

Rare statues depicting stages of a wild boar's life - unpublished

مجلة كلية الآداب بقنا (دورية أكاديمية علمية)

Dr. Safaa Samir Abo Elyazied Darweesh

Assistant Professor of Greek and Roman Archeology

Faculty of Arts, Tanta University

DOI: 10.21608/qarts.2022.137401.1432

مجلة كلية الآداب بقنا - جامعة جنوب الوادي - العدد (٥٥) أبريل ٢٠٢٢

ISSN: 1110-614X الترخيم الدولي الموحد للنسخة المطبوعة

ISSN: 1110-709X الترخيم الدولي الموحد للنسخة الإلكترونية

<https://qarts.journals.ekb.eg>

موقع المجلة الإلكتروني:

Rare statues depicting stages of a wild boar's life – unpublished

Abstract:

Pigs are among the sacred animals in ancient Egypt, as they were among the first animals that were herded, descending from the wild boar (*Sus Scrofa*), whose depiction spread in Greek and Roman art, and also in Coptic art as a symbol of goodness as influenced by artists and potters in They are photographed, and depicted on various arts.

The Agricultural Museum in Cairo includes (6) statues made of Nile mud "terracotta" in the form of wild boar, they are rare statues, whether on terracotta or in any other arts, and looking at these statues, it turns out that they depicting stages of the life of a wild boar, from infancy until maturity mating and pregnancy, and therefore the desired aim of the research is to study and publish these statues, as they are models Rare never before published.

The method used in the research is the descriptive, analytical, and comparative method, by doing a precise descriptive study of the statues, then an analytical study in terms of the material and technology of the industry, the type of animal and the breed to which it belongs, the technical and physiological characteristics of pigs, the purpose and aim of making such models, and comparing them with other models. Similar, and the time period to which the statues of pigs belong.

It is clear through the study the importance and status of the wild boar, which made the artist depict it in all its age stages, in which the shape of the pig differed, and even its breeds varied. The artist also used the realistic method in sculpting statues, especially in the case of playing, mating, and pregnancy, and it is clear that

the purpose of Figurines of animals in this way were used as toys for children or as votives offered in temples for fertility and to increase offspring, or they might have been used as a substitute for sacrifice or as a symbol of the sacrifice of this pig.

Keywords: Wild boar, terracotta pigs, Mating pigs, Pregnant female pig.

Introduction:

The pig is a mammal and there are 16 species of it, the most famous of which are the domesticated pig and the wild boar, and it is one of the sacred animals in ancient Egypt. Of the wild boar species (*Sus Scrofa*)), bone remains of pigs were also found in abundance in Marmada Bani Salama, Madi, Wadi al-Natron and Fayoum¹, And pigs in their various forms, whether wild boars or domestic pigs of their breed, are very contradictory animals in the myth, sometimes we find them sacred and sometimes demonic, or animals loved and rejected at the same time, and their portrayal spread in Greek and Roman art, and also in Coptic art as a symbol of good as influenced by artists And potters in their photography, and portrayed on various arts.

The Agricultural Museum in Cairo includes (6) terracotta statues in the form of wild boar² which are rare statues, whether on terracotta or in any other arts, looking at these statues, it became clear that they depict the life stages that the wild boar goes through from infancy to maturity and pregnancy, and therefore the desired goal of the research is to study and publish these statues for a careful study, as they are rare models that have not been published before.

The method followed in the research is the descriptive, analytical, and comparative method, by doing a precise descriptive study of the statues, then an analytical study in terms of the material and technique of the industry, The type of animal and the breed to which it belongs, the technical and physiological characteristics of pigs, the purpose of making such models, comparing them with other similar models, and the time period to which the statues of pigs belong.

The statues of pigs were divided according to the manifestations of the life of the pig, which shows its age stages, as follows:

- 1 -Two statues of young pigs.
- 2 -Two statues of mature pigs.
- 3 -Statue of a pig in the mating stage.
- 4- Statue of a female pig in pregnancy.

The following will be an explanation of each stage through the models of the statues in the Agricultural Museum:

1 -Two statues of young pigs.

The Agricultural Museum includes two statues of pigs that appear to be young:

The first statue: (Figs. 1, a-b)

A group-type figurine of two piglets in play, preserved with the number "838", and Its dimensions are: Height 8cm, Width 8.5cm, Base Height 2cm, And Length 7.5.

The statue takes the form of two little pigs in a state of play, where the pig stands and another pig is topped by another pig similar to it in features and size on a high oval base, and the base merges with the legs of the two pigs and there is no space between the base and the body of the two pigs, The body of the pig is depicted standing full and with separate prominent lines as a symbol of pig hair, and the top of the body shows the hair line in the form of a small, slightly raised mass extending from the top of the head and there are prominent lines as a sign of hair, the head is slightly tilted down, and the nose (snout) is short and colored at the back in brown. Dark, blurred eye, ear large and erect, as for the other pig, which jumps on the pig's back, it appears with a body full

of scattered streaks or frills as well. Above the hairline appears prominent and slightly curved in the middle. The head is large and has an extended snout that merges with the hairline of the standing pig, The eye is obliterated, the ear is large and tilted forward, the tail is small and thin, and the front legs appear huge as it rests on the pig's body below.

The statue was made by the hollow mold method, due to the presence of a circular hole in the back for ventilation during the burning process, and the mud is of Nile silt of dark brown color, with traces of white paint, and it is in a good state of preservation, and it seems that it has been restored as it shows lines in the back (Fig.1- b), from the shape of the statue shows the young age of the two pigs, which is similar to the shape of the pig in nature (Fig. 2)³, As young pigs are called piglets and are characterized by the presence of small hair on the body and its color ranges between brown and yellow, and the snout is colored at the rear in brown as in the study model, and it appears from the shape of the pigs that they are two months old This is due to their size, shape and way of playing. Perhaps the artist wanted to transfer an image of nature onto the artwork, where the little piglets are characterized by playing at this young age, as in the form of the piglets in nature (Fig. 3)⁴, Which is similar to the study model, and the forms of these pigs belong to the breed of small pigs called "Mangalitsa" or "Mangalica"⁵.

The second statue: (Figs. 4, a-b- c)

Statue of a young pig, preserved with the number "645", the height is 5 cm, the width is 8 cm, the base height is 1 cm and the length is 7 cm.

The pig stands on a small oval base, and the base merges with the statue, where the legs appear short, the body is full, and

decorated with prominent, wide vertical lines, while on the face, the vertical lines appear prominent, thin, and in the middle is a band that wraps around the body, decorated on the right side with triangular lines, and on the left side, smooth and devoid of decoration. Above the body, there is a hair line in the form of a small block with a bend in the middle, Where the tape cuts it, showing vertical prominent lines, the head is small, the nose (snout) is short, the pig's ear is erect, and the eye is very small and indistinct.

The statue was made in a solid mold method of Nile silt of light brown color, with a coarse texture, and is in a good preservation condition. It is noted that the artist excelled in depicting pig hair on the body and face to bring the realistic image of this animal closer, as it may belong to the “Mangalitsa” breed of pigs. (Fig. 5)⁶, It is characterized at a young age and before maturity, with curly hair on the body and head, similar to sheep's wool, and the ears are erect in young pigs, and this is similar to the study model, where it appears from its small size.

Also, placing the ribbon around the body may help clarify the function of this type of pig, which was used to make votive or sacrifice it, despite its young age.

Similar in size, short snout, and erect ear - indicating infancy - with a statue of a pig offering as an offering to a god, from Burnswark, Scotland, (National Museum of Scotland, Edinburgh, UK), late 1st to late 2nd century AD (Fig. 6)⁷, It is similar in shape and age to a piglet depicted on Attic red- figure pelike kept in the Fitzwilliam Museum (Cambridge University of Art and Archeology) (Fig. 7)⁸.

2 -Two statues of mature pigs:

The Agricultural Museum includes two statues of pigs that appear to be mature age:

-The first statue (Figs. 8, a-b- c- d)

Statue of a mature wild boar, preserved with the number "840", with a height of 4 cm and a width of 9 cm.

The pig stands on a modern pedestal, with short legs, a slender, cylindrical body adorned with recessed horizontal stripes painted white as a symbol of the pig's body hair, clearly visible on the left side (Fig. 8-b), Above the body is the hairline, which is a mass with a curve in the middle, and is decorated with full prominent vertical lines on the left side. The face is large and has a long snout divided at the end into two parts by a prominent line in the middle. The ear is small and erect, and the eye is small, and there is an opening in the Pig's butt (Fig. 8-C).

The statue was made of Nile silt of a red color, using the hollow mold method, due to the presence of an opening in the back for ventilation during the burning process. The texture of the statue is rough, and it has traces of white paint, The artist used the "Scribble Method", in which he uses a tool similar to the teeth of a comb, and begins to scribble the surface of the statue in different directions, or in one direction as in the study model, which leads to the emergence of indentations or prominent lines⁹ symbolizing pig hair to bring the realistic image closer for this animal.

Perhaps the artist wanted to express the breed of pig, as it may belong to a breed called "the duroc pig", which is similar to the statue of the study in terms of red color, soft hair on most of the body, a long snout, and a large rounded ear (Fig. 9)¹⁰, It is similar in form and age to a pig depicted on a Roman floor mosaic dating

back to between 350: 375 BC, and preserved in the (Vatican Museum in Rome), (Fig. 10)¹¹, There is also an Attic red- figure cup depicting the ritual sacrifice of a wild boar in the stage of maturity, similar to the study model. It is preserved in the Louvre Museum and dates from 510-500 BC (Fig. 11)¹², There is a mural on the wall of the Lararium¹³ structure in a house in Pompeii dating back to the first century AD and preserved in the National Museum of Antiquities in Naples (Fig. 12)¹⁴. It depicts a pig similar in shape, size and age to the study pig, but differs with it in that the legs are very long and thin, as the artist He was not able to photograph it, and also surrounded by a ribbon in the middle, which indicates that he was led to be presented as a sacrifice.

The second statue (Figs. 13, a-b-c-d)

Statue of a mature wild boar, preserved with the number "1884", with a height of 4 cm and a width of 8 cm.

The pig stands on a small square base, and the base merges with the statue, where the legs appear short, the body is full and smooth, in the middle is a wreath that wraps around the body decorated with recessed circles, The wreath cuts the hairline at the top of the body, and it consists of prominent oblique lines on both sides of the body. The head is small, and it is topped by a wreath decorated with the same decoration of the wreath on the body, and extends to wrap around the ear, which takes a large and erect shape. The nose (snout) is short and raised up, and the mouth opening appears from the bottom. The eye is large and defined by prominent lines.

The statue was made using the solid mold method of Nile silt of red color, with traces of white paint on it, and it is in good preservation condition, and the statue is soft to the touch, This is a type of pig that was used for sacrifice, as it was decorated with

wreaths when presented as a sacrifice, Perhaps the artist wanted to simulate reality by making statues in the same shape that the pig would have when it was sacrificed, or perhaps these statues were placed as votive, This type of pig belongs to a breed called "Middle White"¹⁵, which is famous for its short and raised snout, as well as a light hair line on the top of the body, as in the study model, and there is a picture of nature similar to the statue of the pig under study (Fig. 14)¹⁶ There is a model similar to the study model in type and shape, where the snout is raised to the top, the decorated wreath is in the middle of the body and the wreath is on top of the head, and it was preserved within the holdings of the Greek and Roman Museum in Alexandria No. 23231 (Fig. 15)¹⁷, It is also similar in shape, especially the raised snout, and the wreath above the head and wrapped around the ear, with a terracotta statue that Eros rides on, preserved in the Metropolitan Museum, and dates back to the Hellenistic era, approximately the third century BC (Fig. 16)¹⁸, It is also similar to a terracotta statue of a wild boar kept in the storehouse of the Library of Alexandria Museum (Fig. 17)¹⁹, where it is similar in the method of manufacture and in the shape of the wreath on top of the head, but differs in the color of the clay, as it takes a bright red color, and the hair line is high on the top of the back, and in the shape of Extended snout and ear, dating back to the Ptolemaic and Roman periods.

3 -Statue of a pig in the mating stage

The Agricultural Museum includes a rare statue of a mating pig, which belongs to the groups' statues, where it depicts two pigs in a state of mating (**Figs. 18, a-b-c**), preserved with the number "839", and its height is 9.5 cm, width is 16.5 cm, base height is 1 cm, its length is 13,5.

The statue takes the form of a male and female wild boar in a state of mating, where the female boar stands and the male boar is surmounted from behind on a rectangular base, and the base merges with the legs of the two boars, where there is a space between them, The body of the pig is full and smooth, and above the hair line (a mane) appears slightly prominent without decorations, the head is slightly tilted down, the nose (snout) is long cylindrical in shape, the eyes are small and almost indistinct, and the ears are large and erect, As for the male pig, it appears with a stocky body, but a smaller size than the female, and the front and rear legs appear huge, the head is large and it has a long extended snout, the eye is obliterated, the ear is large slanting forward, the tail is short and huge and coiled to settle on the right side of the pig(Fig. 18-b).

The statue is in a good state of preservation, and there is erosion in the front of the base. The statue was made using a solid mold method of Nile silt clay of light brown color, with traces of white paint, which has a rough texture, The statue illustrates the state of mating between pigs, as it is one of the rare forms that did not spread in animal statues in general, and the artist excelled in simulating reality in an accurate depiction of this case, as this process plays a major role in the reproduction of pigs, Where the artist took into account when photographing this case some physiological aspects of this animal, in terms of the size of the pig, which was depicted less in size than the pig, and this also simulates reality because when mating if the male was huge, his weight would hurt the female's back, so he took into account the size of the male before mating, Therefore, the artist succeeded in taking into account all these aspects, and there is a picture from nature that shows the mating of pigs, confirming that the artist was simulating reality when portraying this case (Fig. 19)²⁰.

The state of mating in nature is a basic process for the reproduction of animals and the production of newborns, and this process was carried out on physiological bases, as the function of the reproductive organs of pigs is linked to some functional and morphological changes to the animal body, including sexual maturity, where the reproductive organs begin to function and the appearance of the first estrus cycle (mating season for animals) and appear before the end of full body growth²¹.

The cycle of estrus begins after the maturation of the reproductive system of the female pig at the age of 5-8 months, at which time she allows the male to jump on her²², An example of this shows the stage of estrus in pigs. It is made of green stone preserved in California and dates from the first century to the third century AD. It depicts a male pig riding on the back of a female pig, and it was used as a votive to be offered in temples (Fig. 20)²³.

Sexual maturity in pigs is also related to several factors, including differences in breeding, feeding level, seasons, care regime and health status of pigs. The male pig reaches the age of 7: 8 months, and in wild pigs 12-14 months²⁴.

There are no comparative models on any kind of art for pigs in a state of mating, but there is a depiction of a case of mating between donkeys on Attica red- figure oinochoe²⁵.

4 -Statue of a female pig during pregnancy

The Agricultural Museum includes a rare statue of a female pig during pregnancy (**Fig. 21, a-b- c- d**), which is preserved with the number "1898", and its height is 12 cm, width is 9 cm, base height is 1.5 cm, and its length is 6 cm.

The female pig stands on a raised, oval base, and the base merges with the statue, where the legs appear short and full,

especially the abdomen area, and five prominent and enlarged nipples appear below it (Fig. 21-a), Above the body, the hair line extends erectly along the spine, which is two separate masses, each with longitudinal lines symbolizing hair, and the tail is small and wraps on the right side of the female pig (Fig. 21-b), The head is small compared to the body, looking down, where the eyes are small, circular and prominent, the nose (snout) is short with two nostrils, the face of the pig is raised erect, followed by what looks like horns that wrap around the head (Fig. 21-d).

The statue was made of Nile mud of black or dark gray color. Perhaps the artist wanted to simulate reality because the female wild boar takes black or gray color. The statue was made using the hollow mold technique, where the line separating the two molds appears at the top of the back (Fig. 21 - c). There is a small opening in the front of the statue, above the base from the right of the viewer (Fig. 21-d), and there is also a small opening under the pig, next to the genitals (Fig. 21-a), The artist also succeeded in expressing the pregnancy of the female pig by depicting the size of the large abdomen that is close to the ground, and the emergence of the five nipples, which are all signs that distinguish the period of pregnancy in the female pig²⁶, As the female pig reaches puberty at the age of 7 months, and the body weight is about 80 kilograms, and it should be noted here that after the stage of fertilization for the female pig, the stage of pregnancy begins where the female shows some clear changes, from the large size of the abdomen and the emergence of the nipples huge, as in the model the study.

The female pig can reproduce until the age of 10 years, and the gestation period is 114 days, after which she enters a stage of sexual inactivity, in order to devote herself to breastfeeding her young from the piglets, and it extends from 40 to 56 days²⁷.

As for the artistic method in depicting the female pig, it is noted that the artist could not express the pig's snout brilliantly, as the snout was very short and did not look like the long cylindrical snout of the pig, and perhaps he wanted to refer to the type of "Purnea"²⁸ pig, where the plump body, black color and hair on top of the body, which It is divided in the middle, the face is round, the snout is small and thick, and the ears are conical and erect.

Or perhaps it refers to the type of collared beef boar "Collare Peccary Tayassu tajacu", It is distinguished by its black color with a circle or a collar around the shoulders²⁹, but the collar in this statue is above the head, but the resemblance is very great in terms of the face that takes the shape of the face of the cow, and it may also belong to another type of pig called "the Pot-Bellied Pig" (Fig. 22)³⁰, It is characterized by its large belly, black color and light hair on the body, as well as a short snout and erect ears, all of which are similar to the study model, but the difference is that the hairline is very small in this type of pig.

This statue is one of the rare statues that depicted a female pig in the stage of pregnancy, and therefore there are no comparable models, but models of a female pig appeared on a coin of Emperor Vespasianus³¹, where the five nipples appear, but the difference is that she placed her young and they appear with her on the coin, and the same form was repeated on Coin of Emperor Titus (fig. 23)³².

Analytical study:

It seems that the pig as a sacred animal belongs to the religions of the goddess, and the pig was associated with a number of deities in the ancient Egyptian religion. The male pig was associated with the god Set as a symbol of evil, and the female pig appeared as a symbol of goodness as a representative of some of the goddesses of motherhood and fertility, such as Nut Isis, and

Tawart³³, The pig was also offered as a sacrifice to the god Osiris once a year at the full moon³⁴.

Pig had a long history of participation in Greek myths and rituals, as the pig was associated with the goddess Artemis (the goddess of agriculture, fire and hunting), and the goddess Demeter (the goddess of harvest and fertility), Pigs were important to the worship of Demeter and Persephone during the Festival of Thesmophoria, and were presented to them in the form of terracotta figurines as sacrificial or votive objects³⁵.

There is also the legend of Adonis, who was killed by a wild boar, and Aphrodite grieved for him greatly, and held feasts in his memory, and made her favorite sacrifice a wild boar³⁶, as he mentioned in the twelve works of Heracles, in Act No. 4, how he managed to catch a ferocious boar in Erimanthus³⁷, This is in addition to the Caledonian pig-hunting legend, which is the first in ancient Greek literature³⁸.

The study pigs belong to the "Sus Scrofa"³⁹ breed of wild boar, and the evidence for this is the depiction of erect hair on the top of the body to indicate the type of pig, as the wild boar is one of its most important characteristics with erect hair that was known in the southern United States and Australia as "martial back" or "Razorback"⁴⁰, The depiction differed on models where it appeared as a lump that was slightly raised from the body and was not clear, and did not have any prominent lines symbolizing the erect hair in comparison to the terracotta statues of pigs of this type. The hair line is small, as in the models (Figs. 1, 4), and it appears a little high, as the artist did not succeed in depicting it as in the model (Fig. 17), and sometimes it is depicted in the form of an unobtrusive hairline as in (Fig. 13), or the hair line is depicted in high It is

decorated with prominent lines (Fig. 8), or very high and divided in the middle (Fig. 20).

The types of pigs that descend from the wild boar breed also varied. There is a type called "Mangalitsa" or "Mangalica" as in (Figs. 1, 4), and a type called "duroc pig" as in (Fig. 8), and a type called "Middle White" as in (Fig. 13), As for the last statue of a pregnant female pig (Fig. 21) it is similar to many breeds, including the Purnea, the Collare Peccary *Tayassu tajacu*, the Pot-Bellied Pig, The difference and diversity of dynasties indicates that the artist was familiar with all dynasties, and that they existed during the time period in which terracotta statues were made, and even excelled in depicting them with all their details and characteristics that distinguish them.

As for the age stages embodied by the pig statues, the artist excelled in conveying a picture of nature that shows the shapes of pigs in each stage, starting from the young age, which appears as if the pig is two months old, He also depicted a statue in a small stage, but it appears from its shape that it is four months old, as it began to appear on it and started in the stage of growth, as in (Fig. 4), comes the stage of maturity for pigs, which begins at the age of 5-8 months in which the pig takes the final shape It has in terms of the size of the snout and the body, the growth of hair and the height of the hair line as in (Figs. 8, 13), This stage coincides with the stage of sexual maturity, which in pigs is related to several elements, including the difference in breeding, feeding level, seasons, care system and health status of pigs. The male pig reaches the age of 7: 8 months, and in wild boars 12-14 months⁴¹, While the female pig is at the age of 7 months, and the body weight is about 80 kilograms, and the artist has excelled in transferring one of the most important stages in the life of the pig, which is mating, where he depicted on

a terracotta statue the case of mating between two pigs as it occurs in nature (Fig. 18), then There comes a stage that is no less important than the previous stage, which is the stage of pregnancy and reproduction, which maintains the survival of this type of animal. The artist excelled in depicting this stage by embodying the state of pregnancy experienced by the female pig, and the shape of the body in this case and transferring this natural image on a terracotta statue (Fig. 21).

As for the function and purpose of the terracotta statues, the first statue (Fig. 1) was probably used as a toy and gifts for children by adding fun and happiness to them when they saw pigs in a state of play, as it was natural for children's toys to occupy a special importance because they were the first things presented to children after Food and help to operate his consciousness and personality, Since the pig is a domestic animal, children tend to play with them because of the pig's calmness and serenity in movement and the soft and fat body⁴². In making this statue, the artist relied on the hollow mold to be a light toy that is easy to carry for children, and he also relied on the presence of a support or bottom base to ensure that the statue stands without leaning left and right, and so that it is not easily broken.

As for the statue (fig. 8), it was probably used as a votive, as vows were gifts that the Greeks and Romans gave to their gods to bring good luck or get closer to the gods⁴³. The vows in the form of pigs were spread in Egypt during the Ptolemaic and Roman eras, believing that they bring good luck and abundant sustenance due to the large number of procreations⁴⁴, and perhaps the artist wanted to depict a statue of two pigs in the stage of mating or in the stage of pregnancy, to symbolize fertility, vitality and renewal (Figs. 18, 21).

Perhaps these statues were used as a substitute for the animals that were offered as sacrifices, as the statue will remain in the temple and will be dedicated as a memorial to those sacrifices⁴⁵, He was depicted in the same form in nature and wore diadems on the head and body, which indicated that he would be offered as a sacrifice (Figs. 4, 13).

As for the place of finding these statues, the source is unknown, but there is a large group of terracotta statues of pigs that were kept in the Greek and Roman Museums, all from Alexandria, Nocrates, and Fayoum⁴⁶, Therefore, the study statues may belong to these places.

As for the dating of the study statues, it is difficult, due to the lack of knowledge of where they were found, as the dating process for any of the artifacts, especially terracotta statues, depends on determining the layer in which they were found, and their relationship to other specific dated finds, but through comparison models it is likely that they date to the period Greek and Roman in Egypt, especially the Roman period from the first century to the second century AD.

Conclusions: It is evident from the study some of the following results:

- The importance and status of this animal - the wild boar - which made the artist depict it in all its stages of life, and in its most important condition, which is mating and pregnancy, which results in the uninterrupted of this breed.

-It is concluded from the study of the pig's age stages that the shape differed in each of these stages.

- It turns out that the artist was familiar with the different breeds and forms of pigs.

- Diversity in the manufacturing technique of pig statues, where there are statues made with hollow molds as in (Figs. 1, 8, 21) and statues made with solid mold as in (Figs. 4, 13, 18).

- It is noted that there are no similar models for the stage of young age and the state of play in young pigs, as well as the state of mating and pregnancy for a female pig, which is likely that these cases, whether mating, playing or pregnancy were not widespread in various arts in general, and in the art of terracotta in particular, which These statues are given distinction and uniqueness for their rarity.









- The pig statues belong to two types of statues: the first type is solitary statues as in the statues in the young age stage (Fig. 4), the two statues are in the stage of maturity (Fig. 8, 13), and the female pig statue (Fig. 21), and the second type belongs to the group's statues, as they contain Two pigs in one statue, such as the statue of two pigs in a state of play (Fig. 1), and the statue of two pigs in a state of mating (Fig. 18).





- Using the realistic method in sculpting the statues, through the features and the shape of pigs, the state of play, the state of mating, and pregnancy.

- It is clear that the purpose and use of this type of animal statues was diverse, some of which were used as toys for children, especially the statues of young age as in (Figs. 1, 4). As for the statues that depicted the pig in the stage of maturity, in the case of mating or pregnancy, they were Vows are made in temples for fertility and for the increase of offspring, and statues that put a wreath or ribbon around their body may have been used as a substitute for the sacrifice or as a symbol of the sacrifice with this pig, as in the statues (Figs. 4, 13).

- It is clear from the comparison models that the statues belong to the Greek and Roman period in Egypt, especially in the first to second centuries AD.

Appendix No. (1): A table showing the life stages of the wild boar through the terracotta statues preserved in the Agricultural Museum in Cairo⁴⁷.

Life stages of the wild boar	Statues of pigs in the museum agricultural	Illustrative image of a pig statues	save number	Statues Dimensions
young age stage	 <p>1</p>		838	Height 8 cm, width 5.8 cm, base height 2 cm, .length 5.7
	 <p>2</p>		645	Height 5 cm, width 8 cm, base height 1 cm and .length 7 cm
maturation stage	 <p>3</p>		840	Height 4 cm, width 9 cm
	 <p>4</p>		1884	Height 4 cm, width 8 cm

Life stages of the wild boar	Statues of pigs in the museum agricultural	Illustrative image of a pig statues	save number	Statues Dimensions
mating stage			839	Height 9.5 cm, width 16.5 cm, base height 1 cm, and .length 13.5
pregnancy stage			1898	Height 12 cm Width 9cm Base height 1.5 cm and length 6



(Figs. 1- a, b) A terracotta figurine of two young pigs in a state of play - Photograph by the researcher



(Fig. 2) Little wild boar looks like the first study figurine.

<https://www.istockphoto.com/photo/wild-boar-sus-scrofa-2-months-old-standing-and-looking-away-isolated-on-white-gm944272380-257951666>

(Fig. 3) A picture of nature showing two piglets in a state of play

<https://www.alamy.com/stock-photo-playing-piglets-in-a-forest-sus-scrofa-33229207.html>



(Figs. 4- a, b, c) A terracotta figurine of a young wild boar - Photograph by the researcher



(Fig. 5) A picture of nature Mangalitsa pig
<https://burea-insurance.com>

(Fig. 6) A small terracotta pig offered for sacrifice from the National Museum of Scotland.
<https://www.worldhistory.org/image/4227/roman-votive-boar-burnswark>



(Fig. 7) Attic red-figure pelike showing the age stages of large and small pigs
<https://stravaganzastravaganza.blogspot.com/2011/10/animal-husbandry-in-ancient-greece.html>



(Figs. 8-a, b, c, d) a terracotta figurine of a mature pig - Photograph by the researcher



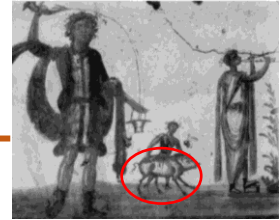
(Fig.9) a duroc pig similar to the third statue.
<https://www.breedlist.com/duroc-pig.htm>



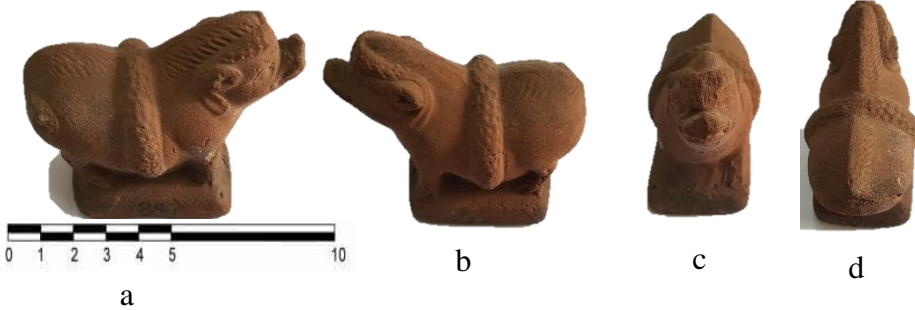
(Fig. 10) a mosaic piece depicting a mature pig.
<https://www.worldhistory.org/uploads/images/2615.jpg?v=1640630702>



(Fig. 11) Attic red- figure cup from the Louvre Museum showing the sacrifice of a mature pig.
https://commons.wikimedia.org/wiki/File:Sacrifice_boar_Louvre_G112.jpg#/media/File:Kylix_sacrifice_boar_Louvre_G112.jpg



(Fig. 12) A fresco from the Lararium structure in Pompeii depicting the sacrifice of a wild boar at maturity
 MacKinnon, M., 2001, High on the Hog, p, 668. Fig, 20



(Figs. 13- a, b, c, d) A terracotta figurine of a mature pig - Photograph by the



(Fig. 14) A picture of nature showing the Middle White pig <https://www.middlewhite.co.uk/>

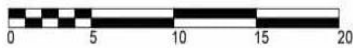
(Fig. 15) Statue of a wild boar votive of terracotta
 Breccia, Ev., 1934, PL.CXI,640. P.59





(Fig. 16) A terracotta figurine of a mature pig from the Metropolitan Museum.
<https://www.metmuseum.org/art/collection/search/250807>

(Fig. 17) A terracotta figurine of a wild boar in .maturity from the Bibliotheca Alexandrina Museum
<http://antiquities.bibalex.org/Collection/Detail.aspx?lang=en&a=323>



a



b



c

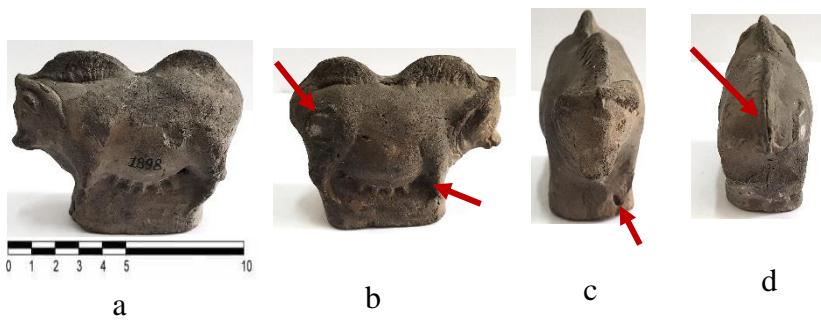
(Figs. 18-a, b, c) A terracotta figurine of a pig in the mating stage - Photograph by the

(Fig. 19) A picture from nature showing pigs mating.
<https://gardenar.designusxpro.com/svini/sparivanie.html>





(Fig. 20) a statue showing the erotic cycle of a male and female wild boar
http://www.moqatel.com/openshare/Behoth/ModoatAma1/AnimalEncy/sec17.doc_cvt.htm



(Figs. 21 - a, b, c, d) a terracotta statue of a female wild boar during pregnancy - photo by the researcher

(Fig. 22) A picture from nature showing a pregnant female pig
<https://americanminipigassociation.com/mini-pig-breeds/pot-bellied-pig-2>



(Fig. 23) Coin of Emperor Titus depicting a female wild boar.
 Mattingly, H., 1930, Coins of the Roman Empire, no. 227, pl.7.3

Footnotes:

- ¹ - And about the position of the pig among the livestock in ancient Egypt, “Herodotus” says that the Egyptians considered the pig unclean, so if an Egyptian touched a pig during its passage, he went and threw himself in the river, just as the shepherds of pigs - even if they were Egyptians by birth - do not enter with the rest of the Egyptians any temple of All temples of Egypt. And no creature is satisfied that one of these shepherds marry. For more see; Mahmoud, A, S., and others, (2015), The Pig in Minor Arts in Ancient Egypt, Journal of the Faculty of Tourism and Hotels - Fayoum University, Volume IX, Number 1/2 September, p. 201,200. & Muhammad, K., (1987), Herodotus talks about Egypt, Arabized, the Egyptian General Book Organization. & Houlihan, P.F., The Animal World of the Pharaohs, Cairo, 1996.
- ² - Pig figurines, where they were found, are unknown. They are kept in Hall (13) Vaterine (85) in the Greek and Roman Museum, in the Agricultural Museum in Cairo.
- ³ - [https://www.istockphoto.com/photo/wild-boar-sus-scrofa-2-months-old-standing-and-looking-away-isolated-on-white-gm944272380-257951666\(19-1-2022\)](https://www.istockphoto.com/photo/wild-boar-sus-scrofa-2-months-old-standing-and-looking-away-isolated-on-white-gm944272380-257951666(19-1-2022)).
- ⁴ - [https://www.alamy.com/stock-photo-playing-piglets-in-a-forest-sus-scrofa-33229207.html\(19-1-2022\)](https://www.alamy.com/stock-photo-playing-piglets-in-a-forest-sus-scrofa-33229207.html(19-1-2022)).
- ⁵ - Old Hungarian type. In Russia, it is popular in the Moscow region, for more see; <https://www.mboar.org/phenotype> & <https://garden-ar.desigusxpro.com/svini/porody.html> l
- ⁶ - Mangalica or Manglica is the last pig of this breed with wool-like hair, and it is almost endangered, as there are less than 200 pigs left in Hungary. <https://www.curlyhorsevermont.com/mangalitsa-pigs.htm>. (25-1-2022).
- ⁷ - <https://www.worldhistory.org/image/4227/roman-votive-boar-burnswark> (4-14- 2022).
- ⁸ - [https://stravaganzastravaganza.blogspot.com/2011/10/animal-husbandry-in-ancient-greece.html\(4-14-2022\)](https://stravaganzastravaganza.blogspot.com/2011/10/animal-husbandry-in-ancient-greece.html(4-14-2022)).
- ⁹ - Arnold, Dorothea and Hanine Bourriau eds, 1993, An Introduction to Ancient Egyptian Pottery. Smithsonian Libraries. Egypte.p85- 87.

- ¹⁰<https://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=3336&context=usdaarsfacpub> & <https://www.breederslist.com/duroc-pig.htm>.
- ¹¹-https://www.worldhistory.org/image/2615/wild-boar-roman-mosaic/#ci_related_filters=type:3&page:5 (4-14-2022).
- ¹²https://commons.wikimedia.org/wiki/File:Sacrifice_boar_Louvre_G112.jpg (4-14-2022).
- ¹³ - Roman structure preserved for 2,000 years by ash from the eruption of Vesuvius discovered in a house in Pompeii, and includes well-preserved paintings and murals depicting animals, gods, and more; <https://ar.asayamind.com/9-oldest-structures-world-that-are-still-standing>
- ¹⁴ - MacKinnon, M., 2001, High on the Hog: Linking Zooarchaeological, Literary, and Artistic Data for Pig Breeds in Roman Italy, p, 668. Fig, 20
- ¹⁵ - A breed of pig native to the United Kingdom. Its name comes from that it was between the size of a large white pig and a small white that is now extinct. <https://alchetron.com/Middle-White>.
- ¹⁶ - <https://www.middlewhite.co.uk/>
- ¹⁷ - Breccia, EV., Monuments de l'Égypte gréco-romaine, Tome II/2, Bergama, 1934.p. 58, Pl. CXI, 640.
- ¹⁸<https://www.metmuseum.org/art/collection/search/250807>.(4-14-2022).
- ¹⁹ - Preserved with number, BAAM 0323, SR (Greco-Roman Museum) 16236 (A), and its length is 11 cm, the source is unknown.; <http://antiquities.bibalex.org/Collection/Detail.aspx?lang=en&a=323>
- ²⁰ - For mating pigs, pig breeders need to correctly select a mating day, choose the right pig, provide good housing conditions and monitor the diet, <https://garden-ar.desiguspro.com/svini/sparivanie.html> (18-1-2022).
- ²¹ - Suleiman, H., 2019, Detecting the estrus cycle in farm animals, Ministry of Agriculture and Agrarian Reform, Media Department, Syrian Arab Republic. p. 9.; <https://wildlifewaystation.org/animals/species/pig-wild-boar>(18-1-2022).
- ²² -Damiri, k.d., 1992, big animal life.742-808 AH, p. 50.
- ²³-<https://www.bidsquare.com/online-auctions/artemis-gallery/rare-roman-greenstone-votive---stacked-pigs-1148558>
- ²⁴ -Suleiman, H., 2019, p. 5.

- ²⁵<https://stravaganzastravaganza.blogspot.com/2011/10/animal-husbandry-in-ancient-greece.html>.
- ²⁶ - [https://garden-ar.designusxpro.com/svini/sparivanie.html\(4-2-2022\)](https://garden-ar.designusxpro.com/svini/sparivanie.html(4-2-2022)).
- ²⁷http://www.moqatel.com/openshare/Behoth/ModoatAma1/AnimalEncy/sec17.doc_cvt.htm.
- ²⁸ - <https://nbagr.icar.gov.in/en/purnea-pig> (4-2-2022).
- ²⁹ - [https://animaldiversity.org/accounts/Pecari_tajacu9\(24-3-2022\)](https://animaldiversity.org/accounts/Pecari_tajacu9(24-3-2022))
- ³⁰ - <https://americanminipigassociation.com/mini-pig-breeds/pot-bellied-pig-2/>
- ³¹ - Seaby, H. A., 1979, Roman Silver Coins, Vol. II, (Vespasianus), Bramsche Rasch Veri.p43, No.213.
- ³² - Mattingly, H., 1930, Coins of the Roman Empire in the British Museum. Volume II. Vespasian to Domitian, London, no. 227, pl.7. 3.
- ³³ - Mahmoud, A, S., and others, (2015), p. 201.
- ³⁴ - Newberry, P.E., 1928, The Pig and the Cult-Animal of Set, The Journal of Egyptian Archaeology ,Vol. 14, No. 3/4, Nov_.P.213.
- ³⁵ - It lasts three days in October - the time of sowing barley and winter wheat -. During this ritual the leftovers of suckling pigs were mixed with seeds to be used for sowing. The Egyptians had a similar ritual, in which they let the pigs trample the seeds and press them into the ground; Lobban, Richard A. Jr., "Pigs and Their Prohibition" International Journal of Middle East Studies · February 1994. Faculty Publications. Paper 128. <http://digitalcommons.ric.edu/facultypublications/128>
- ³⁶ - Hajjaj, M., Myths of the Greeks: Creativity and Creativity, Alexandria, p. 110.
- ³⁷ - Zayed, M, Q.,1997, Heracles in ancient Greek literature and art, unpublished MA thesis, Faculty of Arts - Tanta University, p. 31.
- ³⁸ - Calydonian is an ancient Greek city located in a mountainous area called Aetolia on the northern coast of the Gulf of Corinth. The legend mentions that he sent the wild boar to this city to destroy it, plunder and eliminate its cultivation, which made hunting this boar a heroic act.; Seyffert, O., 1956, Dictionary of Classical Antiquates, Mythology Religion, Literature, Art, The World Publishing Company, Cleveland and New York, p.112.

- ³⁹ - Wild boars are found in central and northern Europe and North Africa from Algeria to Egypt, and the pig was known as a domesticated domestic animal, and the Egyptian pig was known for its short, erect ear, and was undesirable in Egypt for its filth, but it was widespread in the countries of Greece and Romans, and it represented a large part of their national income. see; Qadous, I, Z., Doctrinal Influences on the Formation of Children's Toys: Collection of the Greco-Roman Museum in Alexandria, Journal of the Center for Papyrological Studies and Inscriptions, No. 12, Ain Shams University - Center for Papyrus Studies and Inscriptions. p. 32.
- ⁴⁰https://ar.wikipedia.org/wiki/%D8%AE%D9%86%D8%B2%D9%8A%D8%B1_%D8%A8%D8%B1%D9%8A
- ⁴¹ - Suleiman, H., 2019, p. 5.
- ⁴² - Keller, O., 1909. Die antike Tierwelt, vol. 1: Saeugetiere. Leipzig, W. Engelmann - pp,388- 405.
- ⁴³ - Qassim, A., Marzban, H., 2020, The Ideology of Stereoscopic Animals in Egypt in the Ptolemaic and Roman Eras, Journal of Scientific Research, College of Girls, Ain Shams University, No. 6, Volume 21, p. 63.
- ⁴⁴ - A pig can give birth twice a year about 20 births. see; Al-Rubi, A, M., 1975: The aspects of life in Egypt in the Roman era, socially, economically and administratively, the Egyptian General Book Organization, Cairo. p. 82.
- ⁴⁵ - Söderlind, M., Man and animal in antiquity: votive figures in central Italy from the 4th to 1st centuries B.C.P,283
- ⁴⁶ - Qadous, I, Z., 1994. p. 33.
- ⁴⁷ - Appendix No. 1 of the researcher's work.

REFERENCES:

- Arnold, Dorothea and Hanine Bourriau eds, 1993, An Introduction to Ancient Egyptian Pottery. Smithsonian Libraries. Egypte.
- Al-Rubi, A, M., 1975: The aspects of life in Egypt in the Roman era, socially, economically and administratively, the Egyptian General Book Organization, Cairo
- Breccia, EV., Monuments de l'Égypte gréco-romaine, Tome II/2, Bergama, 1934.
- Damiri, k.d., 1992, big animal life.742-808 AH. house of knowledge.
- Keller, O., 1909. Die antike Tierwelt, vol. 1: Saeugetiere. Leipzig, W. Engelmann
- Lobban, Richard A. Jr., "Pigs and Their Prohibition" International Journal of Middle East Studies · February 1994. Faculty Publications. Paper 128
- Mahmoud, A, S., and others, 2015, The Pig in Minor Arts in Ancient Egypt, Journal of the Faculty of Tourism and Hotels - Fayoum University, Volume IX, Number 1/2 September.
- Mattingly, H., 1930, Coins of the Roman Empire in the British Museum. Volume II. Vespasian to Domitian, London.
- Hajjaj, M., Myths of the Greeks: Creativity and Creativity, Alexandria,
- Muhammad, K., 1987, Herodotus talks about Egypt, Arabized, the Egyptian General Book Organization.& Houlihan, P.F., The Animal World of the Pharaohs, Cairo, 1996.
- MacKinnon, M., 2001, High on the Hog: Linking Zooarchaeological, Literary, and Artistic Data for Pig Breeds in Roman Italy.
- Newberry, P.E., 1928, The Pig and the Cult-Animal of Set, The Journal of Egyptian Archaeology, Vol. 14, No. 3/4, Nov

- Qadous, I, Z., Doctrinal Influences on the Formation of Children's Toys: Collection of the Greco-Roman Museum in Alexandria, Journal of the Center for Papyrological Studies and Inscriptions, No. 12, Ain Shams University - Center for Papyrus Studies and Inscriptions.
- Qassim, A., Marzban, H., 2020, The Ideology of Stereoscopic Animals in Egypt in the Ptolemaic and Roman Eras, Journal of Scientific Research, College of Girls, Ain Shams University, No. 6, Volume 21,
- Seyffert, O., 1956, Dictionary Of Classical Antiquates, Mythology Religion, Literature ,Art ,The World Publishing Company ,Cleveland and New York.
- Söderlind, M., Man and animal in antiquity: votive figures in central Italy from the 4th to 1st centuries B.C
- Suleiman, H., 2019, Detecting the estrus cycle in farm animals, Ministry of Agriculture and Agrarian Reform, Media Department, Syrian Arab Republic.
- Seaby, H. A., 1979, Roman Silver Coins, Vol. II, (Vespasianus), Bramsche Rasch Veri.
- Zayed, M, Q.,1997, Heracles in ancient Greek literature and art, unpublished MA thesis, Faculty of Arts - Tanta University,
- <https://www.mboar.org/phenotype&> <https://garden-ar.designxpro.com/svini/porody.html>
- <https://www.curlyhorsevermont.com/mangalitsa-pigs.htm>
- <https://www.worldhistory.org/image/4227/roman-votive-boar-burnswark>
- <https://stravaganzastravaganza.blogspot.com/2011/10/animal-husbandry-in-ancient-greece.html>
- <https://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=3336&context=usdaarsfacpu>

- https://www.worldhistory.org/image/2615/wild-boar-roman-mosaic/#ci_related_filters=type:3&page:5
- https://commons.wikimedia.org/wiki/File:Sacrifice_boar_Louvre_G112.jpg
- <https://www.middlewhite.co.uk/>
- <https://www.metmuseum.org/art/collection/search/250807>
- <http://antiquities.bibalex.org/Collection/Detail.aspx?lang=en&a=323>
- <https://www.bidsquare.com/online-auctions/artemis-gallery/rare-roman-greenstone-votive---stacked-pigs-1148558>
- <https://stravaganzastravaganza.blogspot.com/2011/10/animal-husbandry-in-ancient-greece.html>
- <https://nbagr.icar.gov.in/en/purnea-pig>
- https://animaldiversity.org/accounts/Pecari_tajacu9

تماثيل نادرة تجسد مراحل من حياة الخنزير البري - غير منشورة

إعداد

د. صفاء سمير أبو اليزيد إبراهيم درويش

أستاذ مساعد بقسم الآثار - كلية الآداب - جامعة طنطا

الملخص:

تعتبر الخنازير من الحيوانات المقدسة في مصر القديمة، حيث كانت من أول الحيوانات التي تم رعيها، والتي تتحدر من فصيلة الخنزير البري سوس سكروفا (Sus Scrofa)، والذي أنتشر تصويره في الفن اليوناني والروماني وأيضاً في الفن القبطي كرمز للخير كما تأثر بها الفنانون والخزافون في تصويرهم، وصورت على مختلف الفنون. يضم المتحف الزراعي بالقاهرة (٦) تماثيل مصنوعة من طينة طمى النيل "التراكوتا" بهيئة حيوان الخنزير البري، وهي تماثيل نادرة سواء على التراكوتا أو في أي فنون أخرى، وبالنظر لهذه التماثيل إتضح أنها تجسد مراحل من حياة الخنزير البري، وذلك منذ مرحلة الصغر وحتى مرحلة النضوج والتزاوج والحمل، ولذا الهدف المرتجى من البحث هو دراسة ونشر لهذه التماثيل دراسة دقيقة متأنية، حيث أنها نماذج نادرة لم تنشر من قبل. المنهج المتبع في البحث هو المنهج الوصفي، التحليلي، المقارن وذلك بعمل دراسة وصفية دقيقة للتماثيل، ثم دراسة تحليلية من حيث مادة وتقنية الصناعة، نوع الحيوان والسلالة الذي ينتمي إليها، والسمات الفنية والفسولوجية للخنازير، الغرض والهدف من صناعة مثل هذه النماذج، ومقارنتها بنماذج أخرى مشابهة والفترة الزمنية التي تنتمي لها تماثيل الخنازير.

يتضح من خلال الدراسة أهمية ومكانة الخنزير البري، والتي جعلت الفنان يصوره في جميع مراحل العمرية والتي اختلف فيها شكل الخنزير، بل وتنوعت السلالات الخاصة

به، كما استخدام الفنان الأسلوب الواقعي في نحت التماثيل، وخاصة في حالة اللعب، والتزاوج، والحمل، ويتضح أن الغرض من تماثيل الحيوانات بهذا الشكل انها كانت تستخدم كلعب للأطفال، أو نذور تقدم في المعابد للخصوبة ولزيادة النسل، أو ربما كانت تستخدم كبديل للأضحية أو كرمز للأضحية بهذا الخنزير.

الكلمات المفتاحية: الخنزير البري، خنازير من التراكوتا، تزاوج الخنازير، أنثى خنزير حامل.