ANIMAL FLORAL BELLS FROM ANCIENT EGYPT TILL THE END OF THE PTOLEMAIC PERIOD

GEHAD MOHAMED IBRAHIM BAKR

DOAA ABDEL MOTAAL AHMED

FACULTY OF TOURISM AND HOTELS, MINIA UNIVERSITY, EGYPT

ABSTRACT

Bells in ancient Egypt were characterized as children's dolls, protective amulets, animal bells, votive offerings, worshipers' guides during funerary rituals, and ornaments for priestly clothing. It has so many different shapes and functions through the different periods of Egypt. This study aims to highlight the animal floral bell in ancient Egypt till the end of the Ptolemaic period through displaying and exploring the different shapes of those bells as well as determining the practical and religious functions of animal floral bells. A descriptive and analytical methodology will be applied to achieve the aims of this study. The most significant finding of this study reveals that oxen, calves, Barbary sheep, gazelle and goats are the most represented animals with floral bells. These animals are decorated with floral bells in funerary procession scenes. Moreover, nine types of animal floral bells are classified and illustrate their usage in ensuring the ritual's effectiveness and protecting it from evil spirits.

KEYWORDS: *Floral bell- animals- rite of passage-Ancient Egypt—Ptolemaic Period.*

INTRODUCTION

Bells in ancient Egypt were identified as musical or mortuary tools as they were found among funerary equipment in graves. Bell is an instrument producing a sound. It works when the holder shakes it, or the bearer moves in case of hanging. Moreover, it existed as a part of many jewellery bracelets and collars. Additionally, it was described as children's toys, protective bracelets, animal bells, votive offerings, and a guide for worshippers during liturgy and decoration for priestly garments (Scott, 2022, 1). Many scholars argued the introduction of the bell in Egypt since some analyzed its appearance in the Near East first and then entered Egypt. Others could propose a precise date for the bell according to the housing tangible bell collections in museums, but mostly, the date is arranged between the Third Intermediate Period and the Late Period.

However, most research into bells in Egypt has considered their use during the Classical Period, employing the rich Greek and Roman evidence (Hinson, 2017, 179-180). Many studies dealt with the topic of bells in ancient Egypt such as (Anderson, 1976; Abdel Hamid, 2015; Hinson, 2017; Scott, 2022). The previous literature on bells, particularly in ancient Egypt, did not detail the floral bells, their shapes, and their domestic and religious contexts for animals. The article delves into the visual representations of floral bells hanging around the animals' necks in ancient Egypt until the Ptolemaic Period through selected private and royal sources. The objectives of this study are to display the different representation of animal floral bells, classifying the different shapes of animal floral bells and exploring the religious and practical functions of animal floral bells.

The research methodology depends on the descriptive and analytical study through profound explanation and commentary on the selected representations of floral bells from the Pre-dynastic Period till the Ptolemaic Period. The selection criteria for study sources are varied from Museum artifacts, tomb wall reliefs, and temple reliefs from different sites all over Egypt. It relied on the global Egyptian database of museum collections and scientific publications on prominent tombs in each Period from the ancient Egyptian periods till the end of the Ptolemaic period to avoid repetition.

BELL IN THE ANCIENT EGYPTIAN LANGUAGE

The bell's visual representations certify its existence from the Pre-dynastic Period onwards. However, there is a lack of bell meanings in the Ancient Egyptian language, only written in demotic Egyptian in the Roman Period. It was known as (*šḳlḳl*) testified in P. Berlin 6848, a Roman Period temple inventory list from El-Fayum. The phrase meaning that includes the word bell in P. Berlin 6848 is [š]*ḳlḳl* (*n*) ḥḏ, a silver bell, inserted in column no.2, line 30.[1] Hinson commented that the Egyptian term of a bell is originally "*ḳlḳl*" as there is no prefix *š*- native to Egyptian, only a prefix *s*, which denotes causative. The word "*šḳlḳl*" means 'the thing which causes a "*ḳlḳl*"-noise to occur.' In Arabic, it could be closer to the word جلجل, which means causing a noise (Hinson, 2017, 180; 128 ,2005 ,انيس وآخرون).

The ancient Egyptians imported the concept of power behind the noise of bells from the Near East. They believed in bells' ability to ward off evil.

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[1] https://thesaurus-linguae-aegyptiae.de/lemma/d6171, in: Thesaurus Linguae Aegyptiae (accessed: 6/1/2024).

The noise of bells was associated with god Bes and goddess Hathor. Therefore, Bes and his ritual use of instruments have a parallel association with bells. The Egyptian religious beliefs concerning noise and sound paved the way for the spread of bells' existence and assimilation (Hinson, 2017, 188).

DISPLAYING OF ANIMAL FLORAL BELL REPRESENTATION SOURCES IN EGYPT

These sources are explored below chronologically as follows:
Source (1): Red- Pottery Jar.

Provenance: Naqada tomb 1644.

Date: Pre-dynastic Period -Naqada I–IIA.

Current location: Oxford, Ashmolean Museum (inv. 1895.482).

Fig. (1a): Red jar with white-painted animal figures decoration.
©Oxford, Ashmolean Museum (inv. 1895.482).
© Photograph by Dr.Xavier Droux
https://www.fg-art.org/en/artwork-of-the-month-archives/a-predynastic-jar; (accessed: 5/6/2024)

Fig. (1b): Facsimile of red pottery Jar from Naqada tomb 1644, Oxford 1895.482
Hendrickx et al, 2009, 207.fig.18.

The Jar surface (figs.1a-b) contains geometric decorations and animal representations like Barbary sheep. They are characterized by their horns, emphasized by showing them in frontal view, and by their chest hair. Bells around their necks could be noticed (Hendrickx et al, 2009, 205).

Source (2): A tomb-relief.
Provenance: Saqqara.
Date: Old Kingdom, (5ᵗʰ Dyn).
Current location: Mastaba of Ptahhetep and Akhethetep, East wall.
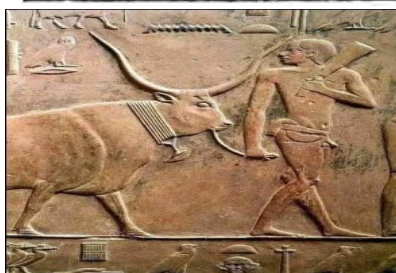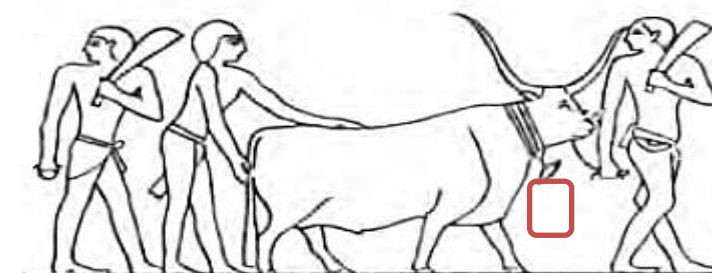
2a   2b

Fig. (2a-2b): Depiction of an ox is offered for the owner of the tomb.
(2a): Davies, 1900, pl.xx1;
(2b): https://www.osirisnet.net/mastabas/akhethtp_ptahhtp/e_akht_ptah_03.htm;
(accessed:22/5/2024).

A bas-relief is from Mastaba of Ptahhetep and Akhethetep at Saqqara, carved in the east wall, 6th register. It depicts cattle being led or driven before Ptahhetep, who stands on the extreme right side. The above scene (fig.2a-2b) represents an ox with a bell hanging around the head (Davies, 1900, 3, 9).

Source (3): A tomb-relief.

Provenance: Saqqara.

Date: Old Kingdom, End reign of Teti and early reign of Pepi I (late 5th Dyn to 6th Dyn).

Current location: Tomb of Hesi, North wall of the false door niche.
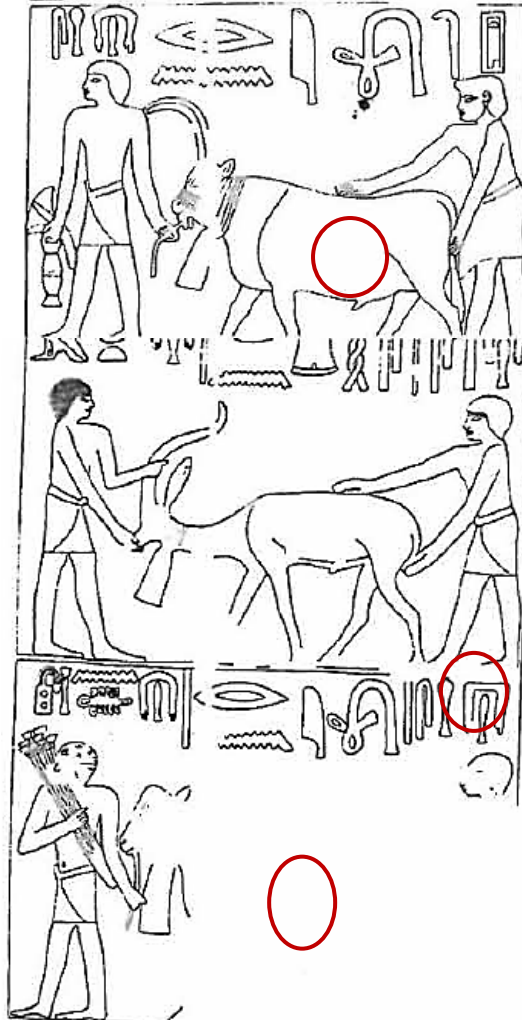
Fig.(3): Reliefs of Oxen and a gazelle with bells from Hesi tomb.
Kanawati & Abder-Raziq, 1999, pl.65b.

These reliefs occupy the lower part of the north wall of the false door niche, Hesi tomb. It is divided into three registers. Each register shows two men bringing an animal wearing a ceremonial collar with a bell. The men in the first register bear titles as superintendent of the Ka-servants and administrator of an estate. The animal is labelled *rn n iw3* 'young ox.' In the second register, the men are titled with the under-supervisor of the Ka-servants and the superintendent of the ka-servants, while the animal is *rn ghs* 'young gazelle'. The men in the bottom register are described as the scribe, the ka-servant and the superintendent of the ka-servants. The animal is recognized as a *rnn iw3* 'young ox' (Kanawati & Abder-Raziq, 1999, 51).

Source (4): A tomb wall-relief
Provenance: Beni-Hassan
Date: Middle Kingdom (12th Dyn).
Current location: Tomb of Amenemhat (2), South wall.
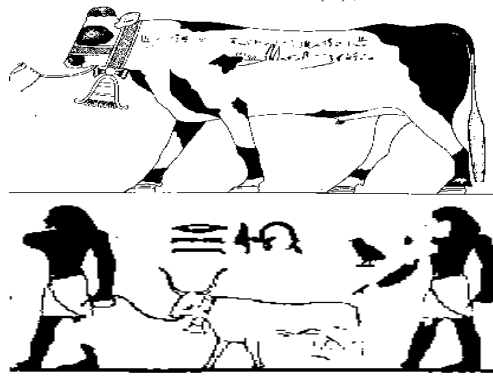
(4a)

(4b)

(4c)

Fig.(4a-c): Representations of oxen wearing a bells around their necks, tomb of Amenemhat, south wall. (4a): LD.IV, taf. Bl.152.**(4b-4c)**: Newberry, 1893, pl.17-18.

The ornamented cattle scenes are portrayed in the whole fifth register, south wall. On the left-hand, it shows men bringing live animals and birds to be presented as a funerary offering to the *k3* of Amenemhat. While on the right-hand side, Amenemhat's wife is represented, overlooking various activities like her husband. Short inscriptions above the cattle that wear attractive bells around their necks defined their species as ⟨hieroglyphs⟩ '*rn n iw3*', "the prime/young long-horned ox", and ⟨hieroglyphs⟩ '*rn n wndw*', the prime/young short-horned ox,"(Newberry, 1893, 33-34; Kanawati & Evans, 2016, 50-51).

Source (5): A tomb-relief
Provenance: Deir el-Bersha.
Date: Middle Kingdom (12th Dyn).
Current location: Tomb of Djehuty-hotep, Left wall.
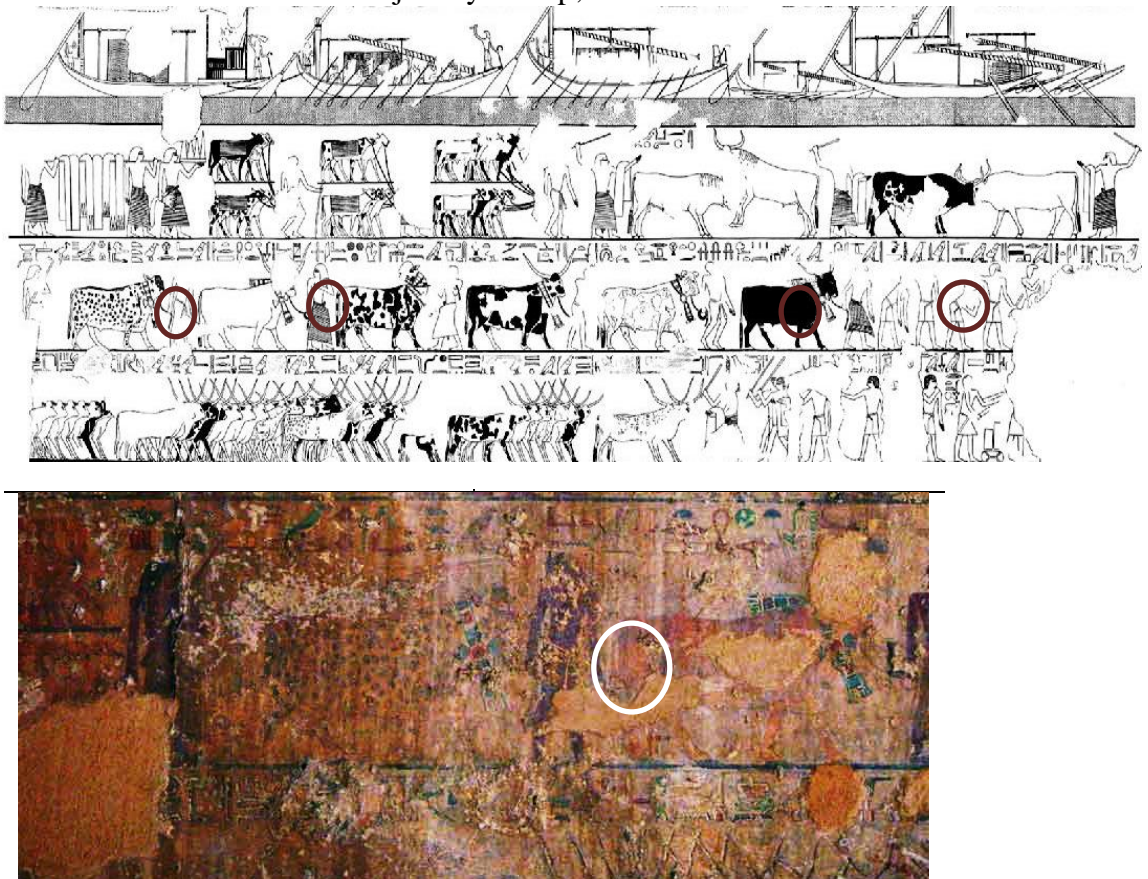
Fig. (5a-b): Scene of collecting cattle before the owner of the tomb.
Newberry, 1894, pl.18.
https://osirisnet.net/tombes/el_bersheh/djehoutyhotep/e_djehoutyhotep_02.htm
(accessed: 6/6/2024)

There are four registers on the extreme right side of the left wall. Djehuty-hotep is seated, supervising the counting of livestock. In the uppermost row, six boats can be seen. Below the boats, livestock are collected. It begins with two representations of two fighting bulls while men holding sticks try to quiet them; then, several groups of calves are behind. In the third row are six cattle, each preceded by herdsman. Four cattle are depicted and decorated with broad ornamented bands and bells. In the lowest row are bovine animals held by herdsmen with sticks (Newberry, 1894, 27-28).

Source (6): A relief from Merymery tomb.

Provenance: Saqqara

Date: New Kingdom (18th Dyn).

Current location: National Museum of Leiden (RMO), Inv. no.AP 6-a
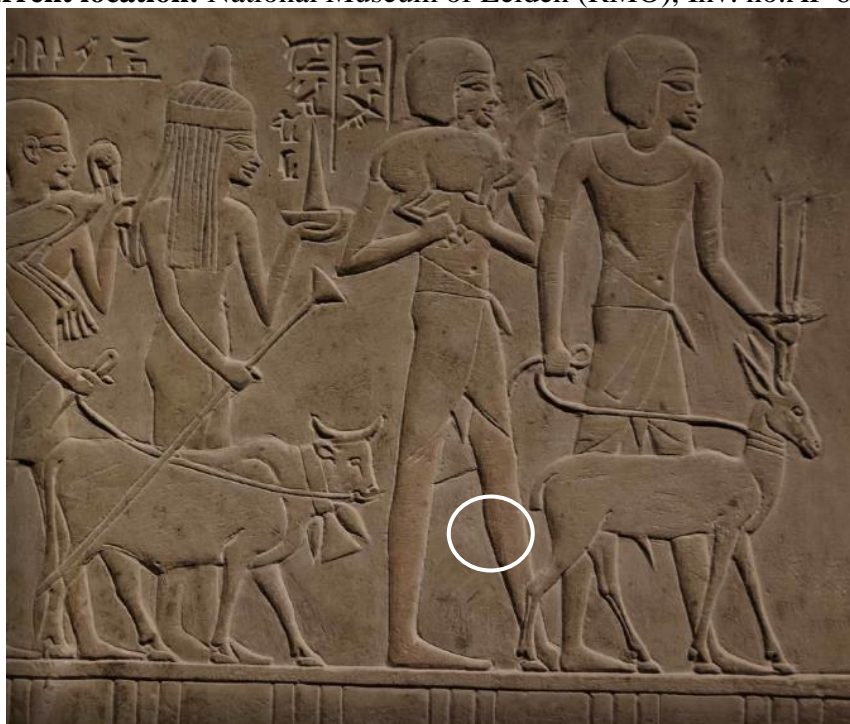
Fig. (6): A relief of an ox with a bell from Merymery (i)'s tomb, Saqqara.
©National Museum of Leiden (RMO), Inv. no.AP 6-a
https://www.rmo.nl/en/collection/search-collection/collection-piece/?object=22546

This scene is from relief housing now at the National Museum of Leiden, which was cut from Merymery (i)'s tomb at Saqqara. Although the original location of the tomb has not yet been rediscovered, the style suggests Saqqara. It is dated back to the 18th Dyn (reign of Amenhotep III). This studied scene depicts offering bearers present many items to the tomb's owner (Merymery), seated in the extreme right of the relief. The
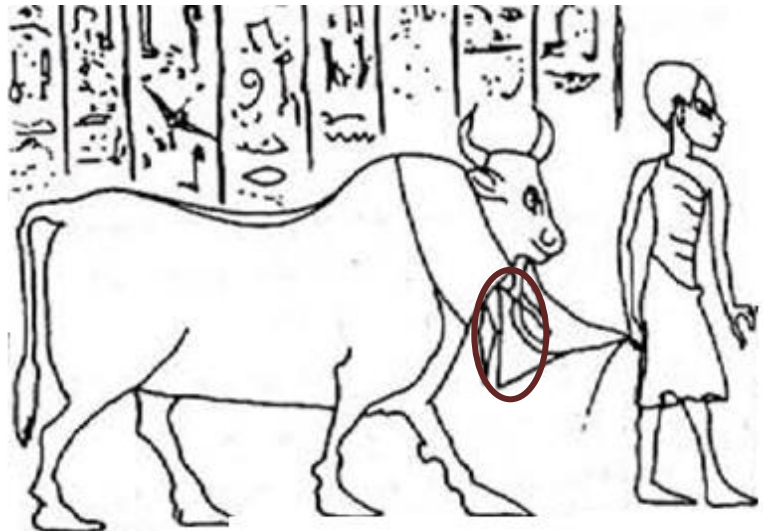
depicted animals are a gazelle and an ox. The latter is decorated with a band and a bell. The other registers of this relief (AP 6a) portray funerary processions and rituals (Weiss, 2022, 28-29).

Source (7): Stela of Nebwawi
Provenance: Tell el-Amarna
Date: New Kingdom (18th Dyn), reign of king Akhenaten.
Current location: Egyptian Museum, Cairo, Inv. JE.34176

(7a)   (7b)
Fig. (7a-7b): A powerful ox with a bell is depicted driven by the scribe Nebwawi, Lower register.
(7a): Ghoneim, 1977, 57; **(7b):** Lacau, 1926, pl LXV1.

A votive round-topped stela from El-Amarna consists of two registers. The upper depicts the scribe Any standing holding a staff and handkerchief before him the scribe Nebwawi, dressed very simply and holding his papyrus roll. The lower register shows Nebwawi pulling a fat ox with a bell around his neck. In the inscription above the scene below, Nebwawi says: "*We have seen the good things which the good ruler has done to his scribe of the Alter. He has ordered him a good burial in Akhetaten,*" (Davies, 1908, 10; Lacau, 1926, 217).
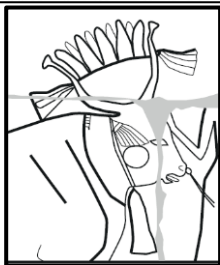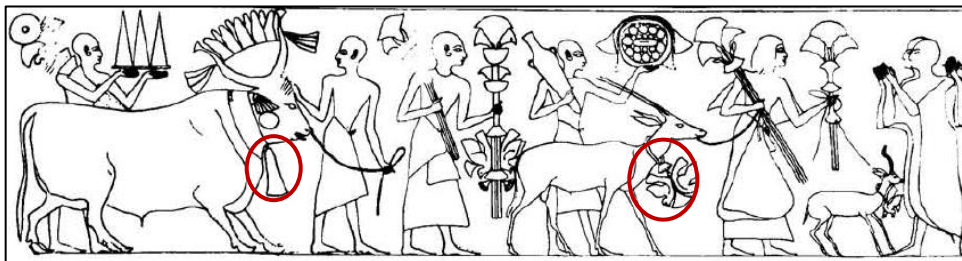
It can be implied that the depicted ox may have been chosen for its fatness and strength, rather than other cattle, for slaughtering in the prepared funeral procession of the scribe Any.

Source (8): Temple relief

Provenance: Abydos

Date: New Kingdom, 19th Dynasty.

Current location: Temple of Ramesses II, Abydos.

(8a)   (8b)

Fig. (8): (a)-Offering animals in Funerary procession, Ramesses II temple.
(b)- A bovine head decorated with ornaments and bell.
(8a): Wreszinski, 1934, taf.185; **(8b):** Porcier, et al, 2019, 216.

It is a minor relief taken from the procession scenes of Ramesses II temple, Abydos, located at the side walls of the forecourt's entrance. Unfortunately, only the lowest row is preserved, and even that is incomplete. The relief mentioned above shows a small procession of

offering bearers. The leader brings a gazelle decorated with a unique collar and a bell flanked by flowers that take the shape of a dove hanging from it. The following servant brings an antelope with a collar and a bell encircled by flowers. Wreszeniski proposed that two doves are hanging from the antelope's decorative collar. The next man, dressed more selectively, brings a bouquet of papyrus flowers. Then, a servant leads a distinguished ox whose horns are decorated with colourful ribbons and flower-shaped pins, while between them is a semicircular disc (?) with inserted ostrich feathers (?) between them. The ox's neck is decorated with a wide band and a bell (Wreszinski, 1934, taf.185).

Source (9): Relief
Provenance: Unknown
Date: Late Period, 26th Dynasty.
Current location: Egyptian Museum, Cairo, SR 8937, TR 28/5/24/4

The relief fragment below depicts offering bearers. Seven men and women are represented standing, holding offerings such as baskets carried on their heads and hands, geese, fish, and jars. They are accompanied by seven calves decorated with floral collars and bells. A seated scribe preceded them with his writing tools to record the offerings. Above the scribe, an inscription says, "Horus, the Protector of his Father."[2]

Fig. (9): A relief depicting offering animals decorated with bells.
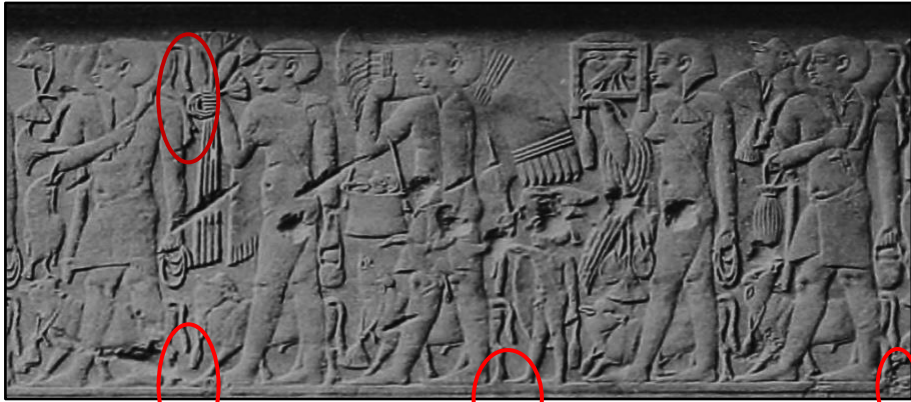©Egyptian Museum, Cairo, SR 8937, TR 28/5/24/4

Source (10): Lintel-relief
Provenance: Heliopolis, tomb of Tjanefer.
Date: Late Period, 30th Dynasty.
Current location: Egyptian Museum, Cairo, JE 29211.

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[2] https://www.globalegyptianmuseum.org/record.aspx?id=15830; (accessed: 15/6/2024)

Fig. (10): A bas-relief scene is carved on a lintel from Tjanefer tomb, Egyptian Museum, Cairo.
Maspero, 1906, pl.32 B.

A limestone lintel from Tjanefer's tomb is now housed in the Egyptian Museum in Cairo. It depicts a procession of offering bearers directed toward the tomb's owner, seated on the left. A short inscription accompanying the scene provides the tomb owner's name and his parents: "Tjanefer son of Psammetik-Ankh, born to the lady Newbtiti." Tjanefer is shown wearing a draped mantle wrapped around his body and fastened at the shoulder, covering his shoulder and arm. He holds a long staff in his left hand. The row of offering bearers consists of nine men and women who bring geese, jars, cattle, birds, and lotuses. All cattle are decorated with floral ribbons or bells around their necks. The men are wearing short kilts, and the women are dressed in tight garments, while the last and youngest person in the line is shown naked. (Maspero, 1906, 78-79).

Source (11): A lintel relief
Provenance: Bubastis (Tell Basta).
Date: Late Period, 30th Dynasty (reign of King Nectanebo II).
Current location: Temple of Nectanebo II.
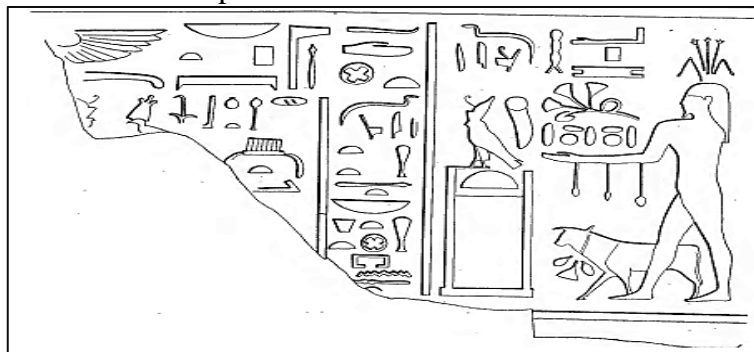
Fig. (11): Fragment relief depicts god Hapy presenting food offerings and an ox decorated with a bell Habachi, 1957, 75.fig.18.

A lintel was found in the southeastern part of the ruins of the Nectanebo temple. It depicts a representation of Hapy with a clump of papyrus on his head and holding a tray with food offerings topped with flowers. Three ropes hang down from the tray. At the feet of the god stands an ox decorated with a bell, and one horn points upwards while the other points downwards. Above Hapy is an inscription, and before him is a hawk with a double crown standing over a shrine and beside a sun disk with one wing presented (Habachi, 1957, 73).

Source (12): Relief fragment
Provenance: Unknown.
Date: 4ᵗʰ -3ᵗʰ Century BC, Ptolemaic Period.
Current location: Pelizaeus-Museum, Berlin, inv.2244
The relief was possibly a part of funerary procession scenes. It portrays a bearded man wearing a short kilt carrying a calf on his shoulder—other offerings like vessels and baskets hanging on his arms. Beside him, a cow is suckling a calf. Other scholars proposed that the relief is a sculptor's model, but the remaining relief confirms that it is a part of a procession of offering-bearers. It might be from a private tomb dating back to the 4th - 3rd century BC (Roeder, 1921, S. 89).

Fig. (12): A relief depicts an offering bearer accompanied by a cow wearing a bell.
©Pelizaeus-Museum, Berlin, inv.2244
https://www.globalegyptianmuseum.org/record.aspx?id=10964; (accessed: 1/6/2024)

Source (13): Tomb-relief
Provenance: Tuna el-Gebel
Date: 300 BC (Late Ptolemaic Period)
Current location: Tomb of Petosiris, Naos room, East wall, lowest register.
The best example of a pictorial offering procession is found at the tomb of Petosiris, where a set of scenes is situated on the east wall, lowest register. These scenes show the procession of offering bearers in a mixed Graeco-Egyptian style and iconography. They resemble the decorations designed at the pronaos with their daily-life representations. The upper registers of the east wall denote the religious and funeral contexts, while the lowest register expresses the world of living (Lembke, 2010, 3-4).
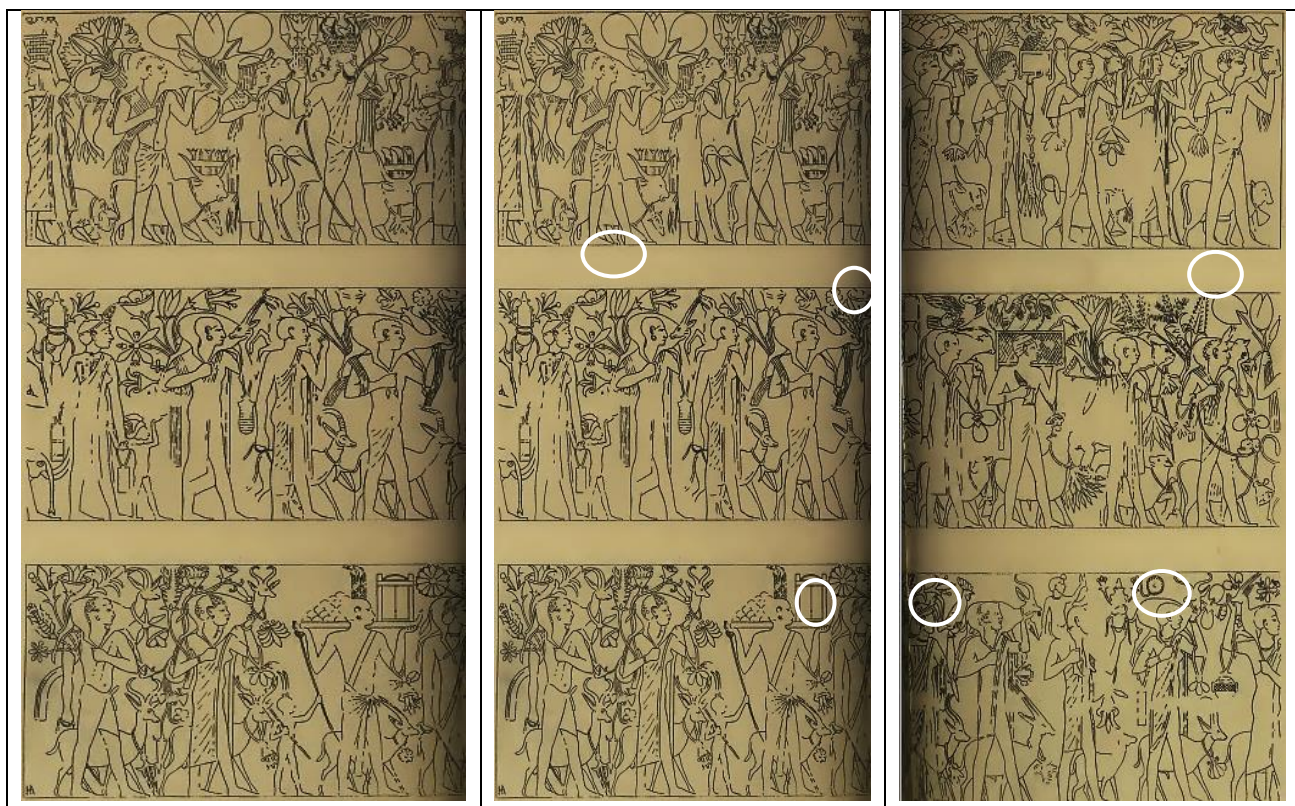
Fig.(13.I): Offering bearers procession from tomb of Petosiris
Lefebvre, 1923–1924, figs..35-36

The depictions above (fig.13.I) show a traditional composition scene of twenty-five men and women carrying offerings to Sishu, father of Petosiris. Those people were characterized by their facial features,

hairstyle, and costumes. They are holding various shapes of vases, floral bundles, fruits, animals, and birds. These animals are oryxes, ibexes, calves, and Gazelles (Lefebvre, 1923–1924, 181-183). The most intriguing and attractive thing is the floral ribbons around all offerings, whatever they are, see (fig.13.II). Floral bells could also be seen decorating some of the presented animals, like calves, oxen, and Gazelle fig. (13. III).

Remarkably, floral ribbons could be divided into handmade and natural ribbons. The handmade ribbons are gathered from lotus or papyrus flowers, attached to ropes, and hung around the animals' necks.

a   b   c

d

Fig. (13.IIa-d): Depictions of Animals with florl bands.
Cherpion,et al, 2022,113,115

e   f   g
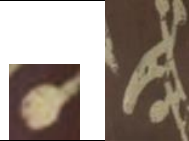

h

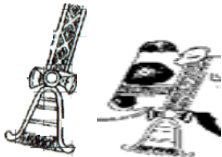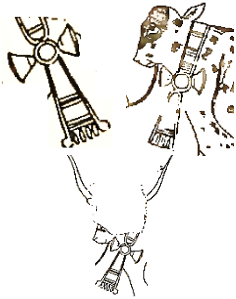**Fig. (13.IIIe-h) : Depictions of Animals with bells**
Cherpion,et al, 2022,115,136-139

COMMENTARY AND DISCUSSION
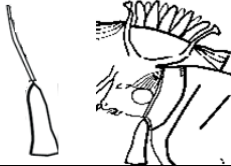
Ancient Egyptian bell collections displayed in the British Museum give hints about the manufacture of bells and the kinds of materials they are made. They may be loosely made according to the shape of the body and the shape of the rim. Bell consists of three parts: handle, body, and beating tongue or clapper. The handle is usually cast in one piece with the bell's body and may consist of a ring with or without supporting the neck or shoulders. The clapper is a free element comprised of a stick ending with a ball. It is probably fixed in the upper end of the bell's handle (Anderson, 1976, 29).

According to the studied sources, various forms of floral bells appeared from the Pre-dynastic till the Ptolemaic Period.

Table (1) below, shows the similarities and variations of floral bell shapes in the selected sources as follows

Source.no	Date	Form	Drawing	Animal
1	Pre-dynastic Period	White lotus / spherical		Barbary Sheep
2	Old Kingdom	Open blossom flower		Long –horned Ox
3	Old Kingdom	Elongated flower		Short –horned ox
				Gazelle
4	Middle Kingdom (12th Dyn)	Conical-shaped bell with knotted flowers		Short –horned ox
5	Middle Kingdom (12th Dyn)			Short –horned ox/ Long –horned Ox
6	New Kingdom (18th Dyn).	Papyrus-shaped bell		Short –horned ox

Source.no	Date	Form	Drawing	Animal
7	Late 18th Dyn.	Papyrus-shaped bell/		Short –horned ox
8	19th Dyn.	Lengthy flower		Long –horned Ox
		Papyrus-shaped bell encircled with birds.		Goat
9	Late Period, 26th Dynasty.	Papyrus-shaped bell		Short –horned ox
10	Late Period, 30th Dynasty.	Papyrus-shaped bell		Short –horned ox
11	Late Period, 30th Dynasty	Conical-shaped bell with knotted flowers.		Short –horned ox
12	4rd -3th Century BC, Ptolemaic Period.	Conical-shaped bell with knotted flowers.		Cow
13a		Papyrus-shaped bell with clapper hanging outside		Calve

Source.no	Date	Form	Drawing	Animal
13b	4rd -3th Century BC, Ptolemaic Period.	Lotus-shaped bell with clapper hanging outside bell		Calve
13c		Papyrus-shaped bell		Calve
13d		Lengthy flower		Calve
13e		Lotus-shaped bell		Gazelle

Table (1) Animal floral bell shapes in Ancient Egypt till the end of Ptolemaic Period

© By the author.

It can be proven from table (1) that the only kind of bells worn by animals is floral ones. The animals most represented with bells are cattle/ oxen, calves, gazelles, sheep, ibexes, and Oryx. It can be classified the floral bells into nine shapes through the selected study sources:

I- SHAPES OF ANIMAL FLORAL BELLS

1- WHITE LOTUS -SHAPED BELL/ SPHERICAL

This type of bell appeared in the Pre-dynastic Period. It seems to assist in controlling and taking down large prey (Hendrickx et al, 2009, 208). Animals with bells in the hunting context only appeared in the Pre-

dynastic Period. The bell form seems like a white lotus, and its blossom is cup-shaped or spherical, see (source.1). It was known from the pre-dynastic era (Ahmed, 2022, 2).

Fig. (14): White lotus flower.
Ahmed, 2022, 2.

2- OPEN BLOSSOM FLOWER-SHAPED BELL
It appears in the Old Kingdom and resembles the obtuse angle, see source. (2).

3- LENGTHY (ELONGATED) FLOWER-SHAPED BELL
It takes the shape of elongated slim flower. It appears in sources nos. (3, 8, and 13d).There is an example of this kind of bell displayed at the Royal Museums of Art and History, Belgium, dated back to the Greco-Roman Period, see (fig.15).[3] The best example that clarifies the shape of the clapper inside these kinds of bells is that represented in Petosiris tomb; see Table (1), 13d.

Fig. (15): Bronze bell from el-Bahnasa
© Royal Museums of Art and History, KMKG – MRAH, inv. E.4366.

4- CONICAL-SHAPED BELL WITH KNOTTED FLOWERS
This distinguished sort of bell exclusively only appeared in the Tomb of Amenemhat, Beni-Hassan and the Tomb of Djehuty-Hotep, Deir el-Bersha, Middle Kingdom Period (source nos.4-5). It is a ceremonial colorful band with two flowers tied into a ring attached to a conical form with curved ends, see (fig.16). The conical shape contains five horizontal lines. The lower line contains many stone tassels, possibly causing sounds when they shake,

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[3] https://www.globalegyptianmuseum.org/record.aspx?id=668&lan=A;

(accessed:4/5/2024).

Two flowers tied into a ring

Decorative band

Conical shape with curved ends

Ring

Tassels
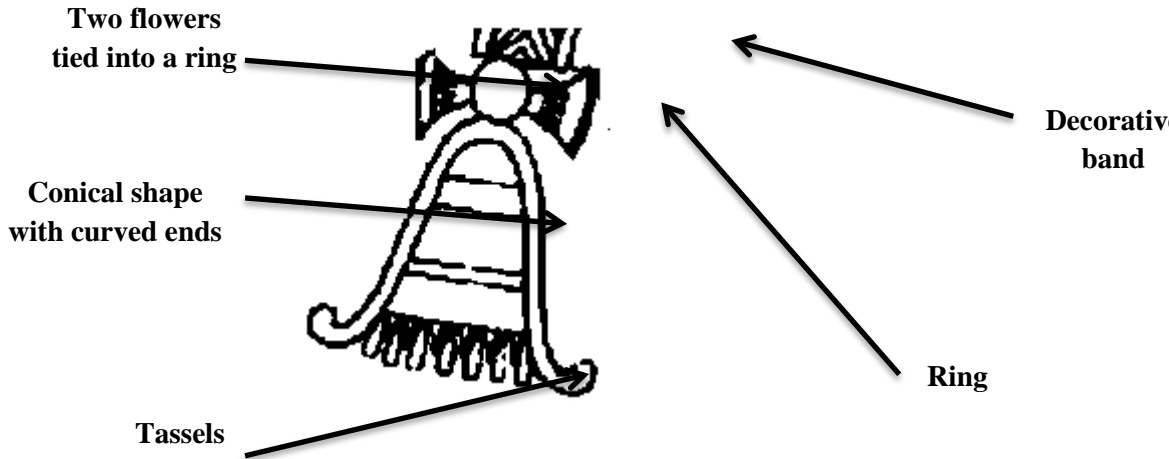
Fig. (16): Reconstruction of Conical-shaped bell with knotted flowers
©By the author.

It is worth mentioning that the oldest pictorial documentation of the transparent conical-shaped bell, but without knotted flowers, is shown in the tomb of Manofer at Saqqara, Old Kingdom, 5th Dyn (LD.III, pl.70). It could be proposed that it was developed and later became a conical solid shape with a striking tongue or clapper, for comparison; see sources nos. (6, 11, and 12).

5- PAPYRUS-SHAPED BELL/ TRIANGULAR BELL

This bell resembles a papyrus plant in its representations as consisting of straight horizontal line with two vertical concave lines meeting at the endpoint of the stalk, see sources. nos. (7, 9, and 10).

6- LOTUS-SHAPED BELL

This kind of bell is shaped like a lotus flower with a curved rim. It appears in Petosiris tomb, see (13e), and contains three clappers.

7- PAPYRUS-SHAPED BELL WITH CLAPPER HANGING OUTSIDE

This type appeared in Petosiris tomb, see 13a. Its visual representation provides a proposition for how it works by placing the clapper inside the handle ring horizontally. It could cause a sound by a clapper when the animal shakes, which beats the bell's body from outside. The clapper takes the shape of a ball with stick.

8-LOTUS-SHAPED BELL WITH CLAPPER HANGING OUTSIDE

It appears in Petosiris tomb, see 13b.

Fig. (17): Lotus-shaped bell with clapper hanging outside
©By the author

9- PAPYRUS-SHAPED BELL ENCIRCLED WITH BIRDS

This bell constitutes the most peculiar and obscure in ancient Egypt. It is depicted in the wall reliefs of the open court Ramesses II temple at Abydos. It is shown hanging around the goat's neck. As known, Ramesses II's reign is famous for creativity and innovation in art. The bell's relief shows that it comprises several parts, such as a rope with a triangle loop and a papyrus-shaped bell flanked by two symmetric birds possibly doves (Wreszinski, 1934, taf.185).
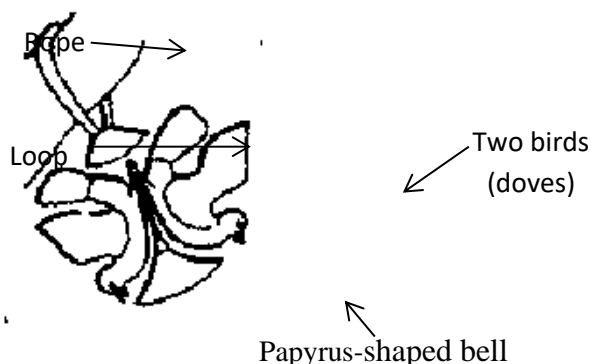
Fig. (18): Papyrus-shaped bell encircled with birds.
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Leclant discussed the ornaments of animals represented in the funerary processions reliefs at Ramesses II temples. He described some of these animal accessories as fake or symbolic motifs, such as the animal with Negro head and other floral feathers decorations (Leclant, 1956, 134-136). According to Leclant's theory, it could be deduced that fake birds, not real ones, flank the bell. However, birds hanging animals' necks exist in New Kingdom paintings, but few.

II- CONTEXTS OF ANIMAL FLORAL BELLS

A deep investigation of the studied sources reveals that the commonality between reliefs of the Old Kingdom till the Ptolemaic Period is the contextualization theme, which is the funerary procession. Animals usually wore floral bells on only that occasion. They were exceptionally decorated with bells in the context of desert hunting, which is only attested in the Pre-dynastic Period. Many questions are raised about the funerary procession of offering bearers, its religious importance, and why animals are brought in a characteristic manner.

Lembke delineated the procession of offerings as a "**Rite de passage**" between the world of the dead and the world of the living (Lembke, 2010, 4). Most scholars define "Rite of passage" as three rituals performed in purpose of resurrection and rejuvenation. One of these rituals was transformation the deceased into *ȝḫ* which they believed its

achieving by sequence episodes. The funerary procession occupies a highlighted threshold, includes various rites and ceremonies like offering cattle, food, fowl, desert animals, oils, and other objects were occurred (Rzeuska, 2008,576-578).

Sacrificing the best cattle brought from the funerary estates to the tomb was intended not for the deceased but for the deceased to transform into *ꜣḫ*. It meant that, as a rule, if the dead had not received proper offerings or respect, the spirit *ꜣḫ* would be dangerous. It was in the interest of the living to perform the offering ritual during the funeral so that the spirit *ꜣḫ* would be satisfied and would do no harm to the living Rzeuska, 2008, 579-580).

Hartwig provided a study concerning the delivery of offerings to the tomb owner in the Old Kingdom tombs at Giza and Saqqara through a ritual called the "*nḏt-ḥr*" greeting offerings. She commented that the offering bearers present a sacrifice as a greeting gift to the deceased's soul (Altenmüller,2006,25-32). It could be much more suitable to the suggested theory above. In short, the sacrifice is beneficial for satisfying and calming the deceased soul.

The studied sources reveal some points for animal floral bells as mostly, not all presented animals wearing bells. In addition, Animals with bells are designated by the youngest or the prime. It can be deduced that there was a selection process for preparing animals for slaughtering. The Egyptians chose them carefully to ensure that they had no signs of disease or impurity. Then, they are driven to be brought up in an estate for fattening and nourishing. In festivals or funerary processions, animals are processed and adorned with colourful ceremonial collars, bells, or both (Negm et al, 2023, 198).

The religious function of animal floral bells could facilitate the transformation of the deceased to a blessed spirit without barriers, as bells could be a protective voice deterring evil and demon spirits and helping the rituals be well-performed and effective. Elwart and Emerit explained how the Egyptians achieved ritual efficiency by combining visual and aural sensitivity inside a ritual space. Bells had twofold importance as they were used as a sound maker and as a religious iconography (Elwart&Emerit, 2019, 330). A method is proposed that floral bells could express aspects of festival and ceremony when hung around animals' necks and occur sound—similarly, offering bearers holding bouquets as a kind of greeting or celebration.

To elucidate the relation between bells and plants, specifically "lotus and papyrus", it should narrate the religious importance of both plants. They

symbolized the deceased's resurrection. It deserves to be noted that papyrus's shaking ritual was purposed for Hathor's invocation, propitiation and rhythmic accompaniment. It is not merely offering the papyrus but rattling to produce a sound. It was a token of renewing life and joy for the person who offered it. In brief, shaking papyrus stalks or papyrus-shaped bells might perhaps lead to the same result (Bleeker, 1973, 88-89).

It is worth to mention that nowadays in the modern Egyptian countryside, cattle are decorated with ornamental colorful objects around their necks similar to bells when they are processed to be slaughtered during feasts. It is regarded as a cultural heritage in Egypt.

FINDINGS AND CONCLUSION

This study has detected almost ninteen depictions of animal floral bells varied from tomb reliefs, temple reliefs, lintel reliefs, jar decoration and stela. They are distributed from many sites such as Naqada, Saqqara,Giza, Bani-Hassan, EL-Barsha, Tell El- Amarna, and Tuna EL Gabal. They also date back to several periods from the Pry- dynastic Period, Old Kingdom, Middle Kingdom, New Kingdom, Late Period and ends with Ptolemaic Period. Five depictions of them came from the tomb of Petosiris at Tuna El Gabel.

Concerning the types of animal that are depicted with bells are oxen, calves, gazelles, cow, goat. Oxen were represented eleven times, while calves are represented four times; gazelle has twice representations while cow and goat are only represented once.

This study has counted nine forms of animal floral bells. They are white lotus, open blossom flower, lengthy flower, conical-shaped bell with knotted flowers, papyrus-shaped bell, lotus-shaped bell, lotus-shaped bell with clapper hanging outside bell, papyrus-shaped bell with clapper hanging outside, and papyrus-shaped bell encircled with birds. The most repeated shape is the lengthy flower which was detected three times at this study. The most distinguished floral bells are conical-shaped bells with knotted flowers and papyrus-shaped bells encircled by birds. The first appeared in the Middle Kingdom, while the latter in 19th Dyn, Ramesses II's reign. They are only represented once.

Animal floral bells were represented from the Pre-dynastic Period. They continued to be represented in funerary contexts, such as offering bearers procession reliefs from ancient Egypt till the Ptolemaic Period.

The religious function of animal floral bells could facilitate the transformation of the deceased to a blessed spirit, as bells could be a protective voice deterring evil and demon spirits. Floral bells could express aspects of festivals and ceremonies when hung around animals' necks and occur sound—similarly, offering bearers holding bouquets as a greeting or celebration.

The religious function of animal floral bells was to ensure the ritual's effectiveness and protect it from evil spirits. The practical function is a ceremonial feature on occasions, while its sound was a significant power in religious ceremonies.

The floral bell might have originated from the ritual shaking of papyrus plants. The relation between bells and plants, specifically "lotus and papyrus", symbolizes the deceased's resurrection.

Hanging bells and decorative motifs around the cattle during modern Egyptian feasts in the slaughter procession is a continuous cultural heritage in the countryside.

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