



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

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COMMUNION WITH THE GODDESS

IDOLS, IMAGES AND SYMBOLS OF THE GODDESSES;

EGYPT PART III

by

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Priest of Isis

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NAHMAUIT, NEHEMAUIT, NEMANOUS. (Maspero) "Nahmauit, Nemanous, is a form of Hathor, and wears the sistrum upon her head. Her name signifies she who removes evil; it was an epithet of Hathor and alludes to the power of her sistrum's sound to drive away evil spirits (Brugsch)." (Budge) on the goddess Nehemauait: "In the examples given by Signor Lanzone she has the form of a woman, and she wears upon her head either the sistrum or a disk resting between a pair of horns; in one picture a papyrus sceptre rests on the palm of her right hand, and a figure of Maat on that of her left. A very interesting sketch also given by Signor Lanzone shows that her emblem was a Hathor-headed standard, on the top of which was a sistrum; on each side of the sistrum is a uraeus with a disk on its head, and from each side of the face of the goddess hang two similar uraei...ladies of high rank and priestesses are often depicted with sistra in their hands...it is very probable that they carried them both as amulets and as musical instruments." The accompanying drawing entitled "The Goddess Nekhemauait" portrays her as a seated woman facing to the left. She is wearing the usual long, tight, dark-coloured dress from below her bare breasts, and also an elaborate collar with concentric bands, radiating lines and scalloped edges, and bracelets on her upper arms and wrists. Above the vulture head-dress is a large hieroglyph of the sistrum. This has two handles on top and the figure of a cat's head below.

NAKITH. See Goddesses of the Underworld: Seventh Hour.

NAPRIT, NAPIT. (Maspero) on the goddess Naprit or Napit: "her head-dress is a sheaf of corn (Lanzone). The word naprit means grain, the grain of wheat (Brugsch)." Note: the author describes a corn god, also named Naprit. (id.) in a description of an illustration: "The goddess Naprit, Napit; bas-relief from the first chamber of Osiris, on the east side of the great temple of Denderah. Drawn by Faucher-Gudin." The goddess is shown as a woman in a tight dress reaching from below her bare breast to her ankles. On her head is a sheaf of corn, standing in a vessel in the shape of a flower pot. She is holding out in her left hand a platter and in her right a bowl, each holding various sorts of food.

NAUNET. (Neumann) in a description of an illustration: "The goddess Nut-Naunet. Interior painting of Sarcophagus, Egypt, XXI Dynasty. Aegyptologisches Institut, Heidelberg." The goddess is shown as a woman with large pendulous breasts. She is wearing a black dress, tied with a white ribbon reaching from her waist to her ankles. Framing her head is a black wig with white stripes; and over each shoulder there hangs a black stole. Commentary by Neumann: "To Nut as the upper vault corresponds Naunet as the lower vault, the counterbalancing lying 'under' the disk of the earth, the two together form the Great Round of the feminine vessel." (id.) on the same painting: "The...black garments in this coffin painting with black Hathor head-dress are as striking as the bared breasts, which resemble those of the Indian Kali. She too is the nocturnal west..." See also under Hehit.

For the hieroglyph of Naunet, nnt, see under Nut.

Note: (Massey) on Egyptian cosmology: "The Heaven, whether Upper or Lower, was the bringer-forth, therefore feminine " (id.) "Hor-Apollo points out that the Egyptians thought it absurd to designate Heaven in the masculine, ton ouranon, but represented it in the feminine, ten ouranon, inasmuch as the generation of the Sun, Moon, and rest of the stars is perfected in it, which is the peculiar property of the female (B.i. 11). " (Grant) "The most ancient form of 'physical geography' was founded on the female form; the woman below, being the earth; the woman aloft (i.e. the celestial Nuit) being heaven; and whether as the woman below, with feet pointing towards the Great Bear constellation - the goddess of the Seven Stars - or as the Great Bear itself, Inner Africa was the womb of the world, Egypt being the vulva or outlet to the North, the Nile itself forming the vulva of the woman 'below'."

NEBT-ANKHIU and NEBT-KHU. See Goddesses of the Underworld: Eleventh Hour.

NEBTHETEP. (Budge) "The goddess Nebt-hetep appears to have been...a form of Iusaaset, for in the scene in which she is represented in the form of a cow she is called Iusaaset-Nebthetep."

(id.) on the Menat amulet, B. M. 41515: "The two goddesses symbolized by this menat were Nebthetep and Hether, lady of heaven." See also under Hathor. (id.) on the cippus of Horus, B. M. 36250: "On the flat surface on the right of the god are cut the names and figures of the following gods...(10) Nebt-hetep wearing (figure of solar disk with uraeus) and standing between two serpents, each hand grasping one of them."

(Budge) on mummification: "Magical bandages...the bandage of Nebt-hetep (is laid) on the nape of the neck."

NEBT-MAT, NEBT-SHAT, NEBT-SETAU and NEBT-SHEFSHEFET. See Goddesses of the Underworld: Ninth Hour.

NEBTHOTPIT. See under Iusasit.

NEHEB-KAU. (Budge) "In connexion with the city Henen-su we must note that there existed in the temple there a shrine which was dedicated to the goddess Neheb-kau, who was worshipped there in the form of a huge serpent. She was one of the Forty-two Assessors of the Hall of Maati (Negative Confession, line 40)... She was a goddess who provided for the dead meat and drink...the divine tchefaut food, or tcheftchef, which may be compared to the nectar and ambrosia on which the gods of Olympus lived... Neheb-kau was a very ancient goddess who was connected with the Elysian Fields of the Egyptians, and she is often depicted in the form of a serpent with human legs and arms, and sometimes with wings also, and she carries in her hands one or two vases containing food for the deceased." Note: in the Papyrus of Nebseni there is mentioned "the serpent goddess Neheb-ka" whom Budge describes as "The goddess of matter revived."

(Papyrus of Ani, Budge) "Vignette: The Hall of Double Maati...herein are seated or stand forty-two gods, to each of whom the deceased must address a prescribed negative statement. " In the Papyrus of Nebseni, Neheb-kau is listed as the fortieth. (Veronica Ions) on the scene of the Judgment in the Hall of Maati: "All around the hall were forty-two judges...each holding a sharp-edged sword. These judges represented the forty-two provinces of Upper and Lower Egypt." See also Goddesses of the Underworld: Fourth Hour.

NEITH, NIT, NET. (Budge) "Net or Neith, the 'Weaver' or 'Shooter', also a Mother-goddess, was a counterpart of the goddess Mut... She wears the crown of Lower Egypt on her head, and she is often represented armed with a bow and arrows. In bronze and faience figures of this goddess are tolerably common." In the accompanying drawing Neith is shown as a woman standing with her left foot beyond the right and her left arm held forward. She wears a long tight dress; and on her head is the red crown of Lower Egypt. (id.) "The examples reproduced by Lanzone represent the goddess Neith in the form of a woman, who wears upon her head the crown of the North; she often holds a sceptre, uas or papyrus, in one hand, and the symbol of life in the other, but sometimes the hand which holds the sceptre also grasps a bow and two arrows, which are her characteristic symbols.

“She once (de Rouge) appears in the form of a cow with eighteen stars on one side, and a collar round her neck from which hangs the ankh; on her back is a ram-headed lion... The cow stands in a boat...and by the fore feet of the cow, which is described as ‘Net, the Cow, which gave birth to Ra’ is an utchat. In one scene she is represented with a crocodile at each breast (Lanzone). “In the accompanying drawing Nit is shown as a woman standing facing to the right. She is wearing the usual long and tight dark-coloured dress from below her bare breasts, also a broad collar of four concentric bands, the innermost one having markings in the form of a many-pointed star; and round her forearms and wrists are bracelets. On her head is the Northern Crown. In her left hand is a bow crossed with two arrows whose points are upwards and towards her; and held vertically between the bow and arrows is a second bow. (id.) in another drawing, entitled “The Goddess Sebek-Nit suckling Horus“, the goddess is shown as a seated naked woman facing to the right and suckling an infant at her left breast. She is wearing a broad ornate collar with three concentric bands, and the vulture head-dress surmounted by what appears to be a form of triple Atef crown. This consists of three bottle-shaped mitres resembling white crowns placed together in a row on a pair of ram’s horns. Each mitre has a disc at its base and another above its top. Flanking the three mitres are two curved plumes; and outside these are two uraei bearing discs on their heads. (id.) in a third drawing Nit is shown standing facing to the left. She is wearing a dark dress of the usual style, held by broad white shoulder-straps, an ornate collar with many concentric bands, and bracelets on her upper arms and wrists. Round the top of the wig-like head covering is tied a headband; and on top of her head is the hieroglyph of the shuttle. She carries the ankh in her left hand, and her right arm is held out at a downward angle in front of her. (id.) “The dynastic pictures of this goddess represent her in the form of a goddess who holds in her hands two arrows and a bow; she sometimes wears upon her head the crown of the north or (‘shuttle’ hieroglyph) which is the sign for her name, or two crossed arrows (figure of two crossed arrows with the points to the left).“ (id .) “In Upper

Egypt Net was chiefly worshipped at Seni (Esneh) the Latopolis of the Greeks. Here she was identified with Nebut, Menhit, Sekhet, and Tefnut, and was represented with the head of a lioness painted green: and her titles were ‘...the great cow...who made the germs of gods and men, the mother of Ra, who raised up Tem in primeval time, who existed when nothing else had being, and who created that which exists after she had come into being.’” See also under Ament-Ra.

(Maspero) “The goddess Nit, the heifer...had two crocodiles as her children, which are sometimes represented on the monuments as hanging from her bosom.” (Veronica Ions) “Neith... In the beginning she was worshipped in the form of a fetish composed of two crossed arrows on a shield or the mottled skin of an animal. Later she was represented with the features of a woman wearing the crown of the North and holding in her hand a bow and arrows. Still later her attribute became a weaver’s shuttle, the hieroglyph of her name, which she sometimes wears on her head as a distinguishing emblem.” (id.) “Just as Isis and Nephthys are frequently found together in pictures and texts, so Neith often appears with Selket, either as guardian of the mummy and viscera of the dead, or as protectress of marriage.” (Gdss. Chald.) “Neith is sometimes represented as a heifer, her body spangled with stars and her head bearing the lunar and solar discs, and in this form closely corresponds to, and is perhaps identical to Mehueret.” (Budge) “Graecized figures of Egyptian Gods... Artemis and Aphrodite were made to resemble Hathor, and Neith, and Isis and Mersegert.”

Temple statues and other representations of Neith include the following. (Herodotus) on the pharaoh Amosis (Aahmes II.): “He sent to Cyrene a statue of Athena covered with plates of gold.”

(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, the great celestial heifer who had given birth to the Sun." See also under the Holy Cow. (Plutarch) "In Sais the statue of Athena, whom they believe to be Isis, bore the inscription: 'I am all that has been, and is, and shall be, and my robe no mortal has yet uncovered.'" Note by Blakeney: "Statues of this kind were not uncommon." (Witt) "The statue in the famous temple of Neith at Sais was regarded as representing equally Athena and Isis, with its celebrated inscription... A copy of it was kept on his work desk by Beethoven."

(Maspero) The author shows a drawing of Nit of Sais in which she is holding in her left hand a crossed bow and arrow together with a flower-headed sceptre; and in her right hand she holds an ankh. She is wearing a tight dress with a pattern formed of hexagons as in a honeycomb, a broad collar and the Northern crown. (Veronica Ions) in a description of an illustration: "A statue of the goddess Neith... (She) is usually represented, as here, wearing the red crown of Lower Egypt. Later identified by the Greeks with Athena." The goddess is shown seated, with her hands on her knees. She is naked except for the fluted red crown. (Patrick) in a description of a statue: "The goddess Neith, wearing the crown of Lower Egypt... The eyes of this statue, of the Twenty-fifth Dynasty, are inlaid with silver." The goddess, wearing a tight dress following the contours of her body, and the Northern crown, is standing with her left foot beyond the right and with her left hand held forward. Neith appears on the front of the Metternich Stele, where she is shown standing facing to the left, and wearing the Northern crown. (Maspero) the author mentions "the inscription on the Naophoros statuette in the Vatican (Brugsch): 'Nit the Great, the mother of Ra, who was born the first, in the time when as yet there had been no birth'."

The close connection between Neith and the Saite monarchy is seen in the cartouche of Aahmes, of the XXVIth Dynasty, in which appears the hieroglyphs, "Son of Neith." (Budge). For a scene depicting Neith with Cleopatra see under the latter's entry.

Neith, as one of the Goddesses of the West, figures in scenes connected with the after-life. (Papyrus of Ani, Budge) on the Deification of Members: "Vignette (10) The goddess Neith." The goddess is here shown as a squatting woman facing to the right; she is wearing an unusual head-dress in the form of a low fluted crown. (id.) "Chests for Canopic Stars... On the chest of Nebi (B.M. 35808)... On one end are Neith and Serqit." (Mme. Desroches-Noblecourt) on the canopic shrine of Tutankhamen's tomb: "On the outside of this shrine were the familiar four protecting goddesses - Isis, Nephthys, Neith and Serket." See further under Serket. (Veronica Ions) on Neith: "She became protectress of the dead and we sometimes see her offering them the bread and water on their arrival in the other world." (Book of the Underworld) See Goddesses of the Underworld: Tenth and Eleventh Hours.

(Budge) "Hieroglyphs... Tools and Implements: (figure resembling a shuttle) Nit (Net) Neith." (Gardiner) "Sign-list: Temple Furniture and Sacred Emblems: two bows tied in a package (sometimes also vertically). An emblem of the goddess of Sais, ideogram or determinative in Nt (Nrt, Nit) '(the goddess) Neith'." Note: this is the same figure as shown by Budge. (Waddell) "The name of the goddess Neith with whom Athena is often identified, has been interpreted 'that which is, or exists' (Mallet)...it may be that in the late period a connexion was imagined between Nt, 'Neith' and Nt(t) 'that which is'."

Among other symbols and attributes of Neith are the following (Budge) "It is...quite clear that the oldest and most characteristic symbols of the goddess were two arrows and a shield, which at a

very early period became the recognised emblems, not only of Net herself, but also of the city in which her chief temple was situated, and they also served as the symbols which formed the name of the name of which the city Sais was the capitol.” (id.) “The crossed arrows and shield indicate that she was a hunting spirit in the earliest times, but a picture of the dynastic period represents her with two crocodiles sucking one at each breast, and thus she appears in later times to have had ascribed to her power over the river.” (id.) “if we connect her name (Net) with the root netet ‘to knit, to weave’ and the like, we may accept the view of those who describe Net as the goddess of weaving and who identify the signs (i.e. forms of her hieroglyph) which are often seen upon her head, with a shuttle. (Stewart) “Neith... On her head is the shuttle, which carries the woof thread through the warp threads, or the spinner of the Web of Life. Neith is also represented with a bow and arrow as the ‘Goddess of the Chase.’ (Veronica Ions) on Neith: “She was...an extremely ancient divinity; for her fetish - two crossed arrows on an animal skin - was carried on the standard of a prehistoric clan.” (id.) on the emblem of the shuttle: “Neith...was a great weaver who wove the world with her shuttle as a woman weaves cloth. “ (id.) on the Northern crown: “Neith... always remained important at Sais after having been, in very early times, perhaps, considered to be the national divinity of Lower Egypt, whose red crown she habitually wears. The crown was called ‘Net,’ which sounds like her own name.” (Neumann) on Neith: “in her character of cow with eighteen stars, she is the night sky, and - like the later Hecate - she is the ‘opener of the way’, holding the key of the fertility goddesses, the key of the gates of the womb, and the underworld, the gates of death and rebirth.” (Witt) “The vulture was sacred to Neith at Sais.”

(Budge) “Amulets: The Heart. The importance that the Egyptians attached to the heart is proved by the Chapters of the Book of the Dead (XXVI - XXXB)...it seems to have been the seat of the Ba, or heart-soul, and perhaps also of the Ka, or astral disposition of man. An interesting example of the heart amulet is described by Birch in his ‘Catalogue of the Egyptian Antiquities in Alnwick Castle’, pg. 224. On one side are cut the signs (figure of a horizontal shuttle), Net (Neith) and the Benu bird.” (id.) on the Cippus of Horus, B.M. 36250: “On the flat surface on the right of the god are cut the figures of the following gods... (5) Neith, lady of Sais...” (id.) “We may note...that in the late ‘Ritual of Embalment’ published by M. Maspero, it is directed that a piece of linen upon which were drawn or painted figures of Hapi or Isis, be placed in the hand of the deceased, and that Isis is identified with Neith. The piece of linen was intended to serve as an amulet, and to bring to the mummy the protection of Net, who is referred to under the name of Isis.” Note: (Budge) “in the form of Mehenit she (i.e. Net) brought linen apparel and coverings of white, green, red and purple linen to deck the face of the deceased.”

With Neith is associated the “Sa” Knot. (Budge) “In the text of Teta Net is mentioned in connection with Isis, Nephthys, and Serqet-Hetu as one of the four goddesses who shot forth flame and worked ‘protection’ . The Egyptian word used here to express the meaning of ‘protection’ is Sa, and the character represents a knot of a peculiar kind...the sign (Sa) indicates that the protection which Net exercised on behalf of the dead must have been of a magical character.” Gardiner describes this sign as “looped cord serving as hobble for cattle.” The hieroglyph of this knot resembles four figures of 8 in a row; and through the middle of them runs a line looped at each end. Thus there are ten loops: four on top, four underneath and one at each end. Note: (Gdss. Chald.) “According to Mme. Blavatsky woman has ‘the full or perfect number ten’ representing ‘the ten orifices of the female’.”

Neith also appears in some cosmic and celestial aspects. (Budge) on Neith: “at an earlier period

(i.e. before late dynastic times) she was certainly a personification of a form of the great, inert, primeval watery mass out of which sprang the Sun-god Ra, and it is possible, as Brugsch has suggested, that the name Net may be akin in meaning to Nut." (Mme. Blavatsky) "Truly Neith, Isis, Diana, etc., by whatever name she was called, was 'a demiurgical goddess...' - the Moon in short." (id.) "Neith throws radiance on the Sun, while remaining the Moon." (Allen) on the Pleiades: "They were a marked object on the Nile, and supposed to represent the goddess Nit or Neith, the Shuttle, one of the principal divinities of Lower Egypt, identified by the Greeks with Athene, the Roman Minerva." See also under Hathor.

NEKHEBET. (Maspero) "Nekhabit, the Goddess of the South, is the vulture, so often represented in scenes of war...who hovers over the head of the Pharaohs. She is also shown as a vulture-headed woman. (Lanzone)." (Budge) "Nekhebet is usually represented in the form of a woman who wears on her head the vulture head-dress surmounted by the white crown, the sign of sovereignty over Upper Egypt, to which are attached two plumes; sometimes she holds in one hand the sceptre - the papyrus, and sometimes the uas - and in the other we see the symbol of 'life' (the ankh). Occasionally the sceptre is formed of a long-stemmed flower, which seems to be a water-lily, with a serpent twined around it; this serpent is none other than the winged serpent, with the crown of the south upon its head, which is as symbolic of the goddess as the vulture. Nekhebet is also represented in the form of a woman with the head of a vulture, and in a picture of her reproduced by Signor Lanzone she stands upon maat (figure of 'cubit') and holds a bow and arrow in her left hand. In the form of a uraeus Nekhebet took her place, with her twin sister Uatchet, upon the brow of Ra...this idea is alluded to in the winged disks which are seen sculptured over the doors of temples in Egypt, for on each side is a serpent, that on the right, or south side, being Nekhebet, and that on the left, or north side, being Uatchet." (Veronica Ions) "Nekhebet... In war and offertory scenes she often appears hovering over the pharaoh's head in the form of a vulture, holding in her claw the fly-whisk and the seal. She is also sometimes portrayed as a divinity with the bald head of a vulture, or as a woman wearing the white crown of Upper Egypt either on her head or on a head-dress shaped like a vulture." (Gdss. Chald.) on Nekhebet: "She and Uadjet are shown side by side on royal documents; and sometimes she appears alongside the latter, the Uraeus, on the forehead of the pharaoh. Her head projects from the foreheads of the queens who wear the vulture head-dress." (Merlin Stone) "in paintings Isis wore the wings of Nekhebt." (Budge) "In coloured pictures of Nekhebet Fakit we find that she is painted of a light yellow or almost white colour, which is probably intended to represent the colour of the desert regions of the South, and of the white light of the newly risen sun or moon."

(Budge) In a drawing, shown by the author, Nekhebit is portrayed as a woman standing facing to the left. She is wearing a white or pale-coloured long and tight dress reaching from below her bare breasts to her ankles and held by shoulder-straps. Round her waist is a darker ribbon tied in front with a complicated knot forming in the middle the figure of a low broad lozenge. Her collar has four concentric bands, the outermost being of a darker shade. On her head is the White crown flanked by two feathers. She holds in her left hand a sceptre bent forward near the top and terminating in a flower bud. Round the sceptre is coiled a uraeus, whose head and throat rises above the bud. The spiral made by the body of the snake on the upper half of the sceptre above the hand of Nekhebet is the same as that formed by the thread of a right-hand screw; while on the lower half the spiral is in the reverse direction.

(Maspero) in a description of an illustration: "Isis, having fled to the marshes suckles Horus

under the protection of the Gods. Bas-relief at Philae.” In front of Isis, who is facing to the right, stands a god wearing the double plumes associated with Amen-Ra; and behind him stands a goddess, who, like the god, is facing Isis. In the coloured reproduction shown by Budge this goddess, who appears to be Nekhebet, is wearing a brown dress of the usual shape, reaching from below her bare breasts, and a green collar with concentric bands. Above the vulture head dress is the Southern crown, here shown as yellow, flanked by two feathers. In her left hand is a sceptre in the form of a crook from which hang various symbols; and in her right is a flower-headed sceptre round which is twined a uraeus in a left-hand spiral. The uraeus is wearing the crown of the South. On the other side of Isis, facing the right, are Thoth and a goddess who appears to be Uatchet. She is in all ways similar to the corresponding goddess on the other side, except that she is wearing the Red crown of the North, and that the uraeus, also wearing the Red crown of the North, is coiled in the reverse manner around the sceptre (See also under Uatchet).

Many representations of Nekhebet appear in scenes depicting the pharaohs. (Budge) on Nekhebet: “In the bas-reliefs in Egyptian temples she is usually represented with her twin sister Uatchet, and also in coronation scenes, for it was most important for a king to be crowned with the double crown by these deities.” (Patrick) in a description of an illustration: “Isis and Osiris. The divine couple portrayed on a painted relief in the mortuary temple of the pharaoh Seti I at Abydos. The pharaoh is behind Isis, with his back to her, and overhead, in full flight, is the vulture goddess Nekhebet. A protective goddess of Upper Egypt, Nekhebet’s function was particularly associated with the monarchs; she can be seen here holding the royal ring (i.e. Shen) in her talons. The relief is from the Horus shrine of the temple, which is of the Nineteenth Dynasty.” (Veronica Ions) “As a mother-goddess Nekhebet suckled the royal children; often we see her suckling the pharaoh himself.”

Nekhebet, together with Uatchit, figures prominently in funerary ceremonies.

(Budge) on the scenes shown on the walls of the temple of Dendera depicting the story of the death and resurrection of Osiris: “...6. Osiris, naked, lying upon his bier, over the foot of which is the vulture goddess Uatchet (sic) and over the head the uraeus goddess Nekhebet.” The uraeus goddess is winged, with her left wing slanting upwards and her right downwards. Both goddesses are wearing the Northern crown. (id.) on sepulchral stelae: “A typical example is the Stele of Uahabra (B.M. 8464). Here we have three registers containing: (1) The winged solar disk of Behut, with pendant uraei of Nekhebit and Uatchit...” (id.) “The painted wooden stele (B.M. 8468) is one of the finest examples known... In the upper register are the winged disk with the beetle of Khepera, Nekhebit and Uatchit, each hold the symbol of eternity (Shen), and the two jackals.” The two goddesses are shown as winged serpents; Nekhebit is on the left wearing the Southern crown between two plumes, and Uatchit on the right wearing the Northern crown. Each goddess is holding the Shen symbol between her wings; and behind each is the uas-sceptre. (Mme. Desroches-Noblecourt) on Tutankhamen’s tomb: ‘The coffin, of solid gold, was incised with a religious pattern of touching purity: the interlaced wings of the goddesses Isis and Nephthys, and then, in gold cloisonne and shallow relief upon the king’s arms, the great goddesses of Upper and Lower Egypt, Nekhebet, the vulture, and Wadjet, the serpent. This golden coffin combined the ornamental elements of the two others, the first of which was clasped in the feathered arms of Isis and Nephthys, and the second embraced by the outstretched wings of Nekhebet and Wadjet. This last coffin...disposed all four goddesses about the body of the dead king.” (id.) in a description of a canopic coffin in Tutankhamen’s tomb: “One of the four mummiform coffins in the canopic urns, containing the king’s viscera.” Commentary by Shoukry: “The viscera of the king had

been placed inside, bandaged like a mummy. The sovereign is wearing the nemset head-dress adorned with two divine animals, the vulture and the cobra... The wings of the tutelary goddess envelop his arms and the body is wrapped by a decorated motif reminiscent of feathers. This sarcophagus corresponded to the canopic urn placed under the protection of Isis and Imset. Height is 15 3/8th in."

(Budge) "Hieroglyphs. Birds: (figure of a vulture and a cobra, each on a basket) Neb-ti." (id.) "The hieroglyphs which read Nebti...represent Nekhebit, the vulture-goddess of Nekhen, the old capital of Upper Egypt, and Uatchit, the Uraeus-goddess of per-Uatchit (Buto)." (id.) "Determinatives. Plants and Trees... (figure of a rush with shoots) goddess Nekhebit." (Gardiner) "Sign-list: Birds...the vulture-goddess Nekhbet and the cobra-goddess Edjo on baskets. In nbty 'Two-Ladies'... " (id.) "Sign-list. Trees and Plants...rush with shoots, nhbt 'termination', 'shooting up'. Hence phon. nhb in Nhbt (the vulture-goddess) Nekhbet." (id.) "Sign-list. Vessels of Stone and Earthenware...bowl...is found also in Nhbt '(the goddess) Nekhbet'."

(Budge) "The vulture is the symbol of the goddess of the South, and the uraeus is the symbol of the goddess of the North, and down to very late dynastic times the kings of Egypt gloried in declaring that they were sovereigns of the country by virtue of the favour of the goddesses whose emblems were the vulture and the uraeus. It is tolerably certain that in predynastic times the vulture was worshipped generally throughout Upper Egypt, and that a particular form of the serpent was venerated in the Delta." (id.) on the "Nebti" hieroglyph: "The equivalents of these signs are found on the now famous plaque inscribed with the name and titles of Aha, a king who is often, but without sufficient reason, assumed to be identical with Mena or Menes."

(Budge) from a summary of the Myth of Horus (Naville): "Horus commanded Thoth that the winged sun-disk with uraei should be brought into every sanctuary wherein he dwelt and of every sanctuary of all the gods of the lands of the South and of the North, and in Amentet, in order that they might drive away evil from therein. Then Thoth made figures of the winged sun-disks with uraei, and distributed them among the temples, and sanctuaries, and places wherein there were any gods, and this is what is meant by the winged disks with uraei which are seen over the entrances of the courts of the temples of all the gods and goddesses of Egypt. The snake goddess on the right hand side of the disk is Nekhebet, and that on the left is Uatchet."

Representations of Nekhebit and Uatchit appear frequently on royal amulets, other ritual objects and ornaments. (Maspero) in a description of an illustration: "Pectoral ornament of Usirtasen III. Drawn by Faucher-Gudin." In this ornament, of the XIIIth Dynasty, Nekhabit is in the form of a vulture with outspread wings, with her head to the right. In each claw she holds the Shen Amulet. (Budge) on the Cippus of Horus, B.M. 36250: "On the flat surface on the left of the god are cut the name and figures of the following gods and goddesses: ...(4) "the goddess Isis suckling Horus among the papyrus plants. The serpent-goddess Nekhebit and Uatchit form a canopy over her with their bodies..." (id.) on the Cippus of Horus, "the Metternichstele," of the reign of Nectanebus I, 378 to 360: "In the principal scene we see Horus, or Harpocrates, standing upon two crocodiles... On his right are... (5) The goddess Nekhabit, in the form of a vulture, standing upon a papyrus sceptre. On his left are... (4) the goddess Uatchit, in the form of a serpent, standing upon a papyrus sceptre... The utchats and the figures of the gods symbolize the solar powers and the deities who are masters of the words of power, both in the South and in the North." (Mme. Desroches-Noblecourt) from a description of two ornaments belonging to Tutankhamen: "(a) The King's pendant in gold cloisonne depicting the vulture-goddess of the South, Nekhabet. (b) Pectoral decorated with the vulture of Upper Egypt. Gold

cloisonne inlaid with glass paste.” Commentary by Dr. Anwar Shoukry: “(a) The finest of the pendants in the treasure found on the mummy represents a vulture in gold cloisonne, lapis-lazuli and green glass. The bird is holding in its claws the ring of the infinite cycle (i.e. Shen). On the back the bird is made of solid gold and from its neck is hanging the king’s name in a cartouche... Height of the vulture: 2-¾ ins, Width: 4-½ ins. (b) This is the pectoral whose form is the most classic. It evokes a rectangular shrine, or a pylon. The vulture is similar to that of the preceding pendant...it is not made with precious stones but with multi-coloured glass paste. On either side of the vulture’s head is the first name and the name of the king. Height: 4-¾ ins, width: 6-¾ ins. “In both ornaments the vulture-goddess is shown with outspread wings facing to the left. (Mme. Desroches-Noblecourt) on another pectoral: “The King’s pectoral made up of the sacred eye flanked by the serpent-goddess of the North and the vulture-goddess of the South. Gold cloisonne with glass-paste.” Commentary by Shoukry: “A very fine pendant, also found on the mummy... On the right the Uraeus, wearing the royal crown of the North, on the left the vulture of the South seen to defend and protect the Wedjet-eye... Height: 2-½ ins., Length: 4 ins.” (Mme. Desroches-Noblecourt) on the pendants described above: “the King must have worn (them) in his lifetime, since they showed signs of wear.” (id.) on other ornaments on the mummy of Tutankhamen: “on the breast, also separated from the rest by a sheet of papyrus (were placed) two more necklaces of inlaid gold, one ‘the necklace of Nekhabet,’ the vulture, made of 256 gold pieces, and the other ‘the necklace of Horus’. Four other similar ornaments, cut out of the same metal and incised with details of animals, were necessary to complete the protection of the chest: one was a copy of the bead collar with two falcon’s heads, another a winged uraeus, the third featured the two goddesses, the snake and the vulture, and the fourth the vulture alone, (See pectoral (b) above).” (id.) on the coffers in Tutankhamen’s tomb: “Covered with the royal titles or magical hieroglyphs, the coffer held jewels to speed the sovereign’s early ‘becoming’... Finally Osiris himself...occupied the central part of the elaborate pendentives, framed either by the goddesses Nephthys and Isis, the great guardians of the mummy, or by the two goddesses of Upper and Lower Egypt (also identified with the two placentas), Nekhabet the vulture of the South and Wadjet the cobra of the North.” (id.) on the head of the mummy of Tutankhamen: “A vulture with widespread wings cut from a sheet of gold adorned the front of the skull. This royal vulture, the goddess of Upper Egypt, was joined to the serpent of Lower Egypt, the sacred uraeus erect above the forehead. All these pieces were held in place by a second golden bandeau broadening between the temples and the eyes... In funerary portrayals, the serpent was accompanied by the head of Nekhabet, the vulture of the South. These two essential elements were supposed to be very close to the body of the king, but they may have taken up too much room under the bandages wrapped around the skull, and the priests set them along the thighs of the mummy, paying the greatest attention to their correct orientation. It was therefore logical to lay the long uraeus against the left leg close to the north of which it was the symbol. Conversely, the vulture’s head rested by the right thigh, facing the South.”

(Budge) “In an interesting text published by M. Maspero an allusion is made to the natron of the city of Nekheb, which was apparently much used in embalming the dead, and it was believed in consequence the goddess Nekhebet would watch over them in the Underworld, and would change their faces into things of beauty with two brilliant eyes of light. To make certain of this result the ‘bandage of Nekheb’ was laid upon the forehead of every carefully prepared mummy.”

(Budge) “Nekhebet was astronomically the western or right eye of the sun in the Underworld, and Uatchet...(the) Eastern or left eye. As a nature power Nekhebet was a form of the primeval abyss which brought forth the light (Brugsch).”

NEPHTHYS, NEBTHET. (Budge) "Nebt-het or Nephthys...is represented in the form of a woman who wears upon her head a pair of horns and a disk which is surmounted by the symbol of her name, or the symbol only." In the accompanying drawing Nebt-het is shown as a woman standing facing to the left. She is wearing the usual long and tight dress from below her bare breasts to her ankles; this is of a white or pale colour. Other ornaments include a wide collar with concentric bands crossed by a radiate design, bracelets on her upper arms and wrists, a head-covering of material marked to resemble hair, and a headband tied at the back. On her head is her hieroglyph. In her left hand she carries the ankh and in her right the papyrus sceptre. (id.) "Nephthys also, like Isis, has many forms...and she is one of the two plumes which ornamented the head of Ra." (id.) the names of Benramerit and Kherseket were bestowed upon her, and the former appears to belong to the goddess when she manifested herself under the form of a cat." (id.) "Nephthys, in Egyptian Nebt-het... Bronze figures, which are not common, represent her standing in a long tunic, and wearing (her hieroglyph q.v.) on her head; in faience, figures of this goddess are very numerous, and follow the style and design of those in bronze. A number of rectangular faience pendants have been found in which Isis, Nephthys and Harpokrates (Horus) stand side by side." (Veronica Ions) "Nephthys... She is pictured as a woman wearing on her head the two hieroglyphs with which her name which signifies 'Mistress of the Palace', was written: i.e. a basket (Neb) placed on the sign for palace (Het)." (Budge) "Graecized figures of Egyptian gods: The gods...chosen were not the old solar gods of Heliopolis and Memphis, but Osiris and the members of his family - Isis, Nephthys, Horus, Anubis... Figures of the other members of the family of Osiris - Nephthys and Anubis - are rare."

(Maspero) on Kheops: "he...built a stone sanctuary to the Isis of the Sphinx, and consecrated there gold, silver, bronze, and wooden statues of Horus, Nephthys, Selkit, Phtah, Sokhit, Osiris, Thot and Hapis. Scores of other Pharaohs had done as much and more." (Hisiop) "in the mythology of Egypt...the favourite Triad came everywhere to be the two mothers and the son. In Wilkinson, vol. vi., plate 35, the reader will find a divine Triad, consisting of Isis and Nephthys, and the child Horus between them." For other representations of Nephthys appearing together with Isis, see Part I: Isis. (Budge) on representations of Set: "In the example figured by Lanzone the god...is accompanied by Nephthys, who wears upon her head a pair of horns and a disk."

Nephthys figures frequently in funerary scenes. (Budge) "Isis and Nephthys were... associated inseparably with each other...and in all the important matters which concern the welfare of the deceased they acted together, and they appear together in bas-reliefs and vignettes." (id.) "In the vignettes of the Theban Recension of the Book of the Dead we find Nephthys playing a prominent part in connexion with Isis. She stands in the shrine behind Osiris when the hearts of the dead are weighed in the Great Scales in the presence of the god; she is seen kneeling on (symbol of gold)...she is one of the 'great sovereign chiefs in Tettu', with Osiris, Isis and Heru netch hra-f; and she kneels at the head of the bier of Osiris and assists him to arise." (Maspero) in a description of a figure of Nephthys: "Drawn by Faucher-Gudin from a painted wooden statuette in my possession, from a funerary couch found at Akhmin. On her hand the goddess bears the hieroglyph of her name; she is kneeling at the foot of the funerary couch of Osiris and weeps for the dead god. "The goddess is shown apparently naked, with her right hand on her forehead and her left hand on her left thigh. (Budge) in the sepulchral stele of Tataa, shown by the author, Nephthys and Hathor are among the deities in the lower register of figures facing the Theban Triad; the upper register includes Isis and Maat. For a figure of Nephthys in the tomb of Seti I see under Tefnut; and for representations of Nephthys in Tutankhamen's tomb see under Selket.

Nephtys is represented on the Cippus of Horus known as the Metternich Stele, which according to Budge dates from the reign of Nectanebus I, 378 to 360. On the front she appears with Isis and other deities. On one of the sides, on the fourth register from the top, are shown four deities facing to the left, sitting on pylons. The third of these is Isis, in the form of a cobra who wears on her hand the seat emblem; and behind her is Nephtys in the form of a squatting woman, also wearing her emblem on her head. This is one of the rare instances where Isis and Nephtys appear together each in a basically different form.

(Budge) "Hieroglyphs. Gods and Goddesses:... (figure of a squatting woman facing left, holding the ankh and wearing on her head a basket placed on the sign for house) Nebthet, Nephtys." (id.) "Determinatives. Gods and Goddesses:... (same figure as hieroglyph) Nebt-Het (Nephtys)." (Gardiner) "Sign-list. Buildings, Parts of Buildings etc. rectangular enclosure seen in plan (figure of a narrow upright rectangle containing a similar smaller rectangle at the bottom right hand corner) Ideogram in Het, 'castle, mansion', 'temple', 'tomb'. The full reading Hwt, possibly later Hyt, is suggested by...the isolated variant Nbt-hyt, together with the Coptic equivalent Nebtho of the name of the goddess Nephtys. (Footnote) Hwt: Perhaps one of the large enclosures of reeds called in Arabic Zaribah, the enclosed portion roofed with stalks and reserved for the woman and children (Calverley)." (id.) (figure of an enclosure surmounted by a basket). In Nbt-hyt (the goddess) Nephtys'."

(Massey) "The abode was figured on the head of Nephtys as the house of breath." (Budge) "The name 'Nebt-het' means the 'lady of the house,' but by the word 'house' we must understand that portion of the sky which was supposed to form the abode of the Sun-god Horus." (Anthes) on Isis and Nephtys: "their names point to the concept of kingship exclusively. They are translated 'the throne' (Isis) and 'she who (or that which) rules in the house' (Nephtys). As the meaning of the 'throne' is clear enough we may be allowed to guess that 'she who rules in the house' designates an indoor counterpart of the open-air throne, perhaps another seat, or the bed of the King." (Veronica Ions) on Nephtys: "It is thought that her name may betoken that she is a personification of Osiris' residence."

(Budge) on the five intercalary days: "On the first Osiris was born, on the second Heru-ur (Aroueris), on the third Set, on the fourth Isis, and on the fifth Nephtys... The rubric which refers to these days (See Chabas)...directs that figures of the five gods mentioned above shall be drawn with unguent and 'anti' scent upon a piece of fine linen, evidently to serve as an amulet."

(Budge) "it is clear that Nephtys is the personification of the darkness and of all that belongs to it... Isis, according to Plutarch, represented the part of the world which is visible, whilst Nephtys represents that which is invisible, and we may even regard Isis as the day and Nephtys as the night. Isis and Nephtys represent respectively the things which are and the things which have yet to come into being, the beginning and the end..."

NERT. See Goddesses of the Underworld: Eleventh Hour.

NESRET. (Gardiner) Sign-list. Amphibious Animal, Reptiles, etc....cobra (erect as on the forehead of the Pharaoh) Determinative in...Nsrt (Nzrt) 'the goddess Nesret' (Pyramid Texts, K. Sethe). See also under Uatchit.

NETERT-EN-KHENTET-RA. See Goddesses of the Underworld: Ninth Hour.

NETETH. See Goddesses of the Underworld: Tenth Hour.

NITOCRIS, NITAQERT, Queen of Egypt. (Manetho from Syncellus) "The sixth Dynasty... 6. Nitocris, the noblest and loveliest of the women of her time, of fair complexion, the builder of the third pyramid..." (Armenian Version of Eusebius) "The Sixth Dynasty. There was a queen Nitocris...the most beautiful of all the women, fair-skinned with red cheeks..." (perhaps Eratosthenes) "The twenty-second ruler of Thebes was Nitocris, a queen, not a king. Her name means 'Athena is victorious'..." Note by Waddell: Nitocris is doubtless the Neit-okre(t) of the Turin papyrus: the name means 'Neith is Excellent.'

(Maspero) "M. Piehl has put forward the opinion that the epithet, 'Red countenance', was applied at first to the Great Sphinx of Gizeh, whose face was actually painted red: in folk-etymology the epithet Red-face had been mistakenly applied to Nitauqrit, and the...genius of the red countenance who animated the Sphinx would then have become the Rhodopis of the third pyramid."

(Maspero) "The Greeks, who had heard from their dragomans the story of the 'Rosy-cheeked Beauty, metamorphosed the princess into a courtesan, and for the name of Nitocris, substituted the more harmonious one of Rhodopis, which was the exact translation of the characteristic epithet of the Egyptian queen." (from "L'Egypt de Murtadi..." translated by Vottier in 1666, cited by Maspero) "It is said that the spirit of the Southern Pyramid never appears abroad, except in the form of a naked woman, who is very beautiful... Many have seen her moving round the pyramid about midday and towards sunset." Commentary by Maspero: "Christianity and the Arab conquest did not entirely efface the memory of the courtesan-princess. It is Nitokris still haunting the monument of...her magnificence."

NIT-TEP-AMENT. See Goddesses of the Underworld: Second Hour.

NUT, NUIT, NOOT. (Budge) on Nut: "The goddess is usually represented in the form of a woman who bears upon her head a vase of water, which has the phonetic value Nu, and which indicates both her name and nature; she sometimes wears on her head the horns and disk of the goddess Hathor and holds in her hand a papyrus sceptre and the symbol of 'life.' She once appears in the form of the amulet of the buckle, from the top of which projects her head, and she is provided with human arms, hands, and feet; sometimes she appears in the form which is usually identified as that of Hathor, that is as a woman standing in a sycamore tree and pouring out water from a vase for the souls of the dead who come to her. The 'sycamore tree of Nut' is mentioned in Chapter I ix of the Book of the Dead, and in the vignette we see the goddess standing in it." (id.) "Nut, the sky...was represented by a woman having a vase of water on her head, a holding an ankh in her right hand and a papyrus sceptre in her left. She was painted on the outside of coffins, and was supposed to protect with her wings the deceased within." (Stewart) "Nut... She is usually represented in the form of a woman who bears upon her head a vase of water, which has the phonetic value Nu (liquid) which indicates her name and nature. She sometimes also wears the horns and disc, similar to the head-dress of the goddess Hathor. Sometimes she is depicted with her form bent around in such a way as to form a semi-circle or the arch of the heavens." (Anthes) "The old idea of the heavenly cow protecting her son, the deceased king, with her 'wings' - we have already seen that the concept of the protecting wings originated in the idea of the heavenly vulture (Note: see under Holy Vulture and Mut) - became most popular in Egyptian iconography. First the heavenly Nut and then any other motherly goddess in the shape of a woman was represented as protecting her child with her wings." (Veronica Ions) "Nut... The sky-goddess is

often represented as a woman with elongated body, touching the earth with toes and finger-tips, while her star-spangled belly is held aloft by Shu and forms the arch of the heavens. She also sometimes appears as a cow. When she is pictured as a woman, Nut often wears a rounded vase on her head, this being the hieroglyph of her name. She is protectress of the dead, and we frequently see her holding the deceased close in her arms. On the inner lid of sarcophagi her starry body stretches above the mummy, watching maternally over him." (Patrick) on Nut: "She was sometimes portrayed as a sow with her piglets painted on her belly." (Gdss. Chald.) "In some representations Nut is shown as a woman with her arms stretched above her head supporting the vault of the sky... Sometimes, as on the stone walls in the royal tombs, she is depicted as a great cow."

(Budge) In a drawing entitled "Nut, the Mother of the Gods, " shown by the author, the goddess is portrayed as a seated woman facing to the left. She wears the usual dark, long and tight dress from below her bare breasts, a collar of four concentric bands, and bracelets on her upper arms and wrists. Above the vulture head-dress are two horns set at an acute angle and between which is a disk with uraeus. On top of the disk stands a round vase.

(Maspero) in a description of an illustration: "Nuit, the Cow, sustained above the earth by Shu and the support-gods. Drawn by Faucher-Gudin. cf. Champollion... Lefebure, 'Le Tombeau de Seti I... ' Nuit is shown as an enormous standing cow, facing to the left, with nine deities beneath her body supporting it. On her belly is painted a horizontal line of stars. Beside the top of her left foreleg, above the heads of the support-gods, Ra is shown travelling in one of his boats; the second boat is just beneath the cow's udder. (id.) "In Lanzone, 'Dizionario di Mitologia.' we have a considerable number of scenes in which Sibou and Nuit are represented, often along with Shu separating them and sustaining Nuit." (id.) for a representation of Nuit among the deities of Thebes, see under Tefnut. (Budge) in a description of a picture: "The god Shu lifting up Nut from Geb... The four signs (i.e. four vertical lines with forked tops, underneath the belly of the goddess) represent the Four Pillars, one at each of the four Cardinal Points, and supporting the heaven." The goddess is represented as a naked woman with her body arched over the two gods beneath. Shu, with his arms stretched above him, has his right hand on one of her breasts and his left on her vulva. On her body are drawn twenty-one stars. (Anthes) "The picture of the heavenly cow, here represented (note: the picture shown by the author closely resembles, except for minor details, that described at the beginning of this paragraph: Maspero) was cut in the stone walls of several royal tombs between 1350 and 1100 (before this era)... The details of the picture are, I think, clear enough. We see a standing cow. Her belly is decorated with a line of stars. Two boats travel along her belly, with a man in one of them wearing the sun disk as a headdress. The belly of the cow is carried on the raised hands of a man, and each of her legs is supported by two men. It may be added that the hieroglyphs between the horns and in front of the breast of the cow read 'heh' which mean either 'the millions or 'the heh-deities', and the hieroglyphs in front of the forehead of the cow read 'beauty', which may or may not designate the cow.

"In addition to the stars which indicate that the picture represents the sky, four different and contradictory concepts of the sky are represented. First, the cow has been a concept of the sky since prehistoric times. Second, the two boats of the sun indicate the concept of the sky as the body of water through which the sun sails in the morning boat and in the evening boat... Third, the man who carries the belly of the cow is the god Shu... The fourth concept of the sky which is indicated in the picture is relatively rationalistic: the sky is a roof which is carried by four supports, each guarded by a deity. The four legs of the cow stand here for the four pillars of the sky.

“...there exist, in the same royal tombs about 1300 (before this era), other concepts of the sky, e.g. , in the form of the human figure of Nut and with the sun disk in place of the sun boats.”

(id.) “Another tale of Nut...appears about 1300 (before this era), in a royal tomb structure. It accompanies the picture of Nut with her body raised by Shu and her toes and finger tips touching the ground. The text deals with the stars: ‘They sail to the end of the sky (Nut) surrounding her body at night whilst they show themselves and are seen. They sail in her inside in the day-time whilst they do not show themselves and are not seen. They enter after this god (i.e. the sun-god, Re) and they come forth after him...and they entered the mouth of Nut in the place of her head in the West. So she ate them... Her name was called “Sow who eats her piglets”... She shall give birth to them, and they shall come forth in the place at her hinder part in the East every day.’ In other versions of this story Nut appears either as a woman or a hippopotamus. The some concept is attested by figurines of either a sow or a hippopotamus.”

(Van de Walle, “Larousse“) in a description of an illustration: “This sketch in the Greenfield papyrus shows the sky-goddess Nut, her naked body curved to support the arch of heaven. She is supported by Shu... At his feet lies Geb... British Museum.” Here the goddess has her head towards the right. Shu, facing left, has his right hand on her vulva and his left on one of her breasts. (Veronica Ions) in a description of an illustration: “Papyrus of Tameniu showing the arched body of Nut...and Geb...Twenty-first Dynasty. British Museum.” Nut, as a slender naked woman, has her head to the right. In this case only Geb is beneath her body. (Budge) on the raising up of Nut from Seb: “The Egyptians were very fond of representations of this scene, and they had many variants of it, as may be seen from the collection of reproductions given by Lanzone. In some of these we find Shu holding up the Boat of Ra under the body of Nut, in others we see the two boats of Ra placed side by side on her back... The Egyptian artists were not always consistent in some of their details of the scene, for at one time the region wherein is the head of Nut is described as the east, and at another as the west... Finally, the goddess once appears holding up in her hands a tablet, on which stands a youthful male figure who is probably intended to represent Harpocrates, or one of the many Horus gods; in this example she is regarded as the Sky-mother who has produced her son, the Son-god.” (id.) a drawing entitled The Goddess Nut holding a Tablet on which stands Harpocrates shows the goddess as a woman in a transparent dress standing facing to the left. On her head is a covering of material in the shape of wig and with markings resembling courses of brickwork. On top of her head is a round rose. In both her hands is held a tablet on which stands a small figure of Harpocrates.

(Budge) In a description of an illustration: “Nut giving birth to the Sun, the rays of which fall on Hathor in the horizon.” The goddess is shown as a woman bent in the form of a trilithon, with her finger-tips touching the ground, and her head facing to the left. In the background are numerous black five-pointed stars. A white disc is shown in the angle formed by legs and body, immediately in front of her vulva. In the other angle between her body and outstretched arms is another slightly smaller white disc just beneath her mouth. On the ground, between her legs and arms, is the symbol of the horizon, in the depression of which is the head of Hathor framed with plaits curling outwards on each side of her neck. (Grant) in a description of an illustration: “‘The Stele of Revealing’, the memorial tablet of Ankh-f-n-khonsu. A priest of Amen-Ra... XXVIth Dynasty.” Over the priest and the god Horus is arched the body of the goddess Nut, in the form of a woman, facing to the right. She is wearing a long tight dress reaching from below her bare breasts to her ankles. Immediately beneath her arched body is the winged disc with the two uraei.

(Budge) "In another remarkable picture we see a second body of a woman, which is also bent round in such a way as to form a semi-circle, within that of Nut, and within this second body is the body of a man... Some explain this scene by saying that the outer body of a woman is the heaven over which Ra travels, and that the inner body is the heaven over which the Moon makes her way at night...others, however, say that the two women are merely personifications of the Day and Night skies, and this view is, no doubt, the correct one."

(Neumann) in a description of a relief: "The goddess Nut, painted ceiling relief. Temple of Hathor, Dendera, Roman period." Nut is shown as a woman arched over the head of a human figure below. From her breast flows milk; and from her vulva there issue radiating wavy lines, representing a fluid. These pour upon the head of the figure below. Commentary by Neumann: "The Great goddess nourishes the earth with her milky rain, and as uterus she is the vessel that is 'broken' at birth, pouring forth water like the earth, the water-bearing goddess of the depths..."

"Only an appreciation of the 'mythological apperception' of early man...can enable us to understand the full significance of these symbolic equations: milk giving = thirst quenching = rain giving = water jar; cow = woman = earth = spring = stream bearing; and woman = heaven = rain bearing. In all these equations the ground water belongs to the belly-womb region of the lower Feminine, and the heavenly rain water to the breast region of the upper Feminine."

"The Great Goddess as a whole is a symbol of creative life and the parts of her body are...numinous symbolic centres of whole spheres of life. For this reason the 'self-representations' of the great goddess, her display of breasts, belly, or entire naked body, is a form of divine epiphany."

(Grant) "The representation of Nut and the posture ascribed to her shows great similarity to a tantric formula known as viparita maithuna. This term is almost as difficult to translate - without the possibility of its being totally misunderstood - as the term Vamamarga, Left-Hand Path. In their symbolic sense both forms hark back to earlier cosmogonies, wherein the feminine principle is regarded as predominant. In the more technical and specialized sense, the term viparita maithuna means upside-down (sexual) congress: the position in which the woman is active and uppermost. This posture is adopted to facilitate the free flow of the magically charged fluids which emanate from the priestess." The author also cites Mohammed's reference to "he that maketh himself Earth and Woman Heaven" and Crowley's comment: "Mohammed understood this formula as of enormous magical power."

Nut, like Hathor, is closely connected with life in the Other World. (Budge) The part which Nut played in the Egyptian Underworld was a very prominent one, and from numerous passages in the Book of the Dead we can see that without her favour life would be impossible for those who have left this world, and have begun their journey through the Tuat... So far back as the time of Men-Kau-Ra (Mycerinus) the Egyptians delighted to inscribe on the cover of the coffins of their dead a portion of the following extract:- 'Spreadest herself thy mother Nut over thee in her name of coverer of heaven, she maketh thee to be as a god...she withdraweth thee from every evil in her name of "Defender from every evil, great lady..."' and whenever it was possible they painted on them figures of the goddess, who was represented with her protecting wings stretched out over the deceased, and with the emblems of celestial water and air in her hands. They believed that the dead were safely under the protection of the goddess when a picture of her was painted on the cover of the coffin above them, and they rarely forgot to suggest her presence in one form or the other."

(Maspero) in a description of a painting: "Nuit the Starry One. Drawn by Faucher-Gudin from a painted coffin of the XXIst dynasty in Leyden. The goddess is shown naked with her arms stretched above her head, on which is a tall cylindrical head-dress. Covering her whole body, shown black, are innumerable stars. Between her breasts is depicted a disc, of a paler colour; below her waist is a shallow U-shaped figure; below this, near her navel, is an inverted triangle; and in the place of her vulva is another disc at the bottom of which is a thin crescent." (id.) from a description of another illustration: "Shu... Sibiu and Nuit...from a painting on a mummy-case of Butehamon in the Turin Museum. (Lanzone)." The goddess is shown as a naked woman, whose arched body, facing to the right, is painted all over with five-rayed stars. Beneath her are Shu and Sibiu (Seb or Geb) also facing to the right. (Budge) "An Egyptian Funeral of the Dynastic Period... The covering (of the coffin) in the form of a mummy...is handsomely painted outside with collar, figures of Nut, Anubis and Up-uatu... The sides of the coffin are ornamented with figures of gods in shrines, the scene of the weighing of the heart., Ani (I .e. the deceased) drinking water from the hands of the goddess Nut or Hathor, standing in a tree, Shu lifting up Nut...etc. 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 nether-world, receives Ani into her arms." (id.) "Beadwork on mummies. Under the XXVIth dynasty, or later, they frequently covered their mummies with sheets of beadwork. This blue beadwork covering typified the blue sky of night, and in late times faience figures of Nut the Sky-goddess were attached to it." (id.) "On a mummy-case at Turin the goddess appears in the form of a woman standing on the emblem of gold. Above her head is the solar disk with uraei, and she is accompanied by the symbols of Nekhebet, Uatchet, and Hathor as goddess of the West; by her feet stand two snake-headed goddesses of the sky, each of whom wears the feather on her head. The goddess herself wears the vulture crown, with uraei, and above are the uraei of the South and North and the hawk of Horus wearing the white crown. Below her is the sycamore tree, her emblem, and in it sits the great Cat of Ra... In the form in which she appears in this picture Nut has absorbed the attributes of all the great goddesses, and she is the type of the great mother of the gods and of the world." (id.) "The Egyptian coffin... Soon after the XXVIth dynasty a great local manufactory of wooden coffins sprang up at Apu (Panopolis) and a very considerable number of them were found there between 1884 and 1887...the lower part of the body of the coffin, below the elaborate pectoral and figure of Nut and figure of the mummy with its canopic jars, is covered with figures of the gods and extracts from late funerary works like the Lamentations of Isis... They were in demand in Palestine, for Tabnith, King of Sidon about 380 (before this era) was buried in one." (id.) in a description of an illustration: "inner coffin of Her-netch-tef-f, a prophet of Amen, ornamented with astronomical texts and vignettes. Ptolemaic Period. B. M. No. 6678. In the centre, covering the full length of the coffin, is depicted the goddess Nut. She is shown with large bare breasts, and with her arms stretched above her head, on which is a high dark-coloured cylindrical head-dress. (id.) "Painted base board of the sarcophagus of Soter, archon of Thebes. 110 (of this era) B. M. No. 6705. The goddess Nut, occupying the full length and breadth of the board, appears in an attitude similar to that in B. M. 6678, described above. (id.) on the coffins in the Roman 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, Hathor is painted in the form of an Egypto-Greek woman with masses of jet-black hair." (Neumann) in a description of an illustration: "The Goddess Nut. Interior painting of sarcophagus, Egypt, British Museum." The goddess is shown as a woman with very large bare breasts, holding her arms above her head. Between the palms of her hands is a disc. Her dress, reaching from below her breast to her ankles is black, and tied around the waist by a ribbon. The knot made by the tied ribbon forms a figure somewhat similar to the Tet of Isis, that is, it forms a loop above the belt round her waist, with the two loose ends hanging down below it.

Commentary by Neumann on this and other coffin paintings: "The finest expressions of this relation of the Mother Goddesses to the dead are the Egyptian sarcophagi, on the floors of which a representation of the heaven goddess Nut embraces the dead man. Nut is the goddess of rebirth..." (id.) "The goddess Nut, represented on the top of the sarcophagus as taking the dead man into her arms is the same mother...as the Christian Pieta, the Madonna, holding in her lap the dead Jesus, the child of death, who has returned to her. And she is identical with the primitive vessel and urn, that shelter both child and adult." (id.) on another representation: "Lid of sarcophagus of Uresh-Nofer, priest of the goddess, grey diorite. Egypt, XXX Dynasty, 378-341. Metropolitan Museum of Art, New York." The goddess is shown as a slender naked woman, her body arched over the mundane disc, and facing to the right. Three discs, each flanked by what appear to be uraei, are marked on her body. One is just above her breasts, another is at her waist and the third slightly above her vulva. Commentary by Neumann: "While in another symbolic order Nut rises as a vault of heaven over the earth, conceived as a flat disk...she is, in her character of celestial cow, the feminine principle, identical with the primeval water and genetrix of the sun, whose rays, in conjunction with the rain-milk from her breast, nourish the earth." (Anthes) on the image of Osiris used in revivification ceremonies: "It was prepared for burial and exposed in front of the tomb either upon branches of sycamore, which was the tree in which Hathor, and subsequently Nut, had been embodied since ancient times, or else it was placed inside a wooden cow representing the ancient heavenly cow which was Nut and subsequently Hathor." (Mme. Desroches-Noblecourt) on a shrine in Tutankhamen's burial chamber: "On the ceiling was a magnificent picture of the goddess Nut, the celestial vault, with her winged arms outstretched over the sovereign's body." (id.) on another shrine: "This ceiling still shows the beautiful goddess Nut, whose arms are fringed with wings." (id.) on the last of the shrines: "This last shrine was the one which contained the essential images required to ensure the king's survival. On the back panel was the Divine cow, its belly spangled with stars; between its fore and rear legs passed the solar barks, in one of which dwelt Re; the god of the atmosphere, Shu, supported the cow's abdomen and eight spirits supported its legs, symbolizing the pillars of heaven." (id.) in a description of a bed-head in Tutankhamen's tomb: "Head of a funeral couch in the form of a sacred cow." Commentary by Shoukry: "Like the other two funerary beds, the one having two sculpted sides in the form of the goddess of the sky is made of gilded and stuccoed wood. The head of the cow of heaven is wonderfully executed with its made-up eyes and its two tall horns in the form of a lyre framing the solar disk. The animal body, symbolizing the vault of the sky, is covered with regular pelt marks. The cow is a most classical evocation of the goddess Hathor and the goddess Nut, patroness of the sky."

(Papyrus of Ani, Budge) on the deification of members: "Vignette (18): The goddess Nut. The goddess is shown as a squatting woman facing to the right. She is wearing a low head-dress resembling the top of a fluted Doric column." (id.) on Snuffing the Air: "Vignette: Ani kneeling beside a pool of water, wherein grows a sycamore tree; in the tree appears the goddess Nut pouring out water for him from a vessel with the left hand, and giving him cakes with the right." Text: "Hail, thou sycamore tree of the goddess Nut. Grant unto me of (water and of) the air which dwell thee... I snuff the air, I the Osiris Ani, in triumph." The goddess has emerged, from her knees upwards, from a fruit-laden sycamore tree. (Stewart) "The 'Sycamore of Nut', the Egyptian tree of life, is mentioned in Chapter LIX of the Book of the Dead (Note: see above)... Nut is shown pouring water from a sycamore tree over the deceased and his soul... The Sycamore is the Egyptian tree of Life and Knowledge." (Maspero) in a description of an illustration: "The deceased and his wife before the sycamore of Nut receiving the bread and water of the next world...from a coloured plate in Rosellini 'Monumenti Civili.'" The goddess appears three-quarters length from between two forked branches of a sycamore laden with fruit. From

below her breasts is a white dress tied with a black ribbon. In her right hand she holds out a ewer towards the deceased and in her left hand a platter heaped with loaves and fruit. Behind the deceased, who is seated, sits his wife smelling a flower. See also under Holy Tree. (Budge) in a description of an illustration: "The goddess Nut pouring out Water from the Sycamore Tree over the Deceased and His Soul." The goddess, emerging from her knees upwards from between the forked branches of a sycamore tree, is wearing a white dress reaching from below her bare breast, and tied with a red sash. A headband of the same colour encircles the top of her black wig-like head covering. In her right hand she is holding a jug with a curved narrow spout from which issue three streams of water which fall into the open hands of the deceased who stands facing her. On her left forearm she is holding a tray or platter heaped with what appear to be small white loaves. From her open left hand falls another stream of water into the mouth of the deceased's soul, a small winged human figure, who stands underneath the tree.

For a representation of Nut in the Judgment Scene, see under Tefnut. (Book of Pylons and Book of the Underworld) For representations of Nut in these books see Goddesses of the Underworld: 8th Hour, 12th Division and 12th Hour.

Among the hieroglyphs and other symbols and attributes of Nut are the following. (Budge) "Hieroglyphs. Gods and Goddesses...(figure of a squatting woman facing to the left, holding a flower-headed sceptre and wearing on her head a water-jar) Nut (goddess)." (id.) Determinatives. Gods and Goddesses. (the same figure as hieroglyph but without the sceptre) Nut." (Gardiner) "Sign-list. Vessels of Stone and Earthenware...bowl (figure of a spherical bowl with the rim of the large opening on top turned back). Phonetic Nw; (figure of bowl with sign for sky and letter t) Nwt '(the goddess) Nut...' also the female counterpart (bowl, with sign for sky, two rushes with shoots and sign for water) Nnt 'the lower heaven'...also found in (hieroglyph for Nekhbet) Nkbt '(the goddess) Nekhbet.'" (id.) "Sign-list. Sky, Earth, Water... (figure consisting of two parallel horizontal lines, the lower being inclined downwards at an angle at each end, and joined at each end to the ends of the upper line)... Determinative, sky, (in hieroglyph comprising squatting woman, sign for sky, bowl and the letter T) Nwt (the sky-goddess) Nut."

(Neumann) on the symbolism of the water jar; "the Great Goddess as divine water jar is mistress of the upper waters, the rain; and of the lower waters, the brooks and streams that spring from the womb of the earth. As G.E. Smith has shown, this view is particularly evident in Egypt. In the hieroglyphics, the water jar, symbol of the celestial goddess Nut, is also the symbol of femininity, 'female genital', 'woman', and the feminine principle. F. L. Griffith 'A Collection of Hieroglyphs'."

Other symbols and attributes of Nut include the following: (Inscription under figure, B. M. 11976) "The Sow was sacred to the Goddess of the Sky, Nut." See also Holy Sow. (Papyrus of Nu) from the Chapter of Bringing along a Boat in the Underworld: "'Tell me my name', saith the Sail; 'Nut' is thy name." (Mme. Desroches-Noblecourt) on the shrines of Tutankhamen's tomb: "The light frame between the last chapel (in the form of a chapel of the South) and that reminiscent of the Sed feast...supported the light daisy-spangled veil, probably evocative of the cow's star-spangled belly under which the solar barque had passed." (Wilkinson) "Vegetables of Egypt. Sycamore Fig: sacred to Netpe; shown in sculptures."

Nut also figures on amulets and other ritual objects. (Anthes) on the tradition concerning Re and Nut, the Heavenly Cow: "The tale ends with the prescription that it was to be recited over the

picture of a cow..." This was used when a newly born child was held in the air to protect it against any evil. (von de Walle, "Larousse") in a description of an illustration: "A faience amulet of the head of the goddess Nut, wearing the headdress of Hathor. Egypt. British Museum." This amulet, coloured green, shows the goddess with the projecting ears and two broad plaits of hair, curling outwards at the ends, characteristic of Hathor.

Astronomical, astrological and other cosmic figures of Nut include the following. (Budge) "The goddess Nut...was the personification of the heavens and the sky, and of the region wherein the clouds formed, and in fact of every portion of the region in which the sun rose, and travelled from east to west." (id.) "Nut...represented the great watery abyss out of which all things came, and...formed the celestial Nile whereon the Sun sailed." (id.) on Nut: "On coffins and in many papyri we find her depicted in the form of a woman whose body is bent round in such a way as to form a semi-circle: in this attitude she represents the sky or heaven, and her legs and arms represent the four pillars on which the sky was supposed to rest and mark the position of the cardinal points. She is supported in her position by Shu."(Veronica Ions) "The Egyptians make the sky a goddess, Nut or Hathor, whom they represented either as a cow standing with her four feet planted on earth, or as a woman whose long, curved body touched the earth only with the tips of her toes and fingers." (id.) "It was the starry belly of the goddess which men saw shining in the night above them." (Neumann) "Nut is water above and below, vault above and below, life and death, east and west...in one. For she is not only the lady 'with a thousand souls', who 'causes the stars to manifest their souls (Kees),' but also the sow, who devours her own children, sun, moon, and stars in the west." (Eisler) in a description of an illustration: "Egyptian 'Ten-Day Stars' (Decans) painted inside a coffin-lid found at Asyut (6th Heracliopolitan Dynasty, 3rd millennium.). After Wilhelm Gundel. The Warburg Institute... The large figures at the beginning of the series show the sky- goddess Nut supporting the firmament with her outstretched hands." (id.) "In the Book of the Dead the departed - not only the King, but every user of this magic guide-book to the other world - says of himself: 'I am... perambulating the orbit of heaven, the body of my mother Nut'..." (id.) "Pictures decorating Egyptian sarcophagi surround the image of the dead body with the constellations of the Zodiac. The sky-goddess Nut is represented bowing over the mummy on the inside of the cover of the sarcophagus of one Tisikrates in the British Museum. The vault of the grave is decorated with the images of the constellations. In the travel-tale of Senube the text says: 'Thy mummy-case is of gold, thy head of lapis-lazuli and the sky is above thee...'" (id) on the Planisphere from the "Star Chamber" of the Temple of Hathor at Denderah, of the reign of Tiberius: "The naked woman on the left side standing on her toes and outstretched hands is the goddess Nut supposed to form the arch of heaven..." (Fagan) "In the Nut diagrams (i.e. of Seti I and Rameses IV) the 36 dekans span the naked body of Nut, the sky goddess, arched between the eastern and western horizons. As the diurnal arc from east to west is 180 degrees it follows that each 'dekan' must be a pentad."

(Maspero) in a description of an illustration: "The twelve stages in the life of the sun and its twelve forms throughout the day...from the ceiling of the Hall of the New Year at Edfu. (Rochemonteix)." Beneath the arched body of Nut, represented as a naked woman facing left, is a rectangle divided into twelve compartments, representing the twelve hours of the day. Within each compartment the sun is shown in its appropriate aspect. (Eisler) "Cleopatra (was) identified with the goddess Isis, the Virgo Caelestis, the Egyptian sky-goddess Nut (Planisphere of Denderah) believed to give birth to the Sun on the 25th of December. (Veronica Ions) "Nut was...called the mother of the sun, which was reborn in various fashions each morning from her womb. The rosy colour of the sky at dawn was supposed to be the blood which Nut shed in giving birth to the sun."

(Eisler) "The...anthropomorphic idea of a...sky-goddess arched over the Earth so familiar to Egyptian art (Planisphere of Denderah) would suggest a coordination of the seven limbs of this divinity - one head, one trunk, one generative organ, two arms, two legs - with the seven planets. In Egyptian tombs we see the thirty-six decan-stars method distributed over the body of the sky-goddess Nut."

PEKHAT. (Book of the Dead) See under Mut. (Veronica Ions) "Bast...existed in a secondary form as Pekhet, the cat or lion-headed goddess of Speos Artemidos." See also under Bast,

(Massey) "The Lion-tail in Egypt is Pekh (abraded Peh) the lioness-goddess whose name and sign is that of the rump."

PERIT. See Goddesses of the Underworld : Ninth Hour.

PESI. See Goddesses of the Underworld: Eleventh Hour.

QETESH and KENT. (Budge) on foreign deities in Egypt: "Closely akin to Astharthet was the goddess Qetesh, variant, Qetsu, who was also called the 'mistress of all the gods, the Eye...' She, like Astharthet, was regarded in Egypt as a form of Hathor, the goddess of love and beauty, and as a Moon-goddess. She is represented in the form of an absolutely naked woman, who stands upon a lion; on her head she wears a crescent and disk, which proves her connexion with the Moon. The later representations of Qetesh depict her in the same attitude, but they give her the peculiar head-dress of Hathor, and she wears a deep necklace or collar and a tight-fitting garment which is held up on her shoulders by two straps, and which extends to her ankles. In her right hand she holds lotus flowers and a mirror (?), and in her left two serpents. It is important to note that, like Bes, she is always represented full face. On a stele in the British Museum (No. 191) we see the goddess, who is here called 'Kent, lady of heaven' standing as a lion between Amsu, or Mm, and Reshpu, and with these gods she appears to form a Semitic triad...it was probably the licentiousness of her worship, at all events in Syria, which gave to the Hebrew word Qadeshah, the meaning which it bears in the Bible." (Genesis 28, 21, etc. "harlot").

(Budge) in a description of an illustration: "The goddess Qetesh standing on a lion between Min and Reshpu." The goddess, who is in the upper register of a stele, appears in her later form of representation, as described above. In the lower register is shown the goddess Anthat (q.v.). In another illustration, which appears to be an enlargement of this one, the goddess holds in her left hand two lotus flowers similar to those in her right.

THE QUEENS OF EGYPT. (Wilkinson) on the investiture of Egyptian Kings and Queens; "Goddesses, in like manner, placed upon the heads of queens the peculiar insignia they wore; which were two long feathers, with the globe and horns of Athor; and they presented them their peculiar sceptre." In the accompanying engraving the author shows a flower-headed sceptre bent downwards at the top; from the middle of the flower there extends what appears to be a flagellum.

(Maspero) on a statue of Queen Nofrit, wife of Usirtasen II, of the XIIth Dynasty: "her head is almost eclipsed by the heavy Hathor wig, consisting of two enormous tresses of hair which surround the cheeks, and lie with an outward curve upon the breast...the small and rounded breasts curve outward between the extremity of her curls and the embroidered hem of her garment." (Mme. Desroches-Noblecourt) on some representations of Akhenaten: "On either side...the princesses

wearing three plumes on their heads were reminders of the goddess Maet.” (Seltman) on Egyptian dress after about 1800 before this era: “Both King and Queen wore similar raiment, long and transparent, without any undergarment... The day-dress of a girl or woman of fashion was high-girt, held by long, narrow shoulder-straps, and began below the breasts, which were uncovered...though they were sometimes partly concealed by a stole, or transparent scarf. Such costumes seem to have remained in fashion right through the Graeco-Roman era of the Ptolemies, and on into the Roman-Egyptian era.” (Gdss. Chald.) on the four protective goddesses in Tutankhamen’s tomb: “As they are there represented Cottrell suggests that their features are those of Pharaoh’s wife, Queen Ankhesnamun. This would be in accordance with the common practice in which the wife or near female relation of the deceased would act as representative of the goddess.” (Maspero) in a description of a relief, of the XIXth Dynasty: “The Queen shakes the sistrum while the king makes offering...from a bas-relief in the Temple of Ibsambul: Nofritari shakes behind Ramses II two sistra, on which there are representations of the head of Hathor.” (Seltman) on the same queen: “Nefertari, again wearing the long, full, pleated white gown with coloured sash, makes offering to the goddesses Hathor, Serket and Maat. (Witt) on the Ptolemaic queens. “The only acceptable apotheosis was that which identified Isis with Aphrodite and granted them...the ideal loveliness of Greece. So Berenice I, the wife of Ptolemy Soter, was deified as Aphrodite...Arsinoe II, wife of Ptolemy Philadelphus, was worshipped simultaneously as Aphrodite and Isis.” (id.) on the reign of Julian: “The empress Helena is also represented in the habiliments of Isis and Julian and she figured as Sarapis and consort. Julian...was devoted to Sarapis’ paredros, ‘Maiden Consort, Isis, Queen of all Egypt.’”

(Gardiner) “Sign-list. Woman and her occupations... Queen wearing diadem and carrying flower. Det. of names of queens.” (id.) “Generic Determinatives... (figure of a uraeus cobra, or the same sitting on a basket) goddess, queen.” (footnote) “The king was thought of as the incarnation of the falcon-god Horus, and the queen as the incarnation of the cobra-goddess Edjo, commonly known as Buto; moreover, both deities were typical of their class, whence the employment of falcon and cobra determinatives of royalty and divinity.”

See also under Nirocris, Hatshepsut, Arsinoe, Berenice and Cleopatra.

RAT, RAIT. (Budge) on Rat, the wife of Ra: “She is depicted in the form of a woman who wears on her head a disk, with horns and uraeus, and sometimes there are two feathers above the disk (See Lanzone) ; the attributes of the goddess are unknown.” In the accompanying drawing the goddess Rat is shown as a woman sitting facing to the right. She is wearing the usual dark, long and tight dress reaching from below her bare breasts to her ankles, and held with two white or pale-coloured shoulder-straps. Her collar has four concentric bands, alternately white and dark from the neck outwards; and the bracelets on her upper arms and wrists each have three concentric bands, the outer two being dark, and the middle pale and marked with vertical black lines. Her wig-like material head covering is tied round the top with a band, from the front of which rises the head of a uraeus. On top of her head, resting on a low pedestal, are a pair of cow’s horns, shown black, encircling a dark-coloured plain disc. In her right hand is the ankh, and in her left the was-sceptre.

(Budge) The hieroglyph of this goddess is given as follows: the solar disc with uraeus, an egg and the letter t. In the cartouche of Ptolemy XI (Alexander I, Philometor) are the hieroglyphs, “Flesh and bone of...the well-doing goddess Rat.”

REKHIT. See Goddesses of the Underworld: Eleventh Hour.

RENENET, RANINIT, RANUIT, RENNUT. (Maspero) 'Raninit presides over the child's suckling... Sometimes she is represented as a human-headed woman (Lepsius, Wilkinson) or as lioness-headed (Lepsius), most frequently with the head of a serpent (Lepsius, etc.); she is also the uraeus clothed, and wearing two long plumes on her head (Prise d'Avennes), and a simple uraeus as represented in illustration (see below)." (Veronica Ions) "Renenet was the goddess who presided over the baby's suckling. She nourished him herself. At his death we see her with Shai when his soul is weighed and judged. She is variously represented... As a nursing goddess she symbolised nourishment." (Gdss. Chald.) "Renenet is represented...at the Judgement of the deceased, as a woman, standing beside Meskhenet." See also under Meskhenet.

(Budge) A drawing entitled "the Goddess Rennut," shown by the author, depicts a woman with the head of a uraeus. She wears a dark-coloured dress of traditional design. In her right hand is a papyrus sceptre and in her left an ankh. Her head-dress consists of two horns enclosing a dark-coloured disc, all these being set at the base of two tall straight plumes. In another illustration entitled "Rennut, lady of Aat" this goddess, uraeus-headed, is sitting suckling an infant at her left breast. On her head are the two tall straight plumes only.

(Maspero) in a description of an illustration: "Open-air offerings to the serpent. Drawn by Faucher-Gudin...from the tomb of Khopirkerisonbu (Scheil). The inscription behind the uraeus states that it represents 'Ranuit the August, lady of the double granary.'" The goddess is shown as a uraeus with the throat and head upright and the tail coiled beneath her. In front of her is a table piled high with offerings.

(Maspero) on the twelve Egyptian months: "the fourth (month) of Piruit (i.e. the second of the four-monthly seasons, that of vegetation) belonged to Ranuit or Ramuit, the lady of harvests, and derived From her its appellation of Pharmuti. Official documents always designated the months by the ordinal number attached to them in each season, but the people gave them by preference the name of their tutelary deities, and these names, transcribed into Greek, and then into Arabic, are still used by Christian inhabitants of Egypt, side by side with the Mussulman appellations." (Veronica Ions) on Renenet: "She gives her name to the month Pharmuti, the month of Renenet, which was, in later periods, the eighth month of the calendar."

RENPET. (Veronica Ions) "Renpet was the goddess of the year... As a deity of time's duration she was called 'Mistress of Eternity'. She is represented as wearing above her head a long palm-shoot, curved at the end - the hieroglyph of her name." Note: (Fagan) in the chart shown by the author, "The Egyptian Heavens of 2700 (before this era)" appears the hieroglyph "Wpt. rnpt (Wepet Renpet) 'New Years Day'." This hieroglyph consists of a notched palm-shoot on the solar disc, set between two cow's horns.

SAIT. See Goddesses of the Underworld: Eleventh Hour.

THE SAK. (Budge) on the composite animal-deities of Egypt: "Among the latter class may be mentioned...that which has a body, the fore part being that of a lion, and the hind part that of a horse, and the head of a hawk, and an extended tail which terminates in a flower somewhat resembling the lotus. The name...is Sak, and she is represented with a collar round her neck, and with bars and stripes on her body, which has eight teats. (See Rossellini).

“The tombs at Beni-hasan, in which the figures of the Setcha, the Sefer, and the Sak are depicted, date from the XIIIth Dynasty, about 2500 (before this Era), and there is no reason for supposing that their existence was conceived of long before that time.”

SASASERT. (Budge) In an illustrated list of the Dekans and their Deities (from Brugsch and Lepsius) shown by the author, the 21st., Sasa-sert, depicts a woman standing in a boat, facing to the right. In her left hand is a uas-sceptre, just above the head of which and slightly to the right, are two stars placed near together horizontally.

SATCHIT. (Budge) “Hieroglyphs. Apparel... (a figure resembling a cartouche, tied at each end; another figure having the shape of a horizontal vesica, tied at each end, and with small pendent objects beneath) Satchit (goddess).”

SATET, of Alexandria. (Budge) on Satet of Elephantine: “This goddess must not be confused with the Satet, who is represented in the form of a woman, and bears upon her head the Utchat, and was a local Alexandrian form of Isis; see Lanzzone, ‘Dizionario’ p. 1124.”

SATET, SATI, of Elephantine. (Budge) “Sati or Satet...sometimes carries in her hands a bow and arrows...according to Dr. Brugsch, she was identified by the Greeks with their goddess Hera. In many pictures of the goddess we see her wearing the crown of the South and a pair of horns.” In the accompanying drawing Sati is shown as a woman standing facing to the left. She is wearing the usual dark, long and tight dress, and a broad collar with four concentric patterned bands. Over the vulture head-dress is the White crown of the South from near the base of which springs a pair of horns, here shown black. In her left hand is the ankh and in her right the uas-sceptre. “Sati seems to resemble Nephthys in some of her attributes She usually stands upright holding the ankh in her right hand, and the papyrus sceptre in her left.” in the accompanying drawing the goddess is shown as described above, and wearing the White Crown set between two cow’s horns. (S.D. Glossary) “Sati, Egyptian. Queen of the gods and of Egypt, depicted with cow’s horns, wearing crown of Upper Egypt.” (Veronica Ions) “Sati (Satet) was...a guardian goddess of the Cataracts. Her name signifies ‘She who runs like an arrow.’ She is the Archer who lets fly the river’s current with the force and rapidity of an arrow... Like Neith she often holds arrows and a bow in her hands.” See also under Anuket.

(Maspero) in a description of an illustration: “Satit presents the pharaoh Amenophes III to Khnumu. Drawn by Faucher-Gudin, from one of the bas-reliefs of the temple of Khnumu, at Elephantine.” The goddess, wearing a tight patterned dress reaching from below her bare breasts to her ankles, stands behind the pharaoh with her left hand grasping his shoulder and her right held over his head. She is wearing the Southern crown with two cow’s horns; and on her brow is the vulture’s head. Over the scene flies the vulture-goddess Nekhabet holding in her claws the Shen symbol. (Budge) on figures of Sati: “The British Museum possesses one example (110) in bronze, in which she is represented seated. On her head she wears the crown of Upper Egypt in the front of which is a uraeus; a pair of horns follows the contour of the White Crown, and above them is a star. No. 11143 is a fine bronze figure of a woman, standing upright upon a pedestal; her right arm hangs by her side, but her left arm is bent, and her hand, holding an object, is laid upon her breast. She has the same head-dress as No. 110, and seems to be the same goddess. The British Museum possesses an example also in faience (13664) in which this goddess stands upright.”

(Budge) “Sat or Satet... Her name appears to be connected with the root ‘sat’ , ‘to shoot, to

eject, to pour out, to throw,' and the like, and 'sat' is also used in connexion with the scattering abroad and sowing of seed, and with the sprinkling of water; thus at any rate at one period she must have been regarded as the goddess of the inundation, who poured out and spread over the land the life-giving waters of the Nile, and as the goddess of fertility." Note: (Grant) "In terms of magical symbolism, the Nile represented the Mother Goddess whose annual inundation literally created the land of Egypt by depositing the rich alluvial mud that caked about her banks."

The association of vases with Satet is seen in the following passage from the Text of Pepi I, cited by Budge, where she is mentioned under the name of Sethat: "and behold Sethat washeth him with the water which is in her four vases in Abu (Elephantine)."

(Budge) "the goddess Satet was identified as a form of the star Sept." (Allen) on the star Sirius: "in the earliest temple service it was Isis Sothis, at Philae Isis Sati , or Satit." (Eisler) "Sirius...was supposed to be the 'Arrow' star of a shooting goddess Satit, seen on the planisphere of Denderah." (Fagan) on the stars composing the sickle of Leo: "in the Egyptian zodiac they were known as the 'Bow Stars' and were included in the constellation Cancer. Both the 'Bow' and the 'Arrow' (Sirius) rose simultaneously in Egypt during the dynastic period. The Bow stars were personified by the goddess Satis, who is represented holding a bow and arrow. In the Esneh zodiac she walks before the Lion holding, in her right hand, a reed sickle-wise above her head while carrying her bow and arrow in the other hand. In the circular zodiac of Denderah she is seen shooting an arrow, beneath the Lion."

SEHITH. See Goddesses of the Underworld: Sixth Hour.

SEKHET-METU. See Goddesses of the Underworld: Ninth Hour.

SEKHMET, SOKHIT, SEKHET. (Budge) "Sekhet...is generally depicted in the form of a woman with the head of a lioness which is surmounted by the solar disk encircled by an uraeus, but sometimes the disk is omitted, and a uraeus only is seen upon her head... In comparatively late dynastic times Sekhet and Bast were identified with forms of Hathor, and were regarded as the goddesses of the West and the East respectively... Each goddess had the head of a lioness, but the body of Sekhet is said to have been draped in a red garment whilst that of Bast was arrayed in a green garment." (id.) "Sekhmit...was the second person of the triad of Memphis (i.e. together with Ptah and Nefertum). She represented the violent heat of the sun... In bronze and faience figures she has the head of a lion, upon which she wears the disk and uraeus, and she holds the ankh in her right hand and the papyrus sceptre in her left; she is sometimes seated with her hands upon her knees." (Stewart) "Sekhet or Pasht...is represented as a lion-headed woman figure with the solar disc, symbol of divinity and eternity, and Uraeus, symbol of the power to govern." (Veronica Ions) "Sekhmet (rendered in Greek as Sakhmis)...is usually represented as a lioness or a woman with the head of a lioness."

(Budge) in some drawings, shown by the author, Sekhet is portrayed as (1) a lioness-headed woman in a white, long and tight dress tied at the waist with a long ribbon and held by shoulder-straps, also a plain collar, and bracelets round her ankles. She is standing facing to the left on the middle of a serpent bent into the form of the letter U, and with a head at both ends. With each hand the goddess is grasping the upright lengths of the serpents' body. (2) She is shown as a seated lioness-headed woman facing to the right, and wearing a long dress of the usual type decorated with a hexagonal pattern, also a broad collar with concentric bands, and bracelets on her upper arms, wrists and ankles. On her head, which is covered with the usual material shaped as a wig, rests a slightly flattened plain

disc. In her right hand she holds the ankh resting on her thigh and in her left, the papyrus sceptre. (3) Sekhet is shown as a lioness-headed woman standing facing to the right. Her dress, of the usual style, has a dark check pattern, and reached from below her bare breast to her ankles and is held with shoulder-straps. Round the dress are folded two wings, following its contours. She is also wearing a round dark-coloured collar, bracelets on her upper arms and wrists, and a wig-like hair covering with a reticular pattern. Over her head is the disc with uraeus. In her right hand is the ankh and in her left the papyrus sceptre.

(Budge) "In many texts Sekhet is called 'the Eye...' and in a scene reproduced by Lanzone we see the goddess in the form of a woman, with the Utchat in place of a head, kneeling up on a rectangular throne, whilst a hawk with outstretched wings stands behind her."

(de Montfaucon) in a description of an engraving: "The Goddess Lioness is pictured here with a Woman's Body and the Head and Ears of a Lioness. The Graver hath softened the features of the Face, so that it partakes of the Woman and the Lioness Both. She hath some Ornament on her Head we never met with. " The goddess is here represented standing. The small ornament on her head is not easily identifiable. (Maspero) For statues dedicated by Kheops see under Nephthys. (id.) from a description of a relief: "Harmakhuiti - Harmakhis...(on) an outer wall of the Hypostyle Hall at Karnak...the Pharaoh Seti I is presented by the lioness-headed goddess Sokhit, here described as a magician - Oirit hikau." The goddess, standing immediately behind the kneeling pharaoh, has her left hand placed over his head. In her right hand she is holding a long sceptre, curved downwards at the top. (id.) on another illustration: "Sokhit, the lioness-headed...bronze statuette of the Saite period in the Gizeh Museum." The goddess is shown with the body of a woman wearing a tight transparent dress. (Veronica Ions) the author shows a large seated statue of Sekhmet at Karnak, with the body of a woman and the head of a lioness. She wears, over a wig, a crown encircled with what appear to be uraei. (id.) in a description of an illustration: "Gift offerings to the goddess Sekhmet... Before her stands a priest. To the right and left are the falcon and serpent symbols of Upper and Lower Egypt. Bronze inlaid with gold, silver and copper, c. 600 (before this era)." The goddess, in the form of a lioness-headed woman, is seated facing the right. On her head is the solar disc with the uraeus; in her right hand she holds the ankh and in her left the papyrus sceptre. (Patrick) in a description of a relief: "The lion-headed Sekhmet receives offerings of lotus flowers from Imem-m-hebra and members of his family. This relief from the family tomb is now in the Cairo Museum...it shows Sekhmet as the chosen deity of the family." The goddess is standing, facing to the left. In her left hand she holds the ankh, and in her right a flower-headed sceptre. On her head is the solar disc with the uraeus. (Olivia Robertson) from a description of a visit to Egypt in 1975: "On the North side of the great temple of Mut-Amon at Karnak is the small temple dedicated to Sekhmet and Ptah. The figure of Ptah, facing the Nile in his shrine and therefore to the West, is seated. To his right is the shrine of the figure of Sekhmet. She is standing and holding a reed of rulership. This fine stone figure is still revered and the power of the goddess invoked by the present-day Egyptians. When I visited this shrine and gazed at the barely seen figure of the Goddess in the darkness, I heard laughing. Looking up at the roof, in a small aperture I saw the faces of some Egyptians looking down at me. They kept calling: 'Kiss her.' I did so, first cautiously kissing her paws. Then I kissed her face, as instructed. A light came down upon the head of the Goddess so that I could see her lioness face, and it played about her body. I realised that this light come from a square of wood covered with silver paper, manipulated by the Egyptians, so that it reflected the sunlight from the overhead aperture.

“My guide explained, when I had left the shrine, that kissing Sekhmet brought not only prosperity, but good fortune in love. So I found that Sekhmet shared the honour of the stone Khepera beetle by the sacred lake of still receiving veneration; and they still bestow gifts on their votaries.”

Representations of Sekhmet also appear in ceremonies connected with funerals and the after-life. (Budge) on the process of mummification: “Over the head was laid the bandage of Sekhet, in two pieces.” (Papyrus of Ani, Budge) on the Deification of Members: “Vignettes... (15) A goddess wearing the solar disk.” The goddess, identified in the text as Sekhet, is shown as a squatting lioness-headed woman facing the right. On her head is a plain disc. (Book of Pylons and Book of the Underworld) for representations of Sekhmet in these books see Goddesses of the Underworld: 2nd Hour, 10th Division and 10th Hour.

(Budge) “Hieroglyphs. Gods and Goddesses...(figure of a squatting lioness-headed woman facing to the left, on whose head is the solar disc with uraeus) Sekhmit (goddess).” (id.) “Determinatives. Gods and Goddesses...(same figure as hieroglyph) Sekhmit.”

(Maspero) “Sokhit may be derived from the verb sokhu, to strike...” (Stewart) on Sekhet: “She is called the ‘body of flame’ Sekhet, i.e. ‘Sekhemor,’ or vital power.” (Massey) “The lioness was an Egyptian figure of heat - the lioness in heat, The name for this she-lion Sekhet is also the name for the bee... Sekhet, the she-lion, impersonates the force of the sun...hence hell-fire.” (Neumann) “The lion goddess symbolizes the devouring...aspect of the sun-desert-fire, the solar eye that burns and judges.” (Budge) “The Eye of Sekhet seems to have taken the form of...vapours in the fields at sunrise, see Chabas.” (Veronica Ions) on Sekhmet: “Her name...means ‘the Powerful’.” (Grant) “The ideas of spirit and of sexual heat are also comprehended in one of the Egyptian glyphs for intoxicating liquor - Sakh, which has for its determinative the lioness, Sekhet, the goddess of summer heat, of the South, of the sexual Fire which is the spirit of the inspirer, literally the Sakti...”

(Mme. Blavatsky) “The cat was also sacred to Sekhit.” (Veronica Ions) “A list of animals whose heads appear on Egyptian divinities... Lioness: Sekhmet (sometimes Mut and Renenet).”

(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, symbolized by gamma Draconis.” (Eisler) “there was a ‘lioness’ in the Babylonian star-map, also seen on the Denderah planisphere.”

SELKET, SERQIT, SERKET. (Budge) “Serqit...symbolized the scorching heat of the sun.” In the accompanying drawing the goddess is shown as having the body of a scorpion, with the head and arms of a woman. She wears on her head the disc between two cow’s horns and on her brow the uraeus. (Veronica Ions) “Selket (Selquet) is the name of the old scorpion-goddess who was depicted as a woman wearing on her head a scorpion, the animal sacred to her. She was also at times a scorpion with a woman’s head... Selket is often found in company with Neith, as Isis is with Nephthys. Like the other three goddesses, Selket protected the dead, and like them we see her extending winged arms across the inner walls of sarcophagi.”

(Budge) A drawing entitled “The Goddess Serqet”, shown by the author, portrays a woman standing facing to the left. She wears the usual dark, long and tight dress from below her bare breasts, a collar with four concentric bands, the outermost being dark and the others alternately white and dark, and also bracelets on her upper arms and wrists. Over the wig-like material covering to her head

is placed the vulture head-dress on top of which is a pedestal bearing a scorpion. In her left hand is the ankh and in her right the papyrus sceptre.

(Maspero) For statues of Selkit dedicated by Kheops see under Nephthys. (Budge) on Serqit: "A bronze figure in the Louvre (see Pierret; Lanzone) gives her the body of a scorpion and the head of a woman wearing disk and horns... There is a similar figure in the British Museum (11629) on the base of which are the words, 'Isis, giver of Life'; a small bronze scorpion, B. M. 18667, also gives her the head and arms of a woman with disk and horns. The figures of this goddess, other than bronze, are usually made of lapis-lazuli." (Veronica Ions) "Selkit...often played the role of guardian of conjugal union. At Deir el Bahri she appears with Neith supporting the hieroglyph of the sky, above which Amon is united with the queen-mother. The two goddesses protect the couple from all disturbances." (Cottrell) in a description of a representation of Queen Nefertari, with Rameses II: "Nefertari...makes offerings to the goddesses Hathor, Serket and Maat, all of whom wear close-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."

Selket appears frequently in connexion with funeral rites. (Budge) "Chests for Canopic Jars...the chest of Nebi (B. M. 35808)... On one end are Neith and Serqit, and on the other Isis and Nephthys, and on one side are Mesta and Hapi, and on the other Tuamutef and Qebhsenuf. On the outside of the cover is a figure of the goddess Nut." (Mme . Desroches-Noblecourt) on the "Treasury" or "canopic recess" in Tutankhamen's tomb: "Certainly the most important object in the room was the magnificent canopic ensemble, a sort of wooden shrine entirely covered with gold leaf. On the outside of this shrine were the familiar four protecting goddesses - Isis, Nephthys, Neith and Serket - their faces turned sideways to underline their vigilant attitudes and touchingly concerned expressions, their winged arms spread around the receptacle in a gesture of protection."

"Sheltered by this gilded shrine was an alabaster chest set upon a sledge; the same guardian goddesses are shown in shallow relief at its four corners in similar attitudes."

(id.) in a description of an illustration: "Serket protecting the canopic shrine." Commentary by Shoukry; "Detail of the canopic chest. One sees here Serket, one of the four delightful goddesses who protected the dead and were supposed to guard the viscera of Tutankhamen... Against each of its panels was placed a goddess keeping guard over what was entrusted to her.

"Gilded all over, Selket gives an intensely lifelike impression thanks to her eyes painted in black and white and to her blackened eyebrows."

(Shoukry) "The alabaster canopic chest. This chest, of singular beauty shows workmanship of a remarkably high standard... The massive sloping lid is surrounded by the 'Egyptian gorge' of architectural effect and ends in a band of inscriptions referring to the goddesses which appear at each side of the chest. The four sides of the chest are incised with hieroglyphs stained with black pigment evoking the words pronounced by each of the goddesses to protect that part of the royal body which was placed in the care of the four spirits: Imset, Hapi, Duamutef and Kebehsenuf." (Cottrell) on the canopic chest in Tutankhamen's tomb: "the golden chest is guarded by four golden goddesses each facing one side of the chest with arms outstretched in protection. Their names are Isis, Nephthys, Neith and Serket; but the face, in each case, is that of Ankhesnamun."

(Mme. Desroches-Noblecourt) "The sarcophagus of compact red sandstone was decorated at each corner with the raised image of a winged goddess; Isis at the north-west; Nephthys at the south-west; Neith at the north-east and Serket at the south-east." (id.) "The belly of each canopic urn was ascribed to a goddess...the liver which was protected by the goddess Isis, south-west;...the lungs, guarded by the goddess Nephthys, north-west;...the stomach was watched over by Neith, south-east; and finally the goddess Serket protected the intestines,...north-east."

(Book of Pylons, Book of the Underworld). For representations of Serqet see Goddesses of the Underworld; - 7th Hour and 10th Division.

(Budge) "Hieroglyphs...insects...(figure of a scorpion) Serqit (goddess)." (id.) "Determinatives. Gods and Goddesses...(figure of a squatting woman facing left, with a scorpion on her head) Serqit." (Gardiner) "Sign-list. Invertebrata and Lesser Animals... Scorpion (modified for superstitious reasons). ideogram in Srkt '(the scorpion-goddess) Serket', full name in Pyramid texts, Dynasties V-VI at Sakkarah, Srkt-htw 'she-who-relieves-the-windpipe'."

(Wilkinson) "Scorpion: Emblem of the goddess Selk." (Budge) "Figures of Animals, etc. sacred to the Gods... Scorpion sacred to Serqit. Figures in bronze have often a woman's head on which are horns and disk, and, if mounted, the sides of the base have inscriptions upon them which show that the scorpion was regarded as Isis-Serqit. Faience figures of this reptile are tolerably numerous."

(Budge) "The Cippus of Horus (B .M. 36250)... On the flat surface on the right of the god are cut the names and figures of...(9) The scorpion-goddess Serqit, lady of life..." On the flat surface on the left of the god are cut the names and figures of...(8) the goddess Isis-Serqit. She has horns and disk on her head, her body is that of a scorpion, the two (sic) tails of which form her legs."

Selket appears in certain celestial figures. (Maspero) in a description of an illustration: "Egyptian conception of the principal constellations of the Northern sky...from the ceiling of the Ramesseum...to the left Selkit and the Sparrow-hawk, with the lion..." (Budge) on the same celestial diagram: "The Star-gods near the North Pole... The goddess Serqet, in the form of a woman." The goddess is shown standing facing to the left. She is wearing the usual long tight dress held with shoulder-straps. On her head is a wig-like covering without an emblem. Both her right arm and her right foot are placed slightly forward. On her body are marked five circles or discs, one on her right shoulder, another on her right elbow, two just above her ankles, and a larger one in the place of her vulva. (Allen) on the star Alpha in Centaurus: "Alpha's splendour naturally made it an object of worship on the Nile, and its first visible emergence from the sun's rays, in the morning at the autumnal equinox, has been connected by Lockyer with the orientation of at least nine temples in northern Egypt dating from about 3800 to 2575 (before this Era), and of several this Era), and of several in southern Egypt from 3700 onwards. As such an object of worship it seems to have been known as Serk-t." On the star Antares in Scorpio: "In Egyptian astronomy it represented the goddess Selket, Selk-t, or Serk-t, heralding the sunrise through her temples at the autumnal equinox about 3700-3500 (before this Era)...and was the symbol of Isis in the pyramid ceremonies." (Eisler) on the ceiling of the Ramesseum, built in the 13th. century before this Era: "This Egyptian sky diagram, first found on coffin-fragments in Assyut of about 2050...shows the Lion above a Scorpion-goddess, identifiable with the Babylonian goddess Ishhara, described as standing over the Scorpion - i.e. over Serpentarius, described in certain Greek texts as the goddess Hygeia with the snake..." on the same diagram: "the scorpion-goddess Serqet above him(i.e. the crocodile) is the goddess Ishhara in the Babylonian sky."

SERET, The Ewe. (Fagan) "The suffixed 't' in sr.t (Seret) indicates the feminine gender, hence Aries was originally 'ewe' and not a 'ram'."

(id.) "Seret (Aries) the 'Sheep' - dekan No. 21 - rose acronychally during the month of September (Sun in Libra)... It was then that the ewes were separated from the rams... The following pentades comprise the constellation Aries: - No.19 Kenmu = The vineyard (?). No. 20 Smed Seret = The Tail of the sheep. No. 21 Seret = The sheep. No. 22 Sauy Seret = The offspring of the sheep. No. 23 Kher Khepesh Seret = Under the foreleg of the sheep. No. 24 Tepy-a Akhu = Before the shining ones." (id.) in a description of a diagram: "'Sheep' decans. Hieratic decan-list on a...coffin lid." Four decans, with the same numbers and names as the pentades 20 to 23 above, show in each case a horned sheep facing the left. For the confusion between decans and pentades see under Nut. (id.) "When Sirius - the 'Star of Egypt' - rose, pentade No. 20 Smd Sr.t would cross the southern meridian 'dividing' the eastern quadrant from the western, a fact which enabled the Egyptians to time the rising of Sirius accurately." (id.) "In the circular zodiac of Denderah the 'Sheep' is shown with an unusually long curving tail which appears to pass through the fixed stars Eta, Pi, Omicron and Alpha Piscium."

SESENET-KHU. See Goddesses of the Underworld: Second Hour.

SESHAT, SEFEKH-AABU. (Budge) "Sefekh-Aabu, or Seshata...was worshipped in Hermopolis, and was also adored in Memphis from the earliest dynasties." In the accompanying drawing the goddess is shown as a woman wearing a long tight dress and a broad ornamented collar. Around her hair is tied a ribbon; and as a head-dress she wears a seven pointed star on a support, over which are placed inverted cow's horns. In her left hand she holds a long palm leaf and in her right a style with which she is writing on the leaf. (Veronica Ions) "Seshat (or Seshata). At first she was portrayed with the features of a woman wearing on her head a star inscribed in a reversed crescent, surmounted by two long straight plumes, the hieroglyph of her name, which signifies 'the secretary.' Later, owing probably to a misunderstanding on the part of the sculptors, the crescent was replaced by two long, turned-down horns, from which the goddess derived the title Safekh-Aubi, i.e. 'She who wears (or, perhaps, raises) the two horns.' As goddess of history and record-keeper of the gods, we see her, alone or in the company of her husband (i.e. Thoth) writing the names of the sovereigns on the leaves of the sacred tree at Heliopolis, or registering on a long palm-leaf the years of reign accorded to the pharaoh and, on this occasion, drafting the minutes of jubilee celebrations."

(Budge) on the goddess Sefkhet-aabut: "From the pictures of the goddess and the titles which accompany them it is quite certain what her functions were. We see her wearing the characteristic symbols on her head, with a close-fitting panther skin garment on her body, and in her hand she holds a scribe's palette and writing reed; in this form she is called 'the great one, the lady of the house of books.' Thus she was a goddess of literature and the library." In the accompanying drawing the goddess Sesheta is portrayed as described above. She is also wearing a broad collar, bracelets on her upper arms, wrists and ankles, and a headband by which is tied the standard bearing the symbol of the seven-petalled flower which resembles a daisy, and over which are placed the two inverted horns.

(id.) "Elsewhere we see her without her panther skin garment, holding a writing reed in the right hand, and the cartouche symbolic of 'name' in her left; in this form she suggests the idea of being a kind of recording angel... In the title which accompanies this picture she is called 'great one, lady of letters, mistress of the house of books.' In another scene she holds a notched palm-branch in her hand, and she appears to be counting the notches; the lower end of the branch rests on the back of a frog,

seated upon the emblem of 'eternity,' (shen), and from the upper end hangs the symbol of the double Set festival. Thus she appears in the character of chronographer and chronologist; the use of a notched palm-branch as symbol of the counting of years takes us back to a custom which was probably prevalent in predynastic times. In yet another scene we find the goddess standing before a column of hieroglyphics meaning 'life', and 'power' and 'thirty-year-festivals...'"

(Maspero) on the triad comprising Thot, Sakhitaubi and Harnubi: "This somewhat rare triad, noted by Wilkinson, is sculptured on the wall of a chamber in the Turah quarries."

(Budge) "Hieroglyphs. Gods and Goddesses... (figure of a squatting woman, facing left, holding an ankh, and wearing on her head a star surmounted by two inverted horns.) Sesheta (goddess)." (id.) "Hieroglyphs. Temple Furniture...(figure of a seven-pointed star on a rod, surmounted by two inverted horns. Note: the supporting rod is so placed that it could be regarded as constituting an eighth ray to the star) Seshait." (id.) "Determinatives: (the same figure as hieroglyph)." (Gardiner) "Sign-list. Temple Furniture and Sacred Emblems...(same figure as shown by Budge except for white centre of star or flower shown here) conventionalized flower(?) surmounted by horns. As emblem of the goddess of writing ideogram in Sshat, Ssht, '(the goddess) Seshat.' (Same figure as above with horns replaced by an inverted crescent surmounted by two small upright plumes) Old Kingdom form of last. Use as last. Saqqara Mastabas, Dynasties III - IV."

(Budge) on the name and symbols of Sefkhet-aabut: "(Her) name is generally read Sefkhet-aabut; the reading 'Sesheta' has also been proposed for the hieroglyphic sign which forms the symbol of this goddess, but both readings are merely guesses... All that is certain about it is that in some pictures of the goddess the sign seems to be compounded of a pair of horns inverted over a seven-rayed star, or a flower with seven petals, supported on a standard. Dr. Brugsch believed that Sefkhet-aabut was the correct reading of the name, and that it either meant, 'she who has inverted her horns', or, 'she who is provided with seven horns', the latter meaning being suggested by the similarity of the first part of the name Sefkhet with the ordinary name for 'Seven.'" Other attributes are suggested by her functions as "Lady of the builder's measure, and the founder of architecture."

(Massey) on early Egyptian astronomy: "When the stellar heptanomis was broken up and divided into four quarters, it was multiplied by four, and twenty-eight signs took the place of the primary seven constellations... The genitrix of the first heptanomis (Typhon of the seven stars) now took on a lunar character... In this phase we find the goddess Sefekh, whose name signifies number seven, is the feminine word or Logos in place of the mother of time, who was the earlier word as goddess of the Seven Stars." See also under Kefa.

SHAI, SHAIT. (Budge) "The goddess of fate or destiny was called 'Shai', and she is usually accompanied another goddess called 'Renenet', who is commonly regarded as the lady of fortune; they both appear in the Judgment Scene, when they sit to watch the weighing of the heart on behalf of the deceased. But another goddess, Meskhenet, is sometimes present.

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

SHENT. (Budge) on the forms of Osiris: "In a scene reproduced by Lanzzone he appears in a group with the Hawk-god Seker, the Beetle-god Kheperer, and the goddess Shent."

SHENTY. (Frazer) on the rites of Osiris: "At Busiris on the twentieth of Khoiak sand and barley were put in the god's 'garden', which appears to have been a sort of large flower-pot. This was done in the presence of the cow-goddess Shenty, represented seemingly by the image of a cow made of gilt sycamore wood, with a headless human image in its inside."

SHESMETET. (Gardiner) "Sign-list. Crowns, Dress...etc. girdle as worn by various gods, Dynasties V - VI at Sakkarah. Ideogram in name of the goddess Shsmtt (Shzintt) 'Shesmetet'."

SOTHIS, SOPDET, SEPTET. (Maspero) on Sahu and Sopdit (Orion and Sirius): "The goddess, standing sceptre in hand, and crowned with a diadem of tall feathers surmounted by her most radiant star, answered the call of Sahu with a gesture and quietly embarked in pursuit as though in no anxiety to overtake him. It is thus that Sahu and Sopdit are represented in the Ramesseum. (Burton, Rosellini, Lepsius), in the tomb of Seti I (Lefebure), and, with slight variations, upon other monuments (Brugsch). Sometimes she is represented as a cow lying down in her bark, with three stars along her back, and Sirius flaming from between her horns. The identity of the cow with Sothis was discovered by Jollois and Devillers. It is under this animal form that Sothis is represented in most of the Graeco-Roman temples, at Denderah, Edfu, Esneh, Der-el-Medinet. (Brugsch)."

(Budge) A drawing entitled "The Goddess Isis-Sothis," shown by the author, depicts a woman standing facing to the left. She wears the usual dark, long and tight dress reaching from her bare breasts and held by shoulder-straps, a broad collar with four concentric bands, the first and third from her neck being marked with transverse lines; and on her upper arms and wrists are bracelets. Above the vulture head-dress, worn over the usual wig-like head covering of material, are two large cow's horns, shown black. Within these are the straight double plumes with the disc at the base and flanked by two curved feathers. In her left hand is the ankh, and in her right the papyrus sceptre.

(Maspero) in a description of an illustration: "Orion, Sothis, and three Horus-planets standing in their barks." From the astronomic ceiling in the tomb of Seti I (Lefebure) "The goddess, standing in her bark facing the right, is wearing a light dress reaching from below her breasts to her ankles. On her head are placed the tall straight double plumes, having a small disc at the base and surmounted by a five-pointed star. Her right hand is stretched above her head and her left holds both the ankh and flower-headed sceptre. In front of her is Orion and behind her the three Horus figures (id) on another illustration "Orion and the cow Sothis separated by the sparrow-hawk. Scene from the rectangular zodiac of Denderah, drawn by Foucher-Gudin (from Dumichen)." The goddess, shown as a cow recumbent in her boat, faces the right. Between her horns is a five-pointed star. Ahead of her is the sparrow-hawk and then Orion in his boat. (Eisler) in a description of an illustration: "Egyptian 'Ten-day Stars' (Decans) painted on the inside of a coffin lid found in Asyut (6th Heracleopolitan Dynasty, 3rd millennium...) After Wilhelm Gundel... On the right side...is Orion - in Egyptian Sahw 'tip-toeing' - the goddess holding a sceptre with the hieroglyphic sign of thorn (Spd), a primitive arrow-point, on her head, is the goddess Sopdet, called Sothis by the Greeks, seen in the star now known as Sirius." The goddess, shown as a standing woman facing the left, is wearing a dark skirt reaching from her waist to her knees; and from above her waist she is naked. On her head is the figure of a large thorn, like an arrow-head. In her left hand she holds an ankh, and in her right a uas-sceptre. (id.) on another celestial diagram: "Egyptian Decan-stars painted on the ceiling of the tomb of Senmut, chief chamberlain of Queen Hatshepsowet (16th century before this Era) in Deir-el Bahri (after Grundel). Warburg Institute." Here Sothis, in her bark behind that of Orion, is represented in a manner very similar to that shown in the tomb of Seti I, described above. In this case, however, the star over her head-dress is replaced by a

large disc. (Witt) For representations of Isis Sothis in the Graeco-Roman period see Part I: Isis.

(Gardiner) "Sign-list. Sky, Earth, Water...(figure of a five-pointed star with one point at the apex) star. Ideo. or det. in...Spdt 'Sothis'..." (id.) the hieroglyph of Sothis is given as: Star, the letter t, Thorn (or arrow-head)."

(Maspero) on Egyptian astronomy: "The constellations were reckoned to be thirty-six in number, the thirty-six decans to whom were attributed mysterious powers, and of whom Sothis was queen." (Allen) on the star Sirius: "Great prominence is given to it on the square zodiac of Denderah, where it is figured as a cow recumbent in a boat with head surmounted by a star; and again, immediately following, is the goddess Sothis, accompanied by the goddess Anquet, with two urns from which water is flowing, emblematic of the inundation at the rising of the star. But in the earlier temple service it was Isis Sothis, at Philae Isis Sati, or Satit... Sirius was worshipped too as... Sothi and Sothis, its popular Graeco-Egyptian name, the Brightly Radiating One, the Fair Star of the waters; but in the vernacular was Sept, Seped, Sopet, and Sopdit, Sed (footnote: According to Mueller, this Sed, or Shed of the hieroglyphic inscriptions appeared in Hebrew as El Shaddar) and Sot - the Seth of Vettius Valens. Upon this star was laid the foundation of the Canicular, Sothic, or Sothiac Period named after it..." (Fagan) "In the Egyptian Pyramid texts of Unas, Teta, Pepi I, Meren-Re, and Pepi II of the 5th and 6th dynasties (circa 2800 before this Era) Sirius is mentioned under the name of Sepdet having for determinative 'Spd' the 'arrow-head'- the 'bow' being formed by the 'Sickle of Leo'." (Temple) "The heliacal rising of Sirius was so important to the ancient Egyptians...that gigantic temples were constructed with their aisles oriented precisely towards the spot on the horizon where Sirius would appear on the expected morning. The light of Sirius would be channelled along the corridor (due to the precise orientation) to flood the altar in the inner sanctum as if a pin-pointed spotlight had been switched on. This blast of light focused from a single star was possible because of the orientation being so incredibly precise and because the temple would be otherwise in total darkness within. In a huge, utterly dark temple, the light of one star focused solely on the altar must have made quite an impact on those present. In this way was the presence of the star made manifest within its temple. One such temple to the star Sirius was the temple of Isis at Denderah. An ancient hieroglyphic inscription from that temple informs us, 'She shines into her temple on New Year's Day, and she mingles her light with that of... Ra on the horizon'. (Mariette)."

(Maspero) on Sothis: "Not content to shine by night only, her bluish rays, suddenly darting forth in full daylight and without any warning, often described upon the sky the mystic lines of the triangle which stood for her name. It was then that she produced those curious phenomena of the zodiacal light... (Brugsch and Hermann Gruson)."

TAFNER. (Veronica Ions) in a description of a relief: "Euergetes II (i.e. Ptolemy VII, by Budge's reckoning) pouring a libation before Haroeris and Tafner (Haroeris' wife.) Temple of Kom Ombo." The goddess, wearing a tight transparent dress reaching from below her bare breasts to her ankles, stands immediately behind Haroeris with her right hand placed over his shoulder. On her head is the vulture head-dress surmounted by the disc set between cow's horns. In her left hand is the ankh.

TA-REPY,VIRGO. (Peppercorne) Zodiac of Denderah, Virgo is drawn with a palm-branch in her hand." (Allen) "In Egypt Virgo was drawn on the zodiac of Denderah and Thebes, much disproportioned and without wings, holding an object said to be a distaff marked by the stars of Coma Berenices; while Eratosthenes and Arienus identified her with Isis, the thousand-named goddess, with the wheat-ears in

her hand that she afterwards dropped to form the Milky Way, or clasping in her hands the young Horus." (id.) on the names of the constellation Virgo: "Aspolia is from Kircher, who in turn took it from the Coptic Egyptians. This, however, is singularly like He Polias, designating Minerva as guardian of citadels and the State, already seen as a title of this constellation; and there was a Coptic Aspholia in Leo as a moon station." (Mme. Blavatsky) the author, writing on the Zodiac of Dendera, refers to "its mysterious three Virgos between Leo and Libra."

(Budge) in the signs of the Zodiac shown at Dendera (see under Tefnut) are "...5. Leo. 6. Virgo." In the first of these is shown a lion standing in a boat, facing to the right. Behind the boat stands a woman who is holding the lion's tail in her left hand and a whip in her right. She is wearing the usual Egyptian long tight dress and wig-like head covering of material. This woman may represent the Virgo of the Egyptian tradition who is closely associated with Leo. In the second illustration, namely, "6. Virgo", is shown a woman standing facing to the right and wearing a dark dress and a head covering, each of the usual design. Held in both her hands is a stalk of wheat, her left hand round the middle and her right just underneath the head.

(Fagan) In his table of the constellations of the Demotic Zodiac in Graeco-Roman times the author has the following entry: "Virgo, Ta-Repy. Representation and Symbol. A female."

See also under Isis (Part 1).

TAUERET, TA-URT, THOUERIS, RIRIT. (Budge) "Ta-urt or Thoueris, was the wife of Set, and she is usually represented in bronze and faience with the head and body of a hippopotamus, the hind quarters of a lion, and the tail of a crocodile. On her head she wears a modius which is sometimes surmounted by a disk, horns, and plumes." (Veronica Ions) Taueret (Apet, Opet) the Great was a popular goddess of childbirth and symbolised maternity and suckling. She is represented as a pregnant hippopotamus with pendant mammae standing upright on her back legs and holding the hieroglyphic sign of protection, Ka, a plait of rolled papyrus. Her head was partly that of a crocodile, her back was a crocodile's and she had lion's feet. She was especially worshipped in Thebes, where, under the New Kingdom, she enjoyed great popularity among people of the middle class, who often gave her name to their children and decorated their houses with her images. As well as her role of protectress Taueret sometimes fulfilled that of an avenging deity: then she would appear as a goddess with the body of a hippopotamus but the head of a lioness who brandished a dagger in a menacing manner." (Van de Wolle, "Larousse") "Thoeris... 'the Great'. She was portrayed as a female hippopotamus, large and rounded, squatting on her haunches." (Gdss. Chald.) on Taueret: "Sometimes she carries on her shoulders an immense crocodile."

(Budge) on the reliefs in the Temple of Hatshepset at Der al-Bahari depicting the confinement of Queen Ahmose: "By the side of the couch stand Bes and Ta-urt...the latter represented in the form of hippopotamus standing on her hind legs, and leaning with her fore legs upon the emblem of magical protection (Ka). What Bes and Ta-urt were to do for the princess is not apparent, but as we find one or both of these deities represented in the lying-in rooms of Egyptian queens, it is clear that their presence was considered to be of great importance both to mother and child."

(Budge) "the hippopotamus goddess was called Rert, or Rertu, and Ta-urt, Apet, Sheput, etc....she appears in the last vignette of the Theban Recension of the Book of the Dead as a deity of the Underworld, and a kindly guardian of the dead. She holds in her right forepaw an object which has not

been satisfactorily explained, and her left rests upon the emblem of 'protective, magical power', Ka." (Neumann) from a description of an illustration: "Ta-urt and Hathor. From the Papyrus of Ani, Egypt, XVI - XIV century." The goddess, of a composite hippopotamus form, with a long plaited mane, is shown standing. In her left hand, which rests upon the Ka symbol, she holds the ankh; and in her right hand is an object like a short piece of rope. On her head is the disc set between cow's horns. Behind her is a cow-goddess, variously identified as Hathor or Mehueret. (id.) in a description of a statue: "Ta-urt. Green schist, Thebes XXVI Dynasty. Cairo Museum. From Schaefer and Andrae." The goddess, of composite hippopotamus form with plaited mane, has human shoulders and arms. She is standing with her left hand resting on the Ka symbol. Her head-dress is in the form of a low cylinder. As is common in Egyptian and Classical sculpture, her left foot is in advance of her right. (Veronica Ions) the author shows a statue of Taueret of the Twenty-sixth Dynasty, from Karnak. This is very similar to that described last (of Thebes). (id.) on the god Bes: "at Deir el Bahri he appears with Taueret and other tutelary genii beside the queen's bed as a protector of expectant mothers."

Figures of Taueret appear as part of some funerary furniture. (Mme. Desroches-Noblecourt) in a description of an illustration of one of the three funerary beds in Tutankhamen's tomb: "Head of funeral couch in the form of the hippopotamus goddess." Commentary: "The three large beds associated with embalming may also have served as vehicles for the sovereign in his sublime ascension: the goddess Tueris, with her hippopotamus-snout, bore the mummy to a new destiny, and the protective cheetah, its eyes showing the characteristic tears in the corners, vigilantly guarded the pharaoh through his reconstructed reign. These two pieces of furniture correspond to the Northern and Southern shrines - those of birth and of the reign. And finally, for the ascension to the divine horizon, the cow-shaped couch was essential in its connection with the shrine of the feast of Sed." Commentary by Shoukry: "The most monstrous of the animals...is certainly the hippopotamus which evokes the goddess Tueris, often shown bearing on its back a crocodile and having the paws of a lion. The third funerary bed had sides in the form of this very popular goddess, patroness of birth, who protected the living as well as the dead. The three beds, probably used during the funeral ceremonies, were perhaps connected with rebirth. The teeth and tongue made of ivory, in this case stained with red for the tongue, are to be noted. Length: 93 in."

Figures of Taueret are often used as amulets. (Budge) "The figures of animals found in the temples, tombs and ruined houses in Egypt may, like those of the gods, be divided into three classes: - (1) Votive; (2) those worn as amulets either by the living or dead; (3) those that stood in houses... The animals, birds and reptiles most commonly found are:... .2. Hippopotamus, Ta-urt, Thoueris, standing on the hind-quarters of a lion, and holding the tail of a crocodile; figures in bronze and faience are common. The most beautiful example of this composite animal in green basalt is preserved in the Museum at Gizah, a cast of which is exhibited in the Egyptian Gallery of the British Museum (1075). See also the fine example in red and yellow agglomerate (B. M. 35700)." (id.) on a sepulchral tubular vessel for unguents found in the pyramid of Pepi II, of the Sixth Dynasty: "Were the paste removed the tube would be seen to resemble the crystal of which the figure of the goddess Taurt (B. M. 24395) is made, and that was found in the same place as the tube. The internal flaws that are seen in the ancient crystal objects and amethyst scarabs appear both in the tube and in the figure of the goddess." (id.) on rings for use in the Other World: "Under the XVIIIth dynasty a large number of pretty blue and green glazed porcelain rings were produced... Sometimes the figure represented is Thoueris (B. M. 54556)..." (Patrick) "Amulets of Taueret were placed in tombs to invoke her protection when the deceased was reborn in the Kingdom of the dead."

Other ritual objects with the figure of Taueret include the following. (Budge) from a description of the figures on the front of the cippus of Horus known as the Metternich Stele, of the XXXth Dynasty: "... 2. In this register we have... (b) Ta-urt holding a crocodile by a chain or rope... 4. A crocodile which is led captive by Ta-urt..." (id.) from a description of an object, found at Kurnah in Western Thebes, belonging to "the Lady of the house, Senbet", (B. M. 18175): "This object is semicircular and slightly convex, and has rounded ends; it is 14 and 3/8th inches in length and about 2-7/8th inches wide in its widest part. On the obverse are a lion couchant, a serpent...the hippopotamus goddess holding a knife, a god...a hawk-headed leopard...the solar disc, the figure of a woman or goddess holding an ankh in her right hand and a sceptre in her left, Ta-urt, a crocodile, a jackal-headed sceptre...a cobra, fire, a hawk, the solar disk, a knife, Ta-urt holding in her paw a knife which rests on the Sa symbol, an Utchat and another knife and serpent. On the reverse are figures of lions, serpents, knives, the full-faced god...holding serpents, etc. and besides these we have: a serpent-headed god...the head of a ram, two crocodile heads, a beetle, the lion-god...a beetle, a lion with a greatly elongated neck, a frog, a lion...and the goddess Ta-urt.

"... We may assume that women carried and in some way used these objects at great religious festivals, and during times of public rejoicings..."

The hippopotamus-goddess is an important figure in the heavens. (Massey) "Rerit is that Egyptian Goddess whose constellation was the Great Bear." (Maspero) in a description of illustrations: "Egyptians' conception of the principal constellations of the Northern sky...from the ceiling of the Ramesseum. On the right the female hippopotamus bearing the crocodile, and leaning on the Monait..." (id.) "The Haunch and the Female Hippopotamus." Drawn by Foucher-Gudin, from the rectangular zodiac carved upon the ceiling of the great temple of Denderah (Dumichen)." The hippopotamus, in her usual upright form, faces to the right. She holds a heavy chain tied to the haunch in front of her. (Maspero) "Two lesser stars connected the Haunch - Maskhait - with thirteen others, which recalled the silhouette of a female hippopotamus - Ririt - erect upon her hind legs, and jauntily carrying upon her shoulders a monstrous crocodile whose jaws opened threateningly above her head. The connection of Ririt, the female hippopotamus, with the Haunch, is made quite clear in scenes from Philae and Edfu (Brugsch), representing Isis holding back Typhon by a chain. Jollois and Devilliers thought that the hippopotamus was the Great Bear. The present tendency is to identify the hippopotamus with the Dragon and with certain stars not included in the constellations surrounding it (Brugsch)." (Allen) For the Hippopotamus of the constellation Draco see under Hesmut. (id.) on the star Gamma, or Eltanin, in Draco: "Gamma, was known there (i.e. Egypt) as Isis, or Taunt Isis...and is marked by the head of the Hippopotamus that was part of our Draco. Its rising was visible about 3500 (before this Era) through the central passages of the temples of Hathor at Denderah and of Mut at Thebes. And Lockyer says that thirteen centuries later it became the orientation point of the great Karnak temples of Rameses and Khons at Thebes, the passage in the former, through which the star was observed, being 1500 feet in length; and that at least seven different temples were oriented towards it... He also states that Apet, Bast, Mut, Sekhet and Taurt were all titles of one goddess in the Nile worship, symbolized by gamma Draconis." (id.) on the stars of the constellation Ursa Major: "Meschet seems to have been their designation, and specially for one of them representative of...red Set, Sit, or Sith, Sut or Sutech, who, with his wife Taurt or Thoueris, shown by the adjoining Hippopotamus (now a part of our Draco), represented darkness..." (id.) on the star Alpha, or Dubhe, in Ursa Major; "As typifying a goddess of Egypt, it was Bast Isis and Taurt Isis." (Eisler) in a description of an illustration: "Egyptian Diagram of the sky in the Ramesseum of Thebes, reproduced after Lepsius..."

Commentary: "The crocodile, on the back of the hippopotamus-goddess Reret, holding the 'landing-peg' of the sky, as the Egyptians called the pole-star, is our Draco. (A medieval sculpture representing this strange group of animals is in the quadrangle of Magdalen College, Oxford. There must have existed an illustrated Latin text describing the Sphaera Barbarica similar to the Hermes Trismegistus recently discovered in the Bristol Museum)." Note: the object held by this goddess is variously described as a Monait (Maspero) a plough-share (Allen) and a landing-peg (Eisler). (Neumann) "In the zodiac of Dendera, a late representation of the Egyptian view of the heavens, Ta-urt, the matriarchal Great Mother, and the bull's thigh...occupy the centre of the spiral in which the star gods and animal signs are ordered. Here we have a projection upon the heavens of the matriarchal situation of the Great Mother with her... Son-lover... Set was connected originally with Ta-urt, the mother Sow, and with the hippopotamus." Note: Gardiner, in his Egyptian-English Vocabulary, gives "Rrt, Sow." (Grant) The author alludes to "the Great Mother Goddess - Taurt, the prototype of the Taret, the stellar revolutions, and later, the Zodiac."

See also under Apet and Hesmud.

TAYET. (Gardiner) "Egyptian-English Vocabulary: (Hieroglyph: 'gate-way (?) surmounted by protecting serpents') in Tayt, curtain; Tayt, Toye(t), the goddess of weaving." Note: (Book of the Dead) "let me clothe myself in the Tatu garment (which I shall receive) from the hand of the goddess Tait." (id.) "Thou eatest the cakes upon the cloth which the goddess Tait herself hath prepared."

TEFNUT (Budge) "The goddess Tefnut is represented in the form of a woman, who wears upon her head the solar disk encircled by a serpent, and holds in her hand the papyrus sceptre and the ankh; she, however, often appears with the head of a lioness, which is surmounted by a uraeus, and she is sometimes depicted in the form of a lioness." In the accompanying drawing Tefnut is shown as a seated lioness-headed woman facing to the right. She is wearing a long and tight white dress reaching from below her bare breasts, an ornate collar, and bracelets on her upper arms and wrists. Over a wig-like head covering made of material is a large slightly flattened disc with the reared head and throat of a uraeus both in the front and at the back. In her right hand is the ankh and in her left the papyrus sceptre. (id.) "Tefnut was a personification of the moisture of the sky, and made herself manifest in various forms " (Stewart) "Tefnut, from the root 'tef' meaning 'moist' is represented in the form of a woman, who wears upon her head the solar disk encircled by serpents. In her hand she holds the reed sceptre and the ankh. She often represented in human form with the head of a lioness." (Veronica Ions) "Tefnut of the dew and the rain...was worshipped in the form of a lioness or of a woman with the head of a lioness, and the Greeks sometimes identified her with Artemis. She is depicted in the texts as a (counterpart) of Shu, whom she helps to support the sky and with whom each morning she receives the new-born Sun as it breaks free from the eastern mountains." Note: (Massey) "The double heaven was solely feminine at first. In Egypt the Tef, Teph of source, and abyss of beginning, or Tef the genitrix (was) represented by the dragon, the water-horse or cow... Tep is the Egyptian name for heaven."

(Papyrus of Nebseni, Budge) "Chapter of the Gods of Localities... A. The Gods of Annu (Heliopolis). Vignette: The gods Tem, Shu, Tefnut, Osiris, Thoth." Tefnut is represented as a squatting lioness-headed woman facing to the left. On her head is a plain disc. (Papyrus of Nu, Budge) "The Chapter...of knowing the Souls in Annu. Vignette... In the Saite Recension the deceased is standing, with both hands raised in adoration, before the gods Ra, Shu and Tefnut (see Lepsius)." The goddess is shown as a lioness-headed woman wearing a tight dress reaching from below her bare breasts to her ankles. On her head is the solar disc with uraeus; in her right hand she holds the ankh and in her left

the uas-sceptre. (Papyrus of Nebseni) "Of Perfecting the Spirit. Vignette: The boat of the sun, before which stand the deceased...in the boat are the gods Shu, Tefnut, Seb, Nut, Osiris, Isis, and Hathor, human-headed and Horus, hawk-headed..." Rubric: "(This Chapter) shall be recited over a hawk...(and figures of) Tem, Shu, Tefnut, Seb, Nut, Osiris, Isis, Suti, and Nephthys painted in yellow colour upon a new plaque which shall be placed in (a model of) the boat (of the sun), along with the figure of the deceased whom thou wouldst make perfect. These shall thou anoint with cedar oil, and incense shall be offered up to them on the fire..." (Maspero) in a description of an illustration "The twin lions, Shu and Tafnut...from a vignette in the papyrus of Ani in the British Museum (Lepage-Renouf). The inscription above the lion on the right reads 'Safu', 'yesterday', the other 'duau', 'this morning'. In M. Lepage-Renouf, Shu and Tafnut are...the god and goddess of the Dawn." The two lions are sitting, and between them is the symbol of the place of Sunrise. (Book of the Underworld). For a representation of Tefnut see Goddesses of the Underworld: Eighth Hour.

(Maspero) the author shows a drawing of the following fourteen deities of Thebes: "Montu, Atumu, Shu, Tafnut, Sibn, Nuit, Osiris, Isis, Sit, Nephthys, Hours, Hathor, Tanu, Anit." Tafnut, like the other goddesses, is shown as a woman wearing a low disc-shaped head-dress and holding a uas sceptre. She is sitting beside her consort Shu. (Budge) on the cities of Dendera, Apollinopolis Magna, Edfu and Memphis: "Whether there were statues of Shu and Tefnut in these cities cannot be said, but it is very probable that they were worshipped in their sanctuaries under the form of lions, and in this connexion it is worthy of note that Aelian records that the people of Heliopolis worshipped lions in the temple of Helios." (id.) "In the Second Corridor of the Tomb of Seti I are the following names of gods, with figures (See Lefebure)... 10. Ast (i.e. Isis)... 44. Nut. 45. Tefnut. 46. Nebt-het..." (id.) in a description of an illustration: "Seated figure of Harua, an official of Queen Amenartas, holding figures of Hathor and Tefnut. XXVIth Dynasty. B. M. No. 46699." In this group the two goddesses are shown as squatting women, each with a human head. Tefnut wears as her head dress a disc surmounted by two plumes, set between cow's horns. On her brow is the uraeus.

(Budge) "There is in the British Museum (11057) a fine example of an aegis in bronze with the heads of Shu and Tefnut, his sister, upon it. Tefnut has the head of a lion and wears a disk with uraeus; B. M. 389 is an example of these gods in faience." (id.) in a description of illustrations: "Bronze aegis of Shu and Tefnut from the tomb of Amenhetep III B. M. 388." The lioness head of Tefnut, on the right hand side of that of Shu, bears a disc with uraeus. (id.) on the Gnostic amulet, B. M., G.455: "On the reverse is cut the inscription... 'One Bait, one Athor. one Akori...' The Egyptian Triad referred to is probably Khepera-Shu-Tefnut."

(Massey) "the Gemini of the zodiac...are Shu and Tefnut in Egypt "(Budge)." It is...quite certain that the Greeks borrowed the Zodiac from the Babylonians, and that they introduced it into Egypt, probably during the Ptolemaic period. The following are the forms of the signs of the Zodiac as given at Dendera... 3. Gemini..." Shu and Tefnut, on the left and right respectively, are shown facing each other and holding hands, the left hand of Shu being joined with the right hand of Tefnut. Shu appears as a man and Tefnut as a lioness-headed woman wearing a dark-coloured dress of the usual style. She bears on her head the disc and uraeus. (Fagan) "In the Denderah zodiacs the twins are represented by the air-god Shu and his wife and sister Tefnut, the lioness-headed goddess of the sun's heat."

TEMTITH and TENITH. See Goddesses of the Underworld: Seventh Hour.

THEMATH. See Goddesses of the Underworld: Tenth Hour.

THMEI. (Wilkinson) "Some of the sacred boats...presented the sacred beetle of the sun, overshadowed by the wings of two figures of the goddess Thmei or Truth, which call to mind the cherubim of the Jews. (woodcut)." (id.) in a description of this woodcut: "One of the sacred boats or arks, with two figures resembling Cherubim..." The illustration shows two identical women kneeling, facing each other. Each holds one of her outstretched winged arms upwards and the other downwards, thus forming a broad lozenge-shaped frame for the beetle within. Each wears a feather on her head, similar to that worn by Maat (q.v.).

UATCHIT, UA ZIT, WADJET, EDJO, BUTO, The Uraeus. (Budge) on Uatchet: "In pictures and reliefs the goddess is represented in the form of a woman who wears upon her head the crown of the North, and she holds in one hand a papyrus sceptre, round which is twined a long snake; in some examples she is seen bearing in her right hand the crown of the North, which she is about to place on the head of a king. Occasionally we find her in the form of a large winged serpent with the crown of the North upon her head." In the accompanying drawing the Goddess Uatchit is shown as a woman standing facing to the right, and wearing a dress similar to that shown in the corresponding drawing of Nekhebet (q.v.), and a collar with three concentric plain bands. On her head is the Northern Crown. In her left hand she is holding a sceptre, flower-headed and bent forward at the top, and round which is entwined a snake. The spiral made by the snake is similar to that formed by the thread of a left-hand screw. The right hand of the goddess is placed near the head of the snake and the flower at the top of the sceptre. (Veronica Ions) "Buto was a snake-goddess, frequently represented in the form of a cobra, sometimes winged and sometimes crowned. She often also has the features of a woman wearing, either directly on her head or on a head-dress in the form of a vulture, the red crown of the North, of which she was the official protectress as Nekhebet was of the white crown of the South.

"The vulture-goddess and the cobra-goddess, known conjointly as Nebti - 'the two mistresses' - appear side by side on royal documents. Sometimes they embellish the pharaoh's forehead in order to protect him against his enemies, though normally only the uraeus appears."

(Merlin Stone) "In predynastic Egypt the female deity of Lower Egypt (North) was the Cobra Goddess known as Ua Zit...we later see Her as the uraeus cobra worn upon the foreheads of other deities and Egyptian royalty." (id.) "Au Set (i.e. Aset, Isis) too, portrayed in human form, wore the cobra upon her forehead. The name Au Set appears to have been taken from the name of Ua Zit." (Manly Hall) "The uraeus worn by the Egyptian priests upon their foreheads was symbolic of Kundalini, the sacred cobra who, when she was raised in the wilderness, saved all who gazed upon her (Moses and brazen serpent)."

(Anthes) "The Eye...was a third eye in addition to the natural pair of eyes of either the falcon or the king. The Eye was basically identical with the Uraeus Viper, the likeness of which was attached to either one of the crowns or a fillet at the forehead of the King...the Zet-serpent was the Uraeus at the forehead of the King..." (Merlin Stone) "The cobra was known as the Eye, uzait, a symbol of mystic insight and wisdom. Later derivations of the Cobra Goddess, such as Hathor and Maat, were both known as the Eye. This term, in any context it is used, is always written in feminine form." See also under Maat.

(Papyrus of Ani, Budge) "Vignettes from Chapter XVII:...The Serpent Uatchet, the Lady of Flame...coiled round a lotus flower. Above is the emblem of fire." (Boston Museum handbook) in a description of an illustration: "Alabaster throne of King Mycerinus: Dyn. IV... Nile gods tie together the

plants of Upper and Lower Egypt beneath the serpent goddess Buto who represents the North...about 2600 (before this Era)." Buto is shown as a cobra with her body twisted in such a way as to form two complete circles. She appears to be holding a uas-sceptre and to be sitting on a basket. (Patrick) in a description of a painting: "Buto, the cobra goddess. She is perhaps more familiarly depicted as the uraeus cobra worn in the pharaoh's crown... Buto was often to be seen on representatives of Ra, and then she personified the sun's heat: she wears the sun disk in this painting from the tomb of the prince Amun in the Valley of the Kings - Twentieth Dynasty." The goddess is here shown winged and with a looped body of great length. In front of her is the Shen symbol.

(Mme. Desroches-Noblecourt) in a description of an illustration: "The monarchic animals protecting the neck of the mummy. Incised gold sheets." These figures, from Tutankhamen's tomb, are of a winged uraeus with a woman's head, two uraei with their tails linked together, a uraeus, and five vultures in different positions. (id.) on the mummy of Tutankhamen: "on Tutankhamen's head there was only a small skull-cap of very fine linen decorated with woven bands and beads of gold and glazed terracotta shaped like a bandeau on the brow, from which arose four sacred cobras whose sinuous bodies adorned the crown of the head." In the accompanying illustration two of the uraei are shown back to back, the twisting bodies touching each other to form a series of lozenge-shaped figures across the top of the skull-cap.

For other representations of Uatchit see under Nekhebet.

For a suggested correspondence between Uatchit and Arabian idol Azza, see under Menat.

(Gardiner) "Sign-list... Reptiles etc., cobra (erect as on the forehead of the Pharaoh) Det. in l'rt, 'uraeus'. Det. goddesses, especially those to whom the appearance of a snake was attributed, examples: Wadyt 'Edjo'; Nsrt (Nzrt) 'the goddess Nesret'..." (id.) "(figure as before on wickerwork basket) Det. goddesses, examples: Wad(y)t 'Edjo'; ntrt 'goddess'. As an element in the royal title (Nbty 'Two Ladies')." (Veronica Ions) "Buto, a transcription of Per Uadjit, 'the dwelling of Uadjit', was the name which the Greeks gave to the Delta town and also to the goddess who was worshipped there." (Merlin Stone) "The use of the cobra in the religion of the Goddess in Egypt was so ancient that the sign that preceded the name of any Goddess was the cobra."

(Wilkinson) "Animals of Egypt. Shrew-mouse or Mygale. Sacred to Buto or Latana; at Atribis, Butos; mentioned in Strabo xv, Herodotus ii, 59."

UN, UNNUT, Lady of Unnu. (Budge) "Unnut, the lady of Unnu (i.e. Hermopolis)...has the body of a woman with the head of a hare, and she usually holds in each hand a knife (See Lanzone); sometimes she holds a sceptre in one hand and life (the ankh) in the other."

(id.) "Hieroglyphs. Gods and Goddesses...(figure of a woman with a hare's head standing facing the left. She is wearing a long tight dress and carries the papyrus sceptre) Un, Hare-goddess."

UNNUT. Goddess of the Hours. (Budge) "Unnut, the lady of Unnu...must not be confused with Unnut, the goddess of the hours, who is depicted in the form of a woman with a star upon her head."

URT-HEKAU, URIT HEKAU. (Budge) A drawing entitled "The Goddess Urt-hekau", shown by the author, portrays a lioness-headed goddess standing facing to the right. She wears the usual dark, long

and tight dress, and a broad ornate collar. On her head, which has the usual wig-like covering of material, is a flattened disc. In her left hand is the ankh and in her right the papyrus sceptre.

(id.) on the Cippus of Horus, B. M. 36250: "On the flat surface on the left of the god are cut the names and figures of the following gods and goddesses: (1) The goddess Urithekau... standing upon a crocodile, having a bird on its head. She wears on her head a disk to which two scorpions are attached; in her right hand she holds a serpent, and in her left a serpent and a scorpion..."

USIT. See Goddesses of the Underworld: Tenth Hour.

USRIT. (Budge) on the Cippus of Horus, B. M. 36250: "On the flat surface on the left of the god are cut the names and figures of... (3) the lion-headed serpent Usrit..." Note (Budge) "Usertsen I (Sensurit): These words seem to mean 'Brother (or associate) of Usrit', a form of the goddess Isis worshipped at Thebes."

The Egyptian Planet VENUS. (Text of Pepi I, Budge) "Nut hath brought forth her daughter Venus." The hieroglyph includes a five-pointed star.

The Constellation VIRGO. See Ta-repy.

Unnamed. (Neumann) in a description of some predynastic figures: "Female figure. Clay, from an Egyptian grave, predynastic. Staaliche Museum, Berlin." (id.) Female figurines with upraised arms. Terra cotta, Egypt, predynastic. a, b: Brooklyn Museum; c: British Museum." Commentary: "we find, particularly in predynastic Egypt, that is, at the dawn of human history, figures closely resembling the Primordial Mother in physical type. A sitting, exaggeratedly broad hipped sculpture...is one of a whole group of such works. In contrast to these, the standing women belong to the group of works representing the 'goddess with upraised arms'. These figures with the exaggerated posteriors have been misinterpreted as African slave women.

"Concerning one of them, Breasted writes: 'Skin decorated with numerous zigzag chevron, and animal designs. Feet and hands lacking (probably from beginning). Scharff thinks such figures are in a dancing attitude, and as such are the earliest attempt to represent the human figure in a specific activity.'

"...The priestesses identified with the Great Mother...may well have assumed this same attitude: But this tells us nothing of the actual significance of this widely distributed gesture which is characteristic of the archetypal feminine.

"The 'specific activity' of the upraised arms is unquestionably religious... Primary in all probability is the 'magical significance' of this posture..."

(id.) "Vase design: Women with upraised arms. Egypt, perhaps IV millennium (before this Era). Drawing by Raphael, 'Prehistoric Pottery'." Commentary : "Here too the female figures are broad-hipped, with accentuated posterior. Moreover, they are much larger than the men standing beside them, and this, as we know, is an expression of 'greatness'..."

"Our interpretation of the figures is confirmed by a remark of Max Raphael: 'The clay figure of a woman with upraised arms that played a part in the cult of the dead as far back as Amratian times

cannot be regarded as representing a dancer, because in a design on a vase in the Brooklyn Museum (New York) there are two men supporting the upraised arms, holding the woman directly under the armpits, in order to enhance the effectiveness of the position and to prolong it'...he unquestionably succeeds in proving that these figures represent the Great Mother. Moreover the posture of the arms is probably related to the protective Ka symbol, although it is possible that a distinction should be made between arms lifted to form a circle and merely 'upraised arms'.

"Two interpretations of this arm posture are possible, and both ultimately amount to the same thing. The one interpretation stresses the magical character of the attitude... In the other interpretation, it is the posture of 'epiphany', of the moment in which the godhead appears. Good reasons can be adduced for both interpretations."

(id.) "Female figurine. Terra cotta, perhaps Egypt, c. 2000 (before this Era) Louvre." This figurine, of a primitive style of workmanship, shows a naked woman with a slender waist and relatively broad shoulders and hips. Her pubic triangle is marked in a way similar to that shown in early Chaldean figures. Commentary: "These examples show how difficult it is to distinguish between a 'sensuous' style susceptible of sociological derivation and an 'imaginative' style. One means by which early man could represent the numinous magnificence and archetypal uniqueness of the feminine consisted in an expressive 'exaggeration' of form, an accentuation of elementary character. Here the body plays a decisive role. The individual who created the group which worshipped these works were unquestionably fascinated by the corporeity, the exuberant fullness and massive warmth, that emanate from such a figure. (This is the justification for applying the term 'sensuous' to such works.) ...the goddess is an adequate image of the elementary character of the containment." (Van de Walle, "Larousse") in a description of an illustration: "The female figure was commonly represented in predynastic Egypt, fashioned from Nile mud and with pronounced emphasis of breast and hips. Such figures were probably mother-goddesses or idealizations used for fertility purposes... British Museum."

(Mme. Blavatsky) "In one of the tombs of the Pharaohs - Rhameses, in the valley of Biban-el-Molouk, in Thebes, Champollion, Junior, discovered a picture, according to his opinion the most ancient ever yet found. It represents the heavens symbolized by the figure of a woman bedecked with stars. The birth of the Sun is figured by the form of a little child, issuing from the bosom of its 'Divine Mother'." (Maspero) "the scene (is) frequently met with, in which we see a goddess of gigantic stature offering her breast to a crowned or helmeted king, who stands before her." (id.) in a description of a relief: 'The Goddess adopts the King by suckling him. Drawn by Boudier. The original is in the Great Speos at Sisilis."

(Budge) "Figures of Egyptian Gods... Another figure of interest is B. M. 24385, which represents a seated woman, with the head of a sheep, surmounted by a disk, uraeus, and horns; behind this head-dress is the tail of a scorpion. The right hand is laid underneath her left breast, which she touches with her finger and thumb, and the left rests upon her knee. The Museum of the Louvre possesses a similar figure with the addition of a naked child whom she holds upon her knees, and whom she is about to suckle. Lanzzone thinks that the sheep and scorpion-headed goddess represents Isis, and the child, Horus."

(Budge) "Amulets. The Kef-pesesh or Peseshkef, which had the shape of (figure resembling the letter Y) was used in the ceremony of 'Opening the Mouth'. The oldest known example of this instrument as an amulet is B. M. 37279, which is 2-¼ inches long, and is 1-¾ inches in its widest part.

Another example is B. M. 30848, which is made of a reddish carnelian, and is mounted in a gold setting in the form of the head of a woman wearing a heavy wig." (id.) on the Meux Hypolephalus: "Vignettes... An Utchat-headed goddess with a lotus and an ankh. The Cow-goddess... A goddess..." (id.) on the four amulets, used in a certain ceremony, to safeguard the mummy: "(4) A wooden figure of a woman wearing a heavy wig, and having her hands clenched and lying on her breasts, in a brick of Nile mud, measuring 6-1/8 inches by 4-1/8 inches, inscribed with five lines of hieratic text (B. M. 41546). The Rubric directs that the figure is to be seven finger (breadths) in height, and that it is to be made of amm wood. On this figure the ceremony of the 'opening of the mouth' was to be performed, and then it was to be placed in a cavity in the north wall, with the face of the figure towards the south. The cavity was then walled up, and this figure repulsed all enemies coming from the South." (id.) "Objects of the Toilet in the Other World. The Stibium-pot or tube (or more commonly the Kohl-pot):... Sometimes the single tube is in the form of a woman wearing a heavy pigtail (B. M. 2570)... The mirror:... In B. M. 20773 the handle is made in the shape of a woman with outstretched arms and hands touching the sides of the calix of a lotus." (id.) "Rings...for use in the Other World:... B. M. 54644 (has) a goddess wearing the double crown."

(Budge) on Gnostic amulets: "Babylonian influence is shown in the palms and in the dress of the goddess who is represented in B. M., G.8." (id.) "As an example of the mixture of Indian and Egyptian gods B. M., G.251 may be noted, for this also is an Ophite amulet. On the obverse stands a deity with three faces and three pairs of arms and hands. On her right side is a figure of Harpokrates, and on her left is the lion-headed serpent Khnoubis."

General. (Seltman) on Egyptian iconography: "In the early period known as the Old Kingdom, the sculpture and painting portray persons with square shoulders, high breasts, thick waists, and short thighs... But after 1800 (before this Era) a very different type is seen in Egyptian art, and it becomes easy to define the ideals of physical beauty to which naked dancing-girls, thinly veiled noble ladies, and Queen Nefertiti herself conformed. The artist portrayed...slender shapes, contours that were...softly curving: graceful, long, elegant limbs, and firm, youthful breasts."

(Budge) "Determinatives. Gods and Goddesses: (Various figures of a woman, squatting or kneeling, facing the left) woman, goddess." (id.) Determinatives. Members of the Body:... (figure resembling a full hemispherical vessel) woman." Determinatives: Parts of Birds:... (figure of an egg) goddess, queen female. " Note: (Veronica Ions) on the gander Geb: "(his) female laid the cosmic egg..." (Gdss. Chald.) on the cosmic egg: "The remains of this egg were shown to pilgrims at Hermopolis." (Budge) "Determinatives. Reptiles:... (figure of a cobra: figure of a cobra on a basket) goddess, divine woman." (Gardiner) "Sign-list. Parts of Mammals:... piece of flesh. .As abbreviation for Kns, 'vagina'... In Dynasty XIX or before the piece of flesh changes into the egg and subsequently the egg and the letter t (i.e. a semicircle with the diameter as base line) becomes a generic determinative for goddesses." (Id.) "bicornuate uterus of heifer (figure showing a vertical line bifurcating at the top into two spirals like sheep's horns) Ideo. or det. In... idt (?) 'vulva', 'cow'." (id.) "Sign-list. Sky, Earth, Water:... well full of water (figure resembling a deep bowl with rounded bottom, with zig zag line near the top representing water level; the same with straight line near the top) Det. well...pool, marsh... As substitute for the female organ in hmt 'woman', 'wife'... Also as female organ in 'vulva', and derivatively 'cow'..." (id.) "Sign-list. Vessels of Stone and Earthenware:... cup, probably sometimes also a basket... Det. in hnt 'cup'; hence phon. hnt in hnwt 'mistress'." (id.) "Egyptian-English Vocabulary:... ntrt, goddess." Note: The hieroglyphs of this word include a cobra.

(Stewart) "The goddesses in most instances carry the reed-sceptre. The reed is a water plant, symbol of the first life, coming from a concealed source... The reed is carried by the goddesses as a symbol of the source of human life over which they have dominion."

Glossary of some Egyptian, Graeco-Roman and other terms used in the text.

Ankh, also known as the Crux Ansata and the Emblem of Life. This consists basically of a loop surmounting a figure resembling the letter T. See also under Anuket and Kefa.

Amentet. (Budge) "Amentet, i.e. the 'hidden' region, the Egyptian Hades... Amentet was a common name for the underworld throughout Egypt, and is found in texts of all periods."

Atef Crown. (Veronica Ions) "the high white mitre flanked by two ostrich feathers...is called 'Atef'." Sometimes a small disc is shown at the base of the mitre; and sometimes another is shown above it.

Cartouche. (Budge) on the royal names: "The...names are written inside an oval which is commonly called 'cartouche'... It is probable that this oval, or 'elliptical ring', was originally circular in form, like the hieroglyphic Shen." See also under Shen.

Cippus. (Budge) "Cippi...usually have the form of a stele with a rounded top and concave pedestal projecting in front... They vary in height from 2 or 3 to 20 inches.

Determinative. (Gardiner) "In several of the examples quoted (see ideogram) the ideogram follows one or more phonograms and ends the word. In such cases as these it is called a determinative, because it appears to determine the meaning of the foregoing sound-signs and to define that meaning in a general way..."

Djed. (Veronica Ions) "The 'Djed' was originally the trunk of a fir or some other conifer; but in classical times it was a kind of pillar with four capitals, which certain texts alleged to be the god's (i.e. Osiris') vertebral column."

Hypocephalus. (Budge) "Hypocephalus, or object placed under the head of the deceased to keep warmth in the body." See under Holy Cow.

Ideogram... (Gardiner) "Ideograms or sense-signs...are signs that convey their meaning pictorially. More often than not they are accompanied by sound signs indicating the precise word to be understood."

Ka or Sa Symbol. (Veronica Ions) "the hieratic sign of protection, Ka, a plait of rolled papyrus." This symbol resembles a flattened Greek cursive letter alpha placed with the loop uppermost, and the junction bound with cord.

Khepresh, Blue or Warrior Crown. This crown, of blue leather, has some resemblance in shape to the Northern Crown, except that the front, rounded on top, is higher than the back. On the front is the uraeus.

Menat Amulet. See under Hathor. (Amulets).

Modius. A grain measure and symbol of fertility, and an attribute of Isis in the Graeco-Roman period.

Nemset. A form of wig cover or head-dress resembling a long wig, shaped above the forehead into a trapeziform figure having the long side uppermost and rising to a low apex. It is usually marked in stripes.

Northern, Red or Net Crown, Crown of Lower Egypt. (Mme. Desroches-Noblecourt) the “red mortar-shaped cap.” This crown is of a modified cylindrical shape, being wider at the top than at the bottom and higher at the back than at the front.

Pschent, Sekhemti or Double Crown. (Mme. Desroches-Noblecourt) “the white mitre and red mortar-shaped cap...together formed a third head-dress known as the Two Powerful Ones or Pasekhemty, which the Greeks called pschent.” In this head-dress the White crown is placed within the Red.

Sa Knot. See under Neith (Amulets).

Shen Amulet. (Budge) “The Shen originally represented the end of a cylindrical seal...but at a very early date it was associated with the idea of a ring with an attachment which bore an inscription and was used as a seal. The word shen means ‘to encircle’...and it is possible that the cartouche amulet is only a modification of this sign.” The Shen is shown as a ring at the bottom of which is a tangential line approximately equal in length to the diameter of the ring.

Simpulum. (White and Riddle) “A small ladle.”

Sistrum. See under Bast.

Situla. A pail or bucket. (Witt) “the breast-shaped pail” held by Isis in the Graeco-Roman period.

Southern, White or Hetchet Crown, Crown of Upper Egypt. (Mme. Desroches-Noblecourt) “the white mitre”. This crown resembles a bottle in shape.

Tensa. (Witt) “the Tensa, the chariot or car for the parade of (an) image.”

Tet, Tie, Buckle, Knot of Isis, Uterus of Isis. This emblem is shown as a knot-like figure somewhat resembling a stylized human body. In place of the head there is a loop; another two pendent loops are in place of the arms, and the two loose-ends in place of the legs. See also under Isis (Amulets).

The Tuat. (Budge) “the whole universe was divided into three portions, namely, heaven, earth and the Tuat or Underworld.” (id.) “the Tuat is a narrow circular valley which begins where the sun sets in the west, and ends...in the east’. See also under Goddesses of the Underworld.

Uas, Tachen or Jackal-headed sceptre. (Gardiner) “Sceptre with straight shaft and head of Seth (?) - animal...‘uas—sceptre’.” In this sceptre the head is often in the form of a plain slat of the same length and placed at the same downward inclined angle as the animal head. The sceptre ends at the bottom in a small rounded fork with two prongs.

Uraeus. See under Uatchit.

Utchat. The symbolic Eye, depicted as a human eye, beneath which, according to Gardiner, are the markings of a falcon's head. See under Uatchit and Maat.

Vannus Mystica. (White and Riddle) "vannus, or fan, van for winnowing grain." The vannus mystica is an attribute of Isis in the Graeco-Roman period.

LIST OF ABBREVIATIONS.

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

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

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

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

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