

## Some Remarks on the Significances of Elimination the Manifestations of Chaos and Symbols of Evil in the Scenes of the Greek and Roman Periods

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### **Abstract**

The theme of this study focuses the scenes of the Greco-Roman Periods and examines many connotations associated with the extermination of manifestations of chaos and the elimination symbols of evil that were emerged mainly in ancient Egyptian beliefs and continued with some other developments appeared in the ideological approach and religious context and content during the Greco-Roman Periods. There is no doubt that there is a need to eliminate manifestations of chaos and symbols of evil, because they disrupt the cosmic cycle that the Creator God had approved since the beginning of the creation of the Universe known as **sp-tpy**. For example, the Apophis snake was a symbol of evil and manifestation of chaos known as **Isft**; it also was a connotation of non-existence and nothingness or the so-called **Iwtt**, as well as there are some other manifestations of chaos and symbols of evil that represented in other entities and creatures, such as turtles, crocodiles, and hippos. If the rituals necessary to restrain and eliminate them are not performed, it may be a break for the episodes of the time cycle episodes approved in the universe; it may also put an end to the organized cosmic manifestations or the so-called **MAat**. This may also be a return to the manifestations of cosmic chaos represented in the connotations of non-existence and symbols of evil and nothingness. Thus, the ancient Egyptian was keen and able to perform rituals in order to fight these anarchists' entities. Religious beliefs in ancient Egypt and during the Greco-Roman Periods were based on the relative balance between manifestations of chaos and symbols of evil.

Consequently, there must have been a cosmic presence and balance between good, evil, order, chaos, virtue, and vice as two sides of the same coin, so that there is also antagonism and equilibrium until one of them eventually wins over the other. Therefore, the ancient Egyptians worked hard to achieve justice over injustice and order over chaos in order to protect his existence, his mundane life and his world from dangers that might hinder the balance of the cosmos. There is a role for the gods as well as for human beings in establishing order and triumphing good furthermore eliminating all that is chaotic and evil. Thus, there is a need for several rituals to fight these manifestations of chaos and resist the symbols of evil. Roles may vary; there are roles for the gods as well as for kings, priests, and individuals, where the hymns and spells were necessary to help them destroy these anarchist entities and eliminate the manifestations of chaos and symbols of evil that could be evident through the sources of the Greco-Roman Periods.

**Keywords: Significance; Elimination (Extermination); Chaos Manifestations; Evil Symbols; Ancient Egypt and Greco-Roman Periods.**

### **Introduction:**

Researching the topics of ancient Egyptian civilization in general and topics of religious beliefs and rituals in particular is difficult because of its complexity and the fact that most of them are surrounded by an ambiguity that raises many questions when looking at any subject related to worldly, religious, and linguistic life as well, since the ancient Egyptians did not leave a detailed explanation of their beliefs. However, he mentioned it with brief and ambiguous references and connotations, and provided more than one explanation, and religious thought in ancient Egypt and during the Greco-Roman Periods was distinguished by the selection of his ideas and concepts,

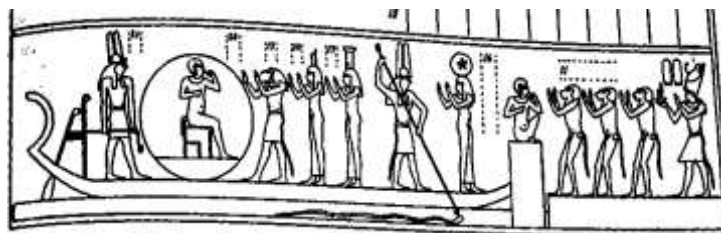
as well as the manner in which those ideas and concepts were expressed. This study includes the general framework for studying some observations about the causes of the elimination of chaos and symbols of evil in the Greco-Roman scenes, as well as the symbolism of representing those scenes relating to anarchist entities and symbols of evil. This will be through the sources of the Greco-Roman period and the interpretation of these scenes and their abstract symbolism, whether they are implicit moral symbols or symbolism felt in his eyes. The Greco-Roman scenes touched on many of the connotations associated with the extermination of chaos and the elimination of symbols of evil, which were mainly associated with ancient Egyptian beliefs and followed their approach and content of religious ideas during the Greco-Roman periods.

### **Manifestations of Chaos and Symbols of Evil in the Greco-Roman Periods**

The texts of the Temple of Esna indicated that after the Goddess Nit had created the God Re, the god Re-created humans from his tears and created the rest of the gods from his saliva. Then the gods kicked a spit out of Nit's mouth, a spit formed by Nit in the "Noon," the eternal water, and became a snake called Apophis, whose heart forged disobedience against Re<sup>1</sup>. It should be noted that the goddess Nit is the creator of all gods, with the texts of the Temple of Esna indicating that it was present in the heart of eternal waters and emanated from itself while the earth was still in darkness. The texts say that the god Re was created from the secretions that came out of Nit's body, which she put inside the body of an egg, and when this egg exploded, the water rose in one place and the god Re disappeared into the heart of the eternal waters (Noon). There was also a celebration of "Creating the World," which was held on the 13<sup>th</sup> day of the third month of the summer<sup>2</sup>.

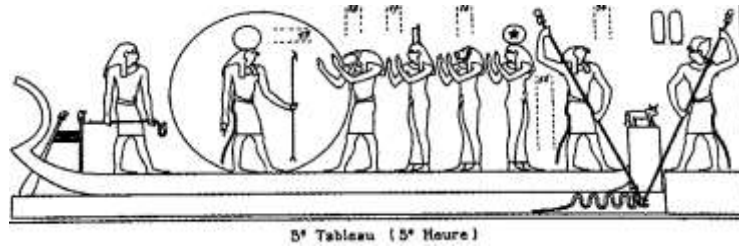
The ancient Egyptians celebrated the rescue of the goddess Nit and her newborn Re from her descendants, which represented the forces of chaos and evil (the Crocodiles or the snake Apophis), where they carried him over the eternal waters. The goddess Nit was described in ancient Egyptian landscapes carrying bows and arrows, where she hit arrows at the enemies of the god Re, including Apophis, who is considered a descendant of her<sup>3</sup>. It is clear that the presence of Apophis in ancient periods did not know a beginning or an end; it had existed since the creation of the universe and must have been defeated for the first time by the god creator and expelled from the world of organized existence. Since then, he has continued to oppose the god of the sun on his way, threatening the dead in the other world, so it is necessary to expel him from the solar boat every day and every night<sup>4</sup>.

The body of the snake Apophis has emerged as a chaotic symbol of evil in many scenes recorded on the walls of the Temples of the Ptolemaic period, and in one of those scenes of the day trip of the sun boat located on the walls of the Temple of Edfu, the god Horus is shown stabbing the snake Apophis with his spear<sup>5</sup>(Fig.1).



**(Fig.1): A scene of the god Ra sharply in the sun boat during his day trip, stabbing the snake Apophis with his spear, The Temple of Edfu, After: Chassinat, E., *Le Temple d' Edfou*, Vol.III, (Le Caire, 1928), 214, Pl.lxx. 1<sup>er</sup> Tableau.**

The snake Apophis reappeared in the Temple of Edfu views at 5:00 a.m., and the god Horus stabbed him in front of him, holding his spear and stabbing the snake Apophis as well<sup>6</sup>(Fig.2).



**(Fig.2): A scene of God Horus stabbing the snake Apophis under the re boat, in front of which the king also stabs him with his spear, at the Temple of Edfu, After: Chassinat, E., Le Temple d'Edfou, Vol.III, 219, Pl. lxx, 5 Tableau.**

In the scenes recorded at the Temple of Hibis with the exterior oases, the embodiment and entity of a human body appeared with the head of a hawk and wings, which appeared holding on to the harpoon and eliminating the symbol of evil and the appearance of chaos inherent in the body of the snake Apophis, as he notes that he tramples with his foot the back of the snake Apophis <sup>7</sup>(Fig.3).



**(Fig.3): A scene that represents the stabbing of the snake Apophis by the bayonet, The Temple of Hibis, After: Te- Velde, H., Seth, God of Confusion, Pl. IX.**

The god Horus appeared to stab the hippo as a symbol of evil and a manifestation of chaos embodied by the followers of Seth, and recorded this scene on the walls of the Edfu Temple (Fig.4).



**(Fig.4): A scene of the god Horus stabbing the hippo, the Temple of Edfu, After:**

**<https://digitalmapsoftheancientworld.com/mythology/egyptian-mythology/main-egyptian-gods/horus> (Date of access 19<sup>th</sup> of July. 2020).**

It is clear from the study of ancient Egyptian mythology concerning the enemies of Re that god Seth played a contradictory role in the ancient Egyptian religion, between being a god symbolizing evil and chaos, according to the legend of the winged sun, and a god that helps gods eliminate the snake Apophis, according to the legend of the defeat of Apophis. It is also a title in the legend of the winged sun of one of the titles of Apophis, NHAHr<sup>8</sup>, which means the terrifying face, where he is mentioned in a text of the legend: "He unleashed Seth's terrifying roars and shouted because of what Horus Bhdaty did against his followers and Re told my gratitude: this scream by NHAHr", as also mentioned in this legend, the god will take the form of a snake during his struggle with Horus, burying himself in the ground to disappear. From this myth, it is clear that when the god Horus was fighting Seth and his followers, he fought with the body of Apophis or his followers, enemies of Re <sup>9</sup>. Thus, Apophis, with its various bodies, represents in the ancient Egyptian religion an important symbol of evil, chaos, and destruction, which attacks the cosmic system on a daily and continual basis and tries to disrupt the march of time. It is believed that in ancient Egypt and during the Greco-Roman Periods,



the performance of ritual practices in temples to eliminate manifestations of chaos and symbols of evil was beneficial to the masses of people because the evil that threatens the gods threatens their entire world, and that the performance of these rituals became an absolute necessity for stability, and non-performance leads to chaos. It should be noted that there is a warning text from the Jumilhac Papyrus<sup>10</sup>, which dates back to the end of the Ptolemaic period and is now preserved in the Louvre (E17110), where the text states: "If the people do not overthrow the head of the enemy in front of them, whether it is made of wax, painted on a paper of virgin papyrus or dug into wood, foreigners will revolt against Egypt, and war and revolution will break out, and the orders of the king in his palace will not be obeyed, so open the books and repeat the words of the gods."<sup>11</sup>. Since the New Kingdom period, the removal of Apophis's eye has been associated with the slaughter of the arkh, and during this weather, the king strikes a ball of wood or clay with a stick of wood, and this ball symbolizes the snake's eye. "The king takes the bat, the ball in his hand, and he returns Apophis blind."<sup>12</sup>, it is likely that the king's use of the stick to hit the ball is directly related to the symbolism of the stick in ancient Egypt, which is known to represent the tool that was used to eliminate snakes and remove them, especially during the process of tilling and harvesting, The stick is also one of the basic tools that accompanied the king in the scenes intended to express the king's power and ability to keep evil away from his kingdom, where the king is the authorized person of the gods to resist evil and protect the universe. The reason for the use of balls in this weather is likely to be the physical embodiment of Apophis' eye, which is an essential element of Apophis' evil. Thus, this ritual is done to repel the two laws of Apophis for the gods of the other world and the eyes of the spiteful and envious of the king, his throne, and his country<sup>13</sup>.

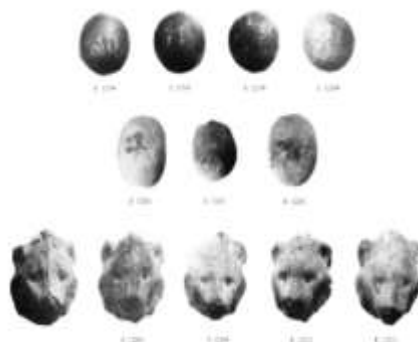
This is illustrated by the view recorded at the Temple of Edfu, which represents King Ptolemy VII in front of the goddess Hathor during the performance of the ritual of throwing the four balls<sup>14</sup> (Fig.5).



**(Fig.5): At the Temple of Edfu, King Ptolemy VII performs the ritual of throwing the four balls in front of the goddess Hathor. After: Chassinat, E., *Le Temple d' Edfou III*, MIFAO 20, (Le Caire, 1928), PL.82.**

The scene is accompanied by the following text: "Throwing the ball ( HmA) for his mother, the mighty one, the king; the king of Upper and Lower Egypt (the heir, chosen by Petah, who achieves the justice of Re, the living image of Amon), the son of Re, Ptolemy, who lives forever, lovable Petah, Hathor: Words are spoken by Hathour, Lady of Dendera, Re of the eye, who stays in Edfu, The Lady of Heaven, the beloved of all gods, the lady of writing, the library lover: I give you the right eye, to be safe in its place"<sup>15</sup>. These balls, which were used in this weather, were found in tombs dating back to the Ptolemaic and Roman periods in the Tehna-Algabal area and are now preserved in the Louvre Museum. They were made of resin and tended to yellow or gray. Their purpose was to form protection surrounding the four sides of the deceased's coffin, each ball with a diameter of 2.5 to 3 cm, each with the name of a god (Wadjit-Sekhmet-Bastet-Skhmet)<sup>16</sup>(Fig.6).





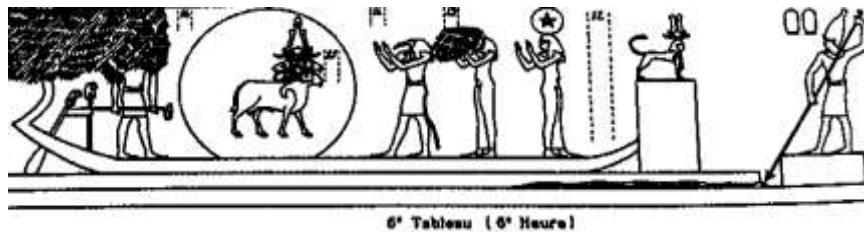
**(Fig.6): The Balls that were used to protect the four original cosmic bodies. After:**

**Ziegler, Ch., "Apropos du rite des quatres Boules", BIFAO 79, (Le Caire, 1979), Pl. LX.**

From the above, it is clear that the purpose of this weather is to protect the original four sides of the universe, or in other words, to protect the universe in all respects, to link the spell found in the Brooklyn papyrus and the weather in the structure of the King of Taharqa in Karnak. It can be concluded that this event was intended to protect the universe from the danger of Apophis and his associates, by releasing the power of the protective gods whose names were written on the balls. One of the ways they supported the overthrow of chaos and symbols of evil was by using balls, which are also overthrown in the original directions of the universe, forming what appears to be an intangible shield to protect the world<sup>17</sup>.

The ancient Egyptians disposed of the snakes that appeared during the tilling or harvesting process, by separating those snakes into two parts.

The ritual texts of the four calves called "**Hwt bHsw**" indirectly referred to this method used to get rid of snakes, The king was described as holding with his left hand a rope tied to the four calves, and the other hand was held by a stick ending with a snake's head, and the function of this stick was that it was the tool to beat or prick the animals to tame them, She considered the weapon to be beaten by snakes or worms that posed a threat to agricultural crops and grains on agricultural land, as the text indicates: "I cut the worm **dm** that destroys the grain, separated it in half, I hold her head with my right hand, her tail with my left hand, I attacked the snakes, I separated the head of snakes aHa, and cut her tail."<sup>18</sup>, In addition, the four calves were referred to in the command ritual of the four calves, the snake Apophis, whose head was separated from his body, as described in the following text: "The four calves are the children of Horus, stepping over the cave of this god, and the snake Apophis behind them separated by the body"<sup>19</sup>. The continuity of this concept is manifested by one of the spells written on a papyrus dating back to the Ptolemaic and Roman periods<sup>20</sup>. which describes an act similar to the elimination of snakes, in which the name Apophis was used, as described in the following text: "If you want to kill the snake, say: Stop, because you are Apophis, bring green palm fronds, hold her heart, divide it in half, and read the name seven times on it, so the snake will be divided into two halves."<sup>21</sup>. It should be noted that the king played an important role in the sun's compound in the other world, and this role is illustrated by the scenes depicted on the walls of temples and royal tombs, where the king was fighting the enemies of the god Re and eliminating them, especially the snake, whose chaotic appearance and symbol of evil was embodied in Apophis, as the king was described supervising the slaughter of the snake Apophis in the Book of the Day from the Cemetery of King Ramses VI<sup>22</sup>. His representation of the views continued in the Ptolemaic and Roman periods, where the king was described as stabbing the snake Apophis in front of the sun boat<sup>23</sup> (Figs.7-8).

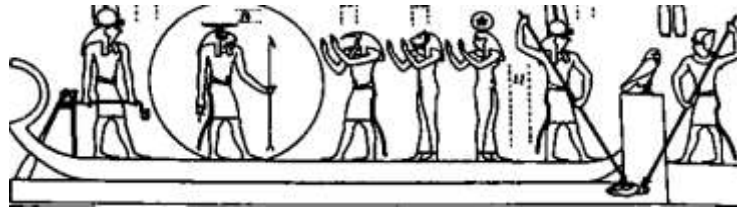


**(Fig.7):**A scene illustrating the King's role in the killing of the Apophis snake, standing in front of a shepherd's boat at 6 of the Book of the Day, The Temple of Edfu. After: Chassinat, E., *Le Temple d' Edfou III*, Pl. lxx, 6 Tableau.



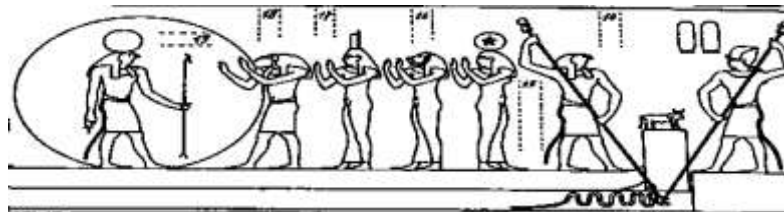
**(Fig.8):** A scene depicting the king in front of a boat at 7 of the Book of the Day, holding his spear and stabbing the snake Apophis, the Temple of Edfu. After: Chassinat, E., *Le Temple d' Edfou III*, Pl. lxx, 7 Tableau.

The ancient Egyptians considered Egypt's enemies to be troublemakers and chaos, and the modernists of the revolutions to be followers of Apophis, so we often find kings in many scenes as they weather the stabbing of enemies and followers of Apophis in order to maintain the stability of the country and get rid of the evils of Apophis. The ancient Egyptian scenes provided us with scenes of killing, slaughtering, and stabbing enemies from the beginning of the ages until the end of the Ptolemaic and Roman periods, where there are on the walls of the Temple of Edfu some scenes that illustrate the journey of the day and depict the views of the day hours of the boat of the god Ra, specifically the fourth hour in which the god Horus Behdety was described, stabbing enemies in the water <sup>24</sup>(Fig.9).



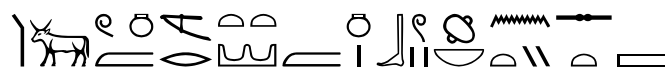
**(Fig.9):A scene showing the fourth hour of the day, in which the God Horus al-Bahdati and the King are seen holding their spears, stabbing the enemy bound in the water, the Temple of Edfu, After: Chassinat, E., Le Temple d'Edfou III, PL. LXXII.**

Seth is known to have been a symbol of evil<sup>25</sup>. The temple of Edfu contains the scene of eliminating the symbols of evil and the bodies that embody the manifestations of chaos<sup>26</sup>(Fig.10).



**(Fig.10): A scene depicting the fifth hour of the Book of the Day, when the God Horus and the King stab the snake Apophis in the eternal waters of the Temple of Edfu. After: Chassinat, E., Le Temple d' Edfou III, PL. LXXI.**

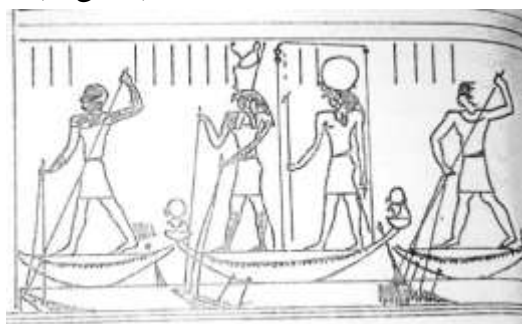
Ancient Egyptian texts, particularly during the Greco-Roman periods, indicated that the god Seth and his associates had been transformed into various animal bodies of desert animals, such as hippos, crocodiles, and gods, during the conflict between the god Horus and Seth. All kinds of these animals were slaughtered and disposed of their evil<sup>27</sup>, as evidenced by the texts of the Temple of Edfu, which stated:



**AHw nw m mrtt m nw bw(t) nb nty stS**

**Desert animals are represented by Seth bodies<sup>28</sup>.**

The king therefore had to perform defensive rituals to eliminate the evil of these animals as chaotic manifestations and symbols of evil, as evidenced by one of the scenes recorded on the walls of the Temple of Edfu depicting the elimination of chaos and symbols of evil<sup>29</sup>(Fig.11).



**(Fig.11): A Scene of the elimination of symbols of evil and chaos, Temple of Edfu, After: Mohsen Lotfi El Sayed, Legends of the Temple of Edfu, 288.**

Scenes indicating the stabbing of harmful animals have begun to emerge since the prehistoric periods, particularly crocodiles and hippos, which were depicted on the crockery of the decoration and knives or in the form of small boats, In the early age of Naqada I, scenes of crocodile stabbing and hunting appear, perhaps because crocodiles were attacked and threatened with livestock and humans, so it became a symbol of evil in the ancient period, and in the age of the old Kingdom, scenes of stabbing an alligator with a bayonet, hunting it with large nets, or beating it, appear. This view continued to be repeated but limited in the middle Kingdom period, and some spells that protect against the evil of crocodiles appeared in this period, as well as the weather scenes of the crocodile stabbing in the New Kingdom period<sup>30</sup>.he ritual of stabbing the crocodile continued in the Ptolemaic and Roman periods, which was practised in the Temples of Edfu and Dandra. It should be noted that it was the king who was doing this ritual in front of Horus, mostly with the aim of eliminating evil.

When the king kills the crocodile representing Seth, he eliminates the snake Apophis himself, and Hornung states that god Seth was being destroyed in rituals similar to the Apophis destruction ritual, indicating that god Seth and Apophis each had chaotic acts threatening gods and humans, and this chaotic force had to be fought through this ritual<sup>31</sup>. He appeared as the Greco-Roman god Horus Behdety, which in some cases consists of a winged sun disk, and he weathers the crocodile's stabbing. He confronts Re's enemies and takes them away, as stated in the legend of the winged disc<sup>32</sup>(Fig.12).In order to increase the influence of Osiris's worship, there was a match between Horus Behdety and Horus son of Isis, as well as a match between the battles of Horus Behdety against the enemies of Re and Horus against his enemy of Seth and his followers, so the forces of evil became unified but took different animal forms, The crocodile is an enemy of Re and an enemy of Horus, and the snake as well, so Apophis himself, who threatens gods, is the same evil that is formed in the form of a crocodile, and is confronted by gods and kings in order to get rid of his evil, as evidenced in ancient Egyptian texts and scenes<sup>33</sup>.



**(Fig.12): A scene representing the God of Horus al-Bahdati as he weathers the crocodile's stabbing. After: Budge, W., Legends of the Gods, (London, 1912), Plate XII.**

The ritual scenes of turtle killing practices have emerged as a symbol of evil and chaos, and these defensive rituals were aimed at pushing the evil of this animal<sup>34</sup>, and these chaotic manifestations and symbols of evil were embodied in the bodies of the turtle and hippopotamus, which were eliminated by stabbing and exterminating<sup>35</sup>.

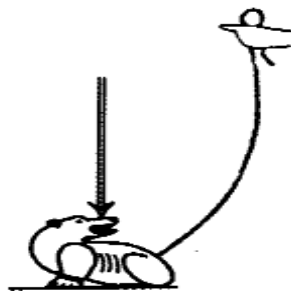


This was reflected in the views of the Temple of Edfu, where the god **Nfr-tm** appears in the day boat during the second hour, where he stabs the turtle in the water<sup>36</sup>(Fig.13).



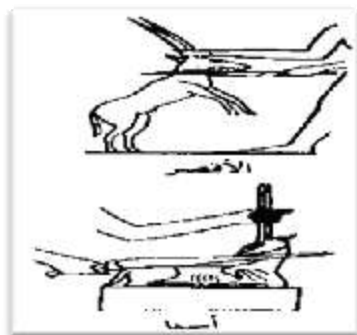
**(Fig.13): A scene representing the king at 2:00 p.m. in the Book of the Day, as he stands in the boat of the God Ra and stabs the turtle with his spear, the Temple of Edfu. After: Chassinat, E., *Le Temple d'Edfou*, III, Pl.LXX.**

The ancient Egyptian sources pointed out that the ritual of stabbing the hippo represents the victory of truth over falsehood and crushes evil, and the ritual of slaughtering the hippo was ten consecutive blows. The first blow was directed towards his nose, where the openings of the nose are cut, and then hit his forehead in the second blow, dividing his head, Then he hits his chin and tears his flesh in the third blow, and in the fourth blow, hits the head and cuts the arteries of his body and the back of his head, and in the fifth blow, the bayonets enter his side and break his ribs, and in the sixth blow, the bayonets remain in the ribs and divide them, but in the seventh strike, he hits his abdomen and opens it, cuts his limbs and opens his testicles, In the eighth strike, he hits the back and opens his thigh, and in the ninth strike, he hits his hind legs, and the last blow hits his claws and feet<sup>37</sup>. The views of this weather continued to be represented on the walls of Ptolemaic and Roman temples, and perhaps the most famous texts accompanying such scenes are those from the Temple of Dandra: "The heavy hippo barking, with his evil actions, tore the hippo, the animal barked in his closely, it does not exist anymore," so the weather scenes stabbing the hippo indicated the elimination of one of the symbols of evil and manifestations of chaos<sup>38</sup>(Fig.14).



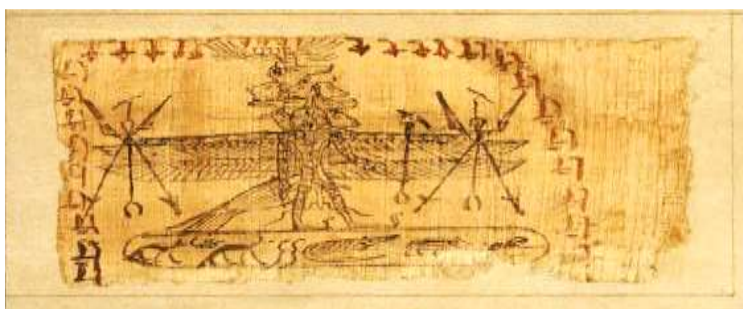
**(Fig.14): A scene depicting the ritual of stabbing a hippopotamus, one of the symbols of evil. After: Cauville, S., *Relatives of the Gods in ancient Egypt*, (Le Caire, 1987), 183.**

It should be noted that antler was one of the animals that combined the idea of the Eucharist with the idea of the anarchist symbol embodied in the god Seth, as the text reads: "Slaughter the antler in front of gods in all regions... It's Seth"<sup>39</sup>. The scenes show that the ritual practices of slaughtering the deer were carried out in three different ways, the most common of which was the slaughter of the white antler, where it was placed on the altar, and the king finished him by holding a cornea to turn his head so that he could slaughter him with the knife in his hand. This is illustrated by one of the scenes recorded at the Temple of Esna, which shows that this animal was being slaughtered and placed on the boat of the god Sokar, and the text accompanying this view states: "I tear his stomach to make skin and put it on a Sokar boat"<sup>40</sup>. The other method was through the appearance of the animal standing on its back feet while the king holds it with its horns and lifts it up, and the king can therefore neck slaughter him, while the third method appeared in the temple of Philae, in which the king had the animal placed on the ground with a spear either in his head or in his back<sup>41</sup> ( Fig.15).



**( Fig.15): A scene illustrating the ritual of slaughtering the antlers,  
After: Cauville, S., Relatives of the Gods, 185.**

Magicians in ancient Egypt have photographed gods in complex bodies to protect them from the dangers of evil spirits, and the Composite Gods Authority symbolizes an alliance of gods to fight symbols of evil and chaos<sup>42</sup>. It is appeared in (Fig.16) one of the magical papyruses of the 3<sup>rd</sup>/4<sup>th</sup> century B.C., preserved at the British Museum No. (EA 10296), in which the embodiment of a winged god in composite bodies with multiple heads symbolizing power, and below it is a collection of dangerous animals and evil spirits under his control<sup>43</sup>.



**(Fig.16): A scene of a magical papyrus, with gods in composite bodies, used for magical purposes, British Museum No.(EA 10296).  
After: Pinch, G., Magic in Ancient Egypt, 37.**

## **Remarks on the Implications of Eliminating the Manifestations of Chaos and Symbols of Evil during the Greco-Roman Periods**

The texts linked the crocodile as a body of Seth's body to the evil turtle, so that it represented a great deal of ritual killing turtles in the scenes recorded on the walls of the temples of the Ptolemaic and Roman periods. It was remarkably associated with the Apophis body. The presence of these turtles is associated with water, like crocodiles, and can intercept the procession of god when he is absent in the sky to return and rise from the east<sup>44</sup>. In Chapter 15 of the Books of the Dead, the most famous form of Apophis is the crocodile that lurks in the path of the sun in the other world, ready and ready to swallow the sun's disk<sup>45</sup>. The hippo has embodied god Seth since ancient times. His absolute power and his intense anger when he breaks into the fields and destroys the planting are linked to god Seth in his oppression, power, and hurting him<sup>46</sup>. The elimination of the hippopotamus was associated with the victory of god Horus over god Seth. It was also associated with the king's victory over his enemies, the enemies of gods, and all the evil forces embodied by the hippopotamus, where the hippo was considered a symbol that threatened the world's system, and the female hippo was called the "evil eye of Apophis that hinders the sun boat"<sup>47</sup>, that's why hunting and killing him became a victory for the forces of good over the forces of darkness, chaos, and symbols of evil. It should be noted that the white antler in ancient Egypt was associated with the forces of evil and chaos, and was slaughtered in a special ritual, which was aimed at achieving the symbolism of the victory of good over the forces of evil and darkness, The white deer is one of the bodies of the Apophis snake, given that the action of the white deer is similar to that of the snake Apophis towards the eye of Re. It is known that God Re was shot in the eye during his struggle with the Apophis snake<sup>48</sup>.

### **Conclusion of the Study**

This study focuses and examines the scenes of the Greco-Roman Periods touched on many of the connotations associated with the extermination of chaos and the elimination of symbols of evil, which were mainly associated with ancient Egyptian beliefs and followed their approach and content of religious ideas during the Greco-Roman Periods. Thus, there is a role for gods as well as for human beings in establishing and achieving order and common, triumphing over evil and eradicating all that is chaotic and evil. Therefore, there is a need for several rituals in order to fight this chaos and the symbols of evil, There are roles for the commons as well as kings, priests, and individuals, and there had to be hymns and spells to help them destroy these anarchist entities and eliminate the symbols of evil through the Greco-Roman Periods. This study includes the general framework for studying some observations about the causes of the elimination of chaos and symbols of evil in the Greco-Roman scenes, as well as the symbolism of representing those scenes relating to anarchist entities and symbols of evil, This is through the sources of the Greco-Roman period and the interpretation of these scenes and their abstract symbolism, whether they are implicit moral symbols or symbolism felt in his eyes. The Greco-Roman scenes touched on many of the connotations associated with the extermination of chaos and the elimination of symbols of evil, which were mainly associated with ancient Egyptian beliefs and followed their approach and content of religious ideas during the Greco-Roman periods.

## Results of the Study

- Through the study, it was found that there are indications of the manifestations of chaos and symbols of evil, which were clearly represented in the sources of the Greco-Roman Periods, as well as the existence of a clear chronology of the emergence of one of the manifestations of chaos and symbols of cosmic evil represented by the snake Apophis in ancient Egyptian texts from the first period of the transition to the Ptolemaic and Roman periods. It should be noted that there is no convincing explanation for the origin and Genesis of Apophis other than in the Temple of Esna from the Ptolemaic and Roman periods, where Apophis is described as: "It was a spit resulting from Nate's saliva in eternal waters".
- The ancient Egyptian of the Snake Apophis took the form of chaos and was a symbol of evil, the most common body in ancient Egyptian landscapes until the end of the Greco-Roman Periods.
- It is likely that the reason for taking the form of a crocodile as one of the bodies of Apophis the legendary beast was because it represents the god Seth, lord of chaos, as mentioned in the myth of the conflict between Horus and Seth, and perhaps the main reason for his old Egyptian hatred. Due to the nature of his behavior as a predator attacking and eating humans, he put him on the list of beings that must be eliminated.
- The ancient Egyptians hated the hippopotamus because he was eating from the bounties of land and agricultural crops, and because the ancient Egyptian society by its very nature was agricultural, the ancient Egyptians sanctified all that helped them grow agricultural crops, such as the sun, water, and others, so he certainly hated this animal that ate crops and trampled them with its heavy feet, especially at dawn.



- Most of Apophis' bodies were associated with animals, most of which tend to live in dark places and water marshes, such as crocodiles, snakes, hippos, and turtles. It is likely that the ancient Egyptian feared the beings living in hidden places, and considered them his enemies, so he linked them to his religious beliefs, and they became a symbol of the forces of chaos and evil.
- The study found out what the chaotic appearance of Apophis was and his anarchist actions against the gods.
- The ancient Egyptian texts mentioned ways to eliminate the manifestations of chaos and symbols of evil, which were carried out in several consecutive stages through magic, restriction, extermination, torture, justice and slaughter, for example, Apophis was charmed by gods, then catch him and tie him up, then start torturing him and killing him. The last stage, which is the stage of torture and murder, is one of the most important stages, in which Apophis is tortured with all kinds of torture, and the methods of torture have varied, as they differed in severity. It was done in successive steps, where he spit on him, crushed, stabbed and put in the fire. It should be noted that he was being dropped on his face, and the fire of the god Horus burned him, and he cut his body with knives until he lost his hearing, sight and all his senses, and destroyed and exterminated until he lost his being and his name, He was judged to have an unhappy heart and weak body, and that he would become disfigured, crush his bones and burn his soul and organs.
- The ancient Egyptian considered himself through the ages in a war against the forces of darkness and symbols of evil and manifestations of chaos, and therefore used the weapons he used in wars, such as spears and knives, to beat, kill, and cut the body of Apophis through it, thus serving the main purpose of this ritual, which is to eliminate those chaotic manifestations and symbols associated with evil and embodied chaos.

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- The symbols of evil and chaos in ancient Egypt and during the Greco-Roman periods were embodied in some animals that the ancient Egyptians hated and feared, all of whom represented the manifestations of chaos and the forces of darkness and symbols of evil that threatened the continuity of life, fighting the forces of good and provoking chaos and evil. They can be summarized below:
  - The manifestations of chaos and symbols of evil embodied in snakes and the life of reptiles posed a serious threat to life, the universe, and beings and the snake's body became a chaotic appearance of the evil snake Apophis, which must be exterminated.
  - The manifestations of chaos and symbols of evil were embodied in the crocodile, which attacked human beings and threatened their lives, so he became a symbol of evil in ancient Egypt. He became the god Seth and the snake Apophis, as crocodiles threatened the dead in the other world and posed a danger to their eternal lives, so they had to fight and eliminate them through the establishment of rituals of extermination.
  - The manifestations of chaos and symbols of evil embodied in the tortoise were hated and were considered enemies of the universe and beings, perhaps due to their abhorrent form, which made them represented in one of the anarchist bodies of Apophis, upon which special rituals were performed to eliminate them.
  - The manifestations of chaos and symbols of evil are embodied in the hippopotamus, which poses a danger to agricultural crops as well as attacking the peasants, and as a result of the actions of the hippo and the nature of his hostile behavior, which made him the embodiment of not, as he was considered a symbol of evil and manifestations of chaos, the rituals were held to kill him and get rid of his evils.

– The manifestations of chaos and symbols of evil were embodied in deer, which were also symbols of evil and manifestations of chaos and were associated with Seth, the thieves of the holy eye, and therefore the ritual of slaughtering deer was held to aim at eliminating evil.

## Endnotes

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- <sup>2)</sup>Lesko, B., The Great Goddesses of Egypt, the University of Oklahoma Press, (Norman, 1999), 62.
- <sup>3)</sup>Pinch, G., Hand book of Egyptian Mythology, (Oxford, 2002), 170.
- <sup>4)</sup>Horning, E., Pharaonic Egypt, Oneness and Pluralism, translated by Mahmoud Maher Taha- Mustafa Abu al-Khair, Madbouli Library (Cairo, 1995), 160-161.
- <sup>5)</sup>Chassinat, E., Le Temple d'Edfou, Vol.III, MIFAO 20, (1928), 214.
- <sup>6)</sup>Chassinat, E., Le Temple d'Edfou, III, 219.
- <sup>4)</sup>Te-Velde, H., Seth, God of Confusion, A Study of his Role in Egyptian Mythology and Religion, Brill Archive, (Leiden, 1967), 99.
- <sup>8)</sup>Waziry, A., The Concept and Manifestations of Eternity in Ancient Egypt, Cultural and Linguistic Study, Ph.D. Thesis, Faculty of Archeology, Cairo University, (Egypt, 2009), 204.
- <sup>9)</sup>Comment from the researcher's point of view.
- <sup>10)</sup>Vandier, J., Le Papyrus Jumilhac, (Paris, 1961), 130 (XVIII, 5- XVIII, 12).
- <sup>11)</sup>Kong, I., Magic and Magicians of the Pharaohs, (Cairo, 1990), 190.
- <sup>12)</sup>Cauville, S., Relatives of the Gods in ancient Egypt, (Le Caire, 1987), 186.
- <sup>13)</sup>Kong, I., Magic and Magicians, 249.
- <sup>14)</sup>Chassinat, E., Le Temple d' Edfou, III, Pl.82.
- <sup>15)</sup>Borghouts, J. F., "The evil eye of Apophis", JEA 59, (1973), 128.
- <sup>16)</sup>Ziegler, Ch., "Apropos du rite des quatre Boules", BIFAO 79, (1979), 437-439.
- <sup>17)</sup>Comment from the researcher's point of view.
- <sup>18)</sup>Betz, H. D., The Greek Magical Papyri in Translation including the demotic spells, the University of Chicago Press, (Chicago, 1986), 180.
- <sup>19)</sup>Betz, H. D., The Greek Magical Papyri, 180.
- <sup>20)</sup>Betz, H. D., The Greek Magical Papyri, 180.
- <sup>21)</sup>Haring, B., and Klug, A., Funktion und Gebrauch Altägyptischer Tempelräume, (Leiden, 2002), 162.
- <sup>22)</sup>Piankoff, A., The Tomb of Ramesses VI, (New York, 1954), 398.
- <sup>23)</sup>Chassinat, E., Le Temple d' Edfou, III, 214-220.
- <sup>24)</sup>Chassinat, E., Le Temple d' Edfou, III, PL. LXXII.
- <sup>25)</sup>Te- Velde, H., Seth God of Confusion, A study of his Role in Egyptian Mythology and Religion, (Leiden, 1967), 99-100.
- <sup>26)</sup>Chassinat, E., Le Temple d' Edfou, III, PL. LXXI.
- <sup>27)</sup>Fairman, H. W., The Kingship Rituals of Egypt, In: Hooke, S. H (Ed.), Myth, Ritual, and Kingship, Essays on the Theory and Practice of Kingship in the Ancient Near East, Clarendon Press, (Oxford, 1958), 93.

<sup>28)</sup>Junker, H., "Die Schlacht- und Brandopfer und ihre Symbolik im Tempelkult der Spätzeit", ZÄS 48, (1911), 69-77.

<sup>29)</sup>Mohsen Lotfi El Sayed, M., Legends of the Temple of Edfu, (Cairo, 2003), 288.

<sup>30)</sup>Hodjash, S., and Berlev, O., Catalogue of the Monuments of Ancient Egypt, from the Museum of Russian Federation, Vandenhoeck & Ruprecht, (Göttingen, 1998), 256-266; Daressy, M. G., Catalogue Général des antiquités égyptiennes du Musée du Caire (9401-9449), (Le Caire, 1903), 23.

<sup>31)</sup> Horning, E., The Valley of Kings, Horizon of Eternity, translated by Mohammed al-Gharbi Musa, and By Mahmoud Maher Taha, (Cairo, 1996), 145.

<sup>32)</sup>Budge, W., Legends of the Gods, IV, (London, 1912), 17-27.

<sup>33)</sup> Comment from the researcher's point of view.

<sup>34)</sup>Robert, K. R., Denderah Temple Hierarchy and the Family of the Theban High Priest Nebwenef: Block Statue Oriental Institute Museum 10729, For *His Ka: Essays Offered in Memory of Klaus Baer*, In: Silverman, D., (Ed.), Studies in Ancient Oriental Civilization 55, The Oriental Institute of Chicago, (Chicago 1994), 205ff.

<sup>35)</sup> Save-Söderbergh, T., "Eine ramessidisch Darstellung von Toten der Schildkröte", MDIAK 14 (1956), 175-180.

<sup>36)</sup>Chassinat, E., Le Temple d'Edfou, III, 215-6.

<sup>37)</sup>Al-Kanawi, S.M., The Goddess Tawert from Prehistoric times to the end of the New Kingdom, Ph.D. Thesis, Faculty of Archaeology, Cairo University, (Egypt, 1996), 238.

cf: Säve-Söderbergh, T., On Egyptian Representations of Hippopotamus Hunting as a Religious Motive, (Uppsala, 1953).

<sup>38)</sup>Chassinat, E., Daumas, F., Le Temple d'Dendera, Vol. VI, (Le Caire, 1965), 145.

<sup>39)</sup>Junker, H., Onurislegende, In Kommission bei A. Hölder, (Wien, 1917), 38.

<sup>40)</sup> Cauville, S., Relatives of the Gods, 183; Gaballah, G. A., and Kitchen, K. A., "The Festival of Sokar", Or 38, (1969), 79

<sup>41)</sup>Helck, W., "Materialien zur Wirtschaftsgeschichte des Neuen Reiches II", Mainz : Akademie der Wissenschaften und der Literatur; in Kommission, Steiner, F., (Wiesbaden, 1961), 305.

<sup>42)</sup>Sauneron, S., Le Papyrus Magique Illustré de Brooklyn, The Brooklyn Museum, (Brooklyn 1970), Fig. 2.

<sup>43)</sup>Pinch, G., Magic in Ancient Egypt, 37.

<sup>44)</sup>Zivie-Coche, Ch., Le Temple de Deir Chalouit, Inscriptions du Propylône et de la Porte du Temple, I, IFAO (Le Caire, 1982), text. 14, 41 (1-6); Sauneron, S., Le Temple d'Esna, III, IFAO, (Le Caire, 1968), text. 243, 49 (1).

<sup>45)</sup>Budge, W., The Papyrus of Ani in the British Museum, (London, 1913), 233.

<sup>46)</sup>Mohammed, A.K., "The Historical significance and Religious Symbolism of the Penrice in Ancient Egypt", Journal of Architecture and Arts, Vol. 2, Issue 8, (2017), 167.

<sup>47)</sup>Legge, F., "The Magic Ivories of the Middle Empire", PSBA 27, (1905), 130.

<sup>48)</sup>Borghouts, J. F., "The evil eye of Apophis", 115-116.

#### **List of Abbreviations**

– **ÄA** = *Ägyptologische Abhandlungen, Wiesbaden.*

– **BACE** = *Bulletin of the Australian Center for Egyptology, Sydney.*

– **BAe** = *Bibliotheca Aegyptiaca, Brüssel.*

– **BIFAO** = *Bulletin de l'Institut Français d'Archéologie Orientale, Le Caire.*

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- **CG** = *Catalogue général des antiquités égyptiennes du Musée du Caire, Le Caire.*
  - **IFAO** = *Institute Française d'Archéologie Oriental, Le Caire.*
  - **JEA** = *Journal of Egyptian Archaeology, London.*
  - **MÄS** = *Münchner Ägyptologische Studien, Berlin.*
  - **MDAIK** = *Mitteilungen des Deutschen Archäologischen Instituts, Abteilung Kairo, bis 1944: Mitteilungen des Deutschen Instituts für Ägyptische Altertumskunde. In Kairo, Berlin, Wiesbaden, ab 1970; Mainz.*
  - **MIFAO** = *Mémoires publiés Par les membres de L'Institut Français d'Archéologie Orientale du Caire, Le Caire.*
  - **MMAF** = *Mémoires publiés par les membres de la Mission archéologie française du Caire, Paris.*
  - **OIC** = *Oriental Institute Communications, University of Chicago, Chicago.*
  - **OIP** = *Oriental Institute Publications, the University of Chicago, Chicago.*
  - **OLA** = *Orientalia Lovaniensia Analecta, Löwen.*
  - **OR** = *Orientalia, Nova Series, ROM.*
  - **PSPA** = *Proceedings of the Society of Biblical Archaeology, London.*
  - **SAK** = *Studien zur Altägyptischen Kultur, Hamburg.*
  - **ZÄS** = *Zeitschrift für Ägyptische Sprache und Altertumskunde, Berlin.*

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