



**Communion With The Goddess
Idols, Images and Symbols of the
Goddesses; Egypt Part I: Isis**

By: Lawrence Durdin-Robertson

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COMMUNION WITH THE GODDESS
THE MANUAL OF THE FELLOWSHIP OF ISIS
IDOLS, IMAGES AND SYMBOLS OF THE GODDESSES;
EGYPT PART I: ISIS.

by

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I. Representations of Isis in the Egyptian Dynastic Period.

(Note: Included here are those also of unspecified date).

1. General Descriptions.

(Budge) "Isis, in Egyptian Aset. . . Bronze figures represent her (1) standing and wearing the seat upon her head, and (2) seated suckling her child Horus, who is sitting on her knees, at her left breast, and wearing disk and horns upon her head. Faience figures of both kinds are common. Isis usually stands at the foot of the bier of Osiris." (Mme. Blavatsky) "The Egyptian Isis was also represented as a Virgin-Mother by her devotees, and as holding her infant son, Horus, in her arms. In some statues and basso-relievos, when she appears alone she is either completely nude or veiled from head to foot. But in the Mysteries, in common with nearly every other goddess, she is entirely veiled from head to foot." (Seyffert) "Isis.. .on monuments she is mostly represented as of youthful appearance with a cow's horns on her head, between the horns the orb of the moon, and with a sceptre of flowers and the emblem of life in her hands." (Enc. Brit.) "As Isis was supposed to be the moon, so she was represented as holding a globe in her hand, with a vessel full of ears of corn... The word Isis, according to some, signifies ancient, and on that account the inscriptions on the statues of the goddess were often in these words: 'I am all that has been, that shall be; and none among mortals has hitherto taken off my veil.'" See also under Neith. (Veronica Ions) "Isis is normally represented as a woman who bears on her head a throne, the hieroglyph of her name. Occasionally, but later, her head-dress is a disc, set between cow's horns, sometimes flanked with two feathers . . . we sometimes find her represented with a cow's head set on a human body... sculpture and painting often represented her beside Osiris, whom she helps and protects - as she does the dead - with her winged arms. She may be seen mourning at the foot of sarcophagi or watching over conopic jars in the form of a kite, and she is often accompanied by Nephthys in the same guise. Isis also frequently appears in the role of mother, suckling the infant Horus." (Neumann) "In innumerable representations, the outstretched wings of Isis, a fundamental form of the Great Mother, embrace, cover and shelter Osiris and with him all the dead." (Witt) "certain words are attributed in the Old Testament to Moses - 'underneath are the everlasting arms.' (Deut.33.27) - may be thought curiously reminiscent of the Egyptian portrayal of Isis. Already in the XVIIIth Dynasty, she had been represented . . . as kneeling at the foot of the sarcophagus or coffin to keep the dead from harm with her outstretched wings.

"Centuries afterwards, a writer with a particular interest in the natural history of Egypt observed that its inhabitants adorned the head of Isis with a vulture's features and carved vulture's wings in relief on the vestibule of her temple. (Footnote) Mayassis (17) points out that in a vignette in the Book of the Dead Isis is seen standing at the prow of the Solar Bark, stretching out her wings and reciting her incantations." (Gdss. Chald.) "Representations of Isis date from pre-dynastic times...The majority are from the XVIIIth Dynasty and onwards." (id) "Isis is often depicted wearing a green dress, especially in vignettes in the Book of the Dead."

2. Representations of Isis as an early queen of Egypt.

(Maspero) in description of a relief. "Isis, having fled to the marshes, suckles Horus under the protection of the gods. Bas-relief at Philae." The goddess, kneeling against a background of papyrus plants, wears the vulture head-dress surmounted by the disc set between two cow's horns. She is suckling with her left breast the infant Horus. Three deities stand facing her on the right, and three facing her on the left. See also under Satet. (id) from a description of a relief: "An incident in the wars of Harmakhis." In this scene Isis, wearing the seat and the uraeus, is standing holding the rope of a harpoon in each hand. Note: (Maspero) "The first temples were raised by Osiris and Isis (Diodorus Siculus) as also the first images of the gods (Hymn to Ios, Kaibel)."

3. Representation of Isis alone.

(Neumann) from a description of a relief: "Isis, Egypt. Tomb of Thutmose IV, Thebes, XVIIIth Dynasty, XVth century (before this era)." The Goddess is shown standing with outstretched arms, facing the left. The forearms are raised, with the palms of her hands held open. She bears the emblem of the seat on her head, and the uraeus on her forehead. Her dress, following the contours of her body, reaches from below her bare breast to her ankles. Commentary by Neumann: "Often the angular attitude of the arms signifies . . . a divine epiphany." (Maspero) in a description of a statue:

"Isis wearing the cow-horn head-dress . . . from a green basalt statue in the Gizeh Museum." The goddess, wearing the Hathor head-dress, the disc between two cow's horns, is seated. In her right hand she holds the ankh. (Van de Walle, "Larousse") in a description of a relief: "Isis, the divine mother. She wears the Hathor-crown and holds a sistrum... Temple of Sethos I at Abydos." The goddess, wearing the vulture head-dress, on top of which is the disc between horns, faces the right. She wears a broad ornamented collar and bracelets. (Veronica Ions) in a description of an illustration: "Nubian relief of Isis." The goddess, shown standing and facing left wears the vulture and Hathor head-dresses surmounted by an emblem resembling the seat. In her right hand she holds a sceptre, and in her left an ankh.

(de Montfaucon) The Abbe de Montfaucon, writing early in the 18th Century, describes many figures of Isis or of other Egyptian goddesses whom he identifies with her. The following are some descriptions of engravings. "An extraordinary Isis. The Isis of M. Bon's Cabinet, which is above nine inches high in the Original, comprehends a great many Mysteries in one image, which we scarce find, dispersed in several others. The Ornament of her Head is raised several Stories high, (with) large Horns above all.. Between the two Horns here, there is the figure of an Egg, which may have relation to that ancient Notion of the Egyptians, mentioned by Porphyry in Eusebius. . 'which Egg signified the World'. All this agrees well enough with Isis, whom the Ancients took for Nature. In the Image above, she bore the four Elements on her Head; and she frequently appears in Monuments with the Symbols of Nature, and the World. The Horns rise up from a kind of Crown, which look not unlike the Walls of a City, such as we observed in the great Isis dug up lately at Rome, and in the others by her. I shall not affirm this as certain; this Head-dress is very singular. Isis stretched out her Hands in an affecting manner, as Mother Nature, which, without respecting the Inequalities of Conditions, gives Life and Nourishment to Creatures of all Ranks. A kind of Petticoat, or rather Wings, spread themselves from her Waste [sic] downwards, and she seems as if about to cover every thing with it, as a Hen does her Chickens under her Wings. In the Table of Isis, she is pictured with great Wings at her Waste, which she stretches out on all Sides; perhaps the Workman intended the like here in this Original.. Besides, in the Drawing which was sent me of this Piece, the Wings were plain enough." (id.) on some more engravings: "The first Figure is a Head of Isis, joined to a kind of Semicircle, marked with several lines like some Geometrical Scheme. On the Head of Isis there are two Horns which enclose a Globe .. What is remarkable here, is the Figure of a Human Eye placed under Isis's Head." In the accompanying engraving the hair hanging on each side of the head is twisted, and resembles the two broad plaits associated with Hathor. (id.) "A remarkable Isis. The next figure belonging to the Cabinet of M. Rigord at Marseille, exhibits some Egyptian Goddess, or an Isis, which we have not seen before adorned with such Ornaments. Her Head-dress is singular. Great broad Leaves rise up upon her Head; at the bottom of the largest Leaf, upon the Goddess's Head, there is some Fruit like enough to a Pear, or perhaps the Cucumber, of which we have only a side view; The Leaves are long, broad and obtuse, which comes near the Description of this Musa by Mahudel. We cannot tell whether the long Tresses hanging down, on the right and left Side is Hair, or some other Ornament; and we cannot distinguish what she hath in her Hand. I shall therefore offer no Conjecture."

4. Representation of Isis in animal or partly animal form.

(Herodotus) on Isis: "The statue of this goddess has the form of a woman but with horns like a cow, resembling thus the Greek representations of Io." (Plutarch) see section 25. (de Montfaucon) on figures of Isis: "in the Second Volume of our 'Antiquity' we gave an Image of her with a Cow's Head, as well as Horns, joined to a Woman's Body." This may, perhaps, be another goddess. (van de Walle, "Larousse") in a description of a relief: 'Isis, here shown with the head of a lioness.. Relief on temple at Kom Ombo. Roger Wood.. "Isis is also shown in the form of an ape (see section 6), a hawk, a kite, (section 9), a serpent (section 14) and a hippopotamus (section 14)."

5. Colossal statues of Isis.

(de Montfaucon) "Concerning the four colossal statues lately discovered, three of which are thought to those of Isis, and the other a Statue of Osiris. We published in the second Volume of our 'Antiquity', three Colossal Statues of Isis, dug up at Rome in the year 1710.. and I have since had very accurate Designs of these four.. .sent me, together with an exact description of them made by M. Bianchini, Prelate of the Court of Rome, a very learned and skilful Antiquary. There were five statues dug up, but the fifth was too much maimed and defaced to

be grav'd here..” (Bianchini cited by de Montfaucon) “These statues were dug up in the Year 1710, in the North of the Vinea Verospi, situate near the Circus of Sallust, by the Gate Salaria.

“The first three are made of Oriental Granite, or Syenitick Stone... Each Statue with the Base is twelve Roman Palms high. The Roman Palm is about eight inches and a half of our measure; these Statues therefore are little less than nine Royal Feet in height. The first is the Figure of a Man; the Second and Third are Women...

“The Fourth and Fifth Statues are of Egyptian Marble, blacker than our Flint Stones, yet not so black as the Lapis Lydius. The largest is a Woman, with a very extraordinary Ornament on her Head, something shaped like a Cylinder, and covered with Hieroglyphicks. From this Cylinder hang down Leaves of Palm-Tree, plaited up with her Hair in a very odd manner: the whole makes a kind of large Perriwig, which terminates at Bottom in Curls, distinct from the Hair a-top. This Perriwig covers the Shoulders, and comes very forward upon the Breast. If this Statue were entire.. it would be about thirteen or fourteen Palms, that is about ten Foot high.

“These Statues have their Backs fixed to a kind of square Column, of the same Marble; the hind part of which is Full of such Hieroglyphicks as we see in Obelisks..

“I shall offer one Conjecture here concerning the transporting of these Statues from Egypt to the Place where they were found, namely, the Circus of Sallust; for by the side of this Circus they were dug up, and had been placed there for an Ornament to this Circus, or of Sallust’s Gardens; or lastly of his Villa or Country-House, which was situated just by. For Sallust filled with several magnificent Statues all that whole Hill.. Sallust, by Julius Caesar’s means got the Government of Numidia.. with this Plunder of Numidia he enriched this little Hill at Rome..”

(de Montfaucon) on the same statues: “The Woman with the large Perriwig is so like the next Isis, that we cannot doubt their being the same. They have the some Ornaments on their Heads, and the same Habits. They differ only in this, one stands upright, the other is suckling the little Orus, [sic] by which she appears plainly to be Isis. The two other Women are also Isis’s; we find this Goddess with the same Head-dress in several Monuments, and the Habit of these is the same as that of the Isis with the long Hair or Perriwig.. I think the next Figure is an Isis.. the whole Dress from Head to Foot is so close to the Body, that the shape of all the Parts appear thro’ it. The Head-dress is the same as in the former Images (Note: in the accompanying engraving the head-dress is in the form of a small cube, which may be the base of the Seat emblem of Isis.)

“The next Isis is a Colossal Statue, larger than the foregoing, and about ten Foot high. Bianchini says it is made of the hardest sort of Marble.. blacker than our Flint.. which shews [sic] this Statue is made of Basaltes, as may be proved from Pliny (36.7).. This Isis hath very extraordinary Ornaments. The Dress of the Head and Shoulders looks very grand and majestick. On the top of her Head there is a round Tower, with several Windows in it .. We frequently see a Tower on Cybele’s Head, but here Isis wears one; for she was taken for Cybele, for the Earth, and for any other Goddess.. This is the first Isis I saw with a Tower on her Head, but we shall have more below. The long Hair which covers her Shoulders, is made of her Hair and Palm Leaves or perhaps Feathers artfully plaited together in four Rows. Isis’s Head is bound round with a broad Riband, as if a Diadem, under her Tower. The lower Part of the Hair-dress ends in a length of Curls and plaited Hair, spread all about, and leaving only a small part of the Breast naked. In the void Space there is a Collar, which will be best apprehended from a View. The Goddess hath above her Wrists two large Bracelets, and hath in her right Hand a kind of Sickle: Probably a Palm Branch but like a Sickle. In the other Hand there are the Remains of some Instrument broke off, except one Piece. The Hieroglyphicks on the Pillar at the Back are like the others..

“I think the next statue is an Isis; it differs very little from one before. She hath on her Head something like a Piece of a Pillar..” Note: It is possible that the tower and piece of a pillar shown on the heads of the last two statues described may be the base of an original Hathor head-dress.

(Witt) in a description of an illustration: “a colossal statue of Isis, weighing 18 tons, recently found in the Bay of Alexandria.” (id) “For the recently found colossal red granite statue of Isis Pharia in the Bay of Egypt see ‘Egypt Travel Magazine’ 1967, 146.”

6. Representations of Isis with her family.

(Papyrus of Nu, Brit. Mus. 10,477 Budge) "Vignette: The standard, emblematic of the Name of Teni .. being set up by Isis and Osiris. "The two deities are represented as two small figures standing at each side of the base of the standard. (Papyrus of Ani, Brit. Mus. 10,470, Budge) "Vignette: Osiris.. standing in a shrine; behind him is the goddess Isis in the character of the Divine Mother." The goddess, wearing a long tight dress reaching from below the breasts down to the ankles and tied with a ribbon with the two ends hanging down to the knees, is holding her left hand on the shoulder of Osiris. On her head is the vulture head-dress surmounted by the seat; and on her brow is the uraeus. (For other representations of Isis and Osiris see sections 9 and 10) (Budge) in a description of an illustration: "Statue of Isis and Osiris dedicated by Shashanq, an official of the high priestess. .Thebes. XXVIth dynasty, B.M.No.1162." Isis is here shown as a seated figure wearing the Hathor head-dress, and has long wings reaching down to the ground. Held between her two wings is a small figure of Osiris, about half the height of the goddess.

(Veronica Ions) in a description of an illustration: "Painted limestone stele from Sakkara. Fifth Dynasty." On each side of a large lotus flower are small figures of Isis and Nephthys, standing on the left and right sides of the stele respectively. Each goddess, with her appropriate emblem on her head, is touching the lotus with both hands. (Papyrus of Ani, Budge) "Vignette: The Sunrise.. The Djed, or tree-trunk which held the body of Osiris, standing between Isis and Nephthys." The two sisters, with their appropriate head-dresses, are shown kneeling and facing each other. (Papyrus of Hu-nefer, Brit. Mus. 9901, Budge) "The Sunrise. . The Djed below has human arms and hands, on the left stands Isis and on the right Nephthys." (Budge) on a Vignette from the Papyrus of Qenna: "The Sunset. . Isis, a spirit of dawn, and Nephthys, a spirit of twilight, are also represented." In this scene the two sisters, who both wear the emblem of the seat on their heads, are kneeling facing each other on either side of the Lion-deities. (id.) "Vignettes of the Sunset.. on the right (of the Djed) is the goddess Nephthys and on the left is the goddess Isis, Nephthys kneels upon the symbol of the sunset, and Isis upon the symbol of the dawn. Above the whole scene the vaulted sky." (Papyrus of Ani, Budge) "Vignette, Plate 10, III: Two Apes, emblematic of the goddesses Isis and Nephthys." The two apes, facing the left, are squatting, one on top of the other. Isis and Nephthys are also frequently shown together in funerary scenes (see sections 9 and 10).

Among the many images of Isis suckling Horus are the following:- (de Montfaucon) from a description of some engravings of Isis: "The next Isis, about a Foot high in the Original, is remarkable for her long Hair, like that of the Colossal Isis. It seems composed also with Feathers or Palm-Leaves, but more of a square Form at bottom than those before; and looks very like a large Perriwig, like that of the Colossal Isis.. This suckles the little Orus." (Maspero) on Horus: "his mother squatting on her heels, or else sitting, nursed him upon her knees, offering him a full breast.. see Lanzone, Dizionario di Mitologia Egezia, where there is a scene in which the young god, as a sparrow-hawk, is nevertheless suckling the breast of his mother with his beak." (Neumann) in a description of an illustration: "Isis with Horus, Copper, Egypt, C. 2040-1700. Staatliche Museum, Berlin." Commentary: "this group of Isis and Horus (apart from the Hathor headdress) produces a human and personal impression. No doubt this impression is enhanced by the non-frontal perspective of the picture.. the expression of Isis's face, and the tenderness with which she holds the child's head.." The goddess is sitting, giving her left breast to the child. She is wearing the two broad plaits of hair associated with Hathor. (id.) see section 8. (Patrick) in a description of a statue: "Isis and Horus. Isis, wearing cow horns and the sun disc, is suckling the infant Horus, who is oddly represented as an adult pharaoh. This group is bronze, of the Nineteenth Dynasty, and is now in the Abbey Museum, New Barnet. " (Witt) on the excavations at Saqqara in the Temple of Nectanebo: "Already the link there has been demonstrated between Isis (in various guises e.g. nursing her baby Harpocrates, squatting on one leg to support him with her knee raised up so that he can lean upon it) Ptah himself, the Apis Bull, and Imhotep-Toth. " (van de Walle, "Larousse") in a description of an illustration: "Isis and Horus . . Bronze statuette. Thirtieth Dynasty to Ptolemaic: fourth to second centuries.. Fitzwilliam Museum, Cambridge." The goddess, who is seated, wears the Hathor head-dress on top of a crown of uraei, and has the broad plaits of Hathor. She is suckling Horus at her left breast.

(Papyrus of Nu, Brit. Mus. 10,477, Budge) from the Chapter of Making a Man Perfect: "Vignette.. the god Osiris seated within a shrine on a throne by the side of which stand Isis and Nephthys." (Maspero) in a description of an illustration: "The Osirian, Triad, Horus, Osiris, Isis. Drawing by Boudier of the gold group in the Louvre Museum."

Isis, either naked or in a transparent garment and wearing the Hathor head-dress, stands on the left hand side of Osiris and holds her right hand near his shoulder. (Veronica Ions) in a description of illustrations: "Horus, Osiris and Isis formed a triad worshipped particularly at Philae." Isis, wearing the Hathor head-dress, sits on the left of the group, whose arms are interlinked. (id.) "Stela dedicated to the great Triad of Horus, Osiris and Isis, who appear in the upper panel, with two figures hearing offerings kneeling below." Isis, standing to the left of the group, and wearing the Hathor, head-dress, is holding what appears to be an ankh in her left hand. Her right hand is placed on the shoulder of Osiris. (Hislop) "in the mythology of Egypt. the favourite Triad came everywhere to be the two mothers and the son. In Wilkinson, vol. vi., plate 35, the reader will find a divine Triad, consisting of Isis and Nephthys, and the child Horus between them."

7. Representations of Isis in other groups of Deities.

(Papyrus of Nebsebi, Brit. Mus. 9,900, Budge) from the Chapter of the Gods of Localities: ". . the Gods of Tattu (i.e. Mendes) B. Vignette: The gods Osiris, Isis, Nephthys and Horus .. The Gods of Pet and Tept (i.e. Buto) D. Vignette: The gods: Horus, Isis, Kestha and Hapi ... The Gods of the Rekhti Lands. E. Vignette: The gods Isis, Horus, Anpu (Anubis) Kestha, and Thoth. . The Gods of Abtu (i.e. Abydos) F. Vignette: The gods Osiris, Isis and Ap-uat, and the Djed. . The Gods of Res-tau. J. Vignette: The gods Horus, Osiris, Isis and... " In each of these vignettes except J, Isis is shown as a squatting woman, facing left, with the emblem of the seat on her head. In the case of J the head-dress has the form of a low cylinder whose height is about one-third of its diameter. On this vignette Budge writes: "the third deity has not the usual form of Isis." (Maspero) A drawing of the deities of Thebes, shown by the author includes Isis. These deities are named as Montu, Shu, Tafnuit, Sibou, Nuit, Osiris, Isis, Sit, Nephthys, Horus, Hathor, Tanu, and Anit. The deities are seated either singly or in pairs; Isis and Osiris sit together. Like the other goddesses in this group, Isis wears as a head-dress a flat plate-like object and holds a uas-sceptre. (id.) in a description of a scene showing the Solar Bark: "At the first hour of the day the Sun embarks.." Among the deities present in the bark are Isis, Nephthys and Sothis. The three goddesses are wearing long tight dresses reaching from below the breasts to the ankles, together with their appropriate head-dresses, that of Isis being the seat. (Budge) in a description of an illustration: "Granite sepulchral stele of Tataa, on which are the figures of Amon, Mut, Khensu, etc. XIXth dynasty. From Der-el-Bahari. Brit. Mus. No. 706." In the upper register of figures facing the Theban Triad stand Isis, with her emblem of the seat, and Maat. In the lower register stand Hathor and Nephthys. (Mme. Desroches-Noblecourt) in a description of an illustration: "The Solar Bark on which Tutankhamen is escorting the gods." Among the eight deities within the vessel are Osiris followed by Isis who holds the ankh in her left hand. See also sections 10 and 14.

8. Representations of Isis with the Pharaoh.

(Vera Vanderlip) "Isis always had a literal and close association with the King's throne in Egypt. Originally she may have been a personification of either the throne or its cushion. The throne itself, appearing as a high-seated chair, is the hieroglyphic determinative of her name." (Neumann) in a description of a relief: "Isis with the King. Egypt, Temple of Set I, Abydos, XIXth Dynasty XIV-XIII century." Isis, wearing the vulture head-dress surmounted by the disc between horns with the uraeus, is sitting holding the boy Pharaoh on her lap facing her. Commentary by Neumann: "It is no accident that the greatest Mother Goddess of the early cults was named Isis, 'the seat', 'the throne', the symbol of which she bears on her head; and the king who 'takes possessions of the earth', the Mother Goddess, does so by sitting on her in the literal sense of the word. The enthroned Mother Goddess lives in the sacral symbol of the throne. The king comes to power by 'mounting the throne' and so takes his place on the lap of the Great Goddess, the earth he becomes her son." (id.) on the same scene: "With the royal reliefs at Abydos. . there is something new that we can only touch upon in passing. In the figures facing one another, eye to eye, the mother-child relationship is mysteriously transformed. The entrancing face of the young mother is turned towards a male, who, it is true is still a child sitting on her lap, but the tenderness of the goddess as she holds this face in her hands is directed towards a beloved son, and no longer towards an infant." (Patrick) in a description of a relief: "Isis and Osiris. The divine couple portrayed on a painted relief in the mortuary temple of the Pharaoh Seti I at Abydos. Osiris is seated and Isis stands behind his chair. The Pharaoh is behind Isis with his back to her. "The goddess, bearing the vulture and Hathor head-dresses, is wearing a green dress tied round the waist with a red ribbon." (Baikie) in a description of an illustration: "Relief of Ramses II, Abydos." In this scene Isis or Hathor, wearing the disc between cow's horns and the uraeus, stands immediately behind the enthroned pharaoh. The

right hand of the goddess is placed over the back of his neck and her left hand holds the ankh." (Witt) "Ramesses II .. appeared at Coptos in a red granite triad between Isis and Hathor." (Patrick) in a description of a relief: "Isis .. is seen here in a painted relief from the tomb of Amun-Kher-Khopsh .. She embraces Rameses (III) .. Twentieth Dynasty." Isis, wearing a red dress tied with a blue ribbon, bears on her head a cylindrical crown on which is placed the Hathor head-dress." (Neumann) in a description of a statue: "Isis-Hathor suckling Horus. Bronze, Egypt VIII - VI. century Louvre." Commentary: "the figure of Isis-Hathor with the king as Horus embodies the symbolic richness of a people whose consciousness the Archetypal Feminine has entered in myth and ritual and in the historical conception of the kingdom. The king, the great Individual, the god among men, .. he too remains the child of the Great Mother Goddess, the mother of all the gods, who bore him and rebore him, and through whom alone he is king. The horns of Hathor, the nurturing cow of heaven, tower over his head, which is adorned with the maternal symbols of the snake and the vulture. She is the throne, sitting upon which he possesses the land of Egypt and with it the earth and its centre of fertility." Note: (Budge) among the royal cartouches shown by the author those of the following pharaohs contain the hieroglyphs, "son of Isis (Aset)": (XXIInd Dynasty) Pamaï; (XXIIIrd. Dynasty) Uasarken (Osorkon) III and Theklet III.

9. Representations of Isis in funerary scenes.

(Papyrus of Ani, Budge) "Vignette: Osiris.. accompanied by the goddess Isis, stands in a shrine made in the form of a Funeral chest." (id.) "Vignette . . the mummy of Ani on a bier with a funeral shrine: at the head and foot are Nephthys and Isis in the form of hawks." The birds wear the emblems of the two goddesses on their heads. (id.) an illustration from this papyrus is shown by Budge in which are depicted the mummy of Ani lying on a bier. Among the deities attending him are Isis, at the foot of the bier and Nephthys at the head. Each goddess is kneeling with her hands on the Shen symbol placed on the ground. (id. Budge) "Vignette: The funeral procession to the tomb, and the ceremony thereat are here depicted. The mummy of the deceased, lying in a funeral chest, placed in a boat, is being drawn along by oxen: figures of the goddess and Isis stand at the head and foot respectively.. By the side kneels the wife of the deceased."

(Papyrus of Mut-Hetep, Brit. Mus. 10,010, Budge) "Vignette: The mummy chamber. In the centre, upon a bier, lies the mummy of the deceased.. At the head of the bier kneels Nephthys, and at the foot Isis.." Both goddesses, with their appropriate head-dresses, have their hands placed on a Shen symbol upon the ground.

(de Montfaucon) "These Mummies are generally covered with a painted Cloth, which is filled with the Histories of things relating to their Religion; as those of Isis, of Osiris, and of their other Gods." (id.) "Another Image taken from the same Mummy deserves our Consideration . . It is a dead Body stretched out on a Lion . . At the Head and Feet of the Body there are two Women, which seem to be the two Isis's, lifting one Hand up to Heaven; they are naked down to the Waste [sic]. From the Girdle downwards they have a kind of Petticoat of a dark brown colour; both have a Vase of a singular Form on their Head . . We have discovered already four of this sort of Monuments, and in time perhaps may find more." The accompanying engraving shows that the two women are Isis and Nephthys. Isis, wearing her emblem of the seat, stands at the head of the bier; and Nephthys, with her emblem of the oblong enclosure surmounted by a basket, stands at its foot." (id.) on a Table of Isis from the covering of a mummy: "The lower Table is more singular; the Body of Osiris, dead, lying on a Lion, or a Bench shaped like a Lion . . At the two Ends there are two Isis's mourning." In the accompanying engraving the two goddesses are shown naked and in a kneeling posture. One of them, Nephthys, wears her appropriate emblem on her head; the other, who would normally be Isis, has on her head a disc-like object.

(Wilkinson) in a description of an illustration: "Singular instance of a four-wheeled carriage, on the bandages of a mummy, belonging to S. d'Athanasî." On the open carriage is placed the mummy, with its head towards the front. Also in the carriage are Isis and Nephthys standing at the head and feet of the mummy respectively, each wearing her appropriate head-dress. Note: more usually Nephthys stands at the head of the deceased and Isis at the feet. (Mme. Blavatsky) on Egyptian funeral texts: "The following is extracted from general descriptions: . . The papyrus of the priest Nevo-loo (or Nevolen), at the Louvre, may be selected for one case. First of all there is the bark carrying the coffin, a black chest containing the defunct's mummy. His mother, Ammembem-Heb, and his sister Hooissanoob, are near; at the head and feet of the corpse stand Nephthys and Isis clothed in red." (Budge) on the preparation of a mummy: "the (left) hand was bandaged with a strip of linen in sixfolds, upon which were

drawn figures of Isis and Hapi." (id.) from a description of a funeral in the Dynastic Period: "Both coffin and cover are then varnished a light yellowish-red colour. At the head is Nephthys, and at the foot is Isis, each making speeches to Ani and telling him that she is protecting him." (id.) "the unique blue-glazed porcelain Shabti figure (height 9 inches) with the coffin of Amen-Mes (length 11 ¾ inches) . . forms one of the most striking objects in the collection of glazed Egyptian porcelain in the British Museum (53892) . . The porcelain coffin is of the usual anthropoid form . . In the panels are figures of.. Isis and Nephthys . . On the outside of the body of the coffin are painted in black outline figures of Nephthys (at head), Isis (at foot) . . " (id.) "Chests for Canopic Jars . . On the chest of Nebi (B.M. 35808) . On one end are Neith and Serqit, and on the other Isis and Nephthys . ." (id.) on the procession to the tomb in the Dynastic period: "Next comes the funerary canopy under which laid the mummy of Ani, placed in a boat which is mounted on a sledge drawn by four oxen; at the head of the chest is a figure of Nephthys, and at the foot a figure of Isis." (id.) in a description of an illustration: "Model of funerary boat with a mummy lying on its bier under a canopy; the figures of women at the head and the foot of the bier represent Isis and Nephthys. XIIIth Dynasty. B.M.No.9425."

(Mme. Desroches-Noblecourt) on Tutankhamen's tomb: "The coffin of solid gold was incised with a religious pattern of touching purity: the interlaced wings of the goddesses Isis and Nephthys, and there, in gold cloisonne and shallow relief upon the king's arms, the great goddesses of Upper and Lower Egypt, Nekhabet, the vulture, and Wadjet, the serpent. The golden coffin combined the ornamental elements of the two others, the first of which was clasped in the feathered arms of Isis and Nephthys, and the second embraced by the outstretched wings of Nekhabet and Wadjet. This last coffin . . disposed all four goddesses about the body of the dead king." (id.) "The sarcophagus of compact red sandstone was decorated at each corner with the raised image of a winged goddess: Isis at the north-west; Nephthys at the south-west; Neith at the north-east, and Serket at the south-east." (id.) on the canopic shrine in Tutankhamen's tomb: "On the outside of this shrine were the familiar four protecting goddesses - Isis, Nephthys, Neith, and Serket — the faces turned sideways to underline their vigilant attitudes and touchingly concerned expressions, their winged arms spread around the receptacle in a gesture of protection. Sheltered by this gilded shrine was an alabaster chest set upon a sledge; the same guardian goddesses are shown in shallow relief at its four corners in similar attitudes." (id.) in a description of a relief: "The goddess Isis on one of the double doors of the gilt shrine, reminiscent of a chapel of the south." The goddess, wearing a long tight dress reaching from below her bare breast, has two long feathered wings attached to her arms. The right arm is held at an angle upwards and the left arm at an angle downwards. On her head is the emblem of the seat, which appears also in the other figures of Isis in Tutankhamen's tomb, described here." (id.) "The doors of the large gilt shrine, both inside and out, showed Isis and Nephthys spreading their benevolent wings. On the outside, the rear panel displayed the two goddesses, facing each other, flapping their wings to restore the breath of life to the dead king." (id.) on the next two shrines: "The inside door-panels (i.e. of the first) are again decorated with Isis and Nephthys. The second of these two Southern shrines is decorated in a style strongly reminiscent of Amarnan art . . on the left (door) the sovereign, followed by Isis, approaches Osiris." (id.) in a description of an illustration: "Shrine in the form of the second sanctuary of the South. The panels depict . . (on the right) the king protected by the winged goddesses." These goddesses, who have no distinguishing emblem, stand facing each other. Each holds her winged arms at such an angle as to form a broad lozenge-shaped frame. (Cottrell) on Tutankhamen's tomb: "One of the shrines was incised with a lovely figure of the goddess Isis with outstretched wing but the face is that of Ankhesnamun, and she wears the slim-fitting diaphanous dress of the 'Amarna' Court lady, with one breast bare." (id.) on the canopic chest: "the golden chest is guarded by four golden goddesses, each facing one side of the chest with arms out-stretched in protection the face in each case is that of Ankhesnamun."

(Veronica Ions) on Isis and Nephthys: "On coffin-lids and sarcophagi we often see them represented, standing or kneeling, stretching forth their long, winged arms in a gesture of protection." (id.) in a description of an illustration: "Papyrus detail showing Nephthys and Isis, the divine mourners, with the dead man. . Bibliotheque Nationale." Here Isis stands at the head of the bier, with her right hand placed over the dead man's head; Nephthys stands at the foot. Both goddesses wear their hieroglyphs on their heads. (Patrick) in a description of a relief: "Isis, from the shrine of Tutankhamen. There was a tradition that she protected the dead Osiris with long feathery wings that, as the Great Enchantress, she was able to grow. . inevitably she was adopted as one of the protector goddesses in funeral rites and frequently depicted with her sister, Nephthys, similarly winged, their plumaged arms entwined.

Carved wood, overlaid with gold. Eighteenth Dynasty.” (id.) in a description of an illustration: “painting from the tomb of Senmutem, a member of the royal household during the Nineteenth Dynasty.” Protecting the dead man are those who mourned for Osiris - Isis and Nephthys, in the form of kites. The goddesses, each shown as a large kite, stand on each side of the bier; Isis is at the foot, wearing as a head-dress her emblem of the seat in black, and Nephthys is at the head, wearing as a head-dress her emblem in white. (Witt) on the Pharaoh Unas, of the Vth Dynasty: “Isis, depicted as a bird hovering over the king’s mummy, held in one hand the billowing sail, the hieroglyph for the wind or breath of life, and in the other the ankh. The resurrection of the dead Osiris was the result of Isis breathing into his nostrils the breath of life by flapping the air with her wings.” (id.) in a description of a relief: “Isis . . kneeling on the sign for gold (nbw) and with her hieroglyph on her head, carved on the end of the sarcophagus of Amenophis III in his tomb at Thebes.” The goddess is shown apparently naked with her hand placed on the Shen sign lying at her knees.

10. Representations of Isis in the Other World.

(Papyrus of Au, Budge) “The scene of the Weighing of the Heart of the Dead . . Vignette: The scribe Ani and his wife Thuthu enter the Hall of Double Maat .. in the upper register are the gods who sit in judgement, whose names are .. Isis, Nephthys. .” (id.) “Vignette: The scribe Ani is led by Horus, the son of Isis, into the presence of Osiris .. Behind him stand Nephthys, his sister, on his right hand, and Isis, his sister and wife on his left.” Nephthys and Isis, wearing respectively red and green dresses, and bearing their hieroglyphs on their heads, stand behind the seated Osiris with their hands placed on his shoulders. In many similar scenes of the Judgement these two goddesses are shown standing behind Osiris (Papyrus of Nu, Budge) from the Chapter of Going into the Boat of Ra: “Vignette: The boat of Ra with the god seated therein and holding a paddle..” Isis is kneeling at the prow of the boat, in front of Ra; and behind the god is the deceased. (Turin Papyrus, Budge) on the Elysian Fields: “Vignette: Khepera in his boat by which stand Isis and Nephthys.” The two goddesses, standing behind the boat, wear their appropriate emblems on their heads. Each holds in her right hand an ankh, and in her left a uas-sceptre. (Papyrus of Nu, Budge) from the Chapter of Making the Spirit Perfect: “Vignette: A boat, wherein stand the deities Isis, Thoth, Khepera, and Shu, and the deceased sailing on a stream.” Isis is standing in front, with the ankh in her right hand. (id.) “Vignette: the boat of the sun before which stand the deceased . . In the boat are the gods Shu, Tefnut, Seb, Nut, Osiris, Isis, and Hathor, human-headed, and Horus, hawk-headed. . behind them is the disk of the sun.” (Book of the Dead, Budge from Lepsius) “Vignette: The deceased standing before a table of offerings with both hands raised in adoration, in the presence of the gods Osiris, Isis, Horus the son of Isis, and Nephthys.” The two sisters, with their emblems on their heads, hold the ankh in the right hand, and the uas-sceptre in the left. (Maspero) In a description of a relief: “Osiris in Hades, accompanied by Isis, Amentit, and Nephthys.” Isis stands immediately behind Osiris, with her hand held over his shoulder. On her head is the emblem of the seat and on her brow the uraeus. (Budge) on the sepulchral stele of Uahabra, B.M.8464: “Here we have three registers containing . . (2) the boat of the Sun-god of night, seated on a throne under a fold of the body of the great serpent Mehen . . with the god in the boat are the beetle of Khepera, Thoth . . Maat, Isis, Hu, Saa, the herald and the steersman. In front of the boat the deceased stands.. (3) Here the deceased is offering incense, and praising Osiris, Khenti, Amenti, behind whom stand Horus, Isis, Nephthys . .” (id.) On a scene depicted on the libation bucket B.M.38212: “The deceased Her adoring Osiris . . Behind Osiris stands Hernetchteff . . Next come figures of Isis and Nephthys, the latter saying, ‘I give thee from myself every kind of pleasant, pure and sweet thing’, and the former, ‘I give thee from myself offerings of rich food in abundance.’ “ (id.) in a description of an illustration: “Wooden stele of Nesui . . XXIIInd dynasty, B.M.No.8468.” Commentary: “The painted wooden stele (B .M.8468) is one of the finest examples known . . In the lower register Nesui is seen adoring Osiris and his sisters Isis and Nephthys, Horus son of Isis, Hathor, mistress of the Tuat, Anpu and Upuatu . . The gods in the lower register are described as the ‘company of the great gods who are in Amenti’ . . “ Isis and Nephthys, wearing their hieroglyphic emblems on their heads, carry an ankh in their right hands. Their left arms are raised in a gesture of protection. (Mme. Desroches-Noblecourt) in a description of an illustration: “The solar bark in which Tutankhamen is escorting the gods.” (see section 7.)

11. Representations of Isis in the Mysteries and other rites.

(Plutarch) see section 25. (de Montfaucon) “a new Table of Isis taken from a Mummy . . The principal Figure, and to which all the rest seem to refer, is an Isis sitting upon her Heels; she hath a great Circle, with several lesser

within it, upon her Head. These Circles seem to denote the four Elements, as we shall shew [sic] lower. Isis extends her Arms so as to take up the whole Breadth of the Table. Her Arms support two other Tables with Egyptian Deities; in both there are but four, one only of which hath a human Face. Under her Arms there are two large Wings, with great Rows of Feathers, which fill the whole Breadth of the Table, and under the Wings two black Sphinx's, with a white Head-dress. This is the general view of the Table. Isis thus sitting supports all things with her Head, her Arms, and her two large Wings, the Earth, the Elements, and every thing relating to Religion. This was the general Notion of the Egyptians, who said Isis was every thing . . . Plutarch says, Isis was the female Nature, or Mother Nature, which contained in herself the Generation of all things. According to Plato, she feeds and receives all things. Several called her Murionyma, because as turning her self into several Forms, and becoming by that means susceptible to all sorts of Ideas, she might be called by an infinity of Names. For this Reason she was painted in such various manners, according to the several Offices in each ascribed to her. Thus the Egyptians reduced every thing to Isis. She her self was every thing, according to the Notions of Some, and comprehended and nourished every thing, according to others Sentiments. Here she hath a large Circle on her Head which contains three others, so that there are four in all; the first and largest Circle is white, the second blue, the third dark ash-colour, the fourth red. This seems to signify the Elements. The red Circle the Fire, the dark ash-coloured the Earth, the blue the Water and the white the Air. The Fire is in the centre, because it gives Heat and Life to all things. Only these four Colours are used through all the Table; which Particular may have its Significance, because everything in the World is composed of the four Elements. Tho' there be some yellow there, yet it is on placed for Ornament, and not to represent anything. Isis hath her head covered with a blue Veil, which hangs down to her Breast. I do not know whether this be a Mystery. She stretches out both her Arms, shews the Palms of her Hands, and doubles her Fingers. With her Arms she supports two Tables, the Borders of which are blue and yellow, but the Ground of the picture is red.

"Thus Isis bears on her Head the four Elements disposed in a Circle, or perhaps in a Globe, which is cut in the middles to shew how they are disposed; that is, she supports all Nature. She bears also on her Arms all Religion, decorated by the images of the principal Gods. All the Gods had some relation to Isis; it is no Wonder therefore that the Worship of Isis was so general in Egypt. Next to the Head and Arms of Isis we must take notice of her Breast, which appears naked with a mark like the St. Andrew's Cross upon it . . . below this Cross, Isis's Body is painted in little Squares of blue, red, and ash-colour, curiously enough. They seem to be colours laid on the bare Skin, or, if it be a Habit, it is very close to the Body. These Colours reach down to the Feet.

"Under the Arms of Isis extended there are large Wings, reaching on both sides to the end of the Table. We see distinctly four Rows of small Feathers, such as make a Down on the top of a Bird's Wings. The first Row is blue, the second red, the third blue, and the fourth a dark-brown. Next there are three Rows of large Feathers. The first Row is brown Feathers on a yellow ground, the second red Feathers on a blue ground, and the third blue Feathers on a white ground. The whole Representation is mysterious. Isis sits extending her Arms; of what Use can these great Wings be to her sitting? If by Isis we understand Nature, her sitting may denote the Stability of the Universe; and she extends her large Wings to signify the continual Motion of her Parts, Motion which no way disturbs her Order, but rather tends to preserve it in the same State. This is the best Conjecture we can make. . .

"This large Image of Isis contained no doubt a great many Mysteries. For this Reason the two Sphinx's were placed at the bottom of the image here, looking at each other, one before Isis's Knees, the other before her Feet. . . They might be painted black, because they were made of Basaltes generally . . . it is also to be observed, before the two Sphinx's there are two Holes, made designedly and at first, one terminating at her Knees, the other by her Feet at her Back . . . There are other Holes like these, before and behind the Head of Isis, and the Globe she bears. Perhaps this is mysterious, but I cannot explain it; nor those Ornaments which we see all around the Table, and which had some Meaning probably, for in Egyptian Monuments every Particular had some Import." (id.) in a description of some engravings: "The next Figures are taken from M. Paul Lucas's Travels. He says he drew them among the Ruins of a Temple of Isis, situated in the middle of the Delta. They represent some religious Act . . . On the other side Isis is sitting adorned with the Flower Lotus (note: this appears to be the Hathor head-dress), holding in her right Hand a Staff, on top of which is a Cup, and in her left Hand something that we cannot distinguish (i.e . ankh). A Man coming to her carries on his shaved Head a Vessel with a long Handle. He presents Isis with something which hangs down from his Hand. .

“Lower in the Plate there are other Figures taken from this Temple . . . A Man hath a kind of Cowl; behind him there is a Woman who hath a Cowl too, but hanging down behind. She hath in one Hand a Staff, and in the other a Circle with a Cross fixed to it, as we saw Isis have in our former Work.” In both these engravings the goddess is shown apparently naked. (id.) “The next Image copied from a Bass Relief by the Pyramid of Egypt exhibits Osiris sitting on a Chair . . . Behind Osiris, there is Isis standing, with a Staff in one Hand and in the other a Ring with a Cross hanging to it.” The goddess, wearing the Hathor Head-dress and uraeus on her brow, holds the uas-sceptre in her right hand and the ankh in her left. The seated figure may be either Osiris or a Pharaoh.

(Larson) on an Inscription at Denderah: “The sixth section the mysteries as practised in the temple of Isis at Mendes. On the first day of the Festival of Ploughing, the goddess appeared in her shrine, where she was stripped naked.” (Gdss. Chald.) “Of the Egyptian priests of Isis it is said that part of their time was spent at night in devotion near the statue of the Goddess.”

12. Hieroglyphs and other symbols of Isis.

(Budge) “Hieroglyphs: Gods and Goddesses . . . (figure of squatting woman facing left, bearing a seat on her head and holding an ankh) As-t, Isis.” (id.) “Determinatives: Gods and Goddesses . . . (figure of a standing woman facing left, bearing a seat on her head and holding a sceptre) also (figure of a squatting woman facing left bearing on her head a seat between two horns and holding a sceptre) Aset (Isis).” Note: (Witt) on the Isis of the doxologies: “She has invented hieroglyphics and given them their esoteric value.”

(Neumann) on the symbolism of the seat and throne: “As mother and earth woman, the Great Mother is the ‘throne’ pure and simple, and, characteristically, the woman’s motherliness resides not only in the womb but also in the seated woman’s broad expanse of thigh, her lap on which the newborn child sits enthroned. To be taken on the lap, is, like being taken to the breast, a symbolic expression for adoption of the child, and also of the man, by the Feminine. It is no accident that the greatest Mother Goddess of the early cults was named Isis, ‘the seat’, the ‘throne’, the symbol of which she bears on her head.” (Witt) “In the land of the living the throne of the Pharaoh was everlasting like the Nile itself. She who bore the Pharaoh, who gave him his power with her milk, and who was the Mother Throne, was personified by Aset (the seat), Isis as she was named by the Greeks. (Note:) For Isis as the Throne see Pyramid Texts 1154a and Anthes, J.N.E.S. 18,197.”

(Papyrus of Ani) “The plumes upon his head are Isis and Nephthys when they go forth to sit themselves there, even as his protectors, and they provide that which his head lacketh, or (as others say), They are the two exceeding great uraei.” (Papyrus of Nu) from the Chapter of Bringing along a Boat in the Underworld: “ ‘Tell me my name,’ saith the Matchabet; ‘The hand of Isis’. is thy name . . . ‘Tell me my name’, saith the Keel; ‘Thigh (or Leg) of Isis’. is thy name. “ (id.) on the Net: “. I know the name of the table; ‘Hand of Isis’ is its name . . . Know ye that I know the name of its cordage? ‘Rut (i.e. Vigour) of Isis is its name.’ “ (Dr. Esther Harding) on the rites of Isis and Osiris: “And so, year by year, the mysteries were exposed, the bowl, which is Isis, Mother, ‘Vase of Life’ . . . “ (de Montfaucon) for a representation of Isis as an urn, see section 26.

13. Other Attributes of Isis

(Herodotus) on the Egyptian cattle: “the females . . . are holy to Isis.” Note: the Hathor Head-dress, consisting of a disc between two cow’s horns, is frequently found on later representations of Isis. (Plutarch) on Isis: “Of the plants in Egypt they say that the perseae is especially hallowed to the goddess, because its fruit resembles a heart and its leaf a tongue.” (de Montfaucon) “The Persea, which grows about Grand Cairo, hath leaves very like those of Laurel excepting that they are longer, and that its Fruit is like a Pear, and hath a Kernel in it which tastes like a Chestnut. The Beauty of this Tree (says M. Mahudel) which is an Ever-green, the Aromatick Smell of its Leaves, the Likeness of them to a Tongue, and of the Kernel to a Heart, are the occasion of all those Mysterious Senses which the Egyptians have apply’d to it by consecrating it to Isis, and placing its Fruit on the Head of their Idols, sometimes whole, sometimes cut in two, to shew its Kernel.”

(Kabalistic Ms.. cited by Mme. Blavotsky) on the Lotus: “Its mode of growth peculiarly fitted as a symbol of the generative activities. The flower of the Lotus, which is the bearer of the seed for reproduction as a result of its maturing, is connected with the placenta-like attachments to mother-earth, or the womb of Isis, through the water of the womb, that is, the river Nile, by the long cord-like stalk, the umbilicus. Nothing can be plainer than the

symbol, and to make it perfect in its intended signification, a child is sometimes represented as seated in or issuing from the flower.” (Mme. Blavatsky) “Isis is almost always represented holding a Lotus in one hand.” (Grant) “There is . . . an equivalence of ideas: Lotus = Flower = Cup = Woman = Vama = Secretion.” (Crowley cited by Grant) “The Magick Cup . . . is also the flower . . . This Lotus is the hand of Isis the Great Mother. It is a symbol similar to the Cup in the hand of Our Lady Babalon.”

(Mme. Blavatsky) “The Nile . . . represented the parturient waters of Isis “ (id.) “As stated correctly by the famous Mason Ragon . . . Earth, Water and Fire or the Sun (are) symbolised by the Lotus, a flower that lives by earth, water and the sun. The Lotus, sacred to Isis, had the same significance in Egypt.” (id.) “Venus, equally with Isis, was represented with cow’s horns on her head, the symbol of mystic nature - one convertible with, and significant of the Moon, since all these were lunar goddesses.” (id.) “The Egg was sacred to Isis.” (id.) “The cat, a lunar symbol, was sacred to Isis . . . and is often seen on the top of the sistrum in the hand of the goddess.” (id.) “The ibis . . . was sacred to Isis.” (id.) “The perfect Tau . . . and the mundane circle were attributes of Isis.”

(Budge) on Isis: “red is the colour peculiar to her.” (id.) “fish were sacred to Hathor, Isis, Mut and other goddesses.” (Veronica Ions) in a description of a statue of Isis: “she wears on her head a disk set between the horns of a cow, representing the sistrum.” (id.) “The cow is . . . the animal sacred to Isis, who also possessed the magic knot ‘Tat’, called ‘the knot of Isis and the sistrum, the emblem of Hathor.” For the Tat or Tet symbol see section 14.

(Witt) “In the persea-tree the Egyptians felt the peculiar power of Isis ‘because its fruit resembles the heart’ “ (Plutarch) “. . . We can see that both fauna and flora could be thought of as in the power of Isis, whom even the medieval age in western Europe could call ‘the goddess of plants and griffons’. As early as the twelfth century (before this era) reference is made to ‘plants of Isis’ - probably papyrus tufts (Bonneou).” (id.) on trees holy to Isis: “so were other trees such as the sycamore.” (id.) “we are told that the people of Coptos associated another creature, the scorpion, with her worship. In that city during the ceremony known as the Lamentation of Isis, the women would walk barefooted amid these reptiles and yet remain unhurt. The same passage informs us that at Coptos . . . the female gazelle was deified and called by the charming name of ‘Isis’s plaything.’ (Aelian) it was also in this city, according to the naturalist Pliny, that Isis had a sacred island which at the beginning of spring the swallows surrounded with a dike strengthened with straw.” (Gdss.Chald.) on Isis: “Other attributes are snakes . . . ears of grain and the cornucopia . . . and the crocodile on account of its amphibious nature.” Note: (Maspero) on Isis as a corn- Rameses goddess: “According to the historian, Leo of Pella (fragments, Muller-Didot) the goddess twined herself a crown of ripe ears and placed it upon her head . . .”

14. Amulets and other ritual objects with the figure of emblems of Isis.

(Budge) “The Egyptians, in common with almost every other nation of antiquity, attached to their mummified dead, and wore on their persons when living, a number of objects which they believed would secure them protection . . . “ (Larson) on Isis: “She became the universal and infinite benefactress of humanity, the eternal protective mother, the queen of earth and heaven. Images of her and her son are sacred objects in every Egyptian household.”

(Budge) “Amulets . . . The Tet. This amulet has been commonly called the ‘Tie’ or ‘Buckle’, but the earliest writers about it were wholly uncertain as to what object it represented. The text that is often found is Chapter CLVI of the Book of the Dead, and this indicates that it was supposed to bring to the wearer the virtue of the blood of Isis, and her words of power, and her magical spells and works. The object represented by the Tet is no ornament of the goddess but is a part of her body and there is little room for doubt that the hieroglyph is intended to be a picture of her genital organs. (Footnote: T-t is probably an old form of Ati-t, vulva). On coffins and statues we often see one hand of the figure holding the Djed and the other the Tet, thus indicating that the deceased regarded amulets made in the form of . . . the uterus of Isis as mighty protection in the Other World. The Tet was most commonly made of red Jasper, carnelian, porphyry, red glass, red faience and sycamore wood; sometimes it was made entirely of gold, and sometimes when made of stone or faience it was set in a gold frame or was gilded. Typical examples in red stone are B.M. 20619 and 2064a; the former, in a gold wire frame, was made for Rames, and the latter for the lady Maa. Instances of the use of stone that was not red are B.M.20646 and 20621. The former is of mottled stone, and was made for a Sem priest of Ptah, called Ariri (?) who was also high priest of Memphis; and the latter, made of black schist, was made for Meri, a controller of sepulchral offerings. The text inscribed on the

Tet reads: - 'The blood of Isis, the magic of Isis, the words of power of Isis, (are) strengtheners protecting great one thus destroying . . . things abominable to him.' Rubric: 'Recite over a Tet of carnelian (or red jasper) dipped in juice of ankhamu flowers, fashioned of the core of the sycamore. Place it on spirit (i.e. the deceased) this at his neck on the day of union with the earth. If be done for him this will the magical spells of Isis protect his limbs. Nor shall be hidden the way from him. His one hand is to heaven, his other to earth regularly..' In the Saite Recension of the Book of the Dead the Rubric adds: 'If this writing be known (by the deceased) . . . the gates of Khert-neter shall be opened to him. A plot of ground, with wheat and barley, shall be given to him in Sekhet-Aanru (the Field of Reeds). His name shall be like the names of the gods who are there' . . . " (Papyrus of Nu, Budge) from Chapter CLVI, Of the Buckle of Carnelian: "Vignette: A Buckle." Text and Rubric: see above. (id.) "Vignette: A Buckle with human arms which grasp the deceased by the left arm. (see Naville)." (id.) from the Chapter of Making the Spirit Perfect: "Vignette: A boat, wherein stand the deities Isis, Thoth, Khepera and Shu, and the deceased on a stream. . . The four short lines of text written over the boat read: . . . Nu, triumphant, raiseth up the Djed, and stablisheth the Buckle, and he saileth with Ra into any place that he pleaseth ." (Gardiner) "Sign-list . . . (figure of Tet) tie or straps with a different arrangement of the same elements as ankh, 'the tyet—amulet'. From Dynasty III, found as a decorative symbol in company with ankh and djed to signify 'life', 'welfare', or like." (Dr. Esther Harding) "The symbol of Isis as shown in the figure (i.e. 'Emblem of Isis', the Tet). Sir Wallis Budge writes me that this was probably a womb with its dependent ovaries, meaning that the very nature of Isis expressed in her generative power and also in the attraction woman has for man, from ancient days." (Witt) "The uterus ('tet') emblem of Isis is discussed by Barb, J.W.C.I. 16,200. See also Bonner, 83." (Redgrove) "The Tet does seem to depict the female genitals, with the hood, the knot as clitoris, the two labia and the vaginal entrance, yet the vignette seems to show a tied article. Massey confirms that this tie or knot is the menstrual belt, and the reference to the blood would seem to indicate this too, though not necessarily."

(Budge) on the coffin in the Dynastic Period: "The inner coffin . . . is in the form of a mummy . . . solid wooden hands are fastened to the breast, the one holding the amulet of the blood of Isis, the Tet, and the other holding the amulet of the backbone of Osiris, the Djed." (id.) on the cover of the Egyptian sarcophagus: "Under the XXth dynasty . . . it took the form of a thick slab, on which the figure of the deceased was sculptured in relief. . . the hands project, as it were from the bandages, and grasp the emblematic symbols of Osiris, the Djed, and Isis, the Tet." (id.) on the cover of the miniature Shabti coffin B.M.53892: "The porcelain coffin is of the usual anthropoid form common to the period. . . the hands are crossed on the breast, the right grasping the Tet and the left the Djed." (id.) in a description of an illustration: "Painted wooden sepulchral chest in the form of a pylon, with figures of the amulets of Isis and Osiris (i.e. the tet and the djed). XXVIth dynasty or later. B.M. No.43433." (id.) "The Head-rest of Pillow. . . The head-rest of Guatep (XIIIth dynasty) is . . . about 6 ½ inches in height. The neck-piece rests on a rectangular plaque which in turn rests on two supports, each made in the form of the Tet of Isis; these take the place of the ordinary columns, and are fastened into the ivory base, which has bevelled copes (B.M.30727)." (id.) "Pectorals . . . (B.M. 7865) A figure of Isis, and the djed, and one Utchat, are seen on the left, and a figure of Nephthys, and the tet, and the other Utchat, on the right. . . The pectoral was made for the 'lady of the house, Hent-taui'." In some other examples given by Budge are depicted the signs "djed, tet" or "tet, djed, tet" (B.M.14654, 29370, 7852, 14626). (Mme. Desroches-Noblecourt) on Tutankhamen's tomb: "the first shrine bore . . . a frieze of djeds (the amulet of Osiris) and the knots of Isis." (id.) "In the annex there were always two precious cabinets . . . at the base of both was a frieze of amulets; pillars of Osiris and knots of Isis upon the first . . ." (id.) on the roof of the last of the golden shrines: "the only decoration consisted of the djed pillar of Osiris and of Isis's knot, except for the two sacred eyes. . ."

(Budge) "During some excavations made by the late Colonel G .T. Plunkett, R.E., and myself in 1887, near the Monastery of St. Simeon of Aswan, we found the remains of an episcopal staff with a silver head. The head was formed of the ankh, the djed, the tet and symbol of the horizon, joined together . . . Thus the object represented the 'Life' of Christ, Isis and Osiris, and the bishop who affixed it to his pastoral staff no doubt used it, as did the ascetics in other parts of Egypt, to drive away .. evil spirits, and to cure diseases."

(Papyrus of Nu) from the Chapter of Making Perfect the Spirit; "I have made myself a counterpart of the goddess Isis and her power (Khu) hath made me strong." (Plutarch) "the amulet (phylacterion) of Isis, which they traditionally assert that she hung about her neck, is interpreted 'a true voice'."

(Budge) "The Amulet of the Vulture. This amulet was intended to cause the power of Isis as the 'divine mother' to be a protection for the deceased, and was made of gold in the form of a vulture hovering in the air with outstretched wings and holding in each talon the symbol of 'life', the ankh, and was placed on the neck on the day of the funeral. With this amulet the CLVIIth Chapter of the Book of the Dead was associated, and it was ordered by the rubric to it to be recited over it; the text reads: - 'Isis cometh and hovereth over the city, and she goeth about seeking the secret habitations of Horus as he emergeth from the papyrus swamps and she raiseth up his shoulder which is in evil case. . His mother, the mighty lady, protecteth him, and she hath transferred her power unto him'." (Book of the Dead, Budge from Lepsius) Chapter CLVII "Vignette: A vulture with outstretched wings holding the symbol of life in each talon." (Budge) "Amulets. The Vulture, *nerau-t*. The vulture amulet . . . seems to have come into general use under the XXVIth dynasty. The amulet was supposed to bring to the deceased the protection of 'Mother' Isis." (id.) "Amulets: The Serpent's Head (figure of a cobra) *Arar-t*. This amulet is made of red Jasper, red paste, carnelian and other reddish stones. It represented Isis as the great serpent-goddess, and was placed inside the wrappings of mummies and attached to their necks.. It was also worn by the living as a protection against snake bite." (id.) "The Amulet of the Serpent's Head. This amulet was placed upon the dead body to keep it from being bitten by snakes in the underworld or tomb .. the goddess Isis is often typified by a serpent, and red is the colour peculiar to her." (id.) on the Meux Hypocephalus: "Vignettes. . 2. Boat of Horus, Isis and Nephthys." (id.) "In late times, that is to say about 1200 (before this era), large funeral scarabs were placed in pylon- shaped pectorals, made of porcelain of various colours, upon which the boat of the sun was either traced in colours or worked in relief, and the scarab is placed so as to appear to be carried in the boat; on the left stands Isis and on the right Nephthys." (id.) "The Amulet of the Papyrus Sceptre. This amulet was intended to give the deceased vigour and renewal of youth; it was made of mother-of-emerald, or of light green or blue porcelain, and, when the words of the CLIXth Chapter of the Book of the Dead had been recited over it, it was placed on his neck on the day of the funeral. In the XXVIth dynasty and later it seems as if the amulet represented the power of Isis, who derived it from (Geb) the husband of Renenet, the goddess of abundant harvests and food." Note: (Chapter CLIX) The Chapter of the Uatch Amulet: ". . The mighty lady speaketh and she goeth round about in the gate of the double house.. She taketh those who are in her following, and she maketh an opportunity for those, the opportunity of the door(?)." (Budge) "The words of this Chapter were cut upon an amulet of felspar, made in the form of a papyrus column. . They secured for (the deceased) the protection of Isis and the strength of Horus." (id.) "The Amulet of the Shen . . In the picture of the mummy chamber, see Papyrus of Ani, the goddesses Isis and Nephthys are seen kneeling and resting their hands on Shen." (id.) "The Scarab . . many have figures of gods and goddesses cut on their bases, e.g. Maat, Isis, Hathor . . ." (id.) on the Cippus of Horus (B.M. 36250): "On the flat surface on the right of the god are cut the names and figures of the following gods: .. (7) Isis, with the body of a hippopotamus and holding a serpent and a scorpion .. On the flat surface on the left of the god: . . (4) the goddess Isis suckling Horus among papyrus plants.." (id.) on the Cippus of Horus (B.M.27373) "Below is a second scene representing Isis giving birth to Horus, and the attendant gods Horus the Elder and Anubis (?). ."

(Budge) on the intercalary days: "On the first Osiris was born, on the second. Heru-ur (Aroueris), on the third Set, on the fourth Isis, and on the fifth Nephthys... The rubric which refers to these days . . also directs that figures of the five gods mentioned above shall be drawn with unguent and 'anti' scent upon a piece of fine linen, evidently to serve as an amulet." (Witt) on the healing of Ra by Isis: "The legend concludes with the injunction that the words are to be said over on image of Isis and Horus. (Budge)."

(Budge) "Objects for the Toilet in the Other World: The stibium-pot or tube (or Kohl-pot) . . an example in steatite has a flat back support on which are cut in outline figures of Osiris, Isis and Nephthys (B .M. 30052)."

II. Representations of Isis in the Graeco-Roman Period.

15. General Descriptions.

(Cumont) on the Ptolemies: "the composite religion founded by the Lagides became a combination of the old creed of the Pharaohs and the Greek Mysteries.. the artists replaced the old hieratic idols by more attractive images and gave them the beauty of the immortals. It is not known who created the figure of Isis draped in a linen gown with a fringed cloak fastened over her breast, whose sweet meditative, graciously maternal face is a

combination of the ideals imagined for Hera and Aphrodite.” (Frazer) “The Greeks conceived of Isis as a corn-goddess, for they identified her with Demeter. . Accordingly, Greek and Roman artists often represented her with ears of corn on her head or in her hand.”

(Budge) “Graecized figures of Egyptian Gods. In many large collections of Egyptian Antiquities that include objects of the Ptolemaic and Roman Periods will be found a numerous group of red terra-cotta figures of Egyptian gods and goddesses to whom the Greeks, and possibly the Romans also paid adoration. The gods chosen by them were. . Osiris and members of his family - Isis, Nephthys, Horus, Anubis - and curiously enough, the old Sudani god Bes. The group of such figures in the British Museum contains examples of all the known figures of importance, and an examination of these reveals the following facts: Isis has several forms, and the large number of figures shows that this goddess was a great favourite . (1) She is seen on plaques in the form of a large, handsome woman seated on a throne offering her right breast to Horus, who is lying across her knees. She has on her head the horns, disk and plumes of Hathor but her body is arrayed in a voluminous Greek garment which reaches down to her ankles. (2) In the old mythology Isis was associated with Sept, or Sothis, the rise of which heralded the Inundation and she travelled over the heavens in a boat. This made her a goddess of navigation, and we see her in the form of a Juno-like woman wearing her characteristic head-dress and Greek attire, and holding in her right hand a rudder, as the great protectress of ships and of all who go down to the sea in ships. (3) She was identified with Hathor, and so appears in the form of a nude woman, wearing the disk, plumes and horns of that goddess on her head, a necklace and pendant, armlets and sandals. (4) Isis also appears on plaques and pectorals in the form of a serpent, with the disk and horns on her head. A jug near her indicates her character as mother of abundance and prosperity, and the sistrum, placed in her dress, her connection with and patronage of music and dancing. . (5) As goddess of the star Sept, i.e. Sothis or Sirius, the Dog-star, she rides upon a dog..”

(Brady, O.C.D.) “Isis .. The plastic representation of her in Greece is almost uniformly Hellenic in character, portraying her with the ancient Egyptian head-dress, in a long garment with the characteristic knot of drapery on the breast. In her most Hellenic form she is shown with serene, ideal, and typically Greek features, with no head-dress, but a curl or braid of hair hanging down each side of her face. . Not only are the statues and monuments of her worship found in all parts of the Roman Empire . . but many grave reliefs and tombs show representations of her symbols.”

(Witt) On the spread of the Egyptian faith: “Isis, too, became increasingly cosmopolitan. In the Nile valley, however, she remained true to her ancient tradition. Her statues there were of conservative native type.. Her iconography was indigenous. In her hands she might be holding the Egyptian timbrel or sistrum, the breast-shaped pail or situla, and the long-spouted hydreion filled with water from the Nile. On her head there would probably rest a crown of stars with a crescent moon, or the Egyptian uraeus, or a diadem of leaves and choice flowers with a lotus on top in sign of purity, or ears of corn as the mark of plenty. Her vesture of fine linen - a robe of many colours - would be tied with a girdle formed into the ‘Isiac’ or ‘mystic’ knot. At her feet might be resting a crocodile. The total effect of all this was unmistakably Egyptian. Among the Greeks and the Romans she came as a victress in the foreign dress of the Nile.

“Her features underwent some change. In her own land she had been sometimes identified with Hathor, the Cow Goddess. . But in the Hellenistic period, as we can see from the mural paintings at Pompeii, artists took to portraying the face of Isis in an idealized iconography. Her features gained a sweetness combined with a gravity for which her dwelling in Greece might have been responsible, and a grace blended with her traditional majesty was achieved suggesting that her lineaments were suffused with the beauty of Aphrodite, the majesty of Hera, the warrior temperament of Athena, and the chastity of the virgin Artemis. All this, however, was closely related to the Egyptionizing background, the exotic symbols that she bore. After the time of the Emperor Hadrian the Nilotic style of treatment became increasingly strong. The gravity, the living charm, and the strange mystery were abandoned in favour of a conscious striving for archaism.”

(Dr. Esther Harding) on Isis: “Her statues frequently represent her as black . . It is even possible that some of the shrines of the Black Virgin in Europe have really grown up around such statues of the Black Isis.”

16. Temple statues of Isis.

(Bartlett) in a description of the Ptolemaic temple of Isis at Philae: "The corridor, resting on the wall which surrounded the island . . . is a happy and graceful specimen of the lighter Egyptian architecture; the four sides of the capitals present the smiling features of Isis." (Witt) on the reverse of a coin: "Isis . . . enthroned within her temple at Alexandria."

(Lucan) on the cult of Isis in the reign of Nero: "We receive Isis in your Roman Temple." (Pausanias) on Phlius in Corinth: "Farther on from the Omphalos they have an old temple of Dionysus, a temple of Apollo, and one of Isis. The image of Dionysus is visible to all, and so also is that of Apollo, but the image of Isis only the priests may behold." Note: Witt equates the Dionysus and Apollo here with Osiris and Horus. (id.) on Troezen in Corinth: "The temple of Isis was made by the Halicarnassians in Troezen .. but the image of Isis was dedicated by the people of Troezen."

(Witt) on Delos: "In the so-called Sarapeum C the Athenian people, around the middle of the second century (before this era), raised a small Lady Chapel . . . Some twenty years afterwards a colossal marble statue of Isis was installed there. The chiton makes it unmistakably Greek instead of Egyptian." (id.) in a description of an illustration: "the small Temple of Isis in the Sarapeion C at Delos built by the Athenians about 150 (before this era). At the back of the cella is a colossal cult statue of Isis." (id.) "The monumental entrance to the Temple of Isis ('Arcus ad Isis') in Rome is seen, (1) in a detail from the Hatteri in the Vatican. The Temple itself is represented, (2), on a coin of the Emperor Vespasian. The cult statue appears between the columns and in the pediment is a representation of Isis Sothis." (id.) "a votive statue (of Isis) . . . from the Iseum at Pompeii." In the latter representation the goddess holds what appears to be an ankh in her left hand and part of an unidentifiable object in her right. She wears a long transparent dress. (Ward-Perkins and Amanda Claridge) in a description of a votive statue from Pompeii: "Statue of Isis in Archaic style. Pentelic marble. Height of statue, 1.06 m.; height of base, 95 cm. Naples Museum, inv. 976. From the north-west corner of the colonnade in the Temple of Isis."

(Brewer) "In Rome there are numerous works of art intended for Pagan deities . . . VIRGIN MARY. This statue in St. Peters of Rome, is in reality a statue of Isis, standing on the crescent Moon." (King cited by Mme. Blavatsky) "The 'Black Virgins', so highly revered in certain French cathedrals . . . proved, when at last critically examined, basalt figures of Isis."

17. Other representations of Isis alone.

(de Montfaucon) from a description of some engravings: "A fine Isis of the Greek or Roman Taste. The beautiful Isis that follows, is not in the Egyptian style; but is the Work of some Greek or Roman Artist: It hath none of those whimsical Habits and Head-dresses, which we see on other Images of the Egyptian Isis. This wears a Veil and hath a Flower on her Head. Her Tunick reaches down to her Feet, and over that she hath another Habit that comes down to her Leg, and over all a kind of Mantle, which she throws behind her. We never find Isis with more Clothes than here. She holds in one Hand the Sistrum, which made a sharp Sound with cross Strings: In her other Hand she holds a Vase like a Praefericulum, intimating the Waters of the Nile." (id.) "The next Isis, which is a Roman Statue, is made twisted round by a Serpent. . . The Head-dress, Necklace, Habit, every thing about this Isis, is remarkable. She seems to have a Pearl Necklace, and the large Collar about her Neck is very like some wore a few Years ago (i.e. early Eighteenth Century). She is dressed in a sort of Morning Gown, whose Sleeves reach down to her Wrists. " Note: This has a resemblance to a Roman statue of Atargatis with a snake.

(Budge) from a description of an illustration: "A group of figures of Graecized Egyptian gods . . . in the British Museum. Ptolemaic and Roman periods Isis . . . as woman-serpent (37495)". Here the goddess is shown as a serpent with a woman's head. Another example of Isis in this form is seen in 12822. (Neumann) in a description of an illustration: "Isis sitting on pig. Terra cotta." Commentary: "The little figure of Isis, With outstretched legs, sitting on a pig and bearing a mystical ladder in her arms, is characteristic for our present context (i.e. ritual self-display). The pig is a symbol of the Archetypal Feminine and occurs everywhere as . . . beast of the Earth Goddess. . . Picard groups our Hellenistic terra cotta with others on which the nude Isis sits in the same attitude on an upturned basket, 'the basket of the mysteries', and the clad Demeter sits on the Lovatelli urn (in Alexandria)." See also section 26. (id.) in a description of an illustration: "Isis with snakes. Coin, Egypt. 1st century (before this era).

Engraving from a London, 1750, edition of Virgil." The goddess, shown in the classical style, stands holding a vessel in her right hand and a staff in her left. On each side of her are two upright snakes with their bodies in coils and their tails linked together beneath the goddess. (Frazer) on Isis: " her stately ritual . . its solemn processions, its jewelled images of the Mother . . presented many points of similarity to the pomps and ceremonies of Catholicism. The resemblances need not be purely accidental. . Certainly in art the figure of Isis suckling the infant Horus is so like that of the Madonna and Child that it has sometimes received the adoration of Christians."

(Witt) in a description of some statues of Isis: "The style of portraiture of these two statues (4 and 5) of the goddess Isis betrays Hellenistic influence. This composite piece (4) is curious. The face is Greek except for the eyes, which, like the emblems, are Egyptian . . (5) The Isis knot here conforms to ancient Egyptian tradition. The mantle with the fold on the right shoulder is typically Greek. The left foot advanced in front of the right is well-known in both Egyptian and Greek tradition. The statue (6) shows Isis with her typical attributes, sistrum and hydreion. In (4) the goddess has a lotus flower on her head, and two long bands like plaits hang down each side of her face to above her breasts. In (5) the goddess holds a lotus flower in her left hand and an unidentifiable object, or part of an object, in her right. The same type of plait falls down each side of her face, the ends resting on her breasts. In (6) she wears a voluminous robe entirely black, with a black hood; on her head is a lotus flower. Her face and hair are typically classical." (id.) "Isis and her cult on Greek Imperial and Roman coins: Naturally, she appears more frequently on the Greek imperial coins of Alexandria. She is shown here, on reverse types: alone . . sitting on a ship's prow .. standing holding her sistrum and situla; Isis Pharia holding a billowing sail; similarly standing before the Pharos of Alexandria, and then in the prow of a ship; Isis Sothis sitting side-saddle on a running dog, holding a cornucopia and her sceptre; another version but on a medallion where she holds a sistrum; seated Isis holding a ship in her right hand; the goddess in a tensa. " (Sophronius cited by Witt) the author, in a description of the continued worship of Isis at Menouthis in the time of Cyril, Bishop of Alexandria, refers to "the powers at work in the idol of female form and of many guises." Note by Witt: "Cyril's behaviour is a clear proof of his awareness of the strength of Isis Myrionymus." (Witt) in a description of a medieval picture: Isis as Divine Engrafter identified in medieval legend with B. V .M." Isis is shown sitting on the ground grafting a shrub. Behind her are two women with spades, planting a tree. All three women, wearing elaborate medieval head-dresses, are dressed in black. (id.) "Pica della Mirandola's influence . . had doubtless led to the inclusion of Pinturicchio's astonishing frescoes at the Sistine Chapel (i.e. Appartamento Borgia, the Vatican) . . Commissioned by the man who became Pope (i .e. Alexander VI) in the year that Columbus discovered the New World, they include some astonishing novelties or rather mythological borrowings from ancient Egypt. Here we can still gaze at Io, the Greek cow, turning into Egyptian Isis . . and at Moses, Hermes Trismegistus and Isis in a single group. See Yates, 115-16 and Cf. 259." (id.) on later mythological borrowings from Ancient Egypt: "The Italian Cardinal Cesio might garnish his Roman Villa with a marble bust of Isis Victrix and still escape excommunication."

18. Representations of Isis in the Eastern Mediterranean, Syria and Asia Minor.

ISIS. (Witt) "Ptolemy I was prompted by a dream to send for a statue of Sarapis. For a similar reason Seleucus IV caused an image of Isis to be fetched from Memphis to Antioch." (Cumont) "At Antioch, Seleucus Callinicus built a sanctuary for the statue of Isis sent him from Memphis by Ptolemy Euergetes. Libanius. " (Witt) "in a mosaic from the House of the Mysteries of Isis at Antioch appears the figure of a man who is obviously an initiate. . On his left stands Isis, not wearing her usual royal headdress but having a torch. The man seems to have stopped suddenly with his eyes turned back towards the goddess." (id.) in a description of illustrations: "The cult of Isis seen on mosaic pavements from Antioch . . in the panel of the Isiac ceremony the central figure is Isis with palla contabulata, showing her appropriate emblems of stars and moon." (id.) "A statue of Isis was offered at Phaene south of Damascus for the safety and victory of 'the Liege of Lords..' " (id.) "Greek imperial coins of Byblos show Isis Pharia with Claudius and Eleagabalus ('Greek Coins', G .F .Hill; Brit. Mus. Catalogue)." (id.) "Isis appears at Ascalon on a coin of Alexander Severus (F.F. Hill)."

(Witt) "Drexler gives references for the appearance of Isis on Ephesian coins of dates 91, 88, 87, 82, and 68." (id.) on the cult of Isis at Tarsus: "The archaeological remains, such as a figure of the goddess or of a minister with sistrum and high peaked head-dress, Hellenistic and Roman pottery with the Isis palmette symbol, and examples of Isis conflated with Fortune and Victory, all suggest the cult's local prevalence." (id.) "Over a century ago Barker wrote about 'the prevalence of the Isiac worship' at Tarsus. Drexler .. gives examples of Isis on coins of Tarsus."

(id.) "The woman Lydia from Thyatirs came from a Lydian city which depicted on its coins Isis standing with sistrum and sceptre. (Drexler) Isis in an inscription is named 'Lydia.'" (id.) on Paul of Tarsus: "Paul, himself a citizen of one of the chief cult centres of Isis, might easily have seen Isiac pastophoroi carrying small silver shrines like those made for Artemis by the Ephesian Demetrius."

19. Representations of Isis in Western Europe.

(de Montfaucon) on women's dress in the Classical period: "Garters used to be tyed [sic] about their Legs . . . it is certain that the Greek and Roman Ladies, and those of neighbouring Nations were very expensive in these Ornaments. In an inscription found in Spain, which we have given in the Second Volume of our 'Antiquity' we read that in the Ornaments of the Statue of Isis, those of the Legs only had two Emeralds, and eleven other precious Stones." (Cumont) "An inscription furnishes us with an inventory of the jewels worn by an Isis of ancient Cadiz; her ornaments were more brilliant than those of a Spanish madonna." (Brewer) on the connexion between Isis and Paris: "We are told. . . that a statue of Isis was for a long time preserved in the church of St. Germain des Pres. . . (Cardinal Bricconnet) saw certain women offering candles to it as to the Virgin." (Witt) in a description of a statue of Isis: "an enthroned statue of the goddess found in the Church of St. Ursula at Cologne. "The goddess is wearing the long voluminous drapery characteristic of her Graeco-Roman representations."

20. Descriptions of Isis seen in Visions.

(The Revelation of John, from Mme. Blavatsky) "The student of Lepsius, Champollion and other Egyptologists will quickly recognise Isis as the 'woman with child', 'clothed with the Sun and with the Moon under her feet'. . . and . . . two wings of a Great Eagle that she might fly into the wilderness'."

(Apuleius) "I fortun'd to fall asleep again . . . and by and by (for mine eyes were but newly closed) appeared to me from the midst of the sea a divine and venerable face, worshipp'd even of the gods themselves. Then, little by little, I seem'd to see the whole figure of her body, bright and mounting out of the sea and standing before me: wherefore I purpose to describe her divine semblance, if the poverty of my human speech will suffer me, or the divine power give me a power of eloquence enough to express it. First, she had a great abundance of hair, flowing and curling, dispersed and scattered about her divine neck; on the crown of her head she bare many garlands interlaced with flowers, and in the middle of her forehead was a plain circlet in fashion of a mirror, or rather resembling the moon by the light it gave forth; and this was borne up on either side by serpents that seem to rise from the furrows of the earth, and about it were blades of corn set out. Her vestment was of finest linen yielding diverse colours, somewhere white and shining, somewhere yellow like the crocus flower, somewhere rosy red, somewhere flaming; and (what troubled my sight and spirit sore) her cloak was utterly dark and obscure covered with shining black, and being wrapped round her from under her left arm to her right shoulder in manner of a shield, part of it fell down, pleated in most subtle fashion, to the skirts of her garment so that the welts appeared comely. Here and there upon the edge thereof and throughout its surface the stars glimps'd, and in the middle of them was placed the moon in mid-month, which shone like a flame of fire; and round about the whole length of the border of that goodly robe was a crown or garland wreathing unbroken, made with all flowers and fruits. Things quite diverse did she bear: for in her right hand she had a timbrel of brass, a flat piece of metal carved in manner of a girdle, wherein passed not many rods through the periphery of it, and when with her arm she mov'd these triple chords, they gave forth a shrill and clear sound. In her left hand she bare a cup of gold like unto a boat, upon the handle whereof, in the upper part which is best seen, an asp lifted up his head with a wide-swelling throat. Her odiferous feet were covered with shoes interlaced and wrought with victorious palm. Thus the divine shape breathing out the pleasant spice of fertile Arabia, disdain'd not with her holy voice to utter these words to me. . . "

21. Representations of Isis with Osiris or Serapis

(Pausanias) on Aegira in Achaia: "There are in a temple standing images of Asclepius, and elsewhere images of Serapis and of Isis, these too being of Pentelic marble."

(de Montfaucon) "in an image in the second Volume of our 'Antiquity'.. Serapis with Cerberus is on one Side, and Isis with her Sistrum on the other." (Budge) on Graecized figures of Isis: "On a plaque at Berlin (8164) we see her with the disk and horns on her head in a shrine surmounted by the 'living uraei', side by side with Osiris, also in

serpent form . . . (Witt) in a description of two illustrations: "Isis and Sarapis in the Eastern Mediterranean . . . (1) showing the Temple of Sarapis and Isis. (2) a relief from Xanthos showing the two deities holding cornucopiae." (id.) on the Iseum at Pompeii: "The visitor following the Isiac of long ago climbs up the stairway and goes through the pronaos into the cella, the inner chapel, where can be seen two small pedestals, doubtless for statues of Isis and Sarapis." (id.) "A statue showing Isis mourning Osiris (Isis Taposiris) has been found at Foesulae." (id.) on the reverse of a coin: "Isis . . . being greeted by Sarapis."

22. Representations of Isis with Horus or Harpocrates.

(Budge) in a description of some Graecized Egyptian figures in the British Museum: "Isis with Harpocrates (37497)." The goddess, who is seated and dressed in a draped Greek garment, is suckling Horus at her right breast. Her left knee is raised to support the child. (Larson) "Statues of Isis suckling her infant son Horus were familiar to all; in this characteristic pose she become the venerated madonna of the pre-Christian world." (Mrs. Jackson) on the iconography of the Madonna: "The earliest effigies of the Virgin and Child may be traced to Alexandria, and to Egyptian influences, and it is . . . easily conceivable that the time-consecrated myth of Isis and Horus may have suggested the original type . . . a fact which does not rest upon supposition, but of which the proofs remain to us in the antique Christian sculptures and the paintings in the catacombs." (Dr. Esther Harding) on Isis: "Often she is seen suckling the infant Horus, for she is Nurse as well as Mother of all; she nurtures and fosters that to which she has given birth. Ancient statues of Isis with the Child have, in not a few instances, been taken over by Catholic communities who mistook them for representations of the Virgin Mary and the Infant Jesus." (Witt) on the reverse of a coin: "Isis . . . seated and suckling Horus." (id.) in a description of an illustration: "A Coptic stele, from the Fayum, showing the mother and child - the basic iconography of Isis and Horus/Mary and Jesus."

23. Representations of Isis in groupings of Deities.

(Budge) in a description of an illustration: "stele . . . Memphis, 10th year of the reign of Cleopatra, Brit. Mus. No.147." In this scene Isis, and Nephthys behind her, stand in a line of Egyptian deities. The two sisters are shown either naked or wearing transparent dresses. Each holds an ankh in the left hand and a sceptre in the right. Isis bears on her head the Hathor head-dress surmounted by the seat, and Nephthys her own emblem. Each has a uraeus on her brow. (Robbins) on a Greek coin of Alexandria: "Barge of Serapis, a galley with oars: Serapis seated in the centre, to the left Isis Pharia, to the right Demeter. Poole, Brit. Mus. Cat.No.886. coin of Hadrian, reverse.

(Enc. Brit.) "Isiac Table, is one of the most considerable monuments of antiquity . . . and supposed by the various figures in bas relief upon it to represent the feasts of Isis, and other Egyptian deities. . . Bishop Warburton apprehends that it was made at Rome by persons attached to the worship of Isis. Dr. Warburton considers it as one of the most modern of the Egyptian monuments." (Witt) "The 'Mensa Isiaca' is considered by Scamuzzi to be an authentic work of antiquity, not indeed from Pharaonic Egypt, but from the atelier of an Egyptionizing Greek engraver named Neilos in the reign of the Emperor Claudius. It is a copy of Egyptian art, but an ancient one, and herein lies its value. In the very centre is Isis herself, flanked by serpents with crowns. The Apis and Mnevis Bulls are in the left and right panels respectively. We see the cynacephalous Thoth, the winged solar disc, and Isis Luna. In the Third Zone Ptah appears twice; in the Fourth Group he is seen, with Anubis and Bast. The Table is richly decorated with zoological exhibits. Neilos the engraver, like Aelian the writer, obviously had some knowledge of the gods and animals of Egypt, enthusiastically studied in Italy." (id.) "The Mensa Isiaca preserved at Turin probably belonged to . . . the Iseum Campestre (at Rome)." (Brewer) "Isiac Tablet . . . sold by a soldier to Cardinal Bembo in 1527, and preserved in Turin. It is of copper, and on it are represented most of the Egyptian deities in the mysteries of Isis."

(de Montfaucon) in a description of some engravings: "We have, here another mysterious image, and very difficult to be explained. Serapis in a Ship, with several Oars on the Side, but no one to row with them. He sits in the middle of the Deck. Isis, who is at the Prow, is distinguished by the Flower Lotus on her Head, her peculiar Mark. She hath in her right Hand a Bucket, found often in the Hands of Egyptian Deities, and lays her other Hand upon a Machine, which rises up in three Branches above the Poop, and is fastened to the Vessel. . . Isis and Fortune are standing . . . Fortune is behind Serapis. . . This Representation denotes some Moral. One Sense which occurs first

to me, is, that Fortune follows Serapis and Isis; that is, Religious Persons are commonly blessed with the Goods of Fortune. Tho' this is not always true, yet it might be so with respect to the Person who graved this Gem; he might be successful in his Affairs, and might attribute this Prosperity to his Devotion to Isis and Serapis, and think he said successfully thro' the Sea of Life by their Favour. Others may explain this Gem differently.

"Serapis Pluto is distinguished easily in the next Image, he is between Isis and Minerva. . The Dog Cerberus with three Heads is at his Feet . . Isis, who is on the left Hand of Serapis, hath on her Head as usual the Flower Lotus. She hath the Sistrum her proper instrument, in her left Hand, and in her right a Vessel with a Handle to it, or a Bucket as before. On the other side of Serapis Pluto is Minerva with her usual Symbols; the Helmet, the Aegis and Spear, the Shield with Medusa's Head. It is difficult to assign the Reason why these three Deities are pictured together, the most obvious, is, that some Person, who had a particular Devotion for them pictured them thus together.

"The next Figure is Serapis Pluto, with two other Deities; he sits on a Chair between Isis and Apollo. . Isis, behind Serapis, holds a Pike and in her other Hand a Cornucopia; she hath the Flower Lotus on her Head, and turns towards Apollo and Serapis."

(Witt) in a description of an illustration: "a pantheistic relief from Rome, showing Isis and Sarapis in company with Jupiter Dolichenus, Juno and the Dioscuri." Commentary: "In a relief . . Jupiter Dolichenus stands (left) on the bull, Juno Dolichena (right) on the hind, and Sarapis and Isis (in the middle) face Dalichenus." (id.) on Pompeii: "In. a niche in one of the houses near the Lararium of Isis and Bacchus have been found statues of Diana together with the torso of a female figure with the modius of Isis on the head." (id.) "as both Pompeii and Ostia plainly indicate, Isis gained ascendancy over all others, even over Sarapis himself. Thus, for example, on one of the frescoes from the Pompeian Iseum she is shown seated in all her majesty almost in the centre of the scene with Sarapis on her left as a kind of prince consort. . One of her Pompeian titles is Augusta, a title borne out by her hair style. . For the 'august hair style' see Tran Tan Tinh, 73." (id.) "In the age of Alexander Severus Isis appears with situla as a member in a group of maritime figures. Her head is on the left and Amphitrite's on the right, with those of Sarapis, Asclepius, Hygeia and Neptune in the centre."

24. Representations of Isis as with other Goddesses.

(Witt) in a description of a statue: "Isis . . has been assimilated with Demeter and here holds ears of corn in place of the sistrum. The goddess, wearing a black robe and black veil, has on her head the lotus flower." (id.) "Excavations at Eretria in Euboea revealed the existence of an Iseum which from the numismatic evidence, is dated to the second century (before this era) . . and marble statues of Isis-Cybele . . have been unearthed, besides terracotta lamps. It is hardly an accident that Eretria, as a centre for the cult of Artemis Amarusia, drew Isis to it also." (id.) the author mentioned "examples of Isis conflated with Fortune and Victory" at Tarsus. (id.) in a description of an illustration - "The tondo of a silver patera from the Bascoreale treasure reveals the assimilation of Isis with Artemis. In addition to an assortment of emblems of other deities can be seen the uraeus and sistrum of Isis, along with the bow and quiver of Artemis behind the right shoulder." (id.) "Already in the third century (before this era) a gem from Campania could show an Isis-Victoria of Alexandrian type with a palm-branch in her hand." (id.) "Inscriptions show Isis as 'the Great Mother, holding all' and even as Pantocrator . . As consort of Sarapis she is also Juno the consort of Jupiter: in a statue from the Aventine Hill in Rome she is linked with Juno Dalichena."

(id.) "At Pompeii . . several statues of Isis-Fortuna have been discovered." (id.) "In the life of the family, as Pompeii will reveal, the Egyptian cult easily blended with the native household guardians, the Genius, the Lares and Penates. Domestic Isiacism flourished in a completely eclectic atmosphere. A Pompeian Lararium has yielded statues of Isis-Fortuna surrounded by the Olympians. Isis in this guise has been found in association with Jupiter and Hercules, as well as with Venus Anadyomene and the Ophiomorphous Agathodaemon." (id.) "From niches of private houses, the so-called Lararia, we can judge how strong the attachment of certain Pompeians could be to Isis. Thus in the house of Acceptus and Euhodia we can enter the kitchen on the south-west corner and find a painting of Isis-Fortuna done on a rough rectangle of white plaster with a red border. Here is our goddess standing with a wreath of leaves on her head, on her brow a lotus flower, her dark hair falling over her shoulders. She wears a yellow chiton and a blue mantle. In her left hand she bears a cornucopia and in her right a

yellow rudder which rests upon a globe. The picture is bordered with large shrubs having red flowers and with decorative fillets.

"In the vaulted niche belonging to the bakehouse a very similar effect is achieved, although two other figures are introduced, Luna and Cupid. Both female figures have the upper part of the body nude. Around the lower limbs of Luna is wrapped a saffron robe, whereas that of Isis is violet. The latter has large green wings and on her head wears the crescent moon (redundant though it may appear), the lotus and the star, all three of which are characteristic emblems. Her right elbow rests on a pillar with a sistrum on top. Her right foot is placed on a blue globe. In this painting again she holds the cornucopia and the rudder, but now they have changed hands . . . Luna is seated on a running horse which she is able to guide as she raises a lighted torch, as does the green-winged Cupid in flight near Isis. Conspicuous in the zone below the niche are the bearded and crested serpents in confrontation at the altar, which is furnished with egg and pine cone. Above the niche are bunches of grapes.

"In these two paintings the Isiac worshipper could observe some of the symbolism of his faith."

(id) in a description of an illustration: "Isiac wall-painting from Pompeii. Isis Fortuna, from a latrine corridor wall." The goddess, dressed in black, is holding a rudder. Commentary: "A bizarre mural of Isis-Fortuna in the corridor leading to the latrine depicts two sacred serpents. . ." (Ward-Perkins and Amanda Claridge) in a description of a Pompeian figure: "Bronze statuette of Isis-Fortuna Height 30 cm. Naples Museum, inv.5312. . The goddess, heavily robed in a long tunic and mantle, wears an elaborate Egyptian diadem, which incorporates the solar disc, and the horns of the goddess Hathor, one of her many manifestations. In her left hand she holds a horn of plenty, symbol of her identification with the Italian goddess Fortuna, who was worshipped as a bringer of good things rather than goddess of blind chance. Her right hand . . . once held a rudder, symbolizing her protection of seafarers." (id.) in a description of a painting at Pompeii: "Aphrodite-Isis riding on an elephant quadriga." Commentary: "Venus appears in one of her more exotic manifestations, as Aphrodite-Isis, riding in triumph in a chariot drawn by four elephants and escorted by the personification of the city bearing horns of plenty."

(Witt) "writing at the beginning of the fifth century (of this era) Macrobius describes the figure of Isis as having 'the whole body thickly covered with nipples joined together.' Obviously contemporary art has overtly transformed the Egyptian mother goddess into the Diana Multimammia of Ephesus. Macrobius provides no further details. We may be sure, however, that Isis like the polymast Artemis whose statues have come down to us possessed a supernumerary complement of ovate breasts and without any detriment to her Egyptian origin wore as emblems on her dress such things as bulls, griffons, sphinxes, chimaeras and lions. The total effect was that of Great Artemis/Isis as a fertility figure, personifying birth and growth."

25. Representations of Isis with the Ptolemaic monarchs and Roman Emperors.

(Witt) in a description of a statue: "Isis . . . in her aspect as mother, of Ptolemaic date, suckling an infant Pharaoh. "The goddess, shown seated and wearing the Hathor head-dress and the uraeus, is suckling the child with her left breast." (id.) "even before the Roman Emperors the Pharaohs pay their devotions to Philae's Lady of the South and Queen of the Southern People, Ptolemy Philadelphus prostrates himself before her, honours her with a hymn, with linen, a necklace and eye-point, and from her receives life." Note: (Budge) among the Ptolemaic cartouches shown by the author those of the following kings contain the hieroglyphs, "beloved of Isis (Aset)" or "beloved of Ptah and Isis (Aset)": Ptolemy V (Philopator), Ptolemy XIII and Ptolemy XVI (Caesarion). Kings of Northern Nubia (contemporaries of the Ptolemies): Arqamen (Ergamenes) and Atchakharamen.

(Witt) "of peculiar interest at Philae is the House of Incarnation, sometimes called the Mammiseum, the building of which was due to Ptolemy VII in the second century (before this era). . . On its walls were representations of incidents which in one way and another manifested traditional ideas about a Divine Birth and its importance for the Pharaonic succession. Isis herself sits on her throne holding her newborn babe in her arms . . . in the sanctuary the goddess suckles the young god. The king offers the crown to Osiris, Isis and Harpocrates/Horus. Horus can be seen standing as a hawk in a clump of papyrus and is suckled in the same setting by his mother, worthy to be called his gatactotrophousa. (Footnote: 'The miracle of her bestowing the Milk of Life is well discussed by Bergman, 147') On the exterior walls two Roman Emperors may well surprise us with their deference to Isis and her Holy Family. A shrine with Isis Galactotrophousa is opened by none other than Augustus, who offers her the

gift of myrrh. In another scene Tiberius presents the Divine Triad with milk and incense, and makes various gifts to Isis: a collar, geese and gazelles. The Nativity Story of Egypt, writ large on the walls of the Mammiseum, is of course unmistakably polytheistic in its ramifications. What must strike us at once is the deliberate link between the first two Roman emperors and the native divinities, especially Isis and her son.

“On the Abaton other situations are represented involving Augustus and Tiberius. The former makes offerings of wine to Isis and beer to Hathor and stands, with sceptre and club, as ‘the beloved of Ptah and Isis’. From Tiberius Isis receives a rattle, mirrors and a breast amulet. . . Elsewhere a procession comes before Isis and in it is Augustus ‘bringing all good things’.” (id.) “in the temple of Hathor at Dendera the emperor Augustus appears in the company of a divine group including Isis.” (id.) “During the reign of Galba and the other two short-lived emperors Otho and Vitellius, Isis first appears on the provincial coinage of Alexandria on the reverse of a bronze diobol, and she was frequently depicted in her various aspects during the reign of Hadrian and Antoninus Pius. In the imperial series of Rome her temple is shown on a reverse type on some of the bronze coins of Vespasian (see above). Afterwards she appears very specifically under Hadrian and Antoninus Pius, notably in the guise of Isis Sothis, and later is represented in her maternal aspect nursing Horus on a denarius of Julia Domna. She does not become really prominent in the imperial series until the late Roman Empire.” (id.) “An overall count of coin-types on which Isis is portrayed at Alexandria reveals double figures for only Hadrian (20) and Antoninus Pius (28). See further R.S. Poole . and Mattingly.” (id.) “On an Adventus coin of Hadrian we see the divine pair (i.e. Isis and Sarapis) . . . Other Alexandrian coins of his reign display Isis with lotus flower on head, sitting on a dog and holding a sistrum and spear, as well as Hadrian’s reception of Alexandria by Sarapis with modius and Isis with lotus and sistrum, who offer the hand of welcome to the emperor and his wife Sabina. The Alexandrian coins, from their date letters, fix this event in the year 15 of his reign.

“Numismatic witness to the continuing importance of Isis in the period of the Antonines is not lacking. On a coin of Antoninus Pius, Isis is portrayed sitting on her dog and holding her sistrum. We see her on the coinage of Marcus Aurelius where she unites with her usual emblems of peacock and a lion. As Pelagia she had a veil flying above her head, behind her a lighthouse (like a modern Britannia) and in front of her a ship with mast and sail. Her effigy, like Britannia’s on the pence of successive British monarchs in modern times, indicates the realm’s dependence on the freedom of the sea. Isis, shown as a marine deity with her lighthouse, brings the Mediterranean into the hands of the Roman Emperor.” Note: (Budge) among the Roman imperial cartouches shown by the author those of the following emperors contain the hieroglyphs, “beloved of Ptah and Isis (Aset)” or “beloved of Isis (Aset)”: Augustus, Tiberius, Gaius (Caligula) Claudius and Hadrian.

(Witt) on an illustration of Roman coins: “Isis, tetradrachm of Severina; Isis nursing Horus, drachm of Antoninus Pius; . . . Isis nursing Horus, denarius of Julia Domna; Jupiter greeting Isis, antoninianus of Claudius Gothicus; Isis, antoninianus of Claudius Gothicus; Isis Pharia and the Pharos, drachm of Antoninus Pius; Isis Pharia, bronze coin of Constantine I; Isis Sothis, drachm of Antoninus Pius; Isis Sothis, medallion of Faustina the Younger; Isis in a ship, bronze coin of Valens.”

“On a coin where lively imagination is displayed, Isis welcomes Caracalla in the year 215 to Egypt. (see H. Mattingly and E .A. Sydenham) and on another, which is likewise a direct record of his visit to Alexandria, the goddess, who holds the sistrum, presents two corn-ears to the Emperor, who stands in military uniform . . . Caracalla’s mother, Julia Domna, is also brought by the mint of Rome into direct link with Isis, who is exhibited wearing a peaked head-dress, standing with her foot on a ship’s prow and suckling her young child Horus. Clearly it is a reign where Isis enjoys the warmest imperial patronage: on the coinage with the effigy of the empress she is styled in accordance with her reputation of Good Luck as ‘Saeculi Felicitas’: ‘Our age’s Happiness’.” (id.) “Alexander Severus . . . is stated to have supplied additional statues to grace the public temples of Isis and Sarapis. (Lamprid. Sever.26).” (id.) on the dating of Xenophon’s Isiac Romance: “we should date it to the reign of Gordian III, when a political twinning of ‘concord’ (homocia) between Ephesus and Alexandria resulted in the minting of coins on which can be seen Isis with one or other of her Egyptian associates together with Artemis.” on a coin of Diocletian: “The obverse on one coin exhibited the sovereign robed with the mantle of Jupiter. . . On the reverse was Neptune . . . Opposite to him stood Isis with sistrum and sacred vessel. Like the altars at Philae the two sides of Diocletian’s coin symbolized the contemporary phenomenon of religious syncretism.” (id.) on Galerius: “We have numismatic evidence that he followed the official policy of Diocletian in promulgating the blend

of Graeco-Roman and Egyptian religion. For the first time in the coin series with the imperial bust Isis appears. On the reliefs of the great Arch of Galerius at Thessalonica which still survive . . the scene is occupied by Isis and Sarapis in the company of the Dioscuri, as protectors of the tetrarchy.” (id.) “The adoption of Christianity as the religion of the state is not reflected in Constantine’s coinage. Whereas coin-types with unequivocal Christian subjects await discovery, those with Isis (and sometimes Anubis) in traditional postures number nearly twenty. (Burckhardt). .” (id.) “On a coin we can still see Christianity’s convert Constantine crowned with a wreath of bay leaves but on the reverse side supported by Isis, looking forward from her ship with the inevitable motto engraved around her, ‘vota publica’.” (id.) “On a coin of Constantine . . Isis has gone aboard her ship and is looking forward towards the sail which she grasps with both hands as a following wind blows on her mantle.” (id.) “What is really surprising . . is the persistence of Isis as a numismatic figure till late in the fourth century. . The characteristic features have certainly not become Palestinian, but remain essentially Egyptian: the Kourtophos Isis, the recumbent Nile, the Sphinx, Anubis . . Isis Pelagia with her seated dog, with her sistrum, with her hands on the sail. . the Nile is still with us. We see the boat, the sail and the rudder of the Isiac voyage. . The coins leave us in no doubt at all that Isis and her temple colleagues retain this symbolic prominence . . Isis is still with us. Thus we observe her as goddess of the sea. She reclines on the ground, leaning on an urn, out of which flows water in abundant waves. The upper part of her body is undraped and in her hair are reeds. In both hands she holds the horn of plenty. Again we meet the standard-bearer of the Isiac procession. He walks with what appears to be the image of a cow on the top of a pole. On a third type Isis is seen coming in a carriage drawn by two sphinxes. Below her is Harpocrates and still further down is the Sothis-dog.”(id.) on Julian: “On the coins of his reign his policy is expressed with all the force of pagan emblems. He means to revert to what he embraces as the old and the true. The emblems of long ago are revived. . On another (coin) Isis suckles Horus. She assumes other poses also. She sits on the back of the Sothis-dog, she stands facing her sister Nephthys, each crowned with the uraeus, and she is drawn in her tensa now by a pair of sphinxes and now of mules. The Empress Helena is also represented in the habiliments of the goddess Isis and Julian and she are figured as Sarapis and his consort (Geffcken, ‘Kaiser Julianus’). Julian . . was devoted to Sarapis’ paredros, ‘Maiden Consort, Isis, Queen of all Egypt’.” (id.) “The evidence of Roman coins from the reign of Diocletian to that of Valentinian II in the fourth century (of this era) vividly reveals the hold of the Alexandrian religion over the late Empire . . Throughout the period the power of Isis as a maritime deity is emphasized. We see her side by side with Sarapis/Neptune. She is shown with the sistrum and her sacred vessel in her hands. . On the anonymous coinage with the figures of Isis and Sarapis on the obverse minted in the same century, we come across Isis Faria, i.e. Pharia, repeatedly, the goddess who like Artemis takes care of harbours. On one of these she is depicted with her dress exactly as described by Apuleius stretching from the left shoulder to the right armpit. In another she stands up in the tensa, the chariot or car for the parade of her image. She is also represented as Pelagia reclining with a large cornucopia in her hand and leaning on an urn from which water is pouring forth. On these fourth century vota publica coins are to be found other Egyptian types: Isis Kourtophos/Galactotrophousa, Isis seated on the Sothis dog . . Here we have the strongest witness to the pagan renaissance in the latter half of the fourth century.”

26. Representations of Isis in funerary scenes.

(de Montfaucon) on images of the dead Osiris: “We may add to these a sixth, which is a Gem of Capella, among the Abraxas, in the second Volume of our ‘Antiquity’. In that, Osiris’s Body is supported . . by some living Creature, something like a Bear with his Jaws open. Anubis does here his usual Office, and wears a Crown. There is an Isis at Osiris’s Head, and another at his Feet.” (Note: one of these figures would, in fact, be Nephthys). (id.) “Funeral Monuments at Metz: . . The next Stone is very much ornamented, and the inscription is longer. To Lucius Poplius Apollinaris, a Slave born in the House, who served his Master faithfully; and to Julius Festus, Freedman . . Underneath there is a Vase like an Ewer, a Simpulum, a Dish, and a Sistrum. The Sistrum is frequently pictured on Sepulchral Stones. It was the Symbol of Isis, who was esteemed by the Heathens to be a benevolent Goddess.” (Mme. Blavatsky) “On the marble sarcophagus of a tomb, discovered in 1852 near the Porta Pia . . the mosaic floor exhibited a curious design which might have represented (a) Isis suckling the babe Harpocrates or (b) the Madonna nursing the infant Jesus. (See C.W. King, ‘The Gnostics and their Remains’).” (Brady, O.C.D.) on Isis- “Not only are the statues and monuments of her worship found in all parts of the Roman Empire, but many grave reliefs and tombs show representations of her symbols, particularly the sistrum and the situla.”

27. Representations of Isis in the Mysteries and other rites.

(Plutarch) "As the nights grow longer, the darkness increases . . . Then among the gloomy rites which the priests perform they shroud the gilded image of a cow with a black linen vestment, and display her as a sign of mourning for this goddess, inasmuch as they regard both the cow and the earth as the image of Isis; and this is kept on for four days consecutively, beginning with the seventeenth of the month . . ." (id.) "at the time of the winter solstice they lead the cow seven times round the temple of the Sun. . . so many times do they go around because in the seventh month the Sun completes the transition from the winter solstice to the summer solstice." (Dr. Esther Harding) on these rites- "At the Winter Solstice the goddess in the form of a golden cow, covered with a black robe, was carried around the shrine of the dead Osiris seven times, representing the wanderings of Isis who journeyed over the world mourning his death and searching for the scattered parts of his body."

(Apuleius) on the Ploeaphesia festival at Corinth ". . . Next came women with polished mirrors tied to the back of their heads, which gave all who followed them the illusion of coming to meet the Goddess, rather than marching before her. Next, a party of women with ivory combs in their hands who made a pantomime of combing the Goddess's royal hair . . . and behind these a mixed company of women and men who addressed the Goddess as 'Daughter of the Stars' propitiated her by carrying every sort of light - lamps, torches, wax candles and so forth . . . Behind danced a man carrying on his shoulders, seated upright, the statue of a cow, representing the Goddess as the fruitful Mother of us all." (id.) on the end of the Ploeaphesia ceremony: "the people . . . dispersed happily to their homes but first kissing the face of a silver statue of the Goddess that stood on the temple steps. I did not feel like moving a nail's breadth from the place, but stood with my eyes intently fixed on the statue." (id.) the author describes the daily temple ceremonial: "When dawn approached I waited for the opening of the temple. . . The white curtains of the sanctuary were then drawn and we adored the august face of the Goddess." (an account is given of the beginning of the initiation rites: "In due time the Chief Priest . . . brought me back to the temple and placed me at the very feet of the Goddess." (id.) the new priest gives an oration after his initiation "the Chief Priest ordered me to mount into the wooden pulpit which stood in the centre of the temple, immediately in front of the Goddess's image. . . The curtains were pulled aside and I was suddenly exposed to the gaze of the crowd, as when a statue is unveiled." (id.) "I remained for some days longer in the temple, enjoying the ineffable pleasure of contemplating the Goddess's statue."

(Mme. Blavatsky) "the mystic drama of the celestial virgin pursued by the dragon seeking to devour her child . . . was represented in the secret worship of the temples. It was . . . inscribed on a black image of Isis. (Godfrey Higgins: 'Apocalypsis'; Dupuis)."

(Witt) On the cult of Isis: "Having founded their temples and taught men to adore their statues (Diodorus Siculus) she came as the champion of polytheism." (id.) the author refers to Isis as "the divine mother who sheltered all idols under her polytheistic wings." (id.) on the spread of the worship of Isis: "From Memphis her image, we read, was taken to Antioch, a city which was to become increasingly important as one of the world's centres of trade, art, and science and from which there have been preserved mosaic pavements illustrating a ceremony of Isis and the House of her Mysteries." (id.) in a description of two illustrations: "The cult of Isis seen on mosaic pavements from Antioch. Above . . . the crowning moment of initiation . . . depicted in the House of the Mysteries of Isis. Below, in the panel of the Isiac ceremony the central figure is Isis with palla contabulata, showing her appropriate emblems of stars and moon." (id.) on the daily routine in the temples: "Isis, like Sarapis, was tended with Love and care at early morning. Her sacred image was unveiled and exposed to the eyes of the faithful. It was dressed in its holy garb adorned with jewels and vulture's feathers (Aelian) and then venerated. It might be gazed at for a period with longing devotion by bystanders in silence . . . At the end of the day the statue of the goddess would be disrobed and the sanctuary curtains pulled together for the night." (id.) on the Roman cult of Isis: "in the public life of the Italian city her votaries had a certain advantage of locality, for the market could overhear the sound of her praises or on special occasions witness her image brought forth as they walked forth in procession." Note: (Vitruvius) "the temple of Isis and Serapis should be in the great public square." (Witt) in a description of a picture: Reception by Isis of Io into Egypt. Seated near Isis is the infant Harpocrates. From the Iseum at Pompeii . . . now set aside in Naples. "Isis, with long black hair, is dressed in voluminous white robes. With her right hand she holds the hand of Io; with her left hand she holds a black cobra." (id.) in a description of paintings at Herculaneum: "Wall-painting of an Isiac ceremony. Before the temple door a priest with cropped head holds Nile water in the

sacred vase. . At right is a priestess with sistrum and situla. Another priest fans the sacred fire. A choir of both sexes participates, ranged in four rows. Note the ibis roaming about, the sphinxes adorned with the lotus, and the palms on either side of the temple, bordered with other trees, in place of stone pillars.” (id.) “Divine Service, with sacred dance, at Herculaneum.” Commentary on these two paintings: “Frescoes belonging to Herculaneum vividly reveal various aspects of Isiac ritual. The use of the sistrum is striking. Both this and the situla or pail can be seen in the hands of a priestess, the one in the right hand and the other in the left. A choir of both sexes is ranged in four rows antiphonally to take part in the ceremony in which one of the priests in the midst is fanning the flame on the altar.. “ (id.) “Hadrian adorned his villa at Tibur with Isiac scenes.” (id.) on the coins of the mid fourth century of this Era: “Again we meet the standard bearer of the Isiac procession. He walks with what appears to be the image of a cow on the top of a pole.” (id.) on the later cult of Isis: “Even as late as the fifth century (of this era) Philae was the scene of an important ceremony (Priscus). In fulfilment of an age-old tradition representatives of a tribe called Blemmyes would ascend to the House of their Lady and take her hollowed image aboard their boat. They would ferry it over to the other shore for their great festival in the hills. The procession would gather to acclaim the one who brought with her the hope of the harvest and whose statue would afterwards be restored to its resting place in the cella of the temple. . The procession from bank to bank at the time of the inundation is the prototype of the sailing of Isis’ ship (Ploiaphesia, Navigium Isidis) as known to the Graeco-Roman world.”

(Jacob Burkhardt) in a description of a civic procession of the later Middle Ages: “We may mention especially the naval car (carrus navalis), which had been inherited from pagan times, and which, as an instance already quoted shows, was admirable at festivals of very various kinds, and is associated with one of them in particular - the Carnival. Such ships, decorated with all possible splendour, delighted the eyes of spectators. . When Isabella of England met her bridegroom, the Emperor Frederick II, at Cologne, she was met by a number of such chariots, drawn by invisible horses, and filled with a crowd of priests who welcomed her with music and singing. (Footnote) Strictly the ship of Isis which entered the water on the 5th of March, as a symbol that navigation was reopened. See Jac.Grimm, ‘Deutsche-Mythologie’.”

28. Symbols, emblems and attributes of Isis.

(Plutarch) from a description of the sistrum: “At the top of the circumference of the sistrum they construct the figure of a cat with a human face, and at the bottom, below the things that are shaken, the face of Isis on one side and on the other the face of Nephthys. By these faces they symbolize birth and death.” (id.) on the robes of Isis and Osiris: “As for the robes, those of Isis are variegated in their colours; for her power is concerned with matter which becomes everything, and receives everything, light and darkness, day and night, fire and water, life and death, beginning and end . . the robes of Isis they use many times over; for in use those things that are perceptive and ready at hand afford many disclosures of themselves and opportunities to view them as they are changed about in various ways.” (Apuleius) Isis tells Apuleius of the coming Ploeaphesia ceremony: “I shall order the Chief Priest to carry a garland of roses in my procession, tied to the rattle which he carries in his right hand.” (id.) in a description of the Ploeaphesia procession: “At the head walked women crowned with flowers, who pulled more flowers out of the folds of their beautiful white dresses . . Next came women with polished mirrors. . Next a party of women with ivory combs in their hands. (Note: the comb, Greek: Kteis, also appears in the Eleusinian Mysteries and is a symbol of the membra muliebria) . . and another party with bottles of perfume who sprinkled the road with balsam and other precious perfumes; and behind these a mixed company of women and men carrying every sort of light - lamps, torches, wax-candles and so forth. Next came musicians with pipes and flutes . . The women wore their hair tied up in glossy coils under their gauze head-dresses; the men’s heads were completely shaven, representing the Goddess’s bright earthly stars, and they carried rattles of brass, silver and even gold, which kept up a shrill and ceaseless tinkling.

“The leading priests . carried the oracular emblems of the deity. The Chief Priest held a bright lamp, which was not at all like the lamps we use at night banquets; it was a golden boot-shaped affair with a tall tongue of flame mounting from a hole in the centre. The second priest held an auxiliaria, or ritual pot, in each of his hands - the name refers to the Goddess’s providence in helping her devotees. The third priest carried a miniature palm-tree with gold leaves, also a serpent wand of Mercury. The fourth carried the model of the left hand with the fingers stretched out, which is an emblem of justice . . he also held a golden vessel, rounded in the shape of a woman’s

breast from the nipple of which a thin stream of milk fell to the ground. The fifth carried a winnowing fan woven with golden rods . . . Then came a man, not one of the five, carrying a wine jar.

"Then along came a priest with a box containing the secret implements of her wonderful cult. Another fortunate priest had an ancient emblem of her godhead . . . It was a symbol of the sublime and ineffable mysteries of the Goddess. . . a small vessel of burnished gold, upon which Egyptian hieroglyphics were thickly crowded, with a rounded bottom, a long spout, and a generously curving handle along which sprawled an asp, raising its head and displaying its scaly, wrinkled, puffed-out throat."

(id.) on the Ship of Isis, launched of the Ploeaesthesia festival: "the divine emblems were arranged in due order and there with solemn prayers the chaste-lipped priest consecrated and dedicated to the Goddess a beautifully built ship with Egyptian hieroglyphics painted over the entire hull; but first he carefully purified it with a lighted torch, an egg and sulphur. The sail was shining white linen, inscribed in large letters with a prayer for the Goddess's protection of shipping during the new sailing season. The long fir mast with its shining head was now stepped, and we admired the gilded prow shaped like the neck of Isis' holy goose, and the long brightly polished keel cut from a solid trunk of citrus-wood. Then all present, both priesthood and laity, began stowing aboard winnowing-fans heaped with aromatics and other votive offerings and poured an abundant stream of milk into the sea as a libation . . . When she stood so far out to see that we could no longer keep her in view, the priests took up the holy emblems again and started happily back towards the temple . . . and restored them to their proper places." (id.) after this ceremony: "the people . . . took all kind of decoration with them: such as olive boughs, scented shrubs and garlands of flowers. . ."

(Pignorius cited by Ledwich) "The cat, on account of its variability . . . indicated Isis. (Mens Is. pg. 31)."

(de Montfaucon) "The Cippus or Altar of Isis found at Rome in the year 719: The Dominicans of Minerva were pulling down some Buildings . . . and dug it up. . . It seemed rather to be some Vow made to Isis. The four Sides are charged with Figures. The first hath an Inscription. . . Iside sacrum. Sacred to Isis. On this Side there is a large Vase, and, as I think, a Bushel, terminating a-top like a Cone. This upper Part, which gradually grows lesser, which is the Coverlid of the Vessel, as Abbe Oliva thinks, is twisted round by a Serpent; the Serpent is folded thrice round the Conick Part, with Spaces between each Fold. (note: the Serpent-fire, Kundalini, is described as being coiled three and a half times). Below the Serpent, and on the Bushel, there is a Crescent, in which there are some Ears of Corn. What is surprising is, that on this Marble, sacred to Isis, as the inscription shews, [sic] there should not be the Image of Isis. . . I agree therefore with Abbe Oliva, who thinks the Bushel or Urn here (for the Word Urna or Urn, signifies any concave Vessel with its Symbols) is put for Isis . . . This, according to Apuleius, was a Representation of Isis and it resembles in many Particulars the Image here on one side of the Marble, as Abbe Oliva hath very well observed. I conceive . . . the Crescent, Isis . . . this is as usual and liable to no Objection." (Enc. Brit.) "the goddesses represented on medals are . . . 9. The Egyptian Isis has a bud or flower on her head; a symbol of the perpetual bloom of the inhabitants of heaven. She carries also a sistrum in her hand." (Ledwich) on the capitals in the crypt of Canterbury Cathedral: "No. 1. Is the aelurus or cat, one of the animals generally adored in Egypt. . . Yet it is not likely the feline race would have been so honoured even in this superstitious country was it not symbolical of their great deity Isis."

(Liddell and Scott) "seistron, Latin; sistrum, a sort of rattle used in the worship of Isis hence a child's rattle. A brothel." (White and Riddle) "sistrum, (Greek: seistron, the shaken thing) a metallic rattle which was used by the Egyptians in celebrating the rites of Isis, and on other lascivious festivals." (Massey) "O or Omega is an emblem worn as the head-dress of Isis-Hathor." (Waite) on the Great Magic Agent: "This ambient and all-penetrating fluid . . . the Astral Light . . . this vital and luminous caloric is represented on ancient monuments by the girdle of Isis, which twines round two poles."

(Frazer) "if we may trust Diodorus Siculus . . . the discovery of wheat and barley was attributed to Isis, and at her festivals stalks of these grains were carried in procession to commemorate the boon she had conferred on men." (id.) "Amongst the epithets by which Isis is designated in the inscriptions are 'creatress of green things,' 'Green goddess, whose green colour is like unto the greenness of the earth,' 'Lady of Bread', 'Lady of Beer'. According to Brugsch she . . . is actually the green corn-field itself, which is personified as a goddess.' This is confirmed by her

epithet Sochit or Sochet, meaning a corn-field. . Accordingly, Greek or Roman artists often represented her with ears of corn on her head or in her hand.”

(Witt) “none of the Egyptian deities attracted a more varied assortment of sacred animals than Isis. In the later period of the ancient world her cult creatures would include the falcon, the vulture and the ibis. She would charm the crocodile. The gazelle, the goose and the swallow were hers. On her head she wore the sacred asp or uraeus. Each of these living things revealed a particular power of the goddess.” (id.) “For Diodorus Siculus . . Isis had as her sacred animals the cow and the dog.” (id.) “The rose as the flower of Aphrodite is appropriate to Isis, identified with Venus. . Isis is the rose-breasted lady in Nubia.” (id.) the author alludes to “the Isis palmette symbol” and “the vannus mystica, an emblem of Isis. cf. Apuleius, ch.10,” and also “the modius of Isis.” (id.) “In the Egyptian quarter at Delos silver images have been discovered of wombs and genitalia as supplicatory offerings to the nativity goddess. (Roussel).” (id.) “See . . Goodenough II, 236, for Isis with star and crescent joining Artemis with bow, arrows and moon.” (id.) “King Juba of Mauretania, a man who seems to have been a keen follower of the Egyptian cult and is known to us for his interest in such odd names as ‘Hair of Isis’ . . dedicated in the Iseum at Caesarea a crocodile which was still alive in the first century (of this era). Here any spectator could witness for himself that the creature sometimes delineated at the feet of Isis lived indeed under her power and in fear of her. In an Iseum a crocodile was not out of place.” (id.) “The citizens in the times of Lucian could boast of the Hair of Isis as a hallowed relic.” Note: (Book of the Dead): “ ‘Thou spreadest thy hair and I shake it over his brow’ is spoken concerning Isis, who hideth in her hair and draweth her hair over her.” (Witt) on Isis: “as she stands and listens to the prayers of her worshippers full of mercy she appears wearing her robe of black.” (id.) “The Synod of the Wearers of Black, the ‘Cassock Group’, paid particular attention to Isis as ‘the black-robed Queen’.”

(id.) on pottery from Palestrina (Praeneste): “there are Phoenician bowls from the city on which illustrations appear of Isis wearing over her forehead a winged disk of the Sun.” (id.) “Inside the Iseum at Pompeii can still be seen a votive offering to Isis bearing the sign of the ankh.” (id.) on paintings at Pompeii: “in these two paintings the Isiac worshipper could observe some of the symbolism of his Faith. The Egyptian origins are made clear by the sistrum, the lotus and the star of the Nile. The abundance of the gifts of the goddess is manifested by the cornucopia and the festooning grape bunches. The serpents indicate that she is the dynamic life force. She is closely associated with the moon and the lunar torch because she is a light to a world in darkness. The rudder proves her to be Isis Pelagia, mistress of the waves. The globe is a token of her universality.” (id.) on the coinage of Marcus Aurelius: “she (i.e. Isis) unites with her usual emblems, a peacock and a lion.” (id.) “Heliodoros the bishop and romance-writer portrays his heroine Chariclea as coming out of the temple of Artemis with burning torch in hand and with raiment on which appear the attributes both of Artemis (bow and quiver) and of Isis (the colour red and the knot).”

(Gdss. Chald.) “A Roman bas-relief depicts a procession of men and women devotees of Isis carrying various objects including a sistrum, a live serpent and a jar.” (id.) on Isis: “The goddess is associated with . . the crocodile on account of its amphibious nature . . (Doreen Valiente) “The roses which redeem Lucius from the shape of an ass are the symbol of the Mysteries.” (‘Insight’ magazine, 1978) “The five-petalled rose is sacred to the Goddess. When a line is drawn from the centre of each petal to the centre of the second next petal, the Pentagram of Isis is formed.” (Penelope Shuttle and Peter Redgrove) on the symbolism of the pig: “ ‘Sowishness’ is a German slang term for the period . . it is an ancient and once-holy image. Erich Neumann in ‘Origins’ says, ‘The image of Isis sitting with wide-open legs on a pig carries the line, via Crete and Asia Minor, to Greece.’ . . The female genitals in Greek and Latin are called ‘pig’. . To say that Isis ‘rides the sow’ is sacred or visionary language for saying that she rides her fertile instincts, which include her so-called ‘swinishness’ of menstruation. In secular form, we have the contemporary image of riding the rag, which means menstruation. This at least is the train of association.”

(Larson) “The Eucharist of Isis consisted of the bread which she had given for mankind and the milk which flowed from her bosom; the chalice from which the initiate drank this sacred potion was a cup formed in the shape of a woman’s breast.” (Hislop) on the wafers used in the Mass: “There are letters on the wafer that are worth reading. These letters are I . H . S. What mean these mystical letters? To a Christian these letters are represented as signifying ‘Iesus Hominum Salvator’ . . But let a Roman worshipper of Isis (for in the age of the Emperors there were innumerable worshippers of Isis in Rome) cast his eyes upon them, and how will he read them? He will read

them . . . 'Isis, Horus, Seb' . . . in other words, 'The Egyptian Trinity.' Can the reader imagine that this double sense is accidental? Surely not . . ." These letters may also stand for 'Isis, Horus, Serapis'.

29. Representations of Isis on amulets and on other ritual objects.

(Ledwich) on Egyptian magic in the time of the earlier Roman Emperors. "The skill of the orientals in astrology was confessed, and the spells and charms esteemed of the most indisputable efficacy and power. The deities, whose figures these amulets bore, were not less cried up. Artemidorus, a contemporary, is full on this head. . . Isis, Anubis, and Harpocrates . . . have ever been saviours, keeping their votaries unhurt in the extremest difficulties. In consequence of this prepossession and confidence in the Egyptian superstition, their amulets multiplied to infinity; from the highest to the lowest everyone procured and carried them: all imitated the prince. Now, says Pliny in the reign of Trajan, they begin to wear Harpocrates and the Egyptian gods on their fingers."

(de Montfaucon) "Abraxas of Isis: In our 'Antiquity' there are several Images of Isis sitting on the Flower Lotus. But this Figure here is singular; she hath a Globe on her Head, with a radiant Circle about it, which denotes the Sun . . . we see here the Rays of the Sun coming from Isis's Head, who is pictured here like a Woman . . . the Reader will observe there is a Globe between the Rays, which may signify the Moon, or the Earth." The accompanying engraving shows a naked woman squatting on a large lotus flower, holding her left hand pointing upwards and her right bent behind her back.

(Mme. Blavatsky) " 'Immaculate is the Lady Isis', is the legend around an engraving of Serapis and Isis, described by King, in 'The Gnostics and their Remains', 'HE KYRIA EISIS AGNE'." (Budge) on Gnostic amulets: "some were intended to protect the wearer from attacks by diseases of various kinds. This is certain from an amulet in the Cabinet de Sainte-Genevieve published by Matter. On the obverse is a figure of the lion-headed serpent Khnoubis, facing a hawk headed mummy; behind him is a draped woman wearing on her head the emblem of Isis (i.e. a seat). Below these, resting on a stand is the so-called 'vase' . . . to which four serpents are attached. . . 'Vase' . . . is the name that Matter gave to the pot or vase seen on the Gnostic amulets . . . Now the object on the amulets is not a vase at all, but a representation of the uterus of the goddess Isis, or of one of her many forms. ." (id.) "Other amulets on which the 'vase' of Isis is represented are B.M., G. 238 and 479." (id.) "A remarkable scene is represented on B.M., G. 469. A woman is standing beside a tree, and is giving birth to a child from her left side, whilst a figure in front of her is presenting to her face the ankh, the symbol of 'life'; on the other side of the tree is an animal. On the reverse is a large ankh. . . This amulet is made of a dark reddish stone, and was given to the British Museum by Sir H. Rider Haggard. The scene calls to mind the birth of Horus among the papyrus swamps of the Delta. . . On the other hand it may refer to the birth of Buddha in the Lumbini Garden, when the child was brought forth from his mother's left side."

(Brady, O.C .D.) on Isis: "her symbols (are) quite commonly used on rings, gems, pins and other jewellery." (Witt) "Isis Victrix, whose magic name was for long centuries reputed to charm evil away . . . can be observed on an amulet bearing the words 'Isis is victorious'. See Rusch 44." (id.) in a description of some Roman lamps: "Two Roman lamps relating to Isis. (1) a boat-shaped lamp with multiple wick-holes, from Puteoli. Isis is seen in the centre within a shrine and a bust of Sarapis, similarly enshrined, is at the bow. (2) Isis is seen in company with Harpocrates . . . and Anubis. (3) in a multiple-wicked and boot-shaped lamp from Puteoli showing the Dioscuri in the centre and, above them, Sarapis being crowned by Isis." Commentary on (1): "On a lamp found at Puteoli shaped like a ten-beaked ship (a reminder of the ceremony called the Voyage of Isis, probably performed locally every year in March) she stands a queenly figure between Sarapis and Harpocrates." (id.) on Isis-Fortuna: "At Pompeii miniatures of the conflated goddess were worn by women about their necks. (Tran Tam Tinh)."

30. Astronomical and astrological figures of Isis.

(Note: This section includes all periods of Egyptian history.)

(Manetho, from Eusebius) "The Egyptians say that Isis . . . is the Moon. (Plutarch) there are those who declare that Isis is none other than the Moon (Selene) for this reason it is said that the statues of Isis that bear horns are imitations of the crescent moon, and in her dark garments are the concealments and obscurations." (John of Lydia) the author, writing in the sixth century of this era, alludes to "ancient Isis, or the Moon." (de Montfaucon)

"Isis is frequently taken for the Moon." (Witt) "In Dacia Sarapis and Isis were called respectively Jupiter-Sol and Luna-Diana."

(Ptolemy) "Of the second quarter, which embraces the southern part of Greater Asia, the other parts, including India, Ariana, Gedrosia, Parthia, Media, Persia, Babylonia, Mesopotamia, and Assyria . . . revere the star of Aphrodite under the name of Isis." Note by Robbins: "For this region it would have been more accurate to identify Venus with Astarte or with Ishtar." (Allen) on Venus: "The planet also was known as Aphrodite, as Juno's star, and as Isis." (Witt) "According to Pliny, the planet Venus was also popularly known as Juno, or Isis, or the Mother of the Gods."

(Plutarch) "the soul (psyche) of Isis is called by the Greeks the Dog-star, but by the Egyptians Sothis." (id.) "Of the stars the Egyptians think Sirius is the star of Isis." (Allen) on Sirius: "in the great temple of Queen Hatshepsu, known today as Al Der al Bahari . . . it was symbolised, under the title of Isis Hathor, by the form of a cow with disc and horns appearing from behind the western hills. With the same title, and styled 'Her Majesty of Denderah', it is seen in the small temple of Isis, erected in 700 (before this era) which was or towards it; as well as on the walls of the great Memnonium, the Ramasseum, of Al Kurneh at Thebes, probably erected about the same time that this star's worship began. . . It is also represented on the walls of the recently discovered step-temple at Sakkara, dating from about 2700. . . and supposed to have been erected in its honour." (id.) on Sirius: "in the earlier temple service of Denderah it was Isis Sothis, at Philae Isis Sati or Satit, and, for a long time in Egypt's mythology, the . . . place of the soul of that goddess, and thus a favourable star. Plutarch made distinct reference to this; although it should be noted that the word Isis of times also indicated any thing luminous to the eastward heralding sunrise." (Budge) "The symbol of Isis in the heavens was the star Sept (Sirius), which was greatly beloved because its appearance marked not only the beginning of a new year, but also announced the advance of the Inundation of the Nile, which betokened renewed wealth and prosperity of the country." (Frazer) "to Isis in her later character of patroness of mariners the Virgin Mary perhaps owes her beautiful epithet of Stella Maris, 'Star of the Sea'. . . The attributes of a marine deity may have been bestowed on Isis by the sea-faring Greeks of Alexandria . . . On this hypothesis Sirius, the bright star of Isis, which on July mornings rises from the glassy waves of the eastern Mediterranean, a harbinger of halcyon weather to mariners, was the true Stella Maris, 'the Star of the Sea'. " (Temple) "The star Sirius was actually identified with the famous goddess Isis, the head of the Egyptian pantheon . . . It is one of the rare certainties in Egyptian astronomy." (id.) "in Egypt, Isis as Sothis was also pictured as seated on a white royal throne in the heavens." See also under Sothis, Part II.

(Massey) in a description of an illustration: "The reader may see the golden Sut (jackal dog) in the tree which is planted in the decans of the grand or great mother, Isis, who personates the sign of Virgo." (Allen) on the constellation Virgo: "Eratosthenes and Avienus identified her with Isis, the thousand-named goddess, with the wheat ears in her hand that she afterwards dropped to form the Milky Way. . . clasping in her arms the young Horus." (Eisler) on the constellation Virgo, "The Greeks called her Astraia . . . Dike . . . Demeter . . . Atargatis. . . Cybele . . . Isis . . . Erigone . . . Parthenos . . ." (id.) "the note in the Persian and Arabic versions of the 'Sphere' of Teukros of Babylon which describe the zodiacal sign of the Virgin as holding a child says that the Egyptians explain it as the goddess Isis with the infant Horus. . ." (id.) in a description of an illustration: "the Zodiac of the main porch of the Cathedral of Notre Dame de Paris, 1312. Reproduced after Charles Dupuis, 'Origines de tous les Cultes', Paris 1792 . XVIII." Commentary: "Still further left Aquarius and Isis launching a ship, Isidis navigium, known to have been celebrated in Paris. The ship is Navis seen just opposite Aquarius."

(Allen) on the star Gamma in Canis Major: "It is Isis with Bayer, which Ideler confirms, but Grotius applied the title to the adjacent mu, adding, however, 'nisi potius quarta sit', thus referring to gamma." (Grant) the author alludes to "the sun-god's resurrection in the House of the Goat (astrological sign of Capricorn) - Her Baint - the Womb of Isis." (Allen) on the star Gamma or Eltanin, in Draco: "Gamma was known as Isis, or Taurt Isis, - the former name applied at one time to Sirius, - and if marked the head of the Hippopotamus that was part of our Draco. Its rising was visible about 3500 (before this era) through the central passages of the temples of Hathor at Denderah and of Mut as Thebes." (id.) on the constellation Scorpio: "Kircher called this whole constellation Isias, Statio Isidis, the bright star Antares having been at one time a symbol of Isis." (id.) on Antares: "In Egyptian astronomy it represented the goddess Selkit, Selk-t, or Serk-t heralding the sunrise at the autumnal equinox about 3700-3500 (before this era), and was the symbol of Isis in the pyramid ceremonies." (id.) on the constellation Taurus: "After

Egyptian worship of the bull-god Osiris had spread to other Mediterranean countries, our Taurus naturally became his sky representative, as also of his wife and sister Isis, and even assumed her name.”

List of Abbreviations

B.M., Brit. Mus., The British Museum.

Enc. Brit., “The Encyclopaedia Britannica”, Fourth Edition.

Gdss. Chald., “The Goddesses of Chaldea, Syria and Egypt “, by the author.

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