

A Comparative Study Between the Representation of Quails in Ancient Egyptian and Byzantine Art

دراسة مقارنة بين تصوير السمان فى الفن المصرى القديم والفن البيزنطى

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Abstract:

Throughout history, man has been fascinated by birds and has been interested in their representation, the interest that continued throughout ancient Egyptian history till nowadays. Birds of various types and sizes were depicted by representing their daily lives, their interactions with one another and their interaction with the man. They appeared on the walls of the temples and tombs due to their religious connotations specified to the ancient Egyptian faith, in addition to their role in forming a linguistic symbol of Egyptian hieroglyphics. Furthermore, they used to represent all their life aspects as well as the nature's components, of which fowl were a vital part of it. Birds' imagery was an obvious feature of Egyptian art, starting from the primitive forms of its representation to the highest level of perfection. Egypt was famed for its various local fowl species, in addition to the migratory ones, due to its location midway along the migratory route of some bird species. This location has resulted in the appearance of many migratory birds on its land, among of which is the Common Quail (*Coturnix coturnix*) (the focus of the study). The Common Quail is a small plump migratory bird with narrow wings and a striped back. It had a good opportunity to appear in ancient Egyptian art and formed a part of the Egyptian diet, continued in appearance during the Greco-Roman period, and gained a religious symbolic meaning alongside its artistic appearance as it was mentioned in all the Holy Books during the Byzantine period as will be discussed in detail through the research.

Keywords: Quails, Birds, Byzantine art, Coptic art.

المخلص:

علي مر التاريخ كان الإنسان مقتونًا بالطيور وكان مهتمًا بتصويرها وهو الإهتمام الذي استمر من ما قبل التاريخ وحتى يومنا هذا. تم تصوير الطيور بمختلف أنواعها وأحجامها من خلال تمثيل حياتها اليومية، تفاعلها مع بعضها البعض وتفاعلها مع الإنسان. ظهرت على الصخور وجران المعابد والمقابر لدلالاتها الدينية الخاصة بالعقيدة المصرية القديمة ودورها في تكوين رمز لغوي مهم للهيروغليفية المصرية بالإضافة الي انها تمثل جزءاً حيوياً من الحياة اليومية. كانت صور الطيور سمة واضحة للفن المصري، بدءاً من المحاولات الأولى لتمثيلها إلى أعلى مستويات الإحترافية. ويرجع ذلك الي اشتهار مصر بمختلف أنواع الطيور المحلية منها و المهاجرة، ووقوعها في منتصف طريق الهجرة لكثير من أنواعها، مما نتج عن ظهور

العديد من الطيور المهاجرة على أرضها، من بينها السمان (Coturnix coturnix) (محور الدراسة). السمان هو احد الطيور المهاجرة صغيرة الحجم، ممثلثة الجسم، بأجنحة قصيرة وظهر مخطط. حظي هذا الطائر بفرصة جيدة في الظهور في الفن المصري القديم وكان يمثل جزءاً من النظام الغذائي المصري، استمر في الظهور خلال الفترة اليونانية و الرومانية، واكتسب معنى رمزياً دينياً جديداً إلى جانب ظهوره الفني و تم ذكره في جميع الكتب السماوية كما سيتم التوضيح بالتفصيل من خلال البحث.






الكلمات الدالة: السمان؛ الطيور؛ الفن البيزنطي؛ الفن القبطي.

The Objective of the Research:

- Seeks to better understand the fowl's life in Ancient Egypt till the Byzantine Period.
- Spotting light on the Quail as a migrant bird in Egypt and its appearance in Egyptian art.
- Gain insights into the diet of the Egyptians for centuries in which Quails formed a part of it.

Determine the Quail's symbolism and representation in Coptic art.

Introduction:

The ancient Egyptian artist used to depict all his surroundings in his art, including birds, which gained a greater interest. Numerous birds were known in ancient Egypt to the point where it is difficult to determine the exact taxonomic identity of many of them, which were either mentioned in the Egyptian literature or illustrated in reliefs. Many terms that can be only translated as "bird" in general were undoubtedly used by the ancients with more specific meanings, among which are the general word for bird or fowl *3pd* ¹, waterfowl *msyt* ² and *hddw* ³, poultry *ht-3* ⁴, wildfowl *bw3t* ⁵. A long ornithological list was discovered in the tomb of Baqt III at Beni Hasan no. 15, which gives thirty names for

¹ FAULKNER, R.O, *A Concise Dictionary of Middle Egyptian*, modernized by: Jegerović B., Griffith Institute Ashmolean Museum, Oxford, 2017, 3; GARDINER, A., *Egyptian Grammar Being an Introduction to the Study of Hieroglyphs*, 3rd ed, Griffith Institute, Oxford, 1957, 473, 550.

² BUDGE, W., *An Egyptian Hieroglyphic Dictionary*, Vol .2, MURRAY. J, STREET ALBEMARLE, Harrison & sons, London, 1920, 324; Faulkner, *A Concise Dictionary*, 145; DARBY, W.J, GHALIOUNGUI, P., GRIVETTI, L., *Food the Gift of Osiris*, Vol .1, London: Academic Press, 1977, 266.

³ FAULKNER, *A Concise Dictionary*, 245.

⁴ FAULKNER, *A Concise Dictionary*, 244; DARBY, *Gift of Osiris*, 266.

⁵ FAULKNER, *A Concise Dictionary*, 101.

birds with an accompanying portrait for each one; this list was extremely helpful in learning some of their hieroglyphic names⁶. "It is frustrating to know that king Rameses III offered to the gods more than 326,000 birds, only a few of which can be identified" Darby (1977)⁷.

The Ancient Egyptians were concerned with each detail and every movement, the issue that reflects the concern given during watching their Birds. Birds were represented flying, swimming, protecting their eggs⁸ (a common scene repeated particularly in marshes), mobbing or attacking their predators⁹, fighting with each other's, eating, drinking, preening¹⁰, calling each other¹¹, during force feeding¹². They also depict their fear while being hunted¹³, as well as various methods of hunting¹⁴ and catching

⁶ DAVIES, N.M.: «Birds and Bats at Beni Hasan», *The Journal of Egyptian Archaeology* 35, Dec. 1949, 1320; DARBY, *Gift of Osiris*, 279, 282.

⁷ DARBY, *Gift of Osiris*, 279, 282; BREASTED, J.H, *Ancient Records of Egypt*, Vol 4, Chicago, 1906, 151-181.

⁸ Example of Birds defending their eggs from the tomb of Hesi, SAQQARA, SIXTH DYNASTY. EVANS, L.: «Bird Behavior in Ancient Egyptian Art », In *Between Heaven and Earth: Birds in Ancient Egypt*, edited by Lesuer, R.B., The Oriental Institute of the University of Chicago, Chicago, 2013, FIG. 10.8; SHONKWILER, R.: «Sheltering Wings Birds as Symbols of Protection in Ancient Egypt», In: *Between Heaven and Earth*, 49-57.

⁹ Birds "mobbing" predators from the tomb of Senkhuptah, Saqqara, Sixth Dynasty, shows birds mobbing a mongoose. Evans, In *Between Heaven and Earth*, FIG. 10.8.

¹⁰ "Birds Preening" is a way of trying to clean and re-arrange their feather. E.g., Ducks preening from the tomb of Kagemni, Saqqara, Sixth Dynasty. Evans, In *Between Heaven and Earth*, 93, FIG 10.5; OMRAN, R.: «Bird Preening During the Old Kingdom», *JETH* 13, No. 2, 2016, ISSN: 2314-7024, 165.

¹¹ "Goose hissing", and "Goose distress calling" from the tomb of Nikauisesi, Saqqara, Sixth Dynasty; EVANS, In *Between Heaven and Earth*, FIG 10.11.


¹² "Force-feeding" or fattening domesticated birds and animals (a common motif in daily life and agricultural scenes, showing different varieties such as geese, cranes, and even cows and hyenas being force-fed by men to gain weight: DARBY, *Gift of Osiris*, 116, 272, FIG 6.18a; MEHDAWY, M., & HUSSEIN, A., *The Pharaoh's Kitchen Recipes from Ancient Egypt's Enduring Food Traditions*, Cairo: The American University in Cairo Press, 2010, 61; BREVICK, P.E, «Feeding the Pharaohs: A Discussion and Object Study of Fowl Victual Mummies from Ancient Egypt», *Master Thesis*, University of Memphis, 2019, 23,24, FIG.13, 14; LESUER, R.: «From Kitchen to Temple the Practicle Role of Birds in Ancient Egypt», In: *Between Heaven and Earth Birds in Ancient Egypt*, FIG.1.9.

¹³ A painted hunting scene on the lid of Tutankhamun's chest showing the fowl frighten during hunting, Dynasty VIII, in Cairo Museum; SMITH, *Art and Architecture*, London, 1958, 209, PL. 143.

¹⁴ More than one method was used for fowl hunting, the most popular was the (field net) to capture the birds alive, (double-sided claptraps), throw stick (Boomerang) a method that was known since the Predynastic period especially used in marshes, bow and spear method used in hunting especially ostriches, was among the earliest scenes since the Predynastic period). Brevick, «Feeding the Pharaohs», 61, 64, FIGS. 5-11; DARBY, *Gift of Osiris*, 266, 272; They also used animals in hunting birds e.g., as seen in=the tomb of Nebamon at Thebes 18th dynasty, preserved in the British Museum; WESTENDORF, W., *Painting, Sculpture, and Architecture, of Ancient Egypt*, New York, 1969, 123.

birds¹⁵, in which Bird-hunting was one of the leisure activities of the kings, princes, and aristocrats, as depicted in many tomb reliefs¹⁶.

The poultry yards were commonly depicted in the Old Kingdom scenes particularly at Deir El Gabrawi and Saqqara¹⁷, with varying amounts of fowl, and it may have even been furnished with shallow ponds, such as the pond depicted in the mastaba of Ti from the 5th dynasty. Aviculture and breeding of captive wild birds existed in Egypt by at least Predynastic times¹⁸.

Captured fowl were removed from the field nets or traps or taken directly from the poultry yards and placed in cages or carried by hand or strung by the wings or feet across poles carried by servants¹⁹. The fowl's killing took place after reaching its desired age and weight by wringing their necks rather than slitting them. Wring a bird's neck, was usually achieved by placing both hands around the bird's neck and twisting in opposite directions. According to (Brevick 2019) "it is possible that victual fowl intended for food offerings may have been killed by having their throats cut", adding "there are no known scenes showing ritual bloodletting of fowl"²⁰, only Old Kingdom scenes show killing by wringing the neck²¹. The method of wringing the neck was known in the hieroglyphic by  ²².

¹⁵ There is a difference in defining the word 'catching' and 'hunting', in which catching is a way of getting an intended animal, but Hunting is the act or practice, or an instance of chasing or killing wild animals. SLINGENBERG, J., «Catch Me If You Can Bird Trapping with a Hexagonal Net in the 'Daily Life' Scenes in the Old Kingdom Elite Tombs of the Memphite Area», *Master Thesis*, Leiden University, 2016, 1.

¹⁶ DARBY, *Gift of Osiris*, 269; MEHDAWY, *the Pharaoh's Kitchen*, 61.

¹⁷ DARBY, *Gift of Osiris*, 272, FIG 6.14 a, b.

¹⁸ A scene from the mastaba of Ti shows a poultry yard and the servants feeding birds by scattering grain inside the enclosure. BREVICK, «Feeding the Pharaohs», 22, FIG. 12; the same seen repeated in the tomb of Apa. DARBY, *Gift of Osiris*, 283, FIG 6.14b.

¹⁹ DARBY, *Gift of Osiris*, 272, 273, FIG 6.15, FIG. 6.16a. Fowls transported by hands, in cages, on poles, a scene from the tomb of Ptahhetep at Saqqara, Old Kingdom, 5th dynasty.

²⁰ BREVICK, «Feeding the Pharaohs», 24, 25; SLINGENBERG, «Catch me if you can», 3.

²¹ DARBY, *Gift of Osiris*, 273, FIG. 6.20, 6.22.

²² FAULKNER, *A Concise Dictionary*, 86.

As soon as a bird has been killed, it is prepared by removing the feathers and cutting off wing tips (*metacarpus* and *phalanges*) and feet²³. Immediately prepared for consumption in life²⁴, or afterlife, or preserved for short or long periods of time (by salting and keeping in *amphoras*) or eaten raw²⁵. Although little is known about ancient cooking methods or the recipes that comprised an Egyptian menu²⁶, it is at least certain that they cooked by boiling, roasting²⁷, or pickled (salting was a way to keep food from spoiling).²⁸ Cooked fowl was likely covered in spices for flavoring, possibly even honey (a way suggested by chemical analysis conducted on victual mummies).²⁹

Their fascination with the fowl reached its mummification³⁰, and was wrapped in linen bandages, much like their human counterparts³¹, to be

²³ Detail from the tomb of Ipuy (TT217) depicting a procession of cleaning fowl. BREVICK, «Feeding the Pharaohs», .14.

²⁴ A Sixth Dynasty Scene for the preparation, Cooking and Drying of Fowl and Beef, from the Tomb of Pepi-Onkh at Meir, reign of Pepi II. DARBY, *Gift of Osiris*, 152, FIG. 3.40.

²⁵ A Scene of a worker placing fowl into large *amphoras* from the tomb of Rekhmire (TT100). MEHDAWY, *The Pharaoh's Kitchen*, 64; DARBY, *Gift of Osiris*, 273, 278, FIG. 6.23; BREVICK, «Feeding the Pharaohs», FIG. 19.

²⁶ Two Egyptian words *psy* and *asher* which relate to the cooking of food, they could be translated as boil and grill, no Egyptian cookery book has survived. MONTET, P., *Everyday Life in Egypt in the Days of Ramesses the Great*, trans. by A.R. Maxwell Hyslop and Margaret S. Drower, London, 1962, 84.

²⁷ Scene for roasting fowl and cattle, from the tomb of Re-hotp at Meir. DARBY, *Gift of Osiris*, 156, FIG. 3.44.

²⁸ Numerous scenes illustrate the plucking of waterfowl, usually ducks, after drying, then potted and salted. This method of preserving may be used with small birds e.g., quails. HOULIHAN, P., *The Birds of Ancient Egypt*, Cairo: The American University in Cairo Press, 1988, 78, FIG. 110; A scene from the tomb of Nakht no.52 at Thebes, New Kingdom 18th dynasty. DARBY, *Gift of Osiris*, 150, 152, 273, 278, FIG. 6.16c, 6.23; Mehdawy, *the Pharaoh's Kitchen*, 65; BREVICK, «Feeding the Pharaohs», FIG. 17.

²⁹ Brevick, *Feeding the Pharaohs*, 26-31.

³⁰ Animal mummification began in Egypt since the Predynastic period and continued until the Roman period. Four kinds of animal mummies attested from ancient Egypt: sacred animal mummies, pet mummies, votive mummies, and victual mummies. None of the known pet mummies are identified as birds, while ibis mummies at Saqqara and Tuna El-Gebel were the most widely appearing votive mummies, because of their association with Thoth and Horus respectively. BREVICK, «Feeding the Pharaohs», 2, 3, FIG. 25.

³¹ BREVICK, «Feeding the Pharaohs», 1; DARBY, *Gift of Osiris*, FIG. 6.27; S. IKRAM, S.: «An Eternal Aviary, Bird Mummies from Ancient Egypt», In: *Between Heaven and Earth Birds in Ancient Egypt*, R.B. Lesuer (ed.), The Oriental Institute of the University of Chicago, 2013, 41-48.

used as sacred mummies, votive and victual mummies³². Most fowl victual mummies were placed in individual cases made of wood or limestone, these cases are often modeled to resemble the birds with open or partially sealed cases. Victual mummies are thought not to have become prevalent until at least the Middle Kingdom, despite that rare Old Kingdom examples are known³³.

Fowl formed a great side in their offering list and were represented on the offering tables, in which scenes depict offering bearers presenting all manner of materials, including numerous species of birds and waterfowl. Graylag goose (*Anser anser*), White-front goose (*Anser albifrons*), Pintail duck (*Anas acuta*), Eurasian teal (*Anas crecca*), and Turtle dove (*Streptopelia turtur*) were among the most frequently represented birds on offering scenes were the ³⁴. Birds were carried to the deceased, in baskets, by the wings, or suspended on poles, the majority of them represented as offerings were live birds. Little is known concerning the purification and dedication of these fowl, but New Kingdom tombs at Thebes rarely show them being purified with oils before being laid upon special stands.³⁵


The ancient Egyptians were inspired by birds' and their details in everything, such as their bodies and plumage; the bird's heads and necks decorating furniture and coffins, and the wings appropriated by Isis³⁶,

³² Victual mummies are a relatively rare type of animal mummy that functioned specifically as food offerings, destined for consumption by the dead in the afterlife, In BREVICK, «Feeding the Pharaohs», 3.

³³ BREVICK, «Feeding the Pharaohs», 4, 31-33.

³⁴ BREVICK, «Feeding the Pharaohs», 1,31-33.

³⁵ DARBY, *Gift of Osiris*, 273, FIGS. 16.15, 6.16a, 6.16b, 6.21b.


³⁶  *Is.t* The goddess "Isis" A goddess of immense magical power, symbolic mother of the king. In the genealogy developed by the priests of Heliopolis, as the 'sister whom Osiris loved on earth'. In the earliest references in the Pyramid Texts, she appears to foresee his murder by Seth. After his death she and her sister Nephthys mourn inconsolably in the shape of kites. She seeks and finds his body after her brother Seth had thrown it into the Nile. LEITZ, *Lexikon der Ägyptischen Götter und Götterbezeichnungen*, I, unter Mitarbeit von Frank Förster, Daniel von Recklinghausen und Bettina Ventker, Leuven; Paris, 61. she is ichnographically shown in some statues by the goddess standing in human form, stretching forward her arms from which grow wings to flank the figure of Osiris before her. REGULA, D.T., *The Mysteries of Isis: Her Worship and Magic*, Minnesota, 2001, 68.

Nephtys³⁷ and others³⁸. Their inspiration had reached their sanctify. One of the best indications was Thoth³⁹ the god of writing, scribes and wisdom who took the Ibis head and identified with Hermes by the Greek⁴⁰, and the god Horus with the falcon shape. Furthermore, the *b3* or the spiritual manifestation was represented in the shape of a bird, usually falcon's body with a human head⁴¹, this was beside its role in the doctrines of the creation of the universe, myths, and beliefs.


I-Common Quail (*Coturnix coturnix*):

From the previous detailed introduction to the bird's life in ancient Egypt, Quails are the case of study in the research. There are several species of quails, but the chosen one for the study is the Common Quail (*Coturnix coturnix*), known also as the African quail in some other works, Salwaa and Summaan in Arabic language⁴².

Quails are small, rounded ground-nesting birds one of the members of the Pheasant family (*Phasianidae*)⁴³, in the Galliformes order⁴⁴, a migratory bird about 18 cm. length, with a rotund body having short a tail, legs and neck, small bill, narrow pointed wings, sandy in color with striped back and long pale stripe runs above the eye, and a

³⁷  Leitz, *Nbt-Inwt* The goddess "Nephthys" The Egyptian goddess linked with Seth is his sister Nephthys. LEITZ, *Lexikon* IV, 95; DE MIEROOP, M.V., *A History of Ancient Egypt*, London, 2000, 145.

³⁸ EVANS, I *Between Heaven and Earth*, 91.

³⁹  *Dhwtj* The Ibis-headed god is a god of the moon, learning, and writing in Egyptian religion. He was regarded as the founder of writing, the creator of languages, the scribe, interpreter, and counsellor to the gods, as well as the representative of Re. in WILKINSON, R.H, *The Complete Gods and Goddesses of Ancient Egypt*, Cairo: The American University in Cairo Press, 2003, 215. He is also a moon-god, plays the role of arbitrator in the conflict; he reconciles Horus and Seth and 'fills the Eye of Horus'. LEITZ, Chr., *Lexikon der Ägyptischen Götter und Götterbezeichnungen*, VII,639; REID, P.V., *Readings in Western Religion Thought: The Ancient World*, New York, 1987, 32.

⁴⁰ GAUDARD, F.: «Birds in the Ancient Egyptian and Coptic Alphabets», In *Between Heaven and Earth Birds in Ancient Egypt*, R.B. Lesuer (ed.), The Oriental Institute of the University of Chicago, 2013, 65.

⁴¹ WILKINSON, R.h., *Reading Egyptian Art: a Hieroglyphic Guide to Ancient Egyptian Painting and Sculpture*, Slovenia, 1998, 99.

⁴² HOULIHAN, *Birds of Ancient Egypt*, 152.

⁴³ *Phasianidae*, the pheasant family, a bird family (order Galliformes) that includes among its members the partridge, pheasant, quail, etc. KUZMINA, M.A., *Tetraonidae and Phasianidae of the USSR: Ecology and Morphology*, Washington, 1992, 30.

⁴⁴ The order Galliformes includes different birds such as hen, guinea fowl, quail, etc. ZAID, M.S., *Les Oiseaux Dans L'écrlture Égyptienne Ancienne: Étude Lexicographique D'un Genre Animalier*, Université Du Québec À Montréal, 2013, 93.

thinner narrow black stripe runs beneath⁴⁵. It's short, rounded wings enable it to fly far and fast on migration⁴⁶. The female and male appearances differ slightly in which the female's speckled more with black than the male⁴⁷.

They are a kind of migratory birds that pass-through Egypt on their journey between central and Southern Africa and Northern Europe twice a year in March and November, due to Egypt's location midway along the migratory route⁴⁸. They pass through the Nile valley, Faiyum, along the Mediterranean and Red Seacoasts, in the Dakhla, Kharga and Siwa Oases⁴⁹. They reach Egypt in a completely exhausted state, so they have been captured with relative ease by using more minor types of nets for their collection, it can be said that "they are easily hunted birds"⁵⁰.

More than one method was known from ancient Egypt till nowadays for hunting quails; hunting by nets was the most popular hunting method for this migrating bird, it took place in almost by two groups of hunters would face each other at a distance and hold up small nets, when the bird feels the movement of the hunters, they fly in fright into the nets at which point the hunters⁵¹. It is also said that quails are easily captured by hand⁵², and it was one of the species that were hunted by using the (boomerang)⁵³ in ancient Egypt, in addition to snares and traps. Among the unusual Egyptian methods used in hunting was using butterfly nets in seaside locations during the months of its migration⁵⁴. Furthermore, a kind of long net along the coast in northern Sinai was mentioned for the first time by Diodorus (mid-First Century B.C.)⁵⁵.

⁴⁵ Houlihan, P., *Birds of Ancient Egypt*, 74; PORTER R., & COTTRIDGE, D., *A Photographic Guide to Birds of Egypt and the Middle East*, Cairo: The American University in Cairo Press, 2001, 44; PARMELEE, A., *All the Birds of the Bible: Their Stories, Identification and Meaning*, Harper, 1959, 88; ALDERTON, D., *The Complete Book of Birds*, Anness publishing, London, 2002, 168.

⁴⁶ Encyclopedia of Birds, International Masters Publishing, New York, 2007, 244.

⁴⁷ SHELLEY, G.E., *A Handbook of the Birds of Egypt*, London, 1872, 224.

⁴⁸ ZAID, M.S.: «Les Oiseaux Dans L'éclrture Égyptienne Ancienne Étude Lexicographique D'un Genre Animalier», Mémoire, Montréal (Québec, Canada), Université du Québec à Montréal, Maîtrise en Histoire, 2013, 93; Darby, *Gift of Osiris*, 265, 310; HOULIHAN, *Birds of Ancient Egypt*, 74.

⁴⁹ HOULIHAN, *Birds of Ancient Egypt*, 74; BRUUN B., & BAHA EL DIN, Sh., *Common Birds of Egypt*, Cairo: Dar el- Kutub, 1994, 24.

⁵⁰ DARBY, *Gift of Osiris*, 265, 310; Houlihan, *Birds of Ancient Egypt*, 310.

⁵¹ MEHDAWY, *The Pharaoh's Kitchen*, 64.

⁵² SLINGENBERG, *Catch me if you can*, 3.

⁵³ "Boomerang: is a curved tool used for hunting fowl especially in marches

.٩٠، ٢٠١٢، القاهرة، ج.٢، الموسوعة مصر القديمة، A scene from the tomb of Menna at Thebes no. TT69, now preserved in the Metropolitan Museum of Art 30.4.48 showing Menna hunting in marshes using the boomerang), BREVICK, «Feeding the Pharaohs», FIG. 11.

⁵⁴ MEINERTZHAGEN, R., *Birds of Arabia*, Oliver & Boyd, Edinburgh, 1954, 567, 568; HOULIHAN, *Birds of Ancient Egypt*, 109.

⁵⁵ DARBY, *Gift of Osiris*, 310.

Quails were among the most favorite food in ancient Egypt, according to the letter of Shepsi to his dead mother, written on a bowl, which may have contained offerings for her funerary cult, reminding her of all the good deeds he performed during her lifetime. Saying ... you said to me, your son, "you shall bring me some quails that I may eat them" and I, your son, then brought you seven quails and you ate them ..., this passage informed the ancient Egyptian taste for poultry... it can be roasted, grilled, and salted⁵⁶.

II-Quails in the Holy Books:

Quails were mentioned in all the three religious books in the Old Testament. It was mentioned several times, for example: in Exodus (16:13-15) "That evening quail came and covered the camp, and in the morning, there was a layer of dew around the camp. When the dew was gone, thin flakes like frost on the ground appeared on the desert floor. When the Israelites saw it, they said to each other, "What is it?" For they did not know what it was. Moses said to them, "It is the bread the Lord has given you to eat" ⁵⁷. **Psalm (78:30-31)** mentioned that many Israelites died after eating quail mentioning "But before they turned from what they craved, even while the food was still in their mouths, God's anger rose against them; he put to death the sturdiest among them" ⁵⁸. Moreover, in **Psalm (105:40)** "They asked, and he brought them quail; he fed them well with the bread of heaven" ⁵⁹.

Moreover, it was mentioned twice in the Book of **Wisdom (16:2)**: "Instead of which punishment, dealing well with thy people, thou gives them their desire of delicious food, of a new taste, preparing for them quails for their meat", and in **Wisdom (19:12)**, "For to satisfy their desire, the quail came up to them from the sea: and punishments came upon the sinners, not without foregoing signs by the force of thunders: for they suffered justly according to their own wickedness"⁶⁰.

In **Numbers (11:31-34)**, it was the food sent for the Israelites in the wilderness: "And there went forth a wind from the Lord, and brought quails from the sea, and let them fall by the camp, as it were a day's journey on this side..... and as it were two cubits high upon the face of the earth, And the people stood up all that day, and all that night...and they gathered the quails: he that gathered least gathered ten homers: and they spread them all abroad for themselves round about the camp. And while the flesh was yet between their teeth, ere it was chewed, the wrath of the Lord was kindled against the people, and the Lord smote the people with a very great plague. And he called the name of that place Kibrothhattaavah: because there

⁵⁶ LESUER.: «The Role of Birds in Ancient Egyptian Society», In *Between Heaven and Earth*, 28.

⁵⁷ Holy Bible, Old Testament, EX.16:13-15

⁵⁸ ROBERTS, S., *Birds in the Bible from Angel to Ziz*, 2016, Cairo, 77.

⁵⁹ The Holy Bible, Ps. 105:40.

⁶⁰ Holy Bible, Old Testament, Wisdom 16- 2, 19:12.

they buried the people that lusted". Quails were not listed as forbidden food in the Old Testament in Leviticus (11:31-32).⁶¹


According to many explanations, the word *āslwāi* mentioned in the Old Testament and the Holy Quran was proved to be Quails. In the Quran it was mentioned in three verses in *swr̄t̄ taha* verse 80⁶², *swr̄t̄ ālā' rāf* verse 160⁶³, *swr̄t̄ ālbqr̄t̄* verse 57⁶⁴.



﴿ يَا بَنِي إِسْرَائِيلَ قَدْ أَنْجَيْنَاكُم مِّنْ عَدُوِّكُمْ وَوَعَدْنَاكُم جَانِبَ الطُّورِ الْأَيْمَنِ وَنَزَّلْنَا عَلَيْكُمُ الْمَنَّاءَ وَالسَّلْوَىٰ ﴾ سورة طه الآية ٨٠

﴿ وَظَلَّلْنَا عَلَيْكُمُ الْغَمَامَ وَأَنْزَلْنَا عَلَيْكُمُ الْمَنَّاءَ وَالسَّلْوَىٰ ۖ كُلُوا مِن طَيِّبَاتِ مَا رَزَقْنَاكُم ۚ وَمَا ظَلَمُونَا وَلَكِن كَانُوا أَنفُسَهُمْ يَظْلِمُونَ ﴾ سورة البقرة الآية ٥٧.

﴿ وَقَطَعْنَا لَهُم مِّنْ عَشْرَةِ أَسْبَابِطٍ ۖ وَأَوْحَيْنَا إِلَىٰ مُوسَىٰ إِذِ اسْتَسْقَاهُ قَوْمَهُ أَنْ اضْرِبْ بِعَصَاكَ الْحِجْرَ ۖ فَانْبَجَسَتْ مِنْهُ اثْنَتَا عَشْرَةَ عَيْنًا قَدْ عَلِمَ كُلُّ أُنَاسٍ مَّشْرِبَهُمْ ۖ وَظَلَّلْنَا عَلَيْهِمُ الْغَمَامَ وَأَنْزَلْنَا عَلَيْهِمُ الْمَنَّاءَ وَالسَّلْوَىٰ كُلُوا مِن طَيِّبَاتِ مَا رَزَقْنَاكُمْ وَمَا ظَلَمُونَا وَلَكِن كَانُوا أَنفُسَهُمْ يَظْلِمُونَ ﴾ سورة الأعراف الآية ٥٧.

III-The History of Common Quail's appearance from Ancient Egypt:

It is certain that quail were known in ancient Egypt. According to Gardiner and Erman, they equated the Egyptian alphabetical sign (w) with the quail chick ⁶⁵, however this phonetic value is subject to controversy. Thus, Gardiner finds no convincing reason for its phonetic (W)⁶⁶, and Vernus rejects the suggestion of an onomatopoeia⁶⁷, but the quail's call might be very close to (W), or the Arabic letter و (و), also 𐎏 for the hieratic abbreviation⁶⁸.

Faulkner suggests *P3ct*  is the quail's word in hieroglyphic writing⁶⁹. During the Early Dynastic period the hieroglyphic letter  was recognized, but it was not until the beginning of Dynasty IV that the idea can firmly established the identity of the bird as being a young common Quail, confirming the thought is a sign was found

⁶¹ The Holy Bible, International Bible Society, (Arabic_English), London, 1999, Lev. 11:31-32.

⁶² سورة طه، الآية ٨٠، الجزء ١٦، ٣١٧

⁶³ سورة الأعراف، الآية ١٦٠، الجزء ١٩.

⁶⁴ سورة البقرة، الآية ٥٧، الجزء الأول، ٨

⁶⁵ GARDINER, A., *Egyptian Grammar Being an Introduction to the Study of Hieroglyphs*, 1st edition 1927, 3rd ed, revised, Oxford, 1979, N^o. 43; ERMAN, E., & GRAPOW, H., *Worterbuch der Agyptischen Sprache*, Vol. 1, Berlin-Leipzig, 1982, 243.

⁶⁶ GARDINER, *Egyptian Grammer*, 472.

⁶⁷ VERNUS, P., & YOYOTTE, J., *Le Bestiaire des Pharaons*, Paris, Perrin, 2005, 357.

⁶⁸ ZAID, M.S., *Les Oiseaux Dans L'écriture Égyptienne*, 94.

⁶⁹ FAULKNER, *A Concise Dictionary*, 107.

on a fragment of wall painting from the mastaba of Atet at Meidum, this ornamental hieroglyph is clearly detailed of a great likeness of a fledging common quail, it colored in golden yellow with black streaks on its head and upper parts⁷⁰. Moreover, a detailed appearance from the south wall in the main chamber of Tomb no.2 at Beni Hasan related to the same period (FIG.1)⁷¹.

Since ancient times wild and domesticated birds have been served at the Egyptian home's tables, and their preservation in large containers was also known. According to Mehdawy and Hussein, "quails were among the domesticated birds in Egypt alongside pigeons, ostriches, and others."⁷². They were described among the food⁷³, discovered preserved in Second Dynasty tombs at Saqqara (c. 3000 B.C)⁷⁴, a discovery that aligned with the linguistic and phonetic evidence and justifies the conclusion that quail was a popular food during the early years of the Old Kingdom⁷⁵.

From a Sixth Dynasty tomb of Mereruka at Saqqara, the reign of king Teti is a unique scene for netting of the common quail, it depicts a group of four men using a small field net to catch a flock of quails in a wheat field (FIG.2) ⁷⁶. The two men with short hair on the right side with their heads turned back, wearing short kilts, they are engaged in hunting the bevy of Common Quail; each man is grasping a rope attached to the net's corner. The trapping takes place in a section of a wheat field that has already been mowed by reapers. Some quails are depicted in the instant of their burst upward, while others are entangled in the net. According to Houlihan, these comparatively tiny birds are shown disproportionately large, which he believes is a way of demonstrating the plumpness of their bodies after consumption. Due to the two-dimensional nature of the drawing, it is extremely difficult to judge the manner and form of the bird's hunting, but one can learn how the birds are trapped from the harvest field, a method that is still used in modern Egypt.⁷⁷

During the Middle Kingdom, the archaeological record appears to be silent relative to quail, in contrast to the New Kingdom, this bird had a good opportunity in

⁷⁰ HOULIHAN, *Birds of Ancient Egypt*, 77.

⁷¹ NEWBERRY, P.E., *Beni Hasan Egypt Exploration Fund*, III, London, 1896, 8, PL. II, FIG.15.

⁷² MEHDAWY, *The Pharaoh's Kitchen*, 23.

⁷³ The meal contained loaves of bread, cooked fish, barley porridge, pigeon broth, cooked quail, two cooked kidneys, ox thighs, beef ribs, stewed fruits, possibly figs, fresh berries, honey pies, cheese, and a vessel of wine. MEHDAWY, *The Pharaoh's Kitchen*, 23.

⁷⁴ EMERY, W.B., *A Funerary Repast in An Egyptian Tomb of the Archaic Period*, Nederland's Institute, Leiden, 1966, 6,7; EL FAYOUMI, N., *Feasts for a Pharaoh Traditional Egyptian Cuisine with a Modern, Healthy Touch*, Cairo: Dar el- Kutub, 2012, 283.

⁷⁵ DARBY, *Gift of Osiris*, 310; MEHDAWY, *The Pharaoh's Kitchen*, 23.

⁷⁶ LESUER, R., *In Between Heaven and Earth*, 25, FIG. 1.5; DARBY, *Gift of Osiris*, 269, 310, FIG. 6.4; BREVICK, *Feeding the Pharaohs*, FIG.6.

⁷⁷ HOULIHAN, *Birds of Ancient Egypt*, 76.

appearance, again appearing in a dietary context (Hayes) reporting that dressed quail were identified from a royal burial dates to the reign of king Amenhotep I at Thebes (c.1530 BC)⁷⁸, and it was among the birds that were offered by king Ramesses III to the gods, reaching 21,700 quail in total of offering not less 126, 250 fowl⁷⁹. Furthermore, from a New Kingdom tomb, jars containing preserved birds including quails were discovered⁸⁰.

There are scenes from the New Kingdom depicting the netting of common quails, one of which is related to the 18th Dynasty tomb of Khaemhet (no.57) at Thebes (Fig.3)⁸¹. The deceased is seen inspecting two groups of men measuring the crop, most likely to estimate the taxes owed. As the surveyors work in the field with a measuring cord, they have distributed a bevy of quails feeding and four of them are shown flying above the crop⁸².

Another scene related to the New Kingdom 18th Dynasty tomb of Nakht (TT.52) at Thebes depicts the deceased sitting and watching the farmers of his estates as they perform agricultural works related to the harvest, placed before him are offerings from the fields, including sheaves with quails tied to them (FIG.4a)⁸³. The sheaves with tied quails are popularly depicted in the New Kingdom scenes, e.g., a scene from the tomb of Menna (TT. 69) at Thebes related to the 18th Dynasty, in which a procession of offering bearers rendered on the walls of the tombs sometimes brings to the owner sheaves with common quails, doubtless caught from the harvest fields (Fig.4b)⁸⁴. Moreover, a relief of an offering bearer holding a sheaf with common quails, from the tomb of Ramose (TT.55), Thebes Dynasty XVIII (FIG. 5)⁸⁵.

Another example of quail trapping was discovered in a Late Dynasty tomb XIX at Thebes (FIG.6)⁸⁶, but it is currently incomplete. The scene depicts four men, two of whom are holding a fine meshed-net over a recently mowed grain field, while the other two men are flushing the quails from the field towards the net. This way of capturing the quails is still used today, and it takes place usually at night when its easier to flush

⁷⁸ DARBY, *Gift of Osiris*, 310.

⁷⁹ MONTET, *Everyday Life in Egypt*, 78.

⁸⁰ EL FAYOUMI, *Traditional Egyptian Cuisine*, 283.

⁸¹ HOULIHAN, *Birds of Ancient Egypt*, FIG 108.

⁸² HOULIHAN, *Birds of Ancient Egypt*, 76, FIG. 108.

⁸³ DAVIS, N.G., *The Tomb of Nakht at Thebes*, New York, 1917, 62, PL. XX; HOULIHAN, *Birds of Ancient Egypt*, 78.

⁸⁴ CAPART, J., *Thèbes La Gloire d'un Grand Passé*, Paris, 1925, 190, FIG 112; Houlihan, *Birds of Ancient Egypt*, 78.

⁸⁵ HOULIHAN, *Birds of Ancient Egypt*, 77, FIG. 109.

⁸⁶ HOULIHAN, *Birds of Ancient Egypt*, 75, FIG. 106a

the birds⁸⁷. Furthermore, paintings show Egyptian noblemen eating quails was discovered, related to the New Kingdom⁸⁸.

Quails may have been among the funerary meats that were found in the New Kingdom tombs⁸⁹, as they can have been mummified as victual mummies, and could be among the variety of victuals that were discovered alongside other fowl such as geese and ducks. Also, bird-shaped cases discovered in the tomb of Amenemhat Q at Thebes, 18th Dynasty, were shaped to resemble a pigeon or quail, based on their small size⁹⁰.

The quail's appearance in art continued during the Late Dynasties and Ptolemaic period (FIG.7)⁹¹. Continuing with the Greco-Roman Periods, ορτύκι in the Greek dictionary means quail, and it is said to be a symbolism associated with courage, warmth, and ardor. It was connected to the Greek myths in which a quail was associated with the island of Delos (the mythological birthplace of Apollo and Artemis⁹²), Zeus transformed himself and Leto into quails when they married⁹³. The lascivious quail was Artemis' sacred bird. During the spring migration, flocks of quail would have made Ortygia a resting place on their way north during the spring migration, Ortygia 'Quail Island' near Delos, which was also sacred to Artemis. According to one legend, Typhon killed Heracles in Libya, and Iolaus resurrected him to life by holding a quail to his nostrils⁹⁴. It was also known that quails were used as a symbol of military valor by the Romans⁹⁵. Moreover, during the Hellenistic and Roman periods, birds and quails appear among the vine, eating grapes, symbolizing the water of life, a scene that is repeated in Coptic art⁹⁶.

Quails had formed a substantial part of the seasonal diet of Egyptians during the Roman period⁹⁷, it was considered among the meet that was eaten raw in Egypt during

⁸⁷ HOULIHAN, *Birds of Ancient Egypt*, 75, 76, 77.

⁸⁸ EL FAYOUMI, *Traditional Egyptian Cuisine*, 283.

⁸⁹ In 1919, Ambrose Lansing of the Metropolitan Museum of Art reported finding funerary meats in and around the burial shaft and chamber of an unidentified 18th Dynasty, Theban tomb (MMA 1021). Lansing reported that pigeons, quail, geese, and ducks were identified, BREVICK, *Feeding the Pharaohs*, 9.

⁹⁰ BREVICK, «Feeding the Pharaohs», 9, 40, 55, 109, 110.

⁹¹ «Birds in the Writing System», *Between Heaven and Earth Birds in Ancient Egypt*, Edited by Lesuer R.B., The Oriental Institute of the University of Chicago, 2013, 169, FIG. 19.

⁹² WERNES, H.B., *The Continuum Encyclopedia of Animal Symbolism in Art*, 2006, 337; GRAVES, R., *The Greek Myths*, 1960, 35.

⁹³ GRAVES, *Greek Myths*, 35.

⁹⁴ See Births of Hermes, Apollo, Artemis, and Dionysus, In Graves, *Greek Myths*, 35, 36, 53, 298.

⁹⁵ WERNES, *Encyclopedia of Animal Symbolism*, 337.

⁹⁶ السيد، مایسة فكري، و ابراهيم، عبير فاروق، و طلبة سلمى محمد، "المنحوتات الحجرية القبطية بين التحليل والتجريب"، *مجلة العمارة والفنون والعلوم الإنسانية*، مج. ٥، ع. ٢٠٠، القاهرة، ٢٠٢٠، ٤٣٢.

⁹⁷ DARBY, *Gift of Osiris*, 266.

this period, according to Herodotus he mentioned salted quail as a dietary favorite of the Egyptians he stated during the Twenty Seventh Dynasty that “many kinds of fish they eat raw, either salted or dried in the sun.” Quails, ducks, and small birds, were eaten uncooked, merely first salting them...”. And he added “all other birds and fishes, excepting those which are set apart as sacred, are eaten either roasted or boiled”⁹⁸. Also, Hipparchus a Greek traveler whose writings were preserved in Athenacus (9, 393 c) likewise wrote, “... I liked not the life which the Egyptians lead, forever plucking quails and slimy magpies”⁹⁹. In the glossary of Greek birds, the word *Xe'nnion* is identified as a kind of quail eaten pickled by the Egyptians¹⁰⁰.

According to the writings of some Greek and Roman researchers, quails were regarded as a safe food on the northern shores of the eastern Mediterranean between the 4th century B.C. and the 3rd century A.D., despite many others confirming its poisoning¹⁰¹. It was considered a favorite food of the Copts, as evidenced by the nets discovered in Bawit's Salle no. 42¹⁰².

IV-Quail's Appearance during the Byzantine Period:

During the Byzantine Period, the quail's appearance in art gained additional symbolic meaning connected to the Christian religion. In the Coptic dictionary, the word ΠΗΡΙ means Quail and ΜΕΣΙΩΨ, ΜΠΗΡΙ for the flock and brood of Quails¹⁰³. Appeared in art as will be discussed in detail.

IV.a- Quails on Coptic Textiles:

During the Byzantine Period, Quails did not have the same opportunity to appear in art as they did previously. They had a touchable appearance on the Coptic textiles as they were among the commonly found birds on the decorative textile panels, beside a rare appearance in sculpture, as will be demonstrated in detail...

Doc. 1:

A square panel taken from a green woolen tunic tapestry woven in colored wool, dating to the 4th-5th century, measuring 8-inch square, unrecorded site of discovery, preserved in Victoria and Albert Museum acquired in 1891, adorned with a unique

⁹⁸ HERODOTUS, *The Histories*, translated by Rawlinson, G., Moscow, 2013, 127; DARBY, *Gift of Osiris*, 1977, 273, 310; EL FAYOUMI, *Traditional Egyptian Cuisine*, 283; HOULIHAN, *Birds of Ancient Egypt*, 78; MONTET, *Everyday Life in Egypt*, 1962, 85.

⁹⁹ DARBY, *Gift of Osiris*, 310; Houlihan, *Birds of Ancient Egypt*, 78.

¹⁰⁰ THOMPSON, D., *Glossary of the Greek Birds*, London: Oxford University Press, 1895, 192.

¹⁰¹ DARBY, *Gift of Osiris*, 313.

¹⁰² MASPERO, J., ET DRITON, D.: «Fouilles Exécutées À Baouît», *Mifao*, 59.1, Le Caire, 1931, Salle 42, 45, PL. LII, LIII.

¹⁰³ HERMIT., A. (Ed.), *A Basic Coptic Dictionary*, Alphabetum Lactobiatarum, the Hermits of Saint Bruno, St. Mary's Hermitage Press, 2014.

colourful little quail woven with extreme simplicity on a red background. The quail is framed by a border of four-petalled rose blossoms in yellow and red colors on a dark blue ground¹⁰⁴. According to M. Rhodes the crosses which appear in the top, bottom and right-hand borders might be a hidden Christian symbol (FIG.8)¹⁰⁵.

Doc. 2:

A square piece of textile returning to 4th-7th century BC, measuring 21 cm in length, 18.5 cm in width, was acquired in 1889 and preserved in the Louvre Museum no. AF 5452. Its main decorative motive is a colored quail with a blue wing on a dark blue background, surrounded by pale green leaves and pink flowers. The quail is surrounded by a border of pink and green vases that run alternately. This tapestry is made of wool and linen, the degradation of colors is obtained by degrading the alternation of dark blue and pale blue threads. (Fig.9)¹⁰⁶.

Doc. 3:

A square panel tapestry woven in colored wools was discovered in Akhmim, dating to 4th -5th century, Dimensions of the square are 12.75 in. L and 12.75 in. W, length of the panel is 9.25 in., it was purchased from Henry Wallis in 1886¹⁰⁷, and is now preserved in Victoria and Albert Museum with Accession number 654-1886. Its main decoration represents a quail beside a tree on a purple background, bordered from each side by wreathed double columns. The top and bottom borders are made up of heart-shaped leaves of various colors, with a four-petalled rose at each end. The red woolen warps on which this square is woven reveal the nature of the cloth from which it was originally woven. It was later cut out and sewn to a piece of linen¹⁰⁸ (Fig.10)¹⁰⁹.

Doc.4:

A Square panel of polychrome wools and undyed linen, dating to the 5th century, measuring 26.5 cm H. and 26.5 cm W., Gift of George F. Baker 1890, and is now preserved in the Metropolitan Museum of Art, accession Number 90.5.150. This piece represents a quail amidst floral decorations woven in green and red colors. The quail on this piece is distinguished by its red legs and beak, bordered by a frame of floral

¹⁰⁴ KENDRICK, A.F., *Victoria and Albert Museum, Catalogue of Textiles from the Burying Grounds in Egypt*, Vol 1, PL. XXIV, N^o. 177; RHODES, M., *Small Woven Tapestries*, London, 1973, 14, FIG. 2; MICHEL, V.S.: «Revival of the Coptic Tapestry Decoration in Denim Fashion», *International Journal of Costume and Fashion* 16, N^o.2, 2016, 81-99, FIG.10.

¹⁰⁵ RHODES, *Woven Tapestries*, 14, FIG. 2.

¹⁰⁶ DU BOURGUET, P., *Musée National du Louvre Catalogues des Etoffes Coptes*, Vol.1, Paris, 1964, FIG. A.8.

¹⁰⁷ KENDRICK, *Catalogue of Textiles*, Vol.1, 96, N^o. 174.

¹⁰⁸ KENDRICK, *Catalogue of Textiles*, Vol.1, 96, N^o. 174.

¹⁰⁹ <https://collections.vam.ac.uk/item/O360348/panel/ 5-10-2021>

decorations (FIG.11a)¹¹⁰. A very similar linen and wool fragment, from Egypt, dating to the 4th-5th century, now preserved in Benaki Museum no. 222¹¹¹, depicts a quail surrounded by green branches, inside a square frame (FIG.11b).

Doc. 5:

A square piece of textile, woven in linen and wool, dating to the 4th-5th century, measuring 72x66 cm, and now preserved in Haifa Museum inv 6041. Its main decorative motive is a quail standing amidst floral decorations inside a circle surrounded by a square border. This piece is thought to be inserted in a fragment of weft woven linen which probably belonged to a larger piece perhaps a blanket? Supposed to be decorated with several squares (Fig.12)¹¹².

Doc. 6:

Two identical square panels, one of them was discovered in Akhmim, dating to the 4th-5th century, was purchased from Greville John Chester in 1888 and is now preserved in Victoria and Albert Museum accession no. 1265-1888. It was a part of a linen cloth tapestry woven in purple wool with details in red, pink, and yellow wool. The panel depicts a quail and two plants surrounded by a guilloche border¹¹³ (FIG.13a)¹¹⁴.

The second piece is close to be identical to the previous one; it was discovered inside a case containing three more fragments of woven tapestry, dates to the 3rd-6th century, measuring 8x 6 in. A square panel probably was a part of a linen cloth robe decoration, representing a quail or partridge within a frame, colored in brown, red wools upon yellow flax (FIG.13b)¹¹⁵.

Doc.7:

Two tapestries woven in linen and wool, are near to be identical. The first piece was excavated in Antinoe, returning to the 4th-7th Century AD., measuring 13.3 cm H. and 14.5 W., is now preserved in the Louvre Museum no. E 10217, but is not on display.

¹¹⁰ STAUFFER, A., *Textiles of Late Antiquity*, The Metropolitan Museum of Art, New York, 1995. N^o. 18, 9, 45, PL.4.

¹¹¹ Coptic Textiles, Benaki Museum, Athens, 1971, cover page photo; AULD, S., Birds and Blessings, a Kohl Pot from Jerusalem, *The Iconography of Islamic Art: Studies in Honour of Robert Hillenbrand*, Ed. by Bernard O'Kane, 2005, N^o. 70.

¹¹² RUTSCHOWSKAYA, M.H., *Coptic Fabrics*, Paris, 1990, 9.

¹¹³ KENDRICK, *Catalogue of Textiles*, Vol 1, 95, N^o. 167.

¹¹⁴ <http://collections.vam.ac.uk/item/O72517/panel/panel-unknown/ 5-10-2021>

¹¹⁵ PRICE, F.H., *A Catalogue of the Egyptian Antiquities*, London, 1897, N^o.45.

It is decorated with a purple-violet quail with red legs and beak and detailed wings and feathers on a light beige background¹¹⁶ (FIG.14a)¹¹⁷.

The second piece is a panel from a woven tapestry in dark purple, red wool, and undyed woven linen threads, with a missing border, dating to the 4th- 5th century, measuring 44 in. square, the site of its excavation is unrecorded, given by Robert Taylor in 1900, preserved in Victoria and Albert Museum accession no 2148-1900, but it is no longer on display at the museum. Its main decorative element is a Quail woven in purple wool for the body and red wool forming the beak and legs, with details forming the feathers and the wing indicated by undyed lines (FIG.14b) ¹¹⁸.

Doc.8:

Roundel and angular ornament from a linen cloth tapestry woven in colored wools and undyed linen thread, dating to the 4th-5th century. The angular piece measures 22 inches long, 16 inches in width, and 7 inches in diameter, site unrecorded, it was purchased from monsieur Beshiktash of Paris acquired in 1890¹¹⁹, and is now preserved in Victoria and Albert Museum with accession number 347-1890. The roundel's central motive is a quail and a trefoil plant surrounded by a border of foliations. The angular ornament contains foliations enclosing fruit, flowers, and birds. A small pendent roundel with a rose connected to the band at each end, only one is still connected. Both the roundel and the band have borders of cresting (FIG.15)¹²⁰.

Doc. 9:

Square panel from a linen cloth tapestry-woven in colored wools, mostly purple and undyed linen thread, discovered in Akhmim, dates to the 4th-5th century, dimensions 17 in L. and 17 in W., acquired in 1888 purchased from the Reverend Greville John Chester, now preserved in Victoria and Albert Museum 1266-1888. The square's central decoration of the square is a quail within a circle surrounded by foliated stems. The central circle is surrounded by four smaller circles, each with marine monsters forming four intervening spaces filled with baskets containing large roses (Fig.16a)¹²¹.

The style of decoration used in this piece, with a central circle containing figure, animal or bird surrounded by circles in the four corners and separated by baskets of

¹¹⁶ PFISTER, R., *Tissus Coptes du Musee du Louvre*, Paris, 1932, PL.8; DU BOURGUET, *Catalogues des Etoffes Coptes*, Vol 1, FIG. A.9.

¹¹⁷ <https://collections.louvre.fr/ark:/53355/cl010045347> 19-9-2021

¹¹⁸ KENDRICK, *Catalogue of Textiles*, Vol 1, 96, PL. XXIV, N^o. 172.

¹¹⁹ KENDRICK, *Textiles from Burying-Grounds in Egypt, Period of Transition and of Christian Emblems*, Vol. II. London, 1921, 97, PL. XXIV, N^o. 176.

¹²⁰ <https://collections.vam.ac.uk/item/O360341/panel/> 5-10-2021

¹²¹ KENDRICK, *Catalogue of Textiles*, Vol 1, 95.

fruits, appeared on many other pieces of textile related also to the same period (Fig.16b)¹²².

Doc.10:

A unique decoration on a portion of linen cloth, with tapestry-woven ornaments, in colored wools and undyed linen thread, dating to the 4th/5th century, site unrecorded, measuring 21 inches in height; 26-inches width, the rose diameter is 5 inches, this piece was given by Robert Taylor in 1900, preserved in Victoria and Albert Museum accession no. 2146-1900. Four large red roses, two having quails in the center, and the other with a male and female bust respectively. The man wears a blue mantle over his left shoulder, while the woman is dressed in a blue gown up to the neck and wears a jeweled diadem and earrings. In the intervening space are two tiny bowls of fruit (FIG.17)¹²³.

Doc.11:

A roundel from a linen tunic, a tapestry woven in colored wools (red, green, brown, dark blue, light blue, orange and yellow) and undyed linen thread on linen warps. This piece was excavated in Akhmim, and dates to the 6th-7th century, it measures 8.5 inches in diameter, acquired in 1891. The main decorative motif at the center of this piece is a conventional tree with four birds on its branches, symmetrically arranged on a red ground with some floral decoration filling the spaces. The lower two birds are quails standing back-to-back, facing away from each other, while the upper two birds are also back-to-back with heads turned in to each other. This is surrounded by a circle of interlocking geometric shapes (L shaped) in different colors, followed by a border of heart-shaped floral forms with orange V shapes and other small floral shapes on a white ground, edged by two bands of interlocking L-geometrical ornament (FIG.18a).¹²⁴ A more modified similar piece to that one, with the same decoration but more accurate, depicting four quails, two to each side of the tree, surrounded by a circle frame (FIG.18b)¹²⁵.

Doc.12:

A band from a linen cloth tapestry woven in purple wool, with details in red wool, and undyed linen thread, this piece was excavated in Akhmim, and dates to the 5th-6th century. The dimensions of the band are 5.5 x 4 inches, acquired in 1886, is now preserved in Victoria and Albert Museum accession no. 789-1886. This piece is

¹²² JANSSEN, E.: «Coptic Textiles in the Rijksmuseum», *RIJKS Museum Bulletin* 3, N^o.6, 240, 241, FIG.14.

¹²³ KENDRICK, *Catalogue of Textiles*, Vol I, N^o. 61.

¹²⁴ KENDRICK, *Victoria and Albert Museum, Catalogue of Textiles from the Burying Grounds in Egypt, Coptic Period*, Vol III, London, 1922, PL. XI, N^o. 642.

¹²⁵ LANDRY, W., RAMEAU, A., & RICHARD, A., *Montreal Museum of Fine Arts, Collection of Mediterranean Antiquities, The Coptic Textiles*, Vol. 4, Part. 2 Catalogue N^{os}. 1-64, FIG. 2.1.1-2.64.7.

decorated by a row of circles formed by interlacing bands ornamented with discs and enclosing a dancing figure or an animal alternately. The smaller intervening circles contain quails, and the spaces above and below are filled with vases having of leafy stems. The band has a cresting border in around (FIG.19).¹²⁶

Doc. 13:

A portion of a linen tunic with two shoulder bands, tapestry woven in purple wool, with small details in red wool and undyed linen thread. This piece was excavated at Akhmim, dating to the 4th-5th century, measures 29 in. x 21 in.; 3.5 inches in width, acquired in 1886, and is now preserved in Victoria and Albert Museum, accession no. 656-1886. Each band has a row of circles enclosing alternately a vine or a boy wearing *chlamys*. The boys are holding either a basket of fruit, a quail, or a pruning-hook. Intervening space between medallions and border with details, while the outer edge of the bands is bordered with a repeated cruciform design (Fig.20)¹²⁷.

Doc.14:

Narrow tapestry band, woven in colored wools and undyed linen thread, it was excavated in Akhmim, dates to the 5th-6th century, measures 15 in inches length, and 2 inches in width, acquired in 1892, now preserved in Victoria and Albert Museum, accession number 610-1892. This piece is divided into three panels, the middle of which has a bird possibly a quail woven on a red woolen ground. The upper one contains a bird similar to the one in the middle panel (but turned to the right rather than the left and in different colors) and part of a vine-stem, woven on a linen ground. The lower panel has a parti-colored cross in red and yellow with expanding arms and a tang below ending in a circular disc. In the middle of the cross is the head of Christ within a small oval medallion. At each outer angle of the cross is a small disc, perhaps representing a jewel, and the ends of the traverse are united to the top by chains. At the foot of the cross is a tang that ends in a circular design¹²⁸, surmounted by two small birds (FIG.21)¹²⁹.

Doc. 15:

Panel from linen cloth, tapestry woven in purple wool, with small details in red wool and undyed linen thread, was excavated in Akhmim, dating to the 4th-5th century, measures 14 inches length, 10 inches width, acquired in 1886, purchased from Henry

¹²⁶ KENDRICK, *Catalogue of Textiles*, Vol. 2, N^o. 377, PL. xx.

¹²⁷ KENDRICK, *Catalogue of Textiles*, Vol. 1, 78, N^o. 108.

¹²⁸ The style of the cross on this piece of textile is very similar to a bronze one, with a tang ending in a ball. STRZYGOWSKI, J., *Catalogue General des Antiquités Égyptiennes du Musée du Caire, Koptische Kunst*, Vienne, 1904, 304, 305, N^o. 9176, PL xxxiv.

¹²⁹ KENDRICK, *Catalogue of Textiles*, Vol. 2, N^o. 320, PL. VIII.

Wallis, is now preserved in Victoria and Albert Museum accession no. 658-1886. The main decorative motif is a pointed leaf with a short thick stalk and a smaller leaf enclosing a pair of quails within it (FIG.22)¹³⁰.

Doc.16:

Square panel from a linen tunic, tapestry-woven in colored wools, primarily purple, and undyed linen thread, was excavated in Akhmim, dates to the 5th century, measures 8 inches square, and was acquired in 1888. Its decorative motive is a quail pecking at a leafy stem within a circle. The scene is surrounded by a border of circles formed by interlacing stems and enclosing animals¹³¹.

Doc.17:

Square panel from a buff-colored woolen cloth, tapestry woven in colored wools and undyed linen thread, excavated in Akhmim, dates to the 4th-5th century, measures 64 inches square, and 3 inches diameter of the circle, acquired in 1888 and decorated with a quail and a trefoil plant within a white circle on a purple background. Surrounded by a border of rose blossoms and foliage on a yellow background ¹³².

Doc.18:

Two parts of a decorative band measuring 3.5x3.5 cm and 4x3 cm, represent two birds, possibly quails (?) facing each other's, on a dark blue background (FIG.23)¹³³.

Doc. 19:

A decorative band of fabric in tapestry (shawl or fabrics of furniture), measuring 13 x 32 cm. On both sides, three bands of red wool form a border of small floral motifs, above two quails (?) (FIG.24)¹³⁴.

Doc. 20:

A shoulder ornamented band from a linen tunic, tapestry-woven in colored silks, dates to the 4th-7th century, unrecorded excavation site, given by Sir C. Purdon Clarke, in 1887. On a green background, the band features an ibis, two fish, an asp, a quail, and

¹³⁰ KENDRICK, *Catalogue of Textiles*, Vol.1, 94, №. 164.

¹³¹ KENDRICK, *Catalogue of Textiles*, Vol.1, 96, №. 173.

¹³² KENDRICK, *Catalogue of Textiles*, Vol.1, 97, №. 175.

¹³³ TREVISIOL, R., BRUWIER. MC., CALAMENT, F., *Textile Coptes -Collection Fill-Trevisiol, Fondation Roi Baudouin*, Paris, 2015, FT.120.

¹³⁴ TREVISIOL & OTHERS, *Textile Coptes*, FT. 189.

heart-shaped blossoms. The use of silk for this work is remarkable. The linen ground is very finely woven,¹³⁵ according to A. Kendrick, this ornamental band dates to the 4th-5th century while, according to A. Stauffer, it dates to the 6th-7th century. The decorations depict Nilotic fauna, and have a luxurious appeal due to the delicate choice of colors and the combination of the used materials (FIG. 25)¹³⁶.

IV.b- Quail's Representation on Stone:

Doc.21:

A unique late antique sculptured panels from the south church of Bawit depicting quails and baskets of fruits inside an interlacing square and roundel beaded ribbon (Fig.26a)¹³⁷. Also, the same elements were repeated on limestone friezes, from the same church, but with different decorations showing birds and animals inside an interlacing floral decoration, as the artist used to divide these identical main units from each other by inhabited flower or laurel festoons (FIG.26b)¹³⁸. The friezes are now preserved at the Louvre Museum, department of Egyptian antiques sale no. 174, acquired in 1903, dedicated to Cledat J., and Chassinat. E., no. E 17060a, E 17060 b, E 17060 c, E 16995.

According to Milburn "the lion, panther, deer, and quail are subjects connected in appearance with vine, acanthus, during earlier Egyptian art, giving religious symbolism especially in representing the vine stem, in which birds were picking at the grapes alternate with an arrangement of leaves¹³⁹. Birds appeared enclosed between the plant formations, among the familiar scenes during the Roman and early Byzantine period.

Analysis:

- Egypt is home to over 470 bird species, the majority of which are non-breeding migrants passing through or wintering in the country. Although these wintering and transient birds are not always or mostly always present in Egypt, they are an important component of the country's biodiversity. There are approximately 150 species of resident breeding birds, though some of these also migrate further south during the winter. Among the migratory birds in Egypt, is the "Quail" (the chosen bird for the study)¹⁴⁰.

¹³⁵ KENDRICK, *Catalogue of Textiles*, Vol.1, N^o. 62.

¹³⁶ STAUFFER, *Textiles of Late Antiquity*, 35.

¹³⁷ BADAWY, A., *L'Art Copte ; les Influences Hellénistiques et Romaines*, le Caire, 1949 , FIG.35.

¹³⁸ TOROK, L., *Transfiguration of Hellenism Aspects of Late Antique Art in Egypt AD 250-700*, Boston, 2005, FIG. 48.

¹³⁹ MILBURN, R., *Early Christian Art and Architecture*, California: University of California Press, 1988, 248.


¹⁴⁰ BAHA EL DIN, Sh.: «Egypt», In *Important Bird Areas in Africa and Associated Islands*, Edited by Fishpool L.D., and Evans, M.L., series no. 11, Newbury and Cambridge, UK, 2001, 242.

• *P3ct*, ΠΗΡΙ, ālsūmān ālslwy, frry¹⁴¹, *Coturnix coturnix*, common quail, all these names refer to the small ground-nesting migrant game bird in the pheasant family *Phasianidae* measuring about 16-18 cm long, and its weight ranges between 70-150 gram. The name Quail can be traced back to the latin word *Quaquila*, which most likely imitates the male's distinctive call¹⁴². The common quail is the only gamebird that regularly migrates from Europe and central Asia to Africa and India¹⁴³. It is classified as an Old-World quail, a group which has more than 100 species. The Japanese quail *C. Joponica*, Harlequin quail *C. Delegorguei* also of Africa, and Stubble quail *C. Pectoralis* of Australia are the closest relatives in the genus *Coturnix*, of the seven families in the order Galliformes, the largest is *Phasianidae*, with 155 species of the pheasant partridge and quail¹⁴⁴.



PL.1: *Coturnix coturnix*, common quail

After: BRUNIE, D., *The Natural, the Ultimate Visual Guide to Everything on Earth History Book*, London, 2010, 413.

• Egyptian texts are frequently mysterious to some bird species that appeared during the ancient Egyptian period. The problem lies in the inability to assign some scientific names to its varieties, rather than from their classification¹⁴⁵. Through the research it was found that during the Early Dynastic period the hieroglyphic letter  was recognized, but it wasn't until the beginning of the Fourth Dynasty that the bird was confirmed as a common Quail, confirming the thought is a wall painting from the mastaba of Atet and the main chamber of tomb 2, at Beni Hasan ¹⁴⁶ (FIG.1).

¹⁴¹ فيقول المعلوف في وصف طائر السمان "سلوي للواحد وللجمع سلواة، سُماني للواحد وللجمع و الواحدة سُمانة و جمعها سُمانيات بالإنجليزية quail، و الإسم العلمي Coturnix Coturnix، قتيل الرعد طائر من رتبة الدجاج و فصيلة التدرج التي منها الحجل و الدراج، من الطيور القواطع التي تأتي في طريق البحر الملح من شمال اوريه و أسمه عند العامة في مصر سمان و في حلب و لبنان و الشام فري و ربما المربعي في حوران و العراق". و قال ابن البيطار "السلوي هي السماني و قتيل الرعد"، و قال القزويني في عجائب الخلوقات "السماني طائر صغير و هو السلوي الذي كان ينزل علي بني اسرائيل"، و قال الدميري "قال الزبيدي هو بضم السين و فتح النون؛" المعلوف، معد امين، معجم الحيوان، المقتطف للنشر، ١٩٣٢، ١٩٨.

¹⁴² International Masters Publishing (Ed.), *Encyclopedia of Birds*, 1st ed., New York, 2007, 242.

¹⁴³ FORSHOW, J. (Ed.), *Encyclopedia of Birds*, 2nd ed., San Diego, CA: Academic Press, 1998, 21,22.

¹⁴⁴ *Encyclopedia of Birds*, 2007, 244.

¹⁴⁵ DARBY, *Food the Gift of Osiris*, 279, 282.

¹⁴⁶ NEWBERRY, *Beni Hasan*, 8, PL. II, FIG.15.

- At the same point, Zaid M., asked, "Can the hieroglyph of the wheat quail be recognized as early as the proto-dynastic period on limestone pots?" He then confirmed previous opinions, saying, "It is only from the Fourth Dynasty that it can firmly identify this bird as a quail".¹⁴⁷
- Quails were one of the most depicted birds in ancient Egypt, particularly in the harvest scenes¹⁴⁸. Other evidence suggests that it was a common activity of the Egyptian harvest field, as they were frequently shown feeding in grain fields while the crop was being reaped.¹⁴⁹ According to the Birds encyclopedia, quails can be found in large fields of crops, especially winter wheat and clover, but also oats, barley, flax, meadow grasses, as its diet depends on seeds of over 100 plant species, as well as invertebrates, taken from the ground¹⁵⁰, which explains its appearance in many hunting scenes in wheat or grain fields.
- According to many writers among of them Zaid, M.S., the common quail was described as "The wheat quail"¹⁵¹.
- The importance given to the Quail in the hieroglyphs proves that it was more than just a migratory bird that visits the country twice a year as Mehdawy and Hussein stated that "Quails were among the birds that were domesticated in Egypt alongside pigeons, ostriches, and others."¹⁵² Despite Darby claim that "quail must have been only a seasonable item of diet".¹⁵³
- Newberry stated that, "the domestic fowl was of course unknown in ancient Egypt, as a picture and not as representing phonetic value, the same of an almost identical figure is depicted in tombs of the Old Kingdom, apparently as the representative of the full-grown Quail". And added that "In the tomb of Ptahhetep bottom row, evidently have the figures of the crane, turtle dove, the *part* or quail, as they are given in a list contained in the Rhind Mathematical papyrus"¹⁵⁴.
- One of the surprising facts is that quails were given as an example in explaining math problems in a list contained in the Rhind Mathematical papyrus, in problem no. 83 (Pl. II)¹⁵⁵.

¹⁴⁷ ZAID, *Les Oiseaux*, 93.

¹⁴⁸ EVANS, *In Between Heaven and Earth*, 92.

¹⁴⁹ HOULIHAN, *Birds of Ancient Egypt*, 78.

¹⁵⁰ *Illustrated Encyclopedia of Birds*, Penguin Company, Singapore, 2016, 114; *Encyclopedia of Birds*, 2007, 242.

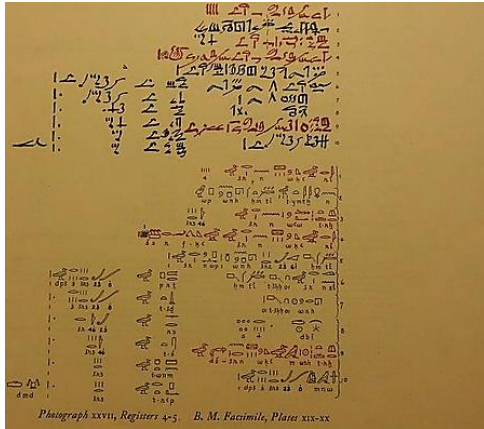
¹⁵¹ ZAID, *Les Oiseaux*, 93, 94.

¹⁵² MEHDAWY, *The Pharaoh's Kitchen*, 23.

¹⁵³ DARBY, *Food Gift of Osiris*, 310.

¹⁵⁴ NEWBERRY, *Beni Hasan*, 8, PL. II, FIG.15.

¹⁵⁵ CHACE, B., BULL, L., & MANNING, H.P., *the Rhind Mathematical Papyrus*, Vol.II, 1929, Problem 83, PL. 105.

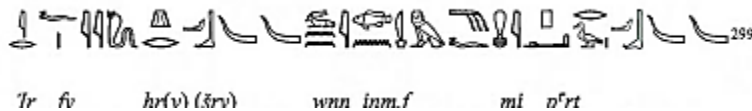


	š 32	3 r' š	ꜣpd f
	hekat	3 ro ¼	bird
trp ¹³	š 32	3 " š	" 1
A serp-goose	š 32	3 " š	1
A crane	š 32	3 " š	1
sr ¹⁴	š 2 64	r'	1
A ser-goose	š 2 64	ro	1
A set-duck	š 4	3 "	1
ronw-t		3 "	1
A dove		3 "	1
p'r-t		3 "	1
A quail			1.
			dmd ¹⁴
			Total

Pl. II: Quails mentioning in problem no. 83, from Rhind Mathematical Papyrus

After: CHACE, A., BULL, L. & MANNING, H.P., *The Rhind Mathematical Papyrus*, Vol II, 1929, Problem 83, PL. 105.

• According to M Ziad a significant aspect of the quail’s integration into the ancient Egyptians' mental universe is as follows: the quail's color serves as a point of comparison in the description of a snake in mentioning:



As for the little viper, its color is similar to that of (a) quail”¹⁵⁶.

• The bird’s importance didn’t limit to the ancient Egyptian alphabet, but they were commonly used also in the Coptic manuscripts not only as letters but also as decoration¹⁵⁷.

• **Coptic art was distinguished by its tendency toward using:**

of birds as decorative elements, they represented the domestic, wild, and migratory birds. On the other hand, it can be said that they represented most of the birds seen in ancient Egypt, with adding new species such as the peacock (most of the represented birds had religious symbolism).

• The bird depicted on some textile pieces appeared with red legs and beak (e.g., Figs. 11-14, 16), after reviewing the bird’s encyclopedia it was found that this appearance is very close to the partridge, which is also a small game birds relates to the Old-World group and belonging to the family *Phasianidae* (order Galliformes), but slightly larger than the common Quail. There are seven species of red legged partridge in Europe and middle east, including the Red-legged Partridge and the Rock Partridge¹⁵⁸.

¹⁵⁶ ZAID, *Les Oiseaux*, 94.

¹⁵⁷ GAUDARD, *In Between Heaven and Earth*, 69.

¹⁵⁸ ALDERTON, *The Complete Book of Birds*, 166, 167; FORSHOW, J. (Ed.), *Encyclopedia of Birds*, 21, 22.

• According to Trevisiol, Bruwier, and Calament the represented bird in Fig.24, supposed to be a quail. After reviewing the bird's encyclopedia, it was found that there are kinds of quails: Californian quail, and Gambel's quail, which are characterized by their forward drooping crest, composed of a cluster of six feathers, while the one which is near to be identical is the Mountain quail which characterized by the backward crest¹⁵⁹.



Pl. III: Mountain quail, California quail and Gambel's quail.

After: Brunie, *Visual Guide to Everything on Earth History*, 413.

Conclusion:

- Quail's importance in ancient Egypt demonstrated that it wasn't just a migratory bird, but it was among the birds that were domesticated in Egypt, as evidenced by the fact that the food that was used in the hieroglyphs was not chosen randomly, but in fact was built on the importance of that symbol to the lives of the ancient Egyptians. (W) was represented by a baby quail. On the other hand, it can be also said that the bird's popularity in ancient Egypt was attributed to its important role in religious beliefs.
- The ancient Egyptians depended on animals, birds and fish as main source for food, then they began to domesticate what was useful for them while also introducing more species from outside the country.
- A flock, covey, or bevy is the collective noun for a group of quail.
- Quails are customarily depicted in profile, starting from ancient Egyptian art to the Coptic art.
- The birds in Coptic art gained significance besides their biological one through their symbolic reference.
- The quail mentioned in the Old Testament was a double-edged tool, referring to both the God's care and, at the same time God's punishment; his care was mentioned in **Exodus (16:13-15)**, **Psalms (105:40)**, **Wisdom (16:2)**. While his punishment was mentioned in **Wisdom (19:12)**, **Psalms (78:30-31)** and **Numbers (11:31-34)**.

Recommendations:

It is proposed that an ancient Egyptian food festival be held in one of Egypt's tourist cities such as Luxor and that quail dishes be served alongside other ancient Egyptian dishes.

¹⁵⁹ BRUNIE, *The Natural*, 413.

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- <https://collections.louvre.fr/ark:/53355/cl010044562> (19-9-2021)
- <http://collections.vam.ac.uk/item/O72517/panel/panel-unknown/> (5-10-2021)
- <https://collections.vam.ac.uk/item/O360341/panel/> (5-10-2021)
- <https://collections.vam.ac.uk/item/O360348/panel/> (5-10-2021)
- <https://collections.vam.ac.uk/item/O360823/textile-fragment-unknown/> (11-11-2021)

"Catalogue"



FIG.1a, b Painting from the mastaba of Atet Dynasty IV; Detailed Quail from Tomb no. 2 at Beni Hassan.

After: SMITH, *The Art and Architecture*, PL. 28; NEWBERRY, *Beni Hasan*, 8, PL. II, FIG.15.



FIG.3 Relief showing common quail on the wing above a standing grain crop, tomb of Khaemhet (no.57), Thebes, dynasty XVIII.

After: HOULIHAN, *The Birds of Ancient Egypt*, 76, FIG. 108.

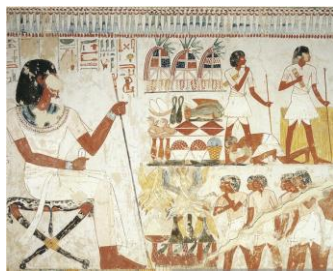


FIG.4b a scene from the tomb of Menna (TT. 69) at Thebes related to the 18th Dynasty.

After: <https://www.gettyimages.com/detail/news-photo/egypt-thebes-luxor-sheikh-abd-al-qurna-tomb-of-royal> (18/1/2022)



FIG.6 Fragment of wall painting depicting the nesting of common Quail in a field, from Thebes Dynasty XIX.

FIG.2 Relief showing the Quail netting during the harvest, from the mastaba of Mereruka, Saqqara, Dynasty VI.

After: LESUER, *From Kichen to Temple*, 25.



FIG.4a: Hunted Quails appear in the agricultural Scenes, on the east wall of the tomb of Nakht TT.52, at Thebes

After: DAVIS, *The tomb of Nakht*, Pl. xx.



Fig.5 Relief of an offering bearer holding a sheaf with common quails, tomb of Ramose TT.55, Thebes Dynasty XVIII.

After: HOULIHAN, *The Birds of Ancient Egypt*, 77, FIG. 109.



FIG. 7 Plaque showing quail chick: late period- early Ptolemaic period, 664-150 BC., Purchased in Cairo 1919. collection of the Art Institute of

After: HOULIHAN, *Birds of Ancient Egypt*, 75,

FIG. 106a



FIG.8 Square panel of Coptic tapestry with a Quail as a central motive, Preserved in Victoria and Albert Museum.

After: MICHEL, "Revival of the Coptic Tapestry", FIG.10.



FIG.10 Square Panel, decorated with a quail, preserved at Victoria and Albert Museum. After:

KENDRICK, *Catalogue of Textiles*, Vol. I, 69;
<https://collections.vam.ac.uk/item/O360348/panel/5-10-2021>



FIG. 11b quail amidst floral decorations.

After: *Coptic Textiles*, Benaki Museum, Athens, 1971, cover

Chicago, Museum Purchase Fund
 AIC 1920.256.

After: LEUSER.: «Birds in the Writing System»,
 in *Between Heaven and Earth*, 169, FIG. 19.



FIG.9 Square piece of textile, its main motive is a Quail, preserved in the Louvre Museum no. AF 5452.

After: DU BOURGUET, *Musée National du Louvre*, FIG. A.8;

https://collections.louvre.fr/ark:/53355/cl010044562_19-9-2021



FIG. 11a Square panel, representing a quail amidst floral decoration, preserved in the Metropolitan Museum of art accession Number. 90.5.150

After: STAUFFER, *Textiles of Late Antiquity*,
 No. 18, 9, PL.4.



FIG.12 Square piece of textile, its main motive is a quail, preserved in Haifa Museum inv 6041

page photo.



Fig.13a Square panel from a linen cloth tapestry, preserved in Victoria and Albert Museum accession no. 1265-1888.

<http://collections.vam.ac.uk/item/O72517/panel/panel-unknown/> 5-10-2021



FIG.14a Piece of tapestry adorned with a purple-violet quail preserved in the Louvre Museum no. E 10217.

After: PFISTER, *Tissus Coptes*, PL.8.

After: RUTSCHOWSKAYA, *Coptic Fabrics*, 9.



FIG. 13b a square panel, representing a quail or partridge within a frame. in brown, red wools upon yellow flax

After: PRICE, F., *a Catalogue of the Egyptian Antiquities*, London, 1897, N^o.45.

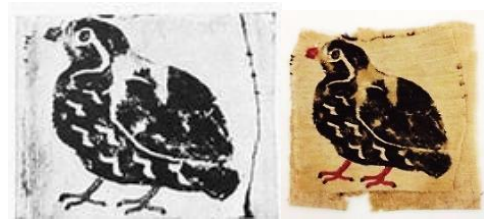


FIG. 14b Square Panel from a Woolen Cloth, its main motive is a Quail preserved in Victoria and Albert Museum acc. no 2148-1900.

After: KENDRICK, *Catalogue of Textiles*, Vol. I, 96, PL. XXIV, N^o.172;

<https://collections.vam.ac.uk/item/O360823/textile-fragment-unknown/> 11-11-2022



FIG. 15 roundel contains a quail and a trefoil plant decoration, Victoria and Albert Museum Accession number 347-1890.

After: KENDRICK, *Catalogue of Textiles*, Vol.1, 97, PL. XXIV, N^o. 176;



FIG. 16a Square Panel from a Linen Cloth, decorated with a Quail within a circle surrounded by foliated stems.

After: KENDRICK, *Catalogue of Textiles*, Vol.1,

<https://collections.vam.ac.uk/item/O360341/panel/5-10-2021>



Fig.16b A loop fabric fragment, with a central circle with a horseman surrounded by figures and animals, fruit baskets, this piece dates to the 4th-7th century, preserved in Rijksmuseum inv.no. BK.NM.12062 Amsterdam.

After: JANSSEN, «Coptic Textiles in the Rijksmuseum»,
FIG. 14.



FIG.18a Roundel from a linen tunic, decorated by a conventional tree, on the branches of which are four quails.

After: KENDRICK, *Catalogue of Textiles*, Vol 3, PL. XI, №. 642.



FIG. 19 Band from a linen cloth, decorating with row of circles

After: KENDRICK, *Catalogue of Textiles*, Vol.2, №. 377.

95, PL. XXV, №. 168;

<https://collections.vam.ac.uk/item/O368280/fragment/>

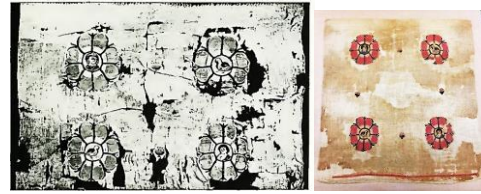


FIG.17 Portion of a Linen Cloth, decorated with four large red roses, two of them having quails in the center

After: Kendrick, *Catalogue of Textiles*, Vol 1, №. 61;

<https://collections.vam.ac.uk/item/O72519/hanging-unknown/>



FIG.18b Roundel decorated with four quails; two to each side of the tree.

<https://brill.com/view/book/edcoll/9789004415393/BP000018.xml> 20/12/2021

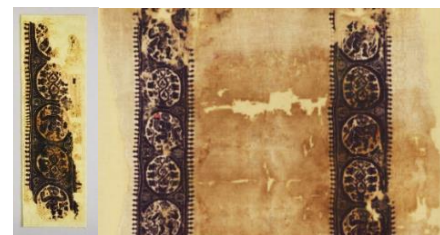


FIG.20 Portion of a linen tunic, preserved in Victoria and Albert Museum no. 656-1886.

After: <https://collections.vam.ac.uk/item/>



FIG. 21 Narrow Band of tapestry, the middle one has a bird supposed to be a (quail?),

<https://collections.vam.ac.uk/item/O359135/textile-fragment-unknown>; KENDRICK, A.F., *Textiles from Burying-Grounds in Egypt*, Vol. II, London, 1921, N^o. 320, PL VIII.

[O354872/textile-fragment-unknown/](https://collections.vam.ac.uk/item/O354872/textile-fragment-unknown/)



FIG.22 Panel from linen cloth, with a pointed leaf, enclosing two quails.

After:

<https://collections.vam.ac.uk/item/O361209/panel/>



FIG.23 Two parts of decorative bands, representing two birds probably quails.

After: TREVISIOL, *Textile Coptes*, FT 120.



FIG.24 Decorative band of fabric in a tapestry

After: TREVISIOL, *Textile Coptes*, FT. 189.



FIG. 25 Shoulder ornamented Band preserved in Victoria and Albert Museum.

After: STAUFFER, *Textiles of Late Antiquity*, 35.



FIG. 26a frieze from the south church chapel of Bawit no. A E 17060 a

After: CHASSINAT, M.E.: "Fouilles a Baouit", *MIFAO*, Tome I, Le Caire, 1911, PL. XXVIII



FIG.26b frieze from the south church of Bawit.

After: CHASSINAT, "Fouilles a Baouit", PL. XXIX; Torok,
Transfiguration of Hellenism, FIG. 48