



## Spoonbill: A Migrating Bird in Ancient Egyptian Sources

Abdallah Mohammed Diab<sup>1</sup>

*The Higher Institute of Tourism and Hotels, (EGOTH), Ismailia, Egypt*

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### ABSTRACT

The European spoonbill is among the many migratory birds that arrive in Egypt every year. It appeared on the tomb's wall during the Old Kingdom, particularly during the 5th and 6th Dynasties. There were only a handful of scenes depicting it in the tombs during the Middle Kingdom. Its presence in hieroglyphic inscriptions was rare, and its head was often depicted as a hieroglyphic phonetic symbol that had multiple meanings connected to its flat round tip. Moreover, it appears as a complete bird in the Pyramid Texts as a determinative. The marshlands in the Nile Delta, Sinai, Red Sea, and Fayoum have always been home for it. The spoonbill's uncommon appearance can be seen either perched on a papyrus umbel or standing by the clap-net. Fowling was frequently employed as a decoy to attract other birds.

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### 1- Introduction

Egypt is located along a significant path for bird migration, which happens two times annually in the spring and fall. Large numbers of birds travel through Egypt on their long journey from Europe and western Asia to central and southern Africa, and then return. The extensive wetlands and lakes of the Nile Delta attract some of these birds, particularly because they serve as an important wintering area for migrant water birds. In Egypt during the time of the Pharaohs, birds were much more abundant and widespread than they are today (Houllihan 2001:189). Zoo archaeologists have uncovered evidence indicating that, as early as the late Paleolithic period, the inhabitants of the Nile Valley region were already catching some of the migratory birds, stopping in local marshlands (Bailleul-Lesure, R., 2012:147). Zoo Archaeologists have evidence indicating that, since the late Paleolithic period, the inhabitants of the Nile Valley have already been catching some of the migratory birds that stopped in the marshlands. (Bailleul-Lesure, R., 2012:147).

Although Egypt is considered a major migratory destination of birds, some declare that it is a 'birdless land' That the native birds are very small in number is true, but the total number of birds, and varieties of birds, that come for a time and pass on is very great (Whympers, C., 1909: p. 11). The marshes of Egypt are a great place for migratory birds to gather, as they require fresh water, food, and rest after crossing barren lands. During the early years of Egyptian history, these visitors were included in all aspects of life. The value that ancient Egyptians placed on birds is evident in religion, art, writing system, and diet (Bailleul-Lesure, R., 2012: 15).

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<sup>1</sup> Contact Dr. Abdallah Diab at: [amdiabf@gmail.com](mailto:amdiabf@gmail.com)

The spoonbill was considered an unusual bird among the birds that dominated the ancient Egyptian marshlands (Houlihan, P. H. 2001: 189). Spoonbills were quite commonly featured in ancient Egyptian art in papyrus swamps. Their numbers in antiquity are unknown (Arnott, W. G., 2007: 190). He rarely travels to Egypt from September to May and has occasionally been sighted in the Nile Delta and Valley during the summer (Wallenstern, E, S., 2011: 29).

## **2- Objective of the Study**

The main objective of the study is to explore the characteristic of the spoonbill as a distinct migratory bird, and investigate its scenes, which is seldom represented in ancient Egyptian art. Beside determined its name as a phonetic hieroglyphic sign.

## **3- The Methodology**

The study is based on collecting data about the habitat and distribution of spoonbill, as well as its identification, through the analysis of scattered depictions in tombs and other sources. To draw the most complete picture of the bird as possible.

## **4- Previous Studies**

Most previous studies did not consider this distinctive bird, possibly due to limited available data, and some studies mentioned it with insufficient data. Allen (2020) conducted a study tracing the use of the spoonbill in the ancient Egyptian language. A valuable study about birds in ancient Egypt is mentioned in Bailleul-Lesure's work (2012). Information about spoonbills can also be found in various studies, such as Boussac (Boussac, P. H., 1910), and Arnott (2007), which discuss birds in the ancient world. The two important books by Vernus, P., and Yoyotte, J. (2005), and by Houlihan, P. F. (1988), discuss birds in ancient Egypt. There are also comprehensive studies about birds in Egypt, such as those by G.E. Shelley in 1872 and M.J. Nicoll in 1919.

## **5- Characteristics**

The spoonbill is known for its short tail and long, straight bill, which is round at the tip. They search for fish and tiny creatures by sweeping mud and shallow water. Their neck and legs are extended and their wings are flapping continuously when they fly (Britannica, 2006: 1804). His expansive and strong wings carry him from their breeding grounds in the summer to their winter habitats in Africa. With elongated feathers that hang down the bird's neck (Yttridge, S., et al. 2013: 116; Houlihan, P. F., 1988: 33). The female bird has a slightly smaller size compared to the young birds, and their bills are both flesh-colored but white (Nicoll, M. J., 1919:67).

The breeding spoonbill's body is completely covered in white plumage (fig. 1-2). Both legs and the bill are black, but the tip of the bill is yellow. The bill has the appearance of a long spoon (fig. 1-2). A yellow spot was present on the chest of the adult spoonbill (Slingenberg M. J., 2016: 70; Yttridge, S., et al. 2013: 116; Houlihan, P. F., 1988: 33). The white plumage is tinged with buff on the lower part of the neck. In addition, there was a crest on the head and the beak was flattened from above downward, while the eye was red. Spoonbills are distinguished from other white Egyptian birds, by their extended neck when flying. Such as the Egret, while the latter, being of the Heron tribe flies with its neck drawn back close to the body (Whympers, C., 1909:140).

The following table is based according to the information by Yttridge and others (Yttridge, S., et al. 2013: 116).

Table 1: The status of the spoonbill birds

Length	Wingspan	Habit	Typical Diet
70-80 cm.	1.2-1.3 cm.	Nocturnal, Migratory	-Aquatic insects -Invertebrates -Worms -Small reptiles

The great spoon-shaped beak was black, with the beak having an orange-yellow tip stain and slightly gray striped (Wallenstern, E, S., 2011:29). The spoonbill bizarre bill is a highly specialized tool. The flattened tip is packed with touch-sensitive receptors (fig. 3-4). As the spoonbill feed, they keep their bill open (Yttridge, S., et al. 2013:116), and held it low down on the surface of the water, and push along, in front of the bird, to collect the minute organisms which constitute its food. The beak driven deep down, and brought to the surface bearing long strings of grass and other water weeds. (Whympers, C., 1909: 141; Evans, L., 2010: 97). The enlarged surface area of these bird's bills enables them to feed more easily as they move their heads from side to side in the water (Alderton, D., (2014:136).

The young spoonbills have distinctive black wing tips and pinkish legs and bills. Despite this, it is easy to confuse them with greet Egrets. Not only are they similar in shape and body size, but young spoonbills lack the long crest and black bill of their adult counterparts (Yttridge, S., et al. 2013:116). However, he has a narrower, light-colored bill with no enlargement at its tip. They can also be identified in flight by the black tips of their outer flight feathers (Alderton, D., (2014:136).

**6- Distribution**

Because of the location of Egypt on a major flyway, millions of fall European migratory birds, exhausted from their long flight over the arid landscape of the levant and Sinai, or their journey over the Mediterranean Sea, yearly join indigenous species in the marshes of the Nile Delta (Bailleul-Lesure, R., 2012: P. 23).

European Spoonbill (*platalea leucorodia*), winters in parts of the Middle East, and North Africa (Houlihan, P. F., 1988: 33). The settlement was located at the intersection of rivers, lakes, and marshes (Boussac, P. H., 1910; 51). Spoonbills were observed in Egypt in the Nile Valley, Delta, Fayoum, and along the Red Sea coast (Slingenberg, M. J., 2016: 70; Shelley, G.E., 1872: 264; Goodman, SA.M., and Atta, A., 1987: 7;). It is found, in bands, in Egypt and Nubia, living in the large marshy lakes of the Delta, and on the sandbanks emerging from the Nile. (Boussac, P. H., 1910; 51). European Spoonbill inhabits mangroves and is highly dependent on them in the Red Sea coastal environment and on the southern coast of Sinai resident and breeds there in mangrove swamps and on islands (Baha El Din, S. M., 1999:75P. 16; Wallenstern, E, S., 2011:81).

**7- Habits and Breeding**

Spoonbill, penetrating the water up to mid-legs, seizes small fish, frogs, and other tiny creatures. In societies, often numerous, it nests in the reeds, bushes, and tall trees, rarely on the ground. Its coarse but solid nest is made of branches, grasses, and foliage (Boussac, P. H., 1910; 51).


This bird lives on good terms with other birds and can be left free in backyards without danger. Active in daylight, it goes to rest after sunset. The habits of the Eurasian Spoonbill are very reminiscent of those of the Ibis (Boussac, P. H., 1910; P. 52). Breeding colonies, build stick nests in low bushes and trees (Britannica, 2006: 1804). Breeds in parts of Europe, Asia, the Middle East,


Mauritania, and Somalia. Now in Egypt, the European spoonbill is a breeding resident along the Red Sea coast. It winters in the Nile Valley and Delta, the Faiyum, and along the Red Sea Coast. (Houlihan, P. F., (1988: 33). Places of breeding include, Tiran, Wadi Gimal, Qulan, and Zabargad islands in the Red Sea. Spoonbill has been found breeding in the mangrove area (Baha El Din, S. M., 1999:75).


It can take up to four years for them to start nesting, and they may live for nearly 30 years. Spoonbills can swim if they need to, but they usually inhabit calm, shallow stretches of water. When resting, they may perch on one leg and tuck their bills over their backs. In flight, however, they will extend their necks. (Alderton, D., (2014:136).

## 8- A Phonetic Sign



Among the approximately 800 signs in regular use until the Ptolemaic period, birds are well represented, with sixty-five different signs incorporating numerous species of birds, in a variety of positions and activities, as well as parts of birds (Gardiner, A. H., 2007: 545 sect. G-H; Bailleul-Lesure, R., 2012: 167). However, Spoonbill birds are rarely attested in hieroglyphic inscriptions





of any period, while the head of the spoonbill  (Gardiner H3) appears as a rare hieroglyph sign (Houlihan, P. F., 1988; Allen, S., 2020:63 33; Gardiner, A.H., 2007:474). The entire spoonbill birds are frequently depicted in wall scenes from the Old Kingdom, but they are still uncommon in comparison to other types of birds. (Allen, S., 2020:63). A whole spoonbill bird appears in the

Pyramid Texts of Unas, used as a determinative among other birds  (Allen,


S., 2020:63; Sethe, K., 1908; Pyr. W 461c Mercer, S., 1952: pyr. 461c). Since the sign , (H 3) which constitutes the head of the spoonbill, is used to write several words involving *p3k* and implying the idea of "plate", where *p3k*, carrying several meanings such as; sheet of metal, pancake, splinter, scale, cleavable stone or fit to be cut into slabs (?), etc., would be inclined to apply for the spoonbill as a name of the bird (Vernus, P., and Yoyotte, J., 2005:414).

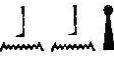
While Allen suggested the complete spoonbill dated back as early as the time of the 3<sup>rd</sup> Dynasty where the bird which appears on the statue of priest Hetepdief (fig. 5), was the only example of a complete spoonbill bird used in a hieroglyphic text as a phonetic sign rather than as a determinative (Fischer, H. G. 1961: fig.1; Allen, S., 2020: 63). Allen based his suggestion on Spell 269 of the

Pyramid Text provides a possible translation for sign groups *p3k*   in the Pyramid of Unas (Sethe,

K., 1908: Pyr. W378b). Here, the word *p3k* uses the head of a spoonbill , a hill  (Gardiner N29), and a grain of sand  as a determinative (Allen, S., 2020: 64). In this case, Allen depends on the Old Kingdom examples  (N29) which sometimes more triangular, and less rounded at the top (Fischer, H. G., 1999:13; Regulski, I., 2010: 150).

On the other hand, Kahl and Moret ruled out Allen suggestion, while Khal identified the bird above









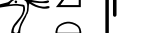
the circle on the statue of Hetepdief as *3h.t*  (G25), (Kahl, J., 1994: 534), which is sometimes combined with a mountain-sign (Regulski, I., 2010:125). Moret on the other hand, sees it as a crested bird, but probably the Benu bird, it grips with its claws the conical end of a vaguely



pyramid-shaped, and connects it with the word benben  which designates an offering (Moret, A., 1935-1938: 625; Wb. I, 459/12: Sethe, K., 1908: Pyr. 2069).





The translation of *p3k* therefore depends on the context of the text. In the absence of parallels to the use of whole spoonbill birds as phonetic signs, this sign may be associated with a currently unknown phonetic value. On the statue of Hetepdief, *p3k* can be translated as a thin disk of incense, due to the probable funerary context and offerings of the statue. However, Allen admitted that the use of the spoonbill represented in its entirety to write the word *p3k*, thin discs of incense, is not attested in other hieroglyphic inscriptions (Allen, S., 2020: 65, 70).

Moreover, at the temple of Bubastis, the spoonbill is represented on the head of a deity holding a fish in his right hand. In this bas-relief (fig. 6), the Spoonbill is associated with Khent-Irty, God of Latopolis (Boussac, P. H., 1910:51). However, according to Naville, the bird was unclearly identified (Naville, E., 1892: 33, pl. Pl. XXII.2).

Table 2: Spoonbill as a Phonetic Sign in the Pyramid Texts and Other Sources

Word	Transliterate	Meaning	Source
	<i>p3k</i>	Incense comes	Pyr. 378
	<i>3bdw</i>	Birds	Pyr. 461c
	<i>p3k</i>	Cake	Pyr. 1027b
	<i>p3k</i>	Bread	Pyr. 1116d
	<i>p3k</i>	Cake	Pyr. 1322c
	<i>p3k</i>	Bread	Pyr. 1117b
	<i>p3k</i>	Cake: thin flatbread	WB. I: 499/9
	<i>p3k.t</i>	Finest linen fabric	WB. I: 499
	<i>p3k.t</i>	Finest linen fabric	Bates, R., 2004:81

The above table indicates that the phonetic (H3) is mentioned more than once in the Pyramid Texts in words referring to cake or bread. In addition, some words refer to incense, cloth, and a bird. The only complete bird attested in Spell 461c in the pyramid texts. Moreover, from the 12<sup>th</sup> Dynasty, the crested bird  (H2) was replaced  (H3) as the phonetic *Pk* or *p3k* (Gardiner, A., 2007:474). Meanwhile, the spoonbill has also a crested head.

Sometimes (H3) sign  was omitted and replaced by  or  with  (N29), and the word is still pronounced *p3k* and referring to cake or bread. Additionally, all the words used to describe cakes, bread, clothes, and incense were either flat or round. The spoonbill's bill is shaped like a spoon, which is a distinctive feature. The "(H3)" sign and these words may be related due to the flat and rounded bill of the bird at its tip. Accordingly, there is no confirmed complete image of the bird in hieroglyphic texts, except for the depiction found in the texts of the 5th Dynasty Unas Pyramid.

### 9- Spoonbill in Egyptian Art

The European spoonbills were first recognized in art during the 5th dynasty. They appear on many occasions in scenes that feature a swamp land, where they are depicted as part of the birds' life of

the thicket (Houlihan, P. F., 1988: 34). The ancient Egyptian frequently used spoonbills as a decoy to reassure the birds and encourage them to land near the large net (Vernus, P., and Yoyotte, J., 2005:414; Houlihan, P. F., 1988: 34; Wallenstern, E. S., 2011: 37). They are frequently portrayed as potential decoys in the vicinity of clapnets and are depicted in the Giza tomb of Sekhemka (G 1029) alongside a grey heron, assuming a prominent position similar to that of bitterns. However, spoonbills, along with other birds commonly depicted along the lower edge of the net in subsequent scenes, such as ducks, cranes, and ibis, may be more appropriately interpreted as representing the avian population of the marshes (Evans, L., 2010: 69).

Several scenes displaying these birds feeding or standing in the shallow water alongside large clapnets packed with birds (Houlihan, P. F., 1988: 34). The Metropolitan Museum of Art, New York, possesses a small ivory spring-trap, from the New Kingdom, used for netting birds but probably only a toy, in which the central element of the trap is fashioned in the form of the head of a spoonbill (Houlihan, P. F., 1988: 34; Hayes, W., 1990: 215, fig. 127).

The ancient Egyptian artisans depicted the long-legged waterfowl birds, generally from the side, the water itself is depicted from above represented in full view. While the depiction of the European spoonbill (*Platalea leucorodia*) from the side is accompanied by the frontal image of its bill. However, there is no depiction presenting the long-legged birds within the net. One can conclude that the long-legged birds were either not the intended catch of the fowlers or that this net was not a suitable tool for catching them (Slingenberg, M. J., 2016: 65-66).

A depiction of a spoonbill can be seen on the wall of the tomb of Iasen (G2196) at Giza (5th Dynasty), standing among birds perched on the papyrus umbel (Simpson, W. K., 1980: Fig. 30). He was depicted twice among birds in the papyrus thicket, in the tomb of Niankhamun and Khumhotep at Saqqara (5th Dynasty), (fig. 7-8) (Moussa, A. M., and Altenmüller, H., 1977: pl. 5-6). He was also depicted in the 5th Dynasty chapel of Neferirtenef (D 55) at Saqqara outside the net full of birds (Walle, B. Van de., 1978: Pl. 13). The Neferirtenef depiction of the spoonbill is considered inaccurate by Evans as the bird's head should be completely submerged (fig. 9), allowing it to peer downward through the water. Spoonbills immerse the entire length of their beak when foraging, but since they only hunt in shallow water and do not rely on their eyes to find food, their heads usually stay above the surface (Evans, L., 2010: 97). In the tomb of Ti (D 22) at Saqqara (5th Dynasty), (fig. 10) he was depicted perching among birds on the papyrus umbel (Wild. D. De H., 1953: Pl. CXV). In the tomb of Ptahhetep II at Saqqara (D64) (5th Dynasty), a scene depicts a net full of birds in the papyrus swamp (see fig. 11). Among them, the spoonbill and the crested heron are easily recognizable as they stand outside the net (Murray, M.A. 1905:15, pl. XI). The spoonbill was observed with a similar posture in the tomb of Sekhemka at Giza (G 1029) (5th Dynasty) (fig.12) (Simpson, W. K., 1980: fig. 4).

A notable instance of this can be found in the 6th dynasty mastaba of Kaemankh (G 4561) at Giza, where the traditional theme of hunting and fowling in the swamps is depicted. In this scene, a spoonbill with its distinctive bill is depicted roosting on an umbel in a papyrus swamp (Houlihan, P. F., 1988: 34; Kanawati, N., 2001: pl. 31). In addition to the tomb of Hesi (T59) at Saqqara from the 6th Dynasty, a scene shows the spoonbill feeding in the marshes outside the Clape net (fig.13) (Slingenberg, M. J., 2016: pl. 184a), and similar items were found in the tomb of Nefershm-ptah (T66) (6th Dynasty) (fig.14) (Evans, L., 2010: fig. 7-37; Capart, J., 1902: pl. 85; Slingenberg, M. J., 2016: Pl. 191).

The birds depicted at Beni Hassan are painted with remarkable accuracy and meticulous attention to detail, to the extent that the specific species of each bird can be identified. The birds are often depicted flying or perched on the branches of a tree near a clapnet or trap of some kind (Kanawati,

N., and Woods, A., 2010: 78). In the tomb of Khunmhotep at Beni Hassan during the 12th Dynasty, there is a particular scene (no. 3) shows a spoonbill flying downward, possibly to scare intruders away from its nest (fig. 15). The yellow legs are a mistake; they should have been colored black (Carter, H. et al. 1900: 3, pl. X; Newberry, P.E., 1893: Pls. XXXII, XXXIV). In terms of artistic achievement, the portrayal of the species from the 12th Dynasty tomb of Khunmhotep, has been well preserved, despite the loss of pigment in several areas. The bird is depicted in a painting showing the tomb owner harpooning fish from a papyrus raft in the swampland. In this scene, the spoonbill descends, preparing to land on an umbel in the thick papyrus (Houlihan, P. F., 1988: 33). He was observed standing outside the bird net in the tomb of Antefoker and his wife Senet (12th Dynasty) (Davies, N. DG. 1920: pl. Va; Wreszinski, 1923: pl. 214).

One of the most remarkable examples of the spoonbill is a small painted wooden figure of the bird found in the 18th Dynasty palace of Amenhotep III at Thebes. The spoonbill was captured in a state of repose, standing on one leg (fig. 16), resembling the bird in its natural habitat, showcasing the craftsman's expertise in depicting the species. It is thought that this object may have served as a child's plaything (Houlihan, P. F., 1988: 34; Kozloff, A. P., Bryan, B. M., and Berman, L.M., 1992: 433, fig. 122). This wooden figure may have served as a decorative attachment for a piece of furniture in Amenhotep III's palace (Kozloff, A. P., Bryan, B. M., and Berman, L.M., 1992: 433, fig. 122).

However, the spoonbill played a minor role in Egyptian religion. A fragment of a painted relief from the late Dynastic Period (fig. 17), currently housed in the *Musées Royaux d'Art et d'Histoire*, Brussels, depicts an unidentified deity with the head of a spoonbill. This deity may hold symbolic significance, similar to many other birds (Houlihan, P. F., 1988: 34; *Musées Royaux*, 1934: Pl. 33; Vernus, P., and Yoyotte, J. 2005:414). Meanwhile, a spoonbill was discovered in the catacombs of ibis, suggesting that it may have been placed there as a substitute or complement (Vernus, P., and Yoyotte, J., 2005:414).

Migratory birds also held significant symbolism in ancient Egypt. Their regular arrivals and departures twice a year came to be seen as symbols of hope for a new life after death. The vast expanse of water in the Egyptian marshes, teeming with thousands of migratory waterbirds intermingling with the local birds, seemed to reenact the moment of creation, when the primeval mound emerged from the watery Nun and birds played a crucial role in the creation of the universe (Bailleul-Lesure, R., 2012:16).

Table; 3 Number of tombs attested the spoonbill on its walls

Tomb/mastaba	No.	Province	Date	Attested
Iasen	G 2196	Giza	5 <sup>th</sup> dynasty	Perch on papyrus umbel
Niankhamun and Khunmhotep	T 13	Saqqara	5 <sup>th</sup> dynasty	Perch on papyrus umbel
Neferirtenef	D 55	Saqqara	5 <sup>th</sup> dynasty	outside the clap-net
Ptahhetep II	D 64	Saqqara	5 <sup>th</sup> dynasty	outside the clap-net
Ty	D 22	Saqqara	5 <sup>th</sup> dynasty	Perch on papyrus umbel
Sekhemka	G 1029	Giza	5 <sup>th</sup> dynasty	outside the clap-net
Kaemankh	G 4561	Giza	6 <sup>th</sup> Dynasty	Perch on papyrus umbel
Hesi	T59	Saqqara	6 <sup>th</sup> Dynasty	outside the clap-net
Nefershm-ptah	T66	Saqqara	6 <sup>th</sup> Dynasty	outside the clap-net
Khunmhotep	No. 3	Beni Hassan	12 <sup>th</sup> Dynasty	Flying over the papyrus thicket
Antefoker	TT. 60	Shiekh Abd el-Querneh	12 <sup>th</sup> Dynasty	outside the Clap-net

The table indicates that the spoonbill scenes were concentrated in the Giza and Saqqara necropolis during the Old and Middle Kingdom. Especially during the 5th and 6th Dynasties. The spoonbill was always seen perching on papyrus umbels or standing by the clap-net.

## 10- Conclusion:

The European spoonbill is known for migrating to Egypt every year and inhabiting the marshes of the Nile Delta, Sinai, Red Sea, and Fayoum. In ancient Egyptian art, he was not frequently depicted. Most of the scenes depict him in the Old Kingdom. He was frequently observed standing by the clap-net as a decoy for the fowlers to lure other birds. In one of these scenes, he is shown diving with his beak into the papyrus thicket while perching in the papyrus umbel in another depiction. He was always associated with egrets and herons, but his distinct beak made him stand out from other long-legged birds. In addition, spoonbill birds live in a harmonious relationship with other birds.

One piece of wood showed the spoonbill standing on one leg, similar to what it would look like in nature when it was resting. Furthermore, the spoon-shaped bill distinguishes him from birds in ancient Egyptian birdlife. The use of the bird's head as a hieroglyphic phonetic sign (*p3k*) is evidenced in the Pyramid and Coffin Texts. The sign creates a word that frequently refers to a cake, loaf, or plate, with a word that conveys the meaning of cloth. In the late period, he was portrayed in relief as a human deity with the head of a spoonbill, and it is possible that he had symbolic importance.

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Fig. 1



Yttridge, S., et al. 2013: 116

Spoonbill in the wetland

fig. 2



Perrins, C., 2013: 115

Fig. 3



Yttridge, S., et al. 2013: 116

Spoonbill in the marshland

fig. 4



Perrins, C., 2013: 28

Fig. 5 Signs in statue of priest Hetepdief



Fischer, H. G. 1961: fig.1

Fig. 6 spoonbill in the temple of Bubastis



Fig. Naville, E., 1892: Pl. XXII.2

Spoonbills in the Papyrus Thicket (details)

figs. 7-8

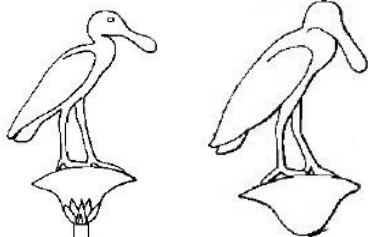


fig.9

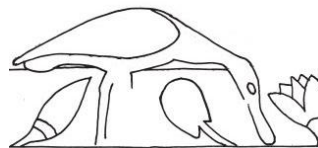
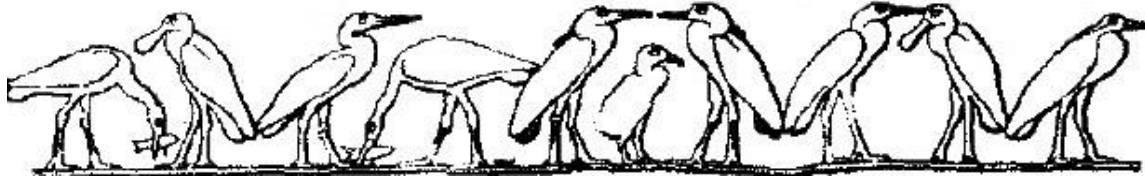


fig. 10



(7-8) Moussa, A. M., and Altenmüller, H., 1977: pl.5 - (9) Evans, L., 2010: 7-35  
(10) Wild. D. De H., 1953: Pl. CXV

fig. 11: The spoonbill second from (left) and the second from (right) (detail)



Murray, M.A. 1905:15, pl. XI

Spoonbills in the tomb of Sekhemka, Hesi, and Nefershm-ptah (details)

fig. 12



Simpson, W., 1980: fig. 4

fig. 13



Slingenberg. M. J., 2016: pl. 184a, pl. 191

fig. 14



Evans, L., 2010: 7-37

Fig. 15 Spoonbill in the tomb of Khunomhotep



Carter, H., et. 1900: Pl. X

fig. 16 a wooden spoonbill at rest



Kozloff, A. P., et at., 1992: fig. 122

Fig. 17 painted relief of spoonbill as adiaty



Anonymous, 1934: Pl. 3