgent messages, stable boys or foreigners.

### **Discussion about sport in ancient Egypt**

The Egyptian love of watching good sport, the fact that there were also bouts between two Egyptians and the probable presence of foreign ambassadors or visitors among the spectators, give us some reason to believe that the bouts were fair. But if the games were symbolic, as their representation in the temple suggests, the success of the Egyptian might well have been demanded. Then the foreign contestants would be pledged to "put up a good show" and then succumb. There is one final consideration with regard to the wrestling matches of the ceremonial games. The opponent may be a Negro, a Libyan or a Syrian. It is quite possible that the games were symbolical, suggesting the overthrow of Egypt's enemies.

Scenes of "wrestling grounds" are no longer to be found in New kingdom period, so that there were also fewer pictures of fairest-ling pairs. In the wrestling, we can notice (TOUNY and WENIG, 1969, p. 179): the end of the match is shown twice in these reliefs, the loser- always the foreigner, of course- lies on the ground, while the victor stands with legs apart and both arms raised, victors were already shown in the same posture as in the Medinet Habu relief. In the New Kingdom period, too, wrestlers were mostly recruited from the soldiery, as we can see from their clothing, the wrestlers appear to have formed special detachments, no pictures of wrestlers have come down to us from any period later than the New Kingdom. But this popular sport continued to be practiced. Also, grasping of the wrists and neck at the beginning of the match, throwing the opponent off his balance by pushing aside his supporting leg, grasping the leg in order to obtain leg holds, obtaining a low grip from the rear in order to lift the opponent, shoulder swinging, hip swing with head hold, hip swing and leg hook, neck and shift hold, an under grip from behind,

pulling away from the side, and turning the body of the opponent. Also, defence against a leg hold and scissors around the upper body, and after the game finish, we see that the winner appeared raising both hands in triumph as he faced the judges' stand or the king, and finally transport urgent messages, stable boys or foreigners.

### **Hunting in ancient Egypt**

Big game hunting as a whole was regarded as a sport in ancient Egypt, as it is today, but with the difference that it was much more difficult and much more dangerous. It became popular somewhat late in Egypt from the 18<sup>th</sup> dynasty. Up to the 5<sup>th</sup> dynasty hunting pictures have been preserved only on monuments to kings; they are to be found on the walls of cultic and offering chapels of private persons only from the end of this dynasty onwards.

The kings of the Old Kingdom had their own "masters of the hunt", a position within the court. In the 18<sup>th</sup> dynasty, Tuthmosis III, Amenhotep II, Tuthmosis IV and Amenhotep III hunted wild cattle, elephant, lions, and other wild game in Egypt and from Syria, because we did not have some of the animals in Egypt (BUDGE, 1926, p. 137). The area around the great pyramid at Giza and the step pyramid at Sakkara was popular hunting grounds (EL-HABASHI, 1992, p. 80). A successful hunt qualified the hunter as a leader and it especially legitimized the power of the king. The importance of the hunt is qualifying the powers of Egypt's king resulted in an eventual reservation of the hunt as a privilege for the king (ALTENMÜLLER, 2001, p. 130).

The depictions of royal hunting and related activities in which the kings appear are a genre borrowed by the royal iconography of the late 18<sup>th</sup> dynasty from private tombs (GREEN, 1988, p. 216). The hunting and shooting scenes on the walls of the private tombs and on the royal temples' walls are intended to have a protective function. They were placed on specific locations with the plan of the private Theban tombs, in parallelism to the scenes of control over the foreigners.

The relevant scarabs here include scenes of the king accompanied by lion in hunting action. They reflect a theme known on other Egyptian monuments, where the king appears in hunting or fighting scenes. The same function is true for similar hunting scenes on the temples' walls. The outer walls of the temple were considered to be a barren zone separating the temple (order) from the outside-area "disorder and chaos" (SHAHEEN, 1994, p. 157-159; 1992, p. 36).

Hunting, fowling, and fishing were shown in the pre-dynastic period as well as the ancient Egyptians representing hunting animals, killing birds and spearing fish mainly for providing themselves with meat or destroyed the animals which were their enemies and enemies of their flocks.

### **Hunting scene in Deir el Bahri temple**

There is a hunting scene in the north half of the middle colonnade at Deir el Bahri temple of Queen Hatshepsut, there are scenes of fowling and fishing, with queen in canoe, birds and water fowl in net drawn by two gods (P, M, II, p. 342). Fowling was also one of the favorite amusements of all ancient Egyptians. The professional fowlers used the nets and traps while the

throw stick was used mainly by those who practiced fowling as a recreational activity (SALEH, 1961, p. 119.). We have fowling with a throw stick:

There is no question about the sporting nature of this kind of hunting. The small, swaying boat forced its way through the papyrus thicket, crept up to the game-much patience was needed for this- and the hunter observed the prey to be caught.

The scenes of fowling with this throw-stick which have-come down to us were painted at all times in the tombs. The texts accompanying such pictures in the 18<sup>th</sup> dynasty are all very similar, all very similar, with unimportant variations.

Also, there is a representation to hunt scene for the birds and fished in the temple of Queen Hatshepsut at Deir el Bahri (LECLANT, 1977- 1978, p. 379).

Not-seldom do we find in the temples sculptures showing a god; generally Horus is using a net for catching water-fowl. This scene is the remains of a scene and the symbolical meaning of which we do not understand. We cannot admire how the various kinds of ducks and herons are correctly sculptured. These four plates are all we could recover from that side of the terrace, which is so ruined that it was not possible to rebuild the pillars and to cover them with a ceiling, as was on the other side (NAVILLE, 1908, p. 8, pl. clxiii) (fig. 39).

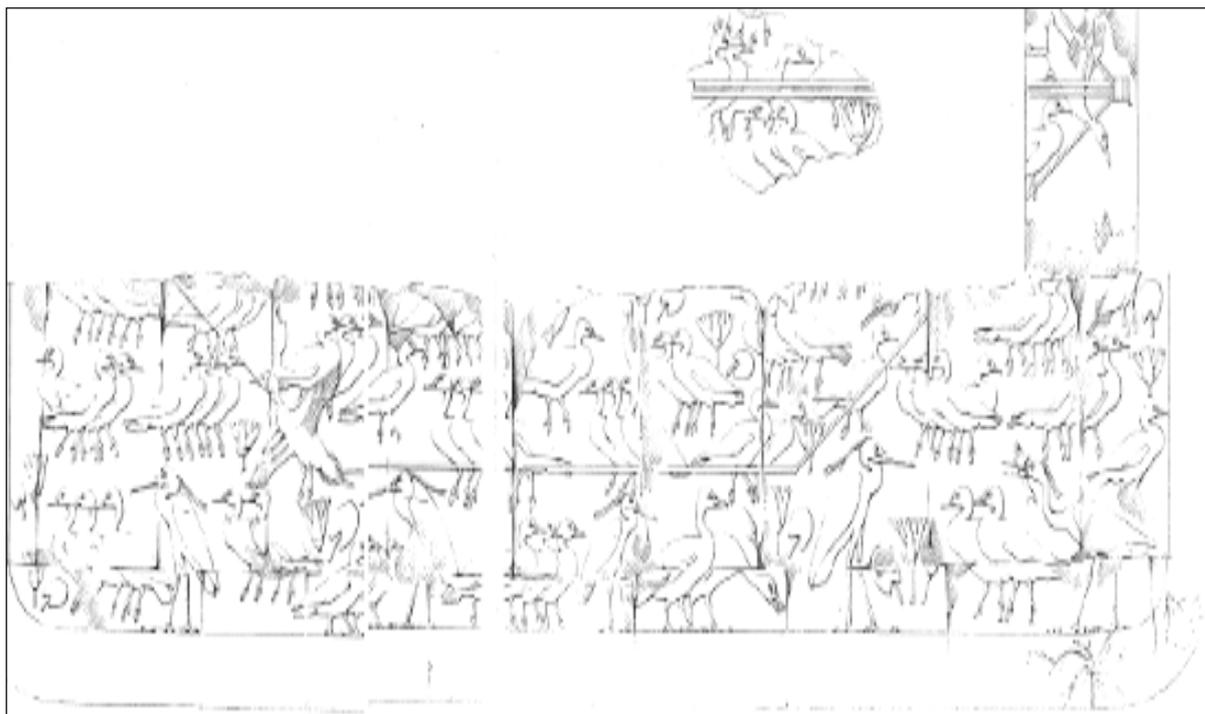


Fig (39): Netting of water- fowl, lower colonnade, north side, Deir el Bahri temple.  
Navelle, E., The Temple of Deir el Bahari, VI, 1908, p. 8, pl. CLXIII.

#### **Hunting scene at Armant temple** (BARD, 1999, p. 143- 145):

The site of Armant known as “Hermonthis” in Greco-Roman times located about 9 km on the west bank of the Nile, southwest of Thebes. There is a temple there and the kings of the 18<sup>th</sup> dynasty left their inscription, but

most of the temple was constructed during the reign of king Thutmose III, and after that.

This hunting scene is a unique figure in Egyptian iconography, which rhinoceros depicted being restrained by a gang of men using strong ropes, and the head of a procession of Nubians and Nubian booty, carved in sunk relief on the inner face of one wing of a pylon of the temple (FISHER, 1987, pl. VI, fig. 20). This pylon was erected here in the reign of king Tuthmosis III and there is no reason to suppose that it was pulled down and re-erected by Ramesses II. It seems to be of normal type. Its greatly damaged condition precluded the possibility of ascertaining the unit with which it was built. Not only had it been destroyed down to a height of two meters, but the lower levels.

This is a fascinating relief that has usually been dated to the 18<sup>th</sup> dynasty, but which on stylistic grounds should be assigned to the Ramesside period, appears to go one better. Not to be outdone by his renowned warrior ancestor, an unknown king - more than likely the great Ramesses II - had carved upon a pylon at the temple an imposing scene depicting an adult rhinoceros in a procession of Nubian booty and tribute arriving in Egypt. The main relief on the pylon depicting the procession on the inner face of this wing is of exceptional interest. It shows the result of a successful campaign in Nubia, or perhaps only of hunting trip there, being brought into the temple (P. M, V, p. 175). This relief is gracefully carved and for the most part the objects are represented with fidelity. In addition the people and animals are most animated. Judging on style, more than one Egyptologist has said that it could only belong to the 19<sup>th</sup> dynasty, and it is true that this graceful curvilinear effect and attention to voids is characteristic of that period.

The procession on the north face of the east pylon wing is so far the best discovery artistically from Armant town. It is worthy of attention in detail. At the head is a large beast, undoubtedly a rhinoceros although the legs are mis drawn. The folds in the neck, the heavy folds of the skin, the shape of the head and above all the horns show this quite clearly. In the photograph, only the beginning of the upper horn can be seen, but the start of the lower horn is just perceptible on the actual relief. That it was considered of paramount importance is shown by the inscription accompanying it, which does not appear with any of the other captures, and we can notice a dimension on the rear leg. After that, we can see a group of two tribute-bearers (MOND, 1940, p. 27):

- The 1<sup>st</sup> carrying ostrich plumes and three long carrot-shaped objects.
- The 2<sup>nd</sup> ostrich eggs and the same pendant group. With regard to the latter various suggestions have been made, such as giraffe tails, long leaves like bananas stitched up and containing gold dust or some similar valuable, but none seems quite satisfactory.

The tribute bearers are followed by a group of oxen containing three adult beasts and a bull- calf. Two of the former are bulls and it is probable that the third is also, especially as the next group is also of two bulls. There are several points of interest about these cattle that they are all bulls. This might mean that they were killed in the chase because the bull required more prowess than the cow but this would not explain the calf. On the other hand,

they might be domesticated cattle, in which case perhaps bulls were brought back for stud purposes to improve the local breeds.

The Egyptians loved the desert hunting; we know that, kings of the Old Kingdom had their own “*masters of hunt*” (ERMAN, 1894, p. 242.). It is one of the most king’s and nobles’ sports as well as being a professional occupation (MONTET, 1958, p. 130.).

From an internal point of view it may be due to the fact that the victorious kings became owner of the conquered lands and their flora and fauna. We and only one reference in Egyptian texts to a rhinoceros hunt- on a stele set up by King Tuthmosis III, in the temple of Armant extolling the ruler’s heroic deeds: “He brought down a rhinoceros with an arrow in the southern Nubian deserts” (TOUNY and WENIG, p. 72.). According to several historians, king Tuthmosis III had killed 120 elephants in the course of a single hunt in the Euphrates valley (MONTET, 1958, p. 213; SALEH, 1961, p. 122), during his return from the battle of Megiddo, which fought between the Egyptians and the Syrian confederacy headed by the ruler of Kadesh (FAULKNER, 1942, p. 2) and another inscription proves that this large number was no hunter’s tale.

King Tuthmosis III in the neighbor of *Niy*, in northern Syria, engaged in these elephants hunt on an enormous scale (WATTERSON, *The Egyptians*, Oxford, Blackwell, p. 104), The King here was in danger when he tried to catch an elephant, but the arrow didn’t hit him, and Elephant became arises and crazy and Amenehab helped the king. Also, there is another great hunter was king Amenhotep III, which called by the historian today “the magnificent” (SHORTER, 1932, p. 40). A sport that greatly appealed to kings and aristocrats was hunting ostriches.

### **Hunting scenes of king Tuthmosis III at Karnak temple**

Hunting technique changed with the introduction of light, two-wheeled, single-axle chariots at the beginning of the New kingdom (DECKER, 1992, p. 152). The hippopotamus has always played a very important role, especially in the lives of country people, for it is a greedy animal and it did terrible damage when it broke into their mends. That is why it was hunted wherever possible. The ancient Egyptian hunts the hippopotamus from the Pre-dynastic times.

This scene was placed at the Festival temple of Thutmose III in Karnak (fig. 40). The king is spearing the hippopotamus with two priests below it (P.M, II, p. 125; SÄVE-SÖDERBERGH, 1953, figs. 12-13). Another scene of the feast, possibly to be dated to Saite times, has been found in fragments in Memphis. These later scenes are both for the most part well preserved (DE WIT, 1958, p. 26, figs. 5, 6; SÄVE-SÖDERBERGH, 1953, p. 49, figs. 12, 13). It is difficult to determine today whether people always associated this with the destruction of evil in a broader sense. These hippopotamus hunts are depicted only within the span of the Old Kingdom and the First Intermediate Period and were certainly not unusual in those times. They do not actually come within the scope of hunting as a sport; they were not without danger and upper class people never took an active part in them but merely looked on when their

servants attacked the animals with harpoons, wounded and killed them and then pulled them out of the water with ropes.

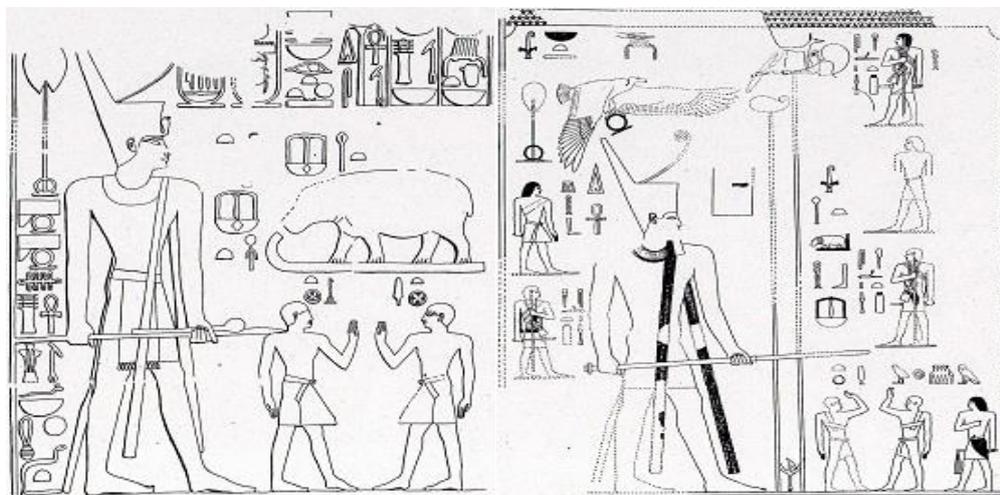


Fig (40): Inscription of hunting scenes for king Tuthmosis III, Karnak temple.  
Säve-Söderbergh, T., On Egyptian Representations of Hippopotamus Hunting as a Religious Motive, *In, Horae Soederblomianae, III*, Uppsala, 1953, figs. 12- 13

On these scenes at the Karnak temple, below the hippopotamus two men are dancing representing two towns, called "*wst*" and "*imt*", maybe they are town in the Delta (SÄVE-SÖDERBERGH, 1953, p. 52), there are two types of scenes that we have analyzed illustrate two entirely different aspects of the hippopotamus. The harpooning of the male hippopotamus represented a victory for the king and the god over all evil powers before the enthronement of the king; the feast of the white hippopotamus on the other hands is a celebration in the honor of the wild beast that was becomes a good and benign goddess.

Both these themes, the victory over the powers of chaos before the enthronement and the celebration in honor of the thought pacified wild animal, are of great importance in Egyptian religious, because they are intimately linked with the rites guaranteeing the maintenance of the Egyptian cosmos (SÄVE-SÖDERBERGH, 1953, p. 55- 56). Maybe, the last scenes isn't a hunting scenes but a part of hunting scenes for the king according to the feast of the white hippopotamus that depicted on the wall of his temple at Karnak.

### **Hunting scene of King Tutankhamen at Karnak temple**

This scene was found on many blocks at Karnak temple and as we know that King Tutankhamen has built upon the 10<sup>th</sup> pylon at Karnak, he adding figure for himself as a king to the decoration of the third pylon and he commissioned statues to place images destroyed by Akhenaten's agents (EATON- KRAUSS, 1988, p. 1- 2), so that maybe this scene is part from these building (fig. 41, 42).



Fig (41): Hunting scene of king Tutankhamen, Karnak temple.  
Saad, R., *Fragments d'un Monument de Toutankhamon Retrouvés dans le IXe Pylône de Karnak*, **Karnak, V**, 1970- 1972, 1975, Le Caire, p. 99- 100, pl. XXXIV.



Fig (42): Hunting scene of king Tutankhamen, Karnak temple.  
Lauffray, J., *Karnak d'Égypte, Domaine du Divin*, Paris, 1979, p. 146, fig. 120.

There are fragments of blocks found in Karnak temple, belongs to King Tutankhamen (SAAD, 1975, p. 99-100, pl. XXXIV; ROMMELAERE, 1991, p. 226 '91'), but now lost in hunting position (SPIEGELBERG, 1925, p. 569- 571; EATON- KRAUSS, 1983, p. 49- 50), or in a desert game (URK, IV, 2047; EDEL, 1979, pp. 35- 38). It was published by Ramadan Saad at 1975. The scenes on these blocks represented the king in hunting scenes (LAUFFRAY, 1979, p. 146, fig. 120), as we have here part of his chariot which drawn by two horses in a moving position, but the king was disappeared and on the earth under the chariot, there is a representation of a head wild animal with some remains of the arrows in his body with a part of a horn of another one. The two surviving blocks show a span of gaily-caparisoned horses drawing a light chariot over the body of a wild bull transfixed by two arrows on a moving chariot (ROMANO, 1991, p. 93, fig. 7).

In the reliefs of the Mansion to either Tutankhamen or Ay is problematic, for example, the decorative program of the building included at least two scenes depicting the king upon his chariot, in low relief. The large scale of the wheel in comparison to that of the soldiers directly behind it confirmed that the chariot bore the king, not a member of his troops (EATON- KRAUSS, 1988, p. 5, note. 31). Also, we found some hieroglyph inscription on some blocks near this reliefs speak about the hunting trips of King Tutankhamen (ALTENMÜLLER, LÄ, III, 226).

The hunting scenes on the last blocks represented King Tutankhamen in a desert game, maybe, looks like the scene of king Ramesses III at Medinet Habu on the first pylon (P. M, II, p. 516), because we have scenes of hunting for King Tutankhamen on the wooden casket that preserved now in the Egyptian museum at Cairo. We are sure that the king love desert hunting because we found many elements used in hunting in his tomb at the Valley of the king at the western bank of Thebes.

### **Hunting scenes at Abydos temple**

This scene was found at the northern wall of the western passage of the corridor of the kings in Abydos temple of king Seti I, to the south of the list king is a doorway opens in the western wall of the passage and leads to the western entrance to the temple, there is an inscription on this wall says “lassoing the bull of upper Egypt, by the king” (P. M, VI, p. 26). A very spirited group showing the king and a prince catching a bull for sacrifice (ZAYED, 1963, p. 82, fig. 21), the king is lassoing the beast with a lariat, and the energetic young prince grasps the infuriated animals firmly by its tail.<sup>2</sup> Also, we know that there is figure of king Ramesses II as a young man hunting (SCHWEITERISCHES, 1978, p. 16-17; TYLDESLEY, 2000, fig. 7) (fig. 43).



Fig (43): King Seti I assisted by his son, lassoing a sacrificial bull, northern wall of the western entrance passage, Abydos temple.

<sup>2</sup> There is another scene in the same place but damaged, showing the king quartering the slaughtered bull in the presence of Osiris and Isis.

Capturing wild animal with the lasso, a technique that goes back to pre-historic period, is the subject of an impressive scene that decorates a wall of the temple of Seti I at Abydos. King Ramesses II and a young prince make use of this ancient hunting technique for the first stage of a ritual sacrifice (DECKER, 1, 1994, p. 348 (J. 126); 2, 1994, pl. CLXXXI, J 126; 1992, p. 154).<sup>3</sup> The king here is wearing the red crown of Lower Egypt. I thought that this scene is a step of offering before slaughtering them, because it was found near the slaughter room.

The scenes in the Corridor of the bull are unique. Baines suggests that class wall originally may have been intended to show “outside” scenes, while the most sacred scenes, the “internal cult scenes” were reserved for the inside of the temple. The unique features of these reliefs suggest that Ramesses II had them transformed with a specific purpose in mind.

Maybe, the king in the last scene his son are in the act of lassoing a bull, in the presence of “*Wepwawet*” and another mummification god, the upper part of whose body has been destroyed (DAVID, 1973, p. 203- 204). So that, some opinion said that it is a religious scenes but I consider that it is a scene represented the powerful of the king and for sure all the scenes inside the temple are religious, as we know.

### **Hunting scenes at Medinet Habu temple**

The last monumental hunting pictures of the Egyptian history was Ramesses III, in his mortuary temple at Medinet Habu, among them is the representation of the wild bull hunting of particular significance, since it only seems to be ever in the building was designed, no other memorial of a king or private person from the past time, we announced a similar picture. The wild animal hunting is not the oldest of hunting pictures (ALTENMÜLLER, 1967, p. 29, pl. 5).

On a relief at Medinet Habu temple, King Ramesses III upon his chariot while hunting past a group of ostriches. The number of these birds in Egypt declined later, but they never died out completely (STROUHAL, 1992, p. 122). Some scenes of hunt also in the temple of Medinet Habu, that depicted the king hunting lions, wild bulls, desert animals including wild asses. These scenes of hunting episodes are not directly linked, in compositional terms with any of the foreign war scenes (O’CONNOR, 2000, p. 95): the lion hunt definitely maybe symbolically with the Sea Peoples war, the Levantines with the wild bulls, and the Libyans with the desert animals. However, the lion was symbolically of high value to the Egyptian (in the lion hunt text the king himself as elsewhere, is described as “the lion, lord of victory”), indicating that the Sea Peoples were considered worthy opponents. Other hunting scenes at Medinet Habu indicate a hierarchy of foreign foes with Levantines equated with wild bulls, rated lower than lions and the nomadic Libyan- more risibly- with desert animals such as gazelle, wild asses and even-haress (O’CONNOR, 2000, p. 95).

---

<sup>3</sup> I thought that the king was Seti I with another young price “Ramesses”, but king Ramesses II put his name as a king here.

### The desert game and hunting of the wild bull

On the south side of the outer face of the Habu temple, there are two registers, the king in his chariot with named horse (EPIGRAPHIC SURVEY, 1932, pls. 116- 117; WRESZINSKI, II, pl. 114 (b) right; NELSON, O.I.C, No. 10, p. 38, 42, 45, figs. 26- 27): hunting out-elope and wild asses, and hunting wild bulls, with archers, soldiers and fished, on the base, there are royal titles (JÉQUIER, 1924, II, pl. 49; SPELEERS, 1923, p. 162, pl. ii '2').



Fig (26): Swimming scene, Kadesh battle scene, Ramesseum temple.  
Decker, W., *Pharao und Sport*, Mainz am Rhein, 2006, fig. 5.

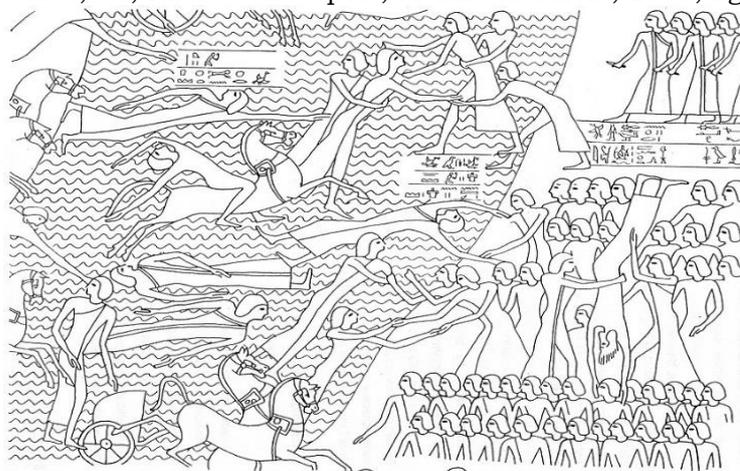


Fig (27): Swimming scene, Kadesh battle scene, Ramesseum temple.  
Hosny, H., *Der Tod durch Ertrinken, Das Ertrinken, im Wasser Untertauchen, als Weg zur Seligkeit*, Magister Artium, Tübingen, 2001, pp. 115- 116, pl. 27.

Desert hunting was a favorite activity throughout ancient history (EDGERTON and WILSON, 1936, p. 144, pl. 116; DECKER and HERB, 1, 1994, p. 248- 249 (J. 128); 2, 1994, pl. CLXXXIV (J 128); NIMS, 1965, pl. 83; DECKER, 2006, fig. 25). There is a suggestion that in later times areas of food-gathering and procurement of materials for certain crafts where hunting did not become entirely redundant (STROUHAL, 1992, p. 118). The royal hunt is combined with the king's military activity as part of the presentation of his

role. None are known to have survived from the earlier 18<sup>th</sup> dynasty; rather it is the textual material that deals with them. Images of the king hunting in the desert dating to the New kingdom are relatively scarce (HOFFMEIER, 1980, p. 199). The most famous example for the royal hunt a scene from the New kingdom, 20<sup>th</sup> dynasty is belongs to king Ramesses III at his temple at Medinet Habu (fig. 44). King Ramesses III is depicting on the south wall of the first pylon hunting from his chariot (P.M., II, p. 516 '185').



Fig (25): Single stick, Habu temple.  
Sport in Ancient Egypt, pl. 18



Fig (44): Hunting scenes, Habu temple.  
Med. Habu, II, pl. 116

The Egyptians of all ages loved desert hunting (ERMAN, 1894, p. 242), That we have a scene on the temple at Medinet Habu, on the upper register of the west face on the south tower, exterior of the first pylon of the great temple, here we can see the king in his chariot hunts desert animals of various animals; antelope, deer, and rabbit, and accompanied by the following text: “Crushing wild cattle, entering among them like a falcon, spying small birds”. There are many references to the hunting of wild-asses like the king Ramesses III reliefs in this temple (NIBBI, 1979, p. 156).

There are many wild asses (*Equus asinus Africanus*) c3, on the hunting scenes of king Ramesses III. The wild ass has a gray or fawn coloured coat with white belly and legs. The mane is short and black and its ears are long

and “leaf-shaped” (KINGDON, 1997, p. 310). The wild ass appears in a few desert hunt scenes, while the domesticated donkey (*Equus asinus asinus*) is primarily found in scenes relating to agriculture (STANDBERG, 2009, p. 17). We know that examples of the wild ass in the private scenes are unusual. At least two examples of hunt scenes where wild ass are the prey can be found, and both of them are royal hunt; on the Tutankhamen painted chest, and here, on the south wall of the first pylon of the temple of Ramesses III at Medinet Habu. So the term antelope is used loosely as descriptive of these three, even though only the gazelle is a member of the subfamily “Antilopini”, Found together in numerous scenes as desert game. The last scene like hunting scene: dogs attacking antelopes a lion attacking a bull, west wall, tomb of Mereruka (DUELL, 1938, pls. 24- 25) (figs. 45, 46).

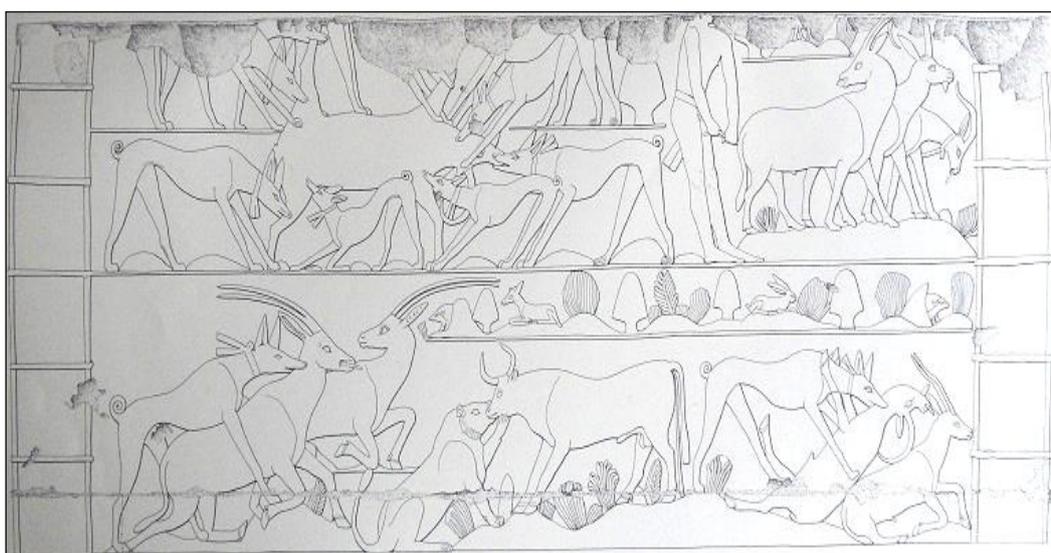


Fig (46):Hunting scene: Dogs attacking antelopes a lion attacking a bull, west wall, tomb of Mereruka

Duell, P., The Mastaba of Mereruka, I- II, **OIP, 31**, 1938, pl. 25.

The king in this scene at Medinet Habu temple represented as the central figure, and distinguished by his superior size. He hunts with bow and arrow and the fleeing gazelle is among the many species that is the target of the hunt. The fleeing desert game is divided into several registers (STANDBERG, 2009, p. 69):

1. Grouped according to species including gazelles, Oryx, hartebeests as well as wild asses and hares on the upper level of the pylon.
2. Aurochs are found on the lower half as part of a separate hunting sequence. The group of fleeing gazelles is separated into the two top registers, while other species are found a part on individual rows as well.

The hunting game includes aurochs and lions also, possibly with these two animals representing a higher order of enemy, as they have a close relationship to the king’s own iconography. These animals are big game with the aurochs “wild bull” in particular having an aggressive nature that makes it a dangerous animal to hunt, sometimes turning to attack the hunter (OTTO, 1950, p. 170). In fact, this lower of the two hunting scenes is artistically the finest of all the work at Medinet Habu. While the desert hunt above more

conventionally carries on a traditional subject, both scenes sum up magnificently the New Kingdom achievement in portraying swift movement and spatial relationships (SMITH, 1958, p. 224, pl. 160 B). The royal were particularly fond of lion-hunting. No fewer than 100 lions were killed during a single outing by king Amenhotep III. Due to their swiftness, fearlessness and ferocity, tamed lions also accompanied royalty hunting expeditions. King Ramesses III often took along a tame lion (RUIZ, 2001, p. 67). There is a representation of the Oryx (*Oryx dammah*, *Oryx beisa*) “*m3 ḥd*”, its place in religious iconography. It is found as the prow ornament of the “Henu bark” of the Sokar festival, the best example for this bark on the wall of Medinet Habu temple of king Ramesses III (EPIGRAPHIC SURVEY, 1940, pls. 196c, 221- 223; P.M, II, p. 498).

### **Hunting wild bulls of King Ramesses III's**

Hunting wild animals was a favorite sport in the New kingdom. Its origin goes back to pre-dynastic period when its main purpose was to secure food, shelter and clothing. In the New Kingdom, it was developed from hunting on foot into a sport performed from a moving chariot. King Ramesses III is shown in Habu temple in full fighting equipment, hunting lions, wild bulls and antelopes (SALEH, 1961, p. 124). Hunting big game in the desert from a fast-moving chariot was a physical re-creative activity for kings (NOBLECOURT-DESROCHES, 1961, p. 58- 59, fig. 70; DECKER, 1971, p. 43).<sup>4</sup>

On the great temple at Medinet Habu, exterior, first pylon, south tower, west face, lower register, there is a representation of king Ramesses III in his chariot hunts wild bulls, driving them into a reed swamp. Royal princes also engage in the hunt, while soldiers act as beaters (DECKER, 1975, Doc. 35, abb. 13). Maybe, Ramesses III's wild hunt took place not in Egypt but during one of the king's campaigns in Asia, as explained by the text reliefs referring and it is the last Egyptian record of a wild bull hunt (EPSTEIN, 1971, p. 235, fig. 267). Subsequent wild bull hunts by the ancient Egyptian kings are well documented, and it is probable that such brave matching of the leader against this impressive adversary - continuing demonstration and proof of his leadership qualifications to rule over men - were antecedents of related rituals or spectacles such as very dangerous bull-leaping (GORDON, and SCHWABE, 2004, p. 37) (figs. 47, 48, 49).

---

<sup>4</sup> The hunting bull in the old kingdom of (feral or wild) cattle is shown as a favorite sport throughout the dynastic period. In the old kingdom, hunting scene in the tomb of Ptahhotep (5<sup>th</sup> dynasty), hounds are shown attacking antelopes while a lion attacks a bull by seizing it by the nose. The same scene appears in the middle kingdom. At this period, bulls are also shown shot with arrows. Lastly, the garden became an integral part of the temple during the Amarna Period (BREWER, 1994, p. 87- 88, fig. 7: 11).

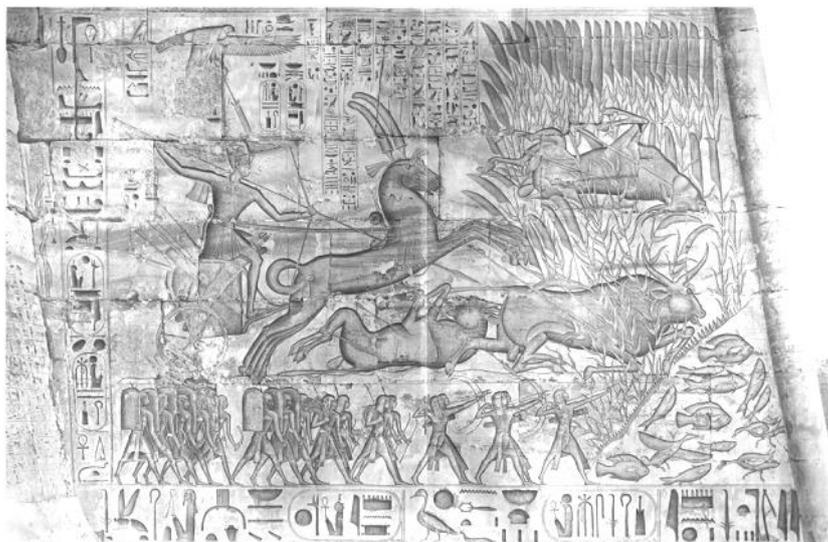


Fig (47): Hunting scenes, Habu temple.  
Med. Habu, II, pl. 117



Fig (49): Part of hunting scenes, Habu temple.

Here, we can see the chariot-borne king accompanied by his foot soldiers, who serve as beaters, pursues a powerful wild bull that seeks, with its last strength, to find refuge in a papyrus thicket. The wounded animal seeks the cool wetness of the Nile water. Escape seems impossible. In his excitement, the king has flung his leg over the front of the chariot, has stepped upon the shaft and is about to give the collapsing animal the coup de grace with his lance. Another animal wounded in the belly, rolls on its back beneath the galloping horses and in the thicket lays a third wild bull struck by a fatal arrow. This sort of chariot-borne hunt demands physical dexterity and skill with weapons on the part of the royal nimrod. The inscription links the king with booty: “he is like Month, the powerful bull, when he rages, who strikes the lands of the Asians and ...” (DECKER, 1992, p. 153- 154, fig. 117; MURNANE, 1980, p. 67- 68, fig. 53). We have to note that:

- The hunting of feral or wild cattle was also a favorite sport throughout the ancient dynasties.

- The art of roping and throwing a wild (or feral) bull is depicted in temple scenes, like scenes in the Habu temple.

- Wild bulls are also shown being shot with arrows, lassoed and dispatched with an axe, as shown in a scene from the same temple.

All the last scenes refers to, the artist was too clever in showing features of realism of the animal; in a stable and movement position, where we see the infected lion, who lay on his back and tried to take off the stock paw prints and latest one being quickly after serious injuries and the sight of an ox monster running towards the water and if we focus on his mouth.

The tongue come out that makes it clear the extent of exhaustion and fatigue, which happened to him (P.M. II, pp. 518-519; WRESZINSKI, II, pls. 114- "1-b"), and we believe that the most primate origins of the physiological theories were in magic associated with this hunting of the wild bull, with matching the king prowess against the powerful and virile beast. Later, scenes of the wild bull hunting that at Medinet Habu are probably archaisms rather than events that actually occurred, unless they took place somewhere other than Egypt (IKRAM, 1995, p. 13).

### **The lion hunt scene.** (EDGERTON and WILSON, 1936, pl. 35)

Lions as well as other great cats were a favorite accompanying the king on the hunt. Hunting particularly dangerous animals such as hippo and the lion became a royal prerogative, but one that also held symbolic a hippopotamus, for example, represents the ruler's triumph over chaos (BREWER, 2002, p. 454). The oldest pictures of lion hunting came from late pre-historic or early historical times. The lion was appearing in many scenes of ancient Egyptian temple and during the reign of king Ramesses II, the lion appear many times (CONSTANT de WIT, 1951, p. 12): In Ramesseum temple, the scenes show the familiar lion next to the tent of the king in the camp, at the Battle of Kadesh. Also at Beit el Wali temple, king Ramesses II sits on his throne; a lion layer has its pids and in Abu Simbel temple, the king is standing on his chariot and below the horse trots happily the lion of the king.

There are many pictures and frequent references in texts to lion hunting in the New Kingdom period like the hunting scene at Medinet Habu with king Ramesses III, on the exterior north wall of the great temple, king Ramesses III depicted in his chariot hunts lions.

His driver is –as dictated by the artist convention for chariot –borne king- not visible (DECKER, 1, 1994, p. 348- 349 'J. 127'; 2, pls. CLXXXI-CLXXXII 'J 127'). It looks as the king is guiding the span of horses with reins wound about his hips and simultaneously employing his weapons. He is accompanied by his soldiers, who fulfill the role of beaters. The lion, which lies on its back under the span of leaping horses, is already a part of the array of booty. A second lion bristling with arrows and spears flees into a papyrus thicket. A third one is identifiable only by his paws; he appears behind the king's back and forces him to turn around. With his lance the king wards off the attacking animal. From the unique pose of the twisting king some have wanted to conclude that the struggle of man against lion took place on the razor's edge that the threat to the ruler was in the realm of the thinkable. The scenes refer that the king has a flexible body.

In a small bark chapel of Ramesses II at Medinet Habu, king Ramesses III censuring and libation to bark of Ramesses II in stand with palimpsest sketch of wild animals in hunting scenes (P. M, II, p. 508; DECKER, 1, 1994, p. 351 'J. 130'). The formalization of the papyrus plants or of the horses' ears and from the texts of the hunting scenes, we know that (EDGERTON and WILSON, 1936, p. 39): the lion are in travail flee to their land and the lion known as the lord of victory.

Within the beginning and end of the Sea people's narrative thus defined, it becomes clear that its extract spatial center is a lion hunt scene which seemingly incongruously, intervenes between the depictions of the defeat of the Sea peoples on the land and on Sea respectively (O'CONNOR, 2000, p. 90, fig. 5.4).

I think that this is a royal hunt scene for the king according to its position between the land and the Sea people battle, as a sign of recreation for the king or when he take a rest between the two battles he goes to hunt the lions. This hunt is cosmological event equated with the overthrow of the Sea peoples by the king; the otherworldly character of the hunt (which is nowhere referred to in the texts dealing with the Sea peoples) is emphasized by its great formality in design structure (O'CONNOR, 2000, p. 95). The king here tries to kill another lions at the back of the chariot and he did not pay any attention to the lions in front of him that refers to the powerful king.

The scene is highly stylized differing in its details from other scenes at Medinet Habu (SPELEERS, 1923, p. 162, pl. II '1'). We can note that the lion hunt scene is presented as part and even the central part of the Sea Peoples scenes. It is literally one of them, but also has strongly emphasized centrality (CLINE and O'CONNOR, 2003, p. 130):

- It is literally occupies the spatial center of the series of the Sea peoples scenes, from equipping to celebration scene.

- Compositionally the lion hunt emphasizes the king's central in unique way, as compared to the other Sea Peoples scenes. In the latter, the emblematic, highly symmetrical representation of royal power (king, chariot, horses) is always placed to one side of each scene's visual field.

- In the lion, however, the entire visual field is occupied by the royal component, arranged symmetrically around the central, rather than a sub-central, axis.

- Finally, the lion hunt is rendered in a mannered style, which further contrasts with the other scenes and again emphasizes the lion hunts compositional and implicitly ideological centrality.

- In term of compositional position and content, the lion hunt scene equates with the defeats of the Sea peoples on either side, a notion further supported by the associated text which opens: "the lions are in travail and flee to their land" (EDGERTON and WILSON, Historical Records of Ramses III, pp. 39- 40), while generally they are described in the same term as defeated human foes.

### **Conclusion about the hunting scenes**

At the end, the hunting motif is one of the dominate themes among representations of daily life scenes from both royal and private monuments of

ancient Egypt. The mythological function of these hunting scenes on the temples' walls is intended to be of a protective function. The royal hunting motif is found among the other motifs, it was depicted in different ways and was associated with specific weapons and crowns and specific animals as targets. Its magical function to protect its bearer- as amulet- and echoes similar scenes in private tomb and royal scenes (temples) with its protective intention. But the question here, why we don't say that all the hunting scenes refers to the victors king over his enemies and every figures of these animals refers to king of enemies or their places, that because it depicted near the scenes of the battle not as a separate reliefs. Some of the last scenes do not have the details of hunting but it refers to it, like the scenes of hippopotamus at Karnak temple or the inscription of hunting elephant during the reign of king Tuthmosis III. All of hunting scenes, especially scenes behind the battle scenes are thought to have really happened (SHAHEEN, 1994, p. 147- 160; 1992, 8, p. 41). We can note that:

1. There is a small paint hunting scene from the reign of Queen Hatshepsut at her temple at Deir el Bahri.

2. Maybe the first appearance of hunting rhinoceros was depicted at Armant temple of king Thutmose III, but I thought that it was a sign of propaganda of the power of the king because of the large size of this animal that depicted at this scene.

3. There is also the first appearance of hunting hippopotamus at the New Kingdom temples belongs to king Thutmose III at Karnak temple.

4. We have many hunting scenes for king Ramesses III at Medinet Habu temple on the exterior south tower, west face of the first pylon, lower register and at exterior north wall, there is hunting of lions. I don't know why the king represented himself many times in hunting position. All these hunting scenes depicted outside the temple with the animals facial features during hunting. The lion hunting scene of king Ramesses III at Medinet Habu temple portrayed between the naval and land battle, as a sign of recreation of the king between two battles and to refers that he is in his daily life. He is a powerful king that did not worry about battle and took his leisure time anywhere. There is a scene for King Tutankhamen at Karnak temple looks like Ramesses III scenes while he was hunting the wild bull.

5. Only two representations of the hunting scenes at Armant and Medinet Habu temple were portrayed on the pylon of the temple.

## References

ALTENMÜLLER, H. *Darstellungen der Jagd Alten Ägypten*. Hamburg und Berlin: Verlag Paul Parey, 1967.

\_\_\_\_\_. Hunting. In: REDFORD, D. (Ed.). *The Oxford encyclopedia of Ancient Egypt*. vol. II. Trans. E. Schwaiger. Oxford: Oxford University Press, 2001.

BARD, Kathryn A. Armant. In: \_\_\_\_\_. *Encyclopedia of the Archaeology of Ancient Egypt*. London/New York: [s.n.], 1999.

BREASTED, H. *The battle of Kadesh: a study in the earliest known military strategy*. Chicago: The University of Chicago Press, 1903.

BREWER D. Hunting, animal husbandry and diet in ancient Egypt. In: COLLINS, B.J. (Ed.). *A history of the animal world in the ancient Near East*. Handbook of Oriental Studies. Handbuch der Orientalistik. Section One. The Near and Middle East, vol. 64, Leiden: Brill, 2002, p. 427-456.

BUDGE, E. A. Wallis. *The Dwellers on the Nile*. London: Religious Tract Society, 1926.

CLINE, E.H.; O'CONNOR, D. The Mystery of the 'Sea Peoples'. In: O'CONNOR, D; QUIRKE, S. (Eds.). *Mysterious Lands*. London: UCL Press, 2003.

DE WIT, Constant. *Le role et le sens du lion dans l'Égypte Ancienne*. 2ième edition. [s.l.]: [s.n.], 1951.

DE WIT, Constant. *Une Représentation Rare au Musée du Cinquantenaire: la fête de l'hippopotame blanc*. Bruxelles: Musées royaux d'art et d'histoire, 1958.

DAVID, Ann Rosalie. *Religious Ritual at Abydos: (c. 1300 BC)*. Warminster: Aris and Phillips, 1973.

Decker, W., and Herb, Bildatlas zum Sport im Alten Ägypten, vol. 2, **Hdo, 1, 14, 2**, 1994.

Decker, W., and Herb, M., Bildatlas zum Sport im Alten Ägypten, vol. 1, **Hdo, 1, 14,1**, 1994.

Decker, W., Die Physische Leistung Pharaos, Köln, 1971.

Decker, W., Pharao und Sport, 2006.

Decker, W., Quellentexte zu Sport und Körperkultur im Alten Ägypten, 1975.  
Decker, W., Sports and Games of Ancient Egypt, trans. Guttmann, A., Yale University Press, New Haven and London, 1992.

Decker, W., Sports, **In, The Oxford Encyclopaedia of Ancient Egypt**, ed. Redford, D., vol. III, trans. Schwaiger, E., Oxford University Press, 2001.

Drower, M. S., The Domestication of the Horse, **In, The Domestication and Exploitation of Plants and Animals**, ed. Ucko, P. J and Dimbleby, G. W., London, 1969.

Duell, P., The Mastaba of Mereruka, I- II, **OIP, 31**, 1938.

- Eaton-Krauss, M., Tutanchamun als Jäger, **GM, 61**, 1983.
- Eaton-Krauss, M., Tutankhamun at Karnak, **MDAIK, 44**, 1988.
- Edel, E., Bemerkungen zu den Schiessporttexten der Könige der 18. Dynastie, **SAK, 7**, 1979.
- Egerton, F., and Wilson, J. A., Historical Records of Ramses III, The Texts in Medinet Habu, vol. I, II, Chicago, Illinois, 1936.
- El- Habashi, Z., Tutankhamun and the Sporting Traditions, **AUS, 124**, Series, IX History, 1992.
- Epigraphic Survey, Medinet Habu, II, Later Historical Records of Ramesses III, **OIP, IX**, 1932, University of Chicago Press, Chicago.
- Epigraphic Survey, Medinet Habu, IV, Festival Scenes of Ramesses III, **OIP**, 1940, University of Chicago press, Chicago.
- Epstein, H., The Origin of the Domestic Animals of Africa, vol. 1, New York, London, Munich, 1971.
- Erman, A., Life in Ancient Egypt, trans. Tirard, H. M., and Others, London, 1894.
- Faulkner, R. O., The Battle of Megiddo, **JEA, 28**, 1942.
- Fischer, H. G., The Ancient Egyptian Attitude towards the Monstrous.
- Fulco, W. J., The Canaanite god Rešep, New Haven, Connecticut, American Oriental Society, 1976.
- Gaballa, A. G., Narrative in Egyptian Art, Mainz, 1976.
- Gordon, A. H., and Schwabe, C. W., The Quick and The Dead, Biomedical Theory in Ancient Egypt, **EM, 4**, Leiden. Boston, 2004.
- Green, L., Queens and Princesses of the Amarna Period, The social, Political, Religious and Cultic Role of the Women of the Royal Family at the End of the Eighteenth Dynasty, Phd Thesis, Toronto University, 1988.
- Hansen, K., Collection in Ancient Egyptian Horses, **JARCE, 29**, 1992.
- Hoffmeier, J. K., Comments on Unusual Royal Hunt Scenes from the New Kingdom, **JSSEA, 10, 3**, 1980.
- Horace, Hayes, M., Points of the Horse, New York, 1969.

Hosny, H., Der Tod durch Ertrinken, Das Ertrinken, im Wasser Untertauchen, als Weg zur Seligkeit, Magister Artium, Tübingen, 2001.

Houlihan, P. F., Animals in Egyptian Art and Hieroglyphs, **Hdo, 64**, 2002.

Houlihan, P. F., The Animal World of the Pharaohs, 1996.

Ikram, S., Choice Cuts: Meat Production in Ancient Egypt, **OLA, 69**, 1995.

Jarrett-Bell, C. D., Rowing in the **XVIII<sup>TH</sup>** Dynasty, **Ancient Egypt, 15**, 1930.

Jéquier, G., L'Architecture et la Décoration dan L'Ancienne Égypte, II, pl. 49  
Keimer, L., Notes sur les Rhinocéros des L'Égypte Ancienne, **ASAE, 48**, 1948.

Kingdon, J., The Kingdon Field Guide to African Mammals, London: Academic Press, 1997.

Kuentz, M. C., La Bataille de Qadech, Les Texts (Poème de Pentaour et Bulletin de Qadech) et les Bas-reliefs, **MIFAO, 55**, 1928.

L.D, III.

Lauffray, J., Karnak d'Égypte, Domaine du Divin, Paris, 1979.

Leclant, J., Fouilles et Travaux en Égypte et au Soudan, 1977- 1978.

Mont and Myers, O. H., Temples of Armant, A preliminary Survey, The Text, London, 1940.

Montet, P., Everyday Life in Egypt in the Days of Ramesses the Great, London, 1958.

Montet, P., Everyday Life in Egypt, trans. Maxwell, A. R., London, 1958.

Murnane, W. J., United with Eternity, A Concise Guide to the Monuments of Medinet Habu, 1980.

Naville, E., The Temple of Deir el Bahari, VI, 1908.

Nelson, H. H., The Epigraphic Survey, **O.I.C, No. 10**.

Nibbi, A., Some Remarks on Ass and Horses in Ancient Egypt and the Absence of the Mule, **ZÄS, 106**, 1979.

Nims, C. F., Thebes of the Pharaohs, Elek Books, london, 1965.

Nims, C., Ramesseum Sources of Medinet Habu Reliefs, In, Studies in Honor of George R. Hughes, **SAOC, 39**, 1977.

Noblecourt- Desroches, Ch., *L' Art Égyptien*, Paris, 1961.

O'Connor, D., The Sea Peoples and the Egyptian Sources, ***In, The Sea Peoples and Their World: A Reassessment***, ed. Oren, D. E., Philadelphia: The University Museum, University of Pennsylvania, 2000.

Otto, E., An Ancient Egyptian Hunting Ritual, ***JNES*, 9**, 1950.

P, M, II.

P.M, V.

Piccione, P. A., Sportive Fencing as A Ritual for Destroying the Enemies of Hours, ***SAOC*, 58**.

Reeves, N., *The Complete Tutankhamun: The King, The Tomb, The Royal Treasure*, London, Thames and Hudson, 1990.

Romano, J. F., A Prince or a God at El Amarna? Reconsiderations of an Earlier Opinion, ***In, Amarna Letters: Essays on ancient Egypt c. 1390- 1310 BC***, vol. I, KMT Communications, USA, 1991.

Romano, J. F., Hippopotamus, ***In, Ancient Egyptian Art in the Brooklyn Museum***, ed. Fazzini, R. A., and Others, 1989.

Rommelaere, C., *Les Chevaux du Nouvel Empire Égyptien, Origines, Races, Harnachement*, 1991.

Rosalind, M., and Janssen, J., *Growing up in Ancient Egypt*.

Ruiz, A., *Daily Life in Ancient Egypt*, Souvenir Press, 2001.

Saad, R., Fragments d'un Monument de Toutankhamon Retrouvés dans le IXe Pylône de Karnak, ***Karnak*, V**, 1970- 1972, 1975, Le Caire.

Saleh, A. K., *Sports and Games in Ancient Egypt*, PhD thesis, Indiana University, 1961, printed in 1989.

Säve-söderbergh, Review of Driton, E., and Vandier, J., *L' Égypte*, **3<sup>rd</sup> edition**, ***Bibliotheca Orientalis*, 13**, 1956.

Säve-Söderbergh, T., On Egyptian Representations of Hippopotamus Hunting as a Religious Motive, ***In, Horae Soederblomianae*, III**, Uppsala, 1953.

Schulman, A. R., Egyptian Representations of Horseman and Riding in the New Kingdom, ***JNES*, 16**, 1957.

Schulman, A. R., Resheph on Horseback, **JSSEA, 7: 4**, 1977.

Schweizerisches Sportmuseum, Spiel und Sport im Alten Ägypten, Beiträge und Notizen zur Ausstellung im Schweizerischen Sportmuseum Basel; 1. September bis 30. Oktober 1978.

Shaheen, A. M., Royal Hunting Scenes on Scarabs, **DE, 30**, 1994.

Shaheen, A. M., Royal Hunting Scenes on Scarabs, **VA, 8**, 1992.

Simpson, W. K., Resheph in Egypt, **Orientalia, 29**, 1960.

Smith, W. S., The Art and Architecture of Ancient Egypt, Published by Penguin Books, 1958.

Speleers, L., Scènes de Chasse Assyriennes et Égyptiennes, **Rec. Trav., 40**, 1923.

Spiegelberg, W., Zu den Jagdbildern des Tutenchamûn, **OLZ, 28**, 1925.

Standberg, Å., The Gazelle in Ancient Egyptian Art, Image and Meaning, **USE, 6**, 2009, Uppsala.

Strouhal, E., Life in Ancient Egypt, Cambridge University Press, 1992.

Touny, A. D., and Wenig, S., Sport in Ancient Egypt, translated from German, Becker, J, Edition Leipzig, 1969.

Tyldesley, J., Ramesses Egypt's Great Pharaoh, 2000.  
*URK, IV.*

Vandier d'Abbadie, J., Deux Nouveau Ostraca Figurés, **ASAE, 40**, 1940.  
Watterson, B., The Egyptians, Oxford, Blackwell.

Wilson, J. A., Ceremonial Games of the New Kingdom, **JEA, 17**, 1931.

Wreszinski, Atlas zar Altaegyptischen kulturgeschichte, II, Leipzig.  
Zayed, A., Abydos.

Recebido em 22 de abril de 2013  
Aprovado em 28 de abril de 2015