

Egyptian Creation Myths



In this research you will find all the creation myths of ancient Egypt.

Starting with an intro topic that explains the basic things which are important to understand before the stories start to be able to understand the creation myths. The intro even gives some of the creation stories, but after you get the myths one after the other including all the details. If you see a god mentioned, or a neter, as their defined in Egyptian, then try not to focus on the name of that deity but on the force the god represents. Names of these gods change with the various creation stories, but the new names will have similar or the same functions as the previous title holders.

Introduction:

While mythic narratives do not appear in the Egyptian records until the New Kingdom, the frequent allusions to the activities of the gods found in the *Pyramid Texts* and *Coffin Texts* allow scholars to reconstruct a fairly comprehensive and consistent view of the earliest Egyptian stories about the gods. One of the most important categories of myth for the Egyptians was **creation stories**.

The Egyptians believed that for existence to continue, it had to be continually recreated at each dawn, at each full moon, or each New Year. One part of the process of this recreation was **to recall the first time of creation**. Characteristically the Egyptians did not have only one creation account, but the creation of the universe was ascribed to several gods, and even a goddess. These creation accounts are named after the location where the creator god had a major temple.

The creation of the universe took place over a long period of time when the gods lived on earth and established kingdoms based on the principles of justice. When the gods left the earth to reside in the sky world, the pharaohs inherited the right to rule.

Neters means Cosmic Law And Order, not Gods, they represented a force of nature. **As above so bellow**, explains this principle. Its all about being connected to the whole, ones connection is lost there is no more rebirth, the end. That was why they were obsessed with rebirth, to stay connected and never end. In Buddhism the goal is to end rebirth, but to Egyptians that be the worst end.

Ra is the main god, the creator who lives out of time while the creation lives in time. The creator is the source, and the rest evolves around him. Ra or Radiation, the force he emmits, is the vibration of life. So when you read that god came to a certain pharaoh, then it means this pharaoh understood the force the god stood for.

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The Spirits of Nature ▲

Religion of the Egyptians By Ottar Vendel

<http://www.nemo.nu/ibisportal/0egyptintro/1egypt/index.htm>



Ancient Egypt had by tradition a great variety of gods and what today can be labeled as spirits and divine forces. Some were depicted just as symbols and others had the form of living creatures. In total they were over 2000, but many had similar characteristics and appeared all over the country but with different names. This great diversity is due to the fact that before the country was united the northern Nile Valley was split up into about forty self ruling areas (later to be provinces - called nomes) where the ruling tribes had their own deities and leaders. From the dualism of all gods it's clear that animals were the first to get divine status and by time got human form.

Because of this all gods had two things in common - they were family members with counterparts from the opposite sex and manifested themselves on earth through animals. Thus the local wild fauna of birds, crocodiles, snakes, turtles, frogs, plus cattle, dogs, cats and other domesticated animals were considered to be the living images of a particular god or goddess and a natural and indestructible part of the environment in which people lived. All parts of life were covered and there were gods for - beer, plants, digestion, the high seas, female sexuality, gardens, partying etc.

Many of them had lots of duties and were with time combined with each other in a great number of ways. Some of them could appear in rather unusual forms like a goddess (curious even by Egyptian standards) having a head of a bee and body from a hippopotamus. When having a glance at a depiction of them shown in upright position with human bodies, the goddesses are easy to single out since they always had their legs joined together, while the males used to be seen on the move.

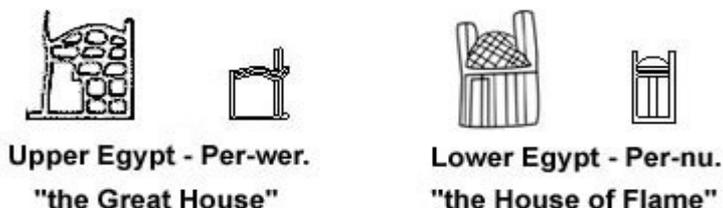
Different towns struggled to have just their local gods at top of the state religion and thus we have many different religious legends over the years depending upon which town had the greatest political influence during the period. To increase the number of supporters nation wide they could "borrow" abilities from popular gods and give to their own. Because of this over the years different gods came into fashion and later went out of style, with exception of a group that was in front right from the beginning and never lost its popularity. These were responsible for basic and vital things in life like love, joy, dancing, childbirth, justice, and life after death.

All aspect of daily life were covered by at least one of these deities, and like people on earth a vast majority of them were married (often to their siblings) and had children. Many ingredients made it possible for common people to identify themselves with them since their personalities were made of both divine strength and human weakness. They did most of the things that ordinary people did, like harvesting, hunting, eating, drinking, partying and even dying. Most of them were depicted as men and women combined with the head of the animal by which they were represented and they could appear in different costumes and be represented by several animals in the Egyptian fauna.

In other words - they could appear in many ways and yet some of them were so alike looking that it's impossible to identify them without reading the connecting text. Just looking at the dresses and the regalia they carry along isn't always enough, because they used to borrow objects from each other. This guesswork is a part of the charm when looking in to their in many ways, to us, unlikely world. As to their names, today we use a blend of both their original Egyptian ones like Re, Ptah and Amon, and the Greek forms like Isis, Osiris and Horus.

Shrines.

As for the veneration of the gods, scholars of Egyptology don't know exactly how this was done during the oldest times, or at what point in history the main gods had cult areas replaced by temples of their own. One clue might be the god Min who obviously had a very old cult at Koptos in Upper Egypt where two statues of him larger than life size were found in the late 1800s. They had no doubt been situated within a sacred area or by a shrine of some sort, but no remains are left to reconstruct what it may have looked like. After the formation of two separate countries along the Nile (Upper & Lower Egypt) a typical building came to be in each part, which more or less symbolized the country itself in both a religious and political way as its national identity.



It's most likely that local temples made of clay and reed originally were the cult buildings used by tribes along the Nile, and with time two shrines were specified where people could make offers to the main gods. Through their different designs it's easy to locate the origin of old writings found since their depictions were incorporated into the hieroglyphic signs at an early stage (shown to the right of each illustration above). **Per-wer, meaning "the Great House", stood for Upper Egypt, and Per-nu, "the House of Flame" was the cupola shaped roofed national temple of Lower Egypt.** They are both attested for already during the reign of pharaoh Aha at the beginning of the first dynasty where they are present on a famous wooden label. If at this stage, all mayor gods were worshiped in these buildings is not known. With time the temples were elaborated to be great stone building just for a few very popular gods and goddesses which had fame over the centuries throughout the long Egyptian history. Minor gods had small shrines or were venerated in the homes.

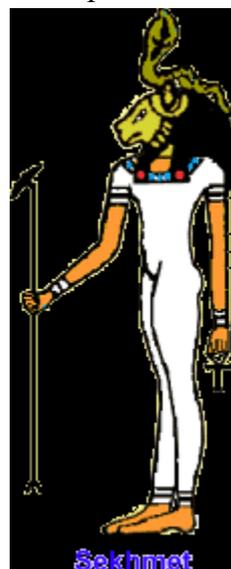
Clothing.

When the goddesses and gods were depicted with a human body the variety wasn't so big in the way they were dressed. Less than half a dozen types of garments covers almost all of them. From the beginning they all wore white dresses, or at least single colored. This tradition slowly changed over the years and with time the colors and patterns became elaborated. The peak was reached during the Greco-Roman period when they were seen in outfits like actors in a costume spectacle in a theatre.

Excluding the mummy-like creations, here is a type description in brief:



Khons



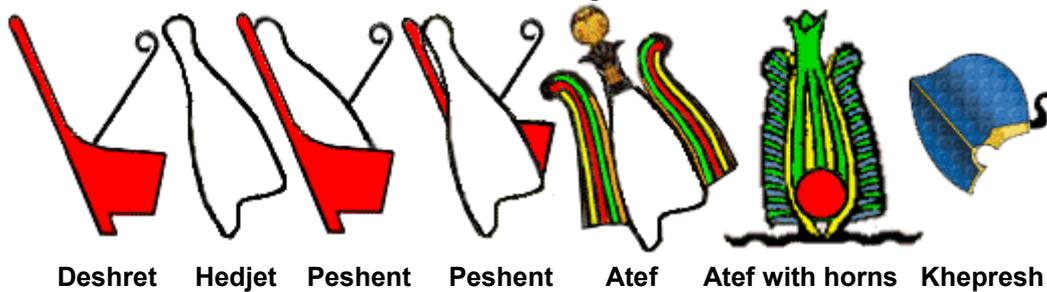
Sekhmet

Tunic with suspenders. Male garment, ending above the waist. Popular in all times. Example: Re.
 Dress with suspenders. Female garment, ended above the waist, usually white. Example: Hathor.
 The short loincloth. Short and skirt-like garment, popular from earliest times. Example: Asar-hap.
 The short-sleeved overall. From earliest times very common. tight female garment. Example: Isis.
 The full-length dress. Unusual, sleeve-less for goddesses. Went up to the neck. Example: Seshat.

Notice that long sleeves were not in fashion in any era of Egyptian history, at least for the gods and goddesses. Their dresses were to a great extent similar to those worn by the upper classes in society during daytime and evenings, and mostly indoors.

Pharaoh's crown.

The gods had a lot of different things to put on their heads, and they surely did. In bright contrast to the stereotyped positions of their bodies the painters and sculptors were keen on giving the heads as much attention as possible. This was obviously initiated by pharaoh himself or the priesthood in order to give their favorite gods as much promotion as possible. The different crowns could give a hint where the god originally came from, and by wearing the combined crown for the whole country, the message was given that this god or goddess was important to all Egyptians. To make them conspicuous all crowns, hats etc. were adorned with plumes, horns, snakes, flowers, sun discs, leaves etc painted in bright colors. Especially during the Greco-Roman era the fantasy and elaboration was significant.



EGYPTIAN CROWNS: The red one was from Lower and the white from Upper Egypt. The double crown represented the whole country. The Atef-crown was worn by Osiris and the type with horns and the sun disc by Re-Horakhte and other gods. The blue helmet-like came during dynasty 18 and was worn by kings and the god Amon.

Headgears of the gods

Besides royal crowns the gods had a lot of other symbols and things to wear upon their heads. In some cases the headgear was necessary to identify the deities in question, when they were dressed the same, as they often were. Here is a selection of personal things helping to identify which goddess is depicted in case the written hieroglyphs don't give a clue. The following objects below are shown as they looked when the bearer in question was facing right.

Neit had the a stylised form of her shield and crossed arrows on her head.

Isis wore a throne on top, a rather uncomfortable one it seems, and

Maât had her standing ostrich feather she was named after.

Nephtys had a building topped with a bowl-like object (for collecting rain water?) and

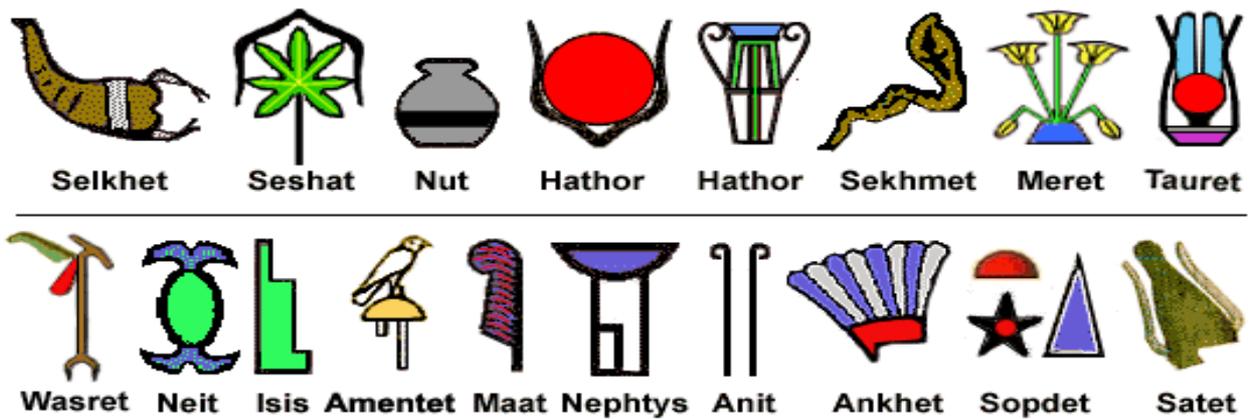
Nut had a pot (or a broad vase) upon her head.

Selkhet wore the dangerous scorpion (without its deadly sting), and

Seshat had the holy Persea-tree with two horns over it as her personal sign.

Anat had a stylized cow's uterus as her token.

Hathor had several objects in her hat box like cow's horns with the sun disc and her favorite musical instrument - the sistrum, which was a rattle.



Most of these 18 objects worn upon their heads were unique for just one female deity, but Hathor's solar disc in variations and Anit's object could be worn by others. Especially the sun (symbolizing the god Re) was seen above the heads of many gods.

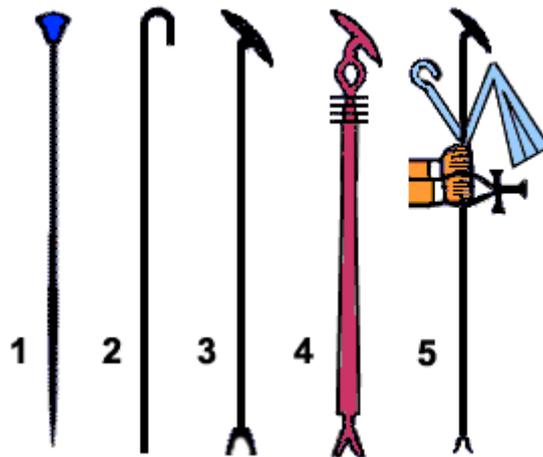
Regalia.

All paintings, drawings, sculptures and reliefs in Egypt followed a traditional scheme, and changes came slowly with time. Some artistic features did not alter anything at all, and remained unchanged for over 3000 years. The way of depicting people are among these unaltered expressions of art. The body was normally in profile, except for the torso which was shown from the front like the eye, to make the face more expressive. The gods (and kings) depicted were seldom empty handed - they usually carried various objects, the symbolic meaning of some are still obscure to Egyptologists.



The gods usually had the well known ankh-sign in one of their hands, with the general meaning "life", and also to be interpreted as joy of living. Since the Egyptian religion offered eternal life for those who had behaved well on earth, we don't know if this sign of life meant the next or the present one - or possibly both. The other hand was holding a staff or scepter of some kind, and here we have half a dozen types. Goddesses usually had a scepter topped with a flower in different colors (like a white lily from the Nile) but this was seldom seen among the gods, possibly because it gave a more soft impression to the observer.

Very common through all times was the Was-scepter for "command" (see pictures below) and some gods, like Ptah and Osiris, had their own type of this staff.



1) Sceptre with flower often carried by goddesses.

2) The herdsman's crook of god Anedjti, patron of shepherds and protector of domesticated animals.

3) Was-sceptre, stood for domination and power.

It was very common among gods/kings in all times.

4) Staff of creator Ptah formed of four "djed-pillars" of order and stability (possibly a human spine).

5) Outfit of Osiris: crook and flail (cattle breeding and farming) plus the Was-sceptre and ankh-sign.

The Myth of Osiris.



The Myth of Osiris is an old and famous tale which in a way tells how Egypt came to be and points out the divine background of its pharaohs. Among variations the main theme is as follows.

In the very beginning of time Osiris was king over Egypt and his queen (and sister) was the goddess Isis. He was beloved by the people, whom he told how to worship the gods and grow their crops for their daily bread. His brother Set became jealous and tried to overthrow him to become king himself. When participating in a feast with Osiris as host, Set began to describe a beautiful coffin he had, in a way that made the other guests curious. He was asked to fetch it and so he did and this was just in line with his plan.

Everyone agreed that it was a magnificent piece of craftsmanship and Set told them that he would give it away for free to whomever fitted exactly into it. Since he had made the coffin himself it was measured to fit one person only - his brother Osiris. When he placed himself in it everybody could see that he was the one who would get it as a present, but the evil Set had other plans. With his brother Osiris still in it, he and his fellows quickly nailed the lid and threw it into the Nile. Queen Isis was overcome by sorrow and began to search all over the land for it, but in vain.



Isis

One day she heard that a wonderful tree had sprung on the shores of Byblos in the north on the Eastern coast of the Mediterranean Sea, where the local king had cut it down and built a palace from it. Isis understood that this was the place where the coffin had come to shore and she went there in disguise. She got a job at the court as a hairdresser for the queen and now when she could walk inside the castle she began to look for the coffin, and finally found it in a remote chamber.

During the night she managed to snatch it and embarked a boat heading for Egypt. When she came there she hid in the marshlands in the delta. There she opened the coffin and took a last farewell of her beloved husband Osiris and began searching for a suitable place to bury him. But Set was aware of all this and was hiding nearby. When Isis went to rest for the night he snatched the coffin and cut his brother's body into fourteen pieces and spread them all over Egypt. Isis became furious and asked her sister Nephthys and her son Anubis, to help her to find the pieces of her husband's body.



Seth

They now started a nation wide search that lasted for many years and finally all the parts of Osiris' body were found, except for the penis which had been thrown into the Nile where it was devoured by a fish. Isis made a wooden replacement for it and then put the whole body together. She now asked the sun god Re to make her husband alive just for one day, which he did, and they could have a last night of love together. The next day Osiris died and his body was embalmed by Anubis who thus made him the first mummy. Isis later gave birth to a son who was named Horus and she did all she could to keep it a secret from Set, but he found them and almost killed them in an ambush.



Horus

They were saved by the god of wisdom - Thoth, and he told them to hide in the reeds in the marshes once more. But as before Set found their hiding place and had more wicked things on his mind. He transformed himself into a snake and gave the little Horus child a fatal bite. When Isis came back she found her baby almost lifeless, and took him to the nearest village to get help. A wise old woman examined him and found out that it must have been Set as a snake who had bitten him.



Thoth

Thoth came to their rescue once more and drove out the poison from Horus' body and he recovered. He and his mother stayed hiding in the delta until he was a mature man and sometimes he took the form of a hawk and scouted out Set for the final showdown - the revenge on his murdered father. When that moment came they fought for three days until Thoth stopped the fight. They were both taken to the Court of Law in the Underworld and there they presented their versions of the story leading to the combat. The Court did not believe Set, who was sentenced to pull the boat with the sun across the sky forever. Horus now became the new king of Egypt like his father Osiris before him, and the good had finally conquered evil.

Isis put the body of her dead husband in a coffin and had nineteen identical coffins made in which she put duplicates. Priest from Egypt's twenty biggest towns then were given one each and could all thereafter claim that they had Osiris' tomb in their town. Thus many places in Egypt were (and still are) called Abusir - the place of Osiris.

Legends of creation.

Ancient Egypt had different stories telling about how the world and all its inhabitants once came to be. The legends varied from province to province along the Nile, but after the unification a handful of them grew more popular and others were forgotten. The priesthood in the cult centers of the creator-gods supported their own version and thus we meet gods like Atum, Re, Ptah, Khnum and Kheper performing the act as The Great Maker, but in different ways. There are no Deluge-legends involved in any of the creation stories of the Nile-people, probably because they had their own big flood every year and the beginning of everything couldn't possibly involve a banality like that.

The most common and probably one of the oldest stories, said that at the dawn of time there was nothing but the water called Nun, and the first ground coming out of it was a rock called the "Ben-Ben stone". From a slightly irregular shape at the beginning, with time it was elaborated and turned into a broad and short obelisk with a pointed top in a four-side pyramid fashion. Some scholars suggest that this might be the prototype for later pyramids tombs, but others do not. On the Ben-Ben stone stood Atum and he coughed and spat out Shu and Tefnut.

The world creators in brief:

ATUM from Heliopolis made everything (even himself) of his own sperm through masturbating or spitting. He then created woman from a bit of flesh from his hand.

PTAH from Heliopolis in Lower Egypt made the world by simply saying words and made earth raise from the water, very similar the story in the Bible.

RE (also from Heliopolis) is told in a rather late poetic legend to be the creator by using a tear from his eye to build all the world.

KHNUM from the island Elephantine at Aswan in the south, was the creator who made the world and all its people on his potter's wheel. The stuff was mud from the Nile.

KHEPER (representing Re) made all other gods from matter taken from his own body. He also created life (symbolically) every morning by commanding the sun to rise.

AMON from Thebes was during the New Kingdom vaguely connected to the creation of the World, saying that he once (like Atum) had created himself at the dawn of time.

THOTH was in Khemenu (Hermopolis) in Upper Egypt, the maker of the world and the first ones he helped to life were four frogs and four snakes, the so called Ogdoad.

The first family.

The family from which all people in the world came was Shu, the god of cool air and his wife and sister Tefnut, goddess of rain, warm dew and moisture. They had the twins Geb who was god of the earth and Nut the goddess of the sky. Before they had any children they were separated by command of the solar god Re and Geb wept over his loss and his tears made all the seas and oceans of the world.

One legend tells that Re for some reason (possibly jealousy) had become angry with Nut and laid a curse on her telling that none of her coming children could be born on any one day of the year. This was a big setback for Nut and Geb who were just planning to raise a family. In their agony they turned to the god of wisdom - Thoth, for advice. He went to his superior, the shadowy and not often depicted moon-god Aah who was in charge of the Egyptian moon-calendar. This old table of time consisted of 12 months of 30 days together making the moon-year of 360 days.

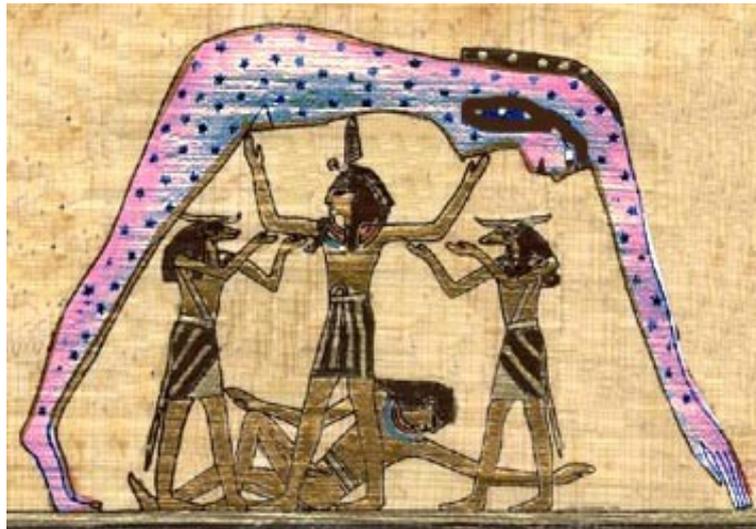
Thoth made Re a proposition to gamble about the matter and they started to play a game of dice resulting in victory for Thoth. He thereby won the moonlight of the five additional days of the true year (July 14 to 18) and gave it to Geb and Nut who used them for the births of their children.

Thus the curse of Re had no effect upon them because their children could all be born outside Aah's moon calendar. In the years to come Nut gave birth to five of the most prominent deities of Egypt:
Year 1 - Osiris. Year 2 - Horus (the Elder). Year 3 - Set. Year 4 - Isis. Year 5 - Nephtys.

The origin of Universe.

One of the oldest and best known legends comes from Heliopolis and goes like this:

From the beginning there was nothing but a water chaos called Nun, and from that came the god Atum, who had created himself. From matter taken from his own body, he made Shu, the god of the air and Tefnut, goddess of moisture and rain. They in turn had the twins Geb, the earth-god, and Nut, the goddess of the sky. From these two (Geb and Nut) then came all other Egyptian gods and goddesses. Shu was often seen holding up the sky (his daughter Nut) with his son Geb lying underneath (picture below). This family of four was the very foundation upon which the world existed as they represented the basic elements: earth, water, air and sky.



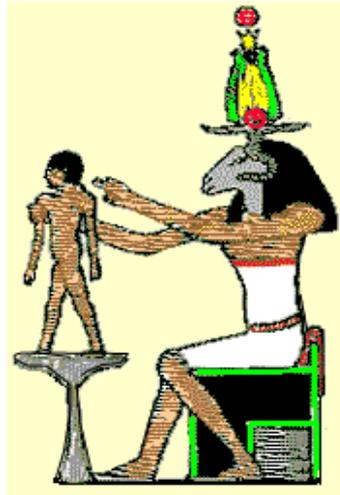
Air-god Shu holding up the sky-goddess Nut supported by two versions of Khnum. Lying down: earth-god Geb.

The first gods.

- 1) The old tradition from Heliopolis (Iunu) just north of Memphis in Lower Egypt said the creation of all the gods was made by Kheper, who was another form of their local sun god Re. He was self-produced and made the other gods out of the matter of his own body. He was the father of many gods like Osiris, Nephtys, Isis, Set, Horus and others.
- 2) The priests from Hermopolis in Upper Egypt declared for their part that Thoth was the primeval god and created the first four couples that built up everything. The first pair was Nun and Nuntet (snakes), who represented and dwelled in the mass of water from which everything emerged. The second was Heh and Hauhet (frogs), who stood for indefinite time and long life. The third was Kek and Keket (snakes), who embodied darkness, and the fourth pair was Niau and Niaut (frogs) representing the void. During the New Kingdom the two latter were replaced by Amon and Amonet.
- 3) In Sais (in the delta in Lower Egypt) the priests taught the people that their own mighty goddess Neit was behind the origin of the other gods. She was self-begotten and self-produced and mother of the mighty solar god Re.
- 4) Another story tells that the creation of The World was wet and dark and Atum-Re arose from the Nun and appointed the eight reptile gods above (the so called Ogdoad) to their proper places and brought order from chaos. Here the frogs Niau and Niaut have been changed for Amon and Amonet which tells that this version is of later date (New Kingdom) when Amon had reached a lofty position among the gods.

Creation of man.

A very old legend in Egypt told that mankind was divided into four types when they were made on the potter's wheel by the great creator Khnum. He made them all out of mud of various colors from the Nile.



The order in which they were made was as follows:

First was - **Romut**, meaning "men", and these were the Egyptians themselves.

The **second** to come from the potter's wheel was - **Áamu**, the people from the desert mountains east of the Nile. This name was later also used for Asians in general.

Number **three**, called - **Temehu**, was the fair skinned people from the Mediterranean coast west of the Nile Delta and the oases west of the Nile Valley.

The **last** to be made was - **Nehesy**, the black people to the south of Egypt, below Nubia.

Notable is that the names of these people seem to be very old and originating from the early times when the Egyptians didn't have a name for Asians, which they surely encountered well before the first dynasty as shown in archaeology remains.

According to another (much younger) legend mankind was created from a tear that fell from the eye of the god Re, and turned into men and women. The fair-skinned Libyans, considered as "cousins" by the people in the Nile valley, were formed in the same way. The two other people have a tear from Re as their origin too, but in a more irregular way.

The Court in the Underworld.

When a person had died he was taken to Underworld where his deeds in life were taken to the Court of Osiris for the final judgement. Since this place also was called "The Island of Fire" it's quite obvious that the Egyptians had knowledge about the burning interior of the Earth though they had no volcanoes in their own country. Before coming there the dead person had to pass a labyrinth of gates and doors and answer questions correctly to pass through. The lion-god Aker let him through the last gate and he was facing the fourteen members of the jury in the Tribunal Hall.

There he was allowed to speak about his behavior on Earth. (Shown in the upper left in the picture below). Then god Anubis took him into the courtroom presenting him the scale where his heart would be put in balance with the feather of the goddess Máat, patroness of truth and harmony. The procedure was recorded by Thoth - the god of writing and wisdom. Sometimes Thoth's animal (a baboon) was sitting on top of the scale ready to adjust the result using a sliding weight.

The deceased enters from the left guided by Anubis. His heart is placed on the scales and the result is recorded by Thoth. Then Horus takes him in front of the judge Osiris for the final verdict.

Behind the throne stand Isis and Nephtys.



If the heart of the deceased wasn't too heavy with sins from his life on Earth, he went through and could continue his voyage to the afterlife and was granted a plot of land in the "Field of the Reeds". This was the paradise for the ancient Egyptians to grow crops for eternity in a land that was the very image of the Nile Valley they just had left.

If he failed the test on the other hand - his heart was immediately devoured by the beast Ammut sitting under the scale ready to have a good blow-out. In that case the dead faced the most horrible future imaginable for the Egyptians - he was denied an eternal life in the land in the West and his soul would be restless forever.

The seven steps to Paradise.

- 1. Crossing the celestial river by Nemyt to the "Land in the West".**
- 2. Passing through gates and labyrinths by answering questions.**
- 3. Being let into the great Court of the Underworld by the god Aker.**
- 4. Addressing a jury of 14 judges about the deeds during life on Earth.**
- 5. Taken by Anubis to "Balance of Truth" to weigh his heart for sins.**
- 6. If the heart wasn't heavy, brought by Horus to Chief Judge Osiris.**
- 7. Entering the "Fields of the Reed" (Paradise) and get eternal life.**

The Book of the Dead.

The Book of the Dead was (in most versions) an illustrated manuscript which consisted of prayers and magical texts to be used during the funeral and read over the dead to ensure the survival in the afterlife. These texts were a necessary part of the funerary equipment and were thought to help through dangers of the Underworld. Over 150 burial spells were written on papyrus and placed with the dead and the content has been traced back to the Old Kingdom Pyramid Texts from 2300 BC and had probably a long oral tradition before that. Each nome (province) and even towns had their own version putting text mentioning the local gods in favor.

For poor people (the average Egyptian man and woman) there were versions not so elaborated (and expensive) and just containing the essence. A big part concerned the moment when the dead came in front of the jury in the Underworld. There he would make confessions like: "I have not killed or used false weights on my balance, or caused pain to anyone". Then he usually stated things like: "I have given clothes to the naked, water to the thirsty and bread to the hungry" etc, all to convince the jury members of his kind-heartedness.

One spell was spoken in front of a tribunal of 42 gods, and proclaimed innocence of a series of specified sins that covered every kinds of wrong doing. This made the soul worthy to go further into the Judgement Hall where the Court of Osiris (see above) had the final word. Being approved of there he was ready to embark on the Boat of Re to sail to the "Land in the West" for eternal rest.



The human soul - Ba, seen as a bird, hovering over his newly mummified master on his bier.

Ka and Ba (body and soul)

The purpose of preserving the body through embalming is clearly shown in the two components the Egyptians thought built up a man's personality. In both cases the physical body was essential for their existence and an eternal life for the deceased.

The Egyptians believed that every person (during life and after) was followed by an invisible double called - Ka. He was created at the moment of birth and stood for "force of live" for the person. He could not be seen or depicted but all big tombs had a "blind door" for him to use. After death a transformation of rebirth took place and every night he was released to give his dead master a spiritual travel to the land of the living. The travel itself was made by his soul Ba (see beyond).

This was a link from the tomb to life on earth that was supposed to go on forever.

The poor commoners who couldn't afford an embalming were offered small simple statuettes of mummies to give their Ka someone to stand beside in the life beyond and thereby please their life-long companion and get eternal rest themselves.

Ka (left) walking beside the body. and Ba who was dwelling within.

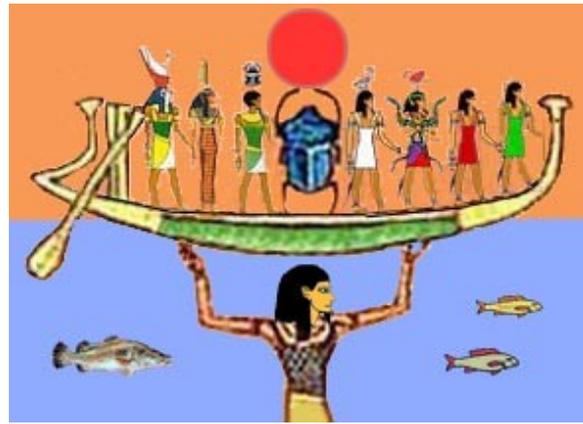
The human soul was called - Ba and was depicted as a bird with a human face, sometimes with the features of the dead person. The Ba (like Ka) appeared for the first time at the moment of birth, but the Ba was dwelling within the body, and after death in the mummy. During life he was his master's conscience and after death he was himself protected from being misled by evil spirits through rituals and prayers from "The Book of the Dead" performed by priests or relatives. A correct behavior in both worlds was essential to the Egyptians. After death he was released from the mummy every night and could fly back to the world of the living to check things out. Before sunrise he was back within his master, who thus never lost contact with the world he had left.

The Solar Boat of Re.

The story of the sun god Re and the voyage in his boat was one of the most important in Egyptian mythology and concerned the very basics of life for the people in the Nile Valley. It clearly shows the cyclic way of looking at time and life that was at hand since the oldest times for Egyptians.

The religious beliefs in Heliopolis in Lower Egypt told that Re was the creator of men and at the beginning of the fifth dynasty he reached a very lofty position when the kings adopted his name in their titles claiming to be his sons. Re traveled through the waters of heaven in two different boats each day. The first, Madjet ("being strong"), rose out of the east behind the Mount Bakhu and then passed between two sycamore trees. At noon he was transferred over to a small bark by the name of Semektet ("going weak"), and this vessel took him into the sunset in the west at Mount Manu.

He did not navigate the boats himself because this was taken care of by Máat, goddess of justice and stability. She was first mate on the bridge and set the course accompanied by Horus.



The first voyage over the sky.

The life-giving Re (the sun disk) and the symbol of creation the beetle Kheper on the very first day. Onboard are the gods who had helped to formed the World. The boat was held up by Nun, the lord of the watery chaos below from which everything had emerged at the dawn of time the day before.

The boat was not provided with sails, but had another way to get power to move. It was simply pulled across the sky by the evil god Set who had been condemned to do so for killing his brother Osiris. At night the god Upuaut stood on the prow and navigation was assisted by pilot fish Abtu and Ant, who swam in front of the boat. The crew consisted of the gods Geb and Heka plus the companions Hu and Sia. They all helped Re to overcome the obstacles set up by those who tried to stop his journey - the three monsters Sebau, Nak, and Apep.

The evil creature Apep was the most dangerous one and he took the shape of a big snake or a crocodile. Under the protection of war god Maahes, Re fought and killed the monsters every day and thus secured the way for the sun to rise the next morning. By then the participants were all alive and kicking again and the daily combat could begin as usual. Cloudy days were scary to the Egyptians because it might be that Apep had stopped Re in his boat. To prevent this and make things go back to normal again they made extra offerings in the temples to make the sun come back.



A prayer for life.

By begging Re to come back in the morning the Egyptians hoped that daily life should go on as usual. Since agriculture was the base of the country, the life giving sun was essential for people's well being and existence.

Scene from a prayer book.

The most critical days, that thankfully did not come often, were those with solar eclipses in different stages. It seemed that Apep was swallowing up the sun, but somehow, after extra ceremonies, Re turned out to be the winner in the end. There were even manuals for people to help to fight this evil snake/crocodile that could jump up from the heavenly waters and attack the boat and the people onboard. Even the otherwise bad god Set took part in the struggle, besides pulling the boat, which underlines the importance of the mission.

The essence of this myth is that the sun (symbolizing life itself) was a constant struggle. A lifetime for a man was a similar voyage with the birth and peak of living at noon. At twilight life was coming to an end and people finally reach the glorious Land In the West the next World, after their short stay on Earth. By venerating the gods who struggled every day to make the life-giving sun keep shining, order and stability was secured. This was what the chief navigator goddess Mát stood for and she always managed to get the old barge to port.

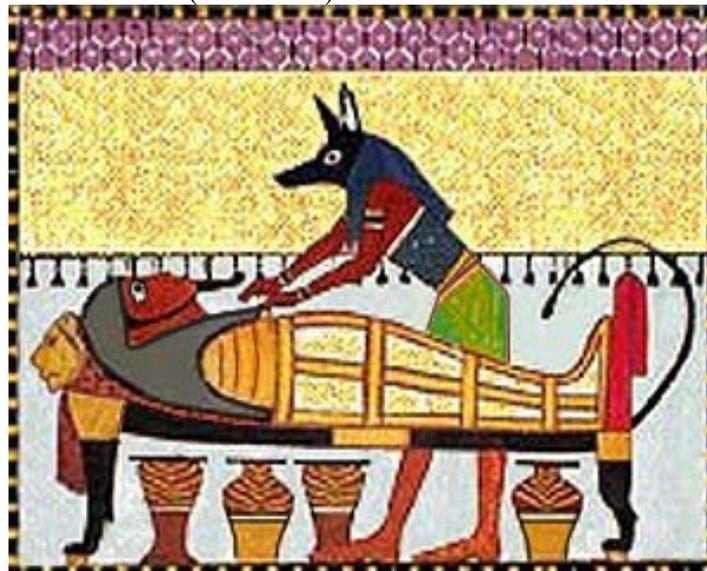
Burial customs.

The basic purpose of mortuary preparation was to ensure the deceased a successful passage into the next world. The tombs were from the very beginning shallow holes in the sand later to be lined with a wall of sun dried bricks or stones and topped by a mound of sand or clay. The substructures were elaborated downwards when pits leading to grave chambers were cut out in the bedrock starting around 3200 BC. The structures above ground developed into bench-like brick buildings (mastabas) later to be made of stone and ending with the great pyramids 2.400 BC, a time span of evolution for almost half a millennium.

The amount of grave goods and offerings (for wealthy people) was increasing and became more sophisticated and progress was also seen in the treatment of the body of the deceased - the mummification. This custom first appeared also in about 3200 BC. and steadily progressed technically for the next 2.000 years from simple dehydration (made by the dry climate) to preparations with chemicals. Originally the dead was placed in a crunched position lying on the side, but with time traditions changed and they were stretched out on their backs.

The religious belief was that the body should be preserved intact for the soul to dwell within in the next world. This made kings and other royalties hide their dead protected under mountains of stone (pyramids) and later in secret hideouts in the desert cliffs. Unfortunately the huge monuments draw attention from poor people, and Egyptians never separated the valuable offerings and grave goods from the mummies, which made the robbers plunder it all during periods of political instability.

During the long periods prosperity, which could last for hundred of years, cults of long deceased kings are noted to have been going on for many generations. In these the content in "the Book of the Dead" (see above) was a crucial element.



Prepared for eternity.

Anubis who was the watcher over the cemeteries, also took care of the important mummification.

In the picture he is making an embalming to make the dead keep his looks in the next world.

Without a physical body the soul had no place to dwell and would be restless forever.

Poor people could only afford small clay figurines as substitute for a mummified body.

Thus the great kings from the Old Kingdom did not come to "the Field of Reeds" after death despite (or more accurate: just because) they tried to protect themselves under mountains of stone, which draw attention to everybody, not the least tomb robbers. The next world was located in more than one place both in a physical and a religious (metaphysical) sense. It could be

- 1) in the area around the tomb,**
- 2) among the stars,**
- 3) in the celestial regions with the sun god or**
- 4) in the Underworld itself.**

All places had one thing in common: they were all located in "The Beautiful West" where the day (and life) ended with the setting sun. The journey to the next world was fraught with obstacles in the Underworld. It was a trip by boat through many gates with tricky questions to answer. The judgment after death (see "the Book of the Dead" above) was a subject often depicted from the New Kingdom and onwards. The belief itself was much older, probably from before the first dynasty 2000 years earlier. It was the final judgement whether the deceased had been a good human being or not. Most of them (with means) could pass by giving offerings to the gods and making declarations about their good behavior on Earth, true or not.



Ma'at Law and Justice in Egypt.

Horus came to be the pharaoh of Egypt and protector of the people and henceforth the pharaoh was the manifestation of Horus. Secondly, the court of law was established as the arbitrator of disputes and that punishment should fit the crime. This balance between chaos and order is represented by the goddess **Ma'at** who has the ostrich feather of truth on her head. In temples the pharaoh is often shown holding up the goddess Ma'at to show he upholds the principles of order and truth.



Winged Ma'at

Ma'at: The Goddess of Morality

Ma'at was the goddess of truth, justice, and morality. She was the daughter of Re and wife of the moon god, Thoth. She weighed the hearts of the dead to decide who should have eternal joy in the afterlife. Her Feather of Truth was the determining factor. Once placed on a scale, if the deceased's heart was heavier than her feather, they would not be permitted to journey to paradise. If the heart was deemed too heavy, a demon would devour it, causing the deceased to die a second time.

The Book of Thoth contained all the knowledge of the gods. It was nestled in the bottom of the Nile and locked in a series of boxes guarded by serpents. Many pharaohs tried to gain access to it during their reign, but it was never opened. It's said that the knowledge in there was never meant to be possessed by mere mortals.

Perhaps this helped the Egyptians make sense of the things they still couldn't quite understand. Somewhere - out there in the bottom of the Nile - lay all the answers.

The pharaoh and priests exclusively, became the only people to have access to the sun god Re, so in cult temples like Karnak and Abydos, Now Re lived in the heavens, where order was established. Each morning he was reborn in the east and traveled across the sky in a boat, called the **Bark of Millions of Years**, accompanied by a number of gods who acted as his crew. The sun god was carried across the sky by the scarab god, Khepri, a dung beetle. His chief enemy was the Apep, a huge serpent that lived in the Nile and the waters of Nun. Apep tried to obstruct the solar bark's daily passage, but the sun god was ultimately victorious. Re was combined with other gods and manifested in many different forms to represent the Sun at different times of the day.

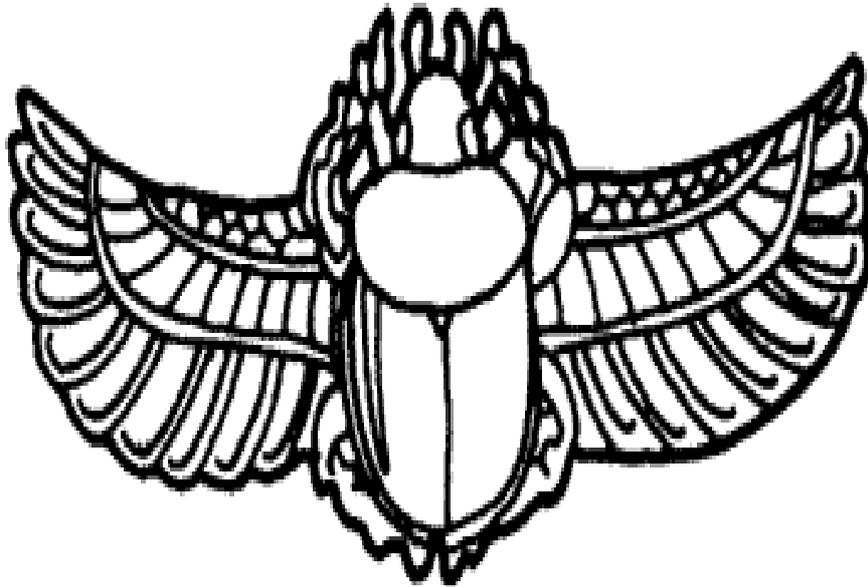
The rising sun is shown as the scarab beetle known as Khepri.

The morning sun is shown in the form of Re-Horakhty, a union of Re and young Horus, often seen as a hawk crowned with the sun disc circled by the cobra-goddess Wadjet.

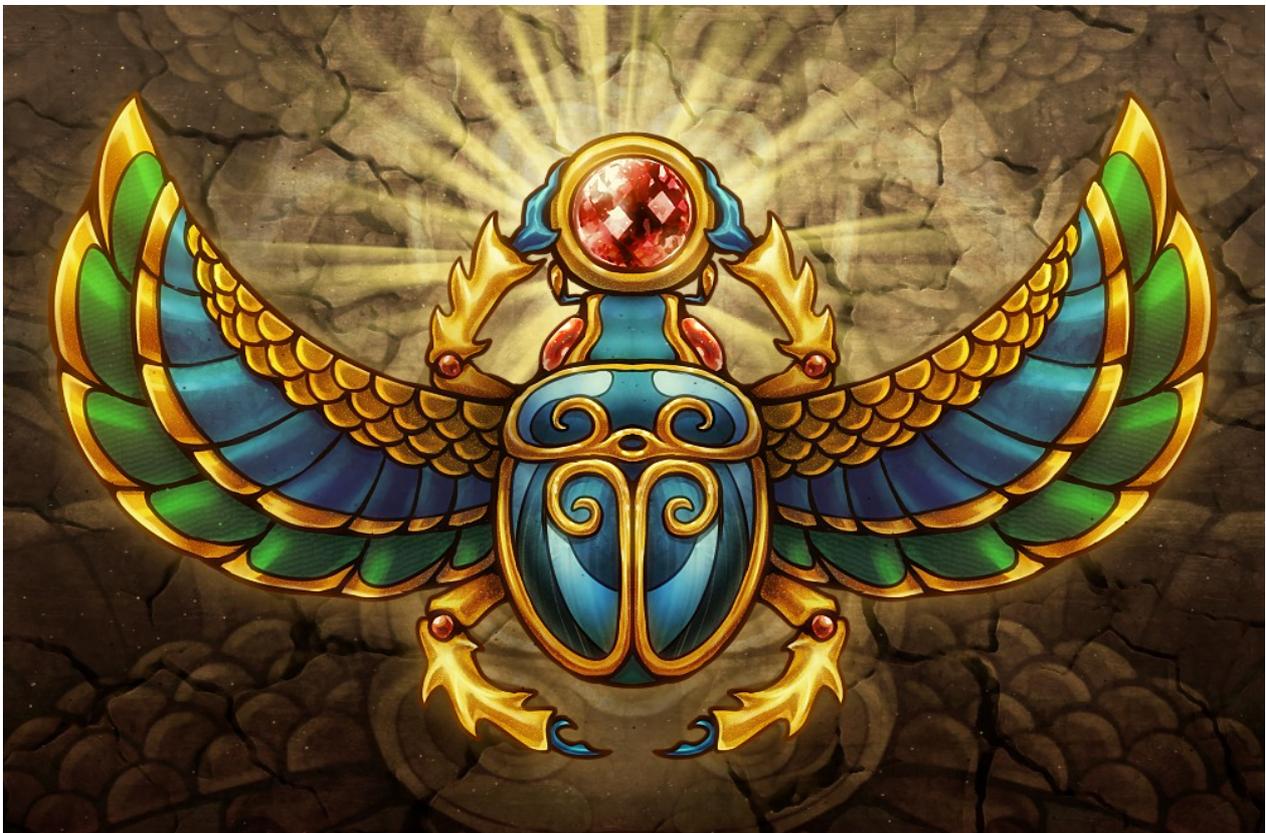
The midday sun was represented as the sun disc; the Aten.

The evening sun is represented by Re-Atum, a union with Atum shown as an aged person.

Egypt's pyramids and obelisks, as well as the sphinx, were associated with the sun god.



The scarab buries its eggs in dung, which it rolls into a hole in the earth, where the eggs hatch.



It became a symbol for the sun god, who took the form of a scarab when he pushed the sun out of the eastern horizon for its daily journey across the sky.



The Declaration Of Innocence, The Negative Confession △

Text: [Chapter XXXB.] Osiris, the scribe Ani, saith: Page (137)

"My heart my mother, my heart my mother, my heart my coming into being!

May there be nothing to resist me at [my] judgment; may there be no opposition to me from the Tchatcha;

May there be no parting of thee from me in the presence of him who keepeth the scales!

Thou art my ka within my body [which] knitteth and strengtheneth my limbs.

Mayest thou come forth to the place of happiness to which I am advancing.

**"May the Shenit not cause my name to stink, and
may no lies be spoken against me in the presence of the god!**

Good is it for thee to hear."

**Thoth, the righteous judge of the great company of the gods
who are in the presence of the god Osiris, saith:**

"Hear ye this judgment.

*The heart of Osiris hath in very truth been weighed, and his soul hath stood as a witness for him;
it hath been found true by trial in the Great Balance.*

There hath not been found any wickedness in him;

he hath not wasted the offerings in the temples;

he hath not done harm by his deeds; and

he uttered no evil reports while he was upon earth.

"The great company of the gods reply to Thoth dwelling in Khemennu:

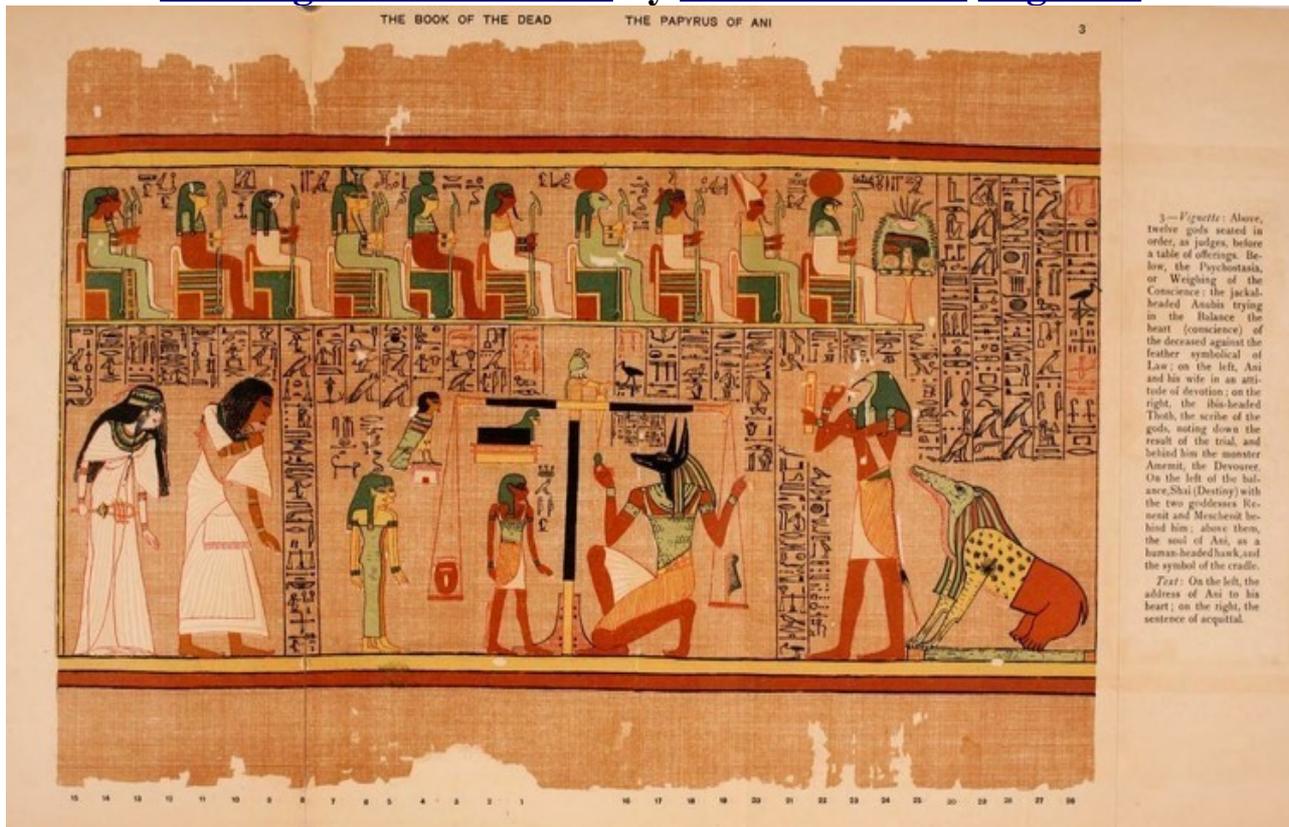
"That which cometh forth from thy mouth hath been ordained. Osiris, the scribe.

Ani's speech forms the text of Chapter XXXB. as numbered by
M. Naville (Todtenbuch, Bd. I., Bl. 43).

The four gods of the cardinal points,
Mestha, Hapi, Tuamauf, and Qebhsennuf (see Naville, Todtenbuch Einleitung, p.164).

Some copies read, "Thou art my ka within my body, the god Khnemu (i.e., "Moulder"), who uniteth (or formeth) and strengtheneth my limbs." Khnemu was called "builder of men, maker of the gods, the father from the beginning; creator of things which are," etc.

The Negative Confession by Joshua J. Mark Page 150



The Papyrus of Ani, a text of the [Egyptian Book of the Dead](#), was prepared for the priest Ani of [Thebes](#) (c. 1250 BCE) and included among the [grave](#) goods of his [tomb](#). It includes a number of chapters from the [Book of the Dead](#).

[The Negative Confession](#) (also known as The Declaration of Innocence) is a list of 42 sins which the soul of the deceased can honestly say it has never committed when it stands in judgment in the afterlife. The most famous list comes from *The Papyrus of Ani*, a text of *The Egyptian Book of the Dead*, prepared for the priest Ani of [Thebes](#) (c. 1250 BCE) and included among the [grave](#) goods of his [tomb](#). It includes a number of chapters from the [Book of the Dead](#) but not all of them. These omissions are not a mistake, nor have sections of the manuscript been lost, but are the result of a common practice of creating a funerary text specifically for a certain person's use in the afterlife. The Negative Confession included in this text follows this same paradigm as it would have been written for Ani, not for anyone else.

Although *The Egyptian Book of the Dead* is often described as 'the ancient Egyptian [Bible](#)' or a scary 'book of the occult,' it is actually neither; it is a funerary text providing instruction to the soul in the afterlife. The actual translation of the work's title is *The Book of Coming Forth by Day*. Since the ancient Egyptians believed that the soul was eternal and one's life on earth was only a brief aspect of an eternal journey, it was considered vital that the soul have some kind of guidebook to navigate the next phase of existence.

On earth, it was understood, if one did not know where one was going, one could not arrive at the desired destination. The Egyptians, being eminently practical, believed one would need a guide in the afterlife just as one did on earth. *The Egyptian Book of the Dead* is such a guide and was provided for anyone who could afford to have one made. The poor had to make do without a text or a rudimentary work but anyone who could afford it would pay for a scribe to create a personalized guidebook.

The Confession is significant for modern-day Egyptologists in understanding ancient Egyptian cultural values in the [New Kingdom](#).

The Negative Confession appears in Spell 125 which is easily the most famous as it includes the accompanying vignette of the weighing of the heart on the scale against the white feather of *ma'at*.

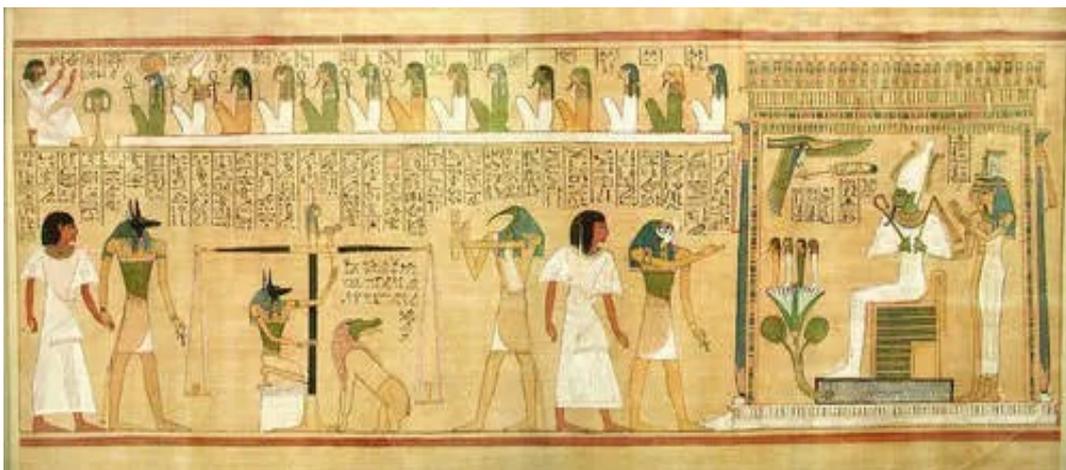
Although the spell does not describe the judgment in the Hall of Two Truths, the illustration is meant to show what the soul could expect once it arrived there and the text provided that soul with what to say and how to behave. The Confession is significant for modern-day Egyptologists in understanding ancient Egyptian cultural values in the New Kingdom (c. 1570-1069 BCE), but at the time it was written, it would have been considered necessary in order for one to pass through judgment before [Osiris](#) and the divine tribunal.

The Confession is thought to have developed from an initiation ritual for the priesthood. The priests, it is claimed, would need to recite some kind of formulaic list in order to prove themselves ritually pure and worthy of their vocation. Although some evidence exists to support this claim, the Negative Confession as it stands seems to have developed in the [New Kingdom of Egypt](#), when the cult of Osiris was fully integrated into [Egyptian culture](#), as the way for the deceased to justify themselves as worthy of paradise in the afterlife.

Judgment in the Afterlife

Funerary texts had been written in [Egypt](#) since the time of the [Old Kingdom](#) (c. 2613-2181 BCE) when the [Pyramid Texts](#) were inscribed on tomb walls. The [Coffin Texts](#) followed later in the [First Intermediate Period](#) (2181-2040 BCE) and these were developed for *The Egyptian Book of the Dead* in the New Kingdom. The purpose of these texts was to orient and reassure the soul of the deceased once it awoke in its tomb following the funeral. The soul would be unused to the world outside of the body and would need to be reminded of who it had been, what it had done, and what it should do next.

In most depictions, the soul would be led from the tomb by [Anubis](#) to stand in judgment before Osiris, [Thoth](#), and the 42 Judges. Depictions of this process show the souls of the dead standing in a line, administered to by various deities such as [Qebhet](#), [Nephthys](#), [Isis](#), and [Serket](#), while they wait their turn to come before Osiris and his golden scales. When one's turn came, one would stand before the gods and recite the Negative Confession - each one addressed to a specific judge - and then hand over one's heart to be weighed in the balances. The physical heart was always left in the body of the corpse during the embalming and mummification process for this very reason. It was thought that the heart contained one's character, one's personality, and intellect, and would need to be surrendered to the gods in the afterlife for judgment.



[Weighing the Heart, Book of the Dead](#)

The heart was placed on the scale in balance against the white feather of truth and, if it was found to be lighter, one went on toward paradise; if it was heavier it was dropped onto the floor where it was eaten by the monster Amut and the soul then ceased to exist. Prior to this final judgment and one's reward or punishment, Osiris, Thoth, and Anubis would confer with the 42 Judges.

This would be the point at which allowances might be made. The 42 Judges represented the spiritual aspects of the 42 *nomes* (districts) of ancient Egypt and it is thought that each of the confessions addressed a certain kind of sin which would have been particularly offensive in a specific *nome*. If the judges felt that one had been more virtuous than not, it was recommended that the soul be justified and allowed to pass on.

The details of what happened next vary from era to era. In some periods, the soul would have to navigate certain dangers and traps to reach paradise while, in others, one simply walked on to Lily Lake after judgment and, after a final test, was taken across to paradise. Once there, the soul would enjoy an eternity in a world which perfectly reflected one's life on earth. Everything one thought had been lost would be returned, and souls would live in peace with each other and the gods, enjoying all of the best aspects of life for eternity. Before one could reach this paradise, however, the Negative Confession had to be accepted by the gods and this meant one had to be able to sincerely mean what was said.

The Different Confessions

There is no standard Negative Confession. The confession from *The Papyrus of Ani* is the best known only because that text is so famous and so often reproduced. As noted, scribes would tailor a text to the individual, and so while there was a standard number of 42 confessions, the sins which are listed varied from text to text. For example, in *The Papyrus of Ani* confession number 15 is "I am not a man of deceit," while elsewhere it is "I have not commanded to kill," and in another, "I have not been contentious in affairs." An officer in the military would not be able to honestly claim "I have not commanded to kill" nor would a judge or a king, and so that 'sin' would be left off their confession.

The soul was provided with a list it could speak truthfully in front of the gods instead of a standard inventory of sins everyone would have to recite.

This was not weighing the confession in the deceased's favor so much as ensuring one did not condemn one's self by speaking falsely. The heart would still be weighed in the balances, after all, and any deceit would be known. The soul was therefore provided with a list it could speak truthfully in front of the gods instead of a standard inventory of sins everyone would have to recite.

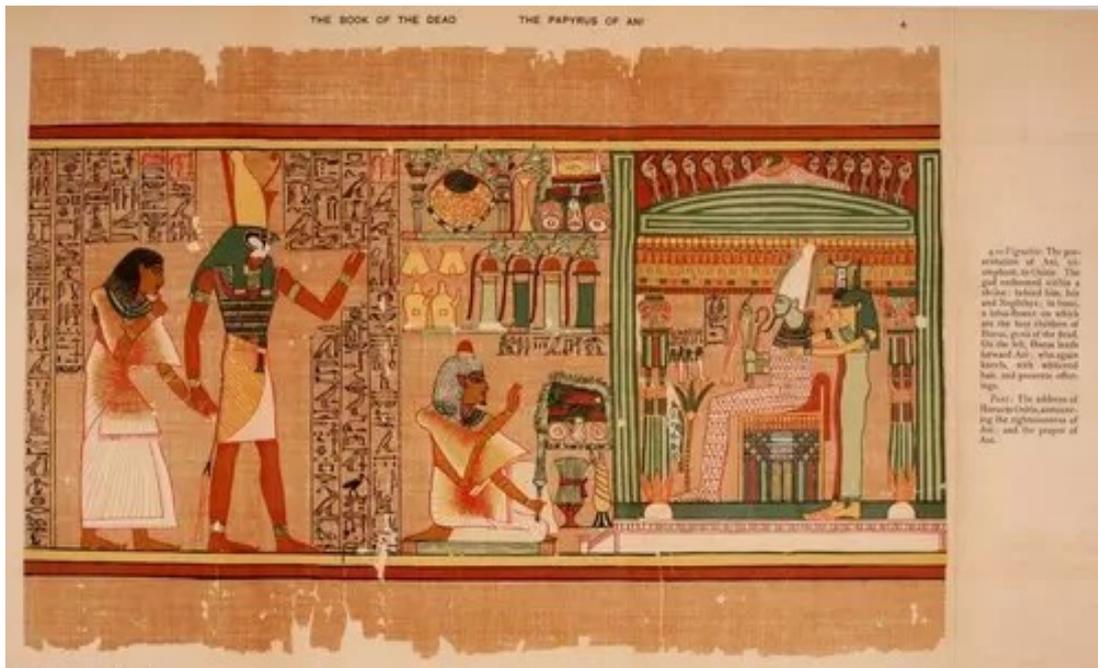
Still, there are standard sins in every list such as "I have not stolen," "I have not slandered," "I have not caused pain," and other similar claims. It is also thought that these statements carried unspoken stipulations in many cases. Confession 10 in some texts reads "I have not caused anyone to weep," but this is a very difficult claim to make since one often has no idea how one's actions have affected others. It is therefore thought that the intent of the claim is "I have not intentionally caused anyone to weep." The same could be said for a claim such as "I have not made suffering for anyone" and for the same reason. The point of the confession was to be able to honestly claim innocence of actions which were contrary to the principle of *ma'at*, and so, no matter what specific sins were included, one needed to be able to say one was innocent of willfully challenging the governing principle of harmony and balance in life.

The Negative Confession of Ani

Ma'at was the central cultural value of ancient Egypt which allowed the universe to function as it did. In making the confession, the soul was stating that it had adhered to this principle and that any failings were unintentional. In the following confession, Ani addresses himself to each of the 42

Judges in the hope that they will recognize his intentions in life, even if he may not always have chosen the right action at the right moment. One was not supposed to consider 'sins of omission' but only 'sins of commission' which were pursued intentionally.





[Negative Confession, Papyrus of Ani](#) , Extra, [Papyrus of Nebseni Page 51](#)

The following translation is by E. A. Wallis Budge from his original work on *The Egyptian Book of the Dead*. Each confession is preceded by a salutation to a specific judge and the region they come from. Some of these regions, however, are not on earth but in the afterlife. Hraf-Haf, for example, who is hailed in number 12, is the divine ferryman in the afterlife. In Ani's case, then, the 42 *nomes* are not fully represented (some, in fact, are mentioned twice) but the standard number of 42 is still adhered to. Prior to beginning the Confession, the soul would greet Osiris, make an assertion that it knew the names of the 42 Judges, and proclaim its innocence of wrong-doing, ending with the statement "I have not learnt that which is not." This means the person never lost faith or entertained a belief contrary to the truth of *ma'at* and the will of the gods.

1. Hail, Usekh-nemmt, who comest forth from Anu, I have not committed sin.
2. Hail, Hept-khet, who comest forth from Kher-aha, I have not committed robbery with violence.
3. Hail, Fenti, who comest forth from Khemenu, I have not stolen.
4. Hail, Am-khaibit, who comest forth from Qernet, I have not slain men and women.
5. Hail, Neha-her, who comest forth from Rasta, I have not stolen grain.
6. Hail, Ruruti, who comest forth from Heaven, I have not purloined offerings.
7. Hail, Arfi-em-khet, who comest forth from Suat, I have not stolen the property of God.
8. Hail, Neba, who comest and goest, I have not uttered lies.
9. Hail, Set-qesu, who comest forth from Hensu, I have not carried away food.
10. Hail, Utu-nesert, who comest forth from Het-ka-Ptah, I have not uttered curses.
11. Hail, Qerri, who comest forth from Amentet, I have not committed adultery.
12. Hail, Hraf-haf, who comest forth from thy cavern, I have made none to weep.
13. Hail, Basti, who comest forth from Bast, I have not eaten the heart.
14. Hail, Ta-retiu, who comest forth from the night, I have not attacked any man.
15. Hail, Unem-snef, who comest forth from the execution chamber, I am not a man of deceit.
16. Hail, Unem-besek, who comest forth from Mabit, I have not stolen cultivated land.
17. Hail, Neb-Maat, who comest forth from Maati, I have not been an eavesdropper.
18. Hail, Tenemiu, who comest forth from Bast, I have not slandered anyone.
19. Hail, Sertiu, who comest forth from Anu, I have not been angry without just cause.
20. Hail, Tutu, who comest forth from Ati, I have not debauched the wife of any man.
21. Hail, Uamenti, who comest forth from the Khebt chamber, I have not debauched the wives of other men.

22. Hail, Maa-antuf, who comest forth from Per-Menu, I have not polluted myself.
23. Hail, Her-uru, who comest forth from Nehatu, I have terrorized none.
24. Hail, Khemiu, who comest forth from Kau, I have not transgressed the law.
25. Hail, Shet-kheru, who comest forth from Urit, I have not been angry.
26. Hail, Nekhenu, who comest forth from Heqat, I have not shut my ears to the words of truth.
27. Hail, Kenemti, who comest forth from Kenmet, I have not blasphemed.
28. Hail, An-hetep-f, who comest forth from Sau, I am not a man of violence.
29. Hail, Sera-kheru, who comest forth from Unaset, I have not been a stirrer up of strife.
30. Hail, Neb-heru, who comest forth from Netchfet, I have not acted with undue haste.
31. Hail, Sekhriu, who comest forth from Uten, I have not pried into other's matters.
32. Hail, Neb-abui, who comest forth from Sauti, I have not multiplied my words in speaking.
33. Hail, Nefer-Tem, who comest forth from Het-ka-Ptah, I have wronged none, I have done no evil.
34. Hail, Tem-Sepu, who comest forth from Tetu, I have not worked witchcraft against the king.
35. Hail, Ari-em-ab-f, who comest forth from Tebu, I have never stopped the flow of water of a neighbor.
36. Hail, Ahi, who comest forth from Nu, I have never raised my voice.
37. Hail, Uatch-rekhit, who comest forth from Sau, I have not cursed God.
38. Hail, Neheb-ka, who comest forth from thy cavern, I have not acted with arrogance.
39. Hail, Neheb-nefert, who comest forth from thy cavern, I have not stolen the bread of the gods.
40. Hail, Tcheser-tep, who comest forth from the shrine, I have not carried away the khenfu cakes from the spirits of the dead.
41. Hail, An-af, who comest forth from Maati, I have not snatched away the bread of the child, nor treated with contempt the god of my city.
42. Hail, Hetch-abhu, who comest forth from Ta-she, I have not slain the cattle belonging to the god.

Commentary

As noted, many of these would carry the stipulation of intention - such as "I have never raised my voice" - in that one may have actually raised one's voice but not in unjustified anger. This same could be said for "I have not multiplied my words in speaking" which does not refer to verbosity necessarily but duplicity. Ani is saying he has not tried to obscure his meaning through wordplay. This same consideration should be used with claims like number 14 - "I have not attacked any man" - in that self-defense was justified.

Claims such as 13 and 22 ("I have not eaten the heart" and "I have not polluted myself") refer to ritual purity in that one has not participated in any activity proscribed by the gods. Number 13 could also be intended, however, as claiming one has not hidden one's feelings or pretended to be something one was not. Number 22 is sometimes translated as "I have not polluted myself, I have not lain with a man" just as number 11, dealing with adultery, sometimes adds the same line.

These lines have been cited as a condemnation of homosexuality in ancient Egypt, but such claims ignore the central focus of the Negative Confession on the individual. It might be wrong for Ani to have sexual relations with a man but not for someone else to do the same. Drunkenness was approved of in ancient Egypt, as was premarital sex, but only under certain conditions: one could get as drunk as one wished at a festival or party but not at work, and one could have as much premarital sex as one wanted but not with a person who was already married. This same may have held true for homosexual relationships. Nowhere in [Egyptian literature](#) or religious texts is homosexuality condemned.

The Egyptians valued individuality. Their mortuary rituals and vision of the afterlife were predicated on this very concept. Tomb inscriptions, monuments, autobiographies, the Great Pyramid itself, were all expressions of an individual's life and accomplishments. The Negative Confession followed this same model as it was shaped to each person's character, lifestyle, and vocation. It was hoped that everyone who was deserving would be justified in the afterlife and that it would be recognized, whatever their personal failings, that they should be allowed to continue their journey to paradise.

In recent years, a list of [42 ideals](#) was written as a parallel to the Negative Confessions. Some modern practitioners of the Ancient Egyptian Ways like to repeat these 42 ideals in the morning and evening, as way to encourage these ideals in themselves.

Chanting was an important part of spirituality in ancient Egypt. It was believed that if you chanted something often enough, that the words would become a part of your being. I guess there really is something to encouraging positive thinking!

1. I honor virtue
2. I benefit with gratitude
3. I am peaceful
4. I respect the property of others
5. I affirm that all life is sacred
6. I give offerings that are genuine
7. I live in truth
8. I regard all altars with respect
9. I speak with sincerity
10. I consume only my fair share

11. I offer words of good intent
12. I relate in peace
13. I honor animals with reverence
14. I can be trusted
15. I care for the earth
16. I keep my own council
17. I speak positively of others
18. I remain in balance with my emotions
19. I am trustful in my relationships
20. I hold purity in high esteem

21. I spread joy
22. I do the best I can
23. I communicate with compassion
24. I listen to opposing opinions
25. I create harmony
26. I invoke laughter
27. I am open to love in various forms
28. I am forgiving
29. I am kind
30. I act respectfully of others

31. I am accepting
32. I follow my inner guidance
33. I converse with awareness
34. I do good
35. I give blessings
36. I keep the waters pure
37. I speak with good intent
38. I praise the Goddess and the God
39. I am humble
40. I achieve with integrity

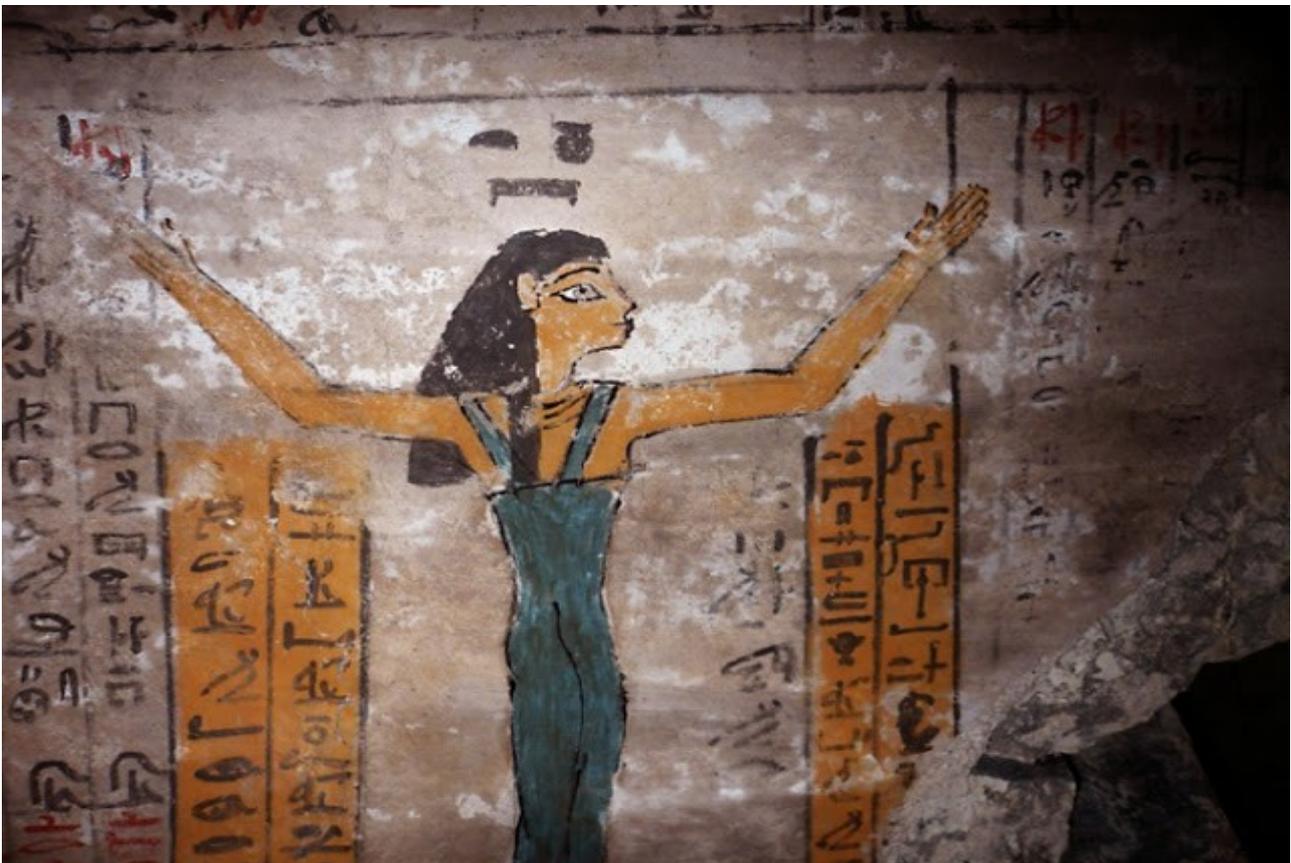
41. I advance through my own abilities
42. I embrace the All

The Books of the Sky by Roland Mastaff (NUT) Δ

After the death of [Akhenaten](#), signaling the end of the Amarna Period, we find a new set of Books related to the afterlife. These books centered around Nut, who swallows the sun god in the evening, only to give birth to him in the morning. During the day the sun god passes visibly along her body, but during the night, he travels through her body back to the place where he will rise once more.

Beginning with [Ramesses IV](#), two of the Books of the Sky were usually placed next to each other on the ceilings of royal tombs. They depicted a double representation of [Nut](#), back to back. The focus is on the sun god, other heavenly bodies are also included. Generally speaking, the books emphasize cosmography and the topography of the sky, a topic which had its beginnings in the [Book of the Heavenly Cow](#), though the astronomical ceilings found in the tombs of [Seti I \(KV17\)](#) through [Ramesses III \(KV11\)](#) can also be viewed as precursors to the Books of the Sky (heavens). These books are generally considered to consist of the Book of Nut, the Book of the Day and the Book of the Night.

Book of Nut



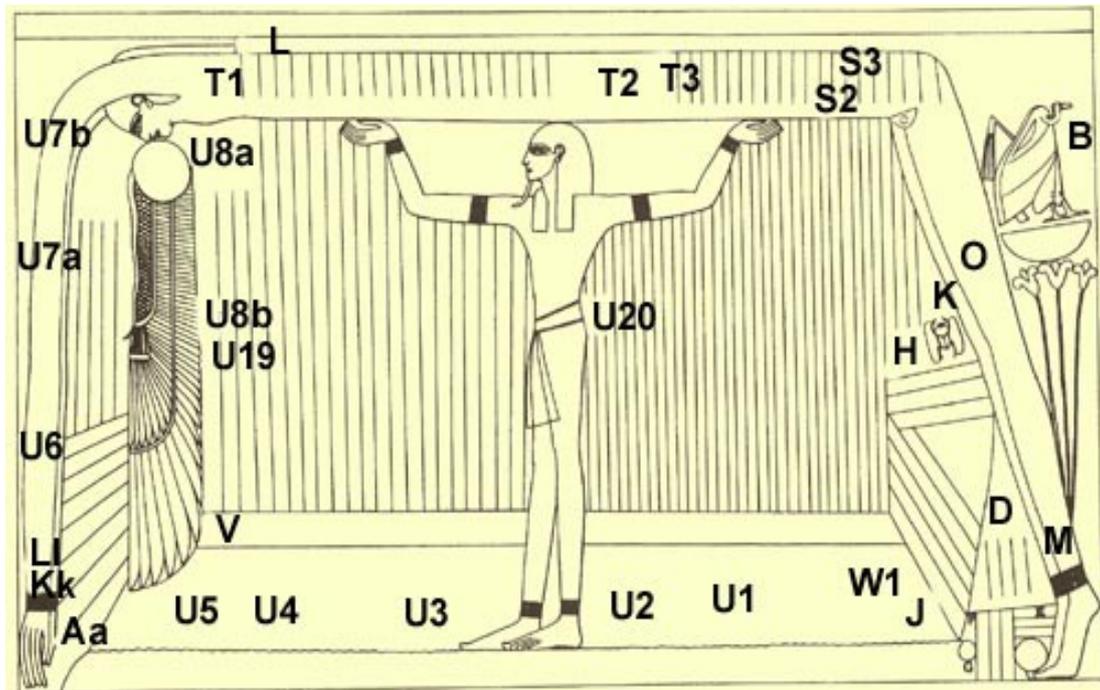
Nut, identified by the hieroglyphs above her head, on the ceiling of a recently discovered tomb.

Dr. Hawass. <http://www.drhawass.com/photoblog/image-goddess-nut-tt11>

The **Book of Nut** (original title: "The Fundamentals of the Course of the Stars") is a collection of [ancient Egyptian](#) astronomical texts, also covering various mythological subjects. These texts focus on the cycles of the stars of the [decans](#), the movements of the moon, the sun and the planets, on the [sundials](#), and related matters. This title was given to the book because of the depiction of the sky goddess [Nut](#) arching over the earth in some copies of the text. She is supported by the god of the air [Shu](#). The Book of Nut texts include material from different periods of Egyptian history.

The original name of the book, 'The Fundamentals of the Course of the Stars', was discovered by Alexandra von Lieven in one of the manuscript fragments, and published in 2007. One of the big themes of the Book of Nut is the concept of sunrise as the mythological rebirth.

The Book of Nut



We have actually very few examples of the Book of Nut. We find examples in the [cenotaph of Seti I at Abydos](#) and in the tomb of [Ramesses IV](#), though the latter is abbreviated. The only other evidence of this book is a commentary written in the [Roman Period](#), and an incomplete version in the tomb of Mutirdis (TT410) dating from the [26th Dynasty](#). The longer appended text that accompanies the captions was reproduced in the Papyrus Carlsberg in Demotic script.

It was [Jean-Francois Champollion](#) and Hippolito Rosellini who published the earliest drawing of the representation of the sky goddess. These, and some investigation that followed, were all from the version found in the tomb ([KV2](#)) of Ramesses IV, for the Osireion in Abydos had not been discovered at that point. The commentary from the Roman period was published by H. O. Lange and Otto Neugebauer in 1940.

The book itself is pictorial in nature, and resembles to some degree the Book of the Heavenly Cow. There are brief captions that seem to be overwhelmed by the huge image of the sky. Nut is shown as a woman supported by the God [Shu](#) who holds her body aloft. Interestingly, in the tomb of Seti I, she is oriented correctly for the swallowing and birth of the sun, but not in the tomb of Ramesses IV. Other motifs within the scene include several sun disks, a winged scarab in front of the knees of the goddess, a vulture atop the heraldic plant of Upper Egypt behind her legs, and nest of migratory birds next to her arms. The captions on the scene are also accompanied by a longer appended text.

The book is intended to provide both a topography of the sky and an understanding of the sun's daily course. The brief captions augment this understanding and are distributed over the entire scene, describing its details as well as the actions of the sun god, the decans and other divine beings.

O. Neugebauer set out and coded the various captions within the depiction. For example, Text L provides a definition of the "far regions of the sky", that are in the primeval darkness and waters, not touched by the sun. They have no boundaries or cardinal directions. A list of decans that may originate in the Middle Kingdom are provided in Texts S through X. These captions tell us the decans work and their periodic invisibility, including their transit through the meridian. The text labeled Dd through Ff explain migratory birds and their nests.

In the cenotaph of Seti I at Abydos, we find a text reporting a quarrel between [Geb](#) and Nut because she is swallowing their children, the stars. The dispute is settled by their father, Shu, who advises that the Nut give birth to the stars each time so they might live.

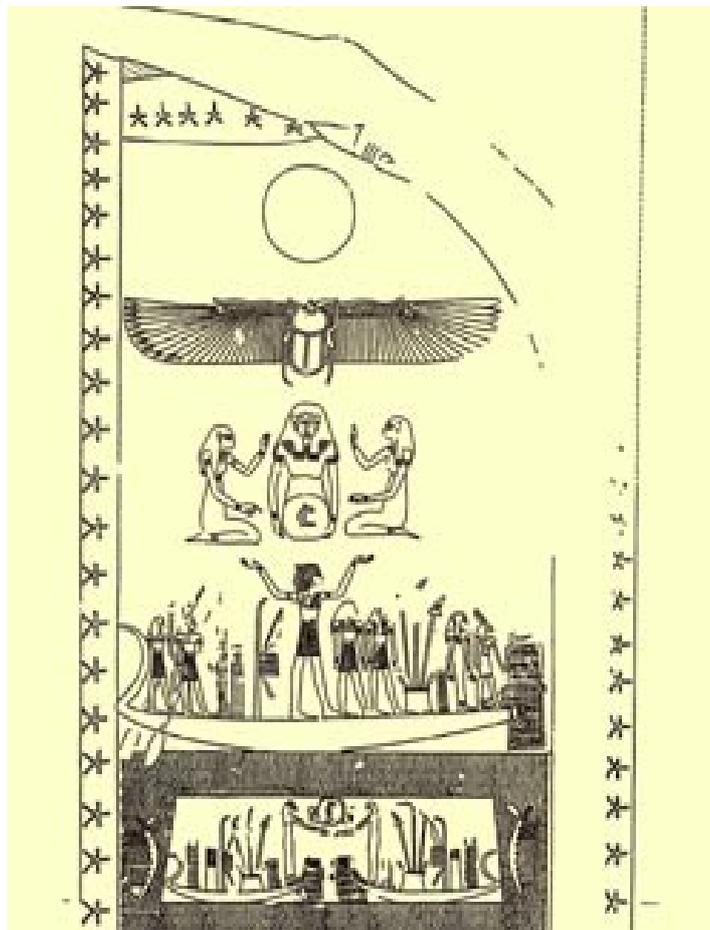
The Book of the Day

The Book of the Day, though found in the royal necropolis at [Tanis](#), along with excerpts from the tomb of [Osorkon II](#) and a nearly complete version in the tomb of [Shoshenq III](#), is also depicted within the tomb of [Ramesses VI](#). The latest version of the book we have is from the private tomb of Ramose (TT132) that dates from the [25th Dynasty](#). Otherwise, only brief components of the text regarding the hours of the day have been discovered on sarcophagi and papyri of the [Late Period](#). Also related are the hymns to the hours of the day in the pronaos of the [Edfu Temple](#).

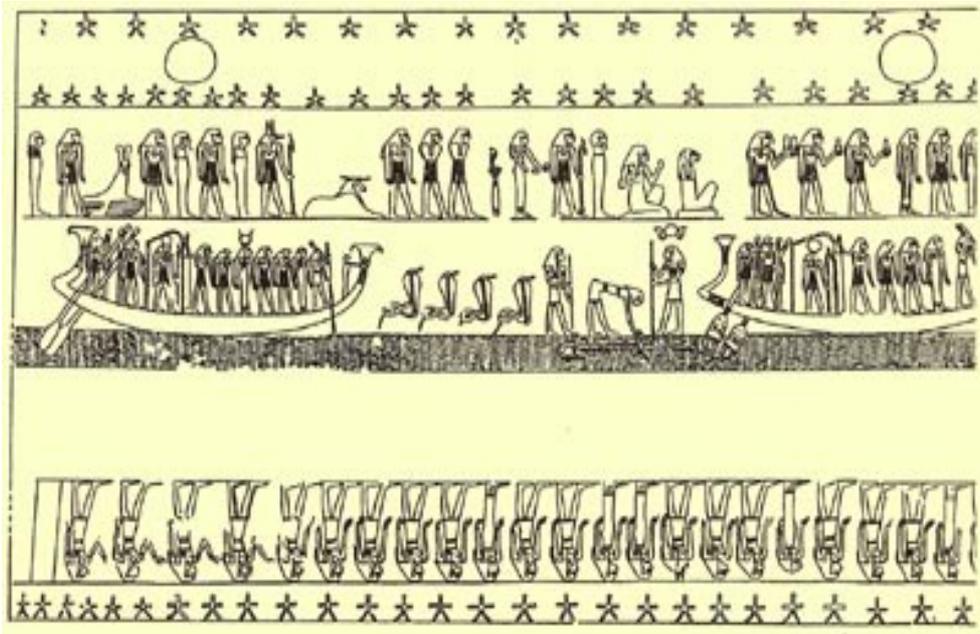
Champoliion originally copied versions of the book from the sarcophagus chamber and corridors of the tomb of Ramesses VI, but they received little attention. In 1942, Alexandre Piankoff published an edition of the book but without regard to the Tanis versions.

The scene and captions of this book are arranged under the figure of the sky goddess Nut, with her arms and legs spread out. All of the figures within the scene face the head of Nut, and so the end of the book. Arranged horizontally into five registers, the text follows the course of the twelve hours of the day. This arrangement, however, makes it unclear where one hour ends and the next begins. A prologue and concluding representation stand out from the main text. It should also be noted that the Book of the Day and the Book of the Night may have been intended as a single entity, but they are only shown together in the tomb of Ramesses VI.

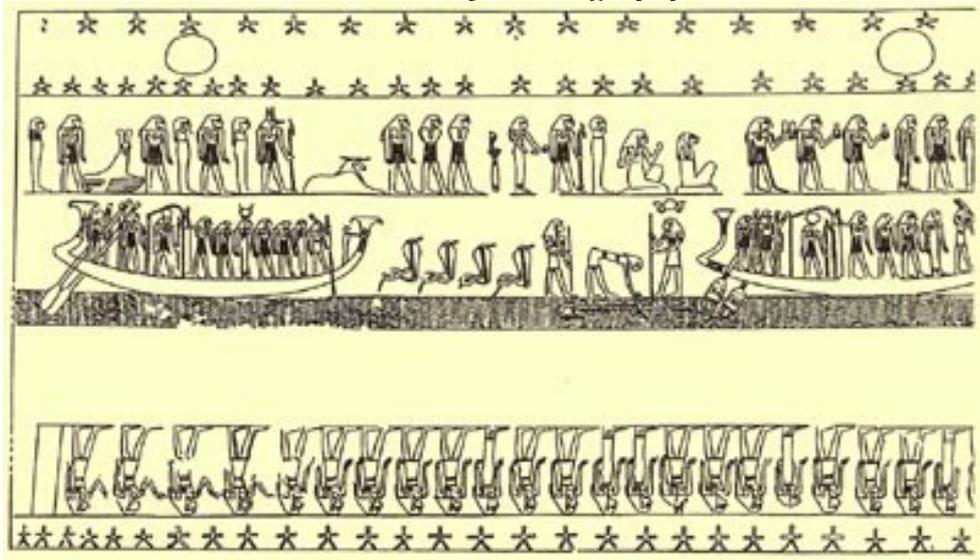
The Book of the Day is notable because, unlike most of the funerary text, it is focused on the journey of the sun god during the day, rather than his nocturnal voyage through the underworld. Hence, the sun god appears with a falcon's head rather than his ram-headed nighttime image. Yet underworld motifs such as the repulsing of [Apophis](#) and the Field of Reeds occur in the middle of the composition. Mostly, this book is concerned with the enumeration of deities, with little descriptive text.



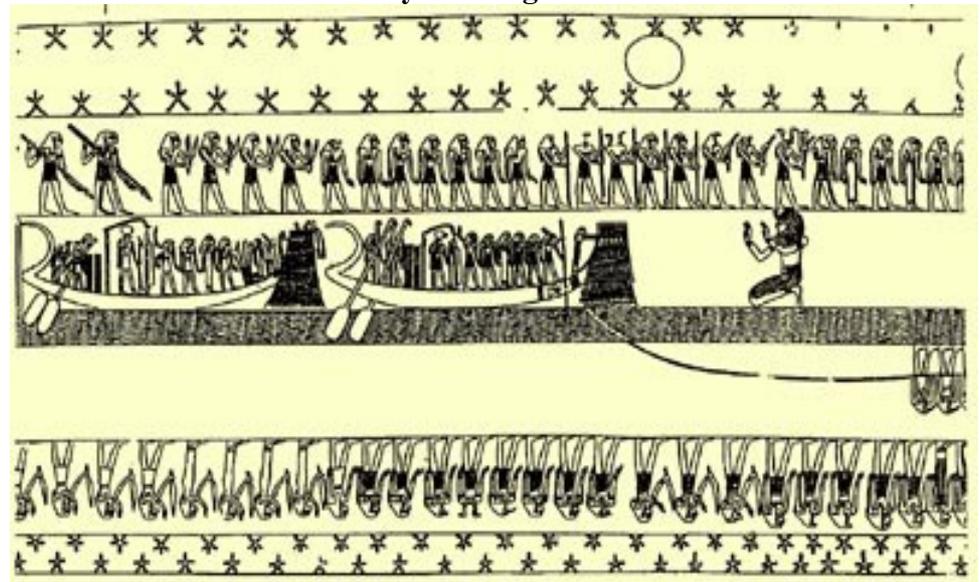
The Beginning of the Book of the Day



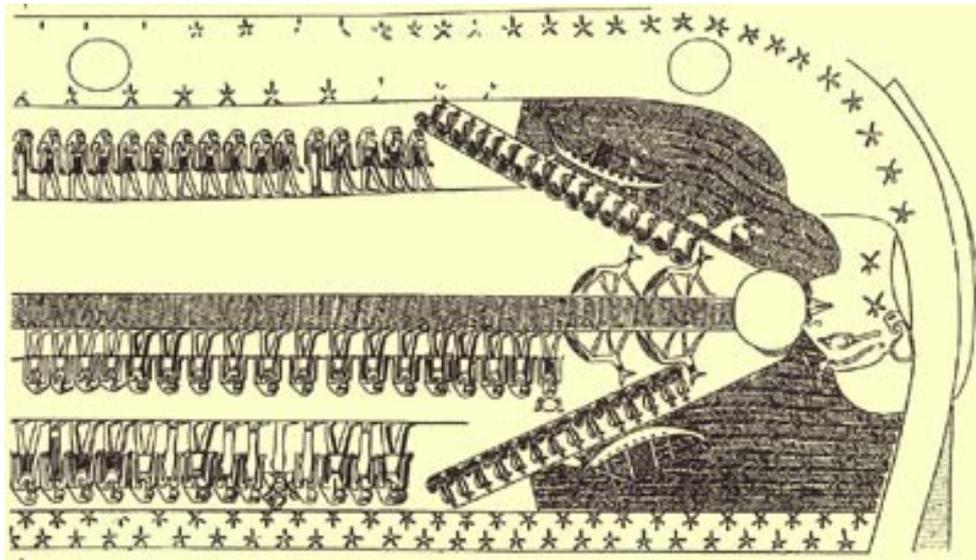
Book of the Day showing Apophis



Book of the Day showing the Field of Reeds



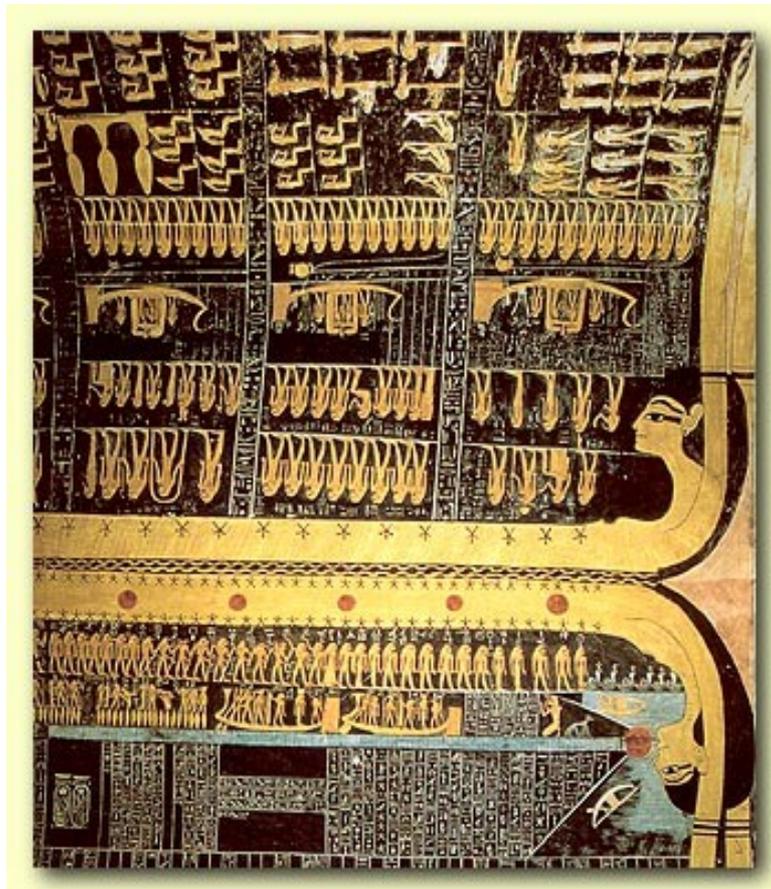
Book of the Day showing the Last Hour



Conclusion of the Book of the Day

The Book of the Night

The first version of the Book of the Night that we know of comes from the Osireion at Abydos, and only extends to the ninth hour of the night. There was a copy in the tomb (KV8) of [Merneptah](#) on the ceiling of the antechamber, but it is mostly gone now. Ramesses IV included this book next to the Book of Nut on the ceiling of his sarcophagus chamber, though only as far as the fourth hour. However, the tomb (KV9) of Ramesses VI gives us two complete copies, one on the west side of the ceiling of the sarcophagus chamber while the second version is spread out through earlier chambers. Both versions are complemented by representations of the Book of the Day. We also find scenes from the book in the tomb of [Ramesses IX](#).



In all of these instances, the book is depicted on the ceiling of the [New Kingdom](#) tombs, though at Tanis, they shifted to the walls. Osorkon II combined it with the Book of the Day, while Shoshenq III followed Seti I's version.

During the Late Period, we also find extracts from the book in several tombs, including TT33, 132 and 410, along with fragments from the Nilometer at Roda. Even as late as the [30th Dynasty](#) we may also note examples on sarcophagi, where they are combined with hours from the [Amduat](#). There are also text from the second hour of the night found in the solar sanctuaries of [Deir el-Bahri](#), [Medinet Habu](#) and [Karnak](#).

Again, Champollion provided the initial copies of the versions found in the tomb of Ramesses VI, and later Eugene Lefebure added the Ramesses IV version in 1889. [Edouard Naville](#) discovered the version of the Book of the Night in the cenotaph of Seti I at Abydos in 1914, which was published by Henri Frankfort in 1933. Alexandre Piankoff also published the Book of the Night in 1942, but again did not take into account the versions found in the Tanis tombs. That version was replaced by one written by Gilles Roulin.

The Book of the Night is divided into twelve sections separated from each other by vertical line of text designated as "gates". Unlike the [Book of Gates](#), these precede the hours of the night to which they belong. The arms and legs of Nut represent the first and last gate, though the first hour is not presented. For each hour there is an introductory text which provides the most important details, though the remaining captions are brief.

The book is arranged in three registers that are staggered into five to seven registers due to space considerations. The sun [barque](#) travelers through the center register. Within this boat, the sun god, who is in his shrine, is surrounded by the coils of the Mehen-serpent while another serpent protects him. The crew of his boat features Sia at the prow as the spokesman of the god, Hu at the stern, [Ma'at](#), and in the version at Abydos, the king. Within the upper registers are various deities while the lower register features various groups of deceased people, including the blessed and the damned. In front of the boat is a large group of towmen, sometimes as many as thirty, called the Unwearing Ones, who are led by the king. There is no descriptive text like that found in the Books of the Netherworld, and generally, the registers are not divided into scenes. At the end, a summary of the entire course of the sun is provided.

There must obviously be many similarities between this book and other Books of the Netherworld. Interestingly, however, the sun's enemy Apophis does not appear in this book at all though he appears in the Neitherworld books. Instead, the repelling of [Seth](#) is mentioned several times. This book complements the Book of the Day, beginning at the point where the sun god is swallowed by Nut and ending when she gives birth to him in the morning as a scarab. The sun god take the form of the Ram-headed nocturnal god, and is designated as flesh.

Sia takes an important role in this book, appearing as the spokesman of the sun god. The sun god has his own escort in the middle register of each hour, in place of the hour goddesses who accompany him in the Amduat and the Book of Gates.

Only in the Seti I version are remains of an introductory text. Here, the sun god provides us with an explanation of the goal of his journey through the underworld, which has to do with judging the damned and caring for the blessed. The primeval darkness is mentioned as a border area.

As in the Amduat and the Book of Gates, the first hour is seen as interstitial, and thus is not presented. The book begins with the second hour, where in the upper register depicts both individual and groups of deities. These include the deities of the four cardinal points, the [bas](#) of [Buto](#) and [Hierakonpolis](#), and the two Enneads, which stand for the all divine beings.

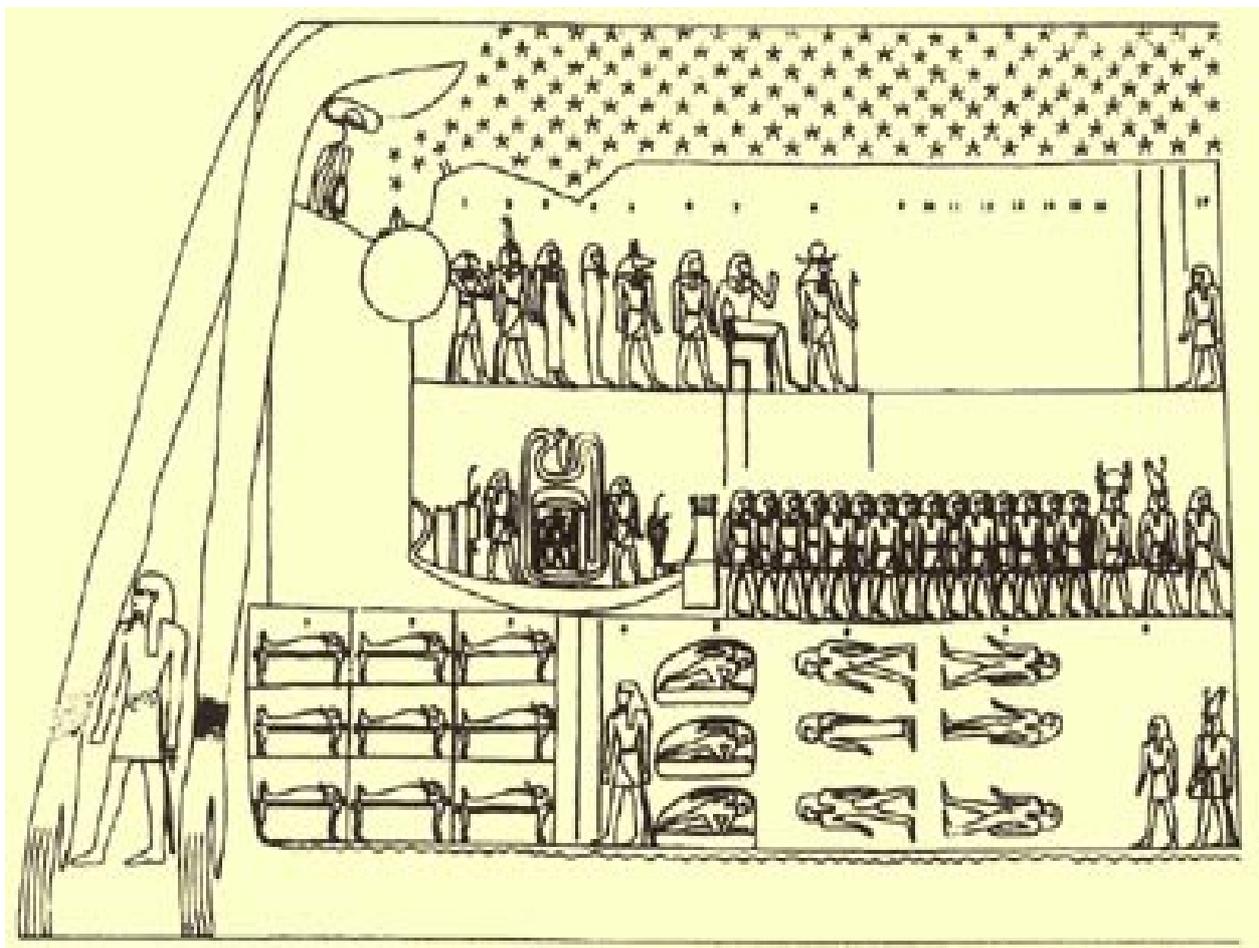
In the upper register of the seventh hour, general forms also appear that represent existence and nonexistence. To their opposite are all of the deceased in the lower register, appearing as transfigured ones (akhu), mummies and the "dead", who are damned.

Missing is the union of [Re](#) and [Osiris](#), found in other funerary text, though the representation of *bas* and corpses in the lower register of the sixth hour indicates the longed for union in the depths of night, with which the regeneration in the seventh hour is connected. Here, the critical moment requires the overcoming of various enemies. In the lower register of the seventh hour, another motif that first appears in the Book of Gates (13th scene) takes form. here, Horus looks upon both foreigners (shown as Asiatics, Libyans, Medja bedouins and Nubians) and Egyptians (shown as dwellers in the fertile land and the desert). The foreigners are depicted as bound enemies. The speech of the sun god also includes motifs from the 21st scene of the Book of Gates.

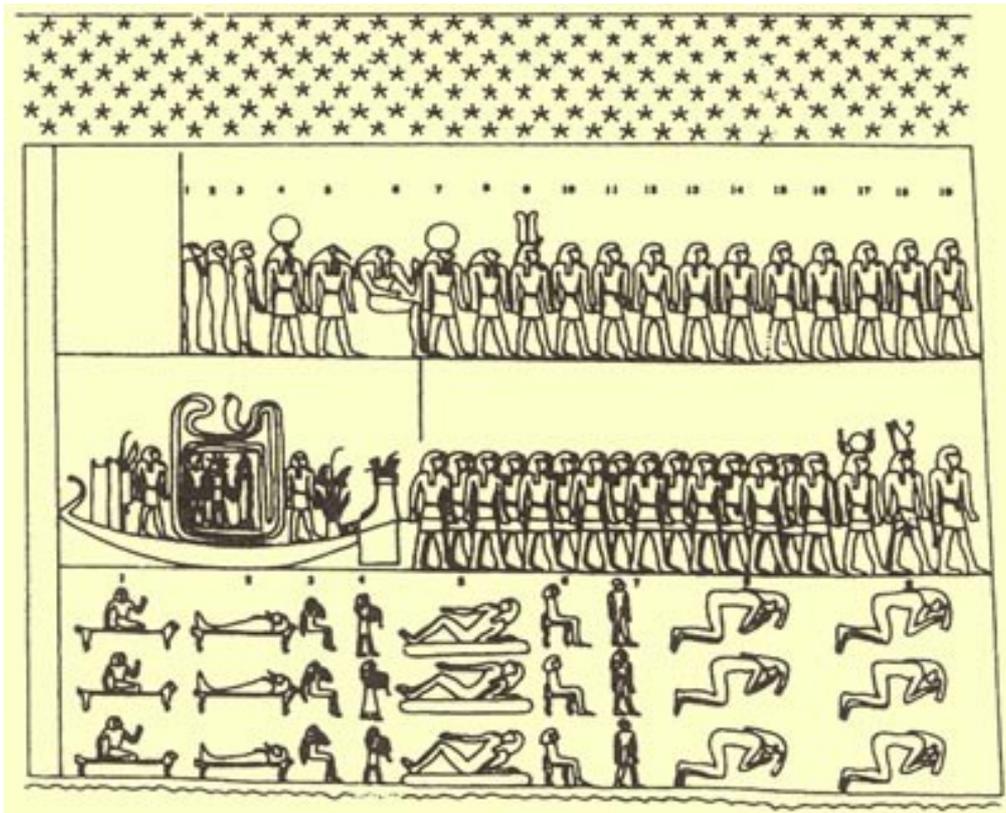
On the lower register of the eighth hour we find an enthroned Osiris, with [Horus](#) and the other gods connected with him in attendance. He is shown in victory over enemies, though only in Late Period representations are they directly addressed as Seth. Here, the groups of the blessed and damned are turned to Osiris in prayer, and their depiction continues into the ninth hour, when they are addressed by Sia. He dictates their fate in the afterlife and their attachment to Osiris, but in the tenth hour, only the blessed appear in the lower register.

The towmen preceding the solar barque are joined by four jackals designated "Western *bas*" in the twelfth and last hour. Here, the deities, including Osiris, in the lower register pray before the concluding representation which summarizes the entire course of the sun. The sun god, with the help of the primeval gods, is transformed into a scarab and a child. In the backdrop are the two boats of his daytime and nighttime passage, together with [Isis](#) and [Nephthys](#) who were later depicted in the prow of the barques, keeping the sun in motion between them. The text here refers to the total course of the sun god in the three cosmic realms consisting of the netherworld (Duat), the primeval waters ([Nun](#)) and the sky (Nut).

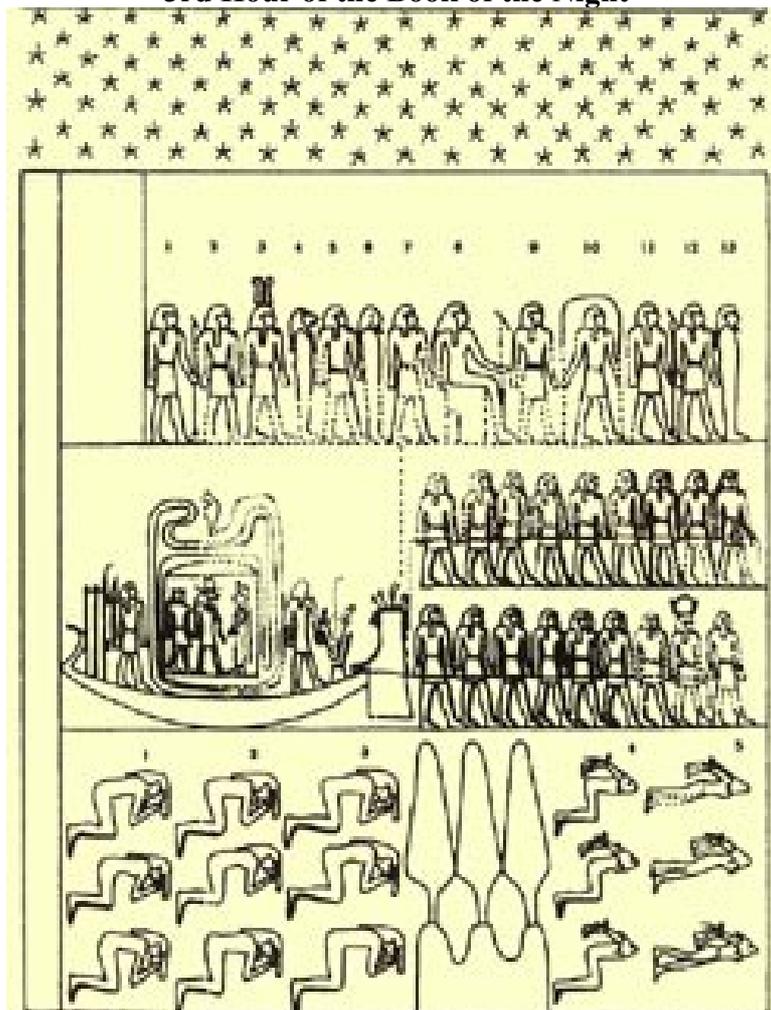
At the end is a description of the "Western *bas*". who tow the sun god into the sky.



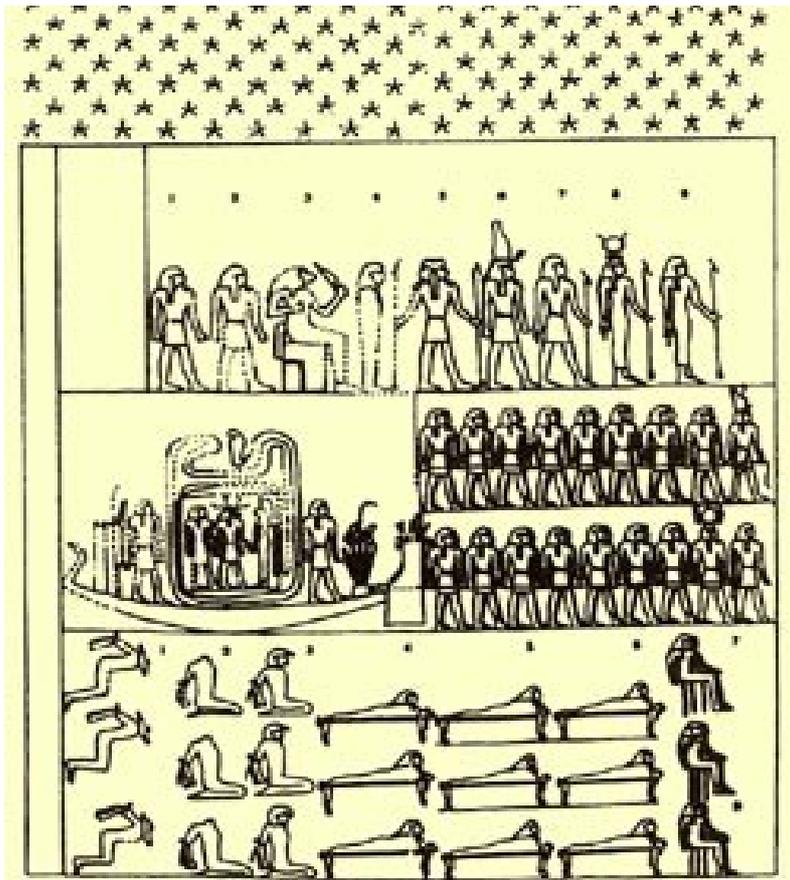
1st and 2nd Hour of the Book of the Night



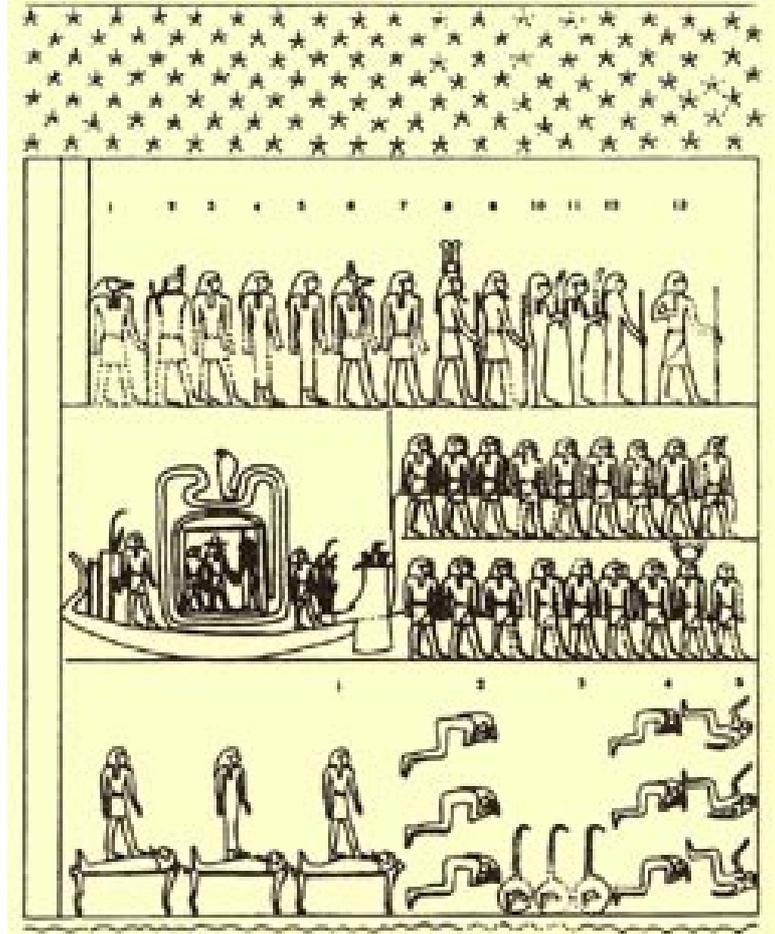
3rd Hour of the Book of the Night



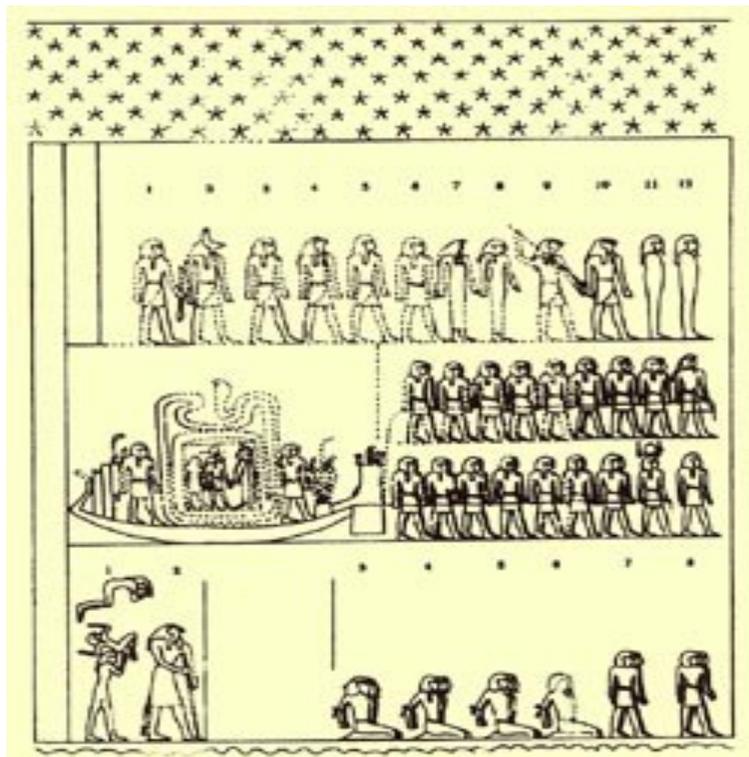
4th Hour of the Book of the Night



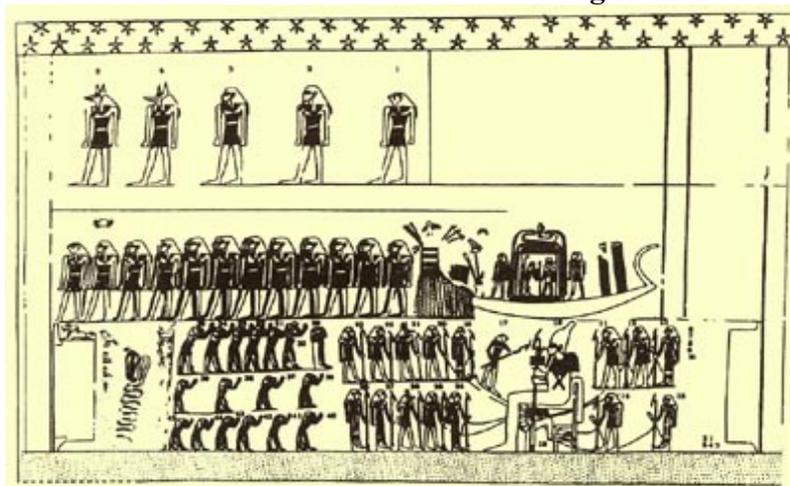
5th Hour of the Book of the Night



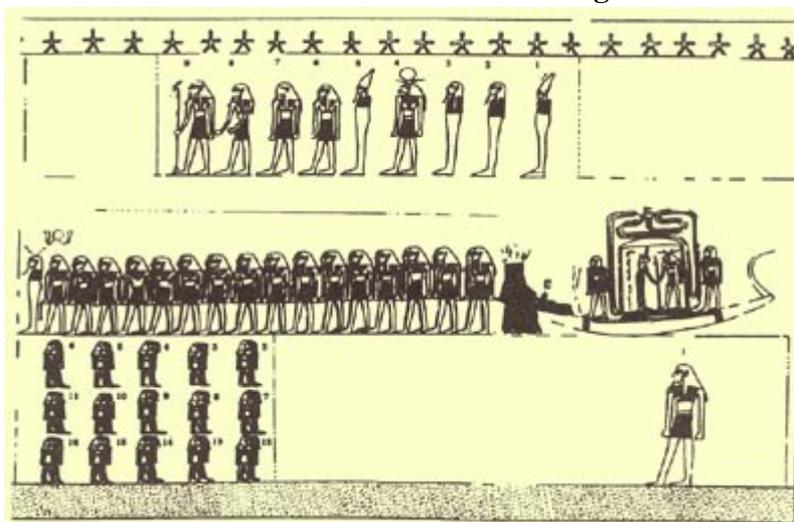
6th Hour of the Book of the Night



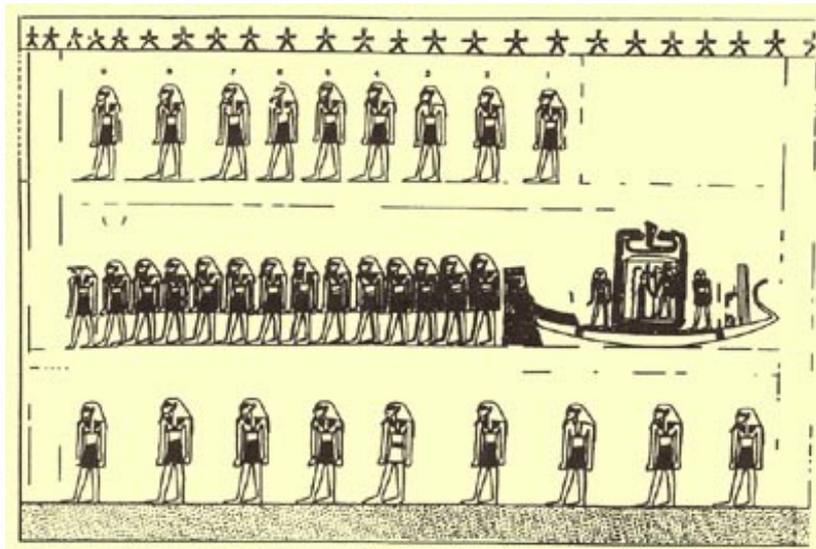
7th Hour of the Book of the Night



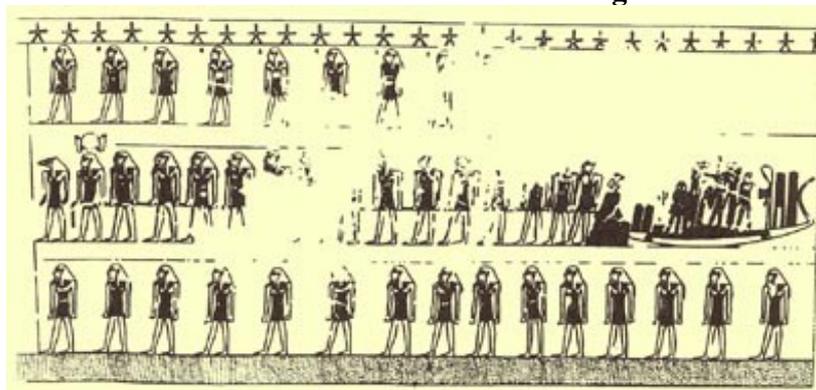
8th Hour of the Book of the Night



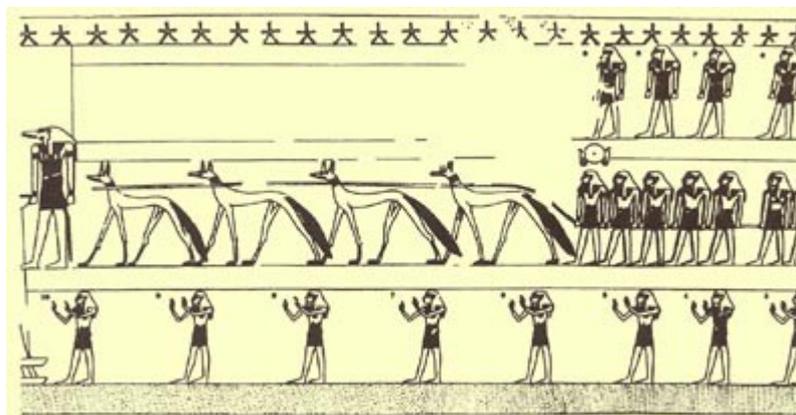
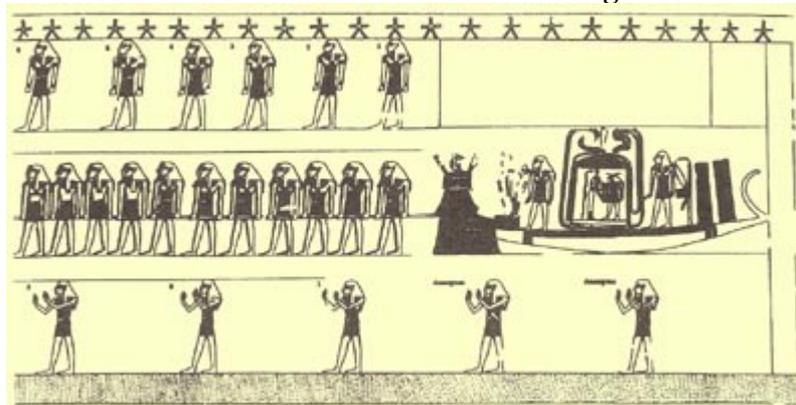
9th Hour of the Book of the Night



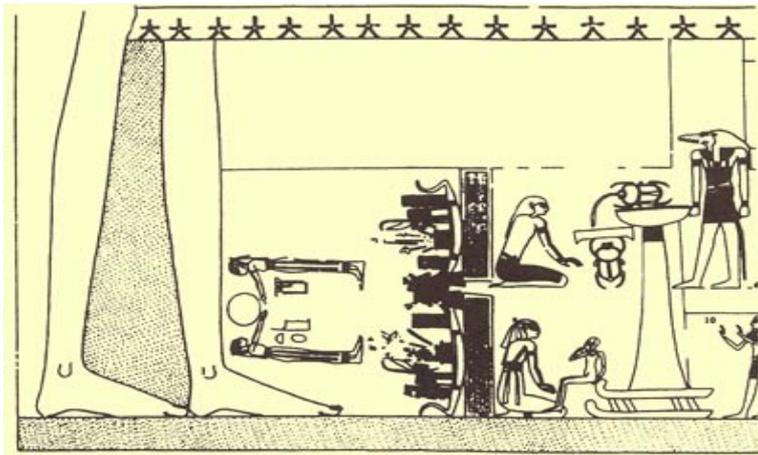
10th Hour of the Book of the Night



11th Hour of the Book of the Night



12th Hour of the Book of the Night



Conclusion of the Book of the Night

Extra: Cosmic Space And Archetypal Time: Depictions Of The Sky–Goddess Nut In Three Royal Tombs Of The New Kingdom And Her Relation To The Milky Way. (18 pages)



The image of Nut seated on a throne

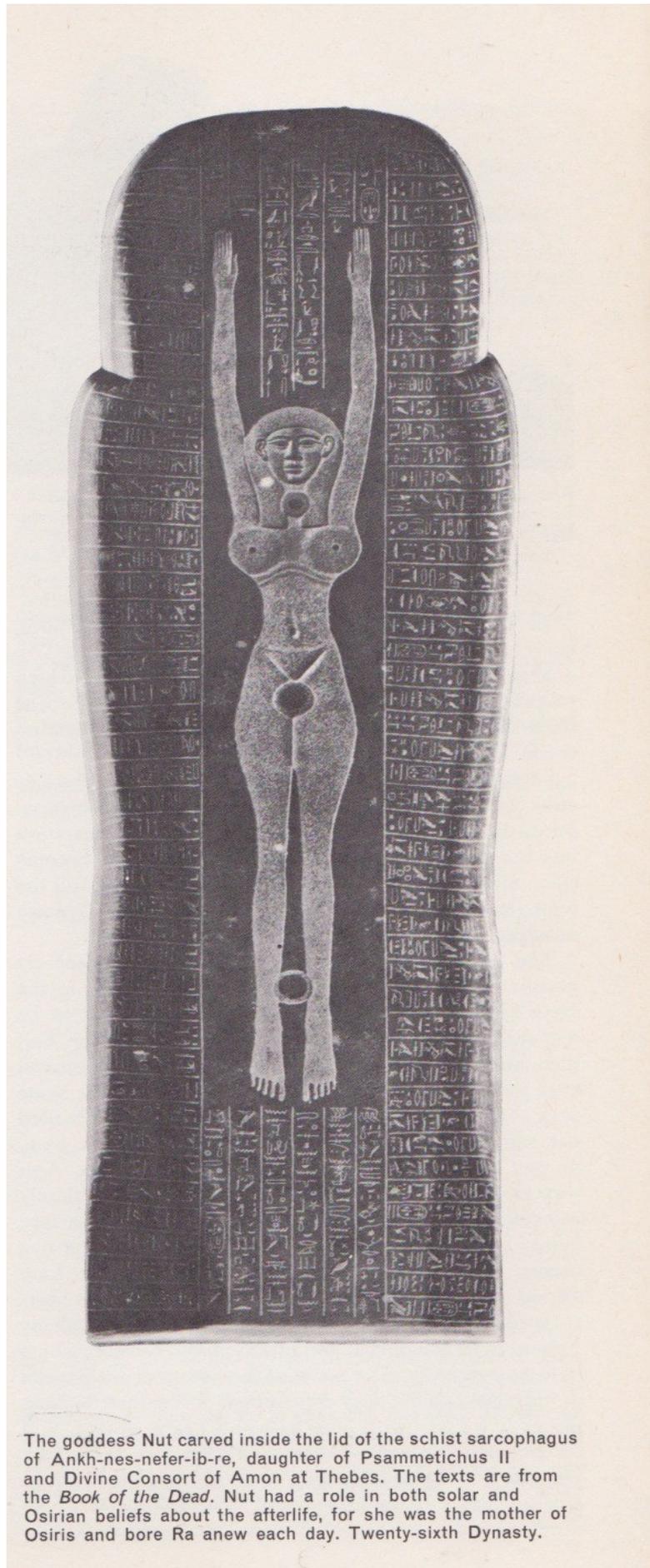
Nut: Lineage and Issue

In the Heliopolitan cosmogony (which, unless otherwise mentioned, will be used as the source), Nut was the daughter of Shu and Tefnut. Shu, the god of Air, was created when his father, Atum, spit him out. Tefnut, Shu's sister, was the goddess of Moisture. She was created when Atum vomited her forth. Atum was a self-creating god, often given the epithet "He who created Himself".

Nut's consort was her twin brother, Geb (Keb), the god of the earth. He was often referred to as "The Great Cackler". It is said that, before the creation of the universe as we know it, the two of them lay in an embrace of sexual union. Ra, the Sun god, was greatly vexed, maybe even jealous, of the couple. He ordered Shu to separate them by holding Nut up so that only her fingertips and toes touched the earth. Ra also prohibited Nut from marrying Geb; when she disobeyed, he decreed that she would never bear children in any month of the year. The Moon god, Thoth, felt sorry for Nut and gambled with the moon; he won from the moon "a seventy-second part of his light." In doing so, the five days before the Egyptian new year (called the days "above the year") were created, and

Nut bore a child on four of them. Traditionally, the order of her children is as follows: Osiris (Ausar), Isis (Eset), Set (Seth), and Nephthys (Nebhet). (While there are some stories that hold the god Horus/Heru was also born of Nut, this contradicts the accepted tradition that his parents are Osiris and Isis.) Nut is said to have numerous other children, and is sometimes (as previously mentioned) depicted as a sow, her great belly providing milk to countless piglets, the stars. Tradition holds that she swallows her children every morning, presumably birthing them again at dusk.

The ancient Egyptians sometimes envisioned her as a great cow or sow with stars in her belly, standing over the earth. When she is depicted in "human" form, she can be identified by the water pot or womb placed on her head.



The goddess Nut carved inside the lid of the schist sarcophagus of Ankh-nes-nefer-ib-re, daughter of Psammetichus II and Divine Consort of Amon at Thebes. The texts are from the *Book of the Dead*. Nut had a role in both solar and Osirian beliefs about the afterlife, for she was the mother of Osiris and bore Ra anew each day. Twenty-sixth Dynasty.

Nut: Guardian of the Dead

The goddess Nut plays a very important role in the order of the world. Every single morning, she gives birth to the sun. This newborn, resurrected sun is known as the god Khepri. He is often represented as a scarab beetle. The resulting blood turns the sky pink as the sun rises. When night begins to fall, it is said that Nut swallows the sun, so that he might be born again at dawn. Because of her affiliation with Khepri, Nut is also associated as the Protector of the Dead. It is held that the dead become stars on her body. For this reason, she is often painted on the inner lid of sarcophagi, in hopes that the dead will be protected.



A sarcophagus depicting Nut.

Neith, Esna Cosmogony

"The terrifying one".



This creation story borrows significantly from earlier accounts.

That does not mean the myth is fake, it shows that the myth about it was written long after it would have happened, since the other characters would not have existed yet when the myth evolved.

If these inaccuracies occur in myths then later people use recent gods to explain the elements the ancient god represented. Gods stood for a field they worked in, so to explain this field, they used the god that was master of that particular field when they lived as example. Or a more recent culture tries to wipe out the previous culture by replacing the old deities with new recent regional deities. To know who the source would be, you would have to look at who was mentioned earliest in art. So for that you need to dig into the archaeology of the sites to find prove. That is another research.

Her first anthropomorphic representations occur in the early dynastic period, on a diorite vase of [King Ny-Netjer](#) of the **Second Dynasty**, found in the Step Pyramid of Djoser (Third Dynasty) at Saqqara. That her worship predominated the early dynastic periods is shown by a preponderance of theophoric names (personal names which incorporate the name of a deity) within which Neith appears as an element. Predominance of Neith's name in nearly forty percent of early dynastic names, and particularly in the names of four royal women of the First Dynasty, only emphasizes the importance of this goddess in relation to the early society of Egypt, especially the Royal House.

In the very early periods of Egyptian history, the main iconographic representations of this goddess appear to have been limited to her hunting and war characteristics, although there is no Egyptian mythological reference to support the concept that this was her primary function as a deity. It has been suggested these hunting and war features of Neith's imagery may indicate her origin from Libya, located west and southwest of Egypt, where she was goddess of the combative peoples there.

It has been theorized that Neith's primary cult point in the Old Kingdom was established in Saïs (modern Sa el-Hagar) by [Hor-Aha](#) of the **First Dynasty**, in an effort to placate the residents of Lower Egypt by the ruler of the unified country. Textual and iconographic evidence indicates that she was a national goddess for Old Kingdom Egypt, with her own sanctuary in Memphis, indicating the high regard held for her. There, she was known as "North of her Wall", as counterpoise to [Ptah](#) his "South of his Wall" epithet. While Neith is generally regarded as a deity of Lower Egypt, her worship was not consistently located in that delta region. Her cult reached its height in Saïs and apparently in Memphis in the Old Kingdom, and remained important, although to a lesser extent, through the Middle and New Kingdom. The cult regained prominence again during the twenty-sixth dynasties when worship at Saïs flourished again, as well as at Esna in Upper Egypt.

Unlike the other creation accounts, the creator in the Esna Cosmogony is not a god, but the goddess Neith. The antiquity of Neith reaches deeply into the prehistoric periods, apparently even the neolithic (6000 - 3150 BC), then female deities, as the sole creators, were quite common in human cultures, so she should be considered in that role without having to reach for other explanations about her not following later conventions. This cosmogony is found on the walls of the Temple of Khnum at Esna, and dates to the period of the Roman emperor Trajan (98–117 c.e.).

The Myth

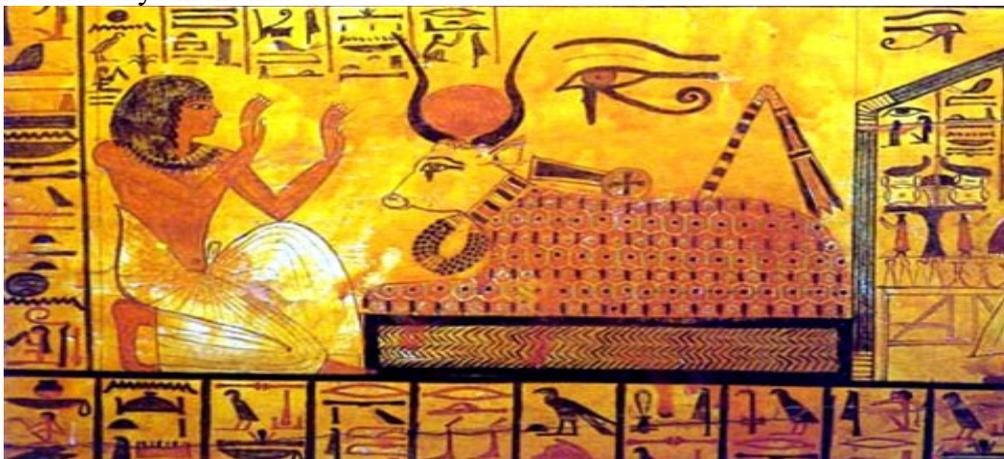
According to the Esna cosmology, Neith was the creator of the universe and all it contains and she governs how it functions. She is called the “Cow of Heaven”, a sky-goddess similar to Nut, and as the Great Flood, [Mehet-Weret](#).



Mehet-Weret is an ancient Egyptian deity of the sky in ancient Egyptian religion. Her name means "Great Flood", and was mentioned in the Pyramid Texts. In ancient Egyptian creation myths, she gives birth to the sun at the beginning of time. Mehet-Weret is described as being the mother of Re, the ancient Egyptian solar deity. As the Goddess of Creation, **she gives birth to the sun every day and is the reason the world isn't in the dark**. She is described as having a sun disk between her horns, and in typical motherly fashion, she protects her son Re and keeps him close to her.

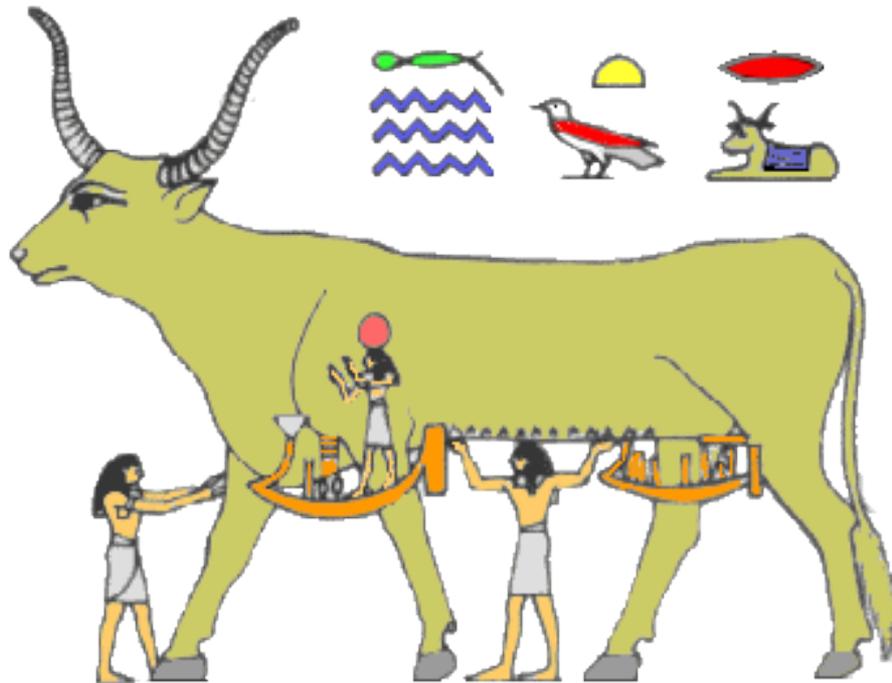
In Egyptian mythology, Mehet-Weret was known as the Goddess of Water and Creation. Mehet-Weret was responsible for raising the sun into the sky every day. She produced the light for the crops, and caused the annual Nile River flood that fertilized the crops with water. She is referenced as being the river of stars, known as the Milky Way, because of her traits of being responsible for the rising of the sun and her annual flood of the Nile River.

She is associated with goddesses Neith, Hathor, Isis and [Hesat](#), who have similar characteristics, and like them she could be called the "**Eye of Re**". Mehet-Weret is primarily known as being the “Celestial Cow” or “Cow Goddess” because of her physical characteristics, but she contributes to the world in more ways than that.



Mehet-Weret is featured on [the sarcophagus of Khonsu](#). The hieroglyphics painted on the outside of the sarcophagus are yet another way to protect the deceased; they are used to paint a journey to the afterlife for the pharaoh. The painting features a human bowing and adoring her; this was meant as a way to signify her importance as a divine being. In this painting, Mehet-Weret signifies that after his death, the pharaoh will be reborn into the afterlife.

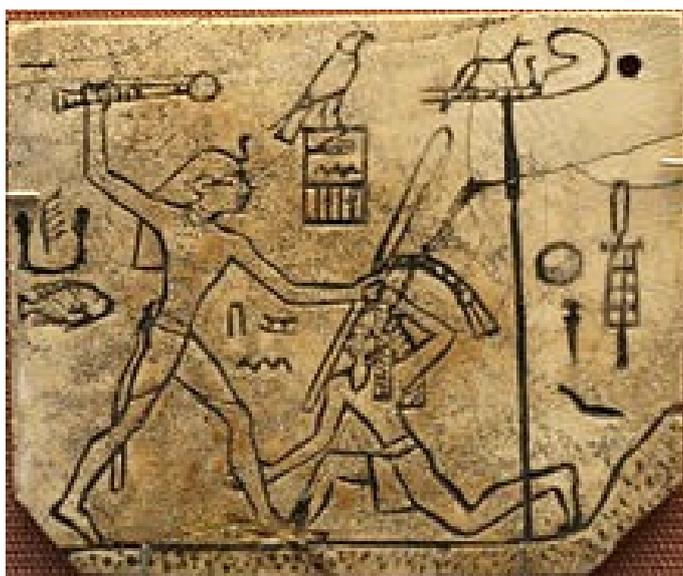
Mehet-Weret was responsible for taking the sun into the underworld, or night because of the darkness, and then bringing him back to the world the next day, almost as if in the afterlife. The people of Egypt believed that Mehet-Weret was the Goddess of Creation and Rebirth, so she was featured in one of the spells to help the humans make their way into the afterlife.



Mehet-Weret explains the warrior goddess within Neith as Mehet-Weret defends the sun in the afterlife, guards the death, and makes the sun rise every day. The advantage of the representation of Neith as Mehet-Weret, was the gain of the unseen and limitless sky, as opposed to Nut and Hathor, who respectively represented the manifested night and day skies. Her epithet as the "Opener of the Sun's paths in all her stations" refers to how the sun is reborn (due to seasonal changes) at various points in the sky, under her control of all beyond the visible world, of which only a glimpse is revealed prior to dawn and after sunset. It is at these changing points that Neith reigns as a form of sky goddess, where the sun rises and sets daily, or at its 'first appearance' to the sky above and below. It is these points, beyond the sky that are seen, as her true power. It was this realm Neith personified, for she is the complete sky which surrounds the upper (Nut) and lower (Nunet?) sky, and which exists beyond the horizon, and thereby beyond the skies themselves. Neith, then, is that portion of the cosmos which is not seen, and in which the sun is reborn daily, below the horizon (which may reflect the statement assigned to Neith as "I come at dawn and at sunset daily").

References to Neith as the "Opener of Paths" occurs in Dynasties 4 through 6, and is seen in the titles of women serving as priestesses of the goddess. Such epithets include: "*Priestess of Neith who opens all the pathways*", "*Priestess of Neith who opens the good pathways*", "*Priestess of Neith who opens the way in all her places*". (el-Sayed, I: 67-69). el-Sayed asserts his belief that Neith should be seen as a parallel to [Wepwawet](#) as-well, the ancient jackal-god of Upper Egypt, who was associated with both royalty in victory and as a psycho pomp for the dead.

Wepwawet was originally a [war deity](#), whose [cult](#) centre was [Asyut](#) in [Upper Egypt](#) (Lycopolis in the [Greco-Roman period](#)). His name means *opener of the ways* and he is often depicted as a wolf standing at the prow of a solar-boat.



Ivory label depicting the pharaoh [Den](#), found at his tomb in [Abydos](#), circa 3000 BC. Originally attached to a pair of royal sandals, which is depicted on the reverse. The side shown here depicts the pharaoh striking down an Asiatic tribesman along with the inscription "The first occasion of smiting the East." [Wepwawet](#) is at the upper right.

In these forms, Neith is associated with the creation of both the primeval time, and daily “re-creation”. In time, her name, which could also be interpreted as meaning water, lead to her being considered as the personification of the primordial waters of creation, able to give birth (create) parthenogenetically (without the opposite gender), while being [androgynous](#) (Of both sexes).

Having no known husband she has been described as "Virgin Mother Goddess". An interior wall of the [temple](#) at [Esna](#) records an account of creation, in which Neith brings forth from the primeval waters of the [Nun](#), the first land. All that she conceived in her heart comes into being, including the thirty deities. This made her the mother of all of the gods and connected her with [Nun](#) (a member of the [Ogdoad](#) of Hermopolis who was the personification of the primeval waters of chaos).

Neith is the first being to emerge from Nun, “**born the first, in the time when as yet there had been no birth**” (St. Clair, *Creation Records*: 176). She changes herself into a cow, and then a *lates*-fish, also known as [Lake Victoria](#) perch. Neith made the waters of Nun swirl at her command, to give rise to the ben-ben (the primordial mound), a place for herself to stand, and then turns herself back into a cow. She was closely associated with the creative element of water and was "the mother of all snakes and crocodiles", as well as being the "great mother who gave birth to Re, and who instituted giving birth, when there had been no childbirth before" (Pinch, 170).

Many gods had the power to create other gods without a partner. One such instance was when Neith spit into Nun’s waters and created the god [Apep](#), the great serpent and sworn enemy of Ra. Neith had three other children with the god Nun. These gods included Khepri, Ra, and Atum.

When she was identified as a water goddess, she was also viewed as the mother of [Sobek](#), the [crocodile](#). It was this association with water, i.e. the [Nile](#), that led to her sometimes being considered the wife of [Khnum](#), and associated with the source of the River Nile. When her husband was [Khnemu](#), the ram-headed creation god of the First Cataract, her son was Tutu. Tutu was a form of the god [Shu](#). Neith also is depicted in his temple at Esna, and he is a Nile god as-well. But he has his own creation story, so gets his own chapter, as its too much info to merge into Neith her story. Khnum is yet another fertility god who is anthropomorphic, being ram headed.

Her identification as the most powerful creative force in the universe is noted by [Plutarch](#) (50 - 120 CE) who writes that the [temple](#) of Neith at Sais held this inscription: "I Am All That Has Been, That Is, and That Will Be. No Mortal Has Yet Been Able to Lift the Veil that Covers Me".



Tutu stela S-3

As the goddess of creation, it sometimes occurred that people took her other position, as goddess of weaving, and said that she wove the world on her loom. It is interesting to note that her name, among its many other connotations, links to the root word for "weave" which carries with it the meaning of "to make exist" or "create" or "to be".

She pronounces thirty names, which become thirty gods to help her in the process of creation. These gods are said to be *hemen* ("Hermopolitan") Ogdoad. By the time of the end of the Ptolemaic Dynasty Neith was still recognized as a creative force of enormous power who "created the world by speaking seven magical words" (Pinch, 170). Neith then creates the sun-god through producing an excrescence from her body and placing it in an egg, which hatches as Re, the sun, who promptly takes the name of **Amun**. Amun then continues the act of creation through emanations from his body, creating the *netjeru* ("gods") from his saliva, and *remetj* ("mankind") from his *remt* ("tears").

Neith is one of the main components in the making of life. Egyptian life was centered on the concept of ma'at (harmony and balance) and there are many deities besides the goddess Ma'at who embody and uphold this concept. Thoth, for example, healed and helped both Horus and Set in their struggle for supremacy of rule, so that the contest would be balanced. Neith performed this same function as it is said that her spittle created the serpent monster [Apophis](#), the sun god his arch enemy, who nightly tried to destroy the boat of the sun god, and so change the order of the universe to chaos, and at the same time, she was the mother of the sun god and his protector; in all of this, balance was achieved. In the same way, Neith invented birth and gave life to humanity but was also there at a person's [death](#) to help them adjust to the new world of the afterlife.

She was also seen as the consort of Set, god of chaos, in another example of the importance of balance to the [Egyptian religion](#). In the Pyramid Texts, Neith is paired with [Selket](#) as braces for the sky, which places these two goddesses as the two supports for the heavens. This ties in with the vignette in the *Contendings of Seth and Horus* when Neith is asked by the deities, **as the most ancient among them**, to decide who should rule. Neith was a powerful and popular deity who the other gods apparently consulted when they could not settle a dispute. According to myth it was Neith who eventually ruled that [Horus](#) would be king of [Upper](#) and [Lower](#) Egypt instead of [Set](#). In compensation she gave Set land and blessed his wedding to two foreign goddesses ([Anat](#) and Astarte). In her message of reply, Neith selects [Horus](#) and says she will "cause the sky to crash to the earth" if he is not selected. All the gods (but Seth) agreed with the wisdom of her solution.

Her association with balance can be seen in some of her iconography where she is pictured with three heads representing three points of view.







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[Relief of Neith in the Satet, Khnum Temple on Elephantine Island](#)

There is one more deity I like to address who is also related to the stars, and who also is a Cow deity, Bat.



[Bat](#) is the ancient celestial cow goddess of the Egyptians especially revered in Upper Egypt. She was initially the deification of the cosmos, especially the Milky Way. Ancient Egyptian cattle herders (as far back as 8000 BC) believed that the Milky Way resembled a pool of cow milk, which influenced Bat's her transformation to one of the cow goddesses.

She is depicted as a woman with bovine ears and curled horns that grow from her temples and had a body in the shape of a necklace counterpoise. Stars most often surround her celestial bovine head. Her followers believe that she carries a [sistrum](#) all the time to drive away evil. When in human form, her sistrum is found in her head. This is fitting because her cult following is centered in the district of Egypt known as the Mansion of Sistrum – the seventh nome of Egypt known as Shehesh. She has a strong association with the symbol of life, the [ankh](#), because her name (Ba) represented life and her functions with the grand cosmos link her to several parts of the soul of every being.

She comes by many different titles. She is known as “Ba of Two Faces” because of her uncanny ability to see the past and the future, and possibly because of her representation of the two banks of the Nile River. Because of Her bovine features, she acquired the titles “She Who Lows” and the “Great Wild Cow”.

In depictions of Bat during the twelfth dynasty, she is flanked by the often-warring gods, [Horus](#) and [Set](#) (they represented Upper and Lower Egypt respectively and struggled for the throne of Egypt) and many believers think that she is a unifying force that drove the nation from division into oneness. She has a very close similarity to another cow goddess, [Hathor](#). In fact, their functions overlapped each other and their cult centers were close neighbors (6th [nome](#) for Hathor and 7th nome for Bat). However, Hathor being the more popular one eclipsed Bat so that by the New Kingdom, she assimilated all of her characteristics. She is now considered an aspect of Hathor that will never disappear.

Bat is seldom seen in paintings, sculptures and other art forms yet she is a permanent figure in amulets and jewelry. This could also be a reason why her ancient and distinct goddess stature in the early kingdom almost disappeared in favor of Hathor. However, having been depicted in the top corners of the Narmer palette (one of the earliest artifacts in Egypt) making her a very ancient deity.

In the [Egyptian Book of the Dead](#) and Pyramid Texts, a familiar text is dedicated to her and it goes:

***“I am Praise; I am Majesty; I am Bata with Her Two Faces;
I am the One Who Is Saved, and I have saved myself from all things evil.”***



Eline of Elefantine, Aswan, Khnum

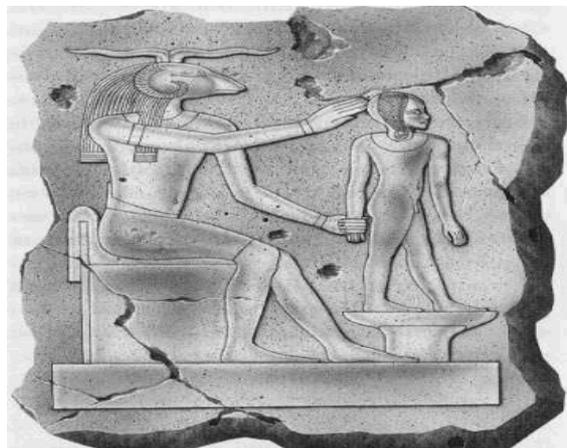
Khnum, Atet and Satet



Khnum (Khnemu, Khenmu, Khenmew, Chnum), was one of the earliest-known Egyptian deities, whose worship is thought to have been popular as early as the [Predynastic Period](#). References from the Pyramid Texts of [Unas](#) confirm that his worship was long established even at that early stage, the [Old Kingdom](#) pharaoh [Khufu](#) (the builder of the [Great Pyramid](#)) was actually called “Khnum-Khufwy” (“Khnum is his Protector”). **Since the third dynasty**, he has been widely welcomed by the whole country, and his worship has also spread to the south. Khnum has also been related to the deity [Min](#). It is said he came to be known as a creator god rather late, (Nubian Conspiracy), but he survived until two or three centuries after Christ.

Both Khnum and [Neith](#) are referred to as creator deities in the texts at Esna. According to the Lunyt Esna cosmology, Neith was the creator of the world, described as wife of Khnum, and they are the parents of [Ra](#), (God) who is also referred to as Khnum-Re. Khnum is sometimes referred to as the "father of the fathers" and Neith as the "mother of the mothers". Eventually he married Queen of the Nile delta Satis (Setis, Sati, Setet, [Satet](#), Satit, and Sathit), and had 2 children [Anuket](#) and [Heka](#) who is his eldest son and successor. Nebt-uu and [Menhit](#) are Khnum's principal consorts.

His name derives from the root khnem, “to join, to unite,” and with khnem, “to build”; astronomically the name refers to the “conjunction” of the sun and moon at stard seasons of the year, As a water god he was sometimes named “KebH”, meaning “purify”. Khnum was originally a water god who was thought to rule over all water, including the rivers and lakes of the underworld. He was the god of the cataract region, which included the sources of the Nile guarded by **Hapi**. He was associated with the source of the Nile, and ensured that the inundation deposited enough precious black silt onto the river banks to make them fertile. The silt also formed the clay, the raw material required to make pottery. As a result he was closely associated with the art of pottery.



According to one creation myth, Khnum moulded everything on his potters wheel, including the bodies of children. He was thought of as the master craftsman who molded children out of clay and then implanted them as a seed in their mother's womb. He later also was described as having moulded the other deities, and had the titles "Divine Potter" & "Lord of created things from himself". In Iunyt (Esna, in the [3rd Nome](#) of [Upper Egypt](#)) it was proposed that he also created the "First Egg" from which the sun was born (as [Nefertum](#), [Atum](#) or [Ra](#)). As potter, he was thought to mould the body of a child, and it's [ka](#) (soul) before birth, and he could bless the child. He was regarded as the consort of [Heket](#) and [Meskhenet](#), whose responsibility was breathing life into children at the moment of birth, as the [k³](#) ("ka").

The [Westcar Papyrus](#) from the [Second Intermediate Period](#) includes the story of [Khufu and the Magician](#) in which the birth of [Raddjedet's triplets](#) is given. The birth related goddesses [Isis](#), [Nephthys](#), [Meskhenet](#) and [Heqet](#) disguised them selves as female musicians with Khnum as their porter. After each child was "rushed forth", the umbilical cord had been cut and the destiny had been pronounced, Khnum was the one who "gave health" to each child. So not only did Khnum create the child and its double, but he was thought to also given it health at birth.

[Hatshepsut](#) was one pharaoh who encouraged the belief that Khnum, at Amen's request, created her and her [ka](#):...[Amun-Ra](#) called for Khnum, the creator, the fashioner of the bodies of men.

"Fashion for me the body of my daughter and the body of her [ka](#)," said Amen-Ra,

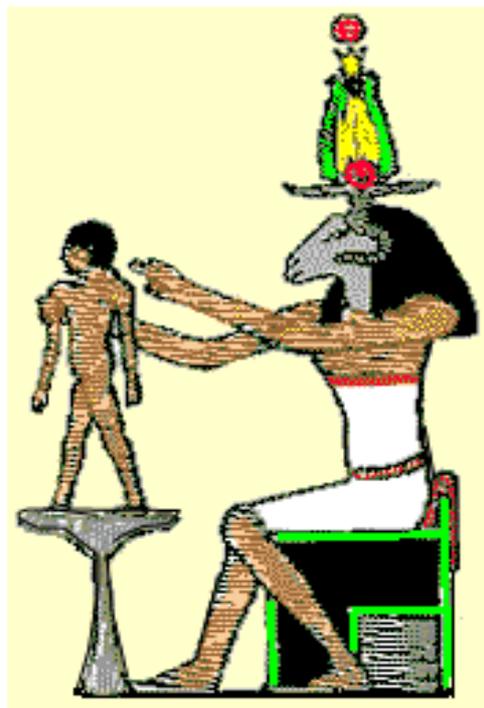
"A great queen shall I make of her, and honour and power shall be worthy of her dignity and glory."

"O Amen-Ra," answered Khnum, "It shall be done as you have said. The beauty of your daughter shall surpass that of the gods and shall be worthy of her dignity and glory."

So Khnum fashioned the body of Amen-Ra's daughter and the body of her [ka](#), the two forms exactly alike and more beautiful than the daughters of men. He fashioned them of clay with the air of his potter's wheel and [Heqet](#), goddess of birth, knelt by his side holding the sign of life towards the clay that the bodies of [Hatshepsut](#) and her [ka](#) might be filled with the breath of life.

- Hatshepsut's Mortuary Temple.

A very old legend in Egypt told that mankind was divided into four types when they were made on the potter's wheel by the great creator Khnum. He made them all out of mud of various colors from the Nile.



The order in which they were made was as follows:

First was - **Romut**, meaning "men", and these were the Egyptians themselves.

The **second** to come from the potter's wheel was - **Áamu**, the people from the desert mountains east of the Nile. This name was later also used for Asians in general.

Number **three**, called - **Temehu**, was the fair skinned people from the Mediterranean coast west of the Nile Delta and the oases west of the Nile Valley.

The **last** to be made was - **Nehesy**, the black people to the south of Egypt, below Nubia.

Notable is that the names of these people seem to be very old and originating from the early times when the Egyptians didn't have a name for Asians, which they surely encountered well before the first dynasty as shown in archaeology remains.

A detailed description of how he created humans is found at Esna Temple. It describes how he orders the bloodstream to cover the bones, and makes the skin enclose the body. He then makes the respiratory system and the food digestion.

He was depicted as either a ram, a man with the head of a ram or a man with the horns of a ram. He was (very rarely) depicted with the head of a hawk, indicating his solar connections. He often wears the plumed white crown of [Upper Egypt](#) and was sometimes shown as holding a jar with water flowing out of it indicating his link with the source of the Nile. During the early period he was depicted as the early type of domesticated ram (with long corkscrew horns growing horizontally outwards from his head), This species died out, though even so he was still depicted as that breed of sheep until much later in Egyptian history. but in later times was represented by the *Ovis platyra*. same type of ram as [Amun](#) (with horns curving inward towards him). Occasionally he was depicted with four ram heads, aligning him with the sun god Re, the air god [Shu](#), the earth god [Geb](#) and [Osiris](#), lord of the dead. In his four headed form, he was known as Sheft-hat. Khnum is sometimes depicted as a crocodile-headed god.



The story supposedly took place during the reign of a king of the Third Dynasty,

The ram was considered to be a very potent animal, and so Khnum was associated with fertility. He makes an appearance on the "Famine Stele" found on Sehel island. The stele (which was allegedly inscribed during the reign of [Djoser](#)) tells that Egypt had been going through a seven year drought and a temple had been built to Khnum in the hopes that the famine would end:

When I was asleep, my heart was in life and happiness. I found the god standing. I caused him pleasure by worshiping and adoring him. He made himself known to me and said: "I am Khnum, your creator, my arms are around you, to steady your body, to safeguard your limbs. I bestow on you ores with precious stones existing since antiquity that were not worked before to build temples, rebuild ruins, sculpt chapels for his master. I am master of creation. I have created myself, the great ocean which came into being in past times, according to whose pleasure the Nile rises. For I am the master who makes, I am he who makes himself exalted in [Nun](#), who first came forth, [Hapi](#) who hurries at will; fashioner of everybody, guide of each man to their hour.

I am [Tatenen](#), father of Gods, the great [Shu](#) living on the shore. The two caves are in a trench below me. It is up to me to let loose the well. I know the Nile, urge him to the field, I urge him, life appears in every nose. As one urges to the field I will make the Nile swell for you, without there being a year of lack and exhaustion in the whole land, so the plants will flourish, bending under their fruit. [Renenutet](#) is in all things everything will be brought forth by the million and everybody in whose granary there had been dearth. The land of Egypt is beginning to stir again, the shores are shining wonderfully, and wealth and well-being dwell with them, as it had been before.

Then I awoke happy, my heart was decided and at ease. I decreed this order to the temple of my father Khnum. Royal sacrifice for Khnum-Re, lord of the cataract, first of Nubia, as reward for what you favour me with. I make you a gift of your western shore by the mountain of the dusk and your eastern shore by the mountain of dawn, from Elephantine to with twelve auroras on the eastern and western shores, with the plants, with the harbours with the river and with every settlement on these auroras.



-- Famine Stele at Sehel

The king ordered a tax to be levied **annually** on local produce and the proceeds applied to the maintenance of priesthood for **Khnum God** (dare we now speculate that the entire myth was **made** up by latter-day king and **priests**, who conspired to raise a tax and needed justification?). It must be assumed that both king and god kept their promises.

His cult was centered on the island of Abu ([Elephantine](#)) at Swenet ([Aswan](#)) [1st nome](#) of [Upper Egypt](#) where he had been worshiped since the [Early Dynastic period](#). During the [New Kingdom](#) he was worshiped there as head of a triad with his wife [Satet](#) (a fertility goddess of the Nile and purifier of the dead) and his daughter [Anuket](#) (a huntress goddess of the first cataract near Swenet, 'The Embracer'). He was also worshipped at [Esna](#), (Iunyt), as the guardian of the source of the Nile River, where he was thought to be married to both [Menhet](#) (a lion headed war goddess, 'She Who Slaughters') and Nebtu (a local goddess of the oasis, 'The Gilded One') - one goddess became a form of the other - and to be the father of [Heka](#) (god of magic known as "He Who Activates the Ka"). He was also linked to the war-like creator goddess [Neith](#) at Iunyt ([Esna](#)). In Antinoe (Herwer) he was married to [Heqet](#), the frog goddess who gave the newly created being the breath of life before the child was placed to grow in the mother's womb. He was associated with Her-shef at Herakleopolis Magna, and was often linked to [Osiris](#). He was sometimes associated with [Isis](#) to represent the [Upper Egypt](#), just as [Ptah-Tanen](#) was associated with [Nephtys](#) in representing [Lower Egypt](#).

The [Temple of Beit el-Wali](#) of Ramesses II contained statues of Khnum, Satis and Anukis, along with statues of [Isis](#) and [Horus](#). In [Esna](#), a temple was dedicated to Khnum, [Neith](#) and [Heka](#), among other deities. This temple began construction in Ptolemaic times, but most of the surviving parts of the temple were built in Roman times. However, it seems that the cult of [Ra](#) (or Re) rose to dominance at that time and Khnum was pushed to the sidelines as Khufu's son and grandson ([Khaf-Re](#) and [Menkau-Re](#)) both took names honouring Ra.



Khnum, accompanied by the goddess [Heqet](#), moulds [Ihy](#) in a relief from the [mammisi](#) (birth temple) at [Dendera Temple complex](#), Egypt

Khnum was also a protective deity of the dead. Spells invoking the assistance of Khnum can be found in the Book of the Dead and on many of the heart-scarabs interred with the dead because it was thought that he would help the deceased obtain a favourable judgement in the [Halls of Ma'ati](#):
O my heart ...

Do not stand up against me as a witness!

Do not create opposition against me among the assessors!

Do not tip the scales against me in the presence of the Keeper of the Balance!

You are my soul which is in my body,

The god Khnum who makes my limbs sound.

When you go forth to the Hereafter,

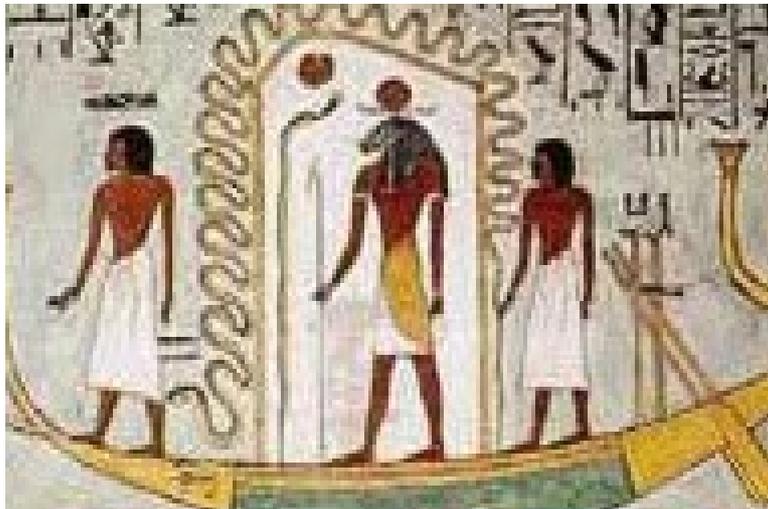
My name shall not stink to the courtiers who create people on his behalf.

Do not tell lies about me in the presence of the Great God!



Heart scarab spell, translation by Thomas J. Logan

Khnum was one of the gods who was thought to help Re travel through the underworld each night on the [Solar Barque](#). Yet, he was sometimes considered to be the [ba](#) of Re, because the word for “ram” in Egyptian was also “ba”. When Khnum was merged with [Ra](#) to form the composite deity Khnum-Ra this deity was associated with [Nun](#) (who represented the primeval waters), and given the epithet Hap-ur (“great Nile” or “Nile of heaven”). In the pyramid texts (Utterance 300), the barque was referred to as the "Ikhmet Barque which Khnum made", so not only did he defend the sun god against the serpent [Apep](#) (Apothis), but Khnum was thought to have created it as well. In this form he was often called Khnum-Ra and wears the sun disk of Re.



During the middle kingdom Khnum got replaced by [Sobek](#), who took over the role of god of the Nile and fertility.



Sobek

Sobek (also called **Sebek**, **Sochet**, **Sobk**, and **Sobki**), was an [ancient Egyptian deity](#) with a complex and fluid nature. He is associated with the [Nile crocodile](#) or the [West African crocodile](#) and is represented either in its form or as a human with a crocodile head. Sobek was also associated with pharaonic power, fertility, and military prowess, but served additionally as a protective deity with [apotropaic qualities](#), invoked particularly for



protection against the dangers presented by the [Nile](#).

Sobek enjoyed a longstanding presence in the ancient Egyptian pantheon, from the [Old Kingdom of Egypt](#) (2686–2181 BC) through the Roman period (30 BC – 350 CE). He is first known from several different [Pyramid Texts](#) of the Old Kingdom, particularly from spell PT 317. The spell, which praises the [pharaoh](#) as the living incarnation of the [crocodile](#) god, reads:

[Unis](#) is Sobek, green of plumage, with alert face and raised fore, the splashing one who came from the thigh and tail of the great goddess in the sunlight... Unis has appeared as Sobek, [Neith](#)'s son. Unis will eat with his mouth, Unis will urinate and Unis will copulate with his penis. Unis is lord of semen, who takes women from their husbands to the place Unis likes according to his heart's fancy.

The origin of his name, *Sbk* in [Egyptian](#), is debated among scholars, but many believe that it is derived from a causative of the verb "to impregnate".



This statue of Sobek was found at [Amenemhat III's](#) mortuary temple (which was connected to his [pyramid](#) at [Hawara](#) in the [Faiyum](#)), serving as a testament to this king's devotion to Sobek. [Ashmolean Museum, Oxford.](#)



Though Sobek was worshipped in the Old Kingdom, he truly gained prominence in the [Middle Kingdom](#) (2055–1650 BC), most notably under the [Twelfth Dynasty](#) pharaoh, [Amenemhat III](#). Amenemhat III had taken a particular interest in the Faiyum of Egypt, a region heavily associated with Sobek. Amenemhat and many of his dynastic contemporaries engaged in building projects to promote Sobek – projects that were often executed in the Faiyum. In this period, Sobek also underwent an important change: he was often fused with the falcon-headed god of divine kingship, [Horus](#). This brought Sobek even closer with the kings of Egypt, thereby giving him a place of greater prominence in the Egyptian pantheon.

The fusion added a finer level of complexity to the god's nature, as he was adopted into the divine triad of Horus and his two parents: [Osiris](#) and [Isis](#). Sobek first acquired a role as a [solar deity](#) through his connection to Horus, but this was further strengthened in later periods with the emergence of Sobek-Ra, a fusion of Sobek and Egypt's primary sun god, [Ra](#). Sobek-Horus persisted as a figure in the [New Kingdom](#) (1550–1069 BC), but it was not until the last dynasties of Egypt that Sobek-Ra gained prominence. This understanding of the god was maintained after the fall of Egypt's last native dynasty in [Ptolemaic](#) and [Roman Egypt](#) (332 BCE – 390 CE). The prestige of both Sobek and Sobek-Ra endured in this time period and tributes to him attained greater prominence both through the expansion of his dedicated cultic sites and a concerted scholarly effort to make him the subject of religious doctrine.



This [Late Period](#) (400–250 BCE) statue shows Sobek bearing the falcon head of Re-Harakhti, illustrating the fusion of Sobek and [Re](#) into Sobek-Re. [Walters Art Museum, Baltimore.](#)

The entire [Faiyum](#) region – the "Land of the Lake" in Egyptian (specifically referring to [Lake Moeris](#)) – served as a cult center of Sobek. Most Faiyum towns developed their own localized versions of the god, such as Soknebtunis at Tebtunis, Sokonnokonni at Bacchias, and Souxei at an unknown site in the area. At Karanis, two forms of the god were worshipped: Pnepheros and Petsuchos. There, mummified crocodiles were employed as cult images of Petsuchos. Sobek Shedety, the patron of the Faiyum's centrally located capital, [Crocodylopolis](#) (or Egyptian "Shedet"), was the most prominent form of the god. Extensive building programs honoring Sobek were realized in Shedet, as it was the capital of the entire Arsinoite [nome](#) and consequently the most important city in the region. It is thought that the effort to expand Sobek's main temple was initially driven by [Ptolemy II](#). Specialized priests in the main temple at Shedet functioned solely to serve Sobek, boasting titles like "prophet of the crocodile-gods" and "one who buries of the bodies of the crocodile-gods of the Land of the Lake".



This Roman period box shows a king making an offering to a solar form of Sobek. It is thought that this box could have been used in such offering rituals. [Walters Art Museum, Baltimore](#).

Outside the Faiyum, [Kom Ombo](#), in southern Egypt, was the biggest cultic center of Sobek, particularly during the Ptolemaic and Roman periods. Kom Ombo is located about 30 miles (48 km) north of Aswan and was built during the Graeco-Roman period (332 BC AD 395). The temple at this site was called the "Per-Sobek", meaning the "house of Sobek".



This relief from the [Temple of Kom Ombo](#) shows Sobek with typical attributes of kingship, including a [was-sceptre](#) and royal kilt. The [ankh](#) in his hand represents his role as an Osirian healer and his crown is a solar crown associated with one of the many forms of [Ra](#).

Sobek is, above all else, an aggressive and animalistic deity who lives up to the vicious reputation of his patron animal, the large and violent [Nile crocodile/West African crocodile](#). Some of his common epithets betray this nature succinctly, the most notable of which being: "he who loves robbery", "he who eats while he also mates", and "pointed of teeth". However, he also displays grand benevolence in more than one celebrated myth. After his association with Horus and consequent adoption into the Osirian triad of Osiris, Isis, and Horus in the [Middle Kingdom](#).

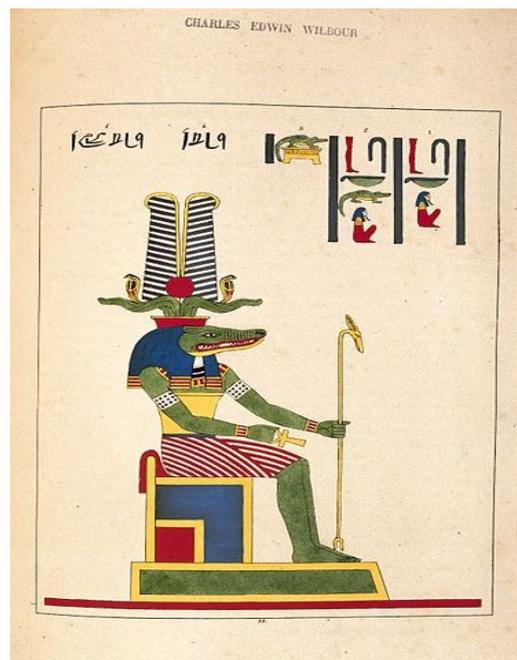
Sobek became associated with Isis as a healer of the deceased Osiris (following his violent murder by [Set](#) in the central [Osiris myth](#)). In fact, though many scholars believe that the name of Sobek, *Sbk*, is derived from *s-bAk*, "to impregnate", others postulate that it is a participial form of the verb *sbq*, an alternative writing of *sAq*, "to unite", thereby meaning *Sbk* could roughly translate to "he who unites (the dismembered limbs of Osiris)".

It is from this association with healing that Sobek was considered a protective deity. His fierceness was able to ward off evil while simultaneously defending the innocent. He was thus made a subject of personal piety and a common recipient of [votive offerings](#), particularly in the later periods of ancient [Egyptian history](#). It was not uncommon, particularly in Ptolemaic and Roman Egypt, for crocodiles to be preserved as [mummies](#) in order to present at Sobek's cultic centers. Sobek was also offered mummified crocodile eggs, meant to emphasize the cyclical nature of his solar attributes as Sobek-Ra. Likewise, crocodiles were raised on religious grounds as living incarnations of Sobek.

Upon their deaths, they were mummified in a grand ritual display as sacred, but earthly, manifestations of their patron god. This practice was executed specifically at the main temple of [Crocodilopolis](#). These mummified crocodiles have been found with baby crocodiles in their mouths and on their backs. The crocodile – one of the few reptiles that diligently care for their young – often transports its offspring in this manner. The practice of preserving this aspect of the animal's behavior via mummification is likely intended to emphasize the protective and nurturing aspects of the fierce Sobek, as he protects the Egyptian people in the same manner that the crocodile protects its young.

In Ptolemaic and Roman Egypt, a local monograph called the [Book of the Faiyum](#) centered on Sobek with a considerable portion devoted to the journey made by Sobek-Ra each day with the movement of the sun through the sky. The text also focuses heavily on Sobek's central role in creation as a manifestation of Ra, as he is said to have risen from the primal waters of [Lake Moeris](#), not unlike the [Ogdoad](#) in the traditional creation myth of [Hermopolis](#).

Many varied copies of the book exist and many scholars feel that it was produced in large quantities as a "best-seller" in antiquity. The integral relationship between the Faiyum and Sobek is highlighted via this text, and his far reaching influence is seen in localities that are outside of the Faiyum as well; a portion of the book is copied on the [Upper Egyptian](#) (meaning southern Egyptian) [Temple of Kom Ombo](#).



Sovk (Suchus, Cronos, Saturne), N372.2, [Brooklyn Museum](#)

Hapi (Nile god)



Hapi was the god of the annual, flooding of the Nile in ancient Egyptian religion. The flood deposited rich silt (fertile soil) on the river's banks, allowing the Egyptians to grow crops. Hapi was greatly celebrated among the Egyptians. Some of the titles of Hapi were "Lord of the Fish and Birds of the Marshes" and "Lord of the River Bringing Vegetation". Hapi is typically depicted as an androgynous figure with a large belly and pendulous breasts, wearing a loincloth and ceremonial false beard.



The annual flooding of the Nile occasionally was said to be the *Arrival of Hapi*. Since this flooding provided fertile soil in an area that was otherwise desert, Hapi, as its patron, symbolised fertility. He had large female breasts because he was said to bring a rich and nourishing harvest. Due to his fertile nature he was sometimes considered the "father of the gods", and was considered to be a caring father who helped to maintain the balance of the cosmos, the world or universe regarded as an orderly, harmonious system. He was thought to live within a cavern at the supposed source of the Nile near Aswan. The cult of Hapi was mainly located at the First Cataract named Elephantine. His priests were involved in rituals to ensure the steady levels of flow required from the annual flood. At Elephantine the official nilometer, a measuring device, was carefully monitored to predict the level of the flood, and his priests must have been intimately concerned with its monitoring.

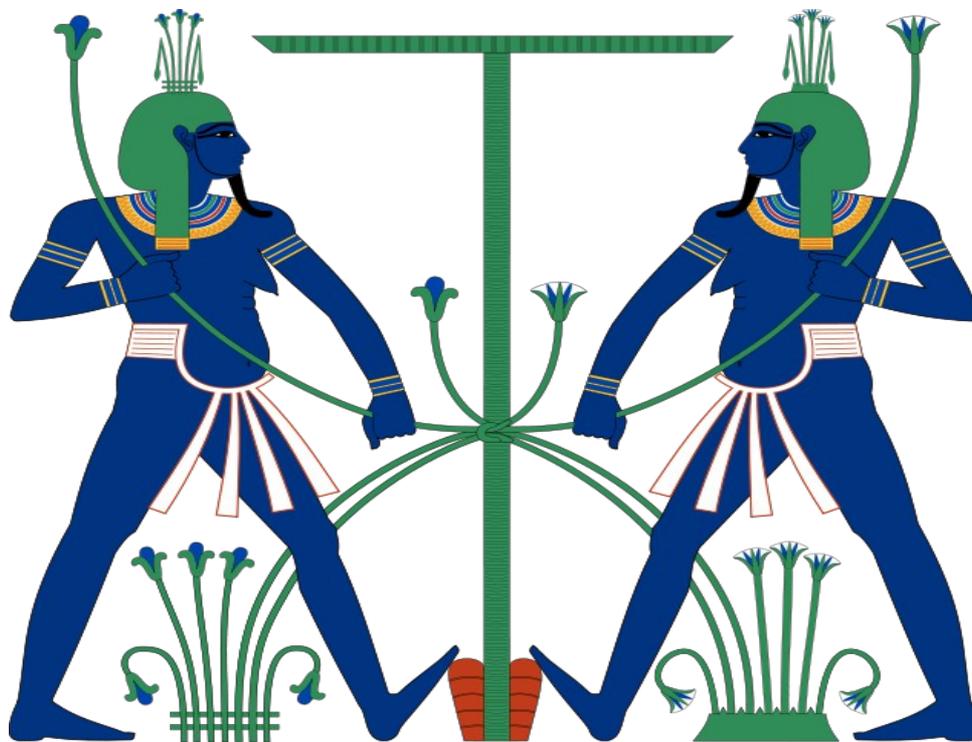
Hapi was not regarded as the god of the Nile itself but of the inundation event. He was also considered a "friend of Geb" the Egyptian god of the earth, and "lord of Neper", the god of grain.



Limestone slab showing the Nile flood god Hapi. 12th Dynasty. From the foundations of the temple of Thutmose III, Koptos, Egypt. Petrie Museum of Egyptian Archaeology, London

Although [male](#) and wearing the false [beard](#), Hapi was pictured with pendulous breasts and a large belly, as representations of the [fertility](#) of the Nile. He also was usually given blue or green skin, representing water. Other attributes varied, depending upon the region of Egypt in which the depictions exist. In Lower Egypt, he was adorned with [papyrus](#) plants and attended by [frogs](#), present in the region, and symbols of it. Whereas in Upper Egypt, it was the [lotus](#) and [crocodiles](#) which were more present in the Nile, thus these were the symbols of the region, and those associated with Hapi there. Hapi often was pictured carrying offerings of food or pouring water from an [amphora](#), but also, very rarely, was depicted as a [hippopotamus](#). During the [Nineteenth Dynasty](#) Hapi is often depicted as a pair of figures, each holding and tying together the long stem of two plants representing Upper and Lower Egypt, symbolically binding the two halves of the country around a [hieroglyph](#) meaning "union". This symbolic representation was often carved at the base of seated statues of the pharaoh.

Egyptian historian Al Maqrizi (1364–1442) related in his "El Khutat El Maqrizia (The Maqrizian Plans) that living virgins were sacrificed annually as "brides of the Nile" ("Arous El Nil") and this has been historically accepted as late as the 1970s. but this claim is disputed by some Egyptologists such as Bassam El Shammaa.



Hapi, shown as an iconographic pair of [genii](#) symbolically tying together [upper](#) and [lower Egypt](#)

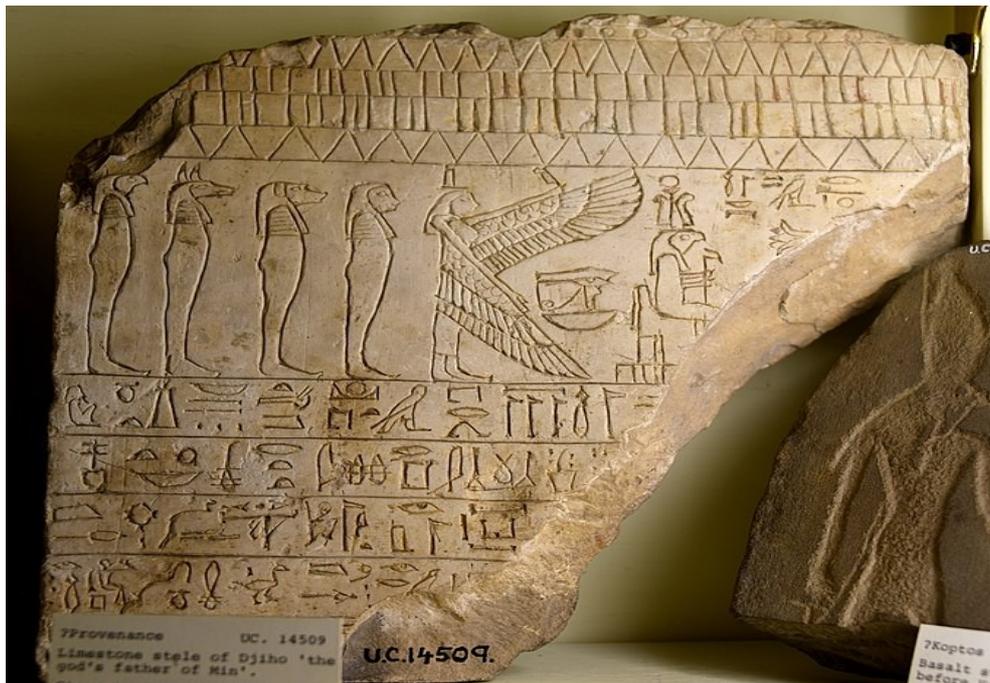


Min (god) Δ



Min (Egyptian *mnw*) is an [ancient Egyptian god](#) whose cult originated in the [predynastic](#) period (4th millennium BCE). He was represented in many different forms, but was most often represented in male human form, shown with an erect penis which he holds in his left hand and an upheld right arm holding a [flail](#). As Khem or Min, he was the god of reproduction; as [Khnum](#), he was the creator of all things, "the maker of gods and men".

Min's [cult](#) began and was centered around [Coptos](#) (Koptos) and [Akhmim](#) (Panopolis) of [upper Egypt](#), where in his honour great festivals were held celebrating his "coming forth" with a public procession and presentation of offerings. His other associations include the eastern desert and links to the god [Horus](#). [Flinders Petrie](#) excavated two large statues of Min at [Qift](#) which are now in the Ashmolean Museum and it is thought by some that they are pre-dynastic. Although not mentioned by name a reference to 'he whose arm is raised in the East' in the [Pyramid Texts](#) is thought to refer to Min.



Fragment of a limestone stela of Djihho (Djedher), the God's Father of Min. Ptolemaic, 27th Dynasty. From Egypt. The Petrie Museum of Egyptian Archaeology, London



His importance grew in the Middle Kingdom when he became even more closely linked with Horus as the deity Min-Horus. By the New Kingdom he was also fused with [Amun](#) in the form of Min-Amun, who was also the serpent Irta, a kamutef (the "bull of his mother" - aka father of his own mother as well as her son). Min as an independent deity was also a kamutef of Isis. One of Isis's many places of cult throughout the valley was at Min's temple in Koptos as his divine wife. Min's [shrine](#) was crowned with a pair of bull horns. As the central deity of fertility and possibly orgiastic rites Min became identified by the Greeks with the god [Pan](#). One feature of Min worship was the wild prickly lettuce [Lactuca virosa](#) and [Lactuca serriola](#) of which is the domestic version [Lactuca sativa](#) ([lettuce](#)) which has



aphrodisiac and opiate qualities and produce [latex](#) when cut, possibly identified with [semen](#).

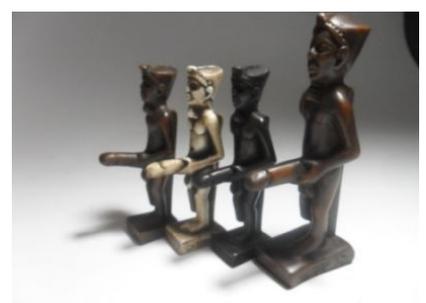
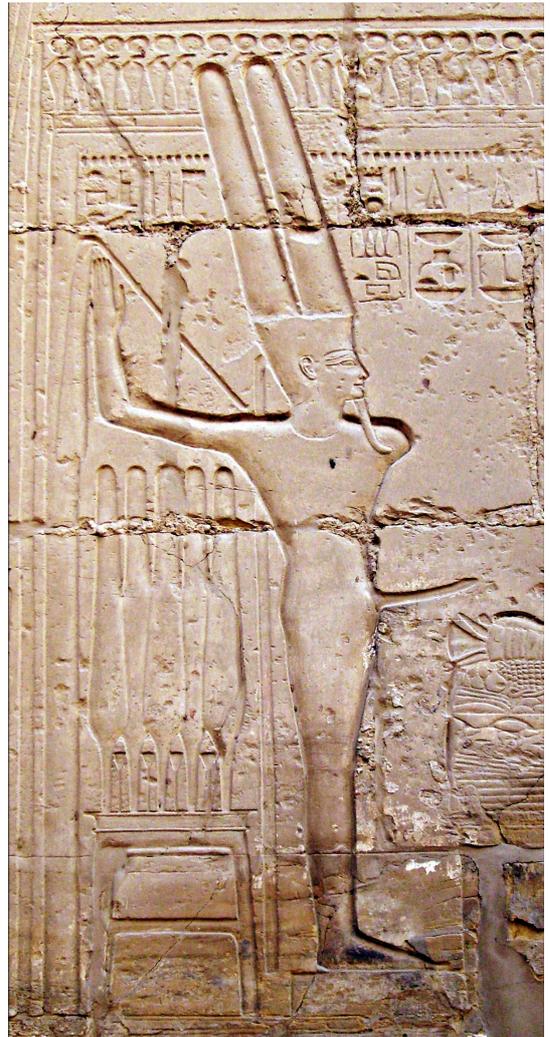
He also had connections with Nubia. However, his main centers of worship remained at [Coptos](#) and [Akhmim](#) ([Khemmis](#)). Male deities as vehicles for fertility and potency rose to prevalence at the emergence of widespread agriculture. Male Egyptians would work in agriculture, making bountiful harvests a male-centered occasion. Thus, male gods of virility such as [Osiris](#) and Min were more developed during this time. Fertility was not associated with solely women, but with men as well, even increasing the role of the male in childbirth. As a god of male sexual potency, he was honoured during the [coronation](#) rites of the [New Kingdom](#), when the [Pharaoh](#) was expected to sow his seed generally thought to have been plant seeds, although there have been controversial suggestions that the Pharaoh was expected to demonstrate that he could [ejaculate](#) — and thus ensure the annual flooding of the [Nile](#). At the beginning of the harvest season, his image was taken out of the temple and brought to the fields in the *festival of the departure of Min*, the [Min Festival](#), when they blessed the harvest, and played games naked in his honour, the most important of these being the climbing of a huge (tent) pole. This four day festival is evident from the great festivals list at the temple of [Ramses III](#) at [Medinet Habu](#).

Cult and worship in the predynastic period surrounding a fertility god was based upon the fetish of fossilized [belemnite](#). Later symbols widely used were the white bull, a barbed arrow, and a bed of [lettuce](#), that the [Egyptians](#) believed to be an [aphrodisiac](#). Egyptian lettuce was tall, straight, and released a milk-like sap when rubbed, characteristics superficially similar to the [penis](#). Lettuce was sacrificially offered to the god, then eaten by men in an effort to achieve potency. Later [pharaohs](#) would offer the first fruits of harvest to the god to ensure plentiful harvest, with records of offerings of the first stems of [sprouts](#) of wheat being offered during the Ptolemaic period.

In the 19th century, there was an [alleged](#) erroneous [transcription](#) of the Egyptian for *Min* as *hm* ("khem"). Since *Khem* was worshipped most significantly in [Akhmim](#), the separate identity of *Khem* was reinforced, *Akhmim* being understood as simply a [corruption](#) of *Khem*. However, *Akhmim* is an alleged corruption of *hm-mnw*, meaning *Shrine of Min*, via the [demotic](#) form *šmn*.

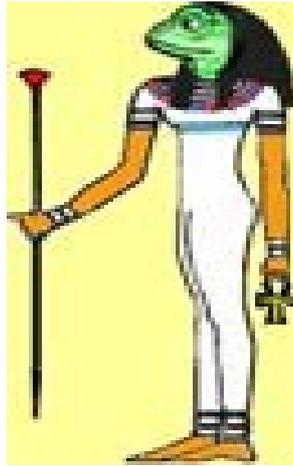
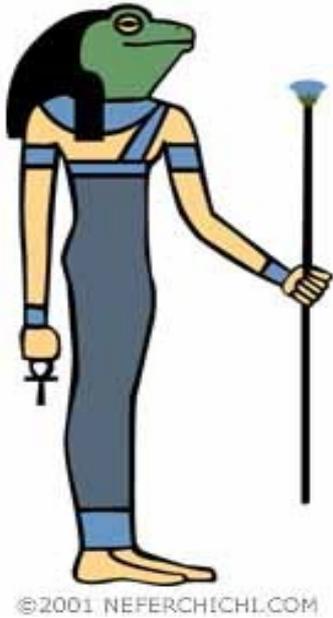
Civilians who were not able to formally practice the cult of Min paid homage to the god as sterility was an unfavorable condition looked upon with sorrow. Concubine figurines, ithyphallic statuettes, and ex-voto phalluses were placed at entrances to the houses of Deir el-Medina to honor the god in hopes of curing the disability. Egyptian women would touch the penises of statues of Min in hopes of pregnancy, a practice still continued today.

In [Egyptian art](#), Min was depicted as an [anthropomorphic](#) male deity with a masculine body, covered in shrouds, wearing a crown with [feathers](#), and often holding his [penis](#) erect in his left hand and a [flail](#) (referring to his authority, or rather that of the Pharaohs) in his upward facing right hand. Around his forehead, Min wears a red ribbon that trails to the ground, claimed by some to represent sexual energy. The legs are bandaged because of his chthonic force, in the same manner as P'tah and Osiris.



In *Hymn to Min* it is said: "Min, Lord of the Processions, God of the High Plumes, Son of [Osiris](#) and [Isis](#), Venerated in Ipu...". Min's wives were [Iabet](#) and [Repyt](#) (Repit).

Heqet



Frog headed Goddess of creation, childbirth.

To the Egyptians, the frog was a symbol of life and fertility, since millions of them were born after the annual inundation of the Nile, which brought fertility to the otherwise barren lands. So in Egyptian mythology, there began to be a frog-god, who represented fertility, named Heqet (also Heqat, Hekit, Heket etc, more rarely Hegit, Heget etc.), written with the determinative frog. Heqet was usually depicted as a frog, or a woman with a frog's head, or more rarely as a frog on the end of a phallus to explicitly indicate her association with fertility.

She was often referred to as **the wife of Khnum**.

The beginning of her cult dates to the early dynastic period at least. Her name was part of the names of some high-born Second Dynasty individuals buried at Helwan and was mentioned on a stela of Wepemnofret and in the Pyramid Texts. Early frog statuettes are often thought to be depictions of her. She was worshipped in the areas where the Ogdoad cosmogony had gained favour, and so, like most deities belonging to this world view, except for the eight members of the Ogdoad themselves, she was considered a child of Ra. After Ra became Atum-Ra, it was sometimes said that as the bringer of life to the newborn, she had to be the wife of Shu, who had fathered Nut and Geb, and his first wife was Tefnut.

Later, as a fertility goddess, associated explicitly with the last stages of the flooding of the Nile, and so with the germination of corn, she became associated with the final stages of childbirth. This association, which appears to have arisen during the Middle Kingdom, gained her the title She who hastens the birth. Some claim that - even though no ancient Egyptian term for "midwife" is known for certain - midwives often called themselves the Servants of Heqet, and that her priestesses were trained in midwifery. Women often wore amulets of her during childbirth, which depicted Heqet as a frog, sitting in a lotus. As goddess of the last stages of birth, she was considered the wife of Khnum, who formed the bodies of new children on his potter's wheel.

When the Legend of Osiris and Isis developed, it was said that it was Heqet who breathed life into the new body of Horus at birth, as she was the goddess of the last moments of birth. As the birth of Horus became more intimately associated with the resurrection of Osiris, so Heqet's role became one more closely associated with resurrection. Eventually, this association led to her amulets gaining the phrase I am the resurrection, and consequently the amulets were used by early Christians. Finally, as the legend of Osiris' resurrection grew increasingly stronger, she became ever more aligned with Isis, and eventually becoming an aspect of her.

Satis (goddess) ▲



Satis (Ancient Egyptian: *Stt* or *Stit*, lit. "Pourer" or "Shooter"), also known by numerous related names, was an Upper Egyptian goddess who, along with Khnum and Anuket, formed part of the Elephantine Triad. A protective deity of Egypt's southern border with Nubia, she came to personify the former annual flooding of the Nile and to serve as a war, hunting, and fertility goddess.

She was sometimes conflated with Isis and Sopdet, goddess of the bright star Sirius, which the Egyptians connected with the onset of the Nile flooding. Under the interpretatio graeca, she was conflated with Hera and Juno.



Satis being worshiped by [Pharaoh Sobekhotep III \(Thirteenth Dynasty\)](#), c. 1760 BC

The exact pronunciation of [Egyptian](#) is often uncertain since vowels were not recorded until a very late period. In transcription, the goddess's name also appears as **Setis**, **Sati**, **Setet**, **Satet**, **Satit**, and **Sathit**. Derived from *st*, meaning "eject", "shoot", "pour", or "throw", her name can be variously translated as "She who Shoots" or "She who Pours" depending on which of her roles is being emphasized. Her name was originally written with the [hieroglyph](#) for a linen garment's shoulder knot ([S29](#)); this was later replaced by [Anuket's](#) animal hide pierced by an arrow ([F29](#)). She was also known by epithets, such as "Mistress of Elephantine" and "She Who Runs Like an Arrow", thought to refer to the flowing river current.

A goddess of the [Upper Egyptians](#), her cult is first attested on jars beneath the [Step Pyramid](#) of [Saqqara \(Dynasty III\)](#). She appears in the [Pyramid Texts \(Dynasty VI\)](#) purifying a deceased pharaoh's body with four jars of water from [Elephantine](#). Her principal center of worship was at Abu ([Elephantine](#)), an island near [Aswan](#) on the southern edge of Egypt. [Her temple there](#) occupied an early [predynastic](#) site shown by [Wells](#) to be aligned with the star [Sirius](#). Other centers include Swenet ([Aswan](#) proper) and Setet ([Sehel Island](#) nearby). She was particularly associated with the upper reaches of the Nile, which the Egyptians sometimes considered to have its source near Aswan.



A [Ptolemaic Kingdom](#) representation of Satis

As a war goddess, Satis protected Egypt's southern [Nubian](#) frontier by killing the enemies of the pharaoh with her sharp arrows.

As a fertility goddess, she was thought to grant the wishes of those who sought love.

She seems to have originally been paired with the [Theban](#) god [Montu](#) but later replaced [Heket](#) as the consort of [Khnum](#), guardian of the [source of the Nile](#). By Khnum, her child was [Anuket](#), goddess of the [Nile](#). After Khnum was conflated with [Ra](#), she sometimes became an [Eye of Ra](#) in place of [Hathor](#). Together [Khnum](#), [Anuket](#), and Satis formed the Elephantine Triad.

Satis was usually pictured as a woman in a [sheath dress](#) wearing the [hedjet](#), the conical [crown](#) of [Upper Egypt](#), with [antelope](#) horns. She is sometimes depicted with [bow](#) and [arrows](#); holding an [ankh](#) or [scepter](#); or offering jars of [purifying](#) water. She also appears in the form of an [antelope](#).

Her symbols were the arrow and the running river.



A [stele](#) including the Elephantine Triad ([Eighteenth Dynasty](#)).

Heka



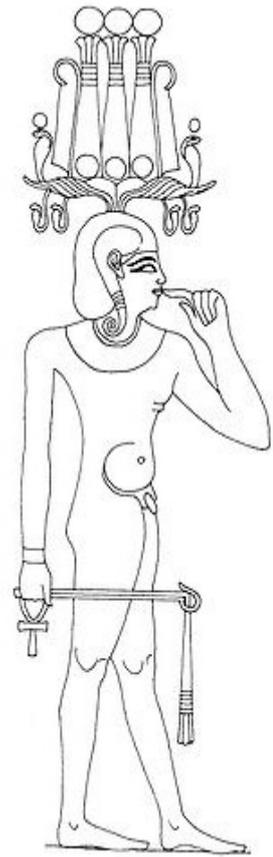
Brooklyn Museum 37.949E

Heka also transliterated **Hekau**) was the [deification](#) of [magic](#) and medicine in [ancient Egypt](#). The name is the [Egyptian word](#) for "magic". According to Egyptian literature (Coffin text, spell 261), Heka existed "before duality had yet come into being." The term *ḥk3* was also used to refer to the practice of magical rituals. The name Heka is identical with the Egyptian word *ḥk3w* "magic". This hieroglyphic spelling includes the symbol for the word *ka* (*kʿ*), the ancient Egyptian concept of the vital force,

The Old Kingdom [Pyramid Texts](#) depict *ḥk3w* as a supernatural energy that the gods possess. The "cannibal pharaoh" must devour other gods to gain this magical power. Eventually, Heka was elevated to a deity in his own right and a cult devoted to him developed. By the [Coffin Texts](#), Heka is said to be created at the beginning of time by the creator [Atum](#). Later Heka is depicted as part of the tableau of the divine [solar barge](#) as a protector of Osiris capable of blinding crocodiles. Then, during the [Ptolemaic dynasty](#), Heka's role was to proclaim the pharaoh's enthronement as a son of Isis, holding him in his arms.



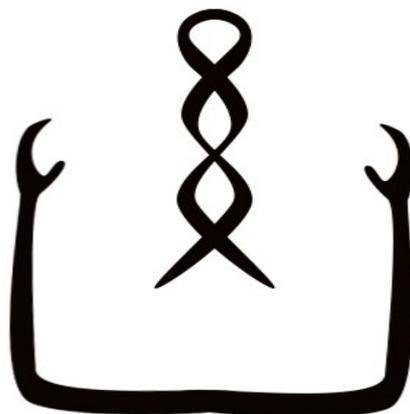
Heka



Heka also appears as part of a divine triad in [Esna](#), capital of the [Third Nome](#), where he is the son of ram-headed [Khnum](#) and a succession of goddesses. His mother was alternately said to be Nebetu'u (a form of [Hathor](#)), lion-headed [Menhit](#), and the cow goddess [Mehtweret](#), before settling on [Neith](#), a war and mother goddess.

Other deities connected with the force of *ḥk3w* include [Hu](#), [Sia](#), and [Werethekau](#), whose name means "she who has great magic".

As Egyptologist Ogden Goelet, Jr. explains, magic in *The Egyptian Book of the Dead (BD)* is problematic. The text uses various words corresponding to 'magic,' for the Egyptians thought magic was a legitimate belief. As Goelet explains: "*Heka* magic is many things, but, above all, it has a close association with speech and the power of the word. In the realm of Egyptian magic, actions did not necessarily speak louder than words--they were often one and the same thing. Thought, deed, image, and power are theoretically united in the concept of *heka*."



Ogdoad of Hermopolis (8 gods)

Nun and Naunet, Amun and Amaunet, Heh and Hauhet, and Kek and Kauket.



Representation of the Ogdoad in the temple of [Philae](#).

The serpent god [Kematef](#), "he who accomplishes his time", had a son, another snake god, Irta "he who makes the land." As Khem or [Min](#), he was the god of reproduction; as [Khnum](#), he was the creator of all things, "the maker of gods and men". Irta traveled from Thebes to Hermopolis, where he created the Ogdoad. Another late tradition describes Thoth as the creator of the Ogdoad. The Ogdoad existed in the **Old Kingdom, third through sixth dynasties**, from **2686 BC to 2134 BC**.

The [Ogdoad](#) formed the basis of the creation myths and was focused on the nature of the universe before the creation of the world. The Ogdoad of Shmoun/Khmoun (Hermopolis, Megale) is the Oldest Company of Gods, called 'Hehu', the "Infinities", who lived in this chaos (Coffin texts, spell 76). The Gods of the Hermopolitan Ogdoad are the primeval Gods, the "**Ancestors of the Gods**", "the Fathers and the Mothers who came into being, Who gave birth to Ra, Who created Atum". The Almighty God Amun is one of the Gods of the Ogdoad, and at the same time He incorporates in Himself all the Gods of the Ogdoad. Among His many forms, Amon is celebrated in this aspect as the "Black Bull" with eight aspects or hypostasis (the eight "Infinities").

The Ogdoad was a system of eight deities, four gods and their consorts (the number four was considered to represent completeness). Each pair represented the male and female aspects of the four creative powers or sources, all generated spontaneously from the Nile mud. They were symbolically depicted as aquatic creatures because they dwelt within the water: the males were represented as frogs, and the females were represented as snakes. The frog head symbolized fertility, creation, and regeneration, and was also possessed by the other Ogdoad males. The female goddesses were said to be "**the mother who is father**", implying that they were a creator, who needed no males to procreate, reproducing asexually through parthenogenesis. The Egyptians thought that animals without sexual dimorphism, such as snakes, were all female. "The amphibian and snake forms of the Ogdoad were thought of as mating in and fertilizing the Primeval Waters. An image of the waters alive with glutinous frog spawn, may be what the Egyptians had in mind". The Egyptians believed that before the world was formed, there was a watery mass of dark, directionless chaos. In this chaos lived the Ogdoad of Khmunu (Hermopolis). A late tradition associates the origin of these gods with Amun's main city, Thebes. These deities were grouped in pairs of male-female gods with three constant pairs:

The first pair are **Nu and Naunet**, Δ

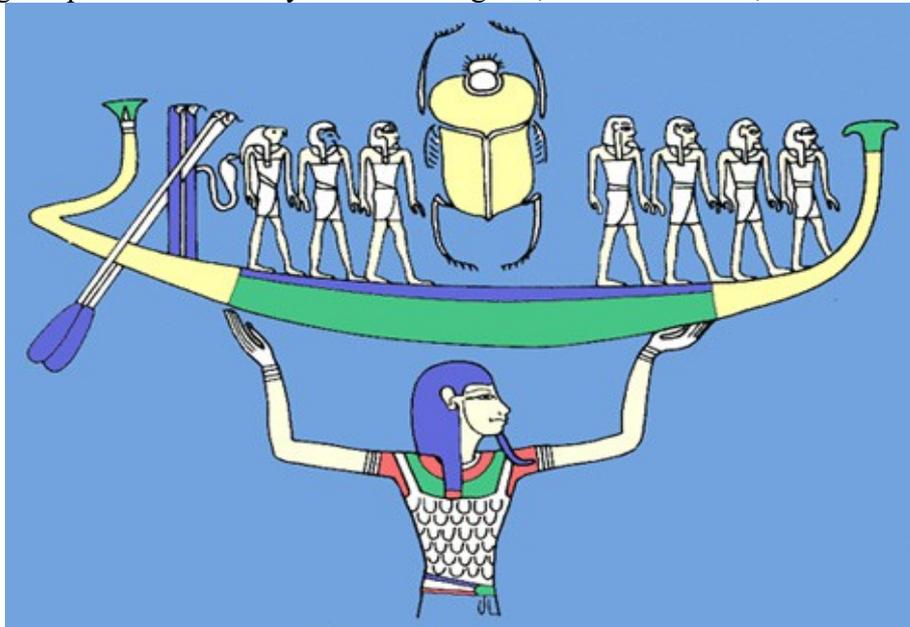
who represented the water's (**Primeval Water, Formlessness, Emptiness, Flood**).

Nun, (or **Nu**, *Nenu*, *Nunu*), is the “**Father of the Gods**”, and all the springs, rivers, wells, lakes and other sources of fresh water, including the sacred lakes of the Temples. The undulating enclosures of the Egyptian Temples represent Nun and His waters from which the Cosmos arises. Nun is considered to be a more ancient god than the sun-god Re, who arose from this water. He was one of the oldest Egyptian gods in ancient Egyptian history referred as the “**father of the god**”.

Nun has no gender, but has the aspect (**Emptiness**), that can represent as male or female. Nu is the male aspect, and **Naunet** also known as Nunet is the female aspect. With the goddess Naunet he forms a pair in the Ogdoad, as co-Spirits, representing the water that encircles the entire world, the only thing that existed on Earth before there was land. The waters of chaos, from which everything was created, personified as a god. The primeval waters were themselves part of the creation process, therefore, the deities representing them could be seen as creator gods.

Nun played no part in religious rituals and had no temples dedicated to him. He was symbolized by the sacred lakes associated with certain temples, such as the ones at Dendera and Karnak. The Egyptians also believe that Nun continues to exist as the source of the annual flooding, (Nile River).

Nun is portrayed as a bearded man or a frog headed man **with blue green skin which represents water**, wearing the palm frond that symbolized long life, one on his head, and another on his hand.



Sometimes Nun is depicted in human form holding the solar barque above his head.

It was from Nun that Ra (or Amun, another of the Ogdoad who became prominent Middle Kingdom onward, and joined with the sun god as Amen-Ra), created himself. **Naunet** is portrayed as a snake headed woman, as a snake itself, or with blue waves as body representing water, her element.



The second pair are, **Huh**, and his counterpart **Hauhet**, **Δ**
who represented the water's **Infinite Extent, Endlessness, Eternity, Spaciousness**.



Huh (also Heh, Hah, Hauh, Huah, and Hehu) represented the personification of **infinity** or **eternity**. His name originally meant "flood", referring to the watery chaos that the Egyptians believed existed before the **creation of the world**. The Egyptians envisioned this chaos as infinite, in contrast with the finite created world, so, Huh personified **endlessness** of the primordial waters. Huh was one of the oldest Egyptian gods in ancient Egyptian history, **the deification of eternity** in the Ogdoad. Huh has no gender, but has the aspect that **personifies infinite space**, which can represent as male or female.

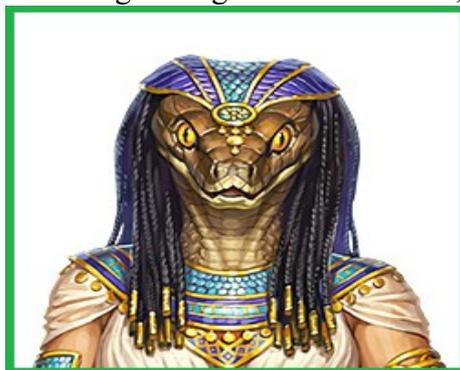
Huh is the male aspect and **Hauhet** also known as Heh or Hehet is the female aspect, which is simply the **feminine form** of his name. It is their task to wake the sun-god every morning.

Like the other concepts in the Ogdoad, his male form was often depicted as a **frog**, or a frog-headed human, and his female form as a **snake** or snake-headed human. The other common representation depicts him crouching, holding a **palm stem** in each hand (or just one), sometimes with a palm stem in his hair, as **palm** stems represented long life to the Egyptians, the years being represented by notches on it. Depictions of this form also had a **shen ring** at the base of each palm stem, which represented **infinity**. Depictions of Heh were also used in **hieroglyphs** to represent one **million**, which was essentially considered equivalent to infinity in **Ancient Egyptian mathematics**. Thus this deity is also known as the "god of millions of years".



Heh with his arms raised

O you eight chaos gods, keepers of the chambers of the sky, whom Shu made from the efflux of his limbs, who bound together the ladder of Atum...The bnb [phoenix] of Ra was that from which Atum came to be as Heh... I am the one who begot the chaos gods again, as Heh, Nun, Amen, Kek.
I am Shu who begot the gods. - Coffin Text, Spell 76



Hauhet, the goddess of immeasurable infinity, a woman with the head of snake or as a snake itself.

The third pair are, **Kek and Kauket** who represented the water's **Primeval Darkness & Chaos present within, Obscurity, Darkness.**



Kek, (Kuk, Keku) means darkness. He was the god of the **darkness of chaos**, the darkness before time began. He was the god of obscurity, hidden in the darkness. The Egyptians saw **the night time, the time without the light of the sun**, as a reflection of this chaotic darkness. As a god of the night, Kek was also related to the day he was called the "**bringer-in of the light**". This seems to mean that he was responsible for the time of night that came just before sunrise. The god of the hours before day dawned over the land of Egypt. This was the twilight which gave birth to the sun.

Kek has no gender, but has the aspect that can represent as male or female. Kek is the male aspect and **Kauket** also known as Keket is the female aspect. In the oldest representations, *Kekui* is given the **head** of a serpent, and *Kekuit* the head of either a frog or a cat. In one scene, they are identified with **Ka and Kait**; in this scene, Ka-Kekui has the head of a frog surmounted by a beetle and Kait-Kekuit has the head of a serpent surmounted by a disk. In the **Greco-Roman period**, Kek's male form was depicted as a frog-headed man, the female form as serpent-headed woman, as all **Ogdoad**.



The identity of the fourth pair varies in different texts. At times it is **Tenem and Tenemet (confusion and gloom)**. It can also be **Gereh and Gerehet (completion)** or **Niu and Niut (void)**.

Eventually, **Amun and Amaunet**, become the customary fourth pair in the Ogdoad.

Amun and Amaunet represented the water's **Δ**
Hidden and Unknowable Nature, Concealment, Hidden Potency, Wind.



Amun (also *Amon, Ammon, Amen*) is a primordial Egyptian god, whose name means "the hidden one". As the driving force of the invisible breeze he was originally a god of **wind** and **ruler of the air**. Amun was attested from the **Old Kingdom** together with his wife **Amaunet**. Amun and **Amaunet** are mentioned in the **Old Egyptian Pyramid Texts**. The name *Amun* (written *jmn*) meant something like "the hidden one" or "invisible". From his union with the goddess Mut came forth the moon-god Chons. Amun's symbol is the ram. He is portrayed as a ram, as a man with a ram's head, or with a beard and a feathered crown. Amun has also been portrayed as a man wearing a ram crown with two tall ostrich feathers on his head, holding scepter in one hand and the ankh in the other. Temples dedicated to him are situated as Karnak and Deir-el-Bahari (near Luxor).



With the **11th dynasty** (c. 21st century BC), Amun rose to the position of patron deity of **Thebes** by replacing **Montu**. Amun rose to the position of **tutelary deity** of Thebes after the end of the **First Intermediate Period**, under the **11th dynasty**. As the patron of Thebes, his spouse was **Mut**. In Thebes, Amun as father, Mut as mother and the Moon god **Khonsu** formed a divine family or "**Theban Triad**". After the rebellion of Thebes against the **Hyksos** and with the rule of **Ahmose I** (16th century BC), Amun acquired **national importance**, expressed in his fusion with the **Sun god, Ra**, as **Amun-Ra** or **Amun-Re**.

Amun-Ra retained chief importance in the **Egyptian pantheon** throughout the **New Kingdom** (with the exception of the "**Atenist heresy**" under **Akhenaten**). Amun-Ra in this period (16th to 11th centuries BC) held the position of **transcendental**, self-created **creator deity** "par excellence"; he was the champion of the poor or troubled and central to personal **piety**. His position as King of Gods developed to the point of virtual **monotheism** where other gods became manifestations of him. With **Osiris**, Amun-Ra is the most widely recorded of the Egyptian gods.

Amunet



In Egyptian mythology, **Amunet** (Amonet, Amaunet, Amentet, Amentit, Imentet, Imentit or Ament), whose name means "She of the West", as she is regarded as a **personification of the direction West and of the life-bringing northern wind**. She is one of the eight primeval gods in the Ogdoad, forming the female counterpart of Amun, whose name means "The Hidden One" as the **invisible air and wind**. The name hidden one was also sometimes used to refer to the underworld, and so Amaunet became more associated with welcoming the newly dead.

The alternative spelling names Amentet or Imentit sometimes were used to refer to her role in the underworld, where the goddess provided a welcome to the newly dead. Euphemisms were used frequently to name deities in Ancient Egypt, to avoid divulging the sacred name of a deity to the uninitiated and to avoid unauthorized uses of the name. Amaunet was regarded as a tutelary deity of the Egyptian pharaohs and had a prominent part in their accession ceremonies. She was an ancient Egyptian Fertility Goddess of Upper Egypt. She was a deity having several different characteristics during the long history of the pantheon of Ancient Egypt.

Initially, Amunet was the female aspect of an abstract concept for **air and invisibility** and aspect of Hathor. This deity was without gender, but divided between Amunet and Amun for female and male aspects. They were the two aspects of the primordial concept of air and invisibility in the Ogdoad cosmogony. She is referred to as 'the mother who is father' and in this capacity she needs no husband. According to some myths Amunet was the daughter of Horus and Hathor. She was also sometimes merged with Hathor, Isis and Neith, Mut, and Nut.

She is portrayed as a snake or a snake-head on which the crown of Lower Egypt rests. Amunet appearance portrayed as a woman wearing a sign representing the west (a semi circle on top of one long and one short pole) and of hawk or ostrich feather on the head. Occasionally, she was shown carrying a scepter and the ankh of life in hand. As Amunet continued to be identified as the goddess of air, she sometimes was depicted as a winged goddess.

By becoming identified as [Iusaaset](#), Amunet was regarded as the mother of creation and she was associated with an acacia tree, seen as owning the tree from which all life emerged and returned. An acacia tree said to be located on the desert's edge to the west of Egypt at Heliopolis, where bread was provided for the surrounding population during winter, when their food supplies were limited.

Its location was said to be the birthplace of all of the deities. Its strength, hardness, medical properties, and edibility, resulted in the acacia tree being considered **the tree of life**.

Later when Amunet was displaced as Amun's consort by Mut, though Amunet was less important than Mut, she retained her own individual characteristics and remains the consort of Amun at Karnak, the main center of worship. Amun went through many changes and became the patron deity of Thebes and rose to be the most important deity in Thebes and, for a while, the country. While continuing to represent the air and the invisible, Amunet was said to have become related with [Iah](#), ([Thoth](#), [Khonsu](#)) the moon, and was depicted with the Moon on tombs, coffins, & sarcophagus's.



**This group of eight gods
formed the Ogdoad**

Nun and Naunet
Primordial Waters, Emptiness

Heh and Hauhet
Infinite Space-Time, Eternity

Kuk with Kauket
Darkness, Obscurity

Amun and Amaunet
Void, Air or Invisibility, Wind



However, the gods differ from one source to another.

Primeaval **darkness** was sometimes represented by **Gereh and Gerehet**
Heh and Hauhet are sometimes included as **forces of chaos**,
possibly representing the currents of the primeval waters.

When **Amun** rose in prominence as a creator god in his own right,
he and **Amunet** were replaced by **Nia and Niat**, gods of the **void**.

Despite these embodied depictions, the Ogdoad represented the waters, and the qualities it held within.

In essence,

Nun & Naunet represent the physical plane itself, the waters,
with Nut becoming the extant physical universe through the vehicle of her own body, while the
other three couples represented the primal waters' less tangible attributes.

Heh and Hauhet represent the element of fire or causation,
the plane through which an idea is envisioned and the will is focused towards its manifestation.
Representing the endlessness and boundlessness of this underwater world.

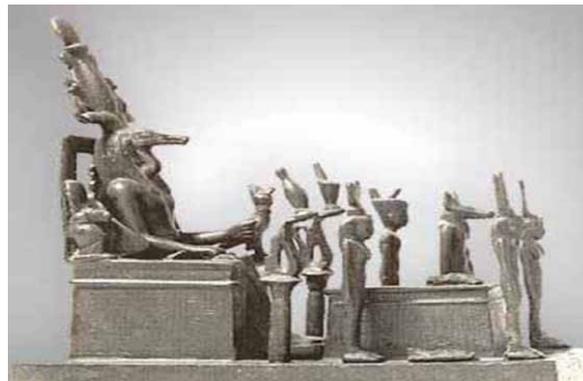
Kekiu and Kekiut represent the element of water, and what we call the ethereal or
astral plane, where emotion and spirit meet and move through us.

Representing the darkness, a world before the sun where no light existed

Finally, **Amun & Amunet, Kerh and Kerhet** (Secrecy) represent the element of air or thought,
which orders and activates all the others. The breath of life representing
the potentiality for life held deep in the waters.

**Through these beings, we each participate in the unfolding of the universe,
having all these elements as parts of our own selves.**

Only Amun went on to be considered as more than a primeval force.
While Nun was still referred to often, it was only as the representation of the waters of Chaos.



At some point these eight elements which comprised the primordial substance, interacted explosively (the Big Bang?), and snapped whatever balanced tensions had contained their elemental powers. A burst of energy thrust up the primeval mound, the Benben (located at Hermopolis, but originally known as the “Isle of Flame”). From it emerged the sun, which rose into the sky to light the world. It was thought The gods and goddesses of the Ogdoad then ruled the earth during the Golden Age. When they died they took up residence in the “Duat” (or “Tuat” the Underworld). They ensured that the Nile continued to flow, that the inundation would come every year and caused the sun to rise each day. It was said that everyday they brought forth the lotus that held the sun-god. They were buried at Medinet Habu, Edfu, and Esna. At these locations they were the recipients of a funerary cult.



Depiction of the Ogdoad with serpent and frog heads ([Hathor temple in Dendera](#)).



There are various accounts about how Re, the Sun God, was created.

The " lotus emerged from the waters"



According to writings from the Ptolemaic Period, the Eight created a giant lotus flower that emerged from the primeval waters, on the primordial mound, that bloomed. When the lotus blossom opens, the sun rises, depicted as a child sitting inside the flower, the sun god, he who created all things, divine and human. Like the sun that sets in the evening and rises in the morning, the lotus flower blooms in the day and closes each night. The lotus thus became a symbol of rebirth, the renewal of life and the promise of everlasting life.

That is why the blue lotus was a symbol of the sun god and the pharaohs.

The "Scarab beetle" (Khepri) in the lotus



Later, when Atum had become assimilated into Re as Atum-Re, the belief that Atum emerged from a blue lotus bud, in the Ennead cosmogony, was adopted and attached to Re. The lotus was said to have arisen from the waters, and floated on the surface. When the lotus' slowly opened its petals, within the flower was one of the sacred scarab beetles, Khepri, an aspect of Re representing the rising sun,. This beetle then transformed into a boy whose tears made humanity, and went by the name Nefertum ("young Amun"). In later Egyptian history, as the god Khepri became totally absorbed into Re, the lotus was said to have revealed **Re, the boy**, rather than Re being Khepri temporarily. Sometimes the boy is identified as Horus, although this is due to the merging of the myths of Horus and Re into the one god **Re-Herakty**, later in Egyptian history.

Regardless of these variations, the act of creation represented the initial establishment of maat and the pattern for the subsequent cycles of time. The scarab, or dung beetle, was an important figure in Egyptian mythology. These beetles are best known for rolling and collecting round balls of dung, which the Egyptians used as an analogy for the pushing of the sun across the sky and through the underworld in its daily cycle. Associating Khepri, depicted by a scarab, with the sun god Re.

The "Cosmic Egg created by the gods of the Ogdoad"



The cult of Thoth developed after the original myth of the Ogdoad, so it is probable that this story was an attempt to incorporate Thoth into the pre-existing Ogdoad. Next to that deities from the Ennead are mentioned in this story, which have not been “created” yet, at this point in the time line.

In the creation story of Hermopolis from Upper Egypt, It is believed that at the earliest time, before the world was formed, there was a watery mass of dark, directionless chaos. In this chaos lived the Ogdoad of Khmunu, four frog gods and four snake goddesses of chaos. From the original chaos, the 4 sets of gods were motivated to get together to produce a primordial mass. [Thoth](#) is credited with the creation of the four pairs of gods, that originally built everything. He is the original god.

The male members of the Ogdoad were said to have placed their semen in the waters of Nun. This semen traveled to a vegetable ovary called benen, which was also the name of the temple to Khonsu at Thebes. In the hieroglyphic script, benen is represented as an egg. This egg is the contribution of the female members of the Ogdoad. The place where the egg was fertilized was called the "lake of origin." Iunu was thought to have been the site of the primeval mound itself ,by the priests of the city Hermopolis. They had a sacred lake known as ‘The Sea of Two Knives’ and an island, located in a park near the temple in Hermopolis, known as ‘The Isle of Flames’. The lake, attached to a temple, represented Nun’s waters, There's a statue from Tut's tomb that references this.

They are believed to have produced a cosmic egg (sometimes a goose egg laid by the Great Cackler or an ibis egg from Thoth). It was invisible as the sun had not yet been born. When it opened, it revealed the “bird of light”, an aspect of the sun god Re (occasionally the egg was said to contain air, associated with Amun and Amaunet). Amun or Thoth is credited with stirring up the old gods to create the primordial mass.



The carving pictured above shows the Ogdoad and Thoth depicted as geese.

Amun his "Egg By Cosmic Goose"



One tradition says that the Ogdoad came together and created an egg on the primeval hill, using a celestial goose. The original version of the myth has a mound of dirt, (the Milky Way), which was deified as Hathor, arising from the waters. The celestial goose that laid this egg, called the Great Cackler, Gengen Wer, came to be associated with Amun, who took this form as a creator god, (it is not explained where the goose originates). Amun can occasionally be found depicted on stelae from Deir el-Medina as a goose, at times accompanied by eggs. Pilgrims to Hermopolis were often shown the remains of this great egg. An inscription from the tomb of Petosiris, dated to the fourth century bc, claims that the shell of this egg was buried at Hermopolis.

The cosmic egg on the primeval mound contained the bird of light, Re who then created the world.

The last myth explains it as, "Being created by the Ogdoad, using the Egg of an ibis, (Thoth)



The cult of Thoth developed after the original myth of the Ogdoad, so it is probable that this story was an attempt to incorporate Thoth into the pre-existing Ogdoad. Next to that deities from the Ennead are mentioned in this story, who were created after the Ogdoad.

In the beginning, nothing existed. A formless sea of chaos, the sea of Nu, shifted and roiled without form or order. Thoth asked the Ogdoad, who were sometimes known as “the souls of Thoth” or the “Eastern Souls”, eight baboons, to gather helpers to bring a new universe into existence, to shape the energy into an ordered form. Nu (Sea of chaos), consulted with his consort [Nut](#) (Sky Goddess), and they gathered the Ogdoad together: Thoth outlined his plan to them, and they began to work.



Nut (Sky Goddess), linked with her husband, [Geb](#) (Earth, Soil), and began shaping the watery energy of the sea, Nu (Sea of chaos), into the form of a great egg. Nut (Sky) produced rain for Geb (Soil), and Geb made things grow in his soil. Hehu and Hehut or Heh and Hauhet, (Eternity), linked to charge the egg with the fiery, creative life force that generates matter. Kekiu and Kekiut or Kek and Kauket, (Darkness), linked to charge the egg's nascent energy, with the darkness that permits separation and individuation. Finally, Kerh and Kerhet or Amun and Amaunet, (Secrecy), linked to structure the energies provided by the others into the nascent hekau that would become everything that is.

When the great egg was ready, the divine Thoth uttered the Great Hekau (Ma'at), the shattering Word, the essential vibration that was the true name of Ma'at. The Great Hekau contained the vibratory essence of the Plan of the universe, and wakened the God-essence to enter into it and enliven it. The great egg, so carefully crafted by the Ogdoad, burst open in a great flash of light. The nascent vibrations that had been shaped by the Ogdoad began to shimmer and stretch, and the stars and galaxies and planets and beings began to form. And the God-essence saw it, and was pleased.

Thoth entered the universe to continue guiding it, and called other neters (Deities), to join him in the making. Some of the Ogdoad chose to enter the nascent universe, to guide and shape the unfolding of its energies. Nut (Sky) became the universe's "container," holding the contents of the egg within her body and cherishing them. The rest of the Ogdoad remained outside, apart from the burgeoning creation. Nu, the watery sea of essence remained wrapped around Geb (Soil). The other neters, Eternity, Obscurity, and Secrecy remained in their places as part of the mind of the God-essence, watching the unfolding in perfect unity.

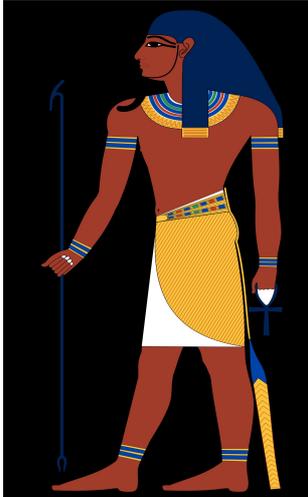


After the rise of the cult of Thoth, the egg was said to have been a gift from Thoth, and laid by an Ibis, the bird with which he was associated.

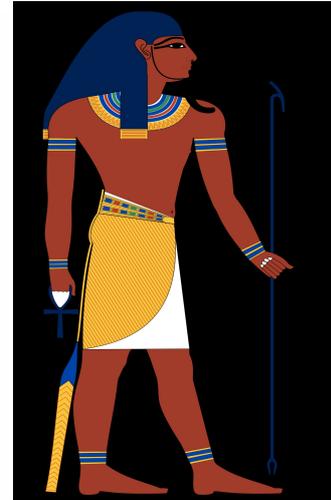
[The Many Faced god of Ancient Egypt - Thoth - Thrice Great 6:23](#)

The Ennead of Heliopolis (9 gods), Atum, Shu, Tefnut, Geb, Nut, Osiris, Set, Isis & Nephthys.

The Creator God



ATUM



One of the earliest of all creation accounts is associated with the **sun god Atum**, at Iunu (*Heliopolis* in Greek, the biblical *On*), which scholars call the Heliopolitan Cosmogony. A cosmogony is a story of how the world came to exist. In this version of creation, the universe is originally an infinite, **dark, watery chaos** called **Nu** (*Nun, Nuu*). Within this watery expanse, the Sun god Atum, (Amun, Amen, In the fifth-Dynasty the same god as Raa, Re and Khepri), creator of all life, source of everything, rose up from the Chaotic waters with his thoughts and will.

With no place to stand in the watery chaos, where he appeared, one tradition states that Atum stood on Mehet Weret, a goddess in the form of a cow, representing a solid emerging from the waters. Another tells that he cast a spell with his own heart, to create a primitive pyramidal hill, named the Benben. The creation of the hill, represented coming of light into the darkness, as on the hill the sun could shine his light over the Earth. In the morning, he was known as **Khepera** the Creator. At noon, he was **Raa** of the Sun. In the evening, he was **Atum the Complete**.

Another Myth speaks of Birth of the Sun god by a Phoenix egg. 



According to the Book of the Dead, the sun god is born in a giant egg. This egg lay on the Benben, a pyramid-like mound rising from out of the Primeval Waters. On it a giant bird 'Benu' the bird of light lived. As an aspect of Atum, the Benu bird, a phoenix, who was born in the chaotic Nun, was said to have flown over the waters of Nun, before the original creation. According to the tradition, the bird came to rest on a rock from which its cry broke the primeval silence, and this determined what was, and what was not to be in the unfolding creation.



A ben ben, possibly of meteoritic substance, was enshrined in the ancient cult city of Heliopolis and was associated with Atum. According to the Pyramid Texts, Benu bird flew to Heliopolis, an ancient city near Cairo, where, at dawn, he alighted on the Benben. After fashioning a nest of aromatic boughs and spices, he was consumed in a fire and miraculously sprang back to life. The capstone placed at the top Of an obelisk or a pyramid is associated with the Benu. Called a pyramidion or the Benu, it is a symbol of rebirth and immortality.

After the birth of Re, representing the first ray of light that touched the earth, the dark chaos of Nun no longer was dark, **Symbolically the creation is repeated each day when the sun (god) rises.**



Since he was the only god in the world, he wanted to create more gods, but without a mate he could not reproduce, so he made a union with his shadow. Other sources say, Atum masturbates with his hand (personified as the goddess Iusaas, "she who comes and grows"), his female part. This unusual way of producing offspring was not considered strange to the Egyptians. Atum is as a bisexual god, sometimes considered as the "Great He-She". With this, The Egyptians were able to show Atum was the one and only creative force in the universe.

The giving of birth, emergence of an empty space amid the waters. Zep Tepi.

Some texts say that the birth of Atum's children was on the hill, while others say that Atum stayed in the waters of Nu to give birth. He gave birth to his son **Shu**, representing **dry air and emptiness**, by "sneezing" and his daughter **Tefnut**, who represented **moist air and mist**, by "spitting". Shu and Tefnut continued the line of creation by setting up a foundation in ma'at (Law, order and stability). **I personally interpret that as, gave birth to!** Tefnut contributed the '**principles of order**' (**Ma'at**), and Shu supplied the representation for '**principles of Life**' (**Thoth**). Thoth and Ma'at formed a pair and they judged on good and bad. But stories say their self created like Atum, so not children of Gods.

The creation of Earth and the Sky, defining the limits of the world.

Shu (dry air) and Tefnut (moist air) mate and give birth to the god Geb, and the goddess Nut. Geb, represents the Soil, Earth, while his sister-wife Nut represents the Sky. Later, the gods made another son which was Khonsu (Chonsu, Khensu, Khons, Chons or Khonshu) representing the moon. His name means "traveler", and this may relate to the nightly travel of the moon across the sky. Along with Thoth god of wisdom, husband of Ma'at, he marked the passage of time.

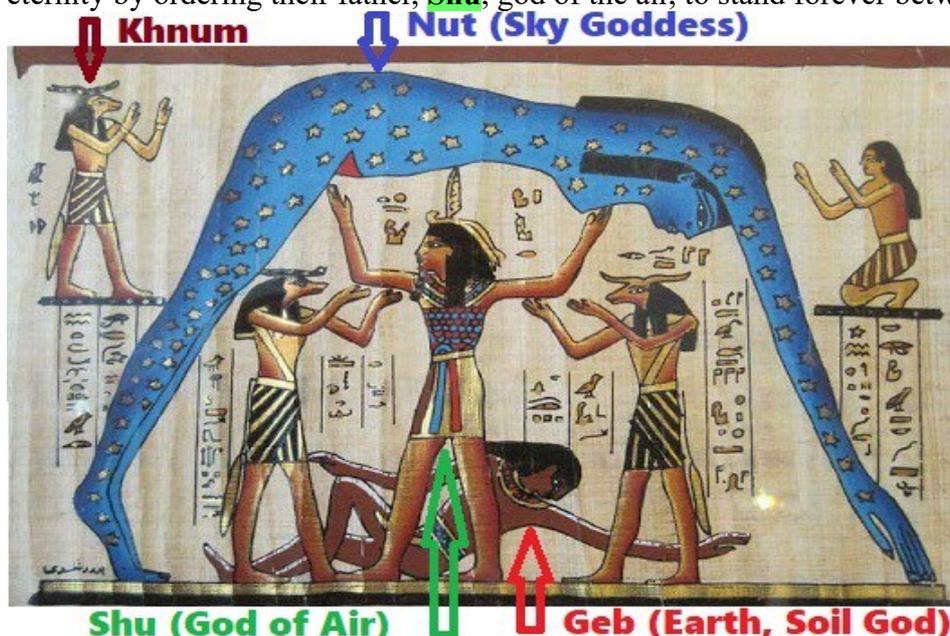
The creation of humans, Pyramid Text 301

Leaving their father on the Ben-Ben, they set out to establish the world. In time, Atum became concerned because his children were gone so long. In his great grief Atum ripped out his all-seeing eye, Udjat eye, bidding it to seek Tefnut and Shu. Soon after Tefnut and Shu came back with the eye, Atum had created a new eye and the old eye got jealous, then Atum affixed the eye on his crown, on his forehead in order to be able to see everywhere, meaning to see past and future and the ability to see into the underworld. Atum wept like a baby with tears of joy, after seeing his children again. At the place where the tears fell, men came into form. Atum was ready to create the world.

The prophesy

Geb and Nut are traditionally depicted without clothes on and it was believed that they were having intercourse continually, with Nut lying on top of Geb locked in an embrace. Atum then learned about a prophecy, that one of the four children of the goddess Nut, would rise to take his place as Pharaoh. One story says that Atum did not want four new gods to come into the world and compete with him for Nut's attention. A late text explains that they were quarreling because Nut kept swallowing her own children, that is, every morning the stars disappeared. Thus, Atum-Re declared, "Nut shall not give birth any day of the year". Grandmother Tefnut (moist air) wept and her tears made the seas and oceans of the world.

Frustrated, Nut spoke to Thoth the god of wisdom and time, in order to devise a plan so that she could give birth to her children. Thoth agreed to help the goddess of the sky. He called to Khonsu, (Aah, the shadowy) god of the moon, and challenged him to a game of chance. Khonsu could not resist the challenge, even when Thoth warned him that if he lost, Thoth would get to take part of Khonsu's moonlight. In those days, the light of the moon rivaled even the light of Re, the sun. Yet after several games of chance, Khonsu lost so much of his moonlight to Thoth that he became the dimmer orb in the sky. At this point in time in the early history of the world, the year was 360 days long. Thoth used the moonlight to create five extra days so that Nut could have her children. When Atum-Re found out the trick Nut had pulled, he was so angry that he separated her from her mate Geb, for all eternity by ordering their father, Shu, god of the air, to stand forever between the two.



Shu separates Geb from Nut, thereby creating a space in which life can take place, a bubble in the expanse of Nun. This act is represented as Shu standing on a prone Geb while lifting the arching body of Nut high overhead. Shu represents the **air and light separating the earth from the sky.**
Atum created plants, Nut produced rain for Geb, and Geb made things grow on Earth.

Representing the forces of life:

But before that Nut gave birth to four gods: **Osiris**, the god of **wisdom, justice, fertility and regeneration**, **Set**, the god of **evil and disorder, male sexuality**, **Isis**, the goddess of **motherhood, queen of the gods** and **Nephthys**, the goddess of **female sexuality and protector of the death**.

Due to her supposed role in the regeneration of the sun each day, Nut came to be considered a protector of souls as they entered the afterlife. She was a friend to the dead, a mother-like guardian, who would help the souls leave the underworld and join her in the stars. For this reason, the inside lids of many sarcophagi are painted with images of Nut. A prayer often written on ancient tombs reads "O my Mother Nut, stretch Yourself over me, that I may be placed among the imperishable stars which are in You, and that I may not die."



Mummy coffin of Pedusiri, depicting the goddess Nut with outstretched wings, Egyptian late dynastic or early Greco-Roman period, circa 500 - 25 B.C.E. Milwaukee Art Museum, Wisconsin

One important aspect of this myth is the gender of the earth and sky. In most societies the earth was thought of as female (mother earth) and the sky as male. In Egypt, this imagery is reversed. This reversal was probably due to the source of moisture in Egypt. In most places the land depends on rainfall, seen as the semen of the sky god, for fertility. In Egypt, the fertility of the land did not depend on rainfall, which was scarce in Egypt, but rather on the rising floodwaters of the Nile.

Since the earth was considered to be the source of these waters, the earth was male.

This family of four was the very foundation upon which the world existed as they represented the basic elements: air, water, earth and sky.

Nu, the dark watery chaos

Atum, the creator, sun god

Shu, God of dry air and emptiness, **AIR**

Tefnut, Goddess of moist air and mist, **WATER**

Geb, God of Soil, the Earth, **EARTH**

Nut, Goddess of Sky, **SKY**

Thoth, God of wisdom, time

Ma'at, Goddess of Law and order

Khonsu, God of the Moon

The birth of these gods completes the Heliopolitan Ennead, or group of nine gods:

Atum, Shu, Tefnut, Geb, Nut, Osiris, Isis, Seth, and Nephthys.

Horus, the tenth member of the Ennead, is a later addition, like Thoth, Ma'at and Khonsu.

But we should also remember Re ruled for many years before Osiris became grown up

Threat of Existence.

Another important aspect to this myth is the precariousness of the continued existence of the world. All life as the Egyptians knew it took place within the bubble created by the bodies of Geb and Nut separated by Shu. This bubble existed within the vast realm of chaos, Nun. At any point, the sky could come crashing down on the earth, obliterating all life and returning everything to Nun.

Magical spells threatened to cause this to come about if the practitioner did not gain what he desired. Rituals were carried out in Egyptian temples in order to prevent this watery chaos—represented by the serpent Apophis—from overcoming Re—the sun god. In one passage in the Book of the Dead, Atum, in dialogue with Osiris, says that one day "this land will return to Nun, to the flood, like it was before."

Here is another later addition, not mentioned in the Ennead, Apophis (Apep)

Apophis

The few descriptions of Apep's origin in myth usually demonstrate that he was born after Re, usually from his umbilical cord. Combined with its absence from Egyptian creation myths, this has been interpreted as suggesting that Apep was not a primordial force in Egyptian theology, but Re his dark side, a consequence of Ra's birth. For every positive there is a negative. So, this suggests that evil in Egyptian theology is the consequence of an individual's own struggles against non-existence.

The Ennead

The Ennead



Atum



Shu



Tefnut



Nut and Geb



Osiris



Isis



Set



Nephthys

The additional deities



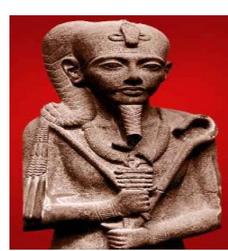
Horus,



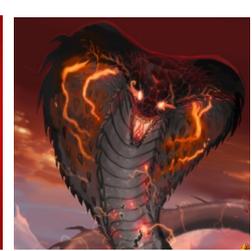
Thoth,



Ma'at,



Khonsu,



Apophis.

He named **Shu**, and the first **winds** blew;
He named **Tefnut** the spitter, and the first **rain** fell.
He named **Geb**, and the earth came into being, **Soil**;
He named the goddess **Nut**, and she was the **sky** arched over the earth
with her feet on one horizon and her hands on the other;
He named **Hapi**, and the great River **Nile flowed through Egypt** and **made it fruitful**.

Hapi was the god of the annual **flooding of the Nile** in **ancient Egyptian religion**. The flood deposited rich silt (fertile soil) on the river's banks, allowing the Egyptians to grow crops. Hapi was greatly celebrated among the Egyptians. Some of the titles of Hapi were "Lord of the Fish and Birds of the Marshes" and "Lord of the River Bringing Vegetation".



The annual **flooding of the Nile** occasionally was said to be the *Arrival of Hapi*. Since this flooding provided **fertile** soil in an area that was otherwise desert, Hapi, as its patron, symbolised fertility. He had large female breasts because he was said to bring a rich and nourishing harvest. Due to his fertile nature he was sometimes considered the "father of the gods", and was considered to be a caring father who helped to maintain the balance of the cosmos, the world or universe. He was thought to live within a cavern at the supposed source of the Nile near **Aswan**. His priests were involved in rituals to ensure the steady levels of flow required from the annual flood.

Hapi was not regarded as the god of the Nile itself but of the inundation event. He was also considered "friend of **Geb**" the Egyptian god of the **earth**, and the "lord of **Neper**", the god of **grain**.

He also was usually given blue or green skin, representing water. Other attributes varied, depending upon the region of Egypt in which the depictions exist. In Lower Egypt, he was adorned with **papyrus** plants and attended by **frogs**, present in the region, and symbols of it. Whereas in Upper Egypt, it was the **lotus** and **crocodiles** which were more present in the Nile, thus these were the symbols of the region, and those associated with Hapi there. Hapi often was pictured carrying offerings of food or pouring water from an **amphora**, but also, very rarely, was depicted as a **hippopotamus**. During the **Nineteenth Dynasty** Hapi is often depicted as a pair of figures, each holding and tying together the long stem of two plants representing Upper and Lower Egypt, symbolically binding the two halves of the country around a **hieroglyph** meaning "union".

There are 3 deities named Hapi, The 2 others are, **Hapi (Son of Horus)**, one of the **four sons of Horus**, and Hapi-ankh, **Apis (deity)**, the bull deity of Memphis.

After this Re named all things that are upon the earth, and they grew.

Last of all he named mankind, and there were men and women in the land of Egypt. Then Re took on the shape of a man and became the first Pharaoh, ruling over the whole country for thousands and thousands of years, and giving such harvests that for ever afterwards the Egyptians spoke of the good things "which happened in the time of Re".



But, being in the form of a man, Re grew old. In time men no longer feared him or obeyed his laws. They laughed at him, saying: "Look at Re! His bones are like silver, his flesh like gold, his hair is the colour of lapis lazuli!" Re was angry when he heard this, and he was more angry still at the evil deeds which men were doing in disobedience to his laws. So he called together the gods whom he had made - Shu and Tefnut and Geb and Nut - and he also summoned Nun.

Soon the gods gathered about Re in his Secret Place, and the goddesses also. But mankind knew nothing of what was happening, and continued to jeer at Re and to break his commandments. Then Re spoke to Nun before the assembled gods: "Eldest of the gods, you who made me; and you gods whom I have made: look upon mankind who came into being at a glance of my Eye. See how men plot against me; hear what they say of me; tell me what I should do to them. For I will not destroy mankind until I have heard what you advise."

Sekhmet.

Then Nun said: "My son Re, the god greater than he who made him and mightier than those whom he has created, turn your mighty Eye upon them and send destruction upon them in the form of your daughter, the goddess Sekhmet."

Re answered: "Even now fear is falling upon them and they are fleeing into the desert and hiding themselves in the mountains in terror at the sound of my voice."

"Send against them the glance of your Eye in the form Sekhmet!" cried all the other gods and goddesses, bowing before Re until their foreheads touched the ground.



Sekhmet her warth.



So at the terrible glance from the Eye of Re his daughter Sekhmet came into being, the fiercest of all goddesses. Like a lion she rushed upon her prey, and her chief delight was in slaughter, and her pleasure was in blood. At the bidding of Re she came into Upper and Lower Egypt to slay those who had scorned and disobeyed him: she killed them among the mountains which lie on either side of the Nile, and down beside the river, and in the burning deserts. All whom she saw she slew, rejoicing in slaughter and the taste of blood.

Re looked out over the land and saw what Sekhmet had done. Then he called to her, saying:
"Come, my daughter, and tell me how you have obeyed my commands."

Sekhmet answered with the terrible voice of a lioness as she tears her prey: "By the life which you have given me, I have indeed done vengeance on mankind, and my heart rejoices."

The mercy of Re.

Now for many nights the Nile ran red with blood, and Sekhmet's feet were red as she went hither and thither through all the land of Egypt slaying and slaying. Re looked out over the earth once more, and now his heart was stirred with pity for men, even though they had rebelled against him. But none could stop the cruel goddess Sekhmet, not even Re himself: she must cease from slaying of her own accord and Re saw that this could only come about through cunning.

So he gave his command: "Bring before me swift messengers who will run upon the earth as silently as shadows and with the speed of the storm winds." When these were brought he said to them: "Go as fast as you can up the Nile to where it flows fiercely over the rocks and among the islands of the First Cataract; go to the isle that is called Elephantine and bring from it a great store of the red ochre which is to be found there."

The messengers sped on their way and returned with the blood-red ochre to Heliopolis, the city of Re where stand the stone obelisks with points of gold that are like fingers pointing to the sun. It was night when they came to the city, but all day the women of Heliopolis had been brewing beer as Re bade them.

Re came to where the beer stood waiting in seven thousand jars, and the gods came with him to see how by his wisdom he would save mankind.



Red Beer.

"Mingle the red ochre of Elephantine with the barley-beer," said Re, and it was done, so that the beer gleamed red in the moonlight like the blood of men.

"Now take it to the place where Sekhmet proposes to slay men when the sun rises," said Re. And while it was still night the seven thousand jars of beer were taken and poured out over the fields so that the ground was covered to the depth of nine inches, three times the measure of the palm of a man's hand-with the strong beer, whose other name is "sleep-maker".

When day came Sekhmet the terrible came also, licking her lips at the thought of the men whom she would slay. She found the place flooded and no living creature in sight; but she saw the beer which was the colour of blood, and she thought it was blood indeed, blood of those whom she had slain.

Then she laughed with joy, and her laughter was like the roar of a lioness hungry for the kill. Thinking that it was indeed blood, she stooped and drank. Again and yet again she drank, laughing with delight; and the strength of the beer mounted to her brain, so that she could no longer slay.

At last she came reeling back to where Re was waiting;
that day she had not killed even a single man.



Sekhmet transforms to Hathor.



Then Re said: "You come in peace, sweet one." And her name was changed to Hathor, and her nature was changed also to the sweetness of love and the strength of desire. And henceforth Hathor laid low men and women only with the great power of love. But for ever after her priestesses drank in her honour of the beer of Heliopolis colored with the red ochre of Elephantine when they celebrated her festival each New Year.

When Re was old.

So mankind was saved, and Re continued to rule old though he was. But the time was drawing near when he must leave the earth to reign for ever in the heavens, letting the younger gods rule in his place. For dwelling in the form of a man, of a Pharaoh of Egypt, Re was losing his wisdom; yet he continued to reign, and no one could take his power from him, since that power dwelt in his secret name which none knew but himself. If only anyone could discover his Name of Power, Re would reign no longer on earth; but only by magic arts was this possible.



Geb and Nut had children: these were the younger gods whose day had come to rule, and their names were Osiris and Isis, Nephthys and Seth. Of these Isis was the wisest: she was cleverer than a million men, her knowledge was greater than that of a million of the noble dead. She knew all things in heaven and earth, except only for the Secret Name of Re, and that she now set herself to learn by guile.



The Cobra of Isis **that becomes, Apep, Aphophis**

Now Re was growing older every day. As he passed across the land of Egypt his head shook from side to side with age, his jaw trembled, and he dribbled at the mouth as do the very old among men. As his spittle fell upon the ground it made mud, and this Isis took in her hands and kneaded together as if it had been dough. Then she formed it into the shape of a serpent, making the first cobra -- the uraeus, which ever after was the symbol of royalty worn by Pharaoh and his queen.

Isis placed the first cobra in the dust of the road by which Re passed each day as he went through his two kingdoms of Upper and Lower Egypt. As Re passed by the cobra bit him and then vanished into the grass. But the venom of its bite coursed through his veins, and for a while Re was speechless, save for one great cry of pain which rang across the earth from the eastern to the western horizon. The gods who followed him crowded round, asking: "What is it? What ails you?" But he could find no words; his lips trembled and he shuddered in all his limbs, while the poison spread over his body as the Nile spreads over Egypt at the inundation.



The magic of Isis.

When at last he could speak, Re said: "Help me, you whom I have made. Something has hurt me, and I do not know what it is. I created all things, yet this thing I did not make. It is a pain such as I have never known before, and no other pain is equal to it. Yet who can hurt me?-for none knows my Secret Name which is hidden in my heart, giving me all power and guarding me against the magic of both wizard and witch. Nevertheless as I passed through the world which I have created, through the two lands that are my special care, something stung me. It is like fire, yet is not fire; it is like water and not water. I burn and I shiver, while all my limbs tremble. So call before me all the gods who have skill in healing and knowledge of magic, and wisdom that reaches to the heavens."



Then all the gods came to Re, weeping and lamenting at the terrible thing which had befallen him. With them came Isis, the healer, the queen of magic, who breathes the breath of life and knows words to revive those who are dying. And she said:

"What is it, divine father? Has a snake bitten you. Has a creature of your own creating lifted up its head against you? I will drive it out by the magic that is mine, and make it tremble and fall down before your glory."

"I went by the usual way through my two lands of Egypt," answered Re, "for I wished to look upon all that I had made. And as I went I was bitten by a snake which I did not see a snake that, I had not created. Now I burn as if with fire and shiver as if my veins were filled with water, and the sweat runs down my face as it runs down the faces of men on the hottest days of summer."

"Tell me your Secret Name." said Isis in a sweet, soothing voice.

"Tell it me, divine father; for only by speaking your name in my spells can I cure you."

Then Re spoke the many names that were his: "I am Maker Heaven and Earth." he said. "I am Builder of the Mountains. I am Source of the Waters throughout all the world. I am Light and Darkness. I am Creator of the Great River of Egypt. I am the Kindler of the Fire that burns in the sky; yes, I am Khepera in the morning, Re at the noontide, and Tum in the evening."

But Isis said never a word, and the poison had its way in the veins of Re. For she knew that he had told her only the names which all men knew, and that his Secret Name, the Name of Power, still lay hidden in his heart.

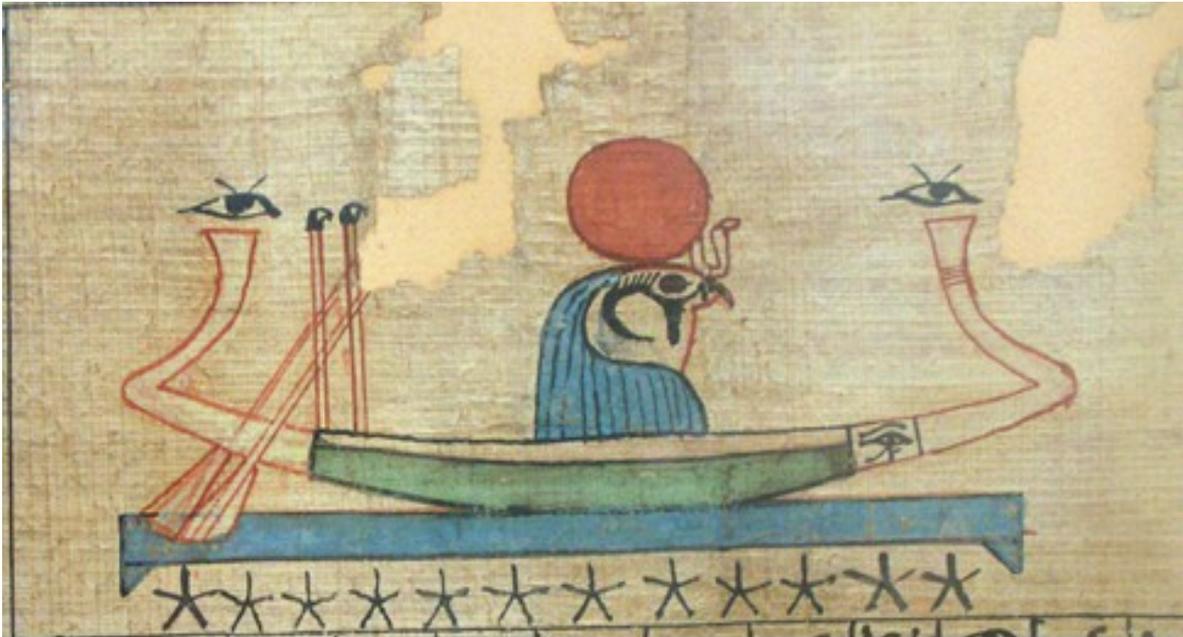
At last she said: "You know well that the name which I need to learn is not among those which you have spoken. Come, tell me the Secret Name; for if you do the poison will come forth and you will have an end of pain."

The poison burned with a great burning, more powerful than any flame of fire, and Re cried out at last: "Let the Name of Power pass from my heart into the heart of Isis! But before it does, swear to me that you will tell it to no other save only the son whom you will have, whose name shall be Horus. And bind him first with such an oath that the name will remain with him and be passed on to no other gods or men."

Isis the great magician swore the oath, and the knowledge of the Name of Power, passed from the heart of Re into hers.

Then she said: "By the name which I know, let the poison go from Re for ever!"

So it passed from him and he had peace. Taking the form of Hathor, he mounted on Nut (sky), who turned into a solar cow, and carried Re up into the sky. The other gods clung to Hathor's belly and became the stars. Following this, Thoth, the moon god, was given a spell to protect humans from harm when the sun disappeared below the earth. **But Re reigned upon earth no longer.** Instead he took his place in the high heavens, traveling each day across the sky in the likeness of the sun itself, and by night crossing the underworld of Amenti in the Boat of Re and passing through the twelve divisions of Duat where many dangers lurk.

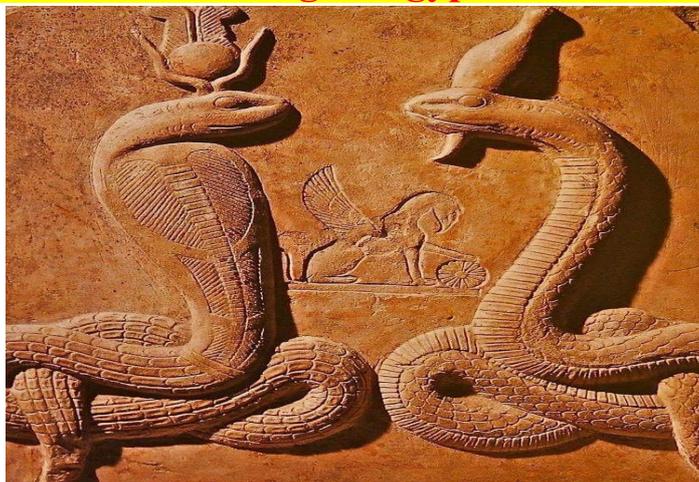


Yet Re passes safely, and with him he takes those souls of the dead who know all the charms and prayers and words that must be said. And so that a man might not go unprepared for his voyage in the Boat of Re, the Egyptians painted all the scenes of that journey on the walls of the tombs of the Pharaohs, with all the knowledge that was written in The Book of the Dead, of which a copy was buried in the grave of lesser men so that they too might read and come safely to the land beyond the west where the dead dwell.

Variant

When Re was lighting the under-sky, the Earth was dark and the people afraid, so to light the Earth at night he transformed **Thoth (Amun) the god of wisdom**, into a white baboon to shine with a silvery light, so creating the **moon**.

Re made Osiris the king of Egypt and Isis his queen.



Legend of Isis and Osiris ▲



Osiris, as king was wise and good and showed the people of Egypt how to grow and nurture crops, and make beer, bread and wine. He gave them laws and taught them to worship the gods. And the people rejoiced at having such a great pharaoh. Osiris had an affair with Nephthys wife of Seth, from it **Anubis** was born. Anubis was an ancient god who had many roles around death. He was initially the lord of the dead but as Osiris became more popular he took over that role. Anubis' story was then changed and he became Osiris' son and helper in the afterlife. Anubis was the protector of tombs and inventor of mummification. He was also tasked with taking the dead souls to the underworld and overseeing the weighing of the heart.

Osiris's brother Seth envied him and he devised a plan to destroy his popular brother Osiris. Seth designed a box or sarcophagus that conformed exactly to the shape of Osiris, and at a drunken party he challenged anyone to get into the box, and that if they fitted exactly, they could have the box. Of course only Osiris fitted, but while he was still inside the box Seth closed and sealed the box with molten lead and threw it into the Nile where it floated down to the sea. Set now became king of Egypt, with his sister Nephthys as his wife.

Isis was overcome by sorrow and began to search all over the land for it, but in vain. One day she heard that a wonderful tree had sprung on the shores in the north on the Eastern coast of the Mediterranean Sea in the Lebanese kingdom of Byblos, where the local king had cut it down and built a palace from it. Isis understood that this was the place where the coffin had come to shore and she went there in disguise. She got a job at the court as the nurse of the royal baby so she could walk inside the castle and began to look for the coffin, and finally found it in a remote chamber.

During the night she managed to snatch it and embarked a boat heading for Egypt. She then hid Osiris in the marshlands of the delta; leaving her sister Nephthys to guard over the place where she had hidden the body. During this time, Set began to worry that Isis might locate Osiris' body and find a way to bring him back to life, as she was very powerful and knowledgeable in these matters.

Upon finding her gone, he asked Nephthys where she was, and when the goddess answered, he knew she was lying. He was able to get from her where Osiris' body was hidden and went there, cutting the body into 14 pieces. He then flung the fragments of Osiris all over the land of Egypt so that Isis would never be able to find them, and this accomplished, returned to his palace to rule.

When Isis returned and found the coffin destroyed and the body gone, she fell to her knees in despair and wept. Nephthys, feeling guilty for having betrayed her secret, told Isis what had happened and offered to help her find the parts of Osiris, Isis her son Anubis helped as well.

Isis knew that as long as Osiris was not buried with the proper funerary rites, he could not carry on his journey into the afterlife. They now started a nation wide search that lasted for many years and where she found each piece of Osiris, she dedicated a temple to Osiris and performed the funerary rites. The head was found at Abydos, so it became the major Osiris cult center. Only one part was not found; the penis, which had been swallowed by fish. Isis made a wooden replacement for it and then put the whole body together. She now asked the sun god Re to make her husband alive just for one day, which he did, and they could have a last night of love together.

Other stories say Isis breathed the breath of life into his body and resurrected him herself.



The next day Osiris died and his body was embalmed by Anubis who thus made him the first mummy. Other stories say Isis weaved linen and used the lengths to tie and wrap the parts of Osiris's body together. This was the myth that justified mummification of the body and led to the fear of dying in the desert or destruction of the body before death. They believed the body should go to the afterlife intact. So at last Osiris was able to descend into the underworld, where he became the lord of that domain. Isis put the body of her dead husband in a coffin and had nineteen identical coffins made in which she put duplicates. Priest from Egypt's twenty biggest towns then were given one each and could all thereafter claim that they had Osiris' tomb in their town. Thus many places in Egypt were (and still are) called Abusir, the place of Osiris.

Osiris inhabits the west where the Sun sets and is shown wrapped in linen bandages (mummy)



Isis later gave birth to a son who was named **Horus**, (sometimes known as Horus the Younger to differentiate from Horus the brother of Osiris) and she did all she could to keep it a secret from Set, but he found them and almost killed them in an ambush. They were saved by the god of wisdom Thoth, and he told them to hide in the reeds in the marshes once more. But as before Set found their hiding place and had more wicked things on his mind. **He transformed himself into a snake, (Apep) and gave the little Horus child a fatal bite.** When Isis came back she found her baby almost lifeless, and took him to the nearest village to get help. A wise old woman examined him and found out that it must have been Set as a snake who had bitten him.

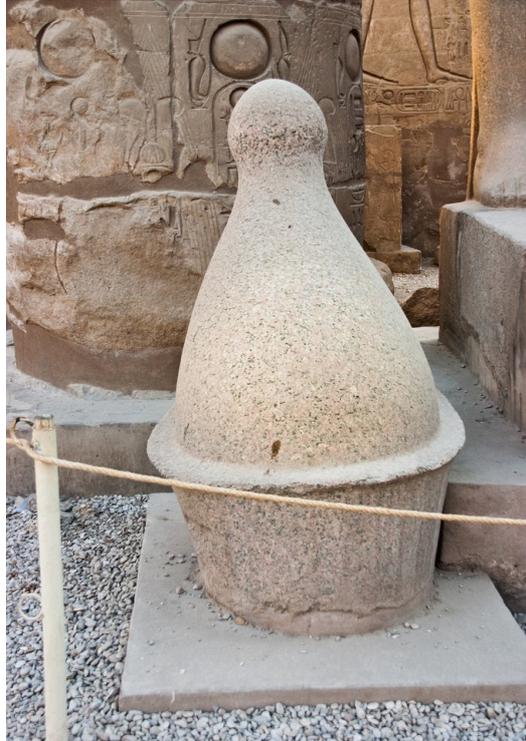
Thoth came to their rescue once more and drove out the poison from Horus' body and he recovered. He and his mother stayed hiding in the delta until he was a mature man, and sometimes he took the form of a hawk and scouted out Set for the final showdown, the revenge on his murdered father.

Horus the Elder



The Unification of Upper and Lower Egypt.

When he died Osiris had to give up this crown including the role it symbolized, being the ruler of Upper Egypt, because he was no longer present in the land to rule over it. After his murder he went to the "land of the dead", and now ruled that realm. The crown he wore, the Hedjet, a luminous white crown, was the crown of Upper Egypt. Upper Egypt could refer to the southern half of the kingdom, that was divided at the royal city of Mennefer, known to the Greeks as Memphis.



The divine child Horus was born to Isis in the fertile Egyptian Delta, while being threatened by the forces of chaos, represented here by Seth. As a child, Horus fights off many agents of Seth, evil reptiles and other animals sent to destroy him. The goal of what is in effect, a heroic quest, is always to avenge his father's murder and to take the throne of Egypt away from Seth.

After Osiris went westing (died), Seth was the god of the desert, storms and disorder. He lords over the deserts of Upper Egypt, upholding balance against Horus, who rules over the fertile lands around the Nile of Lower Egypt, the core of Egyptian civilization.

After Horus grew up an 80 year battle began between Set and Horus. Seth and Horus were brought before the Ennead, a council of the most important and powerful gods. Horus appears before the court of the gods with his mother, Isis as his chief advocate "claiming the office of his father, Osiris." Seth, his uncle, plays the role of the challenger when he declares,

"Let him be sent outside with me and I shall let you see my hand prevailing over his hand...."



Set once again appeals to his strength, by explaining he is always there for helping Re continue on his daily travels without interruption, while Horus appeals to the tradition of the crown being passed down from father to son, as in Re passing it to Shu, to Geb, to Osiris and now to Horus. It is now Isis' her turn to get angry, but she is calmed by the Ennead who say that what is right will be done. This in turn enrages Set who claims he will kill one of the Ennead everyday, and refuses to remain in deliberations while Isis is around.

The Ennead ferry across to an island to reconvene with the ferryman, given explicit instructions to not bring Isis across. Isis of course tricks him, gets across, and turns herself into a beautiful maiden which attracts the advances of Set. Isis concocts the story that her husband had died and her son took over tending to the cattle. A stranger lodged with them and helped out, eventually telling the son he will beat him and confiscate the cattle. Set said that that man should be evicted and the son put in his father's position, thus incriminating himself. After Re learns of this and Set's confession, Set takes out his rage on Nemty the ferryman who has the fore part of his feet removed.

Pre-Harakhti - another name of Re and also Atum, Lord of the Two Lands and "the Heliopolitan", write a letter to the Ennead awarding Horus the White Crown at which Set becomes enraged once again. Set wants the crown removed from Horus' head and Horus thrown in the water upon which they will both transform into **Hippopotamuses** and submerge.



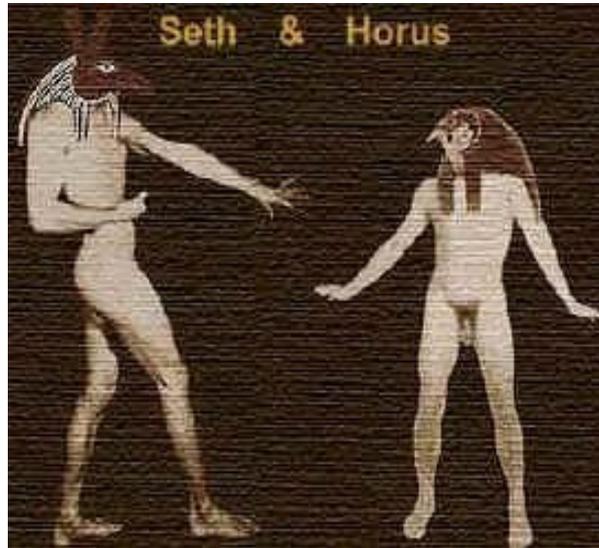
Whoever comes out of the water prior to the end of the three months will be the loser of the contest. Re agrees to this contest even after all that has happened, apparently still wanting to see Set take over the crown. Isis figures her son Horus would lose and magically makes a harpoon and casts it into the water at Set, but hits Horus instead. She then tosses it and hits Set, who appeals to their relationship as brother and sister in order for Isis to release him. She does and Horus now flies into a rage, takes his axe and cuts off Isis' head with it, earning him the contempt of the other gods. He takes the head in his arms and climbs the western mountain. Isis transforms into a headless statue of flint and upon seeing this, Re gathers the rest of the Ennead to go find Horus in order to punish him. Thoth replaces Isis's head with that of a cow; the story gives a [mythical origin](#) for the cow-horn headdress that Isis commonly wears.

Horus climbs the mountain with the head of Isis; Meaning he takes her up in the sky among the stars, and rests under a tree. Set finds him first and gouges both of his eyes out and buries them in the mountain. In turn Horus castrates Set. The two eyes grew into lotuses which is apt since the lotus gives birth in the morning to the great child of light. **You could as well interpret this as Set stealing the Eye of Horus from him, thus taking his powers from him.** Set then runs into Re and tells him the lie that he had not seen Horus. Hathor finds Horus and heals his eyes and Set's testicles as well, so that both gods are made whole again. In this aspect Set gets the epithet "**Eye Thief**"

Set having attempted to drive away or kill Horus numerous times and failing, Set plotted to shame Horus before the gods. The Contendings of Horus and Seth tells of intimacies between the pair.

Horus complains to his mother that Seth admires him sexually. Seth sent his nephew a very Grindr-esque papyrus message. The cheeky [message](#) read:

‘How lovely are your buttocks! And how muscular your thighs...’



Set, in doing so, was planning on humiliating Horus by showing the gods that Horus would be filled with someone else his semen. Informing his mother Isis about his uncle’s flirting, Isis advises her son to give in to Seth, but in the process to steal some of his magical power. Isis understood what Set had planned so Horus and his mother concocted a plan to make it instead appear like Seth had been in the passive one, in the coitus. So she told Horus to catch Set’s semen rather than becoming impregnated by the murderer of his father.

Set invited Horus his nephew to a party and plied the teen age Horus with much more wine and drink than Horus could handle. When Horus was drunk Set lured Horus to sleep in the same bed with him as he planned. When Horus is sleeping Set let his member become stiff, and he inserted it between the thighs of Horus. Horus tricked Set, as he wasn’t as drunk as Seth thought and clinched his thighs and cupped his hand catching Set’s semen. Horus hides Set’s semen and runs to his mother Isis telling her what his wicked uncle did. He opened his hands and let her see Seth’s semen.

She let out a loud shriek, seized a copper knife and cuts off her son’s polluted hand, throws it into the Nile, and makes him a new hand. Isis then goes through the ritual masturbation of her son to produce his semen. She spreads powerful unguents on Horus’ penis, after which she arouses Horus with her own hand and brings him to orgasm, making him ejaculate into a jar. Isis heard Set his gardener explaining that Set doesn’t eat any vegetable in his company except lettuce. She then spreads it on some lettuce in Seth’s garden, as she knew he ate it, hearing his gardener. Set then ate the semen-covered lettuce, and became a carrier of Horus his semen.

Seth then arrived to tell Horus ***‘let’s go and I may contend with you in the tribunal.’***

He was under the impression Horus was a carrier of his semen and so was confident he would win the battle. The pair went back to the Ennead to face off again in a tribunal. Set told the Ennead that he should be awarded the position of Rules as he had ‘performed the labor of a male against’ Horus.

” Literally, “I did work and fight to him,” where kAt, ‘work’ is written as its homonym, kAt, ‘vagina’, so it ends up reading, literally, I did a vagina fight to him. However we translate aHA, ‘to fight’, it implies the use of force in this male contest.

The court reacted as he had expected and let out a loud cry, spitting on Horus’ face.

‘Horus laughed at them and then took an oath by god as follows:

“All that Seth has said is false.

**Let Seth’s semen be summoned that we may see from where it answers,
and my own be summoned that we may see from where it answers.”“**

This contest ends with a ritual calling forth of these young men’s semen with all the deities present. And so Thoth, lord of script and scribe for truth, put his hand on Horus’ shoulder and said ‘Come out, you semen of Seth.’ The semen answered from the marshes, where it had been thrown by Isis.

Thoth put his hand on Seth’s shoulder and said ‘Come out, semen of Horus.’

Horus’ semen then responded from inside Seth, as he had eaten it when having his daily lettuce.

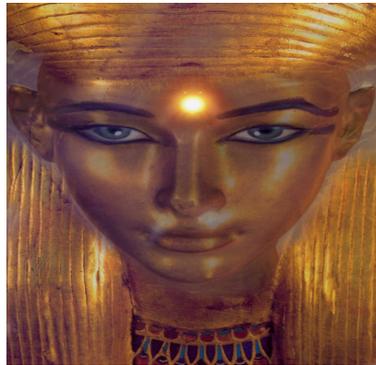
‘Being divine seed it appeared on the top of Set's head as a golden solar disk.

‘Seth became exceeding furious and extended his hands to seize the golden solar disk.

Thoth took it away from him and placed it on his own head, and

Set becomes the laughing stock of the gods!

Then the Ennead said: “Horus is right, and Seth is wrong.”“



The moon-like disk that emerges from Set's head after his impregnation is the Eye of Horus.

Which makes this a highly symbolic event. In this case the Eye represents the result of a battle.

Horus his fight with Set is a fight that we all endure in our lives. Set represents temptation and desire, just as Mara does in Buddhism. The Eye represents an outcome, the result of what happened, and that is experience or Wisdom. That is why Thoth as god of Wisdom takes it. The constant battles that you are faced with enable you to grow stronger and gives great wisdom, which you then can use to end this inner battle for good.

Though you might think this would settle the question once and for all, Set is able to convince everyone that there should be one last battle. The Ennead agree, and Set would get to choose what it would be. Set decided that the final round of the contest would be a boat race. However, in order to make the contest a challenge, Set decided that he and Horus should race boats made of stone. Horus was tricky and built a boat made of wood, covered with limestone plaster, which looked like stone. As the gods assembled for the race, Set cut the top off of a mountain to serve as his boat and set it in the water. His boat sank right away, and all the other gods laughed at him.

Out of frustration, Set transformed himself into a hippopotamus and attacked Horus’ boat. This infuriates Horus who with a mighty throw of his harpoon, pierced the head of the hippopotamus and fought off Set, but the other gods stopped him before he could kill Set. The other gods decided that the match was a tie. Many of the gods were sympathetic to Horus, but remembered his anger toward his mother for being lenient to Set, and were unwilling to support him completely.



Horus harpoons Set from the Temple of Horus at Edfu



At this point Horus has finally had enough and sails downstream to Sais to petition Neith to put an end to this fighting that has gone on for eighty years and make the case that he has been vindicated every time.



Horus, Set, and the Pharaoh in Ma'at

Horus repeatedly defeats Set and is supported by most of the other deities. Yet **the dispute drags on for eighty years, largely because the judge, the creator god, favors Set.** In late ritual texts, the conflict is characterized as a great battle involving the two deities' assembled followers. The strife in the divine realm extends beyond the two combatants.

The Ennead want to award the crown to Horus, making appeals to tradition where the son should inherit the position of his father, however Re is not consulted about this preference and gets angry about the whole affair, wondering how the Ennead can award the crown without his input.

Apparently the Ennead used the reasoning that since Thoth could present the uninjured eye, the wadjet or Eye of Horus, to the Universal Lord Re, he speaks for the Ennead and has the authority to make this decision. This sacred eye is one of the disks that encapsulates the light and is encircled by the serpent goddess Wadjet, who is an aspect of the great mother goddess Hathor. Thoth, wisdom of the light giving moon in the dark night, is the power that heals this eye in the darkness of existence.

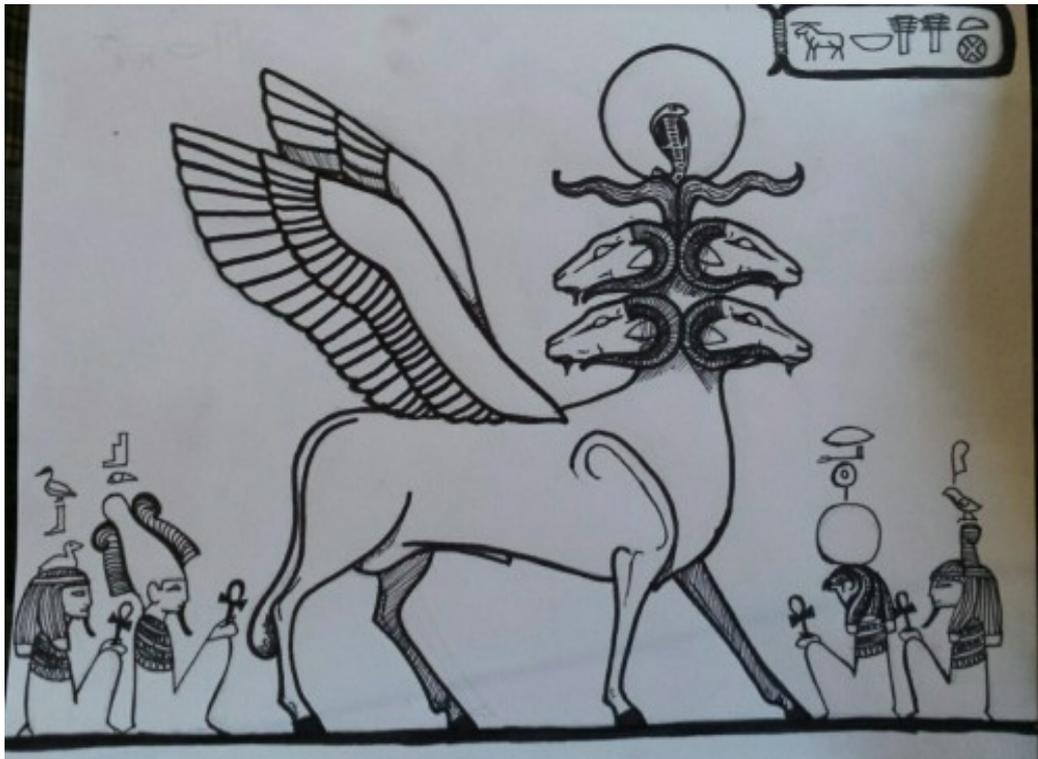


As a solution, Atum-Re suggests that the "great living god" [Banebdjedet](#) be summoned to judge between the two. Banebdjedet is the primordial ram headed god of Mendes who is frequently depicted with four heads Re, Shu, Osiris, and Geb. Instead Banebdjedet asks Thoth to send a letter off to the primordial mother goddess Neith, the mother of the great light that rises from the Nun, "in the name of the Universal Lord, the Bull who resides in Iunu". Thoth frequently acts as a conciliator in the dispute or as an assistant to the divine judge.

“What shall we do about these 2 people, who for eighty years now have been before the tribunal?”



Banebdjedet (Banebdjed) was an [Ancient Egyptian](#) ram god with a [cult](#) centre at [Mendes](#). [Khnum](#) was the equivalent god in [Upper Egypt](#). His wife was the goddess [Hatmehit](#) ("Foremost of the Fishes") who was perhaps the original deity of Mendes. Their offspring was "[Horus the Child](#)" and they formed the so-called "Mendesian Triad".



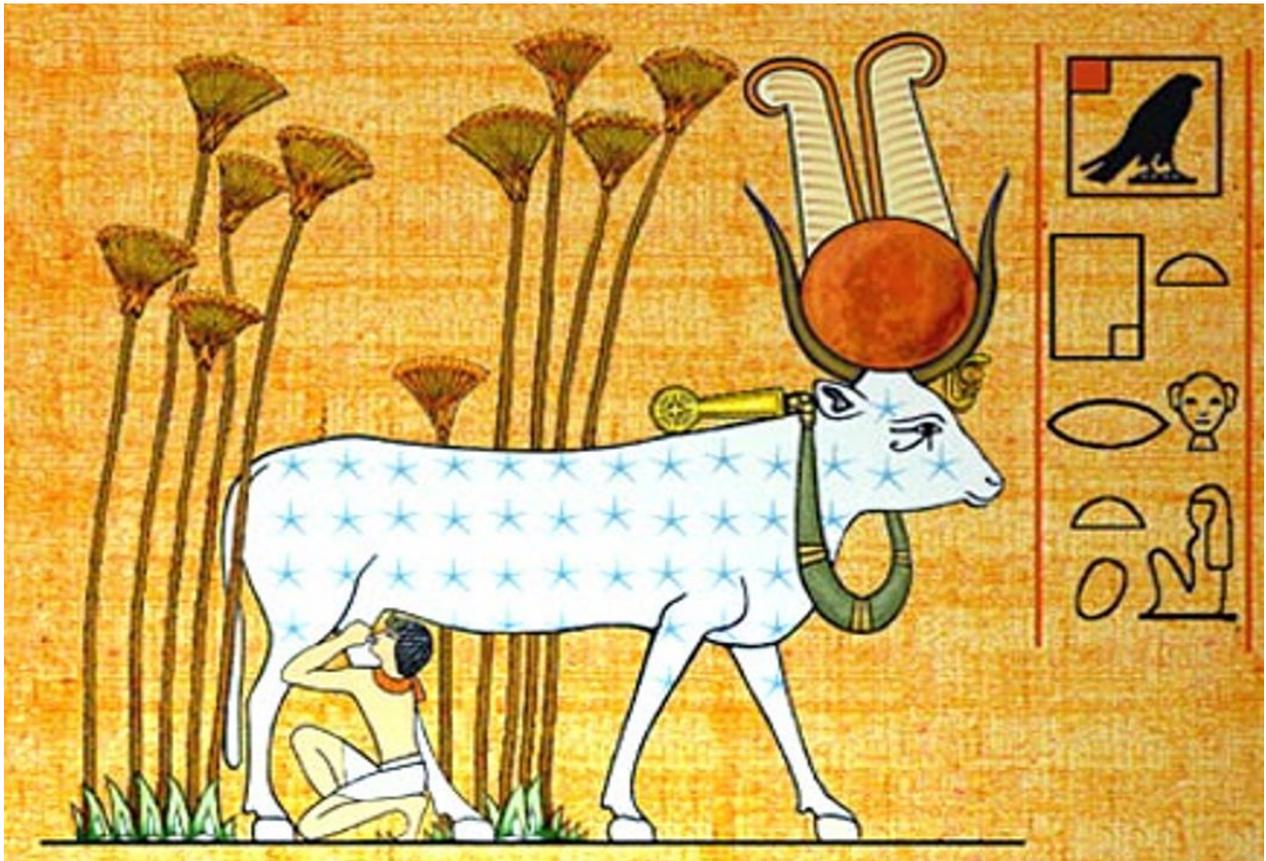
Hatmehit

Hatmehit, or **Hatmehyt** was a [fish-goddess](#) in the area around the delta city of Per-banebdjedet (called [Mendes](#) in ancient greek). In [ancient Egyptian art](#) Hatmehit was depicted either as a fish, or a woman with a fish emblem or crown on her head. She was a goddess of life and protection.



She may have some connection to [Hathor](#), one of the oldest deities of Egypt who also went by the name [Mehet-Weret](#), meaning *great flood*. This may possibly be due to being seen as a remnant of the primal waters of creation from which all things arose. Other goddesses associated with the primal waters of creation are [Mut](#) and [Naunet](#). [Banebdjedet](#) was considered Hatmehit's consort.

Hathor was a major **goddess** in **ancient Egyptian religion** who played a variety of roles.



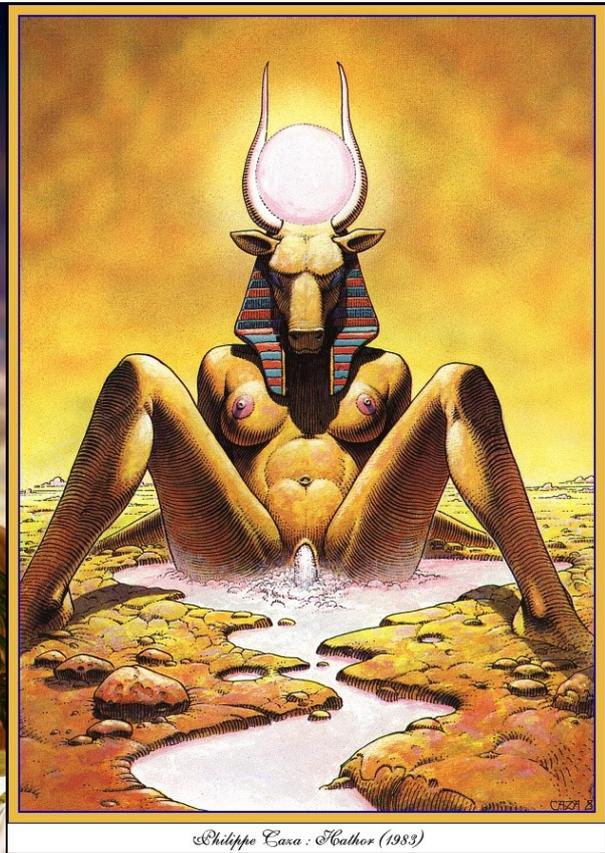
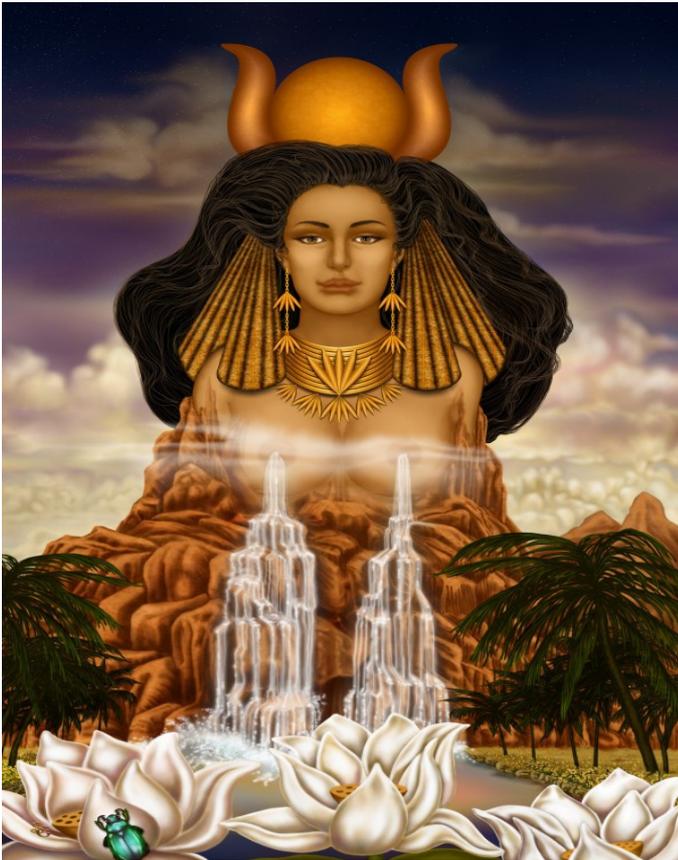
As a **sky deity**, she was the mother or consort of the sky god **Horus** and the **sun god Ra**, both of whom were connected with kingship, and thus she was the symbolic mother of their earthly representatives.

She was one of several goddesses who acted as the **Eye of Ra**, Ra's feminine counterpart, and in this form she had a vengeful aspect that protected him from his enemies. Her social side represented music, dance, joy, love, sexuality and maternal care, and she acted as the consort of several male deities and the mother of their sons. These two aspects of the goddess exemplified the **Egyptian conception of femininity**. Hathor crossed boundaries between worlds, helping deceased **souls** in the transition to the **afterlife**. Hathor was often depicted as a **cow**, symbolizing her maternal and celestial aspect, although her most common form was a woman wearing a headdress of cow horns and a sun disk. She could also be represented as a lioness, cobra, or **sycomore tree**.

She may not have appeared until the **Old Kingdom** (2686–2181 BC). With the patronage of Old Kingdom rulers she became one of Egypt's most important deities. More **temples** were dedicated to her than to any other goddess, of which the most prominent was **Dendera Temple** in **Upper Egypt**. The Egyptians connected her with foreign lands such as **Nubia** and **Canaan** and their valuable goods, such as **incense** and **semiprecious** stones, and some of the peoples there adopted her worship.



Hathor was given the epithets "mistress of the sky" and "mistress of the stars", and was said to dwell in the sky with Ra and other sun gods. Egyptians thought of the sky as a body of water through which the sun god sailed, and connected it with the waters from which, according to their creation myths, the sun emerged at the beginning of time.



Banebdjedet receiving an offering from Prince Mentuherkhepshef

Neith responds by saying the only outcome has to be that Horus gets awarded the crown of his father. No one, said Neith, should take the throne of Egypt through an act of murder, as Set had done. Set had killed Osiris, but Horus did not kill anyone, and was the better candidate. The sun and the stars, who were Neith's allies, descended into the underworld, leaving the world in darkness.

Finally, the gods agreed that Horus should claim his birthright as king of Egypt, and that Seth was to be released from chains, rewarded with treasure. So that Set does not go away empty handed he should be given two daughters of Re, Anat and Astarte, and to become the god of storms and chaos.

So Set was sentenced to pull the boat with the sun across the sky forever. .

These two are aspects of the mother goddess and will allow Set to continue to populate the world with his beastly offspring. When it appears that Set will not be granted the right to rule, Re gets angry, has a snit, and lies down and mopes about until Hathor comes along and flashes him. This jovial gesture by the goddess seems to reinvigorate Re to once again continue and provide life.

Set (Osiris his dark side)



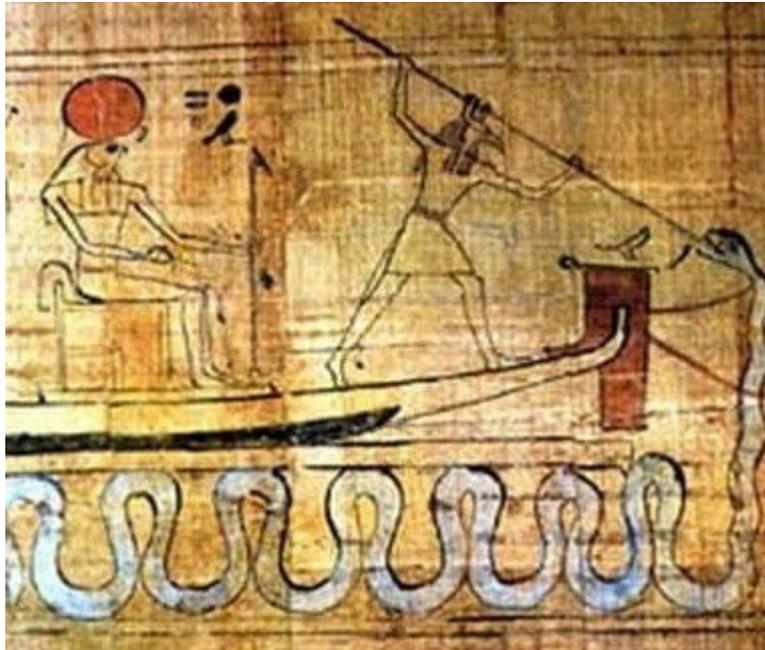
Upon hearing Neith's decision, Re becomes furious and claims Horus is too young to hold this office with his insult "**the flavour of whose mouth is bad**" an allusion to Horus still being an infant suckling at the breast of Isis. This in turn infuriated the entire Ennead with the god Bebon telling Re "**your shrine is vacant**", in essence saying time has passed you by, you are out of touch, and we don't need to listen to you anymore. Neith answers saying Horus should not be cheated and that all the gods should be grateful for Osiris' sacrifices because without him there would be no rebirth or sustenance. Re takes offense to this statement and immediately replies that without Osiris there still would be grain. Neith responds that what Re does is indeed important however he has allowed injustice to get the upper hand on him. At this Re takes considerable offense and lays down on his back sulking. In damage control, the Ennead tells Bebon to get lost because of this grave injustice he has done to Re. If Re doesn't do his duty and animate creation then life will cease to exist.

Presumably the earth was in darkness due to the light of Re not shining so it was up to Hathor being goddess of love, sexuality and maternal care, to flash Re her vagina to get him moving again. From this Re remembers his purpose as the Universal Lord and continues on his daily course.



Set finally accepts the decision and Horus is awarded the White Crown to unite Egypt as one. Horus is finally ready to assume the kingship of Egypt, Isis closes the ceremony with a declaration of Horus's new identity..

Re gives Set a place in his entourage as a son who will continue to use his strength to fight off the advances of the destroyer of creation, Apophis. Set gets a role in protecting the gods, all of whom carry his Was scepter. In art they were often shown tying together the emblems of Upper and Lower Egypt to symbolize the unity of the nation; and in funerary texts they appear as a single deity with the heads of Horus and Set, apparently representing the mysterious, all-encompassing nature of the Duat. Horus and Set are reconciled, and the dualities that they represent have been resolved into a united whole. Through this resolution, order is restored after the tumultuous conflict.



Set on Re's solar boat, fighting off Apophis

The Seth-Horus struggle, reflects the actual pattern of division followed by unity between Upper and Lower Egypt over the centuries.

In what becomes physical combat between Seth and Horus, Seth **tears out the Ra's eyes**, but **Horus castrates Seth**. Set's mutilation signifies a loss of virility and strength. The removal of Horus's eye is even more important, for this stolen [Eye of Horus](#) represents a wide variety of concepts in Egyptian religion. One of Horus's major roles is as a sky deity, and for this reason his right eye was said to be the sun and his left eye the moon. The theft or destruction of the Eye of Horus is therefore equated with the darkening of the moon in the course of its cycle of phases, or during [eclipses](#). Horus may take back his lost Eye, or other deities, including Isis, Thoth, and Hathor, may retrieve or heal it for him. In any case, the restoration of the Eye of Horus to wholeness represents the return of the moon to full brightness, the return of the kingship to Horus, and many other aspects of [maat](#).

The fight between Horus (son of Osiris), and Set (brother of Osiris)

The office of the white crown of Osiris

This is a tale from the Chester Beatty Papyrus No. 1 dated to the time of the 20th dynasty under the Pharaoh Rameses V, though the story is probably from earlier in New Kingdom ancient Egypt. It is a story of the fight between Horus, the son of Osiris, and Set brother of Osiris, over the office of the white crown of Osiris following the murder of Osiris at the hands of Set.

We must realize that only through his murder does Osiris become a god in the first place, the god of resurrection and the afterlife. Set comes in and makes Osiris a deity, without Set's presence Osiris would never have been a god at all. This already makes Set extremely more important than he is commonly viewed. Further, it is only through the magical, post-mortem sex of Isis that she had her magical child, Horus. Isis would never have become a mother, nor would Horus have ever been born in the first place, if Set had not come into being. Set is absolutely necessary to the equation.

Theban Triad, 11th Dynasty (Amun)

Amun, Mut and Khonsu, Nubian Link to 25th Dynasty - Ennead

Amun is the most important and powerful of all the Egyptian Gods in ancient Egypt history. The name Amun also spelled as Amon, Amoon, or Amen whose name means "The Hidden One" as the invisible air and wind, and also as part of the Hermopolitan Ogdoad. According to the later tradition it says that, Amun being thought of as a self-made, and was incorporated with the old myths of creation. Amun appearance portrayed as a men wearing ram crown with two tall ostrich feathers on his head, holding scepter in one hand and the ankh in the other.



During the 11th dynasty the cult of Amen became importance, and Amun was identified with the Re (the sun God) of Thebes. From then onward, he was worshiped as Amun-Re. In addition, he appears as the protector of devotee in need and up help justice. Amun is also known as the God of Creation, who symbolized the creative force which was the source of all life. Of all the Egyptian deities, the Egyptian God Amun-Re was titled the "King of the God". Many temples and statues demonstrate his status as king of the gods was built at Thebes, especially at Karnak.

Some assume that Amun (Amen, Amon) was a relatively modern god within the context of ancient Egyptian religion. His worship at Thebes, where the earliest known Temple dedicated to him was located, is **only documented from the 11th Dynasty onward**. It is true though that he gained most of his prestige after replacing the war god Montu as the principle god of Thebes, during Egypt's New Kingdom, when he was recognized as the "King of Gods". At that time, because of Egypt's role in the world, he actually became a universal god. In fact, **by the 25th Dynasty, Amun-Re was even the chief god of the Nubian Kingdom of Napata** and by the Ptolemaic, or Greek period, he was regarded as the Egyptian equivalent of Zeus. He is actually mentioned in the pyramid text from the Old Kingdom (5th Dynasty, Unas - line 558), which show him to be a primeval deity and a symbol of creative force. This text seems to assign great antiquity to his existence.

Amun-Re grew so important spiritually and politically by the time of the New Kingdom, that Egypt became something of a Theocracy. At the apex of his worship, Egyptian religion was very near to monotheism. The other gods became mere symbols of his power, or manifestations of Amun-Re. In essence, he became the one and only supreme deity. He was one of the eight Heh gods of the Ogdoad of Hermopolis, where his original consort was Amaunet (Ament).

His worship may have originated at Hermopolis, but another possibility was that he functioned early on as a less prominent god at Thebes, where he eventually flourished. The **Nubians** however, **believed that he originated at Gebel Barkal**, located in the **modern north of the Sudan**.



In the middle of the 16th Dynasty, with the expulsion of the Hyksos rulers of Egypt, Amun's growth was accelerated due to the vindication of both Egyptian power and Amun-Re as a protector of both the Egyptian state and the Monarchy. At that time, temples were built and dedicated to Amun throughout Egypt, including the Luxor Temple and the Great Temple at Karnak. His importance during this and later periods is evidenced by the grander and extravagance of these temples.

They were enlarged and enriched over the centuries by rulers of Egypt who were eager to express their devotion to Amun-Re. In fact, **his growth to that of a national god mirrored the growth of Thebes in importance**. This growth was accelerated when Amenemhet I took control of the throne at Thebes, and founded the 12th Dynasty. However, **the apex of his worship probably occurred during the New Kingdom onward at Thebes**, where the important Opet festival was dedicated to Amun. During the Opet festival, the statue of Amun was conveyed by boat from the temple of Karnak to Luxor in order to celebrate Amun's marriage to Mut in his aspect of Ka-mut-ef (literally, "bull of his mother"). In this capacity, Amun was recognized for his procreative function. Together, Amun and Mut conceived their son, Khonsu, a moon god, to make of the Thebes Triad.

The sacred animal of Amun was originally the Goose, and like Geb, he was sometimes known as the "**Great Cackler**". Later, Amun was more closely associated with the **Ram**, a symbol of fertility. At various times he also sometimes appears as a man with the head of a frog, the head of a uraeus, the head of a crocodile, or as an ape. However, when depicted as a king, he wears the crown of two plumes, a symbol borrowed from Min, and often sits on a throne.



In this form, he is one of nine deities who compose the company of gods of Amen-Ra. In the Greek period (and somewhat earlier, in order to ascribe many attributes to Amun-Re, he was sometimes depicted in bronze with the bearded head of a man, the body of a beetle with the wings of a hawk, the legs of a man and the toes and claws of a lion. He was further provided with four hands and arms and four wings. The worship surrounding Amun, and later, Amun-Re represented one of ancient Egypt's most complex theologies. In his most mature form, **Amun-Re became a hidden, secret god**. In fact, his name (Imn), or at least the name by which the ancient Egyptians called him, means "the hidden one" or "the secret one" (though there has been speculation that his name is derived from the Libyan word for water, aman. However, modern context seems to negate this possibility). In reality, however, and according to mythology, both his name and physical appearance were unknown, thus indicating his unknowable essence.

Stated differently, Amun was unknown because he represented absolute holiness, and in this regard, he was different than any other Egyptian deity. **So holy was he that he remained independent of the created universe**. He was associated with the air as an invisible force, which facilitated his growth as a supreme deity. He was the Egyptian creator deity par excellence, and according to Egyptian myth, was **self-created**. It was believed that he could regenerate himself by becoming a snake and shedding his skin. At the same time, he **remained apart from creation**, totally different from it, and fully independent from it. However, while hidden, the addition to his name of "Re" revealed the god to humanity. Re was the common Egyptian term for the sun, thus making him visible. Hence, Amun-Re combined within himself the two opposites of divinity, the hidden and the revealed.

As Amun, he was secret, hidden and mysterious, but as Re, he was visible and revealed. In some respects, this even relates to his association with Ma'at, the Egyptian concept of order and balance, and reflects back upon the ancient Egyptian's concepts of duality.

The secret, or **hidden attribute of Amun enabled him to be easily synchronized and associated with other deities**. At Thebes, Amun was first identified with Montu, but soon replaced him as the city's protector. His association with Re grew in importance when Amenemhet I moved the capital of Egypt to Itjtawy at the apex of the Nile Delta, where the relationship was probably expedient both theologically and politically. However, this association with Re actually grew as Thebes itself gained importance. Soon, **Amun was identified with other gods as well, taking on the names (among others) Amun-Re-Atum, Amun-Re-Montu, Amun-Re-Horakhty and Min-Amun**. However, it should be noted that with all of this synchronization, Amun was not absorbed to create a new god. Instead, there was a unity of divine power with these other gods. Amun-Re was associated with the Egyptian monarchy, and theoretically, rather than threatening the pharaoh's power, the throne was supported by Amun-Re. The ancient theology made Amun-Re the physical father of the king.



Hence, the Pharaoh and Amun-Re enjoyed a symbiotic relationship, with the king deriving power from Amun-Re. In return, the king supported the temples and the worship of Amun. In theory, Amun-Re could even take the form of the king in order to impregnate the chief royal wife with the successor to the throne (first documented during the reign of Hatshepsut during the New Kingdom). Furthermore, according to official state theology during the New Kingdom, Egypt was actually ruled by Amun-Re through the pharaohs, with the god revealing his will through oracles.

In reality, the god did in fact threaten the monarchy, for the cult of Amun-Re became so powerful that its priesthood grew very large and influential, and at one point, priests of the deity actually came to rule Egypt (during the 21st Dynasty). At other times, Amun-Re created difficulties for the king, such as in the case of Akhenaten, who sought to change the basic structure of Egyptian religion. In this instance, Amun-Re eventually proved more powerful than the king, for though Akhenaten desperately tried to change the nature of Egyptian religion, because such efforts he himself became the scorn of later pharaohs. After Akhenaten's reign, Egyptian religion almost immediately reverted back to its prior form and to the worship of Amun-Re.

Amun, reconstructed Egyptian Yamanu, was the name of a deity in Egyptian mythology who in the form of Amun-Ra became the focus of the most complex system of theology in Ancient Egypt. Whilst remaining hypostatic deities, Amun represented the essential and hidden, whilst in Ra he represented revealed divinity. As the creator deity "par excellence", he was the champion of the poor and central to personal piety. Amun was self-created, without mother and father, and during the New Kingdom he became the greatest expression of transcendental deity in Egyptian theology. He was not considered to be immanent within creation nor was creation seen as an extension of himself. **Amun-Re, likewise with the Hebrew creator deity, did not physically engender the universe.** His position as King of Gods developed to the point of virtual monotheism where other Gods became manifestations of him. With Osiris Amun-Re is the most widely recorded of the Egyptian Gods.



Amun is known from an early date from references in the Pyramid texts where he is shown as a primeval deity who symbolised creative force. Initially, a religious concept that was identified as the air in the Ancient Egyptian myths of creation included Amunet and Amun as dual aspects. These religious beliefs varied by region. In Thebes, Amun came to be associated with the breath of life, one of the deities who created part of the ba.

In the areas where Amun was worshiped, by the First Intermediate Period, this association had led to **his being thought of as a creator**, titled father of the gods. These changes in beliefs preceded the Ogdoad, although they also were part of it.

As he became more significant, he was paired with a goddess (his counterpart, Amunet, being the female aspect of the early concept of air, rather than a wife), and since he was becoming identified as a creator, it was considered more appropriate to designate him as the spouse of the divine mother from whom the cosmos emerged **to enhance his status**. By the time that Amun got this recognition, the divine mother was Mut. Amun became depicted in human form, seated on a throne, wearing on his head a plain, deep circlet from which rise two straight parallel plumes. The plumes may have been symbolic of the tail feathers of a bird, a reference to his earlier status as a wind deity.

Having become more important than **Montu**, the local war deity of Thebes, Montu's authority then diminished and he was said to be the son of Amun. As **Mut then was said to be infertile**, it was believed that she, and thus Amun, had adopted Montu instead of giving birth to him. This changed later when Montu was replaced by Khonsu, the lunar deity as her adopted son.

When the army of the founder of the Eighteenth dynasty expelled the Hyksos rulers from Egypt, the victor's city of origin, Thebes, became the most important city in Egypt, the capital of a new dynasty. The local patron deity of Thebes, Amun, therefore became nationally important. The pharaohs of that new dynasty attributed all their successful enterprises to Amun and they lavished much of their wealth and captured spoil on the construction of temples dedicated to Amun. The cultural advances achieved by the pharaohs of this dynasty brought Egypt into a cultural renaissance, restoring trade and advancing architectural design to a level that would not be achieved by any other culture for a thousand years.

As the Egyptians considered themselves oppressed during the period of the Hyksos rule, the victory accomplished by pharaohs worshiping Amun was seen as a champion of the poor. Consequently, Amun was viewed as upholding the rights of justice for the poor. By aiding those who traveled in his name, he became the Protector of the road. Since he upheld Ma'at (truth, justice and goodness) - those who prayed to Amun were required, first, to demonstrate that they were worthy by confessing their sins.



Much later, because of the evidence of the adoration given to Amun in many regions during the height of his cult, Greek travelers to Egypt would report that Amun - who they determined to be the ruler of the Egyptian pantheon was similar to the leader of the Classical Greek pantheon, Zeus, and therefore they became identified by the Greeks as the same deity. Likewise, Amun's consort Mut became associated by these Greeks with Zeus's consort in the Classical pantheon, Hera.



AMUN.



A primordial Egyptian god, whose name means "the hidden one". As the driving force of the invisible breeze he was originally a god of wind and ruler of the air. During the 11th dynasty (2133 - 2000 BCE) he became the powerful sun-god of Thebes, where he was worshiped as Amun-Re. Later he was made the supreme god of the entire realm and king of the gods.

When the Aten monotheism was unsuccessfully introduced, it was Ra-Horus who was thought of as the Aten, and the consequent cosmogony this inspired. Later, the Osiris' cult became more popular, and he became the main god, being identified as a form of P'tah. Eventually, all the gods were thought of as aspects of Osiris, Isis, Horus, or Set (who was by now a villain), indeed, Horus and Osiris had started to become thought of as the same god. P'tah eventually was identified as Osiris.

Amun then became Amun-Ra, creator of the universe, King of the Gods.



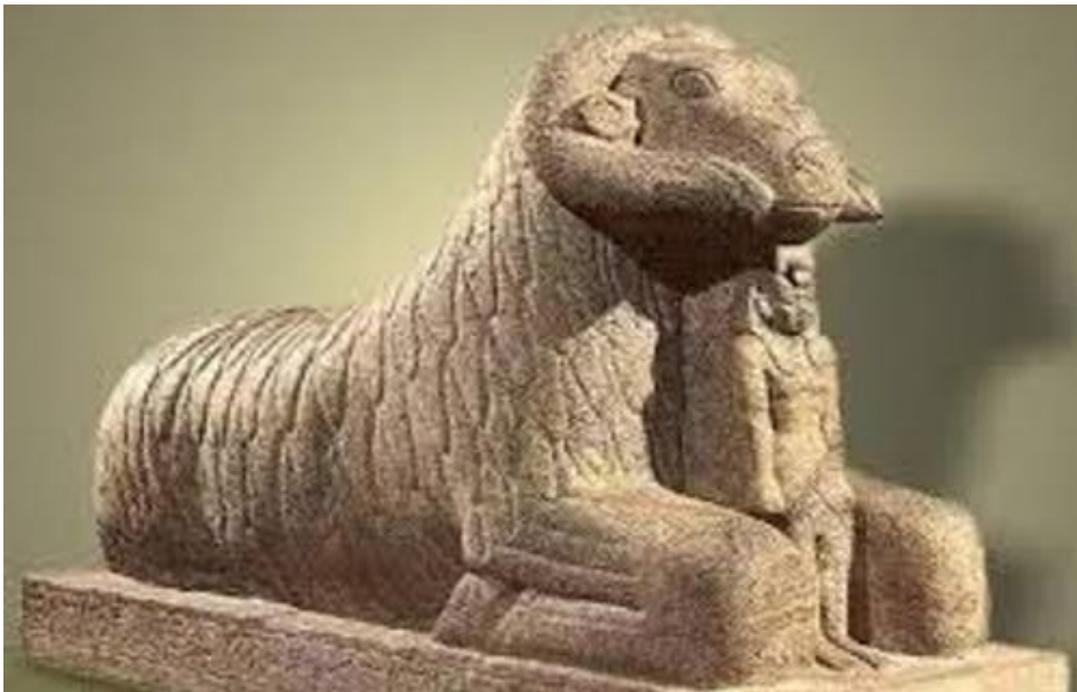
The Theban Triad depicted at [Medinet Habu](#). From left to right: Amun, Mut and Khonsu

Since the time of the [Middle Kingdom](#) (2040-1782 BCE) [Amun](#) (aka, Amon, Amen) had been growing in power in Thebes and was a part of the Theban triad of deities with his consort [Mut](#) (who replaced Amaunet) and their son [Khonsu](#), the moon god. Sekhmet was included in Mut, which means that Sekhmet is gradually displayed in the shape of Mut, so A large number of lion goddess statues were erected by Amenhotep III (1390 - 1352 BC) in the temple of Mut in Karnak and in the temple of Amenhotep III in the west of Thebes .

The triad was favored by both the [18th](#) and the [25th Dynasty](#). These gods were the primary objects of worship of the massive temple complex at [Karnak](#), although temples and shrines exist throughout Egypt, such as one at Deir el-Hagar close to the [Dakhla Oasis](#). [Amenhotep I](#), the [pharaoh](#) who built Karnak, was often depicted among these gods. Amun is synonymous with the growth of Thebes as a major religious capital. But it is the columned halls, obelisks, colossal statues, wall-reliefs and hieroglyphic inscriptions of the Theban temples that we look to gain the true impression of Amun's superiority. Thebes was thought of as the location of the emergence of the primeval mound at the beginning of time.

The priests of Waset ([Thebes](#), Modern [Luxor](#)), on the other hand, declared that Waset was the site of the Nun's water, and the rising of the primeval mound. Amun, the creator god of Waset, was one of the Ogdoad and became the most powerful god of the area. They believed that Amen changed from the invisible chaos deity into the primeval mound. In this form, he created the other gods. He created the lotus, which opened to reveal the child form of [Amun-Ra](#), who then finished the [creation](#) of the world. Nun, although he was a powerful force, was thought to have been inert until Amen awoke him from torpor, and used his chaotic waters to create the universe.

When Ahmose I defeated the Hyksos he attributed his victory to Amun linking him to the well-known sun god Ra. As Amun was "The Hidden One" linked to no definable natural phenomenon or principle, he was said to be able to assume any form he wished, assimilating many lesser gods. Representation: A bearded Man wearing a cap surmounted by two tall plumes. A ram, a ram headed man, or a ram headed sphinx.



Theban theology claimed that [Amun](#) was not merely a member of the [Ogdoad](#), but the hidden force behind all things. This story not only provided an explanation for the creation of the Ogdoad but, in many interpretations, the creation of the Ennead as well. There is a conflation of all notions of creation into the personality of [Amun](#), a synthesis which emphasizes how Amun transcends all other deities in his being "beyond the sky and deeper than the underworld". One Theban myth likened Amun's **act of creation to the call of a goose**, which broke the stillness of the primeval waters and caused the Ogdoad and Ennead to form.

Amun was separate from the world, his true nature was concealed even from the other gods. At the same time, however, because he was the ultimate source of creation, **all the gods, including the other creators, were in fact merely aspects of Amun**. Amun eventually became the supreme god of the [Egyptian pantheon](#) because of this belief.

MUT



A primordial Egyptian goddess, patroness of the city of Thebes, where she was worshipped as a vulture. At Thebes she replaced Amaunet as the consort of Amun. With Amun and her adopted son, the moon-god Chons, she forms a powerful triad. They were worshipped in the large Amun temple in Luxor. Mut, whose name means "mother", was also a sky goddess and 'mother of the mothers', from whom everything originates. In an annual marital ceremony, Amun came from his temple in Karnak to Luxor to visit her. She was portrayed as a vulture, or as a woman with the head of a vulture, dressed in a bright red or blue dress.

Mut was an ancient Egyptian Mother Goddess, the queen of all gods. The name Mut also spelled as Maut or Mout, whose name means "mother". Mut was the great mother goddess of Egypt. She was referred as the great "world mother" and mother of the pharaohs. The Egyptian often believed that Mut represents the grandmother figure and Isis represents the mother figure.

At Thebes, Mut was syncretized with the goddess Sakhmet.



[The assimilation](#) and evolution of the cat goddess Bast took place gradually over the entire span of the ancient Egyptian kingdom. The gods and goddesses were continually changing, sharing and combining attributes. Because of the complexity of the Egyptian pantheon, various theories of the origin of the goddess Bast have emerged. However, archeologists believe that in the Old Kingdom,

Bast first merged with Hathor; in the Middle Kingdom, the cat goddess became associated with Mut, the mother and creator of all; in Memphis, Bast was associated with her evil sister Sekhmet, the lion goddess; in Heliopolis, Bast was identified with Tefnut, daughter of Atum; and at Edfu, she is called the “Ba,” or soul of Isis (Redford, 2003).

According to myth, Mut was one of the few goddesses who were self created. She was given a title and called as, “She Who Gives Birth, But Was Herself Not Born of Any”. She was also given other titles, such as “World Mother”, “Eye of Ra”, “Queen of the Goddesses”, “Lady of Heaven” and “Mother of the Gods”. Originally, she was the female counterpart of Nun and she adopted Montu, god of war as a son.



During the Middle Kingdom in Thebes, Amaunet was replaced by Mut to become the wife of the great god Amun. Monthu also got replaced by the god of the moon, Khonsu. The rulers of Egypt each supported her worship in their own way to emphasize their own authority and right to rule through an association with Mut.

In Egypt, the marriage of Mut and Amun was one of the great festivals celebrated each year by the Egyptians. Mut, Amun and Khonsu were worshipped as a trinity at her temple Luxor.

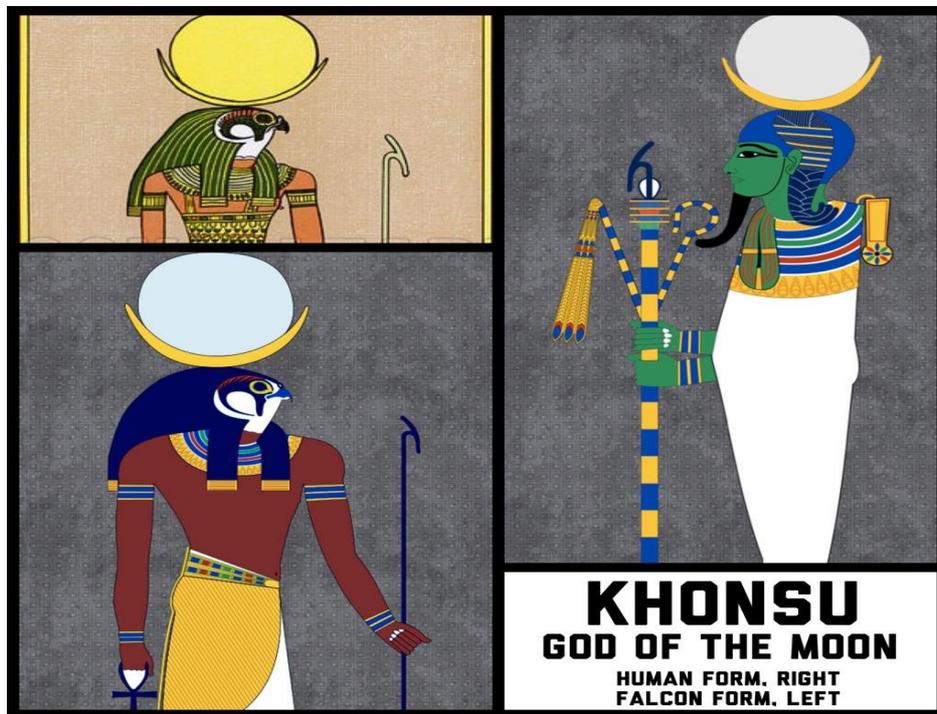
KHONSU (CHONS)



The Egyptian god of the moon, son of Amun and Mut. As the 'master of time' he is sometimes identified with the god Thoth. In human form he is depicted a young man in the posture of a mummy with the child's side lock and the curved beard worn by the gods, but also with a **full moon and a crescent on his headdress**. Khonsu was an ancient Egyptian God of the Moon since the earliest times in Egyptian Mythology. His name Khonsu also spelled as Chonsu, Khensu, Khons, Chons or Khonshu which means “The Traveller” or “The Wanderer”, reflects to the moon wandering across the night sky. He is also revered as the god of time.

Khonsu also had given titles such as Embracer, Pathfinder, and Defender as he was thought to watch over night travelers. Khonsu was invoked to protect against wild animals, increase male virility, and to aid with healing. It was believed that Khonsu caused the crescent moon to shine, cattle to become fertile, women to conceive and every throat of the people were filled with fresh air.

Portrayed as a young man wrapped in white mummy wrapping with the royal sidelock and punt beard hair (worn by Egyptian children), wearing lunar headdress that shows the disk of a full moon cradled in a crescent new moon. He holds the crook and flail with only his hands that free from the mummy wrapping. Occasionally, Khonsu also depicted as a falcon headed man wearing the crescent of the new moon subtending the disc of the full moon on his head.



In early times, in “Cannibal Hymn” (part of the Pyramid Texts) Khonsu is a bloodthirsty deity, who helps the deceased king to slay deity enemies in the Underworld which describe him as “Khonsu who lives on hearts”. He appears to be a violent and dangerous god but he went through a complete transformation of character during time. Khonsu was associated with a number of other gods such as Thoth, Ra, Shu, Min, Horus and Osiris.

He also appears in several different aspects as Khonsu the Child (Khonsu pa-khered) or Khonsu the Provider (Khonsu pa-ir-sekher) or Khonsu, decider of the life span (Khonsu heseb-ahau). According to the myth, Khonsu is the son of Amun and Mut, together constituting the Theban Triad. Nevertheless, he is also considered to be the son of Sobek and Hathor (associate him to Horus) and son of Osiris in Edfu. Khonsu was worshipped throughout Egypt and many temples were built to honour him including temples at Memphis, Edfu and Hibis, but his main cult center was located at Thebes.



Memphite Theogony, P'tah, 25th Dynasty

Nubian Conspiracy

The Memphite theology is inscribed on a stone dated to 700 BC, but the date of the creation of the theology is debated.

The Memphite Theology, is preserved in only one text, known as the Shabaka Stone, named after the 25th Dynasty king who had it carved during his reign between 716 BC and 702 BC. The 26th Dynasty of Egypt was the last dynasty of the Third Intermediate Period, and was known also as the Nubian Dynasty or the Kushite Empire. The pharaohs of this dynasty hailed from Egypt's southern neighbour, the Nubian Kingdom of Kush. Although the Kushites were able to conquer Egypt through their military might, it was not enough to gain the loyalty of the native population.



Nubian pharaoh [Taharqa](#), son of Piye, 25th dynasty and king of the Kingdom of Kush

As foreign rulers, the Kushite pharaohs had to legitimize their rule. One of the steps taken by the new rulers was the revival of Egypt's past glory. This was achieved by reviving and re-introducing art, architecture, history, religion, and ceremonial burial practices into the royal court. There are numerous examples of this Kushite enterprise, one of them being an object of great historical importance, the Shabaka Stone.

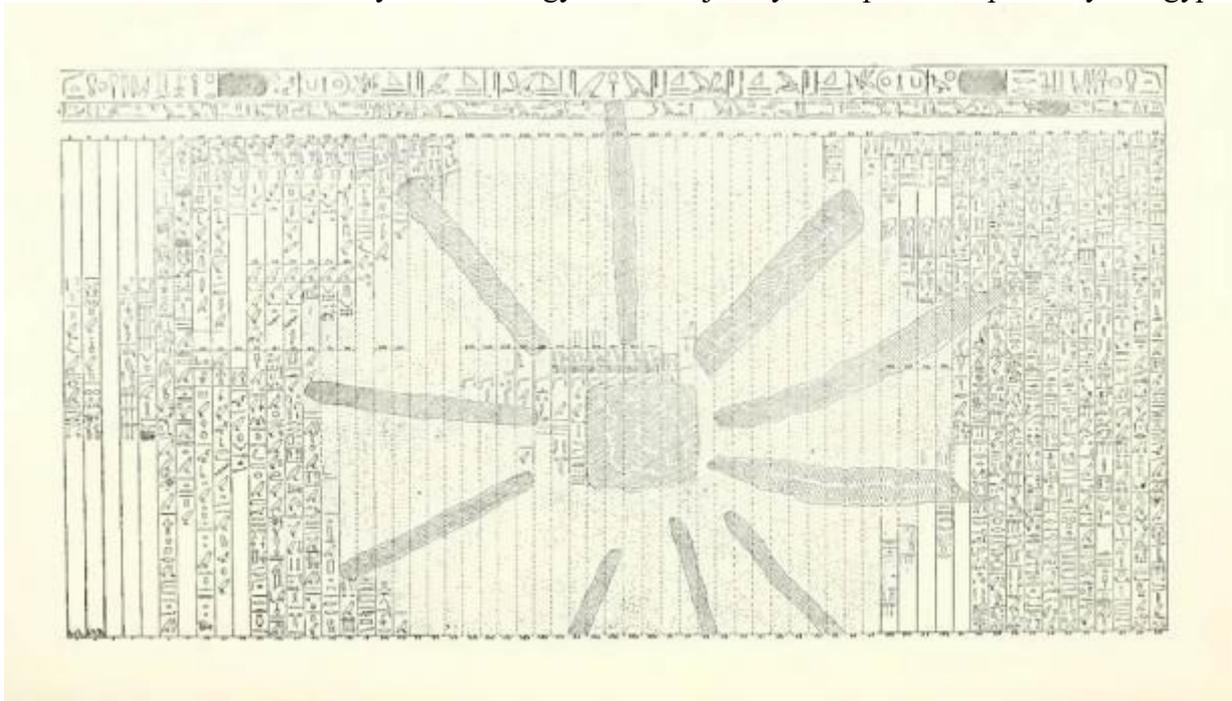
The Shabaka Stone was given to the British Museum by George Spencer (where it still resides today), the 2nd Earl Spencer, in 1805. The relic consists of a slab of basalt measuring 66cm (26in) by 137cm (53in). According to the text inscribed on the stone, Shabaka was inspecting the Temple of P'tah when he came across a "work of the ancestors which was worm-eaten", so much so that "it could not be understood from the beginning to end". Horrified by what he saw, Shabaka ordered the text on the worm-eaten papyrus scroll to be copied onto a more durable medium. Shabaka portrays himself as the saviour of this ancient text, and claims that "it became better than it had been before."

Unfortunately, the stone was turned into a millstone at some point, with a hole punched in the center. Because of the archaic nature of the writing and language, scholars thought that this text originated in the early Old Kingdom. Subsequent studies have shown that the text cannot be earlier than the New Kingdom, perhaps dating to the reign of Ramesses II. One scholar even suggested that the text should be dated to the time of the copy, that is, to the Twenty-fifth Dynasty.



Such a discrepancy in assigning a date to the text arises from the fact that Egyptian scribes would copy and re-copy religious texts for hundreds, and in some cases, thousands of years. The existence of only one copy of a text makes it difficult to be certain when the text originated.

For example, some Ptolemaic funerary papyri contain examples of *Pyramid Texts*, and if it were not for copies from the Old Kingdom pyramids it would be impossible to determine how old these texts really were. Another problem in dating texts is that the Egyptians would deliberately write in an archaic style and attribute a text to an ancient author to lend the text an aura of antiquity, and therefore enhance its authority. The theology serves to justify Memphis as capital city of Egypt.



The "Shabaka Stone", bearing an inscription outlining the creation myth centered on the god P'tah; circa 710 BC, British Museum EA 498. Epigraphic copy by James H. Breasted

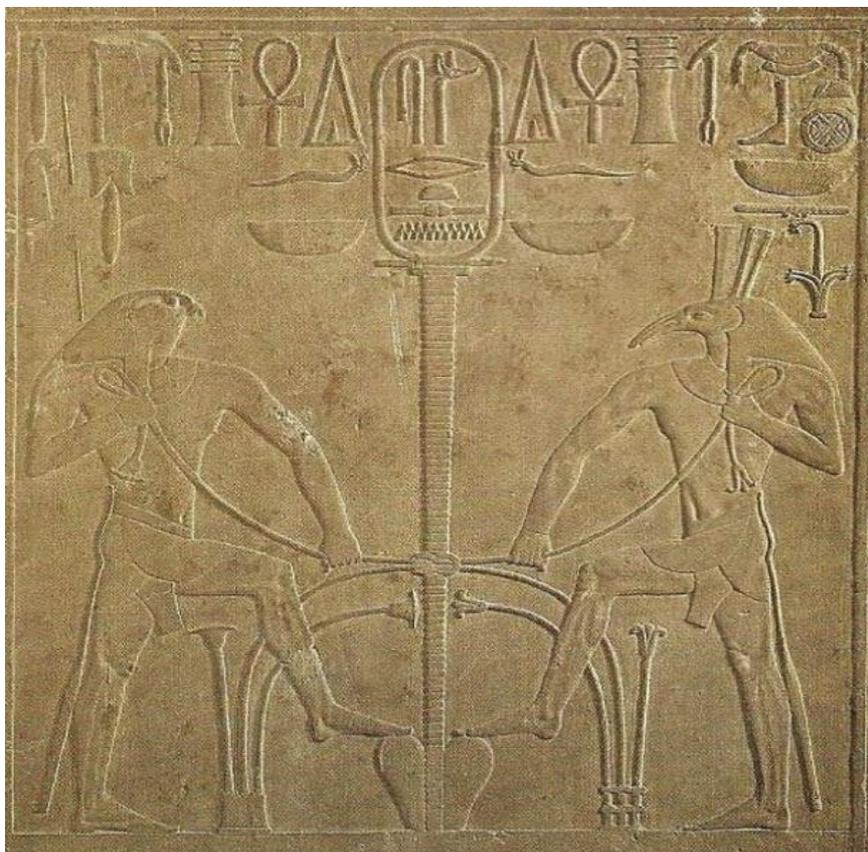
The text inscribed on the Shabaka Stone contains three stories. On the right side is a story about the creation of the universe, known also as the Memphite Theogony. On the left is the story of the peace made between Seth and Horus, as well as the story of Osiris' body being washed onto the shores of Memphis. As one might expect, the stories revolve subtly around Shabaka. For instance, **in this creation myth, the main character is the god P'tah**, who was the principal deity of Memphis, the city where Shabaka took up his residence. Of course, in the story of Osiris, the city of Memphis crops up again, which, according to the Shabaka Stone, is the burial place of this god. Additionally, the story of Horus and Seth is often associated with the unification of Upper and Lower Egypt. In Shabaka's case, it may be a representation of the unification of the Kingdom of Kush and Egypt. Memphis, by the way, was called Het-Ka-P'tah ("House of the Ka/Soul of P'tah) in Egyptian.

The Memphite Theogony says,

"There took shape in the heart, there took shape on the tongue the form of Atum. For the very great one is P'tah, who gave [life] to all the gods and their kas through this heart and through this tongue," and "For every word of the god came about through what the heart devised and the tongue commanded."

In the story of Horus and Seth, the quarrel between the two gods is settled peacefully, and the two lands of Egypt are unified. This is quite different from the usual version of the story, where Horus avenges his father Osiris by killing Seth. Perhaps this was Shabaka's vision for his newly unified kingdom, where Kush and Egypt could co-exist peacefully under his sole rule.

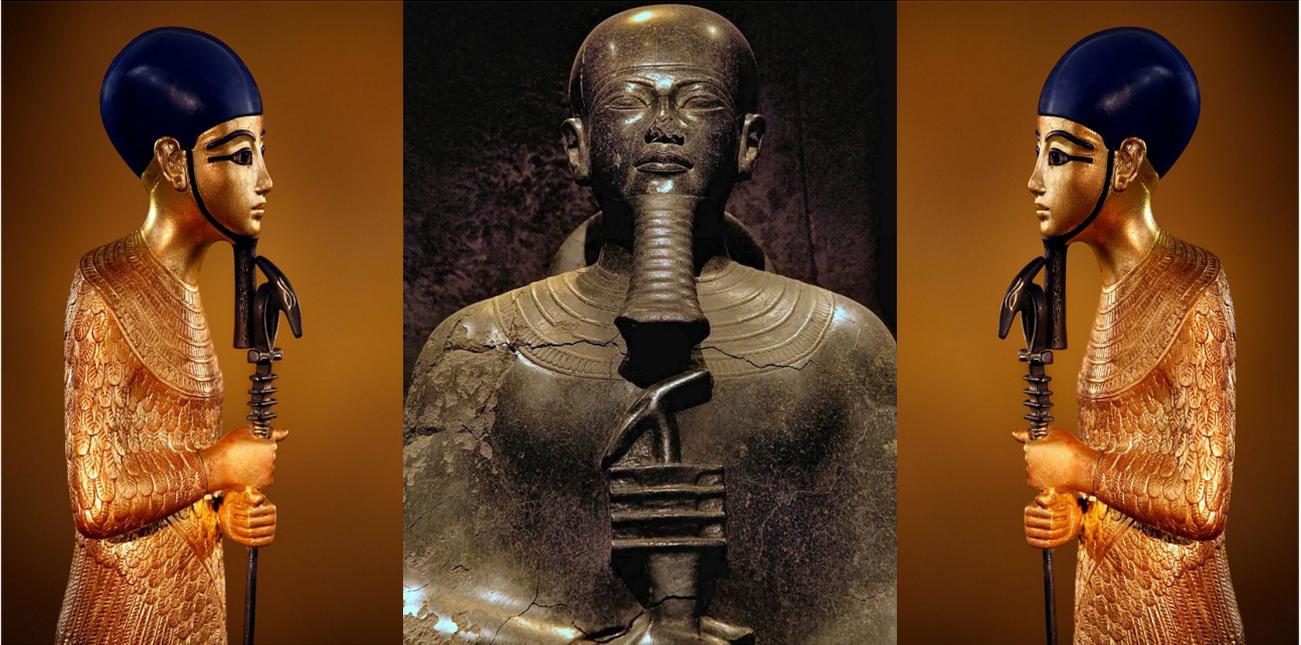
In the last story, Memphis, instead of the traditional, Abydos is said to be the burial place of Osiris, thus elevating the status of Shabaka's new residence even further. Nun was linked to the creator god, P'tah, and known as P'tah-Nun. Thus both P'tah and Nun were thought to be the father of the sun god Atem', and also thought to be more powerful than the god. He was the 'Heart and the Tongue of the Ennead' (the one of intelligence who had the power to command), and thus the one who was in control, with the sun god being placed a step below the creator god of Hikuptah.



Tablet depicting Horus and Seth and the meeting of the two lands.

In Hikuptah (Men-nefer, [Memphis](#)), Naunet was imagined to be the mother of the sun god, as Nun was the father, combined with P'tah, creator god of the city:

The gods who came into being in P'tah:
P'tah-on-the-great-throne -----.
P'tah-Nun, the father who [made] Atem.
P'tah-Naunet, the mother who bore Atem.
P'tah-the-Great is heart and tongue of the Nine [Gods].
-- Shabaka Stone



The Memphite version of creation is completely centered on P'tah, who was the patron god of craftsmen. As such, he represented the craftsman's ability to envision a finished product, and shape raw materials to create that product. The Memphite theology said that P'tah created the world in a similar way. This, unlike the other Egyptian creations, was not a physical, but an intellectual creation by the Word and the Mind of God. The ideas developed within P'tah's heart (regarded by the Egyptians as the seat of human thought), were given form when he named them with his tongue. By speaking these names, P'tah produced, the gods, cities, food, drink, and all that was needed for life. **This myth never did gain popular support among the majority of people in Egypt.**

Hymns call him the father of the fathers of all the gods, possibly a reference to the Hermopolitan Ogdoad, who were called the fathers of the gods. Hymns further describe him as the one who carries Nut and lifts up Geb, equating him with Shu.

They believed that the world was surrounded by mountains that helped support the sky, but at their feet was Naunet. They imagined that Ra appeared from these mountains, being reborn daily from the watery abyss. Naunet was the feminine to Nun's masculine, more of a representation of duality than an actual goddess, so she was even less of a deity than Nun, and more of an abstract.

One day, it was believed that the waters of Nun would eventually inundate the whole world, and once again the universe would become the primordial waste of Nun's chaotic waters.

The priests of Waset ([Thebes](#), Modern [Luxor](#)), on the other hand, declared that Waset was the site of the Nun's water, and the rising of the primeval mound. Amun, the creator god of Waset, was originally one of the Ogdoad and became the most powerful god of the area. They believed that Amen changed from the invisible chaos deity into the primeval mound. In this form, he created the other gods. He created the lotus, which opened to reveal the child form of [Amun-Ra](#), who then finished the [creation](#) of the world. Nun, although he was a powerful force, was thought to have been inert until Amen awoke him from torpor, and used his chaotic waters to create the universe.

The Memphite Theology has received considerable attention, because it is similar to the Judeo-Christian tradition of creation through speaking, seen in the biblical description of creation in Genesis and the opening of the Gospel of John, in which the creative word is emphasized rather than the physical methods of creation employed by the other Egyptian creator gods.

The Memphite creation myth coexisted with that of [Heliopolis](#), as P'tah's creative thought and speech were believed to have caused the formation of Atum and the Ennead. P'tah was also associated with [Tatjenen](#), the god who personified the pyramidal mound.

Unfortunately, much of the text on the Shabaka Stone is lost, and only these three stories have been preserved. This is due to the fact that at some point of its history, the Shabaka Stone was re-used as a millstone, resulting in much of its text in the center being destroyed during this time. Although the Shabaka Stone was originally placed in the Temple of P'tah in Memphis, little is known of its fate until its acquisition by the British Museum. Nevertheless, it is still an interesting artifact that sheds some light on the way the pharaohs of the 26th Dynasty, Shabaka in particular, viewed themselves and their position in Egyptian society. Many times this creation myth is paired with the Ennead or the Hermopolitan Ogdoad, with P'tah replacing Atum or by becoming Ta-tenen (the primordial mound). The Hermopolitans claimed that their theory of creation was older than any other in Egypt and that it was the Ogdoad who gave birth to both the sun and Atum.



[Ramesses II](#) (left) with P'tah-Tatenen (right)

[Tatenen](#) (also [Ta-tenen](#), [Tatjenen](#), [Tathenen](#), [Tanen](#), [Tenen](#), [Tanenu](#), and [Tanuu](#)) was the [god](#) of the primordial mound in [ancient Egyptian religion](#). His name means "risen land" or "exalted earth", as well as referring to the [silt](#) of the [Nile](#). As a primeval [chthonic](#) deity, Tatenen was identified with [creation](#). He was an androgynous protector of [nature](#) from the [Memphis](#) area (*Men-nefer*), the ancient capital of the [Aneb-Hetch](#) nome in [Lower Egypt](#).

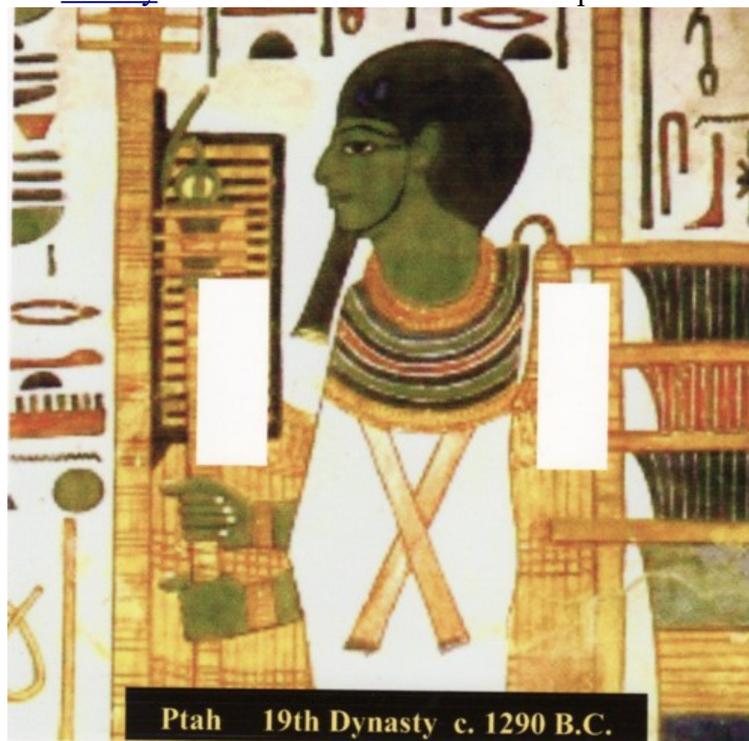
Tatenen represented the [Earth](#) and was born in the moment it rose from the watery chaos, analogous to the primeval mound of the [benben](#) and [mastaba](#) and the later [pyramids](#). He was seen as the source of "food and viands, divine offers, all good things", as his realms were the deep regions beneath the earth "from which everything emerges", specifically including plants, vegetables, and minerals.

In the [Third Intermediate Period](#), *The Great Hymn of Khnum*, he is identified with the creator god [Khnum](#), who created "all that is" on his potter's wheel. This fortuity granted him the titles of both "creator and mother who gave birth to all gods" and "father of all the gods". He also personified [Egypt](#) (due to his associations with rebirth and the Nile) and was an aspect of the earth-god [Geb](#), as a source of [artistic inspiration](#), as well as assisting the dead in their journey to the [afterlife](#).

He is first attested in the [Coffin Texts](#), where his name appears as Tanenu or Tanuu, 'the inert land', a name which characterizes him as a god of the primeval condition of the earth. [Middle Kingdom](#) texts provide the first examples of the form Tatenen. With a staff Tatenen repelled the evil serpent [Apep](#) from the Primeval Mound. He also had a magical mace dedicated to the [falcon](#), venerated as "The Great White of the Earth Creator". In one interpretation, Tatenen brought the [Djed](#)-pillars of stability to the country, although this is more commonly attributed to [P'tah](#).

Both Tatenen and P'tah were Memphite gods. Tatenen was the more ancient god, combined in the [Old Kingdom](#) with P'tah as P'tah-Tatenen, in their capacity as creator gods. By the [Nineteenth dynasty](#) P'tah-Tatenen is his sole form, and he is worshiped as royal creator god.

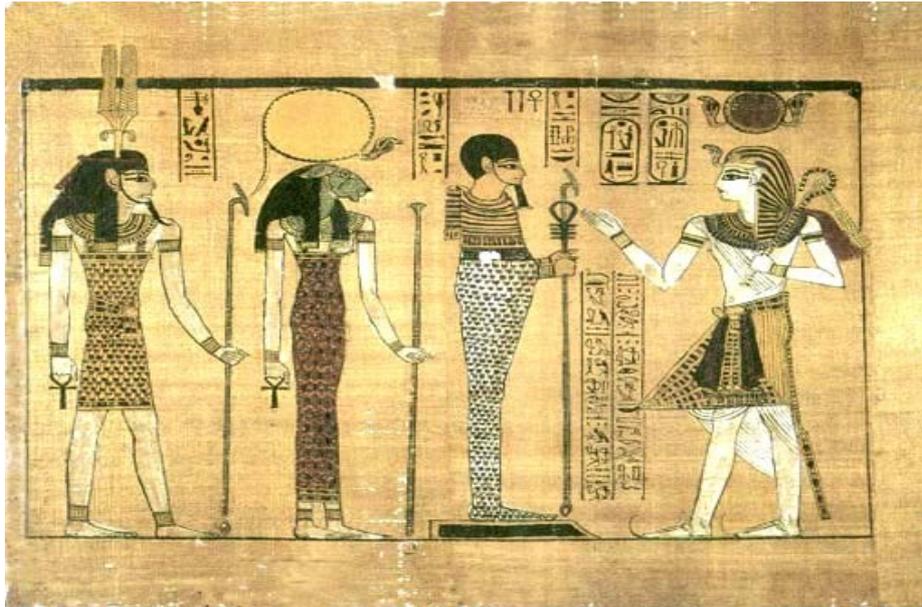
P'tah-Tatenen can be seen as father of the [Ogdoad](#) of [Hermopolis](#), the eight gods who themselves embody the primeval elements from before creation. Tatenen's ambiguous portrayal may be a result of his being merged with P'tah. He was always in human form, usually seated with a pharaonic beard, wearing either an [Atef](#)-crown (as P'tah-Sokar) or, more commonly, a pair of ram's horns surmounted by a sun disk and two tall feathers. As Tanenu or Tanuu, obviously a chthonic deity, he carried two snakes on his head. He was both feminine and masculine, a consequence of his status as a primeval, creator deity. Some depictions show Tatenen with a green complexion (face and arms), as he had connections to [fertility](#) and a chthonic association with plants.



Ptah 19th Dynasty c. 1290 B.C.

In Memphis he was thought to be married to [Bast](#) or [Sekhmet](#). However, he was also described as the husband of [Wadjet](#) and numerous smaller local deities. He was the father of [Nefertum](#) and [Maahes](#)(by either [Bast](#) or [Sekhmet](#)). He also adopted Imhotep (the deified architect of [Djoser's Step Pyramid](#) as his son.He was linked to Ta-tenen (meaning "risen land) or Tanen (meaning "submerged land"), an earth god connected with the primeval mound from which creation sprang. In this form he was sometimes associated with [Nephtys](#) in representing [Lower Egypt](#). He merged with [Sokar](#) (a god of the necropolis) as Ptah-Sokar, the personification of the sun during the night. Ptah-Sokar was associated with [Osiris](#) as Ptah-Sokar-Osiris. He was also linked to [Min](#), fertility god.

Egyptian Gods Of Memphis.



The Triad Of Memphis.

Built by the kings of the First Dynasty, Memphis had been the capital city of Egypt around 3000 BC, after the unification of Upper and Lower Egypt. Though not much has survived from ancient Memphis, little remains including scattered statues, alabaster beds, gigantic sarcophagi, sphinxes, and temples provide clues to the religious life of the city.

At the reduction of influence of gods of Heliopolis, about the fifth and sixth dynasties, the gods of Memphis started to take a new character. As first principle, creator, 'father of gods', and head of a triad (that included his consort Sekhmet and their son Nefertem), god P'tah (who was believed to have had international political powers) was combined with the gods of Heliopolis. Since Horus was an ingredient of god P'tah, the latter was made a supreme god when the former became the god of both Upper and Lower Egypt (after wars between him and Seth were brought to an end) .

Egyptian Gods Of Memphis.

P'TAH.



P'tah is the creator-god of Memphis, the city that served as the capital of the ancient Egypt for most of its history and which was known, during that history, as Het-ka-P'tah or "House of the Soul of P'tah". P'tah is one of several Egyptian deities attributed with a myth about fashioning creation. P'tah, as the god Ta-tenen (the primordial mound), creates in the so-called "Memphite Theology" the world, its inhabitants, and the kas (or spirits) of the other gods.

A patron of craftsmen, P'tah's name means "Creator". He is depicted as a mummified man with only his hands free to grasp a sceptre composed of the symbols of life (ankh), power (was), and stability (djed). He is also typically shown wearing a skullcap and standing on the plinth-shaped hieroglyph that is part of the name for Ma'at, the goddess of fundamental truth.

Another deity of Memphis, the funerary god **Sokar**, was also a patron to craftsmen, and seems to have divided his labor with P'tah: where P'tah was closely associated with stone-working, Sokar was closely associated with metal-working. In the **Later Period, P'tah and Sokar would become syncretized with Osiris to form P'tah-Seker-Osiris**, a composite deity invoking the properties exhibited by all three: creation, stasis, and the afterlife. In Heliopolis, this triad would be known as P'tah-Sokar-Atum, but hailed as Osiris.

P'tah's wife is usually **Sekhmet** or, less commonly, **Bastet**. Gods attributed as his children are **Nefertem**, **Imhotep** (a deified architect of the Old Kingdom), and **Maahes**. **Apis, the bull of Memphis**, was associated with P'tah as his oracle.

From the Memphite Theology:

"Thus it is said of P'tah: 'He who made all and created the gods.' And he is Ta-tenen, who gave birth to the gods, and from whom every thing came forth, foods, provisions, divine offerings, all good things. Thus it is recognized and understood that he is the mightiest of the gods. Thus P'tah was satisfied after he had made all things and all divine words."

(Ancient Egyptian Literature, Volume I: The Old and Middle Kingdom translated by Miriam Lichtheim)

SEKHMET.



A fiery and destructive Egyptian goddess associated with war and divine vengeance. Her name means "the Mighty One" and she was depicted as a woman with the head of a lioness. Her main center of worship was the Old Kingdom capital of Memphis. It was there that she was worshipped as a member of a divine triad with her husband P'tah and her son Nefertem. She was also worshipped in Luxor.

According to a tale known as "The Destruction of Mankind" Sekhmet was the "Eye of Re", a **vengeful aspect of the usually benevolent goddess Hathor**. The sun god Re sent Sekhmet to slay mortals who were plotting against him. Sekhmet became so enthusiastic about her task that she nearly slew all of humanity. Re prevented this by tricking her into drinking vast quantities of beer which had been colored to look like blood. The intoxicated goddess had to abandon the slaughter and humanity was saved.

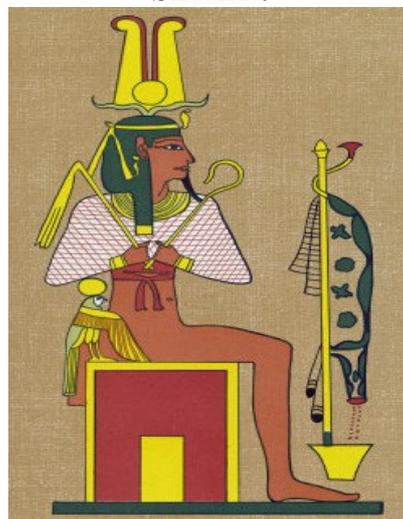
As goddess of war Sekhmet was often said to accompany Pharaoh into battle. The King at war was described as being like Sekhmet in her fury, and the goddess aided him by shooting arrows at his enemies. She was also the "Lady of Pestilence" who could send plague and disease. She was also revered as a healer of these ailments, a role which seems paradoxical in such a bloodthirsty deity.

NEFERTEM.



An ancient Egyptian god identified with the lotus, but he also personified some form of the morning sun. He is a son of Ptah and Sekhmet or Bastet. Nefer-temu is usually represented as a man with a cluster of lotus flowers upon his head, but sometimes he has the head of a lion. In the little faïence figures of him, which are so common, he stands upon the back of a lion. He represents the sun-god in the legend which made him burst forth from a lotus, for in the pyramid of Unas the king is said: "Rise like Nefer-Temu from the lotus (lily) to the nostrils of Ra" and to "come forth on the horizon every day."

SEKER.



The Egyptian god of the Memphis necropolis, and a funerary god.

In the Old Kingdom, Seker came to be regarded as a manifestation of the dead Osiris at Abydos in Upper Egypt. Also during this time, he came to be syncretized with P'tah as P'tah-Seker, in which form he took the lioness goddess Sekhmet as his consort. In the Middle Kingdom, the three were sometimes merged in the form P'tah-Seker-Osiris. As god of the necropolis, Seker is also the patron of the craftsmen who are put to work there. He was associated with the manufacture of various objects used in embalming and in funerary rituals.

He also played a prominent role at Thebes where he was depicted on the royal tombs. An important annual festival was held in his honor at Thebes. The festival celebrated the resurrection of Osiris in the form of Seker and the continuity of the Egyptian monarchy. At this festival his image was carried in an elaborate boat known as the henu. (A depiction of such a festival can be found on the walls of an inner court of the temple of Ramses III at Medinet Habu, mid 12th century BCE.)

Seker is portrayed in human form with the head of a hawk. He is called Socharis by the Greeks.

IMHOTEP.



In Egyptian mythology, Imhotep was the architect, physician, sage, astrologer, scribe, and chief minister of the Pharaoh Djoser, who reigned from 2630 - 2611 BCE. He designed the first pyramid (the Step Pyramid at Sakkara). The Greeks equated Imhotep with their Asclepius.

MAAHES.



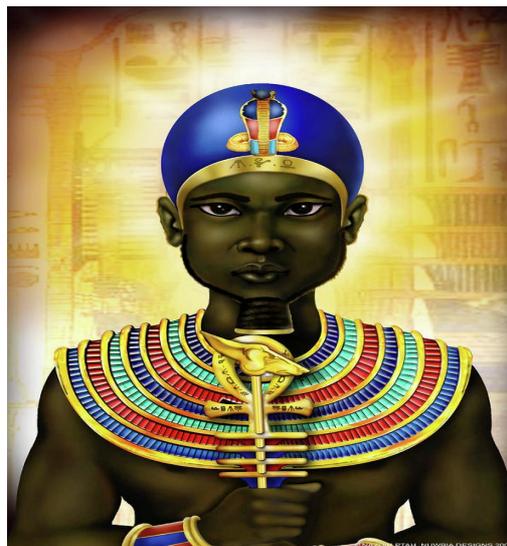
A somewhat obscure leonine god who may be of foreign origin, Maahes (whose name has been translated to mean "True Before Her") was worshipped in both Bubastis (or, in Egyptian, Per-Bast, the cult center of Bast), Leontopolis (also the cult center of Tefnut and Shu as twin lions), and especially Upper Egypt (perhaps through confusion with the Nubian lion-god Apedemak). Maahes is regarded in later times to be the son of Bastet and P'tah in Memphis.

Maahes (also called "Lord of the Massacre") punished the transgressors of Ma'at and was represented as either a lion or a man with a lion's head and a knife. His protection was invoked over the innocent, and he is sometimes regarded as a son of the triad in Memphis alongside Nefertem and occasionally Imhotep. The Greeks pronounced his name as either Mihos or Miysis.

APIS.



Apis was the holy bull or bull god of Memphis. Any bull found bearing a white triangle on its forehead and otherwise totally black, was considered to be the personification of Apis. Priest derived omens from his behavior.



The bull was not allowed to live past 25 years and upon reaching this age it was drowned and a new bull was sought. If it died before that time, it was buried with much ceremony at Sakkarah, south of Cairo. The apis cult was later closely connected with the god P'tah, but was also widespread among the Greeks and Romans.



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<https://www.youtube.com/watch?v=fvsai98t6Lk>

Amon, the God of Empire

Lunar Worship--The Great Mother of Darkness.--Anion as a Moon God--Fusion with Ra--Ptah a Form of the Theban Deity--Fenkhu--"and "Fenish" Artisans--Osiris and Amon--Veneration of Religious Pharaohs--Amon's Wife and Concubine--Conquests of Thothmes I--Rival Claimants to the Throne--Queen Hatshepsut--Her Famous Expedition--Rise of Thothmes III--A Great Strategist--His Conquests--The Egyptian Empire --Amon's Poetic Praise--The Emperor's Buildings and Obelisks.

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Creation Legend of Sun Worshippers

The Primordial Deep--Ra's "Soul Egg" arises--The Elder Gods--Isis and the Serpent--Plot to rival Ra--How his Magic Name was obtained--Ra. seeks to destroy Mankind--An Avenging Goddess--The Deluge--Worshippers are spared--Origin of Sacrifice--Ra ascends to Heaven--Earth God's Reptile Brood--Thoth the Deputy--The Sun God's Night journey--Perils of the Underworld--Rebirth of Sun at Dawn.

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Archaeological Sites

El Ashmunein (Hermopolis) 2:10 Archaeological Site

<https://www.youtube.com/watch?v=xBtLZgHWaOk>

Tomba di Petosiris (Tuna el-Gabal) 10:25

https://www.youtube.com/watch?v=fRaXbzZPQ_k

EGYPT 216 - TUNA EL GEBEL II - (by Egyptahotep) 8:24

<https://www.youtube.com/watch?v=wHZWrLEhlyQ>

EGYPT 218 - EL ASHMUNEIN II - (by Egyptahotep) 4:16

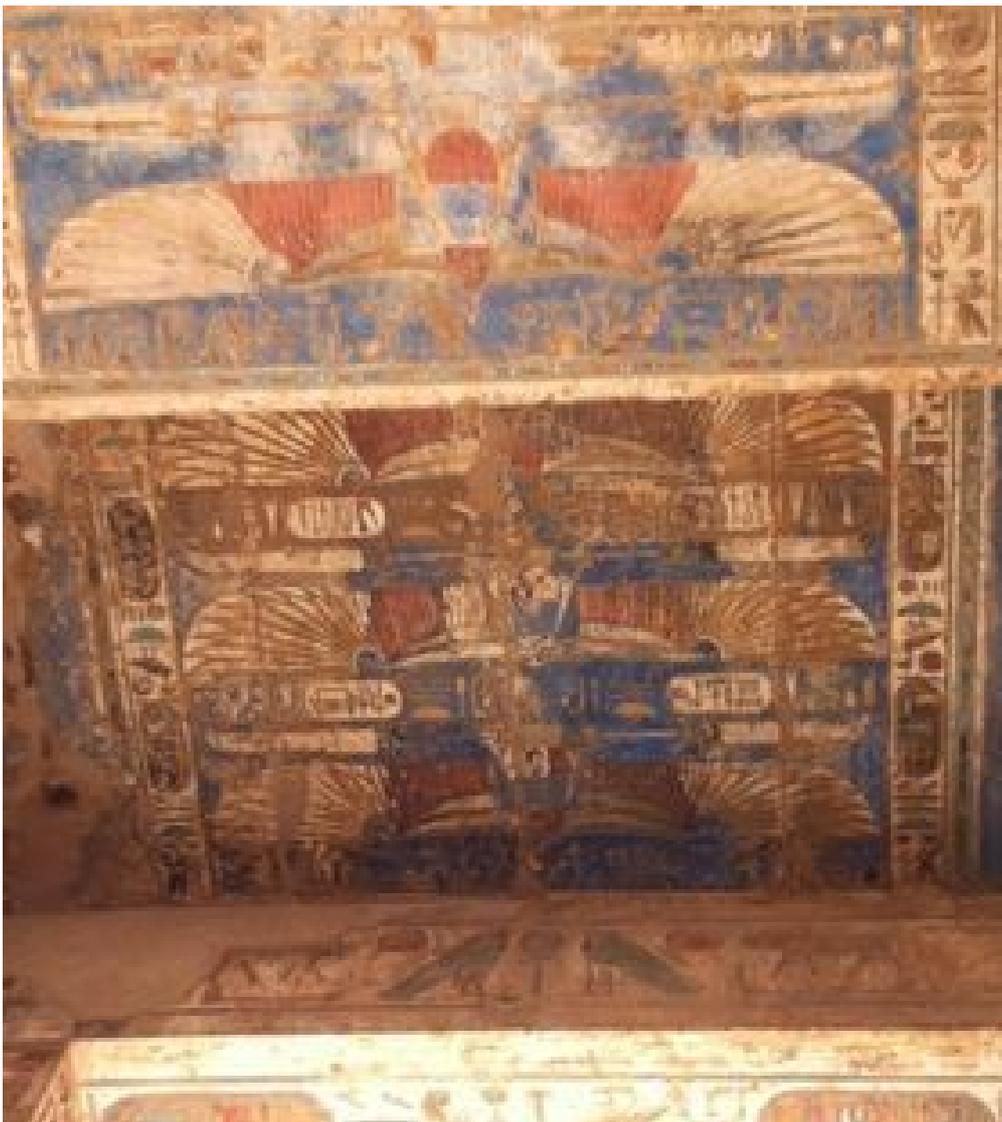
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<https://translate.google.com/translate?sl=auto&tl=en&u=http%3A%2F%2Fmystickyegypt.blogspot.com%2F2010%2F05%2Fchram-hathor-maat-der-el-medina-cast-21.html>

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Taweret



In [Ancient Egyptian religion](#), Taweret (Taurt, Tuat, Taouris, Tuart, Ta-weret, Tawaret, Twert, Thoeris and Taueret, is the protective [ancient Egyptian goddess](#) of childbirth and fertility. The name "Taweret" (*T3-wrt*) means "she who is great" or simply "great one", a common pacificatory address to dangerous deities. The deity is typically depicted as a [bipedal](#) female [hippopotamus](#) with feline attributes, pendulous female human breasts, and the back of a [Nile crocodile](#). She commonly bears the epithets "Lady of Heaven", "Mistress of the Horizon", "She Who Removes Water", "Mistress of Pure Water", and "Lady of the Birth House".



Archaeological evidence demonstrates that [hippopotamuses](#) inhabited the [Nile](#) well before the dawn of [Early Dynastic Period](#) (before 3000 BCE). The violent and aggressive behavior of these creatures intrigued the people that inhabited the region, leading the ancient Egyptians both to persecute and to venerate them. From a very early date, male hippopotami were thought to be manifestations of chaos; consequently, they were overcome in royal hunting campaigns, intended to demonstrate the divine power of the king. However, female hippopotami were revered as manifestations of [apotropaic](#) deities, as they studiously protect their young from harm. Protective [amulets](#) bearing the likenesses of female hippopotami have been found dating as far back the Predynastic period (3000–2686 BCE). The tradition of making and wearing these amulets continued throughout the [history of Egypt](#) into the [Ptolemaic Kingdom](#) and the [Roman period](#) (332 BCE – 390 CE).

From her ideological conception, Taweret was closely grouped with (and is often indistinguishable from) several other protective hippopotamus goddesses: Ipet, Reret, and Hedjet. Some scholars even interpret these goddesses as aspects of the same deity, considering their universally shared role as protective [household goddesses](#). The other hippopotamus goddesses have names that bear very specific meanings, much like Taweret (whose name is formed as a pacificatory address intended to calm the ferocity of the goddess): Ipet's name ("the Nurse") demonstrates her connection to birth, child rearing, and general caretaking, and Reret's name ("the Sow") is derived from the Egyptians' classification of hippopotami as water pigs. However, the origin of Hedjet's name ("the White One") is not as clear and could justly be debated. Evidence for the cult of hippopotamus goddesses exists from the time of the [Old Kingdom](#) (2686 – 2181 BCE) in the corpus of [ancient Egyptian funerary texts](#) entitled the [Pyramid Texts](#). Spell 269 in the *Pyramid Texts* mentions Ipet and succinctly demonstrates her nurturing role; the spell announces that the deceased king will suck on the goddess's "white, dazzling, sweet milk" when he ascends to the heavens. As maternal deities, these goddesses served to nurture and protect the Egyptian people, both royal (as seen in the Pyramid Texts) and non-royal.



It was not until the [Middle Kingdom of Egypt](#) (2055–1650 BCE) that Taweret became featured more prominently as a figure of religious devotion. Her image adorns [magical](#) objects, the most notable of which being a common type of "wand" or "knife" carved from hippopotamus ivory that was likely used in rituals associated with birth and the protection of infants. Similar images appear also on children's feeding cups, once again demonstrating Taweret's integral role as the patron goddess of child rearing. Quite contrarily, she also took on the role of a funerary deity in this period, evidenced by the commonplace practice of placing hippopotami decorated with marsh flora in [tombs](#) and [temples](#). Some scholars believe that this practice demonstrates that hippopotamus goddesses facilitated the process of rebirth after death, just as they aided in earthly births. These statues, then, assisted the deceased's passing into the afterlife.

With the rise of [popular piety](#) in the [New Kingdom](#) (1550–1069 BCE), household deities like Taweret gained even more importance. Taweret's image has been found on an array of household objects, demonstrating her central role in the home. In fact, such objects were even found at [Amarna](#) from the reign of [Akhenaten](#) (1352–1336 BCE), a [pharaoh](#) of the [Eighteenth Dynasty](#) who reorganized [ancient Egyptian religion](#) into a [henotheistic](#) religion focused on the worship of the sun disc, called the [Aten](#). The worship of many traditional gods was proscribed during this period, so Taweret's survival in the artistic corpus found at the Aten's capital demonstrates her overwhelming significance in daily life. In this time period, her role as a funerary deity was strengthened, as her powers became considered not only life-giving, but regenerative as well. Various myths demonstrate her role in facilitating the afterlives of the deceased as the nurturing and purifying "Mistress of Pure Water". However, Taweret and her fellow hippopotamus goddesses of fertility should not be confused with [Ammit](#), another composite hippopotamus goddess who gained prominence in the New Kingdom. Ammit was responsible for devouring the unjust before passing into the afterlife. Unlike Ammit, the other hippopotamus goddesses were responsible for nourishment and aid, not destruction.



Images of protective deities like Taweret and [Bes](#) were placed on the outer walls of Ptolemaic temples in order to keep evil forces at bay. [Edfu](#), Egypt.

In the Ptolemaic and Roman periods (332 BCE – 390 CE), Taweret maintained a central role in daily Egyptian life. In either the latter half of the [Late Period](#) (664–332 BC) or the early Ptolemaic period, a temple dedicated to Ipet was built at [Karnak](#). This enigmatic temple was thought to witness the daily birth of the sun god from the hippopotamus goddesses that dwelled there. The sun god ([Amun-Re](#)) was conceived of as having multiple divine mothers, and by this later period in Egyptian history, Taweret and the other hippopotamus goddesses were included in this body of solar mothers. Taweret's image also appeared on the outside of temples dedicated to other deities due to her [apotropaic](#) ability to ward off malevolent forces. Outside of temple settings, the household cult of the goddesses remained strong, and amulets bearing their likenesses peaked in popularity during these years.

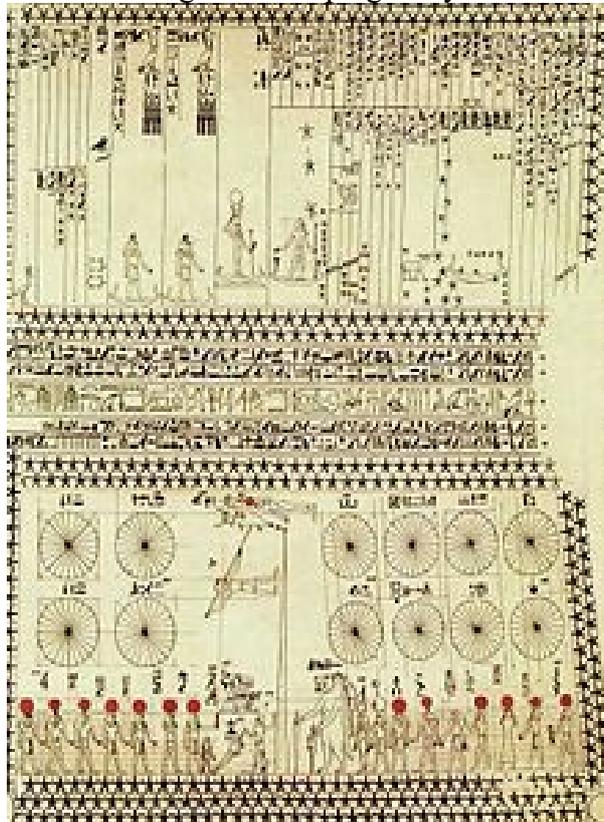
Taweret developed a significant cult outside of Egypt as well. In the Middle Kingdom (2055–1650 BC), economic and minimal political contact with the [Asiatic](#) cultures of the [Levant](#) led to the exchange of ideologies. Taweret was adopted into Levantine religions, serving the same maternal role in these foreign pantheons.

Due to communication between Levantine coastal towns and [Mediterranean](#) localities, Taweret also became an integral part of [Minoan religion](#) in [Crete](#), where it is known as the [Minoan Genius](#).

Like in Egypt, her image was featured most prominently on protective amulets. However, this image was altered slightly from the Egyptian one, as she was folded into the corpus of Minoan [iconography](#) in an artistic style that was congruent with other Minoan images. From Crete, this image spread to [mainland Greece](#), where the goddess was featured in palatine art in [Mycenae](#).

The goddess was also adopted by the [Nubians](#), the empire that laid directly south of Egypt in what is now [Sudan](#). Like her Minoan counterpart, the Nubian Taweret became a part of the Nubian pantheon in the late Middle Kingdom of Egypt. She was evidently featured in royal rituals at [Kerma](#), the capital of the empire.

There is a connection to the [Phoenician](#) goddess of pregnancy [Dea Gravidia](#)



This image (1463 BCE) shows the [astronomical ceiling of Senemut's tomb](#). A celestial form of Taweret can be seen towards the bottom in the center.

Although Ipet (aka Apet) is mentioned in the Old Kingdom Pyramid Texts, and Taweret is seen frequently on Middle Kingdom ritual objects, hippopotamus goddesses did not gain a significant role in [Egyptian mythology](#) until the New Kingdom (1550–1069 BCE). Taweret is featured in some versions of a popular and widespread myth in which the [Eye of Ra](#) becomes angry with her father and retreats to Nubia in the form of a lioness. Upon the Eye of Re's eventual return to Egypt, she assumes the form of a hippopotamus (presumably Taweret) and consequently brings the [flooding of the Nile](#). This myth demonstrates Taweret's primary function as a goddess of fertility and rejuvenation. Some scholars feel that her role in the Nile inundation is one of the reasons she was given the epithet "Mistress of Pure Water". However, her similar role in the rejuvenation of the dead also cannot be overlooked with regards to this epithet – just as she provided life for the living through physical birth and the inundation, she also cleansed and purified the dead so they could pass safely into the afterlife.



In the New Kingdom Taweret's image was frequently used to represent a northern constellation in zodiacs. This image is attested in several astronomical tomb paintings, including the Theban tombs of Tharwas (tomb 353), [Hatshepsut's](#) famed advisor [Senenmut](#) (tomb 232), and the pharaoh [Seti I](#) (KV17) in the [Valley of the Kings](#). The image of this astral Taweret appears almost exclusively next to the [Setian](#) foreleg of a bull. The latter image represents the [Big Dipper](#) and is associated with the Egyptian god of chaos, Seth. The relationship between the two images is discussed in the *Book of Day and Night* (a cosmically focused mythological text from the [Twentieth Dynasty](#), 1186–1069 BC) as follows: "As to this foreleg of Seth, it is in the northern sky, tied down to two mooring posts of flint by a chain of gold. It is entrusted to [Isis](#) as a hippopotamus guarding it."

Although the hippopotamus goddess is identified in this text as Isis, not Taweret, this phenomenon is not uncommon in later periods of Egyptian history. When assuming a protective role, powerful goddesses like Isis, [Hathor](#), and [Mut](#) assumed the form of Taweret, effectively becoming a manifestation of this goddess. Likewise, Taweret gradually absorbed qualities of these goddesses and is commonly seen wearing the Hathoric sun disc that is [ichnographically](#) associated with both Hathor and Isis.



This cosmic image continues to be seen in later periods, although the tendency was to show such divine astral bodies more abstractly. One example can be found in the late Ptolemaic or early Roman [Book of the Faiyum](#), a local [monograph](#) dedicated to the [Faiyum](#) and its patron gods, namely [Sobek-Re](#). Taweret is depicted in her standard form with a crocodile on her back and a small upright crocodile in her right hand. She is shown in the section of the papyrus that is meant to depict the Faiyum's central [Lake Moeris](#). The papyrus depicts the solar journey of Re with Lake Moeris as the place into which the sun god descends for his nightly journey, traditionally thought of as the underworldly realm of the [Amduat](#). Taweret appears here as a well known constellation to demonstrate the celestial and otherworldly properties of Lake Moeris. She also serves as a fine protective divine mother to Sobek-Re during his precarious journey. In this respect, she fulfills the role of [Neith](#), the primary divine mother of Sobek. This Taweret figure is labeled as "Neith the Great, who protects her son", demonstrating the malleability of the hippopotamus goddess form. When in the role of a protective mother, it is not uncommon that other goddesses would appear in the form of Taweret.

Taweret was featured in other myths as well during these later periods. In the famed [Metternich Stela](#), Isis tells [Horus](#) that he was reared by a "sow and a dwarf", almost certainly referring to Taweret and her fellow [apotropaic](#) demon-god [Bes](#), respectively. Although the date of this stela is relatively late, the central role of Taweret in the successful raising of children is still being stressed, showing the continuity of her character. She is also mentioned in [Plutarch](#)'s notes on the central myth of Isis and [Osiris](#). She joined the forces of order and helped Horus to defeat Set.

Taweret bears physical aspects of both a [fertility goddess](#) and a fearsome protective deity. She takes the form of a female hippopotamus, a highly deadly creature. She is also often seen with features from other predatory creatures, most notably being the tail of a [Nile crocodile](#) and the paws of a [lioness](#). These features directly parallel those of other ferocious protective [ancient Egyptian deities](#), most notably the crocodile god Sobek and the lioness goddess [Sekhmet](#).

These violent theriomorphic deities take on some of the aspects of the animals that they represent – both to the benefit and detriment of humans. Taweret's predatory form allows her to ward away evil from the innocent. Likewise, Taweret's nurturing aspects are also reinforced in her iconography, as she frequently is shown with a bloated pregnant belly, and pendulous human breasts. These breasts are shared by the god of the Nile inundation, [Hapi](#), and signify regenerative powers. Taweret's riverine form allows her to participate in that which annually revives the Nile Valley: the inundation personified by Hapi. It is partly due to her role in this event that may share this iconographic feature with Hapi. She frequently is seen holding the *sa* hieroglyphic sign (Gardiner V17), which literally means "protection".



Taweret's image served a functional purpose on a variety of objects. The most notable of these objects are amulets, which protected mothers and children from harm. Such amulets, appearing before 3000 BC, were popular for most of ancient Egyptian history. She also consistently appeared on household furniture throughout history, including chairs, stools, and headrests. Apotropaic objects became popular in the Middle Kingdom (2055–1650 BC) and are thought to have been used in rituals related to pregnancy and birth. As is aforementioned, ivory wands and knives showing long processions of deities became widely used in this period. These objects have been shown on tomb paintings in the hands of nurses and wear patterns on the tips indicate that these nurses likely used them to draw protective patterns in the sand. Taweret is featured on almost all known wands, as her powers were invoked particularly to protect children and their mothers. The other deities are almost exclusively deities that accompany the mature sun god in his nightly journey through the dangerous [Amduat](#) (underworld). Taweret's inclusion among this company suggests a protective solar role. This is supported by later Ptolemaic (332–30 BC) conceptions of the goddess, which state that she reared – and in some traditions, birthed – the young sun god (cf. [Metternich Stela](#)).

Ritual objects bearing Taweret's image were popular in Egyptian households for the remainder of Egyptian history. Vessels bearing Taweret's shape became popular in the New Kingdom (1550–1069 BC). These vessels presumably purified the liquid that was poured from it, as Taweret was considered to be "She of the Pure Water". Often these vessels had openings through the nipples, emphasizing Taweret's maternal aspects.



Bes 



Bes relief at the [Dendera Temple](#), Egypt

Bes ([/bes/](#); also spelled as Bisu), together with his feminine counterpart **Beset**, is an [Ancient Egyptian deity](#) worshipped as a [protector of households](#) and, in particular, of [mothers, children and childbirth](#). Bes later came to be regarded as the defender of everything good and the enemy of all that is bad. While past studies identified Bes as a [Middle Kingdom](#) import from [Nubia](#) or [Somalia](#), [1] more recent research indicates that he was present in Egypt since the start of [Old Kingdom](#). Mentions of Bes can be traced to pre-dynastic Nile Valley cultures; however his cult did not become widespread until the beginning of the [New Kingdom](#). Worship of Bes spread as far north as the area of Syria, and later into the [Roman](#) and [Achaemenid Empires](#).

Modern scholars such as [James Romano](#) claim that in its earliest inception Bes was a representation of a lion rearing up on its hind legs. [2] After the [Third Intermediate Period](#), Bes is often seen as just the head or the face, often worn as amulets.



Bes statue from Amanthus, Cyprus,
Roman copy of an Archaic model
([Istanbul Archaeological Museums](#))

Bes was a [household protector](#), becoming responsible – throughout ancient Egyptian history – for such varied tasks as killing snakes, fighting off evil spirits, watching after children, and aiding women in labour by fighting off evil spirits, and thus present with [Taweret](#) at births.

Images of the deity, quite different from those of the other gods, were kept in homes. Normally Egyptian gods were shown in [profile](#), but instead Bes appeared in full face [portrait](#), [ithyphallic](#), and sometimes in a soldier's [tunic](#), so as to appear ready to launch an attack on any approaching evil. He scared away demons from houses, so his statue was put up as a protector.



Since he drove off evil, Bes also came to symbolize the good things in life – [music](#), [dance](#), and sexual pleasure. In the [New Kingdom](#), [tattoos](#) of Bes could be found on the thighs of dancers, musicians and servant girls. Many instances of Bes [masks](#) and [costumes](#) from the [New Kingdom](#) and later have been uncovered. These show considerable wear, thought to be too great for occasional use at festivals, and are therefore thought to have been used by professional performers, or given out for rent.

Later, in the [Ptolemaic](#) period of Egyptian history, [chambers](#) were constructed, painted with images of Bes and his wife Beset, thought by [Egyptologists](#) to have been for the purpose of curing [fertility](#) problems or general [healing](#) rituals. Like many Egyptian gods, the [worship](#) of Bes or Beset was exported overseas. While the female variant had been more popular in [Minoan Crete](#), the male version would prove popular with the [Phoenicians](#) and the ancient [Cypriots](#). [3] The Balearic island of [Ibiza](#) derives its name from the god's name, brought along with the first Phoenician settlers in 654 BC. These settlers, amazed at the lack of any sort of venomous creatures on the island, thought it to be the island of Bes (<𐤁𐤍𐤏𐤃> *ʕybšm*, **ʕibošim*, *yibbōšim* "dedicated to Bes"). Later the Roman name [Ebusus](#) was derived from this designation.

At the end of the 6th century BC, images of Bes began to spread across the [Achaemenid Empire](#), which Egypt belonged to at the time. Images of Bes have been found at the Persian capital of [Susa](#), and as far away as central Asia. Over time, the image of Bes became more Persian in style, as he was depicted wearing Persian clothes and headdress.

Ancient Egypt History Timeline

<http://www.ancientegyptianfacts.com/ancient-egypt-timeline.html>



A glance of Egypt History timeline is significant in studying the ways of life of a community that existed several hundred thousand years ago. The civilization begins at around 6000 BC when early people settled in the Nile valley.

Division of Egypt History

From 5550 to 3050 BC was the Pre Dynastic Period during which small settlements flourished along the Nile. Before the first Egyptian dynasty, Egypt was divided into two kingdoms, known as Upper Egypt and Lower Egypt (Egypt History). The notable rulers of Egypt were the mysterious ‘Scorpion’ and Narmer. King Scorpion was believed to have ruled Upper Egypt and lived just before or during the rule of Narmer at Thinis. Egypt was undergoing the process of political unification. The Egyptian capital at the time was Thinis.

From 3050 to 2686 BC was the Early Dynastic Period in which the first and second dynasties ruled. This period witnessed the use of hieroglyphics. King Menes is considered to be the founder of the first Dynasty.

Memphis was established as the capital of Egypt, founded at around 3100 BC.

The old kingdom was established in 2686 BC. From this period to 2181 BC, 3rd to 6th dynasties ruled. A large number of pyramids was constructed during this period. King Djoser was one of the 3rd dynasty kings.

During the 4th dynasty, (which was founded by Snefru) the great pyramids were built in Giza. The cult of god Ra gained importance during the 5th dynasty. The 6th dynasty was founded by Teti.

From 2181 to 2040 BC was the first Intermediate Period during which Egypt was ruled by 7th to 10th dynasties. This period witnessed the breakdown of central government. The 11th to 13th Egyptian dynasties ruled during 2040 to 1782 BC, the period being called the Middle Kingdom.

The Second Intermediate period, during which the 14th to 17th dynasties ruled existed from 1782 to 1570 BC. In this period, The Hyksos introduced the Egyptians to the chariot.

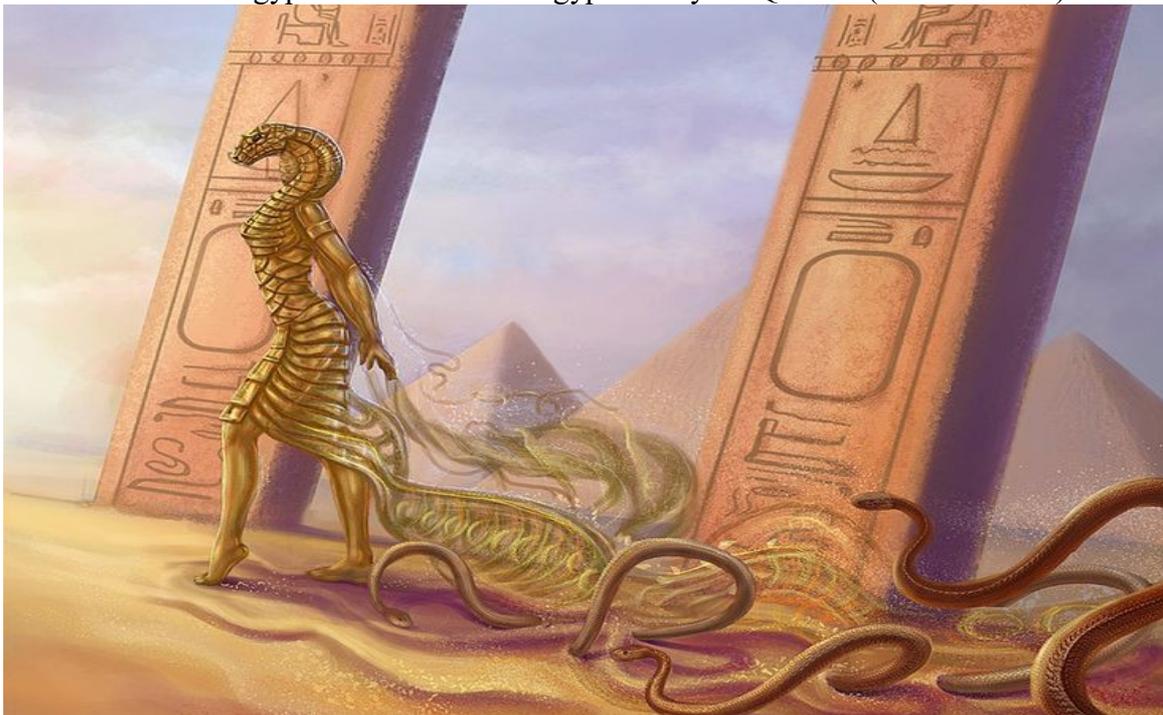
The new kingdom was characterized by the rule of 18th to 20th dynasties. The tomb of the Valley of Kings was built. Akhenaten, Tutankhamun, Thutmose and Ramses II and Hatshepsut were the main Pharaohs of the time. The kingdom existed till 1070 BC.

From 1070 to 525 BC was the Third Intermediate period during which the Nubians conquered Egypt and restored traditional values and religion. The Late period was from 672 to 332 BC and the 26th to 31st dynasties ruled over this time. The 27th dynasty was established by a Persian king.

The Greco-Roman period is said to be from 332 BC to 641 AD. It was during this period that Egypt was invaded and conquered by Alexander the Great and the Ptolemaic dynasty was established. The city of Alexandria was founded. Cleopatra VII reigned in 51 BC. The Roman period began at around 30 BC.

In 642 AD, Arabs captured Egypt and it became a part of the Islamic empire. From 868 – 969 AD, the Tulunid and the Ikhshidid dynasty ruled Egypt.

Fatimid rulers seized Egypt and founded the Egyptian city Al-Qahirah (modern Cairo) in 969 AD.



Creation Mythology

<http://www.egyptian-wisdom-revealed.com/books/creation-mythology/>

Egyptian Creation Myths

“The whole of Egyptian civilization was organized upon myth.” John Anthony West

To most people in the modern world, mythology seems to have little significance, little more than the undeveloped state of mind of our ancient brothers and sisters. However, “myth is a deliberately chosen means for communicating knowledge.” Myth is not children’s stories, or made up ways to explain an unknown universe, they are the records of ancient knowledge and science. When one begins to study ancient myth and religious texts, the first observation is the similarity of all the stories around the world. The similarity shows their root in some form of truth. The fact that historical events appear is usually just to help give it a frame of reference for the reader at the time. The historical fact is less important than what the myth is trying to tell us. Every part of the myth has key meaning, veiled in symbolism. There is a reason for that number of thieves, wives or days. From the understanding of the myths we can gain a deeper connection to our own wisdom that resides within our heart.

“Egyptologists know everything about Egyptian religion, everything except its soul.”

Jean Capart, Belgian Egyptologist

The creation of the universe is a very important part of the mythology (knowledge) of the Ancient Egyptians. Egypt had several different creation myths, but four are seen as holding major significance. Each of the four myths is named after the Egyptian city from which that myth was localized: **The Ennead of Heliopolis, Ogdoad of Hermopolis, Ptah at Memphis, and a special myth at Luxor.** While the four creation myths contain similarities, they are remarkably different from each other, containing different Neteru, (Deities). Today if we take a copy of Snow White out of the library, we know that it will contain the same basic plot lines. There will be 7 dwarfs not 12 giraffes. The fact that an important event like the creation of the universe has completely different stories has led to odd interpretations. **Egyptologists claim that each story was the basis of a completely different center of worship that were rivals of each other. Depending on the most dominant priests at any particular time, that particular creation myth would reign in Egypt.** As Jeremy Naydler so eloquently writes, **“These stories are not rivals, but rather each story articulates different aspects of the unfolding of spirit into matter.”** **Egyptian creation myths are not separate; they are interlocked.** They each provide a different view, or focus, on the creation of the universe and earth. The Egyptians decided that rather than one long story encompassing all of the different elements, they broke it up into more manageable parts. **No one myth is any more important than any other, but each is needed in order to have the complete information.** Egyptian creation mythology is very deep and mystical.

1 Heliopolis

The first Creation myth comes from Annu (On or Heliopolis) and is known as the myth of the Ennead for the nine Neteru that are created from Atum-Ra. Lucie Lamy has shown that the myth of the nine may in fact help to explain the entire process of not only the solar system, but also the creation and birth of human babies.

Nun/Nehebkau

The myth begins with the dark abysmal waters of Nun. Nun stretches everywhere, endlessly. The Pyramid Texts claim, “Nun exists before the sky existed, before the earth existed.” Nun is usually portrayed as dark, formless, or inert. Nun is that from which the universe came, the potential for existence symbolized by the formless fluidity of water. This is the primordial ocean, without shape or definition. Just as the waves of an ocean are not separate from the water, so too is nothing separate from Nun. Nun would have no shape, just as water has no shape taking the form of that which contains it.

Mystically Nun would be seen as the building block of all that exists. The first tenet of the Hermetic Kyballion is that “All is Mind.” When forms began to appear from the primordial ocean, they came as a thought in the heart (mind) of Neter (God). [This would be likened to a human dream state where in our mind we create different objects and characters, or create a dream out of a previous dream.](#) We create the forms in our dream that we believe to be real, so too is Nun (God) having numerous dreams. Nothing is separate from the primordial ocean of Nun just as a wave is not separate from the Atlantic Ocean. It is a part of it. In the creation of matter, Nun uses the ocean and Cosmic Mind to create. Nun is found at the beginning of all Egyptian creation myths and is the only true constant within them all. This primordial ocean is also a key component of most of the creation stories of modern religions. The actual method that the creator uses is explained in the myth.

During this primordial condition there is sometimes shown a serpent of many coils. This is a manifestation of something out of the watery nothing. This serpent is called **Nehebkau** “provider of life energies” in the Pyramid Texts. The snake’s coils symbolize the sleeping kundalini in us that awaits arousal by our spiritual work. As the kundalini serpent’s coils are holding the energies needed for our transformation, so too would Nehebkau be seen as the potential energies for manifestation of all life.

Nehebkau (Nehebu-Kau, Nehebkhou)

Nehebkau, 'He Who Unites the *Kas*', was a benevolent snake god who the Egyptians believed was one of the original primeval gods. He was linked to the sun god, swimming around in the primeval waters before creation, then bound to the sun god when time began. He was a god of protection who protected the pharaoh and all Egyptians, both in life and in the afterlife. He was depicted in the form of a snake with arms and legs, occasionally with wings. He is sometimes shown holding containers of food in his hands, in offering to the deceased. Less often, he is shown as a two headed snake, with a head at each end of the reptilian body. In [Egyptian mythology](#), **Nehebkau** was originally the explanation of the cause of binding of *Ka* and *Ba* after death. Thus his name, means (*one who brings together Ka*). Since these aspects of the soul were said to bind after death, Nehebkau was said to have guarded the entrance to [Duat](#), the [underworld](#).



Atum

The Egyptians referred to the creative principle that could manifest within these energies as Atum, “the All and Nothing.” Atum is the Neteru who can activate the energies inherent in Nun. Atum is not different from Nun or the serpent, but is a part of them both as only they exist. “The sky had not been created, the earth had not yet been created, the children of the earth and the reptile had not yet been fashioned...I Atum was one by myself...there existed no other who worked with me.” Prior to Atum there was no life or death, just inert blackness that in later times was associated with Osiris.

At the beginning Atum claimed in the Coffin Texts, “I was alone in the waters, in a state of inertness before I had found anywhere to stand or sit, before Heliopolis had been formed.” Eventually Atum was found inside the coils of the serpent, thus in some way had to become separate from Nun and the serpent. It is claimed that Atum “projected” himself out of the waters of Nun. He was the original god of light, a figure that latter became associated with, then overtaken by Ra and Horus.

Atum is sometimes shown freeing himself from the serpent's coils by changing into a cat or a mongoose in order to kill the serpent. A tree springs up outside of the serpent's coils. The world tree is an original symbol for the cross and the ankh. Everything that exists came from Atum, as Atum in some way came from Nun. Paradoxically since everything that exists comes from Atum, then each time something is created so too is Atum created. While Atum is depicted as a male in the texts (showing that Atum creatively uses the male energy of action like one who plants a seed) he is actually a he/she, a blend of feminine and masculine parts (everything created has these parts).

In time a form of Atum, called Tem or Tum, began to symbolize the west and the setting sun. This end of the journey of the sun is also the beginning, for it will rise again the next day. In this form he can be depicted as an old man leaning on a stick, similar to Tarot Card Nine. He is associated with the scarab, primordial hill, Benben, and Ra. The way Atum creates will be described below.



Khepera

The principle of becoming or of transforming was known as Khepera, represented by a scarab beetle. Khepera represents the rising sun each morning, which is a reborn or transformed sun from the night before. The rise of Khepera (a form of Atum, young Horus), leads to the birth of Ra (sun).

The scarab in order to give birth (transform) lays its eggs in a ball of dung, which it rolls about wherever it goes. Egyptologists claim the symbol of the scarab for Khepera is because it rolls this ball (which looks like the sun) during the day. **In truth the symbol is representative of the alchemic transformative process.** The light will be found in our own dung, our own ugly waste products.

Rather than ignore them, Khepera wants us to explore, use and transform them to something wonderful. Just as the night sun is to be transformed into Ra each day, we too are trying to follow this teaching. It is the reason that in Egyptian texts like the Book of Caverns, Khepera is associated with the beginning and ending of the text. **Our astral gold will be found in our own darkness.** Most other ancient cultures used a butterfly instead of a scarab, as a larva worm transforms into a beautiful flying insect. Khepera is also symbolized as an amulet or a green beetle that is placed on the heart during the opening of the mouth ceremony, associated with Heru-Khuti, Sphinx at Giza.

Primordial Hill/Phoenix/Benben

The becoming of Khepera by Atum was symbolized as either a primeval mound, a bennu bird (phoenix) or as a Benben stone. As a primordial hill, Atum was seen as the first land rising from the waters of the ocean. Egypt itself was often thought of as this land, and most every Egyptian temple had a raised platform in the center representing this first hill. Some texts claim that the primordial hill was the area of Giza where the Sphinx and Pyramids now rest. The rising of the primordial hill was also symbolically repeated each year as the land reappeared following the flooding of the Nile.

The primordial hill is a representation of light out of the dark waters. This should not be confused with the rising sun, as the material universe had not been created. It could more be seen as the spark that will bring light. The hill is the energy behind what will become all matter, not the matter itself. From this hill papyrus or plant life sprang forth. All Hypostyle Halls in temples are representative of this first plant life that sprang forth from the hill, or sense that the energy of the hill would be used to grow things. It is the papyrus swamp where Horus, Moses and Jesus were all raised in secrecy.

This hill was often associated with the famed Benben Stone or the bennu bird (Phoenix) which was a bird of light that came down to a reed that washed on the shore of the hill. The bird brings light from the darkness and is another symbol of spiritual transformation. The Phoenix is the bird of rebirth and is said to live for 500 years at the end of which it cremates itself on a funeral pyre only to rise from its own ashes. In some texts the Phoenix comes to rest on the sacred Benben stone, a form of the primordial hill. This stone was believed to be an actual physical object and was claimed to hold the “hiddenness of the Duat (underworld).” Paintings and texts show the Benben as pyramid shaped. **The Benben was a stone that fell to the earth from heaven, and was believed to be the first piece of solid matter created by Atum. The Benben stone was put on display atop the obelisk at Heliopolis and once a year a pilgrimage was made to it similar to the black meteorite stone at Mecca.** The Egyptian word Ben is connected to flowing out, especially to male semen and is a reason many equate the obelisk as a phallic symbol. **Some suggest the physical object was a meteor, which in some way spawned life on earth. Or it could be a metaphor to show that the seeding of the earth came from outer space.** All initiates in Egypt sought what the Bennu bird represented (light) as described in passages of the Book of the Dead.

Ra

With the emergence of Atum in a number of forms, light is finally able to be created. This principle is symbolized by Ra. **Often the three beings (Atum-Khepera-Ra) are merged into one deity;** Khepera is the rising sun, Ra the noon sun and Atum the setting sun. They are separate, but the same. Ra is usually symbolized as the sun, but this is not entirely correct. **Ra is not the sun but the principle behind which makes the sun shine.** The sun itself is merely the eye of Ra or the sun disk Aten. The average Egyptian viewed the time of the day as morning, midday, evening and night according to the sun’s journey across the sky. It was not just the sun, it was a spiritual object and represented the Supreme Being. **The sun was believed each night to be swallowed by the goddess Nut, and reborn the next morning.** The Egyptian priests knew that the sun was not actually swallowed for they understood the science of our solar system, but was used as a metaphor for internal transformation.

Ra is light, that inner part of our being that could shine and bring us back to oneness with Atum and Nun. He shows that just as the sun is needed to sustain all life on earth, so too does the essence of God sustain the existence of everything in the universe. Because of the symbolic importance of this inner fire that is used to reach our True Self, Ra became a key part of daily prayer. In time, Ra’s symbolic nature was lost and instead the sun itself began to be worshiped. The texts want us to connect with our own inner Ra, not the sun. **The sun’s energy is male energy, and this must be balanced with female energy. Modern religions were influenced by the later mistakes of Egypt/Sumeria and began to create religions based on the male energy of the sun, rather than the symbolic meaning of the energy behind the sun.**

Ra can be depicted as a royal child resting on a lotus (which emerges each day from the swamp to open to the light), as a man with a solar disk on his head, or combined with the falcon Horus, showing the creator is but Horus, our own heart. In the ancient world the sun was often given the symbol of a circle with a dot in the center, which is a representative of the number one. Even at the stage in creation of Ra, though it seems like there are few separate entities, there is still only one. This circle will be needed to create the other numbers (manifestations) through the Vesica Pisces. Ra travels in two boats: **Matet (day)** and **Semket (evening)**. Thus the boats are associated with Maat (truth and order) and Sekhem (personal power).



Atum's Creation

Atum-Ra is now ready to go past the world of Oneness and move to other numbers in the creative cycle. Since there is only one, there can not be an outer male-female combination yet, so to create Atum must either spit out or masturbate to cause the "seed from the kidneys to come." Atum creates by uniting his male member with his female half, symbolized by the hand. Ardhanari-Purusha in India also created by masturbation. Something has to be expelled from the being of Atum. In sacred number it will be shown that the only way subsequent numbers can come from the one is for the one to project out a mirror image of itself and create a second circle. The kidneys are the point that Oriental masters claim our energy of creative formation is stored. This spitting or masturbating brings the Neteru Shu and Tefnut into existence. Atum came forth from nothing, created himself and then could create everything else. Anytime we paint, write or build a fence we are tapping into the creative power of Atum. **Many mystics say the day we as a human stop creating, we stop being.**

Shu and Tefnut/Geb and Nut

Shu and Tefnut come from the same essence (Atum-Ra) yet are different due to gender. Atum-Ra splits up into the male and female, or yin and yang principles. Shu is usually thought to represent the air, atmosphere and space, but not space as we know it because there is no physical universe yet. Rather at this stage Shu is the principle through which form can arise. Tefnut represents moisture (water) in her vagina. This moisture is similar to rain that will allow plants to grow, thus the source of vitality. Her symbol is the lioness (power of nature), with a serpent on her crown (kundalini) while holding a papyrus scepter (power of knowledge) and an ankh (life). **Some have suggested the elements are represented with Shu (air), Tefnut (water) primordial hill (earth) and Atum (fire).** Shu and Tefnut have a sexual union which cause the rest of the Neteru to be born. Thus the physical world can only be born through the physical union of the gods.

Geb (male earth) and Nut (female sky) were born together in loving embrace. Earth was originally united with heaven. The next action was the creation of the world we currently know. This occurred not out of love and sex, but by the splitting apart by Shu of Geb from Nut. This ripping apart of the earth and heaven was felt as great pain. The Chinese creation myth shows how yin (dark) and yang (light) first separated from an original chaotic state of existence. In Summer it was An (male sky) and Ki (feminine earth) uncoupling, while in Genesis God divided the primordial waters into heaven and earth. This action is claimed to have occurred when Ra heard that Geb and Nut wanted to marry. He became enraged and ordered their father Shu between them. Ra forbid Nut from having a child in any month in the 360-day year. This caused the Neteru Tehuti to play the moon in a game of cards to win 1/72nd of each day's moon light which added up to five extra days. This was added to the 360-day year, and gave Nut the opportunity to give birth to the rest of the Neteru.

When the three deities are depicted together, Geb is usually shown resting on his arm and buttock. Geb looks as though he has fallen and is never again looking up at his beloved Nut. **This may be a symbol that as each of us falls to earth, we focus only on the earthy realm and seem to lack the strength to rise ourselves up to the realm of spirit.** Muata Ashby has also shown that the poses of Geb and Nut are key Yoga postures. Lucie Lamy has also claimed that the twisted position of Geb is similar to the rotation of the earth. The image of separation provokes the idea that the world came into existence on the basis of pain. Asian religious traditions speak of life on earth as suffering because we are not connected to the Universal All. It is the separateness that has caused the pain for Geb and Nut, as our separateness from God is the condition of our pain. **Thus earthly life is a series of challenges to regain our oneness and let go of suffering.**



It is interesting that in most cultures the earth is depicted as feminine, while in Egypt the earth was male. In Egypt all that grew on the earth was related to Isis. **It is nature that is feminine, not the earth itself.** Resting above the earth is Nut. She is stretched out so that her fingers and toes touch the ground, symbolizing the four cardinal points or four elements that all life on earth is created from. Along her body are the stars of the sky. Each night the sun was swallowed by Nut, which traveled through her body in the region known as the Duat, where Ra would fight all of the enemies that would try to stop his rebirth. Each night Ra would win this battle and then be born in the morning from Nut's vagina. Nut is also depicted in the early stages of the Book of the Dead as two sycamore trees that will provide nourishment to the Afterlife traveler. She became associated with Hathor and the divine cow.

Shu is what has come between the two to separate them. While Geb and Nut were still together there was the idea of **"as above so below"** due to the connection. His name means "to raise up" and became Atlas in Greek mythology. Shu is represented in human form with a feather and his characteristic gesture of the KA sign. Egyptologists claim that Shu's KA gesture is needed to hold the sky and earth apart, and should he relax this pose then heaven and earth would again unite. However Nut seems to be able to support herself with no need of Shu. **Shu uses the KA sign which is the energy that helps bind us to the material world and is the force that keeps the dual forces inside of us from connecting as one.** It is Shu who creates the belief of a world of duality, the separation into male and female forms, for at the beginning male and female were together. Shu shows that by the feather he wears (Maat/order) and from the times he is depicted with a baboon head (Tehuti/wisdom) that **through wisdom and order one can overcome the appearance of duality and reunite Geb (male) and Nut (female) in our own consciousness.**



With Thoth winning the five extra days for the rest of the gods to be born, the Ennead of nine can be complete. Nut gives birth to Wizzar (Osiris) Auset (Isis) Set and Nephthys. Each has a special region of the cosmos associated with them Wizzar (**Orion**) Auset (**Sirius**) Set (**Ursa Major**) and Nephthys (**sky below the horizon**). Osiris and Isis gave birth to Heru (Horus).

Myth of Rule

Ra was the first ruler of the new world, the world previous to the one we now live in. The Maya refer to the previous stages of humanity as previous Suns. The Pyramid Texts tell us he governed from the 'Prince's Palace' in Heliopolis. **After his morning bath and breakfast, Ra would get into his boat and inspect the twelve provinces of his kingdom (signs of the zodiac) spending an hour in each.** As long as Ra remained young, he reigned peacefully over gods and men. The years began to take their toll on him, and the texts eventually depict him as old and feeble. This is the same as the myth in Mexico where **Quetzalcoatl** became old and feeble. When old age overtook Ra the people he created sensed weakness and plotted against him. It is not fully explained why humans would want to do so. Ra discovered their plans and decided to hurl his divine eye (utchat) against his rebellious subjects in the form of Sekhmet (the lioness form of Hathor).

Sekhmet began to destroy the human race, but it is claimed that Ra's inherent goodness would not allow the entire human race to be destroyed. Depending on the text he either intervened in the form of a flood or with the help of Tehuti gave her a magic potion of beer and pomegranate juice. Sekhmet thought the drink was blood and drank all of the liquid. She either became too drunk, or bloated from the water to continue killing and fell asleep. When she awoke she no longer wanted to kill and peace again reigned. **On the orders of Nun, Nut became a cow and took Ra on her back and raised him high into the sky to form the sun.** It was at this time that our present world was created. This myth claims that our present world came after an age of destruction, ushered in by massive flooding. Sekhmet the lioness symbolizes all this, and many like West and Hancock see this a symbol for the precessional age of Leo over 10,000 years ago. In some myths upon rising, Ra ordered the Sekhet-Hotep (**field of peace**) to be created. One part of it began to grow and became the Sekhet-Aaru (**field of growth**).



Nut rose with Ra too quickly and became dizzy. She began to shake because she was too high above the earth, and was given four pillars (legs) to hold her up. From then on Ra sailed in his boat from the East to the West during the twelve daylight hours. In the twelve night hours he fought Apop the serpent, which he always defeats and is reborn as a new sun in the morning. Shu succeeded Ra as the King of the earth, but like his father he grew old and abdicated in favour of his son Geb. When Geb took over from Shu he called for the **Golden Box** of Ra to be brought from the fortress. Into this box Ra had deposited: a rod, a lock of hair, and a uraeus (a crown with the cobra and vulture on it, the sign of kingship). When he opened it a bolt of fire ushered from it killing most of Geb's followers and greatly burning Geb. Only by applying the lock of hair to his wounds could they be healed. Thus **the box contained not only the destructive force, but also the healing power for it.** The lock of hair was later thrown into a lake for purification and became a crocodile. This story is of course similar to the **Ark of the Covenant**, which was made of gold and contained: the golden pot of Manna, Aaron's rod, and the two tablets of the Ten Commandments. Eventually, Geb handed over the reign to his son Osiris. The myths of Osiris, Isis and Horus are less of creation and will be examined in the following chapter.

2 Hermopolis/Khemenu

The second creation myth comes from Hermopolis (Khemenu-City of Eight), opposite the modern town of Tel-Al-Amarna, and is the center of the myth of Tehuti (Thoth in Greek). As in all Creation myths, this one begins with Nun. **Tehuti sent forth the Creative sound and brought into being four sets of Neteru in the waters.** These eight are known as the Ogdoad and are the opposite qualities that allow the created universe to form. They are depicted as either frogs or serpents, beings that can live on water and on land. They are: **Nun (central source)** and **Naunet (raw material, matter)**; **Kuk (conscious)** and **Kauket (unconscious)**; **Heh (unendingness)** and **Hehet (limitlessness)**; **Amun (hidden)** and **Amunet (manifest)**. The primordial eight are sometimes seen as the four elements." The first part of the myth relates to the power of opposites. The third force to bring the opposites together is the voice of Tehuti. **It is Tehuti that allows the four pairs of opposites to swim together, where they form the egg from which the goose was born.**

The goose was able to fly away as the sun, or sometimes the egg breaks to let a lotus rise from the water to birth Ra. Ra now assumes the role of Creator, with Tehuti as heart and tongue. **The Navajo have a myth that the earth mother at creation molded the first four pairs of men and women from balls of skin rubbed off different parts of her body.** Some believe that this myth is far older than the one at Heliopolis.



An interesting component of the primordial eight is that in many books today the names of Amun and Amunet are omitted by scholars. This simple part of the eight, Amun, later became the ruling deity of Luxor/Thebes and was part of a creation myth all of his own. This is a strange phenomenon, one that has not been looked at closely enough. Egyptologists simply add the names of Tehuti and Maat to make up the original eight, ignoring the truth of the Egyptian texts that in fact Amun was just a part of the eight primordials. This skimming over of the truth is not the knowledge of Egypt. In Sumeria they also began with four pairs of gods, but the fourth pair were both male.

Without the female it was showing that their entire society was focused on male energy.

Tehuti (Thoth)



Tehuti was the creator of knowledge, wisdom, literature, all arts and sciences, surveying, geometry, astronomy, magic, medicine, music, drawing, writing, hieroglyphs, and was keeper of the divine records and history. He appears during the weighing of the heart to record the judgment of the soul. The Greeks and Islamics believed that he built the Pyramids. His most important teachings were called the Books of Tehuti, which later became the Hermetica. When one is seeking wisdom and knowledge, it is the energy of Tehuti that one must tap into and use.

The main symbol of Tehuti was the ibis bird. There were two species of Ibis common in Egypt, one all black and the other a mixture of black and white. The bird was symbolic of this Neteru because it was the first two hermetic colors (black and white), and the fact the bird killed snakes and ate crocodile eggs, both associated with Set. The white plumage of the ibis is the purity of thought with wisdom, truth and righteousness. **Tehu is the Egyptian word for ibis, and the work Tekh is one for the heart.** At times the hieroglyph of the ibis could be drawn to symbolize the “**wisdom of the heart.**” Tehuti can also be shown as an ape or baboon. When Hathor had forgotten her true self and was in great need, Tehuti came to help as a baboon, a seemingly ordinary animal. Just as we rarely see wisdom from an average source or average person, **Tehuti in this form is bringing wisdom from simple sources (books, lectures, talks) until the aspirant is ready to go to more direct forms of knowing (Gnosis).** In a sense the right side teachings of the Toltec are teachings from the baboon form of Tehuti.



Ancient Egypt started without writing, which was developed at a later stage, So from this we can again conclude that Thoth was a more recent addition to the teaching.

As inventor of hieroglyphs he was called “Lord of the Holy Words.” Without his inventions, especially writing, it is said that mankind would have forgotten his doctrines, wisdom and knowledge- thus losing all of the benefits of his discoveries. “I am Thoth, the skilled scribe whose hands are pure, a professor of purity, who drives away evil, who writes what is true, who detests falsehood, whose pen defends the Lord of All...” It was claimed by Mantheo, Herodotus and in Kore Kosmou of Stobaius that it was the first Hermes (Tehuti) who kept alive the wisdom from before the flood inscribed in monuments all over the world. These writings and knowledge were said to be hidden so future generations could come to find them. Herodotus referred to the two pillars that Thoth had put the ancient wisdom on, “hidden under the heavenly vault which could only be found by the worthy, who would use such knowledge for the benefit of mankind.”

Thoth spoke the words which resulted in the creation of the heavens and the earth and he taught Isis the words which enabled her to revive the dead body of Osiris and healed Horus. Tehuti was the master of the divine sound, used not only for creation but also in healing. All of the great healers in Egypt needed the divine wisdom of Tehuti and the medical knowledge of energy from Sekhmet. The Elbers Papyrus says, “**Man’s guide is Thoth**, who bestows on him the gifts of his speech, who makes the books and illumines those who are learned therein, and the physicians who follow him, that they may work cures.” This sound was known to the Greeks as **the divine word or Logos**. He was the moon god, or at least in charge of guarding the moon in his form as the sacred Ibis. He was the left eye, representing the left side of the body and its feminine energies. He won the part of the moon’s light to provide Nut with the extra five days to allow for the birth of the Neteru. He was the master architect of temple building and of all the mystic monuments.

He is also the great judge for he mediates the conflict between Horus and Set. **Interestingly no one is really sure where Tehuti fits into the chronology of Neteru.** Some claim he must have been created when Ra was created, as the feminine energy of the moon had to be created at the same time as the male energy of the sun. Some writings say he is the oldest son of Ra, others the child of Geb and Nut and brother of Isis. An important component was the “breath of Tehuti” described in chapter 183 of the Book of the Dead. A master of Qi Gong, Yoga or Shamanism must learn how to use the breath to gain inner power to store the Qi.

The ink jar he holds as god of writing is also the hieroglyph for the heart. **The thought of Tehuti is not the thought of the conscious mind, but rather is the thought of our true mind in the heart.** The use of reaching our true mind is to acquire Gnosis, or connection to all of the wisdom of the universe. Thus the wisdom of Tehuti is none other than the wisdom of our own heart, which is in fact our True Self. **He could be seen as the Heart of the World.** He is the “personification of the mind of God...the all-pervading and directing power of heaven and earth.” He is the will and power which kept the forces of heaven and earth in equilibrium, as it was through his wisdom that one could connect with his consort Maat. Thoth’s temple was referred to as the Temple of the Net, which may be similar in scope to the veil of Isis. Shamans in South America talk of students wanting to become fishes, to use their net to catch the unknown and unseen spirit. The idea of a net can also trap and enclose matter. To escape it one must learn the parts of the net (ropes, poles etc) in order to turn it into one’s own use as a means of catching the food of the spirit, similar to Jesus wanting to make fishers of men. The similarity of the word Thoth to our word thought is striking. Most importantly, Tehuti shows that creation itself is thought and sustained by thought. **Tehuti is the wisdom that is needed in order to live the teachings of his consort, Maat, each day.**

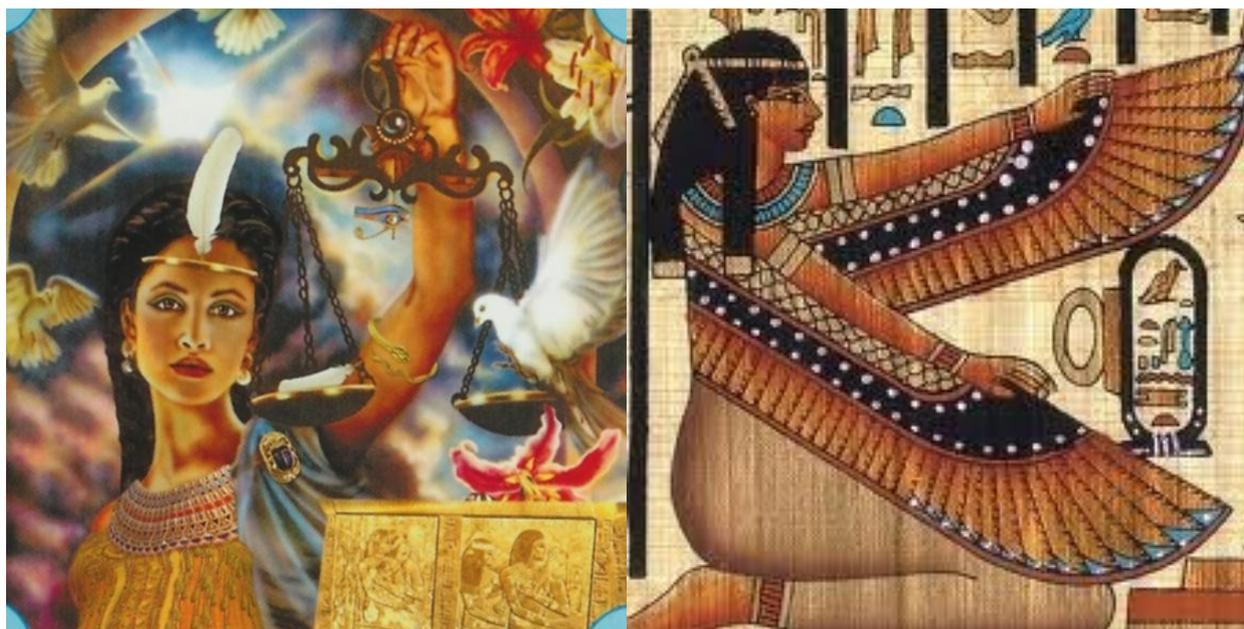


Hermes/World

The Greek mysteries conjoined the ideas of Tehuti into their own god Hermes. He was given the name Trismegistus, or Thrice Great. This title of thrice great was applied to Tehuti long before it was applied to Hermes. A text from the archive of Hor in 172 BC says “no man shall be able to lapse from a matter which concerns Tehuti, three times great, the god in person who holds sway in the temple in Memphis.” Sophocles wrote, “Thrice happy [like Thoth] are those who have seen the mysteries.” **The Greek statues of Hermes bears either the feather of truth (Maat) on the head, or the papyrus scroll in the hand.** Hermes was later given winged sandals, representing that the wisdom of Hermes will lead one to the astral self which can fly away from the physical body. **The teachings of Hermes became known as the Hermetic path, and is the basis of alchemy and the great religions of the world since Egypt.** A famous symbol of Hermes was the staff of healing (caduceus), which became the symbol for the medical profession. The two serpents that wind their way up the staff are the kundalini serpents that the wisdom of Tehuti/Hermes will help to release.

Tehuti holds this same caduceus in the Middle Kingdom Temple of Seti I at Abydos.

Tehuti influenced wisdom and healing all over the world. In Phoenicia, Taut was the inventor of the alphabet and writing. He was called Theutates by the Druids, and is the Raven of Native Indian tradition. **The Hindu text Mahaniratantra states that Hermes was similar to the Buddha since each was known as the “Son of the Moon.”** To the Romans he was Mercury, the Norse as Woden (thus our Wednesday is the day of Hermes or Woden’s day. To the French it is Mercredi or Mercury’s day). Watkins compared the straight track leading through the Greek cities with the leys of Britain and said they were associated with Hermes. Hermits were a name given to servants of Hermes who acted as guides for pilgrims to help them across mountains and wild places. Some kept labyrinths, while others would stay deep in the forest alone to be in meditation. The dictionary says Hermes was an old name for the Will-O-the-Wisp (lights in the forest) or Shakespeare’s Puck. Hermes is always seen to be associated with ley lines, standing stones and ancient monuments.



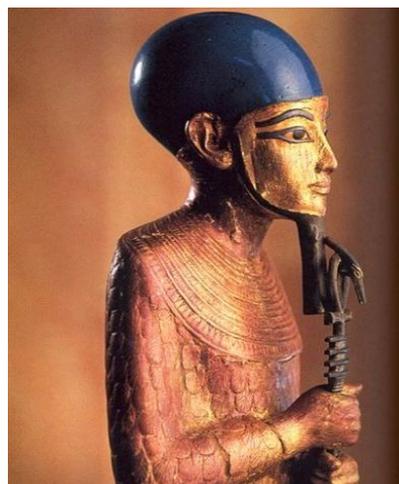
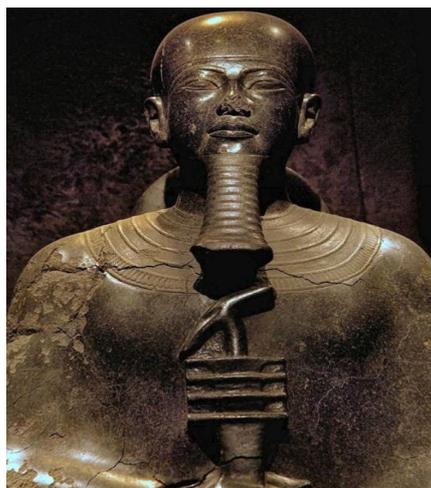
Ma'at

The philosophy of Maat is perhaps the oldest known philosophy of righteous action. When followed and understood to perfection it ends in the spiritual evolution of the individual human being as well as the society who practice it. **She is most often depicted as a beautiful winged figure, looking like a Christian angel which in fact could have their roots in Maat.** Isis can have the wings of Maat to show that Isis is Maat using order and harmony to lead to wisdom and spiritual awakening. The actual practice of Maat is the study of a mystical teaching and the daily living of that teaching. Knowing it is not enough. She wears an ibis feather in her hair. This feather will symbolize Maat when weighed against the heart in the underworld journey. Maat in most books is defined as truth, justice, and order but the concept is much more than this. She does represent justice for all Egyptian judges were expected to make rulings based on the principles of Maat. Maat sometimes had her eyes closed to ensure equal justice. The modern blindfolded Lady of Justice is a version of this.

Maat is the foundation of the cosmos. She symbolized regularity, righteousness, honesty, accuracy, fairness, faithfulness and divine harmony. **At one time all that existed was Chaos, but the creation of Maat led to harmony where creation could happen.** It was the human responsibility of each person to live a life that kept this harmony in balance, as it was for Egyptian leaders to perform in ways that would keep the entire country in this harmony. To not live Maat meant that one would be allowing for the effects of **karma (Meskhenet)** to be reopened. The weighing of the heart is symbolizing this check of our actions and thoughts versus our karma. The more we lived Maat in our life, the more in balance the scale would be thus the less need for our return to an earthly existence. As a reminder Egyptians were taught to “do Maat and speak Maat.” Some compare the path of following Maat as similar to the path of following the Tao.

3 Memphis

The third Creation myth takes place in the city of Memphis (not the home of Elvis) but the former capital of Egypt and the center of Ptah. While in the other myths a super being creates other lesser beings to carry out creation, here the absolute spirit is personally engaged in creation right down to the emergence of all living things. **Most of the information on this myth comes from the famed Shakaba Stone.** The stone was originally a papyrus claimed to be “worn” and transferred to stone, though it was later used to grind corn losing many of the glyphs. The stone claims, “Through the heart and through the tongue evolution into Atum’s image occurred.” Atum is the raw material through which the image took shape. There needed to be idea (mind/heart), expression of that idea (annunciation, voice) and a third force (spirit) to create.

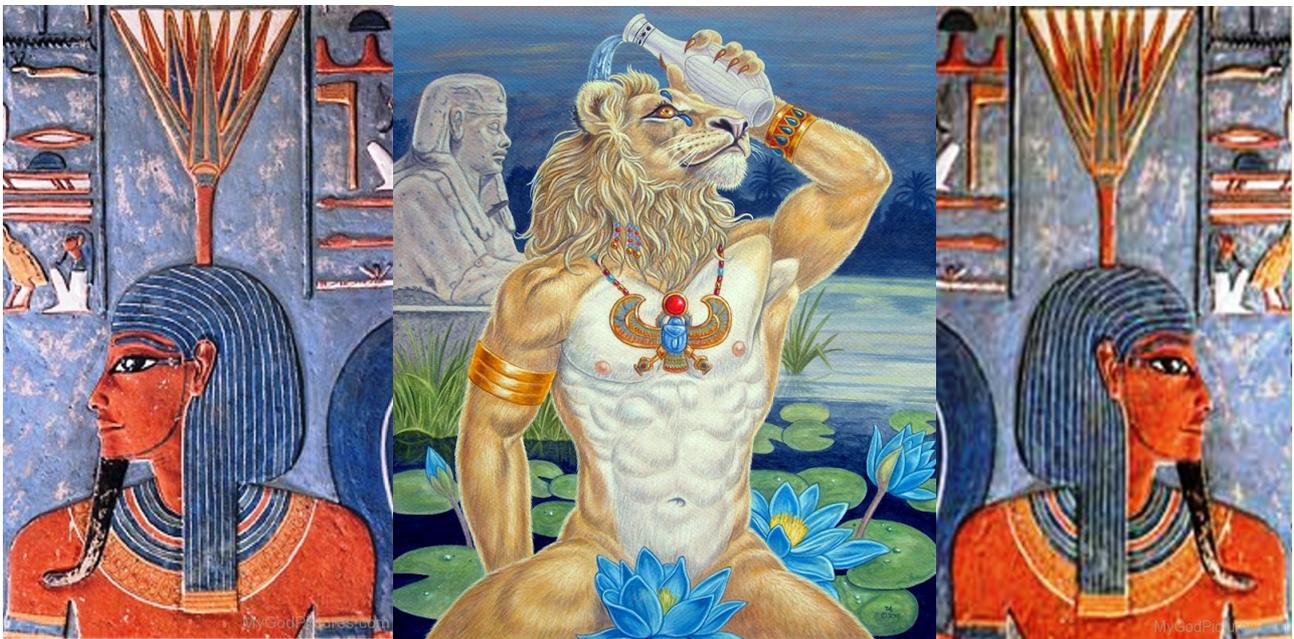


Ptah

Memphis shows the formation of matter. Ptah is Atum on the earth, who incarnates the primordial eight (like at Hermopolis) and then becomes Tatenen “the earth which rises up.” Atum performs the work of creation by sitting on Ptah (as the primordial hill). Ptah gives existence, while human consciousness (Atum) allows perception and gives meaning to that existence. To an alchemist Atum may be seen as the One Mind while Ptah was the One Thing. Ptah symbolizes all life, stability and strength. His name is made up of Pt (heaven) and Ta (earth) with h (support). He is thus the support between heaven and earth. While Shu keeps Geb and Nut apart, it is the fire of Ptah that keeps that link alive. Ptah is usually represented by a mummified figure bound in wrappings with only his head, hands, and feet free. Some Egyptologists believe this means that Ptah is a very old deity made when artists did not know how to make arms and legs. This is typical of those who can believe the Ancient Egyptians could build pyramids from stone but couldn’t sculpt hands and feet from the same stone. He is bound showing that he is not free. **He is bound (like every mummy) by Set**, our own conscious mind. This compares to the Greek the Hephaestus, whose lameness is the physical equivalent to Ptah’s bindings. Ptah was usually painted blue.

Ptah was the master builder and it was his energy that instructed architects and masons during their building projects. Ptah was the metaphysical fire that produces its effects on the perceptible universe. He is able to transmit power and spirit to the rest of the Neteru, and control the lives of all things (animals/plants/humans) through his thought and command. **Some claim Ptah carried out the commands of Thoth to create the universe, while others see the opposite.** The myths and deities of Hermopolis and Memphis are related. Ptah is similar to the Supreme Being who is defined in the Hebrew Bible. Roy Norvill claims the name pth or ptr became Peter. He claims Peter and Ptah are related to words for rock and stone like the name Petra. **His female consort was Sekhmet, a form of the goddess Hathor.** She is also fire, but while Sekhmet uses the fire to burn away that which is impure **Ptah uses the same fire as creative force to allow something new to be built** (Sekhmet will be examined in Other Myths).

Ptah is the essence of the human soul that perceives the universe, and is the source and support of creation. **Ptah spelled backwards is hotep (peace)**, the place of inner quiet of the mind that we must all venture. The myth of Memphis explains the illusion of this physical world. The wisdom of the actual creation of the universe is unknown to humans because it is beyond the use of our senses to pick it up. Our senses pick up information and send it to our brain where it makes a chemical signal to tell us what we perceive. We perceive something, but we cannot be too sure of exactly what we are perceiving. To say for certainty chair, dog or brother is to live in what is known as the world of Maya or illusion. This illusion is our own conscious mind interpreting information the way it wants, not the way it really is. **If we can learn the process of seeing or becoming enlightened we go beyond seeing trees and people, just energy.** A key hermetic axiom is “the universe is mental,” yet it cannot be understood through the mind in the head, only through our true mind in our heart. Memphite theology says creation occurred after a first thought, which caused matter to appear as various objects of creation. God has a thought and projected it out. Since our essence is God, we too are constantly manifesting the universe. We are led by our thoughts and deepest desires and keep creating things out there, yet if we regain our essence (God) and think only of the divine will (from our heart) then everything would happen naturally from God.



Nefertem/Imhotep

From the coupling of Ptah and Sekhmet came either the child Nefertem or Imhotep. Nefertem (Young Tem) would be the opposite of the setting sun or Old Tem. Young Tem is identified with young Horus. Nefertem is often shown as a lotus emerging from the primeval waters on which sits Horus. The other son, Imhotep (Asclepius), was a god of healing and medicine. Asclepius was an important component of the Hermetic literature again showing the connection of this myth with Hermopolis. Imhotep means “He Who Brings Peace,” and was originally seen to be the great priest who built the pyramid complex at Sakkara. It is claimed he could bring sleep to those who were suffering in pain, and could cure any disease of gods and men. The peace he brings is the inner peace that can occur after soul healing that brings us to our heart. Besides the god of medicine, he was also the god of learning in general thus assumed many of the attributes of Thoth in Memphis.

Khnum

Another part of the myth is found in the village of Esna. Khnum is called the molder and creates all life forms out of Nile clay on his potter’s wheel. This is similar to the Biblical account of God fashioning Adam from clay. Khnum moulds to symbolize that we are molded each time we glimpse the mystical realms or must face our personal challenges. We will always come back a bit different, shaped into higher forms. His consort was Neith, and their offspring was Heka (magic).

4 Thebes

The main triad at Luxor is Amun, with consort Mut and offspring Khonsu. Luxor is claimed by de Lubicz to show the birth of the cosmic man, an enlightened human. The temple up the road at **Karnak** is called Aput-Set (Place of the Enumerator). The name combines the ideas of counting and birthing. To go from one number to the next requires a birth just like with humans. The title can also refer directly to Set, the physical world where counting and numbers can be shown. The Thebian myth claims at the origin there existed a serpent, Kam-at-f “he who has accomplished his time.” The serpent eventually ceased to exist “when his time was past,” and his son Ir-ta “Creator of the Earth” was the one who formed the eight primordials of Heliopolis among whom we find Amun. Ra is born and becomes assimilated with Amun.



Amun

Many believe that Amun was the great god of Ancient Egypt. This is false. While **in the New Kingdom (after 2000BC) he did become the chief deity around Thebes** and the south, prior to this period Amun was a serpent of the eight primordials in Heliopolis. He is mentioned only four times in the Pyramid Texts (the great religious document of Egypt). Not a solid background for the supposed great god of Egypt. In fact he was always seen as a rather minor deity until a specific shift in the astrological cycle. **The main deity of Thebes during the Old Kingdom was Montu the bull.** Suddenly the ram headed Amun came to prominence at Thebes, while great building projects are begun there. This is exactly at the time when the precession of the sky moved from Taurus the bull to Aries the ram. If Luxor had lasted long enough it would have been likely to see a fish take over during the age of Pisces. Memphis represented the element fire, Heliopolis water, Heliopolis air, Thebes the element of earth. In Toltec tradition, one learns to see the same event from all four directions (elements).

Amun also became connected to Min (a form of Horus) and later by the Greeks with Zeus. The Leyden Papyrus says Amun, “gives birth to everything that is, and causes all that exists to live,” while other texts of the time see him as the maker of all beings, mighty and powerful. Amun normally appears as a human with a crown headdress of two straight plumes, but sometimes with ram horns that curve close to the body. He is depicted with blue skin and was called “lord of the lapis lazuli.” **The word Amun now ends the prayers of Judaism, Christianity and Islam.** Since there are no written vowels in Egyptian, his name can be written as Amun, Amen, or Amon. His name means ‘hidden,’ for he is everywhere but cannot be seen. **In the Old Kingdom he was referred to as Om, the famous mantra now found in Asia.** This mantra helps slow our mind and take us to the hidden nature of the self. Some claim he was the main inspiration for Jehovah in the Bible. Amun did become the great king of the gods, but this is a strange thing. No one is really quite sure why the hidden became the great god. **Some have even thought that Amun came to represent a group of outside forces that took control of Egypt after the Old Kingdom.** **Indeed Nubia**

There is no question that originally Amun had a very key aspect in Egyptian teachings, that part of us that is hidden, the true essence of our being. This hidden essence is the essence of the Creator. However as Amun’s position grew, particularly in Middle Egypt, there became great corruption in the priesthood that followed him.

Many other centers tried to break away from the influence of Thebes. Akhenaten even tried to eliminate the old religion entirely. This was a period when many of the wise priests of Egypt began to leave and take the wisdom to other parts of the world. **Thus the Old Kingdom wisdom teachings of the hidden began to be corrupted by the New Kingdom and used in a different way. While earlier this teaching was to be used to find our hidden essence within it became a way of corrupt priests to gain control of the country. And still does look at all colored people trying to claim Egyptian civilization for themselves based on this period, one of the reasons I made this research to get the given points on the table, to counter all the related racism.**

== Interpretation of Creation ==

All myths carry many levels of meaning. Beyond the outward literal meaning are other less obvious symbolic meanings. While they each can stand on their own separately, they are meant to be used in connection with each other. The Leyden Papyrus gives an example of how the four myths are connected by claiming, "All the Gods are three: Amun, Ra and Ptah, who have no equals. He who is mysterious is Amun, Ra is the head and Ptah the body. Their cities on earth are Thebes, Heliopolis and Memphis...when a message comes from heaven it is heard at Heliopolis, repeated at Memphis to Ptah who makes it into a letter and written in the Book Of Thoth, and then sent to Thebes." Thus all four myths interacted with each other during the creation, and continued to do so.

Atum of Heliopolis created out of the void, while Ptah was the divine fire of Atum coming to the earth. Thoth was the ability of the creator to know itself by the word or divine logos, while Amun is the breath of life. John Anthony **West claims this idea is similar to modern Christianity, which originally had separate centers of instruction for the creation, one according to the Father, one the Son and one the Holy Spirit, and the 4th according to the Virgin.** Thus the same teaching is being explained and explored in "different yet complimentary ways." If the myths are placed in order first comes Nun, the primordial ocean that appears in all myths. Second would be Atum and his manifestation part of Ptah. From them comes the elements of creation that work on all planes: Tehuti (wisdom, Gnosis) Maat (divine order) and Hathor (another female principle examined in Other Myths). Once wisdom and order had been created, the eight primordials and Ra could now be manifested. Finally the Neteru (energies that would fuel creation) could be born at Heliopolis, followed by the actual creation of the material world at Memphis. **Lastly, the effect of creation could be expressed at Thebes.**

The myths also point to some very real scientific information in our physical world. The first is that the world began from nothing (Nun) represented by water. This perhaps is showing that water is the source of all things. The myths also explain the doubling process of hydrogen to helium that creates stars and planets, the workings of the solar systems, and the birth and gestation process of a human being. Modern scientists use the Big Bang Theory to explain the formation of the universe. They feel that there was a time in the past when all the matter of the universe was packed tightly together, to an infinite density. This is similar to the primeval nature of Nun. Eventually the nucleus became polarized with electrons and protons. Modern scientists feel that when the act of creation occurred some 15 billion years ago, all matter exploded and expanded outward, which continues to this day. The ancient mystics understood this concept as the Breath of God. God right now is still breathing out, thus our universe is expanding. At some point, God will begin breathing in, and our universe will begin to contract."

The Annu Ennead myth corresponds to our scientific Nebular Theory. The Nebular Theory claims that our entire solar system was once a molten gas nebula that rotated at great speed, bulged at the equator breaking off of gaseous rings which later formed into a few planets. These planets in turn threw off gaseous rings which formed into other planets, with the Sun left as the remnant of the original nebula. A closer look at the creation myth of Heliopolis will find Atum-Ra representing the sun and primordial fire. Atum-Ra then masturbated into existence Nut and Geb, thus they were formed from Ra (sun). The other Neteru were formed by Nut and Geb, the same as the nebular theory which claims the other planets came from the first few planets. The sun is continually praised as the great creator.

There is not enough space in this work to go into great depth of the mystical meaning of the creation myths, small bits were included in the description of each Neteru. I was given a very interesting personal account of the creation of the universe while performing a meditation with a weekly spiritual group. We were all in deep meditation when I asked to have knowledge of the creation. Soon my mind stopped working and all became blank and dark, equated with the nothingness of Nun. When the meditative tape stopped playing a friend stood up, similar to the serpent and Atum stirring in the primeval waters. He accidentally kicked my leg in the dark. I felt a massive jolt of electricity run through my body. I had been given a personal experience of the power of creation, the nothingness, the stirring and the jolt of fire that allowed something to form from the nothing.

The ancient wisdom is also informing us that the creation did not just occur once, but is continually acted out each moment of every day. With each heartbeat or breath we take, a new creation of life occurs. Every seven years every cell in our body has been remade, thus we are recreated as a new being. We can learn how to use the creative forces of the universe in our own lives. The creation myths try to teach that we too are Neteru who are creating with our mind. We are creating a dream world that once understood can be transformed. Since we understand that we are the ones creating most every part of the dream of life we are experiencing, we realize that if we can change or take control of our thoughts, the dream must change. This is the beginning of awakening, to finding the heart, and living a life based on the teachings of Egypt.

Sources see bottom of pdf

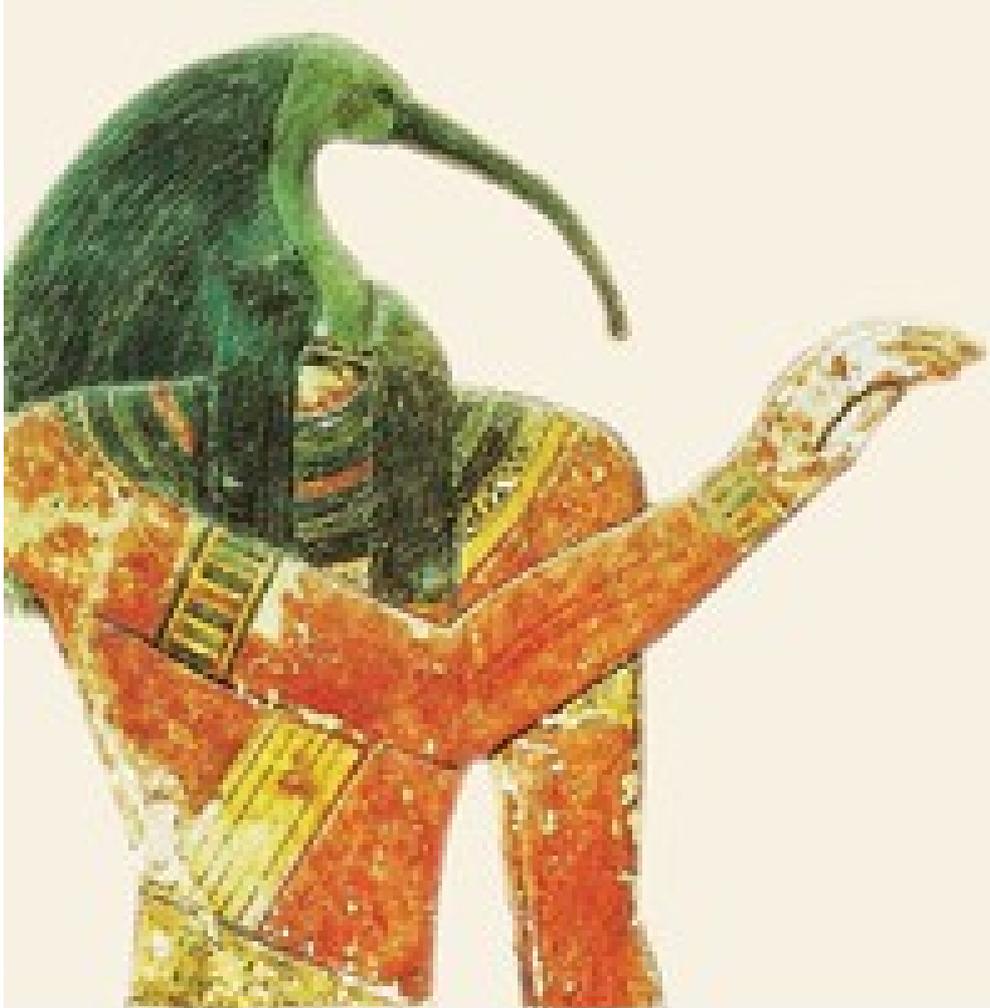
<http://www.egyptian-wisdom-revealed.com/wp-content/uploads/2018/07/potc6.pdf>



The Historical Monument

<http://www.newhermopolis.org/historical.php>

Ancient Hermopolis used to be the capital city of the 15th Nome of Upper Egypt. It lies now in Mallawi, governorate of El-Minia. It stretches about 5 km from Al-Ashmunin (eastern Hermopolis) to Tuna El Gebel (western Hermopolis). It is within close proximity to the famous site of El-Amarna, almost constituting its western border. In fact the commonly visited boundary stela of the city of El-Amarna lies in the north border by Tuna El Gebel.



Thoth

The city was named after "Hermes" the Greek equivalent of the Egyptian 'Thoth', the lord of time, the inventor of writing and the guardian of thought who revealed to the Egyptians all knowledge on astronomy, architecture, medicine and Alchemy.

Prior to Ptolemaic times, the city carried its Coptic name 'Shemnu' that is derived from the ancient Egyptian 'Khemnu', which means the city of eight or "Ogdoad", referring to its mythological origin which later gave rise to its current Arabic name Ashmunin. "Ogdoad" are made of four male deities and their feminine counterparts, the principals of creative powers whose interaction enabled harmony to be born.

Archeologically, The city of Ashmunin contains remnants of a temple dedicated to Thoth, known as the temple of "elevated spirits". This temple is architecturally similar to the famous Parthenon in Greece. Nearby there is a chapel dated to 19th dynasty which was re-dedicated to Alexander the Great.

There are remains of a Roman basilica as well as a place named after the famous Cleopatra VII who was reputed for her love of knowledge and was considered a great scholar in her own right. She is thought to have frequented the academy at Hermopolis and possibly built a harbour there. In fact the city of Hermopolis had in ancient times close links with Alexandria and its famous library and transmission of knowledge took place between these two major capitals of thought.

In Tuna El-Gebel (western Hermopolis), the main highlight is Petosiris tomb which has the appearance of a small temple. The tomb in fact belongs to Petosiris and his family which consists of five generations of writers. The inscriptions on the tomb's walls attest to the owners' concern with preserving knowledge for the benefit of future generations.



Taha Hussain

Close to Petosiris tomb is the tomb of Isadora, the Greek girl who allegedly drowned in the Nile in pursuit of love in the prime of her youth. The inscription on the tomb describes in poetic language the father's grief over the loss of his daughter. The story of Isadora became the subject of many folk tales and literary artistic expressions. The site contains as well a burial gallery or catacombs that were reserved for the sacred symbols of Thoth, the baboon and the ibis (incidentally the figure of Thoth in his ibis headed form is the symbol of Cairo university as well as many learned societies and institutes all over the world).

One of the most interesting finds in Tuna El Gebel is Taha Hussain's rest house. Taha Hussain is known as the dean of letters and the architect of Egypt's modern enlightenment. Taha Hussain was a native of El Minia; he was born in Maghagha and was drawn to Tuna El Gebel following the excavations made by his archeologist friend and relative Sami Gabra. It is said that the story of Isadora inspired some of Taha Hussain's writings particularly "Doaa El Karwan" that was written in the course of his stay at Tuna El Gebel.

Ogdoad of Hermopolis (Khmunu)-Thoth



Egyptian Benben stone, Louvre, Paris.

The World Before Creation.

There is no single definitive Egyptian creation myth, rather a collection of stories that have been transmitted and revised over time. This is partly due to the structure of Egyptian religion, which was organized around local cult-centers. These centers would focus on a particular god figure, and therefore often had their own localized version of the creation myth to incorporate their particular god, or support their cosmology. One thing to remember is that most of the Egyptian creation stories aren't in a nice, neat source. In many cases, they're pieced together from funerary texts, magico-religious sources (spells would link the magician to a similar mythological act), and even 'mythological manuals' like the Tebtunis and Delta books, which give many different versions of the same story, with different deities and variant actions.

Despite the differences, many of them speak of the primeval mound. This was a mound of earth that rose out of the primeval ocean upon which Atum, the creator god appeared, and a popular enough motif that it is believed by some scholars to be the inspirational shape replicated by the pyramids.

The Ogdoad predate the more commonly known Egyptian gods, such as Osiris, his sister wife Isis, and the emissary of the underworld, Anubis. Considered to have come into creation before the world did, the Ogdoad consist of four couples—eight individual deities—who balance one another and the nature of the cosmos. Each pair correlated with one of the primary elements of the universe in the Egyptian belief system, i.e., water, air, light, and time.

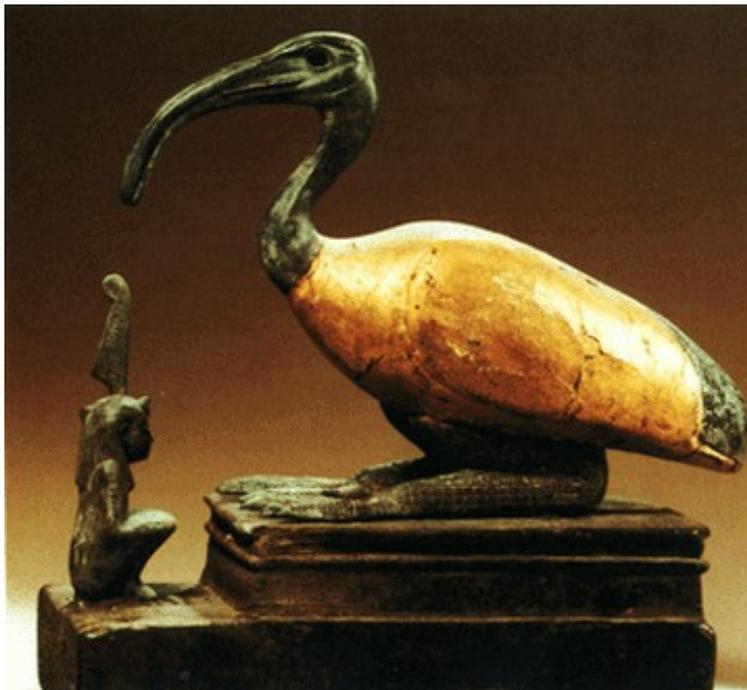
What these tales all have in common, besides the creation of the world through some sort of hatching, is the persistence of one god from the later Egyptian religion planting his roots in the Ogdoad. It makes perfect sense from a secular standpoint, as new religions often crop up through some deity linking the two together. However, all three versions mention the sun god Ra, as the scarab beetles were representative of the rising sun. The Ogdoad, then, were considered primarily responsible for creating the universe whether they birthed an egg or nursed the lotus flower, the "credit" of the future of the Egyptians handed off to their succeeding "son" Ra after the completion of their "Golden Age."

The Ogdoad is the oldest known story of creation and has origins linking back to the creation stories from the Golden Age of Atlantis and taught to the "new world" after its destruction. The story is the basis of Hermeticism, as it is said to go back to the days of story telling and is said to be the first written account of the creation of not just humanity, the sun, moon, stars, galaxy or the universe.

Every God and Goddess in every creation story since the Ogdoad and its "updated version, the Egyptian Ennead, can be traced, linked and identified in this first account of creation. This is the story of how all things came to be told by the One known as the ageless and timeless one. The One who has lived since the moment of creation. He is known as Amun, Shu, Djehuti, Thoth...

Hekau--This term is usually translated as "magic words," but actually the concept is that all reality is based on the energies in flux in the universe, and knowing its essential vibration gives total control of an object or person.

Thoth



“Thoth and Maat, his wife, record your moments every day.”

"Thoth is thought. He is reason. He is the archetype of human intellect, of mind, of curiosity, of logic, of rationale, imagination and understanding. Thoth is the source and the repository of learning, knowledge and training. Thoth is science. Thoth is the genius of the Powt Nature. He is the mind of the soul/self. **Thoth is known as The Self-created One**. He was already present in the beginning of creation, along with Maat, the reality of Reality. Thoth is the ability of consciousness to learn and thus to know reality. He is the capacity of the human intellect to observe and to measure the reality around us and within us. Thoth and Maat stand on either side of Re in the journey of the sunship.

Thoth is more than the scribe of the Natures and the Nature of scribes. Thoth is speech. He is writing. He is everything that is made possible by human communication and by the permanence of the written word. Egyptians understood that the written word is the power of civilization." - [Thoth In Your Mind](#)

""Thoth is the name given by the Greeks to the Egyptian god Djehuty. Thoth was the god of wisdom, inventor of writing, patron of scribes and the divine mediator. He is most often represented as a man with the head of an ibis, holding a scribal palette and reed pen. He could also be shown completely as an ibis or a baboon...



Thoth is a reliable mediator and peacemaker. When the goddess Tefnut had a dispute with her father Re and absconded to Nubia, it was Thoth that the sun-god sent to reason with her and bring her home. Thoth was also present at the judgement of the dead. He would question the deceased before recording the result of the weighing of the deceased's heart. If the result was favorable Thoth would declare the deceased as a righteous individual who was worthy of a blessed afterlife.

Thoth was also a lunar deity, and whatever form he took he wore a lunar crescent on his head. Some Egyptologists think that the Egyptians identified the crescent moon with the curved beak of the ibis. It is also suggested that the Egyptians observed that baboon was a nocturnal (i.e. lunar) animal who would greet the sun with chattering noises each morning.

As he was messenger of the gods Thoth was identified by the Greeks with their own god Hermes. For this reason Thoth's center of worship is still known to us today as Hermopolis."



While most of the Egyptian cult centers worshiped current, living gods, there was also a dedicated cult-center for those gods that came before: Khenmw or “eight-town”, The name Khenmw was given to honor the Ogdoad, the collection of eight primeval gods that existed before creation; they were the gods that existed when the universe was essentially empty, a great void.

Hermopolis

Hermopolis means “the city of Hermes” in Greek. The Greeks gave it that name because it was a major cult centre of the god Thoth who they associated with their god Hermes, but the Egyptians knew it as Khmunu (“the City of the Eight”). However, the cult of Thoth developed after the original myth of the Ogdoad, so it is probable that this story was an attempt to incorporate Thoth into the pre-existing Ogdoad. Since the Ogdoad of Hermopolis produced the sun (god), and the sun was the head of the Ennead at Heliopolis, it can be claimed that the Ogdoad of Hermopolis produced the Ennead. The Greek historian Herodotus says there were 12 gods in Egypt, but before them there were the 8. Griffiths says the Greek name for the city of Hermopolis is based on the connection the Greeks made between their god Hermes and the Egyptian Ibis god, Thoth.

Hermopolis was the ancient capital of the 15th Upper Egyptian nome. During the Islamic period it was heavily plundered. Despite that there are still traces of temples dating from the Middle and New Kingdoms. Rameses II built a temple there with materials derived from the abandoned city of Akhetaten.

The Hermopolitans claimed that their theory of creation was older than any other in Egypt.

Relevant passages from Herodotus History Book II are 43.4 and 145.1.

So, who exactly is Hermes?



**"Hermes was the herald, or messenger, of the gods to humans...
A patron of boundaries and the travelers who cross them."**

"The history of His life is described in the [Emerald Tablets of Thoth-the-Atlantean](#), which were discovered by M.Doreal in the pyramids of South America. In the Tablets Thoth tells about Atlantis an archipelago consisting of two large islands which existed in the Atlantic Ocean a long time ago, also about the highly developed civilization of the Atlanteans. The most important point about this civilization is that it possessed a true religious-philosophical knowledge, which allowed many people to advance quickly in their development to the Divine level and accomplish thus their personal human evolution.

When the destruction of Atlantis happened (two islands submerged into the ocean one after another according to the Divine Will), Thoth-the-Atlantean moved to Egypt (Khem) with a group of other Divine Atlanteans. Thanks to this, the higher spiritual knowledge of Atlantis was brought to Egypt and to other countries.

In the Egyptian mythology, Thoth is worshipped as a God of wisdom and writing, as a patron of sciences, scribes, holy scriptures, as a creator of the calendar. According to Plato, He revealed to the Egyptians counting, geometry, astronomy, and writing.

Hermes Trismegistus is the name of Thoth in His next incarnation in Egypt." - [God Teaches](#)

"We interpret Hermes as a figure associated with wisdom transmitted to man from divine sources. Historically, the name Hermes referred to several different personages:

- The Greek god Hermes, son of Zeus and Maia messenger for Zeus god of commerce and the market; patron of traders, merchants and thieves the Divine Herald who leads dead souls down to the underworld inventor of the lyre, the pipes, the musical scale, astronomy, weights and measures, boxing, gymnastics and the care of olive trees
- Thoth, Egyptian god of wisdom and science the moon-god, represented in ancient paintings as ibis-headed with the disc and crescent of the moon the god of letters and the recording of time
- The Roman god, Mercury, messenger of the gods messenger for Zeus had winged sandals, a winged hat, and a golden Caduceus, or magic wand, with entwined snakes and rising wings believed to possess magical powers over sleep and dreams

The mystic figure, Thrice-Great Hemes, who may have represented three different teachers in the Illuminist tradition described as a very powerful ancient mage, not a god in his writings, collectively called the *Corpus Hermeticum*, Hermes describes himself as "Philosopher, Priest, and King" wrote the Emerald Tablet and taught Pythagoras, among other exploits.

In his major work, [The Sufis, Idries Shah](#) states that "both the Sufis and the alchemists claim Hermes as an initiate of their craft." Many Sufis, including al-Farabi, Geber, and Roger Bacon, among others, were described as "Hermetic" or "Illuminist." <https://idriesshahfoundation.org/read-online/the-sufis/>

Hermeticism is one of the many streams of transmission of the Illuminist Tradition, the inner, secret teaching concealed within every genuine religion and philosophy." - [The Light Party](#)



Hermes in Greek "Mythology"



"Hermes, the herald of the Olympian gods, is the son of Zeus and the nymph Maia, daughter of Atlas and one of the Pleiades. Hermes is the god of shepherds, land travel, merchants, weights and measures, oratory, literature, athletics and thieves, and known for his cunning and shrewdness. Most importantly, he is the messenger of the gods. Besides that he was also a minor patron of poetry. He was worshiped throughout Greece -- especially in Arcadia -- and festivals in his honor were called Hermoea.

Being the herald (messenger of the gods), it was his duty to guide the souls of the dead down to the underworld, which is known as a psychopomp. He was also closely connected with bringing dreams to mortals. Hermes is usually depicted with a broad-brimmed hat or a winged cap, winged sandals and the heralds staff (kerykeion in Greek, or Caduceus in Latin). It was often shown as a shaft with two white ribbons, although later they were represented by serpents intertwined in a figure of eight shape, and the shaft often had wings attached. The clothes he donned were usually that of a traveler, or that of a workman or shepherd.

Known for his swiftness and athleticism, Hermes was given credit for inventing foot-racing and boxing. At Olympia a statue of him stood at the entrance to the stadium and his statues were in every gymnasium throughout Greece. Apart from *herms*, Hermes was a popular subject for artists. Both painted pottery and statuary show him in various forms, but the most fashionable depicted him as a good-looking young man, with an athletic body, and winged sandals and his heralds staff. His Roman counterpart [Mercury](#) inherited his attributes, and there are many Roman copies of Greek artistic creations of Hermes.

The Greek post office has Hermes as its symbol." - [Encyclopedia Mythica](#)

The Seven Hermetic Principles-The Principle of Cause and Effect

<https://thepointofasharpinstrument.wordpress.com/2015/10/28/the-seven-hermetic-principles-the-principle-of-cause-and-effect/>



Every cause has its effect, every effect has its cause. So is the law.

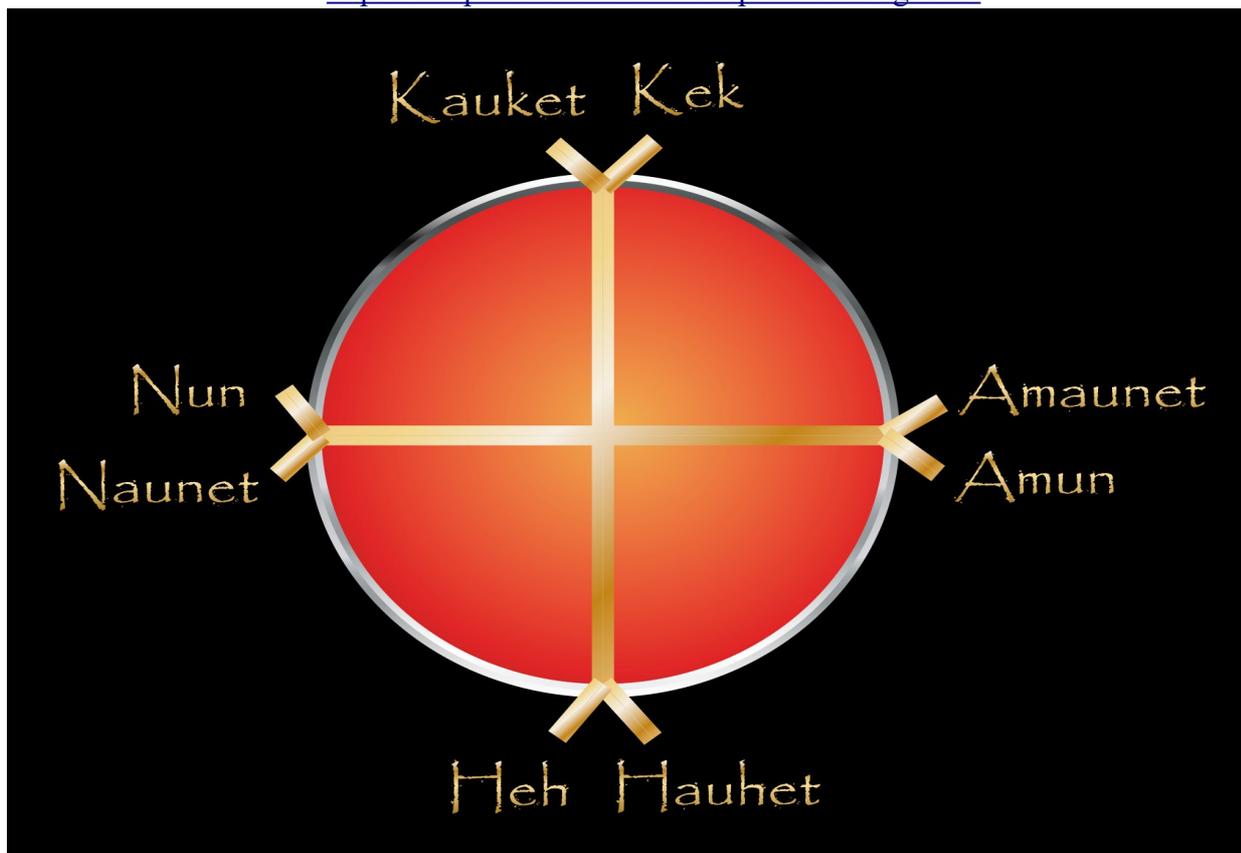
This law states that everything happens because of a cause and that every cause has its effect on something. This is one of the Hermetic Principles that aligns perfectly with modern science. Physics states that for every action, there is an equal and opposite reaction. Though science simply equates this with the physical realm, the Hermetic teachings show that it is true of the metaphysical realm as well. There is nothing that escapes cause. There simply is no chance or coincidence. If you look deeply at the root of any happening, you will see that there was a cause for why it turned out the way it did. An example would be the fall of dice. It seems at first like the result is random, but if you look at the action more closely, you will see that there is nothing random about it. Depending on the amount of force used in the toss of the dice and the surface they land on will determine the outcome. You would also have to factor in the condition of the dice. Are they smooth and new, or marred by use. It is not a random result.

In the non-physical realm, we can look at the soul's journey after death. According to [Max Heindel](#) in "[The Rosicrucian Mysteries](#)" the soul after death goes through a series of events that are determined by the breath record which is stored by the heart. This record determines if the soul needs to learn more by staying close to the physical realm (in Purgatory) or can go ahead and ascend further into the afterlife. If the record indicates that the individual lived decadently, the soul must go through the process of learning the error of living in this manner and must suffer to some degree before being allowed to move out of Purgatory and to the next level of the afterlife. This would indicate there is an effect in the afterlife that is borne in the life of an individual. Therefore, the effect dwells in the non-physical or spiritual realm.

If we can master an understanding of this principle we can work with it and become causes rather than effects. We can work with the natural process of cause and effect and avoid being carried away by the current of effect as if it were out of our hands.

Ogdoad's Sacred Space

<https://templeofalexandria.wordpress.com/ogdoad/>



Ogdoad elements represented by the Goddesses and Gods of Ogdoad are elements of creation of all there is. They have created the sacred space – The World where Re have created everything in it! There is no way to assign Ogdoad elements to cardinal points of compass because they didn't exist before the creation. One would think it impossible to access something that existed in the core of creation of our universe. But every fiber of our being is filled with those elements. Our own body has been created by those exact elements. One female and one male cell carrying the seeds of creation since the conception of this world. We all carry the creative force of Ogdoad inside of each and every cell of our body.

Our body is filled with energy and elements of Ogdoad where Re gave them their shapes. Re has created cardinal points and therefore we can through careful study assign each of Ogdoad elements one cardinal point. Not that they exist in those points of our world but simply to be able to work with them in magical practice. We need to explore and research the practice more in depth in Khmunnu Egypt. We are hoping the necessary trip will be possible during the month May 2011... The trip is only to prove or correct the practice we teach the way it would be at least very close to what has been practiced in Khmunnu and also try to recreate Festivals and Rituals held there.

We also believe that pyramids in Giza have a lot to do with sacred elements. They have been created with admirable precision. Each of the four points of pyramid is located precisely on each of the cardinal points. The sacred geometry of the pyramids is an amazing subject on its own. Each pyramid is also located on Earth's meridian points. The power of pyramids might also be in the fact that the sacred four elements of Ogdoad are connected to each point of a pyramid. The top of the pyramid might be connected to God Re. This is only a hypothesis long way from being proved.

However our Iseum uses the analogy of pyramid to create sacred space of magic of creation.

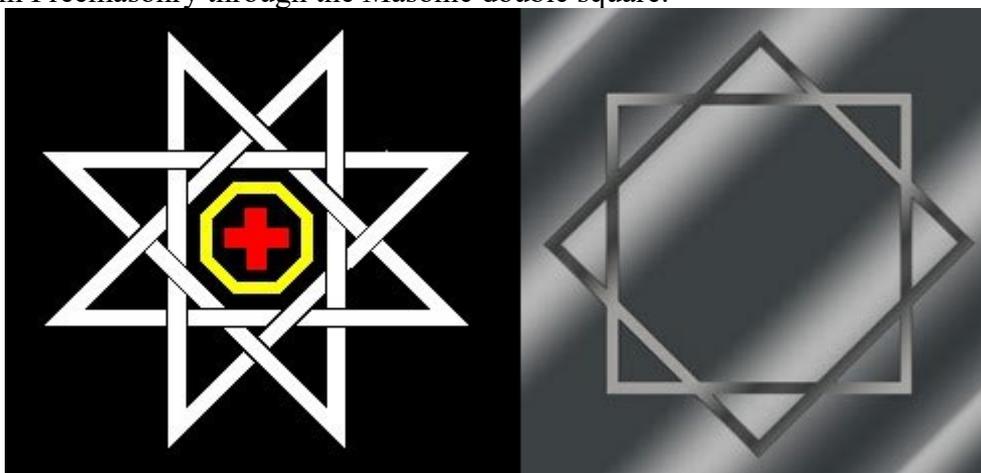
Also we don't point any spheres or worlds to Eight energies of Ogdoad. We are taking a step back from all the theories already explored. We simply are trying to reconnect to the source of our creation.

Sphere of Death

<http://pearlsofwar.blogspot.com/2010/01/e8-sphere-of-death.html>

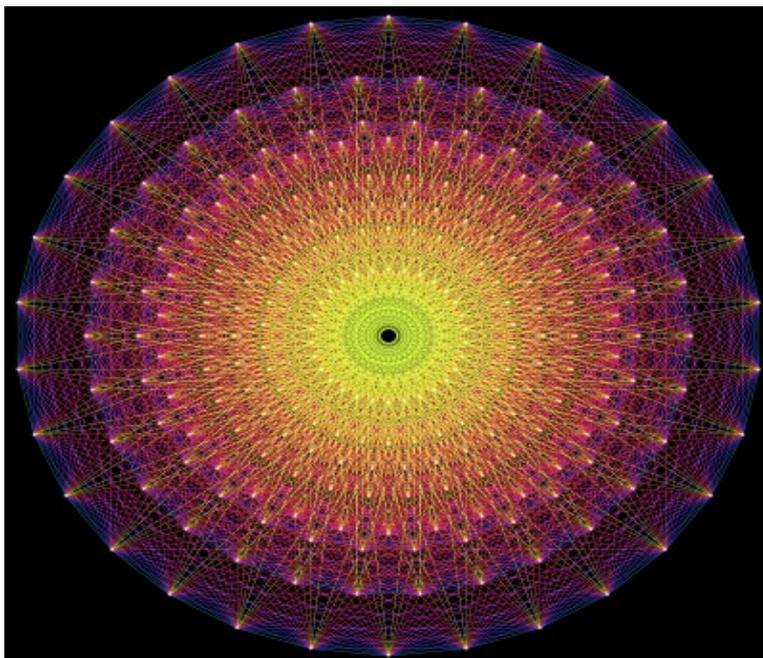
In this article I will try to prove that the Large Hadron Collider is the culmination of centuries of active research into the secrets of the Egyptian Ogdoad. I will trace the belief in this magical symbol from its roots in Hermopolis to the degrees of Freemasonry, through extensive periods of mathematical inquiry and finally to the LHC itself. Lastly, I will attempt to understand the real reasons behind this scientific venture, by discovering the secrets of the mysterious Eighth Sphere.

The Ogdoad (meaning eight-fold) represents the eight deities of the Ancient Egyptian pantheon. According to the mythology; the Ogdoad consisted of four male-female pairs, inhabiting a vast and dark void maintained prior to the birth of the Universe. An unforeseen imbalance in their respective forces creates the Sun God Ra. Given the pivotal nature of the Ogdoad to the Ancient Egyptian world view, we would expect some reference to it in the primarily symbolic language of the Masonic sects, which draw from this endless source of magic. We find that the Ogdoad finds expression in Freemasonry through the Masonic double square.



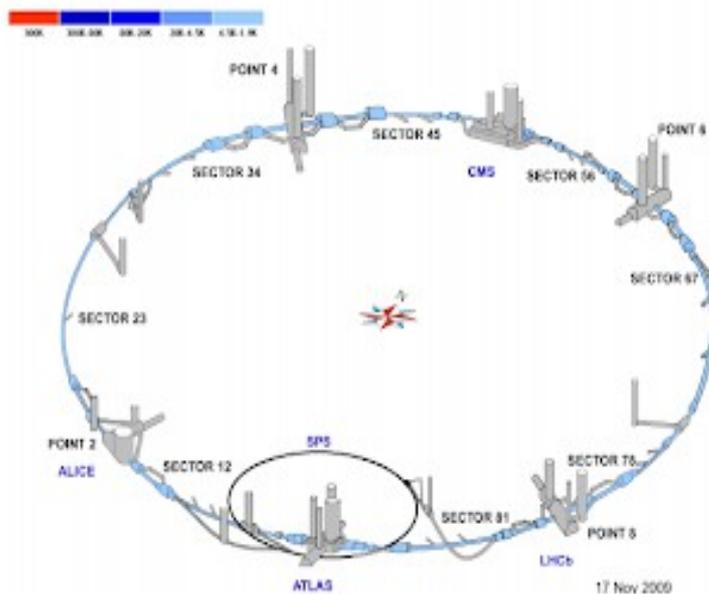
Left; the Ogdoad of the Aurum Solis. Right; the Masonic Double Square.

The double square is an abridged version of the Ogdoad specific to the Aurum Solis; a magical order that claims descent from the Ogdoadic tradition of the Western mystic form. The Ogdoad is an important part of Masonic and Aurum Soils initiation rites and represents the unification of cosmic forces.

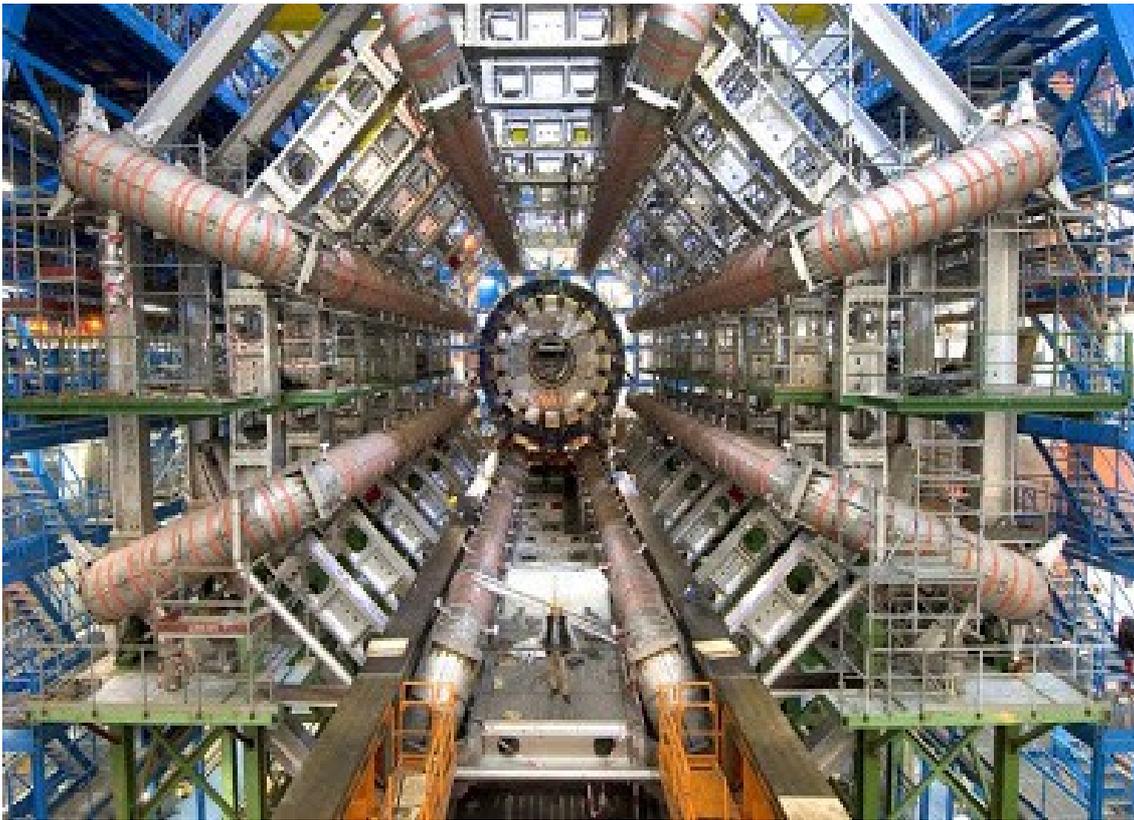


In 1888, the mathematician William Killing discovered the [E8 Lie Group](#) - it is the first of all the largest Lie Algebras. It is so large that if all of the data pertaining to E8 were written out in standard typeface on A4 sheets, laid side by side, they would cover an area the size of Manhattan Island. E8 is the ultimate extension of the Ogdoad; it has 8 real space vector coordinates with 240 additional vertices, making a total of 248 dimensions. It has taken many decades to compile all of the statistical data on this structure, such is its magnitude. In 2007, [Antony Garret Lisi](#) incorporated what is known about E8 with his theories on particle physics to form a Grand Unified Field Theory. He suggested that each of the 248 vertices represent a subatomic particle. This implies that the basic underlying structure of the Universe must be 8-dimensional. Rotation of the E8 sphere in 8-dimensional space produces the observable particles and subatomic particles that make up the material Universe. Garret Lisi will be testing his theory alongside physicists at the Large Hadron Collider at Cern in the New Year.

The LHC collides photons at extremely high speeds in the search for the subatomic particle that gives mass to an atom's nucleus. A consequence of these collisions is the creation of mass out of energy. This mass is comprised of equal amounts of matter and anti-matter. When matter and anti-matter come into physical contact, they annihilate one another. This was the condition of the Universe close to its beginning. An imbalance must have occurred early on between these two opposing forms of matter to create the Universe we see around us today. Just such an imbalance is spoken of in the Ogdoad of Hermopolis. The 8 deities of the Ogdoad are the real space vector dimensions of the E8 sphere, upon which all of the matter in the Universe is structured. Therefore, the matter-antimatter imbalance, known as the CP violation, must be an artifact from the 8-dimensional proto-space of the Ogdoad.

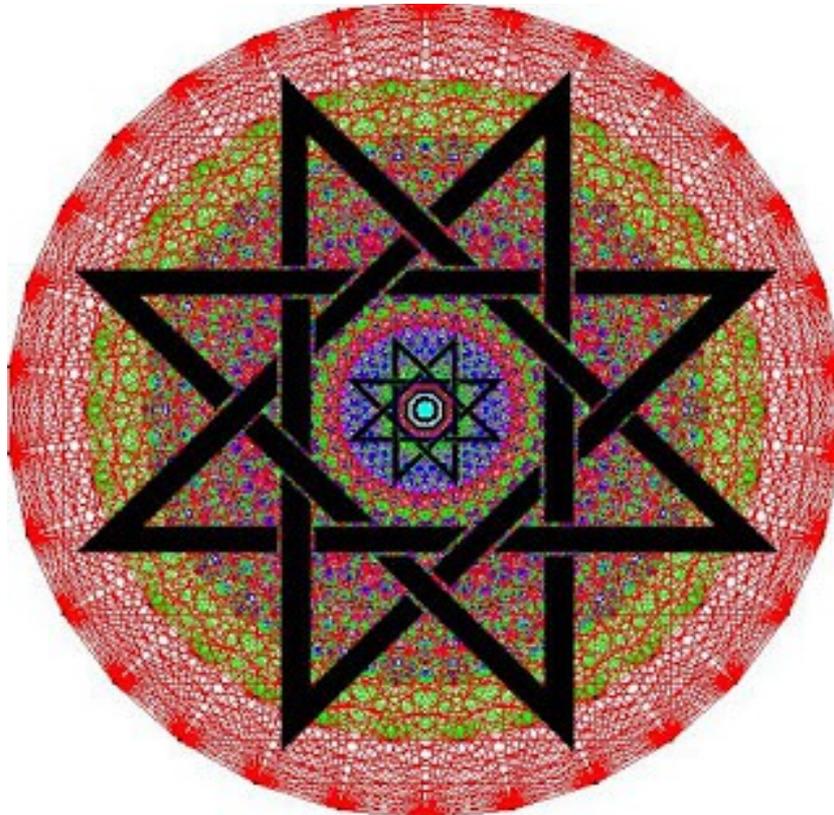


The LHC Silicon Pixel detector arrays [ALICE](#) and [ATLAS](#), are both octagonal in shape. The shape could be influenced by the Ancient Egyptian Ogdoad; in much the same way the [London Eye](#) was influenced by the early Christian Ogdoad. Further investigation of the dimensions of these detectors and the general layout of the LHC reveals repeated reference to the number 8. The Alice Pixel detector has 8192 ($8 \times 8 \times 8 \times 8^2$) 8" silicon wafers arranged in 256 rows and 32 columns. The Atlas array has 1744 (8×218) modules in the innermost part of the detector. There are some 1232 (8×154) dipole magnets in the collider tunnel. The tunnel has eight cryogenic distributor points. The collider tunnel contains two adjacent parallel beam pipes that intersect at four points, making a total of eight intersecting beams. The entire facility appears built to a specification expressing the Ogdoadic and Masonic Double Square. Finally, the design for the ALICE logo is an octagon.



The Octagonal Atlas detector at Cern.

Considering how long it took to compile the E8 data and the vastness of the Collider, it is remarkable that these two complex areas of research were completed just in time for Garret Lisi to test his theory. It is as if the Universe wanted us to find these things and put them together. The discovery of E8 in 1888, could be itself a communication from the Universe; alerting us to the important applications of this number. The comparatively simple eight-point star of the Ogdoad has been replaced by an 8-dimensional one. What does this mean for the future of the Ogdoad?



To understand the motives behind the construction of the Collider; and how it relates to the Ogdoad, we must first know a bit more about the Ogdoad itself. The Ordo Aurum Solis assigned seven of the eight Aeons (dimensional realms) of the Christian Ogdoad to the seven known celestial spheres (planets). The last Aeon of the Ogdoad was known as the Eighth Sphere. But what exactly is the Eighth Sphere?

A section in Madame Blavatski's *The Keys to Theosophy* entitled **On the Septenary Constitution of Our Planet** sheds light on Blavatski's belief that there are seven planet Earths nested one inside/beside the other in hyper-dimensional space. (She suggests that the Earth we inhabit extends to the fourth dimension, at most.) Originally Blavatsky taught openly about 8 eight such parallel Earths, but after she suspected left-hand initiates of leading her astray, she revised this to only seven, and left the 8th Sphere, as part of a secret doctrine for higher initiates only. In this doctrine, the Eighth Sphere was described as a place where irredeemable souls are taken to be ground up into their constituent particles by the Ineffable Father; a place also known as the Planet of Death.



In Gnostic Scripture, the Eighth Sphere is more cheerfully referred to as the [Eighth Heaven](#). It is the perfect realm of the One True God, who supercedes the blind demiurge Yaldabaoth/Yahweh. Considering that these scriptures were only discovered in the last century in the caves at Nag Hammadi, we can assume that Blavatsky was uneducated with regard to the true teachings on this subject. It is conceivable, indeed likely, that had she been privy to such information her views on the Eighth Sphere would have been very different. It is interesting to note that the Ordo Aurum Solis are among the only Secret Societies to have preserved the knowledge of the Eighth Heaven in the shape of the Ogdoad, which we know today as E8.

E8 may not simply be the shape of the physical universe, but that of heaven itself (see image left). Heaven contains our three-dimensional space as a subgroup within the 8th dimensional E8 Sphere. This gives it an Gnostic System of $3 + 5$, completing the $7 + 1, 6 + 2, 4 + 4$. of earlier Gnostic systems.

Khnum the Ram Headed God – The HiRam



To the Egyptians, Ka means 'soul' or 'spirit'. Egyptians believed that a person's soul had many parts and that all people and the parts of their souls were sculpted from clay by the ram-headed god named Khnum. This sounds like nonsense until you understand the esoteric meaning of the Ram. The Ram's Horns are misunderstood in our culture because we have lost the ability to read the symbolism of the ancients.

The Ram's Horns are formed in a spiral which is divine in its mathematical proportions. The horns form into a Fibonacci spiral. Fibonacci numbers and Phi are related to spiral growth in nature.



“Where there is matter, there is geometry.”

~ Johannes Kepler

The Ram's Horns symbolically represent the toroidal spinning torus field of the Ka, whilst it cascades in the Fibonacci mathematical formula to the implosion at its centre.



The spirit serpents move up two channels in the spine, entwined around a central pole or trunk before they light up the third eye and crown chakra. The crown chakra spills out its energy as in an every flowing fountain(the holy grail, the fountain of youth). These overflowing waves of plasma turn upon a toroidal torque turn and form the Fibonacci spiral or Ram's Horns.



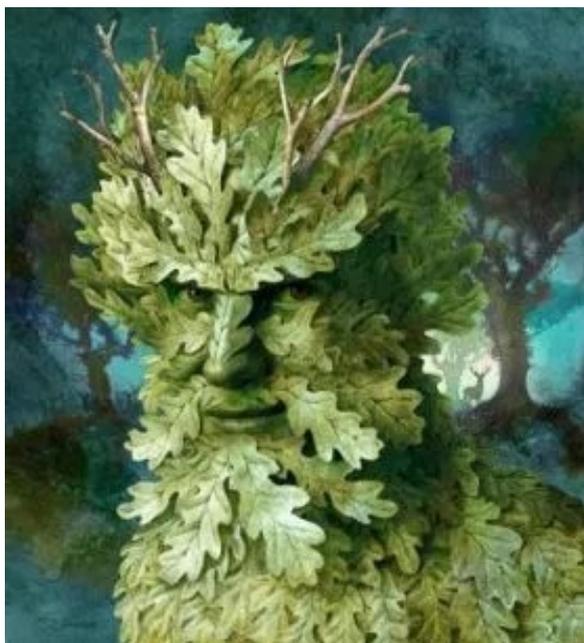
The spiral causes templates of light to form in the ether (plasma field) which are the etherical templates or blueprints for the forming of physical matter. As the plasma of the serpents ascends the spine and cascade in harmonic proportions, they turn on a spiral and form the Horns of the Ram. All of nature was woven into the ether, as these templates or blueprints of light formed by the divine mathematics of Khnum. The ancients knew the power of their minds and the Ram's Horns represent their ability to build templates of light in the ether with these two spirals, which cascaded out of the tops of their heads. When the brain waves of both hemispheres are in total balance, then the Ram's Horns are formed. The Rams' Horns also represent the spiraling torque turning of the DNA and also the tree of life moves in this torus fashion.youth). These overflowing waves of plasma turn upon a toroidal torque turn and form the Fibonacci spiral or Ram's Horns.

The two serpents which entwine the middle channel or spine of the body are also seen spiraling around the trunk of the tree of life. They are two currents of energy, one masculine and positive and one feminine and negative, together they turn the torus of the energy body which then causes the cascade and forming of the Ram's Horns. The spirit moves as two serpent bodies entwined around each other in a spiral, electrical, they move around each other as Birkeland currents forming the serpent body of the Feathered Serpent.



Brain waves emitted from the brain when the two hemispheres are in total balance cause a cascade of electrical waves which form the Ram's Horns in the plasma field or ether, causing the plasma field to form along magnetized lines. Along these lines of luminescence, magnetic sheaths are formed in which the elements of matter are created along sacred geometric platonic solid templates. Behind all of matter there lies these etherical templates which are created by the electrical brain waves which were emitted from the brains of the ancients, to form templates which would later take on form and become solid as a plant or a tree.

It is interesting to note that Khnum's head is green, the colour of life. Phosphorus is green and is a self-igniting element which causes the initial sparking of the building of the DNA ladder. Osiris too was said to be green representing his rejuvenation. Green is the colour of life, rejuvenation and immortality, and the Aurora Borealis through which the children of the emerald king Osiris were born. Here we can see the Green Man with vegetation coming out of his head which is another representation of the high brain waves of the ancients.



Many cultures in our ancient past knew the secrets of life and hid their esoteric meaning in plain sight but not for the eyes of the profane. The Arians from Atlantis wore horns upon their heads not just because they came to power in the age of Ares but because they knew the horn's esoteric meaning. The Anunnaki, the gods of Sumeria were often depicted wearing horns. The Vikings too wore horns on their helmets, as did the priestesses of Albion. Those who wore the horns were those of high mind and had activated their cerebrum and were sending out brainwaves of perfectly nested, perfectly spiraling, life-generating, template creating designs of nature. They were called the HiRam or the Abrham. Interesting to note that the Grand Architect of the Freemasons is called Hiram Abiff. He built Solomon's temple with the aid of the Djinn. The HiRam builds the temple of Solomon or the soul of man.



Before the corruption of our ancient symbols by the Catholic church, the Ram was a symbol of matriarchal power and life. It is interesting that hand sign called the Horns was originally a sign used by the worshippers of the Earth Goddess. They would raise their hands in the horns sign as a mark of honoring the Goddess and aligning with the natural law of life. Now it has been corrupted and used by Satanists. Satanists love to invert and turn around the ancient power symbols. The Illuminati love to hide things in plain sight and therefore now it is being programmed into the general sleeping public, as a cool rock sign to flash. Anyone who bothers to research their true meaning will initially come across this sign as being a sign of the devil or Satan, when in fact it is simply a corrupted sign stolen from the Goddess, the one wearing the Horns of the Ram.

When the goddess-worshipping people of the earth were beaten and murdered by the hands of the patriarch, these symbols were demonized and inverted. So you have to ask yourself why are the puppets of the Illuminati told to flash these signs and why do they want us to think they are demonic or satanic when really they are the power of the goddess and like a wand they are used as tuning forks to harness natural earth magic. The fingers hold different charges of energy and by holding them in this way, we can direct your magical electrical intent just like you would use a magic wand. It can be used to generate energy, direct the elements and weather but you can also point it at someone and use it to curse.



The picture with the two arms reaching for the sky is the sign for the word “ka” in the Egyptian language. Interesting to note that this is also used by the Freemasons and I have seen it often flashed in false flag events, it is flashed by the crisis actors who are performing a secret covert Freemason false flag operation. They are letting those who are in the Brotherhood know that it is a Freemasonic ritual. This hand sign is called the sign of a Select Master.





Here you can see Khnum with serpents standing on his horns. The serpents represent the brain waves in standing waves, being created by the activation of the cerebrum – the horns of the Ram. The serpents have orbs upon their heads which represent the magnetic sheath which forms around electrical charges, of high ideas. High ideas are electrical in nature and as the ancients thought in perfect synergy, in perfect balanced hemispheres, they caused the magnetic sheath to form, in which matter could then build to create plants, animals and even human beings.

The spiral of the Ram causes the elements, earth, air, fire, and water, to form a body of clay. The story of spirit being breathed into clay is a creation story which is told in various forms in many cultures. As are the stories of beings being birthed from the head of a god. This wisdom gives us a completely different perspective on the Alfa Romeo car logo. Many in the truth movement think this shows us, how Reptilian overlords want to eat humanity but is it really a representation of the serpent, the spirit, rising up the spine activating the HiRam and causing the birth of the I am?

Santos Bonacci- “ *Behold the Ram, (cerebRum, cherubim) Aries, the first, the Alpha, the One, the I Am, the Lamb of God, the throne of heaven (heaved up), the High Ram, HiRam Abiff, architect of Solomon’s (Soul of man) temple.* ”

The Cherubim were thought of as assistance helpers to the Angels or the Angles. The Cherub (im – is plural) is the high cerebrum, the Aries, head of the zodiac, as it rules the head and the high cerebrum mind. The cerebrum allows for implosion of the brain waves which are forming in fractals, this implosion of fractals causes the spark of life, a process similar to sonoluminescence. Sound causes light to ignite as in the formation of stars and so does it create the thought, and the word of god. All of creation was made from the word of god. It is in the cerebrum where this occurs. The two horns of the two hemispheres of the brain come into complete balance and allow an activation of the implosive nature of the cerebrum. As the angles or angels of the fractals come together in implosion, (or fall into matter) the Cherubim or Cerebrum assists this in happening. It is this implosion which goes on inside the cerebrum which allows thought to manifest as a spark of electricity or thought. This creates our so-called outside reality.

“ Oh you just had a good idea, oh you are a bright spark”.

Santos Bonacci “ *Rama of the Hindus, also Ramayana, ‘the journeying Ram’ charging ever forward, the Golden fleece of Jason, the Spring, the Blossom season, le Printemps, the trail blazer and leader, also BRahma of the east, otherwise known as AbRam in the west, Crios, the Judge, lord of the equinox, the balancer, judging between the forces of light and darkness, always overcoming and vanquishing the darkness, hence the celebration of Easter is the resurrection of the Lord, the Lamb. Sign of the Exultation of the sun, Aperio (April) means to open, abRa (as in abracadabra) means to open. R.A.M. (Right Ascension of Meridian) begins at zero degrees Aries.*

The bRAin in the cRAnium, the know-er, the thinker, Jupiter Ammon, this is where Moses blows the Ram’s horn on mount Sinai and destroys the bull (cerebellum below cerebrum) when he descends, symbol of elevating oneself to the higher mind Aries, from the lower, Taurus, hence ascending the bride (the Chrism) to be with God and the Lamb standing upon MT Zion.”

Yes Moses had horns. When the cerebrum is activated it gives the ability to talk to God or the higher self and bring down knowledge just like Moses brought down the ten commandments.

Heka-Egyptian Magic Δ

In ancient Egypt there was no word for “religion”—the closest thing to it was *heka*—magical power. Heka literally means “the activating of the *ka*”, the *ka* being the spiritual “double”—or life force within the human body which survives it after death—and also the vital force shared by mankind and the gods. It is the universal life energy, the creative power circulating through the spiritual and physical worlds which makes creation possible. Thus magic preceded the creation of the gods and was believed to be even more powerful than them. In the *Pyramid Texts* the magician’s power is extolled: “*The sky quivers, the earth quakes before me, for I am a magician, I possess magic*”.



Heka holding serpent staffs.

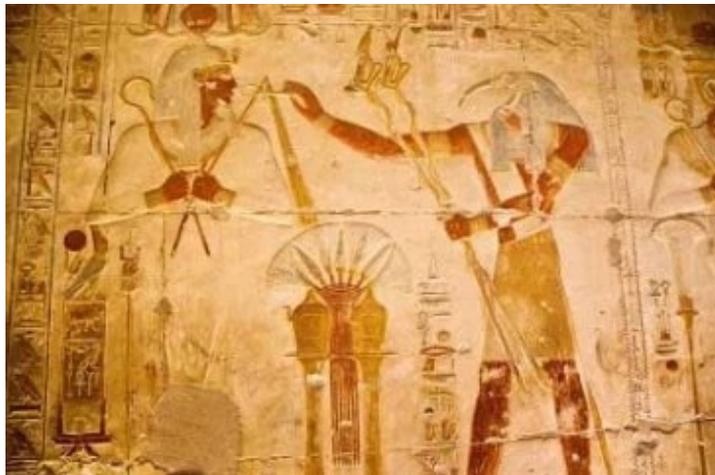
Heka was personified as a god of magic, associated with the power of the written and spoken word as well as medicine and healing. He accompanied the sun-god Ra on his barque during its daily journey through the heavens, along with the gods Sia (divine perception) and Hu (divine speech). He was depicted as a man holding two serpents crossed over his chest. Heka's female equivalent was the goddess Weret Hekau, meaning "Great of Magic", or the "Great Enchantress" who was often depicted in the form of a cobra, as were several other Egyptian goddesses. Egyptian magicians in their ceremonies carried cobra shaped bronze staffs, possibly associated with Weret Hekau.



Ishtar holding double serpent wand. Terracotta relief, early 2nd millennium BCE.

Serpents symbolize fertility, rebirth, and immortality and are associated with *magic* and *shamanism* world-wide. The caduceus wand of the Greek god of magic and healing, Hermes, consists of two serpents symmetrically entwining a staff. Its earlier prototype can be found in the double serpent wand wielded by the Mesopotamian goddess Ishtar, which likely is a form of the serpent god Ninghishzida, a Babylonian fertility deity.

Similarly in Hindu Tantrism, dual serpents symbolize *kundalini*—the psycho-spiritual force awakened by the yogi at the base of the spine which rises up the spine and chakras leading to enlightenment. Serpents also served as the helping-spirits of shamans. The *Kalevala* epic of ancient Finland tells of Sami shamans who shapeshift into serpents during their otherworldly journeys. Andamanese and San shamans ascended in visionary flights to the heavens on the back of rainbow serpents.



Thoth holding two serpent staffs, perhaps related to Weret Hekau.

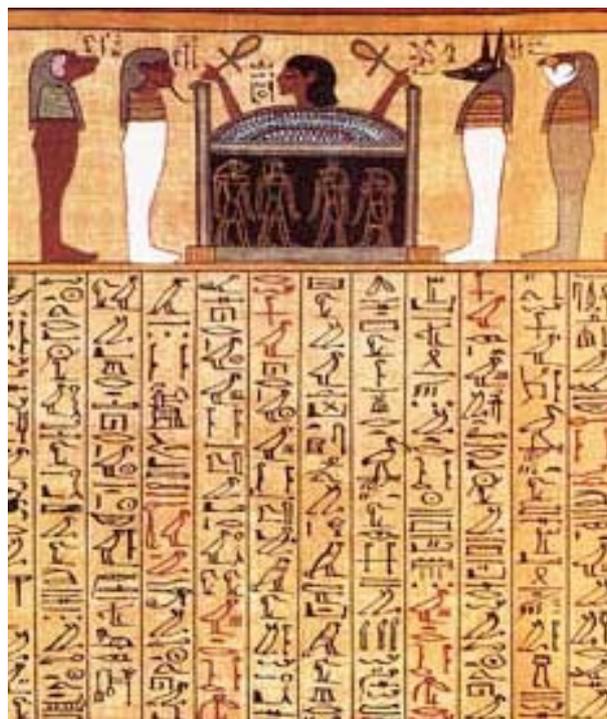
Egyptian magicians summoned the power of *heka* through the use of sacred *words*, *images*, and *rituals*. Using the principle of sympathy—“like affecting like”—they attempted to influence the course of the cosmos through magic, circumventing ordinary laws of cause and effect. All things on earth were believed to be linked to their divine archetypes, therefore by using their corresponding words or images in magic the power of the *neters* or gods could be invoked to manifest the will of the magician. The word was believed to have power to manifest that which existed on the causal-spiritual level, especially when spoken with intention and proper intonation. Words gave life to the things they represented, exemplified by the god Tehuti, or Thoth—inventor of speech who brought the world into existence through the power of his words.



Hieroglyphs spelling the name of the god Heka.

Hieroglyphs, called *mdju netjer*--words of the gods-- were also believed to be inherently magical as they possessed the indwelling presence of the deities. They were regarded as living things imbued with the life of that which they signified. Besides their use in temple inscriptions, hieroglyphic signs and images of gods were also used for practical magic, sometimes drawn in ink on the skin of a person for healing or protection.

Writing was considered a magical act. The *written word* is one of the characteristics distinguishing *magic* from *shamanism*, which is predominantly an oral tradition. The earliest magical literature of Egypt, the *Pyramid Texts*, likely codified older shamanistic rituals, in the opinion of Egyptologist Geraldine Pinch. Likewise some of the most important Egyptian deities probably date from prehistoric shamanism. Animal deities and theriomorphic animal-headed humans, typically found in the paleolithic and neolithic, are preserved in the Egyptian pantheon of gods. In contrast to the shaman who sought their own visions and spirit-helpers, however, the literate Egyptian priest-magician worked with deities and knowledge established by religious tradition—and to a large degree transmitted through written texts.



Spell from Book of the Dead–Papyrus of Ani with four sons of Horus guarding the deceased. ca. 1275 BCE.

Besides the *Egyptian Book of the Dead* and other funerary texts, much of the archaeological evidence for Egyptian magic is in the form of written spells on tomb walls, coffins, and inscriptions on monuments and statues. Writing was also used for amulets and healing spells, like those written on a piece of papyrus then hung around a patient's neck, or worn on the afflicted part of the body. In the *Greek Magical Papyri* dating from Greco-Roman Egypt, spells were written in myrrh-based ink which was washed off and the mixture swallowed, a practice which still exists in Arabic magic to this day.



Statue of Sekhmet in small chapel near the temple of Ptah in Karnak. The statue is illuminated only by a small hole in the ceiling, adding to the mysterious atmosphere of the shrine.

Magical statuary played an important role in the religious and magical practices of Egypt. Cult-images of the gods were placed in the innermost chambers of temples and cared for by “oracle priests” who presented them with food and incense several times a day, clothing them in the morning, and sealing their chambers in the evening. This was essential as the *ba* or soul of the patron god was believed to inhabit its statue. Egyptologist Geraldine Pinch writes:

“The daily liturgy was designed to persuade deities to manifest themselves in the statues kept in the holy of holies and to bestow blessings on king, people and country.” During important festivals cult-images were removed from their shrines and carried in procession where the public consulted them as oracles, and in some cases put on boats and sailed along the Nile. It is likely these effigies of the gods became powerful “magical talismans” in their own right. I can attest from personal experience that some of the large statues of Sekhmet the lion-headed goddess continue to emanate power to this day.



Statue of Bes, protector deity.

Statues also served as guardian figures, such as those of the dancing dwarf god Bes which were placed around temples as well as households to protect during childbirth and ward off demons and bad luck. Bes can be traced back to pre-dynastic times and his cult is thought to have originated in Nubia in present day Sudan. The four sons of Horus (see above illustration) were represented in Canopic jars placed in tombs which guarded the internal organs of the deceased.



Ushabtis from British Museum. photo: Jack 1956

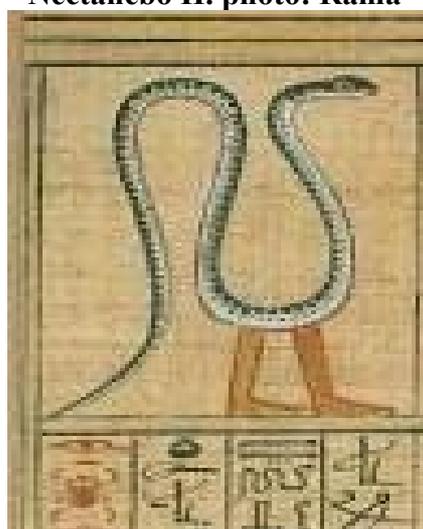
Tombs contained numerous *ushabti*—magical figurines of otherworldly servants—made from a wide range of materials such as mud, wax, dough, wood or stone. These were animated by magical spells for the purpose of waiting on the needs of the deceased in the afterlife.

Wax figures were frequently used by magicians for spells. The practice of making wax models of “enemies of the state” and then destroying them was common practice in Egyptian temples, used as a means of holding the forces of chaos at bay. The ancient Greek writer Pseudo-Callisthenes chronicles the use of wax figures by pharaoh Nectanebo II (360-342 BCE) the last native ruler of Egypt, which he used to protect his kingdom from invasion by sea:

“...he retired into a certain chamber, and having brought forth a bowl which he kept for the purpose, he filled it with water, and then, having made wax figures of the ships and men of the enemy, and also of his own men and ships, he set them upon the water in the bowl, his men on one side, and those of the enemy on the other... and uttering words of power he invoked the gods who help men to work magic, and the winds, and the subterranean demons, which straightway came to his aid...the figures which represented his own men vanquished those which represented the enemy, and as the figures of the ships and men of the hostile fleet sank through the water to the bottom of the bowl, even so did the real ships and men sink through the waters to the bottom of the sea.”



Nectanebo II. photo: Rama



Spell to Assume the Form of a Horned Snake. Papyrus of Ani. ca. 1275 BCE.

Egyptian magicians also performed spells of *magical transformation* into the gods, identifying with them for the purpose of acquiring their power—similar to the shaman’s use of *shapeshifting* into animal-helping spirits. In the *Egyptian Book of the Dead*, spells of transformation into hawks, phoenix birds, the Eye of Horus, and various deities are recorded. A spell to assume the form of a horned snake reads: “*I am a horned snake, long of years, lying down, born every day...*”

Jeremy Naydler proposes that many of the ritualized poses depicted in Egyptian artwork transformed the priest-magician into a human hieroglyph—an icon of the god—causing the divinity’s *heka* to manifest in them. A similar technique known as the “assumption of god-forms” is practiced by modern ritual magicians. This involves visualizing oneself in the form of particular deity and assuming its identity. By doing so, the magician aspires to a transcendent state of consciousness through which the powers of the deity can manifest, while still remaining in conscious control, in contrast to states of “possession”.

Deities such as Thoth, Isis, and Sekhmet were believed to be great magicians, but through the power of *heka* the human magician could coerce even the gods. Egyptian magical spells sometimes plead with or command a god to carry out the magician’s desires—even threatening them with punishment if their demands are not met. This was not due to irreverence or disrespect for the gods, but was rather based on an understanding of the symbiotic relationship of the divine and human worlds. The deities were sustained by the worship, rituals, and offerings of the magician, just as her or his well-being was dependent on their benevolence.

Ma'at as Cornerstone of Kemetic Life △



Ma'at statue, Feather of Ma'at pendant...

Ma'at, both the concept, and the Goddess, is the foundation of all Kemetic religion. In Egyptian mythology, the goddess Ma'at "personifies the concepts of truth, justice and cosmic order" (also known as ma'at (spelled with small 'm')). You can see the goddess' headdress is the feather which represents the concept. "Maat shares her feather emblem with the air god Shu. She was sometimes equated with Shu's sister, Tefnut. The gods were said to 'live on *maat*,' and the goddess was identified with the basics of life: air to breathe, bread to eat, and beer to drink. From the fourteen century BCE onward, Maat was often shown as a winged goddess. Like Isis, she could revive the dead with the air generated by her beating wings." (*Geraldine Pinch, _Egyptian Mythology: A Guide to the Gods, Goddesses, and Traditions of Ancient Egypt_, page 160*)

"There is a fundamental notion, abstract yet vitally real, which colours all the myth, the morality and the life of the ancient Egyptians. This is Maât. Divine entities and human beings alike live by Maât, in Maât and for Maât. "This single name expresses all notions of equilibrium and poise."..."The scales, and Maât's symbol, the feather, support a plumb line at the end of which hangs the plumb bob. Maât represents therefore accuracy, honesty, fairness, faithfulness, rectitude, and in this aspect becomes the emblem of the judge, who in the late period wore a small Maât of lapis lazuli on his breast. Maât is the symbol of Justice and Truth, of authenticity, legitimacy, integrity, legality. "Maât is also the symbol of harmony, in the sense of accurate tones and perfect musical accords. In the New Kingdom (after 1567 BC) harps are often decorated with a figure of Maât." (*from _Egyptian Mysteries_, by Lucie Lamy, page 17*)

Jan Assmann is an Egyptologist who has also studied the meaning of Ma'at: "Ma'at guarantees that what was valid yesterday will hold good today, that a person will stand by what he said and did yesterday, that he will respond to what others have said and done. Ma'at is, thus, a consistency of action beyond the limits of the day, a form of active remembrance that provides the basis of trust and successful accomplishment. 'All actions are interjoined,' says the Instructions for King Merikare." (*From _The Mind of Egypt: History and Meaning in the Time of the Pharaohs_, by Jan Assmann, page 129*)

"All actions are interjoined,"

acknowledging that we are not isolated beings, is having as Universalist Unitarians' word it "Respect for the interdependent web of all existence of which we are a part." The study of science shows the interconnectedness of life. "*Your Inner Fish*", a science program that [aired on PBS](#) recently, illustrates this perfectly. The narrator Neil Shubin, explains the similarity of bone structures in human arms and hands, bird wings and fish fins, "One bone, two bones, many bones." The study of ecology reveals that what hurts the birds of the air and the fish of the water will hurt us as well. Those that harm the environment in the process of short term financial gain are harming their descendents.

When we understand this interconnection, we can understand, as Lucie Lamy explains: Ma'at "is consciousness itself, and also the individual consciousness that each person carries in his heart, for she is both the motivating force and the goal of life. She is invoked on all occasions; she is omnipresent. Maât moves and directs existence, and Maât is its ultimate treasure." (from Egyptian Mysteries, by Lucie Lamy, page 17)

Heka



The glyphs which make up the word 'Heka' are the twisted rope and the arms and hand glyph (which by itself means the Ka, our "life force"). The Egyptian word '**Heka**' which we understand to mean 'magic', is literally translated "**to employ the Ka**".



Heka = 'employ the Ka'

If we look at the glyph for 'Ka', note the part of it which corresponds to the elbow and how this relates to the height position of the elbow. For the height of the elbow is at about the level of what other traditions know as the 'fire chakra'(Manipura). One Pyramid text declares "Unis's powers are on his torso." (The Ancient Egyptian Pyramid Texts, translated by James P. Allen, page 51) A frequent phrase concerning possessing magical powers is, "...I have filled my belly with magic..." (Coffin Text spell 239), "I have called to mind all the magic which is in my belly." (Coffin Text spell 657), both via Ancient Egyptian Magic by Bob Brier, pages 124, 126)

What can we do with this store of energy? There are many possibilities. The most basic is sending forth blessings from 'the belly'. Such blessings can transcend time and space and will reach their target. Ka energy has [a connection](#) to to what the Chinese call chi or ki:

"The vitality, life force, energy, quickening that you translate into action is qi. And it's not hard to recognize. Consider a work of art that has moved you deeply. Whether it's a play, a musical composition, a painting, or a dance, chances are that, more than the words, notes, colors or choreography, you were affected most by the energy of the piece. As musician and teacher of "Qi for Creativity," John Voigt explains, "What makes any art great is the use and communication of the energy of life. Most listeners, viewers, readers only subliminally sense this vitality. They do not know it in the verbal part of their minds, but they demand it from any art they choose to experience. Without that life energy—what we call qi—any art is lifeless, academic, weak."

[3] (Source: qi-encyclopedia.com),, <http://art-energy.org/aboutartenergy.html>:

"Qigong means energy work. It's Chinese and sometimes spelled ch'i (or chi) kung, and pronounced "chee gong." Its conceptual foundation is what Art Energy is based focused mental intention. In the act of pure creation they then become one. Great artists in all the art forms do this and have done this—usually intuitively--throughout the ages." Singing, using the diaphragm, is also using the ka/chi, and it is the reason why singing can have such magical transformative effects upon people. When the singer sends forth a blessing, the audience receives it richly.

In addition to the energy an artist invests in a piece, intuitive art can serve as divination and gateway to the numinous. Historically inspired art also serves as gateway to the divine, for by understanding the ancient magical symbolism, the artist revives it and brings it to modern eyes. It then is as potent as it was when Seti I commissioned his temple artwork.

The imagery in Seti I's temple, even though I've only seen it in photos, speaks to me with all the magical potency that he intended. We can invest objects with our Ka energy, thereby communicating this to the sensitive who can receive the message in the future. I can attest to the intensity of heka stored in a Was scepter I saw in an exhibit many years ago. Things that may not appear magically significant can be so invested. I've heard of granny quilters placing blessings in their quilts with each stitch. Those that wrap themselves up in those quilts feel granny's blessings every time they use that quilt.

There is also the heka of words. The ancients' word for their hieroglyphs (literally 'sacred writing') is "medu netjer", [words of the Gods](#). The more I study the ancient glyphs, I can see all the potent meaning they invested in them. But any language has potency if we understand the power of words. To frame a thing in thought takes words. The power of our thoughts can transform our lives. There's an [old Bible proverb](#), perhaps 'newer' than Ptahhotep's maxims, "As a man thinketh in his heart, so is he." I give strength to what I think about.

When emotions can push us this way and that way, it can take a real effort of Will to focus on positive things. Some may say it is not as simple as that. But speaking only for myself, if I turn my thoughts to the things that nourish my soul, I feel blessed. I listen to good music, (in which the musician invested their blessings), I look at beautiful art, (in which the artists invested their sense of harmony, beauty, and perhaps even a sense of light hearted play), I walk about in nature and look at the beauty of creation, (or being more couch-bound, watch a program about fascinating critters), and I am amazed. In all these ways, I receive blessings.



It is vitally important that all of our magical efforts be in accord with ma'at. Through understanding our interconnectedness, what we desire with our Will may be transformed. What Ego may tell us is a fit thing to which to drive our Will, Higher Self may give better counsel towards a goal that will give true happiness. Ego may whisper in our ears, "Wealth, fame, acclaim...", and it may seem seductive. But Higher Self will tell you, as it did to Ptahhotep: "Guard yourself against the blemish of greediness, For it is a grave affliction of an incurable disease", for "it creates dissention", embittering, alienating, and isolating ourselves from our friends, it is "a combining of everything which is hateful." Ptahhotep despaired that this affliction is "incurable", but through grace and transformation, the greedy soul can change. We can come to see what is the path of greater happiness. We can see this wisdom, [as did the Proverb writer](#), "Better a dry crust with peace and quiet than a house full of feasting, with strife." - *New International Version*.

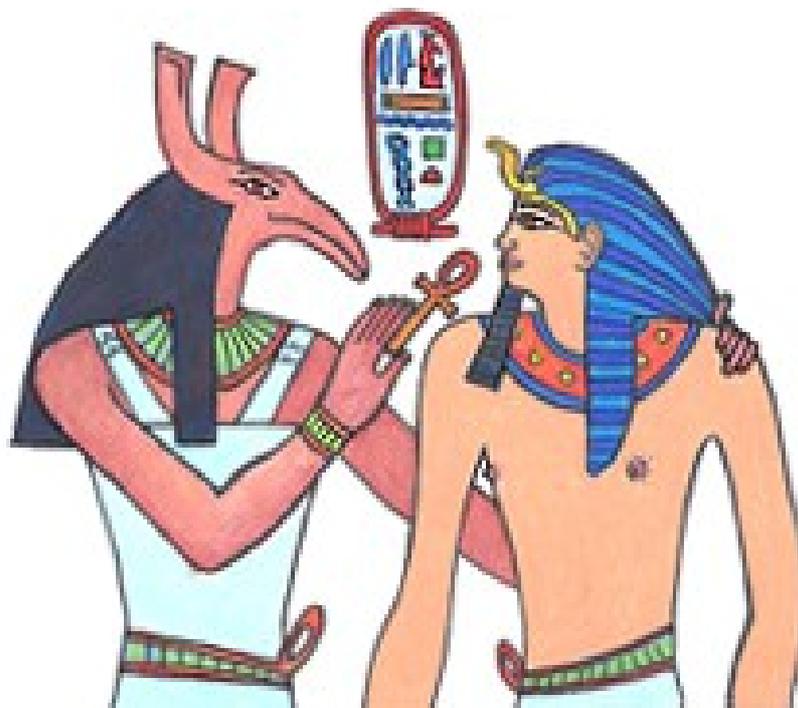
So we can use our heka of intent to make our own environment peaceful. We may not have enough heka potency to make the whole world peaceful, but we can transform our own world. And perhaps our adoration of Ma'at may inspire someone else, perhaps even far away, that we may never see, to lift their heart up and have hope. For between our souls are invisible threads of connection.

The Sacred Breath (Dua, aka Communion with the Gods)

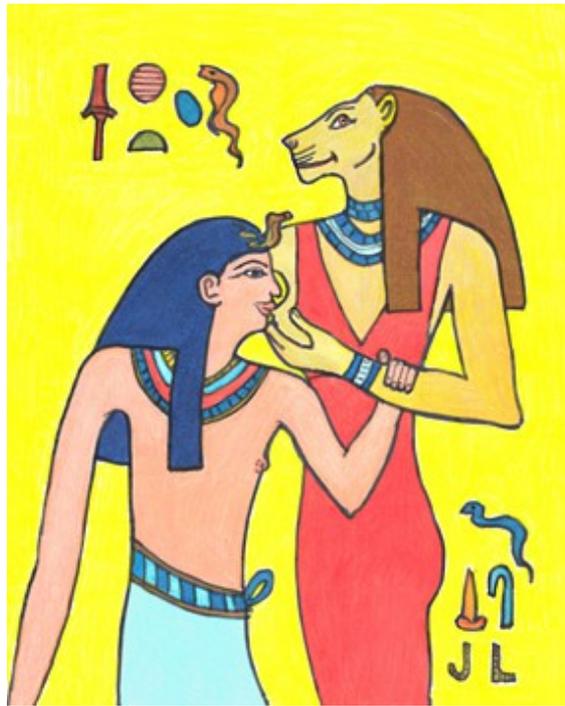


We cannot continue to exert our Ka without regularly refreshing it.

Using the breath to meditate upon the Gods, thinking of our particular Netjer's characteristics while inhaling deeply is a good way to refresh our life force. 'Breath' is directly connected with 'worship' in an [interesting quote](#): "I have explained them [the documents]. Since I have explained them, I will know how to worship [snsn, literally 'breathe']" - (Edward P. Butler, "Opening the Way of Writing: Semiotic Metaphysics in the Book of Thoth")



The ancient iconography has very explicit symbolism regarding the strength of the 'intake'. The Fifth Dynasty pharaoh [Niuserre is shown being suckled by Sekhmet](#), and I've used an illustration of this as inspiration for my image below. It's a 'generic' pharaoh, but as [Seti I is such a favorite](#), that's who I'm seeing:



To feed our Ka by "feeding on the Gods", how does this please the Gods? Aren't we tapping their energies and 'taxing' them? Ah, but to feed on the Gods, we must REMEMBER them, and in this process of remembering, they are 'given life'. They are given a chance to reside in our hearts, and thereby have another opportunity to carry out their desires (their Will). We will be attracted to Gods whose goals are in alignment with ours, and vice-versa, they are similarly attracted, a win-win situation.

To further illustrate my point, the message on the ma'at plinth of a Ptah statue now at the Turin museum is:



"All the people (*rekhyt birds*) worship (*dua*), thereby taking in life (*ankh*)

* dw3 praise, worship (vb.)

Star, ka-hands up - dw3, praise, worship, verb, source Faulkner, page 310

There is another breath-oriented tradition which focuses on receiving and sending: "Tonglen is a Tibetan word which means sending and taking. This practice originated in India and came to Tibet in the eleventh century." ([Source](#)). Its focus is a bit different, however, concentrating on embracing suffering. While embrace of suffering is necessary as Osiris willingly accepts his fate, the cyclical breath focus I am talking about is different.

While the focus of the outward breath is similar, "As you breathe out, imagine you are sending out the radiance of loving-kindness, compassion, peace, happiness, and well-being to this person", the focus of the inward breath is different. To send out those blessings, we must have first received those blessings. And this is where the feeding of the Ka is most important. We cannot have balance (ma'at) within ourselves, unless intake does not match outgive.

It is a cyclical, circular process, this renewing and being renewed. As I am renewed, so then I can renew. If this cycle is interrupted, then Ma'at has been interrupted and chaos and 'non-being' enters.

And whether it is the breath, symbolized by the Netjer holding the ankh to the recipient's nose, or the intake of spiritual nourishment, symbolized by the Netjerit offering the breast to the recipient's mouth, it means the same process.

As I've said before, both the goddess Ma'at and the god Shu (god of the air) share the feather emblem.

"In CT II, 35c-36b [80], we read in an address to Atum:

'Breathe your daughter Ma'at, place her for yourself at your nose, that your heart may live! They will not be far from you, i.e. your daughter Ma'at and your son Shu, whose name is Ankh"'.
(Harco Willems, The Coffin of Heqata: (Cairo JdE 36418) : a Case Study of Egyptian Funerary ..., [page 278](#))



Introduction to Heka. Δ



The magical word of Heka could mean several meanings to many people. Each of these meanings also signifies many faces of complex [Egyptian magic](#) and the occult. Heka seems to be the divine gift of the [sun god Re](#) in an honor to the humankind. It is a clear manifestation of the great and creative energy as a representation of Re's soul. He empowered men to express gratitude for the sun god's creation of the universe and this was possible only by using many words and several actions.

The earliest meaning of heka dates back to almost 4000 years; the basic functions of heka is detailed in the text called the Instruction for Merikara, the Middle Kingdom teaching and treatise of the Pharaoh Amenemhet I (2000 BCE). He describes heka as:

He (Re) provided them the heka as a great weapon in order to protect people from the dangerous effects of evil spirits.

Fact: Heka is the great creative force or life supporting energy that connects the subjects, resources and other symbols of life with the almighty universe, which a magician must attempt to learn in order to work magic in an effective way.

Heka, the Inherent Energy.

When you look into living beings, heka is the inherent energy that is both aural and magical in nature. Mana is the personal power found in every living being. Original school of mythological beliefs tells us that each animal and plant has its own special amount of heka. The great kings and pharaohs of ancient Egypt also had plenty of heka, as did ordinary citizens of the country, though with varying amounts.

Reddish tinged hair was the symbol of great heka powers because of the pronounced magical powers attached with the said color. Right from the middle Ages, the practice of heka was open to anyone who wished to follow it. To pursue the art of heka, one needed literacy and a basic knowledge of numbers and one need not belong to the class of aristocracy or priesthood.

Divine Magic and Heavenly Magic.

In fact, heka was the god itself and heka was the lord of divine magic; some people also call it the divine personification of heavenly magic. Some times, heka is also visible as an image containing a bearded man wearing a lion headdress. Another meaningful definition is in the funerary spell number 261 of the Coffin Text, sourced from a Middle Kingdom, sarcophagus. This spell is entitled as “To become the god heka” and the text provides an invaluable insight on the extraordinary powers of heka. Historians generally agree that the word heka is interchangeable to many other meanings; available records from 1000 BC onwards, show that heka represented god and power. Visual images also provide a graphical account of lion headed goddess of Sekhmet, which indicates the close association of the present day gods with the magical kingdom of heka.

The Ultimate Force of Animation and Manifestation.

In other words, heka also signifies consecration of universal energy that in turn refers to the god’s ability to empower humans with creative thoughts and reactions and later convert them into their physical formations in the mortal world. Thus, heka is a powerful force that serves as the ultimate force of animation and manifestation of every known and available ritual or ceremony. The magical use of amulets or in perspective with Sau, the term heku is very indicative of an image provided with a form and then fill it up with the power of heka. Just like any other religion, even ancient Egypt had its own dosage of magical powers that sought to animate every form of creation.

Egyptian heka is very old and extremely powerful with its suggestive symbolic gestures and actions. The principle of magic was very common in the ancient empires of Egypt and everyone considered it a real force. Egyptian heka influenced several civilizations of the world, more so the great empires of Asia Minor, Rome and Greece. The Egyptian god [Thoth](#) is synonymous with the Greek Hermes Trismegistus, who was also the deity for wisdom and learning.

Heka in ancient Egypt depended on four important and critical components:

Heka.

the all-important potency that provided power to the creator at the beginning of time.

Rw.

sacred texts and scriptures that provide an invaluable insight on magic.

Seshaw.

magical rituals or treatments and other sundry procedures.

Pekhret.

medicinal prescriptions, drugs and concoctions.

Each of these components relate to each other by a common objective of providing a desired result.

Magic has no home of its own, but it does have a foundation: ancient Egypt.

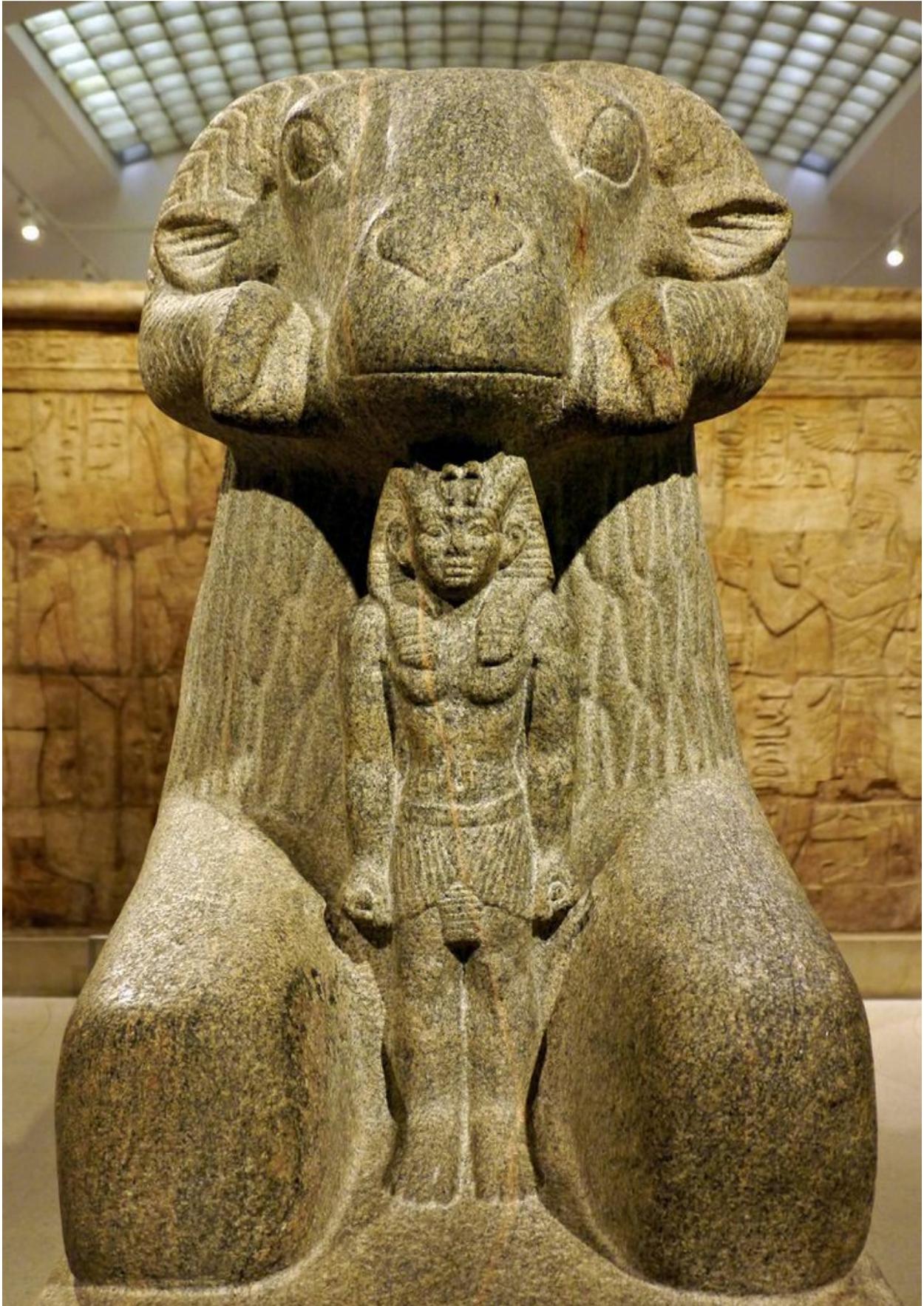
heka. Heka was the magical power which enabled the gods to perform their duties and sustained all life and was personified in the god Heka who also allowed for the soul to pass from earthly existence to the afterlife.

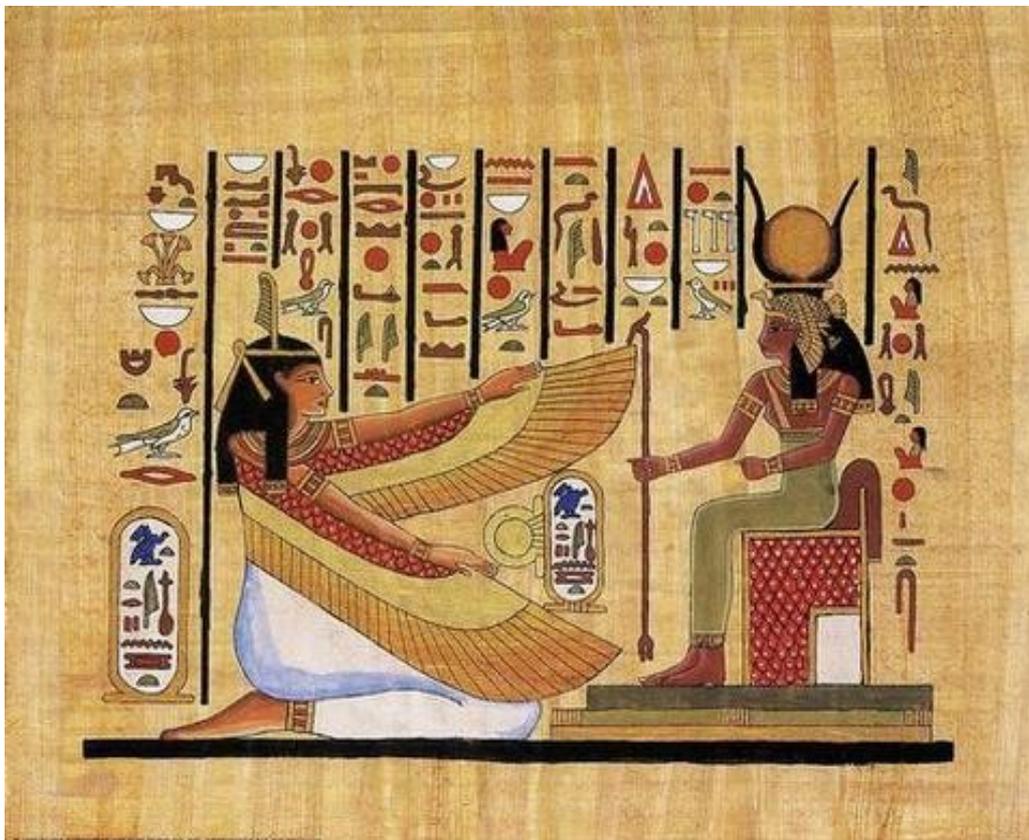


Shabti Dolls

Egypt Pictures

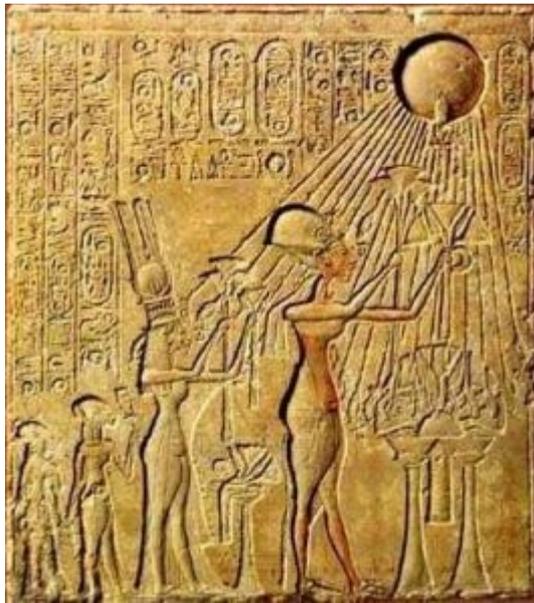
AMUN











the God Heh, the God of the Infinity



Neter Naunet.



Ogdoad



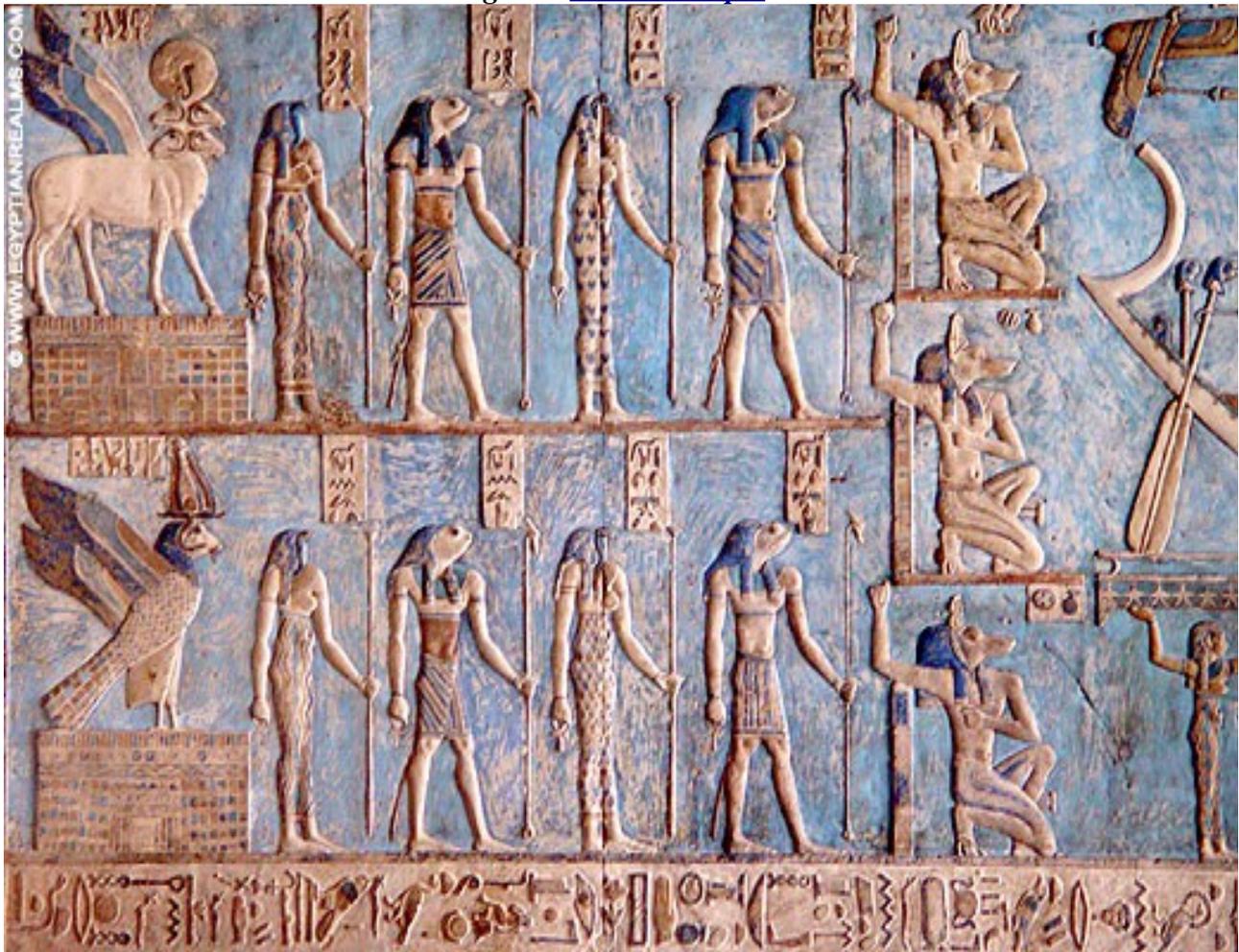
Naunet



Aset



Ogdoad Karnak Tempel.



The 8 deities Dendera Tempel.



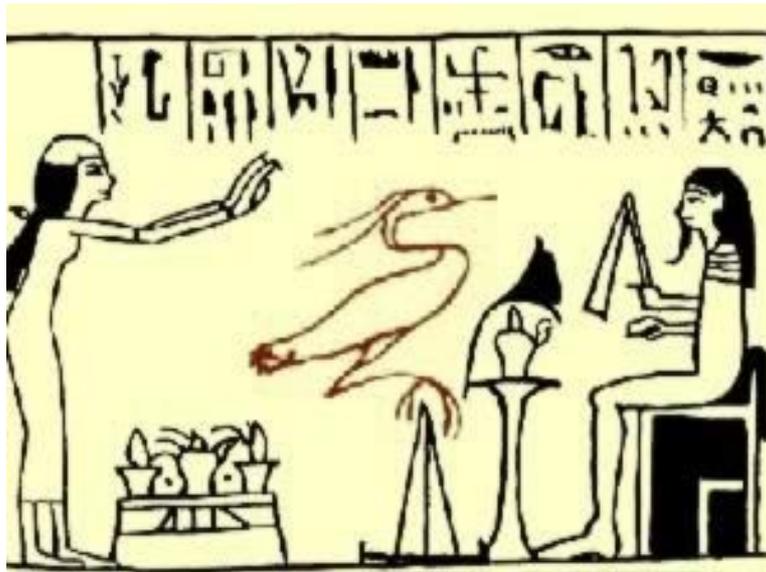
Deir-el-Medina-Hathor-Temple-Thoth-Olaf-Tausch



Thoth

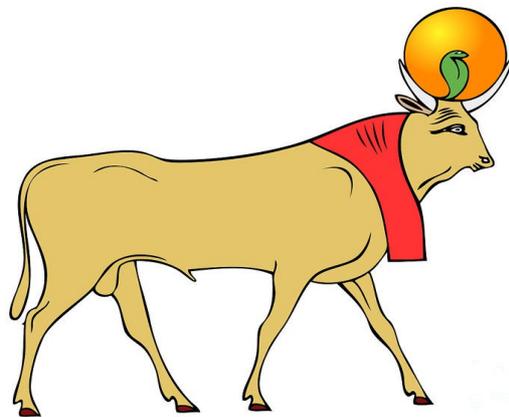


winged_isis



Sun_god_Ra





apis-egyptian-sacred-bull-michal-boubin_1_orig

amunet



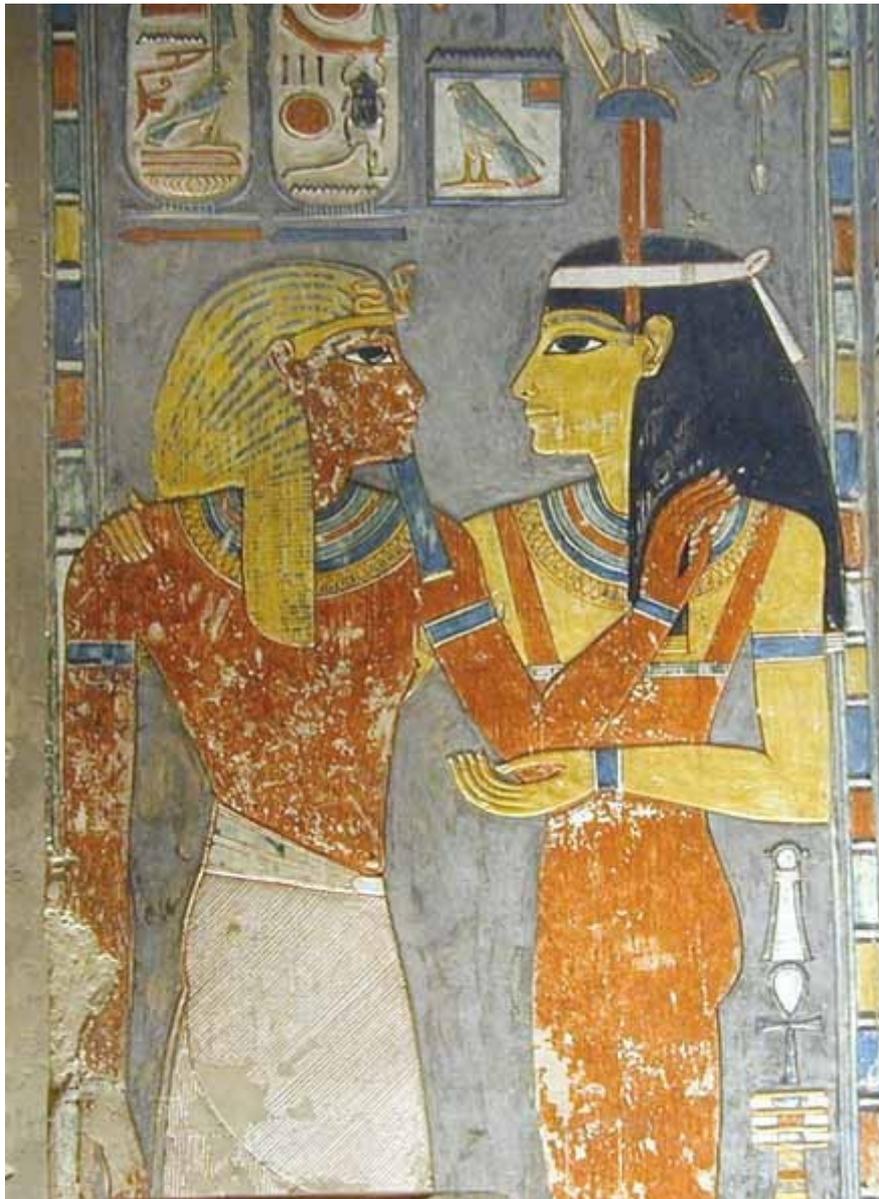
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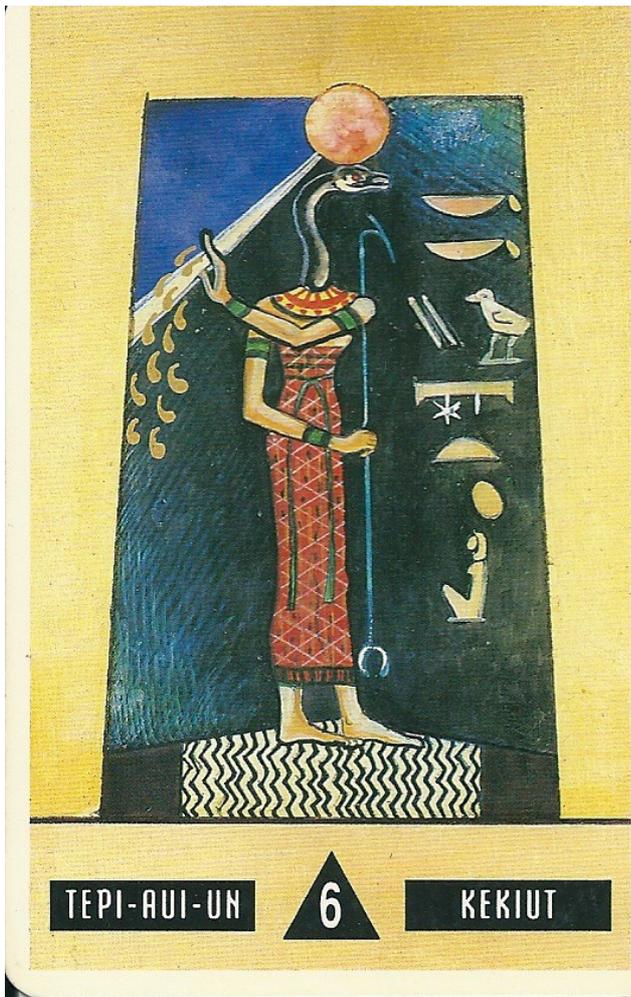
Funerary amulet in the shape of a scarab



Statues of Osiris and of Isis nursing the infant Horus



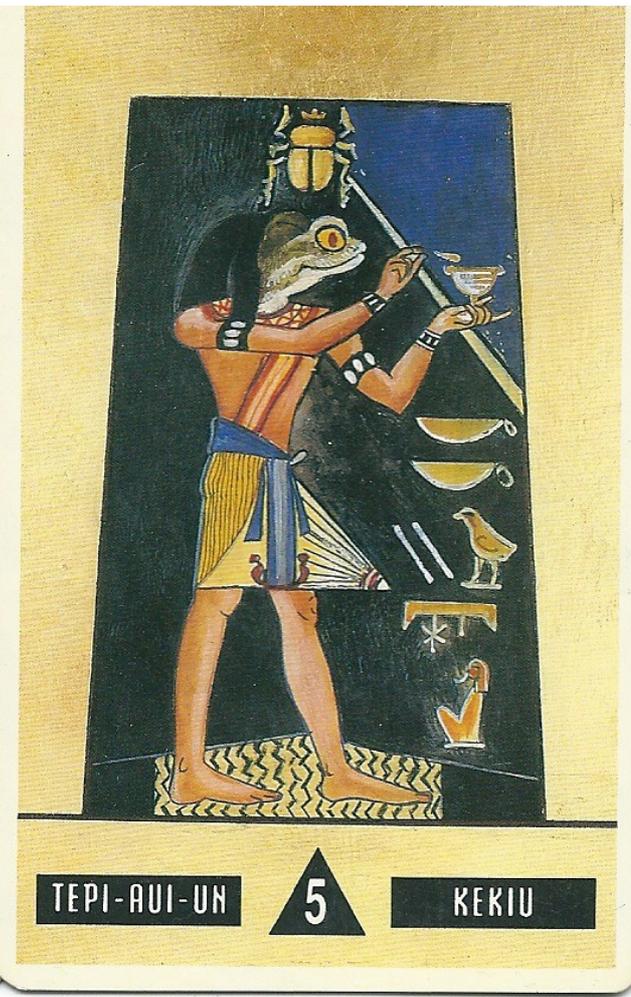
Ra (at center) travels through the underworld in his barque, accompanied by other gods



TEPI-AUI-UN

6

KEKIUT



TEPI-AUI-UN

5

KEKIU

DEITIES OF DUAT

ART & STORY BY TENICOLA

[♂] MALE
 [♀] FEMALE
 [♁] AGENDER
 [♂♁] ANDROGYNE;
 OTHER

DEMONS

APEP ♂

♀ AMMIT ♂ BABI ♁ NAK ♁ SEBAU

7 SCORPIONS PETET - TJETET - MATET - MESETET
 ALL ♀ MASETETEF - BEFEN - TEFEN

DIVINE BEINGS

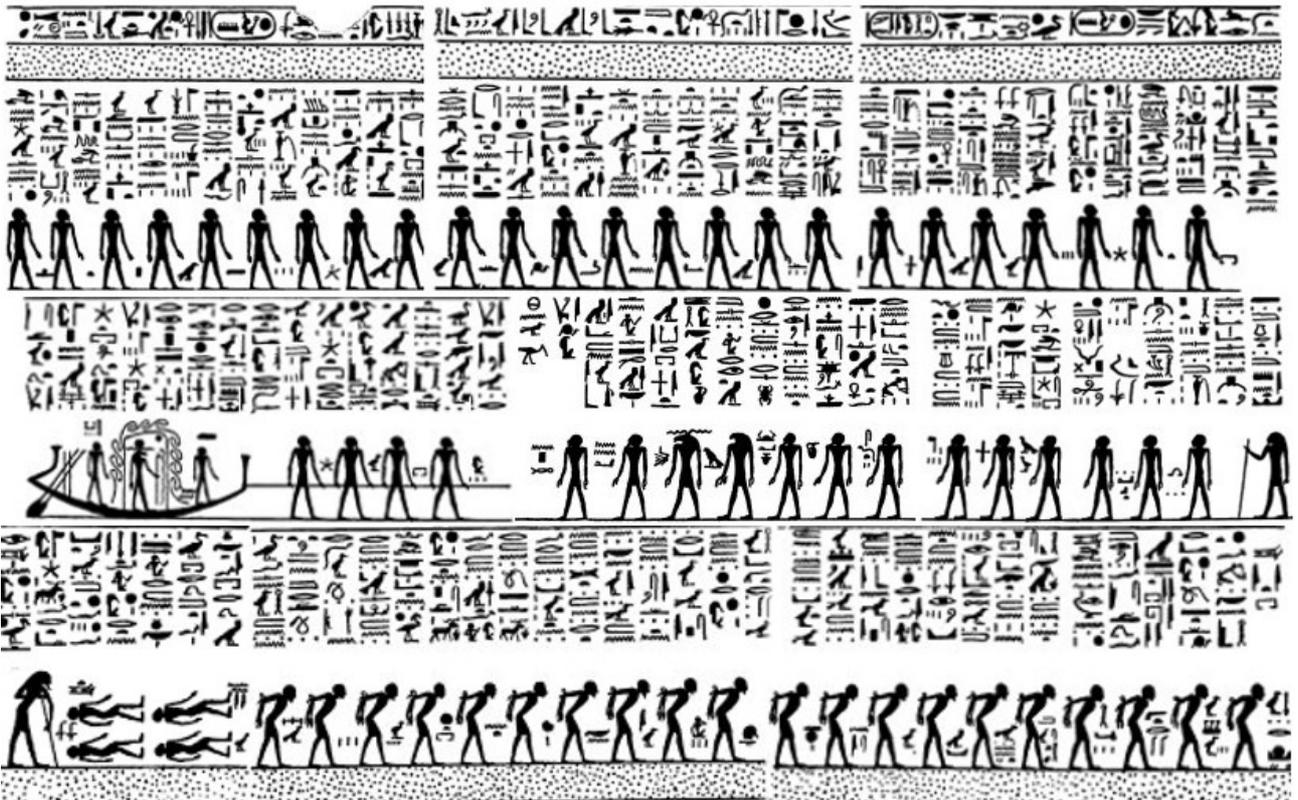
TUTU ♂ APIS BULL ♂ NEHEBKAU ♂

MEHEN ♂ ABTU ♂ ANT ♂

BACKGROUND ARTWORK (C) TENICOLA / DEITIES PROJECT (C) TENICOLA

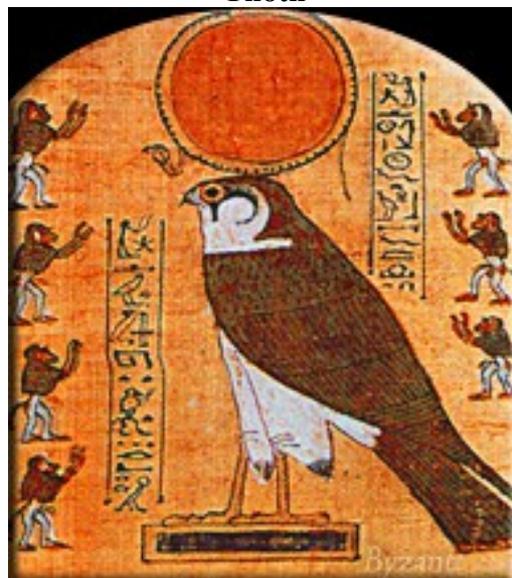


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Thoth

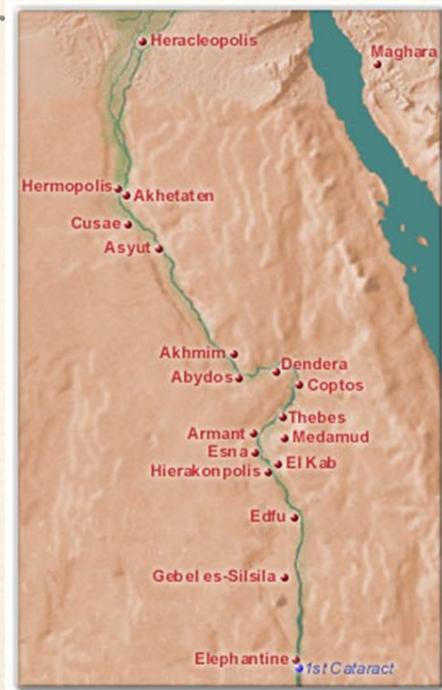






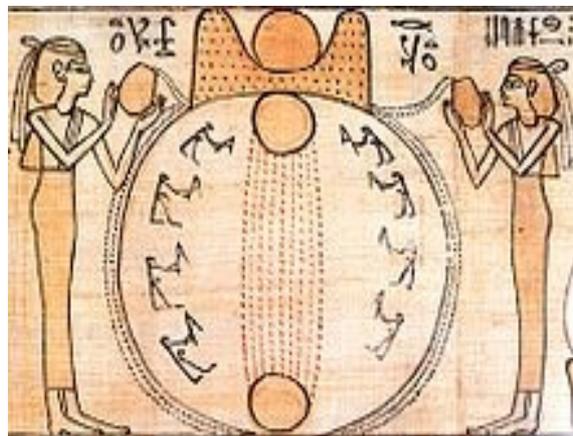
Hermopolis

- ❖ Greek name for Khemnu
- ❖ Prosperous city built in honor of Thoth
- ❖ Called Hermopolis because Greeks equated Thoth to Hermes
- ❖ Ogdoad -- Group of Eight





Ogdoad - The Place of Truth. Relief at Deir el Medina. (CC BY-SA 3.0)

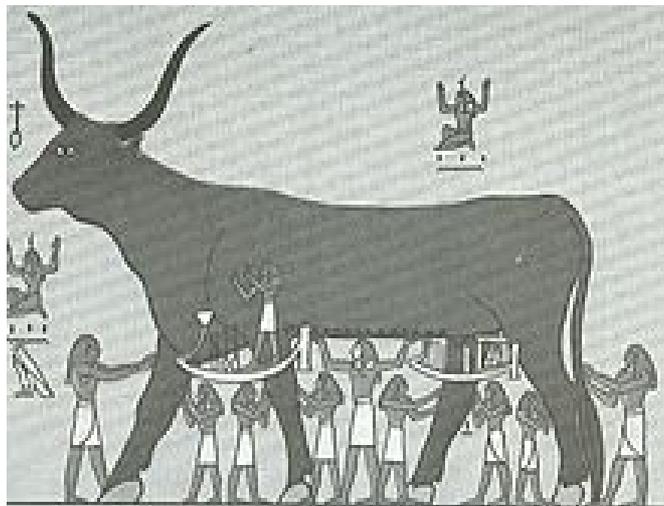


The sun rises over the circular mound of creation as goddesses pour out the primeval waters around it

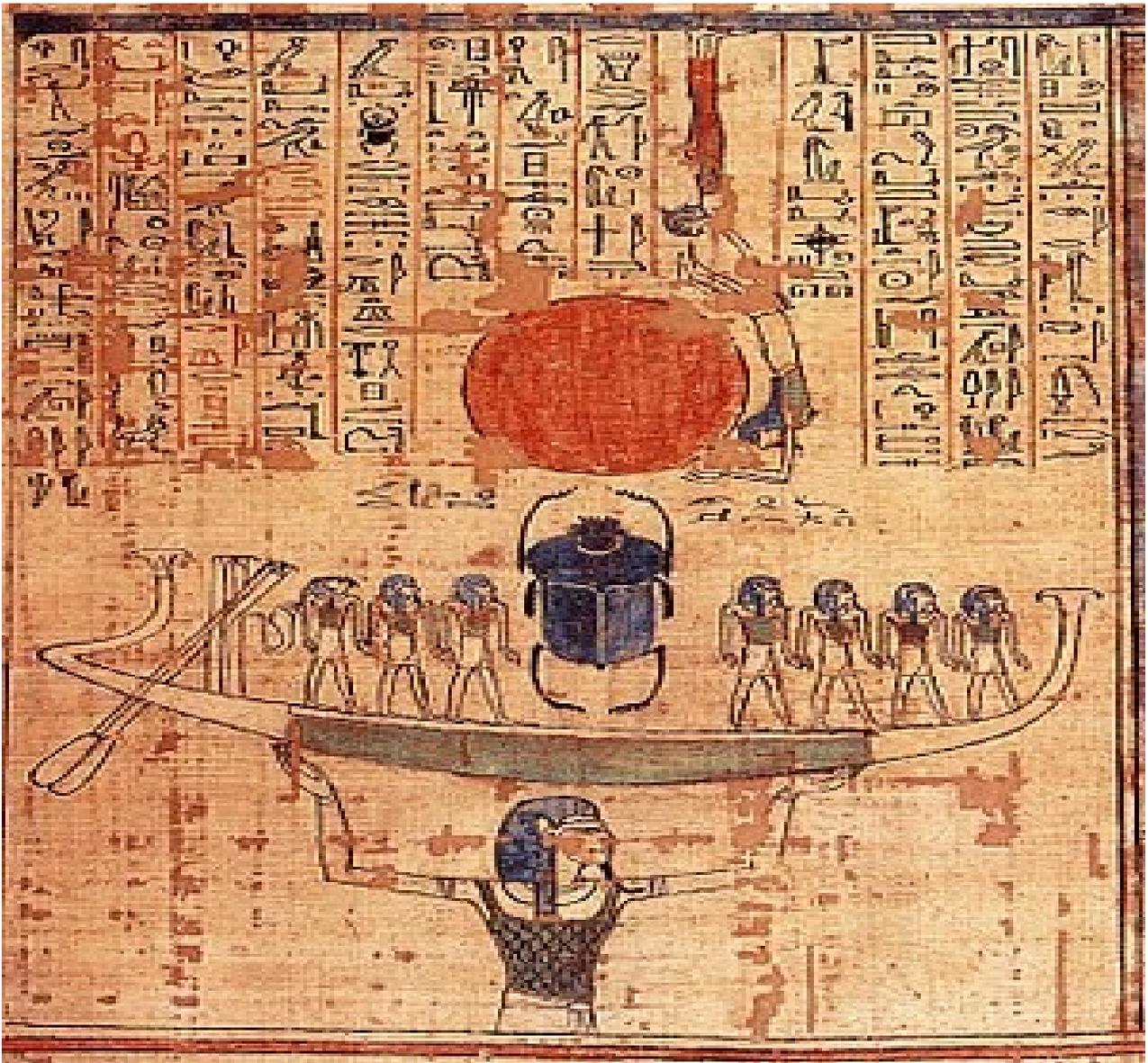




Temple decoration at [Dendera](#), depicting the goddesses Isis and [Nephthys](#) watching over the corpse of their brother [Osiris](#)



The sky depicted as a cow goddess supported by other deities. This image combines several coexisting visions of the sky: as a roof, as the surface of a sea, as a cow, and as a goddess in human form.[\[27\]](#)

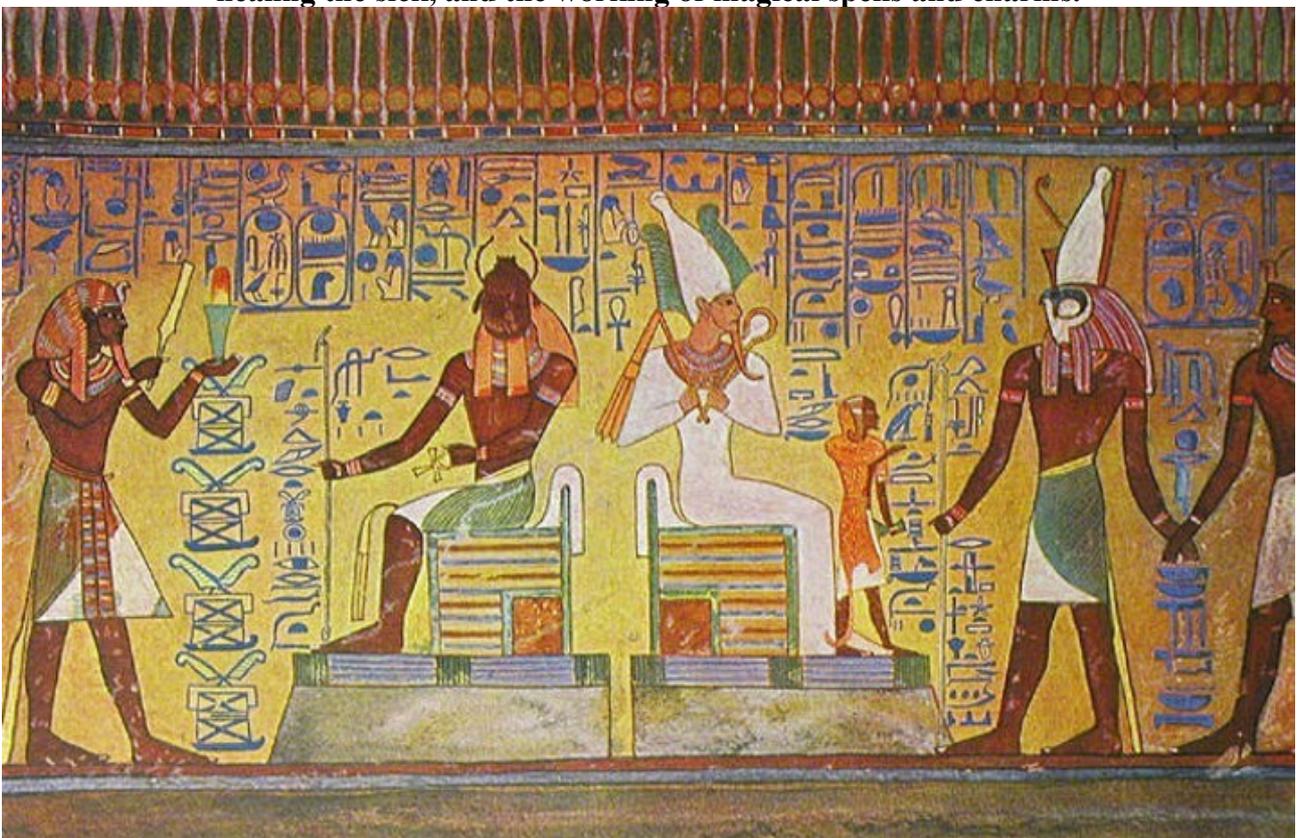


[Nun](#), the embodiment of the primordial waters, lifts the [barque](#) of the sun god [Ra](#) into the sky at the moment of creation.





Isis: ancient Egyptian looked to her on matters of motherhood, fertility, marital devotion, healing the sick, and the working of magical spells and charms.



Tomb_of_Rameses_I



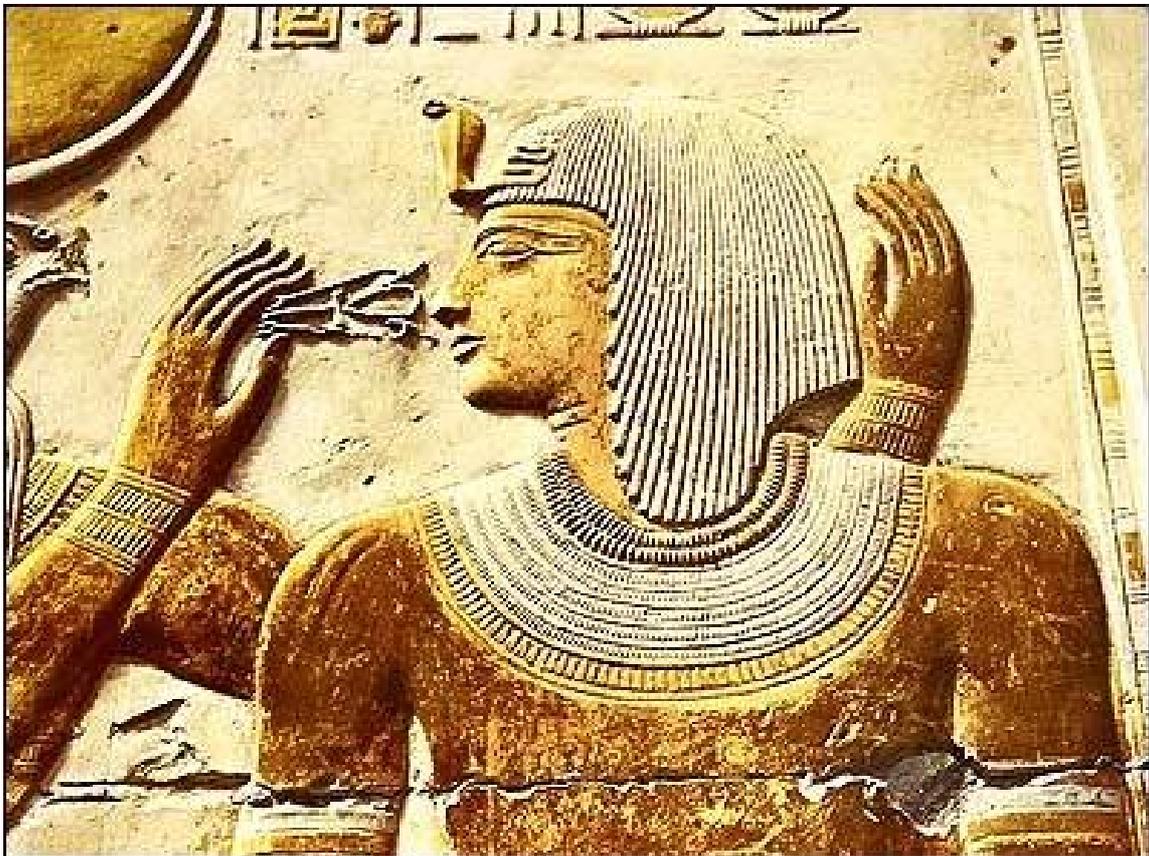
mehu-tomb-3



Seshat-ancient-Egyptian-goddess

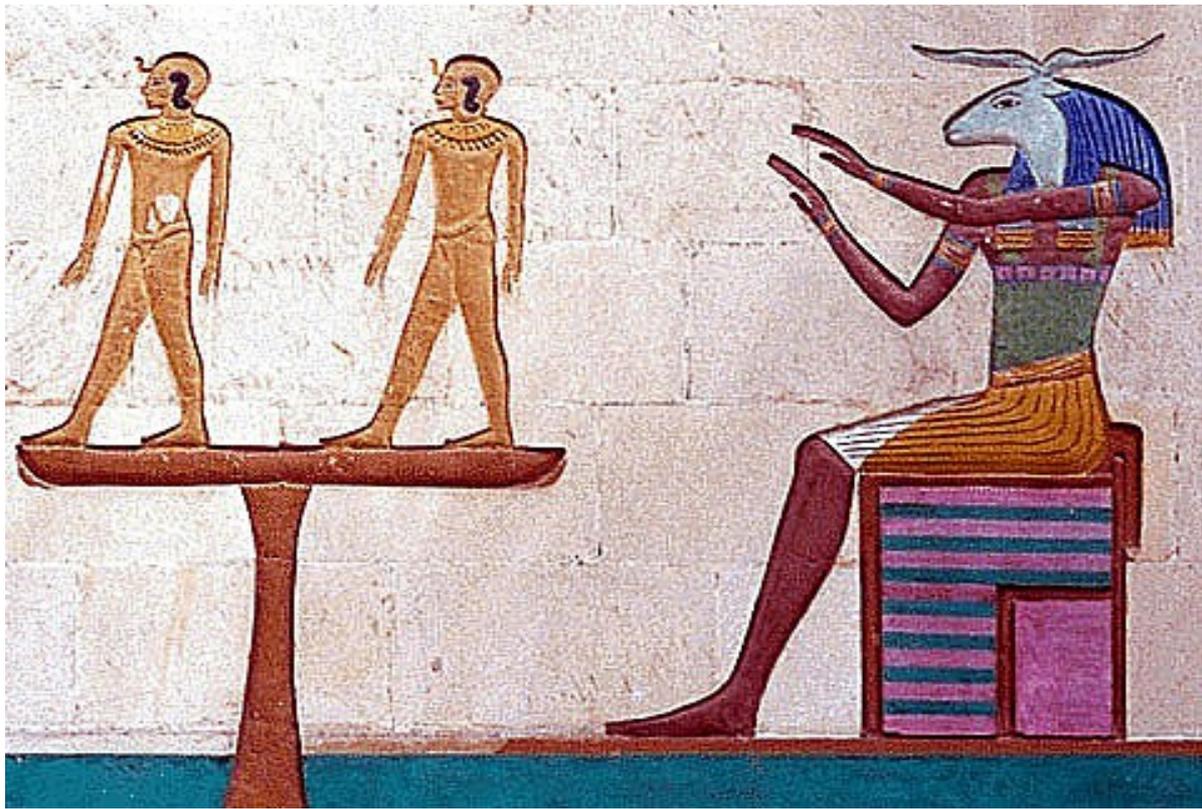
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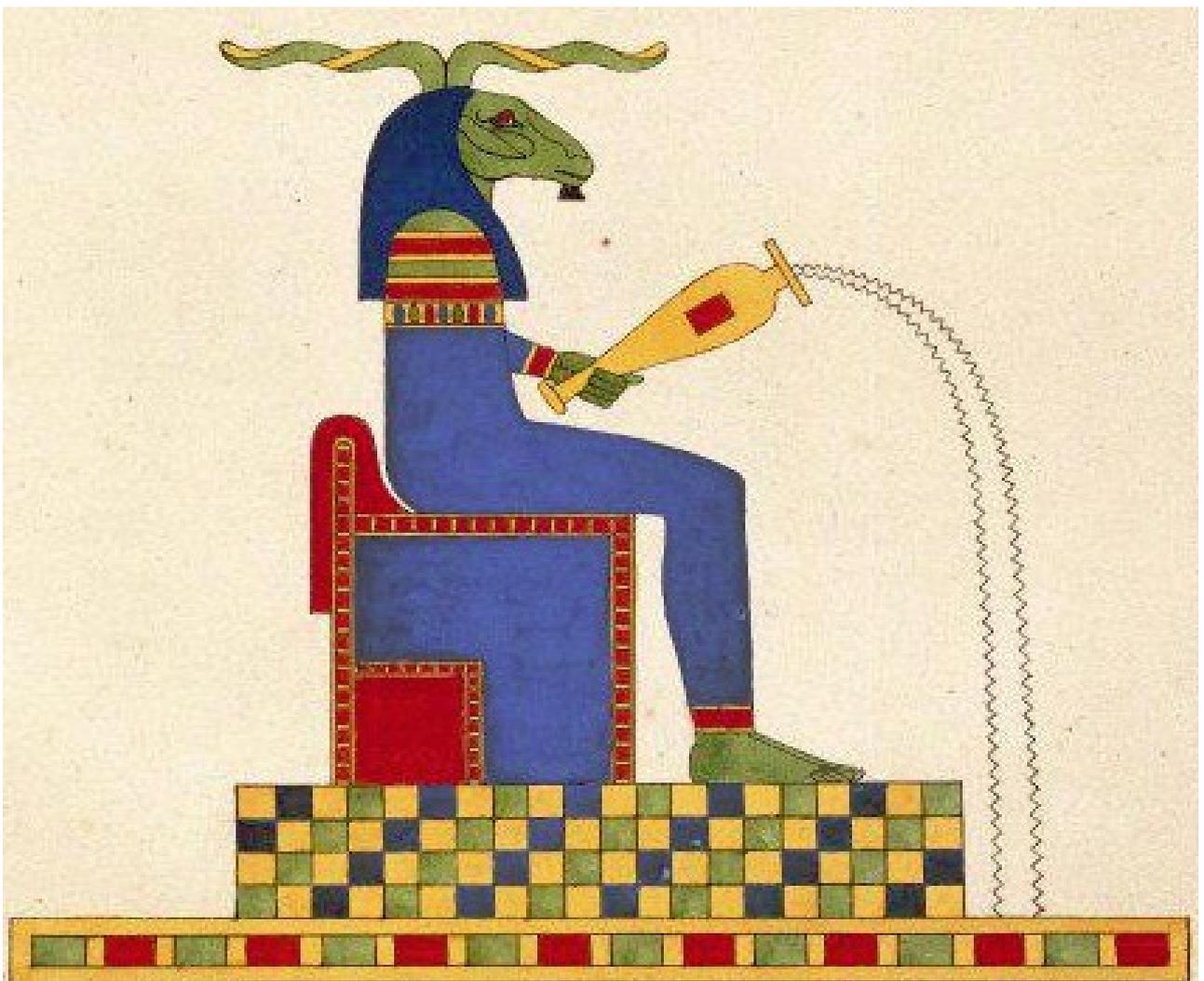


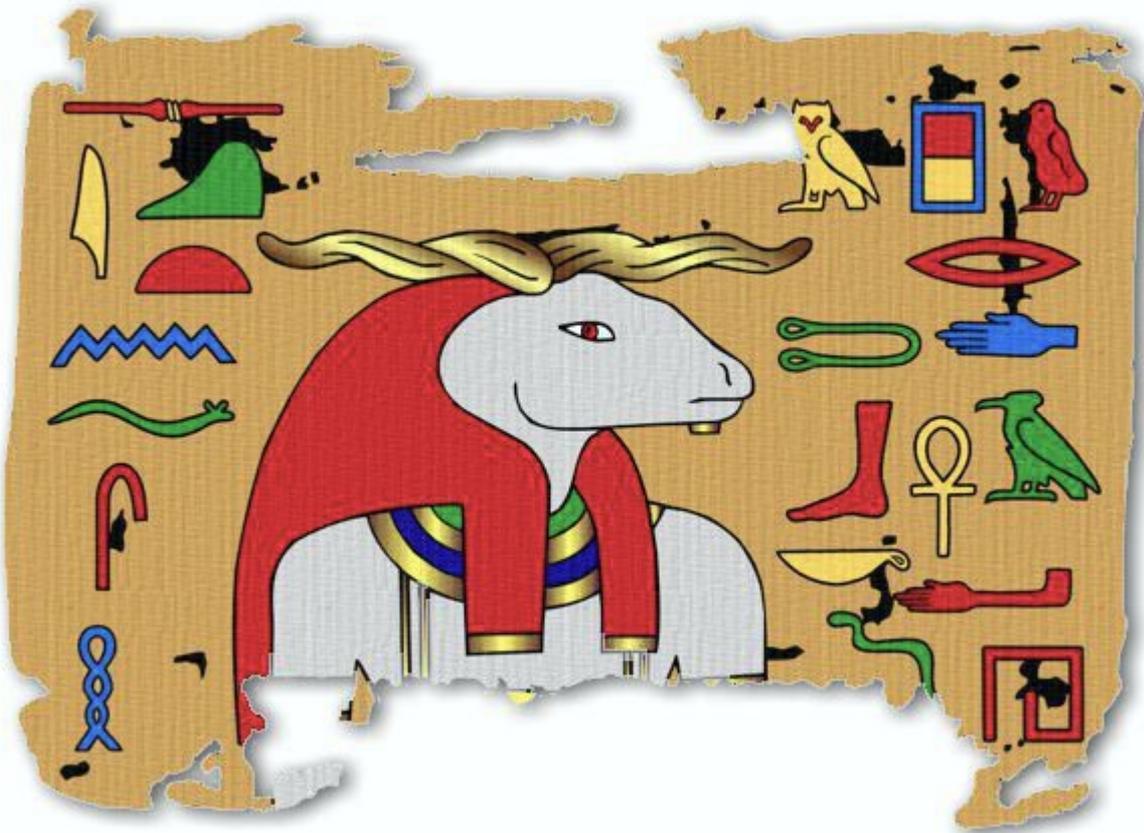


he-god-khonsu-offers-the-king-the-emblem-of-life-egypt

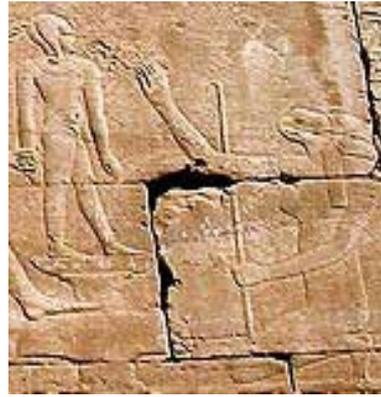








Heqet





Sobek extra graphics





Blue
Gorgon
www.bluegorgon.com



Negger 2006



Sobek





Satis (goddess) Extra Graphics





Granite stela of Rmry, showing the owner offering lotus flowers to the goddess Satis. Aswan c.1300 BC.









Relief of the female variant Beset ([Sudan National Museum](#))



Mask depicting Bes, Egyptian [faience](#), early 4th–1st century BC ([Walters Art Museum](#), Baltimore)





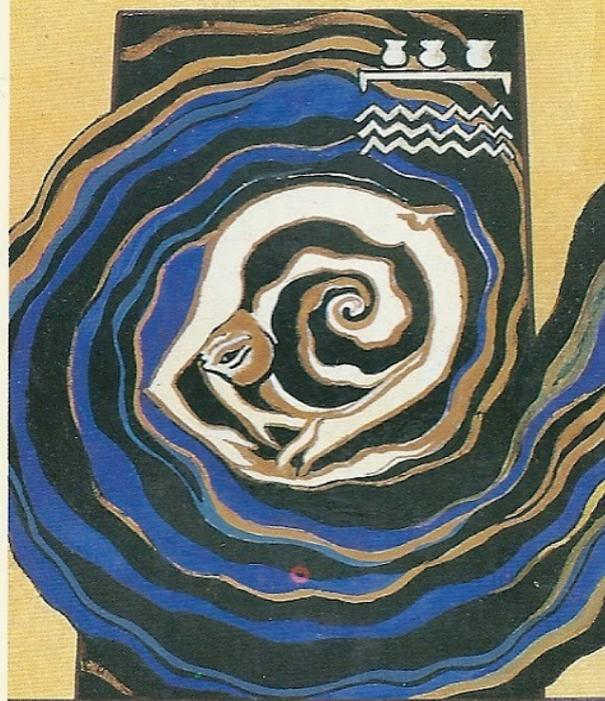




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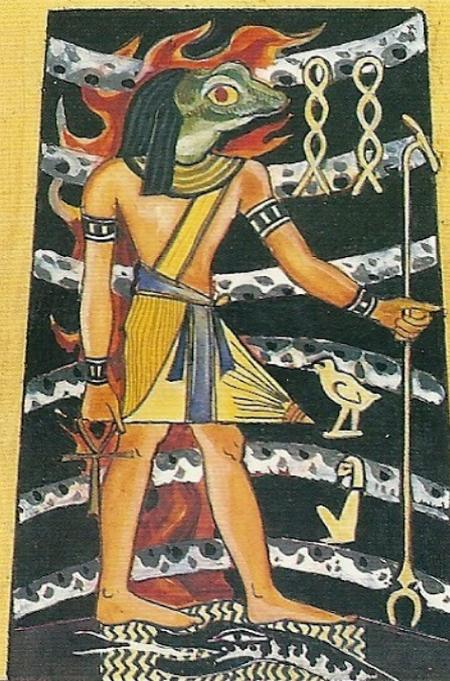
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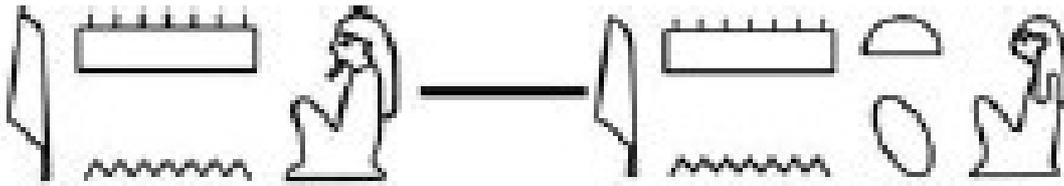
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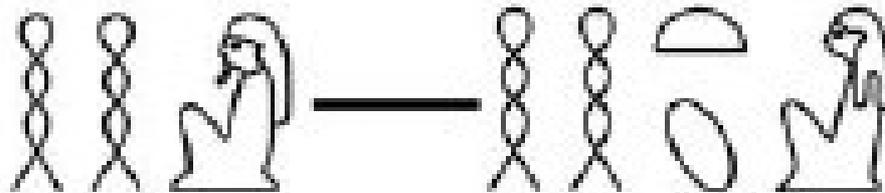
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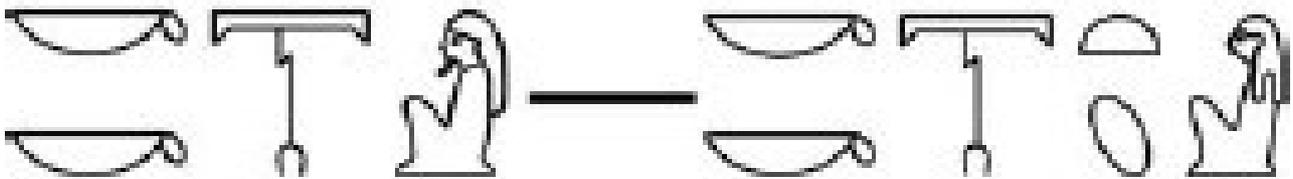
Hermopolitan Ogdoad Cosmology:



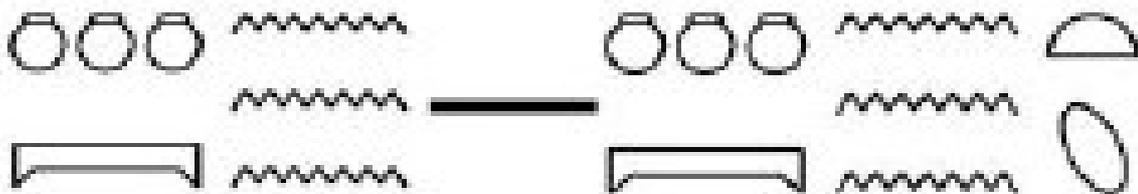
Amun "Hiddenness" Amunet



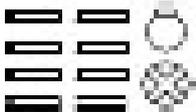
Heh "Infinity" Hehet



Kek "Darkness" Keket

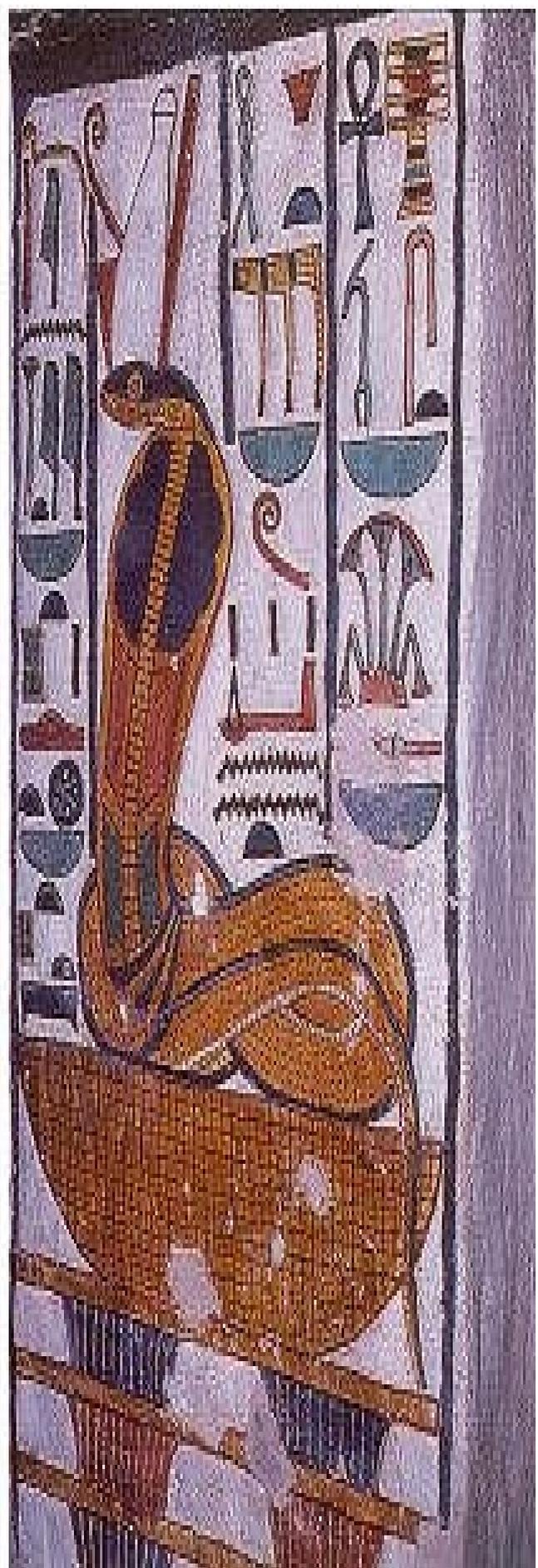
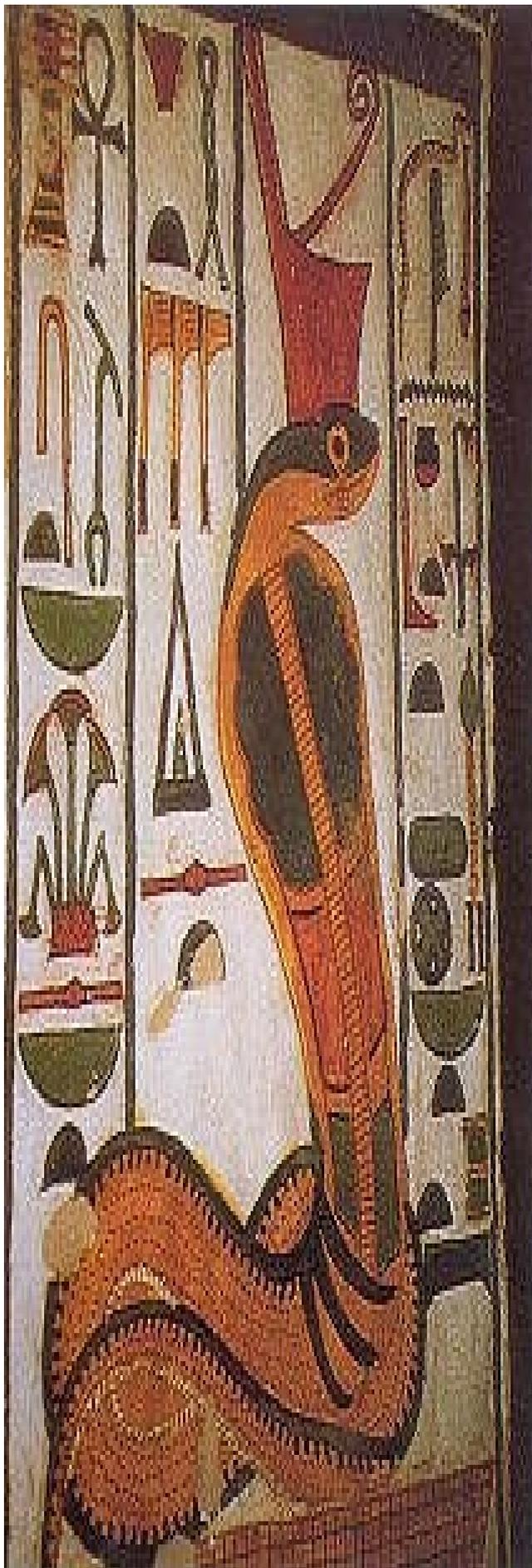


Nun "Inertness" Nunet



Important Attestations:

- a. Pyramid Texts: PT 301, PT 446
- b. Coffin Texts: CT 76, CT 80, CT 107
- c. Book of the Dead: BD 17
- d. Underworld Books: Amduat Papyrus of Khonsumose
- e. Magical Texts: Magical Papyrus Harris (pBM 10042)



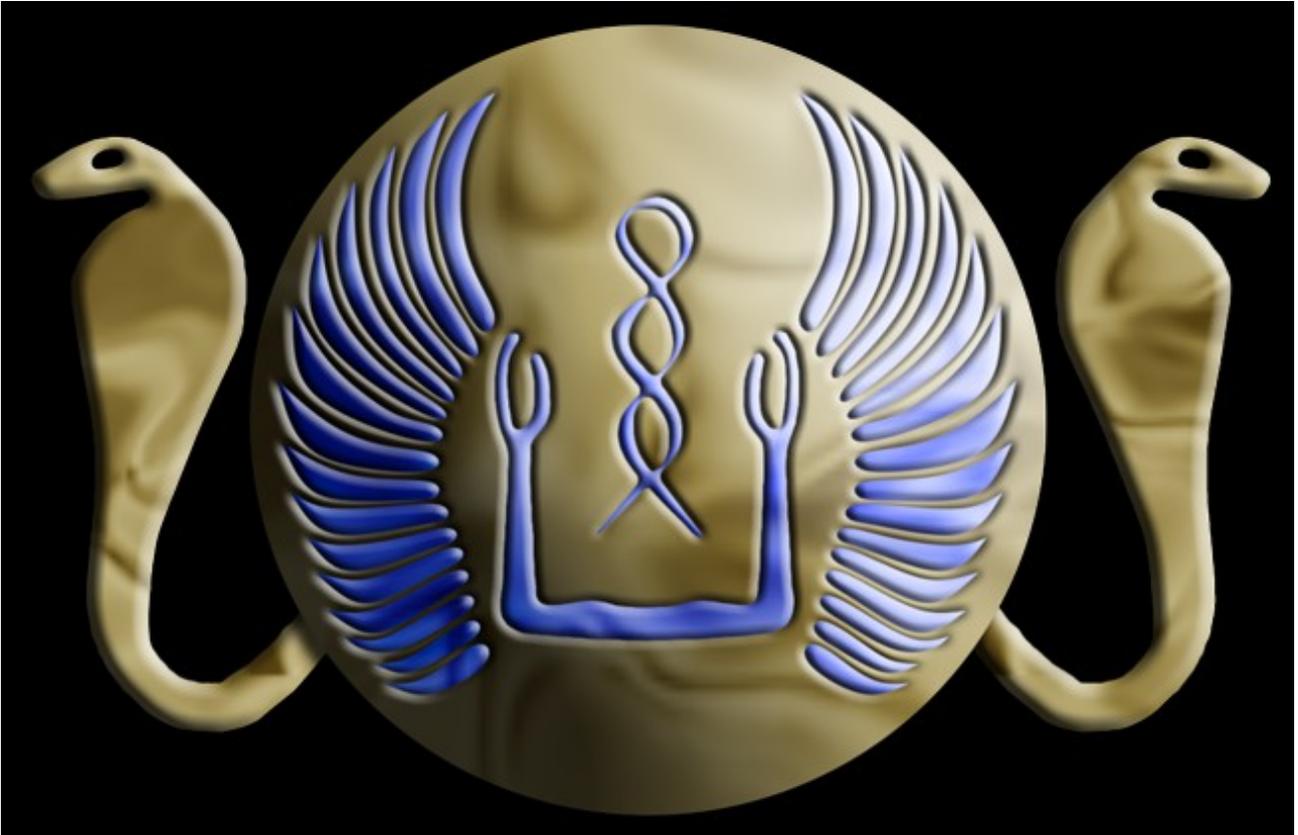
KRT: Making Sense of Heka

<https://thetwistedrope.wordpress.com/2015/01/14/krt-making-sense-of-heka/>

How do you work with heka?

How can you utilize heka more in your day to day life?

Any tips for people trying to get started in using heka?



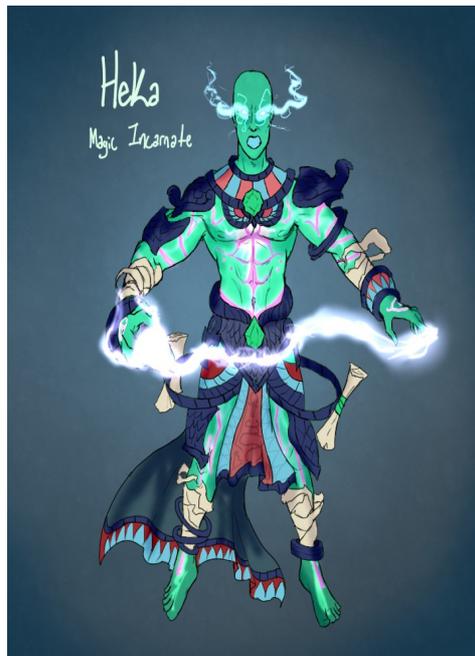
I think it can be difficult for people to figure out how to pursue heka as a practice. We know, in a way, about what it is. That it is speech and action brought together to create change. That it is about speaking effectively and implications that speech can have on the physical world around us. And it's not too difficult to find examples heka from antiquity – Borghouts book has plenty of examples for reference, and if you're able to get ahold of any source materials (CT, PT, etc) or books that have rituals based off of rituals from antiquity then it's not too challenging to see how it was done back in the day.

But I think a lot of us struggle with figuring out how to create new heka, or how to bring it into daily life. Heka is such a vast, and yet intangible thing that it can be difficult to figure out how to do *more* with it.

Usually when I talk about how I create new stuff in regards to magix, I tell people that I pull it out of my ass. And this is largely true. I often make up stuff on the fly, and it's very difficult for me to explain to people how they can make stuff up on the go, too. However, I think that my methods really boil down to a few questions/steps:

1. What am I trying to accomplish?

This is pretty self explanatory. What exactly do you want to achieve with your heka? What is the end result? Have you considered all of the caveats of what you're wanting to have happen? When I mention caveats, I mean unforeseen results or pitfalls of working magix a certain way. A good example of this might be "I want to get rid of my coworker" without thinking about the caveat of "what if my coworker is replaced by an even *worse* coworker?" Figuring out a very specific end goal is, in my opinion, the best place to start when creating new magix or heka.



2. What supplies do I have on hand? What is the most direct method of achieving my goal?

When it comes to my practice, I usually rely on a few standard methods. I may use these methods in different ways for each working that I perform, but at the end of the day, I have a fair amount of standard things that I rely on for my workings. Typically, this will involve [sigil work](#), edible magix, symbolism and heka-laden symbols from antiquity, destruction (such as [execrations](#)) and [container magix](#). And then, of course, there is good old fashioned mundane aspects of my heka as well. These kinds of things could include talking with people, cleaning my house, being proactive with figuring out a practical solution to a situation, etc. I prefer to attack any situation from both sides because I feel that using both mundane and metaphysical tactics usually provides a more successful result.

Experimenting with methods until you have a few standard practices that work well for you is useful, in my experience. Knowing how well certain methods work for you can allow you to know where your strengths lie, as well as helping you to get a feel for how different practices and methods can be modified for new heka.

If you're unsure what to use for methods, take a look at whatever you're good at. If you're good at drawing or painting- use that in your heka. If you're good with sewing, there are many ways to weave magix into a sewing project. If you like to cook, it is very easy to weave heka into recipes. If you examine the stuff that you're good at doing, you can almost always find a way to use it in heka practices. And when in doubt, take a look at how the Egyptians did things in the past, or how other modern practitioners make use of heka and magix now.

Because heka often utilizes words in order to make things happen, I often like to include statements that are said over an item, or statements that are written down and placed within an item. If you end up using this method, be sure to be careful about the words you use. Be strong in your statements. Use present tense when you write your statements out ("I am" as opposed to "I will be" or "I might be"). Be sure to be specific in the words that you use, and don't be afraid to repeat things in different ways. The Egyptians often liked to repeat phrases 4 times for efficacy. So I often do as well.

3. Gather the supplies and do the thing.

That's really all I do whenever I am trying to come up with ideas for heka. I look at what I've done in the past, look into what exactly I'm trying to achieve, and then I format something new. I know that the generalized format for this is probably not very helpful, so let's pull together some examples for heka that might help to round out how I go about making stuff.

Example 1: How can I protect XYZ thing?

This is a pretty common request that I see around the community. Protecting stuff can be done in a wide variety of ways, and I usually rely on a couple of standbys whenever protection is needed.



First, I rely on symbolism that is already inherent in our religious structure. Sa amulets were often used for protection, as were Eyes of Horus/Ra and scarabs. Flipping through a basic Kemetic symbolism book should produce a number of protective symbols to use.

Then I decide how to charge the symbol, and how to affix it to whatever I am protecting. Charging can come in a number of ways- through words of power, incense, oils, or the gods themselves. If you're wanting to ingest the protection, you could draw the symbol in frosting on a cake, or create it out of whatever on earth you're eating (such as making an eye of Horus out of peas on your plate- it sounds hokey, but it is sound in theory). You could also draw the symbol on a piece of paper and affix the paper to whatever you're trying to protect, or you could drop the paper in a cup of water for a few moments, and then drink the water (this was done in antiquity). All of these things would be helpful for protection, and we've only scratched the surface for ideas.

Another example that I can cite for protection that came up recently was using crocheting to create something that was protective. Thread work is something that I love to use in my practice, and if you were to charge the yarn that you are using, and then focus your intent through possibly chanting or listening to a song over and over again while you crocheted your protective item (such as a scarf or beanie), you'd end up with something that is fairly potent. You could make this even more potent by placing sigils or anointing your crochet hooks with protective oil, and then placing it in shrine for the gods to bless once it's all done. Layers, in my experience, are useful for making the heka more potent.

Example 2: What can I use to help improve my health?

This is a wide topic to cover, and there are many specifics involved when it comes to improving or protecting one's health. So for this example, I will stick with something that is fairly basic, and can hopefully be modified for other purposes. It's important to understand that when it comes to dealing with health related issues, it's almost imperative that you use multiple things to get well. Heka and magix alone will not fix it, and in cases that are more severe (such as chronic or terminal illness), you will have to make changes to your life in order to see results. You can't expect heka to carry all of the weight.



The first thing to figure out is are you improving a particular illness? If so, is the illness a one-time shot, or something that is chronic? If it's an illness that will run its course and then be gone, I find that practical things are the most important. Being sure to get plenty of rest, eating the foods that are proper for healing, and taking any medications that will help with healing are the most important aspects. You could, of course, utilize heka in your food preparation. You could place sigils on the cup you're drinking your hot tea out of, or make a statement over your soup that "this will help nourish me and heal me" or things of that nature.

For chronic illness, I often like to create things that I can wear or bring with me wherever I go. Because my illnesses are hidden, I often like to use [spoons](#) for symbols for any heka that I work, but you could find other symbols (the [imywt fetish](#) comes to mind- as it would be a type of vessel for healing) that speak to you or work better for your own needs. You could create a small bracelet out of multiple strands of ribbon that you wear to help deal with your illness. You'd simply need to come up with a phrase that suits your needs ("I am whole. I am pure. I am healthy." as an example) and chant that while you braid up the bracelet. And then if you wanted, you could add a charm to it that is also charged with oils, incense, words of power, etc. to help increase the heka. The Egyptians loved to use the number 4 for totality, so you could also add 4 beads to such a bracelet, or tie 4 large knots into it to help add more stability to the heka. And again, you could place this in shrine for the gods to bless, if you wanted.

Another possibility might be charging clothing with heka. Relying on colors or patterns to help bring life to the fabric in the way that a power suit or lucky tie might. You could write things on your hangers that help to charge the clothes, or you could write something onto a piece of fabric (such as “When I wear this, my illness will have no influence or sway over me. When I am in these clothes, I am invincible. My stance is strong and my grip is firm. Everything I see will be in my grasp.”) and then place it into a pocket or inside of the lining of whatever you’re wearing.

Or you could try placing heka onto your pillow, so that your sleep is more restful. You could create a small satchel with comforting scents inside of it, and perhaps a small amulet for protection and rest (I’d probably use a djed, myself). And again, placing a small statement inside that states that you are restful and at ease in bed, that by sleeping on this pillow, you’re going to get the most awesome sleep you’ve ever had, and that you’ll wake up refreshed.

Little things like this can help to bring heka into every aspect of your life. The more of it you can weave into your daily existence, the stronger it becomes.

These are, of course, very simple examples, and I’ve only scratched the surface with the many many ways you can approach them. Hopefully, though, it is a bit clearer to understand how I go about sorting through different methods that could be used to tackle any particular situation you might come up against.

How can I bring heka into my day to day life?

Many people want to know how to bring more heka into their day to day life, and the simplest way to do that is to be mindful of the words you use and the actions you take. Many times, we seem to restrict heka to a more ritualized sense, but the truth is all of our words have impact. Regardless of the context in which they are uttered, signed, or typed. We must always be mindful of the impact that our words can have, and one of the easiest ways to begin to understand this is to pay attention to how your words effect people, and how other people’s words effect you. As you begin to see the cause and effect that occurs with speech (and action as well), it becomes easier to figure out how to use words and actions to create change in your life and you become more effective at utilizing the right words the first time to cause the change that you want. As you learn to see these patterns in your mundane life, it becomes much simpler to figure out how to bring them into a more ritualized or magix setting.

Figuring out heka can take some trial and error, but it’s definitely worth working with. It has a lot of applications in both mundane and metaphysical situations, and being well spoken never goes out of style.



Eye of Horus: The True Meaning of an Ancient, Powerful Symbol

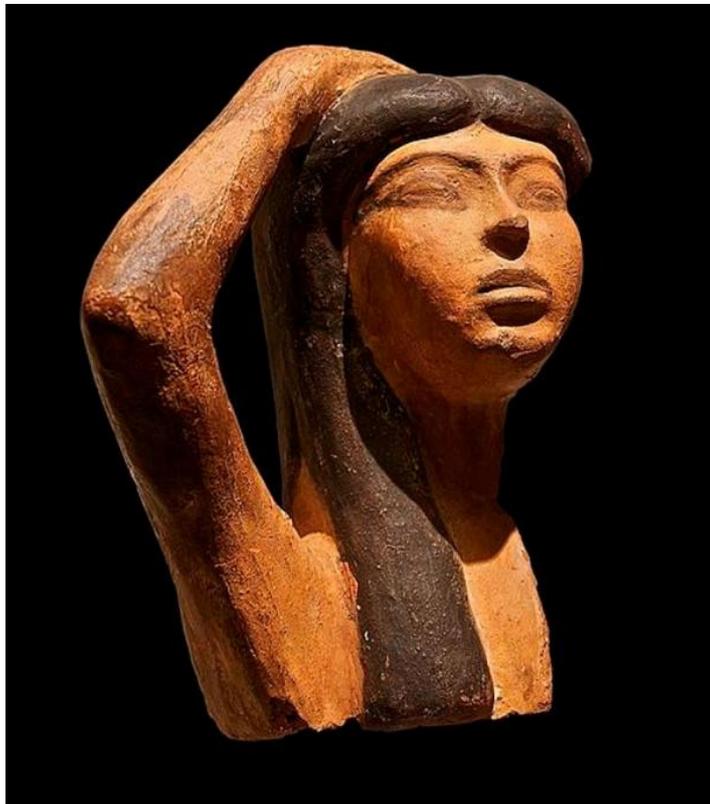
<https://www.ancient-origins.net/artifacts-other-artifacts/eye-horus-0011014>



The Eye of Horus is one of the best-known symbols of ancient Egypt. Known also as the Wadjet, this magical symbol is believed to provide protection, health, and rejuvenation. Due to its powerful protective powers, the Eye of Horus was popularly used by the ancient Egyptians, both the living and the dead, as amulets. Even today, the Eye of Horus continues to be used as a symbol of protection.

The Dramatic Origin – A Story of Betrayal and Murder

The origin of the Eye of Horus may be found in the myth of Set and Osiris. The ancient Egyptians believed that Osiris was the king of Egypt and that his brother, Set, desired his throne. Through trickery, Set succeeded in murdering his brother and became the new king. Osiris' wife Isis, however, managed to bring her husband back to life temporarily through magic and became pregnant with Horus.



A rare sample of Egyptian terra cotta sculpture depicts Isis mourning Osiris. The sculpture portrays a woman raising her right arm over her head, a typical gesture of mourning. (Louvre Museum)

The Cost of Vengeance and the Gift of Restoration

Osiris went on to become the god of the Underworld and Isis raised [Horus](#) on her own. When Horus reached adulthood, he sought to avenge the death of his father. Horus fought Set in a series of battles, and eventually vanquished his uncle. During these struggles, however, he lost one of his eyes. According to one version of the myth, Set had ripped out Horus' eye, tore it up into six parts and threw it away. In another version, it was Horus himself who gouged his eye out, as a sacrifice to bring his father back from the dead. In any case, Horus' lost eye was magically restored by either by [Hathor](#) (often regarded to be the consort of Horus), or by Thoth, the god of wisdom.

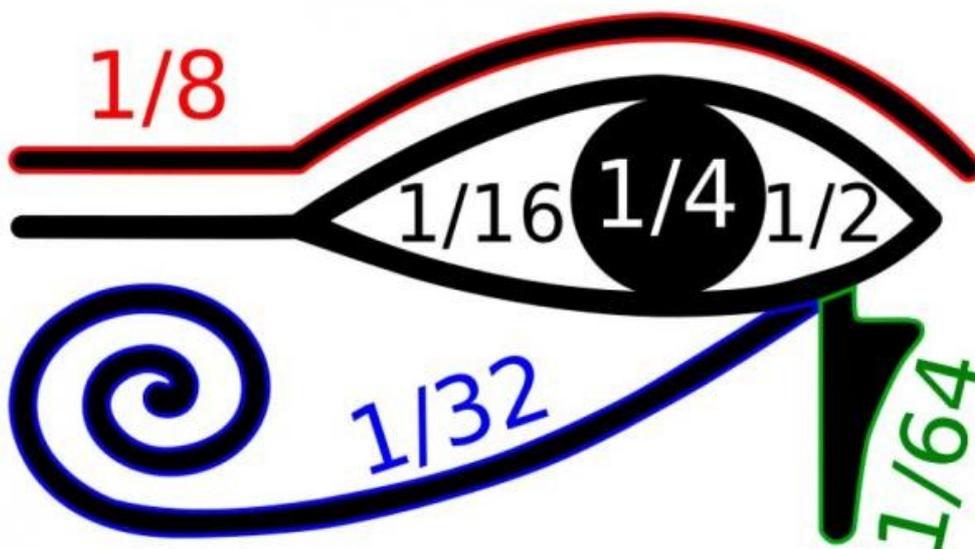
As Horus' eye was magically restored, the ancient Egyptians believed that it possessed healing properties. Amulets of this symbol have been made using a variety of materials, including gold, lapis lazuli, and carnelian, and have been used as jewelry by both the living and the dead.



An ancient carving of the Eye of Horus ([Travis](#) / Adobe Stock)

Is the Eye of Horus a Magical Mathematical Symbol?

Interestingly, the Eye of Horus is not merely a magical symbol but is also an example of the mathematical knowledge acquired by the ancient Egyptians. In the myth mentioned before, Set tore Horus' eye into six parts. As a symbol, the Eye of Horus contains six parts. Each of them was given a fraction as a unit of measurement – the right side of the eye is $1/2$, the pupil $1/4$, the eyebrow $1/8$, the left side of the eye $1/16$, the curved tail $1/32$, and the teardrop $1/64$. These fractions add up to $63/64$, and the missing part is said to either represent the magical powers of [Thoth](#) or to illustrate that nothing is perfect.



In ancient Egyptian hieroglyphic orthography, isolated parts of the "Eye of Horus" symbol were believed to be used to write various fractions. (BenduKiwi / [CC BY-SA 2.5](#))

The Distinctive Meanings of the Parts of The Eye of Horus

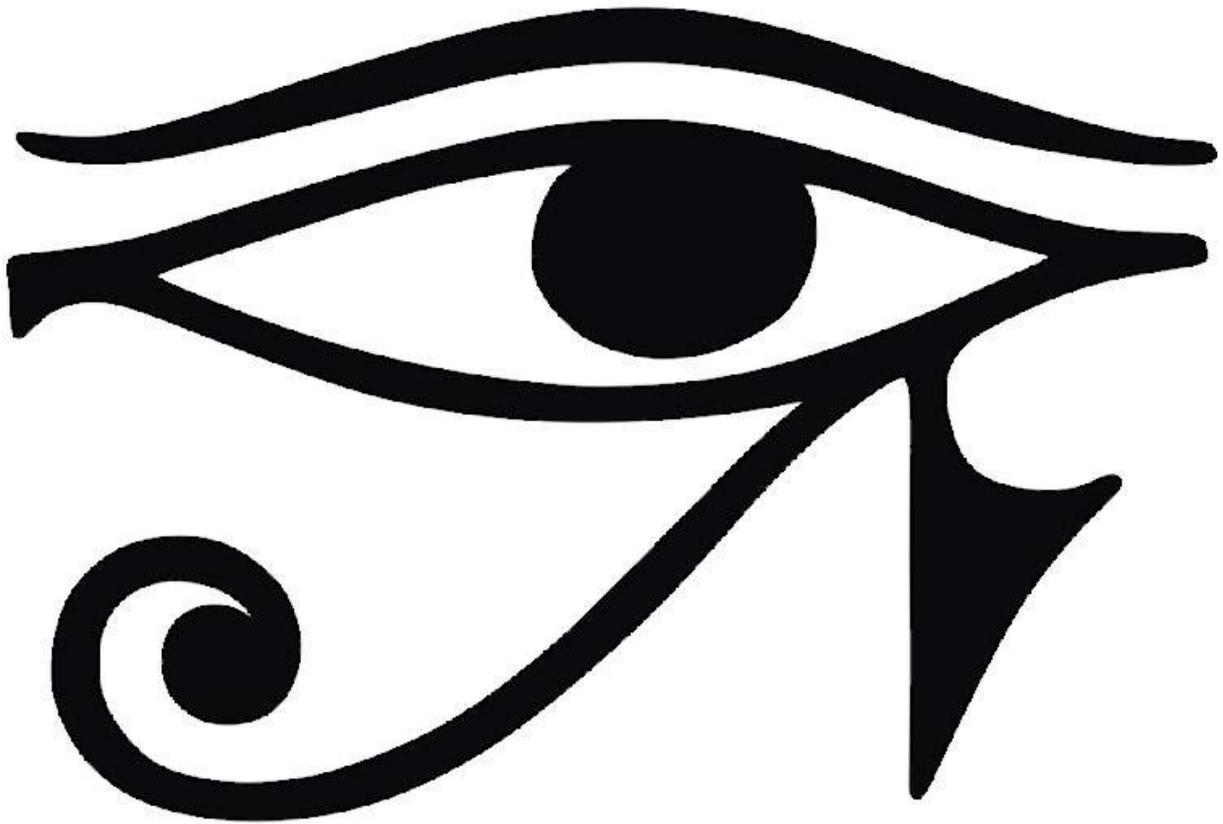
Each of the six parts of the Eye of Horus correspond to a different sense. The right side of the eye is associated with the sense of smell, as it is closest to the nose and resembles this organ. Needless to say, the pupil represents the sense of sight, while the eyebrow represents thought, as it can be used to express our thoughts. The left side of the eye represents the sense of hearing, as it points towards the ear, and has the shape of a musical instrument. The curved tail resembles a sprout from a planted stalk of wheat or grain. As a representation of food, this part of the Eye of Horus corresponds to the sense of taste. Finally, the teardrop is supposed to represent the sense of touch, as this part of the Eye represents a stalk being planted into the ground, an act that involves physical contact and touching.

How is The Eye of Horus Used Today?

Although the ancient Egyptian civilization came to an end, the belief in the potency of the Eye of Horus continued and this symbol is still used by many today. As an example, in Mediterranean countries, fishermen would often paint this symbol on their vessels for protection. Additionally, many people still wear the Eye of Horus as jewelery, to protect themselves from the ill-will of others. Moreover, the Eye of Horus is popular amongst occultists, as well as conspiracy theorists, who view the Eye not only as a protective symbol, but also as one of power, knowledge, and illusion.



The Eye of Horus (original of all seeing eye Illuminati)



All seeing eye including eye of Horus



Amen The Hidden God 5:44

<https://www.youtube.com/watch?v=fvsai98t6Lk>

The Great Pyramid of Giza: The only eight-sided Pyramid on Earth

<https://www.ancient-code.com/the-great-pyramid-of-giza-the-only-eight-sided-pyramid-on-earth/>

A lot of people who know about the eight sides of the pyramid believe it was discovered in 1940, but it was actually first mentioned in *La Description de l’Egypte* in the late 1700’s by **Sir William Matthew Flinders Petrie** who was an English Egyptologist and a pioneer of a systematic method in archaeology and preservation of artifacts.

He held the first chair of Egyptology in the United Kingdom and excavated many of the most important archaeological sites in Egypt with his wife, Hilda Petrie. Some consider his most famous discovery to be that of the Merneptah Stele, an opinion with which Petrie himself concurred. Petrie developed the system of dating layers based on pottery and ceramic findings.

During studies performed at the site, Petrie noticed a hollowing in the core masonry in the center of each face and it is actually measurable. This unique and relatively unknown feature is much easier sighted from the air, but under favorable lighting conditions, it can also be viewed from the ground.

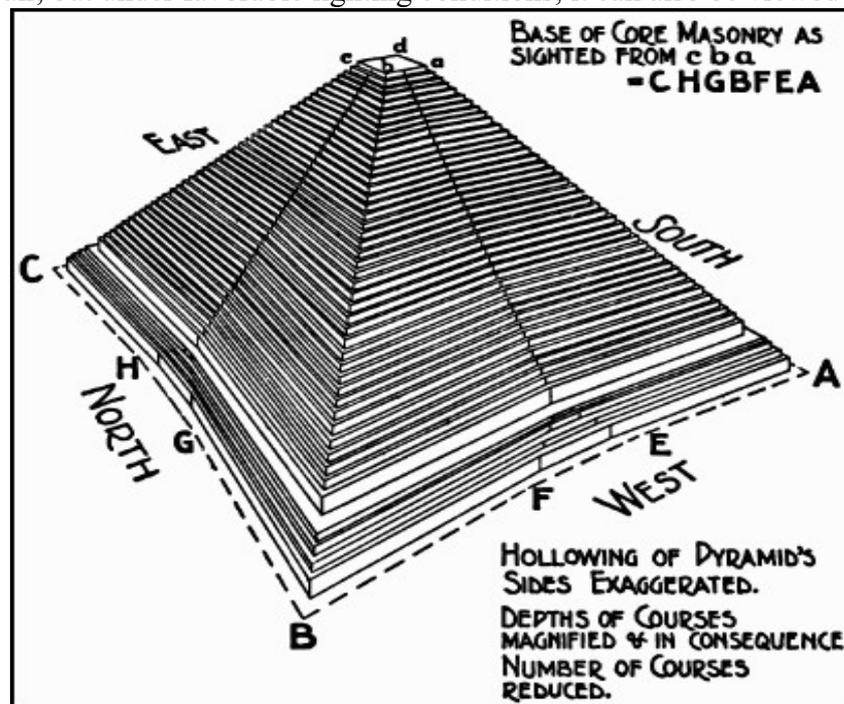
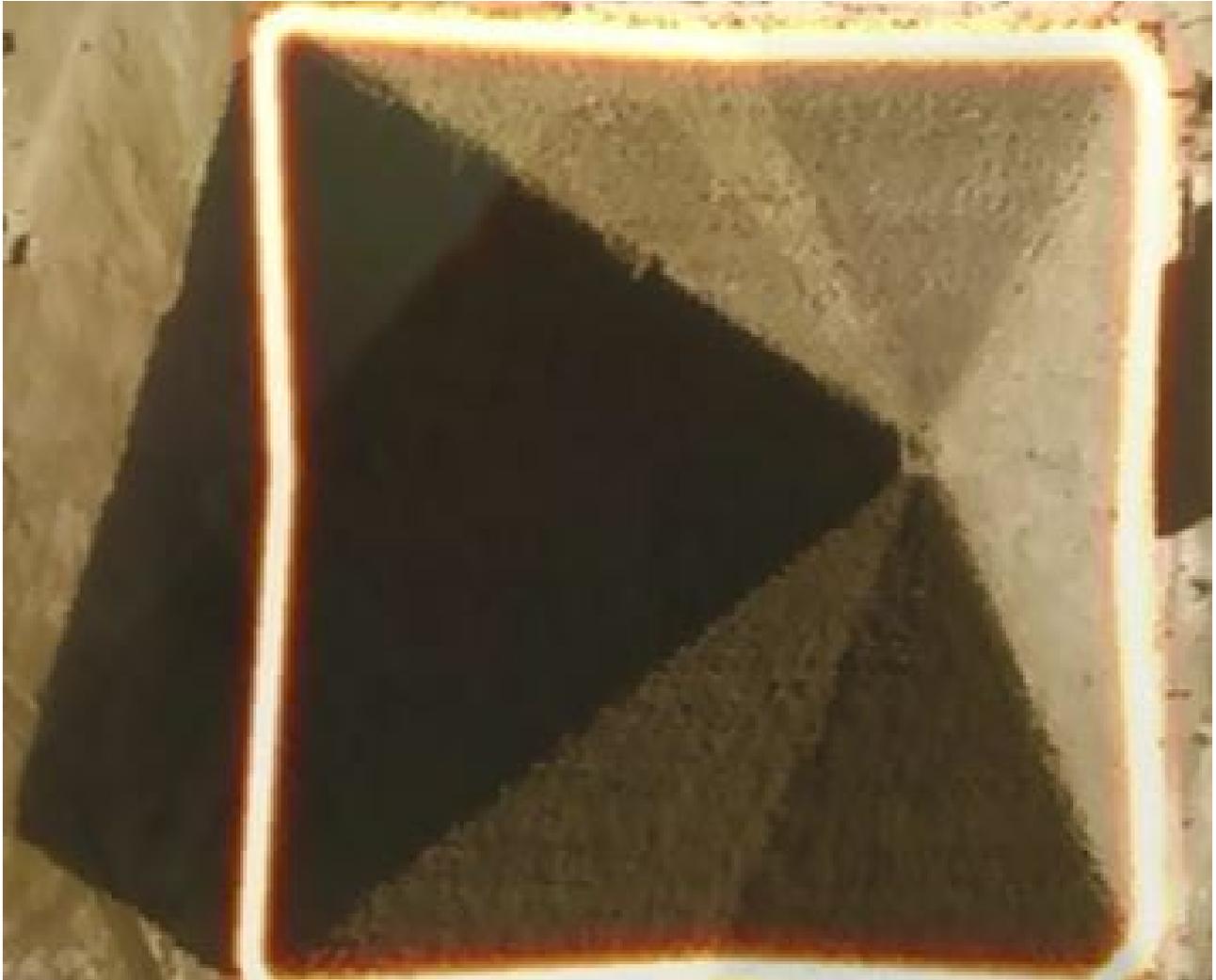


Diagram of the concavity (not to scale).

Many theories were proposed as different researcher and archaeologists studied the Pyramids, but until today, no acceptable explanation has been given about why the Pyramid is built in such a way. Here are some of the theories proposed, (stating the *Journal of the American Research Center in Egypt*, 20:1983, pp. 27-32) Martin Isler outlined several theories which he published in his work; “Concerning the Concave Faces on the Great Pyramid”:

- To give a curved form to the nucleus to prevent the faces from sliding.
- The casing block in the center would be larger and would serve more suitably as a guide for other blocks in the same course.
- To better bond the nucleus to the casing.
- For aesthetic reasons, as concave faces would make the structure more pleasing to the eye.
- When the casing stones were later removed, they were tumbled down the faces, and thereby wore down the center of the pyramids more than the edges.
- Natural erosion of wind-swept sand had a greater effect on the center.

But all of these given theories are improbable, as even Isler dismissed the above theories based on the idea that “what is proposed for the first pyramid should hold true for the others.” He did propose another theory, stating that “it could be a result of imperfect building method” theorizing that the concavity was an artifact of a compounding error in building technique, a sag in the mason’s line. But again these theories proposed seem to contradict themselves.



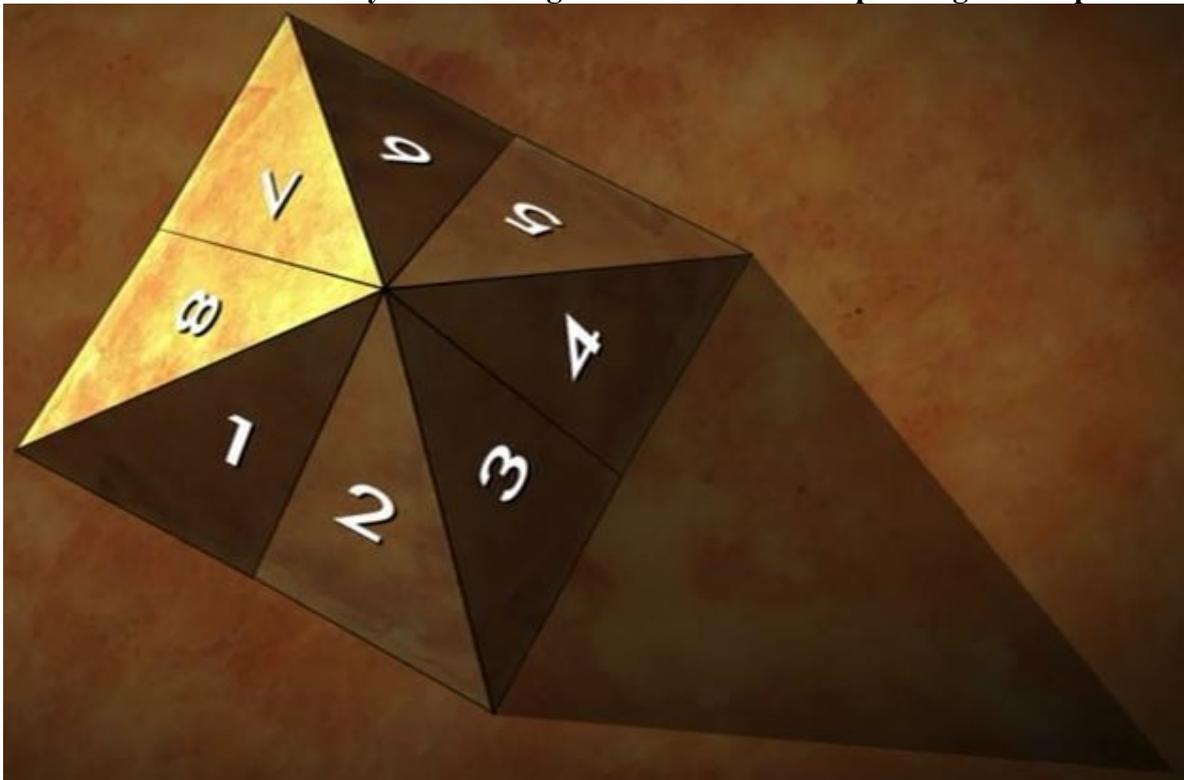
There are other researchers and authors who have proposed their own theories about the concavity of the Great Pyramid, some of these theories propose that this concavity in measurement could represent the three lengths of the year: solar, sidereal, and “anomalous.” But this has not been proven. One of the theories that caught our attention is the one from John Williams, author of *Williams’ Hydraulic Theory to Cheops’ Pyramid* where he proposes that the concave face on the Great Pyramid was implemented to contain extremely high internal pressures (That makes you think about the Ancient Alien theory when researchers talk about the Great Pyramid acting as a power plant).

Most pyramids have individual peculiarities which are as yet difficult to explain. For instance, in the Great Pyramid, as possibly in certain others, a large depression in the packing-blocks runs down the middle of each face, implying a line of extra-thick facing there. Though there is no special difficulty in arranging the blocks of a course in such a way that they increase in size at the middle, there is no satisfactory explanation of the feature any more than there is of the ‘girdle-blocks’ [in the Great Pyramid’s ascending passage] already discussed. – **Clarke and Englebach**

Well I might know another explanation after doing this research 

Could the Pyramid of Giza represent "the Ogdoad of Hermopolis" ? They are the 8 gods of the creation myth of Egypt. In their creation the let "The Ben ben" rise from the primordial sea, which is said to be of a pyramidal shape. On the pyramid an egg was made from which Ra the sun god was born. It is on this mountain where Ra his first children wander away from him and he then takes out his "All seeing Eye", to search for his children. I already explained that Thoth took the Eye from Seth, after it grew from his head. And explained that the eye stood for the lesson learned about beating our inner demons. And that same eye is on top of that Ogdoad pyramid, coincidence?

So there are other way then looking at the structure to explaining the shape



and that is with our eyes on symbolism.

