

## Emotions and Deities in Ancient Egypt

### D. Randa Baligh\*

Emotions are strong feelings which excite a great reaction in most cases. They include fear, anger, happiness, hatred, shame and pride. In this paper we shall try to examine the different terms which express emotions and see how the Egyptians and their deities dealt with them.

Emotions are a main feature of living beings, not just for people, but all kinds of living beings such as animals, and even plants which have been found to show certain physiological changes when confronted by traumatic events. A scientific experiment measured great agitation in a plant when a lobster was boiled alive next to it. Plants and animals also respond negatively to loud noises and strife in an area. Although it is only natural for living beings to experience different emotions, the concepts of emotions and how to express them or even experience them, may have differed slightly in the ancient Egyptian mind. The relative differences may arise from variants such as physiological changes or cultural differences. Our knowledge of emotions in ancient Egypt comes mainly from written texts where different emotions were expressed. As for the deities, they displayed certain emotions which were recorded in written texts. The paper will attempt to see emotions and how they were recorded, particularly in relation to the gods.

Fear:

Fear is one of the basic emotions felt by all living beings. It is far more basic than other emotions which require complex cognitive analyses. All beings fear certain things. In most of the literary texts, fear is expressed in relation to the gods with words that either imply that the people fear them, or it may imply that gods implant the fear of others such as the king or a powerful nation, in others. For example, In the Maxims of Ptahhotep, he says: "Do not stir up

---

\* Egypt

fear in people, or God will punish in equal measure” (Simpson, 132). In the Poetical Stela of Tuthmosis III, the god Amun Re instills the fear of Tuthmosis III in the hearts of the people of Naharin, “They shall hear your cry and hide in their holes/For I have deprived their nostrils of the breath of life/Implanting the fear of your Majesty deep within their hearts”. Amun Re also tells Tuthmosis III “And the fear of your shall extend to/the four pillars of heaven” (Simpson, 352).

The Paleomammalian brain which is now called the limbic system, controls the emotions related to the four “f”s: Fight, flight, feed (forage) and fornicate. It is the director of emotion and is related to classifying emotions as pleasurable or painful.<sup>1</sup> The basic emotions are based on instincts rather than mundane cognitive abilities.

Anger or Rage:

The ancient Egyptians went through a gradual transition in the display of anger. By examining the literature that has reached us, it appears that during the Old and Middle Kingdoms, anger was more implied than directly stated. In the Westcar Papyri, it mentions things such as the characters being sad or happy and not directly openly angry. In the tale of the birth of the three royal children of the Fifth Dynasty, a maid is angry with her mistress Rudedet for having beaten her. She decides to go tell king Khufu/Cheops of the birth of the royal children. When she tells her brother what she intends to do, he beats her with a strand of flax and when she goes to fetch water, she is taken by a crocodile. The brother must have been angry as he beat her. We also realize that the bit of being eaten by the crocodile was an act of punishment of revenge.<sup>2</sup> In one of the tales, the magician Webaner is informed his wife was having an affair while he was away. Instead of having a fit of rage,

---

<sup>1</sup> Emily Jane O’Dell, *Excavating the Emotional Landscape of Ancient Egyptian Literature*, Ph.D. Dissertation, Dept. of Egyptology and Ancient Western Asian Studies, Brown University, Providence, Rhode Island, May 2008. UMI Dissertation No.: 3318347, 35.

<sup>2</sup> Miriam Lichtheim, *Ancient Egyptian Literature I, Old and Middle Kingdoms* (Berkeley-Los Angeles-London: University of California Press, 1980), 215-222.

he quietly plans and executes his revenge.<sup>3</sup> Revenge may be seen as an action or series of actions resulting from strongly linked negative emotions such as anger which leads to hatred, which in turn may lead to revenge. The kind of anger we shall mostly be examining is the fury and hot anger displayed when one is truly agitated, not the kind of smouldering anger that leads to things such as long term revenge. Apparently certain emotions were also acceptable for deities or powerful people, but not everyone was allowed the luxury of reacting strongly no matter the provocation. We have several cases of rage displayed. The literature of the Old and Middle Kingdoms tends to express happiness readily enough. In the same text of the Papyrus Westcar, Rawoser was happy when Rudeddet told him a matter. It says: "Then his heart was happy beyond everything and they sat down for a day of feasting."<sup>4</sup> In the story of SetnaKhaemwas, Naneferkaptah was laughing or smiling (*sbi*) which is a pleasant emotion. We have many terms for happiness and joy in ancient Egyptian language, and they were expressed with feasts, food, singing, and a variety of other things.<sup>5</sup> We have infinitely more terms for happiness than we have for any of the negative emotions such as anger, sadness and fear. Both happiness and sadness are expressed openly, while anger just seems to be implied, at least in Old and Middle Kingdom texts.<sup>6</sup> In mythology, the Book of the Heavenly Cow which is recorded on several tombs in Western Thebes, has a story of the Destruction of

<sup>3</sup>Lichtheim, *Ancient Egyptian Literature* III, The Late Period, 224.

<sup>4</sup>Lichtheim, *Ancient Egyptian Literature* I, The Old and Middle Kingdoms, 221.

<sup>5</sup> In Arabic: RandaBaligh, The Terms and Methods of Expressing Happiness in Ancient Egypt, in: *The Proceedings of the Thirteenth Congress of the General Union of Arab Archaeologists*, Tripoli-Lybia 24-26 October (al-Tomoor) 2010, 402-413.

. راندا بليغ، الألفاظ والمظاهر الدالة على السعادة في مصر القديمة، كتاب المؤتمر الثالث عشر للاتحاد العام للآثار بين العرب بطرابلس، ليبيا، من ٢٤-٢٦ أكتوبر (التمور)، ٢٠١٠، ص. ٤٠٢-٤١٣.

<sup>6</sup>John Tait, Anger and Agency: The role of the emotions in Demotic and earlier narratives, in: Rune Nyord and Annette Kjølbj, ed., *'Being in Ancient Egypt': Thoughts on Agency, Materiality and Cognition: Proceedings of the Seminar held in Copenhagen, September 29-30, 2006*, BAR International Series 2019 (Oxford: Archaeopress, 2009), 81.

Humanity. It is recorded on the walls of the tombs of Tutankhamun, Seti I, Ramses II, Ramses III, and Ramses VI.<sup>7</sup> The god Re was enraged with humans and decided to destroy them for their vices. He sent his eye in the form of the cow goddess Hathor, normally an animal linked to motherhood and nurturing, to destroy mankind or humanity. She started to kill people and became so blood-thirsty that she refused to stop when the god Re asked her to desist. In order to stop her, they had to spread the fields with huge amounts of beer that they dyed with red ochre. Hathor thought it was blood, drank it and became so drunk that she stopped her destruction of mankind.

The story reflects the anger felt by the god Re and how he acted upon it. Hathor did not exactly display rage, but is shown as becoming blood-thirsty and enjoying the killing. Re is therefore one of the gods associated with killing, as is the god Seth. Isis on the other hand is not often linked to anger, but we do have instances where she expresses some anger. In the tale of Horus and Seth on Papyrus Chester Beatty I, Recto from the reign of Ramses V, Thebes, she says the following: “And Isis was angry with the Ennead, and she took an oath by the god before the Ennead saying: “As my mother lives, the goddess Neith, as Ptah-Tatenen lives...”<sup>8</sup>

The god Seth who is depicted in the shape of an animal which resembles a dog with a weird forked tail. Sometimes his head resembles a donkey with flat ended ears. He is considered by the ancient Egyptians the god of tempests and foreign countries. Seth gained importance in the Nineteenth Dynasty which probably

---

<sup>7</sup>Lichtheim, *Ancient Egyptian Literature II*, The New Kingdom, 197-199.

<sup>8</sup>In this particular story, most of the gods are angry at one time or another: Pre, Seth, Isis and Horus. This text is considered as one of the longest literary compositions in ancient Egypt. Lichtheim, *Ancient Egyptian Literature II*, The New Kingdom, 214, text 216. In one section it says: “Seth, the son/of Nut, became furious at the Ennead because they had said these words to Isis the Great, the God’s Mother”. William Kelly Simpson (ed.), *The Literature of Ancient Egypt: An Anthology of Stories, Instructions, Stelae, Autobiographies, and Poetry* (Cairo: The American University in Cairo Press, 2003), 95. (Hereafter referred to as Simpson, followed by page number). Then later in the same text it says: “Seth became exceedingly furious” (Simpson, 100).

originated from the eastern province (Sharkiya Governorate in modern day Egypt). Seth displayed a very negative emotion towards his brother as did the son of Adam. He was jealous of his brother and enraged at his good fortune in marrying Isis, or jealous because Osiris was better loved by others in general. This led him to commit murder against his brother Osiris. He is therefore one of the gods associated with anger in ancient Egypt since his anger led to murder, probably the ultimate transgression. He also shows frequent bursts of anger in the *Contendings of Horus and Seth* together with the god Re and other figures such as the goddess Isis who also shows anger in this story.<sup>9</sup>

Horus displays rage against his uncle Seth in the following speech: "...I rage against the enemy of my father Osiris, and he is cast under my sandals in this my name of Rager. I am Horus whom Isis bore, whose protection was made in the egg".<sup>10</sup>

The god Thoth displayed anger in the Demotic text written by the scribe Ankhshoshonky which mentions that the god Thoth went to the god Re to request permission to punish Naneferkaptah for stealing the "Magical" Book of Thoth. The request was granted and Re decreed that Thoth could punish him and anyone close to him. Naneferkaptah's son Merib drowned right after in what appears to have been an accident.<sup>11</sup> The interesting side here is that Thoth as a god, is not above feeling rage and requesting revenge. In addition, he not only wants Naneferkaptah to pay for this terrible act, but his

---

<sup>9</sup>Tait, *BAR International Series* 2019 (2009), 81. See also D. Sweeney, Gender and Conversational Tactics in *The Contendings of Horus and Seth*, *JEA* 88 (2002), 141-62.

<sup>10</sup> J. Gwyn Griffiths, *The Conflict of Horus and Seth from Egyptian and Classical Sources: A Study in Ancient Mythology* (Liverpool: Liverpool University Press, 1960), 53.

<sup>11</sup> Part of the Demotic text with the stories of SetnaKhaemwas, lines between 5-10. "...and Thoth hastened to report it to Re, saying: "Learn of my right and my case against Naneferkaptah, the son of Pharaoh Merneptah! He went to my storehouse; he plundered it; he seized my box with my document. He killed my guardian who was watching over it!" He was told: "He is yours together with every person belonging to him." They sent a divine power from heaven, saying: "Do not allow Naneferkaptah and any person belonging to him to get to Memphis safely!" At a certain moment the boy Merib came out from under the awning of Pharaoh's ship, fell into the water, and drowned. Lichtheim, *Ancient Egyptian Literature* III, The Late Period, 131.

whole family. Thoth as a god of wisdom, scribes and learning, goes even against the legal code of the ancient Egyptians which was very advanced for its time and required the person who committed the crime alone to pay for his acts. Here he wants the whole family punished which is beyond even the faulty human justice in Egypt at that time.<sup>12</sup>

A Demotic Papyrus now in Leiden, Papyrus Leiden I 384, relates a story known as *The Myth of the Eye of the Sun*. In this story the goddess Tefnut, daughter and “eye” of the sun god Re, settled in Nubia after she had a quarrel with her father and left Egypt. The god Thoth was sent to bring her back and in doing so, he had to act as a story-teller and he proceeded to tell her several animal fables such as that of the Lion in Search of Man. Incidentally the lion finds man to be evil in the fable.<sup>13</sup>

The god Horus is sometimes also associated with anger, whether as Re-Horakhty (Re/Horus of the Horizon), or his association with the eye of Re also sent to destroy humanity. The term of “eye” may have caused this confusion. The magical eye of Horus which he is said to have lost during his battle with his uncle Seth, became a very powerful amulet throughout most of the ancient Egyptian civilization.

In literature, we have several instances where rage is displayed by powerful humans such as royals (kings, princes, and even warriors aspiring for kingship). It appears to be something expected from powerful people. The Ancient Egyptian Wisdom Literature shows rage as a negative emotion and indicates that it is not proper, at least for normal mortals, to display rage and act upon it.

In the Instructions of Ptahhotep, the following text reads: “If you meet a disputant in action, (61=5, II) A powerful man, superior to

---

<sup>12</sup>John Tait, Anger and Agency: The role of the emotions in Demotic and earlier narratives, in: Rune Nyord and Annette Kjølbj, ed., *‘Being in Ancient Egypt’: Thoughts on Agency, Materiality and Cognition: Proceedings of the seminar held in Copenhagen, September 29-30, 2006, BAR International Series 2019* (Oxford: Archaeopress, 2009), 75-82.

<sup>13</sup>Lichtheim, *Ancient Egyptian Literature III, The Late Period*, 156-157.

you, Fold your arms, bend your back, to flout him will not make him agree with you. Make little of the evil speech By not opposing him while he's in action; He will be called an ignoramus".<sup>14</sup>

"In the *Instruction of Ankhsheshonq* (Papyrus British Museum 10508), the seventh instruction, is as follows: (3, 1) "Do not rage against him who reprimands you because he reprimands you in public. 3. Do not let yourself be called "the rude one" because of ignorant shamelessness. 5. Do not let yourself be called "who collects by abuse" because of violence".<sup>15</sup>

In the Great Victory Stela of king Piye (Piankhy) from Napata at Gebel Berkal from the middle of the Eighth Century B.C., the following reactions of king Piye are recorded:

. Then his majesty listened to (that) with challenge, smiling (or laughing) (5-6).

. Then his majesty raged against this like a gepard (panther) (23).

. Then his majesty went forth to attack his enemy, raging against him like a gepard (30-31).

. Then his majesty raged against him like a gepard saying...(92).

From the number of times the expression "angry like a gepard" is used, it appears to have been a very common expression and is used from much earlier times. It is used in association with Tuthmosis I, the famous warrior king of the Eighteenth Dynasty.<sup>16</sup> The gepard

<sup>14</sup> The text which is on three different papyri in different places, as well as a wooden tablet, dates mostly to the Middle Kingdom, although two of the versions are from the New Kingdom. The composition is thought to be formulated on an Old Kingdom model. The only complete version is that of Papyrus Prisse in the *Bibliothèque Nationale* or National Library in Paris. There are thirty seven maxims and the versions are different from one another, particularly the Papyrus Prisse version. Lichtheim, *Ancient Egyptian Literature I*, The Old and Middle Kingdoms, c61, text 64.

<sup>15</sup> The papyrus BM 10508 was acquired by the British Museum in 1896. The language is of the late Ptolemaic Period though the composition may be earlier. It has twenty eight columns, with large sections lost from pages one and two. Lichtheim, *Ancient Egyptian Literature III*, The Late Period, 159, text 187.

<sup>16</sup> The text is part of the inscription from the private tomb of Ahmose Son of Abana from El Kab in Upper Egypt, describing the Nubian campaign of king Tuthmosis I. "At this his majesty became enraged like a leopard. His majesty shot and his first arrow pierced the chest of that foe". Lichtheim, *Ancient Egyptian Literature II*, The New Kingdom, 11, text 14.

belongs to the lion family. The lioness goddess Sekhmet in ancient Egypt is associated with strength and war and her name means the powerful one.

The story of the Two Brothers from the New Kingdom, is about two human deities who later appear in animal form, Bata and Inpu (Inpu is the name of the jackal god Anubis). In that delightful fable, the two brothers get angry like a “southern gepard or leopard” (3/8 and 5/5).<sup>17</sup>

Following are some rendering of the ancient Egyptian term(s) for gepard and some texts where the term gepard appears:<sup>18</sup>

𓆎𓆏𓆏𓆏𓆏𓆏𓆏𓆏𓆏, 𓆎𓆏𓆏𓆏𓆏𓆏𓆏𓆏𓆏, 𓆎𓆏𓆏𓆏𓆏𓆏𓆏𓆏𓆏, 𓆎𓆏𓆏𓆏𓆏𓆏𓆏𓆏𓆏<sup>19</sup>

3by

𓆎𓆏𓆏𓆏𓆏𓆏𓆏𓆏𓆏, 𓆎𓆏𓆏𓆏𓆏𓆏𓆏𓆏𓆏, 𓆎𓆏𓆏𓆏𓆏𓆏𓆏𓆏𓆏, 𓆎𓆏𓆏𓆏𓆏𓆏𓆏𓆏𓆏, 𓆎𓆏𓆏𓆏𓆏𓆏𓆏𓆏𓆏, 𓆎𓆏𓆏𓆏𓆏𓆏𓆏𓆏𓆏<sup>20</sup>

3by šmꜥ, 3by mḥy, i3bw (3by) šmꜥyt

In the Story of the Doomed Prince, also from the New Kingdom, the Prince of Naharin(a) became “very greatly angry” (6/9-10), or “very much angered” at the news that his daughter wanted to marry a worthless refugee or fugitive from Egypt, not knowing at the time that the refugee was in fact a royal prince. The king decides to have him killed but the princess of Naharin swore by Pre (the Egyptian sun god surprisingly), that if he died she would not stay alive for an hour after him (Simpson, *The Literature of Ancient Egypt*, 77-78).

In the text of Wenamun,<sup>21</sup> the unfortunate messenger of the Twenty First Dynasty, first the Prince of Byblos expresses anger with

<sup>17</sup>John Tait, *BAR* 2009, 81.

<sup>18</sup> For expressions involving the gepard, often associated with anger, see: Kurt Sethe, *Urkunden der 18. Dynastie (Urk. IV)* (Leipzig: J. C. Hindrichs' SCHE Buchhandlung, 1906), 8, 13, 336, 373, 10, 702, 16.

R. O. Faulkner, *A Concise Dictionary of Middle Egyptian* (Oxford: Oxford University Press, 1962), 2.<sup>19</sup>

<sup>20</sup>Kurt Sethe, Die Namen von Ober und Unterägypten und die Bezeichnung für Nord und Süd, *ZÄS* 44 (1907), 19. In Hannig, *Deutsch Ägyptisch*, 507, Gepard is only 3bymḥor Northern gepard.

<sup>21</sup>The report of the messenger Wenamun appears on Papyrus Moscow 120. It consists of two pages with 142 lines. The first page has lacunae and the end of the story is missing. It was probably from the period at the end of the time of Ramses XI c. 1090-1080 B.C. Wenamun=



Wenamun for having arrived without proper documentation (1/53), and in another part he is angry with one of his own courtiers for addressing an improper or impolite remark to Wenamun (2/46).<sup>22</sup>

In papyrus Spiegelberg, the text has several ways of expressing anger as follows:

*t3wnwtddn3y r-ir=f h5r5nh-hrs3nsw m-ktyp3ym*

“The moment that he heard these things, `Ankh-Hor the King’s Son became angry like the sea,...”

(Cont.: ...and his eyes were a burning flame, and his mind turned to dust like the eastern desert, and he said...)<sup>23</sup>

Anger as in the case of the god Seth, is said to descend in a red cloud which implies that anger could come or descend from outside the body.<sup>24</sup>

In another section of the text on Papyrus Speigelberg (13/12-13), it says a messenger called Hakoris reached Per Sepet and handed Prince Padikhons (Petekhons), a letter sealed with the seal of the Chief of the East Paklul. Upon reading it and understanding what was in it, “he became angry like the sea, and stormed (*ir=f gsm*) like a furnace.<sup>25</sup> So here we have multiple methods used to display anger, or metaphors. One is angry like the sea, storming, like a furnace, with flaming eyes, and before that we have deities and royalty angry like a gepard. There is also an association of the colour red. The words for wrath especially in Middle Egyptian, include *dšrt* and *dšrw* which mean red.

Shame:

---

=was sent to purchase good cedar wood from Lebanon for the holy boat ‘Amon Userhat’. He was mistreated by the Prince of Byblos who used heavy irony to underline the declining position of Egypt in Dynasty Twenty One. Lichtheim, *Ancient Egyptian Literature II*, The New Kingdom, 224.

<sup>22</sup>John Tait, *BAR* 2009, 81.

<sup>23</sup>Tait, *BARInternational Series* 2019 (2009),79, n. 25.Papyrus Speigelberg 3/15-18. W. Spiegelberg, *Der Sagenkreis des KonigsPetubastisnachdemStrassburgerdemotischen Papyrus sowie den Wiener und PariserBruckstucken* (Leipzig, 1910).

<sup>24</sup>O’Dell, 315.

<sup>25</sup>Tait, *BARInternational Series* 2019 (2009),79.

Shame is a negative emotion associated with certain things the society frowns upon. It is considered the polar opposite of pride. It belittles a person in front of others, and in ancient Egypt it is related to matters such as adultery, same sex relations, lack of prowess in certain things, and general weakness. It is discussed in some literary texts. In the *Instruction of Onkhsheshonqy*, it says: “My brother was not ashamed to steal; I was not ashamed to bind him” (Simpson, 511 (text 12/15). In the same text, he says: “[Do not be ashamed] to do the work by which you will be able to live” (Simpson, 516). And in a third section of the text, Onsheshonqy uses the same proverb that is still used in modern day Egypt: He who is ashamed to have sex with his wife, no children are borne to him” (Simpson, 521).<sup>26</sup> This is still said in modern day Egypt in a very demeaning way whilst making fun of a man and ridiculing him if he should be ashamed of his wife.

The gods are also known to suffer from shame on occasions. In *theContendings of Horus and Seth*, Horus is sexually dominated by his uncle Seth. When they appear before the Ennead, Seth gloats and boasts that he has done the work of a male or a warrior against Horus. Although Seth is the aggressor, the reaction of the Ennead is to spit on the face of the victim, Horus. Needless to say, the act of spitting in one’s face can only be construed as scorn. However, in the end, it is the decision of the gods that the position of Osiris should go to his son Horus. Throughout the story, it is difficult to understand how the gods judged this act. It does appear though that the person against whom the sexual act was committed is considered to be one who is forever shamed. Sadly enough, this sort of behavior continues in modern Egypt where a woman or a

<sup>26</sup> In Arabic the expression used in villages is: “he who is shy from his paternal cousin will not get children from her” as it was common for men and women in the male line of the family to marry in order to keep the precious agricultural land in the family. It is used then as it is now, to ridicule the man who is shy and smother him in shame since that shyness will prevent having children, something the Egyptians consider of primary importance judging by the sheer number of the population.

إللي يستحي من بنت عمه ما يجيبش منها عيال

child against whom an act of sexual forcing has been committed, is afraid to talk for fear of shame for themselves and their family before the whole society. Homosexuality was obviously frowned upon by the Egyptians perhaps because they valued children and procreation, or because the gender or sexual identity defined the whole person. The passive partner may be viewed as the one who is shamed since he has transgressed against his assigned role defined by gender.<sup>27</sup> Acts of homosexuality were mentioned in other texts such as a Coffin Text from the Heracleopolitan Period which states: “Atum has no power over me, for I copulate between his buttocks”. In another text regarding Shu and Tefnut: “Their abomination is for the hand of the god to fall on them, and for the shade of the god to abuse them sexually, for his seed will not enter into them”.<sup>28</sup> However, one of the best ways to view whether these acts of sexuality were construed as good or bad by the ancient Egyptians, it is always a good idea to check the Negative Confession in *the Book of the Dead*. We do have an instant in Chapter 125 where the deceased declares that he did not commit the sexual act with a passive partner.<sup>29</sup> The deceased also negates copulating with a married woman. This means these acts were frowned upon by society and the one of committed them would be subjected to shame and humiliation. Isis plays an important role in the struggle between Horus and Seth. In the Papyrus Jumilhac, she transforms herself into a female dog and runs with Seth until he loses his semen, then she makes fun of him (Pap. Jumilhac III, I sqq.). In Pap. Jumilhac III, 18-21; XX, 15-18, the god Anubis cuts off the testicles and phallus of Seth. In *the Contending of Horus and Seth*, Isis commands her son Horus to ejaculate. She then takes his semen to the garden of Seth where she puts the semen of Horus in the lettuce of Seth. Lettuce is also closely connected with

<sup>27</sup> O’Dell, *Excavating the Emotional Landscape of Ancient Egyptian Literature*, 272-273.

<sup>28</sup> Kees, *Ein alter Götterhymnus als Begleittext zur Opfertafel*, *ZÄS* 57 (1922), 110.

<sup>29</sup> He did not *nk* a *nkk(w)*. The expression used in colloquial Egyptian Arabic in modern times is the same *nik*. In Arabic, the term for the sexual act is *nik-a.h* نكاح.

sexuality in ancient Egypt and is often seen as an offering to certain gods such as the god Amon Min. When she does that, Seth is impregnated with the semen of Horus which humiliates Seth since it goes against his gender role, and he becomes pregnant with the seed of his nephew whom he had previously abused sexually. Thus Seth ends up being humiliated although he had previously set out to humiliate Horus by an act of sexual domination.<sup>30</sup>

In a Twelfth Dynasty papyrus fragment from Kahun, the text implies that the sexual domination of Horus by his uncle Seth is based on Seth finding Horus desirable.<sup>31</sup> Horus threatens Seth to tell his mother Isis what Seth had suggested. She tells her son to use his fragility as an excuse next time his uncle suggests such a thing, telling him he is no match for his strength. She also does everything to prevent this from happening through trickery which in itself implies that this sort of behavior was shameful and frowned upon. However, we do not find details of why exactly it was frowned upon in this case. Was it because Horus was younger, or because Seth was his uncle, or was it something loathsome for any two males to lay together.<sup>32</sup>

The whole text of *theContendings of Horus and Seth*, has strange nuances. For example when Hathor raises her skirt and gives a flash, her father Pre laughs. Laughter in this case can have an obscene meaning.<sup>33</sup> However, there are other instances of shame when the gods Thoth and Osiris are appealed to for help to prevent the humiliation of Egypt in *The Adventures of Setna and Si-Osire (Setna II)*. In the Story of *SetnaKhaemwas and the Mummies*

<sup>30</sup>O'Dell, *Excavating the Emotional Landscape*, 298-299.

<sup>31</sup> Seth says things such as: "How fair is your face", and "how beautiful are your buttocks". O'Dell, *Excavating the Emotional Landscape*, 270.

<sup>32</sup>O'Dell, *Excavating the Emotional Landscape*, 270.

<sup>33</sup> E. F. Morris, *Sacred and Obscene Laughter in TheContendings of Horus and Seth*, in *Egyptian Inversions of Everyday Life, and in the Context of Cultic Competition*, in: Thomas Schneider and KasiaSzpakowska (ed.), *Egyptian Stories: A British Egyptological Tribute to Alan B. Lloyd on the Occasion of His Retirement* (Mel. Lloyd) (Münster: Ugarit-Verlag, 2007), 197-224.

(*Setna I*), Setna wakes up naked and the story says that “he was unable to raise himself because of the shame that he had no clothing on him (Simpson, 466). This is probably because he was naked in front of Pharaoh and here we have a clear indication that nudity was considered indecent, particularly in the presence of exalted ones like Pharaoh. In *the Story of Truth and Falsehood*, the son of Truth is shamed in school as a bastard child since his father was unknown (Simpson, 106). This would indicate that it was shameful to have a child out of wedlock. The ancient Egyptians were particularly careful about genealogies which in all societies usually means being very strict about extra-marital sex.

Love:

Although love is seen by some as the ultimate emotion in the universe and a very powerful feeling that illicit all kinds of actions, the ancient Egyptians did not award love as many terms in the vocabulary as the words for hate, anger, fear or joy which probably has the largest number of terms in the terms of emotions. It does however appear many times in the literature whether in long narratives or in love poems. In the *Story of the Doomed Prince*, his wife the foreign princess of Naharin(a) watches over her husband carefully out of her love for him when she realizes that he is fated to die by a crocodile, a snake or a dog. Her vigilance pays off when she manages to rid him of one of his fates; namely the snake (Simpson, 79). In the same story of the *Doomed Prince*, the princess of Naharin threatens to go on a hunger strike and die should her father decide to kill her beloved (Simpson, 78).<sup>34</sup> In the story of *the Blinding of Truth by Falsehood*, a lady sees the blind truth and is immediately drawn to him and slept with him that very night. The way it is described implies love at first sight.<sup>35</sup> In

<sup>34</sup> “But the daughter said to (them), “By Pre Harakhti, if he is taken away from me, I shall neither eat nor drink but shall die right away”. ...”By Pre, if he is slain, as soon as the sun sets, I shall be dead. I won’t stay alive an hour longer than he” (Simpson, *The Literature of Ancient Egypt*, 78), or simply (Simpson, 78).

<sup>35</sup> “[Then] (the lady) N. saw him, and [sh]e desired him intensely when she saw [how handsome] he was in all his ‘body’. He went to bed with her that night and had sexual=

addition to the many examples of love in stories, we have a genre of ancient Egyptian love poems. There are three major groups which are from the New Kingdom and were written in Late Egyptian. The first group is in Papyrus Harris 500 (British Museum 10060). The second group is in Papyrus Turin 1996, and the third group is in Papyrus Chester Beatty I (British Museum 10681). Some additional texts came from hieratic ostraca fragments. Around 55 poems were collected. They are mostly romantic poems which talk about love. They were probably sung with music. In many cases, the love is implied automatically in the love of a mother for a child, such as the support given to Horus by his mother Isis.

Hatred:

Hatred is a negative emotion and can be seen as the opposite of love. Whereas in love one usually accepts and loves another completely with all their details, in hatred one loathes and despises someone or something. Hatred is condemned in ancient Egyptian literature for mortals. We do however have instances when the gods are free to hate mortals for various reasons as we can see from the Story of the Heavenly Cow when the anger made Pre hate the people and seek to revenge against them by slaying them in great numbers by his eye or daughter Hathor who was sent to destroy mankind. In Wisdom Literature, Onkhsheshonqy says: “Do not despise a document that has a claim on you. Do not despise a remedy that you regularly use. Do not despise a matter of Pharaoh. Do not despise a matter that pertains to a cow. The one who frequently despises a thing, it is from it that he dies” (Simpson, 508).

Onkhsheshonqy also condemns disdain by saying: “[d]isdain ruins the great man” for [i]t is the great crime, when it begins, that is raged against” (Simpson, 511).


---

=intercourse with her./ So she became pregnant that very night with a baby boy” (Simpson, 105).

The Egyptians expressed hatred towards certain foreign nations such as Asiatics and Nubians. Kush or Upper Nubia is almost always referred to as “Vile Kush” or “*Kš hsy*”. Hatred and anger as emotions are akin, although it is said that anger is different and usually leads to hatred.

In *the Maxims of Ptahhotep*, a fine example of Wisdom Literature from the Old Kingdom Egypt, it is said that the gods may hate a certain behavior in man:

“He who listens is favored of God, But he who is hated of God does not listen. It is the heart which causes/its possessor to be One who hears or who does not hear. The ‘life, prosperity and health’ of a man are his heart” (Simpson, 146).

So, the gods can hate men and act upon it. They can display anger and seek revenge as in the story of *SetnaKhaemwas and the Mummies*, or *Setna I*. The god Thoth wanted to harm Naneferkaptah for stealing his precious book by killing off his loved ones and punishing his entire family.<sup>36</sup> Humans probably did not dare to openly hate gods in return for fear of the gods. However, it is not viewed as a good emotion for humans to possess. The determinative used for words of hatred is usually that of the so-called *bad bird* or Gardiner’s G37 .

Happiness:

The ancient Egyptians have a wide variety of terms to express happiness. This is usually a good sign meaning they felt happy a lot and therefore expressed the happiness in many ways. Happiness is expressed by the people, but we also have instances where the gods are appeased and are satisfied and happy because of human actions. This may be seen in historical texts where humans record how the gods are happy over the feats of the pharaohs and their victories. In the Story of the Heavenly Cow, it says: “I have overpowered mankind, and it was agreeable to my heart”...“This goddess set out

<sup>36</sup> Although it does not imply shame for Thoth for having his book stolen by a mere mortal, it may be implied and may explain the extreme anger at one who embarrassed Thoth by stealing his precious book.

in the morning, and she found these [fields] inundated. Her face became delighted thereat. So she proceeded to drink” (Simpson, 291). Happiness in ancient Egypt is not closely associated with smiling or laughing. In the Victory Stela of Piye from GebalBarkal, it says: “Then [His Majesty] heard [this] defiantly, laughing and amused” (Simpson, 370). In this case smiling and laughing is actually linked with scorn rather than happiness. It appears that there are more words or terms for happiness in Late Egyptian than in Middle Egyptian.

Sadness, Grief and Sorrow:

There are many expressions for sadness in ancient Egypt as well. Grief and melancholy is often associated with mourning. Professional mourners were found in ancient Egypt. Weeping is also associated with sadness in the verb *rmi* which means to cry or weep and it usually has an eye determinative. In *the Tale of the Two Brothers*, the brothers Anubis and Bata are gods in reality, although they appear as humans in the tale. They express the full range of human emotions including happiness, sadness, love, hate, and the elder brother seeks revenge by killing his wife, cutting her body in pieces and casting it to the dogs. The goddess Isis mourns her husband/brother Osiris. However, in most cases sadness is not an emotion fully expressed by the gods. When something happens they are more likely to get angry and seek revenge than get sad and mourn. However, humans in Egypt express sadness in many ways by weeping, wailing, heaping dirt on the head, slapping one’s cheeks, rending one’s clothes, eating salt, avoiding sweet things, painting the face with indigo, and many other ways.<sup>37</sup>

Arrogance:

---

<sup>37</sup> Many of the methods of expressing grief were known in ancient Egypt, but some are only used in modern day Egypt. Mourning in Egypt is also done by wearing black clothes, not wearing makeup or perfumes, not celebrating festivals and special events like weddings, in addition to crying and wailing and beating the cheeks. Many of the old ways of mourning are disappearing and only appear in rural communities which always tend to be more conservative and stick to the old traditions longer than city folk.



As for “Arrogance” as a strong emotion, we should first start by differentiating between regular pride which is a regular kind of occurrence and can include pride in one’s offsprings or accomplishments, and vanity or arrogance against others. Voltaire claimed that “we are rarely proud when we are alone”, so pride or arrogance are social emotions which require others to be involved. In gods and powerful or great mortals, pride seems to be acceptable. In ancient Egypt, it appears that pride directed towards those less fortunate, is a negative thing. However, we find the ancient Egyptians as a nation, acting very arrogantly towards other nations. In fact, the term *rmt n Kmy* or man of Egypt, was used only for Egyptians, like most foreigners were lesser people. In *theMaxims of Ptahhotep* from the Old Kingdom, it says: “Do not be arrogant, lest you be brought low” (Simpson, 140). In another section of Ptahhotep (section 30, 13.7), it says: “If you are wealthy after having been destitute, And have amassed riches/after poverty In a town where people know about you, Do not boast of what has come to you in the past, And do not be too confident in your possessions Which have come to you as a gift of the god [i.e. king]. (Thus) you will not lag/behind another like you To whom the same thing has happened (Simpson, 142). In the *Teachings of the Vizier Kagemni* from the Old Kingdom, it says: “Do not be proud by virtue of (your) strength among your contemporaries. Take care not to be opprobrious. One does not know what will happen nor what God does when He punishes” (Simpson, 150). The Egyptians also refers to vanity in knowledge as a negative thing. In the Instruction of Onkhshoshonqy, it says: “Do not say: ‘I am educated.’ Set yourself to learn” (Simpson, 507). Weak mortals often got a false sense of arrogance and dared to defy the gods. Such behaviour was not tolerated and the perpetrator was usually punished as in *the Story of SetnaKhaemwas and the Mummies (Setna I)* when Naneferkaptah stole the Book of Thoth and was punished by killing his son and threatening him with death as well.

Pity, Compassion and Mercy:

Both gods and man were known to show mercy and compassion in ancient Egypt. On occasions the gods showed mercy, as did kings and more fortunate people. Gods were known to feel pity so they replaced things lost by humans. Re took pity on the humans in the Book of the Heavenly Cow and wanted to spare them and stop his daughter. He stopped her with trickery, but the important thing is that he showed compassion towards humans.

In *the Tale of the Two Brothers* from the New Kingdom, the two brothers were the gods Bata and Inpu or Anubis. When Bata emasculated himself after being wrongly accused by his brother for seducing his wife, the Ennead spoke in unison when Bata cut off his manhood by saying: “‘Oh Bata, Bull of the Ennead, are you alone here having abandoned your town before the face of the wife of Anubis your elder brother? / See, <he> has killed his wife, and thus you will be avenged upon him <for> all wrong done against you.’ And they felt very sorry for him” (Simpson, 85).

As a result of this pity, mercy or compassion, Pre asked the god Khnum to fashion a wonderful woman as a wife for Bata.<sup>38</sup>

In *the Story of Sinuhe*, he says: “O God, whoever you are, who decreed this flight, may you be merciful and may you set me in the capital...If today He is merciful, and He hearkens to the prayer of a man far off, may He change my region when I roamed the earth for Him to the place from which He brought me. May the King of Egypt be merciful to me, and may I live on his bounty” (Simpson, 60-61).

In this passage, both the gods and pharaoh or king are pleaded with to show mercy. Sinuhe does not specify a god as he is not sure which one decreed this flight upon him.

In *the Contendings of Horus and Seth*, Isis shows pity for her brother Seth when he incriminates himself. She summons her copper spear to release her brother after he pleaded with her and reminded her she was his sister. Horus becomes so furious with his

---

<sup>38</sup>O’Dell, *Excavating the Emotional Landscape*, 297.

mother Isis that he cuts off her head. So the pity Isis showed towards Seth saved him but harmed her.

Mercy of a kind by the gods is also implied in *the Book of the Heavenly Cow* when the god Re wants to stop his eye/daughter from slaughtering all mankind. Other gods also assisted Re in tricking Hathor by distributing the beer dyed with red ochre in the place where she said she would slay mankind (Simpson, 291).

In the *Report of Wenamun*, the prince starts to weep when hearing of Wenamun's misery since he has been away from Egypt so long and migratory birds went down to Egypt twice whilst he dwelt in present day Lebanon. The prince immediately starts acting upon that by sending Wenamun two amphoras of wine and one sheep, and having the Egyptian songstress "Tanetne" brought to him being instructed to sing to him lest his mind be filled with concern (Simpson, 123). This is undoubtedly an act of compassion or taking pity on someone.

In the Negative Confessions in tombs, there is the following: "I have caused no man to hunger. I have given bread to the hungry man and water to the thirsty man, And clothes to the naked man and a boat to the boatless". In this text giving to the poor and needy is a positive thing. We can tell from the texts that compassion towards the less fortunate was considered a virtue in ancient Egypt.

Revenge (German Rache):

Revenge is an action based on great anger and sadness and a range of other emotions. The ancient Egyptian literature reflects that anger and revenge is not above the gods. Both things have been expressed under anger. The god Re was angry with mankind and sent his daughter or "eye" in the form of the goddess Hathor to kill the people in order to take revenge and teach them a lesson. In the *Story of SetnaKhaemwas* and the *Book of Thoth* (called *SetnaKhaemwas and the Mummies* or *Setna I*), the god Thoth reported to the Re to grant permission to punish Naneferkaptah for


his theft of the book of Thoth.<sup>39</sup> Permission was granted to let Naneferkaptah and everyone belonging to him be at the disposal of the gods as a form of punishment. Naneferkaptah's son Merib was killed, then later restored when the Book of Thoth was returned. In the Tale of the Two Brothers, the elder brother killed his wife when he found out she had framed his brother and lied about his attempted attack on her virtue. He is said to have killed his wife and cast her to the dogs (Simpson, 85).

### Hieroglyphic Terms for Emotions


Rainer Hannig, *Die Sprache der Pharaonen:*

*Großes Handwörterbuch Deutsch-Ägyptisch (2800-950 v. Chr.), Kulturgeschichte der antiken Welt 86* (Mainz: Verlag Philipp von Zabern, 2000).

Fear, Angst

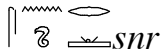
 *sndw* (KRI 5, 15, 7, 2, 13, 9, *British Museum, Hieratic Papyri Third and Fourth Series*, Text, L6, R101, *Late Egyptian Miscellanies* 2, 3, 9)

 *sndw*

 , var. det. *hr-n-hr*

 *hnh*

Angst einjagen

 *snr*




<sup>39</sup> “Thoth did not delay in going to report it before Pre saying: “Ascertain my legal rights and my judgement with Naneferkaptah, the son of Pharaoh Mernebptah. He went to my treasury, and he plundered it. He took my chest containing my legal document. He killed my guardian who was watching over it.” They said to him: “He is at your disposal together with absolutely every person belonging to him.” They sent a slaughtering demon from heaven saying: “Do not allow Naneferkaptah to reach Memphis safely, nor any person belonging to him at all!” (Simpson, 459-460).

Angst haben



 m3h

 m3h

Angstgeschrei

 , hmhmt, v<sup>r</sup>. det.  ,  (das der könighervorrufft)

ängstlich

 mhims (adv.), 


Ängstlicher

 ,  sndw

 hw<sup>r</sup>ib


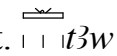
Hannig, *Deutsch-Ägyptisch*, 48-49.



Furcht

 nbsnd(w) (Herr der Furcht), in title of priests in Upper Egypt. *Wb* II, 229.

Hannig, *Deutsch-Ägyptisch*, 458.


Leidenschaft

 , var. det.  it3w

 , var. det.  srf

 ndmmt (f)

Leidenschaftentfachen

 snwh [kaus]



Leidenschaftlich

 kni (kn) [3 inf]

Leidenschaftlicher

 šmm (šmw)

Leidenschaftlos

 , det.  kbb[2 gem]

 gr



Leidenschaftloser


 grw

Hannig, *Deutsch-Ägyptisch*, 794.

Trauer:

Anger, Ärger

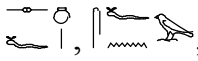

 špt (hpt) var. det. 

 špt (hpt)

 špt-ib

 šsn-ib

 ḥnh

, var. det.  *sf*n

 *šntib*

 *šnti*

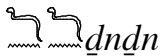
 *shdn*

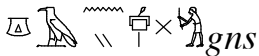
Hannig, *Deutsch-Ägyptisch*, 66-67.

Anger (Zorn)

 *dnd*

 *dndn*

 *dndn*

 *gns*

 *nsr*

 *idt*

 *dšrt*

 *dšrw*

Two Middle Egyptian words meaning to avoid anger or to control one's temper are: *hsf* and *dd3r*.

Late Egyptian words for anger are *kndt*, *fnd*, *h<sup>c</sup>r*, *h<sup>c</sup>s*, *nšny*, *h<sub>1</sub>dn*, *sh<sup>c</sup>r* is a causative verb meaning to enrage. In Demotic, *ʕ3b3t* (Great of Temper), *ʕ3 n b<sup>c</sup>y*, *bw<sup>c</sup>w*, *h3ly*, *h<sup>c</sup>t*, *h3wt*, *h<sup>c</sup>r*. Coptic: **ⲗⲁⲣⲉ** and **ⲮⲠⲎⲓⲧ**.<sup>40</sup>

<sup>40</sup>O'Dell, *Excavating the Emotional Landscape of Ancient Egyptian Literature*, 137-138.

Anger, Rage, Wrath in the Ancient Egyptian Language:

*sšn*: Anger, storm, *Wb* IV, 294.3-4

*šfn*: to afflict, *Wb* IV, 115.2-4

*šp.t*: to be angry, anger, *Wb* IV, 454.1-12

*šnti*: to be angry, *Wb* IV, 294.3-4 *Wb* IV, 518.11

*št*: to be aggressive, to be angry, to anger, *Wb* I, 24.12-17

*nht*: to shake, to be angry, *Wb* II, 288.2-3

*nḥ3*: to be fierce, to be unruly, abnormal, *Wb* II, 290.5-14

*nšni*: to rage, be furious, *Wb* II, 340.11-30

*nšny*: rage, storm

*h<sup>c</sup>s*: to be fierce, *Wb* III, 161.1-10

*ḥšn*:

*ḥšnḥšn*: to resist, to be angry, *Wb* III, 214.4-6

*h<sup>c</sup>r*: to rage, *Wb* III, 244.2-7

*š:h<sup>c</sup>r*: to enrage, *Wb* IV, 238.3

*š:knt*: to enrage, *Wb* IV, 306.8-9

*knt*: to rage, to become angry, *Wb* V, 56.16-57.1-12

*tntn*: to be angry, to rage, wrath, *Wb* V, 471.21-23-472.1-5

*šnt*: to be angry, to rage, *Wb* V, 579.6-7

*nšr*: to be hot tempered, *Wb* II, 335.2

*hrś.t*: to go red (with danger), *Wb* III, 150.9-15

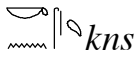


*t3*: to be hot, *Wb* V, 229.4

*tšr*: to go red (with anger), *Wb* V, 488.1-490.6.

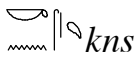
Shame (German Scham):

 *k3t*

 *kns*

 *bhnr*

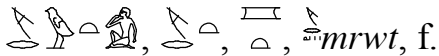
Schamgegend:

 *kns*

Hannig, *Deutsch-Ägyptisch*, 1095.

The Demotic word *hb* (causative *shb*) means to shame, be small or humble. It becomes the Coptic word **ϩⲃⲉ/ϩⲃⲉ**. The Demotic word *hbr* or *hbrbr* becomes the Coptic word **ϩⲃⲟⲣⲉⲡ** meaning to throw down.

Love (German *Liebe*):

 *mrwt*, f.

Lieben (Imperfective Active Participle):

 *mri*


Liebhaber:

 *mrwty* (*mryty*)

liebend:

 *mrr*

Liebling:

 *imi-ib*

 *mrwti/mryti*

 *ib, ib-ib*

Hannig, *Deutsch-Ägyptisch*, 806.

In Demotic, the term for lust is *3ll*, and in Coptic *ⲗⲏⲏⲗ* means joy or gladness. The Coptic term for beloved is *ⲙⲎⲣⲓⲧ*, *ⲙⲎⲣⲓⲧ*.

Traurigkeit

 *ikmw*

 *dwt-ib, f.*

Hate or Despise (German *verabscheuen*):

 *bwt*

 *bwi*

 *mkh3*

 *msdi*

 *s3t*

Verabscheuter:

 *bwt, f.*

Hannig, *Deutsch-Ägyptisch*, 1382-1383.

In Demotic, the terms for hate are *bt3*, *bty*, *btw*, *hft*, *hn*, *hs*, *hsf* (for hostility and enmity). Coptic **ⲃⲠⲦⲈ**, **ⲒⲠⲦⲈ**, **ⲒⲠⲒ**, **ⲒⲠ** to despise.

Happiness, froh sein

*rsw*

*wnf-ib*

*ndm-ib*

*hnm*

*3wiib*

*h3g* (*hlg*, *hnrg*, *h3gr*)

*h3g3g*

*wnf*

Froh sein lassen

*rdithhwt*

Frohgemut

*3wiib*

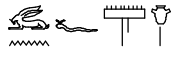
Fröhlich sein

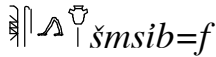
*ndmib*

*ndmršwt*

*3wiib*

*mhb* [adv]

 wnfib

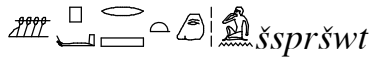
 šmsib=f

 niwiwib

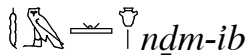
Fröhlichstimmen

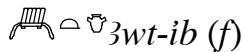
 rdi m ršwt

Fröhlich werden

 šspršwt

Fröhlichkeit

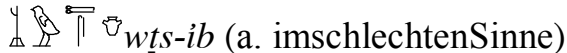
 ndm-ib

 3wt-ib (f)

 ib3w

Frohlocken

 thhwt

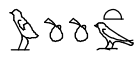
 wts-ib (a. imschlechtenSinne)

Frohmut, Frohsinn

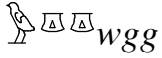
 , det.  3wt-ib (f)

Hannig, *Deutsch-Ägyptisch*, 448-9.

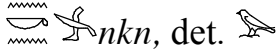
Grief, Leid, Hannig *Deutsch/Egyptian*, p. 792.

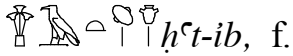
 wggf, f. wdinkn m-<sup>c</sup> 3hw=f pḥwigbišnwswnyt f. ksnt f. swḥksnšnmnmniḥt m rib ḥ3tiswn

 wgg

 wgg

 iw

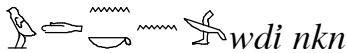
 nkn, det.

 hʿt-ib, f.

 nh3t-ib, f.

 wdi kn

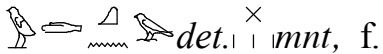
Leid zufügen, Hannig Deutsch/Egyptian, p. 793

 wdi nkn


Leiden, to suffer



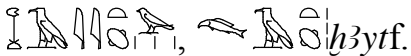
Leidantun, Hannig Deutsch/Egyptian, p. 792

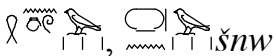
 det. | | mnt, f.

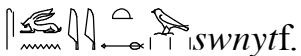
 3hw

 3hw/ ih

 gbi

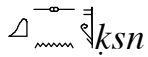
 h3ytf.

 šnw

 swnytf.

 ksntf.

 swn

 ksn

 mnw

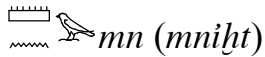
 snn

 h3tpw, 3tpw

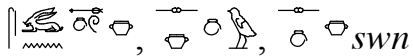
 p3swt, f. (det. missing in sign lists)

 h3mw

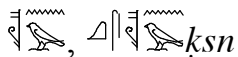
leiden, Hannig Deutsch/Egyptian, p. 793

 mn (mniht)

 mrib, h3ti

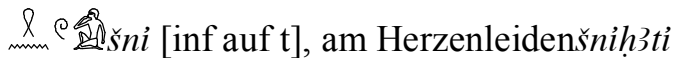
 swn

 i3d

 ksn

 snnw (snni)


 p3s

 s<sup>ni</sup> [inf auf t], am Herzenleiden s<sup>ni</sup>h3ti

 s<sup>nn</sup>

 nk<sup>m</sup>

Leiden, seelisches, Hannig Deutsch/Egyptian, p. 794


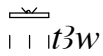
 *mnt*, f.



Leidender

 *mn*

 *3hw*

Leidenschaft, Hannig Deutsch/Egyptian, p. 794

 det.  *t3w*

 det.  *srf*

 *ndmmt*, f.

Leidenschaftentfachen

 *snwh*

Sad, sorrowful, traurig, Hannig Deutsch/Egyptian, p. 1311

 *ib m gmw*

 *snm*

 *3h*

 *ind*

 *nhrhrhr*

traurigmachen

 *sind*

Trauriger

nh3-ib

There is also the Coptiic word *dmand* *d<sup>c</sup>m(y)t* for sadness, and the Coptic  $\tau\omega\kappa\kappa\bar{\eta}\zeta\eta\tau$  or troubled of heart.<sup>41</sup>

Arrogance (German *Hochmut*):

hbhbh

bs-n-c

Ⲓ or great

Hochmütig:

, det. , khs (k3hs)

k3is3

k3iib

3ib

Hannig, *Deutsch-Ägyptisch*, 638.

In Demotic, arrogance is mostly referred to simply as Ⲓ or great.

Mercy (German *Erbarmen*):

n-c

htpt f.

<sup>41</sup>O'Dell, *Excavating the Emotional Landscape*, 204.



Erbärmlich:

, *hsi*

Hannig, *Deutsch-Ägyptisch*, 346-347.

There are expressions such as *n<sup>c</sup>ib* meaning “smooth of heart”. In Demotic it is expressed as *n<sup>c</sup>.t* and in Coptic it becomes **ⲛⲁⲏⲧ** and **ⲛⲁⲒⲏⲧ** meaning compassionate (of heart) (also *n<sup>c</sup>* which became Coptic **ⲛⲁ**, showing mercy).

Revenge (German Rache, Avenger=Rächer):

, *wšbyt*, f.

Rächer:

*n-wšb*

Rächerin:

*ndtt*

Hannig, *Deutsch-Ägyptisch*, 1004.



## Conclusion:

Based on textual evidence left by the Egyptians, it appears that expressing strong emotions hysterically or outloud was something frowned upon, especially expressing anger. This can be gleaned from the wisdom literature and other literary genres that have reached us. The determinatives in words expressing emotions can help tell us something about that emotion. For example, we often see the representation of the god Seth in words related to fear, or the head of a vulture. Fear is also associated with a tressed bird like a goose, probably because they associated the “goosebumps” of fear with the goosebumps on geese or birds after plucking their feathers. The crocodile is sometimes used in anger or greed. The fish determinative was used in relation to anger (in the case of the *Tetrodonfakaka* fish) because it had a similar phonetic value (*špt*). The flamenco is also used in words for anger. Anger is often related to violence. The Demotic word *h<sup>c</sup>r*, Coptic *ⲁⲁⲡⲉ*, means to be angry as well as to smite. The Coptic word *ⲱⲬⲉⲓⲦ* also means to be possessed and refers to anger.<sup>42</sup> That is probably why determinatives such as a man with a stick or Gardiner’s sign A24, or the sign of a bound captive Gardiner’s 14, are sometimes used. Acts of violence could reach great levels in retaliation. They include murder, dismemberment and amputation, rape and other forms of violence. The gods are not above anger despite the fact that the literature discourages angry emotions in people. An angry heart leads to torment according to literature and one should be small in anger to gain respect. The gods are not judged in the same way and the deities associated with anger are mostly Re (*Pre* or *The Re* in Demotic literature), Amon, Isis, Horus, Onuris, Neith and Astarte. Other gods who were shown to express anger are the gods of Pe and Dep, and Weptawi.<sup>43</sup> Anger in kings has been referred to as “raging like a panther”. Anger as in the case of the god Seth, is

---

<sup>42</sup>O’Dell, *Excavating the Emotional Landscape*, 138.

<sup>43</sup>O’Dell, *Excavating the Emotional Landscape*, 315.

said to descend in a red cloud. Hatred was expressed freely by the gods towards man, but was not looked upon as something negative among humans. Negative emotions such as envy, hatred, aggression and grief often have the determinative of the *nds*, otherwise called “the bad bird” or Gardiner’s sign G37 . However, the most commonly used determinative in all emotions would probably be the seated man with the hand in his mouth or Gardiner’s A2 . The gods did not often express fear, but they were known to feel anger, happiness, sorrow, love, hate, and pride, in addition to feeling mercy or compassion. They often acted upon their emotions since they were all powerful as we may see from ancient Egyptian mythology and tales.