A Cock's Cult in Roman Egypt
Marwa Abdi el-Maguid el-Kady
Faculty of Tourism and Hotels,
Alexandria University.

Abstract
The cock played a major role in many ancient religious beliefs. Nevertheless, it was not established as an Egyptian cult until the Roman period, when it played a great role in the Egyptian mythology and outspread into other religions and myths outside Egypt. Despite the great impact of this cult on religion, magic, and art in Roman Egypt; it has not been sufficiently studied by researchers; particularly in dealing with the Egyptian roots of this cult and its effect on the previously mentioned fields. The present research therefore focuses on two main points: the first is concerned with the major role which the cock played in the Egyptian mythology in the Roman period, to comprehend the reasons beyond using this fowl as a symbol of certain Egyptian deities. The second point deals with the cult of the Egyptian cock-headed god Abrisax that appeared in the Roman period to understand his functions, and his connection with magic and different Egyptian deities.

The male red Jungle fowl cock (Gallus gallus) is characterized by a prominent comb, a hackle on the neck, elongated tail-feathers drooping in a sickle-shaped curve(1). Due to the fact that the cock's crown is the first to be heard early in the morning, it was connected with the solar cult in ancient mythologies(2). Its crown was considered to have warded off evil spirits that roamed free at night and bound during the day. Being related to the beginning of a new day and announcing the rise of the sun, it became also a symbol of resurrection(3). This sort of fowls is of purely Asiatic origin(4). Therefore, depictions of cocks are generally rare in early Egyptian art, as it was one of the birds that were introduced late into Egypt by way of Mesopotamia via trading(5). The earliest certainly known representations of a red jungle fowl cock are mostly dated to the New Kingdom(6). Among those is a fragment of an ostraco excavated at the Valley of the Kings(7). The fragment is depicted in black linear with a red jungle fowl cock(8) facing right(9), now at the British Museum (EA 68539) (fig.1). The ostraco is dated from the mid-eighteenth to twentieth dynasty(10). The way the cock is depicted in a strutting attitude of domestic fowl, indicates that domestication was already known in Egypt at that time(11). In addition, a very interesting representation of a cock from the same period is figured on a silver bowl found at Tell Basta dated to the late nineteenth/early twentieth dynasty at the Metropolitan Museum of Art in New York, (Acc. No.07.228.223). The cock is represented next to a palm tree(12) along with two hens(13). Moreover, there is a fragment of a lintel from the tomb of Hapiis from the thirteenth dynasty depicted with a seated man playing a harp before the deceased, while a cock is shown between them facing the tomb's owner. This might be another indication that the cock was domesticated in ancient Egypt during the late period(14). In the tomb of Petosiris at tun el-Gabal, whose date is still a debate(15), there are two representations of a cock among the offerings carried by the tomb bearers to the deceased (fig.2). However, the earliest certainly known representation of a cock from the Ptolemaic period is depicted on a papyrus sheet that is lined with squares to be used as a standard sketch for future depictions of cocks(16). Among the excavations of Lord Carnavon at west Thebes during the years 1912-3, a number of red terra-cotta objects were found. There are made in forms of cocks and camaels, certainly used as children's toys from the Ptolemaic period, the same period to which the vaulted graves occupying the upper stratum of the site (where the pottery was found) are dated(17). Another example of terra cotta cocks used as toys for children is found at the Metropolitan Museum of Art (Acc. No. 17.194.2456), also dated from the Ptolemaic period(18) (fig.3). The use of terracotta cocks as toys continued to be used as toys during the Roman period as well. A good example of those from the Roman time can be seen at the Louvre Museum in Paris(19). In the Roman period particularly in the fourth century, rose a cock's cult in Alexandria that became widespread in all Egypt under the name of Abrisax Αβρασάξ, or Abrisax Αβράσαχ. It is a name given to the Supreme God of Heaven and Lord of the Supernatural World that was founded by Basilides, who devised an Egyptian sect of Christian Gnostics(20) that flourished greatly under Trajan and Hadrian (end of first-beginning of second centuries AD). Basilides was an Egyptian from Alexandria who embraced Christianity and called himself a 'disciple of Apostle Matthew'. He combined the tents of Christianity and the Gnostic philosophy, in addition to the Egyptian and Jewish notations(21). However, it might be a mistake to say that this god (Abrasax/Abrisax) was first created by Basilides, as the name might have been invented earlier, despite the lack of material basis(22). It is possible that the word had been used by the ancient Egyptians and appropriated to the Lord of Heavens, and hence Basilides retained it from the religion of his own country(23). The numerical values of the Greek letters composing this name amount to 365 (ΑΒΡΑΣΑΞ A=1, B=2, P=100, A=1, Σ=200, Α=1, Ε=60) (24), which symbolizes the days of the Egyptian year(25), or in other words the number of days of the annual sun course(26), and therefore he was regarded as the god of the year and also the god of time(27). The origin of the word 'Abrasax' is a debate. According to Bellemar, it is derived from the Egyptian Egyptian Coptic language(28). The last syllables which the Greeks were obliged to convert into ανας or ος was used to express the Coptic Σ, Ζ or Ω signifying 'word' and οραβ meaning 'blessed, holy, and adorable', thus 'Abrasax' means 'adorable word'. Meanwhile, according to Beausire, it could have been derived from the Greek ἀποσικ which he renders 'magnificent'. Others find its meaning as 'Mystery of Trinity' or 'Divinity of Christ', assuming that it is composed of the initial letters of Ωραμαυ (father), Βελεο (son), and άποσικ (spiritual), Εκ (eye), Χριστός (Christ), Ανδράσης (man), and Σωτήρ (savior) (29). Other opinions believe that this name might have been derived from the Hebrew Ha-ba' rakah signifying 'blessing' or 'sacred name' (30). Abrasax or Abrisax has an Anguipedes form(31). He has a composite image representing the Supreme Being. He is represented by a human body wearing a cuirass, with a cock's head and terminated with serpent's legs instead of human ones(32) (fig.4). Such a god is denoted a cock's head making him god of the sun, while the serpent's legs make him god of the otherworld. Thus, he is given the character of a supreme and cosmic divinity (33). On the other hand, there is another interpretation made to the formation of this divinity. The head of the cock figures phronesis (intelligence), as the cock was the emblem of foresight and vigilance, while the two arms hold the
symbols of sophia (wisdom) represented by the shield, and Dynamite (strength) depicted as a whip. Meanwhile, the two serpents which spring from his body are interpreted as two inner senses; alternatively Nous (mind) and Logos (word). Thus, five symbols indicating the principal five emanations of the Supreme Being. A large number of amulets, known as 'Abraeax/Abraeax-gems' has been discovered in Egypt. Those were used as amulets or talismans hung around the neck or mounted as rings, or carried about its owner in his pocket or in a purse as a charm against diseases. Some of them are depicted with the image of Abraeax alone; others show him holding a shield, whip or other emblems of Gnostics origins. Some have Jewish words as well; like Adoni and Jehovah/Yahweh; others combine Egyptian, Persian and Greek symbols as well. The gems according to the depictions they bear are classified into seven categories as follows:

1. With a cock's head.
2. With lion's head (expressing the heart of the sun) and the inscription of Mithras.
3. Serapis.
4. Sphinxes, apes, and other sacred animals.
5. Human figures with the names of Iao, Sabaoth, and Adoni (Jewish influence).
6. Inscriptions without figures.
7. Monstrous forms.

We are more concerned in this research with those of the first category that are represented by a cock's head. A good example of this type is a dark green gem with the amulet found in Alexandria dated from the Roman period and now at the Kelsey Museum of Archaeology, University of Michigan (inv. 2.6054, Bonner no. 172). It is represented by a cock-headed snake-legged god (fig.4). He is wearing the Roman military costume and holding a whip. To his right are inscribed the magical names of the seven planets (Sun, Moon, Mercury, Venus, Mars, Jupiter, and Saturn). In addition, there is an inscription of four angels Michael, Raphael, Gabriel and Uriel to the left of his head as an indication of Jewish presence. On the shield itself, there are various variants of the Jewish name Yahweh. At the bottom of the gem is an illegible inscription functioning as a word of power to word off evil. Of the same type, there is an ovoid red jasper gem dated from the fourth century AD, and now at the National Museum of Archaeology in Lisbon, Portugal (MNA ES540) (fig.5). The piece is carved with Egyptian gods including Anubis seated on a stem, Akephalos (The Headless One), Man, Harpocrates seated on a lotus flower, and Abraxas, all on one bark. They are arranged as follows: Anubis is the first figure on the left of the sacred bark, depicted as a jackal-headed god. Akephalos comes next to him. Harpocrates is then seated on a lotus flower emerging from the primordial waters holding a flail. Then, a man is rowing the sacred boat, perhaps referring to the owner of the gem, and finally the god Abraxas is represented as a cock-headed divinity with a human body ending with two serpents, wearing the Roman costume and holding his whip. In this manner, these gems combine Egyptian, Greek, Roman and Jewish religious traditions, often with rough engravings on both sides. In addition, Iao, Sabaoth, Adoni and Abraxas are all referred to in magical papyri and engraved gems. They are inscribed in Greek, Demotic or Coptic to express mixtures of different religions, mostly Egyptian affected by Hellenistic religious concepts. In many cases, the name of Abraxas ABPAZAÆ is engraved on the gems beside that of Iao, or Adoni, or Sabaoth as titles of the cock-headed deity. The divine cock also appears on rings as a protective motive. There is an example of a golden ring with a jasper gem at the Metropolitan Museum of Art, (Ac. No. 10.130.1425), dated to the second century AD (fig.6). It is depicted with a bird that might be a cock of some magical device. There is another ring found in Alexandria of the same type and now at the Bibliotheca Alexandrina Antiquities Museum in Alexandria (BAAM serial 1035) (fig.7). It is a golden ring with a chalcedony precious stone represented with a cock. It is also dated to the Roman period, specifically the first century AD. It is represented with an open-mouthed cock, also figured as a magical craft to ward off evils. The god is often referred to in magical papyri as a kind of a formula to ward off evils, and thus he was regarded as a protector god. This function is well indicated by the great number of the amulet gems and rings (figs.5, 6, 7) that are depicted with the cock-headed god believing in his ability to protect their owners from all evils. In addition, the cock-headed god is usually depicted on gems holding a whip for this function, as being a supreme divinity over heaven and netherworld; he would protect from danger during life and after death. On the other hand, despite the fact that Abraxas, the cock-headed god was an Egyptian inventory, it is possible that he held some foreign influences as well. As the red jungle cock was a fowl of Asiatic origins, it was thus strongly found in Asiatic myths, particularly in ancient Iranian mythology, where it was regarded as a symbol of royalty and figured on the top of the king's scepters. Moreover, it was connected with the cult of the Babylonian Nergal, god of the underworld. The latter is represented as a cock or with a cock's head as a sign of the sun. The name 'Nergal' itself is interpreted as 'returning light'. Thus, the cock as a symbol was regarded as an allusive to the light, due to the fact of his daily crow welcoming of the sun at the appearing of the new day light every morning. In addition to Nergal, the cock was associated with the cult of Mithras as a sun god. Particularly, the cock-headed god with the serpent's legs is found on the reverse of the Mithraic
amulets that have on the obverse the most common Mithraic representation, which is the bull-slaying scene⁶⁷. Mithras was at the same time the supreme power of being, the one who created the material world and had a demonic character as well in which light and darkness met.⁶⁸ The concept of a supreme cosmic deity and the mysteries of Mithras were appealing to the Egyptians⁶⁹. Therefore, this function as a supreme deity might be compared with that of the Egyptian Abyzax⁷⁰ who was at the same time identical to the supreme divinity in the Old Testament Yahweh⁷⁰ or Iao⁷¹. Being closely connected with the cult of Mithras can be confirmed by the fact that the name of Abyzax appears with that of Mithras on some amulets⁷². However, the notion of a divinity to be simultaneously a solar and a supreme deity is originally an Egyptian tradition applied to Re who held the two functions; a solar and a supreme god since the early Egyptian period⁷³. In the Greek world, the cock was regarded as a Persian import. The red jungle-fowl cock is known in lyric literature of ancient Greece as ‘Persian bird’ Περσικός Δρόσης or Μήδαις ‘Median’⁷⁴ which means that it was introduced into Greece by the Persians⁷⁵. Nevertheless, the cock was connected with Graeco-roman myths and gods. For the myths, there is the legend of Αλεκτρών Αλεκτρών (Alectryon)⁷⁶, who is connected with the affair of Ares (Mars) and Aphrodite (Venus). He is a youth, a friend of Ares stationed by Ares during his interview with Aphrodite at the door to guard and warn him when the sun shines, as he was afraid that the sun should see him and tell Hephastus, Aphrodite’s husband. Having fallen asleep, and did not hear his master of the rising sun⁷⁷, Hephastus was informed about their affair and put them in his cage. When Ares was released, he changed Alectryon into a cock for his neglect of duty⁷⁸. Sometimes, the cock was also depicted as a sacred symbol of Ares (Mars) as an indication of his courage and vigilance⁷⁹. The cock was connected with many different Greek gods and goddesses, namely Apollo, Helios, Nyx, Asclepius, Athena (Minerva), Attis, Hermes, Priapus, and Zeus. In spring, it was connected with the myth of Persephone being a symbol of the renewal of life, and thus resurrection⁸⁰. It is obvious then that the cock was highly connected with the solar gods in the Graeco-roman mythology. Therefore, the cock was one of the sacred birds of Apollo, as he announced the rising of the sun⁸¹, and as an emblem of Apollo as a sign of coming of light and day⁸². Apollo is figured in some statues holding a cock as an indication of the early morning⁸³. In addition, the cock was among the sacred sacrifices offered to Helios, and one of his sacred emblems⁸⁴. The cock was also connected with the cult of Nyx the goddess of the night and darkness⁸⁵, she manifested the dark aspect of life, and the cock was offered to her, as it announced with its crow the beginning of the day even in the presence of the night⁸⁶. The cock was also connected with healing deities, as cocks were made as offerings presented to Asclepius, the god of healing to recover from diseases⁸⁷. Pilgrims used to visit the temples of Asclepius seeking remedies for their diseases. Those who were cured offered a cock or a goat as a sacrifice to him⁸⁸. Meanwhile, it was considered that when a cock was offered to Asclepius, it meant that death was welcomed as a cure for evil or as convalescence for the sick ones⁸⁹. It seems that the cock had also a warlike aspect, as it was one of the emblems of the goddess Athena (Minerva) the goddess of war, as she usually appears with a helmet with a crest of that of a cock⁹⁰. The cock was also a symbol of Hermes as a sign of vigilance⁹¹ and was also connected with the cult of Zeus Velchanos, who appears on coins from Phaistos as a bearded man sitting among the branches of a tree with a cock on his lap⁹². Attis was originally a Phrygian god identified with Adonis⁹³ in Syria. According to his myth, he was born by a young girl named Nana, a virgin who became conceived by an almond or a fruit which she put on her lap. Attis was a shepherd beloved by Cybele, the mother of gods. He castrated himself under a pine tree as he bled to death and changed into a pine tree after his death. The cults of Cybele and Attis were adopted by the Romans in 204 B.C. at the end of long struggle with Hannibal⁹⁴. Annually, a celebration was held for Attis for his death and resurrection. Attis was the god of vegetation, sky, fertility and resurrection⁹⁵. Cybele at first saw Attis lying by the river gullus⁹⁶ and priests of Attis were known as ‘Galli’. The cock was chosen as an emblem of the priests as a punning indication to the word ‘Gallius’ which means cock in Latin⁹⁷ as well as priest of Attis⁹⁸. Priapus was the Greek god of fertility. He was linked with Hermes, as both were gods of boundaries. In some versions, Priapus is considered to be the son of Hermes by Aphrodite. He was also connected with the god Pan, and thus was a god of gardens, flocks, country people and shepherds. He is represented as a naked young man holding a cock, but also as a cock or as a young man with a cock’s head⁹⁹. The god of fertility is connected with the cock due to the latter’s great ability of fertilization⁹⁶. Priapus’ main function was to ward off evil spirits and evil eye from harming the harvests⁹⁶. According to Herodotus, he was also connected with Osiris, as Priapus was regarded as delification by Isis of Osiris’ virility⁹⁶,⁹⁷. This confirms the fact that the cock was connected in both Persian and Graeco-roman mythologies with solar deities in addition to gods whose main functions are healing, protection from evil, and fertility. Similarly, the same theory can be applied to the cock’s cult in Egypt. The cock was connected in Egyptian mythology with supreme solar deities; he held protective and healing functions; like Harpocrates and Serapis. For Harpocrates, he was the god of the rising sun, and thus god of resurrection, while Serapis was the setting sun⁹⁶. The relation between Abyzax and Harpocrates is obviously indicated in the depiction of the red jasper gem at the National Museum of Archaeology in Lisbon (fig.5), although their combination on such gems is rare⁹⁶. It is possible here that both were connected together as solar supreme protective deities, particularly that Harpocrates⁹⁶ was commonly recognized for his protective character. This is well recognized by the tablets widely known as ‘Cippi of Horus’ or the small stelai called ‘Horus-on-the-Crocodiles’ on which Harpocrates is represented stepping on two crocodiles, while holding wild animals like lions and scorpions with his two hands. This depiction reflects Harpocrates’ function as a healer and at the same time a protector god, who protected the owner of the object from illnesses⁹⁶. Moreover, the lower part of the cock-headed god Abyzax is depicted with two serpents instead of two feet, which is an Egyptian feature strongly connected.
with the solar cult in the ancient Egyptian mythology. This can be indicated by the fact that Greek-Egyptian deities with a solar character are frequently represented as serpents or with bodies ending with a serpentine tail, like in the case of Serapis, Osiris, Isis(109), and Agathos Daimon(108). In the meantime, the cock was used as a symbol connected with the cult of those divinities. For instance the cock was a sacred emblem of Serapis. This is due to the fact that Serapis was assimilated with Aselepius, the god of healing, whose sacred symbol was the cock as has been previously indicated(109). At the same time, the cock was connected with the tradition of Osiris and Isis being specifically connected with Osiris' fertility, as the cock was greatly valued for this nature. In addition, Serapis held as well a manifest as a serpent god(109). His serpentine nature was encoded with his name which was interpreted by the Alexandrian devotees as 'the sacred serpent' or 'the fire serpent'. He is sometimes represented with a serpent's tail intertwined with the serpentine form of his wife Isis(111). From the last survey of evidences, it is clear that the red jungle fowl cock (Gallus gallus) was a foreign import, which appeared in the early Egyptian art, as an artistic feature, or as an ordinary domestic fowl rather than a religious figure or symbol. Even in the scenes of the tomb of Petosiris that dates to the Persian or early Ptolemaic period, the cock is depicted as an ordinary fowl carried by bearers as part of the offerings made to the owner of the tomb with no indication of a religious belief or significance specified to this particular fowl. This means that the cock held no religious conception and had no cult during the Ptolemaic period. Moreover, evidences from the artifacts from this period confirm this fact, as many terra-cotta cock figures found in cemeteries dated from the Ptolemaic period indicate that it was regarded as an artistic object used as toys for children like other terra-cotta figures of animals and birds used then for the same purpose with no religious significance. This emphasizes the non-existence of a cock's cult in Egypt before the Roman period; neither in early dynastic Egyptian period, nor during the Ptolemaic. This means that this cult in Egypt was completely an innovation of the Roman era. The grace of this cult is ascribed to Basilides, particularly as he is the creator of the cult of the cock-headed god Abrasax in the fourth century, that later spread out into the Roman world. Nevertheless, there is a major debate concerning the linguistic origin of the name of this divinity. For some scholars, the name 'Abrasax' might bear Hebrew or Greek roots, for others it is of Egyptian and more specifically Coptic origins. If the latter is true, it means that not only the universal cock-headed god was originally Egyptian, but his name was also Egyptian in core. The cock's cult thus gained a great importance in Egypt during the Roman period combining between pure Egyptian traditions, and influences of Persian and Graeco-roman mythologies in one cult. Coocks were used as sacred emblems or symbols of solar-protective-healing gods in these myths (Egyptian, Persian and Graeco-roman). Nevertheless, the cult of the cock was not restricted to be a sacred emblem of certain Egyptian divinities; on the contrary, the cock itself formed a major part in ancient Egyptian religion, as it formed the head of the Egyptian supreme divinity mythology who held all the functions of the major Egyptian divinities including Harpocrates, Serapis, Osiris and Agathos Daimon, to whom the cock was sacred. In addition, Abrasax was also regarded principally as a solar protector god, who held many functions as god of healing, magic, and time. Therefore, he deserved to be the supreme divinity, which took over all attributes of other divinities and united them in his own nature, being depicted on magical gems and rings as a protective element, and his name to be inscribed in Egyptian-Greek magical papyri as a protective craft against evils.

References:

5- Houllihan, P. F. (1988), pp.79-80. The cock was known in Babylonia in the early Sumerian period (i.e. before 2500 B.C.). It had been introduced into it from Persia, and from Babylonia it was introduced into Syria, Carter, H. (1922), p.2. In the famous Annals of Tuthmosis III, among the list of Syrian tribute is figured a bird that is inscribed as the bird that 'lays everyday'. This is perhaps an indication to the red jungle-fowl hen. According to Sethy, the eleventh campaign of the year thirty three of the reign of Tuthmosis III, he reached the land of Babylonia. Among the tribute of the land whose name-is lost, but mentioned between rtw (Syria) and sngr (Sinean-Babylonia), is mentioned 4 birds of this country, they do ... every day, Sethy, K., (1907), Urkunden der 18. Dynastie IV, vol.3, Historisch-biographische Urkunden, Leipzig, 700, 13-14. The missing word according to Sethy is 1 ms and thus can be translated as 'they do bear (lay) every day' being the domestic hen, Sethy, K., (1916) Die Älteste Erwähnung des Haushuhns in einem Ägyptischen Texte, Leipzig, pp.109-116; Carter, H. (1923), p.4.
6- There is an uncertain representation of a cock, which is a block from the Middle-Kingdom destroyed temple of Naga el-Madamud (in Qina Governorate) depicted with a rough graffito of a cock. According to Houllihan it is dated to a much later period, Houllihan, P. F., (1988), p.80.
15- Discovered in 1819, Lefebvre, M. G., (1924), Le tombeau de Ptolemais, Première partie, Description, Institut Français d'Archéologie Orientale, Cairo, III-IV. For the argument of dating the tomb see, Picard, M. C., (1931), Les influences étrangères au tombeau de Ptolemais: Grèce ou Perse?, Bulletin de l'Institut français d'archéologie orientale, 30, 202-227; Montet, M. P., (1926), 'Note sur le Tombeau de Ptolemais', pour servir à l'histoire des Perses en Égypte. Revue archéologique, 23, pp.161-181; Cavaignac, M. E., (1922), La date du tombeau de Ptolemais, Revue de l'Égypte Ancienne, 2, 56-57; Lefebvre, M. G., (1920), Le tombeau de Ptolemais, Annales du service des antiquités de l'Égypte, 20, p.44.
34- King, C.W., (1887), p. 35.
40- McClintock, J. and Strong, J., (1889), p.34.
41- McClintock, J. and Strong, J., (1889), p.34.
43- Akephalos are headless demons. They are originally beheaded men for criminal offences and became ghosts in magic practice. In magic papyri, he is referred to as a god perhaps as a manifestation of the dismembered Osiris, Lurker, M., (2004), p.7. It is considered as a solar form of Osiris as in the Book of the Cavens it is mentioned that the heads of the blessed dead accompany the sun, as he is considered the headless giant of the eastern horizon, Darnell, J. C., (2004), The Enigmatic Netherworld Books of the Solar-Osirian Unity: Cryptographic Compositions in the Tombs of Tutankhamun, Ramesses VI and Ramesses IX, Göttingen, p.115, 173. For more details, see Preissendanz, K., (1926), Akephalos der Kopflose Gott, Leipzig.
48- The Graeco-Egyptian magic blends combinations of meaningless letters or numerical values, copic and daemonic names and offshoots, and Jewish sacred names and Greek names, Nock, A.D., (1929), 'Greek Magical Papyri', Journal of Egyptian Archaeology 15, p.229.
51- http://www.metmuseum.org/works_of_art/collection_database/egyptian_art/ring_with_a_gem_with_mag
ical_device_of_a_bird_cock/objectview.aspx?page=1&sort=6&sortdir=asc&keyword=cock&fpid=10&dd1=10&dd2=0&cvw=0&coolID=10&oid=100004738&vt=1&zh=0&sw=0
53- El-Khashab, A. el-M., (1964), p.222. This fact is reflected in a late Coptic lamp found at Abydos confirming the solar character of the cock; see Naville, E., (1914), 'Abydos', Journal of Egyptian Archaeology 1, p.7.
58- The Greek ἀλεκτρυόνιον Alectryon 'cock' is of north Greek type formation and its first meaning is 'Averter of Evil' from others, or 'defender' of others, Macurdy, C. H., (1918), The Derivation and Significance of the Greek Word for 'Cock', Classical Philology 13, no. 3, p.311. It is possible that in late Hebrew a pun occurred between the word for 'soldier' and 'cock' and as a consequence the cock is seen as a warrior, El-Khashab, A. el-M., (1984), p.217.
72- An amulet bearing the two names of Mithras and Abraxas was discovered in the Athenian Agora in 1932, see Elderkin, G.W., (1933), 'Anagnostic Amulet', Hesperia: The Journal of the American School of Classical Studies at Athens 2, no.4, pp.475-9.
75- Carter, H. (1923), p.3.
76- Alectryon is the Greek word for a cock, Liddel and Scott, (1994), p.34.
87- Clark, P. M., (1952), 'A Cock to Asclepius', The Classical Review 2, No.3/4, p.146.
93- Adonis was originally Tammuz, the Sumerian god of vegetation, the lover of Ishtar who died every year to revive in the underworld to where Ishtar journeyed in quest of him and returned back together to the upper world. His worship spread to Greece under the name of Adonis who was a lover of Aphrodite, Jeffrey, D. L., (1992), A Dictionary of Biblical Tradition in English Literature, Michigan, p.21.
عيادة الدبك في مصر الرومانية

مرور عبد المجيد الفاشي

كلية السياحة والفنادق - جامعة الأسكندرية

الدبك، هو نوع من الحيوانات البرية التي كانت موصوفة في العصور القديمة، وتتميز بالقدرة على النزول في الحفر، والتسلق على الأشجار. في مصر الرومانية، تم توزيعه بشكل واسع، وسط البيئة الطبيعية المتغيرة.

106- His cult was popular during the Graeco-roman period. He is represented as a nude young child holding a finger to his mouth and holding the cornucopia, Marovich, M., (1988), Studies in Graeco-roman Religions and Germanicism, Netherlands, p.42; Woodcock, P. G. P., (1993), Short Dictionary of Mythology, New York, p.65.
110- Prichard, J. C., (1819), An Analysis of the Egyptian Mythology: to which is subjoined A Critical Examination of the Remains of the Egyptian Chronology, London, P.94.
111- For coins connecting the serpent of agathodaimon with Serapis, see Poole, R. S., (2006), Catalogue of the coins of Alexandria and the Nomos, 2nd ed., London, p.xxxxv. For terracotta of Serapis Agathos Daimon, see Torke, L., (1995), Hellenistic and Roman Terracottas from Egypt, Rome, p.96, 122, PLXIII.
Fig. 1 An ostracoon depicted with a cock from the valley of the Kings
British Museum, EA 68539
http://www.britishmuseum.org/research/search_the_collection_database/

Fig. 2 An offering bearer carrying a cock from the tomb of Petosiris

Fig. 3 A terracotta red jungle fowl cock from the Ptolemaic period, Metropolitan Museum of Art, (Acc. No. 17.194.2456)
After: http://www.metmuseum.org/works_of_art/collection_database/egyptian_art/
Fig. 4 A green glass magical amulet found in Alexandria from the Roman period, Kelsey Museum of Archaeology, University of Michigan (inv. 2.6054, Bonner no. 172).
After: http://quod.lib.umich.edu/cgi/i/image/image-idx?id=S-KELSEY-X-0000.02.6054%5D0000_02_6054_1

Fig. 5 The obverse side of the red jasper gem, National Museum of Archaeology in Lisbon, Portugal (MNA E540).

Fig. 6 A golden ring with a gem depicted with a bird (cock?).
Metropolitan Museum of Art, New York, (No. 10.130.1425)

After: http://www.metmuseum.org/works_of_art/collection_database/egyptian_art/ring_with_a_gem_with_magical_device_of_a_bird_cock/objectview.aspx?page=1&sort=6&sortdir=asc&keyword=cock&fp=1&dd1=10&dd2=0&vw=0&collID=10&O1D=1000047
Fig. 7 A golden ring with a gem depicted with a cock, Bibliotheca Alexandrina Antiquities Museum in Alexandria (BAAM Serial 1035)

Fig. 8 A bronze statuette from Karnak representing a cock surmounting a solar disk