



**Claws and Hooves in Religious
Texts**

**1- Texts Associated
to the Dead & Deities**

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Abstract:

The nails, claws, and hooves are used in the process of attacking or protecting. Paradoxically the king uses his nails as tools to protect himself, while the dead are themselves either dangerous because of their long nails, or they are endangered and resort to their nails as tools for protection against their enemies. Concerning the deities, it is different. There are many deities that have different designations related to claws or hooves. This paper explores some of the features found in the texts that interact primarily with the forces of Chaos represented by the god Seth, Apophis -the eternal enemy of Re^c-, and as well all enemies of either the deities or the king, and in which-accordingly- these deities are represented in the form of birds of prey (as falcon and vulture) and animals (as a lion, a bull, or even as mongoose).

The purpose of this article is to identify these deities, in what context do these words denoting claws or hooves come from, and do the type of rituals relating to the attributes of these deities have anything to do with claws or hooves? therefore, what functions do they perform?

Keywords: lion, enemies, adversaries, foes, falcon, claws, hooves, talons, king, Seth, Apophis, hippopotamus, Oryxantilope.□


ملخص :




تستخدم المخالب والحوافر في عملية الهجوم أو الحماية. ومن المفارقات أن الملك يستخدم أظافره كأدوات لحماية نفسه ، بينما قد يكون الموتى هم أنفسهم خطر بسبب أظافره، أو يستخدمون اظافره لحماية من الأعداء. اما فيما يتعلق بالآلهة ، فالأمر مختلف. هناك العديد من الآلهة التي لها تسميات مختلفة تتعلق بالمخالب أو الحوافر. تستكشف هذه الورقة بعض السمات الموجودة في النصوص التي تتفاعل في المقام الأول مع قوى الفوضى التي يمثلها الإله ست ، أبوفيس - العدو الأبدي لرع - وكذلك جميع أعداء أي من الآلهة أو الملك، وفيها وفقاً لذلك ، يتم تمثيل هذه الآلهة في شكل طيور جارحة اوحيوانات مثل الأسد، أو الثور، أو حتى النمس..


إن الغرض من هذه المقالة هو تحديد هذه الآلهة، وفي أي سياق تأتي هذه الكلمات التي تدل على المخالب أو الحوافر، وهل نوع الطقوس المتعلقة بسمات هذه الآلهة لها علاقة بالمخالب أو الحوافر؟ وكذلك، ما هي الوظائف التي يؤديونها؟


I. Introduction: Lexical Expressions referring to claws and hooves.



The words denoting nails and claws are five, and the most used is the *nt*, which appeared in the Old Kingdom Texts and continued until the Gr.-Rom. Period:

a- *nt/nwt*:  is the nail of the finger and toe or the claws of animals and birds of prey. ⁽¹⁾ It is authenticated since the Old Kingdom Pyramid Texts.

b- *gzt*: , ,  is the claws of lions and birds of prey, authenticated since the 20th dynasty up to the Gr.-Rom. Period. ⁽²⁾

c- *izft*:  is the claw of the birds of prey and documented only once in the Pyramid Texts. ⁽³⁾

d- *fg*:  this is the nail or claw which is shown only in Gr.-Rom. Period as a designation of the goddess Nekhbet of El-Kab. ⁽⁴⁾

e- *šzt*: ,  is the claw of the bird. ⁽⁵⁾ It is authenticated only in Gr.-Rom. Texts, and always comes in the context of *zm šzt*.

II- The Dead represented with claws and hooves⁽⁶⁾

We must first differentiate between the king and the deceased in terms of their fate. In the Pyramid Texts, the idea prevails that only the king sails to heaven, while the other dead remain in the subterranean realm of the dead, ruled by Osiris. ⁽⁷⁾

In the later literature, the *mtw* are the punished sinners in the Realm of the Dead; while the beatified are called *ntrw*. This concept is clearly shown in the Book of Gates: (*w^cb.k R^c m š.k dsr ^cb.k ntrw im.f iwty ^cr b3w mwwt r.f* ‘you are purified, *Re^c*, in your Sacred Lake in which you have purified the gods and which

cannot be approached by the Ba-souls of the dead’).⁽⁸⁾ Another division deals with jackals, which are in the Lake of Fire: *sn m dbnw š pn n ʿr bꜣw mwwt r.f n dꜣsrw wnn im.f* ‘They are in the surroundings of this lake, to which the souls of the dead do not approach, because of the sacredness which is in it’.⁽⁹⁾ *Re* travels through the netherworld: *r rdit ꜣhw hr st.sn mwwt r wdꜣt.sn* ‘in order to put the Blessed in their places and the Damned to their judgment’.⁽¹⁰⁾ Paradoxically, the king uses his nails as tools to protect himself, while the dead are themselves a danger due to their nails.

II.1- The king.

Many spells show the nails of the king as tools used to protect himself against his enemies, whether they are the *mtw*-dead, evil spirits, or even the real enemies. In this spell, the king assumes a royal state in the Beyond announcing that his nails are to be as knives against the *mtw*-dead; The whole line pictures the deceased king with his scepter, his Lower Egyptian Crown, and his flint-knife at hand in case of need:⁽¹¹⁾



*ʿhꜣ.k m Pdꜣw-š Skr is ʿhꜣ.k ir rd-wr ʿbꜣ.k nwdꜣt.k ʿnwt.k tpy
dbꜣw.k mꜣsw tpyw rmnwy Dhꜣwty mds pry m Stš hwꜣ.k ʿ.k ir mtw
ir ꜣhw ndrwt.sn ʿ.k n Hnty-imntyw*

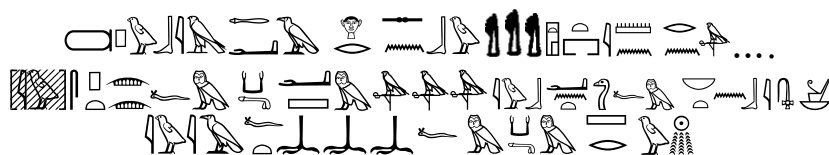
“You stand in *Pdꜣw-š* as Sokar, you stand at the great causeway (with)⁽¹²⁾ your scepter,⁽¹³⁾ your *nwdꜣt*,⁽¹⁴⁾ your nails which are on your fingers,⁽¹⁵⁾ are the knives that are on the arms of Thoth, and

*nst N hr.k R^c n rdi.f sy n ky nb pry rf N r pt hr.k R^c hr n N m
bikw dnḥwy N m ʒpdw ʕnwt.f m whʒw dw f*

“The seat of the king N is with you, O *Re^c*, and he will not give it to anyone else; the king N will ascend to the sky to you, O *Re^c*, for the face ⁽²⁴⁾ of the king N is that of falcons, the wings of the king N are those of ducks, his claws are the fangs ⁽²⁵⁾ of him of the Viper- mountain”.⁽²⁶⁾

The parts of the deceased king are not only compared but also identified with those of birds. Thus, he has wings and claws. the “claws of the deceased king are compared to the fangs of the god of the 12th Nome of Upper Egypt,⁽²⁷⁾ the god Horus who is worshipped with the name *ʕnti*, “the clawed-one,” a Horus, victorious over Seth. The claws of the deceased king are like the “fangs” of the Nome-God, and as the “claws” of the city-God, Horus.⁽²⁸⁾

iʒft is another word that refers as well to the king having claws like a bird of prey:

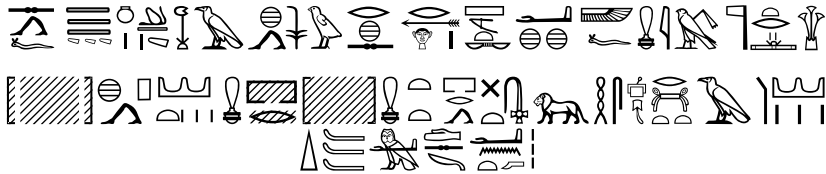


*N pw bik ʕʒ hr snbw imn rn.... [iw] spty.f m kʒ ʕšm iw bʕnt.f m
nbt nbi iw iʒft.f⁽²⁹⁾ m kʒ-mšrw*

“The king is a great falcon⁽³⁰⁾ which is on the battlement⁽³¹⁾ of Him whose name is hidden,⁽³²⁾ ... his lips are the Bull of the Holy image,⁽³³⁾ his neck is the Mistress of Flame,⁽³⁴⁾ his claws are the Bull of the Evening”.⁽³⁵⁾

The deceased king is depicted here supposedly as a bird whose claws resemble the claws of an 'evening bull'. Since the bull does

not have the claws of a bird of prey, the word *k3* should be used in a figurative and comparative sense; and since the lips of the deceased king were likened to the lips of *k3* *šm*, and his neck was likened to *nbt nbi*, the crown of Lower Egypt, thus the claws may connect to the great Nekhen's vulture, the patron goddess of Upper Egypt. ⁽³⁶⁾ The king is identified again, shown already in *CT 192-193*, as *M3i-ḥs3* the ferocious lion who uses his claws against the Asians. Once again, the king is being described as *mds-šnwt*: ⁽³⁷⁾



sbī.f t3w nw ph-t3 ḥ3ḥ sw r šsr ḥr šmrt ⁽³⁸⁾ *ḥy.f mi bik ntry ḥ3*
hpi[.f] ḥ3swt mitt pr sdt M3i-ḥs3 r Sttyw spd ibḥw mds šnwt

“(When) he (Ramesses II) traverses the lands of the far north, he is Swifter than an arrow from the bow, when he flies like a divine falcon behind [foes] [He] traverses the foreign countries

Like the going forth of a flame. Ferocious lion against the Asiatics, sharp of teeth, the one with cutting claws” ⁽³⁹⁾.

When he is reincarnated as the ferocious Lion *M3i-ḥs3*, the king acquires the ability to kill the enemies of the god Osiris; the Oryxantilope *m3-ḥd*, ⁽⁴⁰⁾ and as well *nhs*, i.e., Seth. ⁽⁴¹⁾

II.2- The Deceased:

Taking the term *mt*, the dead may do harm to a deceased person in the hereafter. The dead-*mtw* are given a designation that refers to the danger they impose on the deceased:



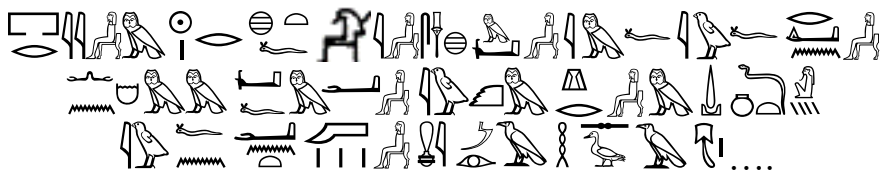


*r n rdit shm b3 n N m 3wt.f m hrt-ntr Dhwti k3-wr m3 hnmmt
shdd iryw dw3t 3wy.f 3ww wd [n] spt shr 3ww 3nwt mtw smn.k
k3.i dr.k hftiw.i*

“Spell for empowering N’s soul as a gift for him in the Realm of the Dead Thoth is the great Bull who sees the sun-folk and who attacks those who belong to the Netherworld with his arms outstretched; who gives commands [to] the lips and who brings down those with long nails, (i.e.,) the dead You shall establish my double; you shall obstruct my foes”.⁽⁴²⁾

The dead are described here as those with long nails, despite the meaning of which almost escapes me. But according to the text, the god Thoth is directed to protect the deceased from his enemies,⁽⁴³⁾ including the dead with long nails. This expression may refer to the concept of the ancient Egyptians toward death and the dead people whom they fear lest doing harm to the livings, and as well as, the damage that can be done by long and sharp nails, especially when compared to the claws of birds of prey.

The deceased defends himself with his nails against his enemies, as he portrays himself as a fierce lion:





pry.i m hrw r hft.i shm.i im.f iw.f rdiw n.i nn nhm.f m-^c.i iw.f kmw hr.i m d3d3t iw.f n nwt.i mi M3i-hs3 ir n.i w3t in.i hft.i

“I will go out into the day against my foe and I will have power over him, for he has been given to me and he will not be taken from me, he will be put to an end under me in the Tribunal. he is (doomed) to my finger-nails as to a furious lion prepare a path for me so that I may fetch my foe”.⁽⁴⁴⁾

Contrary to what was mentioned above, the nails of the deceased (i.e., the good dead) are depicted like knives directed against those who would do evil to them.:



h3t-^c m rw nw stsw irrw m hrt-ntr iw.k ts.ti iw hrw.k m3^c m d3d3t n(t) ntr nb ntrt nbt tbt.y.ky mn r^c nb iw s3hw.k s3m.sn tw r w3t nfrt db^cw.k n33w nw nwb nwt.sn m nh3 nw ds r hr n iryw nn r.k

“Beginning of the formulae for praises performed in the Realm of the Dead.... you are raised (the deceased), you are justified in the tribunal of every god and every goddess your sandals are firm every day, your toes guide you to the beautiful way your fingers are plates of gold, their nails are blades of flint, against the

face of those who did this to you”.⁽⁴⁵⁾

The claws are of a panther skin: In addition to what was stated above, the deceased declared his purity at the Fifth Gate of the Underworld, announcing that "the claws on me are of a panther skin." This phrase can refer to his strength and his lack of fear of the door-keeper whom he meets on his way to the secret gates leading to the House of Osiris in *sht-i3rw* ‘the Field of Reeds’:



*iw.i w^cb.kwi m mw ip(t)n w^cb Hr im.f m ir.f hry -hbt s3 mr.f n
it.f Wsir iw.i wrh.kwi m ibr n ht ntr nty⁽⁴⁶⁾ hr.i (nt emended to)
m 3by 3ms m-^c.i m hw h3k-ib⁽⁴⁷⁾ is ir.k w^cb tw*

“I am pure with those waters with which Horus is pure when he acts as a lector-priest and his beloved son for his father Osiris. I am anointed with *ibr-* oil of the ritual of the god. The claw on me is of a leopard (panther skin). My scepter in my hand is of the smiting of the disaffected person. Proceed then! You are pure”.⁽⁴⁸⁾

Moreover, the designation *spd nwt*⁽⁴⁹⁾ is used as a title with many other surnames. On the coffin of *Dd-hr* son of *T^ch-ms*, he acquires several nicknames such as *r-p^c*, *h3ty-^c*, *imy-r3 mš^c*, *spd dsw.f*, and as well *spd nwt* (sharp-clawed). It is remarkable that the dead persisted in his ability to kill his enemies with his claws, i.e., his nails; the text is abundant with various threats against whom might do evil to the owner of the coffin’:

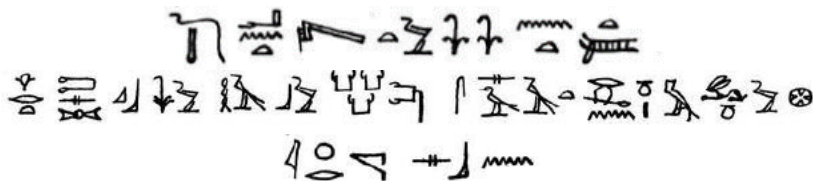


*dd mdw in spd ʿnwt Wsir rpʿ ḥꜣty-ꜣ imy-rꜣ mšꜣ wr tpy n ḥm.f Dd-
 ḥr mꜣꜣ-ḥrw sꜣ r-pʿ ḥꜣty-ꜣ imy-rꜣ wr tpy n ḥm.f Iḥ-ms mꜣꜣ-ḥrw
 spd ʿnwt.i r šꜣd sbyw.k dd-mdw in spd dsw Mdsds.i⁽⁵⁰⁾ r
 ḥftyw.k*

“Recitations by ‘sharp clawed’, Osiris, the hereditary noble, the mayor, the great general, his Majesty's favorite (i.e., the first of his majesty), Djed-hor, true of voice, son of the hereditary noble, the mayor, his Majesty's favorite Ahmose, true of voice My claws are pointed to cut through your (i.e., the deceased’s) foes. Recitations by ‘Pointed of knives’ being very violent against your enemies”.⁽⁵¹⁾

III- Gods represented with claws and hooves

1- Atum. In *PT 229*, the King threatens snakes with a tool, possibly a snake thorn, as effective as an Ichneumon's claw, one of their most dangerous enemies.⁽⁵²⁾



*dd-mdw ʿnt tw nn nt Itm ḥrt ts bꜣsw nḥb-kꜣw ssꜣt ḥnnw m Wnw
 iḥr sbn*

“This here is the claw of Atum, which is on the vertebrae of the

spinal cord of the *nḥb-kꜣw* serpent,⁽⁵³⁾ putting down the turmoil in
Wnw. Fall down! Creep away!”⁽⁵⁴⁾

Atum, being represented as a mongoose, is said to fight snakes with its claws or his bite.⁽⁵⁵⁾ A serpent charm, against the futility of conflict of any kind, says that Atum bites:



dd-mdw psh.n Itm m mh.n.f r n N nn.f nnt

“Recitation: He whom Atum has bitten has filled the mouth of the king N (i.e., be eaten), and he coils up”⁽⁵⁶⁾

This concept has its echo as well in the Coffin Texts: *tm wnm st in hfꜣw psh.n Itm mh.n.f r.f nn.f nnt* “A woman is not to be eaten by a snake. Atum has bitten and has filled his mouth, and he coils up”⁽⁵⁷⁾

Since the mongoose is seen as an enemy of snakes; therefore, Atum - in his fight against Apophis - acquires this form to be able to kill him with his claws. A number of authors meanwhile see in the *drt* (the hand) of Atum is the claws of a mongoose, the sacred animal of Atum;⁽⁵⁸⁾ accordingly, *Re* transformed into a 46- cubits-long *d*- mongoose to bring Apophis down.⁽⁵⁹⁾





*drt twy nn nt 'Itm dr nšn m pt hnn imy 'Iwnw 'h3 nht mki nb.(f)
wsrt ndt R^c hrw pf n 'h3 '3 hr mh^{ty} imntt n pr 'Irt 'Iw.s-^c3.s ir.n
R^c hprw.f m 'd mh 46 r shr 'pp m nšn.f šp.k hry hr.f pgs hr.f⁶⁰
in.n.s dr.n.s sdb nb dw 'b nb dw mtwt nt hf3 nb hf3t nbt srkt
nb(t) ddf^t nb(t) ntt m 'wt nb n s pn ntt hry dmt*

“This hand of Atum which chased the storm from the sky and which removed the disturbance which was in Heliopolis, who fought victoriously and who defended (his) master. The Mighty One who protected *Re^c* that day of the great fight to the North-West of the “House of *I^crt-*i*w.s-^c3.s*”,⁽⁶¹⁾ (when) *Re^c* was transformed into the *'d*- animal, (the length of which) is 46 cubits to slaughter Apophis in his fury. That you depart! That (you) fall (on) your face! and spit on him! She came and put away all bad sufferance, all bad impurity (as well as) the venom of any male and female snake, of any scorpion, of any poisonous reptile (venom) that is in any limb of this suffering man under (the effect) of the bite ”.⁽⁶²⁾

2- Amun. ⁽⁶³⁾ Among the forms in which Amon appears, being depicted as a lion or a falcon, these creatures naturally have claws or hooves.⁽⁶⁴⁾



Hwt mht 500 dr sbyw.f hr hr.sn nn wn ph sw tz hn (?) m-hnw rkyw.f bw gmt šnt.f hry hzt.f mzi-hsi nšn-ḥnwt⁽⁶⁵⁾ shb.f b3w snf (?) ph sw m km n 3t k3 mn.ti s3 dns-ḥg3ty-hr-nhbt-hftyw.f-hr-rhs-mnd.f dpty.(f?) hr ḥi it ph sw rh(?) gm gm hḥwt.f hnḥ ksw.f

“Chapter five hundred: his foes are overthrown upon their faces. There is none who attacks him. The land is organized/occupied (?) in the midst of his adversaries. Those who revolt against him are not found before him. The furious lion with raging claws: he swallows up the might and blood (?) of him who attacks him in the completion of an instant. Bull strong of back and, the one with heavy hooves on the neck of his enemies, with which he tears his chest *mndt* (?),⁽⁶⁶⁾ and his two *dpty* (?); flying and capturing him who attacks him, breaking his limbs and his bones”.⁽⁶⁷⁾

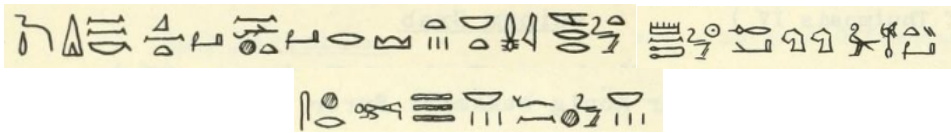
Interestingly, Amon is here described as a lion attacking his enemies with claws, and also as a bull, tearing with his hooves.⁽⁶⁸⁾

3- Month-Reḥ. The deity Month-Reḥ, often depicted as a falcon, acquires as well the designation *sš ḥg3t*, which matches this depiction. In a ritual scene recited for killing a hippopotamus, the function of the god is fair clear; he is to use his claws in order to carry on this mission:

Nswt-bity 3m? sš ḥg3t⁽⁶⁹⁾ phrr r swḥ m w3y.f⁽⁷⁰⁾ p3 m3wy spd hr ksw in drw n thi.f wnh⁽⁷¹⁾ ḥg3t.f m ntt⁽⁷²⁾ sbiw.f wnm iw.f.sn sbḥ snf.sn

“The king of upper and Lower Egypt. The *zm* -falcon⁽⁷³⁾ who spreads the claw, speeds more quickly than the wind when it comes,⁽⁷⁴⁾ the lion who is sharp on the bones, who slays the one who attacks him,⁽⁷⁵⁾ whose hooves are covered with the hide of his foes,⁽⁷⁶⁾ who eats their flesh, and swallows their blood”.⁽⁷⁷⁾

This god's ability to kill is illustrated by an ancient text that highlights the attributes assigned to him:⁽⁷⁸⁾



*dd-mdw di.n.(i) n.k knt nht r h3swt nbt mī mrr tw Mntw-Rc 3
phty Hr-w3sty shr t3w nbw fnhw nbw*

“Recitations. (i.e., words of Month) (I) give to you the valor and stiffness more than all foreign lands like one who loves you. Month-*Re*^c, the great of strength, Horus- the Theban,⁽⁷⁹⁾ who fell down all the foreign lands and all the Syrians”.⁽⁸⁰⁾

As a lord of Tôd⁽⁸¹⁾ *nb Drty*,⁽⁸²⁾ he is described as *k3 nht* ‘the valor bull’ *hwi hftyw.f* ‘who slays his enemies’.⁽⁸³⁾

4- Khonsu. The god Khonsu is shown in many forms. He is depicted in a human form, a Baboon-shaped figure, and mostly as a Falcon-headed figure.⁽⁸⁴⁾ *sš-g3wt* ‘the one with spread claws’⁽⁸⁵⁾ is a designation given to Khonsu in a ritual scene of offering the *md*-ointment. This designation assists in his function when killing the fiends as a lion:



*ḏd-mdw in Hnsw mꜣi ʿz hmhm spd hr ksw nšd pḏwt bik kni
sš ʿgꜣwt srk ḥftyw it.f m dndn di.ḏ n.k pḥty n Mntw r ḥpšwy.k*

“Recitations by Khonsu, the *mꜣi* -lion, great of roar, sharp on the bones, who tears the bows, the brave falcon, who spreads the claws and slays the enemies of his father in a rage. I give to you the strength of Month to your wings (forearms)”; ⁽⁸⁶⁾

This is the mission that he carried on since the Old Kingdom Pyramid Texts:



*in Hnsw mds nbw ḏzḏ.f sn n N šd.f n.f imyt ht.sn wpwty pw hꜣbw
N r ḥsf.f*

“It is Khonsu who slays the lords, he cuts them for the king N; he extracts for him what is in their bodies, for he is the messenger whom the king N sends to restrain”. ⁽⁸⁷⁾

5- Shu. the deity Shu is represented in various forms: a human form, a lion-headed god, a ram-shaped, and a falcon. ⁽⁸⁸⁾ In the Temple of Kom Ombo’s texts, Shu is mentioned with claws consistent with his depiction as a lion or a falcon. *ʿnwt.f hr-sʿrk* ‘the one whose claws exterminate’ is a designation of Shu as *Hr-tmꜣ-ʿ* in the battle against the enemy of *Reʿ*. He also uses his hooves *ʿgꜣwt* as a lion:





wnn Šw m st tn m rn.f n Hr-ꜥ3 hpr.n.f hpr m Hr-tmꜥ-ꜥ [ꜥpr
 m] tmꜥty htp ib.f m smꜥ.n.f nbw ib.f hsf ꜥnwt.f -hr-sꜥrk⁽⁸⁹⁾
 kꜥ-nht tbib⁽⁹⁰⁾ ph sw wšꜥ kꜥsw n hftyw.f mꜥi-ḥsꜥ ꜥnh.f m snf n
 sbyw ir šꜥd n.s r mr.f ꜥth.n.f ibw.sn m ꜥgꜥwt.f

“Now there was Shu in this place in his name of Horus the Great, he transformed (his) aspect into that of Horus the strong-arm [falcon] ... [provided] with wings, whose heart is satisfied when he slays them all, his heart is daring, (his) claws exterminate the powerful bull, which tears to pieces the one who attacks him which breaks the bones of his enemies, the furious lion, who lives on the blood of the foes, who makes massacre of it as it pleases he pierced their hearts with his hooves”.⁽⁹¹⁾

This function of the god Shu is shown in an older text. The lower register of the 6th Hour of Amduat ends with nine fire-spitting serpent staffs, each with a knife at the lower end to threaten the enemies. One of these staffs, representing the gods of the great Ennead, is Shu. The text attached highlights their function as:



spd n sfww.tn ꜥm.tn hftyw Hpꜥry ds.tn šwwt.sn

“May your knives be sharp, that you may consume the enemies of Khepri and cut their shadows”.⁽⁹²⁾

6- Ḥy ‘the God’ child’. sš-ꜥnwt⁽⁹³⁾ is a designation of the child of God/gods that refers to him using his claws against his enemies:



*dd-mdw i3w n.k p3 hy⁽⁹⁴⁾ m hb⁽⁹⁵⁾ ntr pry m 3st i3w n.k wbn⁽⁹⁶⁾ m
ht.f r ndt it.f s3 s3 Wsir⁽⁹⁷⁾ i3w n.k bik sš nwt bskw ibw nw (m:
sic) h3kw-ibw i3w n.k p3 k3-nht in phwy n thi sw*

“Recitation: adoration for you, the Gods’ child in Chemmis, the god who comes from Isis. Adoration for you who is born from his body to revenge his father, the son of Osiris’s son. Adoration for you the falcon who spreads his claws, who tears out the hearts of the disaffected persons. Adoration for you, the strong bull who kills (brings an end) whoever attacks him”.⁽⁹⁸⁾

Interestingly - on the west tower, east side, of Edfou Temple - is an inscription that specifies the protectors who protect the horizontal-*3hty* in his sanctuary, and who drive away evil from the Lord of God *hr.f-m-ht-3h^c-[m-^cnt.f]* “the Fire of face that scratches [with-his-claw]”,⁽⁹⁹⁾ represented as deities who are depicted as lions or falcons.

IV- Goddesses represented with claws and hooves

Not only are the gods represented with claws and hooves, but there are also goddesses who have played similar roles to the gods.

1- *nkt*. Anukis is depicted in two forms, either as a human figure or as a vulture.⁽¹⁰⁰⁾ The latter form represents her standing on a pedestal with the Atef crown; this scene comes from the Naos № 70021 of Nektanebos for Sopd from Saft el-Henne.⁽¹⁰¹⁾ This

might be the reason- like a vulture- she acquires the designation of *nbt-ꜥnwt*.⁽¹⁰²⁾ This designation is gained by Anukis (*ꜥnkt*) in a magical spell that is recited against poison (*mtwt*):



nn ꜥhꜥ.t m ꜥnwt.f ꜥnkt r.t nbt ꜥnwt nn ꜥhꜥ.t m psh Srkt r.t nbt psh

“You shall not take your stand in his (toe)-nails; Anukis is against you, lady of claws. you shall not take your stand in a bite; Serket is against you, lady of the bite”.⁽¹⁰³⁾

This function of Anukis is shown clearly when involved in the destruction of Apophis:



šꜥd tw Dḥwtwy m ḥkꜣw.f nn iy.k r wiꜣ n Rꜥ šm tw Rꜥ ds.f iw.f rh ir.n.k nbt dwt sdt r.k n rsy šm.s im.k in Spdt ꜥnkt wdt irw r.k⁽¹⁰⁴⁾

“Thoth cuts you off through his magic and you cannot come against the barque of *Reꜥ*; *Reꜥ* himself turns you back because he knows everything you did evilly. Fire is against you in the south, and it has power over you; it is Sothis and Anukis who have commanded what is done against you”.⁽¹⁰⁵⁾

2- *Pꜣht*.⁽¹⁰⁶⁾ The scenes of Spéos Artémidos temple⁽¹⁰⁷⁾ founded by Hatshepsut represent the goddess Pakhet⁽¹⁰⁸⁾ in a lioness-headed figure with a sun-disc upon the head.⁽¹⁰⁹⁾ The iconography of Pakhet, expressed in words since the Middle Kingdom Coffin Texts, confirms that Pakht is a lioness with sharp

*ḥꜥ Rꜥ ʒht.f tp.f ir ḥfʒ pn pry m tʒ ḥry dbꜥw N iʒꜥd.f tp.k m ds pn
imy dꜣrt Mʒfdt*

“*Reꜥ* rises, and his uraeus upon him, against this snake which came forth from the earth and which is under the fingers of the king N. He will cut off your (*sic*) head with this knife which is in the hand of Mafdet”.⁽¹¹⁷⁾

Mafdet is one of 16 deities, all together are in the process of annihilating the god Seth and his confederates:⁽¹¹⁸⁾



dp.k Stš ḥsy ḥnꜥ smʒyw ʾInk Mʒfdt šhr ḥftyw.s

“You perish the miserable Seth with his followers mine is Mafdet, who brings down her ⁽¹¹⁹⁾ enemies”.⁽¹²⁰⁾

Those previous texts refer to the tools with which Mafdet carries out the mission attributed to her: her fingers, and the knife she holds in hand. She has a role in eliminating Rerek and all the snakes, perishing Seth, and protecting the deceased.

Furthermore, she clearly uses her claws against the king's enemies: The claws of Mafdet cut off the heads of the adversaries:



*N pw nw⁽¹²¹⁾ wnn imyt mnty Ḥnty-irty grḥ pw n sšp.f t⁽¹²²⁾ hrw
pw n snt tpw sʒbwt šsp.k n.k mꜥbʒ.k pw ḥsi.ti mʒwt.k ḳsw.s*

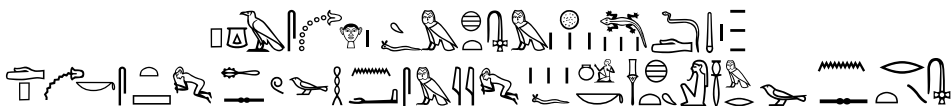
ϵnwt M3fdt išϵ N tpw.sn im nw d3ityw imyw šht Htp

“The king N is this one who was between the thighs of *Hnty-irty*⁽¹²³⁾ on that night when he flattened bread and on that day of cutting off the heads of the mottled snakes.⁽¹²⁴⁾ You take this favorite *mϵb3*-harpoon⁽¹²⁵⁾ of yours, your *m3wt* -staff⁽¹²⁶⁾ whose points are the **claws** of Mafdet, wherewith the king N cuts off the heads of the adversaries who are in the field of offerings”.⁽¹²⁷⁾

4- Mnt.⁽¹²⁸⁾ The goddess *Mnt* is depicted in various forms. Despite the human-form, there are scenes that show her mostly as a crouching lioness with the Atef crown and fire coming forth from her mouth,⁽¹²⁹⁾ and as a kneeling lioness-head figure with two knives.⁽¹³⁰⁾

This goddess bears the designation of *mrt*-ϵnwt ‘the one with painful claw’,⁽¹³¹⁾ an epithet that corresponds to her being presented as a lioness and as well to her function.


Mnt is the second of 16 deities who share all to destroy Seth and his companions on the fire. The deities are as followed: *Shmt*; *Mnty*; *Wnnty*; *ht wnnty n htth* “Akhet, which unexpectedly devours”; *M3fdt shr hftyw.s* “Mafdet who brings down her enemies”; *M3it ϵ3t hwi h3kw-ib* “the great lioness who beats the disaffected persons”; *3sbt nbt whm*⁽¹³²⁾ *m nbyt.s* “O every fire serpent that burns with its flame”; *hry-tk3* “the one on the fire”; *nbt šϵt* “mistress of the massacre”; *hry-nmt m Bhdty-izbty* “the one who is upon the slaughter block in Edfou of the East”.⁽¹³³⁾





psg⁽¹³⁴⁾ *hr.f m ht m sp ʿšz dd mdw dp.k*⁽¹³⁵⁾ *Stš hsy hnʿ smzwtj.f*
ink Shmt mr nsrt ink Mnt mrt ʿnwt

“(Spitting the figure in the fire). Spit on him many times in the fire. One speaks :(i.e., Nut comes as the one who drives to vengeance): You pass by the feeble Seth with his followers (confederates). It is me ‘Sekhmet’ who is with an aching flame. It is me ‘Mnt’ who is with painful claws.”⁽¹³⁶⁾

Here, *Mnt* is addressed in the same terms applied to Sekhmet, Mafdet, Tefnut, and the great Lioness. She is as well depicted in Papyrus Salt 825, as a lioness lying down, wearing the Atef crown, and spitting fire, her name is  *mnt*.⁽¹³⁷⁾

The other Six of these deities, their names do not reflect their function concerning destroying Seth and his followers: *nbt zšrw* “mistress of *zšrw*”; *wrt-m-ʿnh- t3wy* “the Great in Memphis”;⁽¹³⁸⁾ *hmt-nsw-snw-n iht* “King's wife, the comrade of the *ih̄t*-cow”; *Tfnt m Mnst* “Tefnut in Mnst”; *nbt-īwt-m wnw̄t*⁽¹³⁹⁾ “Mistress of the step in Hermopolis”; *B3stt ʿ3t m niwt n̄tryt(t)* “Bastet the great in the divine city”.⁽¹⁴⁰⁾


5- *Nmtj*.⁽¹⁴¹⁾ is depicted in a human figure, in a Seth-animal-shape⁽¹⁴²⁾, and as a falcon-headed god. As a falcon, he uses his claws to kill the Oryxantilope, as an embodiment of the god Seth. *3m š3wt.f m h̄ftyw.f* is a designation of *Nmtj* in a ritual scene -the title of which is damaged- of killing the Oryxantilope:




*dd-mdw in Nmty Hr ʿ3 s3 Wsir ʿ3 nht hnt st-wnp drty wr phty ndr
m ʿnwt.f 3m š3wt.f m hftyw.f*

“Recitations by Nmty. Horus the great, son of Osiris, great of power in Edfou,⁽¹⁴³⁾ the *drty*-falcon, great of strength, who grabs with his claws, and whose talons seize his enemies”.⁽¹⁴⁴⁾

6- *Nhbt*. The goddess Nekhbet appears in many forms. Apart from being depicted in a human form or as a snake, she is mostly depicted in the form of a vulture, a lioness, and a falcon,⁽¹⁴⁵⁾ those creatures who have claws in nature. Accordingly, Nekhbet acquires various designations that associated with using claws which clearly indicates her function of killing and disposing of the enemies. This function of protection ascribed to Nekhbet already dated back to the Old Kingdom Pyramid Texts:

 *hwi.n.t N Nhbt* “you have protected the king N, O Nekhbet”.⁽¹⁴⁶⁾ She uses her wings as mostly depicted:

 *Nhbt hwi.s h'w.k m dnhywy.s dr.s dw nb(?) h'w.k* “Nekhbet, she protects your body through her wings and drives away the evil from your body”,⁽¹⁴⁷⁾

or through her claws, the concept that found its way into the Late Period Temples. Nekhbet gained four epithets that linked her with claws. The first of which *spdt ʿnwt* ‘the one with pointed claw’⁽¹⁴⁸⁾. It is an epithet given to her in a scene depicting her as a winged vulture with the Atef crown upon the head in the temple of Kom Ombo.⁽¹⁴⁹⁾ The second is *nbt f'g* ‘lady of claws’:


dd mdw in Nhbt hdt Nhn 3wt-ʿ nbt f'g rwd pdt

“Recitations by the white Nekhbet of Nekhen, with an extended

arm, lady of the claw, strong of the bow”⁽¹⁵⁰⁾


The same epithet is met once again:




dd mdw in Nhbt hdt Nhn 3wy-^c nb(t) fg hnty pr-wr wnmyt n(t) R^c


“Recitations by the white Nekhbet of Nekhen with an extended arm, lady of the claw, who is in front of *pr-wr* (national shrine of Upper Egypt), the right eye⁽¹⁵¹⁾ of *Re^c*”⁽¹⁵²⁾

spdt nwt, and *nbt fg*, both epithets are included within a context that does not refer to the functions she plays. While other designations that come from the temple of Edfou represent her acting as a protector of the king. She uses her claws to defend the king:

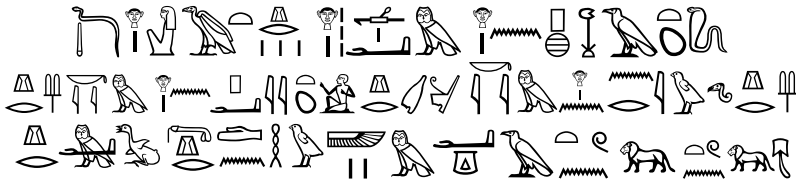
 *Nhbt dm3t pdwt* ⁽¹⁵³⁾ *3t nrt skrt sbi m nwt.s* “Nekhbet, the one who binds the bows together, great of fear, who slays the rebel with her claws”⁽¹⁵⁴⁾

 *Nhbt nbt nrw (hdt Nhn?) dnt tpw sbyw m nwt.s* “Nekhbet the white of Nekhen? great of fear who cuts off the heads of the enemies with her claws”⁽¹⁵⁵⁾

7- **Sekhmet:**⁽¹⁵⁶⁾ The goddess Sekhmet is one of the deities who are credited with possessing claws. She is in scenes depicted in a human figure, as a serpent (one of which with a lion head),⁽¹⁵⁷⁾ and mostly as a lioness, apart from being once depicted as an ichneumon.⁽¹⁵⁸⁾

The goddess Sekhmet bears two epithets associated with claws. The first of which is *spdt nt* in an inscription from her statue at Karnak. The text attached reads as follows:  *Shmt*

Spdt ʿnt⁽¹⁵⁹⁾ “Sekhmet, the one with a sharp claw”.⁽¹⁶⁰⁾ The second of which is of the vignette of Book of the Dead - Chapter 164 - that describes her as a goddess with three aspects, the third of which has the **hooves** of a lion:



dd-mdw hr rpyt⁽¹⁶¹⁾ *mwt hr 3 hrw w^c m hr n p3ht hr šwty ky m hr*
n p^cty hr ḥdt dšrt ky m hr n nrt hr šwty hr mṯz hr dnḥw m ʿgzt
⁽¹⁶²⁾ *n(t) mzi*

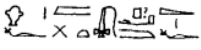
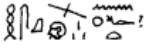
“Recitations over an image of Mut with three faces. One the face of Pakhet wearing the double-plume crown, another the face of a lady wearing the white crown and red crown, another the face of a vulture wearing the double-plume crown, with phallus and with two wings, and with hooves of a lion”.⁽¹⁶³⁾

This part is the end of words from spell 164 of the Book of the Dead in which the speaker proclaims the aggressive divine defense in the name of Sekhmet Bastet and the Mother Goddess.
(164)

This designation attributed to Sekhmet fits well with her depiction as an Ichneumon or as a lioness, those who already have claws or hooves in nature.

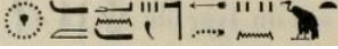
V- Discussion


The appellations associated with the claws were attributed not only to deities but also to abstracts.

A- The arrows of the goddesses Mut, Nekhbet, and Bastet were personified as having claws. *ꜣḥꜥ-m-ꜥnt.f* ‘who scratches with his claw’ is a designation of the fourth arrow of *Mwt*.⁽¹⁶⁵⁾ The pharaoh whose cartouches are written twice is shown wearing the crown-*hmhm*,⁽¹⁶⁶⁾ he pierces an enemy in front of Toutou- sphinx,⁽¹⁶⁷⁾ on its plinth, followed by the first four arrows of the troop of Seven. The fourth of them is described as:   *ḥr.f m sdt ꜣḥꜥ-m-ꜥnt.f*⁽¹⁶⁸⁾ *ḥsk.(i) tpw n ḥftyw (/ḥft)* “the one whose face is fire who scratches with his claw (I) cut off the heads of the enemies (/enemy)”.⁽¹⁶⁹⁾


This designation is met once again on an interesting stone in the Cairo Museum in that it gives us a reproduction of a small part of the scenes engraved in one of the rooms on the terrace of Dendera. It seems to have been a lintel and is divided into two parts: at the top a cornice, and below a flat part, with engraved subjects and inscriptions.


The scene depicts two lion-headed gods holding hands. They are standing on a long serpent stretched out on the ground and raising its neck; following them and also above the snake, two walking cynocephali.

Title:  The name applying to this painting can only be translated thanks to the legend of Dendera

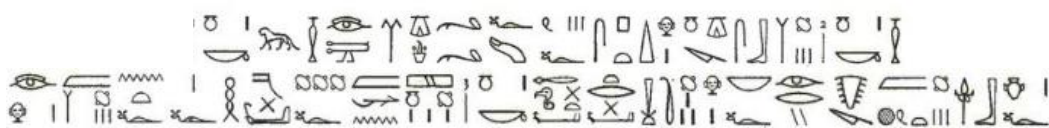
. Therefore, the text can be read as: *ḥr.f m ḥt ꜣḥꜥ m ꜥnt.f šsr 4 n Mwt* ‘Head in the fire, tearing with its claws’; fourth pike/arrow of Mut’. The composition is a little different in Dendera if the drawing is correct in the publication. One of the

gods has the head of a jackal, the other has the head of a monkey. The two cynocephali follow, but the snake no longer exists. ⁽¹⁷⁰⁾

The same designation is given as well to the fourth arrow of Nekhbet in the connection with *Hr.f-tms- 3h^c-m-^cnt.f* ⁽¹⁷¹⁾ and of the 4th of the seven arrows of Bastet, the text attached is similar to that of Mut: ⁽¹⁷²⁾ 

B- The Gargoyle *Mzi-^hsi*. De Wit notes that the earliest term for a lion is the word *mzi-^hs3*, which appears in the Pyramid texts as:  'lion with terrible look', referring to the ability of the lion to either terrify or hypnotize its victims with one look. Over a period of time, the abbreviation *mzi* was used instead. ⁽¹⁷³⁾


The etymology of the word 'Gargoyle' is derived from the French word "Gargouille" which means throat. The exact purpose of the gargoyles was to act as a nozzle to carry water from the top of a building or roof gutter and away from the sides of the walls or foundations, helping to prevent water from causing damage to masonry and mortar. While common parlance uses the term "gargoyle" to refer to any fictional or mythical figure used for ornamental purposes, strict architectural usage applies only to those who serve the function of a water spout. The oldest forms of gargoyles are found in ancient Egyptian architecture and were usually shaped like a lion's head. Accordingly, the gargoyle is having these epithets that match with its being represented as a lion; having claws against enemies:



ink Mzi-^hs3 it-m-g3bty.fy⁽¹⁷⁴⁾ ^cnwt.f spd hr ngi sbyw ink ^hs3- hr m

*sbyw n it.f ḥwi sbyw.f m-ḥt nšnw ink ʿz nrt twr snwt? ḥr nb.f ỉry
šʿt m ḥftyw ʿb ib.f*

“I am the furious lion who grabs with his front hooves and his claws, sharp of face, who breaks up the foes, I am fierce of face⁽¹⁷⁵⁾ to the foes of his father, who repels his foes following the raging ones. I am great of fear who purifies the for his lord who makes massacre in the enemies according to his wish”.⁽¹⁷⁶⁾

 *dd-mdw in Mzi dd-
mdw in kni tp Ḥwt-mzi dm ʿgʿwt* “Recitations by the lion
Recitations by the strong over the House of the Lion the one
with cutting claws”.⁽¹⁷⁷⁾

C- *Nnmt*: Another abstract was personified. The stretcher *Nnmt*⁽¹⁷⁸⁾ is mentioned as a designation of the goddess *Pʿḥt-wrt*, and attributed to it the same epithets of having claws as a lioness:



*sšm wi pʿwt wrt Nnmtw imyt šḥ wr ʿšt irty spdt ʿnwt mʿšḥt(?) nbt
mʿʿw mʿit mʿt šdt ḥt m kkw*

“The great primeval goddess guides me, (even) Nennmut who is in the booth of the Great One, she is the one with sharp (?) Eyes and pointed claws, the slaughterer (?), the mistress of the seeing, the seeing lioness, she who seizes the prey in the dark”.⁽¹⁷⁹⁾

The names that refer to the claws and hooves of the deities, against whom they are directed, the verbs and rituals associated, all are included in this following table:

Claws and Hooves in Religious Texts
1- Texts Associated to the Dead & Deities

God's name	Lexical expression : Claws/ hooves	Source of the Lexical expressions	Depictions & forms of the deities	Verbs /adj	Function	Rituals
Atum	- <i>ᵐnt</i>	<i>PT 229</i>	mongoose	-	He puts down the turmoil in <i>Wnw</i> caused by Neheb-kaw	-
Amun	- <i>ᵐnt</i> - <i>ᵐgzt</i>	pLeiden I, 350 (NK)	-Lion - Bull	- <i>nšn</i> - <i>dns</i>	- He swallows up the might and blood of him who attacks him. - He tears the chest and the two <i>dpty</i> of his enemy	-
Month- <i>Re</i> ^c	<i>ᵐgzt</i>	<i>Urk VIII 21h</i>	- <i>zm</i> falcon - lion	- <i>sš</i> - <i>wnḥ</i>	- he slays the one who attacks him - eats the flesh, and swallow the blood of enemies	killing a hippopotamus
Khonsu	<i>ᵐgztwt</i>	<i>E I 270, 12-14</i>	lion	- <i>sš</i>	He slays the enemies of his father	offering the <i>md</i> -ointment
Shu	- <i>ᵐnwt</i> - <i>ᵐgztwt</i>	<i>K.O 167, 11</i>	- falcon - lion	- <i>sᵐrk</i> - <i>ᵐth</i>	- his claws exterminate the enemies - he pierced the hearts of enemies with his hooves	The battle against the enemy of <i>Re</i> ^c
'God' child'- <i>hy</i>	<i>ᵐnwt</i>	<i>E Mmmisi 147, 5-7.</i>	falcon	- <i>sš</i>	He tears out the hearts of his disaffected persons.	-
<i>ᵐnkt</i>	<i>ᵐnwt</i>	Chester-Beatty	Vulture	<i>Nb</i> <i>ᵐnwt</i>	She drives away the poison	Magical spell
<i>Pzḥt</i>	<i>ᵐnwt</i>	<i>CT V 389-399</i>	lioness	<i>spdt</i>	She catches by night	-

God's name	Lexical expression : Claws/ hooves	Source of the Lexical expressions	Depictions & forms of the deities	Verbs /adj	Function	Rituals
<i>Mꜣfdt</i>	<i>ꜥnwt</i>	<i>PT 1211-1212</i>	lioness	The points of <i>mꜣwt</i> - staff is as her <i>ꜥnwt</i>	She cut off the heads of the king's adversaries	-
<i>Mnty</i>	<i>ꜥnwt</i>	<i>Urk VI 52; 53, 2-7</i>	lioness	<i>Mrt</i>	She shares with other deities to destroy Seth and his companions on the fire	Magical spells against Seth
<i>Nnty</i>	<i>šꜣwt</i>	<i>E III 278, 11</i>	falcon	<i>ꜣm</i>	She kills the enemies of her father	killing the Oryxantil ope
<i>Nḥbt</i>	<i>ꜥnwt</i> <i>ꜥꜥg</i>	- <i>K.O.</i> 738. - <i>Dend Mar III</i> 58k - <i>E V</i> 255,8	Vulture	<i>spdt</i> <i>dnt</i>	she slays the rebel	-
<i>Šḥmt</i>	<i>ꜥnt</i> <i>ꜥgꜣt</i>	- <i>Urk IV</i> 1767, 6. - <i>BD</i> 164	lioness	<i>spdt</i>	the speaker proclaims the aggressive divine defense in the name of Sekhmet	-

VI- Conclusion

The most common word that refers to the claws or hooves is *ꜥnt* which appears first in the Old Kingdom Pyramid Texts and then in the Middle Kingdom Coffin Texts. This word is ascribed to all deities mentioned above except Month-*Re*^ꜥ, Khonsu who are associated with the word *ꜥgꜣt* which was first documented in the Book of the Dead; and as well *Nmty* with the word *šꜣwt* appeared in the Temple of Edfou. The deities Amun, Shu, and Sekhmet take the designations associated with both *ꜥnt* and *ꜥgꜣt*. The word *ꜥg* was confined only to Nekhbet in her texts that come from the Temples of Edfou and Dendara.

Concluded from the above table, the forms that these deities take when they are described as having claws or hooves are the lion or the lioness, which is the most attributable form; the falcon, the vulture, and finally the bull and the mongoose, these in nature have claws/hooves.

When these deities are attributed claws, they must be violent, which corresponds to the role assigned to them. The deities in these forms, are to kill the enemies in their general meaning, either of the king, of the deceased's father in reference to the god Osiris, and as well the god Seth. But concerning the titles of the rituals in which the deities took the form of having claws/hooves, mostly are against Seth, either in his explicit name or against the animals which are to be his incarnation: the hippopotamus and the Oryxantilope. Other rituals are against the enemies of *Re*^ꜥ. In one of these rituals, the title of which does not match with its contents, it is the ritual of offering the *md*-ointment where Khonsu is described as a lion killing his enemies.

The verbs affixed to the words expressed claws and hooves are varied; we have *dns*, *nšn*, *wnh*, *sʿrk*, *ʿth*, *mrt*, *zm*, and *dnt*; but the most used are *sš* and *spd*.

Concerning the king, *iʒft* is documented once in the Pyramids Texts, describing him as a bull. But as *ʿnwt*, his nails are the cutting claws with which he is fighting his enemies. The claws of the dead have a binary effect. On one hand, he is feared due to his *ʒww ʿnwt* ‘long nails’; on the other hand, he triumphs over his enemies who are doomed to his nails seen as of the furious lion, blades of flint, or of panther skin.

Surprisingly, the claws are not attributed to deities, but as well to abstracts. The arrow of many goddesses: Mut, Nekhbet and Bastet, the gargoyle and the stretcher upon which Osiris sleeps; all represented with claws.

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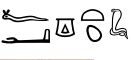

* See Gad, M., Claws, and Hooves in Religious Texts. 2- *Hr-Bhḏty* and the Gods Associated with the Falcon-Horus, Journal of Faculty of Arts, Assiut University, vol. 83, July 2022, pp. 463-520.

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(1) *Wb* I 188, 1-6.

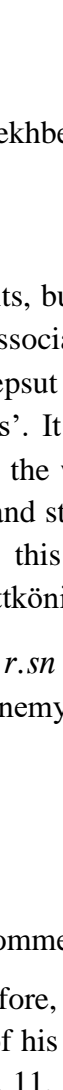
(2) *Wb* I 235, 10-12.

(3) *Wb* I 31, 15 (*PT* 1779).

(4) *Wb* I 576, 6-7. *f^cgt*  is an epithet of Nekhbet (*Wb* I 576,8), and her priestess is *f^cgt*  (*Wb* I 576,9).

(5) *Wb* IV 402,5.

(6) All the words mentioned here are of religious texts, but exceptionally, the word *nty* is once authenticated as a designation associated with *smsyt*, one of the eight midwives receiving the queen Hatshepsut when got born. She is described as *Mnt-nty* ‘she with strong thumbs’. It is easy to read the barely recognizable significance meaning behind the word. The midwife, with her strong thumb, can pull the child firmly and steadily into the light of the world. The word *nty*, does not have in this context its regular meaning ‘claw’: See Brunner, *Die Geburt des Gottkönigs*, 99.

(7) Cf. *PT* 459a:  *dh r.sn rmt pzy r.sn ntrw* ‘men are buried, gods fly’; Zandee, *Death as an Enemy*, p.198.


(8) Hornung & Abt, *Gates* 108.

(9) Hornung & Abt, *Gates* 106-7.

(10) Hornung & Abt, *Gates* 41.






(11) Mercer, *The Pyramid Texts in Translation and Commentary* III 899.

(12) Although there is no connection to what came before, the following list of the king's possessions can only be a description of his equipment when he is standing on the causeway, Faulkner, *AEPT* 288, 11.

- (13) The *PT* is packed with texts mentioning different kinds of scepters which are to be generally symbols of power, whether in the hands of the king or of the gods. The most frequently mentioned of which, is the ꜥbꜣ- scepter used primarily for striking; see: Mercer, *The Pyramid Texts in Translation and Commentary IV- Excursuses*, p. 58.
- (14) This word may be compared with the wire of The Lower Egyptian crown, cf. Mercer, *The Pyramid Texts in Translation and Commentary III* 899.
- (15) The word *dbꜥw.k* means at hand.
- (16) *PT* 1998c-1999c. Cf. Kees, in: *ZÄS* 60, 2: as he gives another rendering of this spell: " you have your ꜥbꜣ-scepter, and your wire, and your nails which are on your fingertips, (like) the knives forward upon Thoth's shoulders; the cutting stuff that comes out of Seth." See as well: Mercer, *The Pyramid Texts in Translation and Commentary III* 899.
- (17) *ik ꜥnt*: *Wb* I 139,2.
- (18) *LGG* III 288.
- (19) The substantive *'ikw*, or *'ikiw* reminds us of the *ikw-tꜣ* or *'ikiw-tꜣ* of 806b, which seems to define the word as a "defender" Which fits this context perfectly, see: Mercer, *The Pyramid Texts in Translation and Commentary II* 197.
- (20) Although the word *ꜥnt* is translated finger-nail, here in accordance with the determinative for thumb in T () , it should be translated "thumb." This is further substantiated by the description "the left one," referring to a specific digit which can only be the "thumb,": Mercer, *The Pyramid Texts in Translation and Commentary II* 197.
- (21) *PT* 424a-b
- (22) The thunderbolt as a sign of the Min that may have developed from the worship of his fetish which was thought to be a barbed arrow or a fossilized belemnite (an ancient relative of the cuttlefish) see Kees, *Götterglaube*, 106-107.
- (23) Mercer, *The Pyramid Texts in Translation and Commentary II* 197.

- (24) *Hr* in 461b really means “head”: Mercer, The Pyramid Texts in Translation and Commentary II 216.
- (25) *Wb* I 355,10.
- (26) *PT* 460c- 461a-d.
- (27) The capital of the nome was called ‘House of the *ḥnti*’ rendered freely in Greek by the word Hierakonpolis, “city of the falcon.”: Mercer, The Pyramid Texts in Translation and Commentary II 17.
- (28) Mercer, The Pyramid Texts in Translation and Commentary II 216-17.
- (29) *izft* the claw of the bird of prey: *Wb* I 31 (this word is authenticated only in *PT* 1779).
- (30) The deceased king as a great falcon with his perching place on the battlements of *Re*^c, seizes provisions for Shu, see: Mercer, The Pyramid Texts in Translation and Commentary III 827.
- (31) Faulkner, *CDME* 231
- (32) ‘He of the hidden name’ may refer to *Re*^c, see: Mercer, The Pyramid Texts in Translation and Commentary III 826
- (33) The word *ḥsm* represents a holy, and a divine being, the perched falcon with which *ḥsm* is so often associated
- (34) The expression *nbt nbi* designates the crown of Lower Egypt, Mercer, The Pyramid Texts in Translation and Commentary III 827.
- (35) *PT* 1778a- 1779c.
- (36) Mercer, The Pyramid Texts in Translation and Commentary III 827
- (37) *LGG* III 471.
- (38) Cf. *pd hr šmrt*: *Wb* I 567, 14-15; cf. *šmrt*: *Wb* IV 482,5
- (39) *KRI* II, 337, 7-9; Kitchen, *KRI translated & Annotated translations*, V.II, p. 175. (A stela n. BM 440 from Giza, near the Great sphinx, dated back to the reign of Ramesses II).

(40) About the killing of the Oryxantilope see: Derchain, *Le Sacrifice de l'Oryx*.

(41) the king receives the power like *Mꜣi-ḥsꜣ* in the ritual scene of killing Oryxantilope:  *smꜣ mꜣ-ḥꜣ*: 
 *di.i n.k btnw.k bḥn.tw m bḥnt* *di.i n.k pḥty mi Mꜣi-ḥsꜣ ḥr in pḥwy ḥꜣkyw-ibw.k* “I give to you your rebels, being cut off totally I give to you the strength like the ferocious lion putting an end to your disaffected persons”: *E III 139, 7-10*; he receives as well the power like *Mꜣi-ḥsꜣ* in the ritual scene of killing Seth  *wnp nḥs*:
 *dd-mdw in Ḥr-Bḥdt nṯr-ꜣ nb pt smꜣ sbyw wnp rḳyw* *di.i n.k pḥty mi mꜣi-ḥsꜣ* “Recitations by Horus of Behdet, the great god, lord of heaven, who slays the foes and kills the adversaries I give to you the strength like the ferocious lion”: *E V 296, 14-15*.

(42) *CT VII 24g; 25h-o*.

(43) *LGG VI 575*.

(44) *CT VI 192a-f, 193b*.

(45) Naville (*Tb 172, 29*); Quirke, going out in Daylight, *BD 172, p. 425,427*.

(46) See Quirke, going out in Daylight, *BD 145, p. 336* where it is wrongly translated as *bnty*.

(47) See Quirke, going out in Daylight, *BD 145, p. 336* where it is wrongly transliterated as *ḥꜣk-ib*.

(48) *Tb (Lepsius) 145 (5th gateway), 19-20*; Quirke, going out in Daylight, *BD 145, p. 336*.

(49) *LGG VI 282*.

(50) *Mdsds* as a verbum infinitum: *Wb II 183*.

(51) Coffin of *Dd-ḥr* the son of *Tḥ-ms*: *CG 29304 (Sarcophagus of the Persian and Ptolemaic eras), p. 128-9, (line 6-7)*.

- ⁽⁵²⁾ Leitz, *Orientalia*, Vol. 65, N. 4, p. 399.
- ⁽⁵³⁾ About *nḥb-kꜣw* serpent, see: Shorter, *JEA* 21, p. 41-48.
- ⁽⁵⁴⁾ *PT* 229a-c.
- ⁽⁵⁵⁾ Leitz, *Orientalia*, vol. 65, N. 4, p. 399.
- ⁽⁵⁶⁾ *PT* 425a-b.
- ⁽⁵⁷⁾ *CT* VI, 346a-c. As the deceased is identified with Atum or Rea in biting (i.e., eating) the serpent, Atum has been filled with the serpent as it wound its way into the god's stomach, Mercer, *The Pyramid Texts in Translation and Commentary II* 189. Compare the proverb 'dog-eats-dog'.
- ⁽⁵⁸⁾ About the Ichneumon/ mongoose see: Sethe, *ZÄS* 63,50-53; Brunner-Traut, *Spitzmaus und Ichneumon*, p. 123-163.
- ⁽⁵⁹⁾ Leitz, *Orientalia*, Vol. 65, N. 4, p. 399.
- ⁽⁶⁰⁾ *gpp* *ib.f* is emended into *pgs ḥr.f*, see Jelínková Reymond, *BdE* 23, p.11, n.5.
- ⁽⁶¹⁾ About the goddess Iusas, see: *LGG* I 141; *LÄ* I 217-8; Lange, *CENiM* 14, p. 304; Vandier, *RdE* 16, pp. 55-146.
- ⁽⁶²⁾ Jelínková Reymond, *BdE* 23, L. 12-24.
- ⁽⁶³⁾ Cf. Otto, *Osiris und Amun*, 71-127.
- ⁽⁶⁴⁾ Amun is shown as: a human form, Baboon, goose, frog, crocodile, and ram-shaped, see: *LGG* I 305ff.
- ⁽⁶⁵⁾ *LGG* IV 360.
- ⁽⁶⁶⁾ Part of the face, between the nose and cheekbones, along the eye, see: *Wb* II 93.
- ⁽⁶⁷⁾ Gardiner, *ZÄS* 42, 37-38 (pLeiden I, 350, rto, V, 5-11).
- ⁽⁶⁸⁾ *LGG* VII 550.
- ⁽⁶⁹⁾ *LGG* VI 606.
- ⁽⁷⁰⁾ Wilson, *A lexicographical Study* 351.

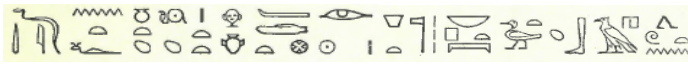
- ⁽⁷¹⁾ A symbolic image of the griffin that covers its claws with the skin of its enemies: *Wb* I 323,18.
- ⁽⁷²⁾ Wilson, A lexicographical Study 995 (hide or skin of the Hippopotamus).
- ⁽⁷³⁾ Wilson, A lexicographical Study 16-17
- ⁽⁷⁴⁾ Wilson, A lexicographical Study 657.
- ⁽⁷⁵⁾ Wilson, A lexicographical Study 147
- ⁽⁷⁶⁾ *LGG* II 417.
- ⁽⁷⁷⁾ *Urk* VIII 21h.
- ⁽⁷⁸⁾ An inscriptions of Thutmose IV's chariot from his grave, where the god Month stands behind the king, see: Carter-Newberry, Tomb of Thutmosis IV, pl. XII.
- ⁽⁷⁹⁾ Faulkner, *CDME* 55.
- ⁽⁸⁰⁾ *Urk* IV 1560, 1-3; Helck, *Urk* IV (Übersetzung zu den Heften 17-22), p. 150.
- ⁽⁸¹⁾ The Temple of Tôd was dedicated to the bull god Month, and the sacred bull kept here was supposed to be his incarnation on Earth. As a god of war, he appears in the body of a man other than a hawk's head, wearing a double-plumed sun disk on his head, from which two cobras hang. Temple buildings at the site are documented from the Eleventh Dynasty onwards, but most likely there was a structure from the Old Kingdom here as well. The Ptolemaic temple was built during the reign of Ptolemy VIII Euergetes II / Cleopatra II. about the name of Month as *nb-Drty* see: Legrain, *BIFAO* 12, p. 101-107; the temple: p. 107-8; the sacred bull: p. 109.
- ⁽⁸²⁾ *LÄ* VI 615.
- ⁽⁸³⁾ Thiers, *Tôd* II 231, 7-8.
- ⁽⁸⁴⁾ *LGG* V 761.
- ⁽⁸⁵⁾ An epithet of Khonsu as the falcon in a ritual scene (*md* ointment): *LGG* VI 606; Wilson, A lexicographical Study 985.

- ⁽⁸⁶⁾ *E I* 270, 12-14.
- ⁽⁸⁷⁾ *PT* 402a-c.
- ⁽⁸⁸⁾ *LGG* VII 34.
- ⁽⁸⁹⁾ *LGG* II 116.
- ⁽⁹⁰⁾ The term *tbtb* may be a spelling of *dbdb* is 'to strike' referring to the pounding of feet upon the ground, or stamping, the reduplication indicating a violent action, see Wilson, *A lexicographical Study* 1993 & 2089.
- ⁽⁹¹⁾ *K.O* 167, 11; Gutbub, *Textes fond.*, 108, Anm. 2; 114-116.
- ⁽⁹²⁾ *Amd.* (N. 480): Warburton, *Amduat* p. 208, 9.
- ⁽⁹³⁾ *LGG* VI 605.
- ⁽⁹⁴⁾ *Hy* is a common word at Edfou for a child, particularly a godchild: Wilson, *A lexicographical Study* 1261; *Wb* III 217, 4.
- ⁽⁹⁵⁾ The city Chemmis: *Wb* II 251.
- ⁽⁹⁶⁾ With the nuance 'be born', see: Wilson, *A lexicographical Study* 399.
- ⁽⁹⁷⁾ *Sz* is used most often of Horus or the king as the son and rightful heir of the gods entitled to inherit the kingship, or of child gods such as Harpocrates, lhy, Harsomthus and Harsiese to show their relationship to 'mother and father' gods, see: Wilson, *A lexicographical Study* 1387.
- ⁽⁹⁸⁾ *E Mmmisi* 147, 5-7.
- ⁽⁹⁹⁾ *E* VIII 109,7; Kurth, *Edfou* VIII 195.
- ⁽¹⁰⁰⁾ *LGG* II 172.
- ⁽¹⁰¹⁾ Günther, *CG* № 70021, §329,7; Pl. 28.
- ⁽¹⁰²⁾ *LGG* IV 27
- ⁽¹⁰³⁾ Chester Beatty VII, vso, 5, 5-6. Vol. I, Text, p. 64; Vol. II, Plates, pl. 37:
- ⁽¹⁰⁴⁾ Bremner-Rhind 31,21, P. 85.
- ⁽¹⁰⁵⁾ Faulkner, *JEA* 24, p. 45.

(106) *LGG* III 28.

(107) To the south of Middle Kingdom tombs, are two rock-cut temples founded by Hatshepsut and Alexander IV; both dedicated to the goddess Pakhet. Artemis, the goddess of wild animals and hunting, is the daughter of Zeus and Leto and twin-sister of Apollo; she is adopted in Roman mythology as the goddess Diana .

(108) Many deities are designated as Pakhet. Tefnut as in *E* I, 125,16:



dd-mdw in Tfnt s3t

R^c ḥry-ib Bḥdt irt R^c ḥnwt nṯrw nbt pt s3t R^c P3ḥt “Recitations by Tefnut, daughter of *Re^c* who dwells in Behdet, the eye of *Re^c*, mistress of gods, lady of the heaven, daughter of *Re^c*, i.e., Pakhet”;

Wrt-ḥk3w as in *JEA* 33, pl.4,5: *dd-mdw in Wrt-ḥk3w P3ḥt* “Recitations by ‘the Great magician’ Pakhet”.

(109) Fairman& Grdseloff, *JEA* 33, 12-33; for the text attached, see: *KRI* I,41,14; 44,11. See as well: Bickel, & Chappaz, in: *BSEG* 12, ,21.

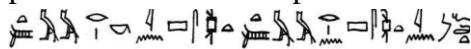
(110) 3š might be a miswriting of the word 3šr. *Wb* I 21, 4-6 mentions the meaning of this verb as ‘braten’, which could be seen in the text as ‘eyes that burn’.

(111) *CT* V 398h-399c.

(112) The panther cat Mafdet, who played an integral role in early history as the "lady of the House of Life", apparently fell under increasing ban during the Old Kingdom, which may have been due to her function in the alleged "royal murder/regicide" of the Predynastic and its relation with the execution device *šmst*, see: Altenmüller, *Synkretismus* 73.

(113) *D* VII 94,74^o; pl. DCXXXV (3rd row of the upper register).

(114) *PT* 230c, 438a, 440c, 442c, 677d, 685c, d, 1212d. in *PT* 230c as an exception, she is mentioned with her execution device *šmst*, which is perceived as personified as the goddess herself:



tm r.k in šmst tm r n šmst in M3fdt

‘your mouth is closed by the instrument of punishment, and the instrument

of punishment is closed by Mafdet': *PT* 230c; see: Altenmüller, *Synkretismus* 73. Cf. the scene in the 8th Hour of Amduat (middle register), where nine *šmst*-signs for the jurisdiction of the Sun-God, as well as for his retinue are depicted: Warburton, *Amduat* 262. In the Coffin Texts, nothing reminds of the ostracized panther cat, unless a passage (VI, 289g) where the deceased is referred to as a child (*t3*) of Mafdet which is interpreted as a reminiscence of the regicide ritual. According to a presumption by Westendorf, the heir to the throne is said to have punished his mother goddess Mafdet for killing the old king: Westendorf, *ZÄS* 92, pp. 128-154.

⁽¹¹⁵⁾ *PT* 677b-d. She leaps at the neck of the *in-di.f*- snake: *PT* 438a; cf. a similar text in: *CT* VII 94b.

⁽¹¹⁶⁾ *PT* 442c.

⁽¹¹⁷⁾ *PT* 442a-c. This function attributed to Mafdet is evident as well in the Book of the Dead, in which the goddess stands against the serpent Apophis and where the deceased is protected through her power: *r n ḥsf Rrk m ḥrt-nṯr ... š'd ḥ3ty.k in M3fdt* "Spell for repelling the Rerek-serpent from the Realm of the Dead your heart is torn apart by Mafdet". *I Ḳss pwy ... Ḳw ḥf3w im.f Rrk rn.f ... ḥ3.k Rrk imy Ḳss psh m r.f gb3 m irty.fy Nn iwt.k r.i nn ḥ3 mtwt.k im.i ... ḥw.kwi ḥsk tp.k in M3fdt* "O this Realm of Ises There is a serpent in it, his name is Rerek Back Rerek, the one who is in Ises, who bites with his mouth and blinds with his eyes You cannot come against me; your poison can not fall in me I am protected; your head is severed by Mafdet": Quirke, going out in Daylight, *BD* 39, p. 113.

⁽¹¹⁸⁾ The deities are as followed: *Šḥmt, mnyt, wnymt, nbt-š'ct, 3ḥt, m3i-ḥ3, ḥryt-ṯk3, 3sbt, nbt-š'ct, nbt-išrw, wr-m-ḥnh, nsw-ḥmt, nbt-iwt, Nwt,* and *B3stt* see: *Urk* VI 53,9.

⁽¹¹⁹⁾ The suffix pronoun 's' refers to Nut who comes as the one who drives to vengeance.

⁽¹²⁰⁾ *Urk* VI 52,9; 53,9.

- ⁽¹²¹⁾ *Nw* is used in relative sense, see: Mercer, *The Pyramid Texts in Translation and Commentary III* 600.
- ⁽¹²²⁾ *Wb III* 485,9.
- ⁽¹²³⁾ The deceased king is represented here as under the protection of *Hnty-irty*. About this deity, see: Junker, *Der sehende und blinde Gott. Mhnty-irty und Mhnty-n-irty*.
- ⁽¹²⁴⁾ The serpents are represented usually as enemies of light, as Apophis was the enemy of *Re*^c, see: Mercer, *The Pyramid Texts in Translation and Commentary III* 601.
- ⁽¹²⁵⁾ It appears to have been the favourite weapon of *Mhnty-irty* (cf. *Ombos II* 230).
- ⁽¹²⁶⁾ *m3wt* means spear, and by means of it, canals or water-ways, could be seized, or controlled in the course of hunting, as here. Mercer, *The Pyramid Texts in Translation and Commentary III* 601.
- ⁽¹²⁷⁾ *PT* 1211a- 1212 f.
- ⁽¹²⁸⁾ *LGG III* 286.
- ⁽¹²⁹⁾ De Wit, *Lion*, 357-8, pl. XIX.
- ⁽¹³⁰⁾ *CG* 29306, p. 234; pl. 21.
- ⁽¹³¹⁾ *LGG III* 326
- ⁽¹³²⁾ *Wb I* 340, 10; about the goddess *3sbt* see: Gad, *SHEDET*. Issue nu. 7, pp. 39-55
- ⁽¹³³⁾ *Urk VI* 52; 53, 2-7.
- ⁽¹³⁴⁾ See the various way of its writing in *Wb I* 555, 15.
- ⁽¹³⁵⁾ It is an intransitive verb, from Apophis when he is spat upon: to perish, to be violated, see *Wb V* 445, 12.
- ⁽¹³⁶⁾ *Urk VI* 52; 53, 2-7.
- ⁽¹³⁷⁾ Derchain, p *Salt* 825, pl. XIX.

- ⁽¹⁵²⁾ Mariette Dendara I 11.
- ⁽¹⁵³⁾ That is the Nine Bows united under the rule of the king: Wilson, A lexicographical Study 2095. It occurs already in the temple of Sahure; The king is represented as a griffin, trampling enemies, and the Upper Egyptian goddess *Nḥbyṯ* von Elkab, hovering over him as a vulture. She is called as: *ꜥwt ꜥ* ‘with stretched arm’, *dmꜣt pꜣwt* ‘who binds the bows together’ and *nbt nṯry šmꜥ* ‘mistress of the divine palace of Upper Egypt: Borchardt, Sahure II, 83-4.
- ⁽¹⁵⁴⁾ *E V*, 207,15; *LGG VI* 655.
- ⁽¹⁵⁵⁾ *E V* 255,8. *LGG VII* 548.
- ⁽¹⁵⁶⁾ About Sekhmet see: *LGG VI* 556ff; about the lioness Sekhmet in the Old Kingdom Nile Delta, see: Lange, *CENiM* 14, p. 303.
- ⁽¹⁵⁷⁾ One of the scenes found on statue N. 3031 in Turin Museum, depicted Isis and Nephthys followed by a baboon seated on a pedestal, presenting the *wꜣꜣt* eye to a lion-headed cobra in front of him that is standing as well on a pedestal. Inscription between the two gods read as: *Šḥmt wꜣꜣt*. This scene is an allusion to the myth of the eye of the sun who took a form of a lioness and was later appeared and brought back by Thoth from Nubia. See: Kákosy, Egyptian healing statues in three museums in Italy, p. 104, pl. 32 (Left side, Reg. X+3).
- ⁽¹⁵⁸⁾ One of the scenes represented on the entrance doorway of sanctuary (A), is an Ichneumon (Davies recognized it as ‘Hedgehog’, p.13) on pedestal; It is: *Šḥmt nbt snyt* ‘Sekhmet, lady of *snyt*’. See: Davies, The Temple of Hibis, Pl. 5, Reg. IV, 2; Cf. *LGG VI*, 558.
- ⁽¹⁵⁹⁾ Reading is not sure according to *LGG IV* 243.
- ⁽¹⁶⁰⁾ *LGG VI* 287; *Urk IV* 1767, 6.
- ⁽¹⁶¹⁾ Female statue, female figure, also relief of an elegant woman, see: *Wb II* 415,11-12.
- ⁽¹⁶²⁾ *Wb I* 235.
- ⁽¹⁶³⁾ *Tb* (Lepsius 164, 12-13).

- ⁽¹⁶⁴⁾ According to the last lines of the spell, the deceased will share the divinity of Mut and her physical perfection: See Quirke, going out in Daylight, *BD*, p. 400.
- ⁽¹⁶⁵⁾ *LGG* I 60.
- ⁽¹⁶⁶⁾ This name of the crown that represents the word sign *hmhm* ‘i.e., roar, especially refers to the epithet of Horus of Edfou: *Wb* II 491, 6. The *hmhm* crown appeared in the reign of Amenhotep IV, but was particularly represented in GR times. It consisted of three Atef crowns, usually surmounted by sun disks or Horus falcons and all arranged upon a pair of ram horns: Wilson, *A lexicographical Study* 1086.
- ⁽¹⁶⁷⁾ *LGG* VII 380.
- ⁽¹⁶⁸⁾ *LGG* I 60.
- ⁽¹⁶⁹⁾ Rondot, *BIFAO* 90, p. 315-316, fig.6.
- ⁽¹⁷⁰⁾ Daressy, *ASAE* 21, 4 & pl. 1. The same epithet is again ascribed to the 4th arrow of Mut in: *E* I 511,6.
- ⁽¹⁷¹⁾ Capart, in: *CdE* 15, 23.
- ⁽¹⁷²⁾ *D* X 358,6.
- ⁽¹⁷³⁾ De Wit, *Lion*, p.16-18; in the gargoyle texts, the lions here are most often called *ꜣm*, *ꜣꜣm* and *šn*: Wilson, *A lexicographical Study* 714.
- ⁽¹⁷⁴⁾ *Gꜣb* is an arm, but as speaking about a lion, so it is preferable to translate it as ‘front hooves’, see: *Wb* V 154; 163.
- ⁽¹⁷⁵⁾ At Edfou *hꜣs-hꜣr* is an epithet of gods going to fight their enemies, consequently, it can be followed by the prepositions *m* or *r*: Wilson, *A Lexicographical Study* 1209.
- ⁽¹⁷⁶⁾ Bénédite, *Philae*, 108, 11; *LGG* I 634.
- ⁽¹⁷⁷⁾ *LGG* VII 536; *E* IV, 286, 3-5.
- ⁽¹⁷⁸⁾ *Wb* II 276, 16; *LGG* IV 251.
- ⁽¹⁷⁹⁾ *CT* V 388e-389f.