

Iconographic Representations of Grasshopper in Ancient Egyptian Wilderness

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Abstract

Both the grasshopper and the locust belong to the same insect family and called by the ancient Egyptian sAnHm or snHm, both shared the same physical features, but different in their habits. While grasshopper lives in solitary as seen in ancient Egyptian scenes, the locust lives in groups in dens numbers causing danger and destruction, where the Egyptian compared it with their enemies and multitudes as described in their textual sources especially the military texts. This paper deals with grasshopper as a theme preferred by the ancient Egyptian artisan as a solitary insect portrayed in most Egyptian scenes especially in the fowling and fishing scene, sitting calmly on plant branches, bushes or papyrus flower, or flying between birds in the ceiling of some tombs as a decorative motif. It also found in the religious texts, where the dead king flight to the sky or ascended to it over the back of a grasshopper. Moreover, the deceased can find a place to rest in the field of grasshopper as recorded in the pyramid texts and the book of the dead respectively.

Keyword: locust, grasshopper, waterweed, ostrakon, scenes.


Introduction

There are two kinds of a grasshopper: the first is short-horned and the other is a long-horned grasshoppers (*Orthoptera*). Both were found in tropical forests, semiarid regions, and grasslands. Its colors range from green to olive or brown, sometimes with yellow or red markings. Some species are more than eleven cm. long. Grasshoppers are the favorite food of many birds, frogs, and snakes (Britannica Concise Encyclopedia: p. 792). Furthermore, the insects mated and laid their eggs, after thirty or so more days later, more hungry locusts appeared. (Houlihan P. F., 1996: p.193). The Desert Locust (*Schistocerca gregaria*) was the most destructive migratory pest in the world, and only a swarm of it can consume their own weight per day. Up to eighty million adults can contain a single square kilometer of swarm and consume the same amount of food in one day as 35,000 people (Food and Agriculture Organization (FAO). Millions of individuals have the potential to migrate long distances in the tropics and subtropics (fig.1). Locusts differ from grasshoppers in their response to crowding. Locusts behave as solitary insects immediately after hatching or when kept in isolation but if they are forcibly crowded for a little as six hours they subsequently tend to group together or exhibit gregarious behavior.




In contrast if grasshoppers are kept in a crowd, they usually remain a solitary insect and show no tendency to come together. Physically there is no absolute distinction between a “grasshopper” and a “locust” (Resh, V. H., & Cardé, 2009: p. 589). However, the ancient Egyptians sources portrays two images of this insect; one appeared in the tombs’ walls and ostracon and the like, sitting calm on plant branches or fly between birds, a solitary behavior suited the grasshopper. While the other lives in swarms and appeared in textual sources especially military texts which suited the locust as a destructive insect referring to enemies of Egypt and the multitudes and the damage of corps as well as an expression of anarchy as stated by Ankhtefi (Vandier, J., 1950: p. 230).

In the Old Kingdom, particularly, the frog, grasshopper, butterfly, and dragonfly are frequently seen, alone or in combination, or near the plant. In the Middle Kingdom fewer frogs and insects appear to have been included and, these insects were uncommon in the New Kingdom. The plant is always absent, and the scene lost most of its variety, together with its frogs and insects (Thomas, E., 1959: p. 42). The grasshopper, like the scarab, was a common insect motif for the ancient Egyptian. It was used as a hieroglyph, a seal, an amulet, a symbol of beauty, and an illustration of life along the Nile (Kritsky, G. and Cheny, R., 2000: p. 57). Grasshopper carved on the tombs wall as a common example of life along the Nile. The paper main objective is to focus on grasshopper as portrayed in ancient Egyptian wilderness, its feature and physical ability as seen by the Egyptians artisans, which reflected in some religious texts.

The Hieroglyphic Sign





Locust or grasshopper  has the code L4 according to Gardiner’s Sign-list. No other sign showed it flaying (Gardiner, A., 2007: p. 477)



The Epigraphic

The most common name for the grasshopper was snHm,  , which most frequently appear in Egyptian texts as indicative of large numbers. often written as though sA-nHm,  "son of plundering" or 'son of seizing' (Wb III, p. 461,6-8; Wassell, B. A., 1991: p. 162; Darnell, J. C., 2004: p. 152). The most common Coptic terms were Cannch, translated 'grasshopper' and derived from snHm (Budge, E.A.W., 1920a: p.588), and refers also to 'Volksetymologie' 'oil dealer' (Černý, J., 1976: p.155). Another Coptic word sje' translated 'locust', from demotic sDA or sD (Černý, J., 1976: pp.155, 263; Wassell, B. A., 1991: p.163). The grasshopper or locust writes [r] very often in cryptographic texts, with uncertain reason. Darnell noted that since the term sAnHm, “locust” is frequently rendered as a compound (), perhaps the first element interchanged with r < rA “goose.” (Darnell, J. C., 2004:

pp.152, 108; Koltz, D., and Brown, M., 2016: p.281; Assmann, J., 1994: 181). Although this presupposes ancient Egyptian [r] resemble the sound of a grasshopper. Alternatively, one may note that the term snHm is determined quite regularly in the New Kingdom with a generic bird hieroglyph, suggesting it was classified along with other winged creatures, rather than among insects. In that case, like most standard bird signs, the grasshopper might substitute for the goose







( for ) , thus writing the standard value (r) (Koltz, D., and Brown, M., 2016: p. 281). Meanwhile the grasshopper determinative sometimes assigns a

flying bird     (Lesko, L. H., 2004: p. 53), Or a





duck  preceded the determinative  as appeared in the Book of the Dead

       (sxt sAnHmw) referring to ‘field of grasshopper’





(Gauthier, H., 1928: 57; Brugsch, H., 1879: pp. 546, 662), which always written

      (Gauthier, H., 1928: p. 75) On the other hand, the sign





also appeared in the tomb of Ramses, IX like a bee (fig. 2) (Meeks, D., 2010: p. 291, fig. 9a; Guilmant, M. F., 1907: pl. LXXVII). In the same context, snHm was

written in the tomb of Ankhtifi with a bee as a determinative     (Vandier, J., 1950: p. 221/28 Meeks, D., 2010: p. 291, fig. 9d), and once more in

the book of respiration       referring to “field of grasshopper”

(Gauthier, H., 1928: p. 75). Meanwhile, The word apSAyt, cited three times separately in ‘Wörterbuch’ without clear identification such as:    

kind of grasshopper,      kind of beetle (Wb, I, p. 181, 18 – 19;












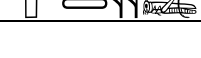
Faulkner, R., 1962: p. 187), or     as an animal (Wb I, p. 182, 1).

While Meeks see these words do not correspond to reality but a kind of beetle very different from the sacred xpr, and all the identifications that make apSAyt a beetle or a grasshopper is therefore probably false (Meeks, D., 2010: p. 289). Faulkner translated it as a beetle (Faulkner, R., 1962: p. 187), or a creature represented in the Book of the Dead as a large beetle or Cockroach (Dawson, W. R., 1934: P. 187). In addition, apSt mentioned by Lesko as a beetle or a grasshopper (P. Med. Berlin 3038,5,11) (Lesko, L. H., 2002: p. 65).

However, it seems that the ancient Egyptians did not differentiate between the grasshopper and the locust, so both have the same name ‘snḥm’ in ancient Egyptian language (Brachmańska, M., 2021: p. 149). Modern nations have the same confusion, where in North America the names locust and grasshopper are interchangeable. In Europe, locust refers to large species while grasshopper to small ones (Britannica Concise Encyclopedia, 2006: P. 1129). Accordingly, the

following table surmise the Epigraphic variation of grasshopper snhm as written in ancient Egyptian language.

Table 1: Epigraphic variation of snhm

Epigraphic	sound	source
	sAnHmw	Edgerton, W.F and Wilson, J.A., 1936: Pl. 28, line 63
	sAnHm	WB III, 461
	snHm	Sethe, K., 1908: pyr. 1772b,
	sAnHm	Budge, E.A. W., 1904b: 379
	sAnHm	Budge, E. A., 1913: 198
	sAnHmw	Lesko, L. H., 2004: 53
	snHmw	Lesko, L. H., 2004: 53
	sAnHmw	Lesko, L. H., 2004: 53
	snHm	Vandier, J., 1950: L221/28
	snHm	Faulkner, R., 1962: 233
	sAnHm	Faulkner, R., 1962: 233
	apSyT	Wb I 181, 18 – 19

Iconographies of the Grasshopper

The ancient Egyptian artists observance of nature is well demonstrated in the accurate representation of various insects found in the marshes, such as a grasshopper, dragonfly, and butterfly (Kanawati, N., and woods A., 2009: p. 72) In Egyptian iconography, grasshoppers are often represented in red or executed in red jasper or red-brown earthenware (Cherpion, N., 2012: p.186, fig. 3-4). In Egyptian art, the negative meaning of grasshopper seems extremely rare and limited to a military context. The devastating aspect of the grasshopper is a unique case (Cherpion, N., 2012: p.192).

1- On Waterweeds

A scene in the late Fifth dynasty tomb of Hesi-Min (M 22), shows the waterweeds are floating below the stern of the boat, and on them sit a frog and a grasshopper (fig. 3). While the former is usually depicted among the weeds, the latter is less frequently shown (Kanawati, N., 1983: P. 20, fig. 13). Three separate scenes represented grasshopper in the Sixth dynasty tomb of Mereruka (T 57A) at Saqqara, the first, shows the attendants harpooning hippopotami, the men, animals, and fishes are all out of scale with one another, and the grasshoppers are vastly

exaggerated, being almost half the length of the hippopotami. The absence of scale of this scene is not disturbing (fig. 4). It seems in this scene that grasshoppers which resting on some waterweeds, provide a haven of peace in the chaos around them (Malek, J., 1986: p. 13, fig. 13). The other two scenes (fig.5-6), show one grasshopper and a frog were resting on the waterweed below the stern of the boat. Similarly, the other scene depicting two grasshoppers with a frog topped one branch of a waterweed. (The Sakkarah Expedition,1938: pls. 9, 13, 18).

In the Sixth dynasty tombs of Kagmni (LS 10) at Saqqara, three waterweed plants tower above the surface of the water, with one grasshopper resting on a stem (fig. 7), while the frog was shown sitting, and the dragonfly is about to fly away (Weigall, A.E.P, and Bissing, F. W., 1905: pls. IV, XXVI). The draftsman makes the scenery livelier in the Fifth and Sixth Dynasties tomb of Sshem-nefer (LG 53) at Giza by putting the waterweed under the stern of the boat, where several frogs squat, and on the far left a grasshopper settled on the branche of the waterweeds (Junker, H., 1953: P. 141) (fig. 8). Moreover, a fragmented scene of spearing fish from the tomb of Snefru-in-ishetf. at Dahshur, now in the Egyptian Museum, dated back to the Sixth Dynasty. The grasshopper is showing sitting under the stern of the papyrus raft and, a lying crocodile, colorful fish drawn in detail, and some large leaves of waterweeds (fig. 9) (Davies, N.M., and Gardiner, A, H., 1936a: pl. IV; Borchardt, L., 1964: pp. 203, 205 pl. 108-109; Cherpion, N., 2012: pp. 199-200, fig. 6). In this scene which the waterweeds leaves were once green, a frog sits on one leaf and a grasshopper on another. (Davies, N.M., and Gardiner, A, H., 1936b: pl. IV P. 10).

Once again, a grasshopper represented sitting alone on the waterweed which laying also under the stern of the boat (fig. 10-11). This scene repeated in several tombs, but this time in the Sixth dynasty tombs of Methethi and Ra-Shepses (Ls 16), at Saqqara (Kaplony, P., 1976: fig. 69; Harpur, Y., 1987: fig.187). Generally, the empty spaces formed by the prow and stern of a boat curving up from the baseline are often filled by a swamp plant of characteristic form. The naturalistic element is often increased by placing grasshoppers and frogs on the plant.

The hillocks of desert ground are often covered with profuse plant life, and an occasional tree rises (Smith W. S., 1949: p. 348). However, the scenes of the papyrus thicket although, it looks like an imitation of the true nature (Wolf, W., 1957: p. 229). it conveys the impression that the deceased took his whole world with him into the chapel of his tomb, as a straightforward illustration of Egyptian daily life, nor as images of wished-for Egyptian paradise. Their purpose was not a faithful record of reality and was complicated further by symbolism which possible to decode fully (Malek, 1999: P. 129). The plant which always represented under the papyrus raft has long been identified as *Potamogeton lucens*, whose foliage has the characteristic of rising above the waters. This plant grows only in the Delta, due to the progressive aridification of Upper Egypt. For reasons of clarity, the leaves are represented longer and more pointed than in reality (Buongarzone, R., 2006: p. 62).

The ancient Egyptian artisans depend mainly on a real element like papyrus, birds, insects, mammals, and other creatures when they try to build up a papyrus landscape, but with unreal representation in nature (Binder, S., 2000: p. 115). Water lilies, papyrus plants, and waterweeds under the prow and stern of the boat above the water lines, also enliven the scene. Especially in the tomb of the Old Kingdom, where frogs, butterflies, and sometimes even a grasshopper and a dragonfly sitting there on the waterweed under the stern of the papyrus boat (Binder, S., 2000: P. 115).

2- On Bushes

A Sixth Dynasty tomb's scene of Ankh-ma-hor at Saqqara shows the marshy environment is rendered more realistic by the depiction of aquatic vegetation, a bird hatching eggs, various insects like two grasshoppers perched on separate bushes as a part of a scene showing hunting birds by net (fig. 12), with a dragonfly, and a butterfly on the reeds. (Kanawati. N, and Hassan, A., 1997: p. 37, pl. 41-42; Capart, J., 1942: pl. XXXVI; Buongarzone, R., 2006: fig.139; Keimer, L., 1932: fig. 38-39). The 19th Dynasty tomb of the high priest of Amun Parennefer at Dra Abu el-Naga (TT162), shows a grasshopper is between a bush laying behind a chariot (fig. 13) (Hofmann, E., 2007: p. 29, Abb. 6). An ostrakon from the Oriental Institute Museum (OIM 16879), dating to the Nineteenth-Twentieth Dynasties (fig. 14) shows two grasshoppers in a bush that bears small red berries or flowers. In the upper right, a bird emerges from a nest that holds three eggs. In contrast to the carefully drawn insects and greenery, the bird and nest are drawn as cursive hieroglyphs (Teeter, 2003: P. 58, fig 26).

3- Offering Scenes

Likewise, in the 19th -20th Dynasty tomb of Amenmose (TT 9) at Dier el-Medina. A scene shows a grasshopper in a sycamore tree, where the goddess Nut provides the deceased with beneficial food and water for eternity (fig. 15). Cherpion ruled out that the grasshopper could have the meaning of a destructive. The insect here remains the idea of protection (Cherpion, N., 2012: p.191, fig. 13-14).

This grasshopper, which colored yellow with a red border, may have religious significance as Kiemer stated (Kiemer, 1932: p. 136, fig. 41). In the Twentieth Dynasty tomb of Ramose (TT 166), the offering bouquet of wheat, which was carried by one of the family members, heading towards the deceased. Two grasshoppers are surrounding it with their heads down on the ears (Hofmann, E., 2007: P. 29, Abb. 7; Houlihan P. F., 1996: p. 193). These two grasshoppers are colored in red (fig.16), and do not eat the ears of wheat, but they frame them. They form together with the wheat which is in itself the attribute of the fertility of the earth, another wish for fertility (Cherpion, N., 2012: p. 192, fig. 7-8). The ancient Egyptian avoiding obviously referring to any harm could be done in this context.

4- Between Birds and Plants

A relief from Kyemnofret's chapel dates to the Fifth Dynasty from Saqqara (fig. 17), at Boston Museum (no. 04.1761), shows a grasshopper is flying between birds over a papyrus thicket (Smith, W. S., (n. d) fig. 8). In the late Fifth Dynasty tomb of Nekhebu (G 2381) at Giza, the grasshopper was shown among birds flying up from the marsh as a part of a fishing scene (Smith W. S., 1958: p. 60, fig. 2). In the Eighteenth Dynasty tomb of Haremhab (TT 78) at Thebes, a tiny grasshopper in the fowling scene perched on a huge, stylized papyrus blossom (fig. 18). Its pinkish-yellow hue, more vivid on the wings than on the body. Each detail is wonderfully true to life, the insect's head, huge eye and antennae. The grasshopper is no more than a tiny fragment of a scene covering the entire wall, but the artist has drawn attention to it by leaving a wide space all around it, which made it a focal point of the picture (Mekhitarian, A., 1954, p.103 fig. 103; Annelies & Brack, A., 1980: taf. 21; Wilkinson, J., (n.d): fig. 369/21).

A painted pavement at El Amarna palace dated back to 18th dynasty (fig. 19), here the artist uses the grasshopper, butterflies, and dragon-flies-scattered among the birds to enliven the scene (Petrie, W.M.F., 1984: p. 13, pl. 3 no. 1). Again, one grasshopper was represented amid the exotic fauna and flora that Tuthmosis III obtained from western Asia during the 18th Dynasty (fig. 20). It carved in relief upon the walls of the so-called 'botanical garden,' at the rear of his festival hall at Karnak temple (Houlihan P. F. 1996:193; Wreszinski, 1935: Pl. 31). Moreover, the 19th dynasty tomb of Khons (TT. 31) at Sheikh Abel-Qurna, shows an interesting inner ceiling (fig. 21) where birds and ducks are flying irregularly over nests and grasshoppers are to be seen here and there (Davies, N. De G., 1948: p. 25, Pl. XIX).

On this marshy scene where the ceiling overlooks the passage to the last room of this tomb, it combines an extraordinary summary all the wishes of eternity that can be formulated. The grasshopper here plays much important role, a significance religious or funeral role (Cherpion, N., 2012: pp. 199-200, fig. 9-10). On the other hand, the illustration from the New Kingdom and Tell el-Amarna also showed the grasshopper in flight with their jumping hind legs held along their abdomen. These scenes are significant because they show that the grasshopper wings were drawn with the hind wing in the same shape as the fore wing. When the hind legs were not included on the drawings, they resembled dragonflies (Kritsky, G. and Cheny, R., 2000: P. 58).

5- A Decorative Motif

Another delightful decorative pattern of spirals, palmettes, grasshoppers, and bovine heads was combined nicely to paint the burial chamber ceiling in the Eighteenth Dynasty tomb of Neferhotep (TT 50) at Thebes (Houlihan P. F., 1996: 193; Davies, N.M., and Gardiner, A, H., 1936b: Pl. LXXXIV; Jequier, G., n.d: fig. 7; Kaper, A., 2000: fig. 33).

The grasshopper here exactly fit the place for which they are chosen (fig. 22). Grasshoppers are found elsewhere in the Theban Tombs amidst birds and flowers, but not as a rule arranged symmetrically (Davies, N.M., and Gardiner, A. H., 1936c: P. 158). A grasshopper was an insect prefers to remain in solitary during his different phases of his life cycle, while swarm habits of the locust are the most destructive, and their swarms are considered a danger (Wassell, B. A., 1991:162-163; Brachmańska, M., 2021:149).

Therefore, the only images according to the behavior of the two insects, was that on the dagger of Ahmose. The scene on the dagger shows four locusts queuing in line as a soldier preparing to attack, and in front of each of them a leafless tree (Birch, S and Kiddle, E., 1863: pl. 1; Petrie, F.W.M., 1910: fig. 103) These locusts could be seen according to Malek as a symbolic link between Egypt's foes and the locusts. It is the related motif of the foes under the king's feet. When the captives are represented kneeling or falling, their overall appearance is that of a locust (fig. 23), with the tightly fettered arms and the hands supporting the body reminiscent of the insect's long hindlegs. The locusts on the daggers of Ahmose symbolize the Pharaoh's enemies. The elements of the scene are symbolic and are not connected with real historic events (Malek, J., 2009: pp. 210- 211). so, it the insect that represented on this dagger maybe a locust because large numbers of enemies are in several inscriptions compared to locusts and may represent the enemies of Egypt and the multitudes (Gardiner, A., (1960: 51; Breasted, J.H., 1906: p. 189/455, 189/455; Lichtheim, M., 1984, p. 64; Wilkinson, J.G., 1857: 264; Teeter. E., 2002: 263), the anarchy on the country described by Ankhtifi as 'a hungry locust' (Vandier, J., 1950: p. 230). Accordingly, locust may represent a negative aspect of the insect and the grasshopper refers to the positive side. Therefore, this scene suited well the locust rather than the grasshopper according to the behavior previously stated.

6- Other Images

A scene at the end of Fifth Dynasty tomb chapel of Ptah-hotep at Saqqara (D 64), depicting a hedgehog as it emerged from his hole to haunt a grasshopper as part of a scene showing hunting in the desert (fig. 24). The desert environment was simplified by the Egyptian artists, so the plant is quite unrecognizable. This is considering the only scene that depicted the grasshopper in a desert environment (Harpur, Y. and Scremin, P., 2008: fig.153; Davies, N. De G., 1900: Pl. XXII, p. 10; Maspero, G., 1921: p. 73; Kiemer, 1932: fig. 42; Aldered, C, 1990: fig. 48; Smith, W. S., 1949; p. 347, pl. 55; Lewis, S., and Llewellyn-Jones, L., 2018: p. 380).

This insect does appear also, on several limestones figured ostraca from the artisans' village at Deir al-Medina (Houlihan P. F., 1996: p. 193). One of these limestone fragments (Fig. 25), it shows a naked man, half kneeling and facing to the right. He lifts his left arm in front of his face and extends his right arm to the grasshopper in front of him. He appears to be holding a stick with a circular object

at the top, a kind of butterfly net (D'Abbadie, J. V., 1937: P. 92, Pl. LX; Braun, N.S., 2020 P. 285, Abb. 178, no. 2245). The man is probably about to catch the grasshopper with the net, where he appeared shields his face with his hand out of fear.

The interpretation of the scene is thus difficult, either there is a pictorial narration or the illustration of one magic spell for medical treatment (Braun, N.S., 2020 P. 285). The scene also may hint that it was regarded as a food item, where the youth is pictured in the act of capturing a grasshopper with a net. Although there is also no convincing evidence that the ancient Egyptians ate grasshoppers. (Houlihan P. F., 1996: p. 193), Or the boy maybe playing by chasing the grasshopper, as most boys accustomed to do with insects for fun in the ruler area. Another limestone ostrakon in black and red found at Dier el-Medina (fig. 26), it shows with a fine detailed the back part of a grasshopper, the hindleg, part of the wings, and its abdomen (D'Abbadie, J, V., 1936: XXXIII/2242).

The following tables summarize the representation of grasshopper in previous scenes.

Table 2: Numbers of Scene depicting grasshopper

Waterweeds	bushes	Offering	Between birds & plants	Decorative motif	A prey	Chasing
9	3	2	5	2	1	1

This table shows nine scenes of grasshopper were shown under the stern of the papyrus raft, sitting on waterweed branches during a fowling or a fishing scene. One scene only shows them facing the attendants fighting the hippopotamus. Three scenes show them on bushes, one of them represented grasshopper as part of a hunting birds by net. Moreover, five scenes between birds and plants, while two scene one representing them on tomb's ceiling, and another executed on a dagger as a decorative motif. Besides, one scene depicted it preying by a hedgehog during the desert hunting, and another portraying it chases by a young boy.

Table 3: Numbers. of grasshopper depicted in one scene

Status	Waterweeds	bushes	Offering	Between birds & plants	Decorative motif	A prey	Chasing
Solely	7	4	1	4	-	1	1
twice	1	1	2	-	-	-	-
Three +	1	-	-	1	2	-	-

The previous table indicate that, in twenty-five scenes, eighteen scenes of grasshopper represented solely, most of them were shown sitting on water weeds and bushes, then between birds and plants. In four scenes they were represented twice, on waterweeds, bushes and offering scene. Moreover, three or more grasshoppers were represented on waterweeds and between birds in two scenes,

like a grasshopper, who flies like a bird to vast heights (Breasted, J. H., 1912: P. 109).

Conclusion

Although grasshopper and locust were called by the ancient Egyptian as sAnHm or snHm. The ancient Egyptian sources produce two pictures; one on the wildlife and another on religious texts which suited well with the grasshopper as a quiet, calm, and unharmed solitary insect. The other picture as a destructive insect prefers to live in swarms which are reflected in their military texts. The peaceful and unharmed representations of grasshopper are depicted in Egyptian art, accordingly, most of the scenes portrayed grasshopper in the papyrus thicket during spearing fish, harpooning hippopotamus, fowling, or hunting birds. Waterweeds were the most common plants which the grasshopper was seen sitting on it. Grasshopper was frequently seen also with frog and rarely seen in combination with other insects such as butterfly and dragonfly. one scene shows the grasshopper preyed by a hedgehog in the desert scene and the other scene was chased by a boy maybe for fun as the children always do with the small insect in rural area.

To summarize in overall twenty-three scenes eighteen grasshoppers represented solely (78%), which reflect the solitary habit of this insect, and three were shown twice in one scene (13%), while four out of twenty-three scenes were depicted three grasshoppers or more on one scene (17%). Whenever the grasshopper represented twice or more, no image represented two of them standing together on one branch of a plant and oriented towards different directions. Every insect seems to be isolated from the other, which indicate the solitary habit of grasshopper. Even when they show between birds, they caused no harm or disturbance. It seems the insect that represented on ancient Egyptian flora is a grasshopper, not a locust. The ancient Egyptian may know well the habit and behavior of each one.

Furthermore, the positive attitude assign to grasshopper in the other world, where the field of the grasshopper a place of tranquility and peace. Therefore, grasshopper was mentioned twice in the Pyramid texts (Spells 467, 627). Concentrates to its ability to flight and jump. The dens numbers of locusts and the destruction they caused, suited well what the ancient Egyptian referring in their military texts where they compare the locust with the enemies in their numbers and danger. Meanwhile, the visual representation on the dagger of Ahmose may summarize this fact.

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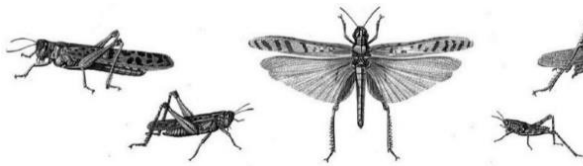
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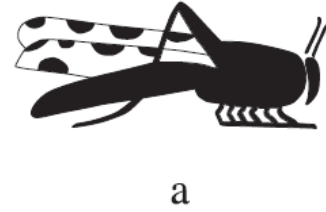
Figures

Fig. 1



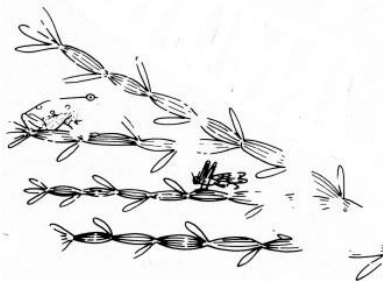
Description, de L'Égypte, 1809: Pl. 7

Fig. 2



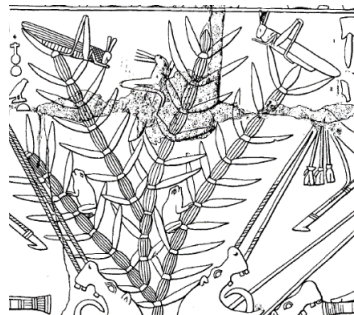
Meeks, D., 2010: fig. 9a

Fig. 3



Kanawati, 1983: P. 20, fig. 13

Fig. 4



Sakkarah Expedition, 1938: pls.13, 9

Fig. 5

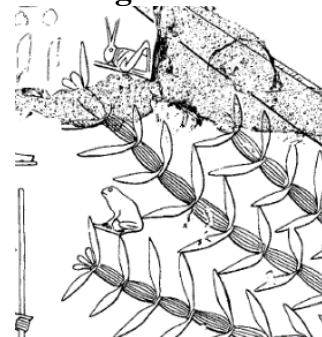


Fig. 6



Sakkarah Expedition I, 1938: pls.18

Fig. 7



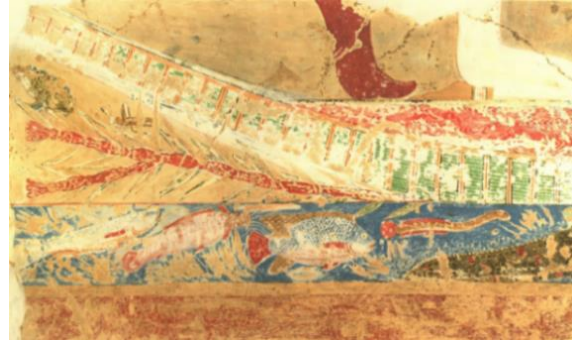
Weigall & Bissing, 1905: pl. IV

Fig. 8



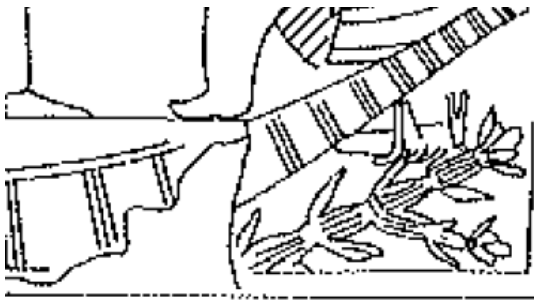
Junker, 1953: P. 141

Fig. 9



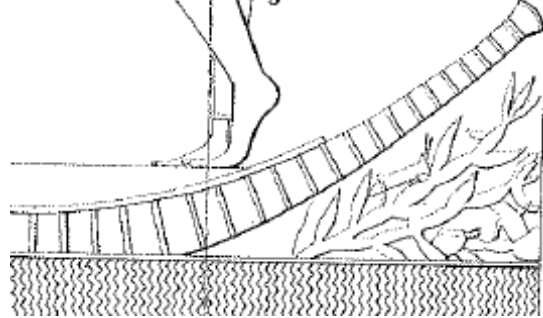
Davies, & Gardiner, 1936: pl. IV

Fig. 10



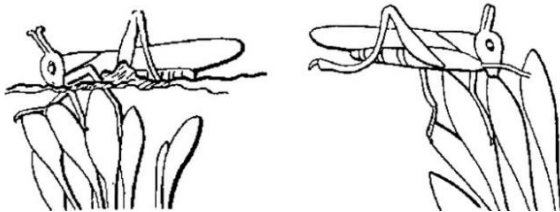
Kaplony, 1976: fig. 69

Fig. 11



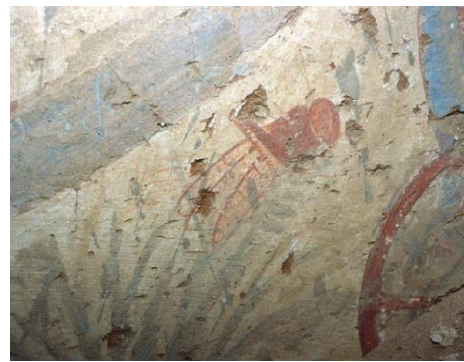
Harpur, Y., 1987: fig.187)

Fig. 12



Keimer, 1932: fig. 38-39

Fig. 13



Hofmann, E.2007: P. 29, Abb. 6

Fig. 14



2003: P. 58, fig 26 Cherpion, 2012: fig. 1

Fig. 15



Hofmann, 2007: Abb. 7

Fig.16



Teeter,

Fig. 17



Smith, W. S., n.d: fig.8

Fig.18



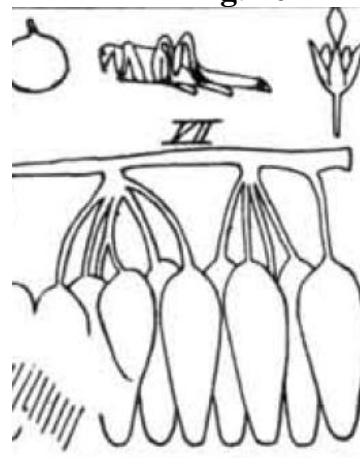
Annelies & Brack, 1980: taf. 21

Fig. 19



Petrie, 1984: pl. 3 no. 1

Fig. 20



Wreszinski, 1935: Pl. 31

Fig. 21



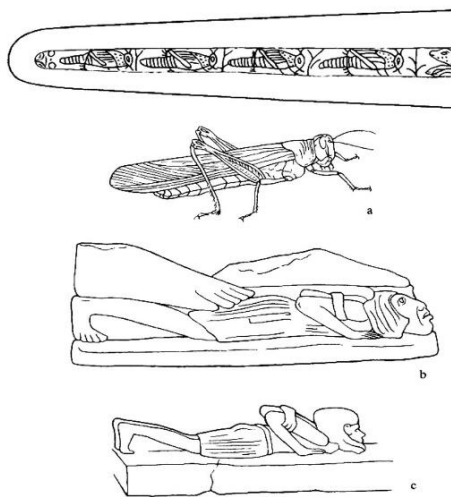
Davies, 1948: Pl. XIX

Fig. 22



Davies, and Gardiner, 1936b: Pl. LXXXIV

Fig. 23



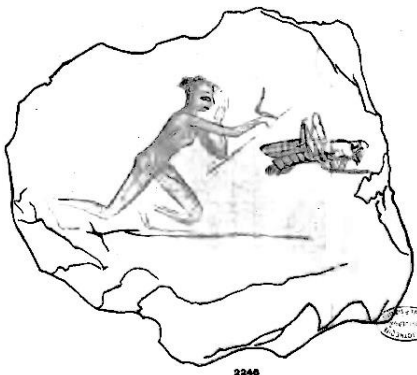
Malek, J., 2009: figs. 1-2

Fig. 24



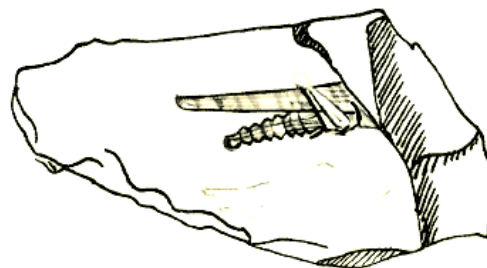
Lewis, S., and Llewellyn-Jones, L., 2018: 380

Fig. 25

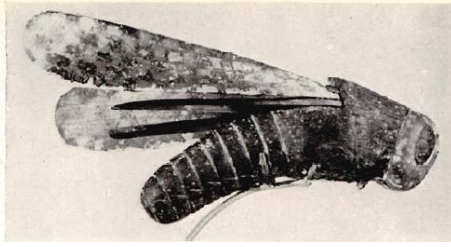


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Fig.26



Braun, N.S., 2020: Abb. 178
Fig. 27



Alderred, 1951: fig. 97

D'Abbadie, 1936: pl. XXXIII
fig. 28



The Egyptian Museum, JE 55939

تصوير الجراد في الحياة البرية في مصر القديمة

الملخص العربي

هناك نوعين من الجراد ينتميان إلى عائلة واحدة من الحشرات ويسميان باللغة المصرية القديمة "سانحم" أو "سنحم" مما يسبب بعض الارتباك . ف كلا النوعين يتشاركان نفس الخصائص التشريحية لكنهما يختلفان في عادات كليهما. ففي حين يفضل النوع الأول (grasshopper) حياة العزلة كما صورته المصري القديم في معظم مناظره ، فإن النوع الثاني (locust) يعيش في حشد كبير مما يؤدي إلى الخطر والدمار. وقد قارن المصري القديم بينه وبين أعداء مصر لاسيما في النصوص العسكرية وكناية عن العدد الكبير. ويركز البحث على النوع الأول المفضل لدى المصري القديم في مناظر صيد الطيور والأسماك ، حيث يجلسون في هدوء على أفرع النباتات المائية والشجيرات وأزهار البردي أو يلقون بين الطيور على أسقف بعض المقابر كعنصر جمالي . كما وجد هذا النوع من الجراد أيضاً في النصوص الدينية حيث يطير الملك إلى السماء أو يصعد إليها على ظهر جرادة كما في نصوص الأهرام أو حيث يجد المتوفى مكان يستريح فيه في "حقول الجراد" كما في كتاب الموتى .