



**Communion With The Goddess
Idols, Images and Symbols of the
Goddesses; Egypt Part II**
By: Lawrence Durdin-Robertson

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COMMUNION WITH THE GODDESS

IDOLS, IMAGES AND SYMBOLS OF THE GODDESSES;

EGYPT PART II

by

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Priest of Isis

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AAK HABIT. See Gate-keeping Goddesses.

AASITH. (Budge) on foreign deities in Egypt: "Another foreign goddess of interest is Aasith, who is represented in the form of a woman, armed with a shield and club, riding a horse into the battle field. That she was a goddess of war and of the desert is clear from a relief, which is found on a stele near the building beside the temple set up by Seti I at Redesiyeh in the Eastern Desert - on the road to the gold mines of Mount Zabora."

AAT-AATET. See Goddesses of the Underworld: Ninth Hour.

AAT-KHU. See Goddesses of the Underworld: Ninth Hour.

ABET. See Goddesses of the Underworld: Ninth Hour.

AHABIT. See Gate-keeping Goddesses.

AHAT. See Goddesses of the Underworld: Tenth Hour.

AHAT. See Holy Cow.

AMAM-MITU. See Goddesses of the Underworld: Second Hour.

AMEMET. (Papyrus, Brit. Mus. No. 10,478, Budge) "The Deities of the Eleventh Qereret of the Tuat (Underworld): 1 . May the goddess Amemet grant that Osiris...shall be strong". Vignette: "A woman in a shrine." The woman, wearing a long tight dress, has a collar and a headband. In her right hand she is grasping one of the three serpents forming the shrine, which is in the shape of a trilithon.

AMENT, AMENTET. Goddess of the West. (Veronica Ions) "Ament, whose name is a simple epithet meaning 'the Westerner' , is represented as a goddess wearing an ostrich feather on her head or sometimes an ostrich plume and a hawk. This feather, the normal ornament of Libyans, who wore it fixed in their hair, was also the sign for the word Western and was naturally suitable to Ament, who was originally the goddess of the Libyan province to the west of Lower Egypt.

"Later 'the West' came to mean the Land of the Dead, and the goddess of the West became the goddess of the dwelling-place of the Dead. At the gates of the Other World, at the entrance of the desert, one often sees the dead being welcomed by a goddess who half-emerges from the foliage of the tree she has chosen to offer him bread and water. The Deity who thus welcome the dead is often Ament, though she may frequently be Nut, Hathor, Neith or Mayet, who take their turn in replacing the goddess of the West."

(Maspero) from a description of a relief: "Osiris in Hades, accompanied by Isis, Amentit, and Nephthys...in the temple of Seti I at Abydos." Amentit is shown as a woman wearing a tight dress reaching to her ankles, and tied at the waist with a long ribbon. Her head-dress is in the form of a hawk perched on part of the hieroglyph of "Western". (Budge) on the Egyptian coffin in the Classical period: "The base-board is lined with a large sheet of brown linen, on which a large figure of the goddess of Amenti, or Nut, or Hathor is printed in the form of an Egypto-Greek woman with masses of jet-black hair." See also Goddesses of the Underworld: Eleventh Division.

AMENT, AMENT-RA, of Thebes. (Budge) on the forms in which the god Amen is represented: "...2. As a man with the head of a frog, whilst his female counterpart Ament has the head of a uraeus. 3. As a man with the head of a uraeus, whilst his female counterpart has the head of a cat." (id.) we find that in Thebes Net, as the mother and wife of Amen-Ra, was known under the form and name of the ancient goddess Ament. She is represented as a young woman who wears upon her head the crown of the North, and holds in each hand the emblem of water; as such she is called 'Ament, the dweller in Apt (i.e. Thebes) Nini'. Under the name of Ament-Ra she is seen suckling Horus, and she also appears wearing the Atef crown (see Lanzone). All the attributes of Net were ascribed to Ament, who was originally the female counterpart of the local god Amen. Thus Ament is styled, 'the Cow, the great lady, who fashioned the company of the gods, the mother of Ra, who gave birth to Horus.'"

AMENT-NEFERT. See Goddesses of the Underworld: Second Hour.

AMENT-SEMU-SET. See Goddesses of the Underworld: Sixth Hour.

AMET-TCHERU. See Goddesses of the Underworld: Second Hour.

AM-MIT. (Budge) on the scenes of the Judgment: "The Eater of the Dead sometimes sits, and sometimes stands by the side of the pillar of the Balance; in the Papyrus of Hu-Nefer a description of her appears above her head, thus: 'Am-mit, her fore-part (is that of) crocodiles, her hind-part (is that of a) hippopotamus, and her middle (is that of) lion.' " In the illustration Am-mit is shown as described, standing at the pillar of the balance, behind her being the pan holding the feather of Maat . (Neumann). In a description of an illustration: "Am-mit at the Judgment of the Dead. From the Berlin Papyrus 3034. Erman." Am-mit , shown as a many-breasted composite animal, stands on a pedestal with her back to the pan on which is placed the heart of the deceased. Commentary by Neumann: "The feminine, animal-mother character is evident as is that of the monster. . .which guards one of the underworld gates through which the souls of the departed must pass. . .originally she was the terrible ancestral spirit of the matriarchal culture in which the Feminine takes back what has been born of it." (Hooke) The author shows an illustration in which Am-mit , as a many-breasted composite animal, takes the same position at the Judgment as that described in the preceding illustration. Here she is holding two knives and wears as a head-dress the double curved plumes.

See Goddesses of the Underworld: Fourth Hour.

ANIT. (Maspero) This goddess appears in an illustration, shown by the author, of the fourteen deities of Thebes. She is depicted as a woman sitting beside her consort Tanu and holding a was sceptre. Over her head is written her hieroglyph which includes two flowering reeds. See also under Tefnut. Note: (Budge) The cities An, and Apt, and Behutet, etc. possessed goddesses of the city which were called Anit, and Apit, and Behutit."

(Budge) A drawing entitled 'The Goddess Anit', shown by the author, portrays a woman standing facing to the right. She is wearing the conventional Egyptian long and tight dress of a dark colour, reaching from below her bare breasts to her ankles, and also a br round collar with concentric bands of different shades. The top and back of her head is covered with material in the shape of a heavy wig; and round the top is tied a headband with the knot and loose ends behind. In her right hand is the ankh held by the loop and in the left is the papyrus sceptre held half-way down. On top of her head are two tall narrow plumes, curved outwards at the top.

ANKHET. (Budge) Ankheth, described by the author as a “scorpion goddess...the producer and giver of life”, is depicted in the Book of the Underworld in the form of a scorpion (see Fourth Hour).

ANKHTITH. See Goddesses of the Underworld: Seventh Hour.

ANTHAT. (Budge) “First among foreign deities who are made known to us by the Egyptian inscriptions is Anthat, a goddess who is called the lady of heaven, and the mistress of the gods. She is depicted in the form of a woman seated on a throne or standing upright; in the former position she grasps a shield and spear in her right hand and wields a club in her left, and in the latter she wears a panther skin and holds a papyrus sceptre in the right hand and the emblem of ‘life’ in her left. She wears the White Crown with feathers attached and sometimes this has a pair of horns at the base...her cult seems to have extended throughout Northern and Southern Syria...we learn that a shrine was built in her honour at Thebes in the reign of Thothmes III.”

A representation of Anthat on a stele, depicting also the goddess Qetesh (q.v.), is shown by Budge. Here the goddess, wearing the long tight dress characteristic of Egyptian goddesses, is seated facing to the left. She is shown with the attributes described above, the club being held in a horizontal position over her head. In front of her is a table of offerings before which stand three worshippers.

ANTHETH. See Goddesses of the Underworld: Sixth Hour.

ANUKET, ANQET, ANOUKI,(Massey) “The Mother of Life, as Ank, wears a crown of hemp-stalks on her head, typical of the weaver of the woof, and spinner of the thread of Life.” (Stewart) “Anquet, the Goddess of the Net of Life, carries the Tachen sceptre. She wears the crown of feathers, indicating the flight of time. “ (Veronica Ions) “Anuket (Anquet), the Greek for which was Anukis...is represented as a woman wearing a tall plumed crown. Her name seems to mean ‘the Clasper’ -- she who clasps the river bank and presses the Nile between the rocks of Philae and Syene. “ (Temple) “Anukis, a fellow-goddess of Sothis...along with the goddess Satis sails in the same celestial boat with Sothis in the Egyptian paintings.” (I.d.) “The goddess Anukis holds two jars from which she pours water.”

(Budge) “Anquet...seems to have possessed many of the attributes of her sister-goddess Sati. In pictures Anquet is represented in the form of a woman who holds in her hand the papyrus sceptre, and the emblem of ‘life’ (i.e. the ankh); she wears on her head a crown of feathers which are arranged in such a way as to suggest a savage origin.” In the accompanying drawing the goddess is shown facing to the left. She is wearing the usual long and tight dark-coloured dress and a broad collar with concentric bands and radiating lines. In her left hand is the ankh and in her right the uas-sceptre held half-way down. Her head-dress is in the shape of the Northern crown with a flat top, from which rises a large number of white or light-coloured feathers, or hemp-stalks.

(Maspero) The author shows a representation of Anukit in the form of a woman wearing a tight dress reaching from below the breast to the ankles. On her head is a crown in the form of a sheaf of hemp stalks, and in her right hand is the ankh. (Budge) the author shows a drawing of Anqit with the same general characteristics as that previously described, except that in her left hand she is holding a flower-headed sceptre. (id.) “Among the pictures of Anquet reproduced by Signor Lanzzone (‘Dizionario’) is one in which the goddess is seen seated in a shrine with a table of offerings before her; the shrine is placed in a boat, at each end of which is an aegis of a goddess, who wears on her head a disk and horns and is probably Isis; the boat floats on a stream from which runs a small arm. The goddess is styled

'Anqet, lady of Satet (i.e. the island is Sahal), lady of heaven, mistress of all the gods.' In another picture she is seen suckling a young king whose neck she embraces with her left arm, and in a text which accompanies another representation she is described as 'giver of life, and of all power, and of all health, and of all joy of heart.'"

(Budge) "Hieroglyphs. Gods and Goddesses...(figure of a squatting woman facing left, wearing on her head a bundle of hemp stalks; she is holding the ankh in its usual position, that is, with the loop uppermost) Anqet (goddess)." (id.) "According to Dr. Brugsch, the name 'Anqet is derived from the root anq, 'to surround, to embrace,' and the like, and has reference to the goddess as the personification of the waters of the Nile which embrace, and nourish, and fructify the fields."

(Mme. Blavatsky) on the Ankh sign: "Anouki , a form of Isis, is the Goddess of Life; and Ankh was taken by the Hebrews from the Egyptians. The word Ankh in Hebrew, with the personal suffix, means ' my life' -- my being -- which 'is the personal pronoun Anochi', from the name of the Egyptian Goddess Anouki. The ansated cross is the astronomical planetary sign of Venus, 'signifying the existence of parturient energy in the sexual sense, and this was one of the attributes of Isis, the Mother, of Eve , Havvah, or Mother-Earth, and was so recognised among all the ancient peoples in one or another mode of expression.' (From a modern Kabalistic M.S.). "(Budge)" The Life Amulet, Ankh. About its meaning there is no doubt, fortunately, for ancient authorities, both Greek and Coptic, say that Ankh means 'life' ; it meant the life that could not die -- immortality." (Penelope Shuttle and Peter Redgrove) "Gertrude Levy's 'The Gate of Horn... shows us that the Goddess's presence was indicated by knotting a scarf or bandage on a peg on the wall of the hut. If this sacred knot were in fact the belt with which she fastened the towels that caught the 'magical' blood of her menstruation, this would account for its appearance on the wall of the hut when she was not menstruating. At other times it would be round her waist. Some writers, including Gerald Massey, have gone so far as to say that this is the derivation of 'the key of life ' or looped Ankh cross of the Egyptians, which is nowadays in current vogue as personal ornament, and also the 'garter' of the witches."

(Allen) on the star Sirius: 'Great prominence is given to it on the square zodiac of Denderah where it is figured as a cow...and again, immediately following, as the goddess Sothis, accompanied by the goddess Anqet, with two urns from which water is flowing, emblematic of the inundation at the rising of the star.' (Temple) on the two jars of Anukis, "possibly indicating two watery planets round her star?" (Fagan) on the Egyptian zodiac: "immediately underneath the Bow, (i.e. Satis) are the 'Stars of the waters.' These include the brilliant star of the first magnitude Canopus...personified by Satis' companion Anqet, goddess of the inundation, because Canopus rose heliacally in Egypt when the inundation was in full flood. In the circular zodiac of Denderah Anqet will be seen seated behind Satis and holding in each hand a water-vase."

APET, API. (Papyrus of Nebseni, Budge) from the Chapter of Kindling a Flame: "Vignette: The goddess Api, the lady who giveth protection, in the form of a hippopotamus, setting light to a vessel of incense." Api, with a long mane, is standing on her hind legs and holding an implement with which she is lighting incense.

(Budge) In three drawings of Apet, shown by the author, the first depicts the head of a hippopotamus on a stand. She wears as a head-dress the disc between cow's horns at the base of the straight double plumes. The second drawing shows a standing hippopotamus with a woman's head and breasts, her long hair ending as a mane. Her left hand is placed on the Ka symbol. The third drawing

also shows a standing hippopotamus with a woman's head, which in this case is covered by an elaborate heavy wig. Her head-dress is in the form of the disc and horns worn by Hathor; and on her forehead is the uraeus. In her left hand she holds the ankh by the shaft, with the loop uppermost.

(Allen) on the star Gamma, or Eltanin, in Draco: "Lockyer...also states that Apet, Bast, Mut, Sekhet and Taurt were all titles of one goddess in the Nile worship, symbolised by gamma draconis." See also Ta-urt. (Massey) on Egyptian cosmology: "The Gnostics were men who had continued the most ancient and, as was considered, the most mystical types from the beginning; and here we find the Tetrad in feminine form as it was represented by the Genitrix Typhon or Apt in her figure of the four chief elementaries which were combined in her image and which became the types of the spirits of the four quarters." (Wilda McNeile) on the "Mother of Mystery": "Here is a figure of unknown antiquity... Which was constellated as the Red Hippopotamus, Apt, that preceded the Great Bear. The Red Hippopotamus had already become the Scarlet Lady in the Ritual."

APT, APIT, Goddess of Ta-Apt (Thebes). (Budge) on Thebes: "The northern quarter of the city...was called Apt; from this word, with the addition of the feminine article T, the Copts derived their name from the city Tape, and from it also comes the common name 'Thebes'. Over Apt the quarter of this city there presided a goddess also called Apt, who was either the personification of it, or a mere local goddess. It is, however, most probable that the goddess was the spirit or personification of the place. On the reliefs on which she is represented we see her in the form of a woman holding the papyrus sceptre and 'life' (i.e. ankh) in her hands, and wearing upon her head the disk and horns which rest upon (the upper left-hand quadrant of a circle enclosing a similar smaller quadrant in the angle at bottom right corner of the figure), the hieroglyphic which has for its phonetic value Apt, and stands for the name of the goddess".

In the accompanying illustration the goddess Apit is shown as a woman wearing a tight black dress reaching from below her bare breasts to her ankles, a broad collar, and bracelets on her arms. In her right hand is an ankh and in her left a papyrus sceptre; and on her head is a uraeus with a looped body.

Note: (Budge) "In a calendar published by Brugsch we see that under the name of Apt, Uatchet was regarded as the goddess of the eleventh month of the Egyptian year (Epiphi)." See also under the Goddess of Thebes.

APHRODITE, ARTEMIS and BAUBO. (Budge) "Egyptianized forms of purely Greek and Roman Gods are to be found in all large collections of such figures. Artemis and Aphrodite were made to resemble Hathor and Neith and Isis and Mersegert. The people kept them in their houses as protectors, and placed them in the graves with their dead as amulets in exactly the same way as the older Egyptians had done with their figures of gods in bronze, wood and faience. Figures in the British Museum which illustrate the above remarks are Isis with Harpocrates (37497) as woman-serpent (37495, 12822)... Baubo on pig (37534)." In the accompanying illustrations Baubo is shown sitting side-saddle on a pig. Her clothes are thrown back and her legs spread apart to display her breasts and vulva.

ARITATHETH. See Goddesses of the Underworld: Tenth Hour.

ARSINOE II, Queen. (Witt) "Arsinoe...was herself depicted sometimes as Isis."

(Lempriere) "Arsinoe. The sister and wife of Ptolemy Philadelphus, worshipped...under the name of Venus Zephyritis. Dinocharis built her a temple with loadstones...by order of Ptolemy Philadelphus, in which there stood a statue of Arsinoe suspended in the air by the power of the magnet... (Pliny)." (Pausanias) on Athens: "Before the entrance of the theatre which they call the Odeum are statues of Egyptian Kings. These are all alike called Ptolemy. Of these, Philadelphus is he whom I mentioned before among the Epinymoi, and near to him is a statue of his sister, Arsinoe." (id.) on Boeotia: "On Helicon there is also a statue of Arsinoe, who married Ptolemy her brother. She is being carried by a bronze ostrich." (de Montfoucon) on the coins of the Ptolemies: "The largest gold Ptolemy hath four Heads on it, viz. Ptolemy the first and Berenice on one Side, and Ptolemy Philadelphus and Arsinoe on the other... Another, the half of this, hath the same impression of four Heads. Arsinoe the wife of Philadelphus, a piece of the same weight as the Elder Ptolemy, is twice here, it weighs seven Drachms and three Grains. There are also some gold Medals of a less weight...a Berenice of twenty Grains..." (Gdss. Chald.) There is a very beautiful gold medal of Arsinoe in the British Museum."

(Callimochus) The author, like Conan the astronomer, sees the Ptolemaic queens as celestial bodies. Arsinoe II is thus described in the following fragment, "The Deification of Arsinoe": "O Bride, already up under the stars of the Wain..."

AST-AMHIT. See Goddesses of the Underworld; Sixth Hour.

ASTARTE, ASHTORETH, ASTHARTHET. (Budge) "In connexion with Anthat the goddess Astharthet i.e. Ashtoreth, is sometimes mentioned in Egyptian texts, and she is called Mistress of horses, lady of the chariot, dweller in Apollinopolis Magna,' (Edfu). Conformably to this description the goddess is represented in the form of a woman with the head of lioness, which is surmounted by a disk, and she stands in a chariot drawn by four horses and drives over her prostrate foes. The cult of Astharthet was comparatively widespread in Egypt...it was probably not well established until the reign of Amen-hetep III". Astharthet, according to the same author, was also regarded as a Moon-goddess.

(Budge) The author shows a representation of Asthoreth as a lioness-headed goddess standing in a chariot as described above. She wears the usual Egyptian long tight dress reaching from below her bare breasts to her ankles. She is holding the reins in her left hand and a whip in her right. (id.) on a scene depicted on the walls of the temple of Edfu: "Ra escorted by Hathor, and followed by the goddess Asthetet, who is described as the 'mistress of horses', and who in the form of a woman with the head of a lioness is seen standing in a chariot...drawn by four horses".

(Van de Walle, Larousse) "Astarte was worshipped in the district next Memphis where a Phoenician colony had settled. As a goddess of battle she was often portrayed armed and on horseback. This did not prevent her being at the same time the goddess of love, so that she was sometimes confused with Hathor and even with Isis."

BAST, BASTIT, PASHT, BUBASTIS. (Budge) "The goddess Bast is usually represented in the form of a woman with the head of a cat, but she also has, at times, the head of a lioness surmounted by a snake; in her right hand she holds the sistrum, and in her left an aegis with the head of a cat or lioness on top of it. The form in which the goddess was worshipped in the earliest times was that of a cat, and her identification with a lioness probably belongs to a comparatively late period." (id .) "Bast represented the heat of the sun in its softened form as the producer of vegetation. She has often the

head of a lion, but, properly speaking, the head of a cat in her distinguishing characteristics, in her right hand she holds a sistrum, on her left arm she carries a basket, and in her left hand she holds an aegis. Bronze figures of this goddess are tolerably numerous, and she is represented, both sitting and standing, wearing the disk and uraeus on her head. In faience, standing figures hold a sceptre (B.M.236), or utchat (B.M.233), or an aegis (B.M.1 1297) when seated she often holds a sistrum (B.M.272); a fine large example of the goddess seated is B.M.277. Such figures are sometimes inscribed with the prayer, 'may she grant all life and power, all health, and joy of heart,' or 'I am Bast, the lady of life.' " (id.) "Bast...appears on several occasions as one of the goddesses of the birth-chamber." (Maspero) "Bastit of Bubastis was a cat or a tigress." (Veronica Ions) "Bast...is represented as a cat-headed woman holding in her right hand either a sistrum or an aegis, consisting of a semi-circular breastplate surmounted with the head of a lioness. In her left hand she carries a basket." (Nicola Gordon Bowe) "Bast, the lady of Life, typified the kindly fructifying powers of the sun. Both she and Sekmet could wear the sun's disc or the holy uraeus on their brow and their images become fused. Bast sometimes had a human body with a cat's head; sometimes she was incarnate in the complete body of a cat. There is a large collection of cat goddesses in the Vatican Museum." (Boston Museum Handbook) "The cat goddess resided in her city Bubastis in the Delta, and it is from there that many hundreds and thousands of bronzes, originally deposited as votives, have come into the collections of Museums and private owners."

(Herodotus) on the temple of the goddess Bubastis at Bubastis: "A low wall runs around the enclosure, having figures engraved upon it, and inside there is a grove of beautiful tall trees round the shrine, which contains the image of the goddess." (de Montfaucon) in a description of two engravings: "The Goddess Cat in an unusual Dress. The Goddess Cat which comes next is a curious spectacle, she hath a Cat's Head and a Woman's Body. She wears a kind of Camail that covers her shoulders and part of her Arms, and leaves bare two large Breasts of a Woman. She hath a Tunick worked over with Figures and Lines, reaching down to her Ankles. She hath on her Breast a Man's Head, under whose Chin there is a semicircle marked with Lines, as we saw just now in Isis. On the same Arm she holds by the Handle a little Bucket.

"Another Image. We have seen the Goddess Cat dressed in a magnificent manner. We know her by one of her Breasts here, the other is hid by the Lion's Head which she holds upon her Breast; above her Head, there is a Globe, which is mysterious. The Goddess Cat hath a kind of short Petticoat, larger at the top than at the bottom, and marked with Lozenges."

(Maspero) from a description of an illustration: "The cat-headed Bast. Drawn by Foucher-Gudin from a green enamelled figure in my possession. Saite period." The goddess, in the form of a cat-headed woman, is seated. (Budge) on the small porcelain figures of Ptah-Seker-Asar: "on the backs of certain examples we find outlined the form of a goddess, who might be identified with any of the female counterparts of the great gods to whom the head of a lioness was given by Egyptian sculptors and artists. The goddess here found, however, is Bast, who was for a time confounded by Egyptologists with the goddess Pekheth, or Pekhet, or Pekh." (Patrick) in a description of a figure: "Bast, the cat goddess...Bronze of the twenty-second Dynasty." Bast, a cat-headed woman, stands holding a sistrum in her right hand and an aegis in her left. At her feet are four kittens. (Boston Museum Handbook) in a description of a figure: "Bronze Cat on a Papyrus Column. Height 19 in. Late Period, 7th- 6th century. This great bronze, representing a proud and graceful feline is seated on top of a papyrus column. Our knowledge of bronzes of the Late Period is still not complete...but the high quality of the skilfully and

elegantly modelled body suggests that it might be dated to the period of the Egyptian renaissance in the 26th Dynasty.”

(Budge) “Hieroglyphs . Gods and Goddesses: ...(figure of a squatting woman facing left with a lioness’ head surmounted by a uraeus) Bast (goddess).” (id.) “Determinatives. Gods and Goddesses. (figure of a squatting woman facing left with a lioness’ head surmounted by a Disk and a uraeus) Bastit. “ (Gardiner) “Sign-list . Vessels of Stone and Earthenware: sealed oil-jar, but not showing tied ends...Phon. bas in Bastt (the cat-goddess) Bastet. “(Veronica Ions) “Bubastis is a transcription of Per Bast, i.e. ‘House of Bast’“. (Budge) in the cartouche of the pharaoh Uapeth, of the XXIII rd. Dynasty are the hieroglyphs, “Son of Bast.”

(Budge) “If we are to seek for the derivation of the name Bast in Egyptian we must connect it with the word for ‘fire’, bes, and regard the goddess as a personification of a power of the sun which made itself manifest in the form of heat.”

Bast frequently figures on sistrams, amulets and other ritual objects. (Plutarch) “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.” (Wilkinson) “The British Museum possesses an excellent specimen of the sistrum, well preserved, and of the best period of Egyptian art. It is 1 foot 4 inches high, and had three movable parts. On the upper part are represented the goddess Pasht, or Bubastis, the sacred vulture, and other emblems; and on the side below is the figure of a female, holding in each hand one of these instruments. The handle is cylindrical, and surmounted by the double face of Athor, wearing an ‘asp-formed crown’ on whose summit appears to have been a cat.” (id.) “One of the Berlin Sistra is 8, the other 9 inches in height: the former has four bars, and on the upper or circular part lies a cat, crowned with the disc or sun.” (Budge) “Rings...etc. for use in the Other World:...Many rings, in addition to the common decoration of lotus buds, have on them the figure of a cat with several kittens (B.M. 17842,54645).. or an aegis of Bast (B.M. 3054, 3063, 29032). (Witt) “The Isis whose sistrum is so often crowned with the figure of a she-cat was already conflated in her homeland with Bast/ Artemis and the instrument which she herself was held to have invented was adorned at the top of the circumference with the figure of a cat.” (id.) in a description of an illustration: “a bronze sistrum found in the Tiber at Rome. The loop is surmounted by a couchant cat and a very Romanized version of the goddess. “ Commentary: “On the sistra found in the Iseum at Pompeii the figure of the she-cat is frequent (cf. Plate). “ (id.) “Some twenty sistra of Isis have been found at Pompeii and at least fifteen of these have at the top the figure of a she-cat.”

(Melita Denning and Osborne Phillips) on mineral symbolism: “Beryl is...pre-eminently the stone of the keen-eyed Egyptian Cat-goddess, Bast, whom the Greeks considered to be identical with Diana.”

(Plutarch) on the association seen by the Egyptians between the cat (Bast), shown on the sistrum and the Moon: “and by the cat they symbolise the moon, because of the varied colouring, nocturnal activity and fecundity of the animal. For the cat is said to bring forth first one, then two and three and four and five thus increasing the number by one until she reaches seven, so that she brings forth in all twenty-eight, the number also of the moon’s illuminations. Perhaps, however, this may seem somewhat mythical. But the pupils in the eyes of the cat appear to grow large and round at the time of full moon, and to become thin and narrow at the time of the wanings of that heavenly body. By the human features of the cat is indicated her intelligence and the reason that guides the changes of

the moon.”

(Budge) “Bast was, at all events in dynastic times, a personification of the moon...with the head of a lioness, which is usually painted green, she symbolized the sunlight, but when she is given the head of a cat her connexion with the moon is undoubted; Dr. Brugsch refers to Plutarch’s remark that the pupils of the eyes of cats become full and very large at the time of the full moon, and it is probable that the primitive Egyptians held the same view, and that as a result they identified the cat-headed goddess Bast with the moon.”

(Allen) on the star Gamma, on Eltanin in Draco: “Lockyer...also states that Apet, Bast, Mut, Sekhet and Taurt are all titles of one goddess in the Nile worship symbolised by Gamma Draconis.” (id.) on the star Alpha, or Dubhe in Ursa Major: “As typifying a goddess of Egypt, it was Bast Isis and Taurt Isis.

BERENICE II, Queen. (Lempriere) on Berenice, sister and wife of Ptolemy III, Euergetes: “Berenice...married her own brother Euergetes, whom she loved with much tenderness. When he went on a dangerous expedition, she vowed all the hair of her head to the goddess Venus if he returned. Some time after his victorious return, the locks which were in the temple of Venus disappeared; and Conon, an astronomer...publicly reported that Jupiter had carried them away, and had made them a constellation.” (Callimachus) from the fragmentary poem, “The Lock of Berenice”: “Having examined all the charted sky, and where (the stars) move...Conon saw me also in the air, the lock of Berenice, which she dedicated to all the deities...And so that not only the...of the Minoan Bride (i.e. the Crown of Ariadne)...should (cast its light) on men, but I too, the beautiful lock of Berenice, be counted among the stars. Washed in the waters (of the Ocean) and rising close to the immortals, Cypris set me to be a new star among the ancient ones...Proceeding to the Ocean...late autumn...” (Catullus) on Callimachus: “He says that Conon set the lock of Berenice among the stars, which she had promised to dedicate to the deities on (her husband’s) return from the Syrian war.” (id.) the author, in an ode, describes the lock of Berenice, as “the dedicated spoils of Berenice’s yellow head, which the divine Venus placed, a new constellation, among the ancient ones, preceding the slow Bootes, who sinks late and reluctantly into the deep ocean.”

(Tryponis) on the Lock of Berenice : “the group of stars, thenceforth known as Coma Berenices, lying within the circle formed by Ursa Major, Bootes, Virgo and Leo.” (Allen) “Coma Berenices, Berenice’s Hair...it seems first to have been alluded to by Eratosthenes as Ariadne’s Hair...although subsequently in his account of Leo, he mentioned the group as Plokamos Berenices Euergetidos. But for nearly 2,000 years its right for a place among the constellations was unsettled... Tycho, however, set the question at rest in 1602 by cataloguing it separately, adopting the early title as we have it now.” (id.) “it was not known until about 243 (before this Era) in the reign of the 3d. (Ptolemy Euergetes) , the brother and husband of Berenice, whose amber hair we see in the sky figure... Some versions of the story turned the lady’s hair into a hair-star or cornet. Hyginus had Berenices Plokamos (the Lock of Berenice)... Crines and Crines Berenices (the Hair of Berenice) are found in classical times.” (id.) on the name Berenice: “From it some philologists derive the Italian Vernice, the French Vernis, the Spanish Borniz, and our Varnish, all from the similar amber colour of the lady’s hair.”

For coins bearing the effigy of a Ptolemaic queen Berenice, see under Arsinoe.

BUTO. See under Uatchit.

THE CAT - GODDESS OF MUT. (Maspero) in a description of a relief: "The Goose-god tete-a-tete with the Cat goddess, the Lady of Heaven. Drawn by Faucher-Gudin , from a stela in the museum of Gizeh. This is...the goose of Amon, which was nurtured in the temple of Karnak, and was called Smonu. Facing it is the cat of Maut, the wife of Amon. "The cat is sitting in an upright position. Note: (Veronica Ions) "animals whose heads appear on Egyptian divinities... Cat: Bast (Sometimes, perhaps, Mut)."

CLEOPATRA VII, KLAUPATRA, Queen of Egypt. (Plutarch) on Cleopatra's meeting with Mark Anthony: "She herself lay all along under a canopy of cloth of gold, dressed as Venus in a picture." (id.) Cleopatra is proclaimed by Anthony as queen of many nations: "Cleopatra was then as at all other times when she appeared in public, dressed in the habit of the goddess Isis, and gave audience to the people under the name of the New Isis."

(Veronica Ions) in a description of a carving: "Cleopatra with the disc and horns of Hathor. A relief in the temple of Hatshepsut at Deir el Bahri." The Queen, with bare breasts, is shown facing to the left. On her head is the vulture head-dress surmounted by the disc set between cow's horns. To the left of her head-dress is shown the Pharaonic cartouche containing the hieroglyphic inscription, "Klaupatra goddess..." (Budge) "on a wall in the temple which Cleopatra VII built at Erment was a scene in which the great queen was depicted in the act of giving birth to Caesarion. The goddess Neith holds up the queen's arms, and the midwife Netchemtchemt receives the boy in the presence of several gods and goddesses..." (Witt) "Anthony and Cleopatra...were painted and sculptured side by side, he as Osiris/Dionysus and she as the 'New Isis', on 'the moon'." (Plutarch) on the statues of Cleopatra after Octavian's conquest of Egypt: "those of Cleopatra were left untouched; for Archibius, one of his friends, gave Caesar two thousand talents to save them". (Enc. Brit .) on Egyptian coins: "There are several with Mark Anthony and some of Cleopatra."

(Witt) "Of Queen Cleopatra we read that she styled herself 'Isis of the Moon'. Dio Cassius."

DJET. (Mme. Desroches-Noblecourt) on a shrine in Tutankhamen's tomb: "In this shrine...not far from the sacred cow, are two spirits holding up the pillars of the sky; they are in the forms of a woman (djet) and a man (neheh) as symbols of the king's newly acquired immortality. Having reached the goal of his journey and knowing the password, he can say, as does the inscription beneath these two spirits. 'I know the name of these two great gods; hers is Djet and his is Neheh.'"

ENNIT, ENENEN-HEMSET. See under Hehit.

THE FEMALE SPHINX. (Massey) "The earliest sphinx is a dual female, a figure with a female face and breasts. This is rarely discovered in Egypt. It does appear in a Turin statue with Mut-Snatem, the consort of Horemhebi, and has been found elsewhere. Its rarity, however, is no proof that the feminine sphinx was not Egyptian. It belongs to those types cast out by Egypt which survived in Assyria and other countries among the worshippers of the mother and child. The dual Lioness of Pehti and the Ruti, as the two mouths of the horizon, was equivalent to the Sphinx that is feminine at either end." Hathor and Queen Hatshepsut (qq.v) are both represented in the form of sphinxes.

THE GATE-KEEPING GODDESSES. (Book of the Dead, Budge from Lepsius) Among the gatekeeping goddesses of the Pylons of Sekhet-Aanre (the Elysian Fields), whose appearance or other physical characteristics are described are the following:

“VI . ‘Lady to whom abundant supplication is made...the difference between whose height and breadth is unknown: the like of whom for strength hath not been overturned (?) since the beginning...’ is thy name...”

“VIII . ‘Blazing fire, the flame whereof (cannot) be quenched, provided with tongues of flame which reach afar...’ is thy name...”

“IX. ‘She who is in the front, the lady of strength...whose girth is three hundred and fifty measures; who sendeth forth rays like the uatch stone of the South...’ is thy name...”

“X. ‘Lofty of gates... She who maketh one to make supplication, by reason of the loudness of her voice...’ Is thy name...”

“XIV. ‘Mighty one of Souls, red of hair, Aakhabit...’ is thy name...”

“XV. ‘The Fiend, red of hair and eyes...’ is thy name...”

“XVI . ‘Lady of victory...who burneth with fire when she cometh forth...’ is thy name...”

“XVII ‘Ahabit, (?) lady of hair’ is thy name...”

THE GODDESS-GREATLY-BELOVED-WITH-RED-HAIR. (Papyrus of Nu) in the Chapter of Making a Man Perfect: “...20. to the Goddess-greatly-beloved-with-red-hair. 21. to the Goddess- joined-unto-life-with-flowing-hair...”

THE GODDESS-JOINED-UNTO-LIFE-WITH-FLOWING-HAIR. See preceding entry.

THE GODDESSES OF THE DAYS OF THE MOON. (Budge) In an illustration entitled: “The Gods of the fourteen days of the waxing Moon” is shown a line of fourteen deities ascending a flight of steps rising to the right. Of these deities, seven are goddesses, each wearing the conventional long tight dress, and each holding the ankh in her right hand and the was-sceptre in her left; and on the head of each is her appropriate symbol. The days and the goddesses are as follows: Day 1, on first and lowest step, a woman wearing a disc between two cow’s horns. Day 2, a woman wearing a plain disc... Day 4, a woman wearing a disc between two cow’s horns. Day 5, a woman wearing a feather... Day 7, a woman wearing the hieroglyph of a flowering reed... Day 9, a woman wearing a plain disc... Day 11, a lioness-headed woman wearing a disc with uraeus. (id.) in the illustrations “The Gods of the fourteen days of the waning Moon” is shown a large circle placed in the middle of a boat. In the centre of this circle is a Utchat or Eye; and between this and the upper circumference is a line of seven squatting naked women facing to the right and each holding an ankh on her knees. A similar line of seven women are shown between the utchat and the lower circumference.

(Book of the Underworld, resume by Budge) In the Fifth Hour the boat of Ra is shown being towed by “Seven goddesses and seven gods, who represent the gods of the fourteen days of the month.” See Goddesses of the Underworld.

THE GODDESSES OF THE MONTHS. (De Montfaucon) in a description of an engraving: “An ancient Egyptian Calendar... This Calendar hath twelve Months, each of which hath its Column... Over each Column there are Figures of Men, of Animals, or perhaps Gods, to which each Month was

consecrated... the first hath only a Parallelogram. The second hath a Woman, with her Head-dress rising up in five Points, which perhaps makes a radial Crown: In each hand she hath an Instrument... The fifth hath a Sow carrying some Instrument... The Seventh hath three Women stretching out their Arms to support some Instrument, upon which there is a Serpent wreathed up in several Folds." Note: (Budge) "The Gods and Goddesses of the Months of the Year: Month 1. Thoout, Goddess Tekhi... 3. Athur, Goddess Het-hert (i.e. Hathor); 4. Choiak, Goddess Sekhet... 8. Pharmouthi, Goddess Rennutet... 11. Epep, Goddess Apt..."

THE GODDESSES SUPPORTING THE SKY. (Budge) In a description of an illustration: "The bark of Osiris sailing over heaven, which is supported by four pillars, in the form of goddesses." These goddesses are shown as four women with their arms above their heads supporting the hieroglyph of the sky. The two on the left are facing to the right; and the two on the right are facing to the left. They are wearing the usual long tight dresses from below their bare breasts, and on their heads are wig-like coverings of material. (Eisler) in a description of an engraving: "The Planisphere, wrought in red sandstone, now in the Louvre, Paris. From the 'Star Chamber' of the Temple of Dendera...built under the rule of Emperor Tiberius... Note the four goddesses holding the Planisphere and supposed to turn it round in their hands. They are the goddesses of the four columns of the sky." The goddesses, in the form of standing women wearing transparent dresses, face alternately to the right and to the left.

THE GODDESS OF THEBES. (Bartlett) "Amun and Maut and Khonsu formed the great triad of divinities... Besides the divinities who had here their worship and their oracles, the city of Thebes possessed her own presiding genius or goddess, whose emblems were discovered by Sir Gardner Wilkinson in his examination of the great temple." (Mme. Desroches-Noblecourt)" Among the many evocations of the Theban kings, an eloquent image adorns the seventh pylon of the great temple: that of Tuthmosis III... He is consecrating before the charming little Goddess—Thebes (under the aegis of Amun) a huge cluster of enemies kneeling to implore mercy." See also under Apt.

THE GODDESSES OF THE UNDERWORLD (TUAT). (Budge) "Theban priests of the New Empire, about 1650 (Before this Era)...compiled two works, which may be called 'The Book of That which is in the Tuat' and the 'Book of the Pylons'. In the first of these, the 'Shat am Tuat', were gathered together all the views held by the Heliopolitan priesthood on the life of man's soul after death... The authorities for the text and vignettes of this work are numerous (See Sharpe, Pierret, Lanzone, Birch, Mariette).

"...the 'Shat en Chau', or 'Book of the Pylons'...in its most primitive form was the older of the two, and described the life of man after death more as a continuation of his existence on this earth than as an entirely new life... (and) maintained the views about the Elysian Fields and their material delights." An excellent copy of its text, with illustrations, is to be found on the famous alabaster sarcophagus of Seti I, now preserved in Sir John Soane's Museum in Lincoln's Inn Fields, and variants of several of the passages are given on the walls of the tombs of several Kings of the XXth Dynasty at Thebes.

(id.) "According to the Book of Pylons the Tuat is a long, narrow valley, with sandy slopes, and is divided into two equal strips by the river on which the boat of the sun sails. Both the 'Book of That which is in the Underworld' and the 'Book of Pylons' divide the Tuat into twelve parts, each of which corresponds to one of the hours of the night, and the divisions are called 'Field,' sekhet; or 'City', nut; or 'Hall', arret; or 'Circle', qerert."

The goddesses are usually shown in the form of women and like the other beings represented, generally face in the same direction as that in which the solar boat is travelling. They are all depicted in profile, and appear in the conventional long tight dress reaching from below the bare breasts to the ankles, and held across the shoulders with two straps. They wear either a heavy wig, or hair arranged in a similar shape. Those mentioned below are all represented in this way unless otherwise stated.

The First Division, The First Hour. (Book of Pylons, resume by Budge) "In the First Division, i.e. The First Hour, we have the Mountain and the West, (hieroglyph of a mountain with two peaks, and valley in between), divided into two portions, and along its lowest part is a path which forms the entrance from this world to the Tuat." ("Book of the That which is in the Underworld" known more shortly as "Book of the Underworld", resume by Budge) "The First Hour of the night:... the place through which the god (i.e. Ra) passes in it is described as arrit, i.e. a hall, or a sort of ante-chamber of the Tuat...The fact is at this region (i.e. of the first hour) is called 'country' shows that it was regarded almost as a part of this world. "In this Book the solar boat is shown moving from left to right in the Hours 1, 2, 3, 5, 7, 8, 9, and 10, and from right to left in the Hours 4, 6, and 11; the illustration of the 12th Hour is not shown by Budge.

(id.) "In the boat with the... Sun-god Af (i.e. a form of Ra) are Ap-uat, Heru-Henenu, Nebes, Hu, the double of Shu, the captain of the boat, and the lady of the boat. This last-named personage changed every hour, for she represented the local goddess of one hour who was supposed to be the appointed guide of the god through one portion of the Tuat only; knowing the way through her own district, she was able to instruct the captain of the boat how and where to sail over difficult reaches of the river." The Lady of the Boat is shown standing immediately in front of the canopy or shrine of Ra which is in the middle of the boat. On her head is a large disc set between two cow's horns. Immediately in front of the boat are two goddesses wearing on their heads the feather of Maat; and further on is a lioness-headed goddess without a head-dress. In the register above that showing the boat are two groups of twelve goddesses, each group arranged in three rows of four. In the register below that showing the boat of Ra is another boat in which are two goddesses kneeling at either end, with a large scarab in the middle. The goddess in front has her knees in the direction of the prow, while the other has hers towards the stern. Their heads and shoulders are bent round to face each other, with their arms raised, across the scarab. In front of this boat are three serpents, seven gods, a goddess wearing the Southern crown, and three wearing the Northern crown, and a third without a head-dress, in the bottom register, among other beings represented, is another group of twelve goddesses arranged in three rows of four.

The Second Division, The Second Hour. (Book of the Underworld, resume by Budge) "The name of the Second Hour is Shesat maket neb-s, i.e. 'She who knows how to protect her consort'. The country passed through is called Ur-nes, which the late Dr. Birch compared with, and believed to be equivalent to, the Greek ouranos (i.e. Heaven)...

"The illustrated version of the Second Hour shows that the boat of Ra was preceded by four boats". In the boat of Ra the Lady of the boat appears in the same position and with the same head-dress as before. "The second boat has in it a huge sistrum, the emblem of Hathor; on each side of it is a goddess... This is the boat of Isis as Hathor, who is one of the Souls of the Tuat...The fourth boat has a uraeus at the bows and stern. In the centre is a kneeling woman and on each side of her stands a woman...at each end of the boat is a plant and shrub." In these boats the goddesses at either end are standing facing each other, across the sistrum in the one case, and across the kneeling goddess in the

other. In the fourth boat the goddesses wear skirts reaching down to their knees. Among the deities shown in the register above that depicting the boat is “a lion-headed goddess Sesenet-khu. Behind all these come seven goddesses, Mest-tcheses, Amam-mitu, Her-tuaiu, Sekhet of Thebes, Amet-tcheru, Ament-nefert and Nit-tep-ament”. Sesenet-khu is kneeling; and the other seven goddesses are standing close together in a line immediately behind her. The first three are women, each with a uraeus on her head and holding a was-sceptre in her left hand; the fourth, Sekhet of Thebes, lioness-headed, also holds a was-sceptre and is bare-headed; the last three, all women, are without either sceptres or head-dresses, except Nit-tep-ament, who wears the Northern crown.

(id.) “The text adds that those who draw pictures of these Souls of the Tuat...will gain great benefit there from a million fold after death”.

The Third Division, The Third Hour. (Book of the Underworld). In the text of this Hour mention is made of “estates from this country” being assigned to the followers of Osiris. In the illustrated version the Lady of the Boat is shown as before. In the register above that with the boat of Ra is a long line of deities. Towards the back stands a goddess holding in each hand objects resembling large rings; and near the front are four goddesses with what appears to be a window between the third and fourth from the front. In the register below that showing the boat of Ra is another long line of deities, including three goddesses; two are near the middle, and the third towards the front, facing the others, and holding in each of her hands an object like a disc or ball about three inches in diameter.

(Book of the Underworld) “Whosoever shall make drawing of these Hidden Souls together with a representation of the hidden things of the Tuat -- beginning the same from the West -- it shall be of great benefit not only to him upon earth, but in the Underworld, and indeed always.”

The Fourth Division, The Fourth Hour. (Book of Pylons) In this Book the solar boat is shown travelling from left to right in Divisions 1 to 5, and from right to left in Divisions B to 11; the illustrations to Divisions 6, 7 and 12 are not shown by Budge.

(id. resume by Budge) “In the middle is the boat of the sun being towed along the river of the Tuat by four gods as usual, and it is made to approach a long low sepulchral building in which are nine chapels... At the end of this building are two groups, each containing six women, who are the personifications of the twelve hours in the Tuat: between them is the serpent Herert, with multitudinous coils and windings. “ The two groups are facing each other across the serpent.

(Book of the Underworld, resume by Budge) “The Fourth Hour often night, which is called Sekhemus, conducts the boat of the Sun-god through a region of a very different character from the earlier divisions. The descriptive text says, ‘The majesty of this great god next arriveth in the hidden Circle of Amentet...’ The illustrated edition of the Fourth Hour shows us the boat of Ra passing through an entirely new country, in fact a region which is filled with large and fearsome snakes... Here there is no river with banks lined with the gods and the souls of the dead, and here there are no fields to be distributed...and the god of day is compelled to glide through the passages of the dark and gloomy land... Ra stands within a shrine in his boat as before, but the boat itself is formed of a serpent with a head at each end... The narrow way, or road, of Re-stau has three doors...and by these it is divided into three parts...(one part) is filled with the souls which have been consumed by the fire that comes forth from the mouth of the goddess Am-mit.” (Note: (Gdss. Chald.) “A soul ‘devoured by Am-mit’ is one who enters through the gateway into a more matriarchal realm within the goddess...of greater vitality

and magical potency”). The region through which the boat of Ra travels is full of thick darkness. Within the serpent boat stands the Lady of the Boat as usual, immediately in front of Ra’s canopy. Here she wears on her head two cow’s horns. A line of deities precede the boat, and in front of all this a goddess, holding an ankh in her left hand, stands facing the boat. In the register above that showing the boat a few human deities are depicted, interspersed between many serpents. “The serpents which are passed by the god are of various kinds and of different sizes...we have three huge serpents near the great scorpion Ankhset, and a large uraeus...and a three-headed serpent, with wings, which moves along on four human feet and legs; and the serpent Neheb-kau, which has two heads at one end of its body, and one head at the other.” On the left side of the line of human figures are three goddesses, the first two wearing the crown of the North. In the register below that depicting the solar boat are shown, among other human deities, two goddesses standing behind a seated god; and in front of them stands a lioness-headed goddess behind another goddess in human form who sits on an invisible throne and wears two cow’s horns on her head. On the extreme left there stands facing them a goddess with the feather of Maat.

The Fifth Division, The Fifth Hour. (Book of the Underworld) “This great god is drawn over the actual roads of the Tuat...and over the hidden Circle of Seker.” (id. resume by Budge) “The illustrated version of the Fifth Hour shows us Ra travelling in his serpent boat and being towed along by seven gods and seven goddesses, who represent the gods of the fourteen days of the month.” Within the solar boat is the Lady of the Boat, wearing no head-dress, in her usual position. “Half way through the hour Ra comes to a mound of sand, the top of which is surmounted by the head of a woman, whereon rests the forepart of a beetle...this head indicates the position of the hidden abode wherein is Seker... Immediately beneath the head is the ‘Land of Seker’ which has this shape (figure resembling a cartouche). “The seven goddesses towing the boat stand in front of the seven gods, between them being the mound of sand, described above. In front of the seven goddesses are four more gods, then a tree or shrub, and after this another goddess. In the register above that depicting the boat a goddess is shown on the extreme left, wearing the feather of Maat; her outstretched arms rest on the Southern crown supported on the head of an axe. “But before Ra has passed through the Fifth Hour he arrives at a large vaulted chamber, filled with sand, and called ‘Night’ . Beyond this is a two-headed serpent and eight gods, and in front of these, facing them, stands a goddess. Both her arms are stretched in front of her and with both hands she is pressing down the head of a man kneeling in front of her; he is holding a hatchet, the head of which is pointing inwards towards his forehead. This goddess may be Khemit, who is mentioned below.

(Book of the Underworld) “Whosoever maketh a picture of these things which are in Ament in the Tuat, to the south of the hidden house, and whosoever knoweth these things, his soul shall be at peace. And Khemit shall not hack his body in pieces, and he shall go to her in peace.”

The Sixth Division, The Sixth Hour. (Budge) “if all the twelve division of the Tuat be equal in length... the Sixth Division would be near the most northerly part of the Tuat.”

(Book of Pylons, resume by Budge) “The name of the pylon of the Sixth Division or the Sixth Hour is Nebt-aha...The wall is guarded by twelve gods...who are called ‘the gods, and goddesses who are in this Pylon’”.

(Book of the Underworld) “When this great god arriveth at the abyss of water, which is the lady of the gods of the Tuat, he holdeth discourse with the gods who are there.” (id. resume by Budge) “The

illustrated edition of the Sixth Hour shows us that Ra...is once again in his old boat and sailing over the waters of the stream in the Tuat." The Lady of the Boat, wearing the disc between cow's horns, stands in her usual position immediately in front of Ra's canopy." In front of his boat are: 1. Thoth. 2. The goddess Ament-semu-set. Beyond these is a large house with sixteen divisions. Ament-semu-set, standing facing towards the boat, holds both arms behind her. In each hand is a disc or ball similar to those held by a goddess in the Third Hour. In the register above that showing the boat of Ra is a company of nine deities sitting on invisible thrones. Included here are four goddesses, one named Ast-amhit wearing the crown of the North. The three others are sitting together in the front. "The second company of nine gods is represented by nine sceptres... Next we have the lion god Ka-hemhem, with Isis and Horus. " Isis sits on an invisible throne facing the other deities. On the left hand side of the boat of Ra is a line of eight gods in front of whom are "the goddesses Antheth, Henhenith, Hemt and Sehith." These goddesses are sitting on invisible thrones.

(id.) "The third paragraph of the text promises to those who make pictures of the Sixth Hour a participation in the offerings which have been made to the gods in the train of Osiris, and also that offerings shall be made to them by their kinsfolk on earth."

The Seventh Division, The Seventh Hour. (Book of the Underworld, resume by Budge) "From what is said...we see that the boat of Ra has arrived at a shallow place in the celestial stream where there is not enough water to float the boat, or even to allow it to be towed... In this difficulty Isis, the great enchantress, enters the boat, and standing in its bows utters the words which make it proceed on its way." In this Hour the office of "the Lady of the Boat" appears to be taken by Isis. She is shown here, not in her usual position in front of the canopy of Ra, but standing in the bows with both arms stretched out before her and her hands resting on the high stem which terminates in a lotus flower. She is not wearing a head-dress. Immediately in front of the boat, and facing towards it, is the great serpent Neha-hra on the back of which stands the goddess Serqet, represented as a woman, holding in her hands each end of a rope tied around the serpent's neck. "Behind the monster serpent stand four goddesses, each armed with a huge knife, who guard the tombs of the four forms of Osiris; the names of the four goddesses are: Temtith, Tenith, Nakith and Hetemitet." These four goddesses, each holding in her right hand a large knife with the handle against her breast and the blade pointing upwards and outwards, stand facing the boat. Temtith, who is in front, has a patterned dress; Tenith, who comes next, has a plain dress; Nakith, who follows has a dress similar to that of Temtith; and Hetemitet has one with another pattern. To the extreme right of this line of deities stands another goddess with a patterned dress, facing the others. "The other Illustrations of this hour show us the god Af-Asar (i .e. Osiris), seated under a canopy made by the body of a form of the serpent Mehen called Ankh-arutche-fau, with the human-headed serpent Ankhtith and the lion-headed goddess Hekenth behind him." Ankhtith appears as a cobra with a woman's head; and Hekenth is shown standing, holding in her right hand an Ankh and in her left a was-sceptre. "Among the other gods in this hour (are)...the goddesses of the twelve hours. These are shown in the register below that with the boat of Re. They are in the form of twelve women standing in a line, with dresses decorated with a variety of patterns.

(id.) "The man who shall make a picture of the things which are to the north of the hidden house shall find it of great benefit to him both in heaven and on earth."

The Eighth Division, The Eighth Hour. (Book of the Underworld, resume by Budge) "The Eighth Hour, which is called Nebt Ushau brings us into a very interesting division of the Tuat... Ra passes through this division in his boat under the protection of Mehen, and its gods tow him at the command

of this mighty snake; he sees all the gods in their various Circles... They come out of their secret abodes when the god passes by, and the doors thereof open of their own accord."

In the illustrated version the Lady of the Boat, wearing the horns and disc, has resumed her station in front of Re's canopy. (id.) "...The door of the second Circle, Tuat...shuts in the images of Tefnut, Seb, and Nut... The door of the third Circle, As-neteru...shuts in the images of Osiris, Isis, and Horus... The door of the Sixth Circle is called Tes-ermen-ta, and shuts in some divine beings whose attributes are not yet all clearly defined... The door of the Seventh Circle, Hetemet-Khemiu...shuts in Nut, Ta, and Sebeq-hra..." Tefnut, Nut and Isis are shown as seated women. The sixth Circle shows a seated ram-headed god behind whom is a coiled serpent and a standing goddess. In front of another door, shown to the right of the fifth Circle, stands a goddess.

The Ninth Division, The Ninth Hour. (Book of Pylons, resume by Budge) "In the centre of this Division the boat of the god is being towed along as before. Before him march: 1. Six human forms, four apes, and four women, each holding a rope(?)" Each woman, like the ten other figures, holds over her head what may be a length of rope in the shape of a bent bow, or arc.

(Book of the Underworld, resume by Budge) "The Ninth Hour, which is called Tuatet-makef-neb-s, brings us into a country which is called 'hidden Circle of Amentet'; the name of the city is Bes-aru... The illustrated edition of this Hour shows us the boat of the god travelling on as before. The Lady of the Boat, wearing the horns and disc, has her usual place." On the right the boat of Re passes gods...and twelve goddesses; these last...their duty is to utter words of power wherewith they are to surround the hidden soul, and thereby to cause life and strength to rise up in Osiris. The names of these are...Perit, Shemat-khu, Nebt-shot, Nebt-shef shefet, Aat-aatet, Nebt-setau, Hent-nut-s, Nebt-mat, Tesert-ant, Aat-khu, Sekhet-metu, Netert-en-Khentet-Ra."

(id.) "The man who shalt make a copy of the scenes of this Hour, and shall know the names of the gods and their places in Amentet shall attain to a position in Amentet."

The Tenth Division, The Tenth Hour. (Book of Pylons, resume by Budge) "On the right hand of the boat of the god are:...3. The serpent Apep, held by a chain... On the chain, near Apep's head, is stretched out the scorpion-goddess Serqet." The goddess is shown as a woman, apparently naked, lying face downwards on the chain with her head towards the left. "On the left hand side of the boat of Ra are:...2. Twelve women, who represent the hours." These are shown standing in a line; each is holding both hands on a long rope running the full length of the line and coiled at each end. "Before (the boat) are:... 2. Four deities, Sekhet, Abesh, Serq, and Horus... 7. Four women, with hands raised..." Sekhet is shown as a kneeling lioness-headed woman. On her head is a uraeus snake with its tail hanging behind her back. The four women stand facing the boat, with their arms held out in front of them, their forearms and hands being bent upwards into a vertical position.

(Book of the Underworld, resume by Budge) "The Tenth Hour...brings Ra in his boat to the city called Metchet-qat-utebu, with ts pylon called Aa-kheperu-mes-aru. The boat of Ra travels on as before." The Lady of the Boat, without a head-dress, is in her usual position. "Immediately in front is the serpent Thes-hrau, with a head at each end...on the left (i.e. of the serpent) is the goddess of the north, Neith, with her two bows, and on the right is the goddess Hert-erman. "The two goddesses face each other across the serpent, Neith wearing the crown of the North and Hert-Erman wearing the crown of the South. In the register above that showing the boat are a number of figures; these include

“the two serpents, Menenui, standing on their tails, and holding on their bent necks a solar disk; and two seated personifications of the South and North; and the goddesses, Netheth and Kenat, one of whom supports the hatchet, and the other the solar disk, which rests upon it. From the serpents go forth two goddesses, those of the East and West and from the axe, called Seftit, go forth the goddesses of the East and West also; i.e. these goddesses are the souls of the serpents and of the axe, which come forth to look upon the Sun god, and as soon as he has passed they return into their material bodies.” In the illustration the personifications of the South and North are shown as women sitting on invisible thrones and facing each other across the serpents. They wear the crowns of the South and of the North respectively. Netheth and Kenat are similarly seated, facing each other. One has her left hand on the head of the hatchet; the other has her right hand on the disk.” Next Ra sees eight goddesses, i.e. Sekhet, Menkert, Hentheth, Usit, Abet neferu-s, Aritatheth, Ahat and Themath, advancing to a seated dog-headed god.” Sekhet, who stands at the back of the line, is a lioness-headed woman holding an ankh in her right hand and a uas-sceptre in her left. Menkert, Huntheth and Usit are similarly represented. Abet neferu-s, Aritatheth, Ahat and Themath are shown as women, who also hold the ankh and uas-sceptre. “On his left hand Ra passed in his journey...twelve beings who dive and swim and perform evolutions in tanks of water. Beyond these are four goddesses, each with a serpent hanging down her back with its head above her own, and with them is a standard surmounted by the head of Set. This god was the guardian of the Tenth Hour...The four goddesses...shed light on the path of Ra.”

The Eleventh Division, The Eleventh Hour. (Book of Pylons, resume by Budge) “On the right hand of the boat of Ra are:... 6. Eight women, the Hours, seated on coiled up serpents and each holding a star in her hand; these are the ‘protecting hours’... All these are personifications of stars which bear along the boat of Ra towards the day-break, for they wish to see it floating once more on the bosom of Nut... On the left of the boat of Ra are:- 1 . Four beings, Setheniu-tep. 2. Four bearded gods called Akebiu. 3. Four beings, Khnemi. 4. Four bearded gods called Renni. 5. Twelve goddesses, the female counterparts of the first three groups of gods. 6. Four gods with bowed bodies, and 7. The cat-headed goddess Mati. These beings were supposed to place white crowns on the heads of the gods in the train of Ra. “The four goddesses at the back of the line of twelve wear the Southern crown; the four in the middle wear the Northern crown; and the four in front have no head-dress. Mati, who is in the front, is shown as a cat-headed woman holding a uas-sceptre before her in her right hand; and in her left hand, held behind her, are two objects resembling undulating snakes, one with its body vertically upwards and the other hanging down. “In the centre of this division we have the boat of Ra being towed along by four of its gods as usual. Preceding these are:- 1. A group of nine gods. 2. The serpent Apep. 3. Four apes. 4. The (goddess) of Amenti, wearing the crown of the South. 5. The goddess of the North, Herit (?) wearing the crown of the North. 6. The god Sebekhti.

(Book of the Underworld, resume by Budge) “The Eleventh Hour...brings us to a city called Re-gerert-apt-khat, with its pylon bearing the name of Sekhen-tuatiu; the object of the text and the illustrations which accompany it was to enable the spirits of the dead to become participators with the gods, and to provide them with such things as were necessary for their equipment both in heaven and upon earth. Ra stands as usual in his boat...at the end of the Eleventh Hour...the darkness faded away; the texts call the darkness at this point keku keskesu, i.e. the opposite of kekui samui, or the thick, solid darkness which filled the greater part of the Tuat.” The Lady of the Boat, wearing the disc between two cow’s horns, stands as usual immediately in front of Ra’s canopy or shrine. “Before the boat of Ra are twelve gods, who carry upon their heads the serpent Mehen to the eastern part of the sky.” In front of

them are two uraei. "Next we have figures of the four forms of the goddess Neith, two of them wearing the white crown, and two the red; they are called Neith the fecundator, in allusion to the belief that this goddess begat herself, Neith of the red crown, Neith of the white crown, and Neith the child, and (they)...guard the gate of Sais, the unknown, the unseen, the invisible. This Circle of the Tuat through which the god travels to appear in the mountain of the sunrise contains many wonderful beings.

"...We also have in this Hour four goddesses, each of whom sits upon the bodies of two uraei, which are bent upwards in such a way as to form a seat; the heads of each pair of uraei are reared up in front of the knees of the goddess, who is sitting on their backs, and whose feet rest upon their necks. Each goddess has her right hand raised as if to hide her face, and with her left she grasps the body of one of the uraei. It is possible that the uraei are only four in number, and that they are two-headed; the goddesses are called Nebt-ankhiu, Nebt-khu, Nert and Hent (?) -neferu. The descriptive text says that the arms of these beings are on earth and their feet in the thick darkness...they never move from their places... When the shadows depart the winds which arise in the Tuat are diverted from the faces of the four goddesses by their hands, which they hold up. In this statement we seem to have an allusion to the keen, fresh wind of dawn with which all travellers in the desert are well acquainted, and which usually blows about one hour before sunrise.

"In the region on the left hand side of Ra...we have a country of blazing fire.. (Here) were the five awful chambers or pits...which were filled with the red-hot materials of blazing fires...

"The first chamber or pit, Hatet...was under the charge of a lion-headed goddess, called Hert-ketit-s, who stood by its side and belched fire into through her mouth... The second chamber or pit...was under the charge of a woman called Hert-Hantua who spat fire...and who was armed with a monster knife. The third chamber or pit...was under the charge of a woman called Hert-Nekenit, who spat fire., and was similarly armed. The fourth and fifth chambers... were under the charge of similar women, called Hert-Nemmat-set and Hert-sefu-s. In the illustration each pit or chamber is in the shape of a large furnace, and is shown filled with fire. Standing to the left of each pit and facing it is a goddess, emitting a stream of fire from her mouth into the upper corner of the pit or furnace before her. Each holds out in front of her, with both hands, a large knife. The goddess in front, Hert-Ketit-s, is a woman with the head of a lioness; and the other four are women.

(id.) "Passing by these chambers we come to the Valley of those who are cast down headlong, which is represented by a large hollow wherein four men are standing on their heads; next to this are four goddesses of the desert, each of whom has upon her head the emblem of desert; their names are Pesj, Rekhit, Her-sha-s and Sait. Each name has a meaning something like 'fiery', and refers to the goddesses in their character of mistresses of the blazing desert." These four goddesses are shown as women standing in a line to the left of the Valley, looking towards it.

(Commentary by Budge) "At the end of the Tuat was a region where certain goddesses presided over pits of fire...the Lady of furnaces, and the Lady of fiery pits...and the Lady of swords..." The author suggests that this realm is the prototype of the Gehenna and Tophet of the Hebrews. In Occult cosmology it is the region in which are concentrated the great subterranean fires of the goddess Kundalini.

The Twelfth Division, The Twelfth Hour. (Book of Pylons, resume by Budge) "The pylon of the

Twelfth Division or Twelfth Hour is called Tesert-baiu, i.e. 'Red-Souls'... Close to the pylon 'Red-Souls' was the pylon of the serpent god Reri, each side of which was guarded by the two uraei of Isis and Nephthys, one on each side. "On passing through this pylon the boat of Ra leaves the realm of the Underworld and rises up into the waters of the sky. The scene in which this is depicted shows the solar boat containing a number of deities, among whom are Isis and Nephthys. At a little distance away from the boat is Osiris. "On the head of the god stands the goddess Nut, with arms outstretched ready to receive Ra." The goddess is shown in the form of a woman holding both arms out in front of her.

(Book of the Underworld, resume by Budge) "The Twelfth Hour, Maa-nefert-Ra, brings the god Ra into the Circle which is on the confines of thick darkness, and to a city coiled Khepert-kekui-khaat-mest, with its pylon called Then-neteru,...and Nu and Nut, Hehu and Hehut come into the Circle when he is born, and when he goeth forth from the Tuat and resteth in the Mantit boat, and when he riseth on the body * of Nut. (* word sometimes rendered by vulva, pubis, and flank.) Ra journeys in his boat, as before...Twelve gods tow the boat...in front the tow-rope is held by the hands of twelve women."

(id.) "In the illustrated version of the Twelfth Hour, published by Signor Lanzone (tav. vii), we have represented the semi-circular wall of thick darkness which forms the end of the Tuat and the division between it and this world..."

After Ra has reappeared in the form of Khepera "The twelve women or goddesses, mentioned above, take the rope from the gods and haul it onto the paths of the sky. The god is accompanied through the Twelfth Hour by:- 1. Twelve goddesses, each bearing a serpent on her head and shoulders, and 2. Twelve gods, or men, with their hands raised in adoration; all these are on the right hand side. Each deity has a name, which is written in front of his or her figure. The uraei of the goddesses are said to proceed from them, and the flames...come from their mouths. The goddesses travel with the god until he rises on this earth, but after this they return to their places... On the left of the boat we have the gods Nu, Nuth, Hehu, Hehut; these gods are in their own bodies and they go to Ra in heaven, and to receive this great god as he cometh forth to them in the eastern part of heaven daily. They live in the arrit, i.e. hall of the horizon, but their forms of the Tuat belong to this Circle."

THE GODDESS PERSONIFYING THE HARE NOME. (Boston Museum handbook) in a description of a sculpture: "Schist Triad, the personification of the Hare Nome of Upper Egypt, the goddess Hathor, and Mycerinus. Height 33 in. From Giza, Dynasty IV 2599 -2571... Personifying the various Nomes or Provinces into which Egypt was divided for administrative purposes, the Nome Triads of Mycerinus are among the most interesting sculptural inventions of the Fourth Dynasty. Carved by the best sculptors of the court, they are in fact some of the greatest works of art from Egypt. The purpose of the triads was evidently to represent in the temple the offerings of various sorts which might be brought from the separate Nomes..."

Although distinguished now by their smooth, highly polished dark schist, the triads...were once completely covered with various colours of paint." The goddess is shown as a standing woman, apparently naked, with a head-dress which includes the figure of a hare. In her left hand is an ankh.

THE GODDESSES PERSONIFYING THE HOURS. The Goddesses personifying the Hours of the Night are represented both in the Book of Pylons and The Book of the Underworld, where they are shown as twelve women. See under Goddesses of the Underworld: 4th Division, 7th Hour, 10th and 11th Divisions.

(Budge) "Goddesses and Gods of the Twelve Hours of the Night: Goddesses, Hour I, NEBT-THEHENT. Hour II, SARSET. Hour III, SEHER-TUT. Hour IV, AA-SHEFT. Hour V, NEB-ANKHET. Hour VI, TCHESER-SHETAT. Hour VII, HER-TEP-AHA-HER-NEB-S. Hour VIII, MERT. Hour IX, NEBSENTI. Hour X, NUT-NEB-SET. Hour XI, KHESEF-KHEMT. Hour XII, PAR-NEFERU-EN-NEB-SET. " Note: the some author also lists the twelve Goddesses and Gods of the Twelve Hours of the Day.

THE GODDESSES PERSONIFYING ROMAN PROVINCES. (Enc. Brit.) on Roman coins and medals: "The different countries of the then known world are also delineated with great poetical imagery... Coins also present us with...Africa...Alexandria...Egypt...Mauretania... The personifications of provinces seems to have arisen from the figures of provinces carried in triumphs; as the personification of our old poets spring from the ideal persons actually represented in the mysterial plays."

HATHOR, HET-HERT, ATHYR. (Budge) "The goddess Hathor is one of the oldest known deities of Egypt, and it is certain that, under the form of a cow, she was worshipped in early part of the archaic period, because a flint model of the head and horns of the cow, which was her type and symbol, has been found among the early archaic, or late predynastic flints in Egypt (Brit. Mus. No. 32,124). The forms in which the goddess is depicted are numerous... The oldest form of all is probably the cow, and this was preserved, though chiefly in funeral scenes and in the Book of the Dead, until the beginning of the Roman period." (id.) "Hathor, Het-Hert, the 'House of Horus'...She is represented as a woman, cow-headed, with horns and disk between them, and shares with Isis and Mut many of their attributes. She is often represented as a cow coming forth from the mountain of the west .The worship of Hathor is exceedingly ancient, and she was supposed to be the goddess of beauty, love and joy, and the benefactress of the world. The forms in which she is depicted on the monuments are as numerous as the aspects from which she could be regarded. Full-length figures of the goddess in bronze and faience are comparatively few, but plaques and pendants of faience upon which her head is inserted or painted are common." (Baikie) "Hathor, the female principle, (is) pictured as a woman whose face is surrounded by two broad plaits of hair, and who wears cow's ears, or who bears a head-dress consisting of two horns with the solar disc between them." (Anthes) The idea of the Heavenly cow appears to have survived, in her name as 'Gold', ' the golden one' , as that of the cow in the wilderness of the Delta, which was looked on as the tutelary deity of lovers from the third millennium. She was then identified with Hathor." Note: the goddess Hathor, one of the chief divinities of Sinai, in her cow form may well have been the prototype of the Golden Calf of the Hebrew Bible and of the Golden Cow of Chapter 11, "The Cow (Al-Baqarah)" of the Koran.(Veronica Ions) "Hathor nourished the living with her milk. We see her giving her breast to the king whom she holds in her arms or on her knees and, again, in the form of a cow, suckling the Pharaoh," (Gdss. Chald) "In her representations, Hathor is often portrayed in her heifer or cow form; on this account, as Strabo states, it was forbidden to kill heifers and cows, being holy to the goddess represented under the form of a spotted cow... Occasionally, she appears in the form of a hippopotamus and a lioness. When represented in human form she is of beautiful countenance, with large eyes." (Merlin Stone) on Hathor, the Lady of the Sycamore: "Some Egyptian murals depicted the Goddess within this tree, passing out sacred fruit to the dead, as the food of eternity, immortality and continued life, even after death."

(Budge) "Hathor...herself was brought forth by the goddess Nut in the form of a black-skinned or blackish-red skinned child and received as her name that of the last hour of the day, Khnemet-ankh."

(Budge) "Of the various forms in which Hathor is depicted may be mentioned the following:- As

the 'chieftainess' of Thebes and the mistress of Amentet she is usually represented in the form of a woman who wears upon her head a pair of horns within which rests the solar disk; as the lady of Hetepet she wears the vulture tiara, with a uraeus in front and five uraei on the top of it; as the lady of Senemet she appears in the form of a lioness, with the headdress (curved plumes and disk) or with plumes and horns; as the lady of Abshek she wears a disk between horns; as the great goddess of Dendera she appears in the form of a lioness, with a uraeus on her head, and as a woman wearing a solar disk between horns and feather; or double plumes; or disk with uraeus and horns; or solar disk between horns and double plumes; or the sistrum, or the Northern crown and feather; or the Northern crown and double plumes; or horns and solar disk between horns, and Northern crown, and double plumes), and she usually carries a sceptre--uas or papyrus, in one hand and 'life' (the ankh) in the other; as the lady of the 'southern sycamore' she has the head of a cow; as the lady of Annu she has on her head the Atef crown; as the goddess of Turquoise (land), i.e. the Sinaitic Peninsula, called 'Mafek' she wears the crown of the north, or (curved plumes and disk and horns); and in another form she wears the vulture head-dress surmounted by a tiara formed of uraei, and above those is a pylon set among a mass of lotus flowers and buds. As the 'lady of the Holy Land', i.e. the Underworld, and Amentet, she appears in the form of a cow walking out from the funeral mountain, and she is sometimes represented in the form of a cow standing in a boat surrounded by papyrus plants which are growing up to a considerable height above her body. As the cow-goddess of the Underworld, however, she wears a long, pendent collar, and on the back of her neck is the Menat, an emblem of joy and pleasure. On her back also is a kind of saddle-cloth with linear design, and the whole of her body is sometimes marked with crosses, which are probably intended to represent stars. Two other interesting forms of the goddess which are illustrated by Signor Lanzone represent her holding in her hand the notched palm branch, which is usually characteristic of the goddess Sefekh-aabut... Finally, she is represented as a sphinx, wearing on her head the vulture head-dress, with uraeus and disk; the side of her body is made to resemble a part of the Menat, and she rests upon a pylon. (Budge) In an accompanying drawing Hathor is shown as a woman standing facing to the right, and wearing a long, tight, dark-coloured dress, and also a collar with a radiate pattern. Above a material wig-like head covering is a low pedestal on which stands a pair of cow's horns, shown black, enclosing a disc. Rising from her brow is the uraeus similarly wearing the horns and disc. In her right hand is the ankh, held hanging by the loop, and in her left the papyrus sceptre held in the middle. (id.) Another drawing entitled "The Goddess Het-Hert (Hathor)" shown by the author, portrays a woman who stands facing to the left. She wears the usual long, tight, dark dress reaching from her bare breasts to her ankles, a broad collar with a radiate pattern, and bracelets on her upper arms and wrists. On her head, over the material covering in the form of a wig, is the vulture head-dress surmounted by what Budge describes as "a tiara formed of uraei, and above these a pylon set among a mass of lotus flowers and buds." In her left hand is the ankh, and in her right the papyrus sceptre.

(Budge) "In the vignette of Chapter CXXXIV (Book of the Dead) Hathor forms one of the company of the gods of Heliopolis, which here consists of Tem, Shu, Tefnut, Seb, Nut, Osiris, Isis, Nephthys, Hathor and Horus." See also under Tefnut.

(Budge) "For a fine example in bronze of Hathor, cow-headed, wearing horns, disk, uraeus and plumes, see B.M. 22925... B.M. 20760 shows the goddess wearing a uraeus on her forehead, and four uraei on her head; she has the usual head-dress of women falling over her shoulders. Beneath is a Hathor-headed sistrum with pendent uraei... Beneath in an oval is the cow of Hathor wearing the disk and horns, standing in a boat. Above, on each side, is the uraeus. One wears the crown of Upper Egypt,

and the other wears the crown of Lower Egypt. This beautiful object was found at Der al-Bahari, and is inscribed with the prenomen of Amenhetep III. B.M. 300 represents the goddess with a vulture head-dress, wearing the disk and horns. Below, in relief, are a figure of the goddess and a floral ornament; it is inscribed 'Hathor, Lady of Heaven.'" (id.) in a description of an illustration: "Seated figures of Harua, an official of Queen Amenartas, holding figures of Hathor and Tefnut. XXVIth. dynasty. B.M. No. 46699. "Hathor, wearing her usual head-dress and the uraeus, is in a squatting posture. (Maspero) for a representation of Hathor among the deities of Thebes, see under Tefnut. (id.) in a description of an illustration: "Isis-Hathor, cow-headed...bronze statuette of the Saite period in the Gizeh Museum. Mariette. "The goddess, shown as a cow-headed woman, has a head-dress in the form of the disc and double plumes set within cow's horns. Framing her cow's head are the characteristic plaits of hair. (Eleanor Munro and Raymond Rudorff) in a description of an illustration: "The goddess Hathor, diorite. XVIII dynasty, 1570 — 1465." Commentary: "Hathor, the cow, bearing the full moon between her curved horns." (Veronica Ions) from a description of an illustration: "Limestone relief of the goddess of Joy, Hathor, from the funerary temple of King Sahure near Sakkara. Part of a procession of gods... Early Fifth Dynasty. "The goddess is shown as a woman, facing left, with bare breasts. She has long hair without a head-dress. (id.) on representations of Hathor at her temple at Dendera: "Her...son Ihy (Ahy), 'the Sistrum Player'...is represented as an infant jingling the sistrum at her side." (Hooke) in a description of a relief: "The Goddess Hathor. Mansell Collection. "Hathor is here shown as a seated woman facing to the right, and is either naked or wearing a transparent dress. On her head is the vulture head-dress surmounted by the disc set between cow's horns; and on top of the disc is an emblem resembling the seat of Isis. From the horn facing the front springs the uraeus. In her right hand she holds the ankh and in her left the uas sceptre." (Dr. Esther Harding) "Cones of sandstone come to light at the shrine of the Mistress of Turquoise (i.e. Hathor) among the precipices of Mount Sinai, which suggests that the Great Moon Goddess was worshipped on the Mountain of the Moon in the form of a cone, before Moses..." (Van der Walle. "Larousse") in a description of an illustration: "The sun-god Re is here shown on the solar barque accompanied by Hathor, shown as a cow. Relief from the Nineteenth Dynasty. Louvre. Giraudon." The goddess is depicted as a very large cow under whose head stands the sun-god. (Patrick) in descriptions of illustrations: "The goddess Hathor. An ancient sky goddess, she was first represented as a cow." In the accompanying picture the goddess is shown in the form of a huge cow twice the height of the deities beneath her. This figure is very similar to those depicting Nut as the Cosmic Cow. (id.) "from the tomb of Rameses VI. The goddess Hathor is seen holding the sun in one hand and man in the other." The goddess, as in the figure last described, is shown in her cosmic aspect. Here she appears as an immense woman with unusually long legs. In the palm of her left hand is a red disc; and in the palm of her right hand a figure, perhaps of a man. She is sitting naked, or wearing a transparent dress.

(Neumann) in a description of an illustration: "Goddess (head). Limestone; colossal: height 19 1/2 in, Cyprus, late VI century (before this Era)." Commentary: "on the head-dress of the Cyprian goddess, adorned with heads of Hathor and floral rosettes, fauns and women are engaged in an orgiastic round dance." The heads of Hathor have a woman's face framed by two broad plaits of hair curling outwards in spirals on each side of the neck.

The head of Hathor appears sometimes on capitals. (Paul Lucas cited by de Montfaucon) From a description of the temple of Andera (Denderah), written about 250 years ago: "A grand Peristyle supported by three Rows of Columns which eight Men together could scarce embrace, extends itself on both sides of the Vestibule. The Columns are made of large Stones of Granite Marble, and charged

with Hieroglyphicks in Bass Relief; each hath its Chapter composed of four Women's Heads, with their Head-dress, placed Back to Back, so that the four Faces appear like Janus's Heads. The Heads are of a Size proportionate to the Thickness of the Columns. Upon these Heads there is a square Base, made of one Stone, about six Foot high, a little longer than broad, which supports the roof." (Bartlett) on the Temple of Hathor at Denderah: "The columns of the portico, of which there are twenty-four, are peculiar; at least there is no other instance of them on this scale. Capitals...consist here of the head of the goddess Athor, the Venus of the Egyptians repeated fourfold." The author draws attention to "the effect doubtless intended to be produced by the universal presence of the face, characterised as Sir F. Henniker remarks, by 'a bewitching half modesty' which every where beamed upon the intoxicated worshipper of the genial power." (Dr. Richardson, cited by Mme. Blavatsky) on the Temple at Dendera: "The female figures are so extremely well executed, that they do all but speak; they have a mildness of feature and expression that never was surpassed." (Maspero) on the chapels of Hathor at Serabit-el-Khadim in Sinai: "The second chapel included a beautifully proportioned rectangular court, once entered by a portico supported on pillars with Hathor-head capitals." (id.) on the temple of Bastit, completed by Usirtasen III of the XII dynasty: "Other columns have Hathor-headed capitals, the heads being set back to back, and bearing the flat head-dress ornamented with the uraeus. The face of the goddess, which is somewhat flattened when seen closely on the eye-level, stands out and becomes more life-like in proportion as the spectator recedes from it; the projection of the features has been calculated so as to produce the desired effect at the right height when seen from below." (Van de Walle "Larousse") in a description of an illustration: "The head of Hathor, with sheep's ears, decorates a column at Abu Simbel. (Nineteenth dynasty)." The face of the goddess is of an almost triangular shape, framed with two broad plaits of hair curling outwards at the ends in spirals.

Idols of Hathor are mentioned as being used in certain rituals. (Veronica Ions) "Great festivals were celebrated in the temple of Dendera, above all on New Year's Day. Before dawn the priestesses would bring Hathor's image out on to the terrace." (id.) on the Temple of Hathor at Dendera: "Construction began in the first century (before this Era) and finished during the rule of Augustus. Its walls bear scenes and inscriptions of the festivals associated with Hathor." (Witt) on Hathor: "Her statue too was exposed for veneration at sunrise."

Hathor often appears in connexion with the Pharaohs. (Gardiner) in a description of an illustration: "Verse of the State palette of Narmer (Dynasty I). This is one of the oldest specimens of Egyptian writing known. The name of the king...occupies the rectangle between the Hathor-heads." The two identical heads have human faces with cow's ears and cow's horns which curve inwards so that the points almost touch the forehead. (Boston Museum handbook) in a description of a sculpture: "Schist Triad, the personifications of the Hare Nome of Upper Egypt, the goddess Hathor, and Mycerinus... Dynasty IV. Hathor, goddess of fertility, is associated with the King and Nome in these triads. She is represented in female form but with the sun disk and cow's horns indicating her original form as cow goddess." The goddess, naked or in a transparent dress shown seated between the standing figures of the Nome goddess and Mycerinus (Menkaura), whom she is clasping round the waist with her left arm. (id.) on the same group: "The cow-horned goddess Hathor was the patroness of the regal family in Dyn. IV. (Here) she protects Mycerinus." (Anthes) on the mural reliefs in the temple of Hatshepsut, showing scenes connected with the birth of this queen: "According to this representation... Hathor, the cow goddess, presented her to...Amon-Re, who called her the king; and Hathor nursed her." (Veronica Ions) in a description of a wall painting: "Detail from a figure of Hathor, as a cow, giving milk to the young Amenhotep II." The pharaoh is shown kneeling beneath the udder of

a spotted cow, drinking milk from one of her front teats. (Patrick) on the same painting: "Hathor...was often described as the nurse of Horus, which led to the picture of her as a cow suckling the pharaoh." (Mme. Blavatsky) "Behold in the Egyptian Hall of the British Museum Hathor worshipped by Pharaoh Thotmes... The monolith was taken from Karnak." (Veronica Ions) in a description of an illustration: "Bas-relief showing the goddess Hathor and Seti I, a warrior king of the Nineteenth Dynasty. Louvre." The goddess, wearing a tight light-coloured ornamented dress and the disc between horns on her head, is standing close to the king, facing him. Her right hand, in which is held some object, is raised upwards and is touching the left hand of the king; while her left hand and his right hand are held together below, the four arms making a kind of lozenge-shaped figure. (Maspero) in a description of a relief: "Horus...and Anubis Uapuaitu. Bas-relief in the temple of Seti I, at Abydos. The two gods are conducting King Ramses II, here identified with Osiris, towards the goddess Hathor." The goddess is shown standing facing the king, with her arms stretched out in welcome. On his head are the tall and straight double plumes surmounting the disc; and on her brow is the uraeus. (Cottrell) on a wall painting depicting Queen Nefertari, wife of Rameses II: "Nefertari...makes offering to the goddesses Hathor, Serket and Maat, all of whom wear tight-fitting dresses of the traditional pattern, with tight skirts, two shoulder straps which support a dress ending below the breasts and head-dresses which enable us to identify them, i.e. Hathor wears the sun-disk between cow's horns." (Witt) "Hathor's principal sanctuary was at Dendera. There she and Isis enjoyed the closest friendship. As far back as the thirteenth century (before this Era) Rameses II could be portrayed with each of the two on either side endowing him with life." (Veronica Ions) in a description of a relief: "Rameses IX and the goddess Hathor with the emblem of the sistrum on her head. From Thebes." The goddess is wearing as a head-dress the disc between cow's horns resting on a crown with Uraei surmounting the vulture head-dress; she is facing the pharaoh, clasping him in her arms.

(Witt) on Philae: On the Abaton other situations are represented involving Augustus and Tiberius. The former makes offerings of wine to Isis and beer to Hathor." (id.) on the Emperor Tiberius: "he was apparently thought of as tolerant of the Nile gods, for...he is represented in 23 (of this Era) sacrificing to Hathor, Isis and Horus." Note: (Macrobius): "The Egyptians...were not allowed by their religion to appease their gods with animals and blood-sacrifices but only with incense."

As Mistress of the Underworld, Hathor is often portrayed in connection with funerary rites. (Budge) "On the walls of the temple of Dendera (Mariette) is preserved a very interesting group of scenes connected with the story of the death and resurrection of the god (i.e. Osiris). 20. Osiris...in mummied form, lying upon his bier; over his feet and his body hover two hawks. At the head kneels Hathor 'Mistress of Amentet, who weepeth for her brother', and at the foot is a frog ..." See further under Heqet. (id.) on the sarcophagi of the XXVIth Dynasty: "on the bottom of the sarcophagus is a figure of Hathor-Amenti." (Mme. Desroches-Noblecourt) in a description of a sculpture: "Head of the sacred cow. Used to evoke the mystical pilgrimages during the funeral. The head of the sacred cow usually is one of the forms of the goddess Hathor, patroness of the west who dwells at the entrance of the Theban Necropolis. It is fixed to a wooden plinth, stained with black varnish. The same varnish, painted somewhat hastily, has stained the elegant horns which are made of wood plated with bronze leaf. The eyes are of crystalline limestone and obsidian. Black glass outlines the eyes and forms the eyebrows. The rest of the head is made of gilded and stuccoed wood. Height, including plinth: 36in." (Cottrell) on the burial-chamber of Tutankhamen: "to show how completely the King had returned to the old cult there were, beside the figure of the jackal-headed god Anubis, others of the cow-headed Hathor. " (Van de Walle, "Larousse") in a description of an illustration: "Hathor, shown as a

hippopotamus, stands guard over the tomb of Ani. Papyrus of Ani. Nineteenth Dynasty. British Museum.”

(Budge) on the Magical Ceremonies for the Dead: the preparation of the mummy: “The bandage of Hathor (is laid) on the face.” (id.) “It is said in a passage quoted from a papyrus by M. Maspero which prescribes the placing of the ‘swathing of Hathor’ on the face of the deceased, ‘She (i.e. Hathor) shall make thy face perfect among the gods...she shall open thine eye so that thou shall see each day, she shall enlarge thy place in Amentet...she shall make thy legs to walk with ease in the Underworld in her name of Hathor, lady of Amentet.”

Hathor appears frequently in scenes of the after-life. (Papyrus of Nu, Budge) “The Chapter of Drinking Water in the Underworld. Vignette: The deceased...receiving water in a bowl, which he holds in his right hand, from a vessel which the goddess of the sycamore tree, Hathor, is emptying into it.” The goddess is shown as a tree from which two arms emerge, holding a vessel from which she pours water. (id.) “The Chapter of Coming Forth by Day. Vignette: The deceased kneeling before the goddess Hathor seated by a tree (see Naville), or the deceased standing before a table of offerings and adoring a goddess who stands in a shrine (see Lepsius).” See also under Holy Tree. (id.) “The Chapter of being with the Goddess Hathor. Vignette: The goddess Hathor, having a disc and horns upon her head, and a sceptre in her left hand; behind her stands the deceased.” The goddess is shown as a standing woman facing the right and holding a uas-sceptre and an ankh. (id.) “The Chapter of Knowing the Souls of the West. Vignette: The deities Temu, Sebek, Lord of Bakhau, and Hathor, Lady of Masheru, seated. “Hathor is shown as a squatting woman with long hair, facing to the right. (Papyrus of Ani, Budge) “Plate 16. The goddess Hathor giving the scribe Ani meat and drink from out of a sycamore tree which grows by the side of a stream.” The goddess having about three-quarters emerged from the tree, is presenting food and drink into the hands of Ani who kneels before her. In her left hand she holds a vessel, and in her right a plate of food. (id.) on the scene of the Weighing of the Heart of the Dead: Vignette: In the upper register are the gods who sit in judgment. Hathor the Lady of Amenta.” The goddess, like the other figures shown in this register, is depicted sitting and holding a uas-sceptre. (id.) on the Deification of Members: “Vignette:...3. The goddess Hathor, with horns and disc on her head. Hathor , shown as a squatting woman facing the right and wearing the disc and horns, is here associated with the eyes of the deceased. (id.) on the Funeral Mountain: Vignette. 3. The goddess Hathor, in the form of a hippopotamus, wearing upon her head a disc and horns; in her right hand she holds an unidentified object, and in her left the emblem of life (i.e. the ankh). Before her are offerings and behind her the cow Meh-urit, who may be identified with Hathor, looks forth from the funeral mountain.” The unidentified object resembles a short piece of rope.

(Maspero) in a description of a painting: “The good cow Hathor carrying the dead man and his soul...from a coloured facsimile. Leemans. Leyden Museum.” Commentary: “Coffins of the XXth and XXIst Dynasties, with a yellow ground, often display this scene, of which there is a good example in Lanzones ‘Dizionario di Mitologia’, taken from a coffin in Leyden (cf. illustration). Generally this scene is found beneath the feet of the dead, at the lower end of the cartonage, and the cow is represented as carrying off at a gallop the mummy who is lying on her back.” In the facsimile described above Hathor appears as a dappled cow wearing between her brow the disc and plumes. Round her neck in a collar, and on her back a saddle-cloth on which sit the deceased and his soul. (Budge) in a description of a coffin of the Dynastic period: “The sides of the coffin are ornamented with figures of gods in shrines, the scene of the weighing of the heart, Ani drinking water from the hands of the goddess Nut or

Hathor, standing in a tree. Inside the coffin are painted figures of a number of gods and genii with instructions referring to them, and the goddesses Nut and Hathor; the first covers Ani with her wings, and the second, as mistress of the netherworld, receives Ani into her arms." (id.) "The Hetep, or Tablet for Sepulchral Offerings In the Graeco-Roman Period the decoration of the Heteps are modified very considerably...the offerings represented are few in number and a very favourite scene, which is cut into or sculptured on the main surface, represents the deceased receiving on his hands the water of life from the goddess Nut or Hathor who stands in a sycamore tree. Sometimes two trees each with a goddess, are represented, and in these cases the deceased stands whilst he receives the celestial water from one, and sits whilst he receives it from the other. See Ahmed Bey Komal." See also under Nut. (id.) on a sepulchral stele of the XXIIInd dynasty: '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 the son of Isis, Hathor, mistress of the Tuat, Anpu and Upuatu." Hathor, like the others described in this register, holds an ankh in her right hand and a was-sceptre in her left; on her head is the horned disc with a Uraeus. (Boston Museum Handbook) in a description of a relief: "New Kingdom Stela from Giza (about 300 before this era). Hathor appears from her sycamore tree to present cool water and refreshment to a worshipping family." The goddess, shown as a woman half emerging from a tree, faces the five members of the family with her arms held out. (Veronica Ions) in a description of a relief: "Funerary Stela... In the lower panel, Hathor with a cow's head, is seen giving the bread and water of life to the soul. Nineteenth Dynasty." The goddess, half emerging from a tree, is wearing between her horns the disc surmounted by the double curved plumes. In her left hand is an ewer and in her right a platter of food. (id.) "Model of the sacred barge which carried the deceased to the other world. Prow and stern are fashioned in the form of the head of Hathor, guardian of the cemeteries of the dead. Twelfth Dynasty." The head is that of a cow, with the same head-dress as that shown in the preceding representation. (Patrick) "Hathor was also believed to suckle the dead, to sustain them on their journey to the next world, a function depicted in the mural from the tomb of Rameses VI in the Valley of the Kings."

Hieroglyphs and determinatives of Hathor are given as follows: (Budge) "Hieroglyphs. Buildings:... (Square plan of a house, Het, enclosing the figure of a hawk, Hor) 'Het-Her' (Hathor)." (id.) "Determinatives, Gods and Goddesses: (same figure as hieroglyph) Het-Her (Hathor)." (Gardiner) "Sign-list. Anthropomorphic Deities: goddess with sun and horns (figure of a squatting woman facing left.) Ideo. or det. in Ht-hr 'Hathor'." (id.) "Sign-list, Buildings, etc: combination of rectangular enclosure seen in plan and falcon. In Ht-hr '(the goddess) Hathor'." Note: the plan of the house or enclosure is shown as a square which includes a smaller square in the top right-hand corner.

Other symbols, emblems and attributes of Hathor include the following: (Massey) "The star with eight rays is likewise an Egyptian symbol of divinity and...was a symbol of Hathor." (Maspero) "in Mariette, 'Dendera' vol. ii. pl. 55c, we have the image of the great sistrum consecrated by Thoutmosis III, which was the fetish of the goddess Hathor." (Budge) "Figures of Animals... Sacred to the Gods... The Cow, sacred to Hathor, with disc between her horns." (id.) "Fish were sacred to Hathor, Isis, Mut and other goddesses (Veronica Ions) "Hathor also had a fetish in which she liked to embody herself: the sistrum... It was in a spirit of piety that the architect of Dendera conceived the columns of Hathor's temple as so many colossal sistra. " (id.) "The sistrum, a musical instrument usually carried by Hathor." (Anthes) on the tradition concerning Hathor and the enemies of Ra: "The Eye which in other contexts is identified with the... Uraeus viper appears as Hathor here." (Merlin Stone) "The nature of the Cobra Goddess, Ua Zit, was retained in several later female deities. One is the Goddess known as Hat-Hor,

literally defined as the House of Hor. She is generally symbolized as a cow who wears the cobra upon her forehead. But She is described in one text as the primeval serpent who first created the world.” (id.) “The Goddess Hathor of Egypt, revered both as the Eye of Wisdom and the Serpent Lady, and also known by another title - The Lady of the Sycamore. This tree was known as the Living Body of Hathor on Earth. To eat of its fruit was to eat of the flesh and fluid of the Goddess.” (Ernst and Johanna Lehner) “The wild fig of the scriptures, the sycamore (*Ficus sycamorus*) resembles the mulberry tree in its leaf and the fig tree in its fruit. It was revered in ancient Egypt as the Tree of Life, dedicated to Hathor, the goddess of fertility, love, mirth and joy, and to Nut the goddess of the underworld, who provided the souls of the dead with drink and nourishment. Every sycamore was an altar to Hathor and Nut; offerings of fruit, grain, vegetables, flowers and water jars were placed at their roots to secure fertility and abundance.” (id.) “The evergreen myrtle (*Myrtus communis*)...the Egyptians consecrated it to Hathor, goddess of love, mirth and joy.” (Kenneth Grant) “The voice originated as Vach, Vak (cf. vox) of female puberty and gestation. Gerald Massey notes that this...became the Holy Ghost, of a feminine nature, and was represented by the dove of Hathor, Semiramis, and Mary.” (Witt) “Hathor resembled Isis at Pompeii in that as her bovine emblem she often wore the crescent moon and had a woman’s head with two horns and the solar disc as a crown above.” (Gdss. Chald.) “The characteristic emblem of Hathor, which she wears as a head-dress, is the disc flanked by two cow’s horns. Sometimes this disc is of a dark reddish colour and it is possible that this head-dress may be a lunar symbol, the disc representing the moon at the dark phase, as in eclipse, and the curved horns on either side representing the first and last quarters.” (id.) among the epithets of Hathor is listed “The Mistress of Turquoise.”

(Maspero) on the Egyptian seasons and months: “The third month of Shait (i.e. the first of the four-monthly seasons) fell to Hathor, and was called after her. Official documents always designated the months by the ordinal number, but the people gave them by preference the names of their tutelary deities, and these names, transcribed into Greek, and then into Arabic, are still used by the Christian inhabitants of Egypt side by side with the Mussulman appellations.”

Representations of Hathor appear frequently on amulets and other magical objects. (Budge) “Amulets:...The Head of Hathor. Under the XVIIIth dynasty the cult of the goddess Hathor, either in the form of a fat and well-favoured cow or a lovely woman, become prominent, and votive offerings to her shrines were very numerous. These consisted of scarabs, and plaques on which figures of her head were cut, and small gold models of the head of the goddess set upon a standard. This standard may represent the windpipe. These last were usually mounted upon bases made of alabaster or still more precious stone, and as the head on the standard had two faces, each base had steps at its front and back. Gold amulets of the head of the goddess on a standard were worn on necklaces, and B.M. 26977 is a good example of them; it is 1 3/8 inches in height; the face of the goddess is triangular, and the ears are large and resemble those of a cow.

“This amulet gave to the wearer the protection of Hathor, to whom women prayed for offspring. The cult of Hathor as a cow-goddess probably originated in the great cattle-breeding districts of the Sudan, and the flint amulet, B.M. 32124, which seems to represent a cow’s head, suggested that the cult of the cow existed in the Neolithic period.”

(id.) “Amulets: The Utchat or ‘Symbolic Eye’...the examples in faience are interesting, some having a head of Hathor stamped on them (B.M. 7357). (id.) “Amulets: The Menat. In lower Egypt the Menat was a prominent attribute of Ptah of Memphis and in Upper Egypt of Hathor, whether as a fine

cow or beautiful woman. Two characteristic examples are B.M. 8172, 8173, but one of the finest examples known is B.M. 41515. It is 6 inches long by 2 3/8 inches. The upper part consists of an aegis of Hathor set between two papyrus columns, the one surmounted by the Uraeus of the South, and the other by the Uraeus of the North. The goddess wears a plaited head-dress, and a heavy curl falls by each side of her face. Above her head is a small shrine in which is a serpent, upright, wearing a disc and horns. The aegis rests upon another shrine, which is flanked on each side by a lotus pillar surmounted by a head of Hathor. Within the shrine are figures of two goddesses in the form of women, one wearing the disc and horns and the other a sistrum(?). On the reverse of the menat this shrine is provided with two doors and two bolts. On one door is cut in outline the figure of a goddess with horns(?), and the other a figure of a woman kneeling, with a lotus in her hand and a bird on her head. The doors and bolts show that the shrine has a funerary character. Below, within a circle, in sunk relief, is a figure of the cow of Hathor, with a solar disc in red stone inlaid between the horns. An altar with offerings upon it, stands before her, and luxuriant plants form a background for her. The two goddesses symbolized by this menat are Nebthetep, and Hathor, lady of heaven; compare B.M. 20760 and 300 and in Lanzone, 'Dizionario', tav. XVI, 3rd register." (id.) in a description of a menat: "Bronze Menat of Hathor from the tomb of Amenhetep III. XVIII dynasty. B.M. 20760." The head of Hathor is similar to that described in the preceding accounts.

(Wilkinson) "One of the Berlin sistra is 8, the other 9 inches in height. The other has three bars; the handle is composed of a figure, supposed to be of Typhon, surmounted by the heads of Athor; and on the summit are the horns, globe and feathers of the same goddess." (Maspero) from a description of a relief in the temple of Ibsambul; "Nofritari shakes behind Ramses II two sistra, on which are representations of the head of Hathor." The head, having a woman's face with prominent ears, is on top of the handle. See also under Bast. (Budge) "The Scarab... The scarab-makers of the Hyksos period copied the decorations of the scarabs of the XIIth dynasty. The entire bases of many of their scarabs are filled with hunting scenes, figures of lions, crocodiles, small animals of the desert, the ass (?), the Hathor-headed standard, the gryphon, the winged uraeus, the fish and...a beetle." (id.) on scarabs: "Many more have figures of gods and goddesses cut on their bases. Maat, Isis, Hathor..." Note (Veronica Ions) "The scarab can be seen pushing along in front of it a ball of food. The Egyptians thought that this ball was the egg which the female scarab lays in a ball of her own dung." (id.) "On a pendant, B.M.302 (Hathor) is represented at full length in relief. '(id.) "Wands... Under the New Kingdom wands which women waved in times of rejoicing were made in pairs, as we see from B M. 20779, and they were made in the form of human arms and hands. Each of these has the head of Hathor, i.e. a woman's face with cow's ears, wearing a heavy wig, the lappets of which curl outwards."

(id.) "Objects for the Toilet in the Other World: The mirror. The massive oval mirror B.M. 38150 is fixed by a peg into a solid brass handle, which has the shape of a lotus column decorated on each side with the head of Hathor in relief, with the face of a woman and the ears of a cow... Of special interest is B.M. 29428. The handle of this weighty example terminates in a head of Hathor on each side. The goddess's face is that of a woman with ears showing prominently against the heavy folds of her wig. From the top of her head springs a pair of horns, and between them rests the disc of copper that forms the mirror proper." (Veronica Ions) in a description of an illustration: "Bronze mirror with handle fashioned in the form of a papyrus sceptre and the head of the goddess Hathor, later identified by the Greeks with Aphrodite. c.1500 (before this era). " The top of the handle, just beneath the mirror, is formed into the human head of Hathor with cow's ears. The horns on top of her head are modified to act as a support for the large circular mirror.

(Massey) "A heart-shaped Gnostic Gem in the British Museum shows the trinity consisting of Bait, a hawk-headed god, Athor as a frog-headed goddess, and a winged uraeus serpent called Akori." See also under Tefnut. (Budge) "Gnostic Amulets...The haematite plaque B.M., G.139 shows an extraordinary mixture of beliefs. A naked woman is standing below a crown which is held over her head by two winged angels; on each side of her rests a bird; before her stands a Cupid holding a looking-glass, and behind her is a jug, emblematic of purification; the inscription reads Phasis Arioriph', 'the manifestation of Arioriph.' From an Egyptian point of view the naked woman is Hathor, but to the Gnostics Sophia, and to the Ophites Achamoth." (Crow) on Gnostic Amulets: "Hathor becomes Sophia."

In astronomy and astrology Hathor is sometimes seen as the planet Venus. (Bartlett) "The goddess Athor, the Venus of the Egyptians...was figuratively represented in the paintings as a spotted cow...figured in this shape she is seen rising as the planet Venus. It was into her arms that the Sun was poetically supposed to be received." (Mme. Blavatsky) on Hathor: "The same goddess has the following legend inscribed on her throne: 'The Divine Mother and Lady, or Queen of Heaven'; also the 'Morning Star,' and the 'Light of the Sea'- Stella Matutina and Lux Maris'."

Hathor is also seen as the Moon. (Massey) "The cow was a type of the moon as Hathor; and when the cow is portrayed with the solar disc between her horns, the imagery denotes the mother-moon as bearer of the Sun." (Mme. Blavatsky) "The Moon becomes with the Egyptians Hathor." (Budge) on Hathor: "another myth which made her the night sky also made her the moon therein; hence the eyes of Hathor are the sun and moon." (Dr. Esther Harding) the author speaks of the moon as "the Horned Crescent, Hathor."

(Allen) on the constellation Draco: "The constellation is supposed to have been a symbol Isis Hathor, Athor or Athyr, the Egyptian Venus." (id.) on the names of the Pleiades in Egypt: "Hewitt gives another title from that country. Athur-ai the stars of Athyr (Hathor), very similar to the Arabic word for them (i.e. Al Thurayya) and Professor Charles Piazzi Smyth suggests that the seven chambers of the Great Pyramid commemorates these seven stars."

(Budge) "Hathor...was identified astronomically with the star Sept, or Sothis, which was called the 'second sun' in heaven; she was thereby connected with the rise of the Nile preparatory to the Inundation, and she appeared in the form of this star in the heavens in the neighbourhood of the sun in the second half of July. Sothis rose heliacally on the first day of the Egyptian New Year, and when the Sun-god Ra had entered his boat, Hathor, the goddess of the star Sothis, went with him and took up her place like a crown upon his forehead (Brugsch)." (Allen) on the star Sirius in Canis Major: "At an early date, according to Lockyer, Sirius had replaced gamma Draconis as an orientation point, especially at Thebes, and notably in the star temple of Queen Hatshepsu, known to-day as Al Der al Bahari. Here it was symbolized, 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 Dendera, it is seen in the small temple of Isis, erected 700 (before this era) which was oriented toward it; as well as on the walls of the great Memnonium, the Ramesseum, of Al Kurneh at Thebes, probably erected about the same time this star's worship began." (Fagan) "In the great temple at Denderah the massive head of this goddess marks the place of the ascendant or eastern horizon."

THE HATHORS. (Budge) "A little consideration of the texts shows us that it was quite impossible for any worshipper of Hathor, however devout, to enumerate all the forms of the goddess which existed, and also that some of them were considered of greater importance than the others; as a result

we find that at a comparatively early period a selection of the Hathors was made, and that it usually contained seven. The Seven Hathors who were worshipped at Dendera were:- Hathor of Thebes, 2. Hathor of Heliopolis, 3. Hathor of Aphroditopolis, 4. Hathor of the Sinaitic Peninsula, 5. Hathor of Momemphis (Ammu), 6. Hathor of Herakleopolis, 7. Hathor of Keset. These were represented in the form of young and handsome women arrayed in close-fitting tunics, and wearing vulture head-dresses surmounted by (solar disk between two cow's horns), and holding tambourines in their hands." (id.) "If we had full information on the subject we should probably find that each great city possessed its own selection of Hathors." (Veronica Ions) "The Hathors. There were seven or even nine of them and we see them, in the form of young women, at the confinement of Ahmes at Deir el Bahri, of Mutemuia at Luxor and of Cleopatra at Armant."

HAT-MEHIT. (Budge) 'The female counterpart of Ba-neb-Tettu was Hat-mehit. This goddess is always represented as a woman, who wears on her head the fish, which is the symbol of the nome (i.e. of Hat-mehit)...the centre of her worship in Egypt was the city of Mendes.' She is also described as "the Eye." (id.) "From the stele of Mendes (Mariette) we learn that Ptolemy II, Philadelphus, rebuilt the temple of Mendes...and in a relief on the upper portion of it two Ptolemies and an Arsinoe are seen making offerings to the Ram, and to a ram-headed god, and his female counterpart Hatmehit."

(Budge) "The fish with the very wide and large mouth which is seen on the head of the goddess Hatmehit has not yet been identified."

HATSHEPSUT, HASHEPSOWE, Queen of Egypt. (Cottrell) on Hashepsowe: "She had herself represented wearing Pharaonic dress, the historic kilt, pectoral, and Double Crown which had been the ceremonial dress of the Kings of Egypt since the earliest Dynasties."

(Cottrell) on the Temple of Hashepsowe at Deir el Bahri: "The reliefs on the walls to the right of the approach ramp depict scenes from the life of the Queen, from her birth to her coronation. They are arranged in horizontal bands or 'registers', one above the other. One series of scenes and inscriptions describe how...Tuthmosis I informed the court that she was to be his legitimate successor." (id.) on the scenes depicting Queen Ahmose (Akmet), mother of Hatshepsut: "The next scene is immediately after the birth; the Queen is seated, holding the child, while in front of her, four goddesses, their arms outstretched to her, have evidently acted as midwives. Later Hathor, goddess of Love, presents the infant Hashepsowe to Amon." (id.) on Tuthmosis II, half-brother and husband of Hashepsowe: "The proof that he was married to Hashepsowe exists in a stela probably from Heliopolis which shows him with the widowed Queen of Tuthmosis I, Ahmose, and with Hashepsowe...described as 'the king's great wife.'" (Patrick) in a description of an illustration; "Amon giving his protection to the queen-pharaoh Hatshepsut." This relief shows the Queen as a graceful lightly clad woman kneeling on her heels. She wears the Blue or Kheprsh crown with the Uraeus. (Baikie) The author shows another similar scene on the pyramidion of one of Hatshepsut's obelisks. (Cottrell) on some sculptures of Hashepsowe at Deir el Bahri: "The outline can be seen. Usually it is the largest of the figures, the tall majestic shape of a pharaoh wearing the traditional kilt, the breast bare save for golden ornaments, and above this the outline of a regal face, wearing a false beard (used on ceremonial occasions) and high cylindrical crown. The face, in every case, was that of Hashepsowe. " (id.) on the sphinxes of Deir el Bahri: "The first and largest courtyard is rectangular, just a huge walled enclosure with nothing in it save a broad central avenue, originally lined with sphinxes -- each with the head of Hashepsowe -- leading to the second terrace." (Munro and Rudorff) in a description of an illustration: "Sphinx with portrait of Queen Hatshepsut, red granite. XVII Dynasty 1504-1483." Commentary: "The Queen

Hatshepsut had a statue carved of herself as a sphinx, to express the power and dignity of her reign." The sphinx has a woman's face with a conventionalised beard. (Cottrell) on the carvings depicting the trading expedition to Punt: "We see Hashepsowe meeting two lines of kneeling chiefs from the land of Punt, and behind them come the Egyptians with their myrrh-trees and other offerings." (Hayes cited by Cottrell) on a sculpture showing the princess Nefru-Re, daughter of Hashepsowe: "her slender, youthful figure, loaded with regal attributes, is seen standing behind the much larger figure of her mother and half-brother." (Cottrell) on the statues of Hatshepsut in New York: "When, some years ago, I visited the metropolitan Museum of Art in New York, I was astonished to discover that the features of this queen, far from being hard, were soft and feminine...it was a face of decided character." (id.) in a description of a statue: "Life size statue of Queen Hashepsowe from her temple at Deir el Bahri, in limestone." The Queen, with the nemset head-dress, is seated. (id.) on another statue: "Head of seated statue of Hashepsowe, in red granite." Commentary: "These statues, which once adorned Hashepsowe's temple, among scores of others, had been smashed into small fragments. The bits, found dumped in a nearby quarry, were painstakingly rejoin by the metropolitan Museum of Art, New York. The life-size seated statue is in Pharaonic dress and typical Pharaonic attitude." (id.) on the shrine of Hathor in the temple at Deir el Bahari: "Hashepsowe had her own features carved in the image of the goddess."

THE HAWK-GODDESS. (Budge) "On the walls of the temple of Dendera (See Mariette) is preserved a very interesting group of scenes:... 9. Osiris of Ta-khent tying on his bier, with a Hawk-goddess at the head and a Vulture-goddess at the foot." See also under Isis.

HEHIT, HEHUT. (Maspero) on the Ogdoad of Khmunu or Hermopolis: "They were often represented as eight baboons...or as four pairs of gods and goddesses without either characteristics or features (Lanzone): or, finally, as four pairs of gods and goddesses, the gods being frog-headed men, and the goddesses being serpent-headed women. Their names were: Nu and Nuit, Hehu and Hehit, Kaku and Kakit, Nlnu and Ninit."

(id.) in a description of an illustration: "The Hermopolitan Ogdoad. in this illustration I have combined the two extremities of a great scene at Philae in which the Eight (are) divided into two groups of four. According to a custom common towards the Graeco-Roman period, the sculptor has made the feet of his gods like jackals' heads; it is a way of realizing the well-known metaphor which compares a rapid runner to the jackal roaming around Egypt." The four goddesses have the bodies and hair of women. Their faces are those of cobras or uraei, and their feet are the heads of jackals. (Budge) in a description of an illustration: "The oldest company of the Gods." In this scene eight deities are shown walking towards the left. In the front is a frog-headed god followed by a serpent-headed goddess; and they, in turn, are followed by three similar pairs of deities. The goddesses wear long dresses reaching to their ankles, and at the back of their serpent heads is a wig-like covering made of material. All eight deities have jackals' ears on their feet." (id.) "in one group of the eight primeval gods Hehu is represented in one of the forms of Nu, i.e. frog-headed...and Hehut in the form of Nut; (Lanzone) and in another group Hehu has the head of a serpent, and Hehut that of a cat." (id.) "In a small scene reproduced by Signor Lanzone ('Religion' p. 132) we see the god Harpocrates in his usual attitude, just above what appears to be a small tree. On the right kneels Hehut, who is making her outstretched hand and arm a support for the left hand of the young god which rests upon it; on the other side kneels Hehu, who is represented in the act of raising or supporting the feet of the god." (id.) in a description of an illustration: "The bark of Osiris sailing over heaven, which is supported by four

pillars, in the form of goddesses...on the left are... 2. The eight primeval gods of Khemennu, frog-headed and snake-headed." These deities are shown in two registers, one above the other, and each comprising two pairs of gods and goddesses, all facing to the right. The goddesses, all identical, wear long tight dresses reaching from their bare breasts to their ankles; and like the gods each holds an ankh in the right hand and a was-sceptre in the left. In this illustration the feet of the deities are without the attributes of a jackal. (Book of the Underworld) See Goddesses of the Under world: Twelfth Hour.

(Veronica Ions) on the forms of the Hermopolitan deities: "This would seem to derive from another tradition in Hermopolis which likened the eight primordial gods to the amphibious life which swarmed...in the mud left behind by the annually receding Nile flood waters." Note: the names of these goddesses are recorded differently by various authors. According to Budge, "The names of these gods were: 1. Nu; 2. Nut; 3. Hehu; 4. Hehut; 5. Kekui; 6. Kekuit; 7. Kereh; 8. Kerehet... In some lists of the gods Amen and Ament are made to take the places of Nu and Nut, and those of Kereh and Kerehet are filled by Nenu and Nenut; in others Amen and Ament are substituted for Kereh and Kerehet." (See also under Kerhet) Neumann and Veronica Ions give Naunet, Hauhet, Kauket and Amaunet.

HEKENTH. See Goddesses of the Underworld: Seventh Hour.

HEMT. See Goddesses of the Underworld: Sixth Hour.

HENHENITH. See Goddesses of the Underworld: Sixth Hour.

HENT-NETERU. See Goddesses of the Underworld: Eleventh Hour.

HENT-NUT-S. See Goddesses of the Underworld: Ninth Hour.

HEPTET. (Budge) on the forms of Osiris: "Sometimes...he is accompanied by Maat, Horus, son of Isis, Thoth, Heka...and the snake-headed goddess Heptet. The exact part which this last-named deity played in connexion with Osiris is unknown, but it is certain that it was of considerable importance, and that the goddess assisted in bringing about his resurrection. Heptet has the body of a woman with the head of a bearded snake; on her head is a pair of horns which are surmounted by a solar disk, the Atef Crown, and uraei with disk and horns. In each hand she holds a knife. (Lanzzone.)" -

HEQET. (Budge) "The frog was an incarnation of the goddess Heqit, who played a very important and prominent part in Egyptian mythology. Her cult flourished at Abydos under the XIXth dynasty and later. On the bas-reliefs there she is seen assisting Anubis to reconstruct the body of Osiris, and she is present when the soul of Osiris is rejoining its body." (Baikie) "Heqt, the goddess of birth, combines a frog's head with a woman's body." (Gdss. Chald.) "In her representations Heqet is depicted either as a frog or as a woman with a frog's head. In the description of her visit to Reddedet she appears in human form." (id.) "Heqet is also connected with the Underworld; either she or other frog-goddesses are depicted on mummies."

(Cottrell) on the wall reliefs at Deir el Bahri showing Queen Ahmose prior to her giving birth to Hatshepsut: "Next we see Ahmose saluted by Thoth, god of wisdom, then she is led, between Thoth and another deity, Heket, to her confinement." (Budge) from a scene in the temple of Dendera representing the death and resurrection of Osiris: "...20. Osiris...in mummied form, lying upon his bier...at the foot is a frog, symbol of the goddess Heqet; beneath the bier are an ibis-headed god

holding the Utchat, two ser and the god Bes. It is interesting to note that the frog-headed goddess Heqet, who was a form of Hathor, was connected by the Christians with the Christian Resurrection; in proof of this may cited the lamp described by Signor Lanzone ('Dizionario,' p. 853), whereon, he tells us, is a figure of a frog, and the legend, Ego elmi Anastasis, 'I am the Resurrection'. 21. Osiris...in mummied form...lying on his bier by the side of which stands Anubis, jackal-headed, and Heqet, frog-headed. At the head stands Heru-netch-tef-f, and Nephthys kneels; at the foot kneels Isis."

(Budge) "Hieroglyphs: Reptiles... (figure of a frog) Heqt, goddess." (id.) "Determinatives: Reptiles...(figure of a frog) frog, goddess Heqit." (Gardiner) "Sign-list: Reptiles etc. (figure of a frog) Det. in Hkt '(The frog-goddess) Heket.'"

(S.D. Gloss) "Hequet, Hiqit, Egy. The frog-goddess; a symbol of immortality and of the Element water." (Mme. Blavatsky) "it is from the...shape of this frog-symbol, undeniably the glyph of the most ancient of the Egyptian Deities, that the Egyptologists have been vainly trying to unravel the mystery and the function of the goddess. Its adoption by the Church, by the early Christians, shows that they knew it better than our modern Orientalists. The 'frog or Toad Goddess' was one of the chief cosmic Deities connected with the Creation. There must have been some very profound and sacred meaning attached to this symbol, since...the early Egyptian Christians adopted it in their Churches. A frog or toad, enshrined in a Lotus-flower, or simply without the latter emblem, was the form chosen for Church-lamps, on which were engraved the words, 'I am the resurrection'. Such 'frog-Goddesses' may be seen at Boulak, in the Cairo Museum. For the statement about the Church-lamps and inscriptions, the learned ex-director of the Boulak Museum, M. Gaston Maspero, must be held responsible. These frog-goddesses are also found on all the mummies." (Gdss. Chald.) "The frog or toad is closely connected with witchcraft; and the Greeks applied the title Phryne, a feminine noun meaning toad, to several of the Athenian courtesans. Figures of Baubo, ritually displaying her vulva, are often seen in the frog or toad posture."

(Budge) "The Amulet of the Frog. This amulet is typical of teeming life and of the resurrection. The frog-goddess Heqt, the wife of Khnemu, was associated with the resurrection, and this amulet, when laid upon the body of the dead, was intended to transfer to it her power."

(Massey) "The frog was figured as the head of this Egyptian goddess Heket, the Greek Hecate, the consort of Khnef, Heket being a lunar goddess...and she, the mother of frogs, because the frog was the typical transformer as representative of the moon. I have suggested that the original Phryne of Greece was a form of the frog-goddess who transformed."

HERA, NIKE, The Greek SPHINX and others. (de Montfaucon) "The Gold and Silver of the Ptolemy's: Besides this gold Coin, they had an incredible Quantity of Pieces of Gold in statues, Vases, and other Moveables, of which we shall here give a surprizing Detail. Callixenes the Rhodian in Athenc (L.5) gives us an Account of some, when he describes the magnificent Tent which Ptolemy Philadelphus erected, and if the pompous Processions made at that time. By the sides of the Tent there were a hundred Beds, all the solid Parts of which were of Gold, and the Feet terminated in Sphinxes... But this was as nothing in comparison of the Procession in which all those Pieces of Gold and Silver were exhibited... There were Victories (the Number is uncertain) which had gold wings... Bacchus, ten Cubits high, riding in a Car drawn by a hundred and eighty Men... Nysa, the Nurse of Bacchus, a Figure eight Cubits high wearing a gold Crown and holding a gold Phial... Nymphs about an artificial Cave, carried in a car had Crowns of Gold... Then came Bacchus and Priapus with Crowns of Gold, and Juno with a gold

Diadem... At this Pomp of Jupiter, there were carried three thousand two hundred gold Crowns, and one vast Crown of Gold of eighty Cubits, which crowned the Door of the Temple of Berenice.”

HERIT. See Goddesses of the Underworld: Eleventh Division.

HER-SHA-S. See Goddesses of the Underworld: Eleventh Hour.

HER-TEPT and another. (Budge) On the forms of Osiris shown in the temple of Dendera: “12. Osiris...lying on his bier; he is watched over by three hawks, and by Isis, and by a frog-headed form of the god Horus. Beneath the bier are the ape-headed god Aurt, and two snake-goddesses, one of which is called Her-tept, and an ibis-headed god.” The two goddesses are shown as uraei with coiled tails.

HERT-ERMAN. See Goddesses of the Underworld: Tenth Hour.

HERT-HANTUA, HERT-KETIT-S, HERT-NEKENIT, HERT-NEMMAT-SET and HERT-SEFU-S. See Goddesses of the Underworld: Eleventh Hour.

HESMUT, HESAMUT. (Allen) on the stars of the constellation Draco: “Some of them were a part of the Hippopotamus or of its variant the Crocodile, and thus shown on the planisphere of Denderah and the walls of the Ramesseum at Thebes. As such Delitzsch says that it was Hes-mut, perhaps meaning the Raging Mother. An object resembling a ploughshare held in (her) paws has fancifully been said to have given name to the adjacent Plough.” Note: (id.) “The hieroglyph of the Hippopotamus was used for the heavens in general.” (Budge) “The Star-gods of the Southern and Northern Heavens. 1. The hippopotamus Hesamut, or Reret, up the back of which climbs a crocodile without name. Dr. Brugsch identifies this representation with Draco. In a list of the hours the various parts of the body and members of the hippopotamus goddess are mentioned.” (Fagan) “In all the celestial diagrams from the XVIII dynasty down to Roman times that adorn the inside of coffin lids or the ceilings of sarcophagi, Isis, the mother of the gods, is shown as an erect female hippopotamus, styled Hesamut, ‘Mother of the Cord’. In her hands she holds Menyet, the ‘Mooring-Peg’, to which is attached a cord stretching from Aki, the ‘hoof’. This constellation is identical with Ursa Major.”

(id.) in a description of a diagram: “The Egyptian Heavens of 2700 (before this era): As in the Egyptian celestial diagrams of the New Empire period, the hippopotamus group will be seen at the nadir of this chart of the Egyptian skies for 2700... The hippopotamus, Hesamut or Rert, is holding Menyet ‘the mooring-peg,’ with its point in Spica to which is attached the ‘Stretched Cord’ passing through the ‘hoof’ (Benetnasch) of the ‘Bull’s Foreleg’ dividing the heavens into equal parts, and passing at right angles to Sirius the ‘Arrow-Star’ seen in the east.” See also under Apet and Ta-urt.

HETEMITET. See Goddesses of the Underworld: Seventh Hour.

THE HOLY COW. (Anthes) “The opinion that the cow in prehistory was the Egyptian version of a very early concept of a mother goddess and source of fertility has been proffered by Elise Baumgartel as an interpretation of certain discoveries in prehistoric tombs.”

(Herodotus) on the pharaoh Mycerinus (Menkaura, of the IVth Dynasty) “He caused a cow to be made of wood, and after the interior had been hollowed out he had the whole surface coated with gold. The cow was...visible to my times: it was at Sais, in the royal palace, where it occupied a chamber richly adorned. Every day there are burnt before it aromatics of every kind; and all night a lamp is kept

burning in the apartment. As for the cow, the greater portion of it is hidden by a scarlet coverture; the head and neck, however, which are visible, are coated very thickly with gold, and between the horns there is a representation in gold of the orb of the sun. The figure is not erect, but lying down, with the limbs under the body; the dimensions being fully those of a large animal of the kind. Every year it is taken from the apartment where it is kept, and exposed to the light of day..." (Wilkinson) "If Herodotus is correct in stating that it was a heifer and not an ox, it may have been the emblem of Athor, in the capacity she held in the regions of the dead. The honours paid to it on such an occasion...were evidently intended for the Deity of whom it was the emblem." See also under Mehueret.

(Papyrus of Nu, Budge) 'The Chapter of Providing the Deceased with Food in the Underworld. Vignette: A Hall, or shrine within which, on the left Ani (sic) stands. Next are ranged seven kine and a bull, each animal having offerings before it." Text: "Here follow the names of the seven kine and of their bull, with the address to them by the deceased. (1) Het-kau-Nebt-er-tcher. (2) Akert-Khentet-uset-s. (3) Meh-khebitet-seh-neter. (4) Ur-mertu-s- teshert-sheni. (5) Khenemet-an-ankh-annuit. (6) Sekhmet-ren-s-em-abets-s. (7) Shenat-pet-utheset-neter. (8) Ka-tchai-kauit (I.e. the name of the bull)." Rubric: "These words shall be said when Ra appeareth over the figures of the gods written or painted in colour upon a board (?)... and they shall cause the deceased to possess sepulchral meals with Ra and shall give him an abundance of food in the underworld, and shall deliver him from every evil whatsoever." Commentary by Budge: "The recital of this Chapter by the deceased enabled him to supply himself with animal food, milk, cream, etc. and gave him the names of the seven divine cows and the bull, the figures of which are seen in the Vignette." Each of the seven cows is shown in a recumbent position facing the left; and each wears a collar, and a disc between her horns.

(Budge) "The Ceremony of the Four Blazing Flames. We obtain our knowledge of this ceremony from the Papyrus of Nebseni and the Papyrus of Nu, both of which were written under the reigns of the early kings of the XVIIIth Dynasty. The objects required were four earthenware bowls or dishes, which were brought into the mummy-chamber and sprinkled with incense; when this was done the bowls were filled with the milk of a white cow, which was to be used in quenching the flames when the recital of the text was finished."

(Book of the Dead, Budge from Lepsius) "The Chapter of Making Heat to be under the Head of the Deceased (No. CLXII). Vignette: A cow having the disc with plumes between her horns, and wearing the collar, from which is suspended the emblem of 'life' round her neck." Rubric: "(This Chapter) shall be recited over the image of a cow which hath been made in fine gold and placed at the neck of the deceased, and it shall be written upon new papyrus and placed under his head, then shall abundant warmth be in him throughout even like that which was in him when he was upon earth. This hath exceeding great protective power, for it was made by the cow for her son Ra... And the deceased shall become divine in the underworld, and he shall never be turned back at any of the gates thereof... This is a composition of exceedingly great mystery... 'Book of the mistress of the hidden temple' is its name." Note: Budge dates the composition of this Chapter to the Saite period or earlier. Commentary by Budge: "The picture which stands above Chapter CLXII is that of a cow, and from the rubric we learn that a figure of it was to be made in gold and fastened to the neck of the deceased, and that another, drawn upon new papyrus, was to be placed under his head. Now the cow is, of course, Isis-Hathor, and both the words and the picture refer to some event in the life of Ra, or Horus. An examination of mummies of the late period shews that the Egyptians did actually draw a figure of the cow upon papyrus and lay it under the head of the deceased..." (id.) "the cow Ahat, i.e. the goddess Meh-urt or

Net...made a picture of herself and placed it under the head of Ra...one evening.” See also below (hypocephali).

(Gardiner) “Sign-list: Mammals...(figure of a cow wearing ankh or other amulet round her neck, the disc and two plumes between her horns, and carrying a flagellum) sacred hsat-cow. Det. in hsat (hzat) “Sacred hsat-cow“. Found in Karnak, chapel of Hashepsowe. The sign differs considerably elsewhere.” (id.) “Sign-list: Parts of Mammals...(a vertical line bifurcating at the top into two horns like those of a sheep) bicornuate uterus of heifer. Ideo. or det. in Idt(?) ‘vulva,’ ‘cow’.”

(Budge) “Amulets: The Cow, Ahat... The amulets of the Cow, which have been found under the heads of mummies, are circular in form, and are made up of a series of layers of linen gummed together; they are slightly concave in shape, and therefore fit the back of the mummy’s head. The linen is covered with a thin layer of plaster, upon which are drawn in block outline: (1) a four-headed Ram-god. (2) the cow Ahat...an Utchat goddess. (3) a god with two heads...and a boat containing the soul of the deceased... See the examples in the British Museum - No. 37330...No. 35875...and No. 37909.” (id.) “Hypocephali. Towards the end of the Saite Recension of the Book of the Dead there is found the Chapter entitled ‘Chapter of making head to be under the head of the deceased’ and it contains a short series of spells... The Legend of the Cow and Ra is, no doubt, very ancient, but the custom of writing the Chapter upon papyrus and placing it under the head of the mummy seems not to be older than the XXVIth dynasty. About that time the Egyptians began to write extracts from Chapter CLXII upon a circular sheet of papyrus, and to add to it several Vignettes... This sheet was gummed on a piece of linen stiffened with plaster and moulded to the back of the head of the mummy in the coffin; it was trimmed into a circular form... To this amulet the name of ‘hypocephalus’ was given by P.J.F. de Horrack in 1862. Several hypocephali are known, and copies of most of them have been published, by Birch, de Horrack, Leemans, Nash and Budge. Hypocephali vary from 4in. to 7in. in diameter, and the texts are usually written in black ink on a yellow ground. One example in bronze is known, viz. B.M. No. 37330... The texts and vignette found on hypocephali are to all intents and purposes the same, though in some they are fuller than in others.” (id.) in a description of an illustration: “Hypocephalus or object placed under the head of the deceased to keep warmth in the body.” Commentary: “in the course of time, when the papyrus had been mounted upon linen, it superseded the gold figure of the cow which was fastened to the neck of the deceased, and became, strictly speaking, an amulet, though its actual name among Egyptologists is ‘hypocephalus’.” In the accompanying illustration the Cow appears in the middle of the top register of figures, and is represented in just the same way as in the vignette of the Chapter of Making Head to be under the Head of the Deceased (see above).

(Massey) “In Egyptian the cow and the moon are synonymous as Aah, and the cow-moon, or female moon, was first as Aah, Aahti, or the cow-headed Hathor, because the female reproducer was primary. The full moon was the type of the genetrix, and the waxing and waning of its dual lunation were her two manifestations. The circle of the full moon was the figure of the feminine reproducer... So Aahti, or Hathor, was a goddess 15.”

THE HOLY SOW. (Budge) “Sow...figures of this animal in faience are fairly common. B.M. 11897 has a head at each end of its body.” (Van de Walle, “Larousse”) in a description of an illustration: “A faience sow, emblem of Isis, Egypt. British Museum.” The sow is standing and is being suckled by four piglets. (Patrick) on the same figure (B.M. 11976) “A glazed figure of the Twenty-sixth Dynasty showing a sow and her piglets. Surprisingly, perhaps, mother sows were sacred to the sky goddess Nut.”

(Maspero) on the phases of the Moon: "When at the full, about the 15th of each month...the sow fell upon it, tore it out of the face of heaven, and cast it, streaming with blood, into the Celestial Nile." Note: (Shuttle and Redgrove) on menstruation: "'Sowishness' is a German slang term for the period." (Maspero) on eclipses of the moon: "from time to time... profiting by some distraction of the guardians, the sow greedily swallowed it, and then its light went out suddenly, instead of fading gradually."

THE HOLY TREE. (Massey) "The Fig-Tree in Egypt was a figure of the Lady of Heaven, who is portrayed as the Tree of Life and Knowledge in the act of feeding souls. She literally gives her body as the Bread and her blood as the Wine of life. In the later Ptolimeian times this tree was assigned to Sophia." (Maspero) "the sycamores planted at the edge of the desert were supposed to be inhabited by Hathor, Nuit, Selkit, Nit, or some other goddess (Maspero, *Etudes*). In vignettes representing the deceased as stopping before one of these trees and receiving water and loaves of bread, the bust of the goddess generally appears from amid her sheltering foliage. (Lanzone). But occasionally, as on the Sarcophagus of Petosiris (Maspero, 'Catalogue...'), the transformation is complete, and the trunk from which the branches spread is the actual body of the god or goddess (cf. Rochemonteix, 'Edfou', pl. XXIX. d, Isis and Nephthys in the Sycamore). Finally, the whole body is often hidden, and only the arm of the goddess to be seen emerging from the midst of the tree, with an overflowing libation vase in her hand (Naville)." (Neumann) "The goddess as the tree that confers nourishment on souls, as the sycamore or date palm (cf. e. g. 'Cambridge Ancient History'. Plates, Vol. I) is one of the cultural figures of Egyptian art."

(Papyrus of Nu, Budge, from Lepsius) "Vignette (Saite Recension): "the deceased seated in a chair, holding out his hands to receive the bread and water which the kneeling goddess of the sycamore tree is about to give him." (Maspero) on the holy sycamore tree: "There were several such trees in the Memphite nome, and in the Letopolis nome from Dashur to Gizeh, inhabited, as every one knew, by detached doubles of Nuit and Hathor. These combined districts were known as the 'Land of the Sycamore'...and their sacred trees are worshipped at the present day both by Mussulman and Christian fellahin. The tree at Matarieh, commonly called the Tree of the Virgin, seems to me to be the successor of a sacred tree of Heliopolis in which a goddess, perhaps Hathor, was worshipped. The most famous among them all, the sycamore of the South - nuhit risit - was regarded as the living body of Hathor on earth (Brugsch). The Memphite Hathor was called the Lady of the Southern Sycamore." (Neumann) from a description of an illustration: The Date-palm goddess dispensing nourishment. Egypt, from a relief, XVIII Dynasty. XVI — XIV centuries." From the tree emerges the breast and two arms of the goddess, one holding a jug from which a fluid is being poured in two streams, the other holding a platter or tray heaped with a variety of food. (id.) on another illustration: "Worship of the Sun Tree, Egypt, from a papyrus, XVIII Dynasty." Commentary: "But the motherhood of the tree consists not only in nourishing; it also comprises generation, and the tree goddess gives birth to the sun (cf. Bachhofen and Klages). Hathor, the sycamore goddess, who is the 'house of Horus' and as such gives birth to Horus, bears the sun on her head; the top of the tree in the place of the sun's birth. Thus the 'tall sycamore on the eastern horizon', is identical with the goddess of heaven, who, as we see in an illustration from the Book of the Dead, is likewise experienced as a tree." In the accompanying illustration a man is shown worshipping a tree on top of which rests the solar disc. (id.) in a description of an illustration: "Veneration of the tree goddess. Limestone stele, Egypt, XVIII Dynasty, Kestner Museum, Hanover." From the tree a woman's head, breast and arms are emerging in a manner similar to that shown in the preceding illustration. At the foot of the tree, on either side, two spirits are

bowing. The two streams of water from the jug, held in the left hand of the tree-goddess, pass between the cupped hand and mouth of each of the two worshippers kneeling in front of the tree. See also under Hathor and Nut.

(Wilkinson) in a description of a diagram: "A basket of sycamore figs, and Hieroglyphics signifying 'wife', apparently taken from it."

THE HOLY VULTURE. (Anthes) "Apparently, the concept of heaven as a vulture is also prehistoric. Its influence on the iconography of mother goddesses has already been discussed (see under Nut). In the historic period the various Egyptian female deities appear either as a cow or as a vulture or as a snake, and also in hieroglyphic writing as an egg, notwithstanding any other appearance as either an animal or a woman. This holds true even of the major female deities Isis, Hathor, and Nephthys." (id.) on the Egyptian concepts of the sky: "A simpler picture, in which the sky is depicted as the wings of a vulture supported by two of the heavenly pillars, originated about 2900 (before this era)." See also Mut and Nekhebet.

HUNTHETH. See Goddesses of the Underworld: Tenth Hour.

IUSAASET. (Budge) "Iusaaset, the Saosis of Plutarch, is called the 'mistress of Annu' (i.e. Heliopolis) and the 'Eye...' as the wife of Tern she is said to be the mother of Shu and Tefnut. She is depicted (Lanzone) in the form of a woman who holds the papyrus sceptre in her right hand, and 'life' (i.e. ankh) in her left; on her head she wears the vulture head-dress surmounted by a uraeus, and a disk between a pair of horns. In this form she is called 'mistress of Annu'." In the accompanying drawing, entitled "The Goddess Iusaset," she is shown as a woman standing facing to the right. She wears a long, tight, dark dress and also a collar with four concentric bands, the first and third from the neck being of a paler colour and marked with transverse lines. Her other attributes are as described above.

(Maspero) on Iusaset and Nebthotpit, wives of Atumu: "In the Luyne's Papyrus...they are represented as standing behind their husband (Recueil, vol. i, plate belonging to M. Ledrain's memoir)."

The Egyptian JUNO (Wilkinson) "Diodorus speaks of an Ethiopian festival of Jupiter, when his statue was carried in procession." Commentary by Hislop: "The passage of Diodorus, to which Wilkinson refers, is not very decisive as to the object for which the statues of Jupiter and Juno (for Diodorus mentions the shrine of Juno as well as of Jupiter) were annually carried into the land of Ethiopia and then, after a certain period of sojourn there, were brought back to Egypt again... Eustathius says, that at the festival in question 'according to some, the Ethiopians used to fetch the images of Zeus, and other gods from the great temple of Zeus at Thebes. With these images they went about at a certain period in Libya, and celebrated a splendid festival for twelve gods.'" It would appear, from the fact that the great Triad of Thebes made an annual "divine emergence" at the feast of Opet, that the Jupiter and Juno referred to may be Amon and Mut. Satet, of Elephantine, is also known as the Egyptian Hera.

KAIT. See under Kauket.

KAUKET, KEKUIT. (Budge) "Kekuit (is called) 'the raiser up of the night'.. Kekuit is that period of

the night which immediately follows the day... In the scenes in which the forms of the oldest part or company of the gods are represented Kekui is usually given the head of a serpent, but Kekuit has the head either of a frog or a cat. (Lanzzone). In one scene Keku and Kekuit are identified with Ka and Kait...the latter (called) the 'grandmother of the divine company'; in this scene Ka or Kekui has the head of a frog surmounted by a beetle, and Kait or Kekuit has the head of a serpent surmounted by a disk." See also under Hehit.

KEFA, KEPHA. (Massey) "In Egypt the Great Bear was the constellation of Typhon, or Kepha, the old genitrix, called the Mother of Revolutions; and the Dragon with seven heads was assigned to her son. We find these two in The Book of the Revelation. One is the Scarlet Lady, the mother of mystery, the great harlot, who sat on a scarlet-coloured beast with seven heads, which is the Red Dragon of the Pole. She held in her hand the...things of her fornication. That means the emblems imaged by the Egyptians at the Polar Centre, the very uterus of creation." (id.) "The septenary of stars seen in the Great Bear and seven-headed Dragon furnished a visible origin of the symbolic seven of time above. The goddess of the seven stars was the mother of time, as Kep." See also under Seshat (Sefekh). (id.) on the symbolism of the Ankh: "The top of this is the hieroglyphic Ru (figure of a horizontal vesica). The Ru is the door, gate, mouth, place of outlet. This denotes the birth place in the northern quarter of the heavens from which the sun is reborn. Hence the Ru of the Ankh-sign is the feminine type of the birthplace representing the north. It was in the northern quarter that the goddess of the seven stars, called the 'Mother of Revolutions' gave birth to time in the earliest circle of the year. The first sign of this primordial circle and cycle made in heaven is the earliest shape of the Ankh cross (figure resembling the Greek cursive letter alpha), a mere loop. This loop or noose is carried in front of the oldest genitrix, Typhon of the Great Bear, as her Ark, the ideograph of a period, an ending, a time, shown to mean one revolution. This, then, represents the circle made in the northern heaven by the Great Bear which constitutes the earliest year of time, from which fact we infer that the loop or Ru of the north represents that quarter, the birthplace of time when figured as the Ru of the ankh symbol...the Ark-tie is the cross of the north, the hind part of heaven. The Ru of the Ankh-cross was contained in the Cypriote R and the Coptic Ro. The Ro was carried into the Greek." (Mme. Blavatsky) in a note on this passage: "The R of the Slavonian and Russian alphabets, the Kyriletza alphabet, is also the Latin P." Note: (Raoul Rochette) on the astrological sign of Venus, symbolically similar to the ankh: "The same sign, sometimes called Venus' looking-glass, because it typified reproduction, was used to mark the hind quarters of valuable brood mares. " (Neumann) "The matriarchal symbolism of the heavens survived in Egypt for thousands of years after the patriarchal solar theory had become the official world view. We find a corresponding solution in Mexico, where...we still encounter the matriarchal conception according to which the heaven and worlds revolve around the 'hole', that is to say, the Great Mother..."

KENAT. See Goddesses of the Underworld: Tenth Hour.

KENT. See under Qetesh.

KERHET, ENNIT and ENENEN-HEMSET. (Budge) "In the scenes in which the forms of the oldest company of the gods are represented, Ni, that is to say, Kerh, has the head of a frog...or the head of a snake, and Ennit, that is to say, Kerhet, has either the head of a frog or that of a cat." (id.) "the Egyptian authorities differed as to the names of the god and goddess of the fourth pair of gods, some giving Kerh and Kerhet, others giving Amen and Ament, and others giving Enen and Enenet-hemset, and others Ni and Ennit." See also under Hehit.

KHEMIT. See Goddesses of the Underworld: Fifth Hour.

KHUT. The serpent-goddess Khut is associated both with the Sun and the star Isis-Sothis or Sirius. (Budge) "The god Ra is usually depicted with the body of a man and the head of a hawk ...on his head he wears his symbol, i.e. the disk of the sun encircled by the serpent Khut. " The body of the serpent is shown lying across the top of the disk, with the uraeus head reared up on one side and the tail hanging down on the other. Among other deities shown wearing this symbol on their heads are Tefnut, Sekhmet, Bast and Hathor. According to Budge Khut possesses the attributes of "power and splendour". (id.) "The symbol of Isis in the heavens was the star Sept. As the light-giver at this season of the year (i .e. the Egyptian New Year) she was called Khut."

MAAT, MAYET. (Budge) "The goddess Maat...is represented in the form of a woman seated, or standing, and she holds the papyrus sceptre in one hand and the ankh, the emblem of 'life' in the other; in many pictures of her she is provided with a pair of wings which are attached one to each arm, and in a few cases she has the body of a woman with an ostrich feather for a head." (id.) "judging by some vignettes which represent the weighing of the heart she took at times the form of the Balance itself. " (id.) "Maat, the...mistress of the gods, symbolized Law, and she is always represented with the upright feather, maat, emblematic of law, upon her head; in papyri two Maati are shown together, each wearing the upright feather, but sometimes this feather alone takes the place of the head. These are the two Maati goddesses of Upper and Lower Egypt. In figures of bronze, lapis-lazuli, and faience Maat is represented sitting down." In the accompanying drawing Maat is shown apparently naked, in a squatting position, wearing on her head a large upright feather. (id.) In another drawing this goddess is portrayed as a woman standing facing to the right. She is wearing a dark dress of the usual type and a broad collar with an elaborate pattern. On her head, which has the usual wig-like material covering, stands the upright feather, held in position by a headband which is tied behind. In her right hand is the ankh and in her left the papyrus sceptre. (Veronica Ions) "Mayet is depicted as a woman standing or sitting on her heels. On her head she wears the ostrich feather which is the hieroglyph of her name - truth or justice. Mayet was often doubled into two absolutely identical goddesses who stood one in each extremity of the vast hall." (Patrick) "Mayet... The goddess is always to be recognized by her ostrich plume - Sometimes only the plume is present in the scales in the Hall of Judgment. Mayet is also to be seen in the barque of the sun." (Anthes) "The Eye...was also identified with Maat. Apparently it is she who was called 'the unequalled Eye, the mistress of the Ennead, the mistress of the universe'." (id.) "The Eye...apparently was never the sun; it become the mythological figure, identified as Maat." Note: The Eye or Uraeus appears on the hieroglyph of Re and also on his head-dress. See also under Uatchit.

(Budge) on the solar boat: "Ra was accompanied on his journey by a number of gods, whose duties consisted in navigating the boat, and in helping it to make a successful passage from the Eastern part of the sky to the place where the god entered the Tuat; the course was set by Thoth and his female counterpart Maat, and these stood one on each side of Horus."

(Maspero) in a description of an illustration: "The ibis Thot ... enamelled pottery figure from Coptos, now in my possession. The little personage represented as squatting beneath the beak is Mait, the goddess of truth, and the ally of Thot."

Maat, personifying Justice and Order, is often represented in scenes depicting the pharaohs. (Veronica Ions) "The gods, it was thought, loved to nourish themselves on truth and justice. Thus in the

ritual of the cult it was the offering of Mayet which genuinely pleased them; and in the temples we see the King, at the culminating point of divine office, presenting to the god of the sanctuary a tiny image of Mayet - an offering which was more agreeable to him than all the others he had received, no matter how rich they may have been." (Mme. Desroches-Noblecourt) in a description of an illustration: "Amenophis III with the Maet enthroned beneath the double canopy of his palace, in the Theban style." The goddess, seated behind the pharaoh, holds in her left hand a sceptre and has her right hand placed on his shoulder. She wears the usual feather on her head. (id.) on the wall illustrations of the funerary chapel of the Theban vizier Ramose: "First, one sees Amenophis IV in traditional regalia, seated upon a platform beside the goddess Maet, who wears an immense ostrich plume on her head, shaped in the hieroglyph of her name but also, by the faint movement of its feathers suggesting the movement of the breath of life. The inscription calls him 'he who lives by Maet.'" (id.) on Tutankhamen's tomb: "The second of these two Southern shrines is decorated in a style strongly influenced by Amarnan art. Under the cornice and the lintel, on the two doors decorated with the solar disc, are portraits of Tutankhamen; on the left one, the sovereign, followed by Isis, approaches Osiris; on the right, followed by Maet, he faces Re Harakhi." (Van de Walle, "Larousse.") in a description of a relief: "Maat, the goddess of truth. Bas-relief from the tomb of Sethos I. Nineteenth Dynasty. Archaeological Museum, Florence. Alinari." The goddess is shown in profile, facing the left, and wears as a head-dress a large white ostrich feather, held in position by a ribbon tied around her head. (Witt) on the Temple of Isis at Philae: "Material from the temple buildings is visible in the Coptic church erected in later times near the temenos wall in honour of the Christian Mother. On a block built into the wall of this church is a representation of the Egyptian goddess of Justice, Ma'et, offered seemingly by Augustus to the Divine Triad."

Maat figures prominently in scenes of the Judgment. (Papyrus of Ani, Budge) "Vignette: The Hall of Double Maati. At the end of the Hall are four small vignettes, in which are depicted: 1. The Maati goddesses, each seated upon a throne and holding a sceptre in her right hand, and the emblem of life in her left." (Papyrus of Nebseni) A scene showing the Hall of Double Maati is described by Budge as follows: "Each of the forty-two gods wears the feather of Maat on his head, and the Maati goddesses are seated at the end of the Hall." Facing the forty-two small figures of the assessors are two large identical figures of Maat, one above the other. Each is seated, facing to the left, and wears the characteristic feather on her head. Each is holding the ankh in her left hand and the was-sceptre in her right. (Budge) on the Judgment: "The details of the Judgment Scene vary considerably in the papyri of different periods, and it seems as if every scribe or artist felt himself free to follow out his own ideas of its treatment. First, as regards the great Balance... The pillar is at times surmounted by the ape of Thoth, at others by the head of Maat. The feather of Maat, which is in one pan of the scales, is often exchanged for the figure of the goddess herself. The actual weighing of the heart is performed sometimes by Anubis, and sometimes by Maat." (Papyrus of Qenna) In an illustration Maat is shown standing to the left of the scales with her left hand touching the pillar; in her right hand is the ankh. She is wearing a long tight dress reaching from below her bare breast to her ankles; and on her head is the feather emblem. (Patrick) the author shows an illustration of the Judgment in which Mayet, wearing her feather and holding the ankh, squats on the pan on the left. In the same picture she appears again in a green dress tied with a red ribbon, holding an ankh in her right hand and a flower-headed sceptre in her left.

Other representations of Maat connected with funerary ceremonies and scenes of the Other World include the following. (Patrick) on a painting at Luxor, of the Nineteenth Dynasty: "The

illustration shows the entrance to the sarcophagus chamber. Mayet, the goddess of truth and justice, spreads her protective wings across the lintel." The goddess, facing to the right, is kneeling on her right knee, with her left knee bent upwards. Her winged arms are outstretched on either side. She is wearing a tight red dress from below her breasts to her ankles. (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 Afu... With the god in the boat are the beetle of Khepera, Thoth... Maat, Isis, Hu, Sao, the herald and the steersman. In front of the boat the deceased stands..."

(Budge) "Hieroglyphs. Gods and Goddesses:... (figure of a squatting woman facing left, with a feather on her head and holding an ankh) Maat (goddess)." (id.) "Determinatives. Gods and Goddesses:...(same figure as hieroglyph) Maat." (Gardiner) "Sign-list. Anthropomorphic Deities...goddess with feather on head. Ideogram or determinative in 'Ma'et', the goddess of Truth."

(Budge) on the goddess Maa, or Maat: "The type and symbol of this goddess is the ostrich feather, which is always seen fastened to her head-dress, and is sometimes seen in her hand. The reason for the association of the ostrich feather with Maat is unknown...but it is certainly very ancient, and probably dates from predynastic times. The hieroglyphic (figure of a long low rectangle with the right side square and the left bevelled), which also has the phonetic value of Maat is described by some as a 'cubit' i.e. the measure of a cubit, and by others as a 'flute'...the identification of the object as a 'cubit' may be correct if it means that it was some instrument used for measuring purposes. (Note: Gardiner writes in connexion with this sign: "According to Kristensen and others a platform or pedestal.") About the meaning of the word maat there is, fortunately, no difficulty, for from many passages in texts of all periods we learn that it indicated primarily 'that which is straight', and it was probably the name which was given to the instrument by which the work of the handicraftsman of every kind was kept straight; as far as we can see the same ideas which were attached to the Greek word Kanon...a rule, or law, or canon, by which the lives of men and their actions were kept straight and governed belong to the Egyptian word maat. The Egyptians used the word in a physical and moral sense, and thus it came to mean right, true, truth, real, genuine, upright, righteous, just, steadfast, unalterable, etc."

Figures of Maat are often used as amulets (Budge) in a description of an illustration: "Green stone statue of an official wearing a gold crown, mask, and chain of gold with a figure of the goddess Maat. Date uncertain. From the Delta. B.M. Egyptian Gallery." (id.) on scarabs: "Many...have figures of gods and goddesses cut on their bases, e.g. Amen, Amen-Ra, Mentu, The war-god of Thebes, Ra, Ra Her-Aakhuti, Khnem, Horus, Ptah, Thoth, Shu, Maat, Isis, Horus, Bes and other Sudani gods and Set (comparatively rarely)." See also above. (id.) on the magical procedures to be adopted when repeating a certain narrative: "Any one who wished to repeat them must...lay a figure of Maat upon his tongue." See also under Nehemauait.

(Allen) on the star Vega in Lyra: "Hewitt says that in Egypt it was Ma'at, the Vulture-star, when it marked the pole, - this was 12,000 to 11,000 (before this era) - and Lockyer, that it was the orientation point of some of the temples of Denderah...probably 7,000 (before this era), - one of the oldest dates claimed by him in connection with Egyptian temple worship."

MATI. See Goddesses of the Underworld: Eleventh Division.

MEHEN. (Book of the Dead, Budge) from "Prayers and Supplications: The Gods of the Twelfth

Qereret in the Tuat (underworld)": Vignette: "A god within the folds of a serpent." Text: "May the gods who dwell in the folds of the serpent goddess Mehen grant..." In the vignette the length of the coiled serpent is about ten times the height of the god within.

Mehen appears to figure among the insignia worn by Amen-Ra. (Hymn to Amen-Ra) "... thy double plumes are lofty, thy tiara is one of beauty, and thy White Crown is lofty. The goddess Mehen and the Uatcheti goddesses (i.e. Nekhebet and Uatchet) are about thy face... and the helmet crown ore thy ornaments (?) in thy temple."

MEHENET. Like the serpent Mehen (q.v.) Mehenet appears to figure among the insignia worn by Ra: (Budge) on Sekhet: "In the form of the serpent-goddess Mehenet she took up her position on the head of...Ra, and poured out from herself the blazing fire..."

MEHUERET, MEHURT. (Budge) "Meh-urt was originally a female personification of the watery matter which formed the substance of the world, and her name, which means 'mighty fulness, ' indicates that she was the abundant and unfailling source of the matter of every kind... in fact, a form of the primeval female creative principle. In one of the representations of the goddess figured by Signor Lanzone she is depicted in the form of a pregnant woman with full, protruding breasts, emblem of fertility, but she usually appears as the great cow of the sky, either in the form which is illustrated (i.e. an immense standing cow; see under Nut) or in that given in the accompanying plate (i.e. a recumbent cow; see below.) Sometimes she has the body of a woman and the head of a cow, and then she holds in her hand a sceptre round which is twined the stalk of a lotus flower which she appears to be smelling." In the accompanying drawing entitled "The Goddess Meh-urit" is shown a recumbent cow facing to the left, with collar and Menat and disk between her horns. She is sitting on a decorated plinth; and by her right side is a flail.

(Papyrus of Ani, Budge) "Vignettes of Chapter XVII... The Cow Meh-urt. With disk and horns, collar and menat and whip. " (Id.) on the Funeral Mountain: "Vignette:... (3) The goddess Hathor, in the form of a hippopotamus...behind her the cow Meh-urit, who may be identified with Hathor, looks forth from the funeral mountain." (Neumann) on the some picture: "The cow goddess, who raises her head out of the funeral mountain, at the foot of which is the grove, is Mehurt, the goddess of the beginning... XVI to XIV century." Between the horns of the cow-goddess, who is wearing a collar, is the disc surmounted by two short plumes. In the foreground is a group of flowering plants. (Papyrus of Nebseni, Budge) "Vignette: The deceased kneeling, with both hands raised in adoration, before the goddess Meh-urt; the legend reads: 'the homage of the scribe Nebseni to the goddess Meh-urt, lady of heaven, and mistress of earth'." The cow-goddess is wearing a disc between her horns, and attached to the horns is a Uraeus. Around her neck is a collar and behind her a whip.

(Maspero) "The manner in which Herodotus describes the cow which was shown to him in the temple of Sais, proves that he was dealing with Nit, in animal form, Mihi-uirit, the great celestial heifer who had given birth to the sun." See also under the Holy Cow.

MENAT. (Budge) "Reference may here be made to a theory which has recently been put forward (See Ahmed-Bey Kamal, 'Les Idoles Arabes et les Divinites Egyptiennes') to the effect that several of the gods of Egypt were worshipped as idols by the Arabs of the pre-Islamic times. According to this the Egyptian god Tem = The Arabic idol Tim... Reret = Lat; Uatchit = Azzo; Menat = Menat...and so on."

MENHIT. (Budge) "Menhit represented the power of light or heat, or both; in faience she is represented as an upright woman, walking, having a lion's head, upon which she wears a disc and uraeus; in her right hand is an ankh, and in her left a papyrus sceptre."

MENKERT. See Goddesses of the Underworld: Tenth Hour.

MENQET. (Budge) An illustration shown by the author entitled "The Goddess Menqet" depicts a woman holding out in front of her in each hand a spherical bowl with a short neck on top, similar to that shown in the hieroglyph of the goddess Nut. She is wearing a dark-coloured dress of the traditional style. Note: (The Book of Traversing Eternity) "The goddess Kenememtit giveth food in Ast-Heqet, the arms of the goddess Menqet are stretched out in Per-Khut."

THE MER GODDESSES. (Papyrus of Anhai) from a description by Budge of an illustration depicting the god Ptah-Seker-Asar: "The cornice of the shrine in which the god is seated is composed of uraei with disks on their heads, and before it stand the Mer goddess of the South, wearing a red garment, and the Mer goddess of the North, wearing a blue garment."

MERT. (Papyrus of Ani, Budge) "Vignette: The goddess Mert standing on the symbol of gold; her hands are outstretched, and she has on her head a cluster of plants." (papyrus of Nu) from the Chapter of Bringing along a Boat in the Underworld: "'Tell me my name,' saith the Hull; 'Mert is thy name'."

THE MERTI. (Gdss. Chald .) "The Merti are two sister serpents whose hieroglyph includes two cobras and two eyes. In two vignettes in the Papyrus of Nu, the Chapter concerning the Two Merti Goddesses, the first shows two uraei with their tails entwined; the second shows two serpents advancing upon the deceased in a menacing manner."

MERTSEGER, MERSEGER. (Veronica Ions) "Mertseger (Merseger), whose name signifies 'the Friend of Silence'...was the name of a snake-goddess of the Theban necropolis... She is represented as a human-headed snake with three heads: namely, a human head surmounted by a disc flanked by two feathers between two others: a snake's head similarly embellished and a vulture's head."

(Budge) A drawing entitled "Mersekert Suckling Horus", shown by the author, portrays a woman standing facing the left and giving her breast to a youth who stands facing her. She is wearing the usual dark, long and tight dress with shoulder-straps, and a broad collar with four concentric plain bands. On her head is the vulture in whose claw is shown the Shen symbol; and surmounting the vulture is a further head-dress consisting of the straight double plumes at the base of which are the cow's horns enclosing a disc. (Patrick) in a description of an illustration: "A funeral barque is depicted in this painting from the tomb of the pharaoh Seti I at Abydos. The dead man is shown as a mummy, and accompanying him is the serpent goddess Merseger . She was known as the mistress of the West. A desert goddess, she gave protection against the serpents of that region and was, particularly, the deity of the Theban necropolis. Nineteenth Dynasty. "The goddess is depicted as a long upright serpent standing immediately behind the oarsman in the prow of the vessel. (Budge) "Graecized figures of Egyptian Gods... Artemis and Aphrodite were made to resemble Hathor, and Neith, and Isis and Mersegert."

(Budge) "Figures of... Reptiles sacred to the Gods:... Uraeus (figure of a cobra facing left) or serpent, sacred to or emblem of Mehen or Mersegert; figures in bronze and faience are not rare."

MESKHENET, MESKHENT. (Veronica Ions) "Meskhent is sometimes represented as a woman wearing on her head two long palm shoots, curved at their tips. She was a goddess of childbirth and personified the two bricks on which, at the moment of delivery, Egyptian mothers crouched. Sometimes we see Meskhent in the form of one of these bricks, terminated by a human head."

(Budge) The author shows a drawing entitled "The Goddess Meskhenet" in which this goddess is portrayed as a seated woman, facing to the left. She is wearing a white or light-coloured long and tight dress with shoulder-straps, a broad collar with three concentric bands, the outermost one being of a darker colour. On her head, on which is the usual covering of material similar to a wig, are two tall narrow plumes, curving outwards at the tips.

(Budge) on a relief in the temple of Hatshepset at Der al-Bahari, depicting the confinement of Queen Ahmose: "In this chamber Meshkent, the goddess of birth presides, and we see the goddesses who act as midwives to the queen of Thothmes I, and those who are nurses, and the gods of the four quarters of the earth, etc., waiting to minister to Hatshepset and to her Ka, or double, which was, of course, born when she was..."

(Papyrus of Ani, Budge) "The Scene of the Weighing of the Heart of the Dead. Vignette:... On the left of the balance facing Anubis are... (3) the goddesses Meskhenet and Rennehet who presided over the birth, birth-place, and early education of children." The two goddesses are shown in human form. Each is wearing the usual long, tight dress, that of Rennehet being red and that of Meskhenet being green. (Patrick) The author shows a scene of the Judgment in which two bricks, each terminating in a human head, face each other on either side of the pillar of the balance.

MESTCHER-SAH. (Budge) In an illustrated list of the Dekans (See under Sasasert) the 33rd., Mestcher-Sah, is shown as a lioness-headed woman standing in a boat, and facing to the right. She wears a long tight dress reaching from below her bare breasts to her ankles, and holds in her left hand a flower-headed sceptre. On her head is a uraeus; and above it, slightly to the right, is a five-pointed star.

MEST-TCHESSES. See Goddesses of the Underworld: Second Hour.

MIHIT, MEHIT. (Maspero) on the deities of Thinis (This): "Anhuri-Shu...came to be associated with a goddess having the form or head of a lioness - a Sakhit, who took for the occasion the epithet of Mihit, the northern one." (Veronica Ions) "Mehit...seems to be a mere double of Tefnut, the sister-wife of Shu. She was worshipped at This, and is pictured as a lion-headed goddess."

MILT. (Wilkinson) on sculptures depicting the king in ritual assemblies: "Before him stands the goddess Milt, bearing on her head the water-plants, her emblem; and around her are numerous emblems appropriated to this subject."

MIRIT. (Maspero) on the Nile: "Two goddesses corresponding to the two Hapis - Mirit Qimait for Upper, and Mirit Mihit for Lower Egypt - personified the banks of the river. They are often represented as standing with outstretched arms. These goddesses are represented in Wilkinson...and in Lanzone." (id.) in a description of an illustration: "The goddess Mirit, bearing a bunch of papyrus on her head. " The goddess is shown as a woman with her right arm outstretched in front of her. She is wearing a tight dress with a belt, reaching to her ankles. On her head is a cluster of five papyrus stalks.

MUT. (Budge) "Mut, the world-mother. She symbolized Nature, the mother of all things. In bronze and faience figures she is represented as a woman, seated or standing, wearing a head-dress in the form of a vulture, surmounted by the crowns of Upper and Lower Egypt; she holds the ankh in her right hand, and the papyrus sceptre in her left." (id.) "The pictures of the goddess usually represent her in the form of a woman wearing on her head the united crowns of the South and of the North, and holding in her hands the papyrus sceptre and the emblem of life. Elsewhere we see her in female form standing upright, with her arms, to which large wings are attached, stretched out full length at right angles to her body; at her feet is the feather of Maat. She wears the united crowns, as before stated, but from each shoulder there projects the head of a vulture; one vulture wears the crown of the North, and the other two plumes, though sometimes each vulture head has upon it two plumes." In the accompanying drawing entitled "The Goddess Mut, the Lady of Thebes", she is shown as a woman standing facing to the right, and wears a long tight patterned dress with shoulder-straps, a broad collar with concentric bands, and bracelets on her upper arms, wrists and ankles. Above the vulture head-dress is the Double crown. In her right hand is the ankh and in her left a long papyrus sceptre, the end of which rests on the ground. (Mme. Desroches-Noblecourt) on the god Amun: "his images in stone portrayed a deified pharaoh flanked by the goddess Mut and the infant Khonsu." (Veronica Ions) on Mut: "She wears a heavy wig surmounted by the pschent - the double crown." (Patrick) on the goddess Mut: "Originally a vulture goddess, she was inevitably confused with Nekhebet; when she began to be portrayed as a woman the vulture was placed in her crown."

(Massey) "The 'Mother in the Horizon of Heaven' is mentioned in the Ritual (Ch. clxv . Supplement, Birch). When the three regions were spaced out the mother was the horizon, as place of emanation, the Mut, or Mouth of birth. She is represented in the Vignette as a Deess with three heads, one the vulture one the lioness, and one human; the latter being the wearer of the two crowns in one." (Book of the Dead, Budge from Lepsius) "Vignette: A goddess, with the head of a woman and two heads of a vulture, standing with outstretched wings. On each side of her is a dwarf with two heads." On the woman's head is the double crown, and on the vultures' the two straight plumes. "Rubric: (This chapter) shall be recited over (a figure of) Mut which hath three heads; the first shall be like unto that of Pekhat, and shall have (upon it) plumes; the second shall be like unto that of a (human) and shall have (upon it) the crowns of the South and North; and the third shall be like unto that of a vulture and shall have (upon it) plumes. And the figure shall have...a pair of wings, and the claws of a lion, and it shall be painted with ant and powder (?) of uatch mixed (?) with yellow colour (?) upon a bandage of anes linen... (Then shall the deceased) be divine along with the gods in the underworld..."

(Budge) "The great temple of Mut at Thebes was built by Amen-Hetep III about 1450 (before this era)...at intervals, to the inside and outside the outer wall of the temple enclosure were placed statues of the goddess Mut, in the form of Sekhet, in black basalt." (id.) "we also find that at Thebes Mut-Bast is depicted as Isis, and we see her wearing upon her head the feathers...(two feathers placed back to back) and horns with the sun's disk between them." (Veronica Ions) in a description of an illustration: "Amon, Mut and Khons, the great Triad of Thebes." Mut stands immediately behind the seated Amon, with her right hand resting on his shoulder, and her left holding the ankh. She is wearing a long tight dress with an elaborate pattern. On her head is the vulture head-dress surmounted by the double crown. (id.) in a description of a sculptured group: "Mut and Amon. Mut, the mother of the gods, is often represented with the emblem of the vulture, this being a symbol associated with maternity." The two deities are seated, Mut being on the right of Amon and wearing a dress with an

elaborate pattern. (Van de Walle, "Larousse") in a description of an illustration: "Mut, wife of Amun, the mother-goddess of the Theban triad, originally a vulture-goddess, was later represented as a woman. Eighteenth to Nineteenth dynasties. Cairo Museum. Roger Wood." (Patrick) in a description of an illustration: "Mut can also be seen in this papyrus painting, partially obscured, standing behind Khons." The goddess is wearing a long and tight red dress in the style of the XVIIIth and XIXth Dynasties. Her right hand is obscured, but in her left she is shown carrying a sceptre. On her head is the vulture head-dress surmounted by the double crown. (Cottrell) on Sen-en-mut, chief steward and architect to Queen Hashepsowe: "he was careful to describe the offices and titles he held. One of the most grandiloquent of these titularies is inserted on a statue which shows Sen-en-mut, kneeling and offering a votive sistrum to the goddess Mut, consort of Amun. In it he makes an offering-prayer to the deity, whose name was incorporated in his. 'That she may give glory in heaven and earth to the spirit of the Chief Steward of the Pharaoh, Sen-en-Mut'. (Hayes, W.C., 'The Sceptre of Egypt')." (Gdss. Chald.) on Mut: "In a statuette of the Saite period she is seen suckling Khons."

(Mme. Desroches-Noblecourt) "Every year in the month of Paophi, the second month of the floods, came the period of eleven days during which the capital celebrated the feast of Opet. Ipet (Opet)-esut was the name of the temple at Karnak...it was to this temple that Amun and his spouse Mut, accompanied by the god Khonsu, proceeded ceremonially at the time of this 'Divine emergence', giving the crowd a glimpse of the triad of its three great gods...the majestic and festive spectacle it provided on the banks of the Nile and round the temples so impressed Tutankhamen ... that he had all its phases sculpted..."

Representations of Mut with the pharaohs include the following. (Mme. Desroches-Noblecourt.) in a description of a relief: "Tutankhamen making offerings to the Amun and the goddess Mut. The top part of the Stele of the 'restoration of the Theban temples' (Cairo Museum)." The goddess, wearing the double crown, stands immediately behind the god, and is holding her hand on his shoulder. This scene is represented twice on the stele, one being the mirror image of the other. (id.) on Tutankhamen, in Tell el Amarna: "in the heretical city where there are traces of his presence, Amun and Mut received his offerings of flowers (Stele now in the Berlin Museum)." (id.) in a description of a carving: "The 'trio' composed of Arnun, Mut and Tutankhamen who appears here as the divine son (Cairo Museum)." Commentary: "The sovereign himself was depicted within the circle of the gods, and the most moving of these portraits is a trio of Karnak (now in the Cairo Museum) showing the adolescent wearing the atef crown, standing between Amun and Mut, who have their arms on his shoulder, and the young king clasping them round the waist and gently urging them forward." Mut, standing to the right of Tutankhamen, is wearing as a head-dress the disc set between two horns, surmounted by a figure resembling a low square capital. (Patrick) in a description of an illustration: "The interior of the temple of Abu Simbel is adorned with coloured reliefs which show Rameses II in the company of the gods and goddesses. Here he is with Mut." The goddess, wearing the vulture head-dress surmounted by the double crown, is shown clasping the pharaoh in her arms.

(Budge) in a description of an illustration : "Granite sepulchral stele of Tarea, an overseer of the scribes of Amen, on which are cut figures of Amen, Mut, Khensu, etc. XIX dynasty. From Der al-Bahari Brit. Mus. No. 706." Mut, wearing the vulture's head on her forehead, is standing immediately behind the seated Amen, with her left hand placed on his shoulder and her right hand holding the ankh, and behind her is Khensu. Facing the triad are eleven other deities in two registers. The upper includes Isis and Maat; the lower includes Hathor and Nephthys.

(Tzetzes cited by Budge) The author, who lived from about 1100 to 1180, renders the following decipherment of Egyptian hieroglyphs: "For a female-bearing woman, and mother and time and sky, a vulture." Note by Budge: "Mut, mother, is the common meaning of a vulture, and at times the goddess Mut seems to be identified with Nut, 'the sky'. Horapollo says that the vulture also meant 'year', and this statement is borne out by the evidence of the hieroglyphs." (Budge) "Determinatives...(figure of a vulture, facing left, with a flagellum) the goddess Mut." (Gardiner) "Sign-list. Birds...vulture with flagellum. Ideogram in Mwt '(the goddess) Mut.'"

Budge) "Figures of Animals, Birds and Reptiles sacred to the gods. Vulture, sacred to Mut; figures of the bird in bronze and faience are few." (Stewart) "Mut... The word means 'mother'. She wears the vulture cap because the vulture is kind to its young, and 'rhem' means not only 'vulture,' but also 'to love'. She wears the Crown of the South and of the North, symbolizing a ruler of the material and the spiritual nature by the power of affection." (Massey) "The blind shrew-mouse was sacred to Mut, the mistress of Darkness." (Bartlett) on the winged disc: "The central disc of the sun...is flanked by the wings of Maut - the beneficent mother...in the literal Hebrew text, Isaiah apostrophizes Egypt, (ch. xuiii, 1 .) 'Ho, land of the winged (Globe)'" . Note: in the Authorized Version this reads: "the land shadowing with wings." (Hilsop) "The Egyptian Mu or Maut was symbolised either by a vulture, or an eye surrounded by a vulture's wings (Wilkinson). The vulture was known for its sharp sight, and hence, the eye surrounded by the vulture's wings showed that, for some reason or other, the great mother of the gods in Egypt had been known as 'the gazer'..."

(S.D. Glossary) "Mooth, Mout, Mut. Egyptian Mother. Astronomically, the Moon." (Allen) on the star Gamma, or Eltanin, in Draco: "Lockyer...states that Apet, Bast, Mut, Sekhet, and Taurt were all titles of one goddess in the Nile worship, symbolized by Gamma Draconis."

LIST OF ABBREVIATIONS.

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

Enc. Brit., "The Encyclopaedia Britannica", Fourth Edition.

Gdss. Chald., "The Goddesses of Chaldaea, Syria and Egypt", by the author.

S.D. "The Secret Doctrine", by Helena Blavatsky.

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