

The Goddesses of Chaldaea, Syria and Egypt.



by Lawrence Burdin-Robertson
Cesara Publications, Inc.

The cover design, by the author, is based on a figure carved by David Durdin-Robertson, in the Temple of Isis, Huntington Castle.

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Errata

INDEX—Errata: to page numbers 30-31, add 1;
33-65, add 2; 67, add 3; 69-109, add 4; 111, add 5;
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by

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Cesara Publications



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This series of books is written
in honour of

The Irish Great Mother, Cesara

and

The Four Guardian Goddesses of Ireland,
Dana, Banba, Fodhla and Eire.

It is dedicated to my wife, Pamela.

CONTENTS

Section	Page
I. The Goddesses of Chaldaea	1
II. The Hittite, Phoenician, Syrian, Hebrew and Arabian Goddesses	95
III. The Goddesses of Egypt	237
List of abbreviations	381
Bibliography and Acknowledgments	383
Index	387

LIST OF ILLUSTRATIONS

	Page
"And Tiamat howled"	viii
Inanna, sails back to Erech	29
Ashnan, Goddess of Grain	32
"He finds the woman Siduri with her vineyards and wine-rats"	66
Gilgamesh comes upon Sabitu	68
Inara helps the Storm god	110
"Shall now this bee go and search for him?"	112
"The azure goddess Nut doth encompass thee on every side"	256
Bast	268



Then Tiamat Howled.

SECTION ONE

The Goddesses of Chaldaea

NAMES: TIAMAT, TAMTU, THAMTE, TAUTHE, TISALAT, THAVATTH, THLAVATTH, THALATTH, THALASSA, UMMU-KHUBAR, HUBAR, OMOROKA, OMORCA.

ETYMOLOGY: Chald. Tiamat, Tamtu, the sea, any stretch of water, a lake, the bitter water, the primordial waters: Chald. or Gk. rend: Tauthe, Tisalat; Gk. thalassa, n. fem. the sea, sea-water, salt-water; from Tiamat is prob. derived Heb. tehom, n. sometimes fem. water-chaos, the deep, abyss, ocean: cf. (Massey) Bab. Taute, the abyss, and Egy. tepht, the abyss. cf. Skr. tamī. n. fem. night and tamasa, adj. dark coloured. Chald. Ummu-Khubar, from Chald. ummu, mother and Khubar, prps. the river Khabur: Chald. or Gk. rend. Omoroka, prps. Lady of Urka or The Mother of the city of Uruk (Erech). GENEALOGY: wife of Apsu (Abzu, Apason), mother of daus: Lahamu, prps. Kishar, Damkina (Dauthe) and of sons: Kingu (also her husband), Lakhmu, prps. Anshar, "Ea and all the gods": mother of zoomorphic beings including the bashmu, kusariqu and kulili.

OFFICES AND TITLES: The Great Deep, Primeval Chaos, The Salt Water Ocean, The Great Dragon, The Old Dragon, The Dragon of Darkness, Bis-Bis, The Beginning of Creation, The First Mother, The Great Mother. The Mother of The Gods, The Mother of the City of Erech, The Possessor of the Tablets of Fate, Mistress of the Magic Incantation, The Ancient Witch.

ASSOCIATED PLACES: Chaldaea, The River Khabur, Erech (Uruk, Warka), The Ocean, The Earth, The Heavens, The North. The Zodiacal Zone, The Ditch of Hell.

"The First Mother" Massey writes, "was the earliest of all Divinities in all lands." This summary of primeval religion is confirmed by certain archaeological findings. Thus Neumann, in *The Great Mother*, states: "Of the Stone Age sculptures known to us, there are fifty five female figures and only five male figures. The male figures, of youths, are atypical and poorly executed, hence it is certain that they had no significance for the cult. This fits in with the secondary character of the male godhead, who appeared only later in the history of religions and derived his divine rank from his mother, the Goddess."

In historical times this dominance of the Goddess, while exoterically recognized to a lesser or greater degree, can esoterically be seen in the background of all great religions.

One of the most powerful manifestations of this Matriarchate is in the Chaldean Goddess Tiamat.

In the Babylonian Creation Narrative, Tiamat is described as being present "In the time when nothing which was called heaven existed above and when nothing below had yet received the name of Earth."

The many forms which this goddess assumes vary, from the amorphous Great Deep, to the Dragon of Chaldean sculptures. In her amorphous aspect she is variously described as "The Salt Water Ocean, The Cosmic Waters of the Abyss, The Primeval Waters, The Ditch of Hell". In her dragon form she has her abode in this Deep and is represented as an abysmal nocturnal monster. In one of these representations she is shown as a zoomorphic being standing on two legs; she has feathers and a pair of wings. This would correspond to the description of her when she confronts Marduk: "She raised herself to her full height and planted her feet firmly on the earth". She is seen as being of enormous size: "The coil of Tiamat is too deep to fathom". She is also regarded as a sea-serpent. Berosus, the Babylonian priest of Belus, refers to her as a woman, "The Woman Omoroka". Miss Sandars describes Tiamat as "a female with eyes, nostrils, and entrails. a mother with paps, all apparently in the human mould, also a moist monster; she is the bitter water of the Ocean, and also in some ways the sweet waters under the earth which well up as springs and rivers.. she is the ground of the Universe". She is also associated with the substance of the Universe which the Chaldeans, according to Diodorus Siculus, regarded as immortal.

Berosus, in the first book of his history, describes the original state of the Universe as one of darkness and water, ruled by Omoroka. According to the Creation Narrative she is accompanied by her husband Apsu or Apason. Then "Lukhmu and Takhmu were the first to appear and waxed great for ages; then Anshar and Kishar were produced after them. Days were added to days and years were heaped on years. Anu, Inlil and Ea were born in their turn".

It is then recorded that Tiamat and Apsu were disturbed by the noise of the younger gods; discord had spread among them; "there was jarring in the belly of Tiamat". Furthermore Tiamat, according to Maspero's summary, finds her domain more and more restricted by the activity of the others. She and Apsu take counsel. She is reluctant to kill her offspring and so tells Apsu, "let them upset us, we can still be kind".

Maspero's summary continues: "Tiamat set herself to create unceasingly.. Her offspring, made in her own image, appeared like those phantoms which men see in dreams and which are made from members borrowed from a score of different animals. They appeared in the form of bulls with human heads, of horses with snouts of dogs, of dogs with quadruple bodies springing from a single fish-like tail. Some had the beak of an eagle or a hawk; others, four wings and two faces; others, again, the hind quarters of a horse and the whole body of a man". According to one version of the Narrative, as quoted by Miss Sandars:—

"She made the Worm
The Dragon
The Female Monster
The Great Lion
The Mad Dog
The Man Scorpion
The Howling Storm
Kulili
Kurariqu
Eleven such Monsters she made".

In the Atharasis Epic these beings stand at the gate of the Abyss. The Kurariqu is a kind of centaur; and beings called the Bashmu are said to be "the first of Tiamats' hordes".

In another place it is recorded: "then she created lions and spiders, hornets, scorpions and apes, vultures and hyaenas; and Tiamat was pleased with these creatures". Probably

some of these are the scorpion-men and the centaurs who are shown on Babylonian seals, boundary stones and elsewhere. The star gods and the gods of the night sky are described as also being of her creation.

Another list quoted by Massey is as follows: "Dog-men, monkey-men with tails, warriors with a body of the bird of the valley and men with faces of ravens were suckled by the old dragon Tiamat".

One kind of method of creation is mentioned: "The Great Mother, who mixes the clay with the blood and flesh.. A soul shall inherit the flesh and she (the Goddess) shall cause him to live".

Tiamat holds a dominant position. It is taken for granted, as Miss Sandars shows, that Apsu should submit his decisions to her. The same position is indicated by Berosus: "over all these (creatures) ruled a woman named Omorka". This dominance is also implied by Damasius who in his lists mentions the goddesses before the gods.

The conflict with Marduk appears to have started seriously when the gods killed Apsu. It is then that Tiamat takes vengeance on her husband's death and becomes aggressive. She made Kingu, her first-born, leader of the attack: "She took from among the gods Kingu to be her captain..you are my husband". She armed him and invested him with the tables of destiny. She placed him at the head of the host and prepared to avenge Apsu. Among her allies were the zoomorphic beings whom Tiamat armed with terrible weapons; and she placed her husband Kingu in command of them. She was also aided by the star gods and the gods of the night sky. A band of genii went in front of her.

When the attack on her was made by Marduk, "Tiamat flew into a fury, she went mad with rage, then Tiamat howled. she raised herself savagely to her full height. She pronounced an incantation, recited her formula and called to her aid the gods of the combat, with them and their weapons. They drew to one another Tiamat and Marduk".

There are various accounts given of the result. In the early Babylonian tradition, Tiamat swallows the god Marduk and it is perhaps in reference to this that we read that Marduk "looked upon the womb of Tiamat..and Kingu who had taken his place therein". In the Creation Narrative there is mention of "a return to her womb" but it seems uncertain as to what or to whom this applies. A later tradition stated

that Marduk temporarily maintained his independent position, but even then his battle is renewed year after year. Bel-Merodach meets afresh every year and every day on the confines of earth and of heaven the scorpion-men of Tiamat, the fish with heads of men and goats and many more. As Miss Sanders summarizes: "Marduk's battle is fought year after year. Tiamat is never...conquered. Almost the last verses of the Hymn of Praise exhort, but they do not command, Tiamat to:
 "recede into the future
 ...till time of old."

In the latter part of the Creation Narrative there is a description of the formation of the Universe. The body of Tiamat supplies the elements: "one (part) of Tiamat became the heavens, the other the earth". Apparently the winds carry the blood of Tiamat to the hidden extremities of the Universe. This, mingled with the mud, produces a crop of beings similar to those which the goddess had already created. This process is particularly associated with the North. The Zenith is seen to be "high in the belly" of this all encompassing Goddess. Her body also provides earth, rivers, springs and wells. Tiamat is also connected with the Underworld; it is stated that those who enter this realm have to cross the man-devouring river called Hubar, another name of Tiamat in the Creation Narrative.

In character, Tiamat is described as "an indulgent mother" and was associated by the later Chaldeans and Semites with Wisdom. Her magical powers are demonstrated by the fact of her being the possessor of the Tables of Fate, by her epithet, the Mistress of Incantations and also by her connexion with the Moon, especially under her name Omoroka.

With regard to the later history of Tiamat it is held by some traditions that she is guarded by Satan, who is under the form of a serpent. Satan, according to the meaning of his name is "the adversary" and in his role as a guardian of Tiamat he is thus appropriately named; he is the adversary of all who oppose themselves to the rule of the Goddess.

In this connexion Dr. Alexander writes in his *History of Women*: "The mythology of all antiquity is full of female as well as male deities. The Hebrews and many of their neighbouring nations, worshipped the Queen of Heaven; the Phoenicians adored Astarte; the Scythians, Apia; and the Scandinavians, Frigga, the consort of Odin. Wherever female deities have obtained a place in the religion of a people, it

is a sign that women are of some consequence; for we find in those modern nations where the women are held in the most despicable light, that even their deities are all of a masculine gender".

A reference probably to the worship of Tiamat is recorded by Massey, who writes: "In the Babylonian prayers we find the many-named mother-goddess is invoked as 'The Mother who has begotten the black heads'".

A traditional magical technique may also be recognised in the posture Tiamat adopted when attacked by Marduk. According to some occultists, certain kabbalistic doctrines are associated with the unfathomable "Coil of Tiamat". The description of this Goddess as: "the ground of the Universe" is reflected in some esoteric passages in the Jewish formularies.

There are many parallels between Tiamat and the goddesses of later periods. In **The Secret Doctrine**, Mme. Blavatsky sees a close connexion between her and Belita and also the Hebrew Binah. Graves and others see her as a sea-monster of the **Hebrew scriptures**; according to Arab tradition the whale or sea-beast in the Book of Jonah is female. Mme. Blavatsky refers to the later association of Tiamat with the Hebrew Chavah (Eve) and also with the Virgin Mary represented as standing on the crescent Moon, or, at times, on the Globe. The title "Stella Maris" applied to the Virgin Mary is also seen to be connected with the sea aspect of Tiamat. The zoomorphic beings of her creation are considered probably to be the prototypes of the present Western Zodiac. The constellations were arranged by the Chaldeans in the form of twelve signs which were later transmitted to the Greeks, who made their own modifications. Massey sees a parallel between Tiamat and the Egyptian Goddess Ta-Urt; he also writes: "The dragon Tiamat was called Bis-Bis, identified by George Smith with the crocodile of Egypt." As a sea-goddess she corresponds to the Greek Thalassa, and as a dragon or serpent she is similar to the Greek Hydra and Pistris. In connexion with this form, Massey writes: "The typical dragon and serpent with seven heads was female".

NAMES: LAHAMU, LAKHAMU.

ETYMOLOGY: Chald. Lahamu, from Chald. word meaning silt.

GENEALOGY: dau. of Tiamat; sister and prob. wife of Lah-

mu; sister of other children of Tiamat (q.v.); mother of dau: Kishar and son: Anshar.

ASSOCIATED PLACES: Chaldaea.

In the Babylonian Creation Narrative, Lahmu and Lahamu are seen as being of the second generation. After Tiamat and Apsu, "Lukhmu and Lakhmu were the first to appear and waxed great for ages". In a list of generations of beings born of Tauthe (Tiamat) wife of Apason, Lahmu and Lahamu also appear.

Later in the Creation Narrative it is recorded that Anshar said to his counsellor: "Go down to Lahmu and Lahamu. I am sending you down to the primeval sediments," and then "Marduk . . took his way down to Lahmu and Lahamu, stooping he kissed the primeval sediments, bowed to the ground at their feet. Lahmu and Lahamu said: the coil of Tiamat is too deep . . to fathom".

Lahamu is among the deities invoked at the ceremony in connexion with the completion of a building. Hooke quotes the following formula: "Be adjured.. by Lahmu and Lahamu".

NAME: KISHAR.

ETYMOLOGY: Chald. Kishar, The Horizon of Earth; cf. Sumer. Ki, Earth.

GENEALOGY: dau. of Lahamu wife of Lahmu (see also Tiamat); sister and prob. wife of Anshar; mother of sons: Anu, Inlil, and prps. Ea. (see also Tiamat, Bau, and Damkina).

ASSOCIATED PLACES: Chaldaea, the old city or region of Kish in Northern Sumer.

In the Babylonian Creation Narrative it is stated that Anshar and Kishar were produced after Lahmu and Lahamu. Lahmu and Lahamu, however, "were not yet old, not yet full grown when Anshar and Kishar passed them both". After their appearance, there then follows a long period of time. "Days were added to days, and years were heaped upon years" before the birth of Anu, Enlil and Ea.

NAMES: BOHU, BAHU, BAU, GUR.

ETYMOLOGY: Chald. Bahu; (Massey) cf. Egy. Bau, Bab or Beb, the hole or void; cf. Egy. Buto (q.v.); cf. Heb. Tohu-vah-bohu (see below); cf. Phoen. Baau (q.v.) and Gk. bathus

—*eia*, adj. (L.S.) deep or high acc. to one's position. Chald. Gur.

GENEALOGY: wife of Anu, first wife of Ninib, wife of Ningirsu; prps. mother of son: Ea (see also Tiamat and Kishar).

OFFICES AND TITLES: The Dark Waters of the Deep, Goddess of the Dark Waters, The Mistress of Uru.

ASSOCIATED PLACES: Chaldaea, Uru (Urum), Girsu, Telloh.

On the etymology of Bau and related words Massey writes: "The Bau was also personified in the Babylonian Goddess Bohu. The Phoenician Baev points back to the Egyptian Bab (or Beb) for the hole, cave, well, source or entrance—the original of all the Babs in later language, including Babylon."

Bohu is generally considered to be the origin of the Tohu-vah-bohu of Hebrew literature. In this connexion, Mme. Blavatsky writes: "Nothing of that which we find in Genesis is absent from the Chaldaeo—Assyrian religious beliefs . . . The great 'Face of the Deep' of Genesis is traced in the Tohu Bohu ('Deep' or 'Primeval Space') or Chaos of the Babylonians". This Tohu-vah-Bohu has, according to the same writer, many of the characteristics of the Chaldean original. "The Tohu-vah-Bohu is . . . the primordial Darkness . . . the 'Mother' Deep, or the Waters of Space . . . the Limbus of the Greeks, the Hall of Hades." This closely corresponds to Lévi's definition: "The Tohu-vah-bohu is the Latin Limbus or twilight of the morning and evening of life."

Bau is described as a primeval Goddess manifesting originally as the Dark Waters of the Deep. Her early appearance in ancient history is indicated by her being considered the mother of Ea. It was not, according to Maspero, until a very much later date that she became the wife of Ninib. She is also called the "companion of Ningirsu, Lord of Girsu". Bau, mistress of Uru, was venerated from the most remote times, and occupies an important place in the Telloh inscriptions. She is also referred to under the name Gur.

A reference to the worship of Bau, 4600 years ago, is given by Hooke as follows: "in a list of the temple staff of the goddess Bau in the time of Urukagina . . . 736 persons are enumerated". She also figures in the festival calendar at Lagash, which, according to Hooke, goes back to Sumerian times. He writes; "There the New Year Festival was celebrated with the marriage of Bau to the god Ningirsu".

There is noticeable a very close parallel both in name and

characteristics between Bau and Baau, the primeval goddess of Phoenicia. The name of Bau is sometimes coupled with that of Gula.

NAMES: MAMI, MAMA.

ETYMOLOGY: Chald. Mami.

OFFICES AND TITLES: The Mother-Womb, The Bearing One, The Mother Goddess, The Creatress of Destiny, The Creatress of Mankind, The Mistress of All the Gods.

ASSOCIATED PLACES: Chaldaea, Assyria.

"The original overlaid stratum knows of a female creative being", Neumann writes. He then goes on to say that, about 4,000 years ago, "there took place in the Mediterranean region a renaissance of the Mother Goddess, who would seem to have been the dominant deity two thousand years before."

In a Babylonian fragment there is a child-birth incantation from what is believed to be a very early source, perhaps dating from the original stratum referred to by Neumann. The Assyrian version, quoted by him, contains this account of Mami;—

"[.They kis]sed her feet.

[Saying 'The Mistress of Mankind] we call thee
[The Mistr]ess of all the gods be thy name'.

They went to the House of Fate,

[Nin]igiku—Ea [and] the wise Mama.

[Fourteen Mother]—wombs were assembled

To tread upon the clay before her.

[...] Ea says, as he recites the incantation

Sitting before her,

[Mami reci]ted the incantation: when she completed
her incantation,

[...] she drew upon her clay.

[Fourteen pie]ces she pinched off:

seven pieces she placed on the right,

[Seven pie]ces she placed on the left;

between them she placed a brick.

[Ea] was kneeling on the matting. .

[... he] called the wise wives

of the [seven] and seven mother-wombs.

Seven brought forth males,

[Seven] brought forth females.

The Mother-Womb, the creatress of destiny,

In pairs she completed them,
In pairs she completed before her,
The forms of the people Mami forms.
In the house of the bearing woman in child-birth,
Seven days shall the brick lie.
... from the house of Mah, the wise Mami.
The vexed one shall rejoice in the house
of the one in child-birth.
All the Bearing Ones give birth,
May the mother of the child bring forth by [her]
self".

Neumann holds that many of these primeval traits have been later associated with Aruru—Ishtar.

According to Kramer, "There is a fragmentary creation myth used as an introduction to a childbirth incantation of which only the passage dealing with the creation of man is preserved. According to this version, the gods turn to Mami, alias Aruru, the mother goddess, also known by her Sumerian names Nintu, Ninhursag and Ninmah, with a request to create man 'to bear the yoke' of the gods." Mami, the creatress and potter, has also some parallels to the Chinese goddess Nu-Kua.

NAME: NAMMU.

ETYMOLOGY: Sumer. Nammu. This name is written with the ideogram of the Sea.

GENEALOGY: mother of son: Enki; "Mother of the Gods".

OFFICES AND TITLES: The Primeval Ocean, The Primeval Sea.

ASSOCIATED PLACES: Chaldaea, Sumer.

Like Tiamat Nammu has, in one aspect, an amorphous elementary form which is described as the "primeval ocean".

In a tablet which contains a list of the Sumerian dieties the goddess Nammu is referred to as "the mother who gave birth to heaven and earth". She is recorded as arousing Enki (an early god corresponding to Ea) from sleep; she is also shown as assisting the Goddess Ninmar in creating men.

The part played by Nammu in creation is described as follows by Kramer: "here is also an Enki-Ninhursag myth concerned with the creation of man from 'clay which is over the abyss'. The story begins with a description of the difficulties of the gods in procuring their bread. . The gods complain, but Enki, the water-god, who, as the Sumerian god of wisdom,

might have been expected to come to their aid, is lying asleep in the deep and fails to hear them. Thereupon his mother, the primeval sea, 'the mother who gave birth to all the gods', brings the tears of the gods before Enki, saying;

"'O my son, rise from your bed from your . . . work that is wise; ' . .

[Enki . . . says to his mother, Nammu, the primeval sea;]

'O my mother, the creature whose name you uttered, it exists.

Bind up it the image (?) of the gods;

Mix the heart of the clay that is over the abyss,

The good and princely fashioners will thicken the clay,

You, do you bring the limbs into existence;

Ninmah (the earth-mother goddess) will work above you,

The goddesses (of birth) . . . will stand by you at your fashioning;

O my mother, decree its (the newborn's) fate,

Ninmah will bind upon it the mould (?) of the gods,

it is man . . . ' "

NAME: ARURU.

ETYMOLOGY: Chald. Aruru.

GENEALOGY: prps. sister of (brother): Enlil; mother of son: Gilgamesh (see also Ninsun) and Eabani (Enkidu).

OFFICES AND TITLES: Potter, a Goddess of Creation, Mother-Goddess.

ASSOCIATED PLACES: Chaldaea.

Aruru is described in one of the creation accounts as having a part in the creation of mankind.

This goddess appears to be the sister of Enlil and also to be closely connected with Ea.

In the Gilgamesh Epic occurs a passage in which the deities, as part of their plan to check the activities of Gilgamesh, appealed to his mother: in Maspero's account "the gods cried with a loud voice to Aruru: 'It is thou Aruru who hast given him birth; create for him his fellow on a day when it pleaseth him . . .' Aruru accordingly fashioned Eabani from clay, cast it upon the earth, kneaded it and created Eabani". Aruru is also

described as having created him in her heart. Eabani is portrayed as a wild man of the fields and closely in league with animals; he destroys the hunters' snares and frees the wild animals taken in them.

There is a resemblance between Aruru and the very early goddess Mami. Other corresponding Mother goddesses are Ninmah, Nintu and Ninhursag.

NAME: NINMAH.

ETYMOLOGY: Sumer. Ninmah, from Sumer. Nin, Ruler, (when fem.) Lady.

GENEALOGY: prps. wife of Enlil; mother of son: Ninurta.

OFFICES AND TITLES: Mother Goddess, The Goddess of Birth, Queen of the Hursag.

ASSOCIATED PLACES: Chaldaea, Sumer, Lagash; The Kur, The Nether World.

In the Sumerian Creation Narrative Nammu (q.v.) and Ninmah the Goddess of Birth, assisted by deities known as "good fashioners", mix clay which is "over the abyss" and bring man into existence.

A banquet is then given to celebrate the creation of man. According to Hooke's summary, Enki and Ninmah drink much wine. Ninmah then takes some clay which is over the abyss and creates six different kinds of human beings, the nature of whom is obscure.

The following account of Ninmah's love for her son is recorded by Kramer: Ninurta, as part of a plan for the irrigation of Sumer, had built a great pile of stones over the Kur. "Hearing of her son's great and heroic deeds, his mother Ninmah was taken with love for him; she became so restless that she was unable to sleep in her bedchamber". She tells him of her wish to visit him and gaze upon him.

"Ninurta looks at her with 'the eye of life', saying:

O Lady, because you would come to the Kur,
Oh Ninmah, because for my sake you would enter
the inimical land,
Because you have no fear of the terror of the
battle surrounding me,
Therefore, of the hill which I, the hero, have reared
up,
Let its name be Hursag (mountain) and you be its
Queen".

Ninmar is seen by Kramer and Hooke to correspond to the Mother goddesses Mami, Aruru, Nintu and Ninhursag.

NAME: ADAMU.

ETYMOLOGY: Assy. Adamu; cf. (B.D.B.) Assy. (adamu), make, produce (?) and (Keuch.) Chald. Admah, humus, tilled earth; cf. Heb. adom, admah, adj. red, red-checked and Heb. adem, n. fem. a red precious stone, carnel, and Heb. adamah, n. fem. humus, arable land, earth, soil, country: a personification (see Adamah); cf. (S.D.) Adami, the 'red earth' and Heb. aadm (Keuch.), (no pointing given), semen foeminae rubrum.

OFFICES AND TITLES: Principle of Female Matter.

ASSOCIATED PLACES: Chaldaea.

On the etymology of the root word, Adam, Massey writes: "In the Semitic languages, Assyrian and Hebrew, Adam signifies 'Blood'—simply blood, as the red". The word Adamu in the cuneiform texts was at one time thought to signify a primeval dark race of humanity, but according to Massey, "It is now known to signify the 'principle of female matter'". The same author also writes of this principle: "Primitive man naturally observed from the first that he was brought forth by the mother, formed of flesh made from her blood; that is the mystical water, or matter of life and the red earth of mythology. This primal element was represented by the Great Mother of all flesh; and the first soul was accordingly derived from the blood, the mystical parent of life".

The place accorded to this female principle in Chaldaea has, according to Massey, parallels in other cosmogonies. He goes on to write: "Thus in the Mangaian account of Creation, the Great Mother Vari is said to make the first man from pieces of her own flesh, flesh being blood that has taken form.. 'Some indeed' says Hermes, [taught] by nature... took the blood for the soul". In referring to the Great Mother of the Tahitians, Ivi, he writes: "All men derived from the motherhood at first—and in that mythical creation the man was really created from the woman", and "the far earlier mystery was that of man being created by the woman from the red earth, or blood. Next it was apprehended that the mother inspired the breath of life into her embryo". According to the Talmud: "Adam's body was made of the earth of Babylon."

In Chaldean and Egyptian religion, bricks appear to repre-

sent the "red earth"; they are often associated with the goddesses of child-birth such as Mami (q.v.) and the Egyptian Meskhenet.

NAME: KI,

ETYMOLOGY: Sumer. Ki, Earth; cf. Phoen. Ghe (q.v.) and (O'Connor) Phoen. ce, a land or region; cf. Gk. ge, and (O'R.) Irish ce. ns. fem. the earth.

GENEALOGY: wife of An; mother poss. of dau: Damki; mother and wife of son: Enlil (see also Kishar).

OFFICES AND TITLES: The Earth. The Earth-Goddess, The Goddess personifying the Earth.

ASSOCIATED PLACES: Chaldaea, Sumer.

In the Sumerian Records Ki appears as the Goddess personifying the Earth.

NAME: NINKI.

ETYMOLOGY: Sumer. Ninki, cf. Nin, Lady and Ki, Earth.

GENEALOGY: Prob. wife of Enki.

ASSOCIATED PLACES: Sumer.

Ninki is one of the deities mentioned as being honoured at the funerary ceremonies of Gilgamesh. She is described as an ancestral goddess, progenitress of Enlil. Miss Sandars sees a correspondence between her and Ninhursag.

NAMES: NINHURSAG, NINGHARASAG, NIN-KHURSAG, NINHURSAGGA, NINKHARSAGGA.

ETYMOLOGY: Sumer. Ninhursag; cf. Sumer Nin, Lady and Hursag, N. of a mountain.

GENEALOGY: prob. wife of Enki; mother of dau: Ninsar (Ninmu) and of eight other daus. including Ninti.

OFFICES AND TITLES: The Lady of the Mountain, Goddess of Life and Fertility, Creatress of Vegetation, Cow-Goddess, **Earth-Mother**, **Mother-Goddess**, Goddess of Child-birth, The Goddess of the Pastures, The Lady of the Terrestrial Mountain, The Queen of Nineveh.

ASSOCIATED PLACES: Chaldaea, Sumer, Dilmun (see below), Lagash, Nineveh, Assyria.

Ninhursag, according to Neumann, appeared originally in the form of a Cow-Goddess. There is known to have been a

holy herd which supplied the Temple of Lagash with "The Holy Milk of Nin-khursag". There is also a reference, probably to this, in the later Assyrian text:

"Little wast thou Ashurbanipal when I delivered thee to the Queen of Nineveh. Weak wast thou.. when thou didst sit upon **her knees. Four teats were set in the mouth**".

The goddess is also designated as a cow in an incantation for women in child-birth. Miss Sandars regards her as one of the principal Sumerian deities, and as having created all vegetation.

In her human form Ninhursag takes a leading role in the Epic of Enki and Ninhursag. According to Hooke's summary the epic begins with a description of Dilmun, which is both a land and a city. It is an idyllic place, where the animals do not harm one another and where there is neither sickness nor the infirmities associated with old age. Hooke states that in the later Semitic editing of Sumerian material Dilmun is seen as the dwelling of the immortals. Some regard Dilmun as corresponding to the modern Bahrein. Kramer considers that it may perhaps refer to ancient India.

An account is then given of the birth of the daughter of Ninhursag. It seems that her period of gestation lasts for nine days. The narrative proceeds with a reference to a warning given by her to her great-grand-daughter Uttu against Enki; advice is offered as to how she is to deal with Enki's advances, and it appears that Uttu married him subject to certain conditions. Ninhursag, or according to some accounts, Uttu, then brings forth eight plants in the Paradise of the Deities; but before Ninhursag can assign them their names and qualities, Enki eats all the plants. Ninhursag, infuriated, curses Enki with a terrible curse and departs. It seems that this curse was the curse of death.

Enki is then struck with sickness in eight parts of his body and is near death. The gods are dismayed, and the great gods sit in the dust. According to Kramer's account a fox then tells Enlil that if he is properly rewarded he will bring Ninhursag back. "As good as his word, the fox succeeds in some way... in having the mother goddess return to the gods and heal the dying water—god. She seats him by her vulva". After enquiring which eight organs of his body ache him, she bears in succession eight goddesses of healing, one for each part of Enki's body in which the sickness is located. A relationship

has been noticed between the names of each being and the particular part of Enki's body affected.

The worship of Ninhursag is mentioned in connection with the rulers of Lagash who addressed their prayers to her as "Ninhursag, The Lady of the Terrestrial Mountain". One form of representation of this goddess is said to be in the form of an "Eye Idol". It is believed that these idols date back to about 5,000 years ago. On one of these has been found engraved the form of a stag with a bird on its back, the symbol of Ninhursag.

The frequent reference to the number eight has parallels in the Japanese tradition. For the occult significance of this number see under Ishtar, Axiokersa and Neith.

Close correspondences are seen between Ninhursag and the Mother-goddesses Mami, Aruru, Nintu and Ninmah. Parallels have been seen between Ninhursag and Beltis.

NAME: NINTU.

ETYMOLOGY: Sumer. Nintu, cf. Nin, Lady.

OFFICES AND TITLES: Mother-Goddess, Goddess of Birth.

ASSOCIATED PLACES: Chaldaea.

Nintu is described as a Mother-goddess and a goddess of birth.

This goddess has a close correspondence to Ninhursag and is sometimes identified with her. She also has parallels to the Mother-goddesses Mami, Aruru and Ninmah.

NAME: ORORE.

ETYMOLOGY: prps. Chald. Orore.

GENEALOGY: wife of a god (see below).

OFFICES AND TITLES: Goddess of Creation.

ASSOCIATED PLACES: Chaldaea.

The following description is given of a goddess, apparently Chaldean; "Orore: Insect-headed Goddess of Creation; she manifests as all pregnant abdomen and sometimes omniscient and giant eye. She is usually joined by her consort, who is bull-headed and fish-tailed.

NAME: NUNBARSHEGUNU.

ETYMOLOGY: Sumer. Nunbarshegunu.

GENEALOGY: mother of dau: Ninlil.

ASSOCIATED PLACES: Chaldaea, The City of Nippur.

According to Kramer's summary, Nunbarshegunu lived in the city of Nippur at a time before mankind had been created. This city was inhabited by the deities alone; "its young man" was the Enlil; 'its young maid' was the goddess Ninlil; and 'its old woman' was Ninlil's mother Nunbarshegunu. One day the latter, having evidently set her mind and heart on Ninlil's marriage to Enlil, instructs her daughter thus:

"In the pure stream, woman, bathe in the pure stream.
Ninlil, walk along the bank of the stream Nunbirdu.
The bright-eyed, the lord, the bright-eyed,
..Enlil, the bright-eyed, will see you,
The shepherd . . will forthwith embrace (?) you, kiss
you.'"

For a further account of their relationship see under Ninlil.

NAMES: NINLIL, NINLILLA.

ETYMOLOGY: Sumer. Ninlil; cf. Nin, Lady.

GENEALOGY: dau. of Nunbarshegunu; wife of Enlil; mother of son; Nanna (Sin) and of three nether world beings.

OFFICES AND TITLES: Goddess of Earth, Air, Heaven and The Underworld.

ASSOCIATED PLACES: Chaldaea, The River Nunbirdu, Sumer, Nippur, The Lands of the Hittites; The Nether World.

In one of the Sumerian narratives it is recorded how the goddess Nunbarshegunu (q.v.) devised a plan by which her daughter, Ninlil, would marry Enlil.

According to Kramer's summary: "Ninlil joyfully follows her mother's instructions.

"In the pure stream, the woman bathes, in the
pure stream,
Ninlil walks along the bank of the stream Nunbirdu.
The bright-eyed, the lord, the bright-eyed,
.. Enlil, the bright-eyed saw her.'"

Ninlil, however, is unwilling to give Enlil her attentions, and she is later abducted by him.

"The gods are dismayed by this immoral deed, and though Enlil is their king, they seize him, and banish him from the city to the Nether world". This is described in the text as follows:—

"Enlil walks about in the Kiur (Ninlil's private shrine),

As Enlil walks about the Kiur,
The Great Gods, the fifty of them . .
Seize Enlil in the Kiur (saying):
'Enlil, immoral one, get you out of the city,
Nunamnir (an epithet of Enlil), immoral one, get
you out of the city'".

Ninlil refused to be left behind and followed Enlil to the nether regions where, it seems, she gave birth to Nanna, a moon god. By some kind of arrangement suggested by Enlil, Ninlil then gave birth to three more deities who remained in the nether world. This allowed the moon god Nanna to have his abode in the heavens.

Ninlil's name occurs frequently in the liturgies, her worship going back to a very early date. It is recorded that Er-bau, an early King of Sumer and Akkad, either built or restored the temple of Ninlilla in Nippur. Maspero states that the later kings of Babylon, in their priestly capacity, took part in religious ceremonies before certain statues, one of which was that of Ninlil. On certain specified dates of the month these observances took place at night.

Guterboch records the following probable reference to Ninlil in a Hittite liturgical text, apparently of Hurrian origin: "Let Enlil [and Ninlil] who are exceeding mighty, everlasting deities, hearken".

NAME: NINDUKUGGA.

ETYMOLOGY: Sumer. Nindukugga; cf. Sumer. Nin, Lady.

GENEALOGY: prob. wife of Endukugga.

ASSOCIATED PLACES: Chaldaea; Kur, The Underworld.

Nindukugga is recorded in the same list of deities in which appears Ninki (q.v.).

According to Miss Sandars, Endukugga and Nindukugga are Sumerian deities living in the Underworld. Like Ninki, Nindukugga is an ancestress of Enlil.

NAME: NINMUL.

ETYMOLOGY: Sumer. Ninmul; cf. Sumer. Nin, Lady.

GENEALOGY: prob. wife of Enmul.

ASSOCIATED PLACES: Chaldaea.

Ninmul is recorded in the same list of deities in which appears Ninki (q.v.).

Like Ninki and Nindukugga, Ninmul is an ancestress of Enlil.

NAME: NISABA.

ETYMOLOGY: Chald. Nisaba.

OFFICES AND TITLES: Goddess of Grain.

ASSOCIATED PLACES: Chaldaea.

Nisaba, Goddess of Grain, appears to be distinct from the architect goddess of that name.

In the Epic of Gilgamesh a reference is made to the waving of "the hair of Nisaba, the Goddess of Corn".

Nisaba has a similarity to Ashnan.

NAME: THE TIGRIS RIVER GODDESS.

GENEALOGY: Wife of Enki.

OFFICES AND TITLES: The Tigris, Cow-Goddess.

ASSOCIATED PLACES: Chaldaea, The Tigris.

In a Sumerian poem enumerating the activities of Enki, this god is described as assuming the form of a bull. In this aspect he is married to the Tigris who has the form of a wild cow.

There may perhaps be seen here a connexion with the Indian Pantheon; the rivers there are in general regarded as feminine, as for instance, the Ganges (Ganga) and the Jumna (Yami, Yamuna).

NAME: NANSHE.

ETYMOLOGY: Sumer. Nanshe.

OFFICES AND TITLES: The Lady of Sirara.

ASSOCIATED PLACES: Chaldaea, Sirara.

Nanshe appears in the same context as the Tigris river-goddess (q.v.); she seems to be connected with the sea.

Nanshe is described by Kramer as a sister goddess of Inanna.

NAME: NINISINNA.

ETYMOLOGY: Sumer. Ninisinna; cf. Nin, Lady.

ASSOCIATED PLACES: Chaldaea.

Ninisinna is described by Kramer as a sister goddess of Inanna.

NAME: NINMUG.

ETYMOLOGY: Sumer. Ninmug: cf. Nin, Lady.

ASSOCIATED PLACES: Chaldaea.

Ninmug is described by Kramer as a sister goddess of Inanna.

NAME: NIDABA.

ETYMOLOGY: Sumer. Nidaba.

ASSOCIATED PLACES: Chaldaea.

Nidaba is described by Kramer as a sister goddess of Innana.

NAMES: NINGAL, NINGUL.

ETYMOLOGY: Sumer, Ningal, "The Great Lady".

GENEALOGY: wife of Nanna (Sin); mother of daus: prob. Er-eshkigal, Inanna and prps. Anunit, and of sons: Utu, and prob. Shamash.

ASSOCIATED PLACES: Chaldaea, Sumer, Uruk (Erech).

According to Miss Sandars, Ningal appears to have the characteristics of an Earth Goddess; this writer mentions the Sumerian belief that the Sun god Utu or Shamash is "asleep through the night in the bosom of his mother earth". In the Epic of Gilgamesh is the passage, "Shamash has departed, his bright head is quenched in the bosom of his mother Ningal". The god Utu appears to have as a counterpart the later Semitic Shamash.

The Chaldean kings sometimes designated themselves the sons of Ningul. Thus Singashid, King of Uruk, proclaimed himself the son of this goddess.

NAME: AYA.

ETYMOLOGY: Chald. Aya.

GENEALOGY: wife of Shamash.

OFFICES AND TITLES: The Goddess of Dawn.

ASSOCIATED PLACES: Chaldaea, The Eastern Mountain, The Garden of Eden.

Aya, the bride of the Sun god Shamash is associated with the Eastern Mountain, which appears to form part of the Garden of the Deities. Miss Sandars speaks of this garden as "not the heavenly abode, but rather an earthly paradise, the country of the dawn 'Eastward in Eden'. But in contrast to

the land of Dilmun...it is on this side of the waters of death".

Aya corresponds to Ushas, the Goddess of Dawn of the Indian Pantheon, and also to Eos and Aurora the Greek and Roman Dawn Goddesses.

NAME: TILLIL.

ETYMOLOGY: Chald. Tillil; cf. Assyr. tilu, mound.

ASSOCIATED PLACES: Chaldaea.

In a list of parallels between Egyptian and Chaldean names, Massey compares the Egyptian triad of Isis, Nephthys and Horus with the Chaldean triad of Ishtar, Tillil and Tammuz. Tillil would hence appear to correspond to Nephthys.

NAMES: NINSUN, SIRTUR.

ETYMOLOGY: Sumer. Ninsun; cf. Nin, Sumer. Lady. Chald. Sirtur, prps. Divine Ewe.

GENEALOGY: mother of dau: Gestinanna and of son: Dumuzi: prps. mother of son: Gilgamesh (see also Aruru).

ASSOCIATED PLACES: Chaldaea, Sumer, The Cedar Forest of Amanus.

According to Hooke's summary, Ninsun, mother of Gilgamesh, helps him in his adventures in the Cedar Forest of Amanus.

Ninsun was one of three chief mourning women for Dumuzi, after his descent to the Underworld. The other two were Inanna, his wife, and Gestinanna, his sister.

In the Lament, Ninsun calls Dumuzi "Damu" her child. Part of this lament is as follows:

"Who is your mother? I am she
Then I am Ninsun, the mother,
Then the mother sings,
He is a prisoner in death's (domain).
It is you,
She cries to him,
but you are changed".

In Kramer's account, the Epic of Dumuzi begins by describing how Dumuzi the shepherd of Erech has a premonition that his death is imminent; and so she goes forth to the plain and makes a lament, in which he says:

"Let my mother Sirtur utter words (of lament).
On the day that I die she will have none to care
(?) for her,
On the plain, like my mother, let my eyes shed
tears (?),
On the plain, like my little sister, let my eyes
shed tears."

NAMES: ERES-KI-GALA, ERESHKIGAL, IRKALLA.

ETYMOLOGY: Sumer. Ereshkigal, The Queen of the Great Below; cf. Sumer. Ki, Earth and gal, great; Sumer. Irkalla.

GENEALOGY: prob. dau. of Ningal wife of Nanna; elder sister of (sisters): Inanna and prps. Anunit and of (brothers): Utu and prob. Shamash; wife of Nergal, Gulgalanna, and prps. others; mother of dau: Ninazu.

OFFICES AND TITLES: The Lady of the Great Earth, Queen of Hell and of the Dead, Goddess of Hades, Queen of Darkness.

ASSOCIATED PLACES: Chaldaca, Sumer, Cuthah; Kur, The Underworld.

The region over which the goddess Ereshkigal rules is described in an account of the Sumerian Underworld: "There stands a house under the mountain of the world, a road runs down. Here also lie the Rainbow Gardens of the Lady". Gardens are mentioned in the Elysiums of many nations. In the Elysian Fields within the Greek Hades are "the asphodel meadows of Persephone". Within the Egyptian Elysium are the reeds and the wheat in the Fields of Ialu and Aanroo.

Ereshkigal, being the elder sister of Inanna, "had taken the Underworld for her portion". According to Kramer, originally **Ereshkigal** reigned as sole monarch; later she became associated with Nergal who took his place as co-ruler with her. In the borderland region is the River Hubar (a name or a title of Tiamat), the cosmic waters of the abyss, called also "The Ditch of Hell". It seems that all those wishing to enter this realm have to cross these waters. Then they are required, in order to enter the dark lapis lazuli Palace of Ereshkigal, to pass through the seven gates of the seven walls of the city. In the middle, Ereshkigal sits naked on her throne. According to Miss Sandars' description: "The Queen of the Underworld is an altogether terrifying figure who is never more than obliquely described: 'She who rests, she who rests, The Mother

of Ninazu, her holy shoulders are not covered with garments, her breast is not covered with linen' ". Among her retainers are the Seven Annunaki, the gods of doom in the Lower Worlds. Neti (Nedu) is the keeper of the gates.

A reference to Ereshkigal's looks is given in some words spoken by Enki; "Enki said: 'Mother Ereshkigal, the hair on her head is black' ".

The worship of Ereshkigal was, according to Hooke, principally conducted at Cuthah. He also mentions, in a ceremony for healing the sick, the making of offerings to this goddess. What seems to be a ritual formula appears at the end of the Epic of Dumuzi in the words, "O Ereshkigal, great is thy praise".

There are close parallels between Ereshkigal and the Babylonian Allat. Miss Sandars sees her as corresponding to Persephone.

A further account of this goddess is given under Inanna.

NAME: INANNA.

ETYMOLOGY: Sumer. Inanna "Lady of Heaven".

GENEALOGY: prob. dau. of Ningal wife of Nanna; younger sister of (sister): Ereshkigal and prps. Anunit and of (brothers): Utu and prob. Shamash; wife of Dumuzi; official consort of the kings of Sumer.

OFFICES AND TITLES: Lady of Heaven, Queen of Heaven, Our Lady of the Granary, Our Lady of the Byre, Celestial Mother Goddess of the Wine, The Great Goddess of Uruk, Queen of All the Earth, The Beloved of Heaven, Queen of Battles, The Goddess of Love, The Holy One.

ASSOCIATED PLACES: Chaldaeae, Sumer, Uruk (Erech, Warka), Nippur, Adab, Zabalan, Northern Sumer, Kish, Badtibira, Lagash, Ummu, Kullab, Eridu.

Uruk or Erech, the modern Warka, described as Innana's own city, lies in Southern Mesopotamia and was a place of importance: here the goddess had her chief temple. There is also a connection between Inanna and Lagash. It is recorded that Ningirsu of Lagash had as his associates, Bau, Ninagal, Inanna and Ninsia; these shared the divisions of the city.

Inanna, as well as being Goddess of the fertile Earth, of grain and of date clusters, is also goddess of wine. As Neumann writes, "Among nearly all primitive peoples intoxicants are consequently prepared by the female group, the . . woman

as repository of medicinal and poisonous herbs has survived in belief and fact down to our own day". She is also the Goddess of Love and thus has some of the characteristics of the powerful Semitic goddess Ishtar.

Some of the special insignia and prerogatives of Inanna are thus enumerated by Enki: "the crook, staff, and ward of shepherdship". Kramer also includes in Enki's list: "oracular responses in regard to war and battle; the weaving and fashioning of garments, the power to destroy 'the indestructible' and to make perish 'the imperishable'".

Inanna figures largely in the Epic of Dumuzi. Some details are first given concerning her choice of husband; she is about to choose between the shepherd god Dumuzi and the farmer god Enkimdu.

Inanna's brother Utu, described as a just judge and legislator, favours Dumuzi, while Inanna herself prefers to marry Enkimdu. Dumuzi, however, is determined to be her husband and eventually succeeds in his intention.

The Epic then records how Inanna, The Queen of Heaven, decides to go down into the Nether World, ruled by her sister, the Goddess Ereshkigal.

The journey took place either in July or August. Inanna goes down fully armed with all her power and prerogatives, the Ma dress with the symbols and insignia of a great goddess.

The following description is taken mainly from the *Ancient Mesopotamian Poems* edited by Miss Sandars.

"This Lady left Earth and Heaven,
and went down into the pit,
Left Emush Kalamma in Badtibira,
She went down into the pit;
. . She took the insignia . .
She took the signs in her hands,
put the sandals on her feet,
The seven insignia; she set on her head
the Shugurru . . Crown,
. . She held in her hand the measuring rod,
lapis laguli dark and the line,
and round her neck she bound
small lapis lazuli gems.
Two stones, perfect ovals, lay on her breast,
. . the pectoral gems that dazzle men,
were bound on her breast.

She shadowed her eyes with bewitching Kohl,
and over her body she drew the Pala, robe of
sovereignty,

... the young girl Inanna at the gate of hell.

'Open the house, Keeper of the Door, Neti'.

Neti asks her,

'What makes you take the road from which no
traveller goes back?'

Inanna, The Holy One, answers,

'For my sister, for Ereshkigal,

because of her husband Gulgalanna,

who was killed,

I have come for the last rites,

'This is true'.

... Neti (answers) 'I will speak to The Great Queen
of the Dark World' ''.

By the order of Ereshkigal and in accordance with the
laws of the Nether World, Inanna, as she passes the Seven
Gates, is divested of an item of her apparel at each gate.
She is brought finally before Ereshkigal.

Meanwhile, in the Upper World, concern is felt about Inanna's
absence.

"Enlil answered Ninshubar,

(Inanna) is insatiable".

The other gods agree with this,

"What has happened to the Queen of All the Earth?

I am grieved,

What has happened to the beloved of heaven?"

The description of events in the lower Realm is then resumed.

"Then Annunaki ... said to Inanna,

To escape the pit she (could) leave

another who shall wait in her place".

Inanna then returns to the Upper World. In her ascent she is
accompanied by demons, who are to carry back to the Lower
World the substitute whom she provides.

"She is coming, she is coming

from the pit,

Devils are fastened to her thighs;

devils walk beside her.

There goes in front of her (one) ...

Those that hug her, those beside her.

... Little devils are chattering to great ones,

Come on, we will go to Inanna,
We will sit in the lap so holy . .
Inanna is coming, Inanna is coming,
from the pit.
The devils said to Holy Inanna:
'this one we will carry away' "

The names of various people are suggested. These Inanna refuses to hand over. First Ninshubar, her vizier, then Shara of Umma, then Latarak of Badtibira are in turn claimed by the demons and rescued by Inanna. According to Kramer's account "The protecting gods of these cities, Shara and Latarak, terrified at the sight of the unearthly arrivals, clothe themselves in sackcloth and grovel in the dust before Inanna. Inanna seems to be gratified by their humility and when the demons threaten to carry them off to the Nether World she restrains them.

"Inanna and the demons, continuing their journey, arrive at Kullab, a district in the Sumerian city-state of Erech. The king of this city is the shepherd-god Dumuzi, who, instead of bewailing the fact that his wife had descended to the Nether World.. 'put on a noble robe, sat high on a throne'.. Enraged, Inanna looks down upon him with 'the eye of death'. Not having humbled himself before her as the others had done, she therefore hands him over to the demons to be carried off to the Nether World;

"The devils said to Holy Inanna:
'this one we will carry away.'

Inanna (answers), 'As for that one, carry him off'.
This was how the Holy Inanna gave her
shepherd into the (charge) of the devils"

Dumuzi then pleads to Utu, the brother of Inanna, for help.
"Utu, you are my wife's brother,
I am your sister's husband . .
In Erech I performed the marriages,
I kissed the holy lips (?),
Caressed (?) the holy lap, the lap of Inanna,
Let me escape my Galla-Demons."

He is then apparently changed into either a snake or a gazelle; but it is to no avail.

Inanna was one of the three mourning women in the Lament for Dumuzi, the other two being Ninsun his mother and Gestinanna his sister. Inanna laments:

"He is dead and has left me,
my husband.
The North Wind sings your song,
my husband.
The Song of the Pipe,
Then I am green in love's own temple,
and shelter mountains".

It seems that Inanna took some part in an arrangement by which Dumuzi and his sister Gestinanna each remained six months of the year in the Underworld Realm of Ereshkigal.

Another narrative concerning Inanna describes how she conferred the blessings of civilization on her own city of Erech. According to the summaries by Miss Sandars and Professor Kramer, Inanna, Queen of Heaven, the tutelary goddess of Erech wishes to increase the welfare and prosperity of her city; she intends to make it the centre of Sumerian civilization and so further her renown and her name. In order to do this she plans to acquire the Me; this, a Sumerian word, is connected with the Akkadian Tablets of Destiny, which Kramer describes as "the basis of the culture pattern of Sumerian civilization." They may also be connected with the word "Mamit" or destiny.

Inanna therefore decides to go to Eridu, the ancient seat of Sumerian culture; here the Mes are in the custody of Enki. As she approaches the Abzu of Eridu, Enki, apparently captivated by her charms, calls his messenger Isimud, whom he addresses as follows;

"Come, my messenger Isimud, give ear to my instructions,

A word I shall say to you, take my word,

The maid, all alone, has directed her steps to the Abzu.

Have the maid enter the Abzu of Eridu..

Speak to Inanna words of greeting".

Isimud does exactly as bidden, and Inanna and Enki sit down to feast a banquet. After their hearts had become happy with wine, Enki decides to give her the Me. He thereupon presents, several at a time, the tablets of decrees, over a hundred in number.

Inanna is pleased to accept the gifts offered her by the drunken Enki. She joyfully loads them on her bark 'the Boat of Heaven' and sets sail back to Erech.

Meanwhile Enki, after the effects of the banquet had worn off, notices that the Me had gone from their usual place. He asks Isimud where they had gone and is told that he, Enki himself, had presented them to Inanna. Enki, greatly ruing his munificence, decides to prevent the Boat of Heaven from reaching Erech. He therefore dispatches Isimud together with a group of sea monsters to follow her. On reaching Inanna Isimud tells her of Enki's change of mind, and that while she herself is free to go to Erech, the boat and its cargo must return to Eridu. Inanna thereupon severely berates Enki for breaking his word and turns to her vizier, Ninshubur, for help. The latter rescues her and the boat from Isimud and the sea monsters.

Enki, however, is persistent; again and again he sends Isimud accompanied by various sea monsters to seize the Boat of Heaven; but on each occasion Ninshubur comes to the rescue of his mistress. Finally Inanna and her boat arrive safe and sound at Erech. There, amidst jubilation and feasting on the part of the delighted inhabitants she unloads the precious Me, one at a time.

There is a very close connexion between Inanna and the Sumerian kings. According to Kramer "there arose the seemingly quite plausible and not unattractive idea that the king of Sumer, no matter who he was, or from what city he originated, must become the husband of the life-giving goddess of love, that is, Inanna of Erech, if he were to ensure effectively the . . . prosperity of the land and its people". There thus was performed, probably at each New Year, a marriage between the king and a priestess of Inanna's temple of Erech.

The worship of Inanna, which probably originated in Erech, spread throughout Chaldaea. The goddess also had a temple called Baradurgarra in Nippur, another called Esharra in Nippur and another called Hursagkalamma in Kish in Northern Sumer; there was also the temple-grove Gigura, dedicated to Inanna in Zabalan. Among the religious observances, prayers were addressed by the rulers of Lagash to Inanna, especially in her role of The Queen of Battles; and it is likely that she was among the deities for whom Gudea of Lagash built temples.

There are many parallels between Inanna and the Babylonian Ishtar. Neumann sees her as corresponding to the astronomical and astrological constellation of the Virgin, with the Ear of Corn.



Inanna sails back to Erech

NAMES: GESTINANNA, GESHTINANNA.

ETYMOLOGY: Sumer. Gestinanna, 'The Lady of the Vine', or the The Vine of Heaven.

GENEALOGY: dau. of Ninsun; sister of (brother): Dumuzi.

OFFICES AND TITLES: The Lady of the Vine, The Vine of Heaven, The Recorder of Hell, The Book-Keeper of Heaven. The Divine Poetess, Singer, Dream Interpreter, The Scribe.

ASSOCIATED PLACES: Chaldaea, Sumer; Kur, The Under-world, Heaven and Hell.

Gestinanna plays an important part in The Epic of Dumuzi. She, with Ninsun their mother, and Inanna his wife, is one of the three mourning women in the Lament for Dumuzi.

"Who is your sister? I am she,

. . . And I, Gestinanna, the vine of heaven,
the daughter (of their mother)".

Having mourned for Dumuzi, Gestinanna then starts searching for him; it seems that he has been given permission to visit her in the upper earth in his spirit body.

.. "His (Dumuzi's) soul to the house of
Gestinanna.

Dumuzi (speaks), Utu, you are the brother of
my wife Inanna.

Bring me my sister, my Gestinanna.

She understands letters.

Bring me my little sister, (the) scribe,

She is the singer

Who understands the song.

bring me my sister.

Bring (the) wise girl,

bring me my sister,

bring me the little one,

she understands the heart

of the whole matter.

O my sister,

Bring me my sister.

I shall tell her all my dream.

Little sister, you wise interpreter.

I will stride through the upland meadows,
to her home.

to my sister Gestinanna".

Dumuzi was carried to the house of Gestinanna and was allowed to remain there *only for a short time*.

According to Kramer's account, "Gestinanna proceeds to in-

terpret, item by item, her brother's sombre and foreboding dream, ending with a warning that the demons of the Nether World, the gallas, are closing in on him and that he must hide immediately.

"Dumuzi agrees and implores his sister not to tell the galla's of his hiding place." Gestinanna gives her word that she will not tell.

"And so the galla's . . . come searching for the hidden Dumuzi but cannot find him. They seize his sister Gestinanna and try to bribe her to tell them of Dumuzi's whereabouts but she remains true to her word.

"The devils shouted at Gestinanna,

Show us your brother.

But where he was she would not tell them.

They did not find Dumuzi

in the house of Gestinanna.

In his final attempt to escape the demons, Dumuzi, in the form of a gazelle, goes to the sheepfold of his sister Gestinanna. Here he is captured.

"They . . . told the young king (Dumuzi)

you are the husband of Inanna,

our lady.

The devils take him away.

On account of her brother she wandered through
the city . . .

the sister Gestinanna, like a bird
complaining.

Brother, let me come

where evil befell you".

According to Miss Sandars' interpretation, it seems that Gestinanna decided to set sail with food and water to find her brother. She boarded a boat and with the boatman she approached (or sailed by) "The Mouth of Heaven and the Mouth of Earth." She succeeded in descending into hell. There she found her brother, and they change places, the latter boarding the boat and returning to the upper world.

In a fragment, forming part of a postscript, some suggestion is given of a compromise being reached.

"My young man is gone

half the year, you, Dumuzi,

for half the year,

for half the year your sister.

On the day of your desire



Ashnan, Goddess of Grain

On that very day you shall depart,
On the day your sister shall desire it
On her day she shall come;
they shall return with Dumuzi at their head,
where Inanna has put him".

NAME: ASHNAN.

ETYMOLOGY: Sumer. Ashnan.

OFFICES AND TITLES: Grain Goddess, The Strength of All Things.

ASSOCIATED PLACES: Chaldaea, Sumer.

Ashnan appears in the Narrative of Lahar and Ashnan. She is a Grain Goddess who helps to provide food and clothes for the deities. She has responsibility for the cultivated fields with their varied grains and vegetables. In the fragments of the Narrative of Lahar and Ashnan translated by Kramer there is a partial description of her:

"Her whose head is . . . whose face is . . .
The lady who . . . The Might of the Land,
the steadfast support
of the black-headed people,
Ashnan, strength of All Things.."

Ashnan has a similarity to Nisaba.

NAME: NINA.

ETYMOLOGY: prps. Sumer. Nina. cf. Sumer. Nin. Lady.

GENEALOGY: sister of (sister): Nisaba; mother of son: Ningirsu.

OFFICES AND TITLES: Mistress of the Goddesses.

ASSOCIATED PLACES: Chaldaea, Lagash, Nina, The canal Nina—[Ki]—tuma, Uruk (Erech), Deri, Bitsinmagir.

Nina the goddess and Nina the town seem to be closely connected. The old records state that 5,200 years ago Urakagina, the first recorded king of Lagash, dug the canal which supplied the town of Nina with water. This is the canal, according to Maspero, which both he and Gudea cleared; it was called Nina—[Ki]—tuma and is described as a favourite river of the goddess Nina. As well as being connected with the town, Nina appears also to have been very closely associated with the ruling family. It is possible that King Urnina took his name from her; he is said to have been of a peaceful and

devout disposition, and was a builder of many temples. The later king, Gudea, also gave his main attention to religion. It is stated that the deities themselves inspired him in his devout undertakings and had even revealed to him the plans which he was to follow. On one occasion an old man of venerable aspect appeared to him in a vision and commanded him to build a temple. As the king did not know the identity of this man, Nina informed him that it was the god Ningirsu. In this account Nina is called "The mother" and Ningirsu "the brother" of Gudea. The sequel to this is given under Nisaba.

The temple of Nina in Uruk is among those mentioned as being either built or restored by King Urbau who reigned approximately 4,900 years ago. The Chaldean records refer to some land dedicated to Nina; this was a wheat field vowed by a certain ruler named Gulkishar "to Nina his Lady" and was near the town of Deri on the Tigris. According to Maspero's summary, this land, 700 years later, in the reign of Belnadinabal, was sequestered by the local governor, contrary to all equity. The priest of the goddess appealed to the king and with many prayers and mystic formulas begged for the restitution of the alienated land. Belnadinabal granted his request and renewed the imprecation which had been inscribed on the original deed of gift. "If ever, in the course of days, the man of law or the governor of a suzerain of Bitsinmagir, fears the vengeance of the god Zikum or the goddess Nina, may then Zikum and Nina, the mistress of the goddesses, come to him with the benediction... may they grant to him the destiny of a happy life and may they accord to him days of old age, and years of justice. But as for thee, who hast a mind to change this, step not across its limits, do not covet the land; hate evil and love justice".

NAME: NISABA.

ETYMOLOGY: Chald. Nisaba.

GENEALOGY: sister of (sister): Nina.

OFFICES AND TITLES: Architect Goddess.

ASSOCIATED PLACES: Chaldaea.

In the account of the Vision of Gudea (see under Nina) a description is given of the way in which the king received instructions to build a temple. The records relate that after the apparitions of Ningirsu and Nina had communicated with

Gudea, a young woman with a style and writing tablet was presented to him; she was Nisaba, sister of Nina. She made a drawing in his presence and put before him the complete model of a building. After the vision the king set to work enthusiastically and sent for materials from the most distant countries, to Mayan, Amanus, the Lebanon and the Valley of the Upper Tigris. Some of the objects with which Gudea decorated his temples have recently been discovered.

On the importance attached to dreams by the Babylonians, Hooke writes: "dreams were not merely received, they might also be induced by the appropriate means. A special chamber in the temple was set aside for this purpose, and there by a process called incubation, a special priest of the baru class, called a shabru, would induce a dream for the benefit of the enquirer, to whom the dream would be interpreted by the baru".

There are some parallels noticeable between Nisaba and the Egyptian goddess, Sefekh-Seshat.

NAMES: NINSAR, NINMU.

ETYMOLOGY: Sumer. Ninsar; cf. Sumer. Nin. Lady.

GENEALOGY: dau. of Ninhursag; sister of eight sisters including Ninti; prps. wife of Enki; mother of dau. Ninkurra.

OFFICES AND TITLES: Goddess of Plants. The Lady Who makes live.

ASSOCIATED PLACES: Chaldaea, Sumer.

NAME: NINTI.

ETYMOLOGY: Sumer. Ninti, The Lady of Life, or The Lady of the Rib.

GENEALOGY: dau. of Ninhursag; sister of Ninsar and of seven other sisters.

OFFICES AND TITLES: one of the Eight Goddesses of Healing, The Lady of Life, The Lady of the Rib, The Lady Who makes live.

ASSOCIATED PLACES: Chaldaea, Sumer.

In the Epic of Enki and Ninhursag, the latter bears eight goddesses of healing, who proceed to heal each of the eight diseased parts of Enki's body. One of these parts was his rib, over which the goddess Ninti has charge.

NAME: NINKURRA.

ETYMOLOGY: Sumer, Ninsar, Ninmu; cf. Sumer, Nin, Lady.

GENEALOGY: dau. of Ninsar prps. wife of Enki; mother of dau; Uttu.

ASSOCIATED PLACES: Chaldaca, Sumer.

NAME: UTTU.

ETYMOLOGY: Sumer, Uttu.

GENEALOGY: dau. of Ninkurra prps. wife of Enki; prob. wife of Enki.

OFFICES AND TITLES: Goddess of Plants, Goddess of Clothes.

ASSOCIATED PLACES: Chaldaea, Sumer.

Uttu is a goddess of vegetation; she is also responsible for the weaving of cloth, and for clothes.

In the Epic of Enki and Ninhursag, Uttu is mentioned as being given advice by her great-grandmother Ninhursag as to how to deal with the approaches of Enki.

Apparently Uttu marries Enki. She seems to have produced or given birth to eight plants; and this led to a conflict between Enki and Ninhursag.

Uttu's grandmother, Ninsar or Ninmu, is also described as a Goddess of Plants.

NAMES: NIN-EDIN, BELIT-SHERI, BELIT-SERI.

ETYMOLOGY: Sumer, Nin-Edin, The Lady of the Waste Land; Akkad. or Sem. Belit-Seri, The Lady of the Wilderness (Underworld); from Bab. Belit, Lady.

OFFICES AND TITLES: The Lady of the Wilderness, The Scribe and Recorder of the Underworld.

ASSOCIATED PLACES: Chaldaea, Sumer, Akkad; Kur, the Underworld.

Nin-Edin or Belit-Seri figures in the Epic of Gilgamesh. The Waste Lands or Wilderness is generally taken to be either the Borderland Region between the Upper and Lower Worlds or else the Lower Worlds themselves.

A description of this goddess is given in the epic, where Enkidu tells his dreams of the Underworld, as follows: "Last night I dreamed again.. there was Ereshkigal The Queen of the Underworld, and Belit-Sheri squatted in front of her, she who is recorder of the gods and keeps the book of death. She held a tablet from which she read. She raised her head, she saw

me and spoke: 'Who has brought this one here?' Then I awoke."

There is a correspondence between the attributes of Nin-Edin and those of Gestinanna.

NAME: NINKARRAK.

ETYMOLOGY: Chald. Ninkarrak; cf. Sumer. Nin, Lady.

OFFICES AND TITLES: Goddess of Healing

ASSOCIATED PLACES: Chaldaea.

Ninkarrak is introduced at the end of The Poem of Adapa. She is represented, according to Hooke's summary, as alleviating by her ministrations the misfortunes and diseases of mankind.

NAME: NINMAR.

ETYMOLOGY: Chald. Nin-Mar, Exalted Lady.

ASSOCIATED PLACES: Chaldaea, Babylon.

It is probable that Ninmar was among the deities for whom Gudea of Lagash built temples. She had a temple in the city of Babylon and this was later rebuilt; its site is near the Ishtar Gate.

Maspero records that prayers were addressed by the rulers of Lagash to Ninmar and Inanna, among other deities.

NAMES: ANATU, ANA. ANTU, ANTUM, ANAT, ANNA-NIN.

ETYMOLOGY: Assyr. Anatu; cf. Sumer. an, heaven; prob. Bab. rend. Anat; (B.D.B.) cf. Heb. Anathoth, pr. n. loc. the modern Anata, near Jerusalem.

GENEALOGY: wife of Anu and (in Egy. history) wife of Set; mother of dau: Ishtar, prob. mother of the Anunnaki and the seven Utukki, prps. mother of dau: Lamashtu, (see also below).

OFFICES AND TITLES: Queen of the Earth, Queen of Fecundity, Mother of the Gods, Mother of All Things, Sovereign Goddess, Lady of the Nether Abyss.

ASSOCIATED PLACES: Chaldaea, Syria, Egypt.

The name of this goddess is derived according to Hooke from a Sumerian word meaning 'the earth'; others derive it from the Sumerian word, 'an', meaning 'heaven'. Hooke considers that she is the mother of the underworld deities called the Anunnaki and the seven Utukki or demons.

In the Babylonian Creation Narrative a very long time is said to have elapsed between the appearance of Anshar and Kishar and the next generation which included Anu, Inlil, and Ea. According to Maspero's summary, as each generation was born its vitality increased and the character of each person became more definite.

Anat forms one of a triad of goddesses, the other two being Belit and Damkina.

In the Babylonian scriptures it is recorded that "the mighty Ishtar presented himself before Anu, before her mother Anatu she presented herself". Also in a tablet from the library of Assurbanipal appears a list of the names of twenty one gods and goddesses all of which have been identified as names or titles of Anu and Anat. The latter is here seen in the role of "The Mother of All Things".

The worship of Anat spread among the neighbouring nations, especially Syria. From there it eventually penetrated into Egypt, where history records that Anat and Astarte were the wives of Set. They are both there called Syrian Goddesses. Graves describes her as also influencing Hebrew thought; under the name of Anna-Nin, she is regarded as mother of Jehovah, who, it seems, originally came from Chaldaea.

Many parallels are seen between Anat and other goddesses. Graves sees a close connexion between her and the Phrygian Nana, mother of Attis, and also with Devi-Durga, the great Indian Goddess, who has the epithet of Annapurna. The name Anat is probably the origin of those feminine names based on the word An, as, for instance. Anatha (Syrian), Anaitis or Ana-Hid (Persian), Anna (Carthaginian), Ana or Anah (Horite), Anna Perenna (Roman), Anu or Dana and Aine (Irish), Anne (English) and many others.

NAMES: BELILI, BEELA, BELELA, BELTU, BELIT, BELITA, BELTIS, BAALTIS, BAALAT.

ETYMOLOGY: Sumer. Belili; Bab. Belit, Lady; cf. Heb. Baalah, Mistress, Woman, Lady.

GENEALOGY: wife of Bel.

OFFICES AND TITLES: Goddess of Trees, The Wise Lady, Moon Goddess, The Planet Beltis (Venus), The Planet Venus, Goddess of The Evening and The Morning Star, Underworld Goddess, Love-Goddess, Zapuna, The Lady of the Gods, Our Lady.

ASSOCIATED PLACES: Chaldaea, Sumer, E-ud-ul, E-esh-mah. Harran, Nippur, Syria, Phoenicia, Gebal, Canaan, The Nile Delta, The Planet Beltis (Venus).

According to Graves, Belili was originally a Sumerian Goddess connected with trees, wells and springs, and also a Moon and a Love Goddess.

Belili appears in the Sumerian Epic of Inanna and Dumuzi. In a passage describing Dumuzi's attempts to escape the demon gallas (see under Inanna), Utu suggests several plans. One of these, according to Kramer's summary, is as follows: "this time he (i.e. Utu) will carry off his soul to the house of a goddess known as 'Belili', the wise old lady". Utu does so, and Dumuzi arrives at the house of Belili pleading;

"Wise old lady, I am not a man, I am the husband of a goddess,

Of the libated water, let me drink a little (?).

Of the flour which has been sprinkled, let me eat a little (?).

"He had barely time to partake of food and drink, when the galla's appear..."

In the later Babylonian scriptures Beltis is listed with Anat and Damkina forming what was later regarded as a triad. As Belit-Beltis she is associated with Nippur.

The founding of a temple of Beltis is commemorated in the following inscription, recorded by Anderson; "Cuneiform inscription: Brick found at Warka, the site of Erech, the ancient capital of Akkad and Chaldea. Written on the occasion of a temple being built to a goddess (Beltis) by one of the earliest kings. The English of the inscription runs: Beltis his lady caused Uruk the pious chief, King of Erech and King of the land of the Akkad, to build a temple to her."

In the Babylonian Calendar, according to Maspero, the 12th of the month Elul was set apart at Babylon for the honour of Bel and Beltis; the monarch made an offering and performed the necessary ceremonies; if he pleaded for any favour, he obtained it without fail. Again, the 14th of the same month was, according to Maspero, set apart for the honour of Beltis and Nergal. In the ritual of the Babylonian New Year, from the passage quoted by Hooke, is the following extract: "In the month of Nisan, on the second day, two hours before the end of the night, the priests shall rise, they shall perform their customary rituals before Bel and Beltia", and "In the month Nisan, on the fourth day, three and a third hours

before the end of the night, the urigallu (i.e. a chief priest) shall rise . . he shall put on a linen garment before Bel and Beltia . . he shall address this incantation to Bel . . He shall go out from before Bel, then he shall recite this prayer to Beltia:

"She is mighty, she is divine,
Zarpanit, the brightest of the stars, dwelling in
E-ud-ul;
The . . . of the goddesses, clothed with light;
Who dost pass through the heavens, dost keep up
the earth;
Zarpanit, whose dwelling is exalted;
Shining Beltia, exalted and most high..
She accuses and intercedes.
She humbles the rich and vindicates the cause of
the lowly;
She overthrows the enemy, he who does not revere
her godhead;
She delivers the captive, and takes the hand of the
fallen;
Bless the servant who honours thy name;
Fix the destiny of the king who fears thee;
Give life to the children of Babel, thy dependants;
Let them tell thy glory, let them praise thy
dominion;
Let them speak of thy prowess, let them glorify
thy name;
Have mercy on the servant who blesses thee,
Take his hand in need and suffering;
In disease and distress give him life;
May he go ever in joy and delight;
May he tell thy prowess to the people of the whole
world."

Belili is among the deities invoked when a building is finished. Hooke quotes the following formula; included among those used: ". . be adjured by Alala and Belili".

A reference to Belit appears in a ritual commentary quoted by Hooke, as follows: "...Marduk, when Belit, in his childhood trained and they kissed him. The fire that burns before Belit.." In a Ritual chant this goddess appears as follows;

"This is that which the asinnu-priests should recite;
(Bel and Belit) of the lands, in E-esh-mah, I have
looked towards you;

With torches I have lighted your way..
Set forth, Bel, the king awaits thee;
Set forth, our Lady, the king awaits thee;
The lord sets forth from Babylon..
Zarpanit sets forth.."

In another ritual quoted by Hooke is the passage: "and then . . pots of holy water on the brick of the Lady of the gods (Beltis) you should set . ."

As in the case of Anat, so the worship of Beltis spread westwards. As Baalat, she held an important place in Phoenician religion, Gebal, one of the oldest Phoenician cities, being dedicated to the goddess Baalat. She is represented by the Phoenicians as standing beside Baal. Graves suggest that from her name is derived the expression used in the Hebrew scriptures, "sons of Belial". He records that the Sabians of Har-ran ascribed her name to the planet Venus and had a day under her rule, corresponding to the day of Venus, or Friday.

The place of Baalat in Syrian religion is summarised by College (Oxford Classical Dictionary), as follows: "Most characteristic of Syrian religion were the 'Lord' and 'Lady', the Baal and his consort the Baalat (or El and Elat). Each pair originally protected a Semitic tribe; when the tribe settled the pair owned the territory and sometimes their influence spread beyond it."

Belela is mentioned as being worshipped by the Hellenistic Orgeones, the celebrants of the Orgia or religious rites. Cadoux (Oxford Classical Dictionary) states that "The last Orgeones known to us worshipped the Semitic Goddess Belela in the period following the Antonines".

In sculpture Beltis is usually depicted full-faced, with her body, especially her hips, heavily built. She is almost naked, with her hands supporting her breasts, an attitude adopted by many of the goddesses of Chaldaea, Syria and the Eastern Mediterranean regions. She wears a head-dress, fan shaped in front.

There is a close correspondence between Beltis and Zarpanit and in some texts they appear to be identified. There are also similarities between Beltis and Venus.

NAMES: DAM-KI, DAMKINA, DAMKE, DAVKINA, DAUKE, DAUTHE.

ETYMOLOGY: prob. Sumer. Dam-Ki; Chald. Damkina, The Mistress of the Earth; Gk. rend. Dauthe.

GENEALOGY: prps. dau. of Tiamat (q.v.) or of Ki: sister and wife of Ea; mother prps. of dau: Gasmu; mother of sons: Marduk and poss. Tammuz.

OFFICES AND TITLES: The mistress of the Earth.

ASSOCIATED PLACES: Chaldaea.

The name Dam-Ki suggests that this goddess is of Sumerian origin and may have been connected with the Sumerian Earth Goddess Ki, possibly being her daughter. Her descent from the Chaldean Tiamat is recorded by Damasius, who states that Aes and Dauthe (Ea and Damkina) were among the many generations borne by Tiamat, wife of Apason. In the Babylonian Creation Narrative she is seen as the wife of Ea and the mother of Marduk. A certain Usmu is described as the servant of Marduk's mother Damkina.

With regards to the connexion of Damkina with the earth, Maspero states that she is recognised almost unanimously by Assyriologists and those who interest themselves in the study of religion, as representing the Earth. He himself sees her as being particularly associated with the leafy mould.

Damkina is one of a triad which includes Anat and Belit, and referred to in **The Secret Doctrine** as the triad of Ana, Belita and Damkina.

NAME: GASMU.

ETYMOLOGY: Chald. Gasmu. The Wise.

GENEALOGY: prps. dau. of Damkina wife of Ea; prps. wife of Ea.

OFFICES AND TITLES: Lady of the Ocean, Voice of the Ocean, Sea-Goddess, The Wise.

ASSOCIATED PLACES: Chaldaea.

Gasmu is considered by Maspero to be a very ancient deity who appeared first as a Sea-Goddess and became closely associated with Zarpanit.

NAMES: ZARPANITU, ZARPANIT, ZIRBANIT, SARPANIT. BEL-TIYA (see below).

ETYMOLOGY: prps. (S.D.) Akkad. Zarpanitu. She who produc-

es seed, She who produces posterity; cf. Chald. Banitu, ep. of Ishtar.

GENEALOGY: wife of Marduk (Merodach); mother of son: Nebo.

According to Maspero's summary, Zirbanit, The Fruitful, secures from generation to generation the permanance and increase of living beings. She seems to be associated with the very ancient deity Gasmu.

Information about the worship of Zirbanit is given in the Babylonian texts. In a Ritual Commentary, quoted by Hooke, the following occurrence is commemorated:—

" . . . that is Bel who is shut in the mountain (probably Etemenanki, the ziqqurat of Babylon) . . . A messenger runs from his lord (saying) 'Who will bring him forth?'. . . they seek for Bel, (saying) 'Where is he held captive?' The (goddess, probably Zarpanit, Marduk's consort) who stretches out her hands.. The gate to which she comes (is) the gate of the grave, she enters and seeks him . . . the goddess who remains with him, for his safety has come . . . "

In some Babylonian rituals the name of Zarpanit and Beltis appear to be interchangeable. These are described under Beltis (q.v.).

A chapel of Zarpanit was included in the great Babylonian temple Esagila.

Miss Sandars records that about 3,700 years ago statues of Marduk and his consort Sarpanit already existed at Babylon. Close to the chambers of Marduk were those of Sarpanit, known also, according to Miss Sandars' account, as Beltiya. A part of the procedure of a pilgrim to Babylon was to pass through the Door of Splendour, where he kissed the feet of Sarpanit. Maspero records that among the statues before which the King of Babylon officiated were those of Ramman and Zirbanit, between the 3rd and 12th days of the second or supplemental month Elul. The ceremonies during this period are said to have taken place at night, sometimes at the rising of a particular constellation such as The Great Bear, or else at the rising of the Moon. Miss Sandars records that on the 5th day of the month the ceremonies begin with a Sumerian hymn and prayer to Beltiya. A festival was also held to celebrate the nuptials of Marduk and Sarpanit. Bebelon mentions that King Nebuchadnessar, to draw blessings on himself, made offerings to Zarbanit.

NAME: NINKASI.

ETYMOLOGY: *prc.b.* Sumer. Ninkasi.

GENEALOGY: *prob.* wife of Gibil.

ASSOCIATED PLACES: Chaldaea.

Ninkasi is mentioned in a Chaldean fragment quoted by Maspero: "Gibil renowned hero in the land., thou art the companion of the Goddess Ninkasi". Gibil is a god of Fire and Flame and also, it seems, a smith.

NAMES: GATUMDUG, GASIG-DUG.

ETYMOLOGY: Chald. Gatumdug.

ASSOCIATED PLACES: Chaldaea.

Gatumdug is mentioned by Maspero in a list of goddesses, taken from various sources.

NAME: ESHARRA.

ETYMOLOGY: Chald. Esharra.

GENEALOGY: *prob.* wife of Bel, *prps.* wife of Nergal; mother of son: Ninib.

OFFICES AND TITLES: Goddess of the Earth, Goddess of War.

ASSOCIATED PLACES: Chaldaea.

In her aspect of Earth-Goddess, Maspero describes Esharra as the field from whence spring the crops. This would appear to be an earlier form of her manifestation.

It is later recounted that Nergal distributes his attention between Laz and Esharra, the latter being, like him, warlike and always victorious in battle. Her name is also coupled with that of Bel in a context which would suggest that she is his wife.

NAMES: A, AA, AI, SIRDU, SIRRIDA.

ETYMOLOGY: Chald. A; (Massey) cf. Egy. A, moon, lunar divinity. Chald. Sirrida.

GENEALOGY: wife of Shamash-Babbar; *prps.* wife of Iao (Yahveh, Iahveh or Jehovah).

OFFICES AND TITLES: Lunar Goddess.

ASSOCIATE PLACES: Chaldaea.

"The Divine Name A" is the subject of a study by Pinches. According to Maspero's summary of this work Pinches is "inclined to attach as partner or husband of this deity the Iao or Iahveh of the Hebrews."

Sirrida has as her emblem the orb, thought to be the sun.

with eight rays, an emblem shared also by Gula. This may, however, correspond to the eight pointed star of Ishtar.

A is mentioned in part of an address to Shamash-Babbar; "that A the cherished spouse may receive thee joyfully! May thy heart find in her thy rest! May the food of divinity be brought to thee by her . . . May she increase thy vigour!"

NAME: GULA.

ETYMOLOGY: Sumer, Gula, The Great.

GENEALOGY: second wife of Ninib.

OFFICES AND TITLES: The Queen of Physicians.

ASSOCIATED PLACES: Chaldaea, Sumer, Babylon.

Gula was originally a deity worshipped by the Sumerians during their rule in Chaldaea. She is described by Maspero as a goddess of ancient lineage.

As Queen of Physicians, Gula with her wisdom cures the ills of humanity; Tiele recognises in her the internal fire, both the vital heat and the painful fever. This goddess, among others, manifests the faculty of calling the dead to life.

In the later Assembly of the Chaldean Deities, Gula has a place, and is sometimes seen as an associate of Shamash. In the text of Adapa the Man there is a reference to "disease to our bodies that only The Lady of Healing can assuage".

The temple of Gula at Babylon, regarded by Hooke as typical, is described by him as follows: "It consists of a rectangular enclosure.." The alignment of this enclosure is north-west and south-east; this "befitted a goddess of the underworld.. which the Babylonians located in the Persian Gulf to the south-east of Babylon. The temple contained a large central court and two lesser courts opening from it on the west side. The main door of the temple and the main entrance to the central court, called by the Babylonians, the Kisalmahhu, or 'sublime court' were on the north. On entering the main door the worshipper had a blank wall in front of him, and it was not until he had passed through the forecourt and entered the vestibule, that he could see through the main court the approach to the antechamber and the niche, where the statue of the goddess stood. On a feast-day the procession of worshippers and priests would enter the main gate, pass through the forecourt and vestibule into the central court, enter the antechamber and deposit the gifts they

brought before the goddess in her cella; then the procession would pass out by a corridor on the east side of the ante-chamber, up a narrow passage northwards and out by the side-door on the east, thus avoiding confusion with the entrants. Each of the two lesser courts were surrounded by living-rooms and smaller rooms forming the dwelling-place of the chief priest and his assistants. The goddess, Gula, was much sought after as a healer and the elaborate arrangements of corridors and side-chambers suggests provision for the attendance of the sick and for the ministrations of the priests."

A festival in honour of the Great Goddess Gula is mentioned by Maspero; its date is given as the 19th day of the supplemental month of the Chaldean calendar, known as the 'second Elul'. She also appears in a ritual connected with the dedication and installation of a new or restored statue of a deity; a reference there is made to offerings made to Gula, among other deities.

The name of Gula is often linked with that of Bau, and like her she has the emblem of the eight rayed orb. As goddess of vital heat, she would appear to have some connexion with the Indian goddess Kundalini.

NAME: SHALA.

ETYMOLOGY: prob. Sumer. Shala: (see below).

GENEALOGY: wife of Merodach (Marduk), Dumuzi and Ramman.

OFFICES AND TITLES: The Compassionate.

ASSOCIATED PLACES: Chaldaea, Sumer.

Like Gula, Shala is described as being of ancient lineage, and was worshipped by the Sumerians. She also held a place in the later Chaldean Pantheon. In later Babylonian history it is recorded that Marduknadinakhe, King of Babylon, took the statues of Ramman and Shala from Tiglath-pileser, King of Assyria.

The name of Shala added to the epithet of Ummu, mother, is, according to Maspero, the origin of the Greek Salambo; this name was applied by Heychius and by the Etymologicon Magnum to the Babylonian Aphrodite. The name Shala-Ummu may also be connected with the name Salmaone mentioned by Graves as an epithet of an Aegean goddess. There also may be a connexion between Shala-Ummu and Salem or Solyma, other titles of Jerusalem, originally an old Canaanite

city. The Hebrew scriptures often describe Jerusalem under the figure of a woman.

NAME: NANA.

ETYMOLOGY: prob. Sumer. Nana; cf. Sumer. Nin, Ruler, Lady.

OFFICES AND TITLES: Queen and Mistress of the City of Eridu, The Great Mistress.

ASSOCIATED PLACES: Chaldaea, Akkad, South Chaldaea, Eridu, Uruk (Erech), Borsippa, Elam, Susa, Assyria, Nineveh.

Among the old holy places of ancient Chaldaea, some were dedicated to Nana. There is an account given in the Chaldean of the early history of Elam; an extract from this is concerned with a statue of Nana and is given at some length by Babelon. According to his account, about 4,260 years ago, the King of Susa, Kudur-Nakhunta, effected the conquest of Mesopotamia and decorated the capital with the spoils. Among these was a statue of the goddess Nana which he caused to be transported from Uruk to Susa. Assurbanipal, more than 1,600 years later records how Kudur-Nakhunta carried away the statues of the Chaldean deities, more especially the image of the Great Goddess Nana, which thus remained prisoner till he, Assurbanipal, went to her rescue. "The King of Elam, Kudur-Nakhunta.. placed his hands on the temples of the country of Akkad and he carried away the statue of the goddess Nana and for a space of 1,635 years this image remained in the hands of the Elamites. That is wherefore I, Assurbanipal, who adore the great deities, conquered the land of Elam. The statue of the Goddess Nana had been in adversity for 1635 years; she had been carried into captivity in Elam. The goddess with the gods proclaimed my name as king of the nations from this time forth, and she entrusted to me the task of rescuing her statue. She said 'Assurbanipal will cause me to come from Elam.. and will establish me again in the temple E—Anna'. This divine command was pronounced in bygone days, but it was only those of my own time who explained. Then I seized the hands of the statue of the great goddess, and, in order to rejoice her heart, I caused her to take a direct road to the Temple E—Anna. The first day of the month of Kislev, I caused her to enter into the city of Uruk, and I reinstated her in the eternal tabernacle of E—anna, the temple of her choice". The Ninevite bas-reliefs, which accompany these inscriptions, re-

present a procession of Assyrian priests and soldiers carrying the recaptured ancient idols on their shoulders with great pomp.

Another image, identified by Babelon as probably that of Nana, is still preserved. It is in the form of a silver mask in repoussé work, with one hand of the same metal; these are part of a statue probably of wood. This statue appears to have been one third life size. According to the features Babelon judged the head to represent a woman of Semitic type, probably the Goddess Nana.

Nana was associated with Nebo in the temple of Borsippa. Maspero quotes a contract which connects Nana with another temple; this contract is dated "in the month of Adar in which Khammurabi restored for Ishtar and Nana the temple of Eitirkalma". A temple or temples dedicated to Nana are among those which were restored at great expense by Nabonidus, King of Babylon; he as Babelon states, "sets himself the task of recalling in his inscriptions the material difficulties of this work, worthy of a pious antiquarian".

There is a possible etymological relationship between Nana and Inanna. Thus, according to Maspero and others, Nana is associated with Ishtar who in turn has close parallels to Inanna. Graves traces an etymological link between Nana and Ana (Anat).

NAME: MALKATU.

ETYMOLOGY: Chald. Malkatu, Queen; cf. Heb. malkah, queen and Heb. malkuth, n. fem. realm; (see Malkuth).

OFFICES AND TITLES: Queen; Malkuth sha-shami, Queen of Heaven.

ASSOCIATED PLACES: Chaldaea.

The full title of this goddess is, according to Maspero "Malkuth sha-shami". She is connected with The Goddess Sirrida (A) and Ishtar.

There is an etymological association between Malkatu and the later Hebrew Malkuth.

NAME: BELIT-ILANIT.

ETYMOLOGY: Chald. Belit-Ilanit; from Bab. Belit. Lady.

OFFICES AND TITLES: The Evening Star, The Goddess of the

Evening Star, The Goddess of Love, The Lady of the Gods.
ASSOCIATED PLACES: Chaldaea; The Planet Venus.

As the Evening Star, Belit-Ilanit was seen by the Chaldeans as the Goddess of Love, who as Maspero puts it, "attracts men and women towards one another, and binds them together with the chain of desire"; and in contrast with Anunit, the Morning Star, Belit-Ilanit is characterized by lasciviousness, kindness and a peaceful disposition.

NAME: ANUNIT, ANUNITUM.

ETYMOLOGY: prps. Sumer. Anunit.

GENEALOGY: dau. of prps. Ningal wife of Sin: sister prps. of (sisters): Ereshkigal and Inanna: sister of (brothers): Shamash and prps. of Utu.

OFFICES AND TITLES: The Morning Star, The Goddess of the Morning Star.

ASSOCIATED PLACES: Chaldaea, Sumer, Sippara, Sepharvaim, Abu Habbah, Mugheir, Agade; The Planet Venus.

Anunit has a place among the ancient divinities of the Sumerians, a place which she retained after the Semites came to power. Like some other Sumerian deities she was included in the later Chaldean Pantheon. She shared with Shamash the dominion of the double city of Sippara, the Sippara of Shamash and the Sippara of Anunit, not far from Babylon. The latter part of the city honoured the goddess by assuming the name "Sippara sha Anunitum". These two Sipparas are identified with the Sepharvaim of the Hebrew scriptures. Babelon gives his opinion that the ruins of Abu Habbah are identical with the two Sipparas. Maspero records that some Assyriologists consider Anunit to be the Sun, the sun being sometimes designated by Semitic peoples by a name of the feminine gender; others identify her with the Moon. She is however, definitely recognized as the Morning Star or the goddess presiding over the Morning Star. This latter office is mentioned in an inscription of Nabonidus, discovered at Mugheir. This records that Sargon the Elder, his full name being Shargani-shar-ali, built the great temple Eulbar in Agade in honour of Anunit, The Goddess of the Morning Star.

The Morning Star was, according to Maspero, regarded by the Chaldeans as contrasting with the Evening Star; the former was seen as a determined warrior delighting in bloodshed and warfare.

In a ritual connected with the dedication of a statue (see under Gula) mention is made of offerings to Anunitum.

The symbol of Anunit is the orb with eight rays, which would appear to be connected with the eight pointed star of the later Goddess Ishtar, with whom Anunit has many parallels.

NAME: LAZ.

ETYMOLOGY: prps. Chald. rend. Laz.

ASSOCIATED PLACES: Elam, Chaldaea.

GENEALOGY: prps. wife of Nergal.

Maspero quotes Hommel's suggestion that the goddess Laz may have been of Cossaeon origin. On this people Anderson writes: "A foreign dynasty, that for six centuries held South Babylonia, were the Kosseans, a warlike and enterprising race who descended from the mountains of Elam on the east". According to his dating the Kosseans entered Babylon about 3,700 years ago.

Laz is mentioned with Esharra. Between these two goddesses Nergal is said to divide his attention.

NAME: THE LADY OF NINAB.

GENEALOGY: wife of Martu.

ASSOCIATED PLACES: Mesopotamia, Western and South-Western Sumer, The City of Ninab.

In a Sumerian narrative concerning the god Martu, there are references to several other deities. According to Kramer's summary, "The relative time when the events took place is described in cryptic, antithetical and obscure phrases, thus, 'Ninab existed. Aktab existed not. The holy crown existed, the holy tiara existed not. The holy herbs existed, holy nitrum existed not...' The god Martu, the story begins, decides to marry. He asks his mother to take him a wife, but she advises him to go and find a wife for himself in accordance with his own desire".

The narrative then records that a great feast is held in Ninab; and to it comes the god Numushda, a god of Kazallu, a city state in the north-east of Sumer; with him comes his wife and a daughter. During the feast Martu performs some heroic deed which brings joy to the heart of Numushda. As a reward the latter offers Martu silver and lapis lazuli. Martu however, refuses, saying that he wants to ask the

hand of the maiden. Both Numushda and the maiden gladly agree to the marriage.

According to Kramer the Martu were nomadic Semites who lived to the west and south-east of Sumer.

NAME: THE LADY OF KAZALLU.

GENEALOGY: wife of Numushda; mother of a daughter.

ASSOCIATED PLACES: Chaldaea, North-Eastern Sumer, The City State of Kazallu, The City of Ninab.

See under the Lady of Ninab.

NAME: THE MAIDEN OF KAZALLU.

GENEALOGY: dau. of wife of Numushda; wife of Martu.

ASSOCIATED PLACES: Chaldea, North-Eastern Sumer, The City State of Kazallu, The City of Ninab, Western and South-Western Sumer.

See under the Lady of Ninab.

NAME: MASHTI.

ETYMOLOGY: Elamite, Mashti.

ASSOCIATED PLACES: Elam.

In a comment on the Book of Esther, Professor George Anderson writes as follows: "Though the book is . . . at variance with known historical fact, it is claimed that it corresponds with certain mythological and cultic data. Haman and Vashti have been equated with the Elamite deities Human and Mashti". The Babylonian deities, Marduk and Ishtar, who replaced them, are similarly equated with Mordecai and Esther.

NAME: ZALTU.

ETYMOLOGY: Chald. Zaltu, (Hooke) Strife.

ASSOCIATED PLACES: Chaldaea.

Zaltu is described by Hooke as "a counterpart of the violence of Ishtar".

NAMES: URMIT, VARAMIT, TASHMETU, TASHMIT.

ETYMOLOGY: Chald. Tashmit; (Hooke) Tashmetu, Hearing.

GENEALOGY: wife of Nebo.

OFFICES AND TITLES: Goddess of Letters, The Great Hearer, The Goddess of Hearing of Prayer.

ASSOCIATED PLACES: Chaldaea, Nineveh, Assyria.

Tashmetu is listed by Hooke as one of the deities of the Babylonian Pantheon. According to Maspero the name of this goddess was first read as Urmit or Varamit.

The name of Tashmit, together with that of Nebo, occurs in the formula at the end of the documents preserved in the library of Assurbanipal at Nineveh.

Tashmit opens the eyes and ears of those receiving instructions. Her husband, the god Nebo, is described as a teacher and a writer.

According to Hooke, Tashmetu the goddess of hearing (i.e. hearing prayer) is one of the deities who had a chapel in the great temple Esagila in Babylon. Maspero states that the 17th day of the second, or supplementary month, Elul was kept as the annual festival of Nebo and Tashmit.

NAMES: MAMITU, MAMMENTUN, MAMMENTUM.

ETYMOLOGY: Chald, Mammentun.

OFFICES AND TITLES: Destiny Goddess, The Mother of Destinies, The Moulder of Destinies.

ASSOCIATED PLACES: Chaldaea.

Mammentun is described by Miss Sandars as an ancestral goddess responsible for destinies.

This deity appears in the Epic of Gilgamesh as "The Mother of Destinies". In conjunction with her work the Annunaki, described as genii or judges. She appears to be identified with Mamitu, The Moulder of Destinies, mentioned by Maspero. According to this writer, destinies once fixed upon the earth became a law—The Chaldean Mamit; from this, as Maspero records, no one escapes, but of which any one might learn the disposition beforehand. Such knowledge is obtainable particularly through a study of the various formulas inscribed in the Book of The Sky.

Maspero mentions several destiny goddesses and records that these divinities personifying Mamit have a place in the lists of the Chaldean deities. On the ritual connected with Mamitu, Massey writes "The Assyrians also made use of a mysterious [holy] image called the mamit or mamitu. It is celebrated in their legends as 'The Mamit! The Mamit! The

Treasure which passeth not away!" It is spoken of as "a shape of salvation descending from the midst of the heavenly abyss."

NAMES: ISTAR, ISHTAR, (see also below).

ETYMOLOGY: Assyr. Istar; (Massey) cf. Egy. shta, sheta, she-tar, betrothed female, bride, that which is mystical, secret and holy (see Sefekh-Seshar); (B.D.B.) cf. Phoen. Astarte; hence ishtaritu, priestess of Ishtar and Lipit-ishtar, N. of a Babylonian king.

GENEALOGY: dau. of Anat wife of Anu; wife of Tammuz and Nebo, among others; mother of son: Bara; (Liturgical texts) mother, sister and wife of Tammuz; wife of Ashur; official consort of some Babylonian kings.

OFFICES AND TITLES: Banitu, Irnini, Bisi-Bisi, The Giver of Vegetation, The Goddess of Spring, The Spirit of Earth, Creatrix of Animals, Mother of Mankind, The Great Mother, The Unique Monster, Storm-Goddess, The Goddess of Erech, The Great Mistress, The Mistress of War, Lady of Battles, The Eldest of Heaven and Earth, The Great Goddess, The Queen of Women, The Goddess of Wedlock and Maternity, The Love-Goddess, Mistress of Love, The Bride, The Bridal Goddess, The Great Harlot, The Mother of Mystery, The Giver of Revelations, Lunar Goddess, The Mother-Moon, Goddess Fifteen, The Evening Star, The Morning Star, The Goddess of the Evening and the Morning Star, the Planet Ishtar (Venus), The Queen of Heaven, Lady of Love and War, The Mistress of Life, The Goddess with the Beautiful Voice, Shakti.

ASSOCIATED PLACES: Chaldaea, Babylonia, Erech (Uruk, Warka), Southern Chaldaea, Borsippa, Amanus, The Euphrates, Assyria, Nineveh, Arbela, The City of Dilbat, Jerusalem, The Planet Ishtar (Venus), The Planet Dilbat (Venus), The Underworld, The Heaven of Ishtar.

Ishtar is generally considered to have been originally either a Sumerian or an Akkadian goddess. Thus, according to Maspero, the city of Uruk, "the glorious and holy abode, the city of the Sumerian goddess Inanna, became also the chief abode of Ishtar". The old names Banitu and Irnini are held by some to be either names or epithets of Ishtar.

According to Massey, Ishtar is connected with Tiamat. "The mother-goddess", he writes, "first brought forth in space.. and in time. If we take the star of evening and morning as

the type of earliest time, then the Mother Tiamat passes into Ishtar. The dragon Tiamat was called Bis-Bis, and Ishtar or Venus The Lady of Dawn was called Bisi-Bisi, which shows the same genetrix in her change of character. Another proof of this continuity by transformation is furnished when Ishtar as Queen of Heaven (so rendered by Mr. Sayce) calls herself the 'Unique Monster'. In the course of time Ishtar became the chief goddess of Babylonia and her name occurs throughout the literature of that country."

According to Maspero, in the inscription on the stele of Shalmaneser II Ishtar forms a triad with Sin and Shamash. Frazer speaks of "Ishtar, the great mother goddess, the embodiment of the reproductive energies of nature."

In the Babylonian Creation Narrative, Ishtar is introduced as a planetary goddess and also as a warrior.

In the Narrative of the Deluge it is described how Ishtar lifted up her voice and bewailed while the other deities wept with her. "Ishtar wailed . . . she cried out. The Lady of Life, The Goddess with the Beautiful Voice . . . 'are they not my people, for I brought them forth'. The great gods of heaven and of hell wept, they covered their mouths". After the flood had subsided. "Then, at last Ishtar also came, she lifted her necklace with the jewels of heaven that once Anu had made to please her, 'O ye gods here present, by the lapis lazuli round my neck I shall remember these days as I remember the jewels of my throat; these last days I shall not forget' "

Ishtar appears frequently in the Epic of Gilgamesh. At the beginning of it a description is given of the arrival of Gilgamesh in Uruk: all the young men were captivated by the prodigious strength and handsomeness of the hero and in consequence neglected their normal occupations. The elders of the city complained to Ishtar. She and some other deities heard their complaint and various plans were devised to keep Gilgamesh in order. Ishtar meanwhile declares her intention to marry him. "Come Gilgamesh, be my husband, thou! Thy love give it to me, as a gift to me, and thou shalt be my spouse and I shall be thy wife. I will place thee in a chariot of lapis and gold with golden wheels and mountings of onyx: thou shalt be drawn in it by great lions, and thou shalt enter our house with the odorous incense of cedar-wood". Gilgamesh, fearing the almost complete control which Ishtar exercised over her other husbands, declined her offer. Then "When Ishtar heard him she fell into a fury", and

thereupon went to Anu. She asked for his help in punishing Gilgamesh; at the same time she threatened that, if he refused, she would break open the doors of the Nether World and let loose all the dead upon the earth. Anu in consequence was forced to comply.

Among the misfortunes that subsequently fell upon Gilgamesh was illness; and eventually, to seek a cure, he made his long and eventful journey through the realms of the Underworld.

Another similar encounter is recorded. In the Narrative of Ishtar and Izdubar, according to Massey's summary, Izdubar declares that she is a suppressor of male power and delights in "witchcraft and lust".

Ishtar also figures in the episode of the Cedar Forest of Amanus, which is comprised in what appears to be the final tablet of the Gilgamesh Cycle. In this episode the goddess Irrini, which Miss Sandars considers to be another name of Ishtar or perhaps Inanna, is described as having her abode in the cedar forests of the Amanus. These forests stretched, according to tradition, 6,000 leagues, and were guarded by Huwawa. Ishtar had taken a huluppa-tree from the bank of the Euphrates and planted it in her garden, intending to make her bed and chair from its wood. When hostile forces hindered her from achieving her purpose, Gilgamesh came to her help. In consequence she gave him a pukku and a mikku, identified as a magic drum and drumstick, made from the wood of the huluppa-tree.

The Epic of Ishtar and Tammuz contains an account of the descent of Ishtar into the Underworld. It begins by recounting how Tammuz, chosen to be the spouse of her youth, being mortally wounded by a wild boar, was cast into the realm of Allat, Goddess of the Lower World. Ishtar decides to rescue him: "Ishtar . . . turned her thoughts . . . to this place where darkness is the dwelling, where the garments are the wings of birds".

The Goddess starts on her journey and eventually arrives at the porch of Allat's domain. She knocks, "She addresses the guardian in an imperious voice:

'O gate-keeper, open the gate,
Open the gate that I may enter!
If thou openest not the gate,
so that I cannot enter,
I will smash the door, I will shatter the bolt,

I will break the door-post,
I will burst in the panels.
I will raise up the dead'.

The guardian opened his mouth and spoke:
He announced to the mighty Ishtar:

'Stop, O Lady and do not overturn the door
until I go and apprise the Queen Allat
of thy name.' "

Allat gives him permission to receive the goddess.

"The guardian went, he opened his mouth:
'Enter my Lady and may Kutha rejoice—
may the palace and the land rejoice
in thy presence.' "

According to the law of Allat, at the first gate the great crown is removed from Ishtar's head; at the second gate, the rings from her ears are removed: and so from gate to gate some article or ornament is removed, now the necklace with its attached amulets, now her enamelled girdle and her bracelets: and so at length, at the seventh gate her last covering is removed. She then comes into the presence of Allat.

While Ishtar was in the Infernal Region, the Upper World was wearing mourning. In the absence of the Goddess of Love, the rites of love were neglected; "Papsukal, the servant of the great gods tore his hair before Shamash, clothed in mourning, filled with sorrow.

"Shamash wept—he wept in the presence of Sin . . and his tears flowed in the presence of Ea, the king; 'Ishtar has gone down into the earth, and she has not come up again—and ever since Ishtar has descended . . [the passions of men and beasts have been hindered] . . the master goes to sleep while giving his command, the servant goes to sleep on his duty' ". The return of the Goddess is the only remedy for such ills and this is dependent on the return of Tammuz: Ishtar will never consent to reappear in the Upper World without her husband with her. The deities at last decide to send Uddushunamir, the servant of the gods, as a substitute, "May Allat behold thee and rejoice in thy presence". The reception accorded him by that goddess is given under Allat, Ishtar eventually returned, receiving again each article of apparel and ornament which she had abandoned in her passage through the seven regions of hell, and was told at the end of her journey that the fate of her husband was henceforward in her own hands. From then on her priestesses were to celebrate

yearly on his behalf the ceremonies prescribed by the deities of the Lower World. These included a repetition of Tammuz's descent and return.

The Lament of Ishtar for Tammuz is repeated as part of these ceremonies. According to Hooke, "Ishtar, the mother, sister and consort of Tammuz, calls upon priests and people to unite with her in lamentation. The laments, antiphonal in character, go on to describe.. the captive god, bound in the underworld, in 'the steppe' fallen into a magic sleep.. They continue with the description of the sorrows of Ishtar; she is like a wife bereft of her husband, a mother bereft of her child, a cow of its calf, a goat of its kid, a sheep of its lamb."

Part of the Lament, based on Frazer's version, is as follows:

"At his departing away she makes a lament,
'O my child!' at his departing away she makes a lament;

'My Damu' at his departing away she makes a lament.

'My enchanter and priest!' at his departing away she makes a lament.

At the shining cedar, rooted in a spacious place,
In Eanna, above and below, she makes a lament.
Like the lament that a house makes for its master,
makes she a lament.

Like the lament that a city makes for its lord,
makes she a lament.."

"The laments", Hooke writes, "accompanied with ritual actions, occupy the main part of the liturgy. Then comes the consultation of the underworld oracle by Ishtar and her announcement of her decision to descend into the underworld to seek her husband. This is accompanied by a description of the ceremonial adornment of the goddess in preparation for her journey. She says that she painted her eyes with stibium for him, that she decked her shoulders with boughs of sweet-smelling cedar, her body with shining robes, and her head with a gleaming diadem for him.. The end appears to be a doxology addressed to the reunited deities in the bridal chamber". These liturgies are dated, according to Hooke, slightly earlier than the time of Hammurabi, about 4000 years ago. According to the same writer the text ends with a passage which introduces Tammuz as welcoming Ishtar on her re-

turn. This reads as follows: "On the day when Tammuz welcomes me, when with him the lapis flute and the carnelian ring welcome me, may the dead rise and smell the incense."

In a comparison between The Descent of Ishtar and that of Inanna (q.v.) Miss Sandars draws attention to the fact that Ishtar presents a much more formidable and threatening figure than that shown in the earlier account.

In the Descent of Ishtar, Massey sees a symbol of her lunar aspect. In this connexion he writes: "Ishtar is described as ascending and descending the steps of the moon, so many days up and so many down,—of those there would be fifteen altogether. At fifteen days of age.. it was the mother-moon. Hence Ishtar, in Akkad, is designated 'Goddess Fifteen'. These gates are the familiar lunar mansions". Elsewhere he writes: "A sign of the lunar reckoning may be read in the statement that Ishtar rode the horse with whip and spur for seven leagues galloping, or during a quarter of the moon. Another lunar sign may be seen in the statement that Ishtar tore out the teeth of the lion seven by seven. Lastly the Bow was lunar and Ishtar was Goddess of the Bow." He draws attention to the fact that in the Babylonian account of Creation the moon is produced before the sun.

The Heaven of Ishtar is mentioned in the Epic of Etana and the Eagle (see under the Eagle Goddess).

Ishtar is referred to as follows in an autobiography of Sargon the Elder (Sargani-sha-ali or Sharrukin) "Sharrukin, the Mighty King, the Mighty King of Agade, am I. . . My mother the princess . . . secretly gave birth to me, she placed me in a basket of reeds . . . Akki the drawer of water made me a gardener. As gardener, the goddess Ishtar loved me". Ishtar is recorded also as loving his fellow craftsman Ishullanu, one of her lovers referred to by Gilgamesh. In Sargon's later career as king, when after a succession of military victories a rebellion was made against him and he was blockaded in Agade, Ishtar then comes to his rescue. She wins for him the victory giving him a more secure position than before.

On the relationship between the goddess and the monarchy, Frankfort writes: "It may well be that only those kings were deified who had been commanded by a goddess to share her couch. In a general way the kings who use the divine determinative before their names belong to the same

period as the texts mentioning the marriage of kings and goddesses." He quotes a deification ritual in which the king Lipit-ishtar is identified with the god Urash as a preliminary to his marriage to the goddess Ishtar.

This close relationship between the Goddess Ishtar and the monarchy continues throughout Assyrian and Babylonian history. Thus when Gyges, king of Lydia, appeals to Asshurbanipal for aid, the latter calls on the deities Asshur and Ishtar. Gyges then gains a great victory over the Cimmerian invaders. Later, Nabonidus writes: "Then I, Nabonidus, inspired by my piety towards the goddess Ishtar of Agade, my sovereign, caused an excavation to be made".

Ishtar is referred to in the Hittite Epic of Kumarbi as "Ishtar, the queen of Nineveh".

This goddess is one of the deities mentioned in the following mediumistic address quoted by Hooke: "Fear not, Esarhaddon, I the god Bel, speak to you. The beams of your heart I strengthen, like your mother who caused you to exist. Sixty great gods are standing together with me and protect you. The god Sin is at your right, the god Shamash at your left; sixty great gods stand round about you, ranged for battle. Do not trust men! Turn your eyes to me, look at me! I am Ishtar of Arbela: I have turned Ashur's favour unto you. When you were small, I sustained you. Fear not, praise me. The future is like the past! I am the god Nabu, lord of the tablet stylus. Oracle from the lips of the woman Baia of Arbela."

The worship of Ishtar was widespread throughout Chaldaea, particularly in her own city of Uruk or Erech. Some details of this city are given in the Epic of Gilgamesh; "Gilgamesh spoke to him, to Urshanabi the ferryman, 'Urshanabi, climb up on to the wall of Uruk, inspect its foundation terrace, and examine well its brick work, see if it is not of burnt bricks. One third of the whole is city, one third is garden, and one third is field, with the precinct of the goddess Ishtar. These parts and the precincts are all Uruk' ". Ishtar was also associated with Nebo in the Temple of Borsippa. The great triumphal gate in honour of Ishtar, generally known as the Ishtar Gate, formed the entrance to the palace of Nebuchadnezzar.

In Judah the Queen of Heaven, whom some consider to be Ishtar, was worshipped in the later period of the Kings (see under Ashtoreth). This worship was continued by the Jewish

exiles in Egypt. It would be contemporary with the "weeping for Tammuz" being practiced in Jerusalem (see below).

In the Manichaean doctrines there appears a woman whom Larson describes as "a light-maiden of Ishtar" (see under Sadwes).

Among the ceremonies of Ishtar mention has already been made of the yearly representation of the descent of Tammuz followed by Ishtar's descent to procure his return. The celebration of these rites in Jerusalem is referred to by Ezekiel. Describing a vision in which he is taken to the precincts of the Temple he writes: "Then he brought me to the door of the gate . . . which was towards the north; and behold, there sat women weeping for Tammuz."

Among the other practices connected with Ishtar's worship was the custom of recording favours granted, by placing tablets on the temple walls with expressions of thanksgiving. Mention is also made of special cakes associated with her worship. These are thought by some scholars to be referred to in the Hebrew scriptures where certain cakes are described as holy to The Queen of Heaven.

The ceremonies of Ishtar were conducted by her priestesses, who are described in several accounts as being young and beautiful and devoted to the service of the Goddess and her worshippers. Thus in the Gilgamesh Epic, when a consultation is held among the deities on how best to control Eabani, Shamash gave his opinion that where the strongest man may fail by force, a woman could succeed by the attractions of pleasure. Consequently he commanded Saidu to go quickly to Uruk and find among the priestesses of Ishtar one of the most beautiful. The priestess came to Eabani, "She received him with every art of woman: he seated himself at the feet of the priestess, he looked upon her face, and while the priestess spoke his ears listened. 'Thou who art noble, Eabani, as a god, Come, I will conduct thee to Uruk the well-protected.'" While she yet spake to him he hung upon her words, he the wise of heart, 'Let us go, priestess' ". Having enjoyed her company for seven days, he was conducted by her to Uruk. According to Anderson's summary, two priestesses came; their names are given as Grace and Persuasion. Maspero states that Uruk was known as the town of the Priestesses, the Almehs and the holy Courtesans. These priestesses bore the title of Qadishu, a name which Mme. Blavatsky sees as the origin of the Hebrew word Kadesh;

and she then goes on to state that the basic meaning of this word is the ministry of the rites of the Love-Goddess; "The true interpretation of the word Kadesh is bluntly rendered as harlot in Deuteronomy, Hosea, and Genesis... they were identical, as to the duties of their office, with the Nautch-girls of the later Hindu Pagodas". The Almehs occur in the Arabic writings. Other titles of these priestesses were Kizireti, Ukhati and Kharamati. Maspero mentions that the priestess who went to Eabani was an Ukhat.

On the Babylonian priestesses Hooke writes: "The priesthood was not confined to men, but women formed part of the staff of the great temples. It was considered an honour to belong to the order of priestesses. Their most important function was to serve as... prostitutes at the great seasonal festivals. Their Akkadian name, Qadishtu, corresponds to the Hebrew qedeshah who figures in early Hebrew religion. The Temple of Ishtar, naturally, contained a large staff of such women, who were known by the special name, ish-taritu". He also states that several Babylonian princesses were dedicated as priestesses; they bore the title, "Lady of the house" or first priestess.

In the course of time it became customary for every Chaldean woman to officiate on one occasion as a Courtesan Priestess in a temple of Ishtar. These ceremonies were often performed before statues of the Goddess. It is possible that these statues may be referred to by the plural name Ish-tarati or the Ishtars. In a Chaldean text it is mentioned how "Ishtar assembled her priestesses, her female votaries".

On Ishtar as a Goddess of Love, Massey writes: "the word Shta (Champollion) is the Egyptian name of the betrothed female and Shta denotes that which is most mystical, secret and holy, the very mother of mystery. Ishtar was called the 'Bridal Goddess'. She remained the Mother of Mystery. Thus Ishtar or Venus, the Goddess of Love, was the Shtar or Betrothed, as the pre-monogamic consort or bride, that is, the Bridal Goddess who is... in Revelation the Great Harlot."

Ishtar figures in a Ritual Commentary intended for the use of priests officiating at the New Year festival at Babylon. The following extract is taken from the version quoted by Hooke: "The mahhu-priest who goes before the Lady of Babylon, he is the messenger who weeps before her (saying). 'They have brought him (i.e. Bel, see under Zarpanit) into the mountain.' She cries out thus, 'My brother, my bro-

ther!'. His garments which they bring to the Lady of Erech, his adornments (?) which they bring . . The milk which they . . before Ishtar of Nineveh, because she nourished him, they show favour to her. The Lady of Babylon who (carries) black wool behind her and spotted wool in front of her . . with her hands . ."

This goddess is one of the deities to whom offerings are made in a ritual connected with an image (see under Gula). The following prayer addressed to Ishtar is quoted by Pritchard: "To Thee have I prayed; Forgive my sin, my iniquity, my shameful deeds and my offence. Overlook my shameful deeds; accept my prayer; loosen my fetters; secure my deliverance."

There is a reference in Egyptian history to the worship of Ishtar, perhaps the Mitannian goddess of that name. Mme. Desroches-Noblecourt records how Tushratta of Naharin, King of Mitanni, had heard of the illness of the Pharaoh Amenophis III and agreed to lend him his miraculous statue of Ishtar the Great, Mistress of Love and War. The idol was then carried to him under escort. It seems that the Goddess worked a cure and the Pharaoh kept her in his palace. He was most reluctant to part with such a miraculous remedy, which was placed in safety at Thebes. Tushratta, however, would not be without the statue permanently and it was later returned.

In art Ishtar is represented in many aspects. In her most typical attitude, according to Babelon, the goddess is decked in rich ornaments, sometimes entirely naked, in full face, with her hands clasping her breasts. She often has bracelets and necklaces, with her hair elaborately arranged. Sometimes she is represented in terra cotta figurines, half reclining on a couch. Her head is often crowned with a crescent, her proper symbol, in the middle of which a garnet or some other sparkling stone is set. Sometimes, in her aspect of Giver of Life, Tammuz is also shown as being reanimated on her knees.

Among the attributes of Ishtar is the eight pointed star, which is sometimes depicted in the hand of the Goddess. According to Sayce, this star is, in Chaldaea, an emblem of divinity. It is also a very powerful symbol in magic; the eight rays are sometimes taken to represent the eight larger feminine members including the maternal section of the umbili-

cal cord; the angles between represent the eight feminine apertures (see also under Neith).

As Goddess of The Fertile Earth with its green vegetation, Ishtar is often represented with branches or with ears of grain. Scorpions, found associated with images of Chaldean goddesses are also believed to be among her symbols. Another item of her insignia is the sceptre surmounted by the eight pointed star, as is depicted on some cylinder seals.

The following hymn of about 3,500 years ago, quoted by Miss Sandars praises Ishtar in these words: "Reverence the Queen of Women, the greatest of the deities: she is clothed with delight and with love, she is full of ardour, enchantment, and voluptuous joy; in her lips she is sweet, in her mouth is Life, when she is present felicity is greatest; how glorious she looks, the veils thrown over her head, her lovely form, her brilliant eyes".

Parallels are seen between Ishtar and Inanna and also Ninlil, Aruru, Belit-Ilanit and Astarte. Massey sees a parallel between Ishtar and Isis; in a list of correspondences between Egyptian and Chaldean names, he compares 'Isis as the Scorpion' with 'Ishtar as the Scorpion'. For the possible Egyptian and Semitic origin of the name Isis, see under that entry. Ishtar in some of her aspects is compared by Miss Sandars with Circe. She also in many ways corresponds to Aphrodite and Venus.

NAME: NINSUN.

ETYMOLOGY: Sumer, Ninsun; from Sumer, Nin, Lady.

GENEALOGY: wife of Lugulbanda; mother of son: Gilgamesh (see also Aruru).

OFFICES AND TITLES: The Great Queen.

ASSOCIATED PLACES: Chaldaea, Uruk (Erech).

Ninsun, the mother of Gilgamesh, appears to be distinct from Ninsun, the mother of Gestinanna and Dumuzi.

This deity, according to Miss Sandars, is regarded as one of the more obscure Chaldean goddesses, noted for her wisdom.

This goddess figures in The Epic of Gilgamesh. Enkidu, having just been overthrown by the great strength of Gilgamesh, says to him, "Ninsun, who is as strong as a wild ox in the byre, she was the mother who bore you". Gilgamesh on sev-

eral occasions comes to his mother for advice. She is described in this epic as having great wisdom and as "one of the great deities . . . Ninsun is wise with deep knowledge, she will give us counsel."

The name of Ninsun's temple-palace in Uruk is given as Egalmah, The Great Palace. A description of Ninsun in her palace is given in the Epic in the following passage: "Ninsun went into her room, she put on a dress becoming to her body, she put on jewels to make her breast beautiful. She placed a tiara on her head and her skirts swept the ground".

Lugulbanda, husband of Ninsun, is sometimes called a mortal, sometimes a semi-divine being, sometimes a god. He is the third king in a list of Uruk, Gilgamesh being the fifth; he is also described as chief priest.

In The Epic of Gilgamesh, Ninsun speaks of "my women, my votaries and hierophants."

NAME: SILILI.

ETYMOLOGY: Chald. Silili.

GENEALOGY: mother of a colt foal.

OFFICES AND TITLES: A Divine Mare.

ASSOCIATED PLACES: Chaldaeae.

According to Miss Sandars, Silili may be a divine mare. She is referred to in The Epic of Gilgamesh as the mother of a stallion, one of the lovers of Ishtar.

Silili has similarities to the Indian Vadaba.

NAME: NINAZU.

ETYMOLOGY: Chald. Ninazu; cf. Sumer. Nin, Lady.

GENEALOGY: dau. of Ereshkigal.

OFFICES AND TITLES: The Mother, Earth-Goddess, Darkness, Mother Darkness.

ASSOCIATED PLACES: Chaldaeae, The Underworld.

Ninazu is mentioned in The Gilgamesh Epic. According to Maspero's summary, Gilgamesh laments his companion Eabani who was killed and is now in the Lower World. He intones the final chant of the funeral solemnities in which occurs this passage, quoted by Maspero: "The resounding earth lies heavy upon thee, She who is dark, She who is dark, Nin-

azu the mother, She who is dark, whose side is not veiled with the splendid vestments, whose bosom, like a new-born animal is not covered . . . Eabani has descended from the earth to Hades. It is not the messenger of Nergal who has snatched him away: it is not the plague which has carried him off: it is not consumption which has carried him off: it is the earth which has carried him off."

In the text of the Lament of Ishdubar, quoted by Anderson, is the following passage: "The might of the earth has swallowed thee, O Darkness, Darkness, Mother Darkness! thou enfoldest him like a mantle, like a deep well thou enclosest him!"

NAME: THE SCORPION-WOMAN.

GENEALOGY: wife of the Scorpion-man.

ASSOCIATED PLACES: Chaldaea, The Land of The Mashu Mountains, The Borderland Region of the Underworld.

In the account by Maspero of the journey of Gilgamesh to The Underworld a description is given of how he leaves the Euphrates. He plunges boldly into the desert; and then, by nightfall of the next day, he reaches a ravine in the mountains. He then takes the road revealed to him in a vision and reaches the entrance of a dark passage which leads into the Mountains of Mashu, west of the Euphrates. He comes to the gate of this land which is guarded night and day by preternatural beings, "The Scorpion-people, of whom the stature extends upwards as far as the supports of heaven and of whom the breasts descend as low as Hades, guard the door. The terror which they inspire strikes down like a thunderbolt; their looks kill; their splendour confounds and overturns the mountains . . . Gilgamesh saw them, his features were distorted with fear and horror; their savage appearance disturbed his mind. The Scorpion-man said to his wife: 'He who comes towards us, his body is marked by the deities'. The Scorpion-woman replied to him, 'In his mind he is a god, in his mortal covering he is a man'. The Scorpion-man spoke and said: '. . . he has travelled over distant regions before joining us, thee and me' ". Gilgamesh learns that the guardians are not evilly disposed towards him and he becomes reassured; he implores permission to pass beyond them. Apparently he is allowed to do so and he proceeds on his way.



He finds the woman Siduri with her vineyards and wine-vats

NAME: SABITU.

ETYMOLOGY: Chald. Sabitu.

OFFICES AND TITLES: Sea Goddess, Underworld Goddess.

ASSOCIATED PLACES: Chaldaea, The Sea of The Underworld.

In The Gilgamesh Epic, according to Maspero's summary, the hero, having been allowed to pass through "The darkness enveloping the Mashu Mountains" traverses The Borderland Region in the depths of darkness for long hours. Eventually he approaches the neighbourhood of a marvellous forest upon the shore of the ocean which encircles the world. Gilgamesh begins to grieve and to curse the Ocean which stays his steps.

As he approaches, Sabitu, the Virgin who is seated on the throne of the seas, perceiving him from a distance, returns at first to her castle. He calls to her from the strand, asking her to help him in his voyage, "If it can be done, I will cross the sea: if it cannot be done, I will lay me down on the land and die". The goddess is at length touched by his tears, and speaks to him, "Gilgamesh, there has never been a passage hither . . . Shamash the valiant crossed the sea: after Shamash, who can cross it? The crossing is troublesome, the way difficult. Perilous is the Water of Death, which like a bolt is drawn between thee and thy aim. Even if, Gilgamesh, thou didst cross the sea, what wouldst thou do arriving at the Water of Death? . . . if it be possible thou shalt cross the sea with him (Arad-Ea), if it is not possible, thou shalt retrace thy steps". Arad-Ea and Gilgamesh then took ship; forty days of tempestuous crossing brought them to the Waters of Death, which, with a great effort they crossed.

Sabitu is in many ways parallel to Siduri.

NAME: SIDURI.

ETYMOLOGY: Hurrian, Siduri, Young Woman.

OFFICES AND TITLES: Divine Wine-Maker and Brewer, Ale-Wife.

ASSOCIATED PLACES: Chaldaea, The Sea Bordering The Underworld.

The name Siduri, according to Miss Sandars, means in the Hurrian language, young woman. Of Siduri she writes: "In a house beside the sea he (Gilgamesh), finds the woman Siduri with her vineyards and wine-vats. She is an enigmatic figure never explained, but her language is like that of Circe



Gilgamesh comes upon Sabitu

.. whose island home lay in the sea, where the east and west were confused, and which grew magic herbs .. Like Circe and her son Comus, Siduri dispenses the 'philisophy' of eat, drink and be merry 'for this is the lot of man' .. From Siduri Gilgamesh received instruction on how to cross the waters of death, much as Odysseus had directions from Circe for the way to Hades, across 'The River of Ocean' ..

In the Gilgamesh Epic, the hero arrived at the shore of the sea and the Waters of Death; according to Hooke's summary, he meets with another guardian. She is the goddess Siduri, the Ale-Wife. She tells Gilgamesh of the difficulties of the crossing; In the words of the Epic: "Beside the sea she lives, the Woman of the Vine, the Maker of Wine: Siduri sits in the garden at the edge of the sea, with the golden bowl and the golden vats .. She is covered with a veil, and where she sits she sees Gilgamesh coming towards her". Gilgamesh tells her the reason for his journey and Siduri gives him her advice in these words:

"Gilgamesh, whither rovest thou?

.. Then, Gilgamesh, let full be thy belly,

Make thou merry by day and by night.

Of each day make thou a feast of rejoicing,

Day and night dance thou and play ..

.. Pay heed to the little one that holds thy hand,

And make happy thy spouse ..

.. For this is the task of mankind."

Finally, however, Siduri tells Gilgamesh how to continue his travels. Siduri is in many ways similar to Sabitu. Hooke sees her as connected with Ishtar.

NAME: THE LADY OF THE ISLAND PARADISE.

GENEALOGY: wife of Shamashnapishtim (Utnapishtim).

ASSOCIATED PLACES: Chaldaeae; The Underworld Island of Paradise.

In The Gilgamesh Epic, according to Maspero's account, Arad-Ea and Gilgamesh having passed over the Waters of Death rested for a while; The Happy Island appeared before them and Shamashnapishtim stood upon the shore of this mysterious paradise. Gilgamesh was not, however, allowed to land. During their conversation Gilgamesh says to him, "I look upon thee Shamashnapishtim, and thy appearance has not changed, thou art like me and not different". Gilgamesh then sleeps

for six days and seven nights, "for sleep had fallen on him like a blast of wind. Shamashnapishtim spoke to his wife, 'Behold this man who asks for life, and upon whom sleep has fallen like a blast of wind'. The wife answers Shamashnapishtim, the man of distant lands, 'Cast a spell upon him, this man, and he will eat of the magic broth, and the road by which he has come forth, he will retrace it in health of body: and the great gate through which he has come forth, he will return by it to his country'. Shamashnapishtim spoke to his wife, 'the misfortunes of this man distress thee; very well, cook the broth, and place it by his head'. And while Gilgamesh still slept on board his vessel, the material for the broth was gathered; on the second day it was picked; on the third day it was steeped; on the fourth Shamashnapishtim prepared the pot; on the fifth he put into it 'Senility'; on the sixth the broth was cooked, on the seventh he cast his spell suddenly on the man, and he consumed the broth". The effect would not have been lasting if other ceremonies had not followed in addition to this spell from the sorcerous kitchen. Gilgamesh could now, after these preparations, land upon the shore of The Happy Island; and there he was cured of his disease. When he was ready to leave, Shamashnapistim would not send him back to the Upper World without giving him a princely present. "His wife spoke to him, to him, Shamashnapishtim, the inhabitant of distant lands, 'Gilgamesh has come, he is comforted, he is cured: what wilt thou give to him now that he is about to return to his country? Shamashnapishtim spoke to him, to Gilgamesh.. 'I am about to reveal to thee, Gilgamesh, a secret and the judgment of the deities I am about to tell it thee. There is a plant similar to the Hawthorn in its flower, and whose thorns prick like a viper. If thy hand can lay hold on that plant.. break from it a branch, and bear it with thee: it will secure for thee an eternal youth' ". Gilgamesh gathers the branch and in his joy speaks to Arad-Ea, "Arad-Ea, this plant is the plant of reanimation by which a man obtains life; I will bear it with me to Uruk, the Well-Protected. I will cultivate a bush from it.. I will eat of it and I shall repossess the vigour of my youth". On his way back to Erech, he stops by a pool; and while he is doing so, a serpent notices the attractive smell of the flowers, and carries away the branch. Gilgamesh re-embarks and finally returns to Erech.

The great importance here attached to the hawthorn has

its counterpart in the religious practices of many cultures. The blossom of the hawthorn, or may, has a smell of great occult potency, and is particularly associated with the worship of the Goddess. The magical properties of the may or whitethorn have always been recognised throughout Ireland, and also in the British and other European May-day celebrations whose dominating figure is the Queen of The May. According to Graves these flowers are associated with marriage celebrations in Turkey at the present time. "Hawthorn blossom", he writes, "has . . a strong smell of female sexuality".

NAME: SIRIS.

ETYMOLOGY: Chald. Siris.

GENEALOGY: mother of son: Zu.

OFFICES AND TITLES: Bird-Goddess, Lady of The Rain and Clouds.

ASSOCIATED PLACES: Chaldaea.

Siris appears in The Epic of Zu. She is described as being a bird, like her son. These preternatural fowl held, as Maspero states, an important place in Chaldean religion. They are usually represented as enormous birds flocking on their swift wings from below the horizon, and breathing flame and torrents of water upon the countries over which they hovered. Zu is described as living with his wife and children. Maspero records that among their numerous family were "some extraordinary species which might puzzle a modern naturalist, but were matters of course to the ancient priests."

Certain parallels can be seen between Siris and the Harpies.

NAME: THE EAGLE-GODDESS.

OFFICES AND TITLES: Eagle-Goddess.

ASSOCIATED PLACES: Chaldaea, The Heaven of Anu and Ish-tar.

In the Epic of Etana and The Eagle, as recorded by Maspero, it related how the hero Etana, awaiting the birth of an heir, "addressing himself to the eagle, asked from her the plant which helps the child-birth of women". Etana is included in the early Sumerian King lists; the thirteenth King of Kish, of the Dynasty of Kish, is listed as "Etana the Shepherd, who ascended to heaven."

According to Maspero's summary, between Etana and the eagle there has already been a friendship, and many benefits Etana had obtained from and rendered to the bird.

The plant which Etana needed was to be found in the Heaven of Anu and Ishtar, and the eagle offers to carry him there. Then "He places his heart against the breast of the eagle, he places his two hands upon the pinions of the wings, he places his side against her side, adjusts himself firmly, and his weight was great". The Chaldean artists have represented his departure. According to Maspero's descriptions, "They exhibit him closely attached to the body of his ally, and holding her in a strong embrace. A first flight has already lifted them above the earth, and the shepherds scattered over the country are stupefied at the unaccustomed sight: one announces the prodigy to another, while the dogs seated at their feet extend their muzzles. 'For the space of a double hour the eagle bore him; then the eagle spoke to him, to him Etana, "Behold, my friend, the earth what it is; regard the sea which the ocean contains. See the earth is no more than a mountain, and the sea is no more than a lake"'. They at length arrived at the heaven of Anu and Ishtar and rest there for a moment. Etana sees space all around him; he is struck with terror, but the eagle reassures him, and tells him to proceed on his way to the heaven of Ishtar. 'Come my friend, let me bear thee to Ishtar—and I will place thee near to Ishtar, The Lady—and at the feet of Ishtar, The Lady thou shalt throw thyself'".

Hooke suggests that the episode had a fortunate ending.

There are some similarities between this eagle and the Persian Simorgh.

NAME: ALLAT, BELTIS-ALLAT.

ETYMOLOGY: Chald. Allat; cf. Assyr. allatu, goddess; and Beltis-Allat, prob. The Lady Allat.

GENEALOGY: mother of two children.

OFFICES AND TITLES: The Lady of the Great Land, The Queen of Hell.

ASSOCIATED PLACES: Chaldaea; The Underworld, The Dark Country, The Aralu.

The Land of Aralu has among its rulers the god Nergal and the goddess Beltis-Allat. The latter, usually referred to as

Allat, is considered the actual sovereign of the country. (See also under Ereshkigal).

According to the descriptions of her, as interpreted by Maspero, Allat passes through her empire, not seated, but standing on the back of a horse, which seems oppressed by her weight. Sometimes she goes on an expedition upon the river which communicates with the lighter countries, in order to meet the newly arrived souls ceaselessly being despatched to her. On these journeys she is described as embarking an enchanted vessel which makes its way without sails or oars, its prow projecting like the beak of a bird.

A requirement of these realms is that those entering must avow themselves subject to Allat's authority.

Many kinds of being have their home in these regions. Some have a medley of human and animal parts in which these features are artistically combined. Lions heads stand out from the bodies of scorpion-tailed jackals, whose feet are armed with eagle's claws. Enormous birds flutter around.

Writing on the spirits, ghosts or manes of the departed, Maspero states: "The dead man, or rather that part of him which survived—his 'ekimmu' dwelt in the tomb, and it was for his comfort that there was provided, at the time of sepulture or cremation, the provisions, clothing, the ornaments and weapons, of which he was considered to stand in need. Furnished with these necessities . . he preserved for the donors the same affection which he had felt for them. . and gave evidence of it in every way he could, watching over their welfare, protecting them from malign influences.. with the faculty of roaming at will through space, and of going forth from and returning to his abode; it was impossible to regard him as condemned to dwell in the case of terra-cotta . . he was transferred therefore, or rather he transferred himself, into The Dark Land—The Aralu—situated very far away—according to some, beneath the surface of the earth; according to others in the eastern or northern extremities of the universe. A river which opens into this region and separates it from the sunlit earth, finds its source in the Primordial Waters into whose bosom this world of ours is plunged. . These are the 'Waters of Death' mentioned at the end of the poem of Gilgamesh. This dark country is surrounded by seven high walls, and is approached through seven gates". Maspero considers that the ekimmu or ikimmu is equivalent

to the ka of the Egyptians. It would appear also to correspond both to the etheric double or doppelganger and also perhaps to the more subtle astral body.

In the Epic of Ishtar and Tammuz it is in these lower regions that much of the drama takes place. Tammuz was cast into the realm of Allat, and Ishtar resolved to follow him. In the absence of Ishtar, Ea and some of the other gods send Uddashunamir to the Underworld as a substitute; "May Allat behold thee and rejoice in thy presence". On his arrival at the Palace of Allat and his presentation before her, "Allat flew into a terrible rage . . . she beat her sides and broke out into curses against the messenger of misfortune. 'Thou hast expressed to me a wish which should not be made. Fly Uddashunamir, or I will shut thee in—the mud of the drains of the city shall be thy drink—the gutters of the town shall be thy drink—the shadow of the walls shall be thy abode—The thresholds shall be thy habitation' ". The account given of subsequent events is confused. The conclusion of the epic is described under Ishtar.

Allat is represented with the body of a woman, the head of a lioness and the claws of a bird of prey. She brandishes in each hand a large serpent which Maspero describes as an animated javelin, whose poisonous bite inflicts a mortal wound upon the enemy. Her children are two lions which she is depicted as suckling.

There are many parallels between Allat and the earlier Sumerian goddess Ereshkigal.

NAME: THE GODDESS OF THE DESERT.

OFFICES AND TITLES: The Goddess of the Desert.

ASSOCIATED PLACES: Chaldaea.

From an inscription in the Maqlu series of tablets is the following extract:

"Incantation, Boil, boil, burn, burn!

Who art thou, whose son, who art thou, whose daughter?

Who sit and your witchcraft and your spells weave . . ?
[With these] have you (i.e. sorceresses) bewitched me, caused me to be bewitched . .

You have delivered me into the power of a family ghost,

You have delivered me into the power of a strange
ghost . .
To a ghost inhabiting fallen ruins . .
To the goddess of the desert and the high places
have you handed me over;
To the oven, the hearth, the furnace, and the
bellows, you have handed me over . .”

The Goddess of the Desert may correspond to Ereshkigal, Belit-seri and Allat.

NAME: LAMASHTU.

ETYMOLOGY: Chald. Lamashtu; cf. Gk. Lamia.

GENEALOGY: prps. dau. of Anatu wife of Anu.

OFFICES AND TITLES: Demoness.

ASSOCIATED PLACES: Chaldaeae, Babylonia, Assyria; The Underworld.

The female demon, Lamashtu, according to Hooke, is depicted in Chaldean sculpture. On one tablet she is shown ascending from the underworld. A representation of her is also included among the four pictures referred to by a scribe in the reign of Ashurbanipal: writing to the king, he reports that he has caused these pictures to be prepared.

NAME: MENI.

ETYMOLOGY: Chald. Meni, (Feyer.) N, of a Babylonian Goddess (Venus); cf. Heb. (B.D.B.) manah, n. fem. part. portion, esp. choice portion and (Keuchenius) Sem. meni, a multitude of idols; cf. Irish, mna, n. pl. women.

OFFICES AND TITLES: Love-Goddess, Goddess of Fate and Apportionment.

ASSOCIATED PLACES: Chaldaeae, Judah.

Meni is described as a Babylonian Goddess of Love. It is probable that this goddess is referred to in the Hebrew scriptures. The passage is as follows: “Ye that furnish the drink offering to that number”, (alternative translation to that number: “Meni”). As this passage comes from what is generally considered to be a post-Exilic writing, it is probable that Meni was one of the deities worshipped by the Jews in Babylon.

NAME: GADDA.

ETYMOLOGY: Chald. Gadda. prps. She-Goat.

GENEALOGY: prob. wife of Gad.

OFFICES AND TITLES: Goddess of Fortune.

ASSOCIATED PLACES: Chaldaea, Babylon.

Both Gadda and Gad are Babylonian deities of Fortune.

NAME: KIRISA.

ETYMOLOGY: Chald. Kirisa.

ASSOCIATED PLACES: Elam.

From the Goddess Kirisa is derived the Persian proper name Zeresh, "The Gilded one", wife of Haman, mentioned in the Book of Esther.

NAME: BELATSUNAT.

ETYMOLOGY: Chald. Belatsunat; cf. Bab. Belit, Lady.

ASSOCIATED PLACES: Chaldaea.

According to Maspero, Belatsunat is the name of a goddess; this name was previously considered to be that of a queen.

NAMES: CESSAIR, CESAIR, CESAR, CEASAR, CESARA, CESSAREA, CEASARA.

ETYMOLOGY: prps. Heb.—Irish, Cessair.

GENEALOGY: dau. of wife of Bith; sister of (brother): Ladru (Ladhra); wife of Fiontan; (Keating) wife of Bith Fiontan.

OFFICES AND TITLES: One of The Mothers of the Nations, The Magna Mater of The Irish People.

ASSOCIATED PLACES: Mara Hen, The Sea of Hen, The Isles of Meroe, Egypt, The Nile, The Caspian Sea, The Cimmerian Sea (prps. The Black Sea), The Alpine Mountain, Spain, Ireland, Dun na mBarc, Corco Duibne, Western Ireland, Cul Chesra, Cessair's Nook.

Cessair is generally regarded in the ancient Irish histories as a contemporary of Noah. Anticipating the Flood, she built her own ark and founded the first of the major settlements in Ireland. Keating refers to an earlier immigration led by three Cainite women (see under Nathair Parrthuis).

According to Macalister, "In the original (pagan) legend Ces-

sair must have survived her Flood: in fact, her voyage to Ireland is essentially her flood-voyage."

Keating, writing about 350 years ago, quotes from the ancient manuscripts and traditions still available at that time. He states: "The manuscripts of Ireland give this account of Ceasar's first coming into this island. When Noah was building the Ark . . . Bith sent to him to desire an apartment. Noah . . . denied his request. Upon this Bith Fiontan, the husband of Ceasar, and Ladhra, her brother, consulted among themselves what measures they should take in this extremity; but coming to no conclusion, Ceasar thought it proper to apply to an idol, and know how they should secure themselves and their families . . . They consented unanimously to this advice. The oracle enjoined them to build a ship in the form of the Ark that Noah was preparing, and that when they had laid in provisions for a long voyage, they should commit themselves to the mercy of the waves . . . they immediately applied themselves to the work and with great labour and application at length completed the vessel and put to sea. The persons that went on board in this manner were Bith, Ladhra and Fintan, with their wives Ceasar, Barran and Balbha and fifty of the most beautiful women that would venture among them. These raw sailors, for want of skill in navigation were tossed and driven from sea to sea, for the space of seven years and a quarter, till they arrived at last upon the western coast of Ireland."

The medieval Lebor Gabala Erenn gives the following account of Cessair's advice: "Thereafter Bith came into council with Fintan and Ladra and they said ' . . . how shall we make us ready?'

" 'Easy!' said Cessair . . . 'Give me submission and headship', said she, 'and I shall give you counsel'.

" 'Thou shalt have thy request', said they.

" 'Take then an idol (i.e. a portable household deity) to yourselves', said she, 'worship it and sunder you from the God of Noe'.

" 'Thereafter they took to themselves an idol . . . And Noe said unto them, 'Rise', said he, '[and go] to the western border of the world; perhaps the flood will not reach it'.

" 'Thereafter on Tuesday, the fifteenth of the Moon, she went from the isles of Meroe (text: Mara Hen, 'of the Sea of Hen') upon the river of Nile in Egypt. She was ten years, [or seven], in Egypt. Twenty days had she upon the surface

of the Caspian Sea. Twelve days had she upon the Caspian Sea itself, till she reached the Cimmerian Sea. One day had she in Asia Minor to the Torrian Sea. A sailing of twenty days had she to the Alpine Mountain: for a space of nine days had she thence to Spain. A sailing of nine days had she from Spain to Ireland, [namely at Dun na mBarc], in Corco Duibne she took harbour. On the fifth unit of the moon, on a Saturday to be precise, she took port in Ireland, as the learned saith,

It is there that they came to harbour,
the woman-crowd, at Dun na mBarc.
In the Nook of Cessair, in the lands of Carn,
On the fifteenth, on Saturday."

Another version of the verse text is as follows:—

"Forty days of rapid search
was Ireland found before the Flood:
Cessair found it in its fair shape,
The crew of her canoe of clean hide . .
Three men, fifty tall maidens,
that was her tally with very rough fury:
a wind drave them, pleasant the fashion,
to Erin a-wandering . ."

Cessair is referred to again in another verse text, in the passage:—

"Cessair (or Cesair) . .
the first valorous woman who set forth,
who took Ireland before the Flood."

According to Hanmer's account, "one Cesara (say they) according unto others Cesarea, a Neece of Noah . . rigging a navy, committed her selfe with her adherents to the seas . ."

The character of Cessair may be seen in the verse text of Lebar Gabala Erenn which speaks of "fair (or beloved) Cessair".

Of the place of Cessair in Irish history, Macalister writes: "It is obvious that the Cessair story stands on a different footing from the subsequent tales of invasion. These are tales of history . . The Cessair tale, however, is essentially cosmogonic . .

"We now understand the significance of the fifty (footnote: or thrice fifty, according to the *Druim Sneachta Banba* story) women who were in her company. Originally they were the mothers of the various nations of the earth, the list being a counterpart of the list of languages in the preceding section:

their names are badly corrupted, but some of them are suggestive of an eponymous significance . .

"We must assume that originally Cessair and her companions survived the Flood and re-peopled the earth . . The fifty women were undoubtedly meant to be the mothers of the post-diluvian human communities: one line in the 'Ladra' list shows this quite clearly—

'Gothiam, German, Aithne, Inde,'

where it is easy to see names eponymous of Gothia, Germania, Athenae, and India. Elsewhere we have Cipir (=Cyprus), Torrian (=Tyrrenia), Traige (=Thracia) and possibly some others which corruption has rendered less obvious . .

"And undoubtedly Cessair is the *Magna Mater* of the Irish people. Although her name does not seem to be used eponymously, that of her doublet, Banba, is a well-known by-name of Ireland: Mac Firbis, in his preface to *Chronicum Scotorum*, calls her *Heriu no Berba no Cesar*; and a glossator of *The Book of Lecan* has inserted the words 'i.e. Ere' above the name of Cessair, in almost every place where it occurs.

"The identity of Cessair with Eriu is underlined in the story of the Adventures of Tadhg mac Cein (*Silva Gadelica*), where that personage is represented as being greeted by Cessair (who here shares the immortality of Fintan) with precisely the same sentence—"it is long since thy coming was prophesied"—with which Eriu greets the arriving Milesians in a later section of *Lebar Gabala*."

Cessair corresponds closely to Sambethe of the Sibylline Books. They are both described as near relations of Noah, and both escape the Flood. In Floyer's *The Sibylline Oracles* is the following passage: "O the great Joy that I had when I escap'd the great Destruction, when my Husband with me, and his Brothers . . suffer'd much by being long toss'd by the Flood!" de Gabalis quotes the tradition that Sambethe is the most ancient of the Sibyls. Macalister sees a close correspondence between Cessair and the Greek Pyrrha.

NAME: SEMIRAMIS.

ETYMOLOGY: Chald.-Greek, Semiramis; (Enc. Brit. IV) in Syrian signifies 'a wild pigeon', also an epithet of the moon, from Shem or Sem 'a sign' and Ramah 'light'; (L.R.) cf. Shemiramoth 'The Height of the Heavens', older form of Heb. pr. n. fem. Semira: hence (W.R.) Lat. Semiramus, -a, -um, of

or belonging to Semiramis, Semiramian, meton. Babylonian.
GENEALOGY: dau. of Derceto; wife of Menones (Onnes)
and Ninus; mother of son: Ninyas (Zames).

OFFICES AND TITLES: Queen of Assyria.

ASSOCIATED PLACES: Assyria, Nineveh, Bactria, Babylon,
India, Egypt, Libya, Ethiopia.

The reign of Semiramis is usually dated at about 4,000 years ago, though Herodotus assigns to her a later period, (see below).

According to tradition the Goddess Derceto gave birth to a daughter. Being exposed in the desert the child was preserved by doves for one whole year, till Simmas, one of the shepherds of King Ninus, found her and took her into his household; there she is described as growing into a woman of great beauty.

According to Lempriere's summary, Semiramis married Menones, the Governor of Nineveh and accompanied him to the siege of Bactria, where by her advice and prudent directions, she hastened the success of the King's operations, and the city was taken. Her ability coupled with her beauty drew the king's attention to her. Having become enamoured, the king asked Menones to hand her over to him. Menones, who himself greatly loved her, refused to do so, and being threatened by the king, killed himself. Semiramis then married Ninus, who at her request resigned the crown to her and commanded that she be proclaimed Queen and sole Empress of Assyria. She thereupon had Ninus put to death.

As Queen, Semiramis then began to repair the capital of her empire, Babylon; and by her means this city is said to have become the most noble and magnificent in the ancient world. Some historians have attributed to her the founding of the city. Thus, according to Dr. Alexander's account "the scheme she fell upon was to build, in the space of one year, the mighty city of Babylon . . two millions of men are said to have been constantly employed on it during the time it was erecting".

Writing on the monarchs of Babylon, Herodotus states: "Among them two were women. Of these, the earlier, called Semiramis, held the throne five generations before the later princess (i.e. Nitocris). She raised certain embankments well worthy of inspection, in the plain near Babylon, to control the

river, which, till then, used to overflow and flood the whole country round about."

Semiramis is mentioned by Ovid as follows: "Pyramus and Thisbe, the one the most accomplished youth, the other the most amiable of the Eastern nymphs, lived in houses contiguous to each other, when Semiramis is said to have surrounded a stately city with walls of brick." Commenting on this passage Davidson writes: "The magnificence and greatness of Babylon is taken notice of by almost all ancient writers . . its walls are said to have been 60 miles in circumference, 87 feet thick, and in height 350 feet". Herodotus speaks of "the gates of Semiramis" in Babylon.

According to Lucian the temple of Hieropolis was believed by some to have been built by Semiramis and dedicated to her mother Derceto.

The energy of this queen is elaborated on by Lempriere, who writes: "She visited every part of her dominions, and left everywhere immortal monuments of her greatness and benevolence. To render the roads passable and communications easy, she hollowed mountains and filled up valleys, and water was conveyed at great expense by large and convenient aqueducts to barren deserts and unfruitful plains". She also founded many cities and built palaces and other great buildings. She is also said to have sunk a large artificial lake in Babylon. With regards to her military prowess Lempriere states that "she was no less distinguished as a warrior, many of the neighbouring nations were conquered". Included in the list of her conquests is Egypt, the greater part of Libya and Ethiopia. She is said to have fought with an Indian king on the Indus.

On one occasion, as Lempriere describes, "When Semiramis was once told, as she was dressing her hair, that Babylon had revolted, she left her toilette with precipitation, and though only half-dressed, she refused to have the rest of her head adorned before the sedition was quelled and tranquillity re-established."

According to the Encyclopaedia Britannica "The Assyrian Empire in the time of Semiramis was noted for its wealth . . The riches of Semiramis, therefore, were accumulated by the East Indian trade entering for some time in her capital."

Semiramis is described as a lady of very liberal morals, and as having a strong passion for her son, Ninias.

Tradition asserts that after a reign of forty two years Semiramis departed to Heaven in the shape of a dove. She was accorded Divine honours by the Assyrians.

Semiramis is regarded by Ovid in his *Metamorphoses* as the daughter of Derceto: she, "taking wings, spent her latter years in the high towers of Babylon".

In the Irish *Lebor Gabala Erenn*, this queen is referred to as follows: "Samiramis, wife of Ninus, in the royalty after himself 45 years . . . Zaineus, that is, Ninias . . . Samiramis was his mother". On this Macalister comments "the reign of Semiramis is wrongly written xlv; it should be xlii. For Zaineus, the alternative names of Ninias, we should read Zameis, as we find it in the relevant fragment of the Greek, preserved by Syncellus, and also in the Armenian translation. Hieronymus has Zameis".

According to Dr. Alexander, "Semiramis had influence enough . . . to have temples erected and the worship of a goddess addressed to her by a numerous crowd of adorers".

A representation, painted on brick, showing Semiramis on horseback hunting with her husband Ninus, is described by Ctesias and Diodorus. The scene was on the walls of the palace of Nebuchadnezzar, which, according to Diodorus, was built by Semiramis.

Among the attributes of Semiramis is the dove, which was dedicated to her.

Some mythologists regard the name Semiramis as applying to more than one person. Thus Walton (*Oxford Classical Dictionary*) writes: "The historical figure behind this legend is almost certainly Sammuramat wife of the Assyrian king Shamshi-Adad V, and herself regent . . . in the minority of her son Adad-Nirari III."

A reference is made by Fagan to Sammuramat as follows: "At Kalakh twin statues of Nabu were discovered by Rassam in a mutilated condition, but bore a dedication by the city governor Bel-Nirari, King of Assyria, his lord and 'for the life' of Sammuramet. 'Lady of the palace, the Queen mother'".

The name of this queen has passed into several languages. In the form of an adjective *Semiramius-a-um*, it is used sometimes in Latin as a synonym for Babylonian. Her name is also applied to Margaret of Denmark, Sweden, and Norway, "The Semiramis of the North" and is also used as an epithet of Catherine II of Russia.

NAME: HIR NINEVEH.

ETYMOLOGY: Heb. (h)ir, n. fem. tower, town, city, capital; Heb. Nineveh, from Assy. Ninu, Nina, Ninua, the City of Nineveh.

OFFICES AND TITLES: The City of Nineveh, The Goddess personifying The City of Nineveh, The Well-Favoured Harlot, The Mistress of Witchcrafts.

ASSOCIATED PLACES: Assyria, Nineveh, Israel, Samaria.

The goddess personifying Nineveh is mentioned in the earlier Hebrew scriptures. Among the references made to her is the passage describing "the multitude of whoredoms of the well-favoured harlot, the mistress of witchcrafts."

NAME: AMYITIS, AMYTE, AMYTIS, AMYTE.

ETYMOLOGY: prps. Gk. rend. of Median or Mandian, Amyitis.

GENEALOGY: dau. of wife of Huwakhshatara (Cyaxares); sister of brother: Astyigas (Astyages or Ishtuvegu); wife of Nebuchadnezzar II; mother of son: Evil-Merodach.

ASSOCIATED PLACES: Media, Babylonia.

OFFICES AND TITLES: Median Princess, Babylonian Queen.

In classical history two princesses of the name Amyte are mentioned. This first is Amyte, sister of the Median king Astyages and wife of Nebuchadnezzar; the earlier historians regard her as the sister of Mandane. The second, a niece of the first, is Amyte the sister of Mandane and wife of the Persian king Cyrus.

The events leading to the marriage of Nebuchadnezzar and the first Amyte are described by Williams as follows: "In order to protect himself against his ally (i.e. Cyaxares) who by the fall of the Assyrian Empire had grown too powerful, the Chaldean (i.e. Nabopolassar) had recourse to a double precaution: he married . . . Nebuchadnezzar, to Amyite or Amytis . . . he also erected extensive fortifications".

In *Les Voyages de Cyrus* Ramsay recounts an episode which may record some ancient tradition. According to this account "Cambyses (i.e. the Elder) . . . proposed to go himself to treat with Amytis, wife of this prince and sister of Mandane. She governed the realm during the madness of the king . . . Cyrus had no sooner arrived in Babylon, than he went to find the queen Amytis". In this connexion Freret writes: "Cyrus went to Babylon to negotiate with Amytis towards the end of

the illness of Nebuchodonosor"; he also speaks of "the mediation of Amytis whom, one can suppose, worked to reconcile the Medes and the Persians".

Amyte is said to have retained a strong affection for the mountains and forests of the land of her birth. In compliance with his wife's wishes Nebuchadnezzar made the Hanging Gardens of Babylon as a reminder, in Babylon, of the terrain of Media. These gardens formed a square four hundred feet each side, and consisted of terraces carried up to the height of the city wall; these terraces are described as consisting of a series of substantial arches. The whole structure was strengthened by a wall twenty feet thick, surrounding it on every side. There was an elaborate system of irrigation. The gardens were said to be able to give root to the greatest trees, together with a great variety of shrubs, flowers, and other vegetation. These gardens are still remembered as being one of the Seven Wonders of the World.

In a description of the Hanging Gardens and the ancient Chaldean sites at the present day, Miss Boland writes:

"Only a very small area of the ruins of the Hanging Gardens has been excavated. In the past this was usually done by foreigners, who brought the treasures to the museums of their own countries. Now the Iraqi people are realizing the importance of such an endeavour. Fortunately, a great area of the site is as yet untouched, and work has begun, at the initiative of the Government.

"The Hanging Gardens have rooms underneath them, small thick-walled rooms, with passages running through them. The Gardens are on the roofs, as it were. The building is so constructed, as to imply a sort of layered effect.

"I thought it was rather ingenious of the King, in his effort to please his lady, pining for her own country, to conceive such an idea. Situated in the white sands of the desert, in the blazing sun, one sees the reason for thick walls and small windows. The restoration of the age-old monuments on the same site, has also begun.

"As we wandered around, a steward pointed out some fragments of stone with cuneiform writing on them, which were laying on the ground. We purchased some ancient coins from a herd, for a few shillings. Nearby, a teashop, one cannot go far in Iraq without finding a teashop. One sits in the sun, feeling that one has somehow arrived too late. Somewhere

in the mystery called Time, between then and now, have a great many secrets been forgotten."

NAME: NITOCRIS.

ETYMOLOGY: prob. Gk. rend. of Chald: Nitocris.

GENEALOGY: wife of Evil-Merodach; mother of son: Nabonidus (Nabonahid, the Labynetos of Herodotus, and prps. the Belshazzar of the Hebrew scriptures).

OFFICES AND TITLES: Babylonian Queen.

ASSOCIATED PLACES: Babylonia.

Nitocris is described by historians as a woman of great abilities. According to Lempriere's summary, she took the burden of all public affairs upon herself, and did all that could be done to sustain the great Babylonian Empire. She perfected the works which Nebuchadnezzar had begun for the defence of Babylon and according to Diodorus caused a vault or tunnel to be made under the river twelve feet high and fifteen feet wide, leading from the old palace to the new; this was done by turning the course of the river. She also built a bridge across the Euphrates in the middle of the city and was responsible for digging a number of reservoirs for the superfluous waters of that river. She also had several other buildings constructed which were sometimes ascribed to Nebuchadnezzar.

Of the two women sovereigns of Babylon mentioned by Herodotus, the second is Nitocris. Of her he writes: "The latter of the two queens . . . not only left behind her as memorials of her occupancy of the throne, the works which I shall presently describe, but also observing the great power and restless enterprise of the Medes, who had taken so large a number of cities, and among them Nineveh and expecting to be attacked in her turn, made all possible endeavours to increase the strength of her empire, and first whereas the river Euphrates, which traverses the city, ran formerly with a straight course to Babylon, she, by certain excavations which she made at some distance up the stream, rendered it so winding that it comes three several times in sight of the same village, a village in Assyria, which is called Ardericca; and to this day, they who would go from our sea to Babylon, on descending to the river touch three times, and on three different days, at this very place. She also made an embankment along each side of the Euphrates, wonderful both for breadth and height,

and dug a basin for a lake a great way above Babylon, close alongside of the stream, which was sunk everywhere to the point where they came to water, and was of such breadth that the whole circuit measured four hundred and twenty furlongs. The soil dug out of this basin was made use of in the embankments along the waterside. When the excavation was finished, she had stones brought, and bordered with them the entire margin of the reservoir. These two things were done, the river made to wind, and the lake excavated, that the stream might be slacker by reason of the number of curves, and the voyage be rendered circuitous, and that at the end of the voyage it might be necessary to skirt the lake and so make a long round. All these works were on that side of Babylon where the passes lay, and the roads into Media were the straightest, and the aim of the queen in making them was to prevent the Medes from holding intercourse with the Babylonians, and so to keep them in ignorance of her affairs.

"While the soil from the excavation was being thus used for the defence of the city, Nitocris engaged also in another undertaking, a mere by-work compared with those we have already mentioned. The city, as I said, was divided by the river into two distinct portions. Under the former kings, if a man wanted to pass from one of these divisions to the other, he had to cross in a boat; which must, it seems to me, have been very troublesome. Accordingly, while she was digging the lake, Nitocris bethought herself of turning it to a use which should at once remove this inconvenience, and enable her to leave another monument of her reign over Babylon. She gave orders for the hewing of immense blocks of stone, and when they were ready and the basin was excavated, she turned the entire stream of the Euphrates into the cutting, and thus for a time, while the basin was filling, the natural channel of the river was left dry. Forthwith she set to work, and in the first place lined the banks of the stream within the city with quays of burnt brick, and also bricked the landing-places opposite the river gates, adopting throughout the same fashion of brickwork which had been used in the town wall; after which, with the materials which had been prepared, she built, as near the middle of the town as possible, a stone bridge, the blocks whereof were bound together with iron and lead. In the daytime square wooden platforms were laid along from pier to pier, on which the inhabitants crossed the stream;

but at night they were withdrawn, to prevent people passing from side to side to commit robberies. When the river had filled the cutting, and the bridge was finished, the Euphrates was turned back again into its ancient bed; and thus the basin, transformed suddenly into a lake, was seen to answer the purpose for which it was made, and the inhabitants, by help of the basin, obtained the advantage of a bridge."

Nitocris is said to have built a monument to herself over one of the most important gates of the city, with an inscription to the following effect: "If any King of Babylon after me shall be in distress for money he may open this and take as much as may serve him: but if he be in no necessity, let him forbear".

This monument is said to have remained untouched until Babylon came under foreign rule. Darius, or according to others, Cyrus, hoping to find great treasure, broke open the monument and found within another inscription: "If thy avarice had not been insatiable thou wouldest never have violated monuments."

Of this queen Dr. Alexander writes: "Nitocris, took upon her the care of the state, and managed it so as to give universal satisfaction: a circumstance, which was not likely to have happened, had not a woman possessed a tolerable share of public esteem and confidence; which, when we consider the influence of female society among the Babylonians; and that their women were admitted to convivial meetings, where they lived in a free and unrestrained manner, with more opportunities than their neighbours of exerting the various arts of pleasing, and consequently of gaining that ascendancy which will ever fall to the share of beauty and sense. . . The Babylonians were a wise and cultivated people, and we may with truth assert, that proper culture of the human mind has never yet existed, without extending itself to the interests and conveniences of the fair sex".

After the period of the Persian rule the ancient Babylonian religion was re-established by Alexander The Great. In this connexion Hume, in his *Natural History of Religion*, writes: "The tolerating spirit of idolaters both in ancient and modern times, is very obvious to any one, who is the least conversant in the writings of historians or travellers.

"After the overthrow of that (i.e. the Persian) empire, we find Alexander, as a polytheist, immediately re-establishing the worship of the Babylonians, which their former princes,

as monotheists, had carefully abolished. Even the . . devoted attachment of that conqueror to the Greek superstition hindered not but he himself [officiated] according to the Babylonish rites and ceremonies."

NAMES: MYLITTA, MELITTA, MELITA, MYLETTA, MOLIS.

ETYMOLOGY: Assy.—Gk. Mylitta, (Wilkinson) Mylitta, i.e. "the child-bearing" goddess.

OFFICES AND TITLES: Moon-Goddess, The Goddess of Fertility, Goddess of Child-birth, the Goddess of Beauty, The Goddess of Carnal Love.

ASSOCIATED PLACES: Assyria, Babylonia.

Much of the information concerning Mylitta is given by Herodotus, Berosus and Strabo.

According to Berosus this goddess is a Lunar Deity; she is also associated with the planet Venus.

In the account by Herodotus, Mylitta had temples, and it seems that on at least one occasion every Babylonian woman acted in the capacity of her priestess. "Every woman born in the country must once in her life go and sit down in the precinct of Venus and there consort with a stranger. Many of the wealthier sort . . driven in covered carriages to the precinct, followed by a goodly train of attendants, and there take their station. But the larger numbers seat themselves within the holy enclosure with wreaths of string about their heads—and here there is always a great crowd, some coming and others going . . till one of the strangers . . take her with him . . he says these words. 'The goddess Mylitta prosper thee'. (Venus is called Mylitta by the Assyrians). The woman . . rejects no one. When she has gone with him, and so satisfied the goddess, she returns home . . A custom very much like this is found also in certain parts of the island of Cyprus".

There is considered to be a reference to these ceremonies in The Book of Baruch. "The women also with cords about them, sitting in the ways, burn bran for perfume." According to Dr. Alexander, when a woman goes to the temple of the Babylonian Venus, for this purpose, "on her arrival there, her head should be crowned with flowers".

According to Frazer, married women also officiated as holy courtesans; he writes; "At Heliopolis or Baalbec in Syria, the

matrons as well as maids testified their devotion to the goddess in the same manner".

In an account in the *Encyclopaedia Britannica*, "Belesis (Nanybrus) founder of the Babylonian Empire swore by the [deities] Belus and Molis, or rather Mylitta."

NAME: LEVIATHANAH.

ETYMOLOGY: prps. Chald. or Syr. and Heb. Leviathanah, n. fem. female leviathan, serpent, dragon, huge sea-monster. ASSOCIATED PLACES: Chaldaea, Syria.

The female Leviathan may be associated with one of the forms of Tiamat.

NAME: THE IDOL OF THE MOON.

OFFICES AND TITLES: Moon-Goddess.

ASSOCIATED PLACES: Chaldaea, The Land of The Nabatheans, Edom.

There is a tradition of an ancient Chaldean manuscript, *The Nabathean Agriculture*, of Qu-tamy. In this work Qu-tamy according to **The Secret Doctrine** receives communications from, and is instructed by, the Moon-Goddess. The method by which she communicates is described as follows: "The Moon gives the message to her idol and she in turn transmits it to her scribe Qu-tamy."

NAMES: BABELAH, BABYLON.

ETYMOLOGY: Assyr. Babili; Heb. Babel, Babelah, pr. n. fem. Babylon, also Heb. Madheba and Marah, Babylon.

OFFICES AND TITLES: Babylon, The Goddess personifying Babylon, The Queen of Babylon, The Whore of Babylon, Mystery, The Scarlet Lady, The Mother of Harlots, The Lady of the Nations, The Great Whore.

ASSOCIATED PLACES: Babylon, Judah.

The Goddess personifying Babylon is mentioned frequently in the Hebrew and Hebrew-Greek writings.

The magnificence of Babylon is often described; "O thou that dwellest upon many waters, abundant in treasures" and "that great city wherein were made rich all that had ships in the sea by reason of her costliness . . and the merchants of the earth are waxed rich through the abundance of her del-

icacies. And every shipmaster, and all the company in ships and sailors and as many as trade by sea . . . how much hath she glorified herself and lived deliciously . . . that great city of Babylon, that mighty city . . . what city is like unto this great city”.

Within this city is “The merchandise of gold, and silver, and precious stones, of pearls, and fine linen, and purple, and silk, and scarlet, and all thyine wood, and all manner vessels of ivory, and all manner vessels of most precious wood, and brass, and iron, and marble, and cinnamon, and odours, and ointments, and frankincense, and wine, and oil, and flour, and wheat . . . and all things . . . dainty and goodly . . . and beasts, and sheep, and horses, and chariots, and bodies and souls of men”.

In her more personal aspect Babylon is addressed; “O Virgin Daughter of Babylon . . . O daughter of the Chaldeans, called tender and delicate . . . The Lady of Nations . . . thou saidest, I shall sit a lady for ever . . . thou that delightest in pleasures, that dwellest in ease . . . for she saith in her heart, I sit a Queen”.

Babylon is also regarded as the repository of the arts, knowledge and magic. In her is “The voice of harpers and pipers and trumpeters . . . the craftsmen of whatsoever craft he be and the sound of a millstone”. References are also made to “The wisdom of thy knowledge . . . the great abundance of thine enchantments . . . the multitude of thy sorceries wherein thou hast laboured and the graven images . . . [Babylon] is become the habitation of devils and the hold of every dark spirit and . . . a place for every ominous bird”.

As a Love-Goddess she is thus described: “I saw a woman sit upon a scarlet coloured beast full of names . . . having seven heads and ten horns, and the seven heads are the seven mountains on which the woman sitteth”. She is also, like Tiamat, connected with the waters and the sea. “Her waves do roar like great waters, a noise of their voice is uttered . . . The great whore that sitteth upon many waters”. The description continues: “And the woman was arrayed in purple and scarlet colour and decked with gold and precious stones, having a golden cup in her hand full of lasciviousness and the allurements of her whoredom; And upon her forehead was a name written ‘Mystery, Babylon the Great, The Mother of Harlots and Whoredoms of the Earth’ ”.

The worship of this goddess is described as becoming world-

wide: "The ocean which thou sawest where the whore sitteth is an ocean of peoples and multitudes and nations and tongues . . the kings of the earth who hath enjoyed her harlotry and lived deliciously with her . . by thy sorceries are all nations enticed . . Babylon the Great . . She who hath made all nations to drink the strong wine of her whoredom . . The great Whore who pervades the earth with her whoredom".

Babylon, as previously mentioned, has some connexion with Tiamat.

NAME: TELITA.

ETYMOLOGY: prob. Gk. rend. of Chald: Telita.

OFFICES AND TITLES: Queen of The Moon.

ASSOCIATED PLACES: Babylonia.

According to Berosus, Telita, The Queen of The Moon, is identified with Thalath or Omoroca (see Tiamat). Mme. Blavatsky sees a possible connexion between Telita and Melita.

NAMES: ARETIA, TITAE-ARETIA, TITAEA MAGNA, HORCHIA.

ETYMOLOGY: prob. Gk. rend. Aretia; cf. Chald. Ara, Earth; cf. Heb. Aretz (q.v.) Earth; prob. Gk. rend. Titaea (for ety. see Titanides); prob. Gk. or Lat. rend. Horchia.

GENEALOGY: prps. (Sicanus) dau. of wife of Janus; poss. (Diodorus Siculus) mother of the Titans.

OFFICES AND TITLES: The Earth, The Goddess presiding over The Earth.

The name Aretia applied to this goddess appears to be closely connected with the Hebrew Aretz, the Earth. Berosus says that Titaea Magna was afterwards called Aretia and worshipped with the Earth. Sicanus declares Aretia to be a goddess, calling her Horchia and regarding her as of the family of Janus.

There are parallels between Titaea—Aretia and the Phoenician and Greek goddesses Rhea, and also Vesta.

NAME: ADERENOSA.

ETYMOLOGY: poss. rend. of Chald. Aderenosa; cf. Chald. Adra Nedefa (q.v.).

OFFICES AND TITLES: Constellation, The Virgin, The Celestial Virgin.

ASSOCIATED PLACES: Chaldaea, Arabia, Egypt; The Zodiacal Zone.

In a tradition recorded by the Arabian Albumazar, the Chaldean sphere or globe shewed in its heavens the Celestial Virgin holding in her arms a newly-born babe. Kircher quotes Albumazar as follows: "In the first decan of The Virgin rises a maid, called Aderenosa . . . sitting upon an embroidered throne, nursing a boy".

According to Mme. Blavatsky, it was this Virgin that Eratosthenes, the Alexandrian librarian gave the name of Isis, Mother of Horus.

Aderenosa has parallels to Adra Nedefa, the Maidens or Virgins of the Egyptian Zodiac, Virgo and the Indian Kanya.

NAME: ADRA NEDEFA.

ETYMOLOGY: prps. Chald. Adra Nedefa; cf. Aderenosa (q.v.).

OFFICES AND TITLES: Constellation

ASSOCIATED PLACES: Babylonia; The Constellation Adra Nedefa.

In *Zodiacs Old and New* Fagan writes: "In the Magian version of the *Sphera Barbarica* written by Teukros of Babylon, the ascension of Virgo is described in this manner: 'Next there ariseth the first decan of virgo, the adra nedefa. She holds in her hands two ears of corn (*Spica*) and a child on her arm. She feedeth him and giveth him suck' ". Adra Nedefa corresponds to, and may perhaps be identified with Aderenosa.

NAMES: MARA, MARAH.

ETYMOLOGY: Sumer. Mara; cf. (Keuch.) Chald. merar and mar, bitter; cf. Heb., marah, n. fem. bitterness and Mara or Marah, pr. n. fem. The Bitter One and Marah pr. n. fem. a bitter spring in Sinai; cf. French, mer, n. fem. the sea; Irish, muir, n. usu. fem. the sea; cf. also (Keuch.) Arab, marah, woman, wife and amriah, the desire for women, libido; see also below.

OFFICES AND TITLES: The Great Sea, The Bitter One, The Great Mother.

ASSOCIATED PLACES: Chaldaea.

The main sources of information concerning Mara are the occult traditions.

On Marah, Dion Fortune writes: "In the beginning was space and darkness... All shall return thereto when the night... draws in. This is The Great Sea, Marah, The Bitter One, The Great Mother".

On the symbology of salt and the sea Metzner writes: "Salt, because of its association with the sea and hence the moon, was seen as a feminine lunar principle, salt is the structural feminine, magnetic principle; also the wisdom principle..."

This close connexion between Mara and the Sea and with sea-water shows itself in the title of The Virgin Mary, Stella Maris.

The Chaldean name Mara is probably the origin of the feminine names Marah, Maria, Marie, Marion, Mary, Maire and their variants.

Marah has a parallel in the Roman goddess Salacia.

NAME: NUAH.

ETYMOLOGY: Chald. Nuah; cf. Heb. Noah (Book of Numbers). pr. n. fem; cf. Heb. navah, n. fem. house, habitation, dwelling-place.

OFFICES AND TITLES: Universal Mother.

ASSOCIATED PLACES: Chaldaea.

In *The Secret Doctrine* Mme. Blavatsky refers to the Chaldean Nuah, the Universal Mother, and sees her as closely connected with the Ark. The same writer suggests that the name Nuah passed to the Hebrew Noah as a kind of metonymic.

The Ark symbolism occurs in many traditions. As Mme. Blavatsky writes, "The Ark is the symbol of the Matrix of Nature", and this symbolism she applies to the Ark of the Israelites, the Argha of the Hindus and also to the Naviform vessel used in the worship of Isis, Astarte, Aphrodite and Venus. Graves also connects the Holy Ark of the Canaanite Arkites with the worship of the Moon-Goddess Astarte. Writing further on this subject Mme. Blavatsky states that "The Navis, or ship-like form of the crescent, which blends in itself all these common symbols of The Ship of Life, such as Noah's Ark, The Yoni of the Hindus, and the Ark of The Covenant, is the female symbol of the Universal 'Mother of the Gods' and is now found... as the nave (from navis)..."

Timaeus the Locrian, speaking of Arka (Arche) calls her 'The principle of best things'. The word arcane 'hidden' or secret, is derived from this . . . Aesculapius . . . was called Archagetas 'Born of Archa, The Divine Virgin—Mother of the Heavens.' For a further account of the word Arche, see under Rashith.

The name Nuah may be etymologically connected with the Sanskrit word nau, a feminine noun meaning ship, boat or skiff and also with the Greek, Latin and Irish names for ship: naus, navis and naoi; all these are also feminine nouns. O'Connor states that the Irish word naoi is derived from the Phoenician dialect. The word naoi is also given by him as the Scythic name for ship.

On the symbolism of the ship Neumann writes: "The fertility rite in which the ship in the form of a boat-shaped cart is drawn over the land is also bound with the feminine symbol of the ship, which for the mariner combines the protective character of the womb, cave and house with the character of the 'beloved'. That is why ancient ships are always 'conceived of as feminine' and why their names stem from the saving function of womanhood. Thus Greek ships bore such names as Salvation, Grace, Victorious one, Virgin, Dove, Saviour, Providence and Peace."

NAME: LEVANAH.

ETYMOLOGY: Sumer. Levanah; cf. Heb. Lebanah, n. fem. the Moon, and Skr. lavana, adj. briny, salty; and (Keuch.) Heb. labani, milky; (see also below).

OFFICES AND TITLES: The Moon, The Moon Goddess.

ASSOCIATED PLACES: Chaldaea.

The name Levanah is seen by some etymologists to be connected with the Chaldean word Libnah, a brick or tile, (Hebrew; lebanah, n. fem. brick, tile); these are said to be of a pale shiny appearance reminiscent of moonlight.

The knowledge available concerning Levanah has come down mainly through occult sources.

In The Song of Solomon there is the passage, "Who is she that looketh forth as the morning, fair as the moon (Lebanah) and terrible as an army with banners". This passage would suggest that Levanah is particularly associated with the latter half of the lunar cycle, when the moon is approaching her dark phase; the old moon is especially noticeable in the eastern quarter of the sky at dawn.

On the place of the moon in the Babylonian calendar Hooke writes: "The Babylonian religious calendar, while determined in part by the agricultural seasons, was originally a lunar calendar, like all early calendars, and the phases of the moon were carefully observed and were the subject of many omens". The thirtieth day, the day of the dark moon, was known as Bubbulu or Bubbulum; this was regarded as particularly significant and was marked by many rites. The fifteenth day was known as Shabattum.

In the Assyrian period the 7th, 14th, 21st. and 28th. and also the 19th days of the moon were celebrated by special ceremonies. In this connexion Anderson writes: "Each month had a Sabbath, called Sabbatu, on 7th, 14th, 21st. and 28th. days, besides a fifth one on the 19th . . ."

The worship of the moon formed part of Sabian religion. According to the Encyclopaedia Britannica: "the Sabians prayed thrice a day; and the temple of the moon at Haran was the term of the pilgrimage."

Levanah, as the Lunar Goddess, is connected with the feminine monthly cycle. Of this it is said in the *Secret Doctrine*: "... The feminine physiological phenomena occur every lunar month of twenty eight days, or four weeks of seven days each, so that thirteen occurrences of the period should happen in three hundred and sixty four days".

In *The World of the Witches*, Baroja writes: "The close relationship which exists in many communities between the moon, the lunar month, the idea of the month itself, and the menstrual cycle of the woman, must have decisively influenced the view that the moon as a divinity and the woman as a human being are closely linked. This basic relationship may well have led on to more complex ones, in less obvious, subconscious ways which involve sexuality."

Of Levanah, Dion Fortune writes: "The moon called . . by the wise, Levanah, for therein is contained the number of her name. She is the ruler of the tides of flux and reflux. The waters of the Great Sea answer unto her: likewise the waters of all earthly seas . . ."

The characteristics of the Moon have, therefore, always been associated with the worship of the Goddess. Thus the number thirteen, and, in the Northern Hemisphere, the widdershins or tuathal monthly rotation of the moon in relation to the Zodiac are powerful influences in magic and witchcraft. Thus in Irish the word tuathchuid, derived from tuathal (a

turning to the left), according to O'Reilly, means "sorcery". The same occult significance applies also to the quarter of the North, which in this hemisphere is the position at midnight of the moon in her dark phase. This interval between the old and the new moon corresponds approximately to the period of the feminine courses. The copper-red colour of the dark moon and also its symbol is mentioned under Hathor. It is perhaps in reference to this, that passages in the Hebrew scriptures and the Johannine Revelation refer thus to the moon: "The sun shall be turned to darkness, and the moon into blood" and "The sun became black as sackcloth of hair, and the moon all red as blood". Hence the second half the moon's cycle, leading to the dark phase, is particularly effective for workings in witchcraft and magic (See also under Shekinah and Kefa).

The esoteric character of Levanah is implied in the related Hebrew word listed by Keuchenius: *libun*, the *pannus albus menstruatae*.

There are correspondences between Levanah and the Moon-goddesses of other Pantheons. Among these are the Phoenician Astarte and Tanit, the Arabian Alilat, the Chinese Heng-o, the Japanese Maiden from the Moon and Miyazu-hime, the Thracian Bendis, the Greek Selene, Phoebe, Artemis and Hecate, the Roman Luna and Diana, the Mexican Coatlicue and Ix-Huylne, the Mother-Moon of the Celebes and the 18th. Tarot trump, La Lune.

NAMES: LILATU, LILITU, LILU, LILIT, ARDAT LILIT, LIITH, LILIS, LALLA.

ETYMOLOGY: Assy. Lilatu; (L.R.) East Sem. Litilu. Belonging to the night; Heb. Lilith, (B.D.B.) N. of a female night-demon; Arab, Lalla; cf. Chald. (Keuch.) leila, night.

GENEALOGY: first wife of Adam; mother of prob. daus: the Lilith and sons; the Lilim; mother of the Djinn (see below); (in Slavonian tradition) mother of twelve daughters; (in Irish tradition) mother of the Sidhe (Shee).

OFFICES AND TITLES: Storm-Goddess, Air-Goddess, Demoness, Night-Spectre, Goddess of The Night, Goddess of Death, The Holy Lady, Moon Goddess, The Enticing Sorceress, Goddess of Aphrodisian Dreams, La Reine Pedauque, The Bird-Footed Queen, Incuba.

ASSOCIATED PLACES: Sumer, Assyria, Chaldaea, Syria, Edom, Arabia, Europe.

Lilith is said to have been originally an Assyrian storm-goddess. Three storm-demonesses of that name are mentioned.

Much of the knowledge concerning this goddess comes from later Hebrew and Arabian sources and from modern occultism. In the Hebrew scriptures she is described as a night-spectre haunting Edom. She is mentioned by Isaiah in the following passage concerning that country. "...the night monster (Hebrew: Lilith) also shall rest there and find for herself a place of rest. There shall the great one make her nest, and lay, and hatch, and gather under her shadow; there shall the vultures also be gathered, every one with her mate". There is the old tradition that Lilith is the first wife of Adam; on refusing to submit to him, she is said to have left Paradise for the region of the air. The Talmud describes her as "A charming woman . . with long wavy hair". Arab tradition calls her "The Holy Lady".

According to Qabalistic tradition, quoted by Dion Fortune, Lilith taught wisdom to Adam; and he could not forget her. This writer also quotes another tradition which holds that it was Lilith who performed the office of the Serpent in the Hebrew Book of Genesis. Shaw also identifies this serpent with Lilith. (See also under the Nathair Parrthuis).

In **The Secret Doctrine**, Lilith is regarded as appearing in the primordial ages, and is described as "An ethereal shadow . . an actual living female monster millions of years ago" and as in many ways parallel to the Indian Chhaya, the mother of the planet Saturn . . She is also seen as the prototype of certain female beings referred to as "The liliths" and these "all are credited with the art of 'walking in the air' and the 'greatest kindness to mortals'". They also use the power of enchantment. The lilim are described as spirits, half human.

In occult tradition Lilith is associated with the angel Samael, and is regarded as one of the Elohim.

The importance attached to Lilith in witchcraft is shown by Miss Valiente, who regards her as one of the presiding goddesses of the Craft. The following extracts are taken from her description of this deity. "The moon goddess Lilith is . . the personification of the . . feminine glamour of the moon . . Lilith is . . the enticing sorceress . . Her loveliness is more than human . . Her feet are great claws, like those of a giant bird of prey . .

"The same figure of humanity's dreams recurred in medieval France, where she was known as La Reine Pedauque, the queen with a bird's foot, a mysterious figure of legend who flew by night at the head of a crowd of phantoms, something like the Wild Hunt.

"... she became the mother of all the uncanny beings who share this planet... and are known as the fair race of the djinn.

"She is the personification of the erotic dreams... the suppressed desire for... delights.

"Charles Godfrey Leland, in his *Etruscan-Roman Remains*, identifies Lilith with Herodias, or Aradia. He notes that in the old Slavonian spells and charms, Lilith is mentioned, and that she is said to have twelve daughters... This is another instance of the witches' thirteen."

On the place of Lilith in Irish tradition Miss Gordon writes: "Her children are the 'shee' found in the Irish language and mythology and others—half spirit, half human... She has a generous, melancholy, bewitching Romantic image". She visits men amorously in their dreams; and according to Miss Gordon's account gives her favours especially to "celibates, mystics and hermits".

There is, according to Gardner, a tradition of the continuous worship of Lilith to the present time in witchcraft; hers is one of the names sometimes given to the Goddess being personified, by ritual, by the coven Priestess.

In a representation of Lilith from Sumer dating from the Larsa Dynasty, about 4,000 years ago, this goddess is presented full-faced and naked; her arms are held outwards and in a position similar to that often adopted by Egyptian goddesses. She is bird-footed and winged, and wears a kind of conical head-dress. In each hand she holds what appears to be a loop somewhat resembling the original Egyptian ankh, which is described under Kefau. She is flanked by two owls and two animals which appear to be monkeys.

In his *Dictionary of Astrology*, Lee mentions Lilith as "a name sometimes given to Asteroid No. 1181... Also, some astrologers believe there is another planet in our system, between Sun and Mercury, and its name is Lilith...".

Similarities are seen between Lilith, Lamia and Empusa. Mme. Blavatsky sees parallels between her and the Indian Pramlocha and Sangye Khado (Buddha Dakini) of Tibet.

SECTION TWO

The Hittite, Phoenician, Syrian, Hebrew and Arabian Goddesses

NAME :THE SEA-GODDESS.

GENEALOGY: mother of a daughter.

OFFICES AND TITLES: The Sea. The Sea-Goddess.

ASSOCIATED PLACES: The Lands of the Hittites. The Sea.

In The Epic of Ullikummi the god Kumarbi is described as trying to find an effective rival to a Storm-god with whom he is in conflict. According to Hooke's summary he sends his messenger Imbaluris to The Sea to seek her advice. She summons Kumarbi to her house and makes a feast for him; and it appears that he subsequently gets married to the Earth-Goddess. Another version, however, is mentioned by Gurney who writes of Kumarbi: "He enlisted the support of 'The Sea' in his plan and according to one version of the myth (or possibly another myth) marries The Sea's daughter, but the principal version names as his mate a 'Great Mountain Peak'".

According to the version as summarized by Guterboch, "Ur-kish, Kumarbi's home town, was in North Mesopotamia, the heartland of the Hurrians. After a gap follows a passage in which Kumarbi is invited by the Sea; he follows the invitation and after seven drinks, dispatches his vizier, Mukishanu to the waters with a message, the contents of which are lost . . . After another gap we read that the Rock bore a child". Guterboch considers it probable that the two deities Kumarbi and the Sea agree that the future child should grow in the sea.

NAME: THE EARTH-GODDESS.

GENEALOGY: prps. wife of Kumarbi; mother of two children; prps. mother of son: Ullikummi.

OFFICES AND TITLES: Earth, Earth-Goddess, The Great Mountain Peak, The Rock.

ASSOCIATED PLACES: The Lands of the Hittites.

In the principal version of the Song of Ullikummi, the wife of Kumarbi is called the "Great Mountain Peak"; Gurney suggests that this mountain was of diorite stone. In the Song are the following lines:

"His (Kumarbi's) mind sprang forward,
he slept with the Rock".

The birth of two children to Earth is mentioned in a Hittite tablet referred to by Guterbock.

The Earth-Goddess may correspond to, or perhaps be identified, with Lilwani.

NAME: ISHKHARA.

ETYMOLOGY: Hitt, Ishkhara.

OFFICES AND TITLES: The Mother.

ASSOCIATED PLACES: The Lands of The Hittites.

Ishkhara appears in the prologue of the Epic of Kumarbi; she and her husband whose name is missing, are among the deities called on to listen.

NAME: THE FATE-GODDESSES.

ASSOCIATED PLACES: The Lands of the Hittites.

These goddesses appear in the Epic of Kumarbi. According to Guterbock's summary: "After another gap we read that the Rock bore a child:

"[The midwives] brought him to birth, and the Fate-Goddesses and [Mother-Goddesses lifted the child] . . ."

The child, Ullikummi, is later spoken of by Kumarbi as the gift of the Fate-Goddesses and Mother-Goddesses.

NAME: THE MOTHER-GODDESSES.

ASSOCIATED PLACES: The Lands of the Hittites.

See under the Fate-Goddesses.

NAME: WURUSEMU.

ETYMOLOGY: Hitt. Wurusemu.

GENEALOGY: wife of Taru; mother of daus: Mezulla, Hulla, and prps. Inaras.

OFFICES AND TITLES: Sun-Goddess, The Sun-Goddess of Arinna, Queen of the Land of Hatti, Mistress of the Kings, Directress of the Government of the King and Queen of Hatti, Goddess of Battles, The Great Goddess of the Hittites. Queen of Heaven and Earth.

ASSOCIATED PLACES: The Land of the Hatti, The Lands of the Hittites, Arinna, Ferahettin (Franktin); The Underworld.

Wurusemu, the Sun-Godeess, is described by Gurney as the principal deity of the Holy City of Arinna, the great religious metropolis at the heart of the homeland of the Hattians. According to the same writer she is the deity presiding over the Hittite state and monarchy. There are many references in Hittite history to this special relationship between the Sun-Goddess and the kings and queens. Gurney states that the king always turned first to her for aid in battle or in time of national danger, and quotes a passage from the Annals of Mursilis II from which is taken the following extract: "and those 9,000 men whom Pitaggatallis had brought with him joined battle with me. And the gods stood by me, the proud Storm-God, my Lord, the Sun-Goddess of Arinna, my Lady...and I destroyed the enemy". In the same Annals is another passage, as follows: "...before I moved against any of the hostile countries which had declared war upon me, I attended to the recurrent festivals of The Sun-Goddess of Arinna, my Lady, I raised my hand and spoke thus: 'Sun-Goddess of Arinna, the surrounding hostile countries which called me a child and made light of me and were constantly trying to seize thy territories, O Sun-Goddess of Arinna, my Lady—come down, O Sun-Goddess of Arinna, my Lady, and smite these hostile countries for me'. And the Sun-Goddess of Arinna heard my prayer and came to my aid...and I conquered those hostile countries... All these hostile countries I conquered in ten years with my own hand: the hostile countries which the princes and lords conquered are not included. Whatsoever the Sun-Goddess of Arinna, my Lady, further vouchsafes for me, I will record it and lay it before her". It may be to this goddess whom Hattusilis refers when he writes in his autobiography: "The goddess, my

lady, always held me by the hand; and since I was a divinely favoured man, and walked in the favour of the deities, I never committed the evil deeds of mankind."

As with the Hittite Kings, also, as Gurney writes, "One ritual text suggests that a special relation between the Sun-Goddess and The Queens of Hatti was recognized". For a further account of this connexion see under Puduhepa.

A reference is made by Gurney to a deity, perhaps a Sun-Goddess of The Underworld; through this region the sun was believed to pass on the way from west to east during the hours of darkness.

Guterbock includes "the Sun-Goddess of the Earth" among the Hattic deities (see under the Throne Goddess).

There is a close correspondence between the Sun-Goddess and Hebat, especially from the time of Queen Puduhepa onwards (See Puduhepa).

There are also parallels between Wurusemu, Sun-Goddess of Arinna, the Syrian Sun-Goddess Shapash and those of other Pantheons.

NAME: MEZULLA.

ETYMOLOGY: Hitt. Mezulla.

GENEALOGY: dau. of Wurusemu, wife of Taru, prps. mother of dau; Zintuhi (See Hulla).

ASSOCIATED PLACES: The Land of Hatti, The Lands of the Hittites, Arinna.

NAME: HULLA.

ETYMOLOGY: Hitt. Hulla.

GENEALOGY: dau. of Wurusemu, wife of Taru; prps. mother of dau; Zintuhi. (See Mezulla).

ASSOCIATED PLACES: The Land of Hatti. The Lands of the Hittites, Arinna.

NAME: ZINTUHI.

ETYMOLOGY: Hitt. Zintuhi.

GENEALOGY: prob. dau of either Mezulla or Hulla.

ASSOCIATED PLACES: The Land of Hatti, The Lands of the Hittites, Arinna.

NAMES: HEBAT, HEPATU, HEPAT, HEPIT.

ETYMOLOGY: Hurr.-Hitt. Hebat.

GENEALOGY: wife of Teshub; mother of son: Sharrama (Sharma).

OFFICES AND TITLES: The Goddess of Kummanni.

ASSOCIATED PLACES: The Lands of the Hittites, The Hurri Lands, Kizzuwatna or Kummanni (prob. Comana Cappadociae); Samuha, (prps. Malatya), Uda (Hyde), Aleppo, Hurma, Kummiya, Yazilikaya, Apzisna, Yazi, Northern Syria, Mitanni (Aram Naharaim).

The presiding goddess of the Hurrian Pantheon bears the name Hepatu. The Hurri lands lie to the North-West of Chaldaea and to the North-East of the land of Mitanni. According to Gurney: "At Kummanni she takes first place: And it is significant that Comana was the city of the War-goddess Ma-Bellona. But the goddess of Kummanni in the Hittite texts has apparently no warlike characteristics".

In the Song of Ullikummi, according to Hooke's summary, Teshub was attacked by Kumarbi and during the conflict Hebat was driven from her temple. She sends a message to her husband who goes to seek help from Ea in his house Apsu.

According to the summaries of Gurney and Guterboch, Ullikummi, the agent of Kumarbi, then reached the very gates of the city of Kummiya; and Teshub was forced to abdicate. Meanwhile Hebat is in the city worrying about her husband. A maidservant sent out by her returns without news. After another gap, it is Tashmishu who, from the top of the tower, tells Hebat, who is on the roof, that her husband will have to yield his rule. Gurney goes on to describe how "His queen, Hebat, received the bad news while watching from a tower and nearly fell off the roof in horror".

"When Hebat saw Tashmishu,
she almost fell from the roof,
If she had made a single step
She would have fallen from the roof;
But the palace women held her
and she did not fall."

Teshub then went and appealed for help to Ea in his city Abzuwa. Ea summoned a council and called Kumarbi to account, but the latter boastfully revealed his plot, and the council apparently dispersed in bewilderment. Eventually Ea devised a plan by which Ullikummi was rendered powerless.

Though the end of the epic is missing, it is presumed by Gurney that it concluded with the restoration of Teshub and Hebat.

Hebat is closely connected with the great Hittite queen Puduhepa, a princess and priestess of Kummanni in Kizzuwatna, one of the main places of the worship of Hebat: her name suggests her being a devotee of this goddess. A prayer is made by her husband King Hattusilis, in which Hebat appears to be identified with the Sun-Goddess of Arinna (see also under Puduhepa).

In art Hebat is represented, according to Gurney, as a matronly figure, sometimes standing on a lion, an animal specially holy to her. This goddess appears in the most important monument of Hittite religion, the great gallery of Yazilikaya. Here every deity of the official pantheon, "The thousand deities of Hatti" is depicted. They are ranged in what appears to be two converging processions, one behind Teshub, the other behind Hebat. As Gurney describes the latter procession, "Behind Hebat and her son Sharruma follows a long line of female figures whose symbols are largely obliterated and who can only be conjecturally identified with Hurrian Goddesses." The goddesses wear a long pleated skirt, a loose upper garment draping the arm, the characteristic upturned shoes and a kind of mural crown; they are adorned with earrings and bracelets, and are unveiled. According to Garstang's suggestion this scene may depict the divine nuptials of Hebat and Teshub apparently re-enacted on the occasion of the marriage of Hattusilis III to the priestess Puduhepa. The other deities ranged in the processions may represent the retinues of the divine bride and bridegroom.

Hebat corresponds, especially in later Hittite history, to Wurusemu, the Sun-Goddess of Arinna.

NAMES: SHAUSHKA, SHAUSHGA, THE HURRIAN ISHTAR.
ETYMOLOGY: Hurr.-Hitt. Shauska. Chald. Ishtar.

GENEALOGY: sister of (brothers); Teshub, Tashmishu and the Storm-god Hadad.

OFFICES AND TITLES: The Goddess of Samuha.

ASSOCIATED PLACES: The Lands of the Hittites, Samuha, Yazilikaya, Mount Hazzi (The Mons Casius near Antioch) Mitanni (Aram Naharaim), Nineveh, Assyria.

Shaushka is an important deity of the Hurrian Pantheon. She is represented among the Hurrian goddesses of the great gallery at Yazilikaya, where she is depicted twice, apparently in her dual forms of manifestation. She became identified with Ishtar and her name is usually so written in the texts. Her worship was established at Samuha and a number of other cities in the Taurus region.

In The Epic of Ullikummi it is recorded how Teshub, after being attacked by Ullikummi, with his sister Ishtar climbed to the top of Mount Hazzi, from whence they could see the monstrous Ullikummi rising out of the sea. Teshub wept bitterly and Ishtar tried to comfort him. According to Guterboch's summary; "the two brothers, Teshub and Tashmishu, decide to go and look for themselves; they are joined by their sister, Ishtar (Shaushga in Hurrian), who sees them leaving. All three ascend Mount Hazzi, a mountain on the shore of northern Syria known from Classical times as Casius and from Semitic sources as Zaphon.

"They took one another by the hand
and went up to Mount Hazzi.

The king of Kummiya set his face,
he sets his face upon the dreadful stone . .
and his tears flowed forth like streams . .

'Who will any longer endure this one's violence?'
Ishtar replied to Teshub:

'O my brother! He does not know . . .

But bravery has been tenfold given him! . . .'"

"The continuation of Ishtar's speech is first fragmentary, then lost. Probably she tries to console and encourage her brother. After the gap we find her by the seashore, adorning herself and singing . . ."

The same goddess also appears in the fragmentary Myth of Hedammu. According to Guterboch's summary the serpent Hedammu is a voracious monster who is checked by the goddess Ishtar's womanly charms. He then becomes enamoured of the goddess.

Ishtar figures in a Hittite version of the Canaanite or Syrian Narrative of Elkunirsa and Ashertu. Here, according to Guterboch's summary, "a goddess called Ishtar, which again stands for the West-Semitic Astarte or Anat, in the guise of a bird overhears a bedroom conversation of El and Asherah and tells it to her brother, the Storm-God (Hadad)."

The Hurrian Ishtar, like the Sun-Goddess Wurusema was

closely connected with the Hittite rulers. King Hattusilis III regarded her as his presiding goddess and his autobiography is dedicated to her thus: "I tell the divine power of Ishtar; let all men hear it, and in the future may the reverence of me... be given to Ishtar among the Deities". He describes how in his childhood he was dedicated to her, how he was surrounded by jealous enemies, and how Ishtar enabled him always to prevail against them. The main purpose of his autobiography appears to be, according to Gurney, a justification of his seizure of the throne and his expulsion of the legitimate king; and the case he presents is that he acted under great provocation and at the direct bidding of the goddess Ishtar of Samuha. As Gurney comments, there is here shown a political conscience developed to a degree unique in the ancient world. In his autobiography he writes of the matter as follows: "But out of respect for my brother (that is, his predecessor King Muwatallis II) I did not act selfishly and for seven years I complied. But then that man (that is, his nephew, Urhi-Teshub or King Mursilis III) sought to destroy me... and he took away from me Hakkissa and Herikka, and then I complied no more but revolted from him. Yet though I revolted from him, I did not do it sinfully, by rising against him in the chariot or in the house, but I [openly] declared war on him saying, 'You started a quarrel with me—you are the Great King, while as for me, of the one fortress you have left me, of just that one fortress I am king. Up now! let Ishtar of Samuha and the Weather-god of Nerik pass judgement on us'.

"Now whereas I wrote thus to Urhi-Teshub, if some one says: 'Why did you previously allow him the throne, yet now you are writing to him to make war on him?' Yet [I reply] if he had never quarrelled with me, would the deities have made him, a great king, lose to a petty king? But because now he has started a quarrel with me, the deities by their verdict have made him lose to me... And because my lady Ishtar had previously promised me the throne, so now she visited my wife in a dream saying, 'I am helping thy husband, and all Hattusas will turn to the side of thy husband'... Then I saw great favour from Ishtar. She deserted Urhi-Teshub, and in none other but [her own] city of Samuha she shut him in like a pig in a sty... and all Hattusas returned to me". Hattusilis then, according to Gurney's summary, tells how he disposed of Urhi-Teshub and his other enemies with-

out vindictiveness, by banishment, and recapitulates briefly his triumphal progress under Ishtar's guidance. There follow two paragraphs recording the dedication of certain buildings to Ishtar and of the prince Tudhaliyas as her priest; and in conclusion the text returns to the original theme with the words, 'Whoever in future . . . may succeed, let him be a worshipper of Ishtar among the deities'."

The Hurrian Ishtar, like other Hittite divinities, was regarded as giving oracles. Sometimes these would be received through dreams, sometimes through the possession of a medium by the deity and sometimes through augury and lottery, the last method being the speciality of certain female soothsayers. The science of divination was, according to Gurney, inherited by the Hittites from the traditional lore of Babylonia. The Hittites, like the other ancient peoples always consulted the omens before undertaking an important enterprise. The following is an example of a question put to the oracle of Ishtar: "Whereas they have written to me (i.e. the officiating priest) from the palace saying 'The oracle has declared that Ishtar of Nineveh is angry in her temple' we consulted the priests and they said: 'A singer stole a golden jug, and it has not been replaced . . .'"

In the religious ceremonies of the Hittites, mention is made of the "Ishtar"-instruments. Gurney quotes some instructions for a ritual from which the following extract is taken: "The King and Queen come out of the Halentuwa-house . . . The King and Queen sit down on the throne . . . The Master of Ceremonies goes inside and announces to the King. They bring forth the 'Ishtar'-instruments—the King says, 'Let them bring them forth!' The Master of Ceremonies goes outside to the courtyard and says to the verger, 'They are ready, they are ready!' The verger goes out to the gate and says to the singers, 'They are ready, they are ready!' The singers pick up the 'Ishtar'-instruments. The verger walking in front, the singers bring the 'Ishtar'-instruments in and take their position".

Shaushka is represented as a winged woman standing on a lion, and accordingly may be identified with the winged goddess on certain seal-impressions and other monuments. Gurney describes another image of the goddess thus: "'Ishtar' (probably a special type of this goddess) was a sitting figure with wings coming out of her shoulder-blades, holding a golden cup in her right hand and in her left a symbol

of 'good', standing on a pedestal which rested on the back of a winged lion or griffon, with figures of the attendant goddesses Ninatta and Kulitta on either side".

Shaushka appears to correspond to the Babylonian Ishtar, and may be identified with the Mitannian Ishtar.

NAME: NINATTA.

ETYMOLOGY: Hitt. Ninatta; cf. Sumer Nin, Lady.

ASSOCIATED PLACES: The Lands of the Hittites, (see also under Shaushka).

Ninatta, with Kulitta, is one of the two attendant goddesses of Shaushka, the Hurrian Ishtar.

These two goddesses are represented as handmaids of Shaushka among the Hurrian deities depicted in the main gallery at Yazilikaya.

NAME: KULITTA.

ETYMOLOGY: Hitt. Kulitta.

ASSOCIATED PLACES: The Lands of the Hittites, (see also under Shaushka).

Kulitta, with Ninatta, is one of the two attendant goddesses of Shaushka. (See also under Ninatta).

NAME: THE HURRIAN COW.

GENEALOGY: prps. wife of Hittite Sun-god; mother of a child.

ASSOCIATED PLACES: The Lands of the Hittites.

Among the Hittite songs and epics concerning Hurrian deities Guterboch refers to "a myth about the Sun-god and a cow".

According to Guterboch's summary, "the cow bears a human child that is later found by a fisherman (possibly these two fragments belong to the same story as indicated by the end of the Appu text, where a cow is introduced and the Sun-god makes a prediction concerning it)".

NAME: ZALIYANU.

ETYMOLOGY: Hitt. Zaliyanu.

GENEALOGY: wife of Zaskhapuna.

OFFICES AND TITLES: The Mountain Zaliyanu, The First of All.

ASSOCIATED PLACES: The Lands of the Hittites, The Mountain Zaliyanu, The City of Nerik.

This goddess appears in the Epic of Illuyankas. From a version as quoted by Guterboch is the following extract:—

“Mount Zaliyanu is the first of all.

When it has apportioned rains to Nerik . . .”

Commenting on this narrative, the same writer states: “At the end of this second—and more sophisticated version there follows a very difficult text, of which only one detail is of interest here; Zaliyanu, mentioned earlier in the text as a mountain, is here said to be the wife of Zaskhapunu”.

Zaliyanu has a similarity to the Hittite Earth-Goddess, known as “the Great Mountain Peak”.

NAMES: INARAS, INARA.

GENEALOGY: dau. of wife (prps. Wurusemu) of Taru.

ETYMOLOGY: Hitt. Inaras.

OFFICES AND TITLES: The Lady of Tarukka.

ASSOCIATED PLACES: The Lands of the Hittites, Tarukka.

In the Epic of Illuyankas, according to the older version as summarized by Hooke, the Storm-god having been defeated by the dragon Illuyankas appeals to the assembly of deities for help. This Hittite Pantheon includes some of the familiar figures of Chaldaea, such as Ea and Enlil. As a result of his appeal the goddess Inaras offers him her aid. She fills many vessels with wine and various kinds of drink and invites a man named Hupasiyas to help her; he agrees to do so on condition that she allows him her favours. She grants this and then hides him near the dragon's lair, beautifies herself, and having enticed the dragon out, the latter drinks all the vessels dry. Hupasiyas comes out of his hiding-place and binds the dragon with a rope. There then follows another apparently unrelated episode in which Inaras builds herself a house on a cliff in the land of Tarukka. Hupasiyas comes to live there, and Inaras is unwilling to let him leave. Here the tablet becomes fragmentary.

Inaras also figures in a narrative perhaps related to the Poem of Telepinu. Referring to the latter, Guterboch writes: “In a story that differs greatly in detail we find the Bee sent out to search for Inara.”



Inara helps the Storm God

NAME: ASHMUNIKAL.

ETYMOLOGY: Hitt. Ashmunikal; cf. Hitt. Nikkalmati (q.v.).

OFFICES AND TITLES: Queen.

ASSOCIATED PLACES: The Lands of the Hittites.

Ashmunikal is mentioned in one of the versions of the Poem of Telepinus. In this account, quoted by Guterboch, the god who disappears is the great Storm-god; and the narrative is therefore named by Guterboch "The Myth of the God Who Disappeared". Commenting on this narrative the same writer states: "The best-preserved versions of this myth are in Hittite, but the locale as well as the dramatis personae clearly point to a Hattic background".

In the version referred to, it is stated that the Storm-God "was angry at (queen) Ashmunikal . . . and left".

NAME: HANNAHANNAS.

ETYMOLOGY: Hitt. Hannahannas. Grandmother.

OFFICES AND TITLES: The Great.

ASSOCIATED PLACES: The Lands of the Hittites.

Hannahannas appears in the Poem of Telepinus, of which there are different versions. (See under Ashmunikal). The version summarized by Hooke begins by describing the anger of the God Telepinus; but owing to the fragmentary state of this text the cause is not given. In consequence of his anger he goes away into the steppe country and gets lost; and finally he falls asleep. Meanwhile anxiety is felt about his absence. A search is made, and after an unsuccessful attempt by an eagle to find him, the goddess Hannahannas urges the Storm-god to do something himself about it. He only manages to break his hammer, but does not find the missing god, and so returns from the search. Then Hannahannas suggests sending the bee to find him, but the Storm-god derides the idea. The goddess, however, keeps to her plan and sends the bee with orders to sting Telepinus on his hands and feet. The bee finds him after a long search and fulfils the orders of the goddess; Telepinus is awoken from his sleep and becomes infuriated.

In the version quoted by Guterboch, the elder Storm-God "went to Hannahanna of the Gulsas (The Mother-Goddess)". She asked him why he came. In reply he explained that the younger Storm-God (i.e. Telepinu) had become enraged and had left. The text continues:



*Shall now this bee go and search for him? It's
wings are weak, and it is weak itself*

“ ‘Now how shall I proceed? What has happened?’

Hannahanna replied ‘Fear not!

If it is your fault I shall put it in order.

and if it is not your fault I shall (also) put it in order.

Go, search for the Storm-God . . .’

‘Where shall I go and search?’

Hannahanna replied;

‘I shall hand him over to you.

Go, bring (me) [the Bee].

I myself shall instruct it and it will search for [the storm-god] . .

‘The great gods and the small gods searched for him and did not find him;

Shall now this Bee go and search for him?

Its wings are weak and it is weak itself;

Shall now this Bee go and search for him?

‘They will . . .’ Hannahanna replied . . .” (here the text is broken).

According to Guterboch it seems likely that Hannahanna, in the speech that originally followed, dispelled the misgivings expressed by the elder Storm-God about the Bee’s fitness and after the Bee was brought into her presence, gave it instructions for the search.

In his summary of the Telepinu version Guterboch writes: “Following Hannahanna’s instructions, the bee searches everywhere until it finds the god sleeping in a grove at Lihzina. The Bee stings the god, thus awakening him . . .”

For the conclusion of this narrative see under Kamrusepas.

Gurney suggests that the bee may be holy to this goddess, and there might thus be a link with Cybele whose priestesses were called melissai, bees.

Hannahannas is associated with the Gulsas goddesses.

NAME: THE GULSES GODDESSES, THE GULSAS GODDESSES.

ETYMOLOGY: Hitt. Gulses. prps. Fates.

ASSOCIATED PLACES: The Lands of the Hittites.

In the Poem of Telepinus, according to Gurney’s summary, an episode occurs in which the Gulses goddesses, together with Hannahannas, are called upon to help in the search for the absent god.

It appears that the Weather-god sends various messengers to Hahhimas, but each one in turn is seized. "Then [said he]: 'Summon Gulses and Hannahannas' ". They are given as an escort the brothers of Hasammellis, a god whose office is to protect travellers.

NAMES: KAMRUSEPAS, KAMRUSEPA.

ETYMOLOGY: Hitt. Kamrusepas.

OFFICES AND TITLES: Goddess of Healing. The Goddess of Magic.

ASSOCIATED PLACES: The Lands of the Hittites, The Steppe Country.

In the Poem of Telepinus, it appears that in the final stages of the search for Telepinus. Kamrusepas, the Goddess of Healing, is called upon for help. According to Hooke, after she has conducted her rites, Telepinus returns; she then calms him and soothes his rage. It is possible that Telepinus spent some of the time of his absence in The Underworld. In the spell pronounced on his return are the words: "The doorkeeper has opened the seven doors . . . Down in the dark earth there stand bronze cauldrons, their lids are of Abaru metal, their handles of iron". The text ends with the return of Telepinus to his house.

Commenting on the Poem of Telepinus and other Hittite texts Guterboch writes; "What matters is that in the texts mentioned . . . the mythological tales are closely connected with ritual. The texts themselves were handbooks to be used whenever the occasion arose for the performance of the magic rites described in them. Thus they fall into a large group of magic rituals . . . To mention only two examples of many; a ritual against paralysis contains the story of how nature was 'bound', how the news reached Kamrusepa, the goddess of magic, and how she 'loosened' everything that was 'bound' ". For the second example see under the Throne Goddess.

NAME: THE THRONE: THE THRONE GODDESS.

OFFICES AND TITLES: The Throne.

ASSOCIATED PLACES: The Land of the Hatti, Anatolia; The Nether World.

One of the narratives cited by Guterboch (see under Kamrusepa) is as follows;—

"When the king enters the house (the new palace) the Throne calls the Eagle; 'Come! I send you to the sea. But when you go (there), look in the green forest (and see) who is sitting (there)!' "

"The Eagle replies; 'I looked, Istustaya and Papaya, the primeval Netherworld Goddesses, are sitting there..' The Throne answers; 'And what are they doing?' The Eagle replies '(One) holds a spindle, they (both) hold filled mirrors. And they are spinning the kings' years. And of the years there is no limit of counting!' "

Commenting on the text Guterboch writes: "The Throne is a Hattic Goddess; Istustaya and Papaya are Hattic deities, too, who are elsewhere mentioned together with other Netherworld deities, the most prominent of whom is the Sun-Goddess of the Earth. Here we get a glimpse of the Anatolian concepts of the Netherworld, which includes goddesses spinning the thread of life like the Parcae. This similarity should, however, not be taken as evidence for Indo-European origin, since the goddesses are Hattic.. The whole passage is typical of the device of using a brief mythological tale in a ritual: it is, of course, told in order to secure long life for the owner of the new palace; the tale itself has magic powers here as in the other rituals".

NAME: ISTUSTAYA.

ETYMOLOGY: Hattic, Istustaya.

OFFICES AND TITLES: Primeval Netherworld Goddess.

ASSOCIATED PLACES: The Land of the Hatti, Anatolia; The Netherworld.

See under the Throne Goddess.

NAME: PAPAYA.

ETYMOLOGY: Hattic, Papaya.

OFFICES AND TITLES: Primeval Netherworld Goddess.

ASSOCIATED PLACES: The Lands of the Hatti, Anatolia; The Netherworld.

See under the Throne Goddess.

NAME: LILWANI.

ETYMOLOGY: Hitt. Lilwani.

OFFICES AND TITLES: Goddess of the Earth.

ASSOCIATED PLACES: The Lands of the Hittites. Hattusas.

The Earth Goddess Lilwani is closely connected with the great Purulli-Festival, held in the spring.

On this festival Gurney writes: "One of the major festivals of the Hittite calendar was called Purulliyas, probably a Hattian word, Purulli, meaning 'of the earth', with Hittite genitival suffix . . Its importance can be judged from the fact that King Mursilis II considered it necessary to celebrate it in the midst of a campaign." As the text states: "When spring came round, because, . . I had not yet celebrated the Purulli-festival, the great festival, in the mausoleum in honour of Lilwani, I came up to Hattusas and celebrated the Purulli-festival, the great festival, in the mausoleum".

Gurney states that the chthonic character of the festival is evident not only in its name but also in its dedication to Lilwani, who was goddess of The Earth.

Mention is made of a temple of Lilwanis where solemn oaths were sworn (see under Puduhepa).

Lilwani may correspond to, or perhaps be identified with, the Hittite Earth-Goddess.

NAME: SAHASSARAS. HUWASSANAS. TASIMIS.

ETYMOLOGY: Hitt. Sahassaras. Huwassanas. Tasimis.

GENEALOGY: prob. wife of Teshub.

ASSOCIATED PLACES: The Land of the Hittites, Tuwanuwa, (Tyana).

Writing on the different regions of the Hittite realm Gurney states: "To the west of the Hurrian country, lay a group of important cities of which the best known is Tuwanuwa, the classical Tyana. Here the Weather-god was venerated, probably under another name which we do not know, for his consort appears no longer as Hebat, but under such names as Sahassaras, Huwassanas. Tasimis".

NAME: KUBABA.

ETYMOLOGY: Hitt. Kubaba: from this name is deriv. Cybele. Cybele.

ASSOCIATED PLACES: The Lands of the Hittites, Carchemish.

Kubaba, while originally the local goddess of Carchemish,

became the chief goddess of the Neo-Hittite countries which looked to Carchemish as their metropolis. On her name Gurney writes: "In the form of Cybele-Cybele the name was then taken over by the Phrygians for their great Mother-goddess, whose cult was later transplanted to Rome."

NAME: TAWANNANNAS.

ETYMOLOGY: Hitt. Tawannannas.

GENEALOGY: wife of Labarnas.

OFFICES AND TITLES: Hittite Queen, Queen of Hatti.

ASSOCIATED PLACES: The Lands of the Hittites.

Of the position of the Hittite Queen Gurney writes: "Another peculiar feature of the Hittite monarchy is the strongly independent position of the queen. Her title Tawannannas [is] derived from the name of her ancestor, the wife of King Labarnas."

The reign of Labarnas, one of the earlier Hittite Kings, is dated at about 3,600 years ago.

In an example given by Gurney of Hittite legal procedure, the Queen is one of those taking part. The text opens: "Regarding the stores which [the queen] entrusted to Great - is - the - Storm-God . . . to wit [chariots] utensils of bronze and copper, garments and materials, bows, arrows, shields, [clubs,] civilian captives, oxen, sheep, horses and mules—the stores which he had issued to anybody he had not sealed . . . so the queen said: 'Let the "golden pages" and the chamberlains of the queen and Great - is - the - Storm God and (?) Uk-kuras the leader of ten go and swear solemn oaths in the Temple of Lilwanis' ". Great - is - the - Storm-god is then questioned: "Thus saith Maruwas: 'One pair of mules you gave to Hillarizzi'. Great - is - the - Storm-god replied: "I took the mules from Hillarizzi himself (?) and gave them back safe and sound (?)'. Then said Maruwas: 'You gave mules to Piha . . . Great - is - the - Storm-god replied: 'They were not from the stable'. Thus said Yarrazalmes the 'Golden Page': 'Zuwappis sold a horse and got a talent of bronze'. Great - is - the - Storm-god replied: 'He told me it was dead!' After various witnesses had given evidence, the text ends abruptly. As Gurney states, the text shows a concern for careful and unbiased investigation which may perhaps be taken as typical of Hittite administration as a whole.

NAME: NIKKALMATI.

ETYMOLOGY: Hurr.-Hitt. Nikkahmati: cf. Hitt. Ashmunikal (q.v.) and Can. Nikkal (q.v.).

GENEALOGY: wife of Tudhaliyas.

OFFICES AND TITLES: Hittite Queen, Queen of Hatti.

ASSOCIATED PLACES: The Lands of the Hittites.

At the beginning of the Empire Period of Hittite history, dating from about 3,400 years ago, Gurney mentions the presence of strong Hurrian influences.

The first recorded member of the royal family to bear a Hurrian name is Nikkalmati. Gurney describes her as the wife of one of the kings named Tudhaliyas, whom he identifies as the king who attacked and destroyed Aleppo.

NAMES: MUTEMUIA, MUTEMUA, MUTEMWUYA, MUTEMWIYA.

ETYMOLOGY: Egy. Mut-em-ua, prps. Mut or Mother in the Boat.

GENEALOGY: prps. dau. of wife of Artatama; wife of Tahutmes (Tuthmosis) IV; mother of son: Amenhotep III.

OFFICES AND TITLES: Princess of Mitanni, Egyptian Queen.

ASSOCIATED PLACES: Mitanni (Aram Naharaim, Naharina). Egypt, Thebes, Luxor.

Of Mitanni Gurney writes: "Mitanni . . was ruled by a dynasty of kings whose names have an Aryan etymology, and Indian deities figure prominently in its pantheon. It is thus clear that in Mitanni a population of Hurrians was dominated by a ruling caste of Indo-Aryans". At the time of the greatest power of Mitanni, known to the Egyptians as Naharina, he writes: "the world of Western Asia had drawn together and was controlled by three great powers: Egypt (Misri, Mizraim), Babylonia (called at this period Kar Duniash) and Mitanni . . These powers achieved a state of equilibrium and their diplomatic correspondence found at Tell el Amarna shows that they were on excellent terms with one another . . and their friendships were regularly cemented by diplomatic marriages . .".

It is considered by some historians that the Asian princess mentioned in the first of such alliances is Mutemua. As Baikie writes: "She is possibly, though not certainly to be identified with Matemua, whose pronounced leaning towards non-Egyptian customs . . would thus be largely accounted for".

Mutemua held the position of "Great Wife". It is known that Tuthmosis IV on occasions impersonated the god Amen-Ra, and it would appear from her name, that Mutemua would correspondingly impersonate the goddess Mut. It is recorded that the Hathors attended at the confinement of this queen.

NAME: GILUKHIPA, KIRGIPA.

ETYMOLOGY: Mitannian, Gilukhipa; cf. Hurr. Hapat (q.v.).

GENEALOGY: dau. of wife of Shutarna (Satirna); sister of (brother): Tushratta; wife of Amenhotep (Amenophis) III.

OFFICES AND TITLES: Mitannian Princess, Egyptian Queen.

ASSOCIATED PLACES: Mitanni (Naharina), Egypt, Thebes.

It is recorded that on his marriage to the Mitannian princess Gilukhipa, Amenophis III made a special issue of commemorative scarabs; these were dispatched to the governors of the provinces and to the Pharaoh's foreign territories. One such incised scarab records: "Year 10 of the majesty of Amenophis III, Ruler of Thebes, who is granted life; and the Great King's Wife, Tiye, who liveth . . . Marvels brought to his majesty—Life! Prosperity! Health! Kirgipa . . . (and) the chief of her attendant ladies, 317 persons". In the correspondence between the Mitannian king Tushratta and Amenophis III, it is mentioned that the former sent presents to his sister Gilukhipa.

NAME: TADUKHIPA.

ETYMOLOGY: Mitannian, Tadukhipa; cf. Hurr. Hapat (q.v.).

GENEALOGY: dau. of wife of Tushratta; wife of Amenhotep (Amenophis) III and Amenhotep IV-Akhenaten.

OFFICES AND TITLES: Mitannian Princess, Egyptian Queen.

ASSOCIATED PLACES: Mitanni (Naharin), Egypt, Malkata, Thebes, Tell-el-Amarna.

In the Tell-el-Amarna correspondence there is a letter from Tushratta, King of Mitanni (Naharin) to Naphuria, King of Egypt. According to Mme. Desroches-Noblecourt, it may be assumed that Naphuria is the Akkadian version of Neferkheprure, the coronation name of Amenophis IV. This letter mentions the Mitannian princess who became a wife of Amenophis III and subsequently of Amenophis IV (Akhnaken).

Some details of the financial arrangements connected with these marriages are given. Upon that of Amenophis III and Tadukhipa, Tushratta writes to the Pharaoh reminding him that

on his earlier marriage to Gulukhipa, the Pharaoh sent "a namkar of pure gold, and a kiru of pure gold". On the present occasion he had been expecting something more; "I said to my brother 'let my brother make our friendship ten times greater . . and I asked of my brother a great deal of gold . . but thou sentest me only a table of gold that is, as it were, alloyed with copper . . So let my brother send gold in very great quantities . . For in my brother's land gold is as common as dust".

Of the possible identity of Tadukhipa and Queen Nefertiti, Cottrell writes of the latter: "At one time it was suggested that she was none other than the Mitannian princess Tadukhipa". On Nefertiti Mme. Desroches-Noblecourt writes: "To this day no one can say exactly who she was. For a long time she was thought to be identical with Tadukhipa . . Was she even Egyptian? There is no evidence to the contrary and her beauty was of the noble Theban type seen in the necropolis paintings; but the coloured bust now in Berlin shows the *rosy tint of her complexion, which suggests that she was careful to avoid sunlight, or alternatively, that she was of north-eastern stock*".

In the correspondence between Tushratta and Amenophis III, the former refers to Ishtar in a context which would suggest that he regards her as the national deity of Mitanni. This goddess may be either the Babylonian or the Hurrian Ishtar (Shaushka) or perhaps a separate Mitannian deity of that name. The episode concerning Tushratta's magical statue of this goddess is given under Ishtar. It would also appear, from the etymology of the names of these Mitannian princesses, that the Hurrian goddess Hepat (q.v.) held an important position in Mitanni.

NAME: PUDUHEPA.

ETYMOLOGY: Hitt. Puduhepa; cf. Hurr. Hepat (q.v.).

GENEALOGY: wife of Hattusilis III; mother of daus: Mane-frure (Maat-neferu-Ra), Bent-reshet and of son: Tudhaliyas IV.

OFFICES AND TITLES: Princess, Priestess, Hittite Queen, Queen of Hatti.

ASSOCIATED PLACES: The Lands of the Hittites, Kizzuwatna, Hattusas, Yazilikaya, Ferahettin, (Fraktin), Egypt.

Puduhepa, a princess and priestess of The Land of Kizzuwatna married the prince, later to become Hattusilis III while

he was returning from his brother's campaign in Egypt; it is recorded that he was forty years old at the time. It is possible that the scene depicted in the main gallery at Yazilikaya, may commemorate this marriage (see under Hebat).

Puduhepa played an important part in affairs of state and is regularly associated with her husband in all state documents. She conducted an independent correspondence with the Queen of Egypt, and the text of the Treaty with Egypt testifies that she possessed her own seal. Of this treaty Gurney writes: "Not only the kings but also the queens of the two countries exchanged congratulatory messages, one of which is preserved." When the capital was moved back to Hattusas, the city was rebuilt and the archives re-copied, and as the same author writes: "An impression of order and prosperity is created by the large number of religious and administrative decrees issued by the king and his queen Puduhepa".

The influence of this queen on the Hittite religion is described by Gurney as follows; "In the later years of the Hittite Empire the state religion came under strong Hurrian influence. Doubtless that remarkable personality Queen Puduhepa played a great part in this movement, for she was a princess of Kummanni in Kizzuwatna, one of the chief cult-centres of Hebat, and her very name suggests that she was a devotee of this goddess. It is in a prayer ascribed to this Queen's husband King Hattusilis that the goddess Hebat is expressly identified with the Sun-Goddess of Arinna, and act of syncretism of which there is no trace before this date. Conversely on the royal seal whose impression is described in the Egyptian version of the treaty of Hattusilis with Egypt, the queen was shewn in the embrace of the Sun-Goddess of Arinna; this intimate relationship can be understood on the assumption that the name of the Sun-Goddess of Arinna here stands for the Hurrian Hebat the . . goddess of the Queen's native town, though one ritual text suggests that a special relation between the Sun-Goddess and the Queens of Hatti was recognized . ." In her correspondence with the Queen of Egypt, Puduhepa is shewn making offerings to the Great Goddess of the Hittites, the Sun-Goddess of Arinna, at Ferahettin.

NAMES: MAAT-NEFERU-RA, MANEFRURE.

ETYMOLOGY: Egy. Maat-Neferu-Ra, from Maat (q.v.).

GENEALOGY: eldest dau. of Puduhepa wife of Hattusilis III;

sister of (sister): Bent-reshet and of (brother): Tudhaliyas IV;
wife of Rameses II.

OFFICES AND TITLES: Hittite Princess, Egyptian Queen.

ASSOCIATED PLACES: The Lands of the Hittites. The Country of the Kheta, Hattusas, Egypt, Thebes, The Fayyum, Miwer, Karnak, Elephantine, Abu Simbel.

As a result of the Treaty between the Egyptians and the Hittites, the alliance between the two nations was confirmed by the marriage between Rameses II and the eldest of the Hittite princesses.

The journey of the princess and her large escort is recorded by Rameses II in many stelae at Karnak, Elephantine, Abu, Simbel and elsewhere. The inscriptions go into great detail, and according to Cottrell's summary, the Pharaoh, fearing snow and rain, offered prayers to ensure favourable weather. His prayers were answered and the winter was mild.

According to Baikie's description of the journey, the Hittite King, accompanied by the Princess, the King of Qedi and a numerous escort of soldiers arrived at the frontier. The local Egyptian commander hesitated to admit so large a party and wrote to the Pharaoh for instructions, as follows: "Here is the Prince of Kheta... now this Princess and the Chief of the country of the Kheta, after having crossed many mountains, and undertaken a difficult journey from distant parts, have arrived at the frontiers of His Majesty. May we be instructed how we ought to act with regard to them". The Pharaoh gave glad instructions for their admission and received them with great honours.

It is recorded that the Egyptians watched with wonder the troops of the Hittite escort mingling with the soldiers of Egypt, against whom they had fought so stubbornly: "The men of Egypt having but one heart with the chief of the Kheta, a thing which had not happened since the days of Ra".

The Princess, after the marriage, was given the epithet Maat-neferu-Ra, and held the position of the King's Great Wife.

Anderson describes this event as "a grand state function, when the lord of Khita himself attended in national costume. The bride, who now received an Egyptian name, is, in this inscription, celebrated for her beauty". Cottrell refers to the great beauty of Manefrure and quotes Gardiner's comment:

"If the wonderful statue of her royal husband in the Turin Museum tells the truth, they must have been a handsome pair".

NAMES: BAAU, BAEV.

ETYMOLOGY: Phoen. Baau; cf. Chald. Bau (q.v.), Egy. Buto (q.v.) and Gk. bathus,-eia, adj. deep.

GENEALOGY: wife of Kolpia; "mother of the divine races".

OFFICES AND TITLES: Night, Mother of the Races of the Deities.

ASSOCIATED PLACES: Phoenicia.

Phoenician religion holds Baau as a goddess personifying primitive substance and as mother of the divine races. In one account she is stated to be the wife of a wind god.

According to Massey, "the Phoenician Baev points back to the Egyptian Bab" (See under Bau).

Mme. Blavatsky sees a connexion between Baau and the primordial Egyptian mother-goddess Muth (Mut).

NAME: GENEÄ.

ETYMOLOGY: prob. Gk. rend. Genea; cf. Gk. genea n. fem. birth.

GENEALOGY: prps. sister and prob. wife of Genus; "mother of the first human beings;" (see also below).

OFFICES AND TITLES: Mother of the First Humanity.

ASSOCIATED PLACES: Phoenicia.

Genea, with her associate Genus, is mentioned in the history of Phoenicia recorded by Sanchoniathon, the Phoenician philosopher and historian who is said to have lived before the Trojan War. Various fragments of his history remains, being translated or quoted by, among others, Philo, Porphyry and Eusebius.

Genus and Genea are stated as having lived in Phoenicia and a reference is made to them being "scorched with the heat".

NAMES: BERUTH, BERITH, BARUTH.

ETYMOLOGY: Phoen. Beruth; cf. Heb. baruth, n. fem. food, nourishment.

GENEALOGY: wife of Eliun (Hypsistos); mother of dau: Ghe and of son: Ouranos (Epigeus).

OFFICES AND TITLES: Progenitrix of the Race.

ASSOCIATED PLACES: Phoenicia, Byblus, Berith (Beirut).

Beruth and Eliun are recorded as having lived originally in Byblus, said to be the oldest city in Phoenicia.

According to *The Encyclopaedia Britannica* (4th Ed.): "Boc-hart conjectures, that Berith is the same as Beroe, the daughter of Venus; and that she gave her name to the city of Berith in Phoenicia and afterwards became the goddess of it". Of this city *The London Encyclopaedia* states: "Beroth, or Berothai, a city of Syria supposed to be the same with Chun (Berothai) which was conquered by David, and from which he carried off a great deal of brass. Some reckon it the same with Berytus". Brass has been traditionally associated with the worship of the Goddess, and is, according to *The Secret Doctrine* the symbol of the Nether World and the womb. This city was known to the Greeks as Berytus and later named by Augustus, Colonia Felix Julia. It became also known as Colonia Felix Berytus, its present name being Beirut.

NAMES: GHE, GE.

ETYMOLOGY: Phoen. or Gk. Ghe; cf. Gk. Ge, n. fem. Earth; (O'Connor) Phoen. ce, a land or region; Sumer. Ki, Earth-Goddess; O'R. Irish, ce, n. fem. the earth.

GENEALOGY: dau. of Beruth wife of Eliun (Hypsistos); sister and wife of Ouranos (Epigeus); mother of daus: Astarte, Rhea and Dione, and sons: Cronus, Betylus, Dagon (Siton) and Atlas.

OFFICES AND TITLES: The Earth, Earth-Goddess.

ASSOCIATED PLACES: Phoenicia, Byblus.

Sanchoniathon states in his History that the Earth was named after Ghe, wife and sister of Ouranos, and that she and Ouranos lived at Byblus; this was the original city of Beruth and Eliun.

The same author refers to the later history of Ghe as follows: "Ouranos . . taking the realm of Hypsistos . . was married to Ghe his sister . . they parted from each other . . But Ouranos, by force invading her . . attempted to kill the children. She also defended or avenged herself, gathering auxiliary powers unto her. But when Cronus came to man's age, using Hermes Tresmegistus as his counsellor and assistant (for he was his secretary) he opposed Ouranos, avenging his mother. Then Hermes speaking to the assistants of Cronus with

enchanting words, wrought in them a keen desire to fight against Ouranos on behalf of Ghe; and then Cronus, warring against Ouranos, drove him from the realm and succeeded in the imperial office and crown".

Many parallels are noticeable between the Phoenician Ghe and the Greek Goddess Ge or Gaia.

NAMES: ASTART, ASTERT, ASTARTE, ASTERETH, ACHTORET, ACHTAROTH, ASHTORETH, ASHTAROT, ASHTAROTH, ATH-TAR, ASTIRATI, ESS-TORRADH.

ETYMOLOGY: Phoen. Astarte; Heb. Ashtoreth; (B.D.B.) cf. Assy. Istar (see Ishtar); cf. Heb. ashtoreth, n. pl. fem. ewes or young of flocks and prps. self-watering or fertile land; Arab. Athtar; Egy. Astirati; Gk. and Lat. Astarte; (O'Connor) Irish, Ess-Torradh. The Guardian of the Ship, Ashtaroth; from Irish ess, n. fem. ship and torradh, watching.

GENEALOGY: dau. of Ghe wife of Ouranos (Epigeus); sister of (sisters); Rhea and Dione and of (brothers): Cronus, Betylus, Dagon (Siton) and Atlas; wife of Cronus, El, Adon, (Cicero) Adonis, and (in Egyptian history) Set; mother of daus: the seven Titanides (also called Artemides) and sons: Pothos and Eros; "mother of the deities (of Syria)".

OFFICES AND TITLES: Goddess of the Zidonians, Virgin of the Sea, Blessed Mother and Lady of the Waters, The Guardian of the Ships, Moon-Goddess, Queen of Heaven, Venus Urania, Mother of the Deities of Syria, Goddess of Fertility, Goddess of Love.

ASSOCIATED PLACES: Phoenicia, Byblus, Sidon, Tyre, Mount Lebanon, Syria, Ugarit, Hieropolis, Canaan, Bashan, Ashtaroth in Edrei, Ashtaroth Karnaim, Philistia, Askalon, Gath, the Lands of the Hittites, Carchemish, Judah, Jerusalem, The cities of Judah, Israel, Samaria, The Land of the Arkites, Sabaea, Mecca, Assyria, Babylon, Cyprus, Dali (Idalion), Paphos, Golgoi (Athieno), Sicily, Eryx, Gaulos (Gozo), Egypt, Memphis, Pathros, Carthage, Rome, Ireland; the Sea, the Moon, the Planet Venus.

The opinion is generally held that Astarte was originally a goddess of Phoenicia. Thus, in the Hebrew scriptures, under the name of Ashtoreth, she is called "the Goddess of the Zidonians" although her worship had long been established in Southern Canaan.

The Phoenicians appear to have regarded this deity as a

Sea and a Moon Goddess. A prayer is preserved, which was used by Phoenician mariners to the Virgin Goddess Astarte: "O Virgin of the Sea, blessed Mother and Lady of the Waters, stay thy waves"

In Sanchoniathon's History there is a passage referring to this goddess: this is as follows: "In the process of time Ouranos (Epigeus) being in flight or banishment sent Astarte with her two other sisters Rhea and Dione, to cut off Cronos by deceit, whom Cronus taking, had these sisters as wives".

Astarte had temples in both Tyre and Sidon; in the latter city there is a record of a magnificent temple devoted to her. There is also mention made of edifices built in her honour by Hiram, King of Tyre. In Sidon Astarte was identified with the Moon and it is likely on this account that she was given the titles, Queen of Heaven and Venus Urania.

Ramsay in *Les Voyages de Cyprus* gives a reconstruction of the Phoenician rites of Astarte and Adonis as follows: "On the days following, Cyrus accompanied the king of Tyre at Byblos to celebrate the festivals of the death of Adonis. All the people in mourning enter a deep cave where the image of a young man rests on a bed of flowers and fragrant herbs. Several days are spent in prayers and lamentations; then the public grief changes to joy; happy songs succeed to laments; everywhere one hears the solemn hymn: 'Adonis has returned to life. Urania weep no more...'. The Tyrian ceremonies on the death of Adonis appear to Cyrus as an imitation of those of the Egyptians on the death of Osiris; and corresponding to the tears of Isis..."

According to Frazer, in the great Phoenician temple of Astarte at Byblos "the death of Adonis was annually mourned... but next day he was believed to come to life again."

In connexion with the date of these rites in Syria, Frazer mentions that they were apparently taking place as the Emperor Julian was entering Antioch. He writes: "When the Emperor drew near to the city he was received with public prayers as if he were a god, and he marvelled at the voices of a great multitude who cried out that the Star of Salvation had dawned upon them in the East... Now Astarte, the divine mistress of Adonis, was identified with the planet Venus, and her changes from a morning star to an evening star were carefully noted by the Babylonian astronomers, who drew omens from her alternate appearance and disappearance. Hence we may conjecture that the festival of Adonis was regularly timed

to coincide with the appearance of Venus as the Morning or Evening Star. At Aphaca in Syria, where there was a famous temple of Astarte, the signal for the celebration of the rites was apparently given by the flashing of a metoer which on a certain day fell like a star from the top of Mount Lebanon into the river Adonis. The meteor was thought to be Astarte herself, and its flight through the air might naturally be interpreted as the descent of the amorous goddess. . . At Antioch and elsewhere the disappearance of the Morning Star on the day of the festival may in like manner have been hailed as the coming of the goddess of love to wake her dead leman from his earthly bed".

Frazer states that the temple of the great Syrian Astarte of Hieropolis, "frequented by swarms of pilgrims and enriched by the offerings of Assyria and Babylonia, of Arabia and Phoenicia, was perhaps in the days of its glory the most popular in the East".

The temple of Mount Lebanon was founded, according to Frazer, by Cyniras in honour of Aphrodite or Astarte. In his description, the same author writes: "The spot was probably Aphaca, at the source of the river Adonis, halfway between Byblus and Baalbec. . . The site of the temple has been discovered by modern travellers. . . The temple, of which some massive hewn blocks and a fine column of Syenite granite still mark the site, occupied a terrace facing the source of the river and commanding a magnificent prospect". Frazer also mentions a grove and temple of Astarte at Aphaca.

According to Anderson Carchemish was, in the later Hittite period, dedicated to Astarte, Moon-Goddess of the Hittites. He equates Astarte with the Moon and the Earth.

In Canaan and in the Land of the Philistines the worship of Astarte was established from very early times. Here she seems to have been associated primarily with fertility and, according to tradition, took the form of a ewe. Herodotus states that the oldest seat of her worship was at Askalon. On the worship of Astarte among the Philistines, *The Encyclopaedia Britannica* states: "Ashtaroth or Astarte was worshipped by this people. . . we are ready to place her at Gath, and the rather as this of all their cities may have had the most communication with Tyre and Sidon."

In Syria Astarte had a famous temple at Hieropolis, served by three hundred priests. Her name figures in the Ras Shamra tablets, where she is described as the wife of El and mother

of the gods. In an incident mentioned in Hooke's summary, Baal taunts the gods for their cowardice and attacks the messengers of Yam-Nahar, but is restrained by Anath and Ashtoreth. Baal later proposed to kill Yam-Nahar, but is reminded by Ashtoreth that the latter is now their captive; Baal is ashamed and spares his vanquished enemy.

In Cyprus, the cults of Astarte and Aphrodite are closely interwoven. In the temple of Paphos, according to Frazer, certain women would act as courtesan priestesses; the proceeds of their offices would be dedicated to Astarte.

In the Hebrew scriptures the worship of Ashtoreth is frequently mentioned. The Israelites are recorded as worshipping her from the early days of the Judges onwards. Her worship appears to have been established along with that of other deities in Jerusalem, during the reign of King Solomon. "Solomon went after Ashtoreth the goddess of the Zidonians . ." Among the many women associated with him are mentioned those of the Maobites, Ammonites, Edomites, Zidonians and Hittites, nations among whom the worship of Astarte had an important place; and this may have added to the zeal of Solomon in following the Goddess.

The part played by women in cultivating religion is referred to by Hume in his *Natural History of Religion*. Quoting Strabo, he writes: "The leaders and examples of every kind of superstition", says Strabo, "are the women. These excite the men to devotion and supplications, and the observance of religious days. It is rare to meet with one that lives apart from the females, and yet is addicted to such practices".

A place or places of worship built by Solomon to Ashtoreth are recorded as having survived to the days of Josiah, when mention is made of "the high places that were before Jerusalem which Solomon the king had builded for Ashtoreth". Since these two reigns were separated by about three hundred years, the presence of these fanes of Ashtoreth would have covered most of the period of the Kings.

Under the name of "The Queen of Heaven" Astarte was worshipped in Jerusalem during the last period of the Kings of Judah, though some scholars are of the opinion that the goddess referred to under this title may be Ishtar. Details of the ceremonies of her worship are given, and it appears that the ceremonial use of special cakes formed part of this worship. It is described how in the cities of Judah and in the streets of Jerusalem the children gather the wood, the men

kindle the fire and the women knead the dough, to make cakes to the Queen of Heaven. It is also thought that the "new moons and feasts" so often referred to were connected with Ashtoreth as Moon-Goddess. This worship was continued by the Jewish community in Egypt. According to Jeremiah the Jews settled in Migdol, Tahpanhes (B.D.B.: Taphnais, Daphnae, Tel Defenneh), Noph (Moph, Memphis) and Pathros (Southern Egypt). It is recorded that "all the men and all the women that stood by, a great multitude, even all the people that dwelt in the land of Egypt in Pathros answered Jeremiah, saying . . . we will certainly do whatsoever thing goeth forth out of our own mouth, to burn incense unto the queen of heaven as we have done . . . in the cities of Judah and in the streets of Jerusalem, for then we had plenty of victuals and were well and saw no evil. But since we left off to burn incense to the queen of heaven, we have wanted all things and have been consumed by the sword and by the famine. And when we burned incense to the queen of heaven, and poured out drink offerings unto her, did we make our cakes to worship her and pour out drink offerings unto her without our men?" The reply made to this by Jeremiah indicates how widespread and powerfully maintained was this worship. "Then Jeremiah said unto all the people, to the men and to the women and to all the people which had given him that answer, saying, The incense that ye burned in all the cities of Judah and in the streets of Jerusalem . . . your kings, your princes and the people of the land . . . Ye and your wives have both spoken with your mouths and fulfilled your hand, saying, we will surely perform our vows that we have vowed, to burn incense to the queen of heaven, and to pour drink offerings unto her; ye will surely accomplish your vows and surely perform your vows."

In the Jewish community in Chaldaea, during the reigns of Nebuchadnezzar and his successors, the worship of Ashtoreth seems to have continued and may perhaps have been re-inspired by contact with the Chaldaens. Mention is made in the book of Daniel of the word Chemdah, a feminine noun translated "the desire of women" and is thought by Brown, Driver, and Briggs to refer to some object of idolatrous worship. Meinhold considers this to be Astarte, though it is uncertain from the context whether the worshippers were Chaldaens, Jews or perhaps both.

In Egypt a temple was built, as early as the XIXth Dynasty

in honour of Astarte, and it is supposed that it was about then that her worship was brought into Egypt. Herodotus, speaking of a precinct in Memphis, states: "Phoenicians from the city of Tyre dwell all around this precinct. . . Within the enclosure stands a temple, which is called that of Aphrodite the Stranger. . ." Blakeney considers that this was evidently Astarte. In the account of the search for Osiris we read how Isis went to Phoenicia. There the queen, Astarte, entrusted to her the care of her newly born son. She is mentioned again during the account of the tribunal deciding between the claims of Set and Horus. The goddess Neith declares that Set should have two more wives, Astarte and Anat, described as Syrian goddesses.

The worship of Astarte spread throughout the islands and coasts of the Mediterranean. Mention is made of temples to her in Cyprus, Gozo and Sicily. In the Phoenician colony of Carthage she was one of the chief deities, together with her counterpart Tanith.

In Greece the place of Astarte was for the most part taken by Aphrodite, both these goddesses in many ways being closely connected. Mention is made of the rites of Astarte having been introduced into Rome. Gibbon records that the Emperor Eleagabalus (Heliogabalus) a priest from Syria, introduced into Rome many of the deities of his own country. According to his account, "A crowd of deities attended in various stations the majesty of the god of Emesa: but his court was still imperfect, till a female of distinguished rank was admitted to his bed. Pallas had been chosen for his consort; but as it was dreaded lest her warlike terrors might affright the soft delicacy of a Syrian deity, the Moon, adored by the Africans under the name of Astarte was deemed a more suitable companion. . . Her image, with the rich offerings of her temple as a marriage portion, was transported with solemn pomp from Carthage to Rome, and the day of these mystic nuptials was a general festival in the capital and throughout the empire. . . The subjects of the empire were obliged to make liberal presents to the new-married couple."

There has been, according to Gardner, a continuous worship of Astarte to the present time in witchcraft; this came through the Greeks and was thence transmitted through the medieval covens. Astarte is still often used as the first in a list of names of the Goddess impersonated by the coven Priestess.

In her representations, Astarte is often depicted in the typical attitude adopted by Ishtar (q.v.) and many goddesses of Syria and the Eastern Mediterranean region. A Hittite sculpture also shows her in this way, full-faced, naked and holding her breasts, and with the peculiarity of her being winged and wearing a conical tiara; she thus closely resembles the Sumerian image of Lilith (q.v.). Sometimes she holds flowers or a dove. In a medal she is shown with a long habit with a mantle over it tucked up on her left arm. Sometimes also Astarte is shown having the attitude, the dress, and the attributes of Isis.

Details of the construction of some of the temples of Astarte are given by Babelon, from a close examination of their representation on coins of the Roman period. He describes thus the celebrated temple of Astarte at Paphos. "We are able to distinguish a court surrounded by a balustrade, and beyond the court a structure which reminds us of the pylons of the Egyptian temples: it is a gigantic gate between two towers, provided with a large aperture through which we perceive the stone (see below) flanked by two candelabra: above hover the star and crescent. The roof, on which doves are resting, is supported by columns forming a portico." Tacitus, who records the visit of Titus to the temple of Paphos says that the goddess was represented under "the form of a circular stone rising in the form of a cone". This figure would seem to have a resemblance to the typical image of the Cretan goddesses with flared skirts reaching to the ground. According to excavations this building was almost two hundred and twenty feet long by one hundred and sixty four feet broad, the peribolus measuring six hundred and eighty eight feet by five hundred and forty feet. The principal gate, perhaps that which figures on the coin, has an aperture more than sixteen feet broad. In the temple of Golgoi (Athieno) Babelon describes the interior as being laden with the richest ornaments. In the middle was the stone of the goddess, similar to that at Paphos. He writes: "Round the mystic cone, a whole population of stone statues painted in brilliant colours set in a long line along the wall or ranged in files in the centre of the building, formed, as at Tello, the devout train of worshippers of the goddess. Votive offerings were hung on the walls above a row of bas-reliefs, analagous to these of Assyrian palaces. Stone lamps in the form of shrines, fastened to the walls, lighted this curious scene". Babelon notes that

the fanes of Cyprus are generally in the plain, in the midst of fertile fields, like those of Egypt.

Among the animals particularly associated with this goddess are the lion, the horse, the boar, the dove and the lobster; and among the plants, the rose, the lotus and probably also the tamarisk, the cedar, the alder and the acacia.

An association between Astarte and the planet Venus is mentioned by Lee, who in his *Dictionary of Astrology* refers to "Astarte—ancient name for the planet Venus".

Numerous parallels have been seen between Astarte and other goddesses. There are many similarities between her and Ishtar, their rites having much in common. Herodotus links her with Mylitta; with Ma, Anairis and Alilat she also has some similarities. Mme. Blavatsky sees her as sharing some of the characteristics of the Chaldean Nuah. Her close link with Tanith and with Approdite has already been mentioned. The Romans see her as a counterpart of Venus, giving her the titles of the Syrian and the Cyprian Venus.

NAME: The Phoenician RHEA.

ETYMOLOGY: prob. Gk. rend. Rhea; cf. Gk. pr. n. fem. Rhea; prob. der. (L.S.) by transposition from era, n. fem. earth, and poss. from rheo, vb. flow.

GENEALOGY: dau. of Ghe wife of Ouranos (Epigeus); sister of (sisters): Astarte and Dione and of (brothers): Cronos, Betylus, Dagon (Siton) and Atlas; wife of Cronos; mother of seven sons: including prob. Cronos (the younger), Zeus Belus and Apollo.

ASSOCIATED PLACES: Phoenicia, Peraea.

In Sanchoniathon's *History* it is recounted that Rhea, together with her sisters, goes to Cronus (see under Astrate).

Of Rhea's sons the youngest is described as being recognized as a god as soon as he was born. Cronos (the younger), Zeus Belus and Apollo are stated as having been born in Peraea.

NAME: The Phoenician DIONE.

ETYMOLOGY: prob. Gk. rend. Dione; prob. connected with Gk. dia. adj. divine.

GENEALOGY: dau. of Ghe wife of Ouranos (Epigeus); sister of (sisters): Astarte and Rhea and of (brothers): Cronus

Betylus, Dagon (Sítan) and Atlas; wife of Cronos; mother prps. of daus: Persephone and Athena.

ASSOCIATED PLACES: Phoenicia.

According to Sanchoniathon's History Dione, being sent with her sisters, goes to Cronus (see under Astarte).

NAME: The Phoenician PERSEPHONE.

ETYMOLOGY: prob. Gk. rend. Persephone; (L.S.) usu. der. from Gk. pherein and phonon, Bringer of Death; (S.D.) prps. deriv. from Skr. Parasu-pani (i.e. Bhâvani).

GENEALOGY: dau. prps. of Dione wife of Cronus; sister of (sister): Athena.

ASSOCIATED PLACES: Phoenicia.

In Sanchoniathon's History Persephone is described as a virgin.

NAME: The Phoenician ATHENA.

ETYMOLOGY: prps. Gk. rend. Athena; cf. Gk. Athena, Athene, the goddess Athena, contracted (L.S.) from Athenaa, Athenaia; cf. Gk. Athenai, n. fem. pl. Athens; prps. deriv. by trans. from Egy. Neith, Neitha (q.v.).

GENEALOGY: dau. prps. of Dione wife of Cronus; sister of (sister): Persephone.

ASSOCIATED PLACES: Phoenicia.

In Sanchoniathon's History Athena is associated with Hermes Tresmegistus: "by the counsel of Athena and of Hermes, Cronus made of iron a scimitar and a spear..." in order to help him fight on behalf of Ghe.

NAME: EIMARMENE, HEIMARMENE.

ETYMOLOGY: prob. Gk. rend. Heimarmene, (Sanchoniathon) Fate; cf. Gk. heimarmene, n. fem. that which is allotted, destiny, necessity; Gk. from meiro, vb. allot; cf. also Gk. Moira. Fate, the goddess of Fate.

OFFICES AND TITLES: Fate.

ASSOCIATED PLACES: Phoenicia.

It is recorded by Sanchoniathon that Ouranos, in order to defeat Cronus by guile, arranged that Astarte and his sisters Rhea and Dione should go to him. They, however, remained with Cronus and became his wives. Thereupon "Ouranos, un-

derstanding this, sent Eimarmene and Hore, Fate and Beauty, with other auxiliaries to war against him: but Cronus, having gained the affection of these also, kept them with himself.

NAME: HORE.

ETYMOLOGY: prob. Gk. rend. Hore. (Sanchoniathon) Beauty; cf. Gk. hora, hore, n. fem. season, esp. the blooming season; cf. also Gk. Horae, the Hours.

OFFICES AND TITLES: Beauty.

ASSOCIATED PLACES: Phoenicia.

For the place of Hore in Phoenician religion see under Eimarmene.

NAMES: The Phoenician TITANIDES. THE ARTEMIDES.

ETYMOLOGY: prob. Gk. rend. Titanides; cf. Titanides, pl. of Gk. Titanis, female Titan; (Hesiod) the Titans, Stretchers, Strivers, from Gk. titaino, vb. stretch, spread; (L.S.) Titanis, prob. from Gk. titene, queen; cf. also Gk. titthe, n. fem. the teat of a woman's breast, a nurse, prob. Gk. rend. Artemides, cf. Artemidos, gen. of Artemis.

GENEALOGY: the seven daus. of Astarte wife of Cronus; sisters of (brothers): Pothos and Eros; one of the Titanides (prob. Cabiro); wife of Sydyk; mother of son: Asclepius (Aesculapius); prob. mother of the Cabiri.

ASSOCIATED PLACES: Phoenicia.

The alternative name of these goddesses, the Artemides, may be associated with Astarte's aspect as Moon-Goddess. Sydyk, the husband of one of these sisters, was given the name of "the just". Mme. Blavatsky sees a connexion between him and Melchizedek, the king and priest of Salem.

NAMES: CABIRO, CABIRA.

ETYMOLOGY: prob. Gk. rend. of Phoen. Kabeiro; (E.H.B. and S.D.) prob. conn. with Sem. kebir, great; (S.D.) prps. Gk.—Phoen. from Gk. kaio, vb. turn, Powerful through Fire, (see also below); cf. Irish, gabha, a smith.

GENEALOGY: prob. dau. of Astarte wife of Cronus; prob. one of the seven sisters, the Titanides (Artemides) and prob. sis-

ter of (brothers): Pothos and Eros; wife of Sydyk and Hephaistos; mother of daus: Axiokersa and prob. the three Cabirian Nymphs and of sons: the male Cabiri (see below); mother prob. of Asclepius (Aesculapius).

OFFICES AND TITLES: The Cabirian Mother.

ASSOCIATED PLACES: Phoenicia (see also under Axiokersa).

On the derivation of this name Mme. Blavatsky writes: "Kabiri, as a name is derived from Habir, great, and also from Venus, this Goddess being called to the present day Kabar, as is also her star".

In many different cultures the Cabirian deities have found a place; this fact, together with the characteristic confusion of Semitic and Greek names, accord with Sanchoniathon's view that they are of Phoenician origin. The Phoenicians are celebrated for their widespread commercial and cultural links with other nations.

Writing on the Cabiri Neuman states: "The classical mythographic tradition . . . calls the primordial mother of the Cabiri Cabiros and also speaks of three 'Cabirian nymphs.'"

In his **Classical Dictionary** Lempriere writes thus: "Cabira, wife of Vulcan . . . she had three sons."

As to the number and names of these Cabirian deities Lempriere writes: "The number of these deities is uncertain. Some say these were only two, Jupiter and Bacchus; others mention three, and some four, Aschieros, Achiochersa, Achiochersus and Camillus". In another list these four names are given as "Axieros, Axiocersa, Axiocersus, and Casmilus". In **The Secret Doctrine** the number of the Kabiri is given as seven.

A parallel is seen by Neumann between Cabiros and Demeter. In Thebes the latter is known as Demeter Cabiria.

NAMES: THE CABIRIAN NYMPHS.

ETYMOLOGY: (see Cabiros).

GENEALOGY: prob. three daus. of Cabiros wife of Sydyk and Hephaistos; sisters prps. of (sister: Achiochersa (see below) and prps. of (brothers): Aschieros, Achiochersus and Kasmilos (Casmilus).

ASSOCIATED PLACES: Phoenicia (see also Axiokersa).

The Cabirian Nymphs appear to be daughters of Cabiros and hence may be regarded as female Cabiri. They may perhaps include Axiokersa in their number.

NAMES: ACHIOCHERSA, AXIOKERSA.

ETYMOLOGY: prob. Gk. rend. of Phoen. Achiokersa; cf. Heb. esh, ash, asch, n. usu. fem. fire; cf. Chald. Kirisa, the Goddess Kirisa (q.v.).

GENEALOGY: dau. of Cabiro wife of Sydyk and Hephaistos; sister prps. of the Cabirian Nymphs (q.v.) and of (brothers): Aschieros, Achiochersus and Kasmilos (Casmilus).

ASSOCIATED PLACES: Phoenicia, Samothrace, Imbros, The Lands of the Pelasgians, Greece, Thebes, Lemnos, Macedonia, Phrygia, Palestine, Hebron, Egypt, Memphis.

According to Seyffert's summary the Cabiri have a close connexion with "the beneficent powers of Nature". The element of fire is that particular power with which the Cabirian deities are associated. In the Semitic tradition, according to *The Secret Doctrine*, Tubal-cain is called a Kabir; in the Hebrew scriptures he is described as "an instructor of every artificer in brass and iron". In the Graeco-Roman traditions Hephaistos and Vulcan are closely associated with the Cabiri. Lempriere stated that the Cabiri are skilled in the knowledge of metals; on a coin there is a representation of one of them with a hammer and what is considered to be an anvil.

The Cabirian Mysteries, the Cabiria, have always been regarded as being of a most occult nature. Herodotus records how the Persian king, Cambyses, during his madness, went into the Cabirian temple at Memphis. According to the tradition based on this account, and recorded in *The Secret Doctrine*, he saw a man with a woman standing on the top of her head before him. Mme. Blavatsky compares this with an engraving connected with the Kabalah and the Zohar, showing a black woman reversed with her legs extending beyond the shoulders of a male figure. Her position is correlated by Lévi with an inverted triangle; it can also be seen as an inverted pentagram. In more detail, the limbs are sometimes symbolized by a heptagram or Star of Venus, and in another aspect, by an eight rayed star. The inverted triangle is also often seen carved on female images; this represents the area of the *membra muliebria*. These geometrical figures are used in witchcraft and, in general, in the worship of the Goddess.

The Cabirian Mysteries, according to Seyffert, were ranked during the Macedonian and Roman periods in importance next only to the Eleusinian Mysteries of Demeter and Persephone. Herodotus speaks of these mysteries in Memphis as

"holy rites and long established usages"; and he himself implies that he is personally well acquainted with them, when he writes: "Whoever has been initiated into the mysteries of the Cabiri will know what I mean". For the place held by the Cabirian Mysteries in the ancient religion of Ireland see under Samhain, who is described as a Cabirian Divinity. These Mysteries were generally regarded as giving protection against shipwreck.

In the rituals of the Order of the Stella Matutina known also as the Order of the Golden Dawn, as recorded by Regardie, Axiokersa is described as "the third Kabir"; in the older lists she appears as second (See under Cabiro).

Axiokersa is seen in the Golden Dawn Order to correspond to Anael, Demeter, Persephone, Isis and Nephthys.

NAME: The Phoenician VENUS.

ETYMOLOGY: (O'Connor) rend. of Phoen: Venus; cf. (O'Connor) old Irish, fen, woman, and Irish, Feni, Venus; cf. (Plautus) Carth. Bene, Venus; cf. Irish, bean, woman; cf. also Chald. Banitu, ep. of Ishtar.

GENEALOGY: sister and wife of Vulcan (Bael-cean, Cyniris); prob. mother of son: Gingris.

ASSOCIATED PLACES: Phoenicia, Ireland.

There is a widespread tradition preserved in the older Irish histories of a close connexion between Phoenicia and Ireland. The abilities of the Phoenician sailors is confirmed in the account of their circumnavigation of Africa about 2,600 years ago.

Among the Irish historians who specialized in the study of the Phoenicians was O'Connor, writing about one hundred and fifty years ago. Of his sources he states: "Having availed myself of the earliest opportunity of reclaiming from the bowels of the earth the most ancient manuscripts of the history of Eri... I beg leave to observe, that I do not presume to affirm that the very skins... are of a date so old as the events recorded; but this I will assert, that they must be faithful transcripts from the most ancient records".

In a commentary on these annals O'Connor draws the following conclusion: "It is evident that the people of Sydon and the Gael of Iber had one and the same religion". Moore, a contemporary of the former writer holds the same opinion. He writes: "We have seen... at what an early period

Ireland attracted the notice of that people, who were, in those times, the great carriers, not only of colonies and commerce, but also of shrines and divinities, to all quarters of the world. So remote indeed, is the date of her first emergence into celebrity, that at a time when the Carthaginians knew of Albion but the name, the renown of Ierne as a seat of holiness had already become ancient". He also refers to "Her devotion to the form of worship which had been transported, perhaps from Samothrace to her shores..." and "to the station then held by her (i.e. Ierne or Ireland) as a sort of emporium of idolatry..." Moore gives this deep rooted devotion to religion as a reason for Ireland being designated "The Holy Island".

Of the Phoenician Venus O'Connor writes: "Venus, (corresponding Irish word): Fen, Woman, This was the Phoenician name of the female, called Venus, who was a Phoenician, the sister and wife of Vulcan: 'us' is a termination". Of Vulcan he writes: "It is an historical fact that the person called Vulcan, was of Phoenician extraction: in that language is his name to be defined. Bael-cean (Irish) pronounced Vulcan 'The chief of fire', has also another Phoenician name of Cyniris: (Irish) Ceann-iris, The Chief of Brass. Of Gingris he writes: "Gingris: (Irish) Gein-gris 'Of the race of Fire'. Gris means that particular kind of fire, that flies in sparks from heated metal".

Another possible reference to this Phoenician Venus is given by O'Connor in his tables showing the parallels between the Phoenician and Gaelic languages. The relevant passage is as follows:—

"A comic writer of Rome, named Plautus, amongst other of his works, wrote a piece, called Poenulus, anglice the Carthaginian... You are to note, that the first line is Carthaginian, the second line is Iberian or Fri, and the third is the servile translation thereof into English . .

" 'Handone silli hanum bene, silli in mus-tine.

Andon sillei anam feni, sillei san baais retgne.

Although Venus instils vigor, she also instils the fire of concupiscence'".

The Carthaginian name, Bene, appears to refer to the Carthaginian Venus (Astarte or Tanit). It closely resembles the Irish name for woman, bean. The Carthaginian word for fire, tine, also closely resembles the modern Irish teine (n. fem.

fire, fire-brand; cf. Punic, Tanit and English tinder, and prps. tin) .

A connexion between the Punic goddess Tanit (Tanith or Tanat) and Cornwall is seen by Miss Valiente. In her *ABC of Witchcraft* she speaks of "Tanat, the Phoenician moon goddess, whose worship, it was claimed, was still carried out in Cornwall and the West of England, being celebrated by ritual bonfires on the old pagan festival dates." It is possible that the great Celtic festival of Beltane, on May 1st. may derive its name from the first two deities of the Carthaginian Triad, Baal-Hammon, Tanit and Eshmun.

These close similarities between the Phoenician of Plautus and the Gaelic were also noted by Vallancey, Lord Rosse and Bentham. Mme. Blavatsky quotes from Vallancey as follows: "I had not been a week landed in Ireland from Gibraltar where I had studied Hebrew and Chaldaic under Jews of various countries, when I heard a peasant girl say to a boor standing by her 'Feach au Maddin Nag' ('Behold the morning star'), pointing to the planet Venus, the Maddena Nag of the Chaldeans".

A connexion between Chaldaea and Ireland is seen in the following tradition summarized thus by Rolleston: "Now the wife of the wizard Calatin, whom Cuchulain slew at the Ford, brought forth, after her husband's death, six children at a birth, namely, three sons and three daughters . . and Maev, hearing of these, sent them to learn the arts of magic, not in Ireland only, but in Alba; and even as far as Babylon they went to seek for hidden knowledge, and they came back mighty in their craft, and she loosed them against Cuchulain."

The close similarity between Syrian and Irish antiquities is commented on by Borlase in *The Dolmens of Ireland*: in the section on Syria he writes: "The resemblances between Irish antiquities and those of Syria by no means stop short at the dolmen epoch . . So struck, indeed, have I often been with these resemblances, and with those of the concurrent superstitions which accompanied them, that I have sometimes thought that a chapter must have been lost to history . . if once we are disposed to grant that such striking coincidences are not accidental, but point to some primitive connection, involving the derivation of these superstitions from one original source, we may look to the deserts of these eastern lands for the explanation of other customs and beliefs, for

the causes of which we may search in vain in the western districts in which we find them rooted".

It is possible that the Irish Shiela-na-gigs, naked female figures displaying themselves, may be images of goddesses of Phoenician origin. Their attitude has many similarities to that adopted by Ishtar, Asthoreth and other goddesses of the Eastern Mediterranean (see under Ishtar).

O'Connor sees Venus as corresponding to, or perhaps identified with Naamah the sister of Tubal-cain.

NAME: MIN.

ETYMOLOGY: prob. Phoen. or Gael. Min.

GENEALOGY: dau. of wife of Dubar; husband of Calma; prob. mother of son: Duil.

OFFICES AND TITLES: Phoenician-Gaelic Queen.

ASSOCIATED PLACES: Phoenicia, Ib-er in Gael-ag. Buaig (prps. Biscay), Ireland.

In Sanchoniathon's history of Phoenicia transcribed by later authors, there is, as already been mentioned, a confusion of Phoenician and Greek names. This characteristic also applies to the history of Phoenicia in the ancient Irish chronicles: in this case Phoenician and Irish names appear together.

O'Connor, in his translation of these documents, gives an account of Calma from which is taken the following extract: "And Calma spake unto his brother, and he said, 'Cealgac, we be brethren... from the same womb came we into the presence of Baal... If thou wilt promise in the hearing of the people... to call around thee the brave and virtuous... and to respect justice, let Cealgac keep his seat. Calma will depart'... and the words were pleasing to the ear of Cealgac, and it was so..."

"And they struck their tents, and moved towards Sgadan (O'Connor: Zidon, Sydon). And there they made enquiry for the children of their race, and it was told unto them, that they had taken to the right side of the sea, over which looketh Sgadan queen of ships, and Nargal was chief of Aoi-mag at that time. And whilst the Gaal tarried in Sgadan, Nargal took delight in listening to tales of other times from the lips of Feitam, the words of whose mouth were sweet. And fain would he have him abide in Sgadan, that he may be taught to set down his words on tables to endure for ever. But Fei-

tam would not be persuaded, howbeit he promised to return, if it so pleased Calma, and the way exceeded not the time of one moon. And Calma and Ro'n-ard gave and received from Nargal the hand of friendship and kindred, and they took their departure from Sgadan.

"And when the host had moved . . . they directed their steps . . . till they reached the tents of their race and their chief was Dubar. From hence did Gaai-ata-eolac conduct them from Naoi-maid-eisiat, and therein did they abide, calling their portion Alg-er-ba, after our race.

"And Calma and Ro'n-ard were revered by Dunbar and the Gaal of Iber within Buaisce, for Dubar was not of the race of Ardfear . . . And Calma took Min [as wife] And Calma ruled over the Gaal in Gael-ag for the course of fifteen rings (O'Connor: years of thirteen months)."

It appears that Min married Calma in Gael-ag in Iber. Two Iberias are mentioned in ancient history; the first corresponds approximately to Spain, the second to a region in Scythia, between the Black Sea and the Caspian Sea.

NAME: CARMA, CARMAN.

ETYMOLOGY: prob. Phoen. or Gael. Carman; hence Loc gCarman, Loc Garman (Wexford).

GENEALOGY: dau. of wife of Failb; (O'Connor) wife of Duil; (Borlase) wife of Diban; (O'Connor) prob. mother of son: Airt, (Borlase) mother of sons: Dian, Dubh, and Dothar.

OFFICES AND TITLES: Phoenician-Irish Queen.

ASSOCIATED PLACES: Phoenicia, Athens, the Land of Ib-er, Gael-ag, Eire, Loc Garman (Wexford).

In the *Chronicles of Eri*, translated by O'Connor, Failb is described as the brother of Calma and Ro'n-ard. Carman and Failb were married in the land of Ib-er and from there they came to Gael-ag. According to these chronicles, "Duil ruled for the course of one score and eleven rings."

In writing of Carman, Borlase describes her in a different context from that given by O'Connor and it is possible that the latter author may be referring to some other lady of that name. Borlase's reference is as follows: "We have already noticed the association of witches with dolmens and cairns in the Iberian peninsula and Holland . . . The position held by certain venerated women in the social systems, as well as in the mythology of the northern nations, is a sub-

ject too wide to be entered upon here"; then, after giving several instances he continues: "similarly . . . Dian, and Dubh and Dothur, who came from Athens to Wexford, had their mother Carman with them, who, by 'charms and spells and incantations . . .'" In another reference Borlase writes: "Three men from Athens, with their mother, Carman, were said to have attempted to form a settlement here (the Bay of Wexford) . . . it was their mother's name which this place bore. In a poem called the 'Fair of Carman' Greek merchants are said to have traded there."

According to Macalister, Carman was one of the chief places of the Assemblies. Those in Carman took place in Lugnasa (August 1st). Concerning the Fair of Carman, Macalister quotes some verses from the Dindshenchas from which the following is an extract:—

"Carman, site of generous Fair,
Here is music—trumpet, horn,
Drum and pipe the Fair adorn.
Here is poetry—the bard
Seeks and gains his due reward.
Here romance—exhaustless theme,
Legends, vague as in a dream:
Here is wisdom—proverbs sage.
Satires, lore of seer and mage.
Here is history—tales of old,
Ever new, though often told . . ."

According to Dr. Anne Ross, "the feast was held in her honour afterwards according to her wishes".

Of this type of festival Macalister writes: "They were doubtless the festivals of a pastoral and agricultural people, designed to increase by magic—religious means the fertility of flocks, herds and fields."

The present Wexford Festival may be inspired from this source.

The name *Loc Garman* for the county and town is now again officially recognized.

Parallels may be seen between Carman and Elissa or Dido. Carman also has a similarity to Cessair.

NAME: RE.

ETYMOLOGY: Irish *re*, n. fem. the moon; (O'Connor) *Re*, of Phoen. origin.

GENEALOGY: mother of a son or sons.

OFFICES AND TITLES: The Moon. The Goddess personifying the Moon.

ASSOCIATED PLACES: Phoenicia, Scythia, Gael-ag, Ireland.

In a commentary on the Chronicles of Eri, translated by O'Connor, there is a reference to moon-worship among the Scythians, who in these writings appear to be closely associated with both the Phoenicians and the Gaals or Gaels. According to O'Connor the Chronicles of Eri were written "in the Scythian dialect of the Phoenician language". O'Connor writes as follows: "The Gaal Sciôt Ib-er . . their chronicles will inform you . . that the people were fire worshippers and paid adoration . . to the moon, which they called Re, and to the stars, all characteristics of the Scythian race, to which religion they adhered."

The Moon and the Ocean are shown in a more personal aspect in a passage in the Chronicles of Eri; a description is there given of an episode which took place after the death of Lugad.

"Cean-mor, his brother, was chosen, And as he examined the tent of Lugad, he found writings. And Cean-mor sent unto me Dol to come unto him, and I looked upon the words, and they were concerning the sun, the moon, and the stars, the world of land and the world of waters. And Cean-mor said, what if three of the Olam come unto thee, and that ye look upon the writing carefully. And Dol called unto him Gol, Feil, and Monad to the tent of the chief, and the writings were brought forth. 'The words told of things on which Realt-Cosgrac had thought' . . saith he . . 'Have not I raised my tent upon the margin of the Land, whence the fresh Duor kisseth Ocean's salt lips: have I not watched their amorous dalliance, and leave taking, constant in meeting at the assigned place, save when the moon proud in her strength, doth inspire her favourite son, now partaking of her lustiness . . and then grown pale, her face half hidden from the sight of man, do I not note how Ocean lags, as tho' in coyness, waiting the brisk approach of comely Duor'.

"And Dol, speaking for himself, and for the Olam, answered 'We know not what to think'. And Don, a chief of Gael-ag, who was nigh unto Cean-mor, said 'What if the words were put into the hands of the priests, they belong to Baal'. And Cean-mor said 'Nay . . let the words be set down on the chronicles for times to come'.

Dr. Anne Ross sees a connexion between the Phoenician priest-lawyers and the druids.

The name for Ocean, also apparently presented as a goddess, may be connected with the Irish word, *muir*, a noun, usually feminine, meaning the sea, or the Irish word *fairge*, a feminine noun meaning sea, brine, or ocean. *Fairge Mor* (the Great Sea) is the Atlantic Ocean.

References are made by Moore to the worship of the moon in Ireland. "In Ireland this luminary was adored under the . . name *Re* . . Those golden ornaments, in the shape of a crescent, which have been found frequently in the Irish bogs, are supposed to have been connected with this lunar worship and to have been borne by the Druids". Evans states that these crescents or lunulae are characteristic of the Early Bronze Age in Ireland dating back to about 3,700 years ago.

Of this Moon worship Ware writes: "the ancient Irish worshipped Diana or the moon". According to O'Connor and Wood, a common oath in Ireland was to swear by the moon.

NAMES: SAMHUIN, SAMHAIN, SAMHIN, SAMAN.

ETYMOLOGY: Irish (O'R.) *Samhuin*, n. fem. a deity of the ancient Irish; (Moore) *Samhin*, of Phoen. origin; (Din.) *Samhain*, n. fem. the feast of the dead in pagan . . times, signaling the close of harvest and the initiation of the winter season lasting till May; from it the half year is reckoned . . the fairies (*Aos Sidhe*) were imagined as particularly active at this season . . the month of November.

OFFICES AND TITLES: a Cabirian Divinity.

ASSOCIATED PLACES: Phoenicia, Ireland.

Writing on the ancient Irish religion Moore states: "The Festival of *Samhin* . . the great Cabiric divinity . . marked one of the four divisions of the Irish year."

Samhain has the characteristic Cabirian association with fire. On November Eve, the *Teine Shamhna*, the ritual fire of *Samhain*, still forms part of current Irish custom. The word *teine*, meaning fire (see under the Phoenician Venus: cf. Irish, *tethin*, n. fem. the sun.) is used in connexion with several of the seasonal festivals of Ireland. Again, as in the Cabirian tradition, the smith is regarded in Ireland, as in many countries as having inherently priestly and magical powers. As mentioned under *Cabiro*, there may be an etymological con-

nexion between that name and the Irish word for smith, gabha.

Writing on the Cabirian Mysteries in Ireland Moore states: "It may be inferred that Ireland had become the Samothrace, as it were, of the western seas; that thither the ancient Cabiric gods had been wafted by the early colonisers of that region . . . we have likewise the traditions of Ireland herself—pointing invariably in the same eastern direction—her monuments, the names of her promontories and hills, her old usages and rites, all bearing indelibly the same oriental stamp". He also quotes Faber who in his work on the Cabiric Mysteries writes: "That the Atlantian or Cabiric superstition prevailed in Ireland, there cannot be a doubt."

It is said that the festival, from October 31st to November 2nd. and the month of Samhain is a time when the doors are open between the world of spirits and the upper world.

NAMES: ASRATU, ASIRTU—ASRATU, ASIRAT, ASHERTU, ASHERA, ASHERAH.

ETYMOLOGY: Assyr. As-ra-tu, pr. n. fem. with sign for deity; cf. Assyr. asirat, adj. fem. gracious; Hitt. rend. Ashertu; Heb. Asherah, the goddess Asherah, an idol of Asherah, a grove holy to Asherah; cf. Heb. esh, ash, asch, n. usu. fem. fire. GENEALOGY: wife of El; mother of son: Ashtar; mother of seventy children; mother prps. of twin sons: Shaha and Shalim, and prps. two other twin sons: (sea gods; see also Rah-maya).

OFFICES AND TITLES: The Gracious, Goddess of Prosperity, Goddess of Fortune and Happiness, Grove-Goddess, The Lady of the Sea.

ASSOCIATED PLACES: Assyria, Syria, Ugarit, Mount Zaphon, The Lands of the Hittites, Phoenicia, Sidon, Canaan, Judah, Jerusalem, Israel, Samaria.

Asherah, originally an Assyrian goddess, became particularly associated with Syria and Canaan. Among the chief sources of information about this goddess are the Ras Shamra Tablets found on the site of the ancient North Syrian city of Ugarit; these include many traditions concerning the Canaanite Pantheon. Writing on the Canaanite religion, Gordon states that "El and Asherah are the chief god and goddess of the whole Pantheon".

Other sources of information are the Hebrew scriptures, where Asherah is frequently mentioned, starting from the Exodus and continuing through the days of the Judges and the Kings.

In the Ras Shamra Tablets, Asherah, The Lady of the Sea, appears in the Epic of Baal, where she is shown as wanting the throne of Baal for her son Ashtar. In the conflict between Baal and Yam-Nahar she and Ashtoreth restrain Baal from attacking the envoys of Yam-Nahar.

In the account of the Building of House for Baal, as summarized by Hooke, Baal and his sister Anath beg the Lady Asherah of the Sea to intercede with El and obtain his consent to the building of the house. It appears that although Baal already had a house built of cedar and brick he does not consider it worthy of that position among the gods to which he aspires. Asherah accordingly saddles her ass and travels northwards to Mount Zaphon, to the pavilion of El. She flatters him and gains his consent. The completion of the building is celebrated by a great feast to which Baal invites all his kinsfolk and the seventy children of Asherah. According to Gordon's account Asherah sends two messengers to Caphor; there they are to tell the craftsman Kothar-and-Hasis to build the palace.

Later in the epic Baal dies and apparently descends into the Underworld. During his absence from earth the question of his successor is considered and Asherah nominates her son Ashtar for the vacant throne. Ashtar takes it, but considers himself unable to rule. This episode ends with the return of Baal to the upper world where he reassumes the kingship. The writing of this poem is dated at about 3,300 years ago, but Hooke considers that the material is probably much more ancient.

In the Epic of Hadad, according to Hooke's summary, it is described how the handmaidens of the goddess Asherah, the Lady of the Sea, are sent to entreat the help of El against the attacks of certain monstrous creatures sent by Baal. The handmaidens, according to El's plan, go into the wilderness and there give birth to wild beasts with horns and humps like a buffaloes. Baal (Baal-Hadad) is seized with a desire to hunt these animals. The chase, however, proves disastrous to him; he is caught by the monsters and disappears for seven years, sunk in a bog and helpless. A search is made for him, apparently by his brothers, and he is at last found with joy.

In the Epic of Keret, according to Hooke's summary, King Keret of Hubur makes an expedition to Udom (thought to be Edom) to seek in marriage the Princess Huriya. On his way he vows to Asherah of Sidon to give her much gold and silver if she will prosper his enterprise. Keret, arriving in Udom, manages to force the king, Pabil, to allow him to ask the princess in marriage. The nuptials are celebrated with a great feast in which El prophesies that one of the sons to be born will be suckled by the goddesses Asherah and Anath and so qualify him to succeed Keret on the throne. These promises are fulfilled, but Keret fails to pay his vow to Asherah and disasters follow which are understood as being due to the wrath of this goddess. The subsequent events are recorded under Thitmanat.

In connection with suckling, Gordon writes; "On a carved panel on the royal bedstead from Ugarit, two princes or kings are seen sucking the breasts of a goddess thereby imbibing the milk that imparts divinity to them".

Asherah is mentioned in the Hittite transcriptions of some Canaanite traditions: as Gurney writes of the Hittite literature: "There are also a few fragments of Canaanite myths, such as that concerning the goddess Ashertu and her husband El-Kunirsa." Guterboch mentions a fragmentary Hittite narrative in which a god, probably Baal-Hadad, visits Elkunirsa while the latter is camping out near the Euphrates. He tells Elkunirsa that when he came to his house Asherah made advances to him. A second Hittite fragment records that Anat, in the guise of a bird overhears a bedroom conversation of El and Asherah.

The information concerning Asherah from the Hebrew scriptures is concerned mainly with her worship. The mention of her in the book of Exodus would imply that this was established in Canaan before the immigration of the Israelites. Images of the goddess, possibly in the form of holy trees, or groves holy to the goddess, appear to have had an important part in her ceremonies. According to Anderson trees are holy to goddesses. In the time of Gideon a reference is made to the great indignation of the local Israelite inhabitants when Gideon had cut down his family's Asherah grove. Throughout the period of the Kings of both Judah and Israel frequent references are made to the worship of Asherah. Queen Maachah, the mother of Asa, King of Judah, had made an Asherah idol. Queen Jezebel, originally a Phoenician princess, the wife of

Ahab, King of Israel, is stated to have promoted the worship of this goddess; mention is made of "the prophets of the Asherah groves, four hundred, which eat at Jezebel's table"; and Ahab also made an Asherah idol. During the reign of Manasseh, the worship of Asherah was established along with many other associated rites; Manasseh "observed times and used enchantments . . . and used witchcraft and dealt with familiar spirits and wizards . . . and he set up a graven image of Asherah that he had made in the house" (i.e. the Temple of Jerusalem). The idols made by Manasseh appear to have been retained by Amon who succeeded him. An image of Asherah is mentioned as being in the Temple in the time of Amon's successor, Josiah; Asherah groves are also mentioned at the beginning of the reign of the latter king. The Israelities are also recorded as having an Asherah grove, dating from the time of Jeroboam. The remaining inhabitants of Samaria, after the deportations by the Assyrians, are stated as having made an Asherah image.

Some information is also given in the Hebrew scriptures about the forms of worship connected with this goddess. There were vessels made for Asherah, kept in the Temple at Jerusalem and the women are described as weaving hangings for her. It is considered by some scholars that there is a reference here to the draped Asherah figures, similar to one found in Mesopotamia.

Neumann refers to a ritual forming part of the worship of Asherah.

This goddess probably gives her name to the Elysian Fields of Ugarit. Gordon quotes the text:

"The field is the field of the deities
The field of Asherah and Rahmai . . ."

In another version the second line reads:

"The field of Asherah and the Maiden".

Commenting on this Gordon writes: "The Elysian Fields of Ugarit are thus defined as the field of Asherah (consort of El) and the Girl (apparently Anath)".

NAME: ANATH, ANATHA.

ETYMOLOGY: Syr. Anath; cf. Chald. Anat.

GENEALOGY: sister and wife of Baal; mother of two sons (see below).

OFFICES AND TITLES: Rahmai. The Maiden.

ASSOCIATED PLACES: Syria. Ugarit. Mount Zaphon, Canaan, The Field of Asherah and Rahmai (The Elysian Fields of Ugarit).

Anath plays an important part in the epics of the Ugaritic records and is the heroine in the Baal and Anath Cycle.

A passage from the Narrative of Baal and Yam-Nahar describes how Anath together with Ashtoreth, restrains Baal from attacking the messengers of Yam-Nahar.

According to Gordon's summary;

"Baal flies into a rage and
[seiz]es [a knife] in his hand
A butcher knife in his right
To slay the messengers . . .
[Ana]th grabs [his right hand]
Yea Astarte grabs his left' "

The Anath Text describes the slaughter of Baal's enemies. In this the goddess Anath, according to Hooke's summary, orders a great feast to be prepared in celebration of Baal's defeat of Yam-Nahar. The feast is held in Baal's palace on Mount Zaphon, the mountain of the deities in "the sides of the north". Having adorned herself with rouge and henna for the feast, Anath shuts the doors of the palace and proceeds to slay all the enemies of her brother and wades in blood up to her knees.

A detailed account of this is given by Gordon as follows: "One of the large subdivisions of 'The Baal and Anath Cycle' is called the 'Anath' text, which opens with a banquet scene . .

"Col. II begins with a reference to the scent of game, around the double doors of Anath's house. This is appropriate because she is a goddess of the hunt and of battle.

Suddenly troops confront her:

" 'And lo, Anath fights violently
She slays the sons of two cities;
She fights the people of the seashore
Destroys mankind of the sunrise'.

"Sekhmet of Egypt was stopped by flooding the area with beer dyed blood-red with ochre . . Anath, somewhat similarly, is depicted as wading in the blood of her human victims . .

"She battles on with club and bow until she reaches her palace . . She thereupon renews the battle, adding new tactics:

" 'She fights violently,
Battles the sons of two cities.
She hurls chairs at the soldiers,

Hurling tables at the armies,
Footstools at the troops' . .

"With her tactics in the second round, Anath scores the victory . .

" 'Much she fights and looks;
Slays, and views.
Anath swells her liver with laughter.
Her heart is filled with joy;
For in the hand of Anath is victory . . ' "

"But the blessings of peace follows the ravages of war:

" 'She draws water and washes;
Dew of Heaven
Far of earth . . ' "

"Baal next dispatches his messengers to Anath . .

" 'The message of Aliyan Baal . .
(Bury) enmity in the earth of battles . .
Pour (a) peace (offering) into the minds of the earth,
Conciliation into the midst of the fields . .
To me let thy feet race,
To me let thy legs hasten . . "

"When Anath beholds the messengers coming she is stricken by misgivings that some ill may have befallen Baal. Before they had time to deliver their joyous message Anath lifts her voice and shouts:

" 'Why have Gupan and Ugar come? . . ' "

"Anath then recounts her past victories over Baal's enemies. Then they deliver the message and invitation . . Anath accepts the invitation, and instead of wasting time sending further messages back and forth, she decides to race ahead of Gupan and Ugar.

" 'Then she sets her face towards Baal
On the heights of Saphon:
By the thousand acres,
Yea myriad hectares' .

There then follows the narration of "The Building of Baal's house", in which Anath again plays an important part.

A detailed account of this is given by Gordon as follows: "Diplomacy in divine circles is as devious as among men. Baal's tactics were to get Anath to appeal to Asherah to ask El . . to authorize Kothar-and-Hasis to construct a palace for Baal. His newly won kingship required his possessing one". He makes the plea that almost all the deities had palaces;

" 'There is the dwelling of El . .
The dwelling of Lady Asherah of the Sea,
The dwelling of Pidrai, Maiden of Light,
The shelter of Tallai, Maiden of Rain,
The dwelling of Arsai, Maiden of Yebdr,
The dwelling of the famed brides'.

"Anath assures Baal that she will, if necessary, compel El to grant the request, by dire threats of violence.

" 'And the Virgin Anath declared . .

'He will yield for my sake and his own.

For I shall trample him like a sheep on the ground . .

Unless he grants Baal a house like the deities

Yea a court like the sons of Asherah'.

"Anath departs for the abode of El where the two cosmic rivers, the sources of the two Deeps, have their origin". Then she threatens . . with physical violence. El, afraid . . has hidden in the innermost chamber; the eighth chamber within a chamber.

" 'El answers from seven chambers;

Out of the eight compartments;

'I know thee to be impetuous . .

For there is no restraint among goddesses.

What dost thou desire, O Virgin Anath?'

And the Virgin Anath replied:

'Thy word, O El, is wise.'

"Anath's appeal was carefully planned. Asherah and her brood were already there to add their voices to Anath's in getting El's authorization for building Baal's house.

" 'There shout Asherah and her sons,

The Goddesses and the band of her kin:

"Baal has no house like the deities

Nor a court like the sons of Asherah . ."

.. "El has no choice but to authorize the construction . . The definitive authorization is sent through Anath to Baal with instructions to invite certain creatures (their identity is not yet clear, for we cannot translate their names) whereupon nature itself will fetch the building materials for him." Anath joyfully darts through space to Mount Saphon to tell the good news to Baal.

" 'Be informed, O Baal!

I bring thy tidings.

A house will be built for thee like thy brethren

Even a court, like thy kin . .

So that the mountains will bring thee much silver
The hills, the choicest of gold
And build a house of silver and gold
A house of lapis gems' ".

"From the majestic trees of Lebanon, and the choicest cedars of Antilebanon, the palace was erected. Then a mighty conflagration... is applied to the house for a week, at the end of which the palace emerged resplendent with gold and silver".

After the death of Baal, Anath goes wandering in search of her brother; and having found his body, with the help of the Sun-Goddess Shapash, carries it to Zaphon where it is buried. After numerous ceremonies she makes a great funeral feast in his honour. Anath then seized Mot, an enemy of Baal and apparently responsible for his death, and killed him. Like Baal, Mot also later reappears in the upper world.

The following words of Mot are considered by Gordon to refer to what Anath did to him:

"On account of thee, O Baal, I have seen shame,

On account of thee I have seen scattering by the sword,

On account of thee I have seen burning by fire,

On account of thee I have seen grinding in the millstones..."

After a period of probably seven years from the death of Baal, El dreams that Baal is alive on earth. He laughs for joy and proclaims that Baal again lives on earth: he shouts the news to the virgin Anath and to Shapash.

Another episode of which a fragment remains is summarized by Hooke. This records that on one occasion Anath asks where Baal is to be found, and being told by his servants that he is away hunting, she follows him, taking the form of a cow. When they meet, Baal is overcome with love for her. From this episode Hooke infers that brother-sister marriages were the practice in at least some parts of Syria as well as in Egypt. The fragment ends with the announcement by Anath to Baal that she has given birth to a wild ox and a buffalo; and Baal rejoices.

In the Epic of Aqhat, according to Hooke's summary, Anath seeing Aqhat skilfully using a bow, wishes to have it and offers him much gold and silver; but he refuses to part with it. The goddess persists and promises to give him immortality like Baal if he will yield the bow to her. Aqhat rudely rejects the offer. Anath then goes to El and, after threats,

gains his acquiescence in her plans for gaining possession of Aqhat's bow. She then goes to Yatpan, who seems to be a kind of minor god with a warlike nature, and proposes to change him into a vulture (or perhaps eagle) so that he might fly over Aqhat, strike him down and get possession of the bow. Yatpan, however, kills Aqhat and the bow gets lost. Anath, not intending Aqhat to be killed, weeps over his death and says that she will restore him. The record of the subsequent events is fragmentary. Aqhat is mourned for seven years, and Hooke is of the opinion that the Epic ends, as in the case of that of Baal, with the return of Aqhat to the upper earth.

This goddess appears to give her name to the Elysian Fields of Ugarit (see under Asherah). On the name Rahmai, Gordon writes; "we read that Rahmai 'Lassie' (=Anath) goes and girds (i.e. grapples with) a goodly hero. Anath's engaging in combat is in keeping with her bellicose character".

Anatha is described by Graves as a lioness goddess to whom the lion is dedicated. He also refers to priestesses connected with her worship.

NAME: SHAPSH, SHAPASH.

ETYMOLOGY: Syr. Shapash; cf. Heb. shemesh, n. sometimes fem. the sun.

OFFICES AND TITLES: The Sun-Goddess, The Torch of the Gods.

ASSOCIATED PLACES: Syria, Ugarit, Mount Zaphon.

The Secret Doctrine states that the sun was for a very long time regarded as feminine among the Semitic races, and according to Hooke, "in early Arabian cult... the sun is feminine".

Shapash figures in the Ugaritic Epic of Baal. According to Hooke's summary, she helps Anath carry the body of the latter's brother Baal to Zaphon, and also to bury it and make the funeral feast. When El dreams that Baal is again on earth, in his joy he shouts the news to Anath and Shapash. Although it is assumed that Baal is now again on earth, there appears to be great difficulty in finding where he is, and Shapash, the Torch of the Gods, goes in search of him. She finds him and he thereupon re-takes the throne in Zaphon, and his conflict with Mot starts again. In the great struggle between them both the combatants fall to the ground; Shapash separates

them and some sort of reconciliation takes place. According to Gordon's summary, "Shapsh arrives and intimidates Mot with a threat of El's punishment on Baal's behalf".

"Hear, O God Mot!

How canst thou fight with Aliyan Baal?.

.. Will he not remove the supports of the seat,
Nor upset the throne of thy kingship?' ..

"The god Mot was afraid

The Hero, beloved of El, was scared".

There are correspondences between Shapash and the Sun-goddesses of other Pantheons. These include the Hittite Wurusema or Sun-goddess of Arinna, the Japanese Ama-terasu, the Indian goddess Sûryâ, the Irish Grainne, the Norse Sonne and the Woman in the Sun, of Greenland.

NAME: PIDRAI.

ETYMOLOGY: Can. Pidrai.

GENEALOGY: prob. dau. of wife of Baal; prps. wife of Baal; sister of (sisters): Tallai and Arsai.

OFFICES AND TITLES: Nature Goddess, The Maiden of Light.

ASSOCIATED PLACES: Syria, Canaan, Ugarit.

Pidrai and her two sisters appear in the Baal and Anath Cycle. According to Gordon, "They are appropriately nature goddesses: Pidrai symbolizing light: Tallai, dew and rain: Arsai, earth."

These goddesses are among the deities enumerated by Baal as having palaces of their own; In the text of "The Building of Baal's House" is the passage:

"There is . .

The dwelling of Pidrai, Maiden of light,

The shelter of Tallai, Maiden of Rain,

The dwelling of Arsai, Maiden of Ycbdr,

The dwelling of the famed brides".

Gordon sees these goddesses reflected in the Three Sisters of early Arabian tradition.

NAME: TALLAI.

ETYMOLOGY: Can. Tallai.

GENEALOGY: prob. dau. of wife of Baal; prps. wife of Baal; sister of (sisters): Pidrai and Arsai.

OFFICES AND TITLES: Nature Goddess, The Maiden of Rain, The Girl of Dew and Rain.

ASSOCIATED PLACES: Syria, Canaan, Ugarit.

See under Pidrai.

NAME: ARSAL.

ETYMOLOGY: Can. Arsal; cf. Hitt. eres, earth and Heb. aretz, n. fem. earth, (see Aretz).

GENEALOGY: prob. dau. of wife of Baal; prps. wife of Baal; sister of (sisters); Pidrai and Tallai.

OFFICES AND TITLES: Nature Goddess, The Maiden of Yebdr, The Girl of Earth.

ASSOCIATED PLACES: Syria, Canaan, Ugarit.

See under Pidrai.

NAMES: THE EWE-GODDESSES.

ASSOCIATED PLACES: Syria, Canaan, Ugarit.

The Ewe Goddesses appear in the narrative of The Building of Baal's House. It is recorded that after the palace was finished a great feast was held to commemorate the event.

According to Gordon's summary, among those invited were "specialized deities; personified animals and objects, some of which are paralleled in other literatures of the East Mediterranean. Homer tells of animated tripods that come to, and go from, the banquets. . . In Hittite rituals, thrones are personified. . ."

The text listing the deities present at the feast includes:

"The ram gods . . the ewe goddesses . .

The bull gods . . the cow goddesses . .

The chair gods . . the throne goddesses . .

The pithos gods . . the jar goddesses . ."

The Ewe Goddesses may be compared with Ashtoreth in her form of a ewe.

NAME: THE COW-GODDESSES.

ASSOCIATED PLACES: Syria, Canaan, Ugarit.

See under the Ewe-Goddesses.

These deities may be compared with the Chaldean Holy Herd at Lagash (see Ninhursag), the Seven Kine-Deities and the Uaipi Cow-Goddess of Egypt.

NAME: THE THRONE GODDESSES.

ASSOCIATED PLACES: Syria, Canaan, Ugarit.

See under the Ewe-Goddesses.

These deities may be compared with the Hittite Throne-Goddess.

NAME: THE JAR-GODDESSES.

ASSOCIATED PLACES: Syria, Canaan, Ugarit.

See under the Ewe-Goddesses.

These deities may be compared with the Chinese Third Princess.

NAME: HURIYA.

ETYMOLOGY: Syr. Huriya.

GENEALOGY: dau. of wife of Pabil; wife of Keret; mother of dau: Thitmanat and of seven sons including Yassib, the eldest, and Elhu.

OFFICES AND TITLES: a Princess of Udom, Huburite Queen.

ASSOCIATED PLACES: Syria, Ugarit, Udom (prps. Edom), Hubur.

In the Epic of Keret from the Ras Shamra Tablets, according to Hooke's summary, Keret the King of Hubur has a dream; in this El appears to him and tells him to prepare for an expedition to a city called Udom. Some scholars have identified this with Edom. There he is to seek in marriage the princess Huriya. He succeeds in his undertaking and the nuptials are celebrated with a great feast; here El prophesies that one of the sons to be born will be suckled by the goddesses Asherah and Anath; and he would thus be qualified to succeed Keret on the throne. These predictions were subsequently fulfilled. (See also under Asherah).

NAME: THITMANAT.

ETYMOLOGY: Syr. Thitmanat, The Eighth One.

GENEALOGY: dau. of Huriya wife of Keret; sister of seven brothers including Yassib and Elhu.

OFFICES AND TITLES: The Eighth One.

ASSOCIATED PLACES: Syria, Ugarit. Udom (prps. Edom), Hubur.

In the Epic of Keret it is recorded that Asherah struck

Keret, King of Hubur, with sickness for failing to fulfil his vows to her. According to Hooke's summary Elhu comes to him greatly distressed. Keret tells him not to waste time condoling with him but to send for his sister Thitmanar, who is full of pity. She subsequently takes a part in the procedure necessary for the king's cure.

NAME: SHATAQAT.

ETYMOLOGY: Syr. Shataqat.

OFFICES AND TITLES: Goddess of Healing.

ASSOCIATED PLACES: Syria, Ugarit. Udom (prps. Edom), Hubur.

In the Ras Shamra Tablets a description is given of the methods tried by El for the healing of Keret, king of Hubur. According to Hooke's summary, El finally asks a goddess of healing, Shataqat, to fly over a hundred cities and towns to find a release for Keret from his sickness. She is successful, and word goes out that she is victorious over death. Keret's appetite returns and he resumes his seat of the throne.

NAME: SUMUL.

ETYMOLOGY: Syr. Sumul.

GENEALOGY: mother of vultures.

OFFICES AND TITLES: Vulture-Goddess.

ASSOCIATED PLACES: Syria, Ugarit.

In the Epic of Aqhat, after the death of Aqhat, it was reported that vultures were seen. It was found that the body of Aqhat had been eaten by Sumul, the mother of the vultures.

NAMES: PUGHAT, PAGHAT.

ETYMOLOGY: Syr. Pughat.

GENEALOGY: dau. of wife of Hiribi; wife of Yarikh.

ASSOCIATED PLACES: Syria, Ugarit.

In the Epic of Aqhat, the poem opens with the scene of King Danel, or Daniel, while at a feast of the deities, being told that his wife will bear a son. Danel, called the man of Rapha, appears to be linked with the Rephaim of the Hebrew scriptures. These beings are considered as either an ancient Canaanite race, or the shades; they may perhaps be both.

According to Hooke's summary, Danel is shown dispensing

justice to widows and appears in the threshing-floor; the craftsman-god Kothar-u-khasis is seen approaching, bringing with him a bow and arrows. The king asks his wife to prepare a feast for Kothar and his companions, and in the course of this feast the bow and arrows are presented to Aqhat. The events following this are included under Anath.

After the death of Aqhat, his sister, Pughat or Paghat, reports that she has seen vultures over the threshing-floor. (see further under Sumul and Anath).

NAME: RAHMAYA.

ETYMOLOGY: Syr. Rahmaya.

GENEALOGY: prps. wife of El; prps. mother of twin sons: Shahar and Shelim; prps. mother of two other twin sons: (sea gods) (see Asherah).

ASSOCIATED PLACES: Syria, Ugarit.

Rahmaya is closely associated with Asherah in the poem on the birth of Shahar and Shelim.

NAME: NIKKAL.

ETYMOLOGY: Syr. Nikkal. (Gordon) from Sumer. Nin-gal (q.v.); cf. Hit. Nikkalmati (q.v.).

GENEALOGY: dau. of wife of Hiribi; wife of Yarikh.

OFFICES AND TITLES: Lunar Goddess, Goddess of the Fruits of the Earth, The Goddess of Fruition.

ASSOCIATED PLACES: Mesopotamia, Syria, Ugarit.

Nikkal is described by Gordon as a Mesopotamian lunar goddess.

The Poem of Nikkal and the Kathirat describes the marriage between Nikkal, the Goddess of the Fruits of the Earth, and Yarikh, a moon god. Hiribi, a god of summer, suggests other possible brides for Yarikh, but the bridegroom declares himself determined to be wedded to Nikkal. Yarikh's courtship of the bride is described in the text, as follows:—

“... I shall send jewels of lapis-lazuli,
I shall make her fields into vineyards
The field of her love into orchards”.

NAME: THE KATHIRAT.

OFFICES AND TITLES: The Wise Goddesses.

ASSOCIATED PLACES: Syria, Ugarit.

The Kathirat are mentioned in connexion both with the marriage of Danel and also, in the Poem of Nikkal and the Kathirat, with that of Nikkal and Yarikh. In this poem the wise goddesses, the Kathirat, are called upon to provide the things necessary for the wedding. The poem ends with an invocation to the Kathirat who celebrate the rite with joyful songs. It has been suggested that the bride, Nikkal, is the youngest of the Kathirat.

The Kathirat are described as "swallows", birds associated with maternity.

A correspondence is seen by Driver between the Kathirat and the Greek Graces.

NAME: ELAT.

ETYMOLOGY: Syr. Elat, Lady, Goddess.

GENEALOGY: wife of El.

ASSOCIATED PLACES: Syria.

Elat is seen by Colledge (Oxford classical Dictionary) as corresponding to Baalat (q.v.).

NAMES: DERCETO, DERCETIS, DERKETO.

ETYMOLOGY: prps. Gk. rend. of Syr: Derketo.

GENEALOGY: mother of dau: Semiramis.

OFFICES AND TITLES: Mermaid, Siren.

ASSOCIATED PLACES: Babylonia, Syria, Philistia, Ascalon.

Derceto, as mother of Semiramis, has a connexion with Chaldaea, and perhaps her worship originated in that land; Ovid refers to her as associated with Babylonia. He writes: "Thee, Babylonian Dercetis, whom the Palestines believed to inhabit the lakes, with thy form changed, and thy limbs covered with scales."

Commenting on this passage, Davidson writes: "Lucian, speaking of Derceto, says: I have seen in Phoenicia an image of this goddess, of a very extraordinary kind. It represents her from the middle upwards a woman, but below she terminates in a fish. The statue of her which is shewn at Hieropolis, represents her wholly a woman".

A tradition describes Derceto as passionately loving a young priest, remarkable for the beauty of his features. Another tradition states that she was pursued by a certain Maxus or Mopsus, and escaped by assuming her mermaid form.

The worship of Derceto became extensive through Syria and in neighbouring countries, especially in the land of the Philistines. The temple of Hieropolis may have been dedicated to this goddess. (See under Semiramis).

This goddess is usually represented as a beautiful woman above the waist, her lower part ending in a fish's tail. According to some accounts this was the reason for the reverence for fish among the ancient Syrians.

Some authorities regard Derceto as identical to the Philistine Dagon. The *Encyclopaedia Britannica* (4th Ed.) refers to the contemporary suggestions that the Philistine deity Dagon "was the same as the Dictynna of the Cretans" and "the same with the Syrian goddess Derceto". Rackham speaks of "Atargatis or Derceto (Dagon) a fish with a woman's face worshipped at Ascalon". The Hebrew word *dagah*, a female fish, is used in Deuteronomy when referring to the image of a fish used as an object of worship.

A correlation is noticeable between goddesses of the sea and goddesses of love. Thus both Astarte and Aphrodite are closely connected with the sea, and the great Egyptian love-goddess, Hathor, has the epithet *Lux Maris*. Similarly, both mermaids and sirens have strong aphrodisian attractions. Concerning the former Graves writes: "The conventional mermaid . . . expresses 'The Love-goddess rises from the Sea' . . . In English ballad-poetry the mermaid stands for the bitter-sweetness of love."

The reason for this connexion between the sea and love may be seen in the fact that sea-water is intimately connected with women. In more exoteric ways this shows in such episodes as that recounted in the Phoenician-Irish chronicles, where "Duor kisseth Ocean's salt lips: have I not watched their amorous dalliance:" and similarly in the Arabian tradition concerning the Whale, Jonah "took her mouth in kissing". Esoterically, sea-water is suggestive of the saline taste of the vulva.

The goddess Derceto is closely linked with Atargatis and Astarte.

NAMES: ATERGATIS, ATARGATIS, ATERGATA.

ETYMOLOGY: Syr. Atargatis, (Vossius) Phoen. Addis Dag, The Great Fish; (O.C.D.) Aram. Atar-Ata, acc. to Rouzeville, 'the divine Ata'.

GENEALOGY: Wife of Hadad.

OFFICES AND TITLES: The Goddess of Generation and Fecundity, Dea Syria, The Syrian Goddess, The Syrian Aphrodite, The Almighty, The All-Creative, Agne, Holy, Phistysis, of Phistyon, The Constellation Virgo.

ASSOCIATED PLACES: Syria, Ascalon, Hieropolis—Bambyce, Parthia, Assyria, Egypt, Macedon, Greece, Delos, Aetolia, Phistyon, Messenia, Thuria, Rome, The Danubian Provinces, South-Western Europe, England; The Constellation Virgo.

Originally a Syrian Goddess of generation and fertility, Atargatis in the course of time manifested many further characteristics.

On the expansion of the worship of Atargatis in the Hellenistic period, Walbank (Oxford Classical Dictionary) writes: "her cult appears in Egypt, Macedon, and with civic status at Phistyon in Aetolia and at Thuria in Messenia. Natives of Hieropolis founded a shrine at Delos of which Athens soon took control. Atargatis was worshipped also in a number of other Hellenic cities." According to Seyffert, from the period of the rule of the Seleucidae when the ancient paganism was greatly honoured in Hieropolis, the worship of Atargatis or Syria Dea spread among the Greeks. From them it found its way to Rome, where the cult was favoured by Nero; here this goddess had a temple in the days of the Empire. From there it spread to other parts of Italy and still further westwards. Walbank also records a few dedications in other parts of Italy, the Danubian provinces and England. During this time, as Seyffert writes, "the old idea of her attributes had so widened . . . that she shared those of Juno, Venus, Cybele, Minerva, Diana, the Parcae and other goddesses. Her worship also appears to have extended into Parthia, Assyria and Egypt. Walbank refers to a 'creed' found in England which accepts the Dea Syria as one of the several names or manifestations of the universal goddess.

Among the temples of Atargatis was that in the city of Bambyce, later known as Hieropolis. This had been rebuilt by Stratonice, wife of Seleucus I. and in the time of Lucian was considered to be one of the greatest and holiest in Syria.

It was so rich that Crassus, in his march against the Parthians, spent several days in weighing the treasure. A temple at Ascalon is also mentioned. In Rome there was a temple to this goddess.

The cult of Atargatis in Syria is described by Lucian in *De Dea Syria*. This includes the ancient rites still performed in his time in the Temple of the Great Goddess. The cult of Atargatis in Thuria is said to have included the celebration of Mysteries.

Connected with the rites of the worship of Atargatis were certain priests who travelled around in order to extend the influence of this goddess. They took part in ecstatic dances, gave prophecies and also collected alms from the pious for the maintenance of her temples. Like the priests of Cybele, these are known by such titles as Galli and Metragyrtes.

A detailed account is given by Lucius Apuleius of the time he spent with the Galli of Dea Syria. The following extracts are taken from the *Transformations*, using Graves' translation, with a few alternative renderings. "When they went out, leading the goddess in procession, he (i.e. a slave) would walk in front playing the horn—he played extremely well . .

"Next morning the Galli prepared to go out on their rounds, all dressed in different colours . . They wore mitre-shaped birretas, saffron-coloured chasubles, silk surplices, girdles and yellow shoes. Some of them sported white tunics with an irregular criss-cross of narrow purple stripes. They covered the goddess with a silk mantle and set her on my back . .

"After passing through several hamlets, we reached a large country house, where, giving a yell at the gate they rushed frantically in . . One of them let himself go more ecstatically than the rest. Heaving deep sighs from the very bottom of his lungs, as if filled with the spirit of the Goddess, he pretended to go stark mad. They worked the whole district in this way . .

"One of the leading citizens, a very religious-minded man, heard the tinkle of our cymbals the banging of our tambourines and the melancholy Phrygian music of the horn. He came out to meet us and devoutly offered to take the Goddess in his mansion. We all entered with her and he tried to win her favour by offering her the deepest possible veneration".

Apuleius then describes how the priests claimed to act as

oracles of the Goddess and to tell fortunes. He quotes one of the standard oracular answers:

"Yoke the oxen, plough the land.
High the golden grain will stand."

Thus if a man came to ask the goddess if he ought to marry, the answer was plain; he ought to take on the yoke of matrimony and see a good crop of children. The same oracular formula also served as an answer to those wanting to know whether they ought to buy land, to go on a business journey or to undertake other such enterprises.

The last episode which Apuleius records describes how "a body of armed horsemen suddenly charged down on us . . . and asked, 'Where is the golden chalice that you dared to steal from the Temple of Juno with the excuse of conducting a solemn service behind closed doors?'

"Presently one of the horsemen came to me and putting his hand into the pocket of the Goddess's robe produced the lost cup and held it up for everyone to see . . . They turned the whole affair into a joke. 'Isn't that just the sort of accident that would happen to honest men like ourselves? For the sake of one miserable little chalice which Juno gave as a keepsake to her sister the Syrian Goddess . . ."

"The chalice and holy image I had carried were solemnly placed in the temple of Juno . . ."

An example of one of the oaths used by these priests is given by Apuleius, as follows:— "May the almighty and all-creative Queen of Heaven, with the blessed Sabasius and Bellona and the Idaean Mother too, and Venus with her Adonis—and all the rest of them . . ."

Among the various forms in which Atergatis is represented is that of a siren. Sometimes the upper part of her body is that of a woman, the lower part ending in a fish's tail, as at Ascalon. In Egyptian representations she is pictured with snakes. In a Roman statue she is shown as a woman, and on Roman monuments she appears seated on a throne between two lions.

Among the other attributes of this goddess are fish and doves. Her precincts generally contained fishponds and she is described as punishing eaters of fish with illness.

There are correspondences between Atergatis and Derceto, Britomartis, and also with Astarte, Aphrodite and Venus.

NAMES: RASHITH, RESHITH, RASIT.

ETYMOLOGY: Heb. Rashith, n. fem. beginning, source, origin, chief: (Lévi) Nature, Genesis: (Parkhurst) Rasit includes in its meaning, wisdom.

ASSOCIATED PLACES: Israel.

The Hebrew Book of Genesis begins with a word which is rendered B'rashith. This word is composed of the preposition B. usually translated, in, (but see Lévi's rendering below) and the feminine noun Rashith. While in many of the current translations this word is translated "In the beginning", there are several other renderings of this passage. Lévi translates the opening sentence of Genesis thus: "Nature (or Genenis) created the forces, heavens and earth". According to *The Secret Doctrine* it could also be rendered "In the Essence", or "In the Womb". These translations show a correspondence to the religious philosophy of Chaldaea, the original homeland of the Hebrews. In the Chaldean Cosmogony both the earth and the heavens are described as being formed from the body of Tiamat (q.v.).

The word Rashith is rendered in Greek by the feminine noun, Arche. According to Liddell and Scott this latter word includes among its meanings "a first cause, origin, a first principle, element". In his Greek Dictionary, Parkhurst, under this word writes as follows: "Arche in this application answers to the Hebrew Rasit or wisdom . . . a word which had the meaning of the emblem of the female generative power, the Arg or Arca . . ." This definition of Rashith corresponds to the Occult teaching which connects the Ark with the N'Cabvah, a word sometimes used in the Hebrew scriptures as a synonym for women (see also under Nuah), and basically meaning the vulva.

In later tradition Rashith appears to be connected with Aima, the Mother.

There is also a parallel between this Hebrew noun Rashith appearing in the first words of Genesis, and the corresponding Greek noun Arche appearing in the first words of the Johannine writings: "en arche". While usually translated "In the beginning" they could also, using arche in the wider Hebrew-Greek and Gnostic sense, be translated, "In the Source", "In the Ark" or perhaps, "In the Matrix."

A connexion is also seen in *The Secret Doctrine* between Rashith and Mulaprakriti, the Root-matter of Indian Religion.

NAME: THE FEMALE ELOHIM.

ETYMOLOGY: Heb. Elohim, n. pl. occas. fem. rulers, judges, gods or goddesses; cf. Assy. allatu, goddess; Phoen. eloth, id. Syr. elat, id. and Arab. (Keuch.) alihb, aliha, id.

ASSOCIATED PLACES: Chaldaea, Phoenicia, Syria, Israel, Arabia.

It is often held that the word Elohim consists of a feminine singular noun with the usually masculine plural suffix, im. In the Hebrew Bible this word is applied to Jehovah, Dagon, Chemosh, Baal, Ashtoreth and Milcom; thus Ashtoreth is described as "Ashtoreth the goddess (the elohim) of the Zidonians". It is also used to denote the "dieties of the nations". Jeremiah refers to those of Egypt under the name Elohi. Sometimes the name Elohim is applied to the angels. The passage in the Psalms, "I have said, Ye are gods (Elohim)", is later cited by Jesus; he interprets this word as including human beings also.

In the later traditions, including the Gnostic, Kabbalistic and other occult teachings the Elohim are associated with Aima, the Mother. The Gnostics taught that the sevenfold Inferior Elohim derived their birth from the Great Mother, who produced them spontaneously. In the Sepher Yetzirah, The Book of Formation, occur the words "Achath—Ruach—Elohim—Chiim" "(One is She the Spirit of the Living Elohim)", Achath being the feminine form of the number one, Ruach (q.v.) meaning breath, wind or spirit and Elohim—Chiim, The Living Elohim.

Later traditions also include among the number of the Elohim such deities and angels as Satan, traditionally regarded as the first-born, Samael and Lilith, Sophia-Achamoth and Ildabaoth, Michael, Gabriel, Uriel, Raphael, Azrael, and many more.

NAME: ARETZ, ERETZ.

ETYMOLOGY: Heb. aretz, eretz, n. usu. fem. earth, soil, ground, land, territory, the earth; cf. Chald. Aretia (q.v.) (see also below).

OFFICES AND TITLES: The Earth, The Personification of the Earth.

ASSOCIATED PLACES: Chaldaea, Israel.

The Hebrew word Aretz is derived, according to Mme. Blavatsky, from the Chaldean word Aretz (also given as Ara)

taken from the name of the goddess of that name (the Arc-tia described by Berosus).

Aretz, in the Hebrew scriptures, is sometimes regarded as the earth and sometimes as a woman personifying the earth. In her latter aspect she is regarded as a fertile mother bringing forth her increase; "and the land shall yield her fruit and ye shall eat your fill and dwell therein safely". Sometimes she is addressed and called upon to bear witness. She is also described as having a mouth; "And the earth opened her mouth and swallowed them and their houses and all that appertained unto Korah and all their goods". The mouth of Aretz is here regarded as the entrance to the Underworld, Sheol. The mouth of Aretz, like that of Sheol appears to have barred gates; "I went down to the bottom of the mountains: the earth with her bars was about me forever."

The figure of Earth as a woman is also seen in the Second Book of Esdras, in part of a dialogue between the angel Uriel and Ezra. Uriel tells Ezra "...speak to the earth and humbly ask her; she will give you the answer. Say to her: 'You produce gold, silver and copper, iron, lead and clay.'" Then I said: 'Mother Earth, what have you brought forth! Is the mind of man like the rest of creation, a product of the dust?'"

NAME: ADAMAH.

ETYMOLOGY: (B.D.B.) Heb. adamah, n. fem. ground, land (as tilled, yielding sustenance), piece of ground, earth as a material substance. ground as earth's visible surface, land, territory, country, the whole earth: personification; cf. Assyr. Adamu and other related words (see Adamu).

OFFICES AND TITLES: The Earth, The Personification of the Earth.

ASSOCIATED PLACES: Chaldaea, Israel.

Adamah, like Aretz (q.v.) in the Hebrew scriptures is sometimes seen as a woman personifying the earth. Thus the earth (Adamah) "opened her mouth" to receive Abel. In the episode connected with Korah, both Adamah and Aretz are used respectively in two parallel passages. In the first of these are the words: "...and the earth (Adamah) open her mouth and swallow them, with all that appertain unto them and they go down quick into the pit." In a passage in the Book of Joel are the words "O land (Adamah) be glad and rejoice."

From the root word, Adm, the proper names Adam and probably Edom have their origin.

In *The World of the Witches* Baroja writes of the earth as follows: "The earth is the mother of things . . . the earth herself is associated with a belief in beings who live beneath her, in regions that we may call "internal . . ."

NAME: RUACH.

ETYMOLOGY: Heb. Ruach, n. usu. fem. breath, mind, spirit.

OFFICES AND TITLES: The Holy Ghost, The Holy Spirit.

ASSOCIATED PLACES: Israel.

Ruach, in the Hebrew Scriptures is seen to manifest in many different ways.

Early in the Book of Genesis the Spirit (Ruach) is described as "hovering" or "brooding".

Ruach is regarded sometimes as the wind or as the agency personifying the wind, and sometimes as the breath of life: Brown, Driver and Briggs cite two instances in which Ruach might be "air, gas from womb". Vitality, animation and vigour are seen as the attributes of the Spirit.

In the Proverbs there is a passage in which the Spirit is spoken of as being poured out by the Divine Wisdom, or Chokmah (q.v.). "Wisdom uttereth her voice in the streets . . . behold I will pour out my spirit unto you". This Power is also regarded as the inspiration behind prophecy, the arts and technical skills, and is sometimes given the epithet, Holy.

In the Gnostic tradition Ruach is regarded as being, together with Nephesh, the seat of the passions, and is also seen as associated with the growth of the intellect and with laws and their formulation (see also under the Holy Ghost).

Ruach holds an important place in Kabalistic and other occult traditions. For the significance of the words Achath-Ruach-Elohim-Chiim in the Book of Formation, see under the Female Elohim. Rabbi Yehudah associates this Power with the Garden of Eden. Regarded as an element or essence Ruach is seen as having a density between that of the heavier Nephesh and that of the lighter Neshamah, and like Nephesh can form an astrosome or phantom.

The Spirit is presented in another aspect by Bohme; his description as quoted in *The Secret Doctrine*, of the everlasting Mother Nature with her seven properties is linked by some

with the sevenfold aspects seen in Ruach. He writes: "We find the seven especial properties in Nature whereby this mother works all things. There are the seven forms of the Mother of all beings, from whence all that is in the world is generated".

According to McIntosh "the Ruach is said to enter the boy at thirteen years and one day . . it is the soul of adulthood".

There is a close correspondence between Ruach and the Holy Ghost of the Gnostic and other related traditions.

NAME: SHEOL.

ETYMOLOGY: Heb. Sheol, n. fem. the underworld, the depth, the abyss, the realm of departed spirits; ety. dub. (B.D.B.) poss. "place of enquiry" (ref. to necromancy), poss: "hollow land" then "hollow place"; cf. Germ. holle, n. fem. hell; cf. also Norse Hela or Hel, the goddess of hell; cf. Eng. hell; also personification.

OFFICES AND TITLES: The Underworld, The Lady personifying the Underworld.

ASSOCIATED PLACES: Israel; Sheol. The Underworld.

Sheol is mentioned very often in the Hebrew scriptures either as the Underworld or the Goddess personifying this realm.

According to Hebrew philosophy Sheol is situated beneath and within the earth and receives all departed spirits. Like the Chaldean Underworld there are entrance gates: "I shall go to the gates of Sheol". A characteristic of this land is darkness and shadows "Where the light is as darkness". There are regions in this Underworld of different depths and a reference is made of "the lowest hell". Fire is mentioned in connexion with Sheol, burning down to the lowest depths.

A few details are given as to the kind of life led by the inhabitants of Sheol. "There the wicked cease from troubling, and the weary be at rest. There the prisoners . . hear not the voice of the oppressor. The small and the great are there and the servant is free from his master". There is also some continuation of former activities, and some men are described as going down into Sheol with their weapons of war.

The method of entry into this realm of Sheol is not only through physical death. Korah and his associates are described as going down alive: "They and all that appertained to them went down alive into the pit". A return from Sheol into

the Upper World is also possible by means of witchcraft (see the Witch of Endor). Communication with the spirits in Sheol can be effected by necromancy and other magical methods.

Sheol is seen also in the form of a lady. With her, agreements may be made. She has an insatiable appetite; "Therefore hell (Sheol) hath enlarged herself and opened her mouth without measure." And just as Sheol is shewn under the figure of a woman so any woman may manifest in this way; and hence Sheol may already be enjoyed through feminine intimacy. Thus the guests of the "clamorous woman" are already in "the depth of Sheol"; the steps of the strange woman lead to Sheol and her house is on the way. At the end of The Proverbs the words of Agur are recorded, in which he places together Sheol, the womb, earth and fire. These four all have a voracious appetite. From this passage Graves suggests that Sheol and the womb are sisters, both daughters of Alukah (q.v.).

The close connexion between the Underworld and the womb is seen in the Second Book of Esdras. The angel Uriel tells Ezra: "The storehouses of souls in the world below are like the womb." Another possible reference to this connexion is found in Ecclesiasticus, as follows: "work is the lot of every man . . . from the day when they come forth from their mother's womb until the day of their return to the mother of all."

Writing on the connexion between the lower worlds, the womb and the vagina, Neumann states: "The underworld . . . is always 'symbolically feminine' as the vessel that sucks in.

"The opening of the vessel . . . is the womb, the gate, the gullet, which actively swallows . . . Its sucking power is mythologically symbolized by its lure and attraction . . . The yawning, avid character of the gullet and cleft represents in mythological apperception the unity of the Feminine, which as avid womb attracts . . . and draws in all living things.

"For this woman (i.e. the Dark Mother) who generates life and all living things on earth is the same who takes them back into herself."

The association of heat with the Underworld is seen in the Revelation of John in the passage referring to the bottomless pit. It is described how "there arose a smoke out of the pit, as the smoke of a great furnace: and the sun and the air were darkened by reason of the smoke of the pit." It appears

that, connected with the Underworld, there is also "the lake of fire and brimstone".

In later Hebrew and Kabbalistic cosmology, hell is described as being divided into seven regions, which are listed by Brewer as follows: "Hell, or Arka of the Jewish Cabalists, divided into seven lodges, one under another: Gehennom, The Gates of Death, The Shadow of Death, The Pit, The Mire of Clay, Abaddon, Sheol." Each one of these has its own particular intensity of heat.

In Arabian tradition there are also these seven divisions, which Brewer lists as Jahaunam, The Flamer (Latha), The Smasher (Hutamah), The Blazer (Sair), The Scorcher (Sakar), The Burner (Jahim) and the Abyss (Haniyah).

There is a close correspondence between Sheol and Shachuth, and in mediæval philosophy, between Sheol and the maiden Alibech of the *Decameron*.

NAME: SHACHUTH.

ETYMOLOGY: Heb. shachuth. n. fem. pit, hollow place, cavern; pers. of these.

OFFICES AND TITLES: The Pit, The Pit of Sheol, the Lady personifying the Pit.

ASSOCIATED PLACES: Israel: Sheol, Shachuth, The Underworld.

According to Brown, Driver and Briggs, the distinction between the two divisions of Sheol, the Underworld, became an important part of Jewish religion. Shachuth appears to be one of these divisions.

The pit and the related forms of this are seen personified several times in the Proverbs; "For a whore is a deep ditch; and a strange woman is a narrow pit . . . the mouth of strange women is a deep pit".

NAME: THE CAINITE MATRIARCHS.

ASSOCIATED PLACES: The Lands East of Eden, The Land of Nod, Ireland.

The following Cainite women are mentioned in the Hebrew scriptures and other related traditions:—

ADAH (Ety: see Adah, Edomite).

ZILLAH, SELLA (Ety: Heb. Tsillah, Zillah, (B.D.B.) from root Salal, be or grow dark; cf. Assyr. sillu, shade; Gk. rend: Sella),

NAAMAH, NOEMA, NOEMMA (Ety: Heb. Naamah; cf. naem, to be lovely, precious, charming and Naomi, N. fem; Gk. rend: Noema).

PIB, PIP (Ety. dub.).

THE THREE CAINITE WOMEN.

For further details, see under Nathair Parrthuis.

NAME: HAGAR.

ETYMOLOGY: prps. Heb. rend. Hagar; (S.D.) Hagar, This is Reward.

GENEALOGY: second wife of Abram; mother of son: Ishmael.

OFFICES AND TITLES: Princess, Ancestress of the Ishmaelites.

ASSOCIATED PLACES: Egypt, Canaan, Arabia, the Mountains Safa and Marwah, the site of Mecca, Mount Sinai, Jerusalem.

In the Hebrew scriptures Hagar is described as an Egyptian and the second wife of Abram. According to this account, having left Canaan for Arabia she found an Egyptian wife for Ishmael. Another tradition states that he was also married to a princess of Hejaz.

In Rabbinic literature Hagar is represented as an Egyptian Princess.

The Arab tradition recounts that Abraham came with Hagar and Ishmael to the place where Mecca now is. She is said to have been associated with two mountains nearby, Safa and Marwah.

In the Pauline writings there is a passage referring to Hagar: "For this Agar is Mount Sinai in Arabia and answereth to the Jerusalem that now is". She is here associated with life "after the flesh".

Occult tradition links Hagar esoterically with the Moon. Graves connects her with the goddess-worshipping tribes of the Southern Desert. He considers that the name Ishmael may mean "the beloved man, the goddess's favourite".

NAMES: YEHUDITH, JUDITH.

ETYMOLOGY: prps. Heb. rend. Yehudith. Judith, (L.R.) "Praised".

GENEALOGY: dau. of wife of Beer; wife of Esau.

ASSOCIATED PLACES: The Lands of the Hittites, Canaan, Edom, Mount Seir.

Judith is the first of the wives of Esau to be mentioned. She is recorded as being of the daughters of Canaan and of the family of Beeri the Hittite; she married Esau while they were still in Canaan.

A description is later given of Esau and his household moving from Canaan to Edom, together with all their possessions. "his cattle and all his beasts and all his substance, which he had got in the land of Canaan; and went into the country from the face of his brother Jacob. For their riches were more than that they might dwell together, and the land wherein they were strangers could not bear them because of their cattle. Thus dwelt Esau in Mount Seir."

NAME: ADAH.

ETYMOLOGY: prps. Heb. Adah, (L.R.) Tiara, Crown, Ornament or Aram. Ada, Morning.

GENEALOGY: dau. of wife of Elon; prps. sister of (sister): Basemath; wife of Esau; mother of son: Eliphaz.

ASSOCIATED PLACES: The Lands of the Hittites, Canaan, Edom, Mount Seir.

Adah is described as a Canaanite of the family of Elon the Hittite. She married Esau while they were still in Canaan and went with him and her son to Edom (see Judith).

NAMES: AHOLIBAMAH, OHOLIBAMAH.

ETYMOLOGY: prps. Heb. rend, Aholibamah, Tent of the High Place.

GENEALOGY: dau. of wife of Anah; prob. sister of (brother): Dishon; wife of Esau; mother of sons: Jeush, Jaalam and Korah.

ASSOCIATED PLACES: Canaan, Edom, Mount Seir.

Aholibamah, a Canaanite, is in one place described as being of the family of Anah, "that Anah that found the mules in the wilderness". Her three sons are stated to have been born in Canaan before the family of Esau went to Mount Seir in Edom.

It is possible that Aholibamah was connected with the original inhabitants of Seir, later known as Edom. Anah was of the family of Seir the Horite. Dishon, probably her brother, is called a duke of the Horites, of the family of Seir in the land of Edom.

NAME: BASEMATH.

ETYMOLOGY: prps. Heb. rend. Basemath; (B.D.B.) prps. Perfume.

GENEALOGY: dau. prps. of wife of Elon or prps. of wife of Ishmael; prps. sister of (sister): Adah and of (brother): Nebaioth; mother of son: Reuel.

ASSOCIATED PLACES: The Lands of the Hittites, Canaan, Edom, Mount Seir.

In the first mention of Basemath, she is described as being of the family of Elon the Hittite. In the second reference to her she is called a Canaanite, of the family of Ishmael. She and her son accompanied Esau to Mount Seir in Edom.

NAMES: TIMNA, THAMNA.

ETYMOLOGY: Edom. Timna; Gk. rend. Thamna.

GENEALOGY: dau. of wife of Seir; sister prob. of (brothers): Lotan, Shobal, Zibcon, Anah, Dishon, Ezer and Dishan: mother of son: Amalek.

ASSOCIATED PLACES: Seir, Edom.

Timna was among the original Horite inhabitants of Seir. It appears that these were regarded as having equal rank with the family of Esau. Timna's brothers are described as "the dukes that came of the Horites", the son of Timna being known as duke Amalek. The same title was applied to the family of Esau.

NAME: MAHALATH, MAELETH.

ETYMOLOGY: prob. Heb. rend. Mahalath; Gk. rend. Maeleth.

GENEALOGY: dau. of wife of Ishmael; sister of (brother): Nebaioth; wife of Esau.

ASSOCIATED PLACES: Edom.

NAMES: MATRED, MATRAD, MATRETH.

ETYMOLOGY: prob. Heb. rend. Matred; Gk. rend. Matrad, Matreth.

GENEALOGY: dau. of wife of Mezahab; mother of dau: Mehetabel.

ASSOCIATED PLACES: Edom.

NAME: MEHETABEL.

ETYMOLOGY: prps. Heb. rend. Mehetabel.

GENEALOGY: dau. of Matred; wife of Hadar.

OFFICES AND TITLES: Edomite Queen.

ASSOCIATED PLACES: Edom, Pau.

Mehetabel is recorded as being the wife of the last of the kings of Edom mentioned in the genealogies of the Hebrew Books of Genesis and the Chronicles. The city of this king was Pau or Pai.

NAME: RABBA, RABBAH.

ETYMOLOGY: prob. Heb. rend. Rabbah (Feyer.), n. fem. the great, the chief one, the chief town of the Ammonites; Gk. rend. Rabbatamana.

OFFICES AND TITLES: Rabbah; The Lady personifying Rabbah.

ASSOCIATED PLACES: Rabbah, Ammon.

In the Hebrew scriptures Rabbah is seen and addressed as a woman glorying in her valleys and trusting in her treasures.

NAMES: AS-NEIT, ASENATH, ASENNETH, ASSENATH.

ETYMOLOGY: prob. Heb. rend. Asenath; Egy. As-Neit; (B.D.B.) prob. Belonging to the (goddess) Neith, Favourite of Neith or poss. Isis-Neith (i.e. Aset-Neith); Gk. rend. Asenneth, Asseneth.

GENEALOGY: dau. of wife of Potiphra (Petephre); wife of Joseph (Zaphnath-Paaneah); mother of sons: Manasseh and Ephraim.

ASSOCIATED PLACES: Egypt, On (prob. Annu or Helipolis).

The city of On is generally considered to have been on the border of the land of Goshen in Lower Egypt, and is usually identified with Heliopolis. According to *The Secret Doctrine* Potiphra or Peterphre was priest and governor of On, which is here also identified with Heliopolis. Manasseh and Ephraim are stated as having been born in Egypt.

NAME: HEGLOTH BETH-AVEN.

ETYMOLOGY: Heb. hegloth, n. pl. heifers.

OFFICES AND TITLES: Heifer-Goddesses.

ASSOCIATED PLACES: Northern Israel, Samaria, Beth-aven.

There is a reference in the Book of Hosea to the worship of the heifers of Beth-aven.

There is also a tradition which regards the golden calf, worshipped by the Israelites in Sinai, as the red heifer of the Hebrew scriptures.

The Book of Exodus has the following passage:—

"And Aaron said unto them, Break off the golden earrings . . and the people brake off the golden earrings which were in their ears, and brought them unto Aaron, And he received them at their hand, and fashioned it with a graving tool, after he had made it a molten calf . . And when Aaron saw it he built an altar before it . . and the people sat down to eat and drink and rose up to play . .

"And when Joshua heard the noise of the people as they shouted he said . . It is not the voice of them that shout for mastery . . but the noise of them that sing do I hear. And it came to pass, as soon as he came nigh unto the camp, that he saw the calf and dancing" . .

"And Aaron said . . I said unto them, Whosoever hath any gold, let them break it off. So they gave it to me; then I cast it into the fire and there came out this calf".

In the Arabian scriptures, treating of the history of the Israelites in the time of Moses, there is the following passage: "Surely she is a yellow cow; her colour is intensely yellow, giving delight to the beholders". In a commentary on this passage the writer states: "the Israelites held the cow in great honour and even worshipped it, as is clear from their worship of the golden calf"; and referring to the yellow cow previously mentioned he states: "it was delightful in appearance . . this shows that this particular cow was likely to become an object of worship among them".

In the Hebrew account the golden calf is spoken of in the plural, as if representing many deities. According to the Arab tradition this image was "a calf . . which had a hollow sound."

Corresponding Cow-Goddesses are the Cow-Goddess of Canaan, the Egyptian Kine-Deities and Uaipei Cow-Goddesses.

It seems probable that this cow worship had grown during the four hundred years which the Israelites had spent in Egypt. Egyptian influence is shown by the fact that Joseph had also the Egyptian name of Zaphnath-Paaneah and was married to the Egyptian Asenath (q.v.). Moses, whose name is considered by many to be of Egyptian origin was married to two wives, both of whom are likely to have been associa-

ted with Egyptian religion. The first, Zipporah, was from Midian; the second according to both the Hebrew scriptures and the Arab tradition was from Ethiopia or Cush and is described as a princess.

There appears to be a close correspondence, perhaps an identification, between the Golden Calf and the Goddess Hathor, one of the chief divinities of Sinai. The latter is often represented in her aspect of cow-goddess. This association between Hathor and the Israelites, resulting probably from their passage through Sinai, is transmitted to the Tarot traditions. Under her name Ator this goddess is linked with Tora; Torah, a Hebrew feminine noun, usually rendered as the law, is, according to Brown, Driver and Briggs, possibly in the first instance derived from casting lots. In this connexion Case writes: "By transposition the letters of TARO may be arranged, to make the following five words: ROTA TARO ORAT TORA, ATOR. 'Ator' is an old Latin form of the name of the Egyptian goddess Hathor. This rather barbarous Latin sentence may be translated 'The Wheel of Tarot speaks the law of Hator (the law of Nature)'. In some Tarot packs the 2nd Trump, the Priestess, shows a woman wearing the head-dress of Hathor, a disc flanked by two horns; she carries a scroll marked TORA. See also under Hathor.

A connexion between the Golden Calf and Hathor is probably seen by Massey who writes: "The great Mother, to whom the planet Venus was dedicated, was represented by the Heifer... the Golden Calf as it was called... a type for Venus, as Hathor or Ishtar."

On the cow aspect of Hathor, Anthes writes; "The idea of the heavenly cow appears to have survived, in her name as 'Gold', 'the golden one', as that of the cow in the wilderness of the Delta, which was looked on as the tutelary deity of lovers... She was then identified with Hathor". The gilt image of a cow was also used in the worship of Isis (q.v.).

Another connexion between the Egyptians and the Hebrews is seen in the history of Alchemy, which, as its name suggests, is believed to have originated in Egypt (Chem). Miriam the prophetess, sister of Aaron and Moses, is traditionally regarded as one of the early teachers of this science. The bain-Marie (Greek, kaminos Marias; Latin, balneum Mariae) or "furnace of Maria" was invented by Mary the Jewess. According to Tester (Oxford Classical Dictionary) "Mary the Jew-

ess... is said also to have invented the tribikos, or three-spout still, and the kerotakis, originally a warmed plate on which wax-mixed colours were kept soft for working".

The close similarity between Egyptian and Hebrew religion was also apparent in the Roman era. In his *Natural History of Religion*, Hume writes: "It is strange that the Egyptian religion... should yet have borne so great a resemblance to the Jewish, that antient writers even of the greatest genius were not able to observe any difference betwixt them. For it is very remarkable that both Tacitus and Suetonius, when they mention that decree of the senate... by which the Egyptian and Jewish proselytes were banished from Rome, expressly treat these religions as the same; and it appears that the decree itself was founded on that supposition... These wise heathens, observing something in the general air, and genius, and spirit of the two religions to be the same, esteemed the differences of their dogmas too frivolous to deserve any attention".

NAMES: KOZBI, COSBI, CHASBEL.

ETYMOLOGY: prps. Midianite, Kozbi.

GENEALOGY: dau. of wife of Zur; prps. wife of Zimri.

OFFICES AND TITLES: Midianite Princess, Priestess.

ASSOCIATED PLACES: Moab, Midian, Shittim, Israel.

From the context in which Cozbi is mentioned it appears that she was closely associated with the religious rites of Moab. The ceremonies in which many of the Israelites were taking part appear to have been conducted by the "daughters of Moab" and to have been similar to those of the worship of Ishtar. Cosbi appears to have been one of the officiants of these rites.

Zur is described as a prince of a chief house in Midian, and Zimri, who appears to have been the husband of Kozbi, a prince of the Israelite tribe of Simeon.

A possible reference to Moabite religion in the Book of Ruth is referred to by Professor George Anderson. He mentions the view of some that "Elimelech is equated with the dying god, Naomi with the mother goddess", and Ruth with a holy prostitute.

In his description of the dolmens of Syria, Borlase writes: "Near Heshbon... the slopes beneath are sown with dolmens, some being the finest found in all Moab.

"Most singular and interesting is it to find that not only are these structural resemblances to the rude stone monuments of Western Europe so close, but that the superstitions which prevail in the dolmen-bearing districts of Syria and Moab are identical with those of the dolmen-bearing districts of the West. Captain Conder . . states that in Moab the practice prevails among the superstitious of 'passing between stones' . .

" 'In Moab', proceeds the explorer, 'the hollows are found, not on the dolmen itself, but on a flat stone beside it', for parallels to which phenomenon we may turn to the instances in Cornwall . . and in Clare at the dolmen at Newgrove, near Tulla." The Moabite practice of "passing between stones" is paralleled in a current Irish belief. This holds that one of the modes of entry into The Land of the Shee is passing through a dolmen, or between two trees.

In esoteric tradition the supporting or entrance stones of the dolmen are seen as representing the labia vulvae. In this connexion Neumann writes: "The feminine principle of the dolmen or gate is always connected with rebirth through the mother's womb. This is evident from the folklore of the countries where such dolmens occur and where the sick are drawn through them even today."

NAMES: DELILA, DELILAH.

ETYMOLOGY: Philistine or Heb. rend. Delila, Tender.

GENEALOGY: wife of Samson.

ASSOCIATED PLACES: The Land of the Philistines. The Valley of Sorek.

In the *Book of the Judges* a record is given of the intermittent warfare between the Philistines and the Israelites of whom Samson is described as a leader or judge. After describing a raid by Samson on Gaza, the narrative goes on: "And it came to pass that he loved a woman in the valley of Sorek, whose name was Delilah. And the lords of the Philistines came up unto her, and said unto her, Entice him and see wherein his great strength lieth . .

"And Delilah said unto Samson, Tell me, I pray thee where thy great strength lieth . . and she said unto him, how canst thou say, I love thee, when thine heart is not with me? thou

hast mocked me these three times, and hast not told me wherein thy great strength lieth.

"And it came to pass, when she pressed him daily with her words and urged him, so that his soul was vexed unto death, that he told her all his heart . . . And when Delilah saw that he had told her all his heart, she sent and called for the lords of the Philistines. Come up this once, for he hath shewed me all his heart . . . And she made him sleep upon her knees; and she called for a man, and she caused him to shave off the seven locks of his head".

According to Graves, Samson belonged to some Palestinian "exogamic and therefore matrilinear society;" both Samson's first wife and also Delilah remained in their own country after marriage. It may also be possible that he adopted the custom of the Philistines in that respect.

A similarity is seen by Graves between Delilah and Blodeuwedd.

NAME: THE WITCH OF ENDOR.

ETYMOLOGY: Heb. Baalith-Oub, Mistress of Necromancy.

OFFICES AND TITLES: Mistress of Necromancy. The Witch of Endor. Pythonissa. Pythoness.

ASSOCIATED PLACES: Israel. En-dor.

Saul, King of Israel, before his last battle with the Philistines, is recorded as looking for some message of advice from Samuel, who had recently died. "Then Saul said unto his servants, Seek me a woman that hath a familiar spirit, that I may go to her and enquire of her.

"And his servants said to him, Behold, there is a woman that hath a familiar spirit at En-dor. And Saul disguised himself and put on other raiment, and he went, and two men with him, and they came to the woman by night . . .

"Then said the woman . . . Whom shall I bring up unto thee?

"And he said, bring me up Samuel.

"And when the woman saw Samuel she cried with a loud voice and the woman spoke to Saul saying, why hast thou deceived me? for thou art Saul.

"And the king said unto her . . . What sawest thou?

"And the woman said unto Saul, I saw gods ascending out of the earth.

"And he said unto her, what form is he of?

"And she said, An old man cometh up; and he is covered with a mantle.

"And Saul perceived that it was Samuel, and he stooped with his face to the ground, and bowed himself. And Samuel said to Saul, Why hast thou disquieted me to bring me up?

"And Saul answered, for the Philistines make war against me . . . therefore I have called thee, that thou mayest make known unto me what I shall do . . ."

Having received a message predicting his defeat, "Then Saul fell straightway all along the earth, and was sore afraid, because of the words of Samuel . . .

"And the woman came unto Saul, and saw that he was sore troubled and said unto him . . . let me set a morsel of bread before thee, and eat, that thou mayest have strength, when thou goest on thy way.

"But he refused and said, I will not eat. But the servants together with the woman compelled him and he hearkened unto their voice. So he arose from the earth and sat upon the bed. And the woman took flour . . . and kneaded it, and did bake unleavened bread thereof. And she brought it before Saul and before his servants; and they did eat. Then they rose up and went away that night."

The Hebrew word *oub*, has for one of its meanings "a man also or woman that hath a familiar spirit, that is a wizard". They are represented as chirping and muttering in the practice of their art. *Oub* is also used for a ghost or spirit, as in, "Thy voice shall be as a ghost (or *oub*) from the ground and from the dust. thy speech shall chirp". *Oub* is also used to denote the art of sorcery and necromancy.

In connexion with the Witch of Endor Massey writes: "The Witch of Endor is called a woman who was mistress of *Aub*. *Aub* is also an Assyrian word which means the serpent . . . In short the Witch was a pythoness, a serpent-woman".

Another Hebrew word, *keshephim*, is applied to incantations and sorcery. It is used in connexion with Babylon and Nineveh, figured as a woman, and with Queen Jezebel, "Jezebel and her witchcrafts".

According to Bojardo, "the authors of the Talmud . . . frequently made statements like: 'Women are naturally inclined to witchcraft', 'the more women there are, the more witchcraft there will be', 'most women are witches' and so forth".

NAME: SUWA.

ETYMOLOGY: Arab. Suwa.

ASSOCIATED PLACES: Arabia.

In the Arabian scriptures Suwa is described as an idol in the form of a woman, worshipped by the Arabian tribe of either Hamdan or Huzail.

The worship of Suwa appears to go back to a very early date. By tradition this was already established in the time of Noah; a passage referring to this period is as follows: "And they say: By no means leave your gods, nor leave Wadd, nor Suwa; nor Yaghus, and Yauq and Nasr".

NAME: THE UNSAS.

ETYMOLOGY: Arab. unsa, female, female idol, feminine divinity.

ASSOCIATED PLACES: Arabia.

According to Hasan, every one of the Arabian tribes had an idol, known as the Unsa of such a tribe.

The names of some of these Unsas are given in the Arabian scriptures and are as follows: LAT, UZZA and MANAT. "Have you then considered the Lat and the Uzza, and Manat...?" They are described as powerful females "whose intercession is to be sought after", and prayers were said to be offered to them by their devotees. It appears that these idols were bedecked with ornaments.

There may be a connexion between the Unsas and the Arab female angels.

NAME: THE FEMALE ANGELS.

OFFICES AND TITLES: Female Divinities.

ASSOCIATED PLACES: Arabia.

Several references are made in the Arabian scriptures to the female angels; they appear to have a close connexion with the Unsas (q.v.).

The female angels may have an association with the Arabian Paradise. In describing this realm one of the older historians writes: "But all these glories will be eclipsed by the resplendent and exquisite beauty of the girls of paradise, the enjoyment of whose company will constitute the principal felicity..."

The Female Angels of Arabia may have some correspondences to the Persian Peris.

NAMES: ALILAT, ALITTA.

ETYMOLOGY: Arab, Alilat; Gk. or Lat. rend. Alitta.

OFFICES AND TITLES: Moon-Goddess, Nature-Goddess, Urania.

ASSOCIATED PLACES: Arabia.

Alilat is described as being basically a Moon-Goddess worshipped by the Arab tribes.

Herodotus mentions this goddess in connexion with making pledges. The ceremony attached to such pledges appears to have been associated with seven stones and "calling the while on Bacchus and Urania . . Bacchus they call in their language Orotal, and Urania, Alilat." He also mentions that "the Arabs keep such pledges more religiously than almost any other people".

According to Brewer, Alilat is represented as a crescent: "Alilat is the name by which the Arabs adore nature, which they represent by a crescent moon".

The belief that the Moon is a source of occult power was one of the basic beliefs of the ancient Arabians. Muhammad Ali, in a commentary states: "the moon was the motto of the Arabs, Saffiya . . had seen in a vision that she received the moon in her lap . . Hence the moon represented the power of the idolatrous Arabians".

Frazer describes the Arabian calendar as entirely lunar, without adjustment by intercalation.

Writing on lunar symbology Mme. Blavatsky states: "The mystic word ALM, which the prophet Mahomet prefixed to many chapters of the Quran, alludes to her as the Alm . . Virgin of the Heavens . . it is from this root Alm that we have to derive the word Almeh—the Egyptian dancing girls . . of the same type as the Nachnis in India and the female Kadeshim, the 'holy ones' of the Jewish temples".

Borlase mentions "the dance of the dervishes, who, eight in number, move round in an orbit in a [widdershins] direction". This might be taken as a symbol of the monthly rotation of the moon round the zodiac.

A description of a moon dance as performed near Senaar in Nubia is described thus by Jaufaey: "Suddenly loud cries mixed with the sound of an instrument were heard at a distance. As soon as the Nubas heard them they rose and went out. We followed . ."

"After following the Nubas to the top of the neighbouring hill, he found that all these cries were only demonstrations

of joy at the sight of the silver disc of the new moon, for whom these people have a particular veneration. . . 'This', replied Montval, 'is a ceremony of their religion, derived from the practice of pagan nations in the remotest antiquity. The earliest inhabitants of the world assembled together every new moon to celebrate their festivals'. . . As he spoke, the Nubas were preparing to dance in a round, and one of them took Segnier by the hand to make him share the common joy. . . the Nuba who offered his hand was the governor of the village. . . He therefore felt himself obliged to dance like the rest. He was forced to run in a ring for a whole hour."

NAME: THE QUEEN OF SHEBA.

OFFICES AND TITLES: The Queen of Sheba.

ASSOCIATED PLACES: Sheba, Arabia Felix, Saba, The South, Ethiopia, Jerusalem.

Sheba is generally considered to be both a territory and a tribe in South-Western Arabia, famous for its trade. Muhammad Ali identifies Sheba with Saba. A tradition asserts that the tribe of Sheba or a branch of it is descended from Keturah, the third wife of Abraham.

The visit of the Queen of Sheba to King Solomon is described in the Hebrew Books of the Kings and the Chronicles as follows: "And when the Queen of Sheba heard of the fame of Solomon she came to prove Solomon with hard questions at Jerusalem. And she came to Jerusalem with a very great train, with camels that bare spices, and gold in abundance and precious stones; and when she was come to Solomon, she communed with him of all that was in her heart. And Solomon told her all her questions: there was not anything hid from the king which he told her not. And when the Queen of Sheba had seen all Solomon's wisdom, and the house that he had built. . . and the sitting of his servants and the attendance of his ministers. . . she said to the king. it was a true report that I heard in mine own land of thy acts and of thy wisdom, and behold, the one half of the greatness of thy wisdom was not told unto me: thy wisdom and prosperity exceedeth the fame which I heard. Happy are thy men, happy are these thy servants, which stand continually before thee, and that hear thy wisdom. . . And she gave the king an hundred and twenty talents of gold, and of spices

very great store, and precious stones: there came no more such abundance of spices as those which the Queen of Sheba gave to Solomon. . . And king Solomon gave unto the Queen of Sheba all her desire, whatsoever she asked, beside that which Solomon gave her of his royal bounty. So she turned and went to her own country, she and her servants."

In the Koran the Queen of Sheba is described as a rich and powerful monarch. A passage concerning her reads: "I have brought to you a sure information from Sheba. Truly I found a woman reigning over them . . . and she has a mighty throne". She was sent a letter by King Solomon and subsequently visited him.

This visit is referred to by Jesus in the words, "The queen of the South . . . came from the uttermost parts of the earth to hear the wisdom of Solomon".

The traditional association of the Queen of Sheba with Ethiopia is referred to as follows in the *Encyclopaedia Britannica* (4th Ed.): "The history (i.e. of Abyssinia) commenced with the Queen of Sheba, who came to visit the Jewish monarch, and whom the Abyssinians suppose to have been the sovereign of Ethiopia Propria; but Mr. Bruce is of the opinion that she was only sovereign of that territory on the Eastern coast of Africa named Saba, which he says ought to be her title instead of Sheba. In favour of this opinion, he likewise urges that it was customary for the Sabaeans, or inhabitants of the African district named Saba, to be governed by women.

"The Abyssinians, as has been already hinted, claimed her for their sovereign . . . having received an account from Tamer in an Ethiopian merchant, of the surprising wealth and wisdom of Solomon, she undertook the journey . . . to ascertain the truth of the report . . . In this she was attended by a great many of her nobility, carrying along with her also magnificent presents for the monarch she intended to visit."

Anderson writes on certain Abyssinian traditions as follows: "'Geez', the Ethiopic or ancient language of the Abyssinians, resembles the Yemen Arabic more than that of Northern Arabia, and the chronicles written in Geez preserves some curious traditions relating to the visit of the queen of Azab [or Saba] to the northern king of Jerusalem . . . The Queen seems to have gone by sea from Egypt to Phoenicia". It appears that this event took place during the reign of Hiram, king of

Tyre. The Queen was accompanied by a royal princess from Tyre to Jerusalem.

On the close connexion between the Yemen and Abyssinia, the same author writes: "de Sacy, a French writer of authority, concludes . . . that the popular legends respecting Solomon and the Sabaean Queen were brought to Abyssinia. Whether it was from the Arabian Yemen that the Queen of Sheba came, or from the neighbouring country of Abyssinia . . . we know that in early times there were queens in the former country. Lenormant relates that even in modern warfare some of the Arabian tribes marched with a young woman on camel-back in their midst . . . to encourage bravery."

NAMES: BALKIS, BELKIS, BULKIS, MAKEDA.

ETYMOLOGY: Arab. or Ethiopian, Belkis, Makeda.

GENEALOGY: mother of son: Menilek.

OFFICES AND TITLES: Queen of Arabia, Queen of Ethiopia, Queen of the South.

ASSOCIATED PLACES: Arabia, Saba, Ethiopia.

In Arabian tradition Belkis is regarded as the eighteenth monarch after Hamyar and is often identified with the Queen of Sheba (q.v.).

This queen is said to have given to her son the name of Menilek, Menelech or Menelehech, and to have occupied the throne for forty years. As in Arabian tradition, she is in Ethiopian history often identified with the Queen of Sheba.

NAME: THE THREE SISTERS.

GENEALOGY: daug. of wife of Allah.

ASSOCIATED PLACES: Arabia.

An early Arabian tradition is referred to by Gordon, in which these sisters appear. He sees them as corresponding to the three Canaanite sisters, Pidrai, Tallai and Arsal.

NAME: AL-UZA.

ETYMOLOGY: Arab Al-Uza: cf. Uzza (q.v.) and Husa, Aphrodite.

OFFICES AND TITLES: The Arabian Venus, The Venus of Mecca, Urania Corniculata.

ASSOCIATED PLACES: Arabia, Mecca; The Planet Venus.

In a description of the Kaaba, Jennings writes: "The fam-

ous 'Stone of Cabar', Kaaba, Cabir, or Kebir, at Mecca, which is so devoutly kissed . . . is a talisman. It is called the 'Tabernacle' (Taberna, or Shrine) of the Star Venus, 'It is said that the figure of Venus is seen to this day engraved upon it, with a crescent.' The very Caaba itself was at first an idolatrous temple, where the Arabians worshipped 'Al-Uza'—that is, Venus. See Bobovius, Dr. Hyde Parker, and others, for particulars regarding the Arabian and Syrian Venus. She is the *Urania-corniculatae* . . . (Selden, *De Venere Syriaca*) . . .

"The colours of Turkey . . . are strictly those of Mohammed, and unconsciously honour the female element in displaying the green, or the vert, or the woman's colour, or Friday colour, that of the Mohammedan Sabbath. This green is the vert, or 'Venus', of Mecca . . . the green of the Hadgi . . ."

NAME: NESREM.

ETYMOLOGY: Arab. Nesrem.

ASSOCIATED PLACES: Arabia.

Nesrem is described in Arabian tradition as a colossal idol in female form, fifty feet high.

This image was said to be hollow, so that she could better inspire any one within and transmit her secret oracles.

NAME: THE PALM-GODDESS OF NEJRAN.

OFFICES AND TITLES: Palm-tree Goddess.

ASSOCIATED PLACES: Nejran. Arabia.

The Palm-tree of Nejran was adored by the Arabians as a goddess. This tree is described as being annually draped with women's clothes and ornaments.

This Tree-goddess has a similarity to Hathor and other Egyptian goddesses sometimes taking that form.

NAME: THE WHALE-GODDESS.

OFFICES AND TITLES: Whale-goddess.

ASSOCIATED PLACES: Israel, Arabia, Tarshish, Nineveh, The Sea.

In Arab tradition the great fish, whale or sea-monster, described as having swallowed Jonah, is stated to be female. In a commentary on the Arabian scriptures Muhammad Ali re-

fers to a lexicon's interpretation of this passage: "he took her mouth . . . in kissing".

Either this or another tradition is alluded to by Neumann when he writes: "She (the Feminine) is the belly of the 'whale-dragon' which, as in the story of Jonah, swallows . . ."

According to Brewer, the Pistris was usually employed in art to represent the great fish or whale which swallowed Jonah.

NAMES: AHOLAH, OHOLAH, SHOMERON, SAMARIA.

ETYMOLOGY: Heb. Ohola, She who has a tent. Tent-woman. prob. Heb. rend. Shomeron, pr. n. fem. Samaria; Gk. Samareia, pr. n. fem; Lat. Samaria, pr. n. fem.

GENEALOGY: pers. as dau. of a Hittite wife of an Amorite; elder sister of (sister): Aholibah; wife of Jehovah; mother of daughters and sons.

OFFICES AND TITLES: Samaria, The Lady personifying Samaria.

ASSOCIATED PLACES: Canaan, The Land of the Hittites, The Land of the Amorites, Israel, Samaria.

Aholah, in the Hebrew scriptures, is described as follows: "There were two women the daughters of one mother; and they committed whoredoms in Egypt: they committed whoredoms in their youth . . . and the names of them were Aholah the elder and Aholibah her sister . . . and they bore sons and daughters. These were their names: Samaria is Aholah and Jerusalem Aholibah.

"And Aholah played the harlot . . . she doted on her lovers, on the Assyrians, her neighbours. Neither left she her whoredoms brought from Egypt . . . and she became famous among women" . . . "and furthermore, Aholah and Aholibah, ye have sent for men to come from far, unto whom a messenger was sent, and lo, they came: for thou preparedst thy eyes and deckest thyself with ornaments, and satest upon a stately bed, and a table prepared before it" . . . "And the voice of multitude being at ease was with her: and with the men of the common sort were brought Sabeans from the wilderness . . . they went in unto her as they go in unto a woman that playeth the harlot: so they went in unto Aholah and unto Aholibah, the voluptuous women".

Israel is also personified in Hosea's wife, Gomer. She is described as "a wife of whoredoms". In another reference,

either to her or Israel, mention is made of "her mirth . . her feast days, her new moons, and her sabbaths, and all her solemn feasts."

NAME: AHOLIBAH.

ETYMOLOGY: Heb. Oholibah, Tent in her.

GENEALOGY: pers. as dau. of a Hittite wife of an Amorite; younger sister of (sister): Aholah; wife of Jehovah; mother of daughters and sons.

OFFICES AND TITLES: Jerusalem, The Lady personifying Jerusalem.

ASSOCIATED PLACES: Canaan, The Land of the Hittites, The Land of the Amorites, Judah, Jerusalem.

Aholibah, in the Hebrew scriptures, is described as follows: "Thy birth and thy nativity is of the Land of Canaan . . as for thy nativity . . thou wast in thy blood . . thou hast increased and waxed great, and thou art come to excellent ornaments: thy breasts are fashioned, and thine hair is grown. Now when I passed by thee, and looked upon thee, behold thy time was the time of love . . and thy renown went forth among the heathen for thy beauty . . Thou didst trust in thine own beauty, and playedst the harlot because of thy renown, and pourest out thy whoredoms on every one that passed by: his it was. And of thy garments thou didst take, and deckedst thy high places with divers colours and playedst the harlot thereupon . . thou hast made thee a high place in every street. Thou hast built thy high place at the head of the way . . and hast opened thy feet to everyone that passed by, and multiplied thy whoredoms. Thou hast also committed harlotry with the Egyptians thy neighbours and increased thy whoredoms . . thou hast played the whore also with the Assyrians, because thou was insatiable" . . "and she sent messengers into Chaldaea. And the Babylonians came to her into the bed of love" . . "Thou hast moreover multiplied thy harlotry in the land of Canaan unto Chaldaea, and yet thou wast not satisfied herewith . . thou doest all these things, the work of an imperious whorish woman . . in that thou scorned hire . . and hast not been as a harlot in that thou scornest hire . . thou givest thy gifts to all thy lovers, and hirest them, that they may come unto thee from every side of thy whoredom . . thou givest a reward . . Behold, everyone that useth proverbs shall use this proverb . . As is the mother, so is her daughter".

In another passage in the Hebrew scriptures this Lady, under the name of Jerusalem, is described as being in the form of a mare: "I have seen . . . thy neighings, the voluptuousness of thy whoredoms"; also, in another aspect, she appears as a woman in her courses: "her nidah is in her skirts".

NAME: THE MIPHLETSETH.

ETYMOLOGY: Heb. Miphletseth, n. fem. thing to shudder at, monster, awesome idol; (B.D.B.) some object of idolatry, not precisely known.

ASSOCIATED PLACES: Israel.

The Miphletseth is referred to in the Books of the Kings and the Chronicles as follows: "And also concerning Maachah the mother of Asa . . . she had made an idol (Miphletseth) in a grove (Asherah)".

Queen Maachah is generally considered to be the mother of Abijam and grandmother of Asa, kings of Judah.

It would appear that this idol was connected with the worship of Asherah.

NAME: DODAH.

ETYMOLOGY: prob. Heb. or Moabite, Dodah; cf. Sem. root, Dod, prps. primitive caressing word, swing, rock, dandle, fondle, love, and Sem. dad, teat, nipple, breast, woman's breast; cf. Heb. dodah, aunt.

ASSOCIATED PLACES: Israel, Kerieth, Moab.

The Moabite Stone records the successful revolt of Mesha, king of Moab, against Omri, king of Israel. In an enumeration of the deities of Israel Mesha mentions "the arel of Dodah . . . Nebo", and the "arels of Jehovah".

Of Dodah Sayce writes: "Dodah must have been a deity who received divine honours in . . . Israel". According to one account, "Arel signifies a hero. So probably there were certain 'heroes' who acted as champions of the deity to whom they were attached."

NAMES: KIUN, CHI'UN, KEN.

ETYMOLOGY: prob. Heb. rend. Kiun.

OFFICES AND TITLES: Goddess of Love.

ASSOCIATED PLACES: Egypt, Israel.

Among the suggested identifications of this deity mention-

ed in the Hebrew scriptures in the passage: "ye have borne the tabernacle of your Moloch and Chiun your images . ." is that of Brewer. He writes: "Ken or Kiun; An Egyptian goddess similar to the Roman Venus. She is represented as standing on a lion and holding two serpents in one hand and a flower in the other (see Amos v. 26)".

NAME: SUCCOTH-BENOTH.

ETYMOLOGY: prob. Heb. rend. Succoth-Benoth; (B.D.B.) cf. Chald. Zir-banit, the goddess Zirbanit; cf. Chald. banitu, ep. of the goddess Ishtar.

ASSOCIATED PLACES: Babylon, Samaria.

It is recorded in the Hebrew scriptures that after the final defeat of the Israelites by Shalmaneser, King of Assyria, many of the inhabitants of Samaria were carried away. The land was subsequently resettled by Esarhaddon with peoples of other nationalities. The resultant mixed population included Chaldeans, who like other races, continued to practice their own religion. "And the men of Babylon made [graven images of] Succoth-Benoth."

NAME: ASHIMA.

ETYMOLOGY: prob. Syr. Ashima; cf. Heb. ashemah, n. fem. inter alia, an idol.

ASSOCIATED PLACES: Hamath, Samaria.

The population of Samaria under Assyrian rule included, among other peoples, those from Hamath. In common with the rest these kept to their native religion; thus "the men of Hamath made [graven images of] Ashima".

It would appear that these images of Ashima were connected with the female idols of Samaria (the ashmath Shomeron) by whom people would swear.

Graves regards Ashima as being connected with the Moon.

There would also seem to be a correspondence between Ashima of Samaria and Ashima Baetyl (q.v.).

NAME: ASHIMA BAETYL.

ETYMOLOGY: prob. Syr. Ashima, (see also below).

ASSOCIATED PLACES: Elephantine, Egypt.

After their emigration from Judah in the reign of Nebuch-

adnezzar, the Jewish community at Elephantine in Egypt is said to have had, among its deities, Ashima Baetyl. Graves regards this goddess, together with Anatha Baetyl, as wives of Jehovah.

The ephithet Baetyl may be connected with the word baetyl, perhaps of Greek derivation, applied to a venerated meteoric stone.

Ashima appears to have been originally connected with Hamath.

NAME: ANATHA BAETYL.

ETYMOLOGY: prob. Syr. Anatha (q.v.).

ASSOCIATED PLACES: Elephantine, Egypt.

Anatha Baetyl is closely linked with Ashima Baetyl (q.v.) as one of the deities, probably of Syrian origin, of the Jewish colony at Elephantine.

NAME: MAZZALOTH.

ETYMOLOGY: prob. Heb. rend. of Assy: Mazzaloth, n. pl. fem. (B.D.B.) constellations, prps. signs of the Zodiac; (Feyer.) wandering stars, planets, or the twelve constellations of the Zodiac.

ASSOCIATED PLACES: Judah.

It is recorded in the Hebrew scriptures that during the reigns of certain kings of Judah, probably including those of Manasseh and Amon, the Mazzaloth received worship.

In a description of the Sabians, Peppercorne writes as follows: "By the most learned Jews who have written in Greek, Josephus and Philo, and by others, it is asserted that the Israelites, whilst performing their religious ceremonies, were surrounded with the Emblems of Sabaism. The Sun, the Moon, the XII Signs of the Zodiac, the Two Hemispheres, the Planets, the Solar-light, are said all to have been typified in the Tabernacle.

"The Sabaists held that the Celestial-bodies were conscious and intelligent beings, moving through space: and in all their courses, by powers, properties and qualities existing in themselves, preserved order and regularity. To these material powers and properties, they offered Homage".

According to Lee, the study of astrology appears to have continued among the Essenes. In this connexion he writes:

"The Edgar Cayce readings revealed that they were well versed in astrology; that a woman among them named Judi (probably an abbreviation of Judith) had taught astrology to Jesus".

NAME: AYISH.

ETYMOLOGY: Heb. Ayish, n. fem. a certain constellation. prob. the Great Bear.

ASSOCIATED PLACES: Judah.

It seems likely that Ayish, as the Great Bear, would have been among "all the host of heaven" who received worship by the people of Judah in the reigns of Manasseh and Amon.

NAME: KIMAH.

ETYMOLOGY: Heb. Kimah, n. fem. prob. the Pleiades.

ASSOCIATED PLACES: Judah.

The word Kimah is usually rendered as either "the Seven Stars" or "the Pleiades", the latter being the translation in the Book of Job: "the sweet influence of the Pleiades".

Kimah is likely to have been worshipped in the same manner as Mazzaloth and Ayish (q.v.).

Kimah corresponds to the Indian Krittika, the Greek Pleiades and the Roman Vergiliae.

NAME: HEPHZIBAH.

ETYMOLOGY: Heb. Chephtsi-bah, Hephzi-bah. My delight is in her.

GENEALOGY: wife of Jehovah; pers. also as mother and wife of the men of Jerusalem.

OFFICES AND TITLES: Zion, the Lady personifying Zion.

ASSOCIATED PLACES: Jerusalem, Zion.

Hephzibah is mentioned in the following passage from the Book of Isaiah: "Thou shalt be called Hephzi-bah, and thy land Beulah; for Jehovah delighteth in thee, and thy land shall be married. For as a young man marieth a virgin, so shall thy sons marry thee".

There appears to be a continuation of the same theme in another passage from the same book, which follows shortly afterwards: "Zion . . brought forth her children . . Rejoice with Jerusalem. and be glad with her, all ye that love her . . that

ye may suck and be satisfied with the breasts of her consolations; that ye may milk out, and be delighted with the abundance of her glory . . . then shall ye suck, ye shall be borne upon her sides, and be dandled upon her knees."

NAME: GEPHEN.

ETYMOLOGY: Heb. gephen, n. fem. vine; cf. Assyr. Gapnu and Aram. gephen; id. and (Keuch.) Chald. Gaphnan. n. fem. labruscae, wild vines; (B.D.B.) in simile of wife, fig. of Israel.

OFFICES AND TITLES: The Vine, Israel, Moab, The Vine of Sibmah.

ASSOCIATED PLACES: Israel, Moab, Sibmah. The Sea of Jazer.

In the Hebrew Scriptures, the vine is sometimes regarded as symbolizing a wife, as in the Psalms: "The wife shall be as a fruitful vine by the side of thine house."

In another figure, Israel is seen as a "vine out of Egypt . . . and when it had taken root it filled the land. The hills thereof were covered with the shadow of it, and the boughs thereof were like the goodly cedar trees. She stretched out her branches; and her boughs unto the river."

The vine is also seen as the mother of Israel. Ezekiel declares to the princes of Israel: "Thy mother is like a vine . . . she was fruitful and full of branches . . . and she had strong rods for the sceptres of them that bare rule, and her stature was exalted among the thick branches and she appeared in her height with the multitude of her branches."

The same personification is applied to Moab. Jeremiah writes: "O vine of Sibmah . . . thy plants are gone over the sea, they reach even to the Sea of Jazer."

According to Massey: "The Vine was a feminine symbol; Wisdom says; 'As the vine brought I forth' (Ecclesiasticus)". There is a reference to the vine in the Johannine Revelation, as follows: "and gather the cluster of the vine of the earth; for her grapes are fully ripe . . . and blood came out of the winepress . . . by the space of a thousand and six hundred furlongs."

Gephen corresponds to Sophia in her form of the vine.

The possible matriarchal derivation of the name Israel is referred to by several authors. Brown, Driver and Briggs, under this name, write: "On a possible relation of Israel to n. pr. Sarai, Srah, vide. W. Robertson Smith." In **The White**

Goddess Graves writes: "Jacob married Rachel the Dove-priestess and became *Ish-Rachel* or *Israel*,—'Rachel's man.'"
The supposition that Rachel officiated as a Chaldean priestess is supported by the following passage in the Hebrew Book of Genesis. "and Rachel had stolen the images (teraphim) . . . And Laban said to Jacob . . . wherefore hast thou stolen my deities (Elohi)?

" . . . Jacob knew not that Rachel had stolen them. And Laban went into Jacob's tent, and into Leah's tent, and into the two maidservants' tents: but he found them not. Then went he out of Leah's tent, and entered into Rachel's tent. Now Rachel had taken the images, and put them in the camel's furniture, and sat upon them. And Laban searched all the tent, but found them not.

"And she said . . . Let it not displease my lord that I cannot rise up before thee, for the custom of women is upon me. And he searched, but found not the images." The posture taken by Rachel is one adopted by priestesses in rituals (see under *Shekinah*).

Another possible reference to the etymology of the name *Israel* may be seen in the following passage in *The Secret Doctrine*. "The Afghans call themselves *Ben-Issrael*, children of *Is(sa)-rael*, from *Issa*, 'woman and also earth', sons of Mother Earth".

References to Rachel in the figure of the Mother of *Israel* occur in the Hebrew Bible. In the Book of *Ruth*, the friends of Boaz wish to see Ruth "like Rachel and like Leah, which two did build the house of *Israel*". *Jeremiah* writes as follows concerning the Israelites: "A voice was heard in *Ramah* . . . *Rahel* weeping for her children". This passage is also cited by *Matthew*.

NAME: *ARIEL*.

ETYMOLOGY: Heb. *Ariel*. (B.D.B.) pr. n. fem. lioness of *El*, name applied to Jerusalem; prps. hearth of *El*.

OFFICES AND TITLES: Jerusalem, The Lady personifying Jerusalem.

ASSOCIATED PLACES: Jerusalem.

Ariel is described in the Hebrew scriptures as the city where David dwelt, and references are made in connexion with her to "the multitude of thy strangers . . . and the multitude of thy terrible ones" and to "her munitions".

NAME: LEBIAH.

ETYMOLOGY: Heb. Lebiyah, Lioness; (B.D.B.) fig. mother of Israel.

GENEALOGY: pers. as mother of the princes of Israel.

OFFICES AND TITLES: Israel, The Lioness personifying Israel.

ASSOCIATED PLACES: Israel, Judah.

In the Book of Ezekiel the princes of Israel are asked: "What is thy mother? A lioness; she lay down among the lions, she nourished her whelps among young lions. She reared one of her whelps: it became a young lion . . . The nations also heard of him; he was taken in their pit, and they brought him with chains unto the land of Egypt . . . then she took another of her whelps and made him a young lion . . . Then the nations set against him . . . he was taken in their pit. And they put him in ward in chains, and brought him in chains to the king of Babylon".

It appears that these two princes referred to were the kings of Judah: Jehoahaz, his mother's name being Hamutal, and Jehoiachin, his mother's name being Nehushta.

NAME: NOADIAH.

ETYMOLOGY: prps. Heb. rend. Noadiah.

OFFICES AND TITLES: Prophetess.

ASSOCIATED PLACES: Palestine.

Noadiah, according to the Hebrew scriptures, appears to have belonged to the foreign population placed in Palestine by the Chaldeans. These peoples retained the religions of their native countries.

Noadiah is called a prophetess (nebiah). In Hebrew literature some prophetesses are said to give their message through song, some in answer to consultation, and some were the wives of prophets, as in the case of the wife of Isaiah.

NAME: ALUKAH, ALUQAH.

ETYMOLOGY: prps. Heb. rend. of Aram. Aluqah; from Aram. root Alq, to adhere.

GENEALOGY: mother of two daughters.

OFFICES AND TITLES: Demoness, Incuba.

ASSOCIATED PLACES: Syria, Israel.

Graves associates Alukah with Lamia who has the same attributes. There is a reference to her in the Proverbs: "Alukah

hath two daughters", Graves sees the names of these daughters as Sheol and the Womb.

NAME: METSULAH.

ETYMOLOGY: Heb. Metsula, n. fem. (Feyer.) shady place, tent; (B.D.B.) depth, deep, depths of the sea.

ASSOCIATED PLACES: Israel.

Metsula, in the Hebrew scriptures, is generally seen in connexion with the sea.

It appears that this region has some of the characteristics of the upper world, and some of Sheol. Like Sheol, Metsulah has the property of swallowing people. This realm is described as a place of wonders; it is here that the leviathan is said to dwell.

There are parallels between Metsulah and the goddess Tiamat, who in one form is the Great Deep of the Sea.

NAME: CHOKMAH.

ETYMOLOGY: Heb. chokmah, n. fem. wisdom, knowledge, intelligence, insight, judgment; pers. of these.

GENEALOGY: pers. as "sister of all".

OFFICES AND TITLES: Wisdom, The Lady personifying Wisdom, Divine Wisdom, Primordial Architect, Giver of the Divine Spirit, Instructress, One of the Sephiroth.

ASSOCIATED PLACES: Israel.

Chokmah, in the Hebrew scriptures, is shown as manifesting in many different forms. These include, as well as those listed in the etymology, administrative and technical skills, and religious and ethical knowledge.

Sometimes this name appears in the plural form, Chokmath.

In the Proverbs Chokmah is described in her more personal aspects. She is shown as being active in the primordial ages. "I was . . . from everlasting, from the beginning, or ever the earth was . . . before the mountains were settled, before the hills . . ."

Chokmah gives her teaching publicly: "Wisdom (Chokmoth, alt. trans: Wisdoms) crieth without, she uttereth her voice in the streets, she crieth in the chief places of the concourse, in the openings of the gates: in the city she uttereth her words . . . Doth not wisdom cry . . . She standeth in the top of high

places. She crieth at the gates at the entry of the city, at the coming in at the doors”.

Chokmah invites every one to hear her: “Unto you, O men I call . . . I will make known my words unto you. O ye simple understand wisdom and ye fools be of an understanding heart. Hear, for I will speak of excellent things. For my mouth shall speak truth . . . They are plain to him that understandeth . . . Receive my instruction . . . Them that seek me early shall find me . . . I have stretched out my hand . . .”

Not only is wisdom promised by Chokmah, but also general ability, material prosperity and happiness to those that seek her. She describes her gifts: “I wisdom dwell with prudence and find out knowledge of witty inventions, counsel is mine and sound wisdom: I am understanding: I have strength. By me kings reign and princes decree justice, by me princes rule and nobles and even all the judges of the earth . . . I lead in the midst of the paths of judgment, that I may cause those that love me to inherit substance: and I will fill their treasures . . . riches and honour are with me, yea durable riches and goodness . . . whoso hearkeneth unto me shall dwell safely and shall be quiet from fear of evil. Now therefore hearken unto me O ye children, for blessed are they that keep my ways . . . blessed is the man that hearest me, watching daily at my gates, watching at the posts of my doors . . . I will pour out my spirit unto you . . . For whoso findeth me findeth life”.

Chokmah has built a palace and spreads a feast for all those who accept her invitation. “Wisdom hath builded her house, she hath hewn out her seven pillars; she hath also furnished her table. She hath sent forth her maidens: . . . Come, eat of my bread, and drink of the wine which I have mingled”.

The author of the Proverbs, traditionally believed to be Solomon, himself encourages the seeking of Chokmah and adds what appears to be his own experience: “If thou seekest her as silver and searcheth for her as hid treasure . . . happy is the man that findeth wisdom . . . She is more precious than rubies . . . and all the things that thou canst desire are not to be compared unto her. Length of days is in her right hand and in her left, riches and honour. Her ways are ways of pleasantness and all her paths are peace. She is a tree of life to them that lay hold upon her; and happy is every one that retaineth her . . . forsake her not and she shall preserve thee: love her and she shall love thee . . . say unto wisdom, thou art

my sister . . she shall bring thee to honour when thou dost embrace her. She shall give to thine head an ornament of grace . . a crown of glory shall she deliver to thee".

In the Kabalistic traditions Chokmah is regarded as one of the Sephiroth and is associated with Binah.

In some occult teachings Chokmah is seen as the cause of souls appearing in dense matter and becoming increasingly involved in time and space. According to **The Secret Doctrine** Chokmah is connected with the Ophanim and perhaps the Cherubim.

There is a close correspondence, especially in the Proverbs, between Chokmah, Binah and Tebunah, and in the Gnostic and other traditions, with Sophia.

NAME: BINAH.

ETYMOLOGY: Heb. *binah*, n. fem. *understanding, insight, prudence*; pers. of these; (B.D.B.) conn. with Heb. *tebunah*, n. fem. *understanding*.

GENEALOGY: pers. as "kinswoman of all".

OFFICES AND TITLES: Understanding, The Lady personifying Understanding, Instructress, One of the Sephiroth, The Great Sea, The Dark Mother, The Lady of Darkness.

ASSOCIATED PLACES: Israel.

Binah, especially when she is referred to in the Proverbs, is shown to have characteristics similar to those of Chokmah. Sometimes they are seen as identified; "I wisdom (Chokmah) . . am understanding (Binah)". Like Chokmah she is described as being present in the primordial ages as architect and counsellor.

Encouragement is given to seek Binah and so find happiness and security; "incline thine ear to understanding . . get understanding . . go in the way of understanding . . if thou liftest up thy voice to understanding . . understanding shall keep thee . ."

Binah can also be seen in a personal relationship; "call understanding thy kinswoman".

In the Kabalistic tradition Binah holds a place as one of the Sephiroth and is linked with Chokmah.

There are correspondences, as already mentioned, between Binah and Chokmah, and also with Tebunah. In the Tarot, according to the Enochian attribution quoted in **The Golden Dawn**, Binah corresponds to the Priestess. Dion Fortune associates her with the Greek Ge.

NAME: TEBUNAH.

ETYMOLOGY: Heb. *tebunah*, n. fem. insight, prudence, understanding, intelligence; pers. of these; (B.D.B.) conn. with Heb. *binah*, n. fem. understanding.

OFFICES AND TITLES: Understanding, The Lady personifying Understanding, Instructress.

ASSOCIATED PLACES: Israel.

Tebunah has characteristics similar to those of Chokmah and Binah.

Like Chokmah, Tebunah is described in the Proverbs as giving her invitation. "Doth not . . . understanding (Tebunah) put forth her voice?" The finding of Tebunah is a source of happiness; "Happy is the man that getteth understanding . . . he that keepeth understanding shall find good". Encouragement is given to seek Tebunah; "if thou liftest up thy voice for understanding, if thou seekest her as silver and searcheth for her as hid treasure . . . then shalt thou understand judgment and equity: yea every good path."

NAME: SOPHIA.

ETYMOLOGY: Gk. *sophia*, n. fem. wisdom, cleverness, skill, intelligence, knowledge.

GENEALOGY: mother of daus: Sophia—Achamoth and Enthymesis; mother of the Elohim (see also below); co-generrix with Phronesia and Dynamis, of principalities and angels; (Valentinus) mother of the Holy Ghost.

OFFICES AND TITLES: Divine Wisdom, The Universal Mind, The Creatress, The Mother, The Mother of All, The Celestial Virgin, The Holy Ghost, The Word, Wisdom Incarnate, Hagia Sophia, The Holy Wisdom, Aeon, Progenitrix of Matter, The Saviour of Mankind, The Hemorrhoidal, The Ancient Mother, The Renewer.

In the cosmogonies of archaic nations, according to Mme. Blavatsky, the Universal Soul or Mind was in general regarded as feminine and often seen as the Mother.

Wisdom, personified in the form of a female figure, is a characteristic of the Hebrew, the Hebrew-Greek and later the Gnostic literature. In the Apocryphal Books of The Wisdom of Solomon and Ecclesiasticus, Wisdom appears with many of the attributes which she has in the Proverbs. The following extracts are taken mainly from the New English Translation.

In the Wisdom of Solomon, Wisdom is thus described:—

"Wisdom is a spirit devoted to man's good . . ."

"Wisdom shines bright and never fades; she is easily discerned by those who love her, and by those who seek her she is found. She is quick to make herself known to those who desire knowledge of her; the man who rises early in search of her will not grow weary in the quest, for he will find her seated at his door. To set all one's thoughts on her is prudence in its perfect shape and to be watchful in her cause is the short way to peace of mind. For she herself ranges in search of those who are worthy of her; on their daily path she appears to them with kindly intent, and in all their purposes meets them half-way . . . a concern for learning means love towards her; the love of her means the keeping of her laws; to keep her laws is a warrant of immortality."

"I valued her more than sceptre or throne and reckoned riches as nothing beside her . . . I loved her more than health or beauty; I preferred her to the light of day; for her radiance is unsleeping. So all good things together came to me with her, and in her hands was wealth past counting; and all was mine to enjoy, for all follows where wisdom leads, and I was in ignorance before, that she is the beginning of it all. She is an inexhaustible treasure for mankind . . ."

"A knowledge of the structure of the world and the operation of the elements; the beginning and end of epochs and their middle course: the alternating solstices and changing seasons; the cycles of the years and the constellations; the nature of living creatures and behaviour of wild beasts; the violent force of winds and the thoughts of men; the varieties of plants and the virtues of roots. I learned it all, hidden or manifest, for I was taught by her whose skill made all things, wisdom."

"For wisdom moves more easily than motion itself, she pervades and permeates all things . . . She is but one, yet can do everything; herself unchanging, she makes all things new; age after age she enters into holy souls . . . She is more radiant than the sun and beyond every constellation; compared with the light of day she is found greater . . . She spans the world in power from end to end, and orders all things benignly."

"Wisdom I loved; I sought her when I was young and longed to win her for my bride, and I fell in love with her beauty . . ."

"The fruit of wisdom's labours are the virtues; temperance and prudence, justice and fortitude, these are her teaching . . . If a man longs, perhaps, for great experience, she knows the past, she can infer what is to come; she understands the subtleties of arguments and the answers of problems, she can read signs and portents and can foretell the results of events and periods. So I determined to bring her home to live with me, knowing that she would be my counsellor in prosperity and my comfort in anxiety and grief. Through her, I thought, I shall win fame in the eyes of the people and honour among older men, young though I am . . . Through her I shall have immortality, and shall leave an undying memory to those who come after me . . . I shall show myself a good king and on the battlefield a brave one. When I come home, I shall find rest with her; for there is no sorrow in her company, no pain in life with her, only gladness and joy.

"I thought about this in my mind, and I saw that in kinship with wisdom lies immortality and in her friendship is true delight; that in doing her work is wealth that cannot fail, to be taught in her school gives understanding, and an honourable name is won by converse with her. So I went about in search of some way to win her.

"For she knows and understands all things and will guide me prudently in all I do, and guard me in her glory".

In Ecclesiasticus, written by Jesus ben Sirach, Wisdom is thus described:

"Who hath laid bare the root of wisdom?
Who hath understood her subtlety? . . .
She has built an everlasting home among men . . .
She gives them draughts of her wine.
She stocks her home with all that the heart can
 desire
and her storehouses with her produce.
"Wisdom brings her sons to greatness
and cares for those who seek her.
To love her is to love life.
To rise early for her sake is to be filled with joy.
The man who attends her will win recognition
because he listens to her his home will be secure.
"Come to her like a farmer ploughing and sowing;
then wait for her plentiful harvest.

If you cultivate her you will labour for a little while
but soon you will be eating her crops.
"Put your feet in wisdom's fetters
and your neck into her collar.
Stoop to carry her on your shoulders
and do not chafe at her bonds.
Come to her whole-heartedly
and keep to her ways with all your might.
Follow her track and she will make herself known
to you . .

In the end you will find the relief she offers:
She will transform into a joy for you.
Her fetters will become your strong defence
and her collar a gorgeous robe.
Her yoke is a golden ornament
and her bond a purple cord.
You shall put her on like a gorgeous robe
and wear her like a splendid crown . .
Happy the man who fixes his thoughts on wisdom
and uses his brain to think,
the man who contemplates her ways
and ponders her secrets . .
The man who peers in at her windows
and listens at her keyhole,
who camps beside her house,
he will camp beneath her branches
sheltered by her from the heat
and dwelling in the light of her presence.
"She will come out to meet him like a mother;
she will receive him like a young bride.
For food she will give him the bread of
understanding
and for drink the water of knowledge.
He will lean on her and not fall;
he will rely on her to save him from disgrace . .
She will find words for him when he speaks in the
assembly.
"Hear the praise of wisdom from her own mouth,
as she speaks with pride among her people . .
it was I who covered the earth like a mist . .
Alone I made a circuit of the sky
and traversed the depths of the abyss.

The waves of the sea, the whole earth,
every people and nation were under my sway.
"There I grew like a cedar of Lebanon,
like a cypress on the slopes of Hermon,
like a date-palm at Engedi,
like roses at Jericho,
I grew like a fair olive tree in the vale
or like a plane-tree planted beside the water.
Like cassia or camel-thorn, I was redolent of
spices;
I spread my fragrance like choice myrrh,
like galban, aromatic shell and gum resin . .
like a terebinth I spread out my branches,
laden with honour and grace.
I put forth lovely shoots like the vine,
and my blossoms were a harvest of wealth and
honour.
I give birth to noble love, reverence, and holy
hope . .
"Come to me, you who desire me,
and eat your fill of my fruit . .
Whoever feeds on me will be hungry for more,
and for whoever drinks from me will thirst for
more . .
"Her thoughts are vaster than the ocean
and her purpose deeper than the great abyss . .
"I shall seek her to the end.
From the first blossom to the ripening of the
grape
she has been the delight of my heart . .
I strove for wisdom with all my might,
and was scrupulous in whatever I did . .
With her I gained understanding from the first;
therefore I shall never be at a loss.
Because I passionately yearned to discover her,
I won a noble prize."

Commenting on the passage in which wisdom identifies herself with trees (Edersheim's version); Graves writes: "Ecclesiasticus has mixed alphabetical trees with aphrodisiac perfumes and trees of another category; but H for cypress and M for vine suggests that the last-mentioned, or only, trees in verses 13, 14, 16 and 17 spell out Chokmah, the Hebrew word for Wisdom: Ched, Kaf, Mem, He. If this is so the olean-

der is CH; and the plane is the surrogate for the almond K, which, as the tree of Wisdom herself cannot figure as part of the tree-riddle of which it is the answer; in the time of Ecclesiasticus the plane had long been associated by the Greeks with the pursuit of Wisdom. The four other trees, cedar, palm, rose, and sweet olive, represent respectively, sovereignty, motherhood, beauty and fruitfulness—Wisdom's characteristics as a quasi-Goddess."

Wisdom is also seen as a woman in the words of Jesus of Nazareth. "Wisdom is justified of all her children".

According to the philosophy of the Gnostics and other sects contemporary with them, Sophia was prevailed upon to help humanity. This she does by overshadowing the initiate and thereby transmitting wisdom from herself to him.

Other aspects of Sophia in Gnostic philosophy are mentioned by Massey as follows: "In the 'Shepherd of Hermas' here the Spirit or Word, who is an old woman, i.e. The Ancient Wisdom . . of her it is said: 'She is an old woman because she was first . . and the world was made by her.' Wisdom the woman was first at the head of the seven planetary powers and was called 'Ogdoas', as mother of the first and inferior Hebdomad." This accords with the Gnostic tradition also quoted by Massey: "The Elohim were children of the ancient Mother called Sophia" and "the inferior seven derived their origin from the Great Mother alone". The same author also cites Irenaeus who held that "the Gnostics . . insisted that Moses began with the seven powers and their Mother, who is called Sophia". (See also under Sophia-Achamoth).

On an esoteric aspect of Sophia as seen by the Gnostics, Massey writes: "For the Female Wisdom had been according to the flesh, fleshly . . the fleshly Wisdom, one of whose mysteries appertained to feminine periodicity." In this connexion the same author refers to "The Hemorrhoidal Sophia" of the Gnostics".

In his own assessment of the place of Sophia in religion, Massey writes: "Wisdom is the Renewer and renovator of all things; it is she who confers immortality on man. She is the bringer to re-birth." And just as, writing on the Coming Religion, he sees that "Woman has been the true Saviour of Humanity" so also "It is Sophia herself who is the Saviour of Mankind."

Many of the Greek churches were dedicated to Hagia Sophia, including the great Cathedral Church at Byzantium.

Sophia closely corresponds to the Hebrew Chokmah, Binah, Tebunah, Daath and Sophia-Achamoth. There has always been a close link between Sophia and the Virgin Mary; in a litany of the Blessed Virgin are the words "Seat of Wisdom" (Sedes Sapientiae). In **The Secret Doctrine** parallels are seen between Sophia, the Egyptian Kefa, the Indian Aditi and also with Tara of Tibet. Metzner sees a correspondence between Sophia the Divine Wisdom and the 2nd. Tarot trump, the Priestess.

NAMES: SOPHIA-ACHAMOTH. ACHAMOTH.

ETYMOLOGY: Gk. Sophia (q.v.). Aram. and Heb. achamoth. n. fem. wisdom, occult knowledge.

GENEALOGY: dau. of Sophia; mother of son: Ildabaoth.

OFFICES AND TITLES: Aeon.

Sophia-Achamoth figures in the Hebrew, the Gnostic and other related traditions. In the Samaritan Pentateuch the Book of Genesis is denominated Achamoth, and Sophia-Achamoth appears in the treatise, Pistis Sophia.

Sophia-Achamoth is regarded in these philosophies as the Female Agency personifying what occultists would describe as the Lower Astral Light or Ether. It appears likely that the passage in the Epistle of James. "this wisdom is earthly, sensual", refers to Sophia-Achamoth. She is described as "favouring man" by transmitting to him what appears to be the Astral Light. Ildabaoth her son is described in **The Secret Doctrine** as being closely linked with Jehovah and is called "The son of Darkness". In a dialogue between Sophia-Achamoth and Ildabaoth, part of which is quoted under the Female Elohim, Sophia-Achamoth declares: "as it had been first on earth, so it was afterwards in heaven". Barbelo is also closely connected with her.

According to the philosophy of Valentinus, as summarized by Larson: "There was another eon, Achamoth, who . . . placed the seed of spirituality within the human soul; and those who partake of this in full measure are the Elect".

NAME: THE FEMALE AEON.

GENEALOGY: pers. as "genetrix of all".

OFFICES AND TITLES: Aeon, Potency, Angel, the Great Manifested Thought.

According to the cosmology of Simon Magus, the Female

Aeon is the Great Manifested Thought, generating all things. He regarded his wife Helena (q.v.) as an incarnation of this Female Aeon.

According to Valentinus there are eight principal aeons and twenty-two other aeons. Mme. Blavatsky states that the original number of aeons mentioned by Valentinus, "the profoundest doctor of the Gnosis", was twenty-eight rather than thirty. Basilides speaks of 365 aeons.

Among the other female Aeons are SOPHIA, ENNOIA, SIGE, ALETHEIA, ZOE, ENTHUMESIS and THE MOTHER OF LIFE (qq.v.).

NAME: EPINOIA.

ETYMOLOGY: Gk. epinoia, n. fem. thought, power of thought, inventiveness, purpose, intelligence.

OFFICES AND TITLES: Aeon, Principle, Personal Potency, Angel.

In the cosmology of Simon Magus, Epinoia is regarded as an aeon or personal potency and one of the first female manifestations, being closely related to Ethumesis (q.v.). She is also spoken of both by Simon Magus and Saturninus as the "Principle" and in that aspect is linked to Aletheia (q.v.), the Truth of the Mysteries. Mme. Blavatsky regards Epinoia as being connected with the Earth.

Simon Magus sees Epinoia as incarnate in Helena of Tyre (q.v.).

NAMES: ENTHUMESIS, ENTHYMESE.

ETYMOLOGY: Gk. Enthumesis, n. fem. consideration, esteem.

GENEALOGY: dau. of Sophia.

OFFICES AND TITLES: Aeon, Personal Potency, Angel.

In the doctrine of Simon Magus, Enthumesis has characteristics very similar to those of Epinoia (q.v.). Valentinus describes Enthymese as a daughter of Sophia.

NAME: ENNOIA, ENNOE.

ETYMOLOGY: Gk. ennoia, n. fem. thought, intent, design.

GENEALOGY: pers. as "genetrix of the Lower Angels".

OFFICES AND TITLES: The Divine Mind.

The name Ennoia, as used by the Gnostics, is usually ren-

dered "Designing Thought". In the cosmology of Menander Ennoia is the genetrix of the lower angels, that is, the angels of the lower worlds; these are spoken of as emanating from her. It is Ennoia who taught Simon the Science of Magic and imparted to him the gift. From Ennoia he also received the ability to communicate with the angels of the lower worlds.

Simon regarded his wife Helena (q.v.) as an incarnation of Ennoia.

According to Valentinus, Ennoe and Sige (q.v.) are among the earliest principles.

Ennoia has a similarity to the Greek Pronoia or Providence, who according to Cicero was personified by the Stoics as a female soothsayer.

NAMES: THE HOLY SPIRIT, THE HOLY GHOST.

GENEALOGY: dau. of Sophia; mother of the Seven Figures; Mother of the Seven Stellars.

OFFICES AND TITLES: The Life-Giving Principle, Mens, Mind, Intelligence, The Mother, The Mother of All, Shakti.

The place of the Holy Ghost in the Hebrew philosophy is described under Ruach.

Following the Hebrew tradition, the Gnostics and other similar sects of the same period regarded the Holy Ghost as feminine. As in the Zohar and in the Book of Enoch, so in the Codex of the Nazarenes the same applies; the Nazarenes saw the Holy Spirit as female and the life-giving principle of every living creature, furnishing with life human beings, animals, fowls of the air and everything living. Simon Magus describes her as Mens, Mind or Intelligence, Mens being regarded in Roman religion as a goddess. Simon is said by later writers to have called Helena of Tyre (q.v.) by this title. The Essene Ebionites also regarded the Holy Ghost as feminine, the Virgin Mary being her incarnation. In a Life of Jesus attributed to the Hebrews, Jesus uses the expression, "My Mother, The Holy Spirit (Pneuma)". Another passage from this work, preserved by Origen reads: "Jesus says: Even now my mother the Holy Spirit took me by the hair and carried me up to the great mountain Tabor."

One of the more personal aspects of the Holy Ghost is shown in a passage from the Nazarene teaching as quoted in *The Secret Doctrine*. This is as follows: "Thus the Spirit of the Earth, perceiving that for Fetahil, the newest man, the

splendour was changed and that for splendour existed decrease and damage, she awakens Karabantos . . and says . . 'come with thy Mother (the Spirit) and free thee from limits by which thou art held' . . and the offer of the Mother being accepted, the Spirit conceives Seven Figures and the Seven Stellars (Planets) . . Seeing this Fetahil extends his hand towards the abyss of matter".

The Holy Ghost is often associated with Sophia, and, in **The Secret Doctrine** with the Indian Shakti.

NAME: THE WORD.

GENEALOGY: mother of the Seven Planetary Powers.

OFFICES AND TITLES: The Flesh-Maker, The Mother of Matter, Feminine Messenger, The Lady.

The earliest manifested Word, according to Mme. Blavatsky, was everywhere regarded as feminine. In support of this statement she mentions such early goddesses as the Egyptian Sefekh, Aditi—Vach of India, and Kwan-yin of the Far East.

Later writers record Simon Magus as seeing an incarnation of the Word in Helena of Tyre.

On the Word, Massey writes: "In her most occult phase the feminine messenger was a Word that could be made flesh: for she was the flesh-maker, the mother of Matter . . the Lady." As well as the correspondences already mentioned there is a similarity between the Word and Filia Vocis (q.v.). In the Tarot, Waite states that in most old attributions the third trump, the Empress, is identified with, among others, the Word.

NAME: THE FEMALE AIR POTENCY.

In the philosophy of Simon Magus the Air is seen as a personal potency or being, who has neither beginning nor end.

For the place of Air in Hebrew religion see under Ruach.

In early Greek thought, as shown by Homer and Hesiod, the Greek word aer, a feminine noun at this period, was regarded as the lower air, the atmosphere or thick air that surrounds the earth. This air was regarded as distinct from the aether or upper air. The word aer is also used for haze or misty darkness.

Of the place of this element in later Graeco-Roman phil-

osophy Cicero writes: "The air (aer) lying between the sea and the sky, is according to the Stoic theory deified under the name belonging to Juno...they made it female and assigned it to Juno". Augustine also refers to the connexion between this goddess and the lower air.

In **The Secret Doctrine** this Air referred to by Simon Magus is equated with the Ether of Occultism and also with the Astral Light. In some Mystery systems this lower Air is regarded as the aura of the Earth and esoterically the Astral Agent of Magic.

NAME: THE MOTHER OF PARADISE.

ASSOCIATED PLACES: The Terrestrial Paradise, The Garden of Eden.

In **The Secret Doctrine** Mme. Blavatsky summarizes Simon Magus' teaching on this subject as follows: "For the terrestrial Paradise is the Womb, says Simon, Eden the region surrounding it. The river that went out of Eden to water the garden is the Umbilical Cord; this cord is divided into four heads, the streams that flowed out of it, the four canals which serve to carry nutrition...i.e. the two arteries and the two veins which are the Channels for the blood and convey the breathing air, the unborn child according to Simon, being entirely enveloped by the Amnion, fed through the Umbilical Cord and given vital air through the Aorta".

A similar view applied to the house is expressed in a manuscript of *The Source of Measures* also quoted in **The Secret Doctrine** as follows: "Therefore the locality of the womb is to be taken as the Most Holy Place...and the veritable temple. Even the part of the ordinary house or home [used for] the dwelling of the wife was called the *penetralia*, the secret...Carried to an extreme of description by metaphor, this part of a house or home is described in the...Books as the 'between the thighs' of the house and sometimes the idea is carried out constructionally in the great door opening of churches placed inward between flanking buttresses". This symbolism in the structure of temples and other fanes is referred to at the beginning of the chapter on The Holy of Holies in **The Secret Doctrine** when it is stated: "the Ad-tum—the recess at the West end of the Temple...was common to all ancient nations".

Writing on the symbology of the adytum in Semitic religion, Mme. Blavatsky speaks of "Maqom (the Mysterious 'Place')—simply the womb, the 'Holy of Holies' with the Semites". The same association is seen in her summary: "the esotericism of the Bible, interpreted abalistically, shows undeniably that the Holy of Holies in the Temple was simply the symbol of the womb."

NAME: HELENA.

ETYMOLOGY: Gk. Helene, Lat. Helena.

GENEALOGY: wife of Simon.

OFFICES AND TITLES: Female Aeon, Epinoia, Ennoia, Sophia, Divine Thought, Divine Wisdom, The Holy Spirit, The Word, Shakti.

ASSOCIATED PLACES: Tyre.

Helena is said to have lived in Tyre, where she was met by Simon Magus.

Helen of Tyre was regarded by Simon as having passed through a hundred incarnations, in one of which she was Helen of Troy. Still earlier, in the beginning of the ages, she was Sophia or Divine Wisdom. Simon also called her Epinoia, Thought, (q.v.) and either he or later Gnostics described her as the Word Incarnate. In the teaching of Simon, Helena is "that which has stood, stands, and will stand."

Simon in his travels was accompanied by Helena, whom later traditions refer to as Simon's Shakti. She is described as being an "attractive partner". The greatest magical feats of Simon are attributed to Helena's amorous influences.

NAME: JEZEBEL.

ETYMOLOGY: Phoen. Jezebel.

GENEALOGY: mother of children.

OFFICES AND TITLES: Prophetess.

ASSOCIATED PLACES: Thyatira, Lydia.

Jezebel is either an actual name or an epithet of a prophetess of Thyatira. She is described as teaching the practice of having free intercourse with women and of eating food dedicated to idols. It would thus appear that she also officiated as a priestess, conducting amatory and other magical rites. She is recorded as having formed a following of those who

took part in her religious ceremonies. She seems to be associated with certain 'deep secrets' guarded by Satan.

Several references are made in the Pauline Epistles to what appear to be Gnostic or other associated doctrines; these are often associated with women. In the Epistles to Timothy are the following passages recording the prevalence of these teachings in Asia Minor. "fables and genealogies, which minister questions", "old wives' tales", "they will turn to mythology". A possible reference to the teaching of Jezebel of Thyatira or of the Nicolaitans may be seen in the following passage concerning the tendency of young widows. "For when they have begun to wax wanton . . . they will marry." They then eventually show themselves as companions of Satan. In Crete, according to the Epistle to Titus, there appeared to be an interest in "speculations and genealogies."

Of the Nicolaitans, mentioned in the Revelation of John, Brewer writes: "They were Gnostics in doctrine and Epicureans in practice." According to the *Encyclopaedia Britannica*, "The Nicolaitans . . . who assumed this name from Nicolas of Antioch . . . one of the first deacons . . . They allowed a community of wives, and made no distinction between ordinary meats and those offered to idols." A possible reference to them appears in the Second Epistle of Peter; he writes (alternative version, New English translation): "they revel in their love-feasts. They have eyes for nothing but women . . ." Tertullian associates them with the Cainites.

NAME: SIGE.

ETYMOLOGY: Gk. *sige*, n. fem. silence. secrecy; from Gk. *sizo*, vb. hiss.

GENEALOGY: (Valentinus) wife of Bythos; mother of dau: Aletheia (Veritas) and of son: Nous.

OFFICES AND TITLES: Principle, Principal Aeon.

The early Gnostics taught that their science, the Gnosis, rested on a square. One of the angles of this square is Sige, regarded as a form of Thought and also associated with the Deep.

According to Valentinus, Sige is among the earliest principles.

In *The Secret Doctrine* Sige is defined as "Matter born in Silence". Accordnig to Valentinus Ennoe (q.v.) and Sige are among the earliest principles.

NAMES: ALETHEIA, VERITAS.

ETYMOLOGY: Gk. *aletheia*, n. fem. truth, reality. Lat. *veritas*, n. fem. truth, truthfulness, verity.

GENEALOGY: (Valentinus) dau. of Sige wife of Bythos; sister and wife of Nous; mother of daus: Vita and Ecclesia, and of sons: Sermo and Homo (see also under Vita).

OFFICES AND TITLES: Principal Aeon.

Like Sige, Aletheia was regarded by the early Gnostics as one angle of the square on which their Gnosis or Science rested, and was also seen as the Truth of the Mysteries. As Mme. Blavatsky writes on the esoteric Aletheia, the Truth of the Mysteries: "All of them, we are taught, repeat at different times and in different languages the magnificent hymn of the Egyptian papyrus, thousands of years old: The gods adore thee, they greet thee, O Thou, the One Dark Truth".

Marcus, writing about a century after Simon Magus, refers to a visitation by a female form who revealed to him "the generation of the universe". Commenting on this, Mme. Blavatsky writes: "to one who is acquainted with the mystery language it is quite clear and simple. Esoteric Philosophy, or . . . Wisdom was symbolised by a female form."

This close connexion between women and truth is seen in the following passage in the First Book of Esdras: "Then the three young men of the king's personal bodyguard said to each other: 'Let each of us name the thing which he judges the strongest: and to the one whose opinion seems wisest King Darius will give rich gifts and prizes' . . . The first gave the position to wine, the second to the King. "The third, who wrote about women and truth—and this was Zerubbabel—said: 'Sirs, it is true the King is great, men are many, and wine is strong, but who rules over them? Who is the sovereign power? Women, surely! The king and all his people who rule land and sea were born of women, and from them they came . . . men cannot do without women. If they have amassed gold and silver and all kinds of beautiful things, and then see a woman with a lovely face and figure, they leave all these things to gape and stare at her with open mouth, and all choose her in preference to gold and silver or beautiful things . . . Here is the proof that women are your masters: do you not toil and sweat and then bring all you earn and give it to your wives? . . .

"Certainly the king wields great authority; no country dare lift a finger against him. Yet I watched him with

Apame... She was sitting on the king's right; she took the diadem off his head and put it on her own and slapped his face with her left hand; and the king only gazed at her open-mouthed. When she laughed at him, he laughed; when she was cross with him he coaxed her... 'Sirs, if women do as well as this, how can their strength be denied?' The king and the chief men looked at one another.

"He then went on to speak about truth: '... But truth too is greater than all else... The whole earth calls on truth; the sky praises her. All created things shake and tremble; for with her there is no injustice... truth abides and is strong forever; She lives and rules for ever and ever... she chooses to do justice rather than what is unjust or evil. All approve her works; in her judgements there is no injustice. Hers are strength and royalty, the authority and majesty of all ages...'

"So he ended his speech, and all the people shouted and said, 'Great is truth: truth is strongest!' Then the king said to him 'Ask what you will, even beyond what is in the writing, and I will grant it you. For you have been proved the wisest; and you shall sit by me and be called my kinsman.'"

A representation of Aletheia is described by Marcus. He records how he was shown the Truth in the shape of a naked woman, with letters attached to every limb of that figure, calling her head Alpha. Omega: and moving downwards the alphabetical distance between each pair of letters converges.

In some forms of worship a naked woman appears as the central figure. In her *ABC of Witchcraft* Miss Valiente, referring to certain rites, states: "there is one genuinely ancient figure... the naked woman who is the altar; because this is her original role... The use of a living woman's naked body as the altar where the forces of Life are worshipped... goes back to the days of the ancient worship of the Great Goddess of Nature, in whom all things were one, under the image of Woman."

NAMES: ZOE, VITA.

ETYMOLOGY: Gk. zoe, n. fem. (I.S.) a living, i.e. means of life, goods, property; life; hence (O.E.D.) Eng. Zoism (see below). Lat. vita, n. fem. (W.R.) akin to Skr. jiv, to live; life; meton... a living, support, subsistence.

GENEALOGY: (Valentinus) dau. of Veritas wife of Nous; sister of (brother): Sermon; prps. sister of (sister): Ecclesia and

(brother): Homo; prps. mother of dau: Ecclesia and son: Homo.

OFFICES AND TITLES: Aeon.

Zoe is included among the Acons listed by Valentinus.

The modern Zoism is a doctrine which sees all life as based on a fundamental vital principle; this is associated with animal magnetism.

There may be a correspondence between Zoe and the female figure, Life, described in Nietzsche's *Thus Spake Zarathustra*; the latter Life may be based on a Gnostic or Manichaean prototype.

NAME: ECCLESIA.

ETYMOLOGY: Gk. ecclesia. n. fem. (I.S.) an assembly of citizens summoned by the crier, the legislative assembly; Lat. ecclesia, n. fem. an assembly of the people (of the Greek race), an assembly in general; in later Gk. and Lat. id., also Church.

GENEALOGY: (Valentinus): dau. of Veritas wife of Nous; sister of (sister): Vita and of (brothers): Sermo and Homo; see also Vita.

OFFICES AND TITLES: Aeon.

Ecclesia, as Israel or the Bride, is seen by many as figured in the Song of Solomon (see under Malkuth). She also appears as a bride in the Pauline Epistles.

In a description of some illustrations in Medieval manuscripts, Neumann writes: "This central stream [of nourishment] flows from Sophia in our Philosophia, in the Ecclesia, and also in the representation of the Indian World Mother. A new 'organ' becomes visible, the heart that sends forth the spirit-nourishing 'central' wisdom of feeling . . ."

The representation of Ecclesia referred to by Neumann is from a German manuscript: it shows a crowned woman with seven streams flowing from her heart in the mouths of men representing the different professions.

Ecclesia has similarities to Malkuth and Tiphereth.

NAME: PHRONESIA.

ETYMOLOGY: Gk. Phronesia, from Gk. phronesis, n. fem. purpose, intention, thoughtfulness, good sense, practical wisdom; (sometimes used by Gnostics) Providence.

GENEALOGY: co-genetrix, with Sophia and Dynamis, of principalities and angels.

Phronesia, in Gnostic philosophy, is associated with Sophia and Dynamis. The principalities and the angels are among the many beings described in Gnostic cosmology as active in both the lower and higher worlds. These would appear to correspond to some of the many similar names or offices mentioned in the Pauline Epistles, such as "principalities, powers, the rulers of the darkness of this world, spirits of high (or heavenly) places and angels".

NAME: DYNAMIS.

ETYMOLOGY: Gk. dynamis, n. fem. (L.S.) power, strength, ability, force.

GENEALOGY: co-genetrix, with Phronesia and Sophia, of principalities and angels.

Dynamis is mentioned in the Gnostic cosmology.

NAME: DIANOIA.

ETYMOLOGY: Gk. dianoia, n. fem. (L.S.) thought, intention, purpose, meaning.

In the Gnostic cosmology Diancia is regarded as similar to the Word.

NAME: CHARIS.

ETYMOLOGY: Gk. Charis, n. fem. (L.S.) inter alia; favour, peace, beauty, kindness, goodwill, gratification, delight; Charis, pr. n. sg. N. of wife of Hephaistos; Charites, pr. n. pl. the Graces; cf. Gk. eucharis, pleasing, charming, winning, agreeable, pleasant; and Gk. eucharistia, n. fem. thanks, gratitude, (see below).

In the doctrine of Marcus, Charis is described as being greater than all things. According to Massey, Marcus spoke of the "blood of Charis" and taught that "the Eucharist was a celebration of Charis."

NAME: ANAEL.

ETYMOLOGY: prps. Heb. Anael; cf. Sumer. an, heaven and Chald. Ana, Anat (q.v.). For el, see under the Female Elohim.

OFFICES AND TITLES: Angel, Ruler of the Astral Light, Regent of the Planet Venus.

ASSOCIATED PLACES: The Planet Venus.

Hebrew angelology is generally considered to be of Babylonian origin, and much of it acquired during the period of the Exile.

These angels hold an important place in the Hebrew and Gnostic cosmologies and in the occult traditions based upon them. The activities of angels are several times mentioned in the Pauline writings; they appear to have played a part in the worship of the Colossians.

In a Golden Dawn ritual, recorded by Torrens, this angel is described as follows: "The right-hand figure below is Anael, the Ruler of Astral Light. She is also Axiokersa, the third Kabir, Ceres and Persephone, Isis and Nephthys. She, therefore is represented in duplicated form and rising from the waters."

Some authorities consider that a female angel of this kind figures in the 14th Tarot trump. Of this Waite writes: "14. Temperance. The winged figure of a female... is usually allocated to this order of ministering spirits... Dr. Papus depicts a woman wearing an Egyptian head-dress".

NAMES: SANDALPHON, SANDOLPHON.

ETYMOLOGY: prps. Heb. Sandalphon.

OFFICES AND TITLES: Archangel. Archangel of the Planet Earth, The Great Feminine Kerubic Angel. The Reconciler for Earth, The Preparer of the Pathway.

ASSOCIATED PLACES: The Earth.

Sandalphon is by tradition regarded as the archangel of the Earth, and as presiding over the elementals assisting in the structure of this planet; these may be connected with the "elements (or rudiments) of the world" mentioned in the Pauline writings. In **The Golden Dawn** she is called the "Great Feminine Kerubic Angel Sandalphon on the left hand of the Mercy Seat of the Ark". She is depicted as a winged woman wearing an Egyptian head-dress and horns.

In later symbology the rose has become associated with Sandalphon. Mme. Blavatsky describes the rose as "the greatest and most unveiled of all sexual symbols" and quotes the following words of Jennings: "The Rose is feminine... The

Rose is the most beautiful of flowers. The Rose is the Queen.."

Traditionally Sandalphon is seen to correspond closely to Demeter, and also in the Golden Dawn Order, to Isis.

NAME: ZURIEL.

ETYMOLOGY: prps. Heb. Zuriel; cf. Heb. zur, vb. to be a stranger, inclined towards, visit; to press together. For el, see under the Female Elohim.

OFFICES AND TITLES: Angel, Puella, The Maiden.

ASSOCIATED PLACES: The Planet Venus, The Constellation Libra.

In the Angelic or Enochian Geomancy quoted in **The Golden Dawn**, Zuriel or Puella is described as a figure of the Planet Venus in Libra.

Zuriel is associated with the element Air and appears as a beautiful girl.

NAME: BAR-JUCHNE.

ETYMOLOGY: Heb. Bar-Juchne.

ASSOCIATED PLACES: Babylon.

Bar-Juchne appears in the Second or Babylonian Talmud. According to Peppercorne, this Talmud is a Rabbinic compilation completed about fifteen centuries ago and received its name from the Province in which it first originated. The word, Talmud, signifies learning or wisdom.

In Peppercorne's summary, Bar-Juchne is described as a bird of such enormous size that "her extended wings invariably occasion total eclipses of the sun". Her eggs are in proportion to her size.

Bar-Juchne may have a connexion with those zoomorphic beings who figure so frequently in Babylonian tradition. For an account of these see under Tiamat.

NAME: THE MOTHER OF LIFE.

OFFICES AND TITLES: Aeon.

According to the tenets of Mani, propounder of the Manichaean teachings, there is an Aeon called "the Mother of

Life" who generated primeval humanity. She is also described as the agency through which the present universe came into dense manifestation.

Manichæan images are mentioned by Neumann. He writes: "according to Grunwedel, Manichæan monuments in Turk-estan and Jaina works in India show a cosmic woman, a beautiful, richly ornamented girl with her body open in such a way as to disclose the stylized entrails, representing the disc of the world."

NAME: THE FIVE FEMININE POWERS.

GENEALOGY: prob. wives of the Chief Archon; mother or mothers of dau: Eve (see below) and son: Adam.

In a summary of the Manichæan system, Larson writes: "We find Persian cosmology combined with the same primitive Chaldean myth... which Manes obtained directly from the Assyrian-Babylonian sources."

In this system appear the Five Feminine Powers, with whom a certain being referred to as the Chief Archon is said to have cohabited. From these Powers were born Adam and Eve. The latter is described as having a nature in which the heavier elements predominate. In the Manichæan system, according to Dresden, Eve corresponds to the Persian Murdiy-anag.

Eve then allied herself with the Prince of Darkness; he appears to correspond to the Iofer Niger of the Irish and other accounts. According to a Rabbinic tradition the angel Samael cohabited with Eve. She then made amatory overtures to Adam, and according to Larson's account, he rejected these blandishments. She then gave birth to four children, described in Larson's summary as "the terrible red-haired Cain; and later the fair-haired Abel, and two daughters, whom the two young men married." Eve then resumed her advances to Adam, and with the help of the Archon, and through the employment of witchcraft, succeeded in making him her husband. The last of the children born to her, according to this source, was Seth.

For a further account of the traditions concerning Eve and her family see under the Serpent of Paradise, the Nathair Parrthuis.

NAME: SADWES.

ETYMOLOGY: Pers. Sadwes.

OFFICES AND TITLES: The Maiden of Light, Rain Goddess.

The place of Sadwes in the Manichaean system is described by Dresden as follows: "[It] assigned to Sadwes the function of the Maiden of light. . . She is a rain goddess who causes rain, hail, frost, snow, thunder and lightning to come from the clouds. . ."

In his summary of the teachings of Manes, Larson refers to a "light-maiden of Ishtar". According to Manichaeism, an adept at his death receives "a guide, who is one of Ishtar's light-maidens, to escort him". Under her protection he reaches Paradise.

NAME: AZ.

ETYMOLOGY: Pers. (Pahlavi): Az.

OFFICES AND TITLES: Female Demon, Lady personifying Concupiscence and Greed.

In the Manichaean system the place of Az is described by Dresden as follows: "In the Pahlavi books. . . Az, a female demon, is known as the prototype of lust, greed. . . Of a similar nature is the role assigned to Az in Manicheism. She is the personification of concupiscence and greed. . ."

NAME: THE PARIGS.

ETYMOLOGY: rend. of Pers: Parig: cf. Pers. (Avestan) pairika, witch.

OFFICES AND TITLES: Witches.

In Manichaeism, according to Dresden, many traditions were borrowed from early Persian literature. Included in Dresden's list of the beings common to both writings are the Parigs.

NAME: THE DRUXSANS.

ETYMOLOGY: Pers. Druksan.

OFFICES AND TITLES: Female Demons.

The Druxsans are among these beings common to both the ancient Persian and the Manichaean writings. They appear to be connected with enchantment.

NAME: THE NATHAIR PARRTHUIS, THE SERPENT OF PARADISE.

ETYMOLOGY: Irish, nathair, n. fem, snake, adder, viper, serpent, asp.

ASSOCIATED PLACES: The Paradise of Pleasure, The Plain of Aron.

A Medieval Irish and Latin version of the Hebrew Book of Genesis is included in the Lebor Gabala Erenn. According to Macalister, the editor and translator, "Lebor Gabala Erenn, a title which we can best translate literally 'The Book of the taking of Ireland' is a compilation which professes to narrate the history of the successive colonists of that country."

The earliest history connected with these colonists follows the Hebrew account as far as "the dispersal of the nations".

In one of the redactions is the following passage: "[At that time] there was a serpent, the wildest, the craftiest, and the subtlest of all the beasts of the earth.

"And [it is she, that serpent who] said unto the woman . . ."

The female gender of the Serpent of Eden is also suggested in other traditions. Thus Mme. Blavatsky, referring to one particular method of acquiring occult knowledge writes as follows: "An Adam, or Man, uses his *intuitional faculties*, and prompted by the Serpent—Woman or Matter—tastes of the tree of knowledge, the esoteric or secret doctrine." The same writer also sees, as a prototype of Eve, the Chaldean Tiamat (q.v.) one of whose forms is the snake. Shaw equates the serpent of Eden with Lilith (q.v.). Another possible identification of Eve with the Serpent is suggested in the connexion between the Hebrew names Chavah (see below) and the Syrian word for Serpent, chevyah. A similarity may be seen between the Serpent of Eden and the Egyptian snake-goddess Buto, the Uraeus, and also the Indian goddess Kundalini, the Serpent-fire.

The name given to the garden of Eden in the Irish account is the Paradise of Pleasure. It is described as being situated "on the Southern coast of the East in the Plain of Aron", and is the region over which flow the rivers of Paradise. In the verse text a reference is made to "Pairtech, Mountain of Paradise".

The Tree of knowledge, according to the Ethiopian "Book of Mysteries of Heaven and Earth" is named Sezen. In the verse text of Lebor Gabala Erenn it is thus described:—

"Daisia, that was the name of the tree
with much and beautiful fruit
in the Plain of Aron in Paradise".

According to the Irish prose text, "Eve made enticement upon Adam" and he took the fruit "with his crooked left hand", and so, as the verse text states:—

"There is the reason—it is familiar—
why men say 'Left beyond right'".

The day of the taking of the fruit is named as Friday and the time is given as "at the end of six hours and a half of the day". A parallel to this account is seen by Mme. Blavatsky, who writes: "Juno's giving Jupiter, on her marriage, a Tree with golden fruit, is another form of Eve offering Adam . . . the Tree of knowledge". Neumann describes a medieval representation of a tree which "has its roots in the head of the Babylonian harlot with the golden cup and is crowned with the image of Luxuria holding her naked bosom—a figure resembling Eve, Astarte and Gaea".

Among the many names of Eve are the following: Chavah, Hauvah, Hawwah, Havah, Hayah, Heva, Eue, Eve, Eua, Eva. The Hebrew name Chavah, according to Feyerabend, means "life". In the English Authorized Version of the Hebrew Book of Genesis Eve signifies 'the mother of all living' (margin: Heb. Chavah, i.e. living). Brown, Driver and Briggs refer to Noldeke, "who suggests serpent as possible meaning".

In the Irish account Eve is described as "The yellow-haired wife of Adam"; she is younger than him by eighteen or nineteen years. Concerning the time spent by them in Eden, there are various traditions. In the Talmud, cited by Brewer, the period was no more than twelve hours. The tradition in the Lebor Gabala Erenn is as follows:—

"When he (i.e. Adam) saw noble Eve,
then he made his first laugh.
Fifteen days, it is no idle tale,
had Adam and Eve together".

An Arabian tradition asserts, that having left the Garden of Eden, Eve went to Iodda on the Red Sea, then to Ceylon, where she rejoined Adam. In the verse text of Gabala Erenn a different course is given. Here they went "into the lofty land of Egypt . . . The one palm-tree fed and clothed them".

Commenting on the traditions concerning Adam and Eve, Graves writes: "Clearly, Jehovah did not figure in the origi-

nal myth. It is the Mother of all living, conversing in triad, who casts Adam out of her fertile riverine dominions because he has usurped some prerogative of hers—whether caprifying fig-trees or planting grain is not clear—lest he should also usurp her prerogative of dispensing justice and uttering oracles. He is sent off to till the soil in some less bountiful region. This recalls what seems to be an intermediate version of the same myth: Triptolemus, a favourite of the barley-goddess Demeter, is sent off from Eleusis in Attica. . . Graves also sees a connexion between Eve and “the naked goddess Anatha of Ugarit watching while Aleyn, alias Baal, drives a curved knife under the fifth rib of his twin Mot”. (See also under Ninti).

In *The Secret Doctrine* Eve is spoken of as “the mother of all living, or the procreatrix, Earth and Nature” and is associated with “the perfect female circle or Yoni, 20612, numerically”; and hence she is seen also as an originator of measures. In her elementary aspect she is associated with the Indian Aditi; as Mme. Blavatsky writes: “if Aditi is the Mother of the Gods, Deva-Matri, Eve is the Mother of All Living; both are the Shakti, or Generative Power . . .” In this aspect the same writer describes her as “the grossly material personal female, called Eve, the primitive woman of Irenaeus”.

Among the prototypes of Eve mentioned in *The Secret Doctrine* are the Chaldean Tamtu (Tiamat), Belita and the Egyptian Kefa. Concerning the last named, Massey writes: “The Egyptian mother Kefa [or Kepha] whose name signifies ‘mystery’ was the original of the Hebrew Chavah, Our Eve”. Another parallel appears in *The Secret Doctrine* in the passage: “Io is the Moon-Goddess of generation—for she is Isis and she is Eve, the great Mother”.

Concerning the children of Eve, there are varying traditions. In this connexion *The Encyclopaedia Britannica* states: “According to some Eve had twenty, according to others only eight, deliveries; bringing forth at each time twins, a male and a female, who afterwards married. The rabbins imagine that Eve brought forth Cain and Abel at a birth”. In a poem of Gwion, “Yr Awdil Vraith” (Diversified Song) quoted by Graves, is the following passage concerning Eve:—

“Twice five, ten and eight,
She was self-bearing”.

Cain is generally considered to be one of the first-born twins, having either a twin brother Abel or a twin sister. The

name of this sister in Arabian tradition is Aclima; according to Macalister it is sometimes given as Calmana, and in one Irish version it appears as Catafola. Abel's twin sister in the Arabian tradition is named Jumella, while Keating gives the name as Delbora "according to the computation of the Welsh in the Polychronicon."

Among the other sons of Eve mentioned in the Lebor Gabala Erenn are Sile, Pendan and Seth.

On the matrimonial relationships between these brothers and sisters various accounts are given. As previously mentioned, one of these states that in each pair of twins, the brother and sister became husband and wife. In an Arabian tradition cited by Brewer, "Cain was born with a twin sister who was named Aclima and Abel with a twin sister named Jumella. Adam wished Cain to marry Abel's twin sister and Abel to marry Cain's..." According to this account, as a result of the opposition to his marriage to Aclima, Cain slew his brother. The same cause of the conflict between Cain and Abel is given in one of the Irish traditions. According to Macalister there was "a dispute in which Adam took the part of Abel as he considered that Cain's consanguinity was too close for a permissible marriage". In the Lebor Gabala Erenn is the passage: "Catafola who was born along with Cain, and wife of Pendan... she it was who wove raiment before any one else; about her was the jealousy excited." In the Hebrew Book of Genesis it is stated that the wife of Cain gave birth to Chanoch (Enoch). Different names are also given in the Lebor Gabala Erenn, in the verse text which reads:

"Seth, Silc, Cain,
their three wives, victorious strength!
were Olla, Pip and Pithib."

Alternative readings for the last two are Pib, and Pithib or Pitib. Commenting on this passage, Macalister writes: "Sile and the three wives... reappear in the 'Sex Aetates Mundi', but whence they reached that text I have failed to discover. Olla was Seth's wife, Pip was Cain's, Pithib was Sile's. Evidently there is some confusion between Seth and Shem, just as Cain and Ham (Cham) are sometimes interchanged. Pip and Pithip must therefore have some kinship with Oliva and Olivana, but the nature of the kinship is not clear".

Concerning the Cainites Macalister refers to a tradition in The Cave of Treasures. Here it is stated that Adam had commanded that the Sethites should remain on Mount Hermon

apart from the Cainites. This command was followed until the time of Jared, when the Sethite men went down to the encampment of the Cainites and had as wives the beautiful Cainite women. Among the other Cainites mentioned in the Hebrew scriptures is Lamech, who "took unto him two wives: the name of one was Adah and the name of the other Zillah. And Adah bare Jabal . . . and his brother's name was Jubal . . . and Zillah, she also bare Tubalcain . . . and the sister of Tubalcain was Naamah". The Lebor Gabala Erenn follows the medieval tradition which describes Naamah as a weaver or embroidress. Thus the prose text states: "And Sella bore a daughter, Noemma, sister of Tubalcain. She was the first weaver who fashioned raiment for every one in the beginning". Macalister also quotes a parallel medieval verse, as follows:

"A sister had this brether alsua,
And sco was heiten Noema,
Scho was the forrest webster".

In his *General History of Ireland*, written about three hundred and fifty years ago, Keating refers to a tradition connecting the Cainites with this country. According to his account, among the first to set foot in Ireland were three fair Cainite women. He quotes from a medieval Irish book, as follows: "The White Book, which is called *Leabhar Dhroma Sneachta*, informs us that the eldest of these sisters was called Banba, and she gave her name to the whole country". These three Cainite women appear to correspond to the three *Tuatha de Danann* queens, Banba, Fodhla and Eire; after each of these in turn the country was named.

There are many traditions concerning Noah, his wife and their family. Among the numerous names of the wife of Noah, Macalister mentions the following: Haical (Various Jewish and other Apocryphal writings), Haykel (The Syriac Cave of Treasures), Emzara (The Book of Jubilees), Dalila (Dialogue of Salomon and Saturnus), Dalida (Master of Oxford's Catechism), Noema, Noria and Tithea (Various Jewish and Apocryphal writings), Phuarpara (Comestor), Olla and Coba (Lebor Gabala Erenn), Copha (an Irish Poem), Percoba (The Caedmon Genesis). Keating gives the name as Cobha and Brewer speaks of her as Noraida.

Some details concerning the wife of Noah appear in certain traditions. A quarrel between her and her husband is suggested. Thus Epiphanius refers to 'Noria wife of Noah'

who burnt the Ark while it was being built. There appears to be a reference to this in the Irish Banshenchus. As Coba, she figures in the verse text of Lebor Gabala Erenn as follows:

"Noe, there was no hero's weakness.

A story with horror hath been made clear with keenness—

Sem, Ham, and Jafeth.

Women without evil colour, great excellences,
above the flood without distinctions,

Coba, vigorous was the white swan,

Olla, Oliva, Olivana."

In the prose text is the passage: "Coba, wife of Noah, she it was who wove raiment for every one after the flood". Coba is described in the Irish versions as both sister and wife of Noah. A fourth son, Yonaton, born after this flood is mentioned in the Book of the Bee. In the Irish version his name is given as Ionitus. Another tradition refers to a son, Thuiscon.

A tradition quoted by de Gabalis gives the name of Noah's wife as Vesta: she is here regarded as being also the wife of Oromasis. According to de Gabalis, she bore "a daughter of rare beauty and wisdom, the divine Egeria, from whom Numa Pompilius received all his laws". Vesta, in a later manifestation, is the Roman goddess of that name.

Among the names of the wife of Shem, Macalister records the following: Sedeqetelebab (The Book of Jubilees), Salit (Eutychus), Pharphia (Comestor), Cata Rechta and Olla (Lebor Gabala Erenn), Cateslinna (Master of Oxford's Catechism), Ollia (The Caedmon Genesis). In the Banshenchus, Olla is thus described: "Olla, the spouse of Shem, smooth and feminine".

Among the names of the wife of Ham, Macalister records the following: Ne'Elatama'uk (The Book of Jubilees), Nahlat (Eutychus), Iatarecta (Dialogue of Salomon and Saturnus), Cataflua, Cata Flavia and Oliva (Lebor Gabala Erenn), Laterecta and Ollina (Master of Oxford's Catechism), Oliuan (The Banshshenchus). Keating gives this name as Olvia. In the Banshshenchus Oliuan is thus described: "the wife of Ham, Oliuan, of free will". The Lebor Gabala Erenn refers to her as follows:

"Cata Flavia, with pleasant love,

was the name of Ham's wife, I conceal it not".

Among the names of the wife of Japheth, Macalister re-

cords the following: Adatan'eses (The Book of Jubilees), Aris-isah (Eutychus), Catafluuia and Olibana (Dialogue of Sal-omon and Saturnus), Cataflavia (An Irish poem) Fliva (Com-estor), Cata Casta, Flavia and Oliuana (Lebor Gabala Erenn), Aurea and Olyhana (Master of Oxford's Catechism), and Oli-uani (The Caedmon Genesis). Keating gives the name as Olibana. In the Lebor Gabala Erenn is a reference to Oliuana, as follows: "Oliuana his [Jafeth's] wife, it is she who also first fashioned raiment after the flood".

NAMES: AIMA, AIMAII.

ETYMOLOGY: Heb. am, aima, mother; from root ummu, womb, mother; cf. Assy. ummu and Aram, am, id. From this word is deriv. Heb. ammah, mother-city, metropolis.

GENEALOGY: mother of the Inferior Elohim; prps. mother of the Elohim (see Sophia).

OFFICES AND TITLES: The Great Mother, Aima Elohim.

The early Kabalistic traditions describe Aima as hiding in her bosom the Stars and Planets, the Angels and other great Powers.

The cosmic character of Aima, the great Mother, is seen by Mme. Blavatsky in the Johannine Revelation: "And there ap-peared a great wonder in heaven, a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars". Further on in this passage she is described as having two wings of a great eagle.

Aima has as a symbol the Hebrew letter He or Heh (see Malkuth).

In *The Golden Dawn* Aima Elohim is seen to correspond to the Egyptian Goddess Mo-ooth or Maut.

NAMES: The Hebrew TRES MATRES, THE THREE MOTHERS.

ETYMOLOGY: Lat. Tres Matres, The Three Mothers.

GENEALOGY: mother of three sons.

OFFICES AND TITLES: Air, Water, Fire; The Three Shaktis.

The Three Mothers figure in *The Book of Formation*, one of the oldest of the Kabalistic writings, whose authorship is ascribed to Abraham. In the words of Mme. Blavatsky's sum-mary of this philosophy: "we shall find the idea of a Fem-inine Trinity in the first place, from whom a masculine Trin-

ity proceeds; or as it is said in the text "Three Mothers . . .". A connexion may be seen between the Three Mothers and the Three Mother-Letters of the Hebrew alphabet, Aleph, Mem and Shin.

It has been suggested that the Three Mothers are an archetype of "the Three Maries", the Virgin Mary, Mary Magdalene and Mary Cleopas. Graves records that at Arles in Provence the cult of the Goddess as a Triad or Pentad of Mothers has survived to the present time, their festival being celebrated from May 24th to 28th; her devotees are largely gypsies. This latter Triad has become known as "The Three Maries of Provence" or "The Three Maries of the Sea".

Correspondences are seen in **The Secret Doctrine** between the Hebrew Three Mothers and the Three Mothers of Hermetic teaching, and also with the Feminine Trimurti of India: Sarasvati, Lakshmi and Devi.

NAMES: SHEKINAH, SCHECHINAH.

ETYMOLOGY: Heb. shekinah, n. fem. dwelling, dwelling-place, habitation.

GENEALOGY: mother of dau: Filia Vocis.

OFFICES AND TITLES: Divine Grace, Divine Glory, The Divine Voice, The Music of the Spheres, Primordial Light, The Refulgent Light, The Brightness, The Glory, The Great Sea, The Consuming Fire, The Tree of Life, The Mystic Female, Shakti, The Presence.

Shekinah appears in the later Hebrew literature. She is described as resting on the Mercy Seat, as a cloud of fire, in visible manifestation, with the Cherubim acting as supporters on either side.

The Seat has always been associated with the worship of the Goddess. It may take many forms, as for instance, the chair, stool, tripod, throne or dolmen. The seat is the name and symbol of the goddess Isis (Aset) and, in the same way, one of the titles of the Virgin Mary is "Seat of Wisdom" (Sedes Sapientiae). The Latin word *ara*, a feminine noun, usually rendered altar, in its older form is *asa*. White and Riddle derive this latter word from the Sanskrit *as*, *asan*, (cf. *asana*) meaning sitting or seat. The root meaning of the word altar is simply a raised platform or dais. Though in later times the altar became associated with death, basically

it has no connexion with death, either actual or symbolic. The altar, in the worship of the Goddess, is one of the many forms of her seat. Thus in Troy, the priestess Cassandra sat upon the altar; and during the French Revolution, the lady personifying the Goddess of Liberty was ceremonially seated on the altar of the Cathedral of Notre Dame. In the most occult Mysteries of the present time the presiding goddess or priestess formally sits in the North; here the potency associated with the altar, the power of blood, is given in a natural and living way by the Goddess in her monthly courses (see also *Levanah*).

As the Tree of Life, some occultists see Shekinah as figuring in the Johannine Revelation. In the description of the New Jerusalem occurs the passage: "and in the midst of the street of it . . . was there the Tree of Life, which bore twelve manner of fruits and yielded her fruit every month; and the leaves of the tree were for the healing of the nations."

Other aspects of Shekinah are shown in the Zohar, which contains many of the ancient Kabalistic traditions. A passage from this, as quoted by Neumann, reads as follows:— "'Thy fidelity is great', thy 'fidelity' (that is) the Shekinah, that consuming fire, by which we are renewed at night. It is in truth 'great' and 'not small', for it takes all (the souls of men) the higher and the lower up into itself and encloses them in itself. It is the great wide place which contains everything in itself and yet is not overfilled . . . all (souls) go into this 'sea' and the sea takes them in and consumes them without becoming full; it brings them forth new and they go their way, and that is why it is said (of the Shekinah) Great is thy 'fidelity'".

Neumann regards Shekinah as among the goddesses manifesting in a maternal aspect. "The Jewish figure of Shekinah corresponds to a maternal component . . ."

Correspondences are seen in the Kabalistic traditions between Shekinah, Sephira, Matronetha and Malkuth. Other occult traditions regard Shekinah as mystically personifying Israel as the Bride. Parallels are seen in The Secret Doctrine between Shekinah and the Indian Aditi and Daiviprakriti. Of the last Mme. Bravatsky writes: "Shekinah and Daiviprakriti . . . are one and the same thing philosophically." In the Tarot, Waite sees Shekinah as corresponding to the second trump, the Priestess or Female Pontiff.

NAME: FILIA VOCIS.

ETYMOLOGY: Lat. *rend.* filia, daughter, and vox, n. fem. voice, speech.

GENEALOGY: dau. of Shekinah.

OFFICES AND TITLES: The Daughter of the Voice, Oracle.

In the Kabalistic tradition Filia Vocis is regarded, according to Mme. Blavatsky's summary, as "responding from the Mercy Seat within the Veil of the Temple". She is said to be the articulate preternatural voice from Heaven and to have inspired the Hebrew prophets and chief priests, revealing the traditions and laws.

According to *The Encyclopaedia Britannica* (4th ed.) "... the daughter of a voice. So the Jews call one of their oracles, which is frequently mentioned in their books, especially the Talmud; being a... way of divination invented by the Jews themselves". She is here described as working through a method of divination similar to the "*Sortes Virgilianae*" of the Romans. Thus when someone wishes to enquire about a matter, an appeal may be made to the Daughter of the Voice. The first words heard thereafter will have an oracular significance, giving guidance in the matter about which enquiry is made.

According to de Purucker this mystical Voice may be heard either through the earthly ears or interiorly.

NAME: PHLOX, FLAMMA-VIRGO.

ETYMOLOGY: Gk. *phlox*, n. fem. flame, blaze, blazing fire. Lat. *flamma*, n. fem. blazing fire, blaze, flame; Lat. *virgo*, maiden, virgin.

OFFICES AND TITLES: Flamma Durissima, The Most Vigorous Flame, Lucis Aeterna Mater, The Eternal Mother of Light.

Phlox is regarded in some Kabalistic systems as a quintessence of the elements.

The word for fire in Hebrew, *ash*, is in most instances a feminine noun. It is known that Simon Magus used exoteric and esoteric fire extensively in magical workings. In his philosophy he associates fire with the Mother. Writing in connexion with certain alchemical symbols Mme. Blavatsky states: "In Alchemy or Western Hermeticism—a variant on Eastern Esotericism—we find...[under diagram of "root" Symbol] Flamma, Natura, Mater..." Under the last of the symbols illustrated, are the words: "The Quintessence, He Phlos, Flam-

ma-Virgo [Virgin Oil], Flamma Durissima, Virgo, Lucis Aeterna Mater."

This connexion between virgins and oil may be seen also in Jesus' parable of the Ten Virgins.

NAME: THE CELESTIAL VIRGIN.

GENEALOGY: mother of deities and devils.

In **The Secret Doctrine** a reference is made to the Fall to Earth of "the Celestial Virgin" which thus becomes the Mother of Gods and Devils at one and the same time, for she is the ever-loving, beneficent Deity to all those who stir her Soul and Heart." The passage then goes on to speak of "her shadowy manifested essence", which Lévi appears to identify with the Astral Light.

NAME: AMONA.

ETYMOLOGY: Heb. Amona, cf. Heb. aima, mother; cf. Heb. amonah, emonah, n. fem. firmness, fidelity.

OFFICES AND TITLES: The Mother.

Amona, the Mother, appears in the Kabalistic tradition and is either related to the Sephiroth or included in their number. She appears to have attributes similar to those of Binah.

NAMES: MATRONETHAH, MATRONITHA, MATRONETHAH-SHEKINAH.

ETYMOLOGY: prps. Lat.-Heb. Matronethah; cf. Lat. matrona, wife, matron; Heb. Shekinah (q.v.).

GENEALOGY: (as Matronethah - Shekinah) wife of Metatron.

OFFICES AND TITLES: The Mother, The Way.

Matronethah appears in the Kabalistic tradition and is connected with Malkuth. In the Zohar she is referred to as the wife of Metatron.

NAME: THE MOTHER OF FORMATION.

The "Mother of Formation" appears in the Science of Gematria. This science is the interpretation of the numerical

or hieroglyphical values attached to the Hebrew letters occurring in certain words.

In this system, according to **The Secret Doctrine**, from a study of the word Elohim, The Mother of Formation is found; she is thus included among the Elohim.

NAME: THE FEMININE DIVINITY OF THE WATERS.

This divinity appears in the Science of Gematria (see the Mother of Formation) and is included among the Elohim.

In Hebrew literature wells are often regarded as feminine. The name, Beer (Heb. n. fem. well, pit) is sometimes used in a personal sense. In the Book of Numbers is the passage: "And from there they went to Beer.. Then Israel sang this song. Spring up, O well (Beer); sing ye unto it." In the Song of Solomon the word is used, according to Brown, Driver and Briggs, as "a figure of fresh delights of woman beloved".

There are several passages in the Hebrew Bible in which women are associated with wells. The following refers to the time of the original migration from Mesopotamia:—

"Behold, Rebekah came out..with her pitcher upon her shoulder. And the damsel was very fair to look upon..and she went down to the well, and filled her pitcher, and came up.

"And the servant ran to meet her, and said, Let me, I pray thee, drink a little water of thy pitcher.

"And she said, Drink, my lord, and she hastened, and let down her pitcher upon her hand, and gave him drink..and drew for all his camels."

In the time of the Judges, Achsah, wife of Othniel, got possession of certain springs or wells.

The Johannine Writings record the following event in the life of Jesus:—

"And he must needs go through Samaria..Jesus therefore, being wearied with his journey, sat thus on the well: and it was about the sixth hour.

"Then cometh a woman of Samaria to draw water: Jesus saith unto her, Give me to drink.."

The number six, mentioned in the text, is significant in this context. It may be seen to be connected with the esoteric Six Sources of Nourishment typified in the Indian six sisters, the Krittikas.

NAME: NEPHESH.

ETYMOLOGY: Heb. nephesh, n. fem. breath, life, desire, appetite; (Massey) cf. Egy. nef, breath.

OFFICES AND TITLES: Prima Meteria, The Breath of Life, The Vital Spark, The Informing Element, The Quickening Spirit.

Nephesh is the elementary "Prima Materia" and is sometimes known as "the informing element".

Nephesh is connected with the world of Asiah and is the seat of the physical appetites, passions and intellectuality. Nephesh deals with facts and their recording and also works for the greater condensation of forms. She is described as the mould of Ruach and is associated with forms of the greatest materiality. In the words of Rabbi Yehudah, from the Zohar, "in that (outside) garment the Nephesh is clothed, and she goes and flies in it, to an fro in the world". The involuntary character of Nephesh is seen by some occultists to be figured in Chavah (Eve).

The basis of the "Coagula" of magic formulae is Nephesh, and from her is formed both the dense body and also the doppelganger or phantom.

Nephesh would appear to correspond to the Indian Root-Matter. Mulaprakriti.

NAME: NESHAMAH.

ETYMOLOGY: Heb. neshamah, n. fem. breath, breathing.

OFFICES AND TITLES: Breath, Reason.

One manifestation of Neshamah is as an element or essence connected with the lighter forms of matter. Neshamah is related to the world of Briah, Ruach being described as the mould of her garment. This is considered to be an active element.

As well as having an elemental aspect, Neshamah also manifests as the Reason who inspires, giving logic, intellectuality and idealism.

Neshamah is described by Massey as "the wise soul, or the Hindu Buddhi, the soul of ascertainment." He quotes the tradition that "the third spirit or Neshamah . . . enters a man at twenty years of age 'if his life has been good.'" He also refers to a Rabbinic authority which places these elemental substances in the following order, beginning with the most dense: Nephesh, Ruach, Neshamah, Cajiah, and Jachida.

A correspondence is seen between Neshamah and Binah.

NAME: CHAIAH, CAJIAH.

ETYMOLOGY: Heb. chiah, n. fem. that which lives; (in later literature) life, revival; cf. Heb. Chavah (Eve).

Chaiah manifests as an element or essence of a density intermediate between that of the heavier Neshamah and the lighter Yechidah.

In the Gnostic treatise, Pistis Sophia, referred to in **The Secret Doctrine**, the human entity is described as passing through the different worlds, beginning in that of greatest density. "From Asiah it gets the Nephesh.. and from Aziluth it gets the Chaiah." Chaiah is here regarded as the fourth element in order of density and is the last to be mentioned. Massey states that "the Cajiah is the spirit that makes to re-live."

Chaiah is also described as giving intuition and understanding.

NAME: YECHIDAH.

ETYMOLOGY: Heb. yechidah, n. fem. unique or priceless soul, life.

Yechidah manifests as an element lighter or more subtle than Chaiah and is associated with the world of Nature often described as Heaven.

NAME: ASIAH.

ETYMOLOGY: Heb. asiah, n. fem. support, prop, buttress, foundation.

Asiah is that realm of Nature having very dense materiality, known as the world of Asiah or the Asiatic world; according to some traditions Asiah corresponds to the Earth. McIntosh describes Asiah as "the world of action in which we live" and as spatially the lowest of the worlds of emanations.

Asiah is associated with the element Nephesh, the seat of the physical appetites.

According to **The Secret Doctrine** the world of Asiah is inhabited by, among others, the Qlippoth; of these Belial is said to be a chief and the angel Samael a prince. Asiah is also "the residence of the Prince of Darkness" and the abode of the Atlantean sorcerers, and according to some accounts, of the Atlanteans in general.

Asiah is associated with Malkuth.

NAME: BRIAH.

ETYMOLOGY: Heb. briaḥ, n. fem. that which is formed, a novelty, that which is preternatural.

OFFICES AND TITLES: The Throne.

Briah is that realm of Nature, having matter more subtle than that of Asiah, called often the Briatic world. This latter world is sometimes known as "the Throne". In the Gnostic cosmology Briah is associated with the element Neshamah, and especially with the latter's aspect of Reason.

Among the inhabitants of the Briatic world is mentioned the angel Metatron.

NAME: ATSILUTH, ATZILUTH, AZILUTH.

ETYMOLOGY: Heb. atsiluth, n. fem. sloth, sluggishness.

Atziluth is that realm of Nature, having a degree of materiality more subtle than Briah, and known as the Atzilatic World.

McIntosh describes Atziluth as spatially the highest world of emanations.

NAME: SEPHIRA.

ETYMOLOGY: (S.D.) Heb. Sephira, der. dub; pos. to pierce, deepen, hollow; to shine or be beautiful; cf. Heb. Siphrah, n. fem. book of enumeration; (Feyer.) Heb. sephorah, n. fem. only pl. sephoroth, number, measure, limit; (O.E.D.) Sephiroth. Rarely in sing. sephira, late Heb. from saphar, to number.

OFFICES AND TITLES: The Mother, the Wife, The Crown.

In the Kabalistic philosophy Sephira is regarded, according to the summary in *The Secret Doctrine*, as one of the Triad which includes also Chokmah and Binah.

Sephira is described as an active Potency spreading in every direction.

There is a close link between Sephira in her primordial aspect and Shekinah, and also between the former and Sophia. Mme. Blavatsky sees her associated with the Naked Truth, or Aletheia (q.v.) as shown to Marcus. Indian parallels are also seen in Aditi and Vach.

NAME: THE FEMALE QLIPPOTH.

ETYMOLOGY: Heb. Qlippoth; cf. (Keuch.) Chald. qlap, cortex, shell, husk, lamella, and (Keuch.) Heb. (Rabbinic) qlippoth, husk, rind, shell.

OFFICES AND TITLES: Nightmares, Incubae.

ASSOCIATED PLACES: The Underworld, The Qlippothic Realms, The Seven Palaces of the Qlippoth.

The Qlippoth, according to Hebrew and related cosmologies, are beings of the Underworld (see under Malkuth). They appear to be akin to the Larvae and Lemures of Roman tradition.

In a Golden Dawn ritual, recorded by Torrens, an allusion is made to the Qlippothic regions and their inhabitants. Among the female figures the following are listed in this order:

THE ELDER LILITH. She is the wife of Samael, and she has her place in the South-East. (See also Lilith).

AGGARETH. (Ety: Heb. Aggareth; cf. agorah, n. fem. money, payment, reward and [Keuch.] Arab. agorah, handmaid, and Heb. agor, an idolatrous altar). She is the daughter of Machalath, and has her place in the North-East.

MACHALATH (Ety: Heb. Machalath; cf. Mahalath, q.v. She is the mother of Aggareth, and she has her place in the North-West.

THE YOUNGER LILITH. She is the wife of Ashmodai, and she has her place in the South-West.

The female Qlippoth correspond to the Egyptian Am-mit. They have similarities to the Canaanite Alukah, and also to the Lamiae, the Empusae and the Greek Mormo. In medieval cosmology they have parallels to Bensozia, the she-devil Belcher described in Marlowe's *Doctor Faustus*, and also to Argante and Philotime who appear in Spenser's *Fairie Queene*.

NAME: NAHEMA.

GENEALOGY: "mother of spirits and demons".

OFFICES AND TITLES: One of the Inverse Sephiroth, Arch-demoness, Succubus.

Among the Inverse Sehiras, as listed by Hodson, Nahema is in the tenth place; she is here described as an Arch-demoness of the Order of the Nahemoth. The same author states that in later Kabbalism she is "the averse correspondence of Malkuth".

Some associate this position with Lilith; others see Lilith as the ninth Inverse Sefhira.

Referring to a passage in the Zohar, Hodson states that Nahema is "a succubus who brings forth spirits and demons." From these accounts it appears that she is particularly active in conferring her sexual favours.

NAME: MALKUTH.

ETYMOLOGY: Heb. malkuth, n. fem. royalty, realm, dominion; cf. Assy. Malkatu (q.v.); cf. Heb. meleketh, queen, (applied to the Queen of Heaven) and Heb. malcah, queen.

OFFICES AND TITLES: The Queen, The Earth, The Terrestrial World, The World, The Inferior Mother, Matrona, The Lady personifying Israel, The Bride, The Gate, The Gate of the Garden of Eden, Daleth, The Door, One of the Sephiroth, Vitality.

Malkuth is mentioned under this name in the later Hebrew occult writings, but is seen figured in the earlier Song of Solomon as the Bride personifying Israel, and also as Ecclesia.

In the Song of Solomon there is the following description: "I am black . . . comely, O ye daughters of Jerusalem, as the tents of Kedar, as the curtains of Solomon . . . I am black because the sun hath looked upon me . . . they made me the keeper of the vineyards.

"O thou fairest among women, go thy way forth among the footsteps of the flock, and feed thy kids beside the shepherd's tents, I have compared thee, O my love, to a company of horses in Pharaoh's chariots. Thy cheeks are comely with rows of jewels. When the king sitteth at his table, my spikenard sendeth forth the smell thereof . . . he shall lie all night betwixt my breasts.

"Behold, thou art fair, my love; behold, thou art fair; thou hast dove's eyes. Behold thou art fair, my beloved, yea pleasant: also our bed is green. The beams of our house are cedar, and our rafters of fir.

"I am the rose of Sharon, and the lily of the valleys . .

" . . the voice of my beloved! behold, he cometh . . . he standeth behind our wall, he looketh forth at the windows, shewing himself through the lattice.

"My beloved spoke, and said unto me. Rise up, my love, my fair one . . . the flowers appear on the earth; the time of

the singing of the birds is come, and the voice of the turtle is heard in our land.

"O my dove, that art in the clefts of the rock, in the secret places of the stairs, let me see thy countenance, let me hear thy voice: for sweet is thy voice, and thy countenance is comely . .

"By night on my bed I sought him whom my soul loveth: I will rise now and go about the streets, and in the broad ways I will seek him whom my soul loveth . . The watchmen that go about the city found me: To whom I said, Saw ye him whom my soul loveth? It was but a little that I passed from them, but I found him whom my soul loveth: I held him, and would not let him go, until I had brought him into my mother's house, and into the chambers of her that conceived me.

" . . Go forth, O ye daughters of Zion and behold King Solomon with the crown wherewith his mother crowned him in the days of his espousals, and in the day of the gladness of his heart.

"Behold, thou art fair, my love; behold, thou are fair; thou hast dove's eyes within thy locks . . thy lips are like a thread of scarlet, and thy speech is comely . . Thy two breasts are like two young roes that are twins which feed among the lilies . . thou art all fair, my love . . Thou hast ravished my heart, my sister, my spouse: thou hast ravished my heart with one of thine eyes, with one chain of thy neck. How fair is thy love, my sister, my spouse! how much better is thy love than wine! and the smell of thine ointments than all spices! . . A garden enclosed is my sister, my spouse. . A fountain of gardens, a well of living waters . .

"Let my beloved come into his garden, and eat his pleasant fruits.

"I am come into my garden, my sister, my spouse: I have gathered my myrrh with my spice.

" . . It is the voice of my beloved that knocketh, saying, Open to me, my sister, my love, my dove.

"My beloved put in his hand by the hole of the door, and my bowels were moved for him. I rose up to open to my beloved; . . I opened to my beloved: but my beloved had withdrawn himself, and was gone . . I called him, but he gave me no answer.

"Whither is thy beloved gone. O thou fairest among

women? Whither is thy beloved turned aside? that we may seek him with thee?

"My beloved is gone down into his garden, to the beds of spices, to feed in the gardens . .

"Thou art beautiful, O my love, as Tirzah, comely as Jerusalem, terrible as an army with banners. Turn away thine eyes from me . . My dove . . she is the only one of her mother, she is the choice one of her that bore her. The daughters saw her and blessed her, yea, the queens . . they praised her.

"Who is she that looketh forth as the morning, fair as the moon, clear as the sun and terrible as an army with banners? . . Return, return, O Shulamite; return, return, that we may look upon thee. What will ye see in the Shulamite? As it were the company of two armies . .

"How fair and how pleasant art thou, O love, for delights! This thy stature is like a palm tree, and thy breasts to clusters of grapes. I said, I will go up to the palm tree, I will take hold of the boughs thereof: now also thy breasts shall be as the clusters of the vine . .

" . . his desire is towards me. Come, my beloved, let us go forth into the field; let us lodge in the villages. Let us get up early to the vineyards . . there will I give thee my loves . . and at our gates are all manner of pleasant fruits, new and old, which I have laid up for thee, O my beloved.

"O that thou wert as my brother, that sucked the breasts of my mother! When I should find thee without I would kiss thee . . I would lead thee, and bring thee into my mother's house . . I would cause thee to drink of spiced wine.

" . . for love is strong as death . . Many waters cannot quench love, neither can the floods drown it: if a man would give all the substance of his house for love, it would utterly be contemned . .

"Make haste, my beloved, and be thou like to a roe or to a young hart . ."

The Bride, personifying the New Jerusalem, is thus described in the Johannine Revelation: "And I John saw the holy city, new Jerusalem . . prepared as a bride adorned for her husband . . And there came unto me one of the seven angels . . and talked with me saying, Come hither I will show thee the bride . . and he carried me away in the spirit . . and shewed me that great city, the Holy Jerusalem . . and her light was like unto a stone most precious, even like a jasper stone . . and had a wall great and high, and had twelve gates; on the east

three gates; on the north three gates; on the south three gates; and on the west three gates; and the wall of the city had twelve foundations... and the city lieth foursquare, and the length is as large as the breadth... twelve thousand furlongs... And the building of the wall of it was jasper... And the foundations of the wall of the city were garnished with all manner of precious stones. The first foundation was jasper, the second, sapphire; the third, a chalcedony; the fourth, an emerald; the fifth, a sardonyx; the sixth, sardius; the seventh chrysolyte; the eighth, beryl; the ninth, a topaz; the tenth, a chrysoprasus; the eleventh, a jacinth; the twelfth, an amethyst.

"And the kings of the earth do bring their glory and honour into it... and they shall bring the glory and honour of the nations into it..."

"In the midst of the street of it... was there the tree of life, which bore twelve manner of fruits and yielded her fruit every month, and the leaves of the tree were for the healing of the nations..."

"And the Spirit and the Bride say, Come".

It is possible that this revelation may have been seen as a fulfilment of a prophecy in the Second Book of Esdras. In a dialogue between the angel Uriel and Ezra, the former predicts: "The time will come when... the city, the bride, which is now seen, shall appear."

The Bride personifying the New Jerusalem may correspond to the city described by Paul as "the Jerusalem which is above... which is the mother of us all"; of this city he sees Sarah a figure. There may also be a connexion between the Bride personifying the New Jerusalem and the Holy City symbolized in *The Secret Doctrine* in the following passage: "And what is the 'Holy City'? The Ma-Qom, the Secret Place or the Shrine, on Earth; in other words, the Human Womb..."

In the Kabbalistic cosmology Malkuth is closely connected with the Earth, being both on and within the Earth's surface. In this position she is regarded as presiding over the Lower Worlds, including the realms of the densest manifestation of matter. She thus forms a link between the upper worlds, with their inhabitants and the lower worlds with their inhabitants; these latter include the Qlippoth and also the Inverse Sephiroth mentioned in certain Kabbalistic traditions.

Malkuth is regarded in one of her aspects as the door or womb. Of the Hebrew feminine noun *daleth*, door, Case

states: "Some writers say Daleth represents the womb, as the door of life"; the letter Daleth is connected with the Empress of the Tarot. Malkuth is also associated in Kabalistic philosophy with the decagram (see under Neith) and the Hebrew letter He or Heh. Of this letter Mme. Blavatsky writes: "He, the 'opening' or the 'Womb' according to Kabalistic authority". Feyerabend defines this letter thus: "the fifth letter of the alphabet, called He. air-hole." Associated with her are the colours black, olive green, russet brown, red and yellow.

Some occultists see a manifestation of Malkuth in Mary Magdalene. Both are connected with the earth and with Hades.

On several occasions Mary Magdalene, or a woman often identified with her, takes her position on the ground. Thus Luke writes: "Now it came to pass . . . that he (i.e. Jesus) entered into a certain village; and a certain woman named Martha received him into her house. And she had a sister called Mary, which also sat at Jesus' feet . . ." Later, when Jesus was at the grave of Lazarus, John records: "Then, when Mary was come where Jesus was, and saw him, she fell down at his feet . . ." and at Bethany, "There they made him a supper; and Martha served . . . Then took Mary a pound of ointment of spikenard, very costly, and anointed the feet of Jesus, and wiped his feet with her hair . . ." Matthew writes: "Now when Jesus was in Bethany in the house of Simon the leper, There came unto him a woman having an alabaster box of very precious ointment, and poured it on his head, as he sat at meat." Mark's version is similar to that of Matthew. Luke's account of this is placed earlier in the life of Jesus; it takes place when he was in the house of Simon the Pharisee. Luke records: "And he went into the Pharisee's house, and sat down to meat. And behold, a woman in the city . . . brought an alabaster box of ointment, And stood at his feet behind him weeping, and began to wash his feet with tears, and did wipe them with the hairs of her head, and kissed his feet, and anointed them with the ointment." She was also one of the women who stood at the foot of the cross.

The association between Mary Magdalene and Sheol or Hades is suggested in several ways. She appears as a medium who has communication with devils. Jesus sees her as a prophetess who foretells his burial. Matthew records that when Jesus was laid in the sepulchre, "there was Mary Magdalene, and the other Mary, sitting over against the sepul-

chre". According to Mark's account, "when the sabbath was past, Mary Magdalene, and Mary the mother of James and Salome, had brought sweet spices, that they might come and anoint him". John writes: "The first day of the week cometh Mary Magdalene early, when it was yet dark, unto the sepulchre . . and as she wept, she stooped down, and looked into the sepulchre . . ." When Jesus appears again, she sees him in the form of the cemetery gardener.

Various interpretations are given to the words of Simon the Pharisee, "This man, if he were a prophet, would have known who and what manner of woman this is that toucheth him . . ." Some see in them a reference to her being a courtesan. Others see an allusion to her as a witch. She is the coven Priestess; she is the Hierophant, the Anointing One, who imparts her life-giving Chrism to all who love her.

One of the aspects of Malkuth, as seen by Zain, is Vitality.

According to Mme. Blavatsky, Malkuth is connected by some with the Isheem and by others with the Malachim and the Moon.

Correspondences are seen in Kabalistic writings between Malkuth, Matronethah and Shekinah, and in the Tarot with the third trump, the Empress.

NAME: GEDULAH.

ETYMOLOGY: Heb. gedulah, n. fem. greatness, majesty.

OFFICES AND TITLES: One of the Sephiroth.

Gedulah is one of the Sephiroth of Kabalistic tradition and is coupled with Geburah.

According to Mme. Blavatsky Gedulah is associated with the Chasmalim.

NAME: GEBURAH.

ETYMOLOGY: Heb. geburah, n. fem. strength, power, force, valour, courage, victory.

OFFICES AND TITLES: One of the Sephiroth, Severity.

Geburah, one of the Sephiroth of the Kabalistic tradition, is coupled with Gedulah.

In Mme. Blavatsky's summary Geburah is connected with the Chasmalim and the Seraphim. She is associated by some with the planet Jupiter and by others with the planet Mars.

NAME: TIPHERETH.

ETYMOLOGY: Heb. riphareth n. fem. splendour, beauty, magnificence, ornament, honour, glory.

OFFICES AND TITLES: One of the Sephiroth.

In the Kabalistic tradition Tiphereth is associated astronomically with the sun and by some also with the planet Venus and by others with the planet Mars. According to Mme. Blavatsky's summary Tiphereth is associated in some traditions with the Malachim and in others with the Shinamin.

NAME: DAATH.

ETYMOLOGY: Heb. daath, n. fem. knowledge, insight, (B.D.B.) wisdom of magicians.

OFFICES AND TITLES: One of the Sephiroth.

Daath is included among the Sephiroth in some Kabalistic traditions and is spoken of as "hidden" or "concealed"; she is also described as asserting her independence.

According to Lévi, Daath is knowledge, and is the mirror containing all the Sephiroth. McIntosh refers to a diagram showing Daath "placed in the middle of the abyss, that is, between the two upper triads." He goes on to write: "Modern occult groups using the Cabala . . . lay great emphasis on it, and this may date from Lévi." In her Tribas aspect she creates Nephesh and other basic elements.

In the Golden Dawn rituals Daath is described as being at the feet of Aima Elohim (q.v.). In Torrens' account "the horns spring from Daath", and this is the place associated with the four heads of the rivers of Paradise; Regardie's version refers to "the Infernal Rivers of Daath".

The function of Daath appears to be the making of a variety of forms for different sorts of beings; and in this process she works in conjunction with Malkuth. In some accounts Daath is said to have worked through Chavah (Eve) and so led to the further condensation of forms into heavier matter.

It is said that Daath has legions of angels and other beings of the denser Lower Realms as her followers.

Daath is sometimes associated with the Scarlet Lady or Babylon and, in a Kabalistic tradition, with the Egyptian goddess Sothis.

SECTION THREE

The Goddesses of Egypt

NAMES: MUT, MAUT, MOUT, MUTH, MOOTH.

ETYMOLOGY: Egy. Mut, mother; from this is deriv. pr. ns. fem. Mut-restha. Mut-hetepeth. Mut-Menu and others (see also below).

GENEALOGY: self-formed; mother and wife of Amon-Ra; wife of Menes; prps. mother of son: Khons.

OFFICES AND TITLES: The Mother, Our Lady, Queen of the Earth, Queen of Heaven, The Virgin.

ASSOCIATED PLACES: Egypt, Thebes, Luxor, Karnak, Hermopolis, Sakkarah.

It is said that the ancient Egyptians, like many primitive peoples, originally worshipped a universal Mother-goddess; and it is thought that this goddess may have been regarded as the Creatress of the whole Universe by her independent creative power. This primordial mother-goddess is seen as taking many forms and many names. Mme. Blavatsky cites Egypt and China as among the places where this manifestation of the Mother-goddess is especially evident in recorded history.

Mut is generally regarded as a primordial goddess of this nature. One of her symbols is the vulture, regarded by the Egyptians as a mother-bird containing within herself the power of reproduction. Wilkinson speaks of her "as proceeding from herself".

Of the characteristics of this goddess Stewart writes: "Mut means 'Mother', and symbolizes the binding force of the Universe of Love. . . She wears the vulture cap because the vulture is kind to its young. . . She wears the Crown of the

South and the North, symbolizing a ruler..by the power of affection."

The traditional seat of Mut is Thebes, this goddess being there regarded as a member of the Theban Triad which also includes Amon and Khons; one of Amon's titles is "husband of his mother". In a statuette of the Saite period she is seen suckling Khons, who was according to some accounts an adopted son, together with Mont.

Mut was closely connected with the Theban royal family. One of the wives of Thutmosis I was named Mut-nefert; also a wife of Thutmosis IV, mother of Amenophis III, bore the name Mutemweya or Mut-em-ua (perhaps Mut or Mother in Boat); Mutnedjmet or Nezem-mut, sister of Queen Nefer-titi, became the wife of Horemheb. After the restoration of the old religion at the time of Tutankhamen, three temples where Mut was venerated were restored.

The close relationship between Tutankhamen and the deities Amun and Mut is shown in the following account of Mme. Desroches-Noblecourt of a portrait of this pharaoh. "The most moving of these portraits is a trio of Karnak (now in Cairo Museum) showing the adolescent wearing the atef crown, standing between Amun and Mut, who have their arms on his shoulder, and the young king clasping them round the waist and gently urging them forward".

On the name Thebes, Anderson writes: "The native name of the Capital was Apriu, or Tapiu, 'the city of thrones' which the Greeks afterwards pronounced Theba, after their own town of that name." According to Baikie and others, another name by which this city is called is No-Amon.

Among the forms assumed by this goddess is the cat figure of Bast and the lioness head of Sekhmet. In the form of a woman Mut wears a head-dress in the shape of a vulture, the hieroglyph of her name; sometimes she wears a heavy wig surmounted by the pschent, the double crown. In the Chapter of the Egyptian Book of the Dead, Of the Preservation of the Body, a rubric states, "[This chapter] shall be recited over [a figure of] Mut which hath three heads, the first of these being like that of Pekhat (q.v.) and having plumes, the second like that of a [human being] having the crowns of the North and the South and the third like that of a vulture also having plumes."

One of the functions of Mut is given in the same chapter: "Mut, who maketh souls strong (?) and who maketh

sound bodies". It is also stated in the text in the royal Pyramids at Sakkarah, that in the reconstitution of the body of Osiris, the goddess Mut gave him back his head and collected the flesh which had been sliced off him, and brought back his heart and placed it in his body. In her aspect of Love Goddess, see under Isis.

Mut figures in the annual festival of Thebes. According to Mme. Desroches-Noblecourt's account, "Every year in the month Paophi, the second month of the floods, came the period of eleven days during which the capital celebrated the feast of Opet. Ipet (Opet)-resyt was the name given to the temple at Luxor. Ipet (Opet)-esut was the name given to the temple at Karnak. . . it was to this temple that Amun and his spouse Mut, accompanied by the god Khonsu proceeded ceremonially at the time of this 'divine emergence', giving the crowd a glimpse of the triad of its three great deities."

Among the different interpretations of meaning of the wings of the winged disc symbol is that suggested by Bartlett. He writes: "The central disc of the sun. . . is flanked by the wings of Maut—the beneficent mother. . . In the literal Hebrew text, Isaiah apostrophizes Egypt, (ch. xviii, 1,) 'Ho! land of the winged (Globe)'. In the English Authorized version this reads: 'the land shadowing with wings'".

Mut was seen by the Greeks to correspond to Isis, and Plutarch speaks of Isis-Muth. Among the Greek goddesses she was seen to correspond to Hera. Mut was also regarded as a cognomen of Aphrodite and Venus. In the Golden Dawn Order she is seen to correspond to Aima Elohim.

NAMES: NIT, NEIT, NET, NEITH.

ETYMOLOGY: Egy. Neit; from this is deriv. pr. ns. fem. Neit-hotep. (B.D.B.) Asenath (q.v.), Neitager (q.v.) and others. GENEALOGY: self-formed; mother of sons: Ra and two crocodiles, one being Sebek (Sovku), and of son: Arihosnofir; (in later history) a wife of Osiris.

OFFICES AND TITLES: Tehenut (The Libyan), The Goddess of Sais, The Celestial Heifer, Mother Goddess, Mother of the Gods, Source and Ruler of the Ennead of Sais, The Producer, Sky Goddess, The Heavenly Virgin, Queen of Heaven, Our Lady of the Starry Vault, Goddess of Weaving, War Goddess, Goddess of Hunting, Protectress of Marriage, Goddess of the Arts, Protectress of the Dead, Goddess of Magic.

ASSOCIATED PLACES: Libya, Lake Tritonis, Egypt, Sais, The Nile Delta, Mendes, Lower Egypt, Deir-el-Bahri, Lindus, Cyrene, Matchat, Het-menenner, The Other World.

Neith is considered to be one of the oldest of the divinities; according to Neumann her cult was already ancient during the 1st Dynasty. Her epithet "the Libyan" suggests a Western origin and it is possible that she may have been a goddess of Atlantis. The tradition of Atlantis, recorded by Plato, was told to Solon by an old priest of Neith, who, as Luce suggests, had access to "the house of books" which was a normal adjunct of Egyptian temples. Herodotus mentions a goddess, probably Neith, in connexion with Libya. In his description of the Ausean tribe near Lake Tritonis he writes: "The Ausean maidens keep year by year a feast in honour of Athene . . and that they honour with them (ancient rites) their native goddess, who is the same as the Athene of the Greeks"; and shortly afterwards he again writes: "The inhabitants of the parts about Lake Tritonis worship . . Athene, the last especially".

Concerning the genealogy of Neith, Maspero writes: "The fact that Nit, Isis, and generally speaking, all the feudal goddesses, were the chiefs of their local Enneads, is proved by the epithets applied to them, which represent them as having independent creative power by virtue of their own unaided force and energy". On the same subject Budge writes: "The statements of Greek writers, taken together with the evidence derived from hieroglyphic texts, proves that in very early times Net was the personification of the eternal female principle of life which was self-sustaining and self-existent and was secret . . and all-pervading . . Thus Net was the prototype of parthenogenesis".

One of the early forms of this goddess, according to Maspero and others, was a heifer, and in this form she is closely connected with the cow-goddess Mehueret (q.v.). In later times she adopted the form of a woman.

Neith, like many ancient goddesses, has many different roles. She is a weaver and as Mallet writes (Maspero's translation): "Nit of Sais, who was a weaver, had made the world of warp and woof, as the mother of a family weaves her children's linen". Neith is also a spinner of destiny. She is a warrior goddess and also, like Athena, at the same time skilled in the domestic arts. Like other goddesses con-

nected with civilization and culture she is the protectress of marriage. Stewart associates Neith with desire.

The ancient Egyptian marriage rite is referred to by Dr. Alexander in his **History of Women**. He states that some ancient authors assert that "the husbands were in their marriage-contracts obliged to promise obedience to their wives". On the same subject Mme. Blavatsky writes: "In Egypt in days of old, the marriage service contained an article that the woman should be 'Lady of the Lord' and real Lord over him, the husband pledging himself to be 'obedient to his wife' for the production of alchemical results, such as the Elixir of Life..." According to **The Secret Doctrine**, in alchemy man is ruled by woman, the latter having "the full or perfect number ten", representing "the ten orifices of the female." Sometimes this number is given as eight or twelve. In this connexion, Massey writes: "the truth is that woman... must be monarch of the marriage-bed." In **The Crock of Gold** by Stephens the two women of Inis Magrath have as one of their maxims: "Sex is woman's secret".

This basic dominance of women is due to the fact that creative power is the exclusive possession of the female sex. This is the fundamental premiss of religion.

Neith is also, according to **The Secret Doctrine** a lunar goddess and mistress in magic; Mme. Blavatsky writes of her as "a demiurgical goddess... having her place in Heaven and helping on the generation of species"—the Moon in short. Her occult aspects and powers are numberless;" and in another place she writes: "we... can understand why Neith throws radiance on the Sun, while remaining the Moon".

Neith became particularly associated with the Nile Delta and Sais. As a goddess of the Nile Delta she bore the two crocodiles which are sometimes represented on monuments as hanging from her bosom. A reference to one of them, Sebek or Sovku, is found in an ancient hymn, "Sovku, the crocodile, the child of Nit leaps for gladness". Ra is called her first-born. At a later date she is recorded as marrying Osiris of Mendes. As goddess and protectress of Sais she holds the dominant place in the Ennead of that city; of her position Maspero writes: "Nit was the source and ruler of the Ennead of Sais". Throughout the history of ancient Egypt Neith held this position in Sais and according to some authorities was considered even in very early times to be the national divinity of Lower Egypt whose red crown she habitually wears.

This crown was called "Net", which word may have a connexion with the name of this goddess. During the period of the Saite Pharaohs the position of Neith again became of great importance.

Neith is described as playing a part in the tribunal called to decide between the rival claims of Set and Horus. According to Miss Ions' summary, a position had been reached in the complicated proceedings when neither the Ram-god of Mendes nor Ptah is prepared to give a judgment and so an appeal is made to Neith, as the oldest of the goddesses. Thoth is instructed to write a formal letter to Neith requesting her views. Neith, like the others, favours Horus; she threatens to cause the sky to collapse unless he is made king; but she declares that Set should be given compensation in the form of twice his existing property and that he should have two more wives, Astarte and Anat, described as Syrian goddesses. The deities of the tribunal think once more that an answer has been found and cry out that Neith has decided well. After further difficulties Neith is again approached. According to Anthes' account, Set also came to Neith: "He sails downstream to Neit of Sais to urge her to bring about the final decision".

As the protectress of the dead, Neith, with Selket, Isis and Nephthys, is one of the guardians of coffins and canopic jars. She appears as one of these four protective goddesses in Tutankhamen's tomb. As she is there represented, Cottrell suggests that her features are those of the Pharaoh's wife, Queen Ankhesenamun. This would be in accordance with the common practice in which the wife or near female relation would act as priestess impersonating the goddess. On entering the Borderland region of the Underworld, Neith is one of the goddesses of the West who offers to the departed spirit or shade, bread and water.

In the after life, Neith is one of the goddesses who is seen as the mother of the departed. In the Papyrus of Amen-em-heh, "The scribe Mahu saith 'I have knowledge. I was conceived by the goddess Sekhet and the goddess Neith gave birth to me'". She is described as having a plantation apparently in the Other World; "the goddess Neith hath stood up within her plantation".

Neith is sometimes represented as a heifer, her body spangled with stars and her head bearing the lunar and solar discs,

and in this form closely corresponds to, and is perhaps identified with Mehueret (q.v.).

Neith is usually represented as a woman wearing the red crown of Lower Egypt, and holding in her hand a bow and arrows. Later her attribute became a weaver's shuttle, which she sometimes wears on her head as a distinguishing emblem. She is also represented sitting on a throne, naked, except for the Nothern crown on her head. In a vignette she is shown as a woman in a squatting position. Herodotus records that the pharaoh Amasis "sent to Cyrene a statue of Athena covered with plates of gold.. To the Athena of Lindus he gave two statues in stone, and a linen corslet well worth inspection".

Records concerning the worship of Neith show that her fetish was carried on the standard of a prehistoric clan. This fetish is composed of two crossed arrows on a shield or the mottled skin of a animal. According to Baikie, when a state religion had begun to make its appearance in the 1st Dynasty under King Mena, the goddess Neit already held an important position. During the late Dynasties he records that Taf-nekht offered to go to the temple of his own goddess Neit and take an oath. There appears to have been a close connexion between the rulers of Sais and the goddess; the latter is spoken of as dwelling in Sais with the princes of Sais. The name of Neith, according to Maspero, was adopted by two queens of the 1st Dynasty.

The Temple of Neith at Sais is mentioned often in Egyptian history. Herodotus writes of it as follows: "First of all, therefore, he (Amasis) built the gateway of the temple of Athena at Sais, which is an astonishing work, being far beyond all other buildings of the same kind both in extent and height, and built with stones of rare size and excellency. In the next place, he presented to the temple a number of large colossal statues.. of all these wonderful masses, that which I most admire is a chamber made of a single stone, which was quarried at Elephantine. It took three years to convey this block from the quarry to Sais. The length of this chamber on the outside is twenty-one cubits, its breadth fourteen cubits, and its height eight. The measurements inside are the following:—The length, eighteen cubits and five-sixths; the breadth, twelve cubits; and the height, five".

It is related that Cambyes visited this temple. There is a record of the words of the commander of the Persian King

when introducing him to the Saite temple: "I made known to his majesty the dignity of Sais, which is the abode of Neith, the great [female] producer, genetrix of the Sun..." Plutarch records in the Temple of Neith the famous inscription of that goddess: "I am all that has been, that is, and that shall be. No mortal has yet been able to lift the veil which covers me."

Annexed to the Temple of Neith was a school of medicine "the House of Life" directed by the priests. Under the Persians, Darius' Egyptian doctor claimed that he had reorganized this school under royal protection. The priests of Neith were, as Luce considers, also antiquarians and archivists. Herodotus speaks of consulting a scribe of the holy treasury of Athena at Sais. Maspero mentions that some princesses filled the office of priestesses of the goddess Nît; and starting from the time of the Ancient Empire, in this city the priestesses of the goddess held a rank equal, if not senior, to that of the priests. The Queen took the title "Prophetess of Neith".

Festivals of Neith are mentioned by Herodotus. As well as those in honour of Artemis (Bast) and Isis, "There is a third great festival in Sais to Athena", among others. It was perhaps at this festival that the mysteries and lantern processions associated with her worship took place. Herodotus mentions an oracle of Athena.

Neith often appears in conjunction with Selket (q.v.). At Deir-el-Bahri they are shown together supporting the hieroglyph of the sky. The two goddesses guarded the canopic jars containing the entrails of Osiris. Together they are shown protecting the Queen-Mother and Amon. They also work together in the rituals of the departed.

A close correspondence has already been mentioned between Neith and Mehueret, and also between her and Athena.

NAMES: NEBTHOTPIT, NEBHET-HOTEP.

ETYMOLOGY: Egy. Nebhet-hotep prps. (Maspero) Lady of the Mine or Quarry, from Egy. nebt, Lady.

GENEALOGY: wife of Atum; prps. mother of dau: **Rennuter**; mother of twins: dau. Tefnut and son, Shu.

ASSOCIATED PLACES: Egypt, Memphis, Heliopolis.

The name of Nebthotpit is, according to Maspero, found on monuments of various epochs. In the Luynes Papyrus she and Iusait are shown as standing with their husband Tumû or Atum.

NAMES: UERT-HEKEU, IUSASIT, IUSAS, EUS-OS, SAOSIS.

ETYMOLOGY: Egy. Uert-hekeu, Great in Magic; Egy. Iusasit (Maspero) prob. "She comes, She grows"; Gk. rend. Saosis.

GENEALOGY: wife of Atum; prps. mother of dau: Rennutet.

ASSOCIATED PLACES: Egypt, Memphis, Heliopolis.

This goddess appears to be closely connected with Hathor, one of whose epithets is Iusasit.

NAMES: TEFNUT, TEFNUT, TEFNOOT.

ETYMOLOGY: Egy. Tefnut. (Anthes) a general designation for "woman" as contrasted with "man".

GENEALOGY: dau. of Nebhet-hotep wife of Atum; prps. **sister of (sister): Rennutet; twin sister and wife of Shu; mother of twins: dau. Nut and son, Seb (Geb).**

OFFICES AND TITLES: Goddess of Dew and Rain, Goddess of the Atmosphere, The Lady of Heaven, Goddess of World Order, The Lady of the Lower Shrine.

ASSOCIATED PLACES: Egypt, Mentkher (Lower Shrine), Annu (Heliopolis), Memphis, Thebes, The Desert of Nubia, Denderah, The Constellation Gemini: The Other World, Tefnut, Devachan.

Tefnut is a goddess associated with the heavens. She is described as helping to support the sky and each morning receiving the sun in the Eastern horizon; and she is among those shown in the solar bark. In The Secret Doctrine Tefnoot is said to inhabit the realm of Devachan together with Shoo and Geb. According to Stewart, "Tefnut symbolizes the principle of water and moisture, and is the most primary and permanent of types. . . Water is the mother of substance, as Gerald Massey says. . . The fountain was the mother-source, in the mystical sending of the water of life. . . The reed is carried by the goddesses as a symbol of the source of human life over which they have dominion."

This goddess and her husband Shu are members of the Ennead of Heliopolis, which comprises also Atum, Seb and Nut, Osiris, Set, Isis and Nephthys. Tefnut is also a member of the Theban Ennead.

As a goddess of the Other World, Tefnut is one of the "Great Nine" seated on their thrones in the Judgment of the Dead: the other members of this group are Ra, Shu, Geb, Nut, Isis, Nephthys, Horus and Hathor. One of her offices in the Other World is indicated in the papyrus of Nu: "The Osiris Nu. . . saith. . . I have brought to him the Goddess Tefnut and

he liveth' ". This goddess appears also to personify a region in the other world; in the Egyptian Book of the Dead a reference is made to "the soul which dwelleth in Tefnut."

A late tradition concerning Tefnut and Ra is mentioned by Anthes. According to his summary, Tefnut, on one occasion, had become separated from Ra for reasons unknown to us. "She then dwelt in the desert of Nubia . . . Re, longing for her, sent the baboon Thoth, who succeeded in persuading her to return to Egypt. There she appeared as Hathor and was received by all the Egyptians, especially in the temples of Hathor-Tefnut, with jubilation. Variants of this story depicts Tefnut as a cat, the goddess Bastet, who changed into a lion only when she became angry." Tefnut is one of the goddesses whom Anthes equates with the Eye. (See the Uraeus, under Buto).

Tefnut, according to Fagan, appears as one of the twins of the constellation Gemini in the Denderah zodiac; he describes her as 'the lioness-headed goddess of the sun's heat.'

Tefnut is represented sometimes in the form of a lioness, sometimes as a woman with the head of a lioness. In this aspect she is shown in vignettes either standing or squatting, and having on her head the solar disc. Sometimes she is shown as a woman.

Tefnut was seen by the Greeks as corresponding to Artemis.

NAMES: NUIT, NUT, NOOT.

ETYMOLOGY: Egy. Nut, (see also Naunet); from this (Maspero) is deriv. pr. n. masc. Nun; Wilkinson calls this goddess Netpe.

GENEALOGY: dau. of Tefnut, wife of Shu; twin sister and wife of Seb (Geb); "mother of the gods"; prob. mother of son: Ra (see also Neith and Hathor); mother of daus: Isis (Aset) and Nephthys (Nebthet) and sons: Osiris (Usire), Set, prob. Haroeris (Horus the elder) and prps. Thoth.

OFFICES AND TITLES: The Great Deep, The Celestial Abyss, The Celestial Vault, The Sky, Sky-Goddess, The Starry One, The Goddess of Heaven, Cow-Goddess, The Divine Cow, Mother-Goddess, Mother of the Gods, Protectress of the Dead, Mystery of the Heavens. Other names or titles: Shetet-Pet, Khnemet-urt, Meri, The Lady of Heaven.

ASSOCIATED PLACES: Egypt, Heliopolis, Hermopolis; The Other World, The Underworld.

Nut, the Goddess of the Celestial Vault, is described in Maspero's summary as "stretching out her arms, stretching out her slender legs, stretching out her body above the clouds with her dishevelled head drooping westward. The earth lies underneath the starry body of the goddess, who, being extended in space, her head to the West and her loins to the East, hangs her arms down to earth." The sun, proceeding "under the belly of Nut" plunging Westwards into her mouth and traversing her body by night, is born anew every morning. The rosy colour of the sky at dawn is described as the blood from the goddess while giving birth to the sun.

Sometimes Nut manifests in the form of a cow. As this animal she is described by Maspero as being supported on her four legs as on so many pillars, and her belly stretching out above the earth like a ceiling, forms the sky. Four gods are seen as stationing themselves by each of her four legs and keeping constant watch.

A detailed description of a representation of this goddess as a great cow, is given as follows by Anthes; "We see a standing cow. Her belly is decorated with a line of stars. Two boats travel along her belly. . . The belly of the cow is carried on the raised hands of a man, and each of her legs is supported by two men. It may be added that the hieroglyphs between the horns and in front of the breast of the cow read 'Hch' which mean either the 'millions' or the 'Heh-deities', and the hieroglyphs in front of the forehead of the cow read 'beauty' . . .

"Four different Egyptian concepts of the sky are attested here: a cow, an ocean, the woman Nut, and a roof. . ." Referring to the Pyramid texts in this connexion, Anthes writes: "In these texts a cow, an ocean, a vulture, and the woman Nut appear among other concepts of heaven alternatively combined in sentences as the following: 'The star travels through the ocean beneath the body of Nut' (Pyr. 802) and He [i.e. the deceased King] is the son of the great wild-cow. She conceives him and gives birth to him inside her wing. (Pyr. 1370) . . . The old idea of the heavenly cow protecting her son, the deceased King, with her 'wings'—we have already seen that this concept of the protecting wings originated in the idea of the heavenly venture—became most popular in Egyptian iconography. First the heavenly Nut and then any other motherly goddess in the shape of a woman was represented as protecting her child with her wings".

Occasionally this goddess is recorded as being in the form of a sow. A text from a royal tomb, which refers to Nut under that form is quoted by Anthes as follows: "They (i.e. the stars) sail to the end of the sky (Nut) surrounding her body at night whilst they show themselves and are seen. They sail in her inside in the day-time whilst they do not show themselves and are not seen. They enter after this god (i.e. Ra) and they come forth after him . . and they entered the mouth of Nut in the place of her head in the West. So she ate them. So Geb quarrelled with Nut because he was angry with her because of the eating of her young ones. Her name was called 'Sow who eats her piglets' because she ate them. So . . Shu lifted her and raised her to his head and said: 'Guard Geb. Let him not quarrel with her . . She shall give birth to them and they shall live and they shall come forth in the place of her hinder part in the East every day'". Anthes writes: "This translation is based on that of Adriaan De Buck in H. Frankfort, the Cenotaph. In other versions of this story Nut appears either as a woman or a hippopotamus. The same concept is attested by figurines of either a sow or a hippopotamus, and the same identifications of Nut appear in hymns. Some of the texts including that which we have quoted were written down in the context of astronomical treatises. The oldest elements of the tale are familiar . . as the prehistoric concept of the heavenly cow which gives birth to her calf, the sun, every day . ."

The reliefs, found on the walls of the tombs of the Kings from the XVIII th. to the XX th. Dynasties, have, according to Anthes, "provided us with the 'Book of the Heavenly Cow'".

In some representations Nut is shewn as a woman with her arms stretched above her head supporting the vault of the sky. In another she is depicted as a woman with long slender legs, her body bending forward and with the tips of her fingers touching the earth. Within the arch thus formed by her body lies the sidereal disc. In a late relief, of the Roman period, Nut is shown as a woman arched over the head of a human figure below. From her breast flows milk; and from the region of her membra muliebria there issue radiating wavy lines, apparently representing a fluid. These pour on to the head of the figure below.

On these figures Fagan writes: "In the Nut diagrams the 36 dekans span the naked body of Nut, the sky goddess,

arched between the eastern and western horizons". He also refers to "star tables given on the Nut diagrams of Seti I and Rameses IV".

Both the cosmic and the more human aspects of this goddess are presented in the Papyrus of Mes-em-neter, in the passage "... [I am] Osiris the brother of Isis . . . who journeyeth along before the stars of heaven [which is] the belly of my mother Nut; she conceived me through her love, and she gave birth to me because it was her will so to do . . ." Both aspects are also seen in a hymn to Osiris shewing the connexion of the North wind with this goddess: "the beautiful breeze of the north wind, even as it came forth from the womb of his mother".

Both Nut and Hathor (q.v.) are referred to as the mother of Ra. The former is mentioned as such in a hymn to Ra. "Thou goest forth each day over heaven and earth and art made strong each day by thy mother Nut", and "the azure goddess Nut doth compass thee on every side".

Nut with her husband Seb form the second couple in the Ennead of Heliopolis. She also takes her place in the Councils of the Deities, and on one occasion she is said to have called Set "a windbag".

Nut also plays an important part in the life of the Other World. She is one of the "Great Nine" present at the assessment of souls. As Protectress of the Dead she is frequently shown holding the departed spirit in her arms; she is often depicted on the lids of sarcophaguses and her starry body stretches above the mummy watching maternally over him. When the shade finds himself in the Borderland region of the Underworld, Nut is one of the goddesses of the West who meets his needs. She either inhabits, or takes the form of a sycamore tree; half emerging from her tree she welcomes the wandering spirit and offers him a dish of fruit, loaves of bread, a jar of water and air. In the Papyrus of Ani, "Osiris Ani saith:— 'Hail, thou sycamore tree of the goddess Nut. Grant thou to me of [the water and of] the air which dwell in thee' ". In the accompanying vignette, as described by Budge, Ani is kneeling beside a pool of water wherein grows a sycamore tree; in the tree appears the goddess Nut pouring out water for him from a vessel with the left hand, and giving him cakes with the right. By accepting these gifts the shade becomes the guest of the goddess. Later, when he boards the magic bark, carrying him to the Islands of the



*The Azure Goddess Nut doth cloth encompass
thee on every side*

Blest, he is questioned by each part of the vessel in turn; "Tell me my name," asks the sail, "Nuit is thy name", answers the traveller. Nut also acts as a healing goddess; in the Papyrus of Nebseni, "Nebseni saith . . The goddess Nut hath joined together the bones of my neck and back [and they are] even as they were in the time that is past . ."

On the tree form of the sky goddess, Massey writes: "The Fig-Tree in Egypt was a figure of the Lady of Heaven, who is portrayed as the Tree of Life and Knowledge in the act of feeding souls. She literally gives her body as the Bread and her blood as the Wine of life. In the later Ptolemeian times this tree was assigned to Sophia; which shows the link between Egypt and Greece."

This goddess is frequently represented in tombs and sarcophaguses. Sometimes, as on the stone walls in the Royal tombs, she is depicted as a great cow; on the lids of sarcophagus she is shown as a woman, often with her arms stretched above her head.

Among the rituals connected with Nut, Anthes mentions one which protects a newly born baby. This takes the form of reciting a prescribed formula over the picture of a cow.

Nut also figures among the ceremonies connected with Isis and Osiris. According to Anthes a representation of the body of Osiris was moulded. "The latter was prepared for burial and exposed in front of the tomb either upon branches of sycamore, which was the tree in which Hathor, and subsequently Nut, had been embodied since ancient times, or else it was placed inside a wooden cow representing the ancient heavenly cow which was Nut and subsequently Hathor.

Among the ritual formulae connected with the worship of this goddess is the following recitation, inscribed on the mummy-case of the Pharaoh Menkaure (Men-Kau-Ra, Mycerinus) in the Third Pyramid; "Osiris, King of the two Egypts, Menkaure, living eternally . . conceived by Nuit . . thy mother Nuit has spread herself over thee in her name 'Mystery of the Heavens', and she has granted that thou shouldest be a god . ." Being the mother of Osiris she is also called the mother of those who associate themselves with him; these include the Pharaoh and those spirits of the departed who prefix their names with Osiris, as for instance, Osiris Nu, Osiris Ani, Osiris Nebseni and others. In the Papyrus of Nebseni is the recitation; "Hail, Scribe Nebseni . . thy mother Nut spreadeth herself over thee in her name Shetet-pet . . and

she delivereth thee from every evil thing in her name Khnemet-Urt, the divine, mighty form who dwelleth among her children, O scribe Nebseni”.

Among other ritual formulæ connected with the worship of this goddess is the recitation; “Praise to you, O Osiris.. [whom] his mother Nut loves..”

The hieroglyph of the name of the goddess is a rounded vase, which, when she is depicted as a woman, she carries on her head.

Nut is often associated with Naunet. By the Greeks she is seen as corresponding to Rhea.

NAMES: NUNUT, NAUNET.

ETYMOLOGY: Egy. Nunut, from root Nu, water, (see below).

GENEALOGY: dau. of prps. Sekhmet wife of Ptah; wife of Nun; mother of son: Atum.

OFFICES AND TITLES: The Mother.

ASSOCIATED PLACES: Khmunu (Khemennu, Shmun, Hermopolis, Esh-Munein) Abydos, Thebes, Memphis, Heliopolis, The Flaming Isle of the Primeval Beginning, The Underworld.

The root word nu is, according to **The Secret Doctrine** which renders the word as noo, used sometimes as a name of a goddess. Mme. Blavatsky quotes from a hymn to Osiris engraved on the votive stèle of a tomb of Abydos “thou.. issued from the Goddess Noo [primordial Water]..” This deity might be Nut, Naunet or a separate goddess. In a Golden Dawn ceremony is the following address: “Thou are NU, goddess of the Firmament of Air”. The name Nu is often used also as an alternative name of the god Nun.

In the Hermopolitan cosmology the world was seen as bounded by mountains which supported the sky and at whose foot is Naunet.

Naunet and her consort Nun are the first couple of the Ogdoad of Hermopolis, the others being Huh and Hauhet, Kuk and Kauket, and Amon and Amaunet (see also under Kerhet). Hermopolis was known as “Khmunu, the City of the Eight”. This Ogdoad ruled for a period which was considered to be an idyllic age. After they had reigned for a time, the Eight went to the Underworld to live, their power still manifesting in the Upper World. According to Maspero, each evening and morning they are said to sing mysterious hymns.

Concerning this Ogdoad Anthes writes: “The Ogdoad origi-

nated at Thebes and was then carried downstream by the waves of the Nile to Hermopolis . . subsequently they reached Memphis . . and finally they brought Atum into existence at Heliopolis . . The Ogdoad was rarely mentioned in the millennium succeeding the Coffin texts; in a variant form, however, it became rather significant at a much later period . . Consequently the late concept of the Ogdoad is known mainly from inscriptions of the latest period in the temples of Thebes. The Ogdoad is then conceived of as the eight first living beings who appeared on the flaming isle of the Primeval Beginning, four couples in which the males were frogs and the females serpents."

Naunet, like the other goddesses of this group, is usually represented as a woman with a serpent's head and having a jackal's head in place of feet.

NAME: HEHIT, HAUHET, HEHUT.

ETYMOLOGY: Egy. Hchit, prob. from Egy root. Huh, unendingness, eternity.

GENEALOGY: wife of Hehu.

ASSOCIATED PLACES: Egypt, Khmunu (Hermopolis); The Underworld.

Hauhet is a member of the Hermopolitan Ogdoad and has the same form as the other goddesses of this grouping (see Naunet).

There may be a reference to Hehit in the Egyptian Book of the Dead, from the Papyrus of Nebsemi, in the passage: "'He that goeth forth in his own name and cometh forth in that of Hehi . . ' is my name. The . . goddess hath deposited [upon the earth] her load, and hath given birth to Hit straightway."

According to Maspero Hehit corresponds to Nut.

NAME: KAKIT, KAUKET, KEKIUT, KEKIT.

ETYMOLOGY: Egy. Kakit, from Egy. root, Kuk, darkness.

GENEALOGY: wife of Kaku.

ASSOCIATED PLACES: Egypt, Khmunu (Hermopolis); The Underworld.

Kauket is a member of the Hermopolitan Ogdoad and has the same form as the other goddesses of this grouping (see Hehit).

According to Maspero Kekit corresponds to Isis.

NAME: AMONIT, AMAUNET.

ETYMOLOGY: Egy. Amonit, deriv. from root meaning hidden, unseen, prps. air.

GENEALOGY: wife of Amon.

ASSOCIATED PLACES: Egypt, Khmunu (Hermopolis) Thebes; The Underworld.

Amonit is a member of the Hermopolitan Ogdoad and has the same form as the other goddesses of this grouping (see Naunet).

NAME: KERHET.

ETYMOLOGY: Egy. Kerhet.

GENEALOGY: wife of Kerh.

ASSOCIATED PLACES: Egypt; Khemennu (Hermopolis).

According to Budge, Kerhet with her consort Kerh are members of the Ogdoad of Hermopolis, the others being Nu and Nut, Hehu and Hehut. and Kekiu and Kekiut. (see also under Naunet).

NAMES: SOKHIT, SEKHET, SEKHMET, SEKMET, SAKHMET, SAKHMIS, TEKAHARESAPUSAREMKAKAREMET.

ETYMOLOGY: Egy. Sekhmet, The Powerful; prps. conn. with word, strike; Gk. rend. Sakhmis; Nubian. Tekaharesapusaremkakaremet; (Stewart) cf. sekhemor, vital power.

GENEALOGY: prps. wife of Anhuri-Shu; wife of Ptah: prps. mother of dau: Naunet; mother of son: Nefertum.

OFFICES AND TITLES: Goddess of Fire and Heat, Lioness-goddess, Mihir. The Northern One, Queen of the Crowns of the South and the North, Goddess of Memphis, Mistress of the Double White Palace, The Source, Mother in the Horizon of Heaven, Mistress of the Gods, The Beloved of Ptah. The Beloved One, The Gracious One, Goddess of War and Battle, Goddess of Vengeance, Destroyer of Rebellion, The Mighty Lady, The Great Lady, Goddess of Bone-setters. Mistress and Lady of the Tomb, The Opening of Amenti, The Mighty One of Enchantments. The Lady of Flame, The Lady of the Scarlet-Coloured Garment.

ASSOCIATED PLACES: Egypt, Sekhmit (Sokhem or Letopolis), Memphis, Karnak, Nubia, Ta-kensetet; The Underworld.

The Lioness-goddess Sekhmet is said to have come originally from Sokhem (Letopolis). Under the title of Mchet, the

Northern One, she is associated with the god Anhuri-Shu. Later, she joined the Triad of Memphis which includes her consort Ptah and her son Nefertum.

In her more elemental aspect Sekhmet is associated with the heat of the sun and appears to be connected with the sky. In the Papyrus of Ani this goddess says: "I sit upon my place in the great wind (?) of heaven". In The Book of Breathings there is a reference to "Sekhet, the goddess who is seated at the western side of heaven".

It was Sekhmet, according to some accounts, who wrought havoc and apparently burnt those who led the insurrection against Ra (see under Hathor).

A reference to the worship of Sekhmet occurs in the time of Kheops; he is stated to have dedicated wooden statues of certain deities which include Sekhmet. This goddess is on one occasion mentioned as escorting Seti I, and she is here described as a magician. As goddess of bone-setters she received their worship and it is recorded that they healed fractured bones by the intercession of this goddess. Like many other goddesses Sekhmet is identified as the mother of the spirit; thus in the Funeral Text of Hertu, Hertu says: "I am the son of the goddess Sekhet, and I have my seat by the dweller in the Urtet region of the heaven"; similarly the lady "Mut-hetepeth, triumphant saith '... I have been conceived by Sekhet'".

The Hymn to Sekhet is recorded in the Chapter of the Egyptian Book of the Dead, Of the Preservation of the Body, and from it the following extracts are taken: "Homage to thee, O Sekhet, Bast-Ra, thou mistress of the gods, thou bearer of wings, Lady of the Anes bandlet, queen of the crowns of the South and of the North... thou mighty one of enchantments in the Boat of Millions of Years, thou who art august, who riseth in the seat of silence, mother of Pashakasha, royal wife of Parehaqa-Kheperu, mistress and lady of the tomb, mother in the horizon of heaven, gracious one, beloved, destroyer of rebellion, offerings are in thy grasp, and thou art standing in the bows of the boat... Thou are the fire goddess Amit, whose opportunity escapeth her not; thy name is Tekaharesa-pusaremkakaremet... for behold, this is the name uttered in the speech of the Negroes, and of the people of Ta-Kensetet. Praise to thee, O Lady, who art mightier than the gods, and words of adoration rise to thee from the Eight gods. The living souls who are in their chests praise thy mystery. O thou

who art their mother, thou source from whom they sprang [who] makest for them a place of repose in the hidden underworld [who] makest sound their bones . . . who makest them strong in the abode of everlastingness . . . 'Utchat of Sekhet, mighty lady, mistress of the gods' is thy name."

On the symbology of this goddess, Massey writes: "The lioness was an Egyptian figure of heat—the lioness in heat. The name of this she-lion Sekhet is also the name for the bee . . . Sekhet was also the goddess of sweetness and pleasures. Sekhet, the she-lion, impersonates the force of the sun . . . hence hell-fire."

Sekhmet is usually represented either as a lioness or a woman with the head of a lioness. In the latter form she is sometimes represented sitting and sometimes squatting. She often holds a sistrum or an ankh.

Sekhmet closely corresponds to Bast.

NAMES: UATCHET, UATCHIT, UADJET, WADJET, BUTO, UTO.

ETYMOLOGY: Egy. Uatchet; Gk. rend. Buto, trans. of Per Uadjet, "the Dwelling of Uadjet."

OFFICES AND TITLES: The Goddess of Buto, Sovereign of the Nile Delta, Protectress of Lower Egypt, The Lady of Flame, Snake-Goddess, The Uraeus, The Eye, Queen of the Gods of Egypt, Goddess of the Placenta, The Rich in Magic.

ASSOCIATED PLACES: Egypt. Per Uadiet (Pe or Buto), The Nile Delta, Lower Egypt, Northern Egypt, Tep. The Underworld.

Uadjet, a very early goddess, is said to have had an original seat in the Nile Delta. Her town, the Dwelling of Uadjet, as well as the goddess, was known to the Greeks as Buto. She is the ancient protectress of Lower Egypt.

Buto is connected with one of the events in the history of Isis. When the latter hid herself in the swamps of Buto, the goddess Buto came to her aid and helped to protect her infant son Horus; according to one account, she gathered the baby from the floating island of Chemmis. Herodotus records this event as follows: "In former times, when the isle was still fixed and motionless, Leto one of the eight deities of the first order, who dwelt in the city of Buto, where now she has her oracle, received Apollo as a solemn charge from Isis, and saved him by hiding him in what is now called the floating island".

Both the snake-goddess Buto, and the vulture-goddess Nekhebet are closely associated with the Pharaohs. Together they are known as Nebti, the Two Mistresses, and they appear side by side on royal documents. Sometimes both Nekhebet as a vulture's head and Uadjet as a serpent's head or uraeus appear on the Pharaoh's forehead as a protection against enemies. Uadjet also endows with justice and truth; in the Chapter of the Egyptian Book of the Dead, Of Perfecting the Spirit, there is a reference to the "divine justice and truth made by the goddess Uatchit". Usually the uraeus alone appears on the forehead of the Pharaoh.

Anthes states that "the Eye is identified in the Pyramid texts with the Uraeus viper which spat venom and fire against its enemies". On the connexion between the Eye and the Uraeus Miss Ions writes: "The eye is often depicted as a destructive goddess—one aspect of the burning sun in Egypt, and is associated with another destructive goddess, the rearing serpent which was in fact shown, in the form of the uraeus, on the foreheads of the pharaohs."

Describing the two closely related goddesses Nekhebet and Uatchit, Stewart writes: "The Goddesses, in the form of royal serpents, went into all the crevices of the Earth. . . The serpents on each side of the Sun disc are symbols of the goddesses." He also sees them as personifying conscience. Enlarging on this he writes, "Conscience tells us when we have erred and warns us to avoid similar errors in the future. This is the double action corresponding to the dual Goddesses."

The worship of Uadjet forms an important part in the coronation ceremony. According to the account given by Mme. Desroches-Noblecourt, these rites took place in a special hall set aside for this purpose; this was in two divisions, the "House of Flame" (Per-neser) reminiscent of the archaic Northern Fane, and the "Great House" reminiscent of the primitive Temple of the South. In the first, the most august deities were personified; these included Nekhebet, Buto, Neith, Isis, Nephtyhs, Horus, Seth and others. In the main rite of the ceremony, held in the Southern chapel "the Snake-goddess, the 'great-in-magic' awaited the Pharaoh, raising her expanded royal cobra's hood: she rushed to embrace him, as the ritual formula tells us, coiled around his head, and raised her own above his brow."

Uadjet is also mentioned in connexion with Queen Hat-

shepsut; she is described as applauding the Queen's divine shapeliness.

A festival of Buto is mentioned by Herodotus in his enumeration of Egyptian Festivals. "There is . . . a fifth in Buto to Leto". In his list of the Oracles, he ends by stating, "Besides these, there is an oracle of Leto at Buto, which is held in much greater repute than any of the rest," and in another reference to this oracle he records that "Psammetichus sent to the city of Buto where there is an oracle of Leto, the most veracious of all the oracles of the Egyptians".

Of the Temple of Buto, Herodotus writes: "I have already made mention of the Egyptian oracle, and, as it well deserves notice, I shall proceed to give an account of it more at length. It is a temple of Leto, situated in the midst of the great city on the Sebennytic mouth of the Nile, at some distance up the river from the sea. The name of the city as I have before observed is Buto . . . Letos' temple, which contains the oracle, is a spacious building with a gateway ten fathoms in height . . . The most wonderful thing that was actually to be seen about this temple was a chamber in the enclosure made of a single stone, the length and height of which were the same, each wall being forty cubits square, and the whole a single block. Another block of stone formed the roof, and projected at the eaves to the extent of four cubits".

In the rites of the recently deceased, the two goddesses Nekhebet the vulture of the South and Uadjet the cobra of the North, personifying the two placentas, sometimes act like Isis and Nephthys as guardians of the mummy; they embrace him with their outstretched wings.

Uadjet is frequently represented in the form of a cobra, sometimes winged and sometimes crowned. As a snake she appears as the uraeus and is at times coiled. She also often has the face of a woman; and in this form she wears either directly on her head or on her head-dress in the shape of a vulture, the royal crown of the North, of which she is the official protectress. In one bas-relief she is shown holding what appears to be the original form of the ankh (see Kefa), her neck also coiled in the ankh loop. Sometimes she and Nekhebet in their role of personifications of the placentas are depicted on either side of Osiris.

A correspondence was seen by the Greeks between Buto and Leto or Latona. She also has similarities to the Indian goddess Kundalini.

NAMES: NEKHABIT, NEKHEBET, NEKHBT.

ETYMOLOGY: Egy. Nekhebet.

GENEALOGY: self-formed.

OFFICES AND TITLES: Mother-goddess, The Mother of Mothers, The Great Goddess, Creatrix of the World, Primordial Mother of All Existence, Vulture-Goddess, Protectress of Upper Egypt, The Great Goddess of Upper and Lower Egypt, Goddess of the Placenta, Protectress of Child-birth, The Rich in Magic.

ASSOCIATED PLACES: Egypt; Nekhabit (Eileithyiaopolis), Hierakonopolis, Upper Egypt, Southern Egypt; The Underworld.

Nekhabet is said to be one of the oldest mother-goddesses of Egypt, and was from the earliest times the protectress and goddess of Upper Egypt. According to a description given by Neumann, quoted from Budge: "She is the vulture Mother-Goddess of the South. Nekhbet, the white crowned Great Goddess of Upper Egypt, who is worshipped as a 'form of the primeval abyss which brought forth the light'... the mother of mothers, who hath existed from the beginning and is the creatrix of the world' ". Nekhebet is associated with the four cardinal directions, and the four quarters of the world. She, with the Snake-goddess Uadjet, are called "they who are rich in magic" and the Nebti "the Two Mistresses".

The association between the vulture and the sky is shown by Anthes as follows: "Apparently the concept of heaven as a vulture is also prehistoric. Its influence on the iconography of mother goddesses has already been discussed (see under Nut). In the historic period the various Egyptian female deities appear either as a cow or as a vulture or as a snake."

Like Uadjet, Nekhebet is closely connected with the Pharaoh. As a mother-goddess she suckles the royal children and is often shown suckling the Pharaoh, and is described as his mother. During war she often appears hovering over the head of the Pharaoh, in the form of a vulture, holding in her claws the fly-whisk and the seal. She and Uadjet are shewn side by side on royal documents; and sometimes she appears alongside the latter, the uraeus, on the forehead of the Pharaoh. Queen Akmet is shown with the vulture alone on her forehead.

In her portrayals, Nekhebet appears sometimes as a great vulture, sometimes as a woman with a vulture's head and sometimes as a woman wearing the white crown of Upper Egypt either on her head or on her head-dress shaped like a

vulture. On a pendant and a pectoral of Tutankhamen, she is holding in her claws objects, perhaps seals, in what appears to be a modified form of the original ankh (see Kefa).

In the Underworld, Nekhebet watches over the departed.

The main seat of the worship of Nekhebet was at the city called by her name, Nekhebet, the Eileithyiaopolis of the Greeks (El-Kab). This city was the capital of the oldest province of the South.

Nekhebet has certain parallels to Heqet. The Greeks saw this goddess as corresponding to Ilithyia, the goddess of child-birth.

NAMES: MAFTET, MAFDET.

ETYMOLOGY: Egy. Maftet; (Birch. Budge) maftet. lynx.

OFFICES AND TITLES: Lynx-Goddess or Cat-Goddess.

ASSOCIATED PLACES: Libya, Egypt.

Maftet is described as either a lynx or cat.

In an account of Egyptian feline goddesses, Miss Gordon states that they originated in Libya. Of Maftet she writes: "Maftet is earlier than Ubastet or Sekmet. She appears as early as the First Dynasty in the act of protecting Pharaoh's house from snakes".

In the Egyptian Book of the Dead, the Papyrus of Nu, is the following passage: "O Serpent . . Depart you from me, for I am the divine Maftet". Budge states that "Dr. Birch identified the animal maftet with the lynx". Budge also has the same identification in another passage.

NAME: BASTIT, BAST, PASHT, PAKHT, PACTH, BUBASTIS.

ETYMOLOGY: Egy. Bast; from this is deriv. Per Bastis, The House of Bast; hence Bubastis, see also below: (Stewart) Bast, from "bes", or "fire".

GENEALOGY: wife of Ptah; poss. mother of Nofirtumu (Nof-ertum), (see Sekhmet).

OFFICES AND TITLES: Goddess of Bubastis, Lunar Goddess, The Lady of Life, Cat-goddess. Goddess of Pleasures and Music, The Sistrum Goddess, The Fire of Intelligence.

ASSOCIATED PLACES: Egypt, Bubastis (Pei-wbaste, Per-Bas-tet, Pabast, Pi-beseth, Pubastum, Bubastos, Tel-Basta), Memphis.

Bast was originally the local goddess of Bubastis, capital of

the 18th nome of Lower Egypt; she is described as presiding over the kings of Bubastis. Later, like Sekhmet, she formed with Ptah and Nefertum a triad at Memphis. During the reign of Sheshonk and the Pharaohs of the XXIInd Dynasty, Bubastis became the capital and Bast was regarded as the great national divinity.

Bast is a lunar goddess, cats being regarded as having an affinity with the moon. In this connexion Mme. Blavatsky writes: "... the Egyptians portrayed the moon as a cat... they had observed the simple fact that the cat saw in the dark, and that her eyes became full-orbed and grew most luminous by night... This animal was held in great veneration in the city of Bubastis". Bast is also a goddess of pleasure who loves music and dancing; she beats time with a sistrum, often decorated with the figure of a cat. It is stated also that in her benevolence she often protects men against contagious disease. Bast is associated, like Sekhmet, with fire symbolism; in the Chapter of the Egyptian Book of the Dead, Of the New Moon, mention is made, in the rubric, of "the moment of the royal flame of the goddess Bast". She is also associated with the four quarters.

In her account of Egyptian feline goddesses, based mainly on the study of Dorothy Stewart, Miss Gordon gives the following details concerning this goddess: "Bast, the Lady of Life, typified the kindly fructifying powers of the sun. Both she and Sekmet could wear the sun's disc or the holy uraeus on their brow and their images became fused, curiously, as Bast was so amiable compared with Sekmet. Bast sometimes had a human body with a cat's head; sometimes she was incarnate in the complete body of a cat.

"In her heyday, Bast was the honoured protectress of the Eastern half of the Delta. The centre of her cult was at Per-Ubastet, in the district known as Beni-Hassan, the Bubastis of Herodotus.

"Bubastis, under the name of Pi-beseth is mentioned... in the Book of the Prophet Ezekiel. She was venerated by the Twenty-Second Dynasty Pharaohs. The Mau was a domestic pet as well as a goddess and a huntress and often portrayed with pharaohs and queens.

"When the reaction against Akhenaton was in full swing, the image of the cat was sometimes erased because of the close connection between the cat and the sun symbol... although Bast's popularity did not wane. Cats also lived in the holy



Bast

places of Babylon. The Greeks, Hellenized Egyptians and Romans identified her with Artemis (viz. Ovid).

"Herodotus visited Bubastis and found Bast integrated with Artemis, honoured as the Moon Goddess of the Greeks . . . The Romans raised a statue to the goddess Libertas on the Aventine and a cat sat at her feet.

"The cult of the cat goddess lasted well into the Roman period.

"There is a large collection of cat goddesses in the Vatican Museum".

A reference to Bubastis is made in the Book of Ezekiel, under the name of Pi-beseth (margin: Pubastum). This is identified by Feyerabend, and Brown, Driver and Briggs as Bubastis; House of Bast(et)." The latter dictionary gives the original name of the city as Pei-wbaste.

It is believed that Bast, as representing the solar disc, was venerated by Akhnaton.

In Graeco-Roman tradition Artemis-Diana is said, during the early period of the world's history, to have changed into a cat; in this form she went into Egypt.

The worship of Bast is described by Miss Ions as follows: "Great and joyful festivals were periodically celebrated in her temple at Bubastis. Herodotus tells us that it was one of the most elegant in Egypt and recounts how the devout came in thousands from all over the country for the huge annual fair. The journey, by barges, took place to the sound of flutes and castanets. Buffoonery and jokes were bandied between the pilgrims and the women on the banks of the river, who watched the barges as they passed, and everything was a pretext for pleasantries and masquerade. On the appointed day a splendid procession wound round the town and festivals followed during which, it seems, more wine was drunk than during all the rest of the year."

Diodorus Siculus in his account records that in this procession to the city of Bubastis in honour of Diana, there would be sometimes 700,000 men and women, besides children. In order to please the cat-goddess her devotees dedicated statues of this animal in great numbers. It appears that in most fanes an animal was fed, in whom the god or goddess of the locality was believed to be incarnate; thus for instance, there would be a cat in the temple of Bast.

The Temple of Bast is described by Herodotus as follows: "The temple of the goddess Bubastis . . . well deserves to be

described . . . Excepting for the entrance, the whole forms an island. The gateway is sixty feet in height, and is ornamented with figures cut upon the stone, six cubits high and well worthy of notice. The temple stands in the middle of the city, and is visible on all sides . . . you look down upon it wheresoever you are . . . A low wall runs round the enclosure, having figures engraved upon it, and inside there is a grove of beautiful tall trees growing round the shrine, which contains the image of the goddess. The enclosure is a furlong in length, and the same in breadth. The entrance to it is by a road paved with stone for a distance of about three furlongs, which passes straight through the market place with an easterly direction, and is about four hundred feet in width. Trees of extraordinary height grow on each side of the road . . .

The history and the present state of the Temple of Bastit at Bubastis are described by Maspero. He mentions records of its having been decorated by the Pharaohs Kheops, Khephren (Khafra) and Amenemhait I, who in one of his inscriptions refers to "his mother Bastit". Usitasen I and his immediate successors restored several of the chapels. Usitasen III added to the temple a new structure which, as Maspero considers, must have made it rival the best monuments of Egypt. This last named king believed that he was under particular obligations to the goddess of this city and attributed to her aid some of his successes in Nubia. In this temple some columns belong to the lotiform type, and according to Maspero's description the shaft is composed of eight triangular stalks rising from a bunch of leaves, symmetrically arranged and bound together on the top by a riband twisted thrice round the bundle. The capital is formed by the union of eight lotus buds, surmounted by a square member on which rests the architrave. Other columns have Hathor-headed capitals, the heads being set back to back and bearing the flat head-dress ornamented with the uraeus. The face of the goddess, which is somewhat flattened when seen closely on the eye level, stands out and becomes more lifelike as the spectator recedes from it; the projection of the features has been calculated so as to produce the desired effect at the proper height when seen from below.

An oracle of Artemis is mentioned by Herodotus. In the Egyptian Book of the Dead, Osiris is spoken of as "prophet of the goddess Bast".

Bast is represented sometimes in the form of a cat. Sometimes she is described, perhaps from her association with Sekhmet, as a lioness, and also, according to Maspero, as a tigress. Sometimes she appears as a woman with a cat's head, holding in her right hand a sistrum or an aegis consisting of a semicircular breastplate surmounted by the head of a lioness; in her left hand she carries a basket.

Bast is in many ways paralleled to Sekhmet and also Pakhit; she is also sometimes associated with Mut. The Greeks saw her as corresponding to Artemis. In the Golden Dawn Order Pasht is connected with, and sometimes appears to be identified with Tharpesh.

NAME: ATHYR, ATHOR, HATHOR, HETHEH, ATOR.

ETYMOLOGY: Egi. Athyr, prps. The Dwelling of Horus; (Fagan) "House of Horus" or "The Visible Heavens"; Lat. occasionally Ator; hence Atarbechis, "City of Athor", and (Bartlett) Pathyris, belonging to Athor, N. of the western quarter of Thebes; cf. (G.D.) Egi. Athor, Nature.

GENEALOGY: prps. mother of Shu, Khnum and Ra (see also Nut); prps. mother and wife of Horus; mother of son: Athy (Ahy).

OFFICES AND TITLES: The Celestial Cow, Sky-Goddess, The House of Horus, Mother-goddess, Source and Ruler of the Ennead of Denderah, The Divine Mother, The Powerful, Queen of the Earth, Lunar Goddess, Queen of Heaven, Our Lady, The Divine Lady, The Divine Mother, Queen of the West, Lady of the Evening, Mistress of Amentet, The Lady of the Cemetery, Mighty Dweller in the Funeral Mountain, Lady of Tatchescrt, Sycamore-Goddess, The Lady of the Sycamore, Underworld Goddess, Protectress and Queen of the Underworld, The Protectress of Women, Mistress of Dendera, Presiding Goddess of the western quarter of Thebes, Mistress of the Land of Punt, The Lady of the Mefkait, The Mistress of Turquoise, The Lady of Byblos, The Lady of Masheru, The Great Goddess, The Goddess of Love, Mistress of Pleasure and Merriment, The Goddess of Joy, Sovereign of the Song and the Dance, Mistress of Music, The Uraeus, The Eye, Goddess of the Eastern Horizon, Sothic Regent of the month Athyr, Stella Matutina, The Morning Star, The Mother of Light, Lux Maris, Light of The Sea, Mistress of The Four Quarters.

ASSOCIATED PLACES: Egipt, Dendera, Prosopitis, Atarbechis

(Aphroditopolis), Sinai, Mefkait, Serabis, Belbeis, Punt, Ethiopia, Somaliland, Libya, The Libyan Mountains, Deir el Bari, Thebes, Luxor, Tentyra, Armant, Karnac, Byblos, Masheru, Amentet, The Underworld, Ta-tchesert; The Planet Venus.

The goddess Hathor is regarded by some religious historians as a link between the Universal Mother-goddess believed to have been worshipped by the Egyptians in prehistoric times (see under Mut), and the goddesses of recorded history. This continuity is supported by Massey, who writes as follows: "we see the Typhonian genetrix Ta-Urt in Egypt pass into . . . Hathor; and when the domestic cow succeeded the water-cow . . . the same Great Mother who was Venus, as Hathor became the mother-moon."

Writing on the place of the cow, in her aspect of Hathor, Anthes states: "The opinion that the cow in prehistory was the Egyptian version of a very early concept of a mother goddess and source of fertility has been proffered by Elise Baumgartel as an interpretation of certain discoveries in prehistoric tombs".

Hathor in her more primitive form was seen as the celestial Cow who created the world and all that it contained; like Mut and some other goddesses she is recognized as having independent creative power by virtue of her own unaided force and energy. As Sky-goddess she gives birth to the sun and in this respect resembles Nut. She is regarded as mother of Ra by the royal scribe Nekht, who uses of him the expression "Within thy mother Hathor". Horus, also a sun god, is described as being enclosed each evening in her breast, to be born again each morning. Wilkinson sees her as corresponding to Night. In another cosmic aspect this goddess is seen presiding over the four cardinal directions and the four quarters of the world.

Hathor is also regarded as the great nurturing goddess, feeding humanity with her milk, or, as the sycamore-tree, supplying her food in the Underworld. This aspect of Hathor as the mother-goddess is shown by the appellation "Son of Hathor" given to several of the Pharaohs, as for instance Papi I and Rameses III who speak of "My mother Hathor". She acted as nurse to Hatshepsut (q.v.).

A summary of the characteristics of Hathor is given by Budge as follows: "This goddess was the personification of the sky, and especially of that part of it which was the 'House of Horus'; hence her name [hieroglyph of a hawk]. Her

symbol was in the earliest times a cow, and she represented the great mother of the world and the female power of nature which was perpetually conceiving, creating, bringing forth, and rearing and maintaining all things, both great and small. The Greeks identified her with Aphrodite, and she represented what was true, and good, and all that is best in wife, mother, and daughter."

On the lunar aspect of Hathor, Massey writes: "the cow was a type of the moon as Hathor; and when the cow is portrayed with the solar disc between her horns, the imagery denotes the mother-moon as bearer of the Sun."

The identification of the Eye with Hathor is mentioned by Anthes as occurring in one passage. He writes: "The Eye which in other contexts is identified with the . . . Uraeus viper appears as Hathor here".

In her human aspect Hathor takes part in the councils of the Deities. She is present at the tribunal called to decide between Set and Horus. It was there that took place what is generally known as "the Ritual Baring of Hathor". During one of the disputes in this long procedure it is described how Ra is insulted, and in consequence lies down on his back and refuses to take further part; and so the tribunal begins to disband. Hathor, however, goes to him and shows him her intimate parts. Ra thereupon is so pleased that he forgets his former displeasure, and the tribunal is reconvened. Later in the proceedings it is either Hathor or Thoth who heals the eyes of Horus after one of his struggles with Set. According to Anthes' summary, Hathor heals his eyes with the milk of a gazelle.

This goddess showed the more severe aspect of her character when she hurled herself, according to some accounts in the form of a lioness, against the men who had rebelled against Ra. In order to curb her fury Ra gave orders to spread on the battle-field seven thousand jugs of barley beer dyed with red ochre to resemble blood. This was spread out on the field to a depth of nine inches. According to one account, "Hathor found the red beer pleasant for her heart", and she became drunk. Another tradition asserts that when the goddess saw this flood in the dawn, reflecting her own face in all its beauty, she was fascinated with the sight and left off her rage against mankind.

Maspero states that Hathor, like many of the other Egyptian deities, showed greater power in her own area. Thus at

Dendera, the main seat of her worship in Egypt, she was considered as the undisputed mistress, Horus receiving importance only from his status as consort. He refers to her as "the source and ruler of the Ennead of Denderah".

On the position held by this goddess in Thebes, Bartlett writes: "The Goddess Athor, the Venus of the Egyptians . . . presided over the western quarter of Thebes, and from her this suburb derived its name of Pathyris, belonging to Athor. She was figuratively represented in the paintings as a spotted cow, living behind the western mountain of Thebes, from which, figured in this shape, she is seen rising as the planet Venus. It was into her arms that the sun . . . was poetically supposed to be received, and in this character answered also to Night (Wilkinson)".

As protectress of women, Hathor is said to preside at their toilet. As goddess of love and joy she won for herself great popularity. She was proclaimed, according to Miss Ions' account, Mistress of music and of merriment, of the dance, of leaping and jumping and the wearing of garlands, her temple being considered the home and place of enjoyment.

It has been noted that Hathor seems more and more to have concerned herself with her Underworld aspects, and in later epochs was regarded as Queen of that region. Thus, while well disposed to those living in the Upper World she is described as cherishing those who have passed into the Underworld even more tenderly. Under the title of "Queen of the West" she is protectress of the Theban Underworld. In the assessment of souls, Hathor is one of the "Great Nine" seated on their thrones. In her cow form she meets the spirit or shade travelling in the Borderland, and those who understand the proper procedure she carries on her back to the After World. Also as Lady of the Sycamore she sometimes embodies herself or hides in the foliage of that tree, and appears to the shade with the bread and water of welcome, and also a dish of fruit. By accepting these gifts the shade becomes the guest of the goddess and to retrace his steps he needs special permission, the acceptance of food being an acknowledgment of suzerainty. Sometimes this office is taken by Nut or Neith. Maspero summarizes this role of Hathor in greater detail as follows: "Half-way up the slope [is] the good cow Hathor, the Lady of the West, in meadows of tall plants where every evening she received the sun . . . if the dead man knew how to ask it according to the prescribed rite, she

would take him upon her shoulders and carry him . . . at full speed. Having reached the North, he paused at the edge of an immense lake, the Lake of Kha, and saw in the far distance the Islands of the Blest". There Hathor is again present, in her human form, among the deities who welcome him.

In the Papyrus of Nu there is a vignette, in which is shown, according to Budge's description, the deceased kneeling before the goddess Hathor seated by a tree. In the accompanying text "Nu, triumphant, saith' . . . I shall sit on the ground beneath the foliage of the date palm of the goddess Hathor' ". In the Egyptian Book of the Dead there is a short chapter entitled, The Chapter of being with the Goddess Hathor, in which "Nu, triumphant saith: . . . 'Let me be among those who follow the goddess Hathor' ".

This goddess is among those Underworld deities with whom the female spirits in that realm identify themselves. Thus in the Text of Takhert - p - uru - abt, perhaps a priestess of the goddess, this lady is addressed thus: "Hail Hathor Takhert - p - uru - abt, triumphant . . ."; another is called Hathor Arisuin-iat.

The position of Hathor in the After Life is shown in the Papyrus of Nu in a Hymn in Praise of Hathor. "Hathor, lady of Amneter, mighty dweller in the funeral mountain, lady of Ta-tchesert . . . beautiful of face in the Boat of millions of years, the habitation (or seat) of peace, maker of law in the boat (?) of the favoured ones". Budge mentions that in some versions the deceased, sometimes accompanied by his wife, is seen standing in adoration before her and Mehurit. After reciting the titles of Hathor, the deceased, having stated that he is innocent of offence, entreats the goddess that he may have his existence among her followers.

The worship of Hathor is believed by some authorities to have originated beyond the Southern bounds of Egypt, in the land of Punait or Punt, "Mistress of the Land of Punt" being one of her titles. In Upper Egypt her chief abode was Dendera, of which place she was the sovereign, and it was here that she had her principal temple. In the Sinai peninsula where there were the turquoise and copper mines, she was worshipped by the mining community and bore as titles "The Lady of Mefkai" and "The Lady of the Turquoise." It is recorded that on one occasion the workmen in the Sinai mines were ready to desert; the official in charge, by name Har-ocri, promised them the support of Hathor and from then

onwards their fortune changed for the better.

In Sinai two chapels were built for the increasing mining population; these, dedicated to Hathor, were served by volunteer priests. According to Maspero's description, one of these chapels, presumably the older, consists of a single rock-cut chamber, covered with finely sculptured scenes and inscriptions. The second includes a very well proportioned rectangular court, being entered through a portico supported on pillars with Hathor-headed capitals. For details of this type of capital see under Bast. Beyond the court was a narrow building divided into many small irregular chambers. There are votive steles of all shapes and sizes in granite, sandstone and limestone.

Hathor had a rock-temple at Serabit, of the IVth. Dynasty: this temple was added to at various dates particularly by some of the kings of the XIIth. Dynasty. From Phoenicia she derived the epithet "Lady of Byblos". The worship of Athor at Tentyra is referred to by Bartlett.

Of the Temple of Hathor at Dendera some details are given by Maspero. It appears to have been built at a very early date and was restored by Kheops; grants of territory were made by Papi I to the Goddess Hathor, and the temple was restored by him on the basis of the original plans which were accidentally discovered. It is said that this piety displayed to one of the most honoured deities was rewarded, as it deserved to be, by the insertion of the title "Son of Hathor" in the royal cartouche. Further building in connexion with this temple took place at about the time of Augustus.

The interior of this temple is thus described by Wilkinson: "To the great portico succeeds a hall of six columns with three rooms on either side: then a central chamber, communicating on either side with two small rooms, and on the other with a staircase. This is followed by another similar chamber, (with two rooms on the west and one on the east side,) immediately before the isolated [adytum], which has a large passage leading round it, and communicating with three rooms on either side". The total length of the temple is given as 93 paces, (or about 220 feet,) by 41, or across the portico, 50.

The following description of this temple is given by Bartlett. "I proceeded to the temple, with feelings of . . . curiosity, this being the first, as well as, by common report, the most beautiful in Egypt. . . The facade, though vast, seemed

heavy and half barbarous . . On entering, however, one cannot fail to experience the peculiar emotions produced by Egyptian architecture, a feeling of gloomy sublimity which awes . .” He then refers to “the sculptures and hieroglyphics which every where cover the walls, in mute mysterious meaning, leading back our thoughts to the recondite religious ideas which they symbolize, and inspiring a deep and almost trembling curiosity as to the rites which were celebrated in the recesses of these soul-subduing temples. The flat roof in its dusky obscurity, and the grand portal of simple and heavy proportion, with the inner chambers receding into utter darkness, add to the effect of this first impression.

“The columns of the portico, of which there are twenty-four, are peculiar; at least there is no other instance of them on this scale. Capitals . . consist here of the head of the goddess Athor, the Venus of the Egyptians, repeated fourfold . . of the faces scarcely one remains entire, which very much impairs the effect doubtless intended to be produced by the universal presence of the face, characterized, as Sir F. Henniker remarks, by a ‘bewitching half modesty’ which every where beamed upon the intoxicated worshipper of the genial power.

“The great portico, comparatively a very modern specimen of Egyptian art, was added in the reign of Tiberius. ‘On its ceiling’, observes Mr. Sharpe, ‘is the well-known zodiac . . The sign of the Scales [show] . . that it could not be older than the reign of Augustus, who gave that name to the group of stars which before formed the spreading claws of the scorpion. We cannot but admire the zeal of the Egyptians by whom this work was then finished’.

“Advancing through the gloom of the succeeding hall, we prepared to explore these smaller chambers and passages . . We lighted our candles and began cautiously to descend; the bats, startled by the glare, roused from their obscure crannies . . threatened to extinguish our lights . . Such was our welcome into these narrow dusky passages, once thronged with the votaries of a voluptuous superstition . . We traced with our candles the elaborate sculptures with which the walls are every where profusely covered throughout these numerous smaller rooms, all ministering to the impression designed to be produced upon the spectator . .

“Mr. St. John, in his rapturous description of the temple of Dendera, dedicated to the Egyptian Venus, says, that the power in whose honour it was built, still protects its fane . .”

The zodiacs in this temple are thus referred to by Fagan: "The positions of the planets in the rectangular zodiac in the great temple of Hathor at Denderah are those for sunrise on April 17th . . . the 3rd. year of Tiberius" and "in the great temple of Hathor at Denderah the massive head of this goddess marks the place of the Ascendant or eastern horizon".

Among the ceremonies connected with the worship of Hathor were the great festivals held in the temple of Dendera, the chief of which were celebrated on New Year's Day, kept as the anniversary of the birth of the goddess. Before dawn the priestess would bring Hathor's image out on to the terrace; the rejoicing which followed took the form of a carnival and the day ended in song and drinking. Scenes and descriptions of these festivals are borne on the walls of the temple. Bartlett, describing the Great Temple of Dendera, states that "on the architrave is a procession to the goddess."

A description of one of the festivals of this goddess is thus described by Maspero: ". . . the inhabitants of the earth are full of gladness, the Hathors beat their tabours, the great ladies wave their mystic whips, all those who are gathered together in the town are drunk with wine and crowned with flowers, the tradespeople of the place walk joyously about . . . all the children rejoice in honour of the goddess, from the rising to the setting of the sun." The people of Dendera called this the "Feast of Drunkenness". The nights were as noisy as the days.

In one of the most occult chapters of the Egyptian Book of the Dead, The Chapter of Making Heat to be Under the Head of the Deceased, there is the figure of a cow, which may be Hathor, or perhaps Isis or Mehueret. The vignette shows a cow supporting a disc with plumes between her horns, and wearing a collar from which is suspended the ankh. This form of head-dress is one occasionally adopted by Isis. The Rubric requires that the image be "placed at the neck of the deceased, and it shall be written upon new papyrus and placed under his head, then shall abundant warmth be in him throughout even like that which was in him when he was upon earth. This hath exceeding great protective power, for it was made by the cow for her son Ra . . . This is a composition of exceeding great mystery . . . 'Book of the mistress of the hidden temple is its name'". Budge, in his commentary, states that this Chapter is said to have been composed by the Cow-Goddess.

"The Ritual Baring of Hathor" mentioned earlier is generally regarded as a ceremony in the worship of this goddess.

The office of priestess of Hathor, as that of other goddesses, was one often filled by the princesses; it appears that they often bore the title of the goddess and transmitted it to their children. There is a representation of Cleopatra wearing the Hathor head-dress in which she impersonates this goddess. Local priests are mentioned in connexion with the chapels of Hathor in Sinai and several of the Pharaohs are described as being worshippers of this Goddess, and it seems that they too held office as her priests.

In the Egyptian calendar the third month of the four-monthly period, Shait, fell to Hathor and was called after her.

In the **Perpetual Festival Calendar** the festival of this goddess is celebrated as follows:—

"Oct. 28th. Hathor, Aspect of the World Mother . ."

In her representations Hathor is often portrayed in her heifer or cow form; on this account, as Strabo mentions, heifers and cows were forbidden to be killed, being holy to the goddess, represented under the form of a spotted cow. In this as in her other forms she usually wears her characteristic head-dress, described below. In her cow form she is depicted as carrying on her back the spirit of the departed through the borderlands of the Underworld. Sometimes she appears as a woman with a cow's head, and sometimes as a woman with cow's ears. Occasionally she appears in the form of a hippopotamus, wearing on her head the disc and horns; and occasionally she manifests as a lioness. Often she is shown as a woman, adorned either with horns or her characteristic head-dress, with her heavy tresses framing her face. In some portrayals the horns of Hathor tower over her head which bears the maternal symbols of the uraeus snake and the vulture. When represented in human form she is of beautiful countenance, with large eyes, her face sometimes surrounded by two broad plaits of hair. A representation shows her with her son Ithy (Athy), "the Sistrum Player", as an infant rattling the sistrum at her side. Sometimes she is shown giving her breast to the king, whom she holds in her arms and on her knees. A sculpture of this goddess is described by Mme. Blavatsky as follows: "Behold in the Egyptian Hall of the British Museum, Hathor worshipped by Pharaoh Thotmes . . The mon-

olith was taken from Karnac. The same Goddess has the following legend inscribed on her throne: 'The Divine Mother and Lady, or Queen of Heaven'; also the 'Morning Star', and the 'Light of the Sea'—*Stella Matutina* and *Lux Maris*". In one of her Underworld aspects she is pictured as emerging from a sycamore-tree, offering her food to the shades of the departed as they pass through the Borderland.

The characteristic emblem of Hathor, which she wears as a head-dress, is the disc flanked by two cow's horns. Sometimes this disc is of a dark or reddish colour, and it is possible that this head-dress may be a lunar symbol, the disc representing the moon in her dark phase, the curved horns on either side representing the first and last quarters. The moon at the dark phase would be seen to have the same colour as in eclipse, that is, a dull copper-red. Hathor is also shown carrying the sistrum and the ankh; the former is another of her attributes and sometimes the columns of her temples were in the form of colossal sistrums. According to Massey, "The star with eight rays is likewise an Egyptian symbol of divinity . . . and was a symbol of Hathor." For the significance of this emblem see under Ishtar.

References are sometimes made to "the Hathors". These are said to appear at the birth of children in order to prophecy their destiny. According to Miss Ions' account there were seven or even nine of them and they appear in the form of young women, at the confinement of certain queens: of Ahmes at Deir el Bahri, of Mutemwia at Luxor and of Cleopatra at Atmant. Hathors are also mentioned in connexion with the worship of Hathor, and it is possible that these may be priestesses of that goddess. The Hathors are also considered by some to be queens.

Among the goddesses with whom Hathor has similarities are Mut, Nut and Sekhmet. The epithet Sekhmet, the Powerful, is applied to Hathor in her lioness form. Other kindred goddesses are Isis, who in later representations often adopts the horns and disc, as does Mehurt. The Greeks saw her as similar to Aphrodite. In the Tarot she is often regarded as corresponding to the second trump, the Priestess or Female Pontiff, who is represented wearing the same Hathor head-dress. According to Case, she also corresponds to the third trump: the Empress, to the eighth: Strength, to the seventeenth; the Star, and probably to the eleventh: Justice.

NAMES: SATIT, SATET, SATI, SATIS.

ETYMOLOGY: Egy. Satet, She who runs like an arrow.

GENEALOGY: wife of Khnum.

OFFICES AND TITLES: Guardian Goddess of the Cataracts. The Archeress, Goddess of Elephantine, Queen of the Gods and of Egypt, Goddess of The Sunbeam.

ASSOCIATED PLACES: Egypt, Southern Egypt, The Cataracts, The Island of Sehel, The Nome of Tu Satet (the Land of Satet), Abu (Elephantine), Philae, Esneh, Denderah, The Constellation of the Bow.

Satet and Anuket are the two guardian goddesses of the Cataracts. Satet herself is the Archeress who lets fly the river's current with the force and rapidity of an arrow. According to Maspero's account these two goddesses were the undisputed suzerains of the Cataracts and the inhabitants of the village of Satit; from the earliest time those from this village had the privilege of piloting the ships which went up and down the rapids and worked under the protection of these two goddesses. Travellers would sometimes worship in the temple of Satet and Anuket in the island of Sehel, and cut on the rock votive inscriptions in their honour or in gratitude for the prosperous voyage accorded to them. As Maspero describes it, the bank of the river between Elephantine and Philae is, as it were, an immense visitor's book, in which every generation of Ancient Egypt has in turn inscribed itself. Satet gave her name to the first nome of Upper Egypt, Tu Satet, the Land of Satet, its capital being Abu, "City of the Elephants", the Elephantine of the Greeks.

Satet, Anuket and their husband Khnum formed a triad in the extreme South of Egypt. In one scene on a bas-relief Satet is depicted as presenting the Pharaoh Amenothès III to Khnumu.

As a sidereal goddess Satet is thus described by Fagan: "Both the 'Bow' and the 'Arrow' (Sirius) rose simultaneously in Egypt during the dynastic period. The bow stars were personified by the goddess Satis, who is represented holding a bow and arrow. In the Esneh zodiac she walks before the Lion holding, in her right hand, a reed sickle-wise above her head, while carrying her bow and arrow in the other hand. In the circular zodiac of Denderah she is seen shooting an arrow, beneath the Lion. Immediately underneath the 'Bow' are 'The Stars of the waters'. These include the brilliant star of the first magnitude Canopus . . personified by Satis' compan-

ion Anket, goddess of the Inundation, because Canopus rose heliacally in Egypt when the inundation was in full flood. In the circular zodiac of Denderah Anket will be seen seated behind Satis and holding in each hand a water-vase."

Satet was worshipped in the far South of Egypt, where her favourite abode was the island of Seheil or Sehel: here she shared a temple with Anuket. She also had a place in the temple at Elephantine. There is a reference to this in the Egyptian Book of the Dead, as follows: "Osiris, the scribe Ani, triumphant saith... 'I have been in Abu (i.e. Elephantine [?]) in the Temple of the goddess Satet' ". In his commentary Budge speaks of Elephantine as the seat of the goddess Sati.

A description of the island of Sehayl is given by Bartlett as follows: "Here rises, sheer from the flood, a huge rock of black and frowning basalt, intermingled with rose-coloured syenite, and veined with white quartz: there in vivid contrast appears some green island, covered with tangled palms and scented acacias, or lovely little islets, bordered with a rim of the whitest and finest sand, sprinkled with mimosas, and resounding with the music of birds. Such is fair Sehayl, its fragrant groves and thickets reposing with an aspect so poetical... we wonder not that it should have been... placed under the special protection of the goddesses Saté and Anouké, the Grecian Juno and Vesta."

In her representations Satet appears as a woman with the white crown of Upper Egypt flanked by two cow's horns as a head-dress: she also has the vulture on her brow. In one portrayal she is dressed in a long tight semi-transparent skirt apparently of network. Like Neith she often holds arrows and a bow in her hand.

NAME: ANUKIT, ANUKET, ANQUET, ANOUKIS, ANOKE, AN-OUKI, ANOUE.

ETYMOLOGY: Egy. Anuket, prob. The Clasper, The Constrainer; (Budge) Clincher, N. of a net; Gk. rend. Anoukis; cf. Egy. ankh, (see also below).

GENEALOGY: wife of Khnum.

OFFICES AND TITLES: Guardian Goddess of the Cataracts, The Clasper, The Constrainer, Goddess of Elephantine, The Goddess of Life.

ASSOCIATED PLACES: Egypt. Southern Egypt, The Cataracts.

The Island of Sehel, Abu (Elephantine), Philae, Syene (Suanit or Aswan), Esneh, Denderah; The Star Anket (Canopus).

Anuket, the Clasper or Constrainer, one of the two goddesses guarding the Cataracts, compresses the Nile between the rocks at Philae and Syene (Suanit or Aswan). Sometimes she is described as clasping the river banks.

According to Mme. Blavatsky, from the name Anouki are derived the Egyptian word Ankh and the Hebrew word anochi or anoki; on this subject she writes: "The word Ankh in Hebrew with the personal suffix, means 'my life'—my being—which is the personal pronoun Anochi from the name of the Egyptian goddess Anouki". She goes on to state that the ankh is the astronomical and astrological sign of the Planet Venus and quotes from a modern Kabalistic manuscript, "(the ankh) . . . signifying the existence of parturient energy in the sexual sense, and this was one of the attributes of Isis, the Mother, of Eve, Hauvah, or Mother-Earth, and was so recognized among all the ancient peoples in one or another mode of expression". For an account of the basic form of the ankh, see under Kefa.

Anuket was worshipped in the temple which she shared with Satet on the island of Sehel. She is said to like to live on this island which was dedicated to her. She was also worshipped in the temple of Elephantine where she was one of the Triad which included also Satet and Khnum. Anuket is represented as a woman wearing a tall plumed crown, and like Satet is dressed in a long tight skirt. Sometimes she is carrying the ankh.

For the sidereal aspect of Anuket, see under Satet.

Some correspondences are seen between this goddess and Isis.

NAMES: ASET, ESET, ISIS.

ETYMOLOGY: Egy. Aset, Seat or Throne; Gk. rend. Isis, (Lempriere) acc. to some means Ancient, others consider Isis to be an onomatopoeic word describing the rustling of reeds. The name Iahu is recorded in Deimel's Akkadian-Sumerian Glossary as a name for Isis; cf. Sumer, Ia, high and Hu, dove and Egy. hieroglyph Hu, dove; others derive the name from the late Egy. isi, abundance: (Enc. Brit. 4th ed.) Isis, that is the woman, a name which the Egyptians applied to the moon and to the earth; cf. Heb. islah woman; hence Gk. Isiakos,—on, of or belonging to Isis, Gk. Iseion, a temple of Isis, Gk. Iseia,

festival of Isis, Lat. Isiacus, -a, -um, of or belonging to Isis, Lat. Iseon, Ision, Iseum, a temple of Isis, lat. Isia, festival of Isis, Lat. Isiacus, a priest of Isis. Eng. (O.E.D.) Isiac, of or relating to Isis, a priest or worshipper of Isis.

GENEALOGY: elder dau. of Nut wife of Seb; sister of (sister): Nephthys (Nebthet); sister and wife of Osiris (Usire), sister of (other brothers): Set, prob. Haroeris (Horus the Elder) and prps. Thoth; mother of son: Horus; mother of sons: Imset (Keshthi), Hapi, Duamutef and Qebehsenuf; (in some Greek traditions: see below) mother of son: Bacchus (Asiris). OFFICES AND TITLES: Queen Isis, Lady and Mistress of Buto, Source and Ruler of the Ennead of Buto, The Saitic Mother. Goddess of Fertility, Queen of the Earth, Mother-goddess, The Virgin Mother, The Divine Mother, The Moon, Moon-goddess, Queen of Heaven, Mother of All Things, Mother of All Living, Nebt-Ankh. The Lady of Life, Our Lady, The Divine Lady, Goddess of Life and Healing, Magician, Sorceress, Underworld Goddess, Protectress of Osiris, Protectress of the Dead, Queen of the Fields of Aanroo, Goddess of Earth and Water, Nature, The Universal Mother, Mistress of the Elements, Queen of the Stygian Realms, The Invincible, Queen of the Stars, The Mother of the Seasons, The Mistress of the Universe, The Saviouress, The Fruitful Mother of All, Thesmophoros, The Law-Giving, Holiest of the Holy, The Many-Named Goddess, Wisdom, Chief of the Divine Powers, The Initiatrix, The Bestower, Divine Life, Myrionymus, With Ten Thousand Names, Isis—Goddess - in - All - Her - Names. (Isis and Nephthys together): The Divine Merti, The Two Eyes, The Two Rekht, The Two Samait Goddesses, The Ur-urti Goddesses, The Ennu Deities, The Two Kites, The Two Divine Hawks, The Two Apes, The Two Exceeding Great Uraei.

ASSOCIATED PLACES: Egypt, The Nile Delta, Busiris, Buto, Sais, Bubastis, Nysia in Arabia, Nedyt, Perehbet, Annu (Heliopolis), Memphis, Thebes, Philae, Dendera, Cyrene. All the Nomes, Chaldaea, Greece, Attica, Piraeus, Corinth, The Mediterranean Lands, Rome, Pompeii, The Roman Empire, The Land of the Suevi, Germany, Gaul, Paris; Amenti, The Underworld, Sekhet-Aanru, The Fields of Aanroo, The Tenth Aat, Tattu, Nif-er, Nef-urti, Pet, Tept, The Land of Shades, The Subterranean Hemisphere, The Acheron, The Stygian Realms.

Isis, first daughter of the Goddess Nut, was born in the swamps of the Nile Delta on the fourth intercalary day. To

that day she gave her name. According to Diodorus, she was born in Nysia in Arabia; he also asserts that in the days of Isis some men were still of giant stature.

Isis seems originally to have been a local queen and divinity of the Delta, the protective deity of Perahbet, North of Busiris, where she always retained a temple which was famous in antiquity. She married her elder brother Osiris. One tradition states that before her marriage she gave birth to Horus spontaneously; he was born in the swamps of Buto. According to another tradition Isis is the sister of Thoth. In the Egyptian Book of the Dead, in the Chapter, of Knowing the Souls of Pe, Isis is called the mother of Keshti, Hapi, Tuamutef and Qebhsennuf.

As Queen, Isis helped Osiris in the work of civilizing Egypt; she spread the art of grinding corn, and she herself is recorded as saying: "I was the first to reveal to mortals the mysteries of wheat and corn"; She is said to have discovered wheat and barley growing wild. In this connexion Frazer writes: "For if we may trust Diodorus Siculus, whose authority appears to have been the Egyptian historian Manetho, the discovery of wheat and barley was attributed to Isis, and at her festivals stalks of these grain were carried in procession to commemorate the boon she had conferred on men. A further detail is added by Augustine. He says that Isis made the discovery of barley . . . and that she showed the newly discovered ears of barley to Osiris and his councillor Thoth or Mercury, as Roman writers called him. That is why, adds Augustine, they identify Isis with Ceres".

Together with Nephthys, Isis invented the loom, and taught the art of spinning flax and weaving cloth; she also made known the methods of curing disease by medicine and magic. She is said to have instituted marriage and accustoming the people to domestic life, and is also recorded as having weaned them from cannibalism. The first temples were said to have been built by Isis, who also taught the making of images of the deities. The ancient Egyptians believed that Science had flourished in their country only since the time of Isis and Osiris. According to one tradition Queen Isis, coming from Greece to Egypt, brought with her the alphabet and gave it to the Egyptians. During the absence of Osiris, Isis is said to have governed wisely, with mildness and equity; she was assisted by her sister Nephthys, her nephew Anubis, Thoth, the grand vizier of Osiris and by her son Horus.

Isis heard of the death of Osiris while she was at Coptos and cut off one of her locks and put on mourning; for this reason, according to Juvenal, the Isaici, or priests of Isis were shaven. Following the death of Osiris, Set took the throne and, according to one tradition, imprisoned Isis; but with the help of Thoth she escaped, taking refuge in the swamps of the Delta. According to Frazer's citations from Plutarch, "seven scorpions accompanied her in her flight". One evening she came to the house of a woman and one of the scorpions crept under the door and stung the child so that he died. "But when Isis heard the mother's lamentation, her heart was touched, and she laid her hands on the child and uttered her powerful spells: so the poison was driven out of the child and he lived. Afterwards Isis herself gave birth to a son in the swamps. . . The infant was the younger Horus, who in his youth bore the name Harpocrates. . ." He was, however, soon afterwards stung to death either by a snake or a scorpion. Isis, in the form of a vulture flew about over the swamps, uttering cries as she went, until at length she found the body of her son. Isis, being now left alone appealed to all humanity for help. The marsh dwellers and fishermen immediately came to offer their aid and they wept in sympathy. Nephthys then cried out to Thoth who was in the celestial boat of Ra: the boat was stopped and Thoth came to earth. Thoth then helped to cure Horus, and Isis and all the marsh dwellers rejoiced. Budge mentions an occasion when a swallow is said to have rendered service to Isis when she was in trouble, by carrying the news of the calamity which had befallen her, to the gods, who straightway went to her aid. Isis thereafter used her great magical gifts to protect Horus while he lay hidden in the marshes of the Delta.

In the Osirian account it is stated that Buto (q.v.), a sovereign of the Delta, allied herself to Isis and helped to protect her infant child Horus, who was guarded also by the goddess Selket. Isis also looked after her nephew Anubis.

In her long travels in search of Osiris, as summarized by Miss Ions, Isis went to Phoenicia; for the coffin containing the body of Osiris had drifted ashore at Byblus. When she came to Byblus she sat down by the well; and here she was met by the royal handmaidens. According to Frazer's summary: "and them she greeted kindly and braided their hair and breathed on them from her own divine body a wonderful perfume. But when the queen beheld the braids of her handmaidens' hair

and smelt the sweet smell that emanated from them, she sent for the stranger woman and took her into her house and made her the nurse of her child". In some accounts the queen is named as Astarte. Isis adopted the baby and wishing to confer on him immortality, began bathing him in vivifying flames; and at the same time, in the form of a swallow, she fluttered round the body of her dead brother, twittering mournfully. It happened that the queen, on one occasion, saw her child being placed in flames. Isis then revealed her true name and the reason for her presence. Malcandre, the king of Byblos, then gave to Isis the tamarisk tree inside of which was the coffer containing the body of Osiris.

Isis then took the coffer; she fell upon it and embraced it, loudly lamenting. According to the Frazer's citation from Plutarch: "Isis put the coffer in a boat . . and sailed away. As soon as they were alone, she opened the chest, and laying her face on the face of her brother she kissed him and wept . .

"But Isis put the coffer by and went to see her son Horus at the city of Buto, and Typhon found the coffer . . and he drew the body, and rent it into fourteen pieces, and scattered them abroad. But Isis sailed up and down the marshes in shallops made of papyrus, looking for the pieces: and that is why when people sail in shallops made of papyrus, the crocodiles do not hurt them, for they fear or respect the goddess".

Isis persevered in her careful search for the pieces. One tradition states that in her search she was helped by dogs. In the Pyramid Text it is stated that both Isis and Nephthys searched for the body and that they found it in Nedyt. In one version the burial place of Osiris is given as Philae. Frazer records the tradition that Isis placed the severed limbs of Osiris' body on a sieve.

In his summary of the Egyptian accounts Frazer writes: "When Isis had found the corpse of her husband Osiris, she and her sister Nephthys sat down beside it and uttered a lament which in after ages became the type of all Egyptian lamentations for the dead:

"Come to thy house, Come to thy house, O god On, come to thy house, thou who hast no foes. O fair youth, come to thy house, that thou mayest see me. I am thy sister, whom thou lovest; thou shalt not part from me. O fair boy, come to thy house . . yet doth my heart yearn after thee and mine eyes desire thee. Come to her who loves thee, who loves

thee, Unnefer, blessed one! Come to thy sister, come to thy wife, to thy wife. . . Come to thy housewife. I am thy sister by the same mother, thou shalt not be far from me. Gods and men have buried their faces towards thee and weep for thee together . . . I call after thee and weep . . . yet am I thy sister, whom thou didst love on earth . . . my brother! my brother!"

According to Miss Ions' summary, Isis then reconstituted the body, cunningly joining the fragments together; in this she was helped by the goddess Mut (q.v.). She then performed the rites of embalmment said to be for the first time in history; in performing this rite she was helped by Nephthys, Anubis, Thoth and Horus. The presence of Horus implies the earlier date of his birth. Behind the body stood Isis and Nephthys with uplifted hands, bare bosoms, and bodies straightly cased in linen. Then with her loving ministrations and magical charms she reanimated the body of Osiris. One account described how the winged Isis caused breath to enter into the body, and Osiris lived and moved again. According to Larson's summary, "Isis breathed her own life into the nostrils of Osiris". He decided to live from then on in the Underworld.

Some of these deeds of Isis are recorded in the Hymn to Osiris, engraved during the XVIIIth. Dynasty. The following extracts are taken from the text quoted by Anthes.

"His sister protected him, she who repelled the enemies

and who caused the deeds of the mischief-maker to retreat by the power of her mouth,

she who is excellent of tongue, whose words do not fail, who is clear of command,

Isis, the mighty, who took action for her brother, who sought him without tiring,

who roved through Egypt as the (wailing) kite without rest until she found him,

who provided shade with her feathers and created wind with her wings,

who made jubilation and brought her brother to rest,

who strengthened the weakness of him who was tired of heart,

. . . who bore an heir,

who suckled the infant in solitude—the place where he was unknown—

who introduced him, when his arm was strong,
 into the hall of Geb,
 while the Ennead rejoiced . . .”

The episode of the Bewitchment of Ra, according to the summaries of Sir James Frazer and Miss Ions, is as follows:

Isis, a woman mighty in words, decided to persuade Ra to confide in her his secret name. Ra was now an old man; and Isis fashioned a snake, which thereupon bit him, as he was going for his evening walk. Ra himself was incapable of curing this particular wound, and so he summoned all the gods to his side; but they too were not able to help, and could only bewail his lot.

“And Isis came with her craft, whose mouth is full of the breath of life, whose spells chase pain away, whose word maketh the dead to live. She said: ‘What is it . . . Tell me thy name . . . for the man shall live who is called by his name’”. Ra at first gave evasive answers. “Now the poison burned like fire, it was hotter than the flame of fire. The god said ‘I consent that Isis shall search into me, and that my name shall pass from my heart into hers’ . . . and Isis, the witch, spake, ‘Flow away poison, depart from Ra. It is I, even I, who overcome the poison and cast it to the earth . . . Let Ra live and let the poison die’. Thus spake great Isis, the queen of the gods, she who knows Ra and his true name”. This narrative, according to Anthes “was recommended for use as a magical spell to ‘kill the poison—really successful a million times’”.

Isis took a part in the struggle between Set and Horus for the crown. In one episode of this contest both Set and Horus turn themselves into hippopotamuses and dive into the water. Isis, feeling that Set intends to kill her son, takes a harpoon and a length of rope and casts it into the water and Set is caught by it. He cries out to her to release him, appealing to her as his sister and recalling their common mother. Isis in pity listens to his plea and releases him.

In the Egyptian Pantheon Isis is a member of the Ennead of Heliopolis and also of the “Great Nile” present at the assessment of souls.

Isis was among the goddesses present at the birth of the child of Reddetet; for an account of this see under Meskenet.

As a Nature-Goddess Isis has many aspects. Sometimes she is seen in such forms as the virgin earth or as Mother

earth, Isis being regarded as the womb of the earth, or the earth as the womb of Isis. This accords with Plutarch's description of Isis as containing in herself as nurse (*nutrix*) all things to be born; it is also similar to the account of Apuleius given below. It is stated that the soil is seen sometimes as the body of Isis. Sometimes Isis is seen as the bed of the River Nile, the river itself representing the parturient waters of the goddess. Sometimes she is regarded as the fertile goddess of the rich plains of Lower Egypt: in this form she is the life-giver, the mother, the nourisher and the healer of mankind. Isis is also seen as a goddess of water and in this aspect was consulted about the rising of the Nile. According to Pausanias: "When the Nile begins to rise, the Egyptians have a tradition that it is the tears of Isis which make the river rise and irrigate the fields." This connexion between the Nile and Isis is seen by Bartlett, who, describing the Plain of Thebes, writes: "A few more steps . . . and the site of the 'world's great mistress on the Egyptian plain' lay outstretched before us . . ." Isis is also associated with the West wind.

On the aspect of Isis as nature-goddess Frazer writes: "Amongst the epithets by which Isis is designated in the inscriptions are 'Creatress of green things', 'Green Goddess, whose green colour is like unto the greenness of the earth', 'Lady of Bread', 'Lady of Beer', 'Lady of abundance'. According to Brugsch she is 'not only the creatress of the fresh verdure of vegetation which covers the earth, but is actually the green corn-field itself, which is personified as a goddess'. This is confirmed by her epithet *Sochit* or *Sochet*, meaning 'a cornfield' . . . The Greeks conceived of Isis as a corn-goddess, for they identified her with Demeter. In a Greek epigram she is described as 'she who has given birth to the fruits of the earth' and 'the mother of the ears of corn'; and in a hymn composed in her honour she speaks of herself as 'queen of the wheat-field', and is described as 'charged with the care of the fruitful furrow's wheat-rich path'. Accordingly, Greek or Roman artists often represented her with ears of corn on her head or in her hand".

According to Herodotus the women of Cyrene honoured the cow as being a form of Isis. Plutarch writes: "They regard both the cow and the earth as the image of Isis." Similarly Maternus, writing about three centuries later states: "they say . . . that Isis is the Earth".

The lunar and sidereal aspect of Isis is shown in her own words: "I am she who rises in the constellation of the Dog" (see Sothis). The lunar aspect of the goddess became more evident in her later worship. According to Diodorus, the moon was often identified with Isis.

Isis is associated with the morning, in contrast with her sister Nephthys who is associated with the evening. Her cosmic character is emphasized in her later worship and shown in the following account of Apuleius: "considering that all human things be governed by her providence, and . . . that all beasts private and tame, wild and savage, be made strong by the governance of her light and godhead . . . and I considered that all bodies in the heavens, the earth, and the seas be by her increasing motions increased and by her diminishing motions diminished." By the poets and the philosophers Isis was regarded as the archetype of Divinity immanent in Nature.

Wisdom is regarded by Plutarch as either identical to, or closely associated with, Isis. On this aspect of the Goddess, Metzner writes: "Wisdom . . . is embodied by Egyptian mythology in the figure of Isis".

As an Underworld goddess, Isis plays an important part in the transition of the soul from this world to the Underworld. During the wake of the deceased Isis and Nephthys take their positions, one at the head and one at the feet; or as women with large kite's wings, they hover over him; sometimes they are standing or kneeling stretching forth their long winged arms in a gesture of protection; at times these goddesses appear clothed in red. Their presence was often impersonated by the nearest female relations. Isis is one of the four goddesses, which include also Nephthys, Selket and Neith, who stand in a protective attitude in the four quarters round the canopic urns.

During the journey of the spirit or shade through the borderland regions, he is questioned by the bark in which he is travelling; "Tell me my name" saith the Matchabet; 'the hand of Isis' . . . is thy name . . . 'Tell me my name' saith the Keel; 'Thigh (or Leg) or Isis . . . ' is thy name". Isis is also connected with the Net, mentioned in a chapter of the Egyptian Book of the Dead. In the enumeration of the parts "Osiris Nu . . . saith . . . I know the name of the table 'Hand of Isis' [is its name] . . . Know ye that I know the name of its cordage? 'Rut (i.e. Vigour) of Isis' [is its name]." After his journey one of the prayers directed to be recited is . . . "that

the goddess Isis [may give me] loaves and cakes", and in the chapter in the Papyrus of Qenna, Of Entering to The Blessed, an address is made to Osiris. . . "thy two sisters Isis and Nephthys come unto thee, and they unite thee unto life and strength and health, and thy heart rejoiceth before them. . . through love of thee, and they load thy hands for thee with things of all kinds". They also act as protectresses and providers: in the Papyrus of Ani is the following passage: "The plumes upon his head are Isis and Nephthys when they go forth to sit themselves there, even as his protectors, and they provide that which his head lacketh, or (as others say), They are the two exceeding great uraei. . ."

In the Underworld some of the varied activities of Isis are alluded to in the Egyptian Book of the Dead. The manifestation of her power through an image or perhaps ushabti figure is mentioned in the chapter, Of Making the Spirit Perfect; Nu triumphant saith. . . "I have made myself a counterpart of the goddess Isis and her power (Khu) hath made me strong". The hair of Isis is mentioned, as follows: "'Thou spreadest thy hair and I shake it out over his brow' is spoken concerning Isis who hideth in her hair and draweth her hair over her". Reference is made to the blood of Isis, which has great occult power: "Osiris Nu. . . saith: 'May the blood of Isis, and the power of Isis, and the enchantments of Isis be powers to protect' . . ." Isis is also mentioned in the chapter Of the Doors of the Winds, as giving to the deceased the west wind. A petition for the protection of Isis is made by the scribe Nu: "May I be joined unto Isis, the divine lady and may she protect me. . ." Isis also offers her favours; according to Budge, "in the passage from the text of Unas we have a reference to the love-making of the deceased. M. Maspero's rendering of the passage (see *Les Inscriptions des Pyramides de Saggarah* p. 21) ' . . Ounas a connu la déesse Mâouit; Ounas a respiré la flamme d'Isi' ". (See under Maat).

In the early worship of Isis, this goddess appears to have been regarded chiefly in her aspect of a Nature-goddess. According to Larson, the independent cult of Isis, probably based at Coptos, began near the end of the Middle Empire. During the succeeding millennium under the new Empire "her shrines and temples spread into every corner of the land". In an inscription at Denderah, as summarized by Larson, "The sixth section describes the mysteries as practised in the temple of Isis at Mendes. On the first day of the Festival of Plough-

ing, the goddess appeared in her shrine, where she was stripped naked . . .”

Diodorus Siculus states that the reapers of corn in ancient Egypt were wont to invoke Isis at the cutting of the first sheaf.

According to Frazer, “We are told that the Egyptians held a festival of Isis at the time when the Nile began to rise. They believed that the goddess was then mourning for the lost Osiris and that the tears which dropped from her eyes swelled the impetuous tide of the river . . .”

Concerning the gilt cow referred to by Herodotus, Frazer writes: “The cow no doubt represented Isis herself and she was depicted . . . even as a woman with the head of a cow. It is probable that the carrying out of her cow-shaped image symbolized the goddess searching for the dead body of Osiris; for this was the native interpretation of a similar ceremony observed in Plutarch’s time about the winter solstice, when the gilt cow was carried seven times round the temple”.

Another ritual is recorded by Herodotus. It grew from an incident in the life of the king whom he calls Rhampsinitus. Blakeney considers this name a Greek rendering of Rameses. Herodotus, however, regards him as the successor of Proteus; and he in turn was succeeded by Cheops. Herodotus writes; “The same king, I was also informed by the priests, afterwards descended alive into the region which the Greeks call Hades, and there played at dice with Demeter, sometimes winning and sometimes suffering defeat. After a while he returned to Earth, and brought with him a golden napkin, a gift which he had received from the goddess. From this descent of Rhampsinitus into Hades, and return to earth again, the Egyptians, I am told, instituted a festival, which they certainly celebrated in my day . . . The following are the ceremonies:— On a certain day in the year the priests weave a mantle, and binding the eyes of one of their number with a fillet, they put the mantle upon him, and take him with them into the roadway conducting to the temple of Demeter, when they depart and leave him to himself. Then the priest, thus blindfolded, is led (they say) by two wolves to the temple of Demeter, distant twenty furlongs from the city, where he stays awhile, after which he is brought back from the temple by the wolves, and left upon the spot where they first joined him. The Egyptians maintain that Demeter and Bacchus rule in the realms below.”

Of other festivals of Isis detailed accounts are given in later history. Great festivals were held in her honour in the autumn and in the spring; Plutarch also mentions a ceremony at the winter solstice; according to another account there was an annual festival lasting seven days. The main festival associated with Isis was held at Busiris and according to Herodotus it was an elaborate celebration next in importance to that of Bast. A Roman bas-relief depicts a procession of men and women devotees of Isis carrying various objects including a sistrum, a live serpent and a jar. In another sculpture two figures are shown bearing offerings to Isis. The splendours of the processions in the later period are also recorded by Apuleius, an initiate in the Mysteries of Isis.

The worship of Isis spread throughout Egypt and was adopted by foreigners. The Greeks living in Memphis took to her cult. According to different extracts from the *Encyclopaedia Britannica*: "Erechtheus or Triptolemus, or both, transported into Attica a cargo of priests and priestesses from the Temple of Buto, where the Goddess Isis had a number of chapels erected for her worship... The archpriestess who impersonated the newly imported deity was entertained by one Celcus. Upon her immediate arrival a farce was acted... These coarse receptions attending the first reception of the Goddess, that is, the Egyptian dame who assumed her character, were copied from the like modes of behaviour practiced in the solemn processions of her native country. These Scommata had an allegorical signification in Egypt... The Greeks were instructed by the Egyptian missionaries and they in turn instructed their successors." According to this tradition the Mysteries of Isis are seen as the prototypes of the Eleusinian Mysteries and a close correspondence is seen between Isis and Demeter.

According to some Greek traditions Bacchus is regarded as the son of Isis. Commenting on a passage in which de Gabalis identifies Bacchus and Osiris, the writer states: "In like manner Aristo, who wrote a treatise of the Athenian Colonies, tells us, he somewhere met with an epistle of Alexarchus, wherein Bacchus was expressly said to have been the son of Isis, and to have been named by the Egyptians not Osiris, but Asiris, with an A: a word, in the language of that country, signifying strong and mighty..."

In the early Ptolemaic period the Greek soldiers stationed at the Southern frontier of Egypt developed a particular veneration for Isis of Philae; this cult spread to the senior of-

ficers and finally reached the court of the Macedonian King. He gave encouragement to the promotion of her worship, replacing the smaller temple of Philae of the Saite period, by the great temple which still remains. This temple, her chief fane in the extreme South of Egypt was a seat of her worship in the Nile Valley as late as the reign of Justinian.

Describing the Great Temple of Isis at Philae, Fergusson writes: "This irregularity of plan was nowhere carried to such an extent as in the Ptolemaic Temple on the Island of Philae. Here no two buildings, scarcely any two walls, are on the same axis or parallel to one another. No Gothic architect in his wildest moments ever played so freely with his lines or dimensions, and none, it must be added, ever produced anything so beautifully picturesque as this. It contains all the play of light and shade, all the variety of Gothic art, with the massiveness and grandeur of the Egyptian style; and as it is still tolerably entire, and retains much of its colour, there is no building of Thebes that gives so favourable an impression of Egyptian art as this."

Recording his visit to this temple about 120 years ago, Bartlett writes: "We reached the great temple of Isis, which ranges along the whole of this side of the island. . . Though the general style of the temple, its propylaea and courts, resemble the rest of Egyptian fanes, there is a considerable irregularity in the form: and Wilkinson and others call attention to 'the small dark rooms in the wall of the Eastern Adytum, to which a staircase leads from near the front of that chamber. They have the appearance of being intended either for concealing the treasures of the temple, or for some artifice connected with superstition. . .'

"It is an elegant specimen of the lighter Ptolemaic architecture, and therefore so much the better adapted to harmonize with the delicate scenery of the island. The specimens of capitals, composed of the leaves of the lotus and other plants, and the vivid preservation of the colours adds much to their beauty. . .

"[The] corridor, resting on the wall which surrounded the island. . . is a happy and graceful specimen of the lighter Egyptian architecture: the four sides of the capitals present the smiling features of Isis."

A temple of Isis, associated with the Great Temple of Hathor at Dendera, is also mentioned by the same author.

There were numerous temples of Isis in the Graeco-Roman

world. The following description is given by Brady of that at Pompeii: "Of all the temples of Isis known to us, the one at Pompeii is most perfectly preserved. Here we find at the top of a flight of steps a high platform . . . a cistern for holding Nile water, homes or cells for the priests and many of the other arrangements necessary for the celebration of the worship."

According to Larson, the cult of Isis spread through Syria at the beginning of the Hellenistic period, though it had already appeared there several centuries previously. He states that, in Greece, a temple was built for the goddess at Piræus in the time of Alexander the Great. "During the reign of Ptolemy I. Soter . . . she became so popular in Greece that a great temple was built for her at the foot of Acropolis; and in the ensuing centuries, as we learn from Pausanias, almost every Greek city and village had its Isis temple". In the time of Triumvirate, according to the same author Isis had altars on the Capitoline and fifty-three chapels in Rome. A century later several temples were built to her there.

The temple of Isis in the Campus Martius is mentioned by Apuleius, who writes; "I was soon at the port of Ostia, where I took a fast gig and reached the Holy City on the evening of December 13th. I made it my first duty to visit the Goddess's temple in the Field of Mars, which gives her the local title of "Our Lady of the Field". I attended her daily services there, and though I was a foreigner the priests gave me the freedom of her temple because of my initiation into her Corinthian mysteries".

Of the spread of the worship of Isis, Brady (Oxford Classical Dictionary) writes: "Isis acquired in the Hellenistic age a new rank as the leading goddess of the Mediterranean world. Her worship was established in Piræus . . . by Egyptians residing there . . . Isis came more and more to mean all things to all men. In the great hymns which celebrate her manifold accomplishments, virtues and miracles, she is addressed as 'O, Thou of countless Names' and is identified with many and varied goddesses. Although the cult of Isis had also, in many instances in Greece, the external appearance of a typical public city-state cult, it had also, to some extent, in Greece and in the West the characteristics of a mystery cult as well . . . Among the characteristics of the cult of Isis were the appearances of an Egyptian professional priesthood, the regular ritual . . . elaborate processions . . . and the use of musi-

cal accompaniments. Certain festivals were of especial importance, one of the most significant being the Ploiaphesia which marked the opening of the season of navigation. That these mysteries and their attendant ritual could awaken a deep religious emotion is testified by the conversion of Lucius.."

The worship of Isis having spread over Greece, after the second Punic War obtained a footing in Rome. In the days of the Empire it received recognition by the State. Elaborate mysteries of Isis were performed at Rome and Pompeii. In the time of Gaius Caligula a temple dedicated to Isis was built near Rome, and in that of Vespasian, Isis appeared on Imperial coins. The festivals of Isis, the Isia, were officially established by Commodus, and Caracalla had a temple to her built within the city. From Rome the worship of Isis spread throughout all parts of the Roman dominions.

On the spread of the worship of Isis in Rome, Frazer writes; "She won many hearts far beyond the boundaries of her native land...her worship was one of the most popular at Rome and throughout the empire. Some of the Roman emperors themselves were openly addicted to it. The Emperor Julian was, according to Gibbon, a worshipper of Isis. He writes as follows: "It was in honour of Pan or Mercury, of Hecate or Isis, that Julian, on particular days, denied himself the use of some particular food, which might have been offensive to his tutelary dieries...Notwithstanding the modest silence of Julian himself, we may learn from his faithful friend, the orator Libanius, that he lived in perpetual intercourse with the gods and goddesses."

Isis was worshipped by some of the Suevi in the time of Titus. According to Brewer, some maintain the tradition that Isis was at one time the Protectress of Paris, and see this name as a contraction of Para Isidos, i.e. near the temple of Isis. It is recorded that a statue of Isis was for a long time preserved in a French church and some women were seen paying their respects to her. According to Lady Wilde, the worship of Isis may have reached Ireland; she records a ceremony still to be seen at wakes in which a man and a woman appear, one bearing the head of an ox, the other that of a cow at the funeral games. This custom, she suggests, represents Isis and Osiris waiting to receive the souls of the dead. The connexion between Egypt and Ireland is described under *Scota* (q.v.).

The later worship of Isis in the Roman Empire is described by Seyffert who states that the spring festival held on March 5th was called the Ship of Isis (*Isidis Navigium*) in recognition of her being the protectress of navigation and inventress of the sail. At this festival the people in general with the devotees and priests of Isis went in solemn procession down to the sea-shore, where a sailing vessel, painted in the Egyptian manner and laden with spices, was committed to the sea. The autumn festival re-enacted the grief of Isis at her loss and her joy at finding again her husband Osiris and her son Horus; scenes were presented typifying the search for and the discovery of Osiris by his wife. Lempriere mentions certain festivals of Isis, the *Isia*, which continued for nine days; in these it was usual to carry vessels full of wheat and barley, as the goddess was supposed to be the first who taught mankind the use of corn; the *Isia* later became associated with love rites. Besides these popular feasts there were also special Mysteries of Isis which in all their essentials were said to be similar to the Eleusinian Mysteries of Demeter. In these, all those who were called thereto by the Goddess in a dream were admitted to the company of the special worshippers of Isis. The initiate into the Mysteries of this goddess must pass through the twelve houses of the night, corresponding apparently to the twelve divisions of the Underworld through which the soul must pass. It is also said that those who would learn the truth about all things, that is, those who could look the Great Isis in her unveiled face, and bear the awful majesty of the goddess, became initiates. Thereafter the initiate shared many of the attributes of the priesthood and wore the distinctive linen garment. Oracular responses received in dreams were also associated with the temples of Isis (see below).

Women played an important part in Egyptian worship. They acted as priestesses, held certain positions in the temples, and took part in religious processions. Clea, priestess of Isis, figures in Plutarch's treatise. The Queen in particular and also other ladies of senior rank are described as holding offices of importance in the Temple services, and an instance occurs of the Queen being accorded the title "Pourer out of Oblations". The Queen also acted as a partner with her husband in his religious duties as Pharaoh. Sometimes she is represented as holding a sistrum or other emblems; attendant women played various musical instruments. It is recorded that Cleopatra at times dressed herself as Isis and called herself

by that name. As has been mentioned, female relations impersonated the goddess in rites connected with the deceased.

Of the Egyptian priests of Isis it is said that part of their time was spent at night in devotion near the statue of the Goddess. Lucian describes how he once travelled with a priest of Memphis, who told him that he had spent twenty three years in the subterranean crypt of the temple receiving instructions on Magic from Isis herself. According to Diodorus, Isis decreed that the priests should receive one third of the produce of the land; she also exempted them from taxation.

Mackenzie records that the priests in the Temple of Isis at Philae and elsewhere adopted the practice of Incubation: in this the person went to sleep in the temple and dreams were induced. He quotes from a papyrus from the Chester Beatty Collection, believed to date from the XVIIIth. Dynasty with older material incorporated. In this the dreamer recites a dialogue between the god Horus and his mother the Goddess Isis: "'Come to me, come to me, my mother Isis, I am seeing what is far from me in my city'. 'Here I am my son Horus . . Behold I am come that I may see thee and drive forth thy ills'". Mackenzie states that in Incubation the Goddess in many cases also assumes her amorous aspect; he mentions Isis as among the goddesses appearing in this way.

Among the objects used in the worship of Isis was the *Argcha*, an oblong vessel used as a chalice in certain of her ceremonies. (See also below).

According to the *Encyclopaedia Britannica* the *Isia* were re-established by Augustus; and the emperor Commodus himself assisted at them, appearing among the priests of that Goddess with his head shaven, and carrying the Anubis. These priests are described in the same work as follows: "The *Isiaci*: priests of the Goddess Isis—Dioscorides tells us that they bore a branch of wormwood in their hands instead of olive. They sang the praises of the Goddess twice a day, viz. at the rising of the sun when they opened her temple . . and returning at night, repeated their orisons and shut the temple. They wore no garments but linen because Isis was the first who taught mankind the culture of this commodity." The *Isia* are described as being characterised by lascivious rites.

On the cult of Isis, Larson writes; "The cult of Isis possessed such vigour and longevity because she encompassed within herself the virtues and attractions of all her compet-

itors; her ceremonials were elaborate and solemn; her dramatic presentations convincing and fascinating . .

"The Eucharist of Isis consisted of the bread which she had given mankind and the milk which had flowed from her bosom; the chalice from which the initiate drank this potion was a cup formed in the shape of a woman's breast.

"We know also that Isis, like Demeter, had two great festivals, one in the spring and another in the fall; the former coincided with the Egyptian harvest, and was celebrated at the vernal equinox, March 20th. The autumnal celebration, however, was the greater and consisted of a passion play which continued for four days; although the date varied in different places, it usually began on October 31, and ended on November 3. On the first day, actors impersonating Isis, Nephthys, Anubis, Horus etc. searched for the body of Osiris; weeping and wailing they manifested all the signs of grief. On the two days following, the portions of Osiris were found, reconstituted . . for if Osiris could regain life and become immortal through the power of Isis, then all her devotees could do the same. The fourth day of the festival was called the Hilaria. "The interrelation between Isis, Astarte and Demeter is thus described by Larson: "It is obvious that the Demeter concept combines the salient features of Isis with the Astarte-Tammuz myth. The Egyptian Earth Mother . . who is and gives the grain, who imparts the knowledge by which it can be made into civilized food, who teaches mankind to live in communities under just law, and who heals with magical drugs and confers immortality, here coalesces with the Great Mother of Semitic lands."

Isis also has a place in the Orphic rites. In a description of these, Larson writes; "In the villa of the mysteries at Pompeii was found a series of seven frescoes describing the Orphic liturgy of initiation . . in the fourth, the communion is celebrated, in which the kid, one of the symbols of Dionysius, receives milk, the eucharist of Isis."

A detailed account of the ceremonies in Corinth is given by Lucius Apuleius, a priest of Isis in the time of the Antonines. The extracts which follow are taken from Graves' translation; a few alternative renderings are substituted..

Isis speaks thus to Lucius: "'Listen attentively to my orders.

"The eternal laws of religion devote to my worship the day born from this night. Tomorrow my priests offer me the

first-fruits of the new sailing by dedicating a ship to me: for at this season the storms of winter lose their force, the leaping waves subside and the sea becomes navigable once more. You must wait for this holy ceremony . .

"Only remember and keep these words of mine locked tight in your heart, that from now onwards until the very last day of your life you are dedicated to my service . . Under my protection you will be happy and famous, and when at the destined end of your life you descend to the land of ghosts, there too in the subterrene hemisphere you shall have frequent occasion to adore me. From the Elysian fields you will see me as Queen of the profound Stygian realm, shining through the darkness of Acheron with a light as kindly and tender as I show you now. Further, if you are found to deserve my divine protection by careful obedience . . you will become aware that I . . have power to prolong your life beyond the limits appointed by destiny.' With this the vision of the invincible goddess faded and dissolved."

On the following morning . . the streets were filled with people walking along as if filled with a religious triumph. Not only, I, but the whole world seemed filled with delight. The animals, the houses, even the weather itself reflected the universal joy and serenity . . and the song-birds, assured that spring had come, were chirping their welcome to the Queen of the Stars, the Mother of the Seasons, the Mistress of the Universe.

"Presently the vanguard of the grand procession came in view. It was composed of a number of people in fancy dress of their own choosing: a man wearing a soldiers sword-belt; another dressed as a huntsman; . . a pretended magistrate . . a philosopher . . a fisherman . . Oh, yes, a tame she-bear, dressed like a woman, carried in a sedan-chair; and an ape in a straw hat and a saffron coloured Phrygian cloak . . finally an ass with wings glued to its shoulders, and . . a man seated on its rump: you would have laughed like anything at that pair, supposed to be Pegasus and Bellerophon. These fancy-dress comedians kept running in and out of the crowd, and behind them came the procession proper.

"At the head walked women crowned with flowers, who pulled more flowers out of the folds of their beautiful white dresses and scattered them along the road; their joy in the Saviour appeared in every gesture. Next came women with polished mirrors tied to the back of their heads, which gave

all who followed them the illusion of coming to meet the Goddess, rather than marching before her. Next, a party of women with ivory combs in their hands who made a pantomime of combing the Goddess's royal hair, and another party with bottles of perfume who sprinkled the road with balsam and other precious perfumes: and behind them a mixed company of women and men.

"Next came musicians with pipes and flutes, followed by a party of carefully chosen choir-boys singing a hymn in which an inspired poet had explained the origin of the procession, and a number of beadles and whifflers crying: "Make way there, way for the Goddess!" Then followed a great crowd of the Goddess's initiates, men and women of all classes and every age. . . The women wore their hair tied up in glossy coils under gauze head-dresses; the men's heads were completely shaven. . . and they carried rattles of brass, silver and even gold, which gave a shrill and ceaseless tinkling.

"The leading priests. . . carried the oracular emblems of the deity. The chief priest held a bright lamp. . . it was a golden boat-shaped affair with a tall tongue of flame mounting from a hole in the centre. The second priest held an auxiliary (i.e. a kind of ritual pot), in each of his hands—the name refers to the Goddess's providence in helping her devotees. The third priest carried a miniature palm tree with gold leaves. . . The fourth carried a model of the left hand. . . which is an emblem of justice because the left hand seems more impartial than the right. He also held a golden vessel, rounded in the shape of a woman's breast, from the nipple of which a thin stream of milk fell to the ground. The fifth carried a winnowing fan woven with golden rods. . . Then came a man, not one of the five, carrying a wine-jar.

"Next in the procession followed those deities that deigned to walk on human feet. Here was the frightening messenger of the deities of Heaven and of the deities of the Dead: Anubis with a black face on one side, golden on the other, walking erect. . . Behind, danced a man carrying on his shoulders the Goddess as fruitful Mother of us all. Then along came a priest with a box containing the secret implements of her wonderful cult. Another fortunate priest had an ancient emblem of her godhead hidden in the top of his robe. . . the originality of its design called for admiration and awe. It was a symbol of the sublime. . . mysteries of the Goddess. . . a small vessel of burnished gold, upon which Egyptian hiero-

glyphics were thickly crowded, with a rounded bottom, a long spout and a generously curving handle along which sprawled an asp, raising its head and displaying its scaly, wrinkled, puffed-out throat".

The Chief Priest spoke to Lucius thus: "Rest assured that you are now safe under the protection of the true Fortune, all-seeing Providence...you must enrol yourself in this holy order as last night you pledged yourself to do, voluntarily undertaking the duties to which your oath binds you, for her service is perfect freedom."

"When the Chief Priest had ended his inspired speech, I joined the throng of devotees and went forward with the procession.

"Meanwhile the pageant wound slowly on and we approached the seashore...There the divine emblems were arranged in due order and there...the priest blessed and dedicated to the Goddess a beautifully built ship, with Egyptian hieroglyphics painted over the entire hull; but first he carefully purified it with a lighted torch, an egg and sulphur. The sail was shining white linen, inscribed in large letters with a prayer for the Goddess's protection of shipping during the new sailing season. The long fir mast with its shining head was now stepped, and we admired the gilded prow shaped like the neck of Isis's holy goose, and the long well polished keel cut from a solid trunk of citrus-wood...Then all present, both priesthood and laity, began zealously stowing aboard winnowing-fans heaped with aromatics and other votive offerings and poured an abundant stream of milk into the sea as a libation. When the ship was loaded with generous gifts and prayers for good fortune, they cut the anchor cables and she slipped across the bay with a serene breeze behind her that seemed to have sprung up for her sake alone. When she stood so far out to sea that we could not longer keep her in view, the priests took up the holy emblems again and started happily back towards the temple in the same orderly procession as before.

"On our arrival the Chief Priest and the priests who carried the oracular emblems were admitted to the Goddess's adytum with other initiates, and restored them to their proper places. Then one of them, known as the Doctor of Divinity, conducted at the gate of the adytum a meeting of the Shrine Bearers, as the most senior order of the priests of Isis are called. He went up into a high pulpit with a book and read a Latin

blessing upon "our liege lord, the Emperor, and upon the Senate and upon the Orders of Knights and upon the Commons of Rome and upon all sailors . . who are obedient to the afore-said powers." Then he uttered the traditional Greek formula, 'Pleophesia', meaning that vessels were now permitted to sail, to which the people responded with a loud cheer and dispersed happily to their homes, taking all kinds of decorations with them: such as olive boughs, scented shrubs and garlands of flowers, but first kissing the feet of a silver statue of the goddess that stood on the temple steps."

Of the mysteries of Isis and of his own personal devotion to her, Apuleius gives a detailed account. He describes how after the Pleophesia ceremony had ended in the temple of Isis, "I did not feel like moving a nail's breadth from the place, but stood with my eyes fixed intently on the statue . .

"I then returned to what had become my greatest pleasure in life—contemplation of the Goddess. I managed to obtain the use of a room in the temple and took constant part in her services. The brotherhood accepted me almost as one of themselves, a loyal devotee of the great Goddess.

"Not a single night did I pass, nor even doze off during the day, without some new vision of her. She always ordered me to be initiated into her holy mysteries, to which I had long been destined. I was anxious to obey, but religious awe held me back . .

"When dawn approached . . the white curtains of the adytum were then drawn over and we adored the august face of the Goddess. A priest went round the altars performing the morning rites with solemn supplications . .

"Thereafter I devoted my whole time to attendance on the Goddess, encouraged by these tokens (i.e. the fulfilment of a dream) to hope for even greater marks of her favour, and my desire for taking holy orders increased. I frequently spoke of it to the Chief Priest, begging him to initiate me into the mysteries of the holy night. He was a grave man remarkable for the strict observance of his religious duties, and checked my restlessness . . He explained that a day on which a postulant might be initiated was always indicated by signs from the Goddess herself and that it was she who chose the initiating priest and announced how the incidental expenses of the ceremony were to be paid. In his view I ought to wait with attentive patience and avoid the two extremes of too much eagerness and obstinacy; being neither unresponsive when call-

ed nor importunate while awaiting my call. The gates of the Underworld and the guardianship of life are in her hands . . .”

“He said, in fact, that I must be content to await definite orders, but agreed that I had been pre-ordained for the service of the Goddess by clear marks of her favour. Meanwhile I must abstain from forbidden food as the priests did, so that when the time came for me to partake of their most holy mysteries I could enter the adytum with unfaltering steps.

“I accepted his advice and learned to be patient, taking part in the daily services of the temple as calmly and quietly as I knew how, intent on pleasing the Goddess. Nor did I have a troublesome and disappointing probation. Soon after this she gave me proof of her grace in a midnight vision in which I was plainly told that the day for which I longed, the day on which my greatest wish would be granted, had come at last. I learned that she had ordered the Chief Priest, Mithras, whose destiny was linked with mine by planetary sympathy, to officiate at my initiation.

“These orders and certain others given me at the same time so gladdened me that I rose before dawn to tell the Chief Priest about them, and reached his door just as he was coming out. I greeted him and was about to beg him more earnestly than ever to allow me to be initiated as a privilege that was my entitlement, when he first spoke: ‘Dear Lucius’, he said, ‘how lucky, how blessed you are that the great Goddess has graciously deigned to honour you in this way. There is no time to waste. The day for which you prayed so earnestly has dawned. The many-named Goddess orders me to initiate you into her holy mysteries.’

“He took me by the hand and led me courteously to the doors of the vast temple . . . he went to the adytum and took out two or three books written in characters unknown to me: some of them animal hieroglyphics, some of them ordinary letters, having their tops and tails wreathed in knots or rounded like wheels or tangled together like vine tendrils. From these books he read me instructions for providing the necessary clothes and accessories for my initiation.

“I at once went to my friends the priests and asked them to buy part of what I needed, sparing no expense; the rest I went to buy myself.

“In due course the Chief Priest summoned me . . . and brought me back to the temple and placed me at the very feet of the Goddess. It was now early afternoon. He gave

certain orders too holy to be spoken above a whisper."

There then followed a preparation lasting ten days. "I obeyed his instructions in all reverence and at last the day came for taking my vows. As evening approached a crowd of priests came flocking to me from all directions, each one giving me congratulatory gifts, as the ancient custom is. Then the Chief Priest invested me in a new linen garment and led me by the hand into the inner recesses of the adytum itself. I have no doubt, curious reader, that you are eager to know what happened when I entered.

"However, not wishing to leave you, if you are religiously inclined, in a state of tortured suspense. I will recall as much as I may. . . I approached the very gates of death and put one foot on Prosperine's threshold, yet was I permitted to return, rapt through all the elements. At midnight I saw the sun shining as if it were noon; I entered the presence of the deities of the under-world and the deities of the upper-world, stood near and honoured them.

"The solemn rites ended at dawn and I emerged from the adytum wearing twelve different stoles, certainly a most holy costume. . . the Chief Priest ordered me to mount the wooden pulpit which stood in the middle of the temple, immediately in front of the Goddess's image. . .

"The curtains were pulled aside and I was suddenly exposed to the gaze of the crowd. That day was the happiest of my initiation. . . Further rites and ceremonies were performed on the third day, including a hallowed breakfast, and these ended the proceedings. However, I remained for some days longer in the temple enjoying the. . . pleasure of contemplating the Goddess's statue. . .

"At length the Goddess advised me to return home. I had thanked her not so much as she deserved but as much as I could."

Writing on Apuleius, Graves states: "His greatest desire was. . . to show his gratitude to the Goddess whom he adored, by living a life worthy of her favour—a serene honourable and useful life." Of his interest in the occult arts Baroja writes: "Petronius, Lucian and Apuleius. . . were attracted by the witches and the acts they claimed to perform."

Miss Valiente regards **The Golden Ass** as an important contribution to the study of witchcraft. Of the author she writes: "Apuleius as a priest of Isis shows both sides of the cult of the moon goddess. . . He recognises Isis as the Queen of Heaven,

yet identical in her dark aspect with Hecate and Proserpine, the Queen of the Underworld". The roses which bring back Lucius from the shape of an ass "are the symbol of the Mysteries."

The devotion of Apuleius to Isis is seen in the following passage: "I fell prostrate at the Goddess's feet, and washed them with my tears as I prayed to her in a voice choked with sobs: 'Holiest of the Holy, perpetual comfort of mankind, you whose bountiful grace nourishes the whole world; whose heart turns towards all those in sorrow and tribulation as a mother's to her children; you who take no rest by night, no rest by day, but are always at hand to succour the distressed by land and sea, dispersing the gales that beat upon them. Your hand alone can disentangle the . . knotted skeins of fate, terminate every spell of bad weather . . The gods above adore you, the gods below do homage to you, you set the orb of heaven spinning about the poles, you give light to the sun, you govern the universe . . At your voice the stars move, the seasons recur, the spirits of earth rejoice, the elements obey. At your nod the winds blow, clouds drop wholesome rain upon the earth, seeds quicken, buds swell. Birds that fly through the air, beasts that prowl on the mountain, serpents that lurk in the dust, all these tremble in single awe of you. My eloquence is unequal to praising you as I ought . . my voice to uttering all that I think of your majesty—no, not even if I had a thousand tongues in a thousand mouths and could speak for ever. Nevertheless, poor as I am, I will do as much as I can in devotion to you; I will keep your divine countenance always before my eyes and the secret knowledge of your divinity locked deep in my heart."

A possibility of the continuation of the worship of Isis by the gypsies is suggested in a passage from Dr. Johnson's Dictionary. Of them he writes: "The received opinion sets them down for **Egyptians**, and makes them out to be the descendants of those vagabond votaries of Isis, who appear to have exercised in Rome pretty much the same profession as that followed by the present gypsies, viz. fortune-telling, strolling up and down . . ." Isis may correspond to their goddess of Nature, Amari De, described by Miss Valiente in her **ABC of Witchcraft**. The gypsies are also associated with the Tarot, considered by many to be of Egyptian origin. Here the second trump, the Priestess, wears as a head-dress a disc flanked

by two horns. This is worn by Hathor and often also by Isis.

The uninterrupted worship of Isis through the ages, by certain occultists and esoteric schools, is suggested in the Trinosophia. Here St.-Germain includes a drawing which Hall interprets as follows: "The female figure is Isis in her role of Initiatrix. She is Nature, and her black skirt is the corporeal world by which part of her body is concealed. . . The table upheld by the Sun and Moon and at the base of which burns the everlasting fire, is the world. The objects lying upon it, or held by Isis, are three of the suit symbols which appear upon Tarot cards. . . The Hebrew characters in the panel above the head of Isis are translated: 'On account of distress they shall cling to the Bestower.'"

In the **Perpetual Festival Calendar** the following festivals and events connected with Isis are celebrated:—

"Nov. 13th. Dismemberment of Osiris. Lamentations of Isis.

Nov. 14th. Lamentations of Isis (2nd. day).

Jan. 9th. Chanting of the Dirge over the Slain Osiris by Isis and Nephthys.

Mar. 25th. Our Sovereign Lady, Isis . .

May 14th. The Finding of Osiris and Rejoicings of Isis.

Aug. 25th. Isis, Divine Life, the Great Mother.

Representations of Isis date from pre-Dynastic times. In the early dynasties it is recorded that Kheops dedicated gold and copper statues to Isis. The majority of her representations date from the XVIII th. Dynasty.

Isis usually appears as a woman wearing on her head a throne, the hieroglyph of her name. At a later date she is sometimes shown having as a head-dress a disc set between two cows horns or flanked by two feathers. The lunar significance of the disc and horns is mentioned under Hathor. The form in which Herodotus describes Isis is as follows: "The statue of this goddess has the form of a woman but with horns like a cow, resembling thus the Greek representation of Io; and the Egyptians, one and all venerate cows much more than any other animal." Occasionally she is represented as a woman with a cow's head, and occasionally as a cow. Sometimes along with Nephthys she is in the form of a kite or a woman with kite's wings, these two goddesses often being called the Twins. In many vignettes in the Egyptian Book of the Dead she is shown in a squatting position. In contrast with the Chaldean goddesses, Isis and the other Egyptian deities are usually seen in profile.

As a Mother-goddess Isis is often portrayed suckling her son Horus, or with Horus sitting on her knees, facing her; Neumann draws attention to the tenderness with which she holds the child.

Another aspect of the character of Isis is shown when she is portrayed sitting on a pig in a posture of exposure. It is thought that Isis is represented in a sculpture in which a goddess is shown embracing Rameses II.

Heads of Isis often form an ornament on the capitals of the columns of Egyptian temples.

Of the representations of Isis in the Graeco-Roman world Brady writes: "The plastic representation of her in Greece is almost uniformly Hellenic in character, portraying her with the ancient Egyptian head-dress, in a long garment with a characteristic knot of drapery on the breast. In her most Hellenistic form she is shown with serene, ideal and typically Greek features, with no head-dress but a curl or plait of hair hanging down each side of her face. . . Not only are the statues and monuments of her worship found in all parts of the Roman Empire and her symbols used on rings, gems, pins and other jewellery, but many grave reliefs and tombs show representations of her symbols, particularly the sistrum and the situla (i.e. a kind of urn)".

This goddess is associated with a great variety of symbols. Besides the different forms of head-dress, she is often shown holding the ankh, the sistrum, often in the form of a cat's head, and the lotus. On her forehead there generally appears the uraeus. Other attributes are snakes, the "Knot of Isis", or Tat, and also ears of corn and the cornucopia. Other attributes are the crocodile, on account of its amphibious nature. The egg was regarded as holy to Isis. In one representation she is shown holding a globe in her hand with a vessel full of ears of corn. At times she is shown with a hood. The inscriptions on the statues of Isis are sometimes in the words particularly associated with Neith: "I am all that has been, that is and that shall be".

One of the best known descriptions of Isis in antiquity is that recorded by Apuleius from visions he was given of the goddess. The following translation is that of Adlington: "About the first hour of the night when I had slept my first sleep, I awakened with sudden fear and saw the moon shining bright . . and seeming as though she leaped out of the sea.

Then I thought with myself that this was the most secret time, when that Goddess had most puissance and force."

Apuleius then describes how, having prayed to Isis, he returned to a sandy hollow. As he fell asleep, "There appeared to me from the midst of the sea a divine and venerable face . . . then the whole figure of her body, bright and mounting out of the sea and standing before me: First she had a great abundance of hair, flowing and curling, dispersed and scattered about her divine neck; on the crown of her head she bore many garlands interlaced with flowers, and in the middle of her forehead was a plain circlet in fashion of a mirror, or rather resembling the moon by the light it gave forth; and this was borne up on either side with serpents that seemed to rise from furrows of the earth, and above it were blades of corn set out. Her vestment was of finest linnen yielding diverse colours, somewhere white and shining, somewhere yellow like the crocus flower, somewhere rosy red, somewhere flaming, and . . . her cloak was utterly dark and obscure covered with shining black, and being wrapped around her form under her left arm to her right shoulder in manner of a shield: part of it fell down pleated in most subtle fashion, to the skirts of her garment so that the welts appeared comely. Here and there upon the edge thereof and throughout its surface the stars glimpsed, and in the middle of them was placed the moon in mid-moon, which shone like a flame of fire; and round about the whole length of the body of that goodly robe was a crown or garland wreathing unbroken, made with all flowers and fruits. Things quite diverse did she bare . . . in her right hand a timbrel of brass (i.e. sistrum) a flat piece of metal carved in the manner of a girdle wherein passed many rods through the periphery of it; and when with her arms she moved these triple chords, they gave forth a shrill and clear sound. In her left hand she bore a cup of gold like a boat, upon the handle whereof, in the upper part which is best seen, an asp lifted up his head with a wide swelling throat. Her odiferous feet were covered with shoes interlaced and wrought with victorious palm. Thus the divine shape breathing out of the pleasant spice of fertile Arabia [uttered] these words to me: 'I am she that is the natural mother of all things, mistress and governess of all the elements, chief of the divine powers, queen of all that are in Hell, the principal of all that dwell in Heaven . . . At my will the planets of the sky, the wholesome winds of the seas . . . be disposed: my

name, my divinity is adored throughout the world . . I am present to favour and aid thee' ”.

In his résumé of the achievements of Isis, Larson writes: “In short, without Isis there would have been no mystery, no hope of an after-life. She became the universal and infinite benefactress of humanity, the eternal protective mother, the queen of earth and heaven . . .” He also writes: “Isis had become the symbol and the synthesis of all the great goddesses of love, protection, creative life, and maternal nourishment which the world had ever known”.

A summary of the position accorded to Isis is given by Seyffert in these words: “In the process of time she became in her power the most universal of all goddesses, ruling in heaven, on earth, and on the sea, and in the world below, decreeing life and death, deciding the fate of men . . .”

Numerous correspondences are seen between Isis and other Egyptian and foreign deities. She is seen to correspond to the neighbouring goddess Buto. As Mother-goddess she has parallels to Nekhebet, as Goddess of Life to Anouki, and according to Plutarch she had the two aspects of Isis Muth and Isis Methyer. The Greeks usually regarded her as being the counterpart of Demeter, and also saw similarities between her and Hera, Leto, Io and Selene; Plutarch sees a correspondence between her and Athena, Persephone and Tethys. In Asia Minor she was seen as a goddess similar to Cybele, and in Rome to Juno. In Indian religion Koot Hoomi speaks of “the goddess Sarasvati—our Aryan Isis” and in *The Secret Doctrine* she is seen to be parallel to Aditi and Vach. Jennings refers to “Al-Huza . . the Egyptian ‘Divine Woman,’ or Isis.”

Apuleius gives a list of kindred goddesses: “Dame Ceres, Celestial Venus, sister of Phoebus, Proserpine . . my name, my divinity is adored throughout the world in diverse manners, in variable customs and by many names; by the Phrygians . . Mother of the Gods at Pessinus; the Athenians . . Cecropian Minerva; the Cyprians, Paphian Venus; the Cretans, Dictynnian Diana; the Sicilians, Infernal Proserpine; the Eleusinians, their ancient goddess Ceres; some Juno, other Bellona, other Hecate, and other Rhamnusia . . both sort of the Ethiopians . . and the Egyptians—excellent in all kind of ancient doctrine and by their proper ceremonies accustom to worship me, do call me by my true name, Queen Isis”.

Neumann draws attention to the fact that in giving this list of names the goddess is performing an age-old magical

rite. Thus at the present time in Witchcraft, in the occult Orders and in magical practice generally the listing of names is regarded as a rite of great potency.

In the Tarot, Isis is generally considered to correspond to 3rd. trump, the Empress. Waite also mentions a connexion seen between Isis and the 18th trump, the Moon. Of this card he writes: "In nearly all presentations she is shining brightly and shedding the moisture of fertilizing dew in great drops . . . Court de Gebelin . . . identified the lunar dew with the tears of Isis". In summarizing de Gebelin's thesis he states: "the card entitled the Moon, who is Isis, shows drops of dew or rain . . . these . . . are the tears of Isis, which swelled the waters of the Nile and fertilized the fields of Egypt."

On the association between the Virgin Mary and Isis, Larson writes: "The Virgin Mary gradually grew . . . into the magnificent replica of Isis, Queen of Heaven."

NAMES: NERTHET, NEPTHYS, NEPTYIS, NEPTHYS, NEPHYS.
ETYMOLOGY: Egy. Nebthet, Mistress of the Palace. from nebt, lady, or neb, basket, and het, house, mansion, palace; Gk. rend. Nephthys.

GENEALOGY: younger dau. of Nut wife of Seb (Geb); sister of (sister): Isis (Aset) and of (brother): Osiris (Usire), sister and wife of Set, sister prob. of (brothers): Haroeris (Horus the elder) and prps. Thoth; mother of son: Anubis (Anpu).
OFFICES AND TITLES: Mistress of the Palace, Underworld Goddess, Protectress of the Dead, Friend of Departed Souls, Mighty One of Word and Power, Lunar Goddess. (Together with Isis; see Isis).

ASSOCIATED PLACES: Egypt, The Nile Delta, Buto, Bubastis, Annu (Heliopolis), Hebt, Thebes, Amenti, The Underworld, The Elysian Fields, Sekhet-Aanru (The Fields of Aanru), The Tenth Aat, Tattu.

Nephthys was born on the fifth and last intercalary day, and to that day she gave her name. As second daughter she married Set, her second brother. During the absence of Osiris she assisted her sister Isis in the government of the country and also helped her to invent the loom. After her husband had killed Osiris she left him to join the partisans of Osiris, and, in order to escape the wrath of Set, she is said to have taken refuge in the bodies of various animals. She helped to look after the infant Horus; a reference to this is given in

the Egyptian Book of the Dead, in which "Osiris Nu . . . triumphant, saith . . . 'The Osiris Nu is the god Horus to whom his mother the goddess Isis hath given birth, and whom the goddess Nephthys hath nursed and dandled' " . . . Nephthys also helped Isis to reassemble the body of Osiris and took part in the embalmment rituals, and alternated with her sister in the funerary recitations.

In early times, according to some accounts, Nephthys was seen as a Nature goddess personifying the edge of the Nile. She is also the giver of the East wind in contrast with Isis, from whom issues the West wind. Budge mentions her connexion with evening and twilight, and in *The Secret Doctrine* she is a Lunar goddess associated with darkness.

The amorous aspect of Nephthys is shown on the occasion when she made Osiris drunk; then having drawn him into her arms, she offered to him her favours.

This goddess is one of the Ennead of the Heliopolis and also of the "Great Nine" present at the assessment of souls in the other World. She was among the goddesses present at the birth of Reddedet's child (see Meskhenet).

As a goddess of the Underworld Nephthys is also closely associated with Isis, the two often being known as "The Twins". Together they hover like kites over the bier of the departed, one at his head, and one at his feet, and sometimes like Isis, she is dressed in red. With Selket, Isis, and Neith she is one of the four gaardians of the canopic jars, and is represented as such in Tutankhamen's tomb. She is also connected with assessments of souls; thus it is recorded that when Osiris was made to come forward to face his judgment in the Other World, he was supported on either side by his two sisters. Her particular role appears to be that of "advising." Some see a Sapphic link between her and Isis.

Nephthys, according to *The Secret Doctrine*, is associated with the number two. This number, traditionally associated with femininity, has great occult significance. In its more exoteric aspect it symbolizes the two labia of the fossa magna; esoterically it signifies the two basal divisions of the clitoris, the Source of creation.

For the place of Nephthys in the *Perpetual Festival Calendar*, see under Isis.

In her representations Nephthys appears as a woman bearing on her head the two heiroglyphs with which her name is written, that is, a basket placed on the sign for a palace.

In one portrayal Nephthys, with Isis, holds a scarab. A statue of this goddess was among others dedicated by Kheops in the temple of Bubastis. In a vignette illustrating the deities of Tattu, Nephthys is shown in a squatting position.

Nephthys was seen by Plutarch to correspond to Aphrodite and also to Nike. Graves suggests a parallel between her and Hecate.

NAMES: MIHI-UIRIT, MEHUERIT, MEHUERET, MEHURT.

ETYMOLOGY: Egy. Mehueret.

GENEALOGY: prps. mother of Ra (see also Nut and Hathor).

OFFICES AND TITLES: The Celestial Cow, The Goddess of the Beginning, The Lady of Heaven and Mistress of Earth, Goddess of the Watery Abyss, Underworld Goddess.

ASSOCIATED PLACES: Egypt, The Underworld, The Hall of Mehurt.

Mehueret is one of the Egyptians goddesses having the character of the Universal Great Mother; Neumann writes of her: "It will not surprise us that the judgment of the dead should take place in the Hall of Mehurt—one more indication of the original universality of the Egyptian Great Goddess who also encompasses the Underworld and Watery Abyss". As Celestial Cow Mehueret is described as having given birth to the sky, and she appears to be in some ways connected with the Seven Stars of the constellation of the Great Bear. She is also associated with the night. In the Papyrus of Nu mention is made of "the blackness of night which is in the goddees Mehurt". In the Egyptian Book of the Dead, she is named as the mother of Ra; as the scribe Ani writes: "I behold Ra who was born yesterday from the buttocks of the goddess Mehurt".

The worship of this goddess is mentioned several times in the Egyptian Book of the Dead. In the Papyrus of Nebseni there is a vignette showing the deceased kneeling with both hands raised in adoration before the goddess Meh-urt; the legend reads: "the homage of the scribe Nebseni to the goddess Meh-urt, Lady of Heaven, and Mistress of Earth". There are also fragments of a Chapter entitled, **The Praise of Hathor, the Mistress of Amentet and the Paying of Homage to Mehurt.**

Mehueret is represented, according to Neumann, as a woman with protruding breasts: Sometimes she has the body of a

woman and the head of a cow, and holds in her right hand a sceptre round which is twined the stalk of a lotus flower, which she appears to be smelling. She also manifests in the form of a cow.

Mehueret is closely connected and may be identified with Methyer, and also has many parallels to Neith, Hathor and Isis. An identification between Mehueret and Neith is suggested by Maspero, who writes; "The manner in which Herodotus describes the cow which was shown to him in the temple of Sais, proves that he was dealing with Nit, in animal form, Mihi-uirit, the great celestial heifer who had given birth to the sun".

NAME: METHYER.

ETYMOLOGY: prob. Gk. rend. Methyer.

OFFICES AND TITLES: The Great Flood, The Great Cow in the Water.

ASSOCIATED PLACES: Egypt.

Methyer is described by Neumann as follows: "Thus the cosmic personification of the primordial water as Methyer 'the great flood' and as cow, which already appears in the Pyramid Texts, is unquestionably an original and primitive symbol of the primordial age."

According to Anthes "the great cow in the water" was known as Methyer in early Egyptian history; she is a terrestrial counterpart of the cow of the heavenly ocean.

Among the Greeks Methyer appears to correspond to Isis, Plutarch referring to the latter in one aspect as Isis Methyer. Both in name and characteristics Methyer has close parallels to Mehueret, and it is possible that they may be two forms of the same goddess; Neumann places them in close connexion.

NAME: SHENTY.

ETYMOLOGY: Egy. Shenti (see below).

OFFICES AND TITLES: Cow-Goddess.

ASSOCIATED PLACES: Egypt.

This goddess is referred to by Frazer as "the cow-goddess Shenty, represented seemingly by the image of a cow made of gilt sycamore wood". In the papyrus of Ani there is a reference to "the Shentir tree". In the Book of Making Perfect the Deceased the name Shenthit appears among a list of

deities; A section, apparently enumerating goddesses, runs as follows; "(14) Nut (15) Isis-goddess-in-all-her-names (16) Resekhait (17) Shenthit (18) Heqtit . ."

NAMES: TAUERET, TA-URT, RIRIT, RERIT, RERT, TUERIS.
ETYMOLOGY: Egy. Tauret.

OFFICES AND TITLES: The Great, The Great Mother, Goddess and Protectress of Child-Birth, Goddess of Vengeance, Underworld Goddess, Hippopotamus-Goddess.

ASSOCIATED PLACES: Egypt, Thebes, Karnak, Dendera; The Heavens, The Constellation Rerit, The Underworld.

Taueret, the Great, personifies maternity and suckling and is the protective goddess of child-birth. She, together with the god Bes and other tutelary genii, appears beside the Queen's bed in her confinement. In another aspect she is a goddess of vengeance. As a cosmic deity Taueret figures prominently near the middle of the Zodiac of Dendera. As Underworld goddess she appears in Tutankhamen's tomb; Mme. Desroches-Noblecourt describes how, off the ante-room of the burial chamber there was a door in the south; as she writes, "at some time it had been broken open and was still gaping, exactly below the great bed in the shape of the hippopotamus-goddess Tueris". There is also a funerary couch in the form of Tueris. This goddess bears the mummy of the deceased towards a new destiny.

Writing on the Egyptians names of constellations, Maspero speaks of thirteen stars "which recalled the silhouette of a female hippopotamus—Ririt—erect upon her hind legs and jauntily carrying upon her shoulders a monstrous crocodile. The present tendency is to identify the hippopotamus with the Dragon and with certain stars not including the constellations surrounding it". According to Massey: "Rerit is that Egyptian Goddess whose constellation was the Great Bear".

Of the place of the hippopotamus in the Egyptian zodiac, Fagan writes: "As in the Egyptian Celestial diagrams of the New Empire period, the hippopotamus (Hesamut or Rert) group will be seen at the nadir of this chart of the Egyptian skies. This constellation is identical with Ursa Major." He gives a date of about 4670 years ago.

Taueret was worshipped especially at Thebes during the New Empire and enjoyed great popularity; she was particularly favoured, it is said, among the middle classes; her name

was often given to their children, and their houses were decorated with her images.

In her representations Taueret appears as a hippopotamus with pendent mammae; she stands on her hind legs and holds the hieroglyphic sign of protection, Ka, a plait of rolled papyrus. In a representation at Karnak at the time of the XVIIIth. Dynasty, her neck is partly that of a crocodile, her back is that of a crocodile and she has the feet of a lioness. As an avenging deity she appears as a goddess with the body of a hippopotamus and the head of a lioness; she brandishes a dagger in a menacing manner. Sometimes she carries on her shoulders an immense crocodile whose jaws open threateningly above her head.

NAME: THE CELESTIAL SOW.

ASSOCIATED PLACES: Egypt, The Heavens.

In a description of the course of the moon, Maspero writes how at the time of mid-moon, "about the 15th of each month . . . the sow fell upon it . . ."

Occasionally, however, the usual lunar routine was interrupted. "Profiting by some distraction of the guardians, the sow greedily swallowed it and then its light went out suddenly, instead of fading gradually. These eclipses alarmed mankind at least as much as did those of the Sun."

NAME: THE CELESTIAL WATERER.

ASSOCIATED PLACES: Egypt, The Heavens.

In a study of the early Creation Narratives, Massey writes as follows: "Water was considered to be the mother, or Maternal Source personified. In Egypt the Mother of Life pours out the Water of Life. She is the first form of the Celestial Waterer. In the mystical sense. Blood is the Water of Life and therefore the Mother of Life.

The Celestial Waterer appears to be similar to the Water-woman of the Hermean Zodiac, also referred to by Massey.

NAMES: HIQIT, HIQUIT, HEQET, HEQTIT, HEKET, HEQT.

ETYMOLOGY: Egy. Heqet; cf. Gk. Hecate and (G.D.) the Mistress Heka.

GENEALOGY: wife of Khnef; "an ancestress of the Gods".

OFFICES AND TITLES: Frog-goddess, Toad-goddess, Primordial Mother of All Existence, Goddess of Birth, Midwife Goddess.

ASSOCIATED PLACES: Egypt, Abydos, Hermopolis.

Heqet is one of the most ancient of the Egyptian deities. She is Goddess of the Primordial Waters, and in Hermopolis is seen as the primeval mother of all existences which she generates and protects. She is also described as helping in the organization of the world. It was taught at Abydos that she was an ancestress of the gods, and also that she is one of the midwives who assist every morning at the birth of the sun. She is also connected with the germinating corn. Like Nekhebet, she presides over child-birth.

According to **The Secret Doctrine** the Frog or Toad goddess was one of the principal cosmic deities connected with creation, and Egyptologists have been trying to discover her functions and mysteries. As Mme. Blavatsky states, there is a very profound meaning attached to the frog symbol. The frog or toad is closely connected with witchcraft and the Greeks applied the title Phryne, a feminine noun meaning toad, to several of the Athenian courtesans, the natural priestesses of the Love-goddess. The toad posture is linked with Baubo.

Heqet was one of the goddesses who assisted at the birth of Reddedet's child, (see Meskhenet); Queen Ahmose (Akmet) is said to have been assisted by Meskhenet and Thoth in giving birth to her daughter Hatshepsut.

Heqet is also connected with the Underworld; either she or other frog-goddesses are depicted on mummies. Heqet is mentioned among the goddesses in the long lists of names of the deities in the Chapter of the Egyptian Book of the Dead, Of Perfecting the Spirit.

In her representations Heqet is depicted either as a frog or as a woman with a frog's head. In the description of her visit to Reddedet she appears in human form.

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

Hekat, according to Massey, has a similarity to the Chinese Heng-o.

NAMES: MASKHONIT, MESKHENET, MESKHENT.

ETYMOLOGY: Egy. Maskhonit, the brick couch of child-birth.

OFFICES AND TITLES: Goddess of Child-birth, Goddess of Fortune.

ASSOCIATED PLACES: Egypt, The Underworld.

Meskhent as Goddess of Child-birth personifies the two bricks on which, at the moment of giving birth, Egyptian women crouched. She is described also as appearing beside the mother at the precise moment the baby is born; she is seen as going from house to house to bring help to women in childbed. Sometimes she pronounces sentence on the newly born and predicts their future. In Budge's summary, Meskhent, as well as acting as the goddess of the birth-place and the birth of children, also presides over their early training.

Meskhent, with Isis, Nephthys, Heqet and Khnum were present when Reddedet came to the term of her confinement. A description of the scene is summarized by Maspero as follows:—"The goddesses disguised themselves as dancers and itinerant musicians: Khnumu assumed the character of servant to this band of nautch-girls . . and they all then proceeded together to knock at the door of the house in which Ruditdidit was awaiting . . Rausir, unconscious of the honour . . introduced them to his wife, and immediately three male children were brought into the world one after the other. Isis named them, Mashkonit predicted for them their royal fortune . . the eldest was called Usirkaf, the second Sahuri, the third Kakiu. Rausir was anxious to discharge his obligations to these unknown persons, and proposed to do so in wheat: Isis . . commanded them to store the honorarium bestowed upon them in one of the chambers of the house, whence henceforth prodigies of the strangest character never ceased to manifest themselves. Every time one entered the place a murmur was heard of singing, music, and dancing, while acclamations such as those with which kings are wont to be received gave sure presage of the destiny which awaited the newly born". Usirkaf, Sahuri and Kakiu are given in the Turin Canon and the Monuments as the names of the first three Pharaohs of the Vth Dynasty.

According to Miss Ions' summary of this event Isis placed herself in front of Reddedet, Nephthys behind her, while Heqet helped her; Isis received the child. The goddesses then washed it and placed it on a bed of bricks. Finally Meskhent

approached him, saying, "It is a king who will rule over all the Land".

In her Underworld aspect Meskhenet is one of the deities who appears behind the shade of the departed when he comes for assessment, and she testifies to his character.

Meskhenet is represented sometimes in the form of one of the bricks of the childbed, the brick terminating in a human head. She is also portrayed as a woman wearing on her head two long palm shoots, curved at their tips.

Meskhenet is often associated with Shait, the Destiny Goddess, and Renenet, the Goddess of Suckling.

NAME: SHAIT.

ETYMOLOGY: Egy. Shait, Lady of Destiny.

GENEALOGY: prob. wife of Shai.

OFFICES AND TITLES: Destiny Goddess, The Lady of Destiny.

ASSOCIATED PLACES: Egypt.

According to Maspero this goddess is mentioned along with Maskhonit and Raninit.

NAMES: RANINIT, RENENET, RANUIT, RAMUIT.

ETYMOLOGY: Egy. Renenet.

OFFICES AND TITLES: Goddess of Suckling, Nurse Goddess, Goddess of Fortune, The August, The Lady of Harvests, The Lady of the Double Granary.

Renenet is the goddess who presides over the baby's suckling: sometimes she nourishes the child herself and gives the name, and in consequence, the personality and fortune. According to Mme. Desroches-Noblecourt, Egyptian custom decreed that the child's name should be chosen by the mother from words she had uttered when the child was born.

Maspero gives an account of the work of Raninit and Maskhonit; he describes how every day of the year was passed by them in helping women in child-birth and in choosing for each baby a name to sound auspiciously: "no sooner was their task accomplished in one place than they hastened to another, whence approaching birth demanded their presence or their care; from childbed to childbed they passed, and if they fulfilled the single offices in which they were accounted adepts, the pious asked nothing more of them". According to Budge's summary this goddess also presides over the

birth-place, the birth, and the early training of the child.

Renenet, as source of nourishment, is associated with the harvest and the granary. According to Maspero, in the Egyptian Calendar the fourth month of the four monthly period Piruit belonged to Ranuit or Ramuit, and derived from her its appellation of Pharmuti; this month, in the later period, was reckoned as the eighth.

In the Underworld, Renenet stands beside Meskhenet at the Judgment of the Souls, and like her testifies to the character of the departed. She is also associated with Shai and Shait.

In the Egyptian Book of the Dead there is mention of "the goddess Renenet. She taketh those who are in her following, and she maketh an opportunity for those, the opportunity of the door (?)".

Renenet is variously represented; sometimes she is shown as a snake-headed woman, sometimes as a uraeus dressed and with two long plumes on her head, sometimes as a woman with the head of a lioness, and also, as at the Judgment of Souls, as a woman.

NAMES: NAPRIT, NAPIT.

ETYMOLOGY: Egy. Naprit, grain, the grain of wheat.

GENEALOGY: wife of (the god) Naprit.

OFFICES AND TITLES: Grain Goddess.

ASSOCIATED PLACES: Egypt, Denderah.

Naprit, the Grain Goddess, wears on her head as her emblem the sheaf of corn. A representation of her is found on a bas-relief in the great temple of Denderah, in which she is holding in each hand a bowl containing what appears to be grain and other provisions.

NAME: RENPET.

ETYMOLOGY: Egy. Renpet.

OFFICES AND TITLES: Goddess of the Year, Goddess of Spring-tide and of Youth, Mistress of Eternity.

ASSOCIATED PLACES: Egypt.

Renpet is a deity connected with the duration of time, and her epithets are concerned with different aspects of this.

In her representations Renpet wears on her head a long palm-sheaf, curved at the end, this being the hieroglyph of her name.

NAME: DJET.

ETYMOLOGY: Egy. Djet.

GENEALOGY: prps. wife of Neheh.

ASSOCIATED PLACES: Egypt, Thebes; The Other World.

In one of the shrines of Tutankhamen's tomb, Mme. Desroches-Noblecourt describes two spirits holding up the pillars of the sky; they are in the form of a woman (djet) and a man (neheh) as indicating the king's immortality. Having reached the goal of his journey and knowing the password, he can say, as does the inscription beneath these two spirits: "I know the name of these two great deities; hers is Djet and his is Neheh".

NAMES: MAIT, MAET, MAAT, MAYET.

ETYMOLOGY: Egy. Maat, Truth, Justice.

GENEALOGY: dau. of wife (prps. Rait) of Ra; wife of Thoth.

OFFICES AND TITLES: Truth and Justice, The Goddess of Truth and Justice, The Goddess personifying World Order and Equipoise, The Goddess of Law and Order and Regularity, Divine and Political Order, The Goddess of Ethics, The Breath of Divine Life, The Mistress of the Ennead, The Mistress of the Universe, The Unequaled Eye, The Beautiful, (as the Double Maati): Rekhti-meri-neb-maati, Twin-Sisters with Two Eyes, Ladies of Double Maati.

ASSOCIATED PLACES: Egypt, Amentet, The Tuat (The Underworld), The Lake of Maati, The City of Mentchat, Sekhet-Aanru (The Fields of Aanroo), The Elysian Fields, The Eleventh Aat.

Mayet is regarded as one of the very early goddesses of Egypt.

In a reference to a passage from an early inscription Anthes writes: The expression 'who lives on Maat' is attested in the Pyramid Texts for the four 'guards in Upper Egypt' . . this exemplifies the idea, which is also expressed elsewhere, that Maat was looked on as a primeval entity".

Mayet assisted in the early creation and is regarded as the giver of the breath of life. In a dialogue between Atum and Numu, as quoted by Anthes, Atum says that he is very tired. "Numu said to Atum, 'Smell . . Maat after putting her at your nose, so your heart shall live . . Thus you will feed on . . Maat' ". She is also described as feeding the god Heb: as Anthes writes: "According to the Coffin Texts he was apparen-

tly fed on Maat, just as were those four guards according to the Pyramid Texts".

It is now being recognized, particularly among occultists, that the aura clitoridis and the Creative Breath are identical.

Mayet having assisted in the early Creation, throughout Egyptian history inspires the Pharaoh, as she does Ra, with truth and justice. In the Hymn to Ra recorded in the Papyrus of Ani are the words: "the goddess Maat embraceth thee both at morn and at eve", and "Ra liveth by Maat the beautiful;" and in the Papyrus of Nesi-Khonsu, dated at about the time of the XXIst. Dynasty, is the statement: "Amen-Ra, the great god who liveth by (or upon) Maat". The title Maat-ka-ra was held by Queen Hatshepsut and by the wife of one of the later kings, Pinezem I. The Hittite wife of Rameses II was accorded the title Maat-neferu-Ra. Mme. Desroches-Noblecourt states that Amenophis III in his coronation name and in the names of several of his temples had already tried to stress the importance of the aspect of this goddess as the breath of life; he used the formula Khaemmaet which means, "appearing at the same time as Maet". In her account of Amenophis IV—Akhenaten she describes a scene in which "one sees Amenophis IV in traditional regalia seated upon a platform beside the goddess Maet, who wears an immense ostrich plume on her head, shaped in the heiroglyph of her name but also, by the faint movement of its feathers suggesting the movement of the breath of life". The inscription calls him "he who lives by Maet". In the cartouches of his predecessor Amenophis III, he left only his coronation name of Nebmaetre, containing the vocable of the goddess Maet. According to Mme. Desroches-Noblecourt he always showed respect to Maet and stressed the new interpretation of this deity as "breath of divine life". She summarizes the position held by Maet thus: "She was the very quintessence of the Egyptian pantheon protecting the crown, and represented law and order".

On Maat's aspect as the Uracus, Anthes writes: "the Eye . . . being the royal Uraeus viper and crown, [is] identical with Maat meaning law and order".

Mayet, as the goddess of Truth and Justice, manifests either as a woman or as two identical women, known as the Maati or the Mayets.

As an Underworld goddess Mayet plays an important part in the after-life experience of the spirit or shade. The deity

who takes her turn as Goddess of the West, welcoming the deceased, may frequently be Mayet. According to Maspero's summary, after traversing in the bark the regions of the Borderland, he arrives at the further shore, where he is met by Anubis, by Hathor, the lady of the cemetery, by Nîr, by the two Maits who preside over justice and truth and by the four brothers, Amsit, Hapi, Tiunautf, and Qabhsouuf. They form as it were a guard of honour to introduce him into an immense hall, the ceiling of which rests on light graceful columns of painted wood. This hall is variously named The Hall of Maat, The Hall of Double Maati and occasionally The Hall of Mehurt. According to Budge's description, at each end is one half of a folding door. The ceiling has a cornice of uraei and feathers, symbolic of Maat. At the end of the hall are four small vignettes, in which are depicted, in the first, the Maati goddesses each seated upon a throne and holding a sceptre in her right hand and the ankh in her left; in the second is the deceased; in the third, a balance with the heart, symbolizing the conscience of the deceased is in one scale, and the feather, emblematic of Maat is in the other; the god Anubis is testing the tongue of the balance, and close by stands the monster Am-Met (q.v.); in the fourth is Thoth, ibis-headed, painting a large feather of Maat.

An account of the procedure which takes place in the Hall of the Two Truths is given by Maspero. The following are some extracts: "The soul first advanced to the foot of the throne carrying in its outstretched hands the image of its heart or of its eyes... It humbly 'smelt the earth', then arose..." There then followed the Negative Confession: "I have not committed iniquity against men! I have not oppressed the poor! I have not made defalcations in the necropolis!... I have not been weak, I have not defaulted... I have not caused the slave to be ill-treated by his master! I have not starved any man, I have not made any to weep. I have not assassinated any man... I have not in aught diminished the supplies of the temples! I have not falsified the beam of the balance!... grant that the deceased may come unto you, he who hath not sinned, who hath neither lied, nor done evil, nor committed any crime, who hath not borne false witness, who hath done naught against himself, who liveth on truth, who feedeth on truth. He hath spread joy on all sides: men speak of that which he hath done, and the deities rejoice in it". The value attached to positive ethical behaviour

is indicated in a formula found in the Memphite tombs. It states that the deceased had been "pleasant to those who lived with him, gracious to his brethren, loved by his servants and had never sought wrongful quarrel with any man." Maspero continues his account as follows: "In the Middle of the Hall, however, his acts were being weighed by the assessors. Truth squats upon the scales; Thot, ibis-headed, places the heart on the other, and always merciful, bears upon the side of Truth that judgement may be favourably inclined."

Several references are made in the Egyptian Book of the Dead to the doors of the hall. Each part of the door questions the spirit or shade intending to enter, as for instance, "I will not let thee enter in by me", saith the [right] lintel of this door 'unless thou tellest me my name'; 'Balance of the support of justice and truth is thy name'. It appears that Thoth is guardian of the door. Many variations are given in the different accounts of the process of the assessment and the judgment of souls, and scenes such as these are frequently depicted on the outside of the yellow varnished mummy cases of the XXth to XXVth Dynasties. In the scene from the Papyrus of Ani, the scribe Ani is shown accompanied by his wife Thuthu who is holding a sistrum. According to another account, in the Hall of Double Maati, Maat is described as doubling herself into two identical goddesses who stand, one in each extremity of the vast hall. Mayet also takes her place in one pan of the balance opposite the heart of the deceased to test his truthfulness, and sometimes she is shewn standing beside the balance. She also appears to speak in favour of the deceased; in the Book of Breathings is the passage "Hail [Osiris] Kerasher! Thou enterest the Tuat (i.e. Underworld) . . Thou art justified by the two Maat goddesses in the Great Hall . . The Goddess of Justice and Truth maketh speech on thy behalf . . ." After the weighing Mayet dresses the deceased in feathers, like Osiris, as denoting his truthfulness.

The connexion between the inspiration of Maat and Ethics is stressed by Stewart, who writes: "Justice, honesty, truth . . are our present needs. We need the Laws of Maat, the Goddess of Truth."

In the after-life the company of Maat is promised to the shade; in the Papyrus of Nebseni Thoth is recorded as saying, "I bring Maat to him that loveth her", and in the Funeral Text of the priest Ankh-f-en-Hetempti is the prayer, "Let thy face be towards me, O Hathor, Mistress of Amentet, and

thou goddess Maat unto whom come those who are in Amennet". She also acts as the source of inspiration and life; "Hearken unto the voice of Osiris Kerasher. . . He liveth upon Maat, he feedeth upon Maat".

The worship of Maat was performed by the Pharaoh in his priestly office, and in this a small figure of the goddess played an important role. This image, associated with the most important part of the ceremony was considered as the most pleasing of all the religious objects present. Sometimes the royal princesses appear wearing the feather of Maat as a head-dress; it would seem that they are acting as priestesses of the goddess. According to Anthes, the chief judge bore the title "Priest of Maat".

Mayet is represented as a woman either standing or squatting. On her head she wears an ostrich feather, the hieroglyph of her name. Sometimes in her hand she holds an ankh.

Mayet as personifying World Order is seen as corresponding to Tefnut. She also has the attributes of Sappho.

NAMES: RAIT, RAT.

ETYMOLOGY: Egy. Rait, fem. form of Ra.

GENEALOGY: wife of Ra; mother prps. of daus: Selket and Mayet.

ASSOCIATED PLACES: Egypt.

Rait is mentioned in the later period of Egyptian history and she appears to be closely associated with Iusasit.

NAME: TAFNER.

ETYMOLOGY: Egy. Tafner.

GENEALOGY: wife of Haroeris.

ASSOCIATED PLACES: Egypt, Kom Ombo.

Tafner is represented in a scene depicted in the Temple at Kom Ombo. Euergetes II is honouring Haroeris and his wife, who stands behind him. She wears a disc set between two horns as a head-dress and carries the ankh.

NAME: HORIT.

ETYMOLOGY: Egy. Horit. prps. deriv. from word meaning sky.

GENEALOGY: wife of Horus (see also Isis).

ASSOCIATED PLACES: Egypt.

NAME: NINIT.

ETYMOLOGY: Egy. Ninit.

GENEALOGY: wife of Ninu.

ASSOCIATED PLACES: Egypt, Hermopolis.

According to Maspero, Ninit corresponds to Nephthys.

NAME: SOBKIT.

ETYMOLOGY: Egy. Sobkit.

GENEALOGY: wife of Sobku (Sebek).

ASSOCIATED PLACES: Egypt, The Fayum.

NAME: ANIT.

ETYMOLOGY: Egy. Anit.

GENEALOGY: prob. wife of Tanu.

ASSOCIATED PLACES: Egypt, Thebes.

Anit is described by Maspero as one of the members of the Theban group of fourteen deities. He lists these as follows:— Montu, Atumu, Shu, Tafnuit, Sibn, Nuit, Osiris, Isis, Sit, Nephthys, Horus, Hathor, Tanu and Anit. He mentions an arrangement whereby the Theban Triad of Mont, Maut and Khonsu were also included in this larger grouping.

NAMES: MIHIT, MEHIT.

ETYMOLOGY: Egy. Mehit, the Northern One.

GENEALOGY: wife of Anhur.

OFFICES AND TITLES: The Northern One, Lioness-Goddess.

ASSOCIATED PLACES: Egypt; Thinis (This).

Mihit was worshipped at Thinis and has the form either of a lioness or of a lioness-headed goddess.

There is a close connection between Mihit and Sekhmet.

NAME: KENEMET.

ETYMOLOGY: Egy. Kenemet. Ape.

OFFICES AND TITLES: Ape-Goddess, The Mother.

ASSOCIATED PLACES: Egypt.

Kenemet, according to Budge, appears to be connected with Mut, the name Mut having replaced that of Kenemet in an old priestly title. In one place the hieroglyphic determinative of this title is the figure of a priest wearing a leopard-skin

and holding one of the fore-paws of an ape which stands on her hind legs. Budge suggests that through a similarity in sound between Kenemet, ape, and mut. mother, the latter word in later times took the place of the former.

One of the epithets of Isis and Nephthys is "The Two Apes".

NAMES: PAK-HIT, PAKHIT, PEKHET.

ETYMOLOGY: Egy. Pakhit.

OFFICES AND TITLES: Goddess of Speos Artemidos, Cat-Goddess, Lioness-Goddess.

ASSOCIATED PLACES: Egypt. Speos Artemidos.

Pakhit had her temple in Speos Artemidos, east of Beni Hasan, and is recorded as having priestesses. According to Maspero the women attached to Egyptian temples performed a variety of functions; they were musicians and dancers, enlivened the feasts and also acted as what are termed "mystic spouses"; others were official priestesses. The princes of the Gazelle Nome bore the title of Prophet of, among others, Pakhit.

Pakhit is seen to correspond to Bast, and is also associated with Mut.

NAME: NAHMAUIT, NEMANOUS.

ETYMOLOGY: Egy. Nahmauit, She who removes evil; (Maspero) Gk. rend. Nemanous.

GENEALOGY: wife of Thoth; mother of son: Nofir-horu.

ASSOCIATED PLACES: Egypt. Hermopolis. Denderah.

The name of this goddess, according to Maspero, alludes to the sound of the sistrum, which has power to drive away evil influences. In her representations Nahmauit wears the sistrum on her head. She is a member of a Triad which comprises also Thoth and Nofir horu.

There is a close connexion between this goddess and Hathor.

NAMES: SELKIT, SELQUET, SELKET, SERQ, SERQET, SERKET.

ETYMOLOGY: Egy. Serket, Selket; (Stewart) Serquet(serk or selk). "to increase by giving the breath and food".

GENEALOGY: dau. of (prps. Raït) wife of Ra.

OFFICES AND TITLES: The Scorpion Goddess, Guardian of the Dead, Protectress of Matrimony.

ASSOCIATED PLACES: Egypt, Deir El Bahri, Thebes, The Underworld.

Selket is an early goddess closely associated with Neith. One of her offices is Goddess of Matrimony; in this role she is seen with Neith supporting the hieroglyph of the sky, above which Amon and the Queen-mother are together; the two goddesses protect them from all disturbances. Selket is also recorded as having helped Isis to look after the infant Horus.

As Underworld Goddess, Selket is seen to play an important part in the ceremony of embalming; together with Isis, Nephthys and Neith she guarded the canopic jars containing the entrails of Osiris. In the rituals of the Dead, Selket with the other three goddesses spreads her winged arms across the inner walls of the sarcophaguses. Mme. Desroches-Noblecourt thus describes the scene as found in Tutankhamen's tomb: "On the outside of this (canopic) shrine were the familiar four protecting goddesses, Isis, Nephthys, Neith and Serket—their faces turned sideways to underline their vigilant attitudes and touchingly concerned expressions, their winged arms spread around the receptacle in a gesture of protection". She describes how the belly of each canopic urn was ascribed to a goddess, the liver being protected by Isis in the south-west, the lungs by Nephthys in the north-west, the stomach by Neith in the south-east, and the intestines by Selket in the north-east. She also writes, in her description of the sarcophagus: "The sarcophagus of compact red sandstone was decorated at each corner with a raised image of the winged goddess; Isis at the north-west; Nephthys at the south-west; Neith at the north-east and Serket at the south-east". Serket is particularly connected with the intestines. In the Underworld this goddess is often referred to as the Scorpion. Her connection with the intestines is alluded to in the Egyptian Book of the Dead, where the scribe Auf-Ankh writes: "the goddess Serget is in my belly". References are made to the teeth of Serget, and also in the Papyrus of Mes-em-nerer to her fetters and sting: "the Scorpion (Serget or Selket) hath cast fetters upon thee . . . the sting (?) which is in the Scorpion Goddess, and mightily hath she, whose course is everlasting, worked it upon thee . . ."

This Goddess has also a sidereal aspect. On the ceiling of

the Ramesseum, showing the principal constellations of the Northern Sky, to the left is a figure whom Maspero identifies as Selkit.

The worship of Selket is recorded in the time of Kheops. A statue of this goddess was one of those which he dedicated for the Temple.

Selket is usually represented as a woman wearing on her head a scorpion, this being her attribute. Sometimes she appears as a scorpion with a woman's head and sometimes as a scorpion holding an ankh. As guardian of the canopic shrine she is in the form of a woman, who like the other three goddesses wears a tight fitting dress of pleated gauze. Sometimes she is clothed in the traditional manner, with a light skirt and two shoulder straps.

There is a correspondence between Selket and the Scorpion-woman of the Chaldean Underworld.

NAME: KEREHUT.

ETYMOLOGY: Egy. Kebehut.

GENEALOGY: dau. of wife of Anubis (Anpu).

OFFICES AND TITLES: Goddess of Youth.

ASSOCIATED PLACES: Egypt.

Kebehut is mentioned in the Pyramid Texts.

NAME: RAT-TAUI.

ETYMOLOGY: Egy. Rat-tai.

GENEALOGY: wife of Mont.

ASSOCIATED PLACES: Egypt. Thebes. Hermonthis, Medamud.

According to Miss Ions' summary, Mont, with his wife Rat-tai, received honour from numerous people at Hermonthis and Medamud.

NAME: HESA.

ETYMOLOGY: Egy. Hesa.

OFFICES AND TITLES: Cow-Goddess.

ASSOCIATED PLACES: Egypt.

A very old tradition, recorded by Mme. Desroches-Noblecourt, describes how the goddess Hesa made the Nebride: she filled this with an unguent made of her milk, which would thenceforth restore flesh to the dead and vitality to

their skin. The Mother-goddess Isis gives it to the dead who thereby becomes her son Horus.

This goddess is regarded by Mme. Desroches-Noblecourt as closely associated with Isis.

NAME: THE GOOSE-GODDESS.

GENEALOGY: prps. wife of Geb (Seb).

OFFICES AND TITLES: The Celestial Goose, The Great Cackler.

ASSOCIATED PLACES: Egypt, Hermopolis, Heliopolis.

According to the Hermopolitan tradition as summarized by Miss Ions, the world was supposed to have originated in a cosmic egg, laid by a celestial goose, which broke the silence of the world and was known as the "Great Cackler". In some accounts Geb is described as a gander and husband of the goose who laid this cosmic egg; he is also referred to as "the Great Cackler". This egg was said to include Ra, or, according to other sources, to contain air. The remains of this egg were shewn to pilgrims at Hermopolis. Another version states that the egg was laid by an ibis. The **Secret Doctrine** describes this egg as "the glyph of the generative matrix".

The Goose-goddess has parallels in the Indian Vinata, the Greek Leda, and the Finnish Duck or Teal goddess of the Kalevala.

NAMES: APET, APT, OPET, API.

ETYMOLOGY: Egy. Apet.

OFFICES AND TITLES: Hippopotamus-goddess, The Red Hippopotamus, the Protectress.

ASSOCIATED PLACES: Egypt.

In the Papyrus of Nebsemi the scribe and draughtsman, in the Chapter of Kindling a Flame, there is a vignette depicting Api. The inscription is as follows: "The goddess Api, the lady who giveth protection, in the form of a hippopotamus, setting light to a vessel of incense". She is shown standing on her hind legs, and has a long plaited mane.

Apet is closely connected with Taueret.

Commenting on an account by Massey of The Mother of Mystery, Mrs. McNeile writes: "Here is a figure of unknown antiquity...which was constellated as The Red Hippopota-

mus (Apt) that preceded The Great Bear, The Red Hippopotamus had already become The Scarlet Lady in The Ritual (of the earliest Egyptian Mysteries)."

NAME: MERTSEGER, MERSEGER, MERESGER.

ETYMOLOGY: Egy, Mertseger, The Friend of Silence.

OFFICES AND TITLES: Snake-Goddess, Ta-dehnet, The Peak of the West, Goddess of the Theban Necropolis.

ASSOCIATED PLACES: Egypt, Thebes; Ta-dehnet (The Mountain Peak).

Mertseger is described as having her dwelling in one of the funerary mountains of Thebes, known as the Peak; this mountain, shaped like a pyramid, dominated the mountain chain.

This Goddess, while recognized as benevolent was known, when necessary, to punish. It is recorded that at the beginning of the XXth Dynasty, one of the employees of the Theban Necropolis, named as Neferaboo, was for his misdeeds punished by blindness. Conscience-stricken, he made a public confession that he had caused injury to his neighbour, and ardently sought the forgiveness of the goddess. His sight was at once restored by the merciful goddess of the Peak, Meresger.

Records of the worship of Meresger are mentioned by Mme. Desroches-Noblecourt; on the road to the valley of the Queens, there is a cavern surrounded by votive inscriptions to the goddess of this district, "she who loves silence", the snake-goddess who also reigns on the peak of the mountain.

In her representations Mertseger sometimes appears as a human-headed snake. Sometimes she is shown as a snake with three heads, one of these being human, surmounted by a disc flanked by two feathers; this head is between two others, namely, a snake's head similarly embellished and a vulture's head.

NAME: HEH.

ETYMOLOGY: Egy, Heh.

OFFICES AND TITLES: Serpent Goddess.

ASSOCIATED PLACES: Egypt.

Of this goddess, Massey writes: "The Egyptian Serpent-Headed Goddess Hch is called the 'Mother of invisible exis-

rence apparent', which seems to characterise the serpent as the revealer of the unseen world . . and hence the serpent type of Wisdom."

NAME: AMENT.

ETYMOLOGY: Egy. Ament, The Western One.

OFFICES AND TITLES: Lady of the West, Underworld Goddess, Goddess of the Place of the Dead.

ASSOCIATED PLACES: Libya, Egypt, Amentit, The Land of the West, The Underworld.

It is thought that Ament came originally from the Libyan province to the west of Lower Egypt; from its western position it therefore became associated with the Underworld, the dwelling place of the dead. This realm is variously known as Ament, Amentit, Amentet and Amenti. Soon after death or transition, the spirit or shade enters the desert in the west and reaching the gates of the Borderland region is welcomed by the goddess of the West. According to Miss Ions' summary this deity is often Ament, though she may also be Nut, Hathor, Neith or Mayet who take their turn in replacing the Goddess of the West. This goddess who welcomes the shade half emerges from the foliage of the tree she has chosen to inhabit and offers him food (see also under Hathor).

Ament is represented as a woman wearing an ostrich feather on her head, or sometimes an ostrich plume and a hawk. According to Miss Ions this feather was the normal ornament of the Libyans who wore it fixed in their hair and was the sign for the word, Western.

NAME: MENKHERET.

ETYMOLOGY: Egy. Menkheret.

OFFICES AND TITLES: Underworld Goddess.

ASSOCIATED PLACES: Egypt, Thebes, The Underworld.

There is a figure of Menkheret, found in Tutankhamen's tomb, who carries on her head a smaller figure of Tutankhamen; the latter is wearing the red crown of Lower Egypt and is wrapped in a sort of shroud.

In connexion with the funerary travels of the deceased, Mme. Desroches-Noblecourt writes: "The numerous barks and boats associated with the funerary pilgrimages, would carry the dead man to the different stages in the

aquatic region of the gravid mother-goddess's womb.. he would cross various thresholds; with the aid of the spirit Menkheret carrying him.. he would proceed.. towards the final stages of his sojourn in the abyss".

NAME: NEHEBKA.

ETYMOLOGY: Egy. Neheb-Ka.

OFFICES AND TITLES: Serpent-Goddess, The Goddess of Matter Revivified.

ASSOCIATED PLACES: Egypt, The Underworld.

Nehebka is mentioned several times in the Egyptian Book of the Dead. In a hymn to Ra is the passage: "The goddess Nehebka is in the Atet boat, and thy boat rejoiceth, and the two uraei goddesses rise upon thy brow".

NAME: SEBA.

ETYMOLOGY: Egy. Seba.

ASSOCIATED PLACES: Egypt, The Underworld, Heliopolis.

Seba is mentioned in the Egyptian Book of the Dead; when an ally of Ra she is called a goddess, when an adversary she is described as a fiend. In a hymn to Ra she appears in her former role; "The goddess Seba overthroweth thine enemies, therefore rejoice thou within thy boat; thy mariners are content thereat". In another hymn to Ra, where she appears antagonistic, she is referred to as "the fiend Seba".

NAME: NEBT-UNNUT.

ETYMOLOGY: Egy. Nebt-Unnut, Lady of the Hour.

OFFICES AND TITLES: The Lady of the Hour.

ASSOCIATED PLACES: Egypt, The Underworld.

In the Papyrus of Ani is a hymn to Ra in which is the following passage: "The goddess Nebt-Unnut is stablished upon thy head; and her uraei of the South and the North are upon thy brow; she taketh her place before thee".

NAME: HETEP-SEKHUS.

ETYMOLOGY: Egy. Hetep-Sekhus.

OFFICES AND TITLES: The Eye, The Flame.

ASSOCIATED PLACES: Egypt, The Underworld.

In the Egyptian Book of the Dead a reference is made to those "who are in the following of the goddesses Hetep-Sek-hus": these include the god Sebek and his company who dwell in the water. In the same chapter she is referred to as the Eye and the Flame.

NAME: SAH.

ETYMOLOGY: Egy. Sah.

OFFICES AND TITLES: Great Goddess.

ASSOCIATED PLACES: Egypt, The Underworld, Annu (Heliopolis).

In the Papyrus of Ani is mentioned "the great goddess Sah who dwelleth among the Souls of Annu (Heliopolis)". Budge lists among the Souls of Annu, Ra, Shu and Tefnut.

NAME: NEBT.

ETYMOLOGY: Egy. Nebt; prob. nebt, lady.

OFFICES AND TITLES: Cloud, Cloud-Fiend.

ASSOCIATED PLACES: Egypt, The Underworld.

Nebt is several times mentioned in the Egyptian Book of the Dead, often in some way as opposing Ra and Osiris. In one instance she is mentioned as apparently accompanying the Fiend Seba (q.v.). In the form of a cloud, Nebt at daybreak sometimes stands in the path of Ra.

In the Chapter, Of Building a House upon Earth, the goddess Seshat (q.v.) brings in the deity Nebt to help her.

NAME: MERT.

ETYMOLOGY: Egy. Mert; prps. connected with Eye.

ASSOCIATED PLACES: Egypt, The Other World, The City of Mert.

The name of Mert appears among a list of the goddesses in the Chapter of the Egyptian Book of the Dead, The Book of the Full Utchat.

In a vignette in the Papyrus of Nu, Mert is represented as a woman with a large head-dress consisting of a cluster of five plants or flowers; she is standing on what Budge describes as the symbol of gold, with her arms outstretched.

Mert manifests as part of the bark carrying the shade through the Borderlands: "Tell me my name" saith the hull;

'Mert' is thy name". There is also a city of Mert in the Egyptian Elysian Fields.

NAME: AUKERT.

ETYMOLOGY: Egy. Aukert, a name of the Underworld.

OFFICES AND TITLES: The Underworld, Goddess of the Underworld, Aukert-dwelling-in-Her-Place. Maker of Forms of Existence.

ASSOCIATED PLACES: Egypt, The Underworld, Aukert.

Aukert is regarded in the Egyptian Book of the Dead, both as the Underworld and the Goddess of the Underworld. In the Papyrus of Nu both these aspects are shown in the passage: "Hail, goddess Aukert, open thou unto me the enclosed place, and grant thou unto me pleasant roads whereupon I may travel", and similarly in the Papyrus of Nebsemi: "Hail thou Aukert (i.e. Underworld) which hidest thy companion who is in thee, thou maker of forms of existence . . ."

The name of this goddess appears in a list of deities whom the deceased is expected to venerate: "18. to Aukert-dwelling-in-her-place". In the Saite Recension the name reads Amenti.

There is a close connexion between Aukert and Ament.

NAMES: AMEMAIT, AM-MIT, AM-MET.

GENEALOGY: prps. wife of Set-Typhon.

ETYMOLOGY: Egy. Am-mit.

OFFICES AND TITLES: The Eater of the Dead, The Devourers of Souls.

ASSOCIATED PLACES: Egypt, The Underworld, The Eighth Sphere.

Am-mit is a goddess of composite form; in the Papyrus of Hu-nefer a description of her appears above her head, thus: "Am-mit, her forepart [is that of] crocodiles, her hindpart [is that of] hippopotamus, and her middle [is that of] lion". In a representation she is shown as having many breasts.

The relationship between Am-mit and Set is referred to by Neumann as follows: "In the Book of the Dead, he (i.e. Set) is partner of the soul-devouring Am-mit. He is called 'The Fiend, red of hair and eyes, who comes forth by night.'"

As Devourer of Souls, Neumann writes of this goddess: "Am-mit . . . the ancestral spirit of the matriarchal culture, in which the feminine takes back that which has been born of

it". Thus Am-mit is the Gate through which every soul must eventually pass. A soul "devoured by Am-mit" is one who enters through the gateway into another more matriarchal realm, within the goddess; this region is characterized by possessing a greater degree of material density, vitality, inspiration and magical potency. Am-mit is, in fact, that region known to occultists as the Eighth Sphere.

Am-mit has many similarities to the Hebrew Sheol.

NAME: SEKSEKET.

ETYMOLOGY: Egy. Sekseket.

GENEALOGY: mother of dau: Khebent.

ASSOCIATED PLACES: Egypt, The Underworld, Annu (Heliopolis).

Sekseket is mentioned in the Papyrus of Nu, in The Chapter of Journeying to Annu (Heliopolis) and Of Receiving a Throne Therein.

NAME: KHEBENT.

ETYMOLOGY: Egy. Khebent.

GENEALOGY: dau. of Sekseket.

ASSOCIATED PLACES: Egypt, The Underworld, Annu (Heliopolis).

Khebent is mentioned in association with her mother Sekseket (q.v.).

NAME: TAIT.

ETYMOLOGY: Egy. Tait.

ASSOCIATED PLACES: Egypt, The Underworld, Annu (Heliopolis).

The goddess Tait appears in the Papyrus of Nu, and also in The First Chapter of the Arrangements (or Praisings) Which are to be Performed in the Underworld.

In the early stages of the travels of the deceased, he is given cakes by the Goddess of the West, or a goddess representing her. Tait is mentioned in one instance as performing this office: "Thou eatest the cakes upon the cloth which the goddess Tait herself hath prepared". She also appears to be responsible for the clothing of the deceased: "Nu, triumph-

hant, saith:—.. 'Let me clothe myself in the taau garment [which I shall receive] from the hand of the goddess Tait: let me stand up and let me sit down wheresoever I please.' "

NAME: MENQET.

ETYMOLOGY: Egy Menqet.

ASSOCIATED PLACES: Egypt, the Underworld, Per-khut.

Menqet is mentioned in a rubric in the Papyrus of Nu. She makes plants (that is, according to Budge, grain) to germinate for the benefit of the deceased.

Menqet is also mentioned in the Book of Traversing Eternity, which Budge includes under of the Books of the Dead of the Graeco-Roman period: she is here associated with the goddess Khenememtit: "The goddess Khenememtit giveth food in Ast-heqet, the arms of the goddess Menqet [are stretched out] in Per-khut".

NAME: KHERA.

ETYMOLOGY: Egy. Khera.

GENEALOGY: mother of a son.

ASSOCIATED PLACES: Egypt, The Underworld.

Khera is mentioned in the Papyrus of Nu in The Chapter of Knowing The Souls of The East, where a reference is made to "the calf of the goddess Khera". In the vignette accompanying this chapter is depicted a spotted bull calf.

NAME: THE GATE KEEPING GODDESSES.

OFFICES AND TITLES: Guardian Deities of the Twenty-One Pylons of Sekhet-Aanru.

ASSOCIATED PLACES: Egypt, Thebes, The Underworld, Sekhet-Aanru (The Fields of Aanroo), The Elysian Fields, Abtu (Abydos), The Two Lands, Tattu.

According to Budge's commentary the Pylons of the Sekhet-Aanru, or Elysian Fields, are twenty-one in number. Each pylon is under the care of two deities whose names have to be proclaimed by the deceased before he is permitted to pass through it.

In Neumann's summary "the female guardian deity is characterized in detail and the corresponding male god is only mentioned by name."

These guardian deities are described in two Chapters of the Egyptian Book of the Dead: Of the Pylons of Sekhet-Aanre . . and Of Entering in at the Secret Pylons . . in Sekhet-Aanreru. Both of these chapters, according to Budge, are versions of the same text.

The details of the guardian goddesses are given as follows:—

- I. " 'Lady of tremblings, with lofty walls, the sovereign lady, the mistress of destruction, who setteth in order the words which drive the whirlwind and the storm, who delivereth from destruction him that travelleth along the way' is thy name. The name of the god that guardeth thee is Nerau'.
[Saith the pylon:] 'Pass on then . . '
- II. " 'Lady of Heaven, the mistress of the world, who devourereth with fire, the lady of mortals, who knoweth mankind', is thy name. The name of the god who guardeth thee is Mes-Ptah. [Saith the pylon:] 'Pass on then . . '
- III. " 'Lady of pylons, lady to whom abundant offerings are made, who giveth whatsoever is there, the guide of the offerings, who gratifieth the gods, who giveth the day for the sailing up of the boat Neshemet to Abtu (Abydos), (variant:) Lady of the altar . . ' is thy name. The name of the god who guardeth thee is Beq, (variant:) Ertat-Sebanqa. [Saith the pylon:] 'Pass on then . . '
- IV. " 'She who prevaiileth with knives, the mistress of the two lands . . who maketh the decree for the escape of the needy from evil hap, (variant:) the mistress of the the world . . ' is thy name. The name of the god who guardeth thee is Hu-tepa (variant:) Nekau. [Saith the pylon:] 'Pass on then . . '
- V. " 'Lady of splendour, lady of praises, lofty one, Neb-er-tchert, the lady to whom supplications are made . . (variant:) Fire, the lady of flames . . ' is thy name. The name of the god who guardeth thee is Erta-hen-er-regua (variant:) Henti Requ. [Saith the pylon:] 'Pass on then . . '
- VI. " ' . . 'Lady to whom abundant supplication is made . . the difference between whose height and breadth is unknown; the like of whom for strength hath not been overturned (?) since the beginning; the number of serpents which are there upon their bellies is unknown . .

- (variant:) Lady of light.. is thy name. The name of the god who guardeth thee is Samti. [Saith the pylon] 'Pass on then..'
- VII. " 'Waterflood which clotheth the feeble one, weeper for that which she loveth, shrouding the body. (variant:) Robe which doth clothe the divine feeble one.. 'is thy name. The name of the god who guardeth thee is Am-Nit. [Saith the pylon] 'Pass on, then..'
- VIII. " '...the mighty goddess, the gracious one, the lady who giveth birth to the divine form of her consort' or as others say 'who passeth through and traverseth [the land], the head [of which] is millions of cubits in depth and in height, (variant:) Blazing fire, the flame whereof [cannot] be quenched, provided with tongues of flame which reach afar..' is thy name. The name of the god who guardeth thee is Netchses (variant:) Khu-rhet-f. [Saith the pylon:] 'Pass on then..'
- IX. " 'She who is in the front, the lady of strength, quiet of heart, who giveth birth to her consort; whose girth is three hundred and fifty measures; who sendeth forth rays like the uatch stone of the south; who raiseth up the divine form and clotheth the feeble one; who giveth [offerings] to her consort every day' is thy name. The name of the god who guardeth thee is Khau-rhet-f (variant:) Tchescf. [Saith the pylon:] 'Pass on, then..'
- X. " 'Lofty of gates, who raiseth up those who cry (?)..' or as others say, 'She who maketh one to make supplication, by reason of the loudness of her voice; vanquisher of the foe who is not constrained by that which is within her (variant:) ..the lady who is to be feared, who destroyeth not that which is within her' is thy name. The name of the god who watcheth thee is Sek-hen-ur. [Saith the pylon:] 'Pass on, then..'
- XI. " '...the mistress of every pylon, the lady to whom acclamation is made on the day of darkness' is thy name. She hath the judgment of the feeble bandaged one. [Saith the pylon:] 'Pass on then..'
- XII. " 'She who journeyeth about in the two lands.. the lady of splendour; who hearkeneth unto the speech of her consort (variant:) Thou who invokest thy two lands ..' is thy name. She hath the judgment of the feeble bandaged one. [Saith the pylon:] 'Pass on, then..'

- XIII. " 'When the company of the gods is led along their hands are [raised in] adoration before her face . . ' is thy name. She hath the judgment of the feeble bandaged one. [Saith the pylon:] 'Pass on, then . . '
- XIV. " 'Mighty one of Souls, red of hair, Aakhabit, who cometh forth by night . . the one who cometh and goeth, (variant:) Lady of might, who danceth on the blood red ones, who keepeth the festival of Haker on the day of the hearing of faults' is thy name. She hath the judgment of the feeble bandaged one. [Saith the pylon:] 'Pass on, then . . '
- XV. . . " 'Lady of valour . . who celebrateth the Heker festivals (?) . . (variant:) The Fiend, red of hair and eyes, who cometh forth by night, . . may [she] advance and go forward' is thy name. She hath the judgment of the feeble bandaged one. [Saith the pylon:] 'Pass on, then . . '
- XVI. " 'Lady of victory . . who burneth with fire when she cometh forth, creator of the mysteries of the earth, (variant:) Terrible one, the lady of the rainstorm . . the devourer of the dead bodies of mankind, the orderer, the producer . . ' is thy name. She hath the judgment of the feeble bandaged one. [Saith the pylon:] 'Pass on, then . . '
- XVII. " 'Mighty one in the horizon, lady of the ruddy ones, destroyer in blood. Aakhabit, Power, lady of flame (variant:) Hewer-in-pieces in blood, Ahabit, (?) lady of hair' is thy name. She hath the judgment of the feeble bandaged one. [Saith the pylon:] 'Pass on, then . . '
- XVIII. " 'Lover of flame . . lady of the great House (variant:) . . venerated one (?)' is thy name. She hath the judgment of the feeble bandaged one. [Saith the pylon:] 'Pass on then . . '
- XIX. " 'Dispenser of strength, or as others say, of light, of the palace (?), the mighty one of the flame, the lady of the strength and of the writings of Ptah himself (variant:) Dispenser of light . . watcher of flames' is thy name. She hath the judgment of the feeble bandaged one (variant:) She hath the judgment of the bandages of Per-an (or Per-hetch). [Saith the pylon:] 'Pass on, then . . '
- XX. " 'Stone (?) of her consort, field with a serpent (?) Clothier, what she createth she hideth, taking possession of hearts, opener of herself (variant:) she taketh possession of hearts, she swalloweth (?)' is thy name.

She hath the judgment of the feeble bandaged one (variant:) Peran (or Per-hetch). [Saith the pylou:] 'Pass on, then . . '

XXI. "'Sword that smiteth at the utterance of its own name, goddess with face turned backwards, the unknown one, overthrower of him that draweth nigh to her flame (variant:) Knife which cutteth when [its name] is uttered . . She hath secret plots and counsels' is thy name. Thou keepest the secret things of the avenger of the god who guardeth thee, and his name is Amam". The deceased then gives a long list of his achievements. ["Saith the pylon:] 'Thou has come being a favoured one in Tattu, O Osiris, Auf-ankh, triumphant . . '"]

NAME: UNEN-EM-HETEP.

ETYMOLOGY: Unen-em-hetep, (Budge) Existence in Peace, the name of the first large section of the Elysian Fields.

OFFICES AND TITLES: A Region of The Elysian Fields, The Goddess of Unen-em-hetep, The Lady of the Two Lands, The Lady of Winds.

ASSOCIATED PLACES: Egypt, the Elysian Fields, Unen-em-hetep.

In the Chapter of the Egyptian Book of the Dead describing the Elysian Fields, there is an invocation to Unen-em-hetep, as follows: "O Unen-em-hetep, I have entered into thee and my soul followeth after me, and my divine food is upon both my hands. O Lady of the two lands, who stablishest my word whereby I remember and forget: I would live without injury, without any injury [being done] unto me, O do thou grant to me, joy of heart. Make thou me to be at peace, bind thou my sinews and muscles, and make me to receive the air. O Unen-em-hetep, thou Lady of the winds, I have entered into thee and I have opened (i.e. shewn) my head".

Budge regards The Lady of the Two Lands as the name of a Pool in the second section of the Elysian Fields.

The association of water with the Elysian Fields of Egypt is referred to the following passage in the Encyclopaedia Britannica. "It is in the rich territory which surrounds them (i.e. the Pyramids) that fable has placed the Elysian fields. The canals which intersect them are the Styx and Lethe."

There is a correspondence between Uen-em-hetep, Ament, Aukert and Sekhet-hetepet.

NAME: SEKhet-HETEPET.

ETYMOLOGY: Egy. Sekhet-Hetepet, The Fields of Peace.

OFFICES AND TITLES: The Elysian Fields, The Goddess of Sekhet-Hetepet, The Mighty City, The Lady of Winds.

ASSOCIATED PLACES: Egypt, Sekhet-hetepet (The Elysian Fields).

In the Egyptian Book of the Dead, the Other World appears to consist mainly of the Underworld. The divisions and sub-divisions of these realms are often regarded as goddesses.

Sekhet-hetepet, often known as the Elysian Fields, is described in detail in the Papyrus of Nebsemi in the section of which part of the heading is: "Here begins the Chapter of Sekhet-hetepet . . . of being in Sekhet-Hetepet, the Mighty City, the Lady of Winds; of having power there; of becoming a Khu there; of ploughing there; of reaping there; of drinking there; of making love there; and of doing everything even as a man doeth upon Earth".

One of the divisions of Sekhet-Hetepet is Sekhet-Aaru or Sekhet-Aanru, The Field of lilies, reeds and water plants, often known as the Fields of Aanru. Here the khus are seven cubits and the wheat three cubits high; these measurements vary in different accounts. Mention is made of red barley and granaries. Maspero speaks of the Sokhit Ialu or Field of Reeds.

According to Budge's summary the deceased, in the Elysian Fields, is able to live there a life closely resembling the life which he had led upon earth. He sails at will upon the canals, he finds there his kinsfolk, he passes from place to place as he chooses; he ploughs, sows, reaps, eats and drinks, gets married, holds converse with the deities, arrays himself in beautiful clothes, and lives a life of continual happiness.

In the Papyrus of Anhai is a vignette depicting scenes in the Elysian Fields. As described by Budge, Anhai is seated in a boat with her husband; she is also shewn with "her mother Neferitu". The latter, it seems, is also accompanied by her husband. In the field close by are growing two kinds of cereals, red barley and wheat. Anhai's husband is reaping the wheat, and she herself follows behind with what is apparently a rush basket or ...bag. A field is also shown which Anhai is seen ploughing with a yoke of oxen. Budge assumes

from this scene that the Egyptians expected to meet and to know their relatives in the next world.

Among the other activities of the inhabitants of this realm, is the playing of draughts. There is a representation of the deceased and his wife playing what Maspero describes as draughts, in their pavilion. A reference to love-making in these realms is given under Isis.

Sekhet-Hetepet has parallels to Ament and Unen-em-hetep.

NAME: HAST.

OFFICES AND TITLES: An Elysian Pool, The Goddess of Hast.

ASSOCIATED PLACES: Egypt, Sekhet-Hetepet (The Elysian Fields), Unen-em-hetep, The Pool Hast.

Hast is mentioned in the Section of the Egyptian Book of the Dead describing the Elysian Fields, and is one of a group of pools or lakes in that realm. The scribe and artist Nebseni writes of her: "Ra falleth asleep, but I am awake, and there is the goddess Hast at the gate of heaven by night . . . O Hast, I have entered into thee".

NAME: TCHESERT.

ETYMOLOGY: Egy. Tchesert.

OFFICES AND TITLES: The Land of Tchesert, The Goddess of Tchesert.

ASSOCIATED PLACES Egypt, Sekhet-Hetepet (The Elysian Fields), The Eighth Qereret of the Underworld, The Land of Tchesert.

Tchesert is mentioned in the Egyptian Book of the Dead both as a region of the Underworld, and also as the goddess personifying that region.

As a region Tchesert is described as having a gate, "the gate of Tchesert" and is associated and may perhaps be identified with the northern gate of the Tuat or Underworld. A lake of Tchesert is also mentioned.

In her more personal aspect Tchesert appears in the Section describing The Elysian Fields. Nebseni writes: "I know the name of the god who is opposite to the goddess Tchesert, and who has straight hair and is equipped with two horns".

In a Litany, there is a prayer, "Grant that Osiris . . . may be a lord of stride[s] in the habitation of Tchesert." The accompanying vignette shows a cow standing on a platform on which is a uraeus.

NAME: UNNUT.

ETYMOLOGY: Egy. Unnut: cf. Egy. Unnu. Hermopolis.

OFFICES AND TITLES: The Lady of Unnu.

ASSOCIATED PLACES: Egypt, Unnu, Hermopolis.

In the Chapter of the Egyptian Book of the Dead, Of The Four Blazing Flames which are Made for The Khu, there is a rubric which mentions Unnut. In this rubric Nu records "And thou . . . shalt write down these writings in accordance with the things which are found in the books of the royal son Heru-ta-ta-f, who discovered [them] in a hidden chest—now they were in the handwriting of the god himself—in the Temple of the goddess Unnut, the Lady of Unnu (Hermopolis) during his journey to make an inspection of the temples . . ."

NAME: NEBT-ER-TCHER.

ETYMOLOGY: Egy. Nebt-er-tcher: cf. Egy. nebt, lady.

ASSOCIATED PLACES: Egypt, The Underworld.

In a long list of the deities in the Chapters of the Papyrus of Nu, Of Making a Man Perfect, among the goddesses is mentioned: "16, to the Temple of the Kas of Nebt-er-tcher". One of the Seven Divine Kine is called Het-Kau-nebt-er-tcher.

NAME: THE GODDESS-GREATLY-BELOVED-WITH-RED-HAIR.

ASSOCIATED PLACES: Egypt, The Underworld.

This goddess is included as the 20th in the list referred to under Nebt-er-tcher.

NAME: THE GODDESS-JOINED-UNTO-LIFE-WITH-FLOWING-HAIR.

ASSOCIATED PLACES: Egypt, The Underworld.

This goddess is included as the 21st in the list referred to under Nebt-er-tcher.

NAME: THE GODDESS-WHOSE-NAME-IS-MIGHTY-IN-HER-WORKS.

ASSOCIATED PLACES: Egypt, The Underworld.

This goddess is included as the 22nd in the list referred to under Nebt-er-tcher.

NAME: THE SEVEN KINE-DEITIES.

ASSOCIATED PLACES: Egypt, The Underworld.

In the Papyrus of Nu is the Chapter of Providing the Deceased with Food [in the Underworld]. Budge states that the recital of this Chapter by the deceased enabled him to be supplied with food, milk, cream etc.

The names of the seven cows are as follows:—

- (1) HET-KAU-NEBT-ER-TCHER.
- (2) AKERT-KHENTET-AUSET-S.
- (3) MEH-KHEBITET-SEH-NETER.
- (4) UR-MERTU-S-TESHERT-SHENI.
- (5) HENEMET-EM-ANH-ANNUIT.
- (6) SEKHEMET-REN-S-EM-ABET-S.
- (7) SHENAT-PET-UTHESET-NETER.

In the vignette attached to this Chapter are shown the seven cows, each wearing a disc between her horns like the Hathor head-dress, and underneath them is a bull.

In the Hebrew Book of Genesis there is a passage which may have some relationship to this Chapter of the Egyptian Book of the Dead: "And it came to pass at the end of two full years, that Pharaoh dreamed: and behold, he stood by the river. And behold, there came up out of the river seven well-favoured kine and fat-fleshed, and they fed in the meadow. And behold, seven other kine came up after them . . . lean-fleshed . . ." Joseph (Zaphnath-paaneah) interpreted the dream by associating the seven kine with seven years.

The Seven Divine Kine have similarities to the Four Uaipu Cow-Goddesses, the Chaldean Holy Herd at Lagash (see Nin-hursag) and the Canaanite Cow-Goddesses.

NAME: AMIT.

OFFICES AND TITLES: The Fire-Goddess.

ASSOCIATED PLACES: Egypt, The Underworld.

In the Chapter, Of the Preservation of the Body, in the

Egyptian Book of the Dead, is an address of homage to the goddess Sekhet-Bast-Ra. In this is the passage: "Thou are the fire goddess Amit, whose opportunity escapeth her not".

NAME: THE ANENIT.

ETYMOLOGY: Egy. Anenit, (Budge) prps. Widows.

ASSOCIATED PLACES: Egypt, The Underworld, The Eighth Qerert.

In a long litany in the Egyptian Book of the Dead, apparently recorded, in Budge's opinion, by an official of the goddess Mut, supplications are made to the deities of the different qererets or sub-divisions of the Tuat or Underworld. In the Section concerned with the deities of "the Eighth Qerert in the Underworld whose attributes are Hidden", mention is made of the Anenit.

The 19th in the list begins: "May the Anenit (i.e. Widows (?)) grant that Osiris . . shall be with the great god".

The accompanying vignette shows a woman kneeling on a couch on which is written the number II. The prayer ends with the mention of "Osiris . . who shall be ordered to dwell in the secret place in the darkness".

NAME: SHETA.

ETYMOLOGY: Egy. Sheta, The Secret One; cf. Seshat (q.v.).

ASSOCIATED PLACES: Egypt, The Underworld, The Eighth Qerert.

Sheta is called by Budge a goddess, and it is possible that she may be connected with or identified with Seshat.

In the Litany referred to under the Anenit the 5th petition begins: "May Sheta (i.e. the Secret One) make the body of Osiris . . to grow and to be sound upon earth and in the underworld".

NAME: AMEMET.

ETYMOLOGY: Egy. Amemet.

ASSOCIATED PLACES: Egypt, the Taut (The Underworld), the Eleventh Qereret.

In a Litany of the same series as that mentioned under the Anenit and concerned with the deities of the Eleventh Qereret of the Tuat, the first petition is to Amemet. This begins: "May the goddess Amemet grant that Osiris . . shall

be strong .." The accompanying vignette shows a woman in a shrine formed by three serpents in the form of a trilithon or dolmen; one of these serpents the woman is holding. In the vignette is written the number I.

NAME: TESERT.

ETYMOLOGY: Egy. Tesert.

ASSOCIATED PLACES: Egypt, The Tuat (The Underworld), The Eleventh Qereret.

In the same Section of the Litany referred to under Amemet, the 13th supplication begins: "May those who dwell with Tesert grant that Osiris . . may go in and come out with long strides like the lords of the Tuat", and ends with, "Osiris . . who shall go in and come forth through the door of the Tuat". The next, the 14th supplication, is addressed to the goddess: "May the goddess Tesert grant that Osiris . ."

In the vignette accompanying the 13th petition is shown a woman-headed serpent sitting on a pylon, with the number I.

NAME: MEHENIT.

ETYMOLOGY: Egy. Mehenit.

ASSOCIATED PLACES: Egypt, The Tuat (The Underworld), The Eleventh Qereret.

In the same Section of the Litany referred to under Amemet, the 15th supplication begins: "May Mehenit grant that Osiris . . may be a distinguished being in the Tuat for ever". The following, the 16th supplication, begins: "May those who dwell with Mehenit grant that Osiris . . may walk with long strides in the holy place".

The vignette accompanying the 16th petition shows a woman standing, with the number III.

NAME: MEHI.

ETYMOLOGY: Egy. Mehi.

ASSOCIATED PLACES: Egypt, Amentet, The Tuat (The Underworld), The Eleventh Qereret.

In the same Litany in which Amemet is addressed, mention is made of Mehi in the 18th supplication which ends: "Osiris . . who shall be in the following of the goddess Mehi of Amentet."

NAME: MEHEN.

ETYMOLOGY: Egy. Mehen.

OFFICES AND TITLES: Serpent-goddess, The Mighty Goddess.

ASSOCIATED PLACES: Egypt, Heliopolis, The Tuat (The Underworld), The Twelfth Qereret, Urt, Nif-urt, The Lake of a Million Years.

Mehen, according to Budge's commentary, was probably of Heliopolitan origin, and under her protection Ra sailed. In a Chapter in the Papyrus of Nu is the following passage: "I have cried unto the mighty goddess . . I have met and I have received the mighty goddess . . The Lady, the goddess Mehen, is a million of years, yea, two million years . . and dwelleth in the house of Urt and Nif-urt [and in] the Lake of a million years". According to Budge, the term a million years is equivalent to everlasting.

In a litany of the same series as that referred to under the Anenit, and concerned with the deities of the Twelfth Qereret in the Tuat, the 3rd petition mentions Mehen; this begins: "May the gods who dwell with Mehen grant that Osiris . . ." The 8th petition begins: "May the gods who dwell in the folds of the serpent goddess Mehen grant that Osiris . . ." Each of these petitions is accompanied by a vignette showing a god within the folds of a serpent, whose length in each case is about ten times the height of the god within.

In the Chapter in the Papyrus of Nebseni, Of the Arrangements (or Praisings) which are to be Performed in the Underworld, is a passage which mentions "the two fangs of the serpent goddess Mehen which sport (?) with the Horus gods".

NAME: THE HAP COW.

ETYMOLOGY: Egy. Hap; cf. Hap or Hapi, The Nile.

OFFICES AND TITLES: Cow-Goddess.

ASSOCIATED PLACES: Egypt, The Underworld.

In the Chapter in the Papyrus of Nefer-uben-f, Of Stablishing the Henkit (The Funeral Bed), "Osiris Nefer-uben-f, triumphant, saith ' . . Thou are made clean with the milk of the Hap cow, and with the ale of the goddess Tenemit' "

NAME: TENEMIT.

ETYMOLOGY: Egy. Tenemit.

ASSOCIATED PLACES: Egypt, The Underworld.

Tenemit is mentioned together with the Hap Cow (q.v.) as the giver of ale to the deceased.

Tenemit has similarities to the Chaldean Underworld goddess Siduri.

NAME: SESHETET.

ETYMOLOGY: Egy. Seshetet; cf. Seshat (q.v.).

ASSOCIATED PLACES: Egypt, The Underworld.

In the Chapter of The Egyptian Book of the Dead, Of Stab-
lishing the Henkit, is the following passage: "O Osiris Nefer-
uber-f. . . Thou livest, thy soul is strong, thy body is endur-
ing and great, thou hast sight of fire, thou dost snuff the
breeze, thy face doth penetrate into the house of darkness,
thou abidest at the Gap . . . The goddess Seshetet sitteth before
thee".

NAME: UA.

ASSOCIATED PLACES: Egypt, The Underworld.

In the Chapter of the Egyptian Book of the Dead following
that mentioned under the Hap Cow, is the Chapter Of Ar-
ranging the Henkit. In this is the passage: "Hail, Osiris Nefer-
uben-f, triumphant, the goddess Ua (?) hath given thee birth".

NAMES: RENNUTET, RENUTET.

ETYMOLOGY: Egy. Rennutet.

GENEALOGY: first dau. and first child of wife (prps. Iusait
or Nebhet-Hotep) of Tem (Atum); prps. sister of (sister):
Tefnut and (brother): Shu.

OFFICES AND TITLES: Snake-Goddess, Goddess of the Har-
vest, Regent of the Sothic month Pharmuthi.

ASSOCIATED PLACES: Egypt, The Underworld.

Rennutet is mentioned in the same Chapter of the Egy-
ptian Book of the Dead as Ua; here it is stated that "The
goddess Rennutet . . . hath set thee in order in the presence of
the company of the gods of Nut". She is also here describd
as the "heir" of Tem and the first-born of his family.

In a description of the Egyptian constellations and their
associated months, Fagan refers to 'the 8th. sothic month
(Pharmuthi), whose regent was the snake goddess of the
harvest. Renutet".

NAME: SHES-KHENTET.

ETYMOLOGY: Egy. Shes-khentet.

In the Papyrus of the Lady Mut-hetepeth, in the Chapter of Causing the Khu to Come Forth from The Great Door, "Mut-hetepeth, triumphant, saith: 'I have been conceived by Sekhet and by [Shes-] Khentet, and I have been brought forth at the door of the Star Sept (Sothis)'".

NAME: SERQ.

ETYMOLOGY: Egy. Serq.

ASSOCIATED PLACES: Egypt, The Underworld.

In the Papyrus of Ani is a reference to "the shackles of the goddess Serq".

The name Serq is sometimes apparently applied to Serqet. Budge enters the two names separately.

NAME: THE FOUR UAIPU COW-GODDESSES.

The Four Uaipu Cow-Goddesses are, according to Budge, deities of the older Egyptian tradition. A reference is made in the Papyrus of Nebseni to those "who have sucked milk from the four Uaipu cows (?)". The names of two cows are given in this Chapter, namely, SMAMET and AN-UNSER.

NAME: KHENEMEMTIT.

ETYMOLOGY: Egy. Khenememtit.

ASSOCIATED PLACES: Egypt, The Underworld, Ast-heqet.

In the Book of Traversing Eternity, of the Graeco-Roman period, Khenememtit is mentioned along with other goddesses as follows: "Thou enterest into the Divine House of the Venerable Goddess, thou ascendest the staircase of Het-Hebset, thy soul journeyeth into the Hall, are opened to thee the pylons of Tephut-Tchat, thou bowest thy head to the ground for the sake of the things of Khapkhap, the goddess Khenememtit giveth food in Ast-heqet, the arms of the goddess Menqet [are stretched out] in Per-khut . . ."

NAME: THE MERT, THE MERTI.

ETYMOLOGY: Egy. Merti, The Two Eyes.

GENEALOGY: two sisters.

OFFICES AND TITLES: Two Serpent-Goddesses.

ASSOCIATED PLACES: Egypt, The Underworld.

The Merti, according to Budge, are two terrible sister-serpents whose hieroglyph includes two cobras and two eyes.

In a Chapter of the Papyrus of Nu concerning the Two Merti Goddesses is the address: "Homage to you, ye two Reht goddesses (Isis and Nephthys), ye two sisters, ye two Mert goddesses . . ." In the Papyrus of Ani they also appear: "Osiris Ani saith, 'Open to me' . . . 'Who are there with thee?' 'The Two serpent-goddesses Merti' ". Budge suggests that the deceased is trying to obtain admission into a portion of the Other World, and that he has with him the Two Merti goddesses.

In two vignettes connected with the Chapter concerning the Two Merti Goddesses, the first shows two uraei with tails intertwined; the second shows two serpents advancing upon the deceased in a menacing manner.

The Divine Merti is also an epithet applied to Isis and Nephthys.

NAMES: THE ERPUIT GODDESSES.

ETYMOLOGY: Egy. Erpuit; cf. Erpat, (Budge) hereditary tribal chief.

ASSOCIATED PLACES: Egypt, The Underworld.

The Erpuit goddesses are mentioned in the Funeral Text of Hertu, which Budge lists among the Books of the Dead of the Roman Period. The scribe Osiris Hertu writes: "... I receive breath from the Erpuit goddesses".

It is possible that these goddesses may be Isis and Nephthys. The apparently related word, the Erpat, is sometimes used as a title of Seb.

NAMES: TANINIT, TANENET.

ETYMOLOGY: Egy. Tanenet.

OFFICES AND TITLES: The Region Tanenet, The Goddess of Tanenet.

ASSOCIATED PLACES: Egypt, Amentet, the Underworld, The Region Tanenet.

Tanenet is mentioned in the Papyrus of Nekhtu-Amen in a rubric of the Chapter of Making the Sahu to Enter into the Tuat (Underworld) on the Day of the Funeral. The rubric states:

"The words of this chapter are to be recited after [the deceased] is . . . in Amentet, whereby the region Tanenet is made to be content with her consort". In the Papyrus of Ani there is the passage, "He to whom saffron cakes have been brought in Tanenet is Osiris, or (as others say), The saffron cakes in Tanenet are heaven and earth".

Maspero mentions a goddess, Taninit, whom he describes as being of like nature to Isis.

NAME: MA.

ETYMOLOGY: Egy. Ma.

OFFICES AND TITLES: The Eternal Mother, Goddess of the Lower World.

ASSOCIATED PLACES: Egypt, The Lower World.

Ma figures in the Turin Papyrus. Of this document de Rouge, quoted in *The Secret Doctrine*, writes: "At the very beginning of this curious papyrus we have to arrive at the conclusion that . . . these mythic and heroic traditions were just as Manetho had transmitted them to us: we see figuring in them, as kings of Egypt, the gods Seb, Osiris, Set, Horus, Thoth-Hermes, and the Goddess Ma, a long period of centuries being assigned to the reign of each of these".

Mme. Blavatsky sees in this name Ma an allusion to Isis.

NAME: THE GODDESS OF THEBES.

OFFICES AND TITLES: The Presiding Genius or Goddess of Thebes.

ASSOCIATED PLACES: Egypt, Thebes.

This goddess is mentioned by Bartlett in his description of Thebes. He writes: "Amun and Maut and Khonso formed the great triad of divinities . . . Besides the divinities who had here their worship and their oracles, the city of Thebes possessed her own presiding genius or goddess, whose emblems were discovered by Sir Gardner Wilkinson in his Examination of the great temple".

NAME: THE GODDESS OF PAPREMIS.

GENEALOGY: (Herodotus) mother of the Egyptian Mars.

ASSOCIATED PLACES: Egypt, Papremis.

This goddess is mentioned by Herodotus in an account of a festival held at Papremis.

On the name Papremis Blakeney writes: "It may . . . have been that of a city, the capital of a nome which stood between the modern Menzaleh and Damietta in the Delta". Herodotus lists Papremis among the nomes of Upper Egypt.

According to the account of Herodotus, "The few priests still in attendance upon the image (i.e. of the Egyptian Mars) place it, together with the shrine containing it, on a four-wheeled car, and begin to drag it along; the others, stationed at the gateway of the temple, oppose its admission . . . A sharp fight ensues . . .

"The natives give the subjoined account of this festival. They say that the mother of the god Mars once dwelt in the temple. Fostered at a distance from his parent, when he grew to man's estate he conceived a wish to visit her. Accordingly he came; but the attendants, who had never seen him before, refused him entrance, and succeeded in keeping him out. So he went to another city and collected a body of men, with whose aid he handled the attendants very roughly and forced his way to his mother".

According to the Greeks the goddess Hera was seen to correspond to the Egyptian Mut. It is therefore possible that The goddess of Pepremis may correspond to Mut and that the Mars (Ares) here mentioned may refer to the Egyptian god Khons.

NAME: NESI-KHONSU.

ETYMOLOGY: Egy. Nesi-Khonsu.

GENEALOGY: dau. of (wife of ?) Ta-hennu-Tehuti-a (the gender of this name not given): sister of sisters and brothers: mother of sons: Ataii, Nesta-neb-Ahser, Masahairtha and Tchui-nefer.

OFFICES AND TITLES: Priestess.

ASSOCIATED PLACES: Egypt, Amentet, The Tuat (The Underworld), Sekhet-Aaru (The Fields of Aanroo), Neter-Khert.

In the Papyrus of Nesi-Khonsu, dated at about the time of the XXI st. Dynasty, is a proclamation of Amen-Ra acknowledging the divinity of Nesi-Khonsu.

The abode of Nesi-Khonsu is in the Sekhet-Aaru, where she possesses a field. Amen-Ra proclaims that he will maintain all her privileges: "All good things which shall be spoken

in my presence, saying 'Let such things be done for Nesi-Khonsu . . ' I will perform for her, and they shall not be lessened, and they shall not be abrogated, and nothing therefrom shall be cut off at every season of the heavens . . ."

It appears from this document that many of the inhabitants of the Underworld, here described as male khus and female khus, are regarded as deities.

NAMES: NITAUQRIT, NEITAKRI, NITOKRIS, NITOCRIS.

ETYMOLOGY: Egy. Nitaugrit, The Rosy-cheeked; Gk. rend. of Egiy: Nitokris; cf. Neith (q.v.).

GENEALOGY: sister and wife of Mirnini Mihtimsauf II (Metesouphis II).

OFFICES AND TITLES: The Rosy-cheeked Beauty, Queen of Egypt, The Spirit of the Southern Pyramid.

ASSOCIATED PLACES: Egypt, Gizeh.

Nitocris, the last monarch of the VIth. Dynasty, succeeded her brother and husband Metesouphis II. According to Maspero, "Nitaugrit is named in Manetho, Eratosthenes and in the Royal Canon of Turin". This queen is also mentioned by Herodotus as follows; "Next they (i.e. the priests) read me from a papyrus the names of three hundred and thirty monarchs, who, they said, were his (i.e. Menes) successors upon the throne. In this number of generations there were eighteen Ethiopian kings, and one queen who was a native; all the rest were kings and Egyptians. The queen bore the same name as the Babylonian princess, namely, Nitocris. They said that she succeeded her brother . . ."

One of the first acts of Nitocris after coming to the throne was to avenge the death of her brother, who was killed in a riot a year after his accession. According to Herodotus' account, "Bent on avenging his death . . she constructed a spacious underground chamber, and, on pretence of inaugurating it, contrived the following:— Inviting to a banquet those of the Egyptians whom she knew to have had the chief share in the murder of her brother, she suddenly, as they were feasting, let the river in upon them, by means of a secret duct of large size. This, and this only, did they tell me of her, except that, when she had done as I had said, she threw herself into an apartment full of ashes, that she might escape the vengeance whereto she would otherwise have been exposed".

Nitocris is closely associated with the Third Pyramid. According to some accounts she either built it herself or completed it. According to others, this pyramid was built by a later queen, Rhodopis. Others again identify Rhodopis with Nitocris.

In his account of the Third Pyramid, Maspero writes: "Mykerinos had left his tomb unfinished, and a woman had finished it at a later date—according to some, Nitokris, the last queen of the VIth. Dynasty. She completed the pyramid of Mykerinos, by adding to it that costly casing of Syenite which excited the admiration of travellers. . . The beauty and richness of the granite casing dazzled all eyes and induced many visitors to prefer the least of the pyramids to its two imposing sisters". The powerful occult properties of granite and other igneous rocks is referred to by Mme. Blavatsky. She writes: "Granite cannot burn because its Aura is Fire".

Maspero adds the following foot-note: "Manetho asserts that Nitokris built the third pyramid." He then continues: "according to others, Rhodopis, the Ionian who was the mistress of Psammetichus I or Amasis."

On the tradition that Rhodopis was the builder of the Third Pyramid Herodotus writes: "Some of the Greeks call it the work of Rhodopis the courtesan".

Concerning the possible identification of Rhodopis with Nitocris, Maspero states: "The Greeks, who had heard from their dragomans the story of the 'Rosy-cheeked Beauty', metamorphosed the princess into a courtesan, and for the name of Nitokris, substituted the more harmonious one of Rhodopis, which was the exact translation of the characteristic epithet of the Egyptian queen." In this connexion he also writes: "Zoega had already recognized that the Rhodopis of the Greeks was no other than the Nitokris of Manetho, and his opinion was adopted and developed by Bunsen. The legend of Rhodopis was completed by the additional ascription to the ancient Egyptian Queen of the character of a courtesan." This latter character he attributes to the tradition concerning the earlier princess Honitsonu. She is said to have adopted this profession; and with her earnings she secured the completion of the pyramid which Cheops was unable to finish through lack of money. Of her Herodotus writes: "She procured it (i.e. a certain sum), however, and at the same time, bent on leaving a monument that would perpetuate her memory, she required of each man to make her a present of a stone towards the

works which she contemplated. With these stones she built the pyramid which stands midmost of the three that are in front of the great pyramid, measuring along each side a hundred and fifty feet".

Herodotus gives the following account of Rhodopis, whom he regards as distinct from Nitocris. "Rhodopis also lived during the reign of Amasis, not of Mycerinus, and was thus very many years later than the time of the kings who built the pyramids. She was a Thracian by birth... Aesop the fable-writer was one of her fellow-slaves . .

"Rhodopis really arrived in Egypt under the conduct of Xanthus the Samian; she was brought there to exercise her trade, but was redeemed for a vast sum by Charaxus, a Mytilenaeon... brother of Sappho the poetess. After thus obtaining her freedom, she remained in Egypt, and as she was very beautiful, she amassed great wealth".

Another tradition concerning Rhodopis, recorded by Strabo, is summarized by Maspero as follows: "One day while she was bathing in the river, an eagle stole one of her gilded sandals, carried it off in the direction of Memphis, and let it drop in the lap of the King, who was administering justice in the open air. The King, astonished at the singular occurrence, and at the beauty of the tiny shoe, caused a search to be made throughout the country for the woman to whom it belonged; Rhodopis thus became Queen of Egypt, and could build herself a pyramid... This is a form, as has been frequently remarked, of the story of 'Cinderella'".

Certain occult traditions connected with the Third or Southern Pyramid are alluded to by Maspero. He states that "M. Piehl has put forward the opinion that the epithet Rhodopis, Red countenance, was applied at first to the Great Sphinx of Gizeh, whose face was actually painted red; in folk etymology this epithet Red-face had been mistakenly applied to Nitauqrit, and the... genius of the red countenance who animated the Sphinx would thus become the Rhodopis of the third pyramid."

Maspero also records how subsequent conquests "did not entirely efface the remembrance of the courtesan-princess. It is said that the spirit of the Southern Pyramid never appears abroad, except in the form of a naked woman, who is very beautiful... whose manner of acting is such, that when she desires to make people fall in love with her... she smiles upon them, and immediately they draw near to her, and she at-

tracts them towards her, and makes them infatuated with love... Many have seen her moving round the pyramid about midday and towards sunset. It is Nitokris still haunting the monument of... her magnificence."

Nitocris, in her occult aspect, has a similarity to Khoemnis.

NAME: HATSHOPSITU, HATSHEPSUT, HATASU, HASHEP-SOWE.

ETYMOLOGY: Egy. Hatshepsut.

GENEALOGY: dau. of Akmet (Ahmose) wife of Thutmosis (Tahutmes) I; wife of Thutmosis II; mother of two daus: Neferu-ra and Meryt-ra Hatshepset.

OFFICES AND TITLES: Queen of Egypt, Pharaoh, The Queen of the South and North, Queen of Upper and Lower Egypt, Maat-ka-ra, Knemet-Amun, Consort of Amun, The Divine Spouse, The Female Sun, The Living Horus, Abounding in Divine Gifts, Archpriestess, The Mistress of Diadems.

ASSOCIATED PLACES: Egypt, Thebes, Karnak, Speos Artemidos, Aswan, Punt, Somaliland, Deir-el-Bahri, Sinai, Wadi Maghareh, Serabit-el-Khadem.

Hatshepsut, daughter of Queen Akmet (Ahmose) wife of the Pharaoh Tahutmes I, was formally appointed by the latter as his successor. "Said his majesty: '... Khnemet-Amun, Hashepsowe, who liveth... she is my successor upon my throne, she it assuredly is who shall sit upon my wonderful seat. She shall command the people in every place of the palace; she it is who shall lead you'".

Certain traditions are connected with the birth of Hatshepsut. It is recorded that the Hathors attended her mother Akmet during her confinement. According to Anthes a tradition records that after her mother had given birth to her, Hathor took the child into the presence of Amon-Ra, who called her the monarch; and Hathor nursed her.

The great Queen regnant of the XVIIIth. Dynasty, Hatshepsut, adopted the Pharaonic dress, titles and attributes. According to Cottrell she is given the epithet, the Female Sun, in the Punt reliefs. The title, Divine Spouse, was applied generally to the wife of the Pharaoh from the XVIIIth. Dynasty onwards.

Various assessments have been made of the character and achievements of this queen. Baikie regards her as among the greatest rulers of Egypt. Cottrell, describing her in some de-

tail, summarizes Dr. Margaret Murray's view of her as a woman who freed herself from male tyranny, performing the royal functions better than would a man, abhorring war and devoted to the arts of peace. He also quotes Mrs. Barbara Mertz as holding a similar view. Cottrell himself referring to her statue, speaks of "the strength and intelligence stamped on her features . . . the features of this queen are soft and feminine . . . the face of decided character . . . she made all Egypt 'bow the head' as one chronicler puts it". Hatshepsut wrote of herself, "Her majesty . . . what was in her was divine, divine was everything she did. Her majesty became a beautiful maiden, blossoming out. The goddess Uto at this moment applauded her divine shapeliness. She is a woman of distinguished appearance". Of her achievements, in an inscription at Speos Artemidos, she writes: "I have restored that which was in ruins, and built that which was unfinished"; another inscription there reads: "My spirit inclined towards foreign people . . . the people of Roshau and Iun did not hide themselves from me". Baikie also draws attention to this and to other facets of her character: "She was woman-like, also, in her curiosity about foreign people and . . . her fondness for animals". He mentions an inscription on the stele of Senmut recording the queen's pet cattle, each distinguished by name, and one of them marked as "her great favourite, the red".

Details of the achievements of Hatshepsut as Queen are given by Baikie, in his account of her reign. "The time was one of peace and prosperity, and was signalized by the erection of some of the most beautiful and priceless structures which remain to us from ancient Egypt. Already by the third year of her reign (or the sixteenth, reckoning her joint reign with Tahutmes II) she had turned to the working of the turquoise mines at the Wadi Maghareh; and a large part of the miners' temple at Serabit-el-Khadem was due to her and to Tahutmes III, the so-called 'Shrine of Kings' being of her foundation, and bearing a long inscription of hers". An expedition to Punt was planned to bring back sufficient material for the construction of her temple at Deir-el-Bahri. Describing this event Baikie writes: ". . . the queen prepared her expedition. A small fleet was equipped and sent out with an escort of soldiers under command of an envoy, Nehsi by name. The ships apparently reached the Red Sea by means of a canal. . . . Voyaging down the Red Sea, they reached in safety the Land of Punt, which may have been part of Somaliland.

Their arrival evidently created much interest among the Puntites. The Egyptian envoy was received by the Puntite chief, Parihu, who came to meet him accompanied by his wife. The merchandise which had been brought in the ships was duly set forth, protected by a guard of soldiers, and the bargaining began. The lading being completed, the fleet set sail, and, after a prosperous voyage, reached Thebes in safety. It was welcomed with all honour. Finally, the story of the voyage was recorded at large on the walls of the temple, where it is still to be seen, in the shape of the finest reliefs which we owe to Egyptian art. It is said of the treasures brought back from this expedition, that "Thoth made a note of the quantity and Seshat verified the figures". Of her other monuments, there are the two great obelisks in the temple at Karnak, set up for the queen's jubilee festival; this work, involving the transport of two enormous blocks of granite from Aswan, was undertaken by the architect Senmut.

To the reign of Queen Hatshepsut belongs the celestial diagram of Senmut; this, according to Fagan, is the earliest that has been preserved.

The great temple at Beir-el-Dahri is described by Baikie as follows: "This remarkable building is unique among Egyptian temples. . . the great temple rises in three terraces up the sloping ground towards the towering yellow limestone cliffs, until the last terrace stands close against them. . . The face of each terrace is colonnaded and the uppermost terrace bears a row of chambers, of which the middle one is hewn deep into the rock and lined with limestone slabs sculptured in relief."

The buildings of Hatshepsut are thus described in the account by Bartlett. As an earlier Egyptologist, he attributes these to Nitocris. He writes: "Amunothph, Thothmosis, and especially the beautiful Nitocris, the last of the race of the Memphite [rulers], by whose marriage with Thothmosis Upper and Lower Egypt were united, continued to make important additions to the temple at Karnak. Nitocris also built the temple or palace, now called Dayr el Bahree, at the foot of the Libyan hills, being the most westerly temple in Thebes, at the extremity of the Assaseef. A straight Dromos or avenue, sixteen hundred feet long, between a double row of sphynxes. . . led from the first gateway of this to the first court; a second slope of three hundred and fifty feet further, is the doorway into the inner court; three hundred further, the second granite doorway, leading into the small vaulted

rooms, and the chambers tunnelled into the mountain-side."

In her religious aspect, Hatshepsut is described as living in close connexion with Nut: she is represented as saying, "O my mother Nut, stretch thyself over me, that thou mayest place me among the stars imperishable that are in thee". The two goddesses Isis and Nephthys greet the queen with the words, "O King's sister, Hashepsowe, we embrace thy flesh".

The position of the Queen in Egypt, whether regnant or the consort of the Pharaoh, was one of great importance; this was due to the significance attached to matrilinear succession and also to women's knowledge of religious and magical practices. In his *History of Women*, Alexander writes: "The queens of Egypt are said to have been much more honoured, as well as more readily obeyed than the kings".

According to Maspero, the Queen consort was regarded as a goddess and the Pharaoh a god-king; he writes: "The woman, indeed, was supposed to combine in herself more completely than a man the qualities necessary for the exercise of magic . . . she saw and heard that which the eyes and ears of man could not perceive; her voice, being more flexible and piercing, was heard at greater distances; she was by nature mistress of the art of summoning or banishing invisible things . . . the queen, by her incantations protected him (i.e. the Pharaoh) . . . she poured libations and offered perfumes and flowers. The queen holds the sistrum, the magical qualities of which are celebrated by the author of 'De Iside et Osiride'; a frequent mention is made of them in the Dendera inscriptions." Mme. Desroches-Noblecourt in speaking of the temple dedicated to Queen Tiye, states that this is characteristic of the fanes connected with the active role of royal women; it is inhabited by the divine breath of life which these women transmit to the Pharaoh to invigorate him.

The festival of Queen Hatshepsu, in the *Perpetual Festival Calendar*, is celebrated on July 27th. Another Egyptian queen, Amenartus, has her festival in the same Calendar on Aug-17th.

There are several representations of this queen. Her stone statue in her temple at Deir-el-Bahri has already been mentioned; in this she is shewn seated. Cottrell states that in the shrine of Hathor, Hatshepsut had her own face carved in the image of that goddess. She is also represented as a Sphinx, a form later adopted by Queen Tiye.

NAME: SCOTA.

ETYMOLOGY: prps. Irish rend. of Egy: Scotā; prps. (Graves) from Gk. skotia, n. fem. darkness, the 'Dark One'; from Scotā (see below) is deriv: (Din.) Irish. Scot: a Scot, an Irishman; Scot-Albanach, a Caledonian Scot, or Scottish Gael; Sciōt-Bhearla, the Irish language; Scoit-Eireannach, an Irish Scot or Gael; also late Lat. Scotus, -a, an inhabitant of Ireland; also Eng. Scot. Scotland.

GENEALOGY: (Of the first Scotā) dau. of wife (prps. Meritaten) of Cincris (Akenkheres, Smenkh-ka-ra, Smenkhare), (see also below); wife of Nel (Niul); mother of son: Gaedel Glas (Gadēlas, Gaodhal). (Of the second Scotā) dau. of wife of Nectanebus (Nekht-neb-ef, Nectanebus II); wife of Mil (Golamh, Miledh, Milesius); mother of six sons: Amorgen Glungel (Aimhergin), Eber, (Heber Fionn), Ir, Colpa (Solpa), Aranann and Heremon.

OFFICES AND TITLES: Egyptian Princess, Gaelic Queen, Ancestress of the Scots, Ancestress of the Gaels.

ASSOCIATED PLACES: Egypt. Southern Egypt, Phi-Hahiroth, Capacirunt, The Red Sea, Taprobane Island, the Rhipean Mountain, Scythia, Thracia, Dacia, Gothia, Belgaint, Spain, Bregaint (Braganza), Barbary, Portingall (Portugal), Galicia, Ireland, Scotland.

In the ancient Irish Histories there are two parallel accounts of an Egyptian princess named Scotā. The first account of the first Scotā refers to the period of the Pharaoh Cincris or Cincris. On the identification of this king Macalister writes: " 'Cincris' is the Akenkheres of Eusebius, the Smenkh-ka-ra of modern Egyptology . . . who reigned for a brief period immediately before the now famous Tutankhamun". Dinneen gives the name Tchehra. His place among the Egyptian pharaohs is given in the Lebor Gabala Erenn as follows: "Pharao Tuir took the principedom after Pharao Cincris. Now 'Pharao' was an additional name of every king who took Egypt, from Pharao Cincris to Pharao Nectanebus; and he was the [thirty-fifth or] fifteenth king after Pharao Cincris who was drowned in the Red Sea. It was for the sake of honouring them that this [name] was bestowed upon them."

Referring to another Irish list of Pharaohs Macalister writes: "This enumerates five kings between 'Cincris', and Tures or Tuir, in order, Cerres, Armades, Rameses, Amenoses, Amenomes . . . Cerres = Akherres and his successor Kherres, who may be Tutankhamun and his successor Kheper-Kheperu-ari-maat-ra,

Armadis=Armais, that is Hor-em-heb, the king with whom the eighteenth dynasty came to an end. . . Rameses (the Eusebian Remesses) may be either the first or second of the numerous kings who bore that name. Amenoses (=Menophes) is most likely Merneptah, and Amenomes (=Amenophis, but here out of his proper place in the Eusebian canon) is presumably Amenmeses. Tures or Tuir, whom one present narrator apparently supposes to have been the immediate successor of Cincris, was actually the ninth in succession after Smenkhka-ra, and was . . . a queen, the Thuores of Eusebius, and the Ta-Wosret of the Egyptian records." According to Baikie the queen Tausert ruled jointly with Sery II. The crown was then usurped by her brother, Amenmeses; and eventually Tausert again reigned jointly, with another brother, Siptah.

On the arrival of Niul in Egypt, Keating writes: "This young prince had employed himself for some time with great applause, in teaching the Scythian youth, insomuch, that the fame of his learning and accomplishments was carried into distant countries, till at length it reached the ears of Pharaoh Cingcris, king of Egypt. This monarch was so charmed with the report that he has heard that he immediately dispatched messengers into Scythia, to invite Niul into Egypt, to instruct the youth of that country: as the poet mentions in these lines:

"The Egyptian monarch heard of Niul's fame,

From distant Scythia and admired his learning".

"Niul accepted the invitation". As a result of his achievements in Egypt, he won the hand of Scots, "a princess of great beauty". Furthermore, "He (i.e. the Pharaoh) gave him the lands of Capacirunt that lie upon the coasts of the Red Sea. This is universally allowed by our chronicles and observed by the poet Giolla Caomhan, in his poem:

"The Scythian soon complied with the request,

But, when he came, soft love his breast possess'd,

And, for reward, he was with charming Scots bless'd.

"After his marriage with the princess he erected schools and seminaries of learning in Capacirunt and taught the sciences and the universal languages to the youth of Egypt. At this time his wife, Scots, was delivered of a son, who . . . was called Gaodhal, that is Gadelas.

"It is to be observed, that this princess was a different person from that Scots, who was the wife of Golamh, afterwards called Milesius, king of Spain."

In the *Lebor Gabala Erenn* in the section "The Early History of the Gaedil", *Scota* appears as follows: "So *Nel* . . . dwelt southward in Egypt. This is the estate which he received, upon the shore of the Red Sea, and around *Phi-Hahiroth*.

"Now at that time when *Gaedel Glas* (i.e. *Gaedel the Green*) was born of *Scota* [or *Scotta*] . . . From her are the Scots (or *Scuitt*) named, ut *Dictum est* . . . Scots from *Scota*". Another version reads . . . "So that from *Scota* the *Gaedil* are called Scots, as the learned said.

"Now when *Nel* saw *Pharao* and his hosts drowned, he remained upon the same estate, for he had no fear there . . . Thereafter *Nel* died. *Gaedel Glas* and his mother took the estate".

According to *Macalister's* summary *Scota* later accompanied her descendants to *Scythia*. Their journey is described thus in the *Lebor Gabala Erenn*: "Thereafter [they] . . . collected in four ships, with twenty-four wedded couples in each ship, upon the Red Sea, to *Taprobane Island*, around the *Rhipaeon Mountain* northward, till they reached *Scythia*."

In the verse text of the same book this princess is described thus: "*Scota*, of no scanty beauty, modest, nimble".

Keating records that after the death of *Niul*, "*Gadelas* . . . took upon him the command, and admitted his mother *Scota* into a share of the government, and they reigned together with great wisdom and unanimity".

Concerning the naming of this people *Hanmer* writes as follows in his *Chronicles of Ireland*: "It is said that this *Gathelus* of his wife *Scota* commanded that his followers *Grecians* and *Aegyptians* should be called *Scoti*; that is, *Scotishmen*. And *Hector Boetius* in the *History of Ireland* sticketh not to write, that upon his marriage with *Scota*, the fore-said commandment was published, and that his followers in *Aegypt*, *Barbary*, *Portingall*, *Galicia*, and over *Spaine*, were called *Scoti* . . .

"Yet I finde for certaine that *Ireland* was called *Scotia maior*, and the other (i.e. *Scotland*) *Scotia minor*, and oftentimes confusedly the one taken for the other."

The account of the second *Scota* alludes to the period of the pharaoh *Nectanebus*.

In his commentary *Macalister* states: "'*Nectenibus*', that is *Nectanebus II* (*Neckt-neb-ef* in the Egyptian records) was the last native king of Egypt".

The arrival of Mil in Egypt is described in the Lebor Gabala Erenn, the verse text, as follows:

"Mil came out of Scythia,
a tale upon which bards leave a savour . .
Four ships were the tally of his household;
they came over with a multitude of progeny;
fifteen wedded couples and a hireling
in every ship which pressed forward yonder.
They stayed three months in the island
at Taprobane of the harbours;
three other months, a season without joyfulness
voyaging over the sea of foam-crests.
After that they reached the land of Egypt,
to the court of Pharaos of the warriors . ."

According to the prose text: "They reached Egypt at the end of nine hundred and fourteen years after the drowning of Pharaos in the Red Sea . . Pharaos Nectanebus was King of Egypt at that time". Mil asked for, and received the hand of the princess Scota and they were married "at the land-river in the west". According to Borlase this was because he had helped the Egyptians against the Ethiopians.

The Lebor Gabala Erenn continues: "Mil . . tarried eight years in Egypt, and twelve men of his followers learnt the principal arts; Segda, Sobairce and Suirge learnt craftsmanship, Mantan, Caicher and Fulman learnt druidry; another three, Gosten, Amorgen and Donn, were arbitrators and judges; the other three, Mil, Oici and Uici, were warriors. They nurtured their multiplicity of accomplishments in Egypt.

"Now when Mil perceived that weakness and loss of strength had come upon Pharaos, [and that Alexander was driving him out], he took leave of him; by no means from fear, but it had been promised him by druids that he would get an estate and a realm. Thereafter Mil went [upon the Red Sea]—there was the same tally as before—and Scota . . with them. According to the verse text:—

"They went out in the end of eight years,
backward was the true path;
They spent a month in Taprobane,
'They steered past the headland of the Rhipacan
Mountain;
they fared to land upon the wave;
they had a year close by Thracia,
till they landed in brown Dacia.

They stayed a month in coloured Dacia,
 they went out of it into bright Gothia,
 into Belgaint, into Bregaint of large companies,
 into cold Spain of the headlands . .
 Thence has he the name 'Mil of Spain' . .
 Golam was his name . ."

Keating describes the second Scots as 'a lady of great virtue and excellent beauty'. A list of the sons of Scots is given by him as follows: "their names were Heber Fionn and Aimhergin, who were born in Egypt; Ir, born in the island of Irene, situated in the Thracian sea; Colpa, called the swordsmen, born in Gothiana; and Aranann and Heremon, born in Galicia. This is observed by a poet of great antiquity." He attributes to the sons of the second Scots the giving of their mother's name to Ireland.

On the possible connexion between Egyptian and Gaelic, Rolleston writes: "Approaching the subject from the linguistic side, Rhys and Brynmor Jones find that the African origin—at least proximately—of the primitive population of Great Britain and Ireland is strongly suggested. It is here shown that the Celtic languages preserve in their syntax the Hamitic, and especially the Egyptian type. . . The subject is fully discussed in an appendix by Professor J. Morris Jones. 'The pre-Aryan idioms which still live in Welsh and Irish were derived from a language allied to Egyptian and the Berber tongues'".

Another tradition connecting the ancient Irish with Egypt is referred to by Bartlett. Writing on the origin of the Pyramids, he refers to various early suppositions as to their builders. Some of these he lists as follows: "Some have supposed them to be antediluvian; others, that they were built . . by Nimrod, by the Pali of Hindostan, and even the ancient Irish . . The Arabians attributed them to the Jins or Genii, others, to a race of Titans . . ." The mention of the ancient Irish gives support to the theory that the Pyramids are connected with Atlantis.

A related tradition is recorded as follows in *The Secret Doctrine*: "Charlton speaks of a specimen of such rock (i.e. block of granite) from Ireland, which had been submitted to the analysis of an English Geologist, who assigned to it a foreign origin 'perhaps even African'.

"This is a strange coincidence, for Irish tradition attributes the origin of her circular stones to a Sorcerer who brought them from Africa. De Mirville sees in this Sorcerer 'a . . Ham-

ite'. We see in him a dark Atlantean or perhaps even some earlier Lemurian . . a giant in any and every case".

NAME: ARSINOE.

ETYMOLOGY: Gk. Arsinoe.

GENEALOGY: dau. of Berenice I wife of Ptolemy I (Lagus, Soter); sister and wife of Ptolemy II (Philadelphus), her third husband; wife of Lysimachus, her first husband; wife of Ptolemy Ceraunus, her second husband; mother of two children. OFFICES AND TITLES: Thracian Queen, Egyptian Queen, Arsinoe II, Venus Zephyritis.

ASSOCIATED PLACES: Egypt, Thrace, Heraclea, Tius, Amastris, Cassandrea, Samothrace, Alexandria, Arsinoe, Aetolia, The Fayum, Arsinoites.

Arsinoe, daughter of Berenice wife of Ptolemy I of Egypt, figures in that confused period of history following the death of Alexander the Great. She married firstly Lysimachus, King of Thrace. According to Heichelheim (Oxford Classical Dictionary), Lysimachus was "strongly under her influence and gave her the towns of Heraclea, Tius, Amastris and Cassandrea as special domains". After his death and the seizure of the throne by Ptolemy Ceraunus, she married the latter, but was then banished by him to the Island of Samothrace. There she probably remained until invited back to Egypt to become the second wife of her brother, King Ptolemaeus II. It appears that this was the first example of the marriage of brother and sister among the Greek rulers of Egypt.

Of the reign of Ptolemy Philadelphus, Lempriere writes: "During the whole of his reign Philadelphus was employed in exciting industry, and in encouraging the liberal arts and useful knowledge . . His palace was the asylum of learned men . . He paid particular attention to Euclid, Theocritus, Callimachus, and Lycophron". He increased the Library of Alexandria founded by Ptolemy Lagus, and at the time of his death it contained two hundred thousand volumes; it was afterwards increased to seven hundred thousand.

On the influence of Arsinoe, Heichelheim writes: "her influence on events seems to have been as great as, or greater than, that of her husband and the impact she left on posterity is comparable to that of Cleopatra VII . . The Fayum, colonised at this time, was called Arsinoites after her".

Arsinoe is mentioned several times in the writings of

Theocritus. One Idyll describes how two women of Alexandria, Gorgo and Praxinoë, go into the crowded streets to see a procession and to hear praises of Berenice and Arsinoë sung at the palace. Here the latter is referred to as "Berenice's daughter who is like Helen; Arsinoë, with all that is fair, tends Adonis". In the Idyll in praise of Ptolemy he writes: "A stately bridegroom, no better husband has been embraced by a woman in their bedroom; to be loved both as a brother and a husband, just as the holy marriage of the immortals to whom Lady Rhœa, Queen of Olympus, gave birth. In one bed Zeus and Hera lie down to pass the night, her arms anointed with unguents like the maiden Iris".

According to Lemprière's summary, Arsinoë was accorded divine honours, being worshipped under the name Venus Zephyritis. Her husband Ptolemy Philadelphus began work on a temple in her honour, which he entrusted to the Macedonian architect Dinocrates. As Lemprière describes it: "He (i.e. Ptolemy II) afterwards married his sister Arsinoë, whom he loved with uncommon tenderness, to whose memory he began to erect a celebrated monument... in which he (i.e. Dinocrates) intended to suspend in the air a statue of the queen, by means of loadstones... which would have been the admiration of future ages". The work was not completed owing to the death of both the architect and the king. A statue of Arsinoë existed at Athens in the time of Pausanias, and there is a very beautiful gold medal of her in the British Museum.

A queen of the next generation, Berenice II, wife of king Ptolemaeus III, Euergetes, is famous for giving her name to a constellation. According to Lemprière's summary, when her husband Ptolemaeus Euergetes whom she greatly loved was on an expedition to Syria, she dedicated her hair to the goddess Venus, to procure his safe arrival home. Some time after his victorious return, the locks of her hair which were in the temple of Venus, disappeared: Conon, the astronomer, declared they had been carried to heaven to form the constellation, *Coma* or *Crinis Berenice*. Callimachus wrote a poem on the occasion, now known from the translation by Catullus, *De Coma Berenice*. This constellation is in the northern hemisphere and consists of seven stars. After the discovery of the Rosetta stone, according to Bartlett's account, "Dr. Young... at length made known his identification of the names of 'Ptolemy' and 'Berenice', and of the nature of the symbolic

letters, thus giving the first clue to subsequent discovery". The inscription, according to the Greek text, was written in the reign of Ptolemy V. Epiphanes.

Several towns were named Arsinoe after the queens of that name. Strabo attributes to Arsinoe II the founding of a city called by her own name on the banks of the Achelous in Aetolia.

NAME: CLEOPATRA.

ETYMOLOGY: Gk. Kleopatra; Lat. Cleopatra.

GENEALOGY: dau. of a wife of Ptolemy Auletes (older reckoning XI, O.C.D.: XII); poss. sister of (sister): Berenice, sister of (sister): Arsinoe; sister and wife of Ptolemy Dionysius (Bacchus; older reckoning: XII, O.C.D.: XIII); sister and wife of Ptolemy (older reckoning: XIII, O.C.D.: XIV); wife of Mark Anthony; mother of dau: Cleopatra (Selene) and of sons: Caesarion (O.C.D. Ptolemy XV), Alexander (twin brother of Cleopatra) and Ptolemy.

OFFICES AND TITLES: Ptolemais. The Ptolemaean Maiden, Cleopatra III (or by another reckoning) VII, Queen of Egypt, Queen of Coelestria, Cyprus, Cilicia, parts of Arabia and part of Judaea, Queen of Kings, Archpriestess of Isis and Hathor, Priestess of Aphrodite, The New Isis.

ASSOCIATED PLACES: Egypt, Alexandria, Rome, Syria, Pelusium, The River Cydnus, Mount Casius, Cilicia, Tarsus, Phoenicia, Coelestria, Cyprus, Arabia, Judaea, Actium, Arman, Deir-el-Bahri.

The history of Egypt under Greek and the earlier Roman rule illustrates the fact that religion is seldom, if ever, the cause of conflict among polytheistic nations. This fact is generally accepted by historians and sociologists; as Hume writes: "Idolatry is attended with this evident advantage . . it renders all the various deities, as well as rites, ceremonies, or traditions, compatible with each other . . The Romans commonly adopted the gods of the conquered people, and never disputed the attributes of those topical and national deities in whose territories they resided". Thus in the period of nearly fifteen centuries which lay between the reigns of the Queens Hatshepsut and Cleopatra, the religion of Egypt maintained its basic characteristics, while at the same time benefiting from the addition of deities from the Greek, Roman and other Pantheons. Many of the deities of Egypt had, for

their part, established themselves in the nations of the Greek and Roman hegemonies.

Cleopatra began her reign as Queen of Egypt in the second year of the 182nd Olympiad, the 703rd. year A.U.C. Under the will of the late king, Ptolemy Auletes, Cleopatra and her brother Ptolemy Dionysius were left the crown on condition that they married and ruled jointly; as they were both young he wished them to be schooled under the aegis of the Roman Senate.

The early history of Cleopatra is obscure. Her mother is described as a lady of Pontus. It appears that Ptolemy Dionysius intrigued against his sister, compelling her to retire to Syria. Here she gathered a considerable army which she led into Egypt to assert her claims. Both however, seemed unwilling for an armed conflict and the arrival of Caesar shortly afterwards led to the matter being put to his arbitration.

According to the **Universal Biography**: "Cleopatra . . from her early years was celebrated for her beauty and fascinating manners". At the death of Ptolemy Auletes she was aged seventeen.

Cleopatra was invited, according to Plutarch, to plead her case in the presence of Caesar. She therefore caused herself to be conveyed secretly to his apartment on a mattress, being carried there through the streets of Alexandria. Caesar, it is said, applauded this stratagem and was so greatly charmed with her person that he detained her all night. Next morning he sent for Ptolemy and pressed him to comply with his sister's wishes. Ptolemy, however, refusing to agree, led a rebellion during the course of which he was drowned in the Nile. Cleopatra became sole ruler and by Caesar's arrangement married her younger brother, also named Ptolemy, then aged eleven. On the latter's death, the co-rulership passed to her son Caesarion (Ptolemy XV).

On Caesar's return to Rome, Cleopatra shortly afterwards followed him. It is recorded that she had apartments assigned to her in Caesar's palace. She remained there until his assassination, when she hastily left the city and returned to Egypt.

On the death of Caesar, Anthony, having heard that Cleopatra had sent help to Cassius, required her to appear before him at Tarsus. According to Plutarch's account, in the translation of Dryden, as revised by Clough: "When making preparation for the Parthian war, he (i.e. Anthony) sent to

command her to make her personal appearance in Cilicia, to answer an accusation that she had given assistance to Cassius. Dellius, who was sent on this message, had no sooner seen her face and remarked her adroitness and subtlety in speech, but he felt convinced that Anthony would not so much as think of giving any molestation to a woman like this; on the contrary, she would be first in favour with him. So he set himself at once to pay his court to the Egyptian, and gave her his advice 'to go' in the Homeric style to Cilicia 'in her best attire' and bade her fear nothing from Anthony, the gentlest and kindest of soldiers. She had some faith in the words of Dellius, but more in her own attractions; which, having formerly recommended her to Caesar and the young Cæsus Pompey, she did not doubt might prove more successful with Anthony. Their acquaintance was with her when a girl, but she was to meet Anthony in the time of life when women's beauty is most splendid, and their intellects are in full maturity. She made great preparations for the journey of money gifts and ornaments of value, but she brought with her her surest hopes in her own magic arts and charms.

"She received several letters, both from Anthony and his friends, to summon her, but she took no notice of these orders; and at last, as if in mockery of them, she came sailing up the River Cydnus, in a large barge with gilded stern and outspread sails of purple, while oars of silver beat time to the music of the flutes and fifes and harps. She herself lay all along under a canopy of cloth of gold, dressed as Venus in a picture, and beautiful young boys, like painted Cupids, stood on each side to fan her. Her maids were dressed like sea nymphs and graces, some steering at the rudder, some working at the ropes. The perfumes diffused themselves from the vessel to the shore, which was covered with multitudes, part following the galley, part running out of the city to see the sight. The market-place was quite emptied, and Anthony was at last left alone sitting upon the tribunal; while the word went through the multitude that Venus was come to feast with Bacchus, for the common good of Asia. On her arrival, Anthony sent to invite her to supper. She thought it fitter he should come to her; so, willing to show his good-humour and courtesy, he complied and went. He found the preparations to receive him magnificent beyond measure.

"She perceiving that his raillery was broad and gross, and

savoured more of the soldier than the courtier, rejoined in the same taste, and fell into it at once, without any sort of reluctance or reserve . . . the contact of her presence, if you lived with her was irresistible: the attraction of her person, joining with the charm of her conversation, and the character that attended all she said or did, was something bewitching. It was a pleasure merely to hear the sound of her voice, with which like an instrument of many strings, she could pass from one language to another: so that there were few of the barbarian nations that she answered by an interpreter: to most of them she spoke herself, as both Aethiopians, Troglodytes, Hebrews, Arabians, Syrians, Medes, Parthians, and many others whose language she had learnt.

"Plato admits four sorts of flattery, but she had a thousand. Were Anthony serious or disposed to mirth, she had at any moment some new delight or charm to meet his wishes; at every turn she was upon him, and let him escape neither by day nor by night. She played dice with him, hunted with him; and when he exercised himself in arms, she was there to see. At night she would go rambling with him to disturb and torment people at their doors and windows, dressed like a servant-woman, for Anthony also went in servant's disguise . . . However, the Alexandrians in general liked it well enough, and joined good-humouredly in his frolic and play, saying they were much obliged to Anthony for acting his tragic parts in Rome, and keeping his comedy for them. His fishing must not be forgotten. He went one day to angle with Cleopatra, and, being so unfortunate as to catch nothing in the presence of his mistress, he gave secret orders to the fishermen to dive under water and to put fishes that had been already taken on his hooks; and then he drew so fast that the Egyptian perceived it. But feigning admiration, she told everybody how skilful Anthony was, and invited them next day to come and see him again. So, when a number of them had come on board the fishing boats, as soon as he had let down his hook, one of the servants was beforehand with the diver, and fixed upon his hook a salted fish from Pontus. Anthony, feeling his line give, drew up the prey."

After his marriage to Octavia, Anthony returned to Syria and Cleopatra resumed her sway over him. They were publicly married, and Anthony proclaimed Cleopatra Queen of Egypt, Cyprus, Libya, and Coele-Syria; part of Judaea and Arabia came also under her rule. Stobart records how Herod

the Great, in order to increase his power, maintained friendly relations both with the Romans and with Cleopatra. As Plutarch writes: "Cleopatra was then, as at other times when she appeared in public, dressed in the habit of the goddess Isis and gave audience to the people under the name of the New Isis."

Among the many actions which Anthony performed in favour of Cleopatra, Plutarch records: "he had ordered (in his will) that even if he died in the city of Rome his body . . should be sent to Cleopatra at Alexandria . . that he had given her the Library of Pergamos, containing two hundred thousand distinct volumes . . that at a great banquet, in the presence of many guests, he had risen up and rubbed her feet, to fulfill some wager or promise; that he suffered the Ephesians to salute her as their queen; that he had frequently at public audiences of kings and princes received amorous messages written in tablets made of onyx and crystal and read them openly on the tribunal; that when Furnius, a man of great authority and eloquence among the Romans, was pleading, Cleopatra happening to pass by in her chair, Anthony started up and left them in the middle of their cause to follow at her side and attend her home".

After the victory of Octavian at the battle of Actium, Anthony fell on his sword; but before his death, being drawn up by a rope by Cleopatra and her two woman attendants, Iras and Charmion, is said to have died in her arms. According to Plutarch "Many kings and great commanders made petition to Caesar for the body of Anthony and to give him his funeral rites; but he would not take away his corpse from Cleopatra by whose hands he was buried with royal splendour and magnificence".

To Cleopatra is attributed the authorship of several literary works. Some attribute to her the Alchemical Treatise on making gold: "*Chrysopoeia Cleopatres*". She is also believed to have composed a work on Cosmetics and a treatise, "*De Medicamine Faciei Epistolae Eroticae*". As well as enlarging the Library at Alexandria, she also promoted the fine arts.

In a description of Cleopatra Peacock speaks of her as "one who, Dio says—and all antiquity confirms him—was 'the most superlatively beautiful of women, splendid to see and delightful to hear. For she was eminently accomplished: she spoke many languages with grace and facility. Her mind was as wonderful as her personal beauty'".

Of the children of Cleopatra, her daughter called by the same name was designated by Anthony as the Moon. She subsequently married Juba, King of Mauretania, described by Plutarch as the most accomplished of kings.

Some popular traditions assert that Cleopatra was of Egyptian race and had a dark skin; the more usual view is that she was of Hellenic descent. Writing on Ptolemaic Temples, Fergusson states: "... Cleopatra the beautiful is represented on these walls with distinctly Egyptian features, and in the same tight garments and conventional forms as were used in the portrait of Nophri Ari, Queen of Rameses, or in those of the wives of the possessors of tombs in the age of the pyramids, three thousand years before. Egypt in fact conquered her conquerors, and forced them to adopt her customs and her arts, and to follow in the groove she had so long marked for herself, and followed with such strange pertinacity".

Many statues of Cleopatra are mentioned in the account of Plutarch; these were brought from Octavian by Archibius, one of her friends, for two thousand talents, to ensure their preservation. Her effigy also appears on coins. In a scene at Armant representing her confinement, seven Hathors are shown in attendance. In a relief in the Temple of Hatshepsut at Deir-el-Babri, Cleopatra is shown as the goddess Hathor, wearing the disc flanked by two cow's horns.

Associated with this queen are the two obelisks known as "Cleopatra's Needles". These are referred to by Bartlett who saw them in their former site at Alexandria. He writes as follows: "The site of the Caesarium... is marked by the two obelisks, one of which is now prostrate, called Cleopatra's needles; and beyond the projecting rock, mid-way between these monuments and Lochias point, stood, at the end of the mole, the Timonium, so called because built by Anthony... On the other side of Cleopatra's needles, were the market and the docks..." Jauffret gives the following details of their dimensions. "Our predecessor Monconys affirms, that they are fifty-eight feet six inches high, and that each side of their base is seven feet in breadth. They were each cut out of a single piece of granite, and each side is covered with hieroglyphics". Of their earlier history Bartlett writes: "the obelisks of Cleopatra (so called) once ornamented the fallen city of Heliopolis". These obelisks may have been among those referred to by Jeremiah, who speaks of "the images of Bethshemesh (i.e. the House of the Sun, Heliopolis), that is in

the land of Egypt". The word here used for images is matzeboth (Feyer. and B.D.B.; pl. of Heb. matzebah, n. fem. pillar, column, monument, statue, masseba, stump of a tree; of obelisks of Heliopolis in Egypt, Je. 43 v. 13).

Another tradition concerning Cleopatra is quoted by Bartlett, who writes: "The balsam tree, according to Pococke, was brought here (i.e. a well near Heliopolis) by Cleopatra from the celebrated gardens of Jericho".

The hieroglyph of the name of this queen is recorded by Anderson as follows: "Kleopatra, the symbols being in order—a knee, a lion, a reed, a noose, a mat, an eagle, a hand, a mouth, an eagle, and finally two marks indicating a female proper name.

[Thus] 'eagle' = Akhoom and stands for A

'hand' = Toot and stands for T

'mouth' = Ro and stands for R

'reed' = Aak and stands for A."

NAME: KEP, KEPHA, KEFA.

ETYMOLOGY: Egy. Kephā, (S.D.) Mystery, cf. Heb. Chavah (Eve).

OFFICES AND TITLES: The Mother of Time, The Goddess of the Great Bear, The Mother of the Revolutions, The Goddess of the Seven Stars, The Oldest Genetrix, The Ancient Genetrix, The Cosmic Womb, The First Mother, The Living Word.

ASSOCIATED PLACES: Egypt, The Constellation of the Great Bear.

Kefa is among those goddesses, information about whom has been maintained in Occult tradition.

To Kefa, the Mother of Time, the Egyptians assigned the seven stars of the Great Bear. Mme. Blavatsky quotes from *The Journal of the Royal Asiatic Society* the following passage: "It was in the northern quarter that the goddess of the Seven Stars, called the 'Mother of the Revolutions' gave birth to time in the earliest circle of the year. The first sign of this primordial circle or cycle made in heaven is the earliest shape of the ankh.. (This loop is then illustrated as having the shape of the Greek cursive letter alpha) a mere loop.. This loop or noose is carried in front of the oldest genetrix.. as her Ark, the ideograph of a period, an ending, a time, shown to mean one revolution. This then, represents the circle made in the northern heaven by the Great Bear,

which constitutes the earliest year of time, from which we infer that the loop or Ru of the north represents that quarter, the birthplace of time when figured as the Ru of the Ankh symbol". Of the Ru symbol the same author also writes: "The Ru is the door, gate, mouth, the place of outlet. This denotes the birthplace in the northern quarter of the heavens from which the sun is reborn. Hence the Ru of the Ankh-sign is the feminine type of the birthplace representing the north. . . The noose is an Ark or Rek type of reckoning. . . The Rak or Ark was the sign of all beginning (Arche) on this account, and the Ark-tie. . . of the north, the hind part of heaven". Mme. Blavatsky, commenting on this passage, states that the Ank-tie does not belong to Egypt alone, the symbol being found in the Indian Pasha; this is a form of noose and an attribute of Kahi. It is also significant that the first cursive letter of the Greek alphabet is in the form of the original ankh. This kind of ankh is shown, in a bas-relief, held by Buto; what also appears to be a modified form of this ankh is held in the claws of Nekhabet in the pendant and pectoral of Tutankhamen. In her description of these Mme. Desroches-Noblecourt writes: "The bird is holding in its claws the ring of the infinite cycle". In a reproduction shown by Fagan of a Theban Star Calendar of the Ramesside pharaohs, this symbol appears. . . it is at the top of the diagram representing Pedjesches, the "Stretched Cord".

Neumann speaks of "The matriarchal symbolism of the heavens" in Egypt and compares it with that of Mexico; here also is found "the matriarchal conception according to which the heavens and worlds revolve around the 'hole', that is to say, the Great Mother. . ."

In *The Secret Doctrine* Kefa is seen to correspond to "the Scarlet Lady, the mother of mystery, the great harlot"; the Ru is one of the emblems she is holding and "imaged by the Egyptians at the Polar Centre, the very uterus of creation".

NAMES: TMEI.

ETYMOLOGY: Egy. Tmei; cf. (G.D.) Thmais and Thmait. Ns. of goddesses.

OFFICES AND TITLES: Goddess of Mercy and Justice.

ASSOCIATED PLACES: Egypt, The Underworld.

Tmei is mentioned in *The Secret Doctrine* as figuring in

the judgment of the soul; the soul is described as being encouraged by Tmei, Goddess of Mercy and Justice.

This goddess closely corresponds to Mayet.

NAME: ARA-SESHAP.

ETYMOLOGY: Egy. Ara-Seshap.

OFFICES AND TITLES: Goddess of Light.

ASSOCIATED PLACES: Egypt.

Ara-Seshap is described as an ancient Egyptian goddess.

NAMES: SAFKHITABUI, SAFEKH-AUBI, SEFEK-AABUI, SEFK-HET-ABUT, SEFEKH, SESHAT-SAFKHITABUI, SESHAT, SEHETA, SEFEKH-SESHAT.

ETYMOLOGY: Egy. Safekh-Aubi, She who wears the horns; (S.D.) Sefekh, the number seven; Egy. Seshat, The Secret Lady, The Secretary; (Massey) Egy. Shta, Sheta, Shetar, the betrothed female, the bride, that which is mystical, secret and holy, the mystery of mysteries; cf. Bab. Ishtar (q.v.).

GENEALOGY: first wife of Thoth; mother of son: Harnubi.

OFFICES AND TITLES: Genetrix of the First Heptanomis, Stellar Goddess, Lunar Goddess, The Word, The Wearer of Two Horns, The Secretary, Goddess of Books, Mistress of the House of Books, Goddess of Writing and History, Mistress of the Scribes, Record-Keeper of the Deities, Mistress of Architectural Knowledge, Foundress of Temples, Mistress of the House of Architects.

ASSOCIATED PLACES: Egypt, Thebes, Hermopolis, Dendera, Heliopolis, Turah, The Seven Constellations, The Underworld, Tattu, Kheraha.

The earlier name of the goddess Seshat was, according to Budge, read as Sefek-aabui, and this name or its variations is used by Maspero and in **The Secret Doctrine**.

Sefekh-Seshat is basically a stellar divinity who measures time, plans temples in accordance with sidereal principles, and records history.

The sidereal and lunar aspect of this goddess is shown in **The Secret Doctrine** in a passage quoted from **The Natural Genesis**, by Massey; here the writer refers to this goddess as follows: "When the stellar Heptanomis was divided into four quarters, it was multiplied by four, and twenty-eight signs took the place of the primary seven constellations: the lunar zod-

iac of twenty-eight signs being the registered result of reckoning twenty-eight days to the moon, or lunar month. . . The genetrix of the first heptanomis . . . now took a lunar character. . . In this phase we find the goddess Sefekh, whose name signifies number seven is the feminine Word or Logos in place of the mother of time, who was the earlier Word as goddess of the Seven Stars." Massey also connects the Seven Constellations with the seven mountains on which sits the Scarlet Lady.

As Mistress of the House of Architects, according to Miss Ions' summary, Seshat was regarded as the foundress of temples; she helped the king to determine the axis of a new fane by the aid of the stars, and she also marked the four corners of the building. A description of this rite is given by Fagan, as follows: "One of the most important ceremonies in the foundation of Egyptian temples was known as *Pedjeshes* (*Pedj*—'to stretch', *Shes*—a cord) and it forms the subject of *one of the chief monumental ornaments in the temples of Abydos, Heliopolis, Denderah and Edfu*. The reigning pharaoh and a priestess personifying Seshat, the goddess of writing, proceeded to the site, each armed with a golden mallet and a peg connected by a cord to another peg. Seshat having driven her peg home at the previously prepared spot, the king directed his gaze to the constellation of the Bull's Foreleg. Having aligned the cord to the 'hoof' and Spica as seen through the visor formed by Seshat's curious headdress, he raised his mallet and drove the peg home, thus marking the position of the axis of the future temple".

As Goddess of History and Record-Keeper of the Deities, Sefekh-Seshat is shown, either alone or in company with her husband, writing the names of the rulers on the leaves of the holy tree at Heliopolis. She is seen registering on a long palm leaf the years of reign accorded to the Pharaoh, and on this occasion, draughting the minutes of jubilee celebrations.

To Seshat, Mistress of the Scribes, together with Thoth, was attributed the invention of letters. As a scribe, she is described as writing on a tablet the balance due to the king from captured enemy booty. When the great sovereign of the XVIIIth. Dynasty, Queen Hatshepsut, sends an expedition to the Land of Punt, it is Seshat who, on its return, makes an inventory of the treasures brought back: "Thoth made a note of the quantity and Seshat verified the figures".

As Underworld Goddess Seshat provides a house for the

spirit or shade of the deceased. In the Papyrus of Nu, "Nu triumphant, saith . . . 'I have my place of peace in Annu, which is my house: it was built for me by the goddess Sesheta, and the god Khnemu set it up for me upon its walls' ". It would appear that Annu, mentioned here, is the astral counterpart of the Annu or Heliopolis in the Upper World. According to Budge's commentary the plan of the house was made by Sesheta or Sefkhet-abut, and its walls were built by Khnemu. Also in the Papyrus of Nu there is a more detailed description of the house; "the goddess Sesheta hath brought the deity Nebt and Anpu (Anubis) hath called unto the Osiris Nu to build a house on the earth. The foundation is in Annu (Heliopolis) and the circuit thereof [reacheth] to Kheraha, . . . 'Behold ye the house which hath been built for a khu . . . '". The accompanying vignette portrays the deceased standing before a house together with a lady who may be his wife; the latter may be the Nebt, or Lady (see also Nebt) referred to in the text. In the Saïte Recension the vignette represents the deceased sitting in a chair holding out his hands to receive the bread and water which the kneeling goddess of the sycamore tree is about to give him. According to Budge's commentary, the goddess Sesheta, the mistress of architectural knowledge, drew the plan, and its foundations were laid in Heliopolis.

The worship of Seshata, according to Budge, goes back to the earliest dynasties. The Triad comprising Thoth, Sefekh and Harnubi is recorded by Wilkinson as sculptured on the wall of a chamber in the Turah quarries.

Sefekh is represented as a woman. In her earlier portrayals she wears on her head a star inscribed in a reversed crescent, surmounted by two long straight plumes, the hieroglyph of her name. Later the crescent is replaced by two long down-turned horns, from which the goddess derives the title Sefekh-Aubi. The hieroglyph of the goddess is the figure of a woman squatting, in front of whom is a seven pointed star over which is placed two inverted horns.

There is a parallel between Sefekh-Seshat and the Chaldean Nisaba, and also, according to *The Secret Doctrine*, between her and the Hebrew-Greek Sophia.

NAME: ATHTOR.

ETYMOLOGY: Egy. (Archaic Dictionary) Athtor.

OFFICES AND TITLES: The Primordial Element, Mother Night.
ASSOCIATED PLACES: Egypt.

Writing on *Cosmogogenesis* Mme. Blavatsky speaks of "... the Egyptian Cosmogony, which, in its opening sentences, shows Athtor, or Mother Night, representing illimitable darkness, as the primeval element which covered the infinite abyss."

NAME: TA-UR, TAUR.

ETYMOLOGY: Egy. Ta-ur.

OFFICES AND TITLES: The Goddess of Darkness, A Region of the Underworld.

ASSOCIATED PLACES: Egypt, The Underworld.

In the Egyptian Book of the Dead there is a reference to Ta-ur as a region of the Underworld, in the words: "the gods of Ta-ur shout for joy".

Taur is mentioned in MacGregor Mather's etymology of the Tarot, which is as follows: "My derivation of the word... is from the ancient hieroglyphical Egyptian word 'taru', to require an answer, or to consult, ergo, that which is consulted, or from which an answer is required... the second t is an Egyptian hieroglyphic final, which is added to denote the feminine gender. The following are interesting metatheses of the letters of TARO:—TORA (Hebrew)=Law; TROA (Hebrew)=Gate; ROTA (Latin)=Wheel; ORAT (Latin)=It speaks, argues or entreats; TAOR (Egyptian)=Taur, the Goddess of Darkness; ATOR (Egyptian)=Athor, the Egyptian Venus.

There would also appear to be an etymological association between the goddess Taur and the mantra Tau traditionally held to be used by the Atlantean sorcerers. This word is connected with the building of forms of astral, etheric, or even of the denser earthly matter.

NAMES: SOPDIT, SOPDET, SOPD, SEPTET, SEPT, SOTHIS.

ETYMOLOGY: Egy. Sopdet. (Fagan), this name has for determinative "spd" the "arrow-head"; Gk. rend. Sothis; from this is deriv. (O.E.D.) Sothiac, Sothiacal, Sothic, (see below).

OFFICES AND TITLES: The Arrow-head, The Arrow Star, Sirius, Canicula, The Dog-star, Queen of the Thirty-six Constellations, The Star of Isis, The Star of Egypt, Stella Maris, Star of the Sea.

ASSOCIATED PLACES: Egypt, The Constellations, The Star Sothis, The Four Quarters, Denderah, Edfu, Esneh, Der-el-Medineh, The Underworld, Sekhet-Aanru (The Fields of Aan-roo), The Twelfth Aat.

In a description of Sothis Maspero writes: "The Goddess, standing sceptre in hand, and crowned with a diadem of tall feathers surmounted by her most radiant star, answered the call of Sahu with a gesture and quietly embarked in pursuit . . . Not content to shine by night only her bluish rays suddenly darted forth in full daylight and without any warning, often described upon the sky the mystic lines of the triangle which stood for her name. It was then that she produced those curious phenomena of the zodiacal light".

In the Egyptian Book of the Dead there are references to Sothis both in her stellar and human aspects. In the Papyrus of the Lady Mut-hetepeth, "Mut-hetepeth, triumphant saith: 'I have been brought forth at the door of the star Sept (Sothis) the foremost (?) one who with long strides bringeth along the celestial path of Ra day by day'". In the accompanying vignette Mut-hetepeth is shown standing with her back towards a door through which she has just passed. Budge considers that this door is probably the door of Sothis. In the Chapter concerning the Fourteen Aats or Subdivisions of the Elysian Fields mention is made, in the section on the Twelfth Aat, of the voice and speech of the star Sept. A reference is made in the description of the Elysian Fields to "the divine speech of the goddess Septet (Sothis) at her hours". In another description of this realm in the Text of Pepi I is the passage: "The sister of Pepi is Sothis, and the birth of Pepi is the morning star".

According to Budge, Sothis presides over one of the Four Quarters of the earth, apparently the South.

This sidereal goddess was seen by the Egyptians as Queen of the Constellations. These were reckoned to number thirty-six, corresponding to which were the thirty-six decani. To these constellations were attributed mystical powers. The rising of Sothis in the early days of August was regarded as the heralding of the beginning of a new year. The Sothiacal year of the ancient Egyptians was calculated as 365½ days, in contrast with the usual Egyptian year of 365 days and the Egyptian Lunar year of twelve months or 360 days with the 5 added intercalary days.

Sothis is the dominant star of the Egyptian Sothic fixed

calendar. In this connexion Fagan writes: "In the religious calendar known as the Calendar of Esneh... mention is made of three separate festivals of the new year. The first is, of course, the New Year's day of the Egyptian calendar (i.e. the end of September). The second is styled as 'The New Year's Day of the Ancients and falls on... October 4th. (Julian). The third falls on... 18th. July. The third New Year's Day is that of the heliacal rising of the 'Arrow-star', Sirius, which heralded the 1st. day of the Sothic year".

A Sothic cycle or period is one of 1460 full years, containing 1461 of the ancient Egyptian ordinary years. Concerning this, Stewart writes: "To the Egyptians credit and honour are due for devising the Cycle of Sothis, the herald star, which measured ages by its rising light as, for a moment, it touched the Eastern horizon, once in 1460 years, coincidental with the rising of the sun."

Sothis, according to Frazer, is connected with one of the festivals of Isis. On this he writes; "We are told that the Egyptians held a festival of Isis at the time when the Nile began to rise... And the sign of the rising waters on earth was accompanied by a sign from heaven. For in the early days of Egyptian history... the splendid star of Sirius, the brightest of all the fixed stars appeared at dawn in the East just before sunrise about the time of the summer Solstice, when the Nile began to rise... The Egyptians called it Sothis, and regarded it as the star of Isis, just as the Babylonians deemed the planet Venus the star of Astarte. To both peoples apparently the brilliant luminary in the morning sky seemed the goddess of life and love come to mourn her departed lover or spouse and to wake him from the dead. Hence the rising of Sirius marked the beginning of the... Egyptian year, and was regularly celebrated by a festival which did not shift with the shifting official year".

On the title, *Stella Maris*, Frazer writes: "The attributes of a marine deity may have been bestowed on Isis by the seafaring Greeks of Alexandria. They are quite foreign to the habits of the Egyptians... On this hypothesis Sirius the bright star of Isis, which on July mornings rises from the glassy waves of the eastern Mediterranean, a harbinger of halcyon weather to mariners, was the true *Stella Maris*, 'the Star of the Sea'".

In her representations Sothis sometimes appears as a woman, as previously described. She is shown thus with Sahu

in the Ramesseum, in the tomb of Seti I, and, with slight variations, upon other monuments. Sometimes she takes the form of a cow, sitting down in her bark, with three stars along her back, and the Dog-Star flaming from between her horns. According to Maspero, it is under this animal form that this goddess is represented in most of the Graeco-Roman temples, as for instance, at Denderah, Edfu, Esneh, and Der-el-Medineh.

The emblem of Sothis, the arrow-head, has an occult significance. The incised or black mark of the broad arrow, pointing downwards, is used in esoteric symbology to denote the female fourchette.

Sothis is associated with some aspects of Isis. In the Tarot she corresponds to the 17th trump, the Star. Of this Waite writes: "17, The Star Dog-Star, or Sirius . . . grouped about it are seven minor luminaries, and beneath it is a naked female figure . . . This is one of the cards which Court de Gebelin describes as wholly Egyptian." According to de Gebelin's thesis, as summarized by Waite, the 17th card, or Star, is the dog-star, which was holy to Isis and symbolized the opening of the year.

NAME: KENMUT.

ETYMOLOGY: Egy. Kenmut; cf. mut, mother, (see also Mut).

OFFICES AND TITLES: The Vulture, The Constellation Kenmut.

ASSOCIATED PLACES: Egypt, The Constellation Kenmut.

In an account of the names of the Egyptian constellations a New Empire zodiac, Fagan writes: "Adjacent to 'Vulture' (Altair) or 'Eagle' (Aquila)—dekan No. 2 . . . and Shetyu, the 'Tortoise' (Lyra) . . . when a tortoise was seized, Kenmut would drop it from a great elevation on to the rocks beneath".

NAME: SERET.

ETYMOLOGY: Egy. Seret, (Fagan) ewe (see below).

OFFICES AND TITLES: The Constellation Seret.

ASSOCIATED PLACES: Egypt, The Constellation Seret (Aries).

This constellation is described by Fagan as follows: "Seret (Aries), the 'Sheep'—dekan No. 21—rose acronychally during the month of September (Sun in Libra). This was the month of the autumnal equinox when the inundation was at its high-

est. It was then that the ewes were separated from the rams . .

"When Sirius—the 'star of Egypt'—rose, pentade No. 20 smd sr.t (Smed Seret, the 'tail of the sheep') would cross the southern meridian 'dividing' the eastern quadrant from the western, a fact which enabled the Egyptians to time the rising of Sirius accurately. The suffixed 'r' in sr.t (Seret) indicates the feminine gender, hence Aries was originally a 'ewe' and not a 'ram'".

In the Egyptian Book of the Dead appears the woman's name Sheret-amsu or Shert-amsu. In the Turin Papyrus is the passage "Osiris Auf-ankh, victorious, born of the lady Shert-amsu, victorious . ."

NAME: YEPT HEMET.

ETYMOLOGY: Egy. Yept Hemet.

OFFICES AND TITLES: The Goddess of the Female Apartments, Regent of the Sothic month Epiphi.

ASSOCIATED PLACES: Egypt.

This goddess is described by Fagan as regent of the 11th. sothic month, Epiphi.

NAME: THE ZODIACAL VIRGINS.

ASSOCIATED PLACES: Egypt, The Zodiacal Zone.

The **Secret Doctrine** gives the following quotations by Mac-key concerning the Egyptian Zodiac: "in their zodiac, as given by Denon, we see three virgins between the Lion and the Scales, the last of which holds in her hand an ear of wheat".

In the Dendera Zodiac the four major supporting figures of the twelve are shown as women.

The Three Zodiacal Virgins have some similarities to Ta-Repy, the Chaldean Aderenosa, the Indian Kanya and the Virgo of the present Western Zodiac.

NAME: TA-REPY.

ETYMOLOGY: Egy. Ta-Repy.

OFFICES AND TITLES: The Constellation Virgo.

ASSOCIATED PLACES: Egypt, The Zodiacal Zone, The Constellation Virgo.

Ta-Repy figures in the Demotic Zodiac of the Graeco-Roman times. The word, demotic, is applied to the popular and

simplified form of the ancient Egyptian script, as distinct from the hieratic.

In Fagan's table of the constellations of this Zodiac, Ta-Repy is entered as follows: "Names: Virgo, Ta-Repy; Representation and Symbol: A female".

According to Peppercorne: "In the Zodiac of Dendera, Virgo is drawn with a palm-branch in her hand".

In an account of the Egyptian constellations, Fagan writes: "The harvest constellation Virgo, the 'Maiden' rose after sunset during February (Sun-in-Pisces). The first part of the month was devoted to flower planting, but with the acronychal rising of the 'ear of corn' (spica) the harvest began. This was the 8th. sothic month (Pharmuthi) whose regent was the snake goddess of the harvest, Renutet. During this month the Egyptian 'Harvest Moon' would be in conjunction with Spica in Virgo.

"The constellation Virgo contains an important star...the Romans called it Vindemiatrix, the '[female] grape-gatherer.'"

In a description of the Esneh Calendar, framed in the later Ptolemaic period, Fagan writes as follows: "Virgo was the leading sign of the Esneh zodiacs, for in both it is the first to rise. This fact is symbolized by the figure of a female sphinx having the head and breasts of a woman (Virgo) and the hinderparts and tail of a lion (Leo) denoting that the zodiac commenced with Virgo and ended with Leo".

This sidereal aspect of the Sphinxes is referred to as follows in the *Encyclopaedic Britannica* (4th Ed.): "Among the Egyptians the sphinx was the symbol of religion, by reason of the obscurity of its mysteries. Sphinxes were used by the Egyptians to show the beginnings of the water's rising in the Nile: with this view it had the head of a woman and body of a lion; it signified that the Nile began to rise in July and August when the sun passes through the signs of Leo and Virgo.

The queens Hatshepsut and Tiye are in one form of their representations shown as sphinxes.

NAME: THE WOMAN-LIGHT OF THE SHADOWS.

OFFICES AND TITLES: The Moon, Lunar Goddess.

ASSOCIATED PLACES: Egypt, The Moon, The Eighth Sphere.

In a Chapter, which Mme. Blavatsky regards as one of the most occult in the Egyptian Book of the Dead, is a passage

connected with the Path of Darkness. It describes how the Woman-Light of the Shadows looks after Thot in his retreat in the Moon. According to **The Secret Doctrine** Thot-Hermes is said to hide therein because he is a teacher of the Secret Wisdom. When he returns to the dark hemisphere of the Moon he is a teacher of the "Dark Wisdom". Mme. Blavatsky writes: "Speaking of her power, the Moon calls herself repeatedly: 'The Light which shineth in Darkness,' the 'Woman-Light'".

The dark side of the Moon, or its astral counterpart, is identified by some occultists with the Eighth Sphere.

NAMES: KHOEMNU, CHEMNU, KHOEMNIS, CHEMNIS.

ETYMOLOGY: Egy. Khoemnu, the goddess, the island and the city of Khoemnu; (S.D.) word assocd. with fire; cf. Egy. Khemu, Khemi, ancient name of Egypt; (see also below).

GENEALOGY: prob. wife of Khem.

OFFICES AND TITLES: Underworld Goddess, The Mystery Goddess, The Lovely Spectre, Enchantress, Incuba.

ASSOCIATED PLACES: Khemi, Egypt, The Island and City of Khoemnis (Chemnis), The Underworld.

Khoemnis is described in **The Secret Doctrine** as the goddess of the prehistoric city of Khoemnu or Choemnis, or "the city of fire"; it was she, according to Mme. Blavatsky, who gave her name to the town. It is possible that Chemnis may have been regarded as the ancient goddess personifying Egypt. Writing on the beliefs of the Egyptian priests Ramsay states that "they regarded Egypt as the mother of men and every living creature". Several other authors see Egypt personified as a woman. Massey writes:

"The ancient darkness spake with Egypt's word

Her's was the primal message of the skies:

The Heavens are telling nightly of her Glory.

And for all time Earth echoes her great story".

Commenting on this passage Stewart states: "Like the goddess Neith, Egypt came from herself".

On the ancient name of Egypt, Anderson writes; "Kem or Chemi (the 'Black Country') was a native name of Egypt from the colour of its alluvial soil, source of its nourishment, population and wealth. The word probably still survives in the words 'alchemy' and 'chemistry', two important arts derived from the science of the Arabs, who inherited much of the

civilization of the Nile Valley". Other derivative words associated with fire are also traced to Chem. The name Cham-maim is given to the Pyramids, the latter word having an etymological connexion with fire. Also from Khem de Mirville derives the word, chimney.

In esoteric traditions Khoemnis is associated with the initiation ceremonies, and particularly with those in the Great Pyramid of Kheops; this pyramid is regarded as containing a "Holy of Holies" into which the neophyte had to descend and enter the sarcophagus. This latter symbol, though often associated with death, basically has no connexion with it. It is a symbol of life both in this World and the other Worlds. By entering the sarcophagus, as Mme. Blavatsky describes it, he is "entering into the fecund womb of Nature". Many other symbols may also be used for the same purpose.

This association between the Pyramids and the Egyptian Mysteries is shown by Jaufaet. In his description of the Great Pyramid he states: "If the builder of the great pyramid had meant it only to serve him as a tomb, why did he make the entrance so narrow, and with so many windings? Before we came to this chamber we found a well, which Pliny asserts to be eight-six feet in depth. What could be the use of a well by the side of a tomb? Perhaps all these windings, these numerous apartments, and the whole of this mysterious architecture, might have, as Dr. Shaw imagines, some more noble purpose. It is certain, at least, that a building could not have been invented more ingeniously adapted to the celebration of Egyptian mysteries." Concerning the marble coffer placed in the middle of the chamber Jaufaet writes: "The length of this coffer, which is about six feet, seems indeed to favour the opinion of those who suppose it to have been a coffin; but the height and breadth, which are about three feet, are much greater than the proportions usually observed by the Egyptians for their coffins." The double cube is a figure often used in rituals.

The initiation ritual is described in *The Secret Doctrine*. According to this account, the neophyte is required to undergo a twelve hour vigil. During this time the goddess Khoemnis appears in response "to his ardent fancy"; she thereupon bewitches and allures him. The Egyptian hierophant is described as invoking Chemnu, the "lovely spectre". This is in many ways parallel to the practice of Incubation, described under Isis.

Among the different suppositions concerning the purpose of the Pyramids, Bartlett includes the following: "They have been regarded as temples of Venus."

Khoemnis has a similarity to Nitocris, the Canaanite goddess Alukah and the Indian Pramlocha.

LIST OF ABBREVIATIONS.

acc. according.	dub. dubious.
adj. adjective.	Enc. Brit. Encyclopaedia
adv. adverb.	Britannica.
Akkad. Akkadian.	Eng. English.
Arab. Arabic.	ep. epithet.
Aram. Aramaic.	equiv. equivalent.
assocd. associated.	esp. especially.
Assyr. Assyrian.	ety. etymology.
Bab. Babylonian.	fem. feminine.
B.D.B. Brown, Driver and	Feyer. Feyerabend (see book
Briggs, (see book list).	list).
Can. Canaanite.	fig. figure, figurative.
cf. confer, compare.	Fr. French.
Chald. Chaldean.	G.D. "The Golden Dawn"
Class. Classical.	(see book list).
conn. connected.	Gen. genealogy.
dau. daughter.	gen. genitive.
deriv. derived, derivation.	Germ. German.
Din. Dinneen's Irish-English	Gk. Greek.
Dictionary.	Hatt. Hattian.

Heb. Hebrew.	pers. personified, personification
Hitt. Hittite.	Phoen. Phoenician.
Hurr. Hurrian.	pl. plural.
id. idem, the same.	poss. possibly.
i.e. id est, that is.	pr. proper.
Keuch, Keuchenius, (see book list).	prob. probably.
Lat. Latin.	pron. pronoun.
lit. literally.	prps. perhaps.
loc. local.	q.v. quod vide, which see.
L.R. Lareina Rule.	rend. rendering.
L.S. Liddell & Scott	repr. represented.
(see book list).	S.D. "The Secret Doctrine"
masc. masculine.	(see book list).
meton. by metonymy.	sg. singular.
metr. metronymic.	Skr. Sanskrit.
N. name.	Sumer. Sumerian.
n. noun.	Syr. Syrian.
num. numeral.	trans. transposition.
O.E.D. Oxford English	usu. usually.
Dictionary (see book list).	vb. verb.
O'R. O'Reilly's Irish-English	W.R. White & Riddle, (see
Dictionary.	book list).
p. participle.	.. break in text, as quoted by
Pers. Persian.	the author.
	... break in original text.

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INDEX

Names in capital letters refer to goddesses whose entries appear in this book.

A, see SIRRIDA

AAKHABIT (Egyptian) 333

Aanroo, Fields of, 276, 304, 314, 325-345, 346, 373.

Aaron, priest, 169, 170, 304

Aats, the, loc. 276, 314, 373

Abaddon, loc. 164

abaru metal, 108

Abdu, see Abydos

abdomen, 16

Abel, 160, 212, 216

Abijam, king, 183

ability, 209

Abraham, 165, 177, 220

Abu, see Elephantine

Abu-Habbah, loc. 47

abundance, 275, 282

Abu-Simbel, loc. 116

Abydos, loc. 251, 310, 330, 331, 370

abyss, 1, 2, 3, 10, 11, 12, 22, 35, 51, 162, 196, 197, 202, 236, 246, 258, 306, 326, 373

Abyssinia, see Ethiopia

acacia, 126

ACHAMOTH (Hebrew) 159, 193, 199

Achelous, river, 361

Acheron, 276, 293

ACHIOCHERSA,

see AXIOKERSA

Achiochersus, Cabir, 129, 130

Achsah, the lady, 225

Aclima, matriarch, 216

Acropolis, the, 288

Actium, loc., 361, 365

Adab, loc., 23

Adad-Nirari III, 78

ADAH (Cainite) 164, 218

ADAH (Edomite) 166, 167

Adam, 92, 161, 212, 215-217

ADAMAH (Hebrew) 160-161

ADAMU (Chaldean) 12-13, 160

Adapa, 35, 43

Adar, month, 46

Adatan'eses, see Arisisah
adders, 214

ADERENOSA (Chaldean)
87-88, 376

Adericca, loc., 81

Aditi, goddess, 199, 202, 216, 222, 228, 303

Adlington, William, 301

Adon, god, 119

Adonis, god, 119, 120, 157, 360

Adonis, river, 121

adoration, 333

ADRA NEDEFA (Chaldean)
87, 88

Adra Nedefa, constellation, 88

adulthood, 162

adytum, 203-204, 268, 287, 295-298

aegis, 263

acons, 193, 199-208, 211

Aesculapius, god, 90, 128, 129

Aesop, 249

Actolia, loc., 155, 359, 361

affection, 237

Afghans, 188

Africa, loc., 124, 131, 178, 358

Agade, loc., 47, 56, 57

AGGARETH (Hebrew) 229

agriculture, 85, 91, 136

Agur, 163

Ahab, king, 142

AHABIT, see AAKHABIT

Ahmose, see Akmet

AHOLAH (Hebrew) 181

AHOLIBAH (Hebrew) 181-183

AHOLIBAMAH (Edomite) 166

Ahy, see Athy

AIMA (Hebrew) 158, 159, 220, 236, 239

Aine, name, 36

air, 17, 20, 22-25, 92, 93, 161, 202-203, 211, 220, 249, 251, 253, 323, 334

air-hole, 234

Airt, 135

Aithne, matriarch, 75

AKERT-KHENTET (Egyptian) 338

- Akhenaten, see Amenhotep IV
 Akherres, pharaoh, 354
 Akkad, loc., 18, 27, 34, 37, 45,
 51, 56
 Akki, craftsman, 36
 Akmet, queen, 258, 272, 310,
 350
 Aktab, 48
 Alala, deity, 38
 Alba, see Scotland
 Albion, see Britain
 Albumazar, 88
 alchemy, 177, 223, 241, 365,
 378
 akkers, 126
 alph. letter, 221
 Aleppo, loc., 99, 112
 ale, 206-207, 341-342
 ALETHEIA (Hebrew-Greek)
 200
 ale-wife, 64, 205, 206-207, 228
 Alexander, son of Cleopatra,
 361
 Alexander the Great, 83, 288,
 357, 359
 Alexander, William, Dr., 5,
 76, 83, 84, 241, 353
 Alexandria, loc., 359-367, 374
 Alexarchus, 286
 Alg-er-ba, loc., 135
 Alibech, the maiden, 164
 ALILAT (Arabian), 92, 126,
 176-177
 Allah, god, 179
 ALLAT (Babylonian) 23, 53,
 54, 68-70, 71
 All-creative, The, 155
 allurements, 86, 379
 almehs, 58, 59, 176
 Almighty, The, 155, 157
 almond tree, 198
 alpha, letter, 367
 Alpine Mountain, the, 72, 74
 Altair, star, 375
 altars, 207, 221-222, 229, 288,
 296, 331
 ALUKAH (Canaanite) 163,
 189-190, 229, 380
 AL-UZA (Arabian) 179-180
 Amalek, duke, 167
 Amam, god, 334
 Amanus, loc., 21, 33, 51, 53
 Amari De, goddess, 299
 Amasis, pharaoh, 243, 348, 349
 Amastris, loc., 359
 Ama-terasu, goddess, 148
 AMAUNET (Egyptian) 253
 AMEMET (Egyptian) 339-340
 Amen, see Amon
 AMENAIT, see AM-MIT
 Amenartus, queen, 353
 Amenemhait I, 262
 Amen-em-heb, scribe, 242
 Amenhotep III, 60, 112, 113,
 238, 273, 315
 Amenhotep IV — Akhenaten,
 113, 260, 261, 315
 Amenneses, pharaoh, 355
 AMENT (Egyptian) 325, 328,
 334, 336
 Ametet, loc., 253, 263, 264,
 266, 276, 304, 306, 317,
 318, 325-345, 346
 amethyst, 233
 AMIT (Egyptian) 254,
 338-339.
 AM-MIT (Egyptian) 229, 316,
 328-329)
 Ammon, loc., 168
 Ammonites, 122
 Am-Nir, god, 332
 amnion, 203
 Amon, Amon-Ra, god, 113,
 237, 238, 244, 252, 253,
 260, 315, 321, 345, 346,
 350
 Amon, king, 142, 185, 186, 187
 AMONA (Hebrew) 224
 AMONIT, see AMAUNET
 Amorgen, judge, 357
 Amorgen, prince, 354, 358
 Amorites, 181, 182
 amorousness, 204, 291, 305,
 363
 amorous rites, 204
 Amos, 184
 amulets, 54
 AMYTE (Babylonian), 79-81
 Amyte, Persian queen, 79
 ANAEL (Hebrew) 131,
 209-210
 Anah, duke, 166, 167
 Anah, feminine name, 36
 Ana-hid, Anaitis, goddess, 36,
 126

- ANAT (Chaldean) 35-36, 37,
40, 46, 51, 71, 101, 124,
141, 142, 209, 242
Anata, loc., 35
ANATH (Syrian) 36, 122, 140,
141, 142-147, 150, 152,
180, 216
ANATHA-BAETYL (Hebrew-
Egyptian) 185
Anathoth, loc., 35
Anatolia, loc., 108, 109
Anderson, George, Prof., 49,
171
Anderson, Robert E. 37, 48,
58, 63, 91, 116, 121, 141,
178, 238, 367, 378
ANENIT, THE (Egyptian) 339
angelology, 210
angels, 159, 175, 193, 199,
200, 209-211, 220, 227,
232, 236
Anhai, the lady, 335
Anhur, god, 319
Anhuri-shu, god, 253, 254
Ani, scribe, 249, 250, 253, 274,
284, 306, 307, 315, 317,
326, 343-345
animal magnetism, 208
animals, 51, 149, 194, 201,
261, 283, 293, 297, 299,
304, 307, 351
animated tripods, 149
animation, 161
ANIT (Egyptian) 319
ankh, 94, 255, 259, 270, 272,
273, 274-276, 301, 316,
318, 322, 367-368
Ankhesenamun, queen, 242
Ankh-f-en, priest, 317
Anna, princess, 36
Anna Perenna, goddess, 36
Anne, name, 36
Annu, see Heliopolis
Annunaki, the, 23, 25, 35, 50
Anointing One, The, 235
ANOUKI, see ANUKET
Anqet, star, 273-275
Anshar, god, 3, 7, 36
Anthes, Rudolf, 170, 242-251,
256, 258, 264, 265, 280,
281, 307, 314, 315, 318,
350
Antilebanon, loc., 146
Antioch, loc., 100, 120, 121
ANTUM, see ANAT
Anu, god, 3, 7, 8, 35, 36,
51-53, 67, 68, 71
Anu, goddess, see Dana
Anubis, god, 277-280, 291,
292, 294, 304, 316, 322,
372
ANUKET (Egyptian) 273,
274-275, 303
ANUNIT (Chaldean) 20, 22,
23, 47-48
AN-UNSER (Egyptian) 343
Aoi-mag, loc., 134
Apame, court lady, 207
apc-goddesses, 319-320
apertures, female, 61, 241
apcs, 3, 276, 293, 319-320
APET (Egyptian) 323-324
Aphaca, loc., 121
aphrodisiacs, 197
aphrodisian dreams, 92, 94
Aphrodite, goddess, 44, 89,
122, 124, 126, 154, 157,
179, 239, 265, 272, 306,
361
Aphroditopolis, see Atarbechis
Apia, goddess, 5
Apollo, god, 126
appetite, 163, 226, 227
Apsu, god, 1, 3, 4, 40
Apsu, loc., 99
Apuleius, Lucius, 156, 157,
282, 283, 286, 288, 289,
292-303
Apzisma, loc., 99
Aqhat, 146, 147, 151, 152
Aquila, constellation, 375
ara, Latin word, 221
Arabia, loc., 88, 92, 121, 159,
165, 175-181, 277, 302,
361, 365
Arabians, 147, 148, 154, 164,
169, 170, 215, 217, 358,
378
Arad-ca, boatman, 64-66
Aradia, goddess, 94
Aralu, the, loc., 68, 69
Aram Naharaim, see Mitanni
Arannan, prince, 354, 358
ARA-SESHAP (Egyptian) 369
Arbela, loc., 51, 57
archangels, 210

- arch-demonesses, 229
 Archeress, the, 273
 Archibius, 366
 architect goddess 32, 190, 192,
 360, 369, 370, 371
 archpriestesses, 286, 350, 361
 ardour, 61
 ARETIA (Chaldean) 87, 159,
 160
 ARETZ (Hebrew) 87, 159-160
 Argante, giantess, 229
 Argha, the, 89, 291
 ARIEL (Hebrew) 188
 Aries, constellation, see
 SERET
 Arihosnofir, god, 239
 Arinna, loc., 97, 98
 Arisiah, matriarch, 218, 220
 Aristo, 286
 Arisumiat, priestess, 267
 ark, boat, 72, 89-90, 158, 219
 ark, coffer, 89, 158, 210
 Arka, loc., 164
 Arkites, 89, 119
 Ark-tic, 368
 Arles, loc., 221
 Armant. loc., 264, 272, 361,
 366
 aromatics, 295
 arrow-head, 372, 375
 Arrow Star, see SOTHIS
 ARSAI (Canaanite) 148-149,
 179
 ARSINOE (Greek-Egyptian)
 359-361
 Arsinoe, loc., 359, 361
 Arsinoe, princess, 361
 Arsinoites, see Fayum
 Artatama, king, 112
 ARTEMIDES, see TITAN-
 IDES
 Artemis, Egyptian, see BAST
 Artemis, Greek goddess, 92,
 128, 246, 261, 263
 arts, the, 86, 161, 239, 259,
 365
 ARURU (Chaldean) 10, 11-12,
 13, 16, 21, 61
 Aryans, 112, 303
 Asa, king, 141, 183
 Ascheros, Cabir, 129, 130
 ASENATH (Egyptian-Hebrew)
 168, 169, 239
 ASET, see ISIS
 ASHERAH (Syrian) 101,
 139-142, 144, 145, 150,
 152, 183
 ASHIMA (Syrian-Samaritan)
 184
 ASHIMA BAEYL (Hebrew-
 Egyptian) 184-185
 Ashmodai, demon, 229
 ASHMUNIKAL (Hittite) 106,
 112
 ASHNAN (Sumerian) 19, 31
 Ashtar, king, 139, 140
 Ashtaroth in Edrei, loc., 119
 Ashtaroth Karnaim, loc., 119
 ASHTORETH,
 see ASTARTE
 Ashur, god, 51, 57
 Asia, loc., 112
 ASIAH (Hebrew) 226, 227,
 228
 Asia Minor, loc., 74, 205, 303,
 363
 Asiris, god, 276, 286
 Askalon, loc., 119, 121,
 153-157
 Asphodel Meadows, the, 22
 asps, 214, 295, 302
 Assaseef, the, loc., 352
 asses, 140, 293
 Assurbanipal, king, 15, 36, 45,
 50, 57, 71
 Assyria, loc., 9, 14, 44, 45, 50,
 51, 71, 76, 78, 81, 84, 92,
 100, 119, 121, 139, 142,
 155, 181-183, 212
 ASTARTE (Phoenician) 5, 36,
 51, 57, 61, 89, 92, 101,
 119-126, 128, 132, 143,
 144, 149, 154, 157, 159,
 215, 142, 279, 292, 374
 Ast-heqet, loc., 330, 343
 Astral Agent, the, 203
 astral body, 70
 astral counterparts, 371, 378
 Astral Light, the, 199, 203,
 210, 224
 astral matter, 372
 astrology, 94, 186, 275
 astronomy, 120, 248, 275
 astroscopia, 151
 Astyages, king, 79
 Aswan, see Syene

- Atarbothis, loc., 263
 ATARGATIS (Syrian) 154,
 155-157
 Ataul, 246
 Athena, Egyptian, see NEITH
 Athena, Greek goddess, 124,
 127, 240, 244, 303
 ATHENA (Phoenician) 127
 Athenians, 303, 310
 Athens, loc., 75, 127, 135, 136,
 156, 260
 ATHOR, see HATHOR
 ATHTOR (Egyptian) 371-372
 Athy, god, 263, 271
 Athyr, month, 263
 Atlanteans, 227, 359, 373
 Atlantic Ocean, 138, 139
 Atlantis, loc., 139, 240, 358
 Atlas, god, 118, 119, 126, 127
 atmosphere, 202, 245
 Attica, loc., 216, 276, 286
 Attis, god, 36
 attractions, female, 154, 163,
 349, 364
 Atum, god, 244, 245, 251, 252,
 314, 319, 342
 ATZILUTH (Hebrew) 227,
 228
 Aui-ankh, scribe, 321, 376
 augury, 103
 August, month, 24, 136, 353,
 373, 377
 Augustine of Hippo, 203, 277
 Augustus, Octavian, Emperor,
 118, 268, 269, 291, 365, 366
 AUKERT (Egyptian) 328, 334
 Aukert, loc., 328
 aura clitoridis, 315
 aura of the Earth, 203
 aura of granite, 348
 Aurea, see Arisisah
 Aurora, goddess, 21
 Ausean tribe, 240
 autotribadism, see Creative
 Breath and Power
 autumn, 286, 290, 292
 autumnal equinox, 375
 auxilaria, 294
 Aventine, the, loc., 261
 AXIOKERSA (Phoenician-
 Greek), 16, 129, 130-131,
 210
 AYA (Chaldean) 20
 AYISH (Hebrew) 187
 AZ (Persian-Hebrew) 213
 Azrael, angel, 159
 Baal, god, 30, 122, 131, 132,
 134, 137, 139, 142-148,
 159, 215
 BAALAT, see BELTIS
 Baalber, loc., 34, 121
 Baal-Hadad, god, 141
 Baal-Hammon, god, 133
 BAAU (Phoenician) 7, 8, 9,
 117
 Babel, loc., 38
 BABELAH (Babylonian) 85-87
 Babelon, Ernest, 41, 45-47, 60,
 125
 BABYLON, see BABELAH
 Babylon, loc., 8, 13, 18, 35, 37,
 39, 41, 43, 44, 46, 47, 50,
 59, 71, 72, 76-88, 119,
 133, 174, 184, 189, 201,
 215, 236, 261
 Babylonia, loc., 38, 48, 51, 52,
 71, 79-88, 103, 112, 121,
 153, 182, 212, 374
 Bacchus, god, 129, 176, 276,
 286, 363
 Bactria, loc., 76
 Badtabira, loc., 23, 24, 26
 baetyls, 185
 BAEV, see BAAU
 bags, 336
 Bahrein, loc., 15
 Baia, woman medium, 57
 Baikie, James, 112, 116, 238,
 243, 350-352, 355
 bain-Marie, 170
 balances, 316-317
 Balbha, goddess, 73
 BALKIS (Ethiopian) 179
 balneum Mariae, see bain-
 Marie
 balsam, 294, 367
 Bambyce, see Hieropolis
 Banba, goddess, 74, 75, 218
 Banba, loc., see Ireland
 banishing of spirits, 353
 Banitu, see ISHTAR
 Bara, god, 51
 Baradugarra, temple, 28
 Barbary, loc., 356
 Barbelo, 199

- BAR-JUCHNE** (Babylonian-Hebrew) 211
 barks, boats, 245, 249, 283, 316, 325, 327, 375
 barley, 216, 265, 277, 290, 335
 Baroja, Julio, 91, 161, 174, 298
 Barran, goddess, 73
 Bartlett, W. H., 239, 263, 266, 268, 279, 274, 282, 287, 345, 352, 358, 360, 366, 367, 380
 Baruch, 84
BASEMATH (Edomite) 166, 167
 Bashan, loc., 119
 bashmu, the, 1, 3
 Basilides, 200
 baskets, 56, 263, 304, 305, 335,
BAST (Egyptian) 238, 244, 246, 254, 255, 259-263, 286, 320
 battles, goddesses of, 42, 51, 97, 143, 253
BAU (Chaldean) 7-9, 44
 Baubo, sapphic mistress, 310
 Baumgarten, Elise, 264
 beauty, 84, 128, 182, 194, 198, 209, 236, 247, 265, 358, 362, 363
 beer, 143, 265, 282
 Beer, loc., 225
 Beer, the Hittite, 165, 166
 bees, 105-107, 255
 Beginning, the, 1, 306, 368
 Beirut, see Berith
 Bel, god, 36, 37-39, 41, 42, 57, 59
BELATSUNAT (Chaldean) 72
 Belbeis, loc., 264
 Belcher, she-devil, 229
 Belesis, king, 85
 Belgaint, loc., 358
 Belial, 227
BELILI, BELIT, see **BELTIS**
BELIT-ILANIT (Chaldean) 46-47, 61
BELIT-SERI, see **NIN-EDIN**
BELKIS, see **BALKIS**
 Bellerophon, king, 293
 Bellona, 157, 303
 bellows, 71
 belly, 3, 5, 181, 247, 249
 Belnadinabal, king, 32
 Bel-nirari, king, 78
 Beloved of Heaven, the,
 Beltane, festival, 133
BELTIS (Chaldean) 6, 16, 36-39, 40, 41, 153, 216
 Beltis, planet, 36, 37
BELTIYA, see **ZIRBANIT**
 Belus, god, 2, 85, 126
 Bendis, goddess, 92
 Beni-Hasan, loc., 320
 Ben-Issrael, 188
 Bensozia, goddess, 229
 Bent-reshet, princess, 114, 115
 Beq, god, 331
 Berbers, the, 358
 Berenice I, 359, 360
 Berenice II, 360
 Berenice, princess, 361
 Berith, loc., 114
 Beroe, goddess, 118
 Berosus, priest, 2-4, 84, 87, 160
BERUTH (Phoenician) 117-118
 beryl, 233
 Bes, god, 308
 Bestower, the, 276, 300
 Betham, Sir William, 133
 Bethany, loc., 234
 Beth-aven, loc., 168, 169
 Beth-shemesh, see Heliopolis
 Betylus, god, 118, 119, 126, 127
 bewitchment, 70, 94, 264, 379
 Bhavani, goddess, 127
BINAH (Hebrew) 6, 192, 199, 224, 226, 228
 Birch, Samuel, Dr., 259
 birds, 4, 30, 53, 67, 69, 70, 86, 92-94, 101, 153, 201, 293, 299, 368
 Biscay, loc., 134
 Bith, 72-73
 Bitsinnagir, loc., 31, 32
 bitter waters, 1, 2, 88-89
 black, colour, 23, 60, 92, 130, 230, 234, 300, 302, 306, 375, 378
 Black Country, the, 378
 Black Sea, the, 72, 135
 Blakeney, E. H., 124, 285, 346

- Blavatsky, Helena, 6, 58, 87,
89, 94, 117, 126, 128-
130, 159, 176, 193, 200-
228, 234-237, 241, 251,
260, 271, 275, 310, 345,
348, 368, 377-379
- Blazer, the, see Sair
- Blazing Fire, guardianship, 332
- Blodeuwedd, goddess, 173
- blood, 4, 5, 13, 92, 182, 187,
203, 209, 222, 247, 250,
265, 309, 333
- Blood of Isis, 284
- blossoms, 67, 197
- boars, 126
- Boat of Heaven, 27-28
- boats, 30, 112, 238, 247, 254,
267, 279, 294, 302, 325,
326, 331, 335
- Boaz, 188
- Bobovius, 180
- Bochart, Samuel, 118
- body, 5, 39, 62, 158, 212, 239,
247-250, 278, 280, 282,
300, 302, 306, 338, 339,
342
- Boetius, Hector, 356
- Bohme, Jacob, 161
- BOHU, see BAU
- Boland, Marion, 80
- bonds, 196
- bone-setters goddess of, 253, 255
- bonfires, 133
- Book-keeper of Heaven, 29
- Book of the Sky, 50
- books, Goddess of, 369
- Borderland, the, loc., 22, 34, 63,
64, 242, 249, 266, 271,
272, 283, 316, 325-345
- Borlase, William, 133, 135,
136, 171, 176, 357
- Borsippa, loc., 45, 46, 51, 57
- bosom, 20, 63, 215, 220, 241,
280, 292
- bow, weapon, 56, 146, 147,
152, 243, 273-274
- Bow, constellation, 273-274
- bowls, 63, 313
- boxes, 234, 294
- bracelets, 54, 60, 100
- Brady, T. A. 238, 301
- Braganza, loc., 354, 358
- bran, 84
- brass, 86, 118, 130, 132
- bread, 10, 174, 191, 196, 242,
249, 266, 282, 292, 371
- Bread of Life, The, 250
- breasts, 23, 24, 29, 60, 62, 125,
128, 141, 182, 183, 187,
230-232, 247, 248, 264,
271, 292, 294, 301, 306,
328, 377
- breath, 159, 161, 226, 278,
280, 321, 344
- Breath of life, The, 13, 226,
281, 314-315, 358
- Brewer, E. Cobham, Dr., 164,
176, 184, 205, 215, 217,
289
- BRIAH (Hebrew) 226, 228
- bricks, 9, 10, 13, 37, 39, 57,
77, 78, 90, 311-312
- Bridal Goddess, the, 59
- brides, 51, 145, 196, 208, 222,
230, 232, 233, 369
- Briggs, Charles, Dr., vide
Brown
- brimstone, see sulphur
- brine, 138
- Britain, loc., 132, 358
- Britomartis, goddess, 157
- broad arrow, 375
- bronze, 108
- broth, magic, 66
- brown, colour, 234
- Brown, Francis, Dr., 71, 92,
123, 161, 164, 167, 168,
170, 183-193, 215, 225,
236, 239, 261, 367
- Bruce, James, 178
- Buaisg, loc., 134, 135
- BUBASTIS, see BAST
- Bubastis, loc., 259, 261, 276,
304, 306
- Bubbulum, the, 91
- Buddha Dakini, see Sangye
Khado
- Buddhi, female principle, 226
- Budge, Sir E. A. Wallis, 240,
249, 253, 258, 259, 264,
267, 270, 274, 278, 284,
305, 311, 312, 316, 319,
320, 325-345, 369, 371,
373
- buffaloes, 140
- Bunsen, E. de, 348

- Burner, The, see Jahim
 Busiris, loc., 276, 277, 286
BUTO-UADJET (Egyptian)
 117, 214, 255-257, 258,
 278, 303, 351, 368
 Buto, loc., 255, 276, 277, 279,
 286, 304
 buttocks, 306
 Byblus, loc., 118-121, 263, 264,
 268, 278, 279
 byre, 23
 Bythos, 205, 206
 Byzantium, loc., 198

 Caaba, the, 179-180
 Cabiri, the, 128-131, 138, 139,
 210
 Cabirian Mysteries, 130-131
CABIRIAN NYMPHS, THE
 (Phoenician-Greek) 129,
 130
CABIRO (Phoenician-Greek)
 128-129
 Cadoux, T. J. 39
 Caesar, Julius, 362
 Caesarion, see Ptolemy XV
 Gaicher, druid, 357
 Cain, 212, 216
CAINITE MATRIARCHS,
THE (Cainite) 72, 164-
 165
 Cainites, race, 217-218
 Cainites, sect, 205
CAJIAH, see **CHAJIAH**
 cakes, 58, 122, 123, 249, 284,
 329, 345
 Calatin, wizard, 133
 calendars, 8, 37, 91, 176, 271,
 313, 368, 373, 377
 Callimachus, 359, 360
 Calma, king, 134, 135
 Calmana, see Aclima
 Cambyses, the Elder, 79
 Cambyses, king, 130, 243
 camels, 179
 camel-thorn, 197
 Campus Martius, loc., 288
 Canaan, loc., 37, 119, 121,
 139, 141, 143, 148-150,
 165-167, 182
 Canicula, see **SOTHIS**
 Canopus, see Anqet

 Caparicunt, loc., 354, 355
 Caphtor, loc., 140
 Capitoline, the, loc., 288
 Caracalla, emperor, 289
 Carchemish, loc., 110, 111,
 119, 121
 cardinal directions, 258, 264
CARMAN (Phoenician-Irish)
 135-136
 Carn, Lands of, 74
 carnal love, 84
 carnelian, 13, 56
 carnivals, 270
 Carthage, loc., 119, 124, 132,
 133,
 Case, Paul Foster, 170, 233,
 272
 Casius, Mount, 361
 Casmillus, Cabir, 129, 130
 Caspian Sea, 72, 74, 135
 Cassandra, priestess, 222
 cassia, 197
 Cassius, 363
 Cataflua, see Nahlat
 Catafolia, see Aclima
 Cataracts, the, loc., 273-275
 Cateslinna, see Salit
 Catherine II, 78
 cats, 238, 246, 259-263, 301
 cat-goddesses, 259-263, 320
 Catullus, 360
 cauldrons, 108
 caves, caverns 8, 90, 120, 164,
 324
 Cayce, Edgar, 186
 Cealgac, king, 134
 Cean-mor, 137
 cedars, 52, 53, 55, 126, 197,
 198
 Celebes, the, loc., 92
CELESTIAL SOW, THE
 (Egyptian) 309
CELESTIAN VIRGIN, THE
 (Hebrew) 224
CELESTIAL WATERER,
THE (Egyptian) 309
 Celeus, 286
 cella, 44
 centaurs, 3, 4
 cereals, 335

- ceremonies, religious, 7, 18, 37,
41, 55, 58, 59, 66, 91, 103,
122, 141, 146, 177, 185,
186, 205, 250, 256, 270,
271, 285, 291-303, 318,
361, 370, 379
- Ceres, goddess, 210, 277, 303
- CESSAIR, CESARA (Chaldean-Irish) 72-75
- Cessair's Nook, loc., 72, 74
- Ceylon, loc., 215
- CHATAH (Hebrew) 226, 227
- chairs, 53, 221, 293, 365
- chalcedony, 233
- Chaldaca, loc., 1-94, 99, 105,
123, 153, 158-162, 182,
276, 322
- Chaldeans, 1-94, 133, 184,
189, 212, 300
- chalices, 157, 291, 292
- Champollion, Jean Francois,
59
- chaos, 1, 8
- chants, 62
- chapels, 41, 50, 256, 262, 268,
271, 286
- Charaxus, 349
- CHARIS (Hebrew-Greek) 209
- Charis, Greek goddess, 209
- Charites, see Graces
- Charmion, lady-in-waiting, 365
- charms, 27, 94, 101, 136, 280,
363
- Charton, 358
- Chasmalim, the, 235
- Chavah, Eve, matriarch, 6,
212, 215-216, 226, 227,
236, 275, 367
- Chem, see Egypt
- Chemdah, idols, 123
- chemistry, 378
- CHEMNIS, see KHOEMNIS
- Chemnis, loc., 255, 378
- Chemosh, god, 159
- Cheops, pharaoh, 254, 262,
268, 285, 300, 306, 322,
348, 379
- Cherubim, the, 192, 210, 221
- Chhaya, goddess, 93
- Chief Archon, Manichaean, 212
- child-birth, 9, 10, 14, 16, 84,
258, 308, 310-312
- chimneys, 379
- China, loc., 237
- CHIUN (Hebrew) 183
- CHOKMAH (Hebrew) 161,
190-192, 197, 199, 228
- chrism, witches', 235
- chrysolite, 233
- chrysoprasus, 233
- Chun, loc., 118
- Cicero, 119, 201, 203
- Cilicia, loc., 361, 363
- Cimmerians, 57
- Cimmerian Sea, 72
- Cincris, pharaoh, 354-355
- Cinderella, princess, 349
- Cipir, matriarch, 75
- Circe, enchantress, 61, 64, 65
- citrus wood, 295
- civilization, 27, 132, 240
- Clarc, loc., 172
- clay, 4, 9, 10-12, 160, 164
- Clea, priestess, 290
- clefts, 163, 231
- CLEOPATRA (Greek-Egyptian) 271, 272, 290, 359,
361-367
- Cleopatra Selene, queen, 361,
366
- Cleopatra's Needles, 366
- clitoris, 305, 315
- cloth, 34, 277, 329
- Clother, the, guardioness, 333
- clothes, 31, 34, 180, 329, 331,
332
- cloud-fiend, 327
- clouds, 67, 213, 221, 299, 327
- Clough, Arthur, 362
- Coagula, formula, 226
- Coatlucue, goddess, 92
- Coba, see Haykel
- cobras, 256, 257, 344
- Coele-Syria, loc., 361, 365
- coffers, symbols, 379
- Coil of Tiamat, 2, 6, 7
- Colledge, M.A.R., 39, 153
- Colpa, prince, 354, 358
- Colossians, the, 210
- colours, 302
- Coma Berenice, constellation,
360
- Comana Cappadociae, loc., 99
- combs, 294
- comedians, 293
- Comestor, 218-220

- Commodus, Emperor, 289, 291
 Comus, 65
 concupiscence, 213
 condensation of forms, 226, 236
 Conder, C. R. Col., 172
 cones, figures, 125
 Conon, astronomer, 360
 conscience, 256, 316, 324
 consolations, 187
 constellations, 6, 185, 186, 187,
 194, 308, 322, 323, 342,
 369, 370, 373-377
 Consuming fire, the, 221
 contemplation, 296, 298
 copper, 160, 267, 300
 copper-red, colour, 92, 272
 Coptos, loc., 278, 284
 Corco Duibne, loc., 72, 74
 cord, 84, 196, 283, 368, 370
 Corinth, loc., 276, 292
 corn, 277, 282, 283, 285, 290-
 292, 301, 302, 310, 313
 cornucopiac, 301
 Cornwall, loc., 133, 172
 COSBI, see KOZBI
 cosmetics, 365
 Cosmic Waters, 2
 Cosmic Womb, 367
 cosmogonies, 74, 158, 192, 373
 Cossaens, the, 48
 Cottrell, Leonard, 114, 116,
 242, 350, 353
 courses, feminine, 92, 183, 222
 courtesans, 84, 235, 310, 348-
 349
 courtesan-priestesses, 58, 59,
 122
 cow-goddesses, 14, 19, 149,
 168, 169, 170, 247, 248,
 253, 263, 270, 307, 322,
 338, 343
 COW GODDESSES, THE
 (Canaanite), 149, 169,
 170, 338
 cows, 146, 169, 247, 248, 250,
 263-266, 270-272, 274,
 282, 285, 289, 300, 306-
 307, 337, 338, 341, 343,
 366, 375
 coven priestesses, 94, 124, 235
 covens, 94, 124, 235
 Crassus, 156
 cream, 338
 Creative Breath, The, 315
 Creative Power, 236, 237, 240,
 241, 264, 303
 Creatresses, 4, 11, 193, 236,
 237, 258, 264, 282, 333
 crescents, 60, 89, 125, 138,
 176, 180, 371
 Crete, loc., 125, 154, 203, 303
 crevices, 256
 Crinis Berenice, see Corona
 Berenice
 crocodiles, 279, 301, 308, 328
 crocus, 302
 Cronos, god, 118-120, 126-128
 crooks, 24
 crops, 42, 196
 crowns, 54, 100, 166, 196, 208,
 215, 220, 228, 237, 238,
 241-243, 253, 254, 257,
 258, 274, 275, 293, 302,
 315, 373
 crypts, 291
 Cresias, 78
 Cuchulain, 133
 Cul Chesra, see Cessair's Nook
 culture, 27, 83, 240
 Cupid, god, 363
 cups, 86, 103, 157, 215, 292,
 302
 Cushi, loc., 170
 Cutlah, loc., 22, 23, 54
 Cyaxeres, king, 79
 Cybele, goddess, 107, 110-111,
 155, 156, 303
 cycles, celestial, 367, 368
 Cydnus, river, 361, 363
 cyresses, 197
 Cyprus, loc., 75, 84, 119, 122,
 124, 126, 303, 361, 365
 Cyrene, loc., 240, 243, 276,
 282
 Cyrus, king, 79, 83, 120
 DAATH (Hebrew), 199, 236
 Dacia, loc., 354, 357, 358
 Dagon, Philistine deity, 154
 Dagon, Phoenician god, 118,
 119, 126, 127
 Daisia, tree, 215
 Daivaprakriti feminine princip-
 le, 222
 Dali, loc., 119
 Dalida, see Haykel

- Damasius, 4, 40
 Damietta, loc., 346
 DAMKINA (Chaldean) 1, 7,
 14, 36, 37, 39-40
 Dana, goddess, 36
 dancing girls, 311, 320
 dances, ritual, 142, 260, 263,
 266, 333
 Danel, king, 151, 153
 Daniel, 123
 Danubian provinces, 155
 Daphnae, loc., 123
 Darius, king, 43, 206, 244
 dark moon, phase, 90-92
 Dark Mother, the, 163, 192
 darkness, 1, 3, 8, 22, 53, 62,
 64, 89, 92, 98, 162, 164,
 192, 199, 202, 209, 212,
 227, 235, 252, 260, 269,
 272, 293, 302, 305, 332,
 339, 342, 354, 373, 378
 Dark One, the, 3
 dark side of moon, 378
 Dark World, the, 25
 date-palms, see palms
 dates, fruit, 23
 DAUTHE, see DAMKINA
 David, king, 118, 188
 Davidson, 77, 153
 dawn, daybreak, 20, 21, 52, 90,
 265, 296, 298, 327
 day, the, 248, 292, 299, 373
 DEA SYRIA,
 see ATARGATIS
 death, 15, 26, 92, 127, 151, 303
 de Buck, Adriaan, 248
 decagrams, 234
 Deep, the, 1, 8, 145, 190, 205,
 246
 de Gabalis, the comte, 219,
 286
 de Gebelin, Court, 304, 375
 Deimel, 275
 Deir-el-Bahri, loc., 240, 244,
 264, 272, 321, 350-353,
 361, 366
 Delbora, see Jumella
 delight, delights, 38, 61, 94,
 195, 197, 209, 225, 232
 DEILAH (Philistine) 172-173
 Dellius, 363
 Delos, loc., 155
 Demeter, Egyptian, see ISIS
 Demeter, Greek goddess, 129,
 130, 210, 216, 282, 286,
 290, 292, 303
 de Mirville, the marquis, 358,
 379
 demonesses, 71, 82, 189, 213,
 229
 demons, 25, 26, 30, 35, 229
 Denderah, loc., 245, 246, 263,
 268-268, 273-276, 284,
 287, 308, 313, 320, 353,
 364, 370, 373, 375, 376
 Denon, D.V. The baron, 376
 dense body, the, 226
 dense manifestation, 212, 233
 dense matter, 192, 227, 236,
 329, 372
 Depths, the, 162, 190, 196
 de Purnaker, G. Dr., 223
 DERCELO (Syrian) 76, 77,
 78, 153-154, 157
 Der-el-Medineh, loc., 373, 375
 Deri, loc., 31, 32
 de Rouge, 345
 dervishes, 176
 de Sacy, 179
 desire, 47, 88, 94, 123, 226,
 232, 241
 Desroches-Noblecourt, Christ-
 iane, 60, 113, 114, 238,
 239, 256, 308, 312, 314,
 315, 321-325, 353, 368
 destiny, 9, 32, 38, 50, 127,
 240, 272, 293, 297, 308,
 311, 312
 destiny-goddesses, 127
 Devachan, loc., 245
 Deva-matri, see Aditi
 Devi, goddess, 36, 221, 369
 devils, 25, 26, 86, 224, 234
 devotees, 286, 290-296
 dew, 144, 148, 149, 245, 304
 diadems, 55, 207, 350, 373
 Dian, prince, 135, 136
 Diana, goddess, 92, 138, 155,
 261
 DIANOIA (Hebrew-Greek) 209
 Diban, 155
 dice, 265, 364
 Dictynna, goddess, 154, 303
 Dido, see Elissa
 Dilbat, planet, 51
 Dilbat, region, 51

- Dilmun, loc., 14, 15, 20
 Dinocrates, architect, 360
 Dinneen, P. Dr., 138, 354
 Dio, author, 365
 Diodorus Siculus, 2, 78, 81, 87,
 261, 277, 283, 285, 291
 DIONE (Phoenician) 118, 119,
 120, 126-127
 diorite, 96
 Dioscorides, 291
 Dishan, duke, 167
 Dishon, duke, 166, 167
 Dispenser of Light, guardian-
 ess, 333
 Dispenser of Strength, guard-
 ianess, 333
 Ditch of Hell, 1, 2, 22
 divination, 103, 223
 Divine Cow, the, 246
 Divine Ewe, the, 21
 Divine Glory, the, 221
 Divine Grace, 221
 Divine Mind, 200
 Divine Voice, the, 221
 Divine Wine-maker, 64
 Divine Wisdom, 161, 190-199,
 204
 DJET (Egyptian), 314
 DODAH (Hebrew), 183
 dog-men, 4
 dogs, 3, 279
 Dog-star, see SOTHIS
 Dol, 137
 dolmens, 133, 135, 171-172,
 221, 340
 domesticity, 240, 277
 Don, chieftain, 137
 Donn, judge, 357
 doors, 43, 53, 54, 58, 63, 108,
 139, 143, 191, 194, 203,
 230, 231, 235, 234, 284,
 297, 308, 310, 313, 316,
 317, 340, 343, 352, 373
 Door of splendour, 41
 doppelganger, 70, 226
 Dothar, prince, 135, 136
 Double Maati, see MAAT
 doves, 76, 78, 90, 125, 126,
 157, 187, 230-232, 275
 Dragon, constellation, 308
 dragons, 1-6, 52, 85, 105, 181
 dramas, ritual, 292
 draughts, game, 336
 dream interpreters, 29
 dreams, 3, 29, 30, 33, 34, 92,
 94, 102, 103, 150, 290,
 291, 296
 Dresden, M. J., 212-213
 Driver, S. R. Dr., vide Brown
 drugs, magic, 292
 druids, 138, 357
 DRUXSANS, THE (Persian-
 Hebrew), 213
 Dryden, John, 362
 Duamutef, god, 276, 277, 316
 Dubar, 134, 135
 Dubh, prince, 135, 136
 Duck-goddess, Finnish, 323
 Duil, prince, 134, 135
 Dumuzi, god, 21, 22, 24, 25,
 27, 29-31, 37, 44, 61
 Dun na mBarc, loc., 72, 74
 Duor, 137, 154
 Durga, see Devi
 dust, 26, 160, 174
 DYNAMIS (Hebrew-Greek),
 139, 209
 Ea, god, 1, 3, 7-9, 36, 40, 54,
 70, 99, 103
 Eabani, see Enkidu
 EAGLE-GODDESS, THE
 (Chaldean), 56, 67-68
 eagles, 3, 69, 220, 367
 E-anna, temple, 45, 55
 Ear of Corn, see Spica
 earrings, 100
 earth, element, 159, 160, 276,
 316
 Earth, the, 1, 2, 5, 7, 10, 13,
 14, 17, 35, 38, 40, 42, 50,
 51, 54, 61, 63, 69, 86, 87,
 108-110, 118, 121, 126,
 144, 148, 149, 152, 159-
 163, 173, 188, 196, 197,
 199-203, 210, 224, 227,
 233-235, 247, 248, 256,
 263, 270, 275, 276, 281-
 283, 285, 299, 302, 303,
 306, 327, 333, 335, 339,
 345, 371, 378
 EARTH-GODDESS, THE
 (Hittite) 95, 96, 105, 110
 Earth-Goddesses, 10, 14, 17,
 20, 42, 62, 109, 118
 Earth-Mothers, 11, 14, 183, 292

- East, the, 44, 90, 120, 232,
247, 248, 263, 330, 374
- Eastern Mountain, the, 20
- east wind, 305
- ECCLESIA** (Hebrew-Greek)
206-208, 230
- eclipses, 211, 272, 309
- Eden, see Garden of Eden
- Edersheim, Alfred, 197
- Edfu, loc., 370, 373, 375
- Edom, loc., 85, 92, 93, 122,
141, 150, 151, 161, 163-
168
- Eesh-mah, loc., 37, 38
- Egahmar, temple, 62
- Eecia, nymph, 219
- eges, 211, 295, 301, 323
- Egypt, loc., 35, 58, 72, 73, 76,
77, 88, 112-117, 119, 123,
124, 126, 130, 143, 146,
149, 155, 159, 165, 168-
171, 181, 183-189, 206,
210, 215, 237-380
- Eighth Sphere, the, 328-329,
377-378
- eight, number, 16, 60, 241
- eight rayed star or orb, 43, 44,
43, 56, 60, 130, 272
- Eileithya, goddess, 259
- Eileithyiaopolis, loc., 258, 259
- EIMARMENE** Phoenician-
Greek, 127-128
- Eire, goddess, 75, 218
- Eire, loc., 135
- Eitarkalama, temple, 46
- ekmmu, the, 69
- El, god, 39, 101, 121, 139-142,
145-153, 188
- Elam, loc., 45, 48, 49, 72
- ELAT** (Syrian) 39, 153
- Elcagabalus, Emperor, 124
- elementals, 210
- elements, 5, 13, 158, 161, 180,
194, 202, 210, 212, 223,
226, 227, 236, 276, 298,
299, 302, 372
- Elephantine, loc., 116, 184,
185, 243, 273-275
- Eleusinian Mysteries, 130, 286,
290
- Eleusis, loc., 216, 303
- Elhu, prince, 150, 151
- Elimelech, 171
- Eliphaz, Edomite, 166
- Elissa, Dido, queen, 136
- Elion, god, 117, 118
- Elixir of Life, 241
- El-Kab, see Eilithyiaopolis
- El-kunisa, god, 141
- Elohim, the, 93, 159, 193, 198,
220, 225
- Elon the Illutite, 166, 167
- Elul, month, 37, 41, 44, 50
- Elysian Fields, the, loc., 22,
142, 143, 293, 314, 325-
345, 373
- emanations, 227-228
- embalment, 280, 305, 321
- emblems, 60, 158, 272, 290,
294, 295, 313, 316, 345,
368, 375
- embrenig, 115, 256, 257, 279,
301, 315, 353, 360
- emeralds, 233
- Emesa, loc., 124
- Empress, Tarot, 202, 234, 235,
272, 304
- Empusa, goddess, 94, 229
- Emush Kalama, loc., 24
- Emzara, see Haykel
- enchantment, 61, 86, 93, 142,
213, 253, 254, 284
- enchantresses, 378
- enclosures, holy, 84, 257, 262,
328
- En-dor, loc., 173
- Endukuraa, god, 18
- energe, 52, 240, 264, 275
- Engedi, loc., 197
- England, loc., 133, 155
- enjoyment, 266
- Enki, god, 10, 12, 14-16, 19,
24, 27, 28, 33, 34
- Enkidu, Eabani, 11, 12, 34, 58,
59, 62, 63, 69
- Enkindu, farmer, 24
- Enlil, god, 3, 7, 11, 12, 14, 15,
17, 18, 25, 36, 105
- Enmul, god, 18
- ENNOIA** (Hebrew-Greek) 200,
204
- Enoch, Gnostic, 217
- Enoch, Sethite, 201
- Enochian tradition, 192, 211
- ENTHUMESIS** (Hebrew-
Greek) 193, 200

- enrichment, advances, 87, 92,
 93, 105, 141, 212, 349, 379
 entrails, female, 2, 212
 entrances, 8, 63, 160, 172, 262,
 379
 Eos, goddess, 21
 Ephesians, 365
 Ephraim, tribal chief, 168
 Epicureans, 205
EPINOIA (Hebrew-Greek), 200,
 204
 Epiphanius, 218
 Epiph. month, 376
 equinoxes, 292, 375
 equipoise, 314
 equity, 277
 Eratosthenes, 88, 347
 Erech, loc., 1, 20, 21, 23, 26-
 32, 37, 45, 51-62, 66, 81
 Erechtheus, king, 286
ERESHKIGAL (Sumerian), 20,
 44-45, 24, 25, 27, 34, 47,
 70
ERETZ, see **ARETZ**
 Eridu, loc., 23, 27, 28, 45
 Eros, god, 19, 128, 129
 erotic letters, 365
ERPUIT GODDESSES, THE
 (Egyptian), 344
 Ertat-schanga, god, 331
 Eryx, loc., 119
 Esagila, temple, 41, 50
 Esarhaddon, king, 57, 184
 Esau, 161, 165, 166
ESHARRA (Chaldean), 42, 48
 Esharra, temple, 28
 Eshmun, god, 133
 Esneh, loc., 273, 275, 373-375
 esotericism, 6, 204, 214, 300,
 375
 essences, 156, 161, 224, 226
 Essenes, 185, 200
 Esther, queen, 49
 Etana, king, 56, 67-68
 eternity, 252, 313, 330, 343
 etheric double, 70
 etheric matter, 372
 ethics, 190, 314-317
 Ethiopis, Abyssinia, 76, 77,
 170, 177-179, 263, 303,
 347, 357, 364
 Eucharist of Charis, 209
 Eucharist of Isis, 292
 Euclid, 359
 Eud-ul, loc., 37, 38
 Euergetes II, 318
 Eulhar, temple, 47
 Euphrates, river, 51, 53, 63,
 81, 82, 141
 Europe, loc., 92, 155, 172
 Eusebius, 117, 154, 355
 Eutychus, 219, 220
 Evans, E. Estyn, 138
 Eve, see **Chavah**
 evening, 263, 283, 298, 305,
 315
 Evening Star, 36, 46-47, 51,
 120, 121
 Evil-Merodach, king, 79, 81
 ewe-goddesses, 21, 119, 375-
 376
EWG-GODDESSES, THE
 (Canaanite), 149
 ewes, 21, 119, 121, 149, 375-
 376
 exposure and display, aphrod-
 isian, 134, 265, 270, 301,
 310
 Eye-idols, 16
 Eye, the, 246, 255-256, 262,
 265, 276, 314, 315, 326,
 327, 343
 eyes, 2, 16, 25, 26, 61, 181, 230,
 231, 271, 333, 344
 Ezekiel, 58, 187, 189, 260, 261
 Ezer, duke, 167
 Ezra, priest, 160, 163, 207, 233
 Faber, G. S., 159
 Fagan, Cyril, 78, 88, 246, 248,
 263, 270, 273, 308, 342,
 352, 368, 372, 375-377
 Faib, 135
 faeries, 138
 Fair of Carman, 136
 familiar spirits, 142, 173, 174
 fances, 122, 203, 256, 261, 269,
 287, 353, 370
 Fangs of Mehen, the, 341
 fans, 39
 farces, 286
 fate, 9, 11, 71, 127, 209, 303
 fate-goddesses, 96, 127
FATE-GODDESSES, THE
 (Hittite), 96
 Faustus, Doctor, 229

- favours, venerean, 94, 105,
 229, 284, 305
 Fayum, the, Arsinoites, loc.,
 116, 319, 359
 feasts, banquets, 95, 143, 146,
 147, 152, 191
 feathers, 280, 300, 316-318,
 324, 325, 373
 February, month, 377
 fecundity, 35, 155
 Feil, 137
 Feitam, 134
FEMALE AEON, THE (Heb-
 row-Greek) 199-200
FEMALE AIR POTENCY,
THE (Hebrew-Greek) 202-
 203
FEMALE ANGELS, THE
 (Arabian) 175
 female Cabirs, 128-130
FEMALE ELOHIM, THE
 (Hebrew) 159
 female fish, 153
 Female Pontiff, see Priestess,
 Tarot
FEMALE QLIPPOTH, THE
 (Hebrew) 229
 feminine arts, 58, 83, 363
FEMININE DIVINITY OF
THE WATERS, THE
 (Hebrew) 225
 feminine dominance, 2, 52, 240,
 266
 feminine limbs, 60, 130
 feminine monthly cycle, 198
 Ferahettin, loc., 97, 114, 115
 Fergusson, James, Dr., 287, 366,
 fertility, 14, 84, 90, 119, 121,
 136, 155, 264, 276, 282,
 304
 festivals, 41, 43, 44, 59, 97, 110,
 120, 121, 123, 133, 135,
 138, 177, 181, 221, 239,
 240, 244, 257, 261, 270,
 276, 277, 284-299, 320,
 333, 346, 352, 374
 Fetahil, 201
 fetishes, 243
 fetters, 196, 321
 Feyerabend, Karl, Prof., 71,
 168, 186, 190, 215, 228,
 234, 261, 367
 fields, 42, 57, 126, 265, 304,
 333, 335, 346
 fiends, 326, 333
 fifteen, number, 51, 56
 fig-tree, 216, 250
FILIA VOCIS (Hebrew-Rom-
 an) 202, 221, 223
 Fiontan, 72, 75
 fire, 38, 42, 43, 123, 128-130,
 132, 133, 137-139, 146,
 162-164, 220-223, 253,
 254, 256, 259, 260, 281,
 300, 302, 331-333, 342,
 348, 378-379
 fire-goddesses, 254, 338-339
 fire of concupiscence, 132
 first quarter of moon, 272
 fish, 153, 155, 157, 180
FIVE FEMININE POWERS,
THE (Persian-Hebrew)
 212
 Flamer, see Latha
 flames, 223-224, 253, 255, 256,
 260, 279, 281, 294, 323
 Flaming Isle, the, 251, 252
FLAMMA VIRGO,
 see PHLOX
 flamme d'isi, la, 284
 flax, 277
 flesh, 4, 13, 165, 198, 202,
 353
 Flesh-maker, the, 202
 flour, 37, 86, 174
 flowers, 66, 67, 84, 120, 125,
 184, 211, 230, 270, 293,
 302, 307, 327, 353, 377
 307, 327, 353, 377
 Flover, Sir John, 75
 fluids, 248
 Fodhla, goddess, 218
 folds of Mehen, 341
 foliage, 266, 267, 325
 food, 30, 31, 37, 43, 264, 272,
 292, 321, 325, 330, 334,
 338
 force, 209, 235, 240, 264, 302
 forces of life, 207
 forgiveness, 324
 fortitude, 195
 fortune, 72, 139, 268, 295,
 311, 312
 Fortune, Dion, 89, 91, 93, 192

fortune-telling, 157, 299
 fossa magna, 305
 foundation, 227, 233, 371
 fourchette, female, 375
 foxes, 15
 fragrance, 197
 France, loc., 94
 Frankfort, H. 56, 248
 Frazer, Sir James, 52, 55, 84,
 120-122, 176, 277-279,
 281, 282, 285, 289, 374
 freedom, 295
 Freret, Nicolas, 79
 Friday, 39, 180, 215
 Frigg, goddess, 5
 frog-goddesses, 310
 frogs, 252, 310
 fruit, 152, 160, 197, 215, 222,
 231-233, 249, 266, 282, 302
 fruitfulness, 187, 198, 276, 294
 full moon, see mid moon
 Fulman, druid, 357
 furnace of Maria, see bain-
 Marie
 furnaces, 71, 163, 170
 Furnius, orator, 365
 furrows, 282, 302

 Gabriel, angel, 159
 Gad, god, 72
 GADDA (Chaldean) 72
 Gaddel, Gadelas, king, 354-356
 Gad-ag, loc., 134-135, 137
 Gaels, the, 131, 134, 137, 354,
 356
 Gaia, Ge, goddess, 14, 118,
 119, 192, 215
 Gaius Caligula, emperor, 289
 galban, 197
 galla-demons, 26, 30, 37
 Galicia, loc., 356, 358
 Ganges, goddess and river, 19
 Gaoi-atha-eolac, loc., 135
 Gap, the, 342
 gardens, 57, 65, 80, 231, 232
 Garden of Eden, 20, 161, 164,
 203, 215, 230
 Gardens of Jericho, 367
 Gardiner, Sir. J. H., 116
 Gardner, Richard, 94, 124
 garlands, 266, 296, 302
 garnet, 60
 Garstang, J., 100

gas, 161
 GASIG-DUG, see GATUM-
 DUG
 GASMU (Chaldean) 40, 41
 GATE-KEEPING GODESSES,
 THE (Egyptian) 330-334
 gates, 22, 23, 25, 41, 43, 53, 58,
 63, 66, 69, 125, 160, 162,
 163, 172, 190, 191, 230,
 232-233, 329, 332, 336,
 368, 372
 Gates of Death, loc., 164, 298
 Gate of Heaven, 336
 Gates of Semiramis, 77
 gateways, 257, 262, 329, 352
 Gath, loc., 119, 121
 GATUMDUG (Chaldean) 42
 Gaul, loc., 304
 Gaulos, loc., 119, 124
 Gaza, loc., 172
 gazelles, 265
 Gazelle Nome, 320
 Ge, see Gaia
 Geb, Seb, god, 245, 246, 248,
 249, 276, 281, 304, 319,
 324, 344, 345
 Gebal, loc., 37, 39
 GEBURAH (Hebrew) 235
 GEDULAH (Hebrew) 235
 geese, 295
 Geez, language, 178
 Gehenna, loc., 164
 gematria, 224
 Gemini, constellation, 245, 246
 GENE (Phoenician-Greek)
 117
 generation, 155, 158, 215, 241,
 310, 341
 genii, 4, 50, 308, 345, 349
 Genius of the Sphinx, 349
 Genus, god, 117
 geomancy, 211
 GEPHEN (Hebrew) 187-188
 German, matriarch, 75
 Germania, loc., 75, 276
 GESTINANNA (Sumerian) 21,
 26, 27, 29-31, 35, 61
 GHE (Phoenician-Greek) 14,
 117, 118-119, 126
 ghosts, 69, 70-71, 174, 293
 giants, 277, 359
 Gibbon, Edward, 124, 289
 Gibil, god, 42

- Gigura, temple-grove, 28
 Gilgamesh, king, 11, 14, 19,
 20, 21, 34, 50, 52, 53, 57,
 61-66
GILUKHIPA (Mitannian) 113
 Gingris, 131, 132
 Giolla Caomhan, poet, 355
 girdles, 54
 girls of Paradise, 175
 Girsu, loc., 8
 Gizeh, loc., 347, 349
 glamour, 93
 glyphs, 323
 glory, 195, 221, 236, 378
 Gnosticism, 151, 159, 161, 164,
 193-209, 210, 227, 228
 goats, 5, 72
**GODDESS-MIGHTY-IN-
 HER-WORKS, THE**
 (Egyptian) 338
**GODDESS OF PAPREMIS,
 THE** (Egyptian) 345-346
**GODDESS OF THEBES,
 THE** (Egyptian) 345
**GODDESS OF THE DES-
 ERT, THE** (Chaldean)
 70-71
**GODDESS-WITH-FLOW-
 ING- HAIR, THE** (Egyp-
 tian) 337
**GODDESS-WITH-RED-
 HAIR, THE** (Egyptian)
 337
 Col, 137
 gold, 52, 65, 72, 86, 103, 146,
 157, 160, 170, 177, 215,
 243, 285, 294, 300, 302,
 307, 327, 365
 Golden Calf, the, 169, 170
 Golden Dawn Order, 131, 210,
 211, 220, 229, 236, 239,
 251, 263, 369
 Golgoi, loc., 119, 125
 Gomer, prophetess, 181
 good, goodness, 104, 191, 193,
 194
 goodwill, 209
GOOSE-GODDESS, THE
 (Egyptian) 323
 Gordon, Cyrus, Prof., 139-
 152, 179
 Gordon, Nicola, 94, 259, 260
 Gorge, townswoman, 360
 Goshen, loc., 168
 Gosten, judge, 357
 Gothia, loc., 75, 354, 358
 Gothiam, matriarch, 75
 Gothic architecture, 287
 grace, 197, 221, 297, 299
 Grace, priestess, 58
 Graces, the, goddesses, 153,
 363
 grain, 19, 23, 31, 61, 157, 216,
 277, 292, 313, 330
 Grainne, goddess, 148
 granary, 23, 312, 313, 335
 granite, 121, 348, 352, 358,
 366
 grapes, 187, 197, 232, 377
 Graves, Robert, 6, 36, 37, 39,
 44, 46, 67, 89, 147, 154,
 156, 163, 165, 173, 184,
 185, 188, 190, 197, 215,
 216, 221, 292, 298, 306,
 354
 Great Bear, constellation, 41,
 186, 306, 308-309, 324,
 367
 Great Below, the, 22
 Great Deep, the, 1, 2, 190,
 246
 Great Dragon, the, 1
 Great Harlot, the, 51, 59, 368
 Great Mother, 1, 4, 13, 14, 51,
 72, 75, 88, 89, 159, 170,
 198, 220, 264, 300, 306,
 368
 Great Pyramid, the, 379
 Great Sea, the, 88-89, 91, 192,
 221
 Great Whore, the, 85-87
 Greece, loc., 130, 155, 250,
 288, 301
 greed, 213
 Greek religion, 84, 202, 239,
 240, 251
 Greeks, the, 136, 198, 255, 259,
 261, 263, 265, 272, 273,
 282, 286, 301, 303, 307,
 310, 348, 356, 361, 374
 green, colour, 180, 234, 282
 Greenland, loc., 148
 griffins, 104
 ground, 159, 174, 234, 267,
 343
 Ground of the Universe, 6

- gross matter, 216
groves, holy, 28, 121, 139, 141, 142, 183, 262
Grunwedel, Albert, 212
Gudea, king, 28, 31-33, 35
GULA (Chaldean) 43-44, 48
Gulgalanna, 22, 25
Gulkishar, ruler, 32
GULSES, THE (Hittite) 106, 107-108
Gupan, 144
GUR, see BAU
Gurney, O. R. Dr., 95-115, 141
Guterbock, Hans. Prof., 18, 95-110, 141
Gyges, king, 57
gypsies, 221, 299
- Hadad, god, 100, 101, 140, 155
Hadar, king, 168
Hades, loc., 8, 22, 63, 65, 234, 285
Hadgi, the, 180
HAGAR (Egyptian-Ishmaelite) 165
Hahhimas, 108
hair, 19, 23, 60, 93, 182, 215, 231, 271, 278, 294, 302, 333, 336, 337, 360
Hair of Isis, 284
Hakpissa, loc., 102
Hall, Manly P. 300
Hall of Maat, 316, 317
Hall of Melhurt, 306, 316
Ham, 217, 219
Haman, 49, 72
Hamath, loc., 184, 185
Hamdan, tribe, 175
Hamites, 358
Hammurabi, king, 46, 55
Hamutal, queen-mother, 189
Hamyar, king, 179
Hand of Isis, 283
Hanging Gardens of Babylon, 80
Haniyah, loc., 164
Hanner, Meredith, Dr. 74, 356
HANNAHANNAS (Hittite) 106-108
- HAP COW, THE (Egyptian) 341, 342
Hapi, god, 276, 277, 316
happiness, 139, 191-193, 335
Happy Island, the, 65-66
Haran, loc., 37, 39, 91
harlotry, 87, 182
harlots, 51, 59, 79, 85, 181, 182, 215, 368
Harnubi, god, 369, 371
Haroeris the Elder, god, 246, 276, 304
Haroeris, official, 267
Haroeris, of Kom Onbo, 318
Harpies, goddesses, 67
harvest, 138, 195, 197, 292, 312, 313, 342, 377
harvest moon, 377
Hasammelis, god, 108
Hasan, 175
HASHEPSOWE, see HATSHEPSUT
HAST (Egyptian) 336
Hast, Elysian pool, 336
HATHOR (Egyptian) 92, 154, 170, 180, 245, 246, 249, 250, 262-272, 287, 300, 305, 307, 316, 317, 319, 320, 325, 333, 361, 372
Hathors, the, 113, 270, 274, 350, 366
HATSHEPSUT (Egyptian) 257, 264, 310, 315, 350, 353, 361, 366, 370, 377
Hattusas, loc., 110, 114-116
Hattusilis III, 97, 100, 102, 114, 115
HAUHEF (Egyptian) 251-257
hawks, 3, 264, 276, 325
hawthorn, 66-67
Haykel, matriarch, 218
Hazzi, Mount, 101
head-dresses, 39, 94, 210, 238, 257, 258, 262, 270-272, 274, 294, 299, 301, 318, 327, 338, 370
healing, 23, 33, 35, 48, 44, 60, 66, 108, 151, 222, 235, 250, 254, 265, 276, 287, 284
heart, 12, 208, 233, 299
hearing, goddess of, 49, 50

- hearth, 71
 hear, 43, 117, 163-164, 246, 253, 254, 270
 Heavens, the, loc., 1, 2, 5, 10, 17, 23-25, 29, 35, 51, 63, 75, 78, 90, 158, 176, 186, 196, 199, 209, 220, 223, 227, 241, 245-250, 253, 254, 258, 263, 283, 299, 302, 303, 306, 308, 309, 331, 345, 367, 368, 374, 378
 HEBAT, see HEPAT
 Heber, king, 354
 Hebron, loc., 130
 Hebt, loc., 304
 Hecate, goddess, 92, 289, 299, 303, 306, 309
 Hedammu, serpent, 101
 HEGLOTH BETH-AVEN (Hebrew) 168-171
 HEH (Egyptian) 324-325
 Heh deities, 247
 heh, letter, 220, 234
 HEHIT, see HAHIT
 Hehu, god, 251-253, 314
 Heichelheim, Friedrich, 359
 heifers, 168, 169, 239, 240, 242, 263, 271, 307
 Hejaz, loc., 165
 Hel, goddess, 162
 HELENA (Syrian-Hebrew) 200-202, 204
 Helen of Troy, 204, 360
 Heliopolis, loc., 168, 244-246, 249, 251, 276, 277, 304, 305, 323, 326, 327, 329, 341, 366, 367, 369, 370, 371
 heli-fire, 255
 Hells, the, loc., 1, 2, 22, 25, 29, 30, 54, 68, 162-164, 302
 Hemorrhoidal, the, 193, 198
 HENEMET (Egyptian) 338
 Heng-o, goddess, 92, 310
 henna, 143
 Henniker, Sir F., 269
 Henti-rekau, god, 331
 HEPAT (Hittite) 98-100, 113-115
 Hephaistos, god, 129, 130, 209
 HEPHZIBAH (Hebrew) 186-187
 heptagram, 130
 HEQET (Egyptian) 259, 307, 309-310, 311
 Hera, goddess, 239, 303, 346, 360
 Heraclea, loc., 359
 herbs, 24, 48, 65, 120
 Heremon, king, 354, 358
 Herikka, loc., 102
 Hermes, god, 13
 Hermes Tresmegistus, god, 118, 127
 Hermetic tradition, 221, 223, 309
 Hermon, Mount, 197, 217
 Hermopolis, see Khmunu
 Herodiade, goddess, 94
 Herodotus, 76, 77, 81, 84, 121, 124, 126, 130, 176, 240, 243-244, 255, 256, 260-262, 282, 285, 286, 300, 345-349
 Herod the Great, 364
 Hertu, scribe, 254, 344
 Heru-ta-ta-f, prince, 337
 HESA (Egyptian) 322-323
 Heshbon, loc., 171
 Hesiod, 128, 202
 HETEP-SEKHUS (Egyptian) 326-327
 HET-KAU-NEBT (Egyptian) 337, 338
 Het-menennet, loc., 240
 Heychius, 44
 Hierakonopolis, loc., 258
 hieroglyph of Cleopatra, 367
 Hieronymus, 78
 hierophants, 62, 235, 379
 Hieropolis-Bambyce, loc., 77, 84, 119, 121, 153-155
 Higher Worlds, 209, 228
 high places, ritual, 122, 166, 182
 Hilaria, festival, 292
 Hilarizzi, 111
 hinder parts of Nut, 248
 Hind part of Heaven, 368
 Hindus, the, 89
 Hindustan, loc., 358
 hippopotamuses, 248, 271, 308-309, 323-324

- hips, 39
 Iiram, king, 120, 178
 Iiribi, god, 152
 HIR NINEVEH (Assyrian-
 Hebrew) 79
 history, goddess of, 369, 370
 Hittite Lands, 17, 95-117, 119,
 139, 165-167, 182
 Hittites, the, 95-117, 121, 181,
 182
 Hodson, Geoffrey, 229
 holes, 7, 8, 231, 368
 holy courtesans, 58, 84
 HOLY GHOST, THE (Heb-
 rew-Greek) 161, 162, 189,
 191, 193, 198, 201-202,
 204, 233
 holy herds, 15, 149, 338
 Holy Lady, the, 92, 93
 holy milk, 15
 Holy of Holies, the, 203-204,
 379
 Holy One, the, 25, 25
 holy orders, 296
 Holy Place, 203, 340
 holy prostitutes, 171, 176
 HOLY SPIRIT, see HOLY
 GHOST
 holy water, 39
 Holland, loc., 135
 Hollow Land, the, 162
 Hollow Place, the, 162, 164
 hollows, 302
 homage, 306, 339, 344
 Homer, 149, 202
 Homo, son of Alethcia, 206,
 206
 honest, 317
 Honitsenu, princess courtesan,
 248
 honour, 191, 192, 195, 197,
 236
 Hooker, S. H. Prof., 7, 8, 12,
 15, 21, 23, 33, 35, 37-39,
 41, 43, 49, 50, 55, 57,
 59, 65, 71, 91, 105, 106,
 108, 122, 140-147, 150,
 151
 hope, 197
 HORCHIA, see ARETIA
 HORE (Phoenician-Greek) 128
 Horemheb, pharaoh, 238, 355
 HORIT (Egyptian) 318
 Horites, 166, 167
 horizon, 254, 263, 333
 horns, 170, 179, 180, 210, 236,
 247, 265, 270-272, 274,
 306, 318, 336, 338, 366,
 369, 370, 375,
 horses, 3, 69, 86, 126
 Horus, god, 21, 88, 124, 242,
 245, 255, 276-281, 290-
 292, 301, 304, 305, 318,
 319, 321, 322, 345
 Horus gods, 341
 Hosea, 59, 169, 181
 hours, 326
 Hours, the, goddesses, 128
 Hubar, river, 5, 22
 Hubur, loc., 141, 150, 151
 HULIA (Hittite) 97, 98
 huluppa-tree, 53
 Human, god, 49
 Hume, David, 83, 122, 171,
 361
 humus, 13
 Hu-nefer, scribe, 328
 Hupasiyas, 105
 HURIA (Canaanite) 141,
 150
 Hurma, loc., 99
 HURRIAN COW, THE (Hur-
 rian) 104
 HURRIAN ISHTAR,
 see SHAUSHKA
 Hurrians, the, 18, 95, 99-117
 Hursag, the, mountain, 12, 14
 Hursagkalamma, temple, 28
 Husa, see Aphrodite
 Hutamah, loc., 164
 Hu-tepa, god, 331
 HUWASSANAS, see SAHAS-
 SARAS
 Huwawa, guardian, 53
 Huzail, tribe, 175
 hyaenas, 3
 Hydra, female water-serpent, 6
 hymns, 248, 251, 286, 294
 Hypsistos, see Eliun
 Iahu, see Isis
 Iber, Iberia, loc., 131, 134,
 135
 idealism, 226
 idolatry, 83, 123, 132, 176, 183,
 229, 361

IDOL OF THE MOON,**THE (Nabathean) 85**idols, 46, 60, 71, 73, 139, 141,
142, 175, 180, 183, 184,
295

Ierne, see Ireland

igneous rocks, 348

Idabaoth, 159, 199

Ulluvankas, dragon, 105

images, 2, 46, 50, 60, 61, 86,
103, 120, 124, 125, 130,
134, 141, 142, 153, 154,
157, 169, 170, 184, 188,
212, 215, 238, 248, 260,
262, 270, 277, 282, 284,
285, 298, 307, 309, 318,
321, 325, 346, 353, 366,
367

Imbros, loc., 130

Imbularis, 95

immorality, 146, 194, 195, 198,
279, 292, 314

implements, ritual, 294

INANNA (Sumerian) 19, 2022-29, 31, 35, 37, 46, 47,
51, 56, 61**INARAS (Hittite) 97, 105**incantations, 1, 4, 5, 9, 10, 38,
70, 136, 174, 353

incubae, 189, 229, 378

incubation, 33, 291, 379

Inde, matriarch, 75

India, loc., 15, 19, 21, 75, 76,
112, 158, 176, 202, 208,
212, 221, 228, 303, 368

Indus, river, 77

Inferior Elohim, the, 159, 220

Inferior Hebdomad, 198

Inferior Mother, 230

Infernal Regions, 64, 161

Initiatix, the, 276, 300

insects, 16

insight, 190, 192, 193, 236

insignia, 24, 61

inspiration, 317, 318, 329

intellect, 161, 226

intelligence, 190, 193, 200,
201, 259, 351

intimacy, female, 163

intimate parts, female, 265

intuition, 227

Inverse Sephiroth, the, 229,
233

inverted pentagram, 130

inverted triangle, 130

invigoration, 353

invocations, 153, 334

Io, goddess, 216, 300, 303

Iodda, loc., 215

Iofer Niger, 212

Ions, Veronica, 242, 256, 261,
272, 278, 280, 281, 311,
322, 323, 325, 370

Ir, prince, 354, 358

Iraq, loc., 80

Iras, lady-in-waiting, 365

Ireland, loc., 67, 72, 119, 131-
139, 164, 214, 289, 354,
355, 358

Irenaeus, 198, 216

Irene, island, 358

Iris, goddess, 360

Irish tradition, 92, 94, 131, 172,
212, 214-220, 358**IRKALLA, see ERESHKI-**
GALIrnini, see **ISHTAR**

iron, 86, 108, 130, 160

Isaiah, 93, 186, 189, 239

Ishdubar, 63

Isheem, the, 235

ISHKILARA (Hittite) 96

Ishmael, 165, 167

Ishmaelites, 165

ISHTAR (Chaldean) 10, 16, 21,
24, 28, 35, 36, 41, 43, 46,
48-61, 65, 67, 68, 70, 101,
114, 119, 122, 125, 126,
131, 134, 170, 184, 213,
369

Ishtar Gate, 35, 57

Ishtar-instruments, 103

Ishtaritu, the, 51, 59

Ishtar, planet, 51

Ishullanu, craftsman, 56

Isia, festivals, 276, 289, 290,
291

Isimud, 27, 28

ISIS, ASET (Egyptian) 21, 61,
88, 89, 120, 124, 125,
131, 168, 170, 210, 211,
216, 221, 240, 242, 244-
246, 249, 250, 252, 255-
257, 270, 272, 275-307,
311, 319-322, 344, 345,
353, 361, 365, 374, 375

Islands of the Blest, 249, 267
 Israel, loc., 79, 119, 139, 141,
 142, 158-174, 180, 187
 222, 234
 Israelites, 89, 122, 141, 142
 Israel, patriarch, 188
 ISTUSFAYA (Hattic) 109
 Italy, loc., 156
 USASIT (Egyptian) 244, 245,
 318, 342
 Ivi, goddess, 13
 Is-huyno, goddess, 92
 Izdubar, 53

 Jadam, 166
 Jabal, 218
 Jachin, gem, 235
 Jackals, 69, 233
 Jacob, 166, 188
 Jahannan, loc., 164
 Jahim, loc., 164
 Jaina monuments, 212
 James, son of Mary, 199, 235
 Janus, god, 87
 Japanese tradition, 16
 Japheth, 219
 Jared, 218
 Jars, 249, 286
 JAR-GODDESSES, THE
 (Canaanite) 149, 150
 Jasper, 232, 233
 Jatarecta, see Nahlat
 Jaulaet, M. 176, 366, 379
 Jazer, Sea of 187
 Jehoahaz, king, 189
 Jehoiachin, king, 189
 Jehovah, god, 36, 42, 159, 181,
 183, 185, 186, 199, 215
 Jennings, Hargrave, 179, 210,
 303
 Jeremiah, 123, 188, 366
 Jericho, loc., 197, 367
 Jeroboam I, 142
 Jerusalem, loc., 35, 44, 45, 51,
 58, 119, 122, 123, 142,
 163, 177-183, 188, 222,
 230, 232, 233
 Jesus ben Sira, 195
 Jesus of Nazareth, 159, 178,
 186, 198, 201, 224, 225,
 234-235
 Jewish, 166
 Jews, the, 71, 123

JEZEBEL (Lydian-Hebrew)
 204-205
 Jezebel, queen, 141, 142, 174
 Jinn, the, 92, 94, 358
 Job, 186
 John, Boanerges, 163, 187,
 205, 220, 222, 225, 232,
 234-235
 Johnson, Samuel, Dr., 299
 Jonah, 6, 154, 180-181
 Jones, Brynner, 358
 Jones, J. Morris, Prof., 358
 Joseph, tribal chief, 168, 338
 Josephus, 185
 Joshua, 169
 Jov, 38, 61, 195, 196, 263, 266,
 293, 316, 334, 372
 Juba, king, 366
 Jubal, 218
 Judaea, loc., 361, 365
 Judah, loc., 57, 71, 84, 119,
 122, 139, 141, 182-189
 Judgment, 190, 191, 193, 207,
 332-334
 Judi, woman astrologer, 186
 JUDITH (Edomite) 165-166
 Jugs, 103
 Julian, emperor, 120, 289
 July, month, 24, 353, 374, 377
 Jumella, matriarch, 217
 Jumna, goddess and river, 19
 Juno, goddess, 155, 157, 203,
 215, 274, 303
 Jupiter, god, 129, 215
 Jupiter, planet, 235
 Justice, 32, 191, 194, 207, 216,
 256, 294, 314-317, 368,
 369
 Justice, Taron, 272
 Juvenal, 278

 ka, the, 70, 337
 Kabalah, the, 6, 93, 130, 159,
 161, 164, 192, 204, 220-
 236
 Kabar, see Venus, goddess
 Kadesh, loc., 58
 kadeshahs, see qadeshahs
 Kakiu, pharaoh, 311
 Kaku, god, 251-253
 Kalakh, loc., 78
 kammos Marias, see bain-
 Marie

- KAMRUSEPAS** (Hittite) 108
Kanya, goddess and constellation, 88, 376
Karabantos, 202
Karnak, loc. 116, 237-239, 253, 264, 271, 308, 309, 350, 352
KATHIRAT, THE (Syrian) 152-153
KAUKET (Egyptian) 251-253
Kazallu, loc., 48, 49
Keating, Jeffry, Dr. 72, 73, 217-220, 355, 356, 358
KEBEHUT (Egyptian) 322
Kedar, loc., 230
KEFA (Egyptian) 199, 216, 367-368
KEKIT, see **KAUKET**
KENEMET (Egyptian) 319-320
KENMUT (Egyptian) 375
Kenmut, constellation, 375
KEPHA, see **KEFA**
Kerasher, 317, 318
Kerek, king, 141, 150, 151
Kerb, god, 253
KERHET (Egyptian) 253
kerotakis, 171
Keshiti, god, 276, 277, 316
Keturah, matriarch, 177
Keuchenius, Gualth. 13, 71, 88, 90, 92, 187, 159, 229
keyholes, 196
Khabur, river, 1
Khaemnaet, formula, 316
Kharamati priestesses, 59
KHEBENT (Egyptian) 329
Khem, god, 378
KHENEMEMTIT (Egyptian) 330, 343
Khephren, pharaoh, 262
KHERA (Egyptian) 330
Kheraha, loc., 369, 371
Kheta, see **Hittites**
Khmunu, Hermopolis, loc., 237, 247, 251-253, 310, 319-323
Khnef, god, 309
Khnum, god, 263, 273-275, 310, 371
KHOEMNIS (Egyptian) 350, 378-380
Khons, god, 237-239, 319, 345, 346
Khus, the, 335, 337, 343, 347, 371
Khu-tchet-i, god, 332
KI (Chaldean) 14, 22, 40, 118
KIMAH (Hebrew) 186
kindness, 47, 93, 209, 237
KINE-DEITIES, THE (Egyptian) 169, 338
Kingu, god, 1, 4
Kircher, A. 88
KIRGIPA, see **GILUKHIPA**
KIRISA (Elamite) 72, 130
Kish, loc., 7, 23, 28, 67
KISHAR (Chaldean) 1, 3, 7, 14, 36
Kislev, month, 45
kissing, 9, 26, 41, 154, 180, 181, 232, 234, 279, 296
kitchens, 66
kites, birds, 276, 280, 283, 300, 305
KIUN, see **CHIUN**
Kiur, the, loc., 17, 18
Kizirati priestesses, 59
Kizzuwatna, loc., 99, 100, 114, 115
knees, 15, 60, 187, 271, 301
Knife, the, guardianess, 334
knowledge, 62, 86, 133, 190-199, 236, 292
kohl, 25
Kolpia, god, 117
Kom Onibo, loc., 318
Koot Hoomi, 303
Korah, Edomite, 166
Korah, Israelite, 160, 162
Kothar-u-Hasis, craftsman, 140, 144, 152
KOZBI (Midianite-Moabite) 171-172
Kramer, Samuel Noah, Dr., 10, 12, 15, 17, 19-22, 24, 26-29, 31, 37, 48, 49
Krittika, the, goddesses and constellation, 187, 225
KUBABA (Hittite) 110-111
Kudur-Nakunta, king, 45
kulifi, the, 1, 3
KULITTA (Hittite) 104
Kullah, loc., 23, 26
Kumarbi, god, 57, 95, 96, 99

- Kunmanni, loc., 99, 100, 115
 Kummiya, loc., 99, 101
 Kundalini, goddess, 44, 214, 257
 Kur, the, loc., 12, 22, 29, 34
 kurariqu, the, 1, 3
 Kwan-yin, goddess, 202

 Laban, 188
 Labarnas, king, 111
 labia vulvae, 172, 305
 Ladhra, 72-75
 Lady of Babylon, 59
 Lady of Darkness, 192
 Lady of Flames, guardianship, 331
 LADY OF KAZALLU, THE (Chaldean) 49
 Lady of Life, 52
 LADY OF NINAB, THE (Chaldean) 48-49
 LADY OF THE ISLAND PARADISE, THE (Chaldean) 65-67
 Lady of the Nations, 85, 86
 Lagashi, loc., 8, 12, 14-16, 23, 28, 31, 35, 149, 338
 LAHAMU (Chaldean) 1, 3, 6-7
 Lahar, 31
 Lakhmu, god, 1, 3, 6, 7
 Lakshmi, goddess, 221
 LALLA, see LILITH
 LAMASHTU (Chaldean) 35, 71
 Lamech, 218
 Lamia, goddess, 71, 94, 189, 229
 land, 13, 31, 68, 119, 137, 157, 159, 160
 Land of Shades, 276
 Land of the Sidhe, 172
 lap, bosom, 26, 176
 lapis lazuli, 22, 24, 52, 146
 Larson, Martin, 57, 199, 212, 280, 284, 288, 291, 292, 303, 304
 larvae, 229
 lasciviousness, 47, 86, 291
 last quarter of moon, 272
 LAT (Arabian) 175
 Latarak, god, 26
 Laterecta, see Nahlat
 Latha, loc., 164
 laws, 161, 194, 219, 267, 276, 292, 314-317
 LAZ (Cossacan) 42, 48
 Lazarus of Bethany, 234
 lead, metal, 160
 Leah, matriarch, 188
 leaves, 222, 233, 287, 370
 Lebanon, The, 33, 119, 121, 146, 197
 LEBIYAH (Hebrew) 189
 Leda, goddess, 323
 Lee, Dal. 94, 126, 185
 left hand, 9, 91, 103, 191, 207, 210, 215, 249, 263, 316
 legs, 130, 247, 248, 283, 294, 302, 309, 320, 323
 Leland, Charles, 94
 Lemnos, loc., 130
 Lempriere, J. Dr., 76, 77, 81, 129, 130, 275, 290, 339, 360
 lemures, 229
 Lemurians, the, 359
 Lenormant, Francois, 179
 Leo, constellation, 377
 lesbianism, see sapphism
 Lethe, goddess and river, 334
 Leto, goddess, 257, 303
 Letopolis, loc., 253
 letters, Goddess of, 50
 LEVANAHA (Chaldean) 90-92
 Lévi, Eliphaz, 8, 158, 224, 236
 LEVIATHANAH (Chaldean-Hebrew) 85
 leviathans, 85, 190
 Libanius, orator, 289
 Libertas, goddess, 261
 libido, 88
 Libra, constellation, 211, 269, 375
 Library of Alexandria, 88, 359, 365
 Library of Assurbanipal, 36
 Library of Pergamos, 365
 Libya, loc., 76, 77, 239, 240, 259, 264, 325, 365
 Libyan Mountains, 364, 352
 Liddell, H. G. 126-128, 158, 207-209

- life, 13, 14, 33, 38, 43, 51, 60,
 61, 66, 89, 109, 161, 191,
 195, 200, 201, 207, 215,
 221, 226, 227, 234, 235,
 240, 241, 245, 246, 250,
 254, 260, 274-276, 280,
 284, 292, 293, 297, 300,
 303, 309, 318, 337, 374,
 379
 Life, female figure, 208
 Life-Giver, the, 28, 60, 282
 light, 38, 75, 148, 162, 196,
 213, 221, 223, 232, 258,
 263, 272, 283, 287, 293,
 299, 332, 333, 369, 377-
 378
 light-maidens, 58, 213
 lightning, 213
 Light of the Sea, see Lux
 Maris
 Lihzina, loc., 107
 lilies, 335
 Lilm, the, 92, 93
 LILITH (Assyrian) 92-94, 125,
 159, 214, 229
 Lilith, asteroid, 94
 Lilit, the, 92, 93
 LILWANI (Hittite) 96, 109-
 110, 111
 lily of the valley, 230
 Limbo, loc., 8
 Lindus, loc., 240, 243
 linen, 86, 240, 280, 290, 291,
 295, 298, 302
 lionesses, 70, 147, 188-189,
 238, 246, 253, 255, 263,
 265, 271, 272, 308, 309,
 313, 319, 320, 328, 377
 lions, 3, 52, 69, 70, 100, 103,
 104, 126, 147, 157, 184,
 189, 367
 lips, 26, 61, 154, 231
 Lipit-Ishtar, king, 51, 57
 lists of names, magical, 303
 litanies, 199, 337, 339-341
 liturgies, 18, 55
 Living Word, the, 367
 loaves, 284
 lobsters, 126
 Loc Garman, loc., 135-136
 Lochias Point, loc., 366
 lodestones, 360
 Lodges of Hell, the, 164
 logic, 226
 loins, 247
 looms, 277, 304
 loops, 94, 257, 367
 Lotan, duke, 167
 lots, lottery, 103, 170
 lotus, 126, 287, 301, 307
 love, 12, 24, 28, 51, 54, 59-61,
 71, 119, 146, 152, 154,
 182, 183, 194, 197, 205,
 219, 231, 232, 237, 263,
 266, 284, 350, 355, 374
 love-goddesses, 36, 37, 47, 51,
 59, 71, 86, 119, 154, 183,
 239, 263, 303, 349-350
 love-making, 284, 335, 336
 love rites, 54, 59, 290
 Lovely Spectre, the, 378-380
 lower air, the, 202-203
 Lower angels, 200, 201
 lower astral light, 199
 Lower Worlds, 23, 25, 34, 53,
 62, 70, 163, 201, 209, 227,
 233, 336, 345
 Luce, J. V. Prof., 240, 244
 Lucian, 77, 153, 155, 156, 298
 Lugad, 137
 Lughnasa, festival, 136
 Lugulbanda, demigod, 61
 Luke, the physician, 234
 Luna, goddess, 92
 lunar mansions, 56
 lunar monthly cycle, 90-92
 Lune, J.a, Tarot, 92, 304
 lunulae, 138
 lures, 163
 lust, 53, 213
 Lux Maris, 154, 263, 272
 Luxor, loc. 112, 237, 239, 264,
 272
 Luxuria, female figure, 215
 Lycophron, 359
 Lydia, loc., 57, 204
 lynx, lynx-goddess, 259
 Lyra, constellation, 375
 Lysimachus, king, 359
 MA (Egyptian) 345
 Maachah, queen, 141, 183
 MAAT (Egyptian) 115, 314-
 318, 325, 369
 Maati, double, see MAAT
 Ma-Bellona, goddess, 99, 126

- Macalister, R.A.S. Prof., 72,
74, 75, 78, 136, 214-220,
354, 356
- Macedonia, loc., 130, 135
- Mac Firbis, 75
- MACHALATH (Hebrew) 229
- Mackenzie, Norman, 291
- Mackey, 376
- Maddena Nag, planet, 133
- Madheba, see BABELAH
- Maeve, queen, 133
- MAFDET (Egyptian) 259
- magic, magicians, 1, 5, 6, 55,
60, 67, 86, 91, 92, 108,
109, 114, 133, 136, 138,
163, 201, 203, 204, 223,
226, 236, 239, 241, 245,
249, 254-256, 258, 276-
278, 280, 281, 291, 292,
303-304, 329, 353, 363
- MAHALATH (Edomite) 167,
229
- Mahu, scribe, 242
- Maiden from the Moon,
Japanese, 92
- MAIDEN OF KAZALLU,
THE (Chaldean) 49
- MAKEDA, see BALKIS
- Maker of Wine, the, 65
- MAKHONIT, the, see MESK-
HENET
- Malachim, the, 235, 236
- Malatya, loc., 99
- Malcandre, king, 279
- Malkata, loc., 113
- MALKATU (Chaldean) 46
- MALKUTH (Hebrew) 46, 208,
222, 224, 227, 229-236
- Mallet, D. 240
- MAMI (Chaldean) 9-10, 12-14,
16
- Mamit, the, 27, 50, 51
- MAMITU, see MAMMEN-
TUM
- Manasseh, king, 142, 185, 186
- Manasseh, tribal chief, 168
- MANAT (Arabian) 175
- Mandane, queen-mother, 79
- MANEPRURE (Hittite-
Egyptian) 114-117
- manes, the, 69
- Manetho, 277, 345, 347, 348
- Mangaian tradition, 13
- Mani, 211, 212
- Manichaeism, 58, 208, 211-213,
- Mantan, druid, 357
- Maqom, the, 233
- MARA (Chaldean) 88-89
- Marah, see BABELAH
- Mara Hen, Sea, 72, 73
- Marah, spring, 88
- March, month, 290, 292
- Marcus, Gnostic, 206, 207, 209,
228
- Marduk, god, 2, 4-7, 38, 40,
41, 44, 49
- Marduknadinakhe, king, 44
- mares, 62, 183
- Margaret of Denmark, 78
- Maria, Marie, Marion, Maire,
Mary, names, 89
- Mark Anthony, 361-366
- Mark, John, 234-235
- Marlowe, Christopher, 229
- marriage, 28, 57, 146, 152, 153,
173, 215, 239, 241, 277,
335, 359
- marriage rites, 67, 240
- Mars, Egyptian god, 345-346
- Mars, planet, 235, 236
- Martha, of Bethany, 234
- Martu, god, 48
- Martu, tribe, 49
- Maruwas, 111
- Mawwah, mountain, 165
- Mary Cleopas, 221, 234
- Mary Magdalene, 221, 234-235
- Mary the Jewess, 170
- Mary, the Virgin, 6, 89, 199,
201, 221, 235, 304
- Masahairtha, 346
- Masheru, Land of, 263, 264
- MASHTI (Elamite) 49
- Mashu Mountains, 63, 64
- Maspero, Sir Gaston, Prof., 4,
13, 31-72, 240-247, 251,
252, 262-268, 273, 307-
322, 335, 345, 347-349,
353, 369, 375
- massebas, 367
- Massey, Gerald, 1, 4, 7, 8, 13,
21, 42, 50-61, 117, 170,
174, 187, 198, 202, 209,
216, 226, 227, 241, 245,
251, 255, 264, 265, 272,
308-310, 323, 324, 369,
370, 378

- Matchat, loc., 240
 materiality, 226
 Maternus, 282
 Mathers, S. L. MacGregor, 372
 MATRED (Edomite) 167, 168
 matriarchate, 2, 329, 368
 matrilinear succession, 173, 353
 matrimony, 157, 321
 matrix, 158, 323
 Matrix of Nature, 89
 MATRONETIAH (Hebrew)
 222, 224, 235
 matrons, 85, 224
 matter, 13, 160, 192, 193, 202,
 205, 214, 226-228, 233,
 236, 326
 Matthew, Levi, 188, 234
 mau, the, 260
 Mauretania, loc., 366
 MAUT, see MUT
 may, blossom, 67
 May, month, 133, 138, 221
 Mayan, loc., 33
 May-day, 67
 MAYET, see MAAT
 May queen, 67
 MAZZALOTH (Hebrew) 185-
 187
 Mc Intosh, C., 162, 227, 236
 Mc Neile, Wilda, 324
 Me, tablets, 27, 28
 meadows, 266, 338
 measures, 216
 Mecca, loc., 119, 165, 179, 180
 Medamud, loc., 322
 Medes, the, 80-82, 364
 Media, loc., 79, 80, 82
 medicine, 24, 244, 277, 365
 mediums, spiritualistic, 57, 103,
 234
 Mediterranean Sea, 9, 39, 124,
 125, 134, 149, 288, 374
 Mefkai, loc., 263, 264, 267
 MEHEN (Egyptian) 341
 MEHENII (Egyptian) 340
 MEHETABEL (Edomite) 167,
 168
 MEHI (Egyptian) 340
 MEH-KHEBITET (Egyptian)
 338
 MEHUERET (Egyptian) 240,
 243, 244, 267, 270-272,
 306-307
 Meinhold, J. 123,
 Melchizedek, king, 128
 melissai, priestesses, 107
 MELITTA, see MYLITTA
 mem, letter, 221
 members, limbs, feminine, 60
 membra muliebria, 130, 248
 Memphis, loc., 119, 124, 130,
 244, 245, 251-254, 259,
 260, 276, 286, 291, 317,
 349
 Menander, 201
 Mendes, loc., 240, 241, 284
 Menes, king, 237, 243, 347
 MENI (Chaldean) 71
 Menilek, king, 179
 Menkauri, pharaoh, 250, 348,
 349
 MENKHERET (Egyptian)
 325-326
 Menones, governor, 76
 MENQET (Egyptian) 330
 Mens, goddess, 201
 menstruation, 91, 92
 Mentchat, loc., 314
 Mentkher, shrine, 245
 Menzaleh, loc., 346
 Mercury, god, 277, 289
 Mercury, planet, 94
 mercy, 210, 324, 368, 369
 Meritaten, queen, 354
 mermaids, 153, 154
 Merneptah, pharaoh, 355
 Meroc, loc., 72
 merriment, 263, 266
 MERT (Egyptian) 327
 Mert, loc., 327
 MERTI, THE (Egyptian) 343-
 344
 MERTSEGER (Egyptian) 324
 Mertz, Barbara, Dr., 351
 Meryt-ra-Hatshepsut, princess,
 350
 Mes-em-neter, scribe, 249
 Mesha, king, 183
 MESKHENET (Egyptian) 14,
 310, 311-313
 Mesopotamia, loc., 23, 24, 45,
 48, 95, 142, 152, 225
 Mes-Ptah, god, 331
 Messenia, loc., 155
 metals, 130, 132
 Metatron, angel, 224, 228

- METHYER (Egyptian) 303,
307
- METSULA (Hebrew) 190
- Metzner, Ralph, 89, 199, 283
- Mexico, loc., 368
- Mezahab, 167
- MEZULLA Hittite, 97-98
- Michael, archangel, 159
- midday, 350
- Midian, loc., 170, 171
- mid moon, phase, 302, 309
- midnight, 92, 297, 298
- Migdol, loc., 123
- MIHIT (Egyptian) 319
- Mil, warrior, 357
- Milcom, god, 159
- Milesians, 75
- Milesius, Mil, king, 354-357
- milk, 15, 60, 90, 141, 187, 248,
264, 265, 292, 294, 295,
322, 333, 341, 343
- Million Years, lake of, 341
- millis, 86, 146
- MIN, Phoenician-Irish; 134-
135
- mind, 161
- Minerva, goddess, 153
- mines, 244, 267
- MIPHLEYSETH, THE
Hebrew; 183
- miracles, 288
- Mire of Clay, loc., 164
- Miriam, prophetess, 170
- Mirrini Muhimsauf II, 347
- mirrors, 109, 236, 293, 302
- mist, 196, 202
- Mistress of Witchcrafts, 79
- Mitanni, loc., 60, 99, 100, 112-
114
- Mithras, chief priest, 297
- Miwer, loc., 116
- Miyazu-hime, princess, 92
- Moab, loc., 122, 171-172, 183,
187
- Mosaic Stone, 183
- Mohammed, 176, 180
- Moirra, goddess, 127
- moisture, 245, 304
- Moloch, god, 184
- Monad, 157
- Monconys, 366
- money, 229
- monkey-men, 4
- monkeys, 94
- monsters, 2, 3, 51, 52, 183
- Mont, god, 238, 319, 321
- month, 91, 135, 222, 233, 309,
370, 376
- Montsal, 177
- Moon, the, 5, 6, 41, 42, 47,
56, 73-75, 84, 85, 87, 89,
93, 119, 121, 124, 136-
138, 165, 176, 177, 181,
184, 186, 220, 232, 235,
241, 260, 263-265, 272,
275, 276, 283, 300-302,
309, 310, 366, 370, 377-
378
- Moon-Goddesses, 42, 51, 56,
84, 85, 89-93, 119, 120,
123, 128, 133, 152, 176,
216, 241, 259-261, 263,
276, 283, 298, 304, 305,
310, 369, 377-378
- moonlight, 90
- Moore, Thomas, 131, 138, 140
- Mordecai, 49
- Mormo, female spectre, 229
- morning, 90, 166, 232, 283,
315
- Morning Star, 36, 47, 51, 129,
121, 263, 373
- Moses, 169, 170, 198
- Most Holy Place, the, 203
- Mot, god, 146-148, 216
- Mother Darkness, 62, 63
- Mother-Earth, 276, 281
- MOTHER-GODDESSES,
THE (Hittite) 96
- mother-letters, Hebrew, 221
- Mother-Moon, of the Celebes,
92
- Mother Nature, 161, 162
- Mother Night, 372
- MOTHER OF FORMATION,
THE (Hebrew) 224-225
- Mother of Harlots, 85, 86
- MOTHER OF LIFE, THE
(Persian-Hebrew) 200, 211-
212
- Mother of Mystery, 51, 59,
323, 368
- MOTHER OF PARADISE,
THE (Hebrew-Greek) 203-
204
- Mother of the Heavens, 90

- Mothers of the Nations, the, 72,
 75
 mould, matrix, 226
 mouth, 61, 154, 160, 163, 164,
 181, 196, 247, 248, 280,
 367, 368
 Mouth of Earth, loc., 30
 Mouth of Heaven, loc., 30
 mud, 5, 70
 Mugheir, loc., 47
 Muhammed Ali, 176, 177, 180
 Mukishanu, vizier, 95
 Mulaprakriti, female element,
 158, 226
 Murdiyanag, matriarch, 212
 Murray, Margaret, Dr., 351
 Mursilis II, 97, 110
 Mursilis III, 102
 music, 221, 259, 260, 263, 266,
 288, 290, 293, 311, 320,
 363
 Music of the Spheres, 221
 MUT (Egyptian): 112, 113,
 117, 220, 237-239, 263,
 264, 272, 280, 284, 303,
 319, 320, 339, 345, 346
 MUTEMUIA (Mitannian)
 112-113, 238, 272
 Mut-hotepet, the lady, 237,
 254, 343, 373
 Mut-menu, the lady, 237
 Mutnedjmet, princess, 238
 Mut-nefert, queen, 238
 Mut-reshta, the lady, 237
 Muwatallis II, 102
 MYLITTA (Assyrian): 84-85,
 87, 126
 myrrh, 197
 Mysteries, religious, 156, 200,
 206, 222, 244, 284, 286,
 288-299, 324, 379
 Mysterious Place, the, 204
 mystery, 51, 59, 85, 86, 198,
 216, 250, 254, 269, 270,
 303, 310, 323, 333, 367,
 368, 377, 379
 Mystery Goddess, the, 378
 Mystery of Mysteries, 369
 mystic spouses, 320
 mystic whips, 270
 NAAMAH (Cainite): 134, 165,
 218
 Nabatheans, 85
 Nabonidus, king, 46, 47, 57,
 81
 Nabopolassar, king, 79
 nachuis, dancing girls, 176
 nadir, the, 308
 NAHEMA (Hebrew): 229
 Nahemoth, the, 229
 Nahlat, matriarch, 218, 219
 NAHMAUIT (Egyptian): 320
 naked woman, symbol, 207,
 228
 nakedness, ritual, 22, 60, 94,
 125, 134, 207, 215, 216,
 228, 243, 248, 285, 350,
 375
 naming ceremony, 312
 NAMMU (Sumerian): 9-10, 12
 NANA (Chaldean): 45-46
 Nana, Phrygian goddess, 36
 Nanna, god, 17, 19, 22, 23
 NANSHE (Chaldean): 19
 Naot-maid-eisiat, loc., 135
 Naomi, matriarch, 171
 NAPRIT (Egyptian): 313
 Naprit, god, 313
 Nargal, governor, 134, 135
 Nasr, god, 175
 NATIAIR PARTHUIS,
 THE (Hebrew-Irish): 214-
 220
 Nature, 13, 52, 130, 145, 158,
 161, 162, 170, 176, 216,
 227, 228, 263, 265, 276,
 283, 299, 300, 379
 Nature-Goddesses, 148, 149,
 176, 207, 281, 284, 299,
 305
 NAUNET (Egyptian): 251-253
 nautch girls, 59, 311
 nave, architectural, 89
 navigation, 289, 290
 Nazarenes, sect, 201
 N'cabvah, the, 158
 Nebaioth, 167
 NEB-ER-TCHERT (Egyptian)
 331
 NEBIET-HOTEP (Egyptian)
 244, 245
 Nebo, god, 41, 46, 49-51, 57,
 78, 183
 Nebride, the, 322

- Nebseni, scribe, 250, 252, 306,
 317, 323, 328, 335, 336,
 341, 343
 NEBT (Egyptian) 327, 371
 NEBT-ER-TCHER (Egyptian)
 331, 337
 NEBTHET, see NEPHITHYS
 NEBT-UNNUT (Egyptian)
 326
 Nebuchadnezzar, king, 41, 57,
 78-81, 123, 184
 necessity, 127
 necklaces, 52, 54, 60
 necromancy, 162, 163, 173-
 174
 Nectanebus II, 354, 356, 357
 Nedyt, loc., 276, 279
 Ne'elatama'uk, see Nahlat
 Neferaboo, employee, 324
 Neferitu, the lady, 335
 Nefertiti, queen, 114, 238
 Nefertum, god, 253, 254, 259,
 260
 Nefer-uber-f, scribe, 341, 342
 Neferu-ra, princess, 350
 Nef-urti, loc., 276
 NEHEBKA (Egyptian) 326
 Nehch, god, 314
 Nehsi, envoy, 351
 Nehushta, queen-mother, 189
 NEITAKRI, see NITOCRIS
 (Egyptian)
 NEITH (Egyptian) 16, 124,
 127, 168, 239-244, 256,
 266, 274, 283, 301, 305,
 306, 316, 325, 347, 378
 Neit-hotep, the lady, 239
 Nejran, loc., 180
 Nekhabit, see Eileithyiaopolis
 NEKHEBET (Egyptian) 256,
 257-259, 303, 310, 368
 Nekht, royal scribe, 264
 Nekhtu-Amen, scribe, 344
 Nel, prince, 354-356
 Nemesis, Rhamnusia, 303
 NEPIESH (Hebrew) 161, 226,
 227, 236
 NEPIITHYS (Egyptian) 21,
 131, 210, 242, 245, 256,
 257, 276-280, 283, 284,
 292, 300, 304-306, 311,
 319-321, 344, 353
 Nerau, god, 331
 Nergal, god, 22, 37, 42, 48,
 63, 68
 Nerik, loc., 102, 105
 Nero, emperor, 155
 NESHAMAH (Hebrew) 161,
 226-228
 NESI-KHONSU (Egyptian)
 315, 346-347
 NESREM (Arabian) 180
 Nesta-neb-Asher, 346
 nests, 93
 Netches, god, 332
 Net crown, 242
 Neter-khert, loc., 246
 Nether Abyss, 35
 Nether World, 12, 17, 24-26,
 30, 53, 108, 109, 118
 Neti, gate-keeper, 23, 25
 nets, 274, 283
 Neumann, Erich, 2, 9, 10, 23,
 28, 90, 129, 163, 172, 181,
 208, 212, 215, 222, 240,
 258, 301, 303, 306, 307,
 328, 330, 368
 Newgrove, loc., 172
 new moon, 123, 177, 181,
 260
 New Year, 8, 28, 37, 59, 270,
 373-374
 Nezem-mut, see Mutnedjmet
 niches, 43
 Nicolaitans, sect, 205
 Nicholas of Antioch, 205
 NIDABA (Sumerian) 20
 nidah, the, 183
 Nietzsche, Friedrich, 208
 Nif-urt, 341
 night, 1, 3, 18, 20, 37, 38, 41,
 63, 89, 92, 94, 117, 222,
 231, 247, 248, 260, 264,
 266, 290-292, 296-299,
 301, 306, 328, 333, 336,
 360, 362, 364, 372, 373
 night, houses of the, 290
 nightmares, 229
 night monster, 92
 night spectre, 92, 93
 NIKKAL (Canaanite) 112,
 152, 153
 NIKKALMATI (Hurrian) 106,
 112, 152

- Nile, river, 72, 73, 252, 257,
273-276, 282, 285, 288,
304-306, 341, 362, 374,
377
- Nile Delta, 37, 170, 240, 241,
255, 260, 304, 346
- Nile Valley, 267, 379
- Nimrod, 358
- NINA (Chaldean) 31-33
- Nina, loc., 31
- Ninab, loc., 48, 49
- Nina-ki-tuma, river, 31
- NINATTA (Hittite) 104
- NINAZU (Sumerian) 22, 23,
52-53
- NINDUKUGGA (Sumerian) 18
- NIN-EDIN (Sumerian) 34
- Nineveh, loc., 14, 15, 45, 50,
51, 57, 60, 76, 79, 81,
100, 103, 174, 180
- NINGAL (Sumerian) 20, 22,
13, 47, 152
- Ningirsu, god, 8, 9, 23, 31, 32
- NINHURSAG (Sumerian) 10,
12-16, 33, 34
- Ninib, god, 8, 42, 43
- NINISINNA (Sumerian) 19
- NINIT (Egyptian) 319
- NINKARRAK (Sumerian) 35
- NINKASI (Sumerian) 42
- NINKI (Sumerian) 14, 18, 19
- NINKURRA (Sumerian) 33,
34
- NINLIL (Sumerian) 17-18, 61
- NINMAH (Sumerian) 10, 12-
13, 16
- NINMAR (Sumerian) 35
- NINMU, see NINSAR
- NINMUG (Sumerian) 20
- NINMUL (Sumerian) 18, 19
- NINSAR (Sumerian) 14, 33, 34
- Ninkhar, vizier, 25, 26, 28
- NINSIA (Sumerian) 23
- NINSUN, see SIRTUR
- NINSUN (Sumerian) 11, 61-62
- NINTI (Sumerian) 14, 33
- NINTU (Sumerian) 10, 12, 13,
16
- Nina, god, 319
- Ninatta, god, 12
- Ninus, king, 76, 78
- Nirvas, prince, 76-78
- nipples, 183, 294
- Nippur, loc., 17, 18, 23, 28,
37
- NISABA, architect (Chaldean)
31-33
- NISABA, grain goddess
(Chaldean) 19, 31
- Nisan, month, 37
- NITOCRIS (Babylonian) 76,
81-84, 347
- NITOCRIS (Egyptian) 239,
347-350, 352, 380
- NOADIAI (Palestinian) 189
- Nosh, Noe, 72-75, 89, 175,
218-219
- Noah, Noe, matriarch, 89
- Nod, Land of, 164
- NOEMA, see NAAMAH
- Nofir-horn, god, 320
- Noldeke, 215
- noon, 298
- noose, 367-368
- Nophret-Ari, queen, 366
- Noraida, see Haykel
- 143, 222, 233, 253, 254,
267, 319, 322, 336, 367,
368
- North, 1, 5, 43, 58, 69, 91, 92,
North-East, 229, 321
- North-West, 43, 229, 321
- north wind, 27, 249
- Notre Dame Cathedral, 222
- nourishment, 203, 208, 225,
264, 282, 299, 312, 313,
378
- Nous, 205-208
- November, month, 138, 139,
292
- Nu, scribe, 245, 250, 259, 267,
283, 284, 304, 306, 327-
330, 337, 338, 341, 344,
371
- NUAH (Chaldean) 89-90, 126
- Nubas, the, 176-177
- Nubia, loc., 176, 245, 246, 253,
262
- Nu-kua, goddess, 10
- Numa, king, 219
- Numahda, god, 48, 49
- Num, god, 251, 253, 314
- NUNBARSHEGUNU (Chal-
dean) 16-17
- Nunbirdu, stream, 17
- nuptials, 41, 100, 124, 141, 150

- NUT (Egyptian) 245-251, 252, 253, 264, 266, 272, 276, 304, 307, 319, 325, 342, 353
- Nysa, loc., 276, 277
- oaths, 110, 138, 157, 243, 295
- obedience, submission, 73, 241, 293, 353
- obelisks, 352, 366-367
- observances, religious, 28
- Ocean, the, 1, 2, 40, 64, 65, 87, 137, 138, 154, 197, 247, 307
- occultism, 6, 89, 90, 93, 130, 158, 165, 176, 199, 202, 203, 210, 214, 222, 226, 230, 236, 241, 270, 284, 298, 300, 304, 305, 315, 329, 348, 349, 367, 375, 377, 378
- ochre, 143, 265
- O'Connor, Roger, 14, 90, 118, 119, 131-137
- Octavia, princess, 364
- October, month, 189, 292, 374
- Odin, god, 5
- Odysseus, 65
- OHOLAH, see AHOLAH
- Oliu, warrior, 357
- ointment, unguent, 234, 322, 360
- oleander, 197
- Oliva, see Nahlat
- Olvana, see Arisisah
- olives, 197, 198, 296
- Olla, matriarch, 217
- Ollia, see Salit
- Olympus, Mount, 360
- omega, letter
- omens, 91, 103, 121
- OMOROCA, see TIAMAT
- Omri, king, 183
- onyx, 52, 365
- openings, 163, 203, 234
- OPET, see APET
- Ophanim, the, 192
- oracles, 24, 55, 57, 73, 103, 157, 180, 216, 223, 244, 255, 257, 262, 290, 294, 295, 345
- order, 14, 15, 18, 245, 314, 318, 333, 342
- O'Reilly, Edward, 14, 118, 138
- Orgia, the, 39
- orifices, see apertures
- Origen, 261
- Origin, the, 158
- ornaments, 54, 60, 166, 175, 180-182, 196, 212, 236, 263
- Oromasis, salamander, 219
- ORORE (Chaldean) 16
- Orotal, god, 176
- Orphic rites, 292
- Osiris, Usire, god, 120, 124, 239, 241, 244-246, 249, 251, 257, 262, 275-280, 284, 285, 289, 290, 292, 300, 304, 305, 319, 321, 327, 345
- Ostia, loc., 288
- Other Worlds, the, 240, 242, 245, 246, 249, 305, 314, 325-345, 379
- Othniel, judge, 225
- ostrich feathers, 315, 318, 325
- Ouranos, god, 117-120, 126, 127
- Our Lady, 36, 39, 237, 239, 263, 276, 286
- ovens, 71
- overshadowing, 198
- Ovid, 77, 78, 153, 261
- Pabil, king, 141, 150
- PAGHAT, see PUGHAT
- pagodas, 59
- Pantheac, mountain, 214
- PAKHIT (Egyptian) 238, 263, 320
- Palace of Ereshkigal, 22
- Palace of Allat, 70
- Palestine, loc., 130, 189
- Pali, the, 358
- PALM-GODDESS OF NEJ-RAN, THE, (Arabian) 180
- palm-trees, 197, 215, 232, 294, 302, 312, 313, 370, 377
- Pan, god, 287
- Paophi, month, 239
- PAPAYA (Hattie) 109
- Paphos, loc., 119, 122, 125, 303
- Papremis, loc., 345-346
- paps, 2

- Papaukal, 54
 Papyrus, Dr., 210
 papyrus, emblem, 309
 Paradise, loc., 15, 20, 63, 93,
 175, 203, 213-215, 236
 Parcae, the goddesses, 109,
 155
 Parehaqa-kheperu, 254
PARIGS, THE (Persian-Heb-
 rew) 213
 Parihu, chieftain, 352
 Paris, loc., 276, 289
 Parker, Hyde, Dr., 180
 Parkhurst, John, 158
 parthenogenesis, 240
 Parthia, loc., 153, 364
 parturient energy, 275
 parturient waters, 283
 Pashakasha, 254
 pasha, loop, 362
PASHT, see **BAST**
 passages, 44, 63, 268, 269
 passions, 54, 161, 226
 Path of Darkness, 378
 Pathros, loc., 119, 123
 Pathyris, loc., 263, 266
 Pau, loc., 168
 Paul of Tarsus, 161, 205, 208-
 210, 233
 Pausanias, 282, 288, 360
 peace, 47, 90, 191, 194, 209,
 267, 334, 335, 351
 Peacock, Thomas Love, 365
 Peck of the West, the, 324
 Pedjesches ceremony, 368, 370
 Pegasus, horse, 293
PEKHET, see **PAKHIT**
 Pelasgians, 130
 Pelusium, loc., 361
 Pendan, 217
 penetrabilia, 203
 Pepi I, 264, 268, 373
 Peppercorne, James, 185, 211
 377
 Perana, loc., 126
 Percoba, see Haykel
 Perchbet, loc., 276, 277
 perfume, 167, 197, 278, 294,
 353, 363
 peris, the, 175
 Per-khut, loc., 330, 343
 Persephone, Greek goddess, 22,
 23, 130, 210, 303
PERSEPHONE (Phoenician-
 Greek) 127
 Persian Gulf, 43
 Persians, 80, 212-213
 Persuasion, priestess, 58
 Pessinus, loc., 303
 Pet, loc., 276
 Peter, Simon, 205
 Petronius, 298
 phantoms, 3, 94, 161, 226
 Pharmuti, month, 313, 342,
 377
 Pharpbia, see Salit
 Phi-hakirota, loc., 354, 356
 Philae, loc., 273, 275, 276, 279,
 286, 287, 291
 Philistines, 119, 121, 153, 154,
 172-173
 Philistia, loc., 153, 154
 Philo, 117, 185
 Philosophia, female figure, 208
 Philotima, queen, 229
PHLOX (Hebrew-Greek) 223-
 224
 Phoebe, goddess, 92
 Phoebus, god, 303
 Phoenicia, loc., Phoenicians, 37,
 117-130, 153, 159, 178,
 268, 278, 361,
PHIRONESIA (Hebrew-Greek)
 193, 208-209
 Phrygia, loc., 111, 130, 303
 Phryne, courtesan, 310
 Phuapara, see Haykel
 physicians, goddess of, 43
PIB (Aimite) 165, 217
 pictures, religious, 71, 250, 270
PIDRAI (Canaanite) 148, 179
 Piehl, M. 349
 pigs, 301
 pillars, 191, 247, 268, 367
 Pinches, T. G. 42
 Pinezeia I, 315
 Piraeus, loc., 276, 288
 Piruit, season, 313
 Pisces, constellation, 377
 Pistris, female sea-monster, 6,
 181
 Pit, the, loc., 24-26, 160, 162-
 164
 pits, 225
 Pitagatalli, 97
 pitchers, 225

- Pithib, matriarch, 217
 pitv, 151, 281
 placenta, 255, 257, 258
 Plain of Aron, 214, 215
 plains, 126, 282
 plaits, 271, 301, 309, 323
 plane-tree, 197, 198
 planets, 185, 202, 220, 270, 297, 302
 plants, 15, 33, 34, 66-68, 126, 194, 266, 287, 327, 330, 335
 Plautus, 132, 133
 pleasures, 58, 86, 214, 255, 259, 260, 263
 pledges, 176, 241, 295
 Pleiades, the, goddesses and constellation, 186
 Pliny, 379
 Ploialesia, festival, 289, 292-296
 plumes, 238, 270, 275, 284, 313, 315, 325, 371
 Plutarch, 239, 244, 278-282, 285, 286, 290, 303, 306, 307, 362-366
 Pococke, Richard, Dr., 367
 Polar Centre, 368
 political order, goddess of, 314
 polytheism, 83, 361
 Pompeii, loc., 276, 288, 289, 292
 Pompey, Caenus, 363
 Pontus, loc., 362, 364
 Porphyry, 117
 portents, 195
 Portugal, loc., 354, 356
 posture, sapphic, 310
 potencies, 200, 222, 228, 304, 329
 Pothos, god, 119, 128, 129
 Potiphras, priest, 168
 pots, 39, 66, 294
 potters, 11
 power, 176, 209, 216, 235, 237, 238, 241, 265, 269, 284, 292, 293, 302, 303, 333, 378
 Pramlocha, nymph, 94, 380
 Praxinoe, townswoman, 360
 precincts, holy, 57, 84, 124, 157
 Presence, the, 221
 priestesses, 28, 51, 54, 58, 59, 84, 94, 100, 107, 114, 122, 147, 168, 171, 188, 204, 222, 235, 242, 267, 270-272, 286, 290, 310, 318, 320, 345, 350, 361, 370
 Priestess, Tarot, 170, 192, 199, 222, 272, 299
 priests, 18, 32, 33, 37, 38, 43, 44, 46, 55, 103, 121, 124, 128, 137, 138, 156, 157, 223, 240, 244, 268, 271, 276, 278, 285-291, 318, 319, 346, 347.
 Prima Materia, 226
 Primaval Abyss, 258
 Primaval Ocean, 10
 Primaval Sea, 10, 11
 primeval sediments, 7
 Primeval waters, 2
 primitive substance, 117
 primordial ages, 93, 190, 192, 307
 Primordial Architect, 190
 primordial elements, 372
 primordial light, 221
 Primordial Waters, 1, 69, 251, 307, 310
 Prince of Darkness, Manichaean, 212, 227
 principalities, 193, 209
 principles, 88, 158, 172, 200-205
 Pritchard, J. B., 60
 processions, religious, 43-45, 100, 156, 244, 270, 277, 286-295, 360
 prodigies, 68, 311
 prophecy, 151, 161
 prophetesses, 170, 189, 204, 234, 244
 prophets, 142, 189, 223, 262, 320
 Proserpine, goddess, 298, 299, 303
 Prosopitis, loc., 263
 prosperity, 27, 28, 139, 191, 351
 prostitutes, 59, 171, 176
 provisions, 313
 Proteus, king, 285
 Provence, loc., 221

- Providence, 90, 201, 208, 283,
 294, 295
 Psammetichus, pharaoh, 257,
 348
 Ptah, god, 242, 251, 253, 254,
 260, 330
 Ptolemy I, 288, 359
 Ptolemy II, 359, 360
 Ptolemy III, 360
 Ptolemy V, 361
 Ptolemy XII, 361, 362
 Ptolemy XIII, 361, 362
 Ptolemy XIV, 361, 362
 Ptolemy XV, 361, 362
 Ptolemy Ceraunus, king, 359
 ПУДУИЕРА (Hittite) 98, 100,
 114-115
 Pucila, see ZURIEL
 PUGHAT (Syrian) 151-152
 Punt, loc., 263, 264, 267, 350,
 352, 370
 purple, colour, 86, 196
 Purulli Festival, 110
 pylons, 330-334, 340, 343
 Pyramids, the, 239, 334, 347-
 349, 358, 365, 379-380
 Pyrrha, goddess, 75
 Pyramus, 77
 pythonesses, 173

 quadishu, the, 58, 59
 Qebhsenuf, god, 276, 277,
 316
 qedeshahs, the, 59, 176
 Qedi, loc., 116
 Qenna, scribe, 384
 Qererets, the, loc., 336, 339,
 341
 Qliphoth, the, 227, 229, 233
 Qliphothic Realms, 229
 quarters, the four, 258, 260,
 263, 264, 283, 367-368,
 373
 Queen of the Earth, 97, 237
 Queen of Heaven, 5, 23, 24,
 27, 46, 51, 52, 57, 58, 97,
 122, 123, 157, 230, 237,
 239, 263, 272, 276, 298,
 304
 Queen of Hell, 22, 68
 QUEEN OF SHEBA, THE
 (Arabian) 177-179
 Queen of the Constellations,
 373
 Queen of the May, 67
 Queen of the Moon, 87
 Queen of the Underworld, 23,
 299
 Queen of the West, 263
 Quickening Spirit, the, 226
 Quintessence, the, 223
 Qustamy, scribe, 85

 Ra, god, 116, 239, 241, 246,
 249, 254, 263-265, 278,
 281, 306, 314, 315, 318,
 320, 323, 326, 327, 336,
 341, 373
 RABBAH (Ammonite) 168
 Rachel, matriarch, 188
 Rackham, H., 154
 RAHMAYA (Syrian) 152
 rain, 67, 105, 148, 149, 213,
 245, 299, 304, 335
 Rainbow Gardens, the, 22
 rain-goddess, 213
 RAIT (Egyptian) 314, 318,
 320
 Rak, Rek, symbol, 367, 368
 Ramah, loc., 188
 Rameses I, 355
 Rameses II, 116, 301, 315,
 353
 Rameses III, 264
 Rameses IV, 249
 Ram-god of Mendes, 242
 Ramman, god, 41, 44
 Ramsay, le chevalier Andrew,
 79, 120, 378
 RANINIT, see RENENET
 Rapha, loc., 151
 Raphael, angel, 159
 RASHITH (Hebrew) 158
 Rassam, H., 78
 Ras-Shamra Tables, 121, 139,
 140, 150, 151
 RAT-TAUT (Egyptian) 322
 Reusir, priest, 311
 ravens, 4
 ravines, 63
 RE (Phoenician-Irish) 136-138
 Realt-Cosgrac, 137
 reanimation, 66, 280
 reason, 226, 228
 Rebekah, matriarch, 225

- rebirth, 172, 198
 recesses, 203, 269, 298
 recitations, ritual, 250, 251, 305
 Recorder of Hell, 29, 34
 records, goddess of, 370
 red, colour, 13, 92, 143, 169, 234, 265, 272, 283, 302, 305, 323, 333, 335, 337, 349, 351
 Reddetet, queen-mother, 281, 305, 310-311
 red earth, 13
 Red Sea, the, 215, 351, 354-357
 reeds, 56, 245, 273, 275, 335, 367
 Regardie, Israel, Dr., 236
 regularity, 314
 Régis-Pedagque, La, 94
 religious toleration, 83, 361
 Renewer, the, 193, 198
 RENENET (Egyptian), 312-313
 RENNUTET (Egyptian), 244, 245, 342, 377
 RENPET (Egyptian), 313
 Rephaim, the, 151
 RERU, see TA-URU
 Rerut, constellation, 308
 Resekhait, deity, 307
 Reuel, 167
 reverence, 61, 102, 197
 revival, 227
 revolutions, celestial, 367
 Rhampsinitus, pharaoh, 285
 Rhea, Greek goddess, 87, 126, 251, 360
 RHEA (Phoenician-Greek), 118-120, 126
 Rhipaeon Mountain, 354, 356, 357
 Rhodopis, courtesan, queen, 348-349
 Rhys, John, 358
 riches, 191
 right hand, 9, 103, 191, 249, 302, 307, 316
 rings, 54, 368
 Ritual Baring of Hathor, 265, 270
 rites, 37-39, 41, 44, 48, 50, 54-60, 91, 94, 103, 108, 109, 121, 124, 126, 131, 138, 139, 142, 153, 156, 188, 204, 207, 210, 240, 241, 244, 250, 251, 256, 266, 269, 285, 288, 293, 304
 Rolleston, T. W., 133, 358
 Roman Empire, 276, 289, 290, 301
 Romans, 126, 201, 202, 223, 229, 261, 277, 282, 361, 362, 365
 Rome, loc., 111, 119, 124, 155, 170, 276, 283, 289, 296, 303, 361, 362, 364, 365
 Ronard, 135
 roots, 194, 195
 root-matter, 158, 226
 rope, 135, 281, 363, 365
 roses, 126, 197, 198, 210-211, 230, 299
 Rosetta Stone, 360
 Roshau, loc., 351
 Ross, Anne, Dr., 136, 138
 Rosse, Lawrence, Earl of, 133
 Rose-cheeked Beauty, the, 347, 350
 rouge, 143
 Rouzeville, 155
 Ru, Ro, symbol, 367-368
 RUACH (Hebrew), 159, 161, 162, 226
 Rule, Larcina, 75, 92, 165, 166
 Ruth, matriarch, 171, 188
 Saba, loc., 177-179
 Sabaea, loc., 119
 Sabaism, 39, 91, 186
 Sabasius, god, 157
 Sabbath, the, 91, 180, 181, 235
 S bhatu, the, 91
 Sabcons, 173, 181
 SABITU (Chaldean), 64, 65
 SADWES (Persian-Hebrew), 213
 Safa, mountain, 165
 Saffya, the lady, 176
 salitrón cakes, 345
 SAFKHITABUI, see SEFEKH-SESHAT

- SAH (Egyptian) 327
 SAIASSARAS (Hittite) 110
 Sahu, god, 373, 374
 Sahu, the, 344
 Sahuri, pharaoh, 311
 Saidu, 58
 sails, 250, 290, 295, 363
 Sair, loc., 164
 Sais, loc., 239-241, 276, 307
 Sakar, loc., 164
 SAKHMIS, see SEKHMET
 Sakkarah, loc., 237, 239, 284
 Salacia, goddess, 89
 Salambe, goddess, 44
 Salma, loc., 128
 Salit, matriarch, 219
 Salmacone, goddess, 44
 Salome, 235
 Salomon, 218, 219, 220
 salt, 39, 90, 154
 salt water, 1, 2, 88-89
 salvation, 90
 Samael, angel, 93, 159, 212, 227, 229,
 Samaria, loc., 79, 119, 139, 142, 166, 181, 184, 225
 SAMARIA, see AHOLAH
 Sambeth, matriarch, 75
 SAMHAIN (Phoenician-Irish), 138-139
 Samheia, festival, 138-139
 Sammuramat, queen, 78
 Samsotrace, loc., 130, 132, 139, 359
 Samsou, judge, 172-173
 Samti, god, 332
 Samuel, 173-174
 Samuha, loc., 99-102
 Sanchoniathon, 117-120, 126-129, 134
 SANDALPHON (Hebrew), 210-211
 sandals, shoes, 24, 349
 Sanders, N. K. Miss, 2, 4, 14, 15, 18, 20, 22-24, 27, 41, 50, 53, 56, 61, 62, 65
 Sangye Khado, goddess, 94
 SAOSIS, see IUSASIT
 sapphires, 233
 Sappho, poetess, mistress, 318, 349
 sapphism, tribadism, 236, 305, 318
 Sarah, matriarch, 187, 233
 Sarasvati, goddess, 221, 303
 sarcophagus, symbol, 379
 sardius, 233
 sardonyx, 233
 Sargon the Elder, king, 47, 56
 SARPANIT, see ZARBANIT
 Saran, archangel, 5, 159, 203
 SATET (Egyptian) 273-275
 Satet, loc., 273
 Saturday, 74
 Saturn, planet, 93
 Saturninus, 200
 Saturnus, 218-220
 Saul, king, 173-174
 Saviouresses, 90, 193, 198, 276, 293
 Sayce, A.H. Prof., 52, 60, 183
 Scandinavia, loc., 5
 Scarlet Lady, the, 85, 236, 324, 368, 370
 scarlet, colour, 85, 86, 231, 253, 316
 science, 277, 378
 Scorcher, the, see Sakar
 Scorpion-man, the, guardian, 63
 scorpion-people, 4, 5, 63
 scorpions, 3, 61, 69, 269, 278, 321-322
 SCORPION-WOMAN, THE (Chaldean) 63, 322
 SCOTA (Egyptian-Gaelic) 354-359
 Scotia, loc., 356
 Scotland, loc., 133, 354, 356
 Scots, the, 354, 356
 Scott, Robert 126-128, 158, 207-209
 scribes, Mistress of, 369, 370
 Scythia, loc., 135, 137, 354, 356, 357
 Scythians, 5, 137, 355
 sea, the, 1, 10, 64, 65, 85, 86, 88-91, 95, 101, 119, 120, 138-140, 145, 154, 180, 190, 197, 203, 221, 222, 263, 272, 283, 290, 295, 299, 301-303, 372, 374
 SEA-GODDESS, THE Hittite 95

- sea-goddesses, 6, 40, 64, 95,
 120, 139, 154
 sea-monsters, 85, 180
 sea-nymphs, 363
 Sea of the Underworld, 64
 sea serpents, 2
 seasons, the, 91, 128, 194, 276,
 293, 299, 347
 seats, 199, 210, 221-223, 226,
 227, 254, 255, 259, 266,
 275, 287
 sea-water, 1, 154
 SEBA (Egyptian) 326, 327
 Sebek, crocodile-god, 239, 241,
 319, 327
 Secret One, the, 339, 369
 Secret Place, the, 233, 339
 secrets, 51, 59, 66, 90, 196,
 205, 240, 241, 301, 334
 Sedes Sapientiae, 221
 Sedeqetelabah, see Salit
 seeds, 41, 299
 SEFEKH-SESHAT (Egyptian)
 33, 202, 327, 339, 342,
 352, 369-371
 Segda, craftsman, 357
 Segnier, 177
 Seheil, island, 273-275
 Seir, Mount, 165-167
 SEKHMET-REN (Egyptian)
 338
 Sekhen-ur, god, 332
 Sekhet Aanru, see Aanroo
 SEKHET-HETEPET (Egypt-
 ian) 334-336
 Sekhet-hetepet, loc., 335, 336
 SEKHMET (Egyptian) 143,
 238, 242, 251, 253-255,
 259, 260, 263, 272, 319,
 339
 Sekhmit, see Letopolis
 SEKSEKET (Egyptian) 329
 Selden, 180
 Selene, goddess, 92, 303
 Selucis I, 155
 SELKET (Egyptian) 242, 244,
 278, 283, 305, 318, 320-
 322, 343
 Selkit, constellation, 322
 SELLA, see ZILLAH
 semen feminae rubrum, 13
 SEMIRAMIS (Babylonian) 75-
 78, 153
 Semites, the, 5, 46, 47, 49,
 61, 130, 147, 204, 292
 Senate, Roman, 171, 296, 362
 Sennut, architect, 351, 352
 Sennair, loc., 176
 sensual wisdom, 199
 Sepharvaim, loc., 47
 SEPHIRA (Hebrew) 222, 228
 Sephiroth, the, 190, 192, 224,
 228-236
 September, month, 373, 375
 SEPTET, see SOTHIS
 Serabit, loc., 264, 268, 350,
 351
 Seraphim, the, 235
 SERET (Egyptian) 375-376
 Seret, constellation, 375-376
 SERKET, see SELKET
 Sermo, 206-208
 Serpent-Fire, see Kundalini
 Serpent of Eden, 93, 214
 serpents, see snakes
 SERQ (Egyptian) 343
 services, ceremonies, 157, 288,
 290, 296, 297
 SESHAT, see SEFEKH-SES-
 HAT
 SESIHETET (Egyptian) 342
 Set, god, 35, 36, 119, 124, 242,
 246, 249, 256, 265, 276,
 278, 279, 281, 304, 319,
 328, 345
 Seth, 212, 217
 Sethites, 218
 Seti I, 249, 254, 375
 Seti II, 355
 seven, number, 130, 369, 370
 Seven Palaces of the Qlippoth,
 229
 Seven Pillars of Wisdom, 191
 Seven Planetary Powers, the
 204
 seven rayed star, 371
 Seven Stellas, the, 201, 202
 severity, 235
 sexuality, 67, 91, 210, 229,
 241, 275
 Seyffert, Oskar, Dr., 130, 155,
 290, 303
 Sezen, tree, 214
 SHACHUTH (Hebrew) 164
 shackles, 343

- shade, 164, 190, 266, 272,
276, 283, 287, 312
shades, ghosts, 151, 242, 249,
315, 317, 325-345, 371
Shadow of Death, loc., 164
shadows, 70, 93, 162, 187, 224,
239, 377-378
Shahar, god, 139, 152
Shai, god, 312, 313
SHAIT (Egyptian) 312, 313
Shair, season, 271
skakti, female essence, 51, 201,
202, 204, 216, 221
SHALA (Sumerian) 44
Shalm, god, 139, 152
shallops, 279
Shalmaneser II, 52, 184
Shamash, god, 20, 22, 23, 43,
47, 52, 54, 57, 58, 64
Shamash-babbar, god, 42, 43
Shamshi-Adar V, 78
SHAPASH (Syrian) 98, 146-
148
Shara, god, 26
Sharon, loc., 230
Sharpe, Gregory, 269
Sharama, god, 99, 100
SHATAQAT (Syrian) 151
SHAUSHKA (Hurrian) 100-
104, 114
Shaw, George Bernard, 93, 214
Shaw, Thomas, Dr., 379
sheaves, 285, 313
Sheba, loc., 177, 178
she-bears, 293
she-devils, 229
she-goats, 72
SHEKINAH (Hebrew) 221-
223, 234, 329
sheela-na-gigs, 134
Shem, 217, 219
SHENAT-PET (Egyptian) 338
Shentit tree, 307
SHENTY (Egyptian) 307
SHEOL (Hebrew) 160, 162-
164, 190, 234, 329
Sheret-amsu, the lady, 376
Sheshonk, pharaoh, 260
SHES-KHENTET (Egyptian)
343
SHETA (Egyptian) 339
shin, letter, 220
Shinamin, the, 236
ships, 73, 85, 86, 119, 134,
273, 290, 293, 295
Skittim, loc., 171
Shobal, duke, 167
SHOMERON, see AHOLAH
shrines, 233, 262, 284, 285,
294, 314, 353
Shu, god, 244-246, 248, 263,
319, 327, 342
Shulamite woman, the, 232
Shutarna, king, 113
shuttles, 243
Sibmah, loc., 187
Sibyls, the, 75
Sicanus, 87
Sicily, loc., 119, 124, 306
Sidke, Shec, the, 92, 94, 172
Sidon, loc., 119, 120, 131, 134,
135, 139, 141, 159
SIDURI (Hurrian-Chaldean)
64-65, 342
sieve, 279
SIGE (Hebrew-Greek) 200,
201, 205, 206
signs, 75, 193, 296
Sile, 217
silence, 205, 234, 324
SILILI (Chaldean) 62
silt, 6
silver, 46, 86, 146, 160, 191,
193, 296
Simeon, tribe, 171
Simmas, 76
Simon Magus, 201-206, 223
Simon of Bethany, 234
Simon the Pharisee, 234, 235
Simorgh, the, female bird-gen-
ius, 68
Sin, god, 17, 19, 47, 52, 54,
57
Sinai, loc., 88, 165, 169, 171,
264, 267, 271, 350
Sinai, Mount, 165
Singashid, king, 20
singers, 311
Sippara, loc., 47
Siptah, pharaoh, 355
Sirara, loc., 19
SIRDU, see SIRRIDA
sirens, 153, 154, 157
SIRIS (Chaldean) 67
Sirius, see SOTHIS

- SIRRIDA (Chaldean) 42-43, 46
- SIRTUR (Chaldean) 21, 22, 26, 29,
- sistrum, 255, 259, 260, 263, 271, 272, 286, 290, 301, 302, 317, 320, 353
- Siton, see Dagon (Phoenician)
- Six Sources, the, 225
- six, number, 225
- kv, the, 3, 203, 239, 242, 244-248, 251, 258, 263, 264, 302, 306, 314, 318, 321, 322, 373-378
- sky-goddesses, 246-250, 263, 264
- Slavonian tradition, 92, 94
- SMAMET (Egyptian) 343
- Snasher, the, see Hutamah
- Sned Seret, constellation, 376
- smells, 67, 231, 279, 314
- Smenkhare, pharaoh, 354
- Smith, George, 6
- smiths, 42, 128, 138, 139
- Smith, W. Robertson, 187
- smoke, 163
- snakes, 5, 6, 66, 70, 85, 157, 174, 184, 214, 215, 252, 255-258, 271, 281, 286, 299, 301, 302, 313, 325, 331, 333, 340
- snake-goddesses, 255-258, 324, 326, 337, 334, 377
- Sobairce, craftsman, 357
- SOBKIT (Egyptian) 319
- soil, 13, 159, 282, 378
- SOKHIT, see SEKHMET
- Solomon, king, 90, 122, 177-178, 191, 193, 194, 208, 225, 230, 231
- Solon, 240
- solstices, 194, 285, 286, 374
- Solyma, see Jerusalem
- Somaliland, loc., 264, 350, 351
- song, goddess of, 263
- Sonne, goddess, 148
- soothsayers, 103, 201
- SOPDET, see SOTHIS
- SOPHIA (Hebrew-Greek) 187, 192, 193-201, 204, 208, 209, 228, 250, 371
- SOPHIA-ACHAMOTH, see ACHAMOTH
- sorcerers, 227, 358, 372
- sorceresses, 70, 92, 93, 276
- sovereignty, 66, 86, 87, 92, 174
- Sorek, Valley of, 172
- sortes virgilianae, 223
- Sothian year, 373, 374
- Sothic calendar, 373
- Sothic cycle, 373
- Sothic month, 375
- SOTHIS (Egyptian) 236, 283, 342, 343, 372-375, 376
- Sothis, star, 272-375
- sources, 8, 158, 239, 241, 245, 253, 255, 263, 264, 266, 276, 309
- Source of creation, The, 303
- South, the, 233, 308, 332, 373
- South-East, the, 43, 229, 321
- Southern Pyramid, the, 250, 347-349
- South-West, the, 229, 321
- sovereignty, 198
- sow-goddesses, 309
- sows, 248, 309
- Spain, loc., 72, 74, 135, 354, 356, 358
- spells, 66, 70, 94, 108, 136, 278, 281
- Spenser, Edmund, 229
- Speos Artemidos, loc., 320, 350, 351
- sphinxes, 352, 353, 377
- Sphinx of Gizeh, 349
- Spica, star, 28, 88, 370, 377
- spices, 197, 235, 290, 302
- spiders, 3
- spikenard, 230, 234
- spindles, 109
- spinning, 109, 240, 277
- spirits, ghosts 69, 86, 93, 94, 162, 163, 174, 229, 242, 249, 250, 254, 266, 271, 283, 299, 315, 317, 325-345
- Spirit of the Southern Pyramid, 349
- Spirit World, the, 139
- splendour, 331, 332
- spring, season, 51, 110, 286, 290, 292, 313
- springs, 1, 5, 88, 225
- Star of Egypt, 372
- Star of Isis, 372, 374

- Star of the Sea, see *Stella Maris*
 star of Venus, 130
 stars, 38, 42, 48, 51, 60, 61, 125, 129, 137, 185, 186, 220, 246-249, 276, 293, 299, 302, 306, 308, 353, 367-377
 Star, Tarot, 272, 375
 statues, 18, 41, 43-45, 48, 59, 60, 78, 114, 125, 157, 238, 243, 254, 261, 266-268, 289, 291, 296, 298, 300, 301, 306, 322, 351, 353, 360, 366, 367
 St. — Germain, the Comte de, 300
 St. John, Mr., 269
 Stella Maris, 6, 89, 372, 374
 Stella Matutina, 263, 272
 Stephens, James, 241
 Steppe country, the, 55, 106, 108
 Stewart, Dorothy, 260
 Stewart, Thomas, Dr. 237, 241, 256, 259, 317, 321, 374, 378
 stibium, 55
 Stobart, J. C., 365
 Stoics, the, 201, 203
 stones, holy, 125, 172, 333, 358
 storehouses of souls, 163
 storehouses, 195
 storms, 3, 331, 333
 storm-goddesses, 51, 92, 93
 Sting of Serket, 321
 Strabo, 84, 122, 271, 349, 361
 Stratonice, queen, 155
 strength, 31, 192, 207, 209, 235, 284, 332, 333, 351
 Strength, Tarot, 272
 string, 84
 Stygian Realms, 276, 293
 Styx, goddess and river, 334
 substance, 2, 117, 160, 191, 226, 245
 Subterrene Hemisphere, 276, 293
 SUCCOTH-BENOTH (Samaritan) 184
 succubi, 229
 suckling, 4, 70, 88, 141, 150, 187, 232, 238, 258, 280, 301, 308, 312, 343
 Suetonius, 171
 Suevi, the, 276, 289
 Suirge, craftsman, 357
 sulphur, brimstone, 164, 295
 Sumer, loc., 7-34, 43, 44, 47-49, 94
 summer solstice, 374
 summoning of spirits, 353
 SUMUL (Syrian) 151
 Sun, the, 42, 47, 56, 92, 94, 137, 138, 147, 148, 163, 186, 211, 220, 232, 236, 239, 241-247, 254-256, 260, 264-266, 299, 300, 307, 309, 310, 350, 366-368, 374, 377
 Sun-Goddesses, 97, 98, 109, 147, 148, 246, 248, 273
 SUN-GODDESS OF ARINNA
 see WURUSEMU
 sunrise, 270, 291
 sunset, 350
 Surya, goddess, 148
 Susa, loc., 45
 SUWA (Arabian) 175
 suzerainty, 266
 swallows, 153, 278, 279
 sweetness, 255
 Sword, the, guardianess, 334
 sycamores, 249, 250, 253, 254, 256, 307, 371
 Sydyo, god, 128, 129, 130
 Syene, loc., 275, 350, 352
 syenite, 121, 348
 symbols, 24, 61, 90, 103, 187, 206, 210, 223, 238, 245, 256, 260, 265, 269, 272, 294, 299, 301, 303, 310, 316, 360, 367, 368, 375, 377, 379
 Synchronus, 78
 Syria, loc., 35, 37, 39, 84, 85, 92, 99, 101, 133, 139-157, 159, 171, 172, 185, 189, 242, 288, 360-362, 364
 T, the letter, 372, 376
 tabernacles, 45, 180, 185
 tables, 142, 191, 283, 300
 Tables of Fate, 1, 4, 5, 27

- Tabor, Mount, 201
 tabours, 270
 Tacitus, 125, 171
 Ta-dehinet, loc., 324
 Tadj mac Cein, 75
 TADUKHIPA (Mitannian)
 113-114
 Tafnekht, prince, 243
 TAFNER (Egyptian) 318
 Ta-hennu, 246
 Tabitians, the, 13
 Takpanhes, see Daphnac
 Tahutmes I, 338, 350
 Tahutmes II, 350, 351
 Tahutmes III, 351
 Tahutmes IV, 112, 113, 238
 TAIT (Egyptian) 329-330
 Ta-kensetot, loc., 253, 254
 Takhert, priestess, 267
 talismans, 120
 TALLAL (Canaanite) 148, 179
 tamarisk, 126
 Tamerin, merchant, 178
 Tammuz, god, 21, 40, 51-58,
 60, 70, 292
 TAMTU, see TIAMAT
 TANENET (Egyptian) 344-
 345
 Tanenet, loc., 344-345
 Tanith, goddess, 92, 124, 126,
 132-133
 Tanu, god, 319
 Tapiu, see Thebes
 Tapropane Island, 354, 356,
 357
 Tara, goddess, 199
 TA-REPY (Egyptian) 376-377
 Ta-repy, constellation, 376-377
 Tarot, the, 92, 170, 192, 199,
 202, 299, 300, 304, 373,
 375
 Tarshish, loc., 180, 210, 222
 Tarsus, loc., 361, 362
 Tern, god, 97, 98, 105
 Tarkka, loc., 165
 Tashmishu, god, 99, 101
 TASHMIT Chaldean 49-50
 TASIMIS, see SAHASSARAS
 Ta-tchesert, loc., 263, 264, 267
 tat, knot of Isis, 301
 Tattu, loc., 276, 304, 306, 330,
 334, 369
 Tau, mantra, 372
 TAUR (Egyptian) 372
 Taur, loc., 373
 TA-URT (Egyptian) 6, 264,
 308-309, 324
 Taurus, loc., 101
 TAUTHE, see TIAMAT
 TAWANNANNAS (Hittite)
 111
 Ta-wosret, queen, 355
 Tehau-nefer, 346
 Tehera, pharaoh, 334
 TCHESER (Egyptian) 336,
 337
 tears of Isis, 282, 335, 304
 teats, 15, 128, 183
 TEBUNAH (Hebrew) 192,
 193, 199
 Teeth of Serket, 321
 TEFNUT (Egyptian) 244-246,
 319, 319, 327, 342
 Tefnut, loc., 245, 246
 Telepinu, god, 106, 108
 TELITA (Chaldean) 87
 Tell-el-amarna, loc., 112, 113,
 Tellah, loc., 8, 125
 Temperance, Tarot, 195
 temples, 18, 23, 27, 28, 32, 33,
 37, 43, 46, 47, 57-60, 62,
 77, 78, 84, 99, 103, 111,
 120, 121, 123, 125, 130,
 142, 154-157, 176, 180,
 203, 204, 223, 238-240,
 243, 246, 252, 256, 257,
 261, 262, 267-270, 273-
 277, 284-297, 306, 307,
 313, 315, 316, 318, 320,
 322, 337, 345, 346, 351-
 353, 360, 365, 369, 370,
 375, 380
 temples, Foundress of, 369-370,
 ten, number, 241
 tenderness, 301
 TENEMIT (Egyptian) 341-342
 tents, 166, 181, 190
 Tentyra, loc., 264, 268
 Tep, loc., 255
 Tept, loc., 276
 teraphim, 188
 terebinth, 197
 terra cotta, 60, 69
 Terrestrial Paradise, 203
 Tertullian, 205
 TESERT (Egyptian) 340

- Teshub, god, 99-101
 Tester, S. J. 170
 Tethys, goddess, 303
 Teucros of Babylon, 88
 Thalassa, goddess, 6
 Tharpesth, goddess, 263
THAVATTH, see **TIAMAT**
 Thebes, Egypt, loc., 60, 112, 113, 116, 237, 238, 245, 251-254, 263, 266, 276, 282, 287, 304, 308, 314, 319, 321, 322-325, 330, 345, 350, 352, 368, 369
 Thebes, Greece, loc., 129, 130, 238
 Theocritus, 359, 360
 thigh, 25, 203
 Thigh of Isis, 283
 Thinis, This, loc., 319
 Third Princess, Chinese, 149
 thirteen, number, 91, 94, 135
 Thisbe, the lady, 77
THITMANAT (Syrian) 150-151
 Thmuis, goddess, 368
 Thoth, god, 246, 265, 276-278, 280, 304, 310, 314, 316, 317, 320, 345, 352, 370, 371, 378
 Thrace, loc., 75, 354, 357, 359
 Thracian Sea, 358
THREE CAINITE SISTERS
 Cainite 165
 Three Maries, the, 221
THREE MOTHERS, THE
 Hebrew 220-221
 Three Mothers, the, Hermetic, 221
THREE SISTERS, THE
 (Arabian) 148, 179
 thresholds, 70, 298, 326
THRONE-GODDESSES,
 THE (Canaanite) 108-109, 150
THRONE-GODDESS, THE
 (Hittite) 149-150
 Throne of the Seas, 64
 thrones, 22, 88, 149, 157, 221, 228, 243, 272, 275, 300, 316, 350
 Thuiscon, 219
 thunder, 213
 Thuria, loc., 155
 Thuthu, the lady, 317
 Thyatira, loc., 204
TIAMAT (Babylonian) 1-6, 7, 10, 22, 40, 51, 52, 85-87, 158, 190, 214, 216
 tiaras, 62, 125, 166
 Tiberius, Emperor, 269, 270
 Tibet, loc., 94, 199
 tides, 91
 Tiele, C. P., 43
 Tiglath-pileser, king, 44
 tigress, 263
 Tigris, river, 19, 32
TIGRIS RIVER GODDESS
 (Sumerian) 19
 Tigris Valley, 33
TILLI, Chaldean 21
 Timaeus the Locrian, 90
 time, 51, 52, 192, 316, 367, 369, 370
TIMNA (Horite) 167
 Timothy, of Ephesus, 205
 tin, 133
 tinder, 133
TIPHERETH (Hebrew) 208, 236
 Tirzah, loc., 232
TITAEA-ARETIA,
 see **ARETIA**
TITANIDES, THE (Phoenician-Greek) 119, 128
 Titans, the, 87, 128, 358
 Tithea, see Haykol
 Titus, emperor, 125, 289
 Titus, of Crete, 205
 Tius, loc., 359
 Tiye, queen, 113, 353, 377
TMEI (Egyptian) 368-369
 roads, 310
 Tohu-vah-bohu, the, 7, 8, topaz, 233
 Torah, the, 170, 372
 torches, 295
 Torch of the Deities, 147-148
 Torrens, R. G., 210, 229, 236
 Torrian, matriarch, 75
 Traige, matriarch, 75
 treasure, 85, 168, 191, 193, 194, 287, 370
 trees, 36, 37, 141, 172, 197, 198, 214, 215, 249, 250, 262-267, 272, 325, 370
 Tree of Knowledge, 250

- Tree of Life, 191, 221, 233, 250
TRES MATRES, see **THREE MOTHERS**
 Tribas, see autotribadism and sapphism
 tribikos, 171
 trilithons, 340
 tripods, 149, 221
 Triptolemus, god, 216, 286
 Tritonis, Lake, 240
 Troglodytes, 364
 Troy, loc., 222
 truth, 191, 200, 206, 207, 228, 256, 290, 314-318
 Tuat, loc., 314, 317, 325-345, 346
 Tuatha de Danann, 218
 tuthrl, see widdershins
 Tubal-cain, smith, 130, 134, 218
 Tudhaliyas IV, 103, 112, 114, 116
 Tulla, loc., 172
 Tumu, see Atum
 Turah Quarries, 371
 Turkistan, loc., 212
 Turkey, loc., 67, 180
 turquoise, 263, 267
 Tu Satet, nome, 273, 274
 Tushratta, king, 60, 113
 Tutankhamen, pharaoh, 238, 242, 259, 305, 308, 314, 321, 325, 354, 368
 Tuwanuwa, see Tyana
 twelve, number, 241
 twilight, 8, 305
 two, number, 305
 Tyana, loc., 110
 Tyre, loc., 119-124, 179, 204
 Tyrrhenia, loc., 75
UA (Egyptian) 342
UADJET, see **BUTO**
UAIPI COW-GODDESSES, **THE** (Egyptian) 149, 169, 338, 343
 Uda, Hyde, loc., 99
 Uddushunamir, 54, 70
 Udom, loc., 141, 150, 151
UERT-HEKAU, see **IUSASIT**
 Ugar, 144
 Ugarit, loc., 119, 139, 141, 142-153, 216
 Ugal, warrior, 357
 ukhati priestesses, 39
 Ukkuras, 111
 Ullikummi, 95, 96, 99, 101
 umbilical cord, 60, 203
 Ummu, loc., 25, 26
UNMU KHUBAR, see **TIAMAT**
 Unas, pharaoh, 284
 understanding, 192, 193, 197, 227
 Underworld, the, 5, 17, 18, 21, 22, 27, 34, 36, 43, 51, 53, 55, 62-71, 97, 98, 108, 140, 160, 162-164, 229, 242, 246, 249, 251-253, 263-266, 271, 272, 276, 283, 284, 290, 297-299, 304-306, 308, 310-317, 320-322, 325-346, 368-373, 378
UNEN-EM-HETEP (Egyptian) 334, 336
 Unen-em-hetep, loc., 334, 336
 Unequaled Eye, the, 314
 Unisc, the, 2, 5, 69, 206, 212, 237, 276
UNNUT (Egyptian) 337
UNSAS, THE (Arabian) 175
 Upper Worlds, 25, 30, 54, 55, 66, 139, 146, 147, 163, 190, 233, 252, 253, 266, 293
 uraeus, 214, 255-258, 260, 262, 263, 265, 271, 276, 284, 301, 313, 315, 316, 326, 337, 344
 Urakagina, king, 31
 Urash, god, 57
 Urbau, king, 18, 32
 Uriel, angel, 159, 160, 163, 233
 Urkish, loc., 95
UR-MERTU (Egyptian) 338
URMIT, see **TASHMIT**
 Urnina, king, 31
 urns, 301
 Ursa Major, see Great Bear
 Urshanabi, ferryman, 57
 Uri, loc., 341
 Uriet region, 354

- Uruk. see Erech
 Urukagina, king, 8
 Urukhi, king, 37
 Urum, loc., 8
 ushabti figures, 284
 Ushas, goddess, 21
 Usirkaf, pharaoh, 311
 Usirtasen I, 262
 Usirtasen III, 262
 Usmu, 40
 utchats, the, 255, 327
 Uterus of Creation, 368
 Utnapishtim, Shamashnapish-
 tim, 64-65
UTO, see **BUTO**
UTTU (Sumerian), 15, 34
 uttuchi, the, 35
 Utu, god, 20, 22-24, 26, 29,
 37, 45
UZZA (Arabian), 175

 Vach, goddess, 202, 228, 303
 Vadaba, goddess, 62
 vagina, 163
 Valentinus, 193, 199-201, 205-
 208
 Valiente, Doreen, 93, 133, 207,
 298, 299
 Vallancey, Charles, Gen. 133
 valleys, 168, 197, 230, 234
 valour, 235, 333
VARAMIT, see **TASHMIT**
 Vari, goddess, 13
 vases, 251, 274
 Vashti, queen, 49
 vats, 64, 65
 vegetables, 15, 31
 vegetation, 14, 34, 51, 61, 282
 vengeance, goddess of, 253
VENUS (Phoenician), 130-134
 Venus, planet, 36, 37, 39, 47,
 51, 84, 119-121, 126, 133,
 170, 179, 180, 210, 211,
 236, 266, 275, 374
 Venus, Roman goddess, 39, 59,
 61, 71, 84, 89, 118, 120,
 126, 129-131, 155, 157,
 170, 179, 180, 184, 239,
 264, 266, 269, 303, 360,
 363, 380
 Venus Urania, see **ASTARTE**
 Venus Sphyriitis, see
ARSINOE
 Vergiliac, goddesses and con-
 stellation, 186
VERITAS, see **ALETHIEIA**
 vessels, containers, 73, 86, 105,
 142, 163, 249, 290, 291,
 294, 301
 vessels, ships, 66, 69, 89, 250,
 290, 296, 363
 Vespasian, emperor, 289
 Vesta, goddess, 87, 219, 274
 Vesta, see Haykel
 victory, 90, 235, 333
 vigils, 379
 Vinata, goddess, 323
 Vindemiatrix, star, 377
 vigour, 132, 161, 291
 Vigour of Isis, 283
 Vine of Heaven, 29
 vines, 29, 187, 197, 230, 232
 vipers, 214, 256, 265, 315
 Virgin Oil, 224
 virgins, 64, 86, 88, 90, 119,
 120, 127, 145, 176, 193,
 223, 224, 237, 239, 276
 Virgo, constellation, 28, 88,
 155, 376, 377
 virtues, 195, 358
 visions, 32, 63, 293, 296, 297,
 301
VITA, see **ZOE**
 vital heat, 43, 44
 Vital Spark, the, 226
 vitality, 161, 230, 235, 322,
 329
 voice, speech, 40, 51, 52, 190,
 221, 223, 332, 353, 364,
 373
 voluptuousness, 61, 181, 183,
 269
 Vossius, 155
 votaries, 299
 Vulcan, god, 129-132
 Vulture, constellation, 375
 vulture-goddesses, 151, 256-
 259, 375
 vultures, 3, 93, 151, 152, 237,
 238, 247, 256-259, 271,
 274, 278, 324, 375
 vulva, 15, 154, 158, 172, 305

 Wadd, god, 175
 Wadi Magareh, loc., 350, 351
WADJET, see **BUTO**

- Waite, A. E., 202, 210, 222,
 304, 375
 wakes, 283, 289
 Walbank, F.W. 155
 Walton, F. R. 78
 war, goddesses of, 42, 51, 60,
 239, 253
 Ware, Sir James, 138
 warp, 240
 Water of Life, 245, 309
 Waterwoman, constellation,
 309
 water, waters, 1-3, 13, 21, 30,
 37, 39, 69, 85, 86, 119,
 120, 137, 144, 196, 210,
 220, 225, 242, 245, 249,
 251, 276, 282, 288, 304,
 306, 307, 309, 332, 334,
 335, 371
 Watery Abyss, 306
 Way, the, 224
 wealth, 194, 195, 197, 378
 weaving, 34, 142, 217-219, 239,
 240, 242, 277
 weddings, 153
 wedlock, 51
 wells, 3, 8, 37, 63, 225, 231,
 278, 379
 Welsh tradition, 217, 358
 West, the, 203, 233, 242, 247-
 249, 254, 263, 266, 316,
 325, 329
 west wind, 282, 284, 305
 Wexford, see Loc Garman
 Wexford Festival, 136
 WHALE-GODDESS, THE
 (Arabian) 154, 180-181
 wheat, 32, 86, 277, 282, 290,
 311, 313, 335, 376
 whirlwind, 331
 white, colour, 293, 302
 White, J. Dr., 75, 207, 221
 whoredom, 97, 86, 87, 181-
 183
 Where of Babylon, 85
 whores, 85-87, 164, 182
 Where, The Great, 85-87
 widdershins, 91, 176
 widows, 205, 239
 Wilde, Lady, 289
 Wilderness, the, 34
 Wilkinson, Sir. J. Gardner, 84,
 237, 246, 264, 266, 268,
 287, 341, 371
 Williams, H. S. Dr., 79
 wind, 159, 161, 194, 249, 254,
 282, 284, 299, 302, 305,
 334, 335
 wine, 23, 64, 65, 86, 87, 105,
 191, 195, 232, 294
 Wine of Life, 250
 wine-press, 187
 winged disc, emblem, 239
 wings, 94, 125, 210, 211, 220,
 247, 254, 257, 280, 283,
 309, 321
 winnowing fans, 294, 295
 winter, 138, 285, 286,
 Winter solstice, 285, 286
 wisdom, 5, 10, 61, 86, 89, 93,
 158, 187, 190-199, 206,
 208, 236, 276, 283, 375,
 356, 378
 witchcraft, 53, 70, 79, 91-94,
 124, 130, 142, 161, 163,
 173, 174, 212, 298, 304,
 310
 witches, 1, 135, 213, 235, 281,
 298
 WITCH OF ENDOR, THE ..
 (Hebrew) 173-174
 wizards, 133, 142, 174
 wolves, 285
 Woman in the Sun, the, 148
 Woman of Samaria, the, 225
 WOMAN-LIGHT OF THE
 SHADOWS, THE (Egypt-
 ian) 377-378
 womb, 4, 9, 90, 118, 134, 158,
 163, 172, 190, 203, 204,
 220, 233, 234, 249, 282,
 326, 367, 368, 379
 Womb of Nature, 379
 wood, 46, 86
 Wood, Thomas, Dr., 138
 wood, 240
 Word Incarnate, The, 204
 WORD, THE (Hebrew-Greek)
 193, 198, 204, 209, 367,
 369, 370
 World, the, 198, 202, 212,
 226, 230, 258, 265, 299,
 300, 303, 331

- World order, goddess of, 245.
 314, 318
 wormwood, 291
 wreaths, 84
 writing, goddess of, 369, 370
WURUSEMU (Hittite) 97-98,
 101, 105, 115, 148

Xantheus the Samian, 349

Yaghus, god, 175
Yahweh, see **Jehovah**
Yam-nahar, 122, 140, 143
Yarikh, god, 152, 153
Yarrazahmes, page, 111
Yasub, prince, 150
Yaupan, god, 147
Yauq, god, 175
Yazi, loc., 99
Yazilikaya, loc., 99-101, 104,
 114, 115
 years, 135, 138, 313, 338, 367,
 368, 373, 375
YECHIDAH (Hebrew) 226,
 227
Yehudah, rabbi, 166, 226, 227
YEHUDITH, see **JUDITH**
 yellow, colour, 169, 215, 234,
 302
Yemen, the, loc., 178, 179
YEPT HEMET (Egyptian)
 376
 yoke, 196
Yonaton, 219
yonj, 89, 216
Young, Thomas, Dr., 360
YOUNGER LILITH, THE
 (Assyrian-Hebrew) 229
 youth, 313, 322

Zabalon, loc., 23, 28
Zain. C., 235
ZALIYANU (Hittite) 104-105
Zaliyanu, mountain, 105
ZALTU (Chaldean) 49
Zaphon, Mount, 101, 139, 140,
 143-147
Zapana, see **BELTIS**
ZARPANIT (Chaldean) 37,
 38, 39, 40-41, 59, 184
Zaskhapuna, 104, 105
 zenith, the, 5
Zeresh, the lady, 72
Zerubbabel, 206
Zeus, Greek god, 360
Zeus, Belus, 126
Zibeon, duke, 167
Zikum, god, 32
ZILLAH (Cairite) 164, 218
Zimri, prince, 171
ZINTUHI (Hittite) 98
Zion, loc., 186, 231
Zipporah, matriarch, 170
ZIRBANIT, see **ZARPANIT**
 zodiacal light, 373
ZODIACAL VIRGINS, THE
 (Egyptian) 88, 376
 Zodiacal zone, 1, 88, 376
Zodiac, Zodiaes, 6, 91, 176,
 186, 246, 269, 270, 273,
 274, 308, 309, 369, 375-
 377
ZOE (Hebrew-Greek) 200, 206,
 297-299
Zorga, G., 348
 zoomorphic beings, 1, 2, 4, 6,
 211
Zu, bird-god, 67
Zur, prince, 171
ZURIEL (Hebrew) 211
Zuwappis, 111

