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

By
Magda Gad
Assistant Professor, Faculty of Archeology
Cairo University

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Abstract:

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

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

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

ملخص:

تستخدم الخفافيش والحافير في عملية الهجوم أو الحماية. ومن المفارقات أن الملك يستخدم أنظمة كاذبات لحماية نفسه، بينما قد يكون الموتى هم أنفسهم خطر بسبب أظافرهم، أو يستخدمون أظافرهم لحمايتهم من الأعداء. أما فيما يتعلق بالآلهة، فإن الأمر مختلف. هناك العديد من الآلهة التي لها تسميات مختلفة تتعلق بالمخالب والحافير. تستكشف هذه الوثيقة بعض السمات الموجودة في النصوص التي تتفاعل في المقام الأول مع قوى الجوع، التي يمثلها الإله ست، أيوفيس - العدو الأبدى لرع - وكذلك جميع أعداء أي من الآلهة أو الملك، وفيما يلي ذلك، يتم تمثيل هذه الآلهة في شكل طيور جارحة أو حيوانات مثل الأسد، أو الثور، أو حتى النمر.

إن الغرض من هذه المقالة هو تحديد هذه الآلهة، وفي أي سياق تأتي هذه الكلمات التي تدل على الخفافيش أو الحافير، وهل نوع الطقوس المتعلقة بسمات هذه الآلهة لها علاقة بالمخالب أو الحافير؟ وكذلك، ما هي الوظائف التي يهدف إليها؟
I. Introduction: Lexical Expressions referring to claws and hooves.

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

a- ⲟnt/ⲧⲥⲗⲧ: ⲟnt is the nail of the finger and toe or the claws of animals and birds of prey. It is authenticated since the Old Kingdom Pyramid Texts.

b- ⲟⲧⲓ: ⲟt, ⲟⲧⲓ, ⲟⲧⲓ is the claws of lions and birds of prey, authenticated since the 20th dynasty up to the Gr.-Rom. Period.

c- ⲟⲣⲓⲧ: ⲟⲣⲓⲧ is the claw of the birds of prey and documented only once in the Pyramid Texts.

d- ⲟⲧⲥ: ⲟt is the nail or claw which is shown only in Gr.-Rom. Period as a designation of the goddess Nekhbet of El-Kab.

e- ⲟⲧⲓ: ⲟt is the claw of the bird. It is authenticated only in Gr.-Rom. Texts, and always comes in the context of sm ⲧⲓ.

II- The Dead represented with claws and hooves

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

In the later literature, the mṯw are the punished sinners in the Realm of the Dead; while the beatified are called nṯrw. This concept is clearly shown in the Book of Gates: (wˁb.k ḫⲧm š.k ḫsr b.k nṯrw im.f iwty r bˁw mwwt r.f ‘you are purified, ḫⲧ, in your Sacred Lake in which you have purified the gods and which
cannot be approached by the Ba-souls of the dead’). Another division deals with jackals, which are in the Lake of Fire: \( sn\ m\ dbnw\ \$\ pn\ n\ Cy\ b3w\ mwtt\ r.f\ n\ dsrw\ wnn\ im.f\ \) ‘They are in the surroundings of this lake, to which the souls of the dead do not approach, because of the sacredness which is in it’. (9) Re\textsuperscript{c} travels through the netherworld: \( r\ rdit\ shw\ hr\ st.sn\ mwtt\ r\ wd\textsuperscript{c}t.sn\ \) ‘in order to put the Blessed in their places and the Damned to their judgment’. (10) Paradoxically, the king uses his nails as tools to protect himself, while the dead are themselves a danger due to their nails.

**II.1 - The king.**

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

\[
\text{\textsuperscript{c}h}.k\ m\ Pdw-\$\ Skr\ is\ \text{\textsuperscript{c}h}.k\ ir\ rd-wr\ \text{\textsuperscript{c}b3}.k\ nw\text{\textsuperscript{d}}t.k\ \text{\textsuperscript{c}nwt}.k\ tpy\ dB\text{\textsuperscript{c}}w.k\ m3sw\ tpyw\ rmnwy\ Dh\text{\textsuperscript{w}}t\ mds\ pry\ m\ St\text{\textsuperscript{h}}t\ \text{\textsuperscript{h}}wi.k\ \text{\textsuperscript{c}.k\ ir\ mtw}\ ir\ shw\ nd\text{\textsuperscript{r}}t.sn\ \text{\textsuperscript{c}.k\ n\ Hnty-imntyw}
\]

“You stand in \( Pdw-\$\) as Sokar, you stand at the great causeway (with)\textsuperscript{12} your scepter,\textsuperscript{13} your \textit{nwdt}\textsuperscript{14} your nails which are on your fingers,\textsuperscript{15} are the knives that are on the arms of Thoth, and
the sharp knife which comes forth from Seth. You strike your arm against the dead, against the spirits, which will lead you to Hnty-imntyw”. (16)

the nail the king possessed is used once again as a tool against the enemy who is identified here as a ‘robber’:

\[
\text{ik rr N} \quad \text{n} \quad \text{tn} \quad \text{ir} \quad \text{k} \quad \text{izbty} \quad \text{di.(f)} \quad \text{sḥt} \quad \text{im.s} \quad \text{n} \quad \text{Mnw} \quad \text{ikiw} \quad \text{it} \quad \text{m} \quad \text{it}
\]

“Indeed, I wag this left thumb-nail against you, I strike a blow with it on behalf of Min and the ikiw. O you who are used to stealing, do not steal”. (21)

Mercer sees in this text an indication that the deceased king gives a sign to Min, doubtless for help; and the determinative of the verb ik ‘the three points’, is the weapon that may here refer to Min’s thunderbolt. (22) As he says, this charm is against a robber. The magician declares to him that the deceased king signs to Min with his thunderbolt in order to destroy him (i.e., the robber). (23) Comparing this spell with the one mentioned above, I suppose that the nail itself is an instrument of combat and protection; The deceased may fight this battle as an incarnation of the deity Min or ikiw.

The reason why the king is presented as having nails that function as claws is clear from another spell in which he is identified as a falcon:
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nst N ḫr.k Rˁ n rdi.f sy n ky nb pry rf N r pt ḫr.k Rˁ ḫr n N m bikw ḏnhwy N m ȝpdw ˁnw.t.f m ḫw3w ḏw f

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

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

\(i\text{ṣf}t\) is another word that refers as well to the king having claws like a bird of prey:

\[
\begin{align*}
N \text{ pw bik} & \quad ζ \hat{h}r \ \text{snbw \ imn \ rn}. \ldots \quad [\text{iw}] \ \text{spt}y.f \ m \ k3 \ \text{šm} \ iw \ b\text{nt.f} \ m \\
& \quad \text{nbt \ nbi} \ iw \ \text{iṣwt.f} \quad \text{(29)} \ m \ k3-\text{mšrw}
\end{align*}
\]

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

The deceased king is depicted here supposedly as a bird whose claws resemble the claws of an 'evening bull'. Since the bull does
not have the claws of a bird of prey, the word $k\dot{3}$ should be used in a figurative and comparative sense; and since the lips of the deceased king were likened to the lips of $k\dot{3} \; ^{\prime} s m$, and his neck was likened to $nbt \; nbi$, the crown of Lower Egypt, thus the claws may connect to the great Nekhen's vulture, the patron goddess of Upper Egypt. (36) The king is identified again, shown already in $CT \; 192-193$, as $M\dot{3}i-hs\dot{3}$ the ferocious lion who uses his claws against the Asians. Once again, the king is being described as $mds-\; ^{\prime} nwt$: (37)

\[
\text{sbi.f \; t\ddot{e}w \; nw \; p\ddot{e}h-t\ddot{3} \; h\ddot{3}h \; sw \; r \; s\ddot{s}r \; hr \; s\ddot{m}rt} \; ^{38} \text{ch}y.f \; m\ddot{i} \; b\ddot{k} \; n\ddot{t}ry \; h\ddot{3} \; .... \; h\ddot{p}l[f] \; h\ddot{3}swt \; .... \; mtt \; pr \; s\ddot{d}t \; M\dot{3}i-hs\dot{3} \; r \; S\ddot{t}tyw \; spd \; ibhw \; mds \; ^{\prime} nwt
\]

“When he (Ramesses II) traverses the lands of the far north, he is Swifter than an arrow from the bow, when he flies like a divine falcon behind [foes] .... [He] traverses the foreign countries .... Like the going forth of a flame. Ferocious lion against the Asiatics, sharp of teeth, the one with cutting claws”. (39)

When he is reincarnated as the ferocious Lion $M\dot{3}i-hs\dot{3}$, the king acquires the ability to kill the enemies of the god Osiris; the Oryxantilope $m\ddot{3}-\dot{h}d$, (40) and as well $nhs$, i.e., Seth. (41)

II.2- The Deceased:

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

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

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

The deceased defends himself with his nails against his enemies, as he portrays himself as a fierce lion:
pry.i m hrw r hft.i shm.i im.f iw.f rdiw n.i nn nḥm.f m-ꜣ i iw.f kmw ḥr.i m ḏḏḏt .... iw.f n nwt.i mỉ M3ỉ-ḥsʒ .... ir n.i wʒt in.i hft.i

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

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

ḥʒt-ꜣ m rw nw stsw irrw m ḥrt-nṯr .... iw.k ṭs.t.i iw ḥrw.k mź ꜣ m ḏḏḏt n(t) nṯr nb nṯrt nḥt .... ṭḥty.ḥn m n ṭ nb iw sšḥw.k sšm.sn tw r wʒt nḥr .... qbꜣ w.k nšʒw nw nwb nwt.sn m nḥʒ nw ds r ḥr n ḳry ṭw nn ḳ

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

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

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

Moreover, the designation spd ʾnwr (sharp-clawed). It is remarkable that the dead persisted in his ability to kill his enemies with his claws, i.e., his nails; the text is abundant with various threats against whom might do evil to the owner of the coffin": 

iw.i wḫb.kwi m mw ʾp(t)w wḫb Ḫr ḫm.f m ḫr.f ḫry -ḥb ṯ3 mṛ.f n ʾt.f Ṯsir iw.i wrḥ.kwi m ʾbr n ḫt nṯr ʾnty (46) ḫr.i (nt emended to) m ʾḥy ʾḥms m-.i m ḫw ḫḥk-ib (47) is ḫr.k wšb tw

Moreover, the designation spd ʾnwr (49) is used as a title with many other surnames. On the coffin of ḫḏ-ḥr son of ḫḥ-ḥms, he acquires several nicknames such as ṛ-pḥ, ḫḥty-.ḥ, ḫmy-rḥ mḥ-. ṣḥd ḫsw.f, and as well spd ʾnwr (sharp-clawed). It is remarkable that the dead persist in his ability to kill his enemies with his claws, i.e., his nails; the text is abundant with various threats against whom might do evil to the owner of the coffin’:
Recitations by ‘sharp clawed’, Osiris, the hereditary noble, the mayor, the great general, his Majesty's favorite (i.e., the first of his majesty), Djed-hor, true of voice, son of the hereditary noble, the mayor, his Majesty's favorite Ahmose, true of voice …. My claws are pointed to cut through your (i.e., the deceased’s) foes. …. Recitations by ‘Pointed of knives’ …. being very violent against your enemies”.

III- Gods represented with claws and hooves

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

“This here is the claw of Atum, which is on the vertebrae of the
spinal cord of the $nḥb-kꜣw$ serpent,\(^{(53)}\) putting down the turmoil in $Wnw$. Fall down! Creep away!”.\(^{(54)}\)

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

\[
\text{ddf-mdw pšḥ.n 'ltm m ṣḥ.n.f r n N 'nn.f 'ntt}
\]

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

This concept has its echo as well in the Coffin Texts: $tm \ wnm \ st \ in \ ḫꜣw \ pšḥ.n \ 'ltm \ ṣḥ.n.f \ r.f \ 'nn.f \ 'ntt$ “A woman is not to be eaten by a snake. Atum has bitten and has filled his mouth, and he coils up”.

\(^{(57)}\)

Since the mongoose is seen as an enemy of snakes; therefore, Atum - in his fight against Apophis - acquires this form to be able to kill him with his claws. A number of authors meanwhile see in the $drt$ (the hand) of Atum is the claws of a mongoose, the sacred animal of Atum;\(^{(58)}\) accordingly, $Rēc$ transformed into a 46- cubits-long $qꜣ$- mongoose to bring Apophis down.\(^{(59)}\)
“This hand of Atum which chased the storm from the sky and which removed the disturbance which was in Heliopolis, who fought victoriously and who defended (his) master. The Mighty One who protected Re that day of the great fight to the North-West of the “House of ḫrt-iw.s-ṣ.s”, (61) (when) Re was transformed into the ‘qd- animal, (the length of which) is 46 cubits to slaughter Apophis in his fury. That you depart! That (you) fall (on) your face! and spit on him! She came and put away all bad sufferance, all bad impurity (as well as) the venom of any male and female snake, of any scorpion, of any poisonous reptile (venom) that is in any limb of this suffering man under (the effect) of the bite ”. (62)

2- Amun. (63) Among the forms in which Amon appears, being depicted as a lion or a falcon, these creatures naturally have claws or hooves. (64)
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“Chapter five hundred: his foes are overthrown upon their faces. There is none who attacks him. The land is organized/occupied (?) in the midst of his adversaries. Those who revolt against him are not found before him. The furious lion with raging claws: he swallows up the might and blood (?) of him who attacks him in the completion of an instant. Bull strong of back and, the one with heavy hooves on the neck of his enemies, with which he tears his chest mnDt (?), (66) and his two dpty (?); flying and capturing him who attacks him, breaking his limbs and his bones”.(67)

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

3- Month-Re. The deity Month-Re, often depicted as a falcon, acquires as well the designation sS g3t, which matches this depiction. In a ritual scene recited for killing a hippopotamus, the function of the god is fair clear; he is to use his claws in order to carry on this mission:

Nswt-bity 3m? sS g3t (69) phrr r swh m w3y.f (70) p3 mwy spd hr ksw in drw n thi.f wnh (71) g3t.f m ntt (72) sbiw.f wnm iw.f sn sbh snf.sn
“The king of upper and Lower Egypt. The 3m -falcon who spreads the claw, speeds more quickly than the wind when it comes, the lion who is sharp on the bones, who slays the one who attacks him, whose hooves are covered with the hide of his foes, who eats their flesh, and swallows their blood”. This god's ability to kill is illustrated by an ancient text that highlights the attributes assigned to him:

\[\text{dd-mdw di.n.(i) n.k knt nḥt r ḫṣswt nḥt mį mrr tw Ṭntw-R ṣ pḥty Ḥr-wṣṣty ṣḥḏ τw nbw fnḥw nbw}\]

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

As a lord of Tōd nb ḏṛṭy, he is described as k3 nḥt ‘the valor bull’ ḥwi ḫftyw.f ‘who slays his enemies’.

4- Khonsu. The god Khonsu is shown in many forms. He is depicted in a human form, a Baboon-shaped figure, and mostly as a Falcon-headed figure. sš-gśwt ‘the one with spread claws’ is a designation given to Khonsu in a ritual scene of offering the mdḥ-ointment. This designation assists in his function when killing the fiends as a lion:
Recitations by Khonsu, the m3l -lion, great of roar, sharp on the bones, who tears the bows, the brave falcon, who spreads the claws and slays the enemies of his father in a rage. I give to you the strength of Month to your wings (forearms)”;

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

In Hnsw mds nbw d3d.f sn n N šd.f n.f imyt ht.sn wpwty pw hšbw N r hšf.f

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

5- Shu. the deity Shu is represented in various forms: a human form, a lion-headed god, a ram-shaped, and a flacon. In the Temple of Kom Ombo’s texts, Shu is mentioned with claws consistent with his depiction as a lion or a falcon. ‘nwtf.f ḫr-srįk ‘the one whose claws exterminate’ is a designation of Shu as Ḫr-tm3- Matthews in the battle against the enemy of Re. He also uses his hooves ‘gšwt as a lion:
Now there was Shu in this place in his name of Horus the Great, he transformed (his) aspect into that of Horus the strong-arm .... [falcon] ... [provided] with wings, whose heart is satisfied when he slays them all, his heart is daring, (his) claws exterminate .... the powerful bull, which tears to pieces the one who attacks him .... which breaks the bones of his enemies, the furious lion, who lives on the blood of the foes, who makes massacre of it as it pleases .... he pierced their hearts with his hooves” (91)

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

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spd n sfww.tn 3m.tn hftyw Ḥ pry ds.tn šwwt.sn
```

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

6- Ḥy ‘the God’ child’. ss- próp (93) is a designation of the child of God/gods that refers to him using his claws against his enemies:
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Interestingly - on the west tower, east side, of Edfou Temple - is an inscription that specifies the protectors who protect the horizontal-ꜳꜴꜳꜥ in his sanctuary, and who drive away evil from the Lord of God ḫḥ.f-m-ꜳꜴꜳꜥ-[m-ꜳꜴꜳꜥ.f] “the Fire of face that scratches [with-his-claw]”,(99) represented as deities who are depicted as lions or falcons.

IV- Goddesses represented with claws and hooves

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

1- ꜳꜴꜳ. Anukis is depicted in two forms, either as a human figure or as a vulture. (100) The latter form represents her standing on a pedestal with the Atef crown; this scene comes from the Naos № 70021 of Nektanebos for Sopd from Saft el-Henne. (101) This
might be the reason- like a vulture- she acquires the designation of $nbt$-$nwt$.\(^{(102)}\) This designation is gained by Anukis (\(\text{'nk}\)) in a magical spell that is recited against poison (\(mtwt\)):

\[nn \text{'n.t m} nwt.f \text{'nk} r.t nbt nwt nn \text{'n.t m} psh Srkt r.t nbt psh\]

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

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

\[\text{"Thoth cuts you off through his magic and you cannot come against the barque of }Re\text{"; }Re\text{" himself turns you back because he knows everything you did evilly. Fire is against you in the south, and it has power over you; it is Sothis and Anukis who have commanded what is done against you".}\(^{(105)}\)

2- $P\text{sht.}^{(106)}$ The scenes of Spéos Artémidos temple\(^{(107)}\) founded by Hatshepsut represent the goddess Pakhet\(^{(108)}\) in a lioness-headed figure with a sun-disc upon the head.\(^{(109)}\) The iconography of Pakhet, expressed in words since the Middle Kingdom Coffin Texts, confirms that Pakht is a lioness with sharp
eyes and pointed claws ready for hunting:

\[ h^c.kw m P\acute{\text{a}}h t \ w rt \ z\acute{\text{k}}t(?)^{(110)} \ irty \ spdt \ nwt \ m\acute{\text{z}}t \ m\acute{\text{z}}t \ sdt \ h\acute{\text{t}} \ m \ kkw \]

“I have appeared as Pakhet the great, whose eyes that burn (?) and whose hooves are pointed, the lioness who sees and catches by night”.\(^{(111)}\)

3- **M\text{af}d\text{t}**.\(^{(112)}\) The goddess Mafdet who is depicted as a lion-headed serpent in the Late Period,\(^{(113)}\) her danger lies in the claws \(-nwt\) she possesses, with which she presumably kills the snakes. Mafdet is mentioned in the Pyramid Texts in only eight places; seven of which represent her as an opponent of the snakes.\(^{(114)}\) In PT 677, Mafdet protects the deceased from snakes through her \(db\text{w}\)- fingers which refer assuredly to her claws:

\[ h^c.\text{Sw} h\acute{\text{r}} \ k\acute{\text{sw}}.k \ p\acute{\text{hr}} \ tw \ pn^c \ tw \ db\text{w} \ N \ h\acute{\text{rw}}.k \ db\text{w} \ M\text{af}d\text{t} \ h\acute{\text{ryt-ib}} \ Pr-\text{\acute{n}ht} \]

“Shu stands upon your fetters. Turn yourself about, turn yourself over, for the fingers of the king N which are on you are the fingers of Mafdet who dwells in the Mansion of Life”.\(^{(115)}\)

Furthermore, \(Re^c\) will cut off the snake’s head with the knife which is in Mafdet’s hand.\(^{(116)}\)
Mafdet is one of 16 deities, all together are in the process of annihilating the god Seth and his confederates:

\[ dp.k \text{ Siš ħsy ḫn%c smȝyw ... 'Ink Mȝfdt šhr ḫtyw.s} \]

"You perish the miserable Seth with his followers .... mine is Mafdet, who brings down her (sic) enemies".\(^{(119)}\)

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

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

\[ N \text{ pw nw}^{(121)} \text{ wnn imyt mnty Ḥnty-irty grḥ pw n sšp.f t}^{(122)} \text{ hrw pw n snt tpw sȝbwt sšp.k n.k mẖb₃.k pw ḫsi.ti mȝwt.k .... Ḝsw.s} \]
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\(\text{\textit{\textbf{\textit{nwt M\textstyle{\textdaggerdbl}fdt i\hat{s} N tpw.sn im nw ðsityw imyw s\tilde{h}t Htp}}}}\)

“The king N is this one who was between the thighs of Hnty-irt\textsuperscript{123} on that night when he flattened bread and on that day of cutting off the heads of the mottled snakes.\textsuperscript{124} You take this favorite \(m^\text{\textstyle{\textdaggerdbl}}\text{\textstyle{\textdaggerdbl}}}bzt\)-harpoon\textsuperscript{125} of yours, your \(m^\text{\textstyle{\textdaggerdbl}}}wrt\) -staff\textsuperscript{126} …. whose points are the \textbf{claws} of Mafdet, wherewith the king N cuts off the heads of the adversaries who are in the field of offerings”\textsuperscript{127}.

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

This goddess bears the designation of \textit{mrt-\textit{nwt} ‘the one with painful claw’},\textsuperscript{131} an epithet that corresponds to her being presented as a lioness and as well to her function.

\textit{Mnt} is the second of 16 deities who share all to destroy Seth and his companions on the fire. The deities are as followed: \textit{Sh\textstyle{\textdaggerdbl;}}; \textit{Mnty};\textit{Wnmty}; \(\hat{h}t\) \textit{wnmt} \(n\) \(\hat{h}lht\) “Akhet, which unexpectedly devours”; \textit{M\textstyle{\textdaggerdbl;}fdt}\ \textit{s\textstyle{\textdaggerdbl;}}r\ \textit{hftyw.s} “Mafdet who brings down her enemies”; \textit{M\textstyle{\textdaggerdbl;}t} \(\zeta t\) \textit{hwi}\ \textit{\textstyle{\textdaggerdbl;}}\textstyle{\textdaggerdbl;kw-ib} “the great lioness who beats the disaffected persons”; \textit{zsbt}\ \textit{nbt}\ \textit{whm}\textsuperscript{132} \textit{m}\ \textit{nbyt.s} “O every fire serpent that burns with its flame”; \textit{hry-\textstyle{\textdaggerdbl;}}\textstyle{\textdaggerdbl;3} “the one on the fire”; \textit{nbt}\ \(\hat{s}\tilde{c}t\) “mistress of the massacre”; \textit{hry-nmt}\ \textit{m}\ \textit{B\textstyle{\textdaggerdbl;}dyt-\textstyle{\textdaggerdbl;}by}\textstyle{\textdaggerdbl;} “the one who is upon the slaughter block in Edfou of the East”.\textsuperscript{133}
“(Spitting the figure in the fire). Spit on him many times in the fire. One speaks: (i.e., Nut comes as the one who drives to vengeance): You pass by the feeble Seth with his followers (confederates). It is me ‘Sekhmet’ who is with an aching flame. It is me ‘Mnt’ who is with painful claws.”

Here, Mnt is addressed in the same terms applied to Sekhmet, Mafdet, Tefnut, and the great Lioness. She is as well depicted in Papyrus Salt 825, as a lioness lying down, wearing the Atef crown, and spitting fire, her name is mnt. The other Six of these deities, their names do not reflect their function concerning destroying Seth and his followers: nbt zšrw “mistress of zšrw”; wrt-m- rhetorical tswy “the Great in Memphis”; hmt-nsw-snw-n iht “King’s wife, the comrade of the iht-cow”; Tfnt m Mnst “Tefnut in Mnst”; nbt-iwt-m wnwt “Mistress of the step in Hermopolis”; B3st t st m nwt nṯry(t) “Bastet the great in the divine city”.

5- Nmt. is depicted in a human figure, in a Seth-animal-shape, and as a falcon-headed god. As a falcon, he uses his claws to kill the Oryxantilope, as an embodiment of the god Seth. ŝm ššwt.f m ḫtyw.f is a designation of Nmt in a ritual scene—the title of which is damaged—of killing the Oryxantilope:
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Recitations by Nmtty. Horus the great, son of Osiris, great of power in Edfou, the drty-falcon, great of strength, who grabs with his claws, and whose talons seize his enemies.

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

Recitations by the white Nekhbet of Nekhen, with an extended
arm, lady of the claw, strong of the bow” (150).

The same epithet is met once again:

\[
\text{dd mdw in Nḥbt ḫdt Nhḥn zwy-ḥ nb(t) f\textsuperscript{g} ḫnty pr-wr wnmyt n(t) RḤ.}
\]

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

\[spdt \text{ nwt, and } nb t f\textsuperscript{g}, both epithets are included within a context that does not refer to the functions she plays. While other designations that come from the temple of Edfou represent her acting as a protector of the king. She uses her claws to defend the king:}

\[
\text{Nḥbt dmAt pDwt (153) st nrt skt bl m nwt.ṣ “Nekhbet, the one who binds the bows together, great of fear, who slays the rebel with her claws”. (154)}
\]

\[
\text{Nḥbt nb t nrw (ḥdt Nhḥn?) dnt tpw sbyw m nwt.ṣ “Nekhbet the white of Nekhen? great of fear who cuts off the heads of the enemies with her claws”. (155)}
\]

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

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

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

\[
\text{dd-mdw ḥr rpyt}^{(161)}\text{ mwt ḥr 3 ḥrw w ṭ m ḥr n pšt ḥr <CourseName>kw y n ḥr n pšty ḥr ḥdt dsrt ky n ḥr n nrt ḥr žwty ḥr mš ḥr ḏnhw m ćšt}^{(162)}\text{n(t) mš}\
\]

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

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

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

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

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

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

The scene depicts two lion-headed gods holding hands. They are standing on a long serpent stretched out on the ground and raising its neck; following them and also above the snake, two walking cynocephali. Title: "... The name applying to this painting can only be translated thanks to the legend of Dendera. Therefore, the text can be read as: "hr.f m hft shf m nt.f šsr 4 n Mwt ‘Head in the fire, tearing with its claws’; fourth pike/arrow of Mut”. The composition is a little different in Dendera if the drawing is correct in the publication. One of the
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gods has the head of a jackal, the other has the head of a monkey. The two cynocephali follow, but the snake no longer exists. \(^{(170)}\)

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

B- The Gargoyle \(M3i-hsi\). De Wit notes that the earliest term for a lion is the word \(m3i-hs3\), which appears in the Pyramid texts as:\(\)\(\)\(\)\(\)\(\)\(\)\(\)\(\)\(\)\(\)\(\)\(\)\(\)\(\)\(\)\(\)\(\)\(\)\(\)\(\)\(\)\(\)\(\)\(\)\(\)‘lion with terrible look’, referring to the ability of the lion to either terrify or hypnotize its victims with one look. Over a period of time, the abbreviation \(m3i\) was used instead. \(^{(173)}\)

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

\[ \text{ink } M3i-hs3 \ i\-m-gbty.fy \] \(^{(174)}\) \(\text{nwt.f} \ spd \ hr \ ngi \ sbyw \ ink \ hs3- \ hr \ m \]
sbyw n it.f ḫwi sbyw.f m-ḥt nšnw ink Ḗ nrt twr snwt? ḫr nb.f ʻry ʻst m ḥftw ẓb ib.f

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

C- Nnmts: Another abstract was personified. The stretcher Nnmts is mentioned as a designation of the goddess P3ḥt-wrt, and attributed to it the same epithets of having claws as a lioness:

sšm wi p3wt wrt Nnmwt imyt sh wr ʻṣt ṭrty spdt ʾnwt m3ḥt(?) nbt m3šw m3t m3t šdt hṭ m kkw

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

The names that refer to the claws and hooves of the deities, against whom they are directed, the verbs and rituals associated, all are included in this following table:
<table>
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<tr>
<th>God’s name</th>
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<th>Source of the Lexical expressions</th>
<th>Depiction s &amp; forms of the deities</th>
<th>Verbs / adj</th>
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<th>Rituals</th>
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<tr>
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<tr>
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<td>‘God’ child’-ḥy</td>
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<tr>
<td>God’s name</td>
<td>Lexical expression: Claws/hooves</td>
<td>Source of the Lexical expressions</td>
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<tr>
<td>Msfdt</td>
<td>ð³wt</td>
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<td>lioness</td>
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<td></td>
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<td>The points of m³wt - staff is as her ð³wt</td>
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<td>She cut off the heads of the king’ adversaries</td>
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<tr>
<td>Mnty</td>
<td>ð³wt</td>
<td>Urk VI 52; 53, 2-7</td>
<td>lioness</td>
<td>Mrt</td>
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<td>She shares with other deities to destroy Seth and his companions on the fire</td>
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<td></td>
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<td>Nmty</td>
<td>ð³wt</td>
<td>E III 278, 11</td>
<td>falcon</td>
<td>ñm</td>
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<td>She kills the enemies of her father</td>
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<td>killing the Oryxantilope</td>
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<tr>
<td>Nhbt</td>
<td>ð³wt ð³g</td>
<td>- K.O. 738. -Dend Mar III 58k - E V 255,8</td>
<td>Vulture</td>
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<td>she slays the rebel</td>
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<tr>
<td>Shmt</td>
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<td>- Urk IV 1767, 6. - BD 164</td>
<td>lioness</td>
<td>spdt</td>
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<td>the speaker proclaims the aggressive divine defense in the name of Sekhmet</td>
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</table>
VI- Conclusion

The most common word that refers to the claws or hooves is nt which appears first in the Old Kindom Pyramid Texts and then in the Middle Kingdom Coffin Texts. This word is ascribed to all deities mentioned above except Month-Re, Khonsu who are associated with the word g3t which was first documented in the Book of the Dead; and as well Nmty with the word š2mjt appeared in the Temple of Edfou. The deities Amun, Shu, and Sekhmet take the designations associated with both nt and g3t. The word fng was confined only to Nekhbet in her texts that come from the Temples of Edfou and Dendara.

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

When these deities are attributed claws, they must be violent, which corresponds to the role assigned to them. The deities in these forms, are to kill the enemies in their general meaning, either of the king, of the deceased’s father in reference to the god Osiris, and as well the god Seth. But concerning the titles of the rituals in which the deities took the form of having claws/hooves, mostly are against Seth, either in his explicit name or against the animals which are to be his incarnation: the hippopotamus and the Oryxantilope. Other rituals are against the enemies of Re. In one of these rituals, the title of which does not match with its contents, it is the ritual of offering the md-ointment where Khonsu is described as a lion killing his enemies.
The verbs affixed to the words expressed claws and hooves are varied; we have *dns, nšn, wnḥ, sṛk, ṣḥ, mrt, zm, and dnt*; but the most used are *ṣš* and *spd*.

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

Surprisingly, the claws are not attributed to deities, but as well to abstracts. The arrow of many goddesses: Mut, Nekhbet and Bastet, the gargoyle and the stretcher upon which Osiris sleeps; all represented with claws.
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** I am deeply indebted to my colleague Professor dr. Abdel -Rahman Ali for his valuable remarks regarding reading the texts cited from the Temples of Gr.-Rom.-Period.

(1) Wb I 188, 1-6.
(2) Wb I 235, 10-12.
(3) Wb I 31, 15 (PT 1779).
(4) Wb I 576, 6-7. F


<sup>g</sup>т

is an epithet of Nekhbet (Wb I 576,8), and her priestess is f


<sup>g</sup>т (Wb I 576,9).
(5) Wb IV 402,5.
(6) All the words mentioned here are of religious texts, but exceptionally, the word 'nty is once authenticated as a designation associated with smsyt, one of the eight midwives receiving the queen Hatshepsut when got born. She is described as Mnt-nty 'she with strong thumbs’. It is easy to read the barely recognizable significance meaning behind the word. The midwife, with her strong thumb, can pull the child firmly and steadily into the light of the world. The word nty, does not have in this context its regular meaning ‘claw’: See Brunner, Die Geburt des Gottkönigs, 99.
(7) Cf. PT 459a: ḏy r.sn rmṯ pȝy r.sn nṯrw ‘men are buried, gods fly’; Zandee, Death as an Enemy, p.198.
(10) Hornung & Abt, Gates 41.
(12) Although there is no connection to what came before, the following list of the king’s possessions can only be a description of his equipment when he is standing on the causeway, Faulkner, AEPT 288, 11.
The PT is packed with texts mentioning different kinds of scepters which are to be generally symbols of power, whether in the hands of the king or of the gods. The most frequently mentioned of which, is the ‘b3- scepter used primarily for striking; see: Mercer, The Pyramid Texts in Translation and Commentary IV- Excursuses, p. 58.

This word may be compared with the wire of The Lower Egyptian crown, cf. Mercer, The Pyramid Texts in Translation and Commentary III 899.

The word ḏbꜣwꜣ.k means at hand.

PT 1998c-1999c. Cf. Kees, in: ZÄS 60, 2: as he gives another rendering of this spell: " you have your ‘b3-scepter, and your wire, and your nails which are on your fingertips, (like) the knives forward upon Thoth's shoulders; the cutting stuff that comes out of Seth." See as well: Mercer, The Pyramid Texts in Translation and Commentary III 899.

ik nṯ: Wb I 139,2.

LGG III 288.

The substantive ‘ikw, or ‘ikiw reminds us of the ikw-tꜣ or ‘ikiw-tꜣ of 806b, which seems to define the word as a “defender” Which fits this context perfectly, see: Mercer, The Pyramid Texts in Translation and Commentary II 197.

Although the word nṯ is translated finger-nail, here in accordance with the determinative for thumb in T (𓎇𓎆𓎂), it should be translated “thumb.” This is further substantiated by the description “the left one,” referring to a specific digit which can only be the “thumb,”: Mercer, The Pyramid Texts in Translation and Commentary II 197.

PT 424a-b

The thunderbolt as a sign of the Min that may have developed from the worship of his fetish which was thought to be a barbed arrow or a fossilized belemnite (an ancient relative of the cuttlefish) see Kees, Götterglaube, 106-107.

(24) \(Hr\) in 461b really means “head”: Mercer, The Pyramid Texts in Translation and Commentary II 216.

(25) \(Wb\) I 355,10.

(26) \(PT\) 460c- 461a-d.

(27) The capital of the nome was called ‘House of the ‘nti’ rendered freely in Greek by the word Hierakonpolis, “city of the falcon.”: Mercer, The Pyramid Texts in Translation and Commentary II 17.


(29) \(isft\) the claw of the bird of prey: \(Wb\) I 31(this word is authenticated only in \(PT\) 1779).

(30) The deceased king as a great falcon with his perching place on the battlements of \(Re\), seizes provisions for Shu, see: Mercer, The Pyramid Texts in Translation and Commentary III 827.

(31) Faulkner, \(CDME\) 231

(32) ‘He of the hidden name’ may refer to \(Re\), see: Mercer, The Pyramid Texts in Translation and Commentary III 826

(33) The word \(\$m\) represents a holy, and a divine being, the perched falcon with which \(\$m\) is so often associated

(34) The expression \(nbt\ \(nbi\) designates the crown of Lower Egypt, Mercer, The Pyramid Texts in Translation and Commentary III 827.

(35) \(PT\) 1778a- 1779c.

(36) Mercer, The Pyramid Texts in Translation and Commentary III 827

(37) \(LGG\) III 471.

(38) Cf. \(pd\ \(hr\ \$mrt\): \(Wb\) I 567, 14-15; cf. \(\$mrt\): \(Wb\) IV 482,5

(39) \(KRI\) II, 337, 7-9; Kitchen, \(KRI\) translated \&Annotated translations, V.II, p. 175. (A stela n. BM 440 from Giza, near the Great sphinx, dated back to the reign of Ramesses II).
About the killing of the Oryx antilope see: Derchain, Le Sacrifice de l’Oryx.

the king receives the power like $M\text{-h}s\text{-}\text{3}$ in the ritual scene of killing Oryx antilope: $+$ $s$ $m\text{3}$ $m\text{z-}$ $h$ $g$: $\cdots$ $\cdots$ $d\text{i}\text{i} n k$ $b$ $m\text{n}$ $t w$ $m$ $b$ $\text{n}\text{t}$ $\cdots$ $d\text{i}\text{i} n k$ $p\text{hty}$ $m\text{i}$ $M\text{-h}s\text{-}\text{3}$ $h r$ $i n$ $p$ $w d y$ $h$ $\text{s}$ $k y w$ $- i b w$ $k$ “I give to you your rebels, being cut off totally …. I give to you the strength like the ferocious lion putting an end to your disaffected persons”: E III 139, 7-10; he receives as well the power like $M\text{-h}s\text{-}\text{3}$ in the ritual scene of killing Seth $w n p$ $n h s$: $d d - m d w$ $i n$ $H r$ $- B\text{hd}$ $t$ $n\text{tr}-\text{c}$ $n$ $\text{b}$ $p t$ $s$ $m\text{3}$ $s$ $b$ $w w$ $w n p$ $r k y w$ $\cdots$ $d\text{i}\text{i} n k$ $p\text{hty}$ $m\text{i}$ $m\text{s}\text{-}\text{h}s\text{-}\text{3}$ “Recitations by Horus of Behdet, the great god, lord of heaven, who slays the foes and kills the adversaries …. I give to you the strength like the ferocious lion”: E V 296, 14-15.

$CT$ VII 24g; 25h-o.

$LGG$ VI 575.

$CT$ VI 192a-f, 193b.

Naville ($Tb$ 172, 29); Quirke, going out in Daylight, $B D$ 172, p. 425,427.

See Quirke, going out in Daylight, $B D$ 145, p. 336 where it is wrongly translated as $b$ $n t y$.

See Quirke, going out in Daylight, $B D$ 145, p. 336 where it is wrongly transliterated as $h$ $s k - i b$.

$Tb$ (Lepsius) 145 (5th gateway), 19-20; Quirke, going out in Daylight, $B D$ 145, p. 336.

$LGG$ VI 282.

$M\text{d}s\text{d}s$ as a verbum infinitum: $W b$ II 183.

Coffin of $D\text{d-hr}$ the son of $T\text{h}-m\text{s}$: $C G$ 29304 (Sarcophagus of the Persian and Ptolemaic eras), p. 128-9, (line 6-7).


(54) *PT* 229a-c.


(56) *PT* 425a-b.

(57) *CT* VI, 346a-c. As the deceased is identified with Atum or Rea in bitting (i.e., eating) the serpent, Atum has been filled with the serpent as it wound its way into the god’s stomach, Mercer, The Pyramid Texts in Translation and Commentary II 189. Compare the proverb ‘dog-eats-dog’.


(60) *gpp ib.f* is emended into *pgs ḫr.f*, see Jelínková Reymond, *BdE* 23, p.11, n.5.

(61) About the goddess Iusas, see: *LGG* I 141; *LÄ* I 217-8; Lange, *CENiM* 14, p. 304; Vandier, *RdE* 16, pp. 55-146.


(64) Amun is shown as: a human form, Baboon, goose, frog, crocodile, and ram-shaped, see: *LGG* I 305ff.

(65) *LGG* IV 360.

(66) Part of the face, between the nose and cheekbones, along the eye, see: *Wb* II 93.


(68) *LGG* VII 550.

(69) *LGG* VI 606.

(70) Wilson, A lexicographical Study 351.
A symbolic image of the griffin that covers its claws with the skin of its enemies: *Wb* I 323,18.

Wilson, A lexicographical Study 995 (hide or skin of the Hippopotamus).

Wilson, A lexicographical Study 16-17.

Wilson, A lexicographical Study 657.

Wilson, A lexicographical Study 147.

*LGG* II 417.

*Urk* VIII 21h.

An inscription of Thutmose IV’s chariot from his grave, where the god Month stands behind the king, see: Carter-Newberry, Tomb of Thutmosis IV, pl. XII.

Faulkner, *CDME* 55.


The Temple of Tôd was dedicated to the bull god Month, and the sacred bull kept here was supposed to be his incarnation on Earth. As a god of war, he appears in the body of a man other than a hawk’s head, wearing a double-plumed sun disk on his head, from which two cobras hang. Temple buildings at the site are documented from the Eleventh Dynasty onwards, but most likely there was a structure from the Old Kingdom here as well. The Ptolemaic temple was built during the reign of Ptolemy VIII Euergates II / Cleopatra II. about the name of Month as *nb-Drty* see: Legrain, *BIFAO* 12, p. 101-107; the temple: p. 107-8; the sacred bull: p. 109.

*LÄ* VI 615.

Thiers, *Tôd* II 231, 7-8.

*LGG* V 761.

An epithet of Khonsu as the falcon in a ritual scene (*md* ointment): *LGG* VI 606; Wilson, A lexicographical Study 985.
The term *tbtb* may be a spelling of *dbdb* is 'to strike’ referring to the pounding of feet upon the ground, or stamping, the reduplication indicating a violent action, see Wilson, A lexicographical Study 1993 & 2089.

(K.O 167, 11; Gutbub, Textes fond., 108, Anm. 2; 114-116.)

(Amd. (N. 480): Warburton, Amduat p. 208, 9.)

(LGG VI 605.)

(*Hy* is a common word at Edfou for a child, particularly a godchild: Wilson, A lexicographical Study 1261; *Wb* III 217, 4.)

(The city Chemmis: *Wb* II 251.)

(With the nuance 'be born’, see: Wilson, A lexicographical Study 399.)

(*Ss* is used most often of Horus or the king as the son and rightful heir of the gods entitled to inherit the kingship, or of child gods such as Harpocrates, *Ihy*, Harsomthus and Harsiese to show their relationship to 'mother and father’ gods, see: Wilson, A lexicographical Study 1387.)

(E Mmmisi 147, 5-7.)

(E VIII 109,7; Kurth, Edfou VIII 195.)

(LGG II 172.)

(Günther, *CG* № 70021, §329,7; Pl. 28.)

(LGG IV 27)

(Chester Beatty VII, vso, 5, 5-6. Vol. I, Text, p. 64; Vol. II, Plates, pl. 37:)

(Bremner-Rhind 31,21, P. 85.)

(Faulkner, *JEA* 24, p. 45.)
Claws and Hooves in Religious Texts
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(106) \textit{LGG} III 28.

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

(108) Many deities are designated as Pakhet. Tefnut as in \textit{E I}, 125,16: \textit{dd-mdw in Tfn t sst Rc hry-ib Bhd t rt Rc hnwt ntw nbt pt sst Rc Pskh} “Recitations by Tefnwt, daughter of Re who dwells in Behdet, the eye of Re, mistress of gods, lady of the heaven, daughter of Re, i.e., Pakhet”; \textit{Wrt-hksw} as in \textit{JE A} 33, pl.4,5: \textit{dd-mdw in Wrt-hksw Pskh} “Recitations by the Great magician’ Pakhet”.

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

(110) \textit{sš} might be a miswriting of the word \textit{sšr}. \textit{Wb} I 21, 4-6 mentions the meaning of this verb \textit{sšr} as ‘braten’, which could be seen in the text as ‘eyes that burn’.

(111) \textit{CT} V 398h-399c.

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

(113) \textit{D VII} 94,74°; pl. DCXXXV (3\textsuperscript{rd} row of the upper register).

(114) \textit{PT} 230c, 438a, 440c, 442c, 677d, 685c, d, 1212d. in \textit{PT} 230c as an exception, she is mentioned with her execution device \textit{sšmt}, which is perceived as personified as the goddess herself: \textit{tm r.k in ššmt tm r n ššmt in Mzfdt} ‘your mouth is closed by the instrument of punishment, and the instrument
of punishment is closed by Mafdet’: PT 230c; see: Altenmüller, Synkretismus 73. Cf. the scene in the 8th Hour of Amduat (middle register), where nine šmst-signs for the jurisdiction of the Sun-God, as well as for his retinue are depicted: Warburton, Amduat 262. In the Coffin Texts, nothing reminds of the ostracized panther cat, unless a passage (VI, 289g) where the deceased is referred to as a child (g3) of Mafdet which is interpreted as a reminiscence of the regicide ritual. According to a presumption by Westendorf, the heir to the throne is said to have punished his mother goddess Mafdet for killing the old king: Westendorf, ZÄS 92, pp. 128-154.

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

(116) PT 442c.

(117) PT 442a-c. This function attributed to Mafdet is evident as well in the Book of the Dead, in which the goddess stands against the serpent Apophis and where the deceased is protected through her power: r n ḫsf Rrk m ḫrt-nṯr …. šd ḫty.k in Mšfdt “Spell for repelling the Rerek-serpent from the Realm of the Dead …. your heart is torn apart by Mafdet”. I Iss pwy …. 'w ḫfs ḫm.f Rrk ṅn.f …. ḫ3.k Rrk ḫmy 'Iss psḥ m r.f gb3 m ṯrty.fy …. Nn ṯwt.k r.i nn ḫ3 mtwt.k ḫm.i …. ḫw.kw ḫsk tp.k in Mšfdt “O this Realm of Ises …. There is a serpent in it, his name is Rerek …. Back Rerek, the one who is in Ises, who bites with his mouth and blinds with his eyes …. You cannot come against me; your poison can not fall in me …. I am protected; your head is severed by Mafdet”: Quirke, going out in Daylight, BD 39, p. 113.

(118) The deities are as followed: Shḥmt, mnyt, wnmyt, nbt-ṣt, sḥt, mšt-ṣš, ḫṛyt-tḳṣ, ẓṣbt, nbt-ṣt, nbt-ḥṣrw, wr-ḥṣḥ, nsw-ḥḥmt, nbt-ḥwt, Nwt, and Bṣtth see: Urk VI 53,9.

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

(120) Urk VI 52,9; 53,9.
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(121) *Nw* is used in relative sense, see: Mercer, The Pyramid Texts in Translation and Commentary III 600.

(122) *Wb* III 485,9.

(123) The deceased king is represented here as under the protection of *Hnty-irty*. About this deity, see: Junker, Der sehende und blinde Gott. *Mḥnty-irty* und *Mḥnty-n-irty*.

(124) The serpents are represented usually as enemies of light, as Apophis was the enemy of *Re*; see: Mercer, The Pyramid Texts in Translation and Commentary III 601.

(125) It appears to have been the favourite weapon of *Mḥnty-irty* (cf. Ombos II 230).

(126) *mAwt* means spear, and by means of it, canals or water-ways, could be seized, or controlled in the course of hunting, as here. Mercer, The Pyramid Texts in Translation and Commentary III 601.

(127) *PT* 1211a- 1212 f.

(128) *LGG* III 286.

(129) De Wit, Lion, 357-8, pl. XIX.

(130) *CG* 29306, p. 234; pl. 21.

(131) *LGG* III 326


(133) *Urk* VI 52; 53, 2-7.

(134) See the various way of its writing in *Wb* I 555, 15.

(135) It is an intransitive verb, from Apophis when he is spat upon: to perish, to be violated, see *Wb* V 445, 12.

(136) *Urk* VI 52; 53, 2-7.

(137) Derchain, p Salt 825, pl. XIX.
Name of a place near Memphis, near the Serapeum of Saqqara, \( Wb \) I 203, 13.

\( Wb \) I 315, 15.

\( Urk \) VI 52; 53, 2-7.

\( LGG \) IV 242-4. In the story of the ‘Contending of Horus and Seth’, the ferryman \( m\text{hnty} \), whose name is \( Nmty \) and who is bribed with gold by Isis, he loses the front of his feet as a punishment for being ferried across.

\[ \text{Then Nemty, the ferryman, was brought before the Ennead, and they removed the front of his feet} \]

(LGG IV 243: Horus and Seth; P. Chester Beatty I. Recto) Gardiner, \( LES \) 47, L. 7, 13); Lichtheim, AEL II p.218. \( hst \) rdwy.f ‘The front of his feet’ might be a metaphor for the nails, which are undoubtedly found on the front of the feet.

The god \( Nmty \) is depicted in Seth-animal-shape standing in a bark, holding in hands the \( w\text{As} \)-scepter and the \( \text{nh} \)-sign. His name is written before his face: \( nnty \ nb \ isbt \ ‘Nmty, lord of the East’, see: Gardiner, Inscriptions of Sinai, part I, pl.XLII, Nr. 119 (Serabit El Khâdim).

The temple of Edfou itself is called \( st\-\text{wnp} \), Wilson, A lexicographical Study 427.

\( E \) III 278, 11.

See: \( LGG \) IV 301. Nekhbet as well became as a designation for many deities as Isis, Anukis, Wadjet, Hathor and Mut.

\( PT \) 1451b.

\( CG \) 29301 (p.46).

Gutbub, Kom Ombo 378, 1; \( LGG \) VI 287.

\( K.O. \) 738.

Dend Mar III 58k.

It is read as \( \text{wnmyt} \) or \( \text{imntt} \). \( Wb \) I 322, 14-15; 87.
Mariette Dendara I 11.

That is the Nine Bows united under the rule of the king: Wilson, A lexicographical Study 2095. It occurs already in the temple of Sahure; The king is represented as a griffin, trampling enemies, and the Upper Egyptian goddess Nhbyt von Elkab, hovering over him as a vulture. She is called as: ‘wt ꜩ ‘with stretched arm’, dmꜬt ṗḏwt ‘who binds the bows together’ and nbt nṯry šmꜬ ‘mistress of the divine palace of Upper Egypt: Borchardt, Sahure II, 83-4.

E V, 207,15; LGG VI 655.

E V 255,8. LGG VII 548.

About Sekhmet see: LGG VI 556ff; about the lioness Sekhmet in the Old Kingdom Nile Delta, see: Lange, CENiM 14, p. 303.

One of the scenes found on statue N. 3031 in Turin Museum, depicted Isis and Nephthys followed by a baboon seated on a pedestal, presenting the ḫḏst eye to a lion-headed cobra in front of him that is standing as well on a pedestal. Inscription between the two gods read as: Shmt ḫḏst. This scene is an allusion to the myth of the eye of the sun who took a form of a lioness and was later appeared and brought back by Thoth from Nubia. See: Kákosy, Egyptian healing statues in three museums in Italy, p. 104, pl. 32 (Left side, Reg. X+3).

One of the scenes represented on the entrance doorway of sanctuary (A), is an Ichneumon (Davies recognized it as ‘Hedgehog’, p.13) on pedestal; It is: Shmt nbt snṯ ‘Sekhmet, lady of snṯ’. See: Davies, The Temple of Hibis, Pl. 5, Reg. IV, 2; Cf. LGG VI, 558.

Reading is not sure according to LGG IV 243.

LGG VI 287; Urk IV 1767, 6.

Female statue, female figure, also relief of an elegant woman, see: Wb II 415,11-12.

Wb I 235.

Tb (Lepsius 164, 12-13).
According to the last lines of the spell, the deceased will share the divinity of Mut and her physical perfection: See Quirke, going out in Daylight, \textit{BD}, p. 400.

\textit{LGG} I 60.

This name of the crown that represents the word sign \textit{hmhm} \textit{i.e.}, roar, especially refers to the epithet of Horus of Edfou: \textit{Wb} II 491, 6. The \textit{hmhm} crown appeared in the reign of Amenhotep IV, but was particularly represented in GR times. It consisted of three Atef crowns, usually surmounted by sun disks or Horus falcons and all arranged upon a pair of ram horns: Wilson, A lexicographical Study 1086.

\textit{LGG} VII 380.

\textit{LGG} I 60.

Rondot, \textit{BIFAO} 90, p. 315-316, fig.6.

Daressy, \textit{ASAE} 21, 4 & pl. 1. The same epithet is again ascribed to the 4\textsuperscript{th} arrow of Mut in: \textit{E} I 511, 6.

Capart, in: \textit{CdE} 15, 23.

\textit{D} X 358, 6.

De Wit, Lion, p. 16-18; in the gargoyle texts, the lions here are most often called \textit{sm}, \textit{tsm} and \textit{sn}: Wilson, A lexicographical Study 714.

\textit{Gsb} is an arm, but as speaking about a lion, so it is preferable to translate it as ‘front hooves’, see: \textit{Wb} V 154; 163.

At Edfou \textit{h3s-\textup{hr}} is an epithet of gods going to fight their enemies, consequently, it can be followed by the prepositions \textit{m} or \textit{r}: Wilson, A Lexicographical Study 1209.

Bénédite, Philae, 108, 11; \textit{LGG} I 634.

\textit{LGG} VII 536; \textit{E} IV, 286, 3-5.

\textit{Wb} II 276, 16; \textit{LGG} IV 251.

\textit{CT} V 388e-389f.