

An Introduction to Ancient Egyptian
OFFERING FORMULAE

Sem Essessi

Foreward by <someone>

April 20, 2025

A royal offering by Osiris the lord of Busiris...
...the great god, the lord of Abydos...

... a voice offering of bread, beer, oxen, fowl, alabaster and linen...
... and all the things, beautiful and pure, on which a god lives...

... for the ka of the revered one, my great ancestor, Hannibal Barca...
...true of voice.

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Foreword

Someone else needs to write this explaining...

- their relationship with the authors
- how it is useful to people
- how they contributed to the work
- signing their name at the end

Preface

Learning the standard form of the offering formula, then learning to translate its many variations has been a wonderful exercise to help me learn the language of Ancient Egypt.

Ancestor worship is a near universal religious practice and one of the oldest we know of. The offering formula was important for the particular flavour practised in Ancient Egypt and many hieroglyphic inscriptions are of this kind.

I hope that this book will be useful to those interested in learning hieroglyphs by providing a practical use case and effective reference. I also hope that it will be useful for those seeking to practice the same kind of religion as the ancients.

Notation

The transliteration notation used in this book is a variant of the *Manuel de Codage* (MdC), referring to an extended version of *Gardiner's sign list*.

MdC is an Egyptological standard for computer encoding of hieroglyphic text based on the phonetic values. It was first published in 1988 and continues to be revised.

It uses a subset of the Latin alphabet, with capitalisation and Gardiner sign codes used for greater accuracy. It also includes markup characters to encode positioning and arrangement of hieroglyphs, although these will not be used in this book.

In this book a variation is used which prefers phonetic values to sign codes and adds some additional encodings. For convenience this variant is referred to as MdC+.

The Gardiner sign list categorises hieroglyphs into types, and assigns each one a unique code. Although a given hieroglyph may fit into multiple categories, they occur only once, and usually in the first applicable category. It was first published in 1927, although the discovery of new glyphs and variants has required its extension since then.

For example, the hieroglyph G10 portrays a falcon, representing the god Sokar, standing on a barque on top of a sled.

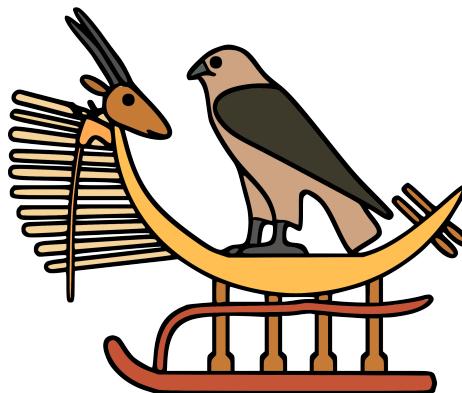


Figure 1: Hieroglyph G10

It could reasonably fit into the categories G (Birds), P (Ships and parts of ships), R (Temple furniture or sacred emblems) or U (Agriculture, crafts, and professions). It appears only once in the G category.

Transliterations used in this book will place in bold the parts to be vocalised. Any implied or otherwise absent hieroglyphs will be in curved brackets, and determinatives in square brackets. A dot is used to sepa-

rate the pronoun suffices used in the language from the owning verb or noun.

Note that the following tables do not contain a comprehensive list of modern additions to the original Gardiner's sign list, nor is every hieroglyph listed here referred to later in this book.

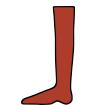
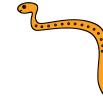
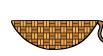
Manuel de Codage variant (MdC+)

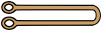
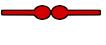
These tables define the encoding used throughout this book for transliteration, and to render hieroglyphs in a way that can be vocalised.

Uniliteral signs

Uniliteral signs represent individual sounds. They give us something like an alphabet, but are not used alone. In many cases they are used as phonetic compliments to assist in reading multiliteral signs.

They are presented separately to give the reader a clear impression of the set of sounds used in the ancient Egyptian language.

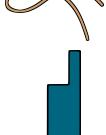
Hieroglyph	MdC+	Transliteration	Gardiner code
	A	ȝ	G1
	a	‘	D36
	b	b	D58
	d	d	D46
	D	ȝ	I10
	f	f	I9
	g	g	W11
	ȝ	ȝ	V33
	h	h	O4
	H	ȝ	V28
	i	ȝ	M17
	k	k	V31

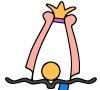
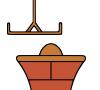
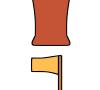
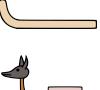
Hieroglyph	MdC+	Transliteration	Gardiner code
	I	I	E23
	m	m	G17
	M	m	Aa15
	n	n	N35
	N	n	S3
	p	p	Q3
	q	q	N29
	r	r	D21
	s	s	S29
	S	š	N37
	t	ť	X1
	T	ť	V13
	w	w	G43
	W	w	V1
	x	ħ	Aa1
	X	ħ	F32
	y	y	M17a
	Y	y	Z4
	z	z	O34

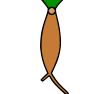
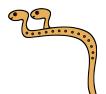
Multiliteral and other signs

These signs are used for compounds of multiple sounds or as determinatives, numbers or grammatical hints. For example, the Z2 and Z3 hieroglyphs occurring early in the table are plural markers. The Z1 hieroglyph is used to denote the end of a word or to fill space between words for a more beautiful composition.

Hieroglyph	MdC+	Transliteration	Gardiner code
	---	---	Z3
	I	I	Z1
	III	III	Z2
	10	10	V20
	100	100	V1
	1000	1000	M12
	aA	ə ³	O29
	AA	ɜ ³	G2
	ab	əb	D59
	Ab	ɜb	U23
	abA	əbə	S42
	Abd	ɜbd	N11
	Aby	ɜby	E24

Hieroglyph	MdC+	Transliteration	Gardiner code
	ad	‿d	K3
	aD	‿d̪	V26
	aH	‿h	T24
	aHa	‿h̪	P6
	aHA	‿h̥	D34
	Ai	‿i	T12
	Ams	‿ms	S44
	anx	‿nh	S34
	Anx	‿n̪h	S34
	aq	‿q	G35
	Ar	‿r	T12
	arq	‿rq	V12
	As	‿s	Q1

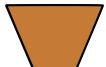
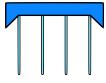
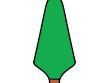
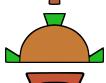
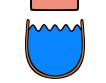
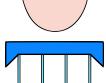
Hieroglyph	MdC+	Transliteration	Gardiner code
	aSA	ɔš̩	I1
	Atf	ɔt̩f	S8
	Aw	ɔw	F40
	awt	ɔwt̩	S39
	Ax	ɔh̩	G25
	Axt	ɔh̩t̩	N27
	bA	bɔ	G29
	baHi	bɔh̩i	G32
	bAs	bɔs	W2
	bd	bd	R9
	bdt	bdt̩	M34
	bH	bh̩	F18
	biA	bìɔ	U16

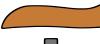
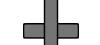
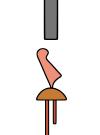
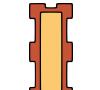
Hieroglyph	MdC+	Transliteration	Gardiner code
	bit	b <small>ɪ</small> t	L2
	bnr	bnr	M30
	bz	bz	K5
	DA	d <small>ʒ</small>	U28
	Dam	d <small>ʒ</small> m	S41
	db	db	F16
	Db	d <small>ʒ</small> b	G22
	Dba	d <small>ʒ</small> b <small>ə</small>	D50
	DbA	d <small>ʒ</small> b <small>ə</small> s	T25
	dd	dd	R11
	Dd	d <small>ʒ</small> d	R11
	DD	d <small>ʒ</small> d	I11
	DHwty	d <small>ʒ</small> hwty	C3

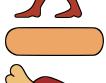
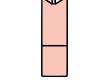
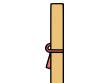
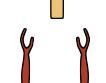
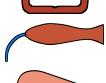
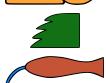
Hieroglyph	MdC+	Transliteration	Gardiner code
	di	di	X8
	dmD	dm <u>d</u>	S23
	Dr	<u>d</u> r	M36
	DrD	<u>d</u> rd <u>d</u>	F21
	dSr	dšr	G27
	Dsr	<u>d</u> s <u>r</u>	D45
	dSrt	dšrt	S3
	Dw	<u>d</u> w	N26
	dwA	dw;	N14
	dwAt	dw;†	N15
	fnD	fnd <u>d</u>	D19
	gb	gb	G38
	gH	gh	D56

Hieroglyph	MdC+	Transliteration	Gardiner code
	gHs	ghs	D56
	gm	gm	G28
	grp	grp	U17
	HA	ḥʒ	F4
	HAt	ḥʒt	F4
	hb	hb	U13
	Hb	ḥb	W3
	HD	ḥd	T3
	HDD	ḥdd	T6
	HDt	ḥdt	S1
	Hfn	ḥfn	I8
	HH	ḥḥ	C11
	Hm	ḥm	N42

Hieroglyph	MdC+	Transliteration	Gardiner code
	Hmt	ḥmt	U24
	Hmwt	ḥmwṭ	U24
	Hn	ḥn	M2
	Hnmmt	ḥnmmt	N8
	Hnqt	ḥnqt	W22
	HqA	ḥqɔ̄	S38
	HqAt	ḥqɔ̄t	U11
	Hr	ḥr	D2
	hrw	ḥrw	N5
	Htp	ḥtp	R4
	Hw	ḥw	F18
	Hwt	ḥwt	O6
	Hz	ḥz	W14

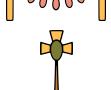
Hieroglyph	MdC+	Transliteration	Gardiner code
	iab	ì·b	W10
	iAb	ì·b	R15
	iAdt	ì·dt	N4
	iaH	ì·h	N11
	iAm	ì·m	M1
	iAt	ì·t	N30
	ib	ìb	F34
	ibA	ìb;	Y6
	id	ìd	N41
	idn	ìdn	F21
	idr	ìdr	V37
	idt	ìdt	N4
	iH	ìh	T24

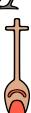
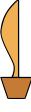
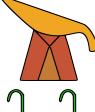
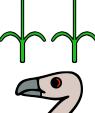
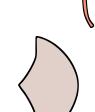
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	im	ìm	Aa13
	lm	ìm	Z11
	imAx	ìm:b̥	F39
	imi	ìmì	Z11
	imnt	ìmnt	R14
	in	ìn	K1
	inb	ìnb	O36
	ini	ìnì	W25
	inpw	ìnpw	C6
	ipt	ìpt	O45
	ir	ìr	D4
	iri	ìrì	D4
	iry	ìry	A47

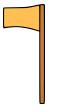
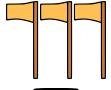
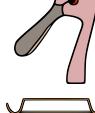
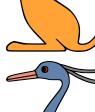
Hieroglyph	MdC+	Transliteration	Gardiner code
	isw	ìsw	F44
	it	ìt	U10
	iTi	ìTì	V15
	iw	ìw	N18
	iwa	ìw ^c	F44
	iwn	ìwn	O28
	iz	ìz	M40
	kA	k ₃	D28
	kAp	k ₃ p	R5
	kAr	k ₃ r	O18
	kfA	kf ₃	F22
	km	km	I6
	kp	kp	R5

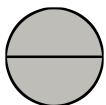
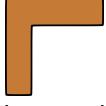
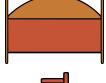
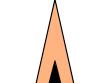
Hieroglyph	MdC+	Transliteration	Gardiner code
	mA	m̩	U2
	MA	m̩	U1
	mAat	m̩t	C10
	mAi	m̩i	E22
	mAw	m̩w	G46
	md	md	S43
	mD	m̩d	V20
	mDAT	m̩d̩t	Y1
	mDH	m̩dh	S10
	mDt	m̩dt	V19
	mH	m̩h	V22
	mi	m̩i	N36
	Mi	m̩i	W19

Hieroglyph	MdC+	Transliteration	Gardiner code
	mm	mm	G18
	mn	mn	Y5
	mnD	<u>mnd</u>	D27
	mnhd	mnhd	Y3
	mnit	mnit	S18
	mniw	mnìw	A33
	mnw	mnw	C8
	mnx	<u>mnh</u>	U22
	mnxt	<u>mnht</u>	S27
	mr	mr	U7
	Mr	mr	U6
	mri	mrì	N36
	ms	ms	F31

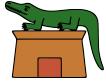
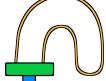
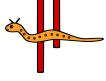
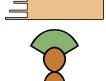
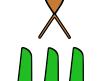
Hieroglyph	MdC+	Transliteration	Gardiner code
	msa	mš ^c	A12
	msDr	ms <u>d</u> r	F21
	msi	mši	B3
	msn	mšn	V32
	mt	mt	D52
	mw	mw	N35a
			
	mwt	mwt	G14
	mxAt	m <u>h</u> ³ t	U38
	mzH	mzḥ	I3
	nb	nb	V30
	nbty	nbty	G16
	nbw	nbw	S12
	nD	n <u>d</u>	Aa27

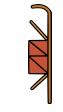
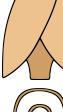
Hieroglyph	MdC+	Transliteration	Gardiner code
	nDm	n <u>dm</u>	M29
	nDs	n <u>ds</u>	G37
	nfr	nfr	F35
	nfw	nfw	P5
	nH	n <u>h</u>	G21
	ni	n <u>i</u>	D35
	niwt	n <u>iwt</u>	O49
	nm	n <u>m</u>	T34
	nmt	n <u>mt</u>	T29
	nn	n <u>n</u>	M22a
	nr	n <u>r</u>	H4
	ns	n <u>s</u>	F20
	nSmt	n <u>šmt</u>	K6

Hieroglyph	MdC+	Transliteration	Gardiner code
	nTr	n <u>tr</u>	R8
	nTrw	n <u>trw</u>	R8a
	nw	nw	W24
	nxn	n <u>hn</u>	O47
	nxxw	n <u>hhw</u>	S45
	nzt	nzt	W11
	pA	p ³	G47
	pAq	p ³ q	H3
	pd pD	p <u>d</u> p <u>D</u>	T9 T10
	pH	p <u>h</u>	F22
	pq	pq	H2
	pr	pr	O1

Hieroglyph	MdC+	Transliteration	Gardiner code
	pt pXr	pt ph̪r	N1 F46
	pzD	pzd	N9
	qAb	q:b	F46
	qlz	qìz	A38
	qmA	qm³	T14
	qnbt	qnbt	O38
	qrsw	qrsw	Q6
	qs	qs	T19
	ra	r̥	N5
	rA	r̤	N5
	rd	rd	D56
	rdi	rdì	X8

Hieroglyph	MdC+	Transliteration	Gardiner code
	rmi	rmī	D9
	rnp	rnp	M4
	rs	rs	T13
	rsw	rsw	M24
	rtH	rth	U31
	rw	rw	E23
	rwd	rwd	T12
	rwD	rwd	T12
	rxyt	rhyt	G23
	sA	s;	Aa17
	SA	š;	M8
	sAH	s:h	D61
	sAq	s:q	I5

Hieroglyph	MdC+	Transliteration	Gardiner code
	sbA	sb ³	N14
	sbk	sbk	I4
	sbq	sbq	D56
	sd	sd	F33
	Sd	šd	F30
	sDAw	s <u>d</u> w	S19
	sDm	s <u>d</u> m	F21
	sf	sf	S30
	siA	si ³	S32
	sk	sk	V29
	sm	sm	M21
	Sm	šm	N40
	Sma	šm ^c	M26

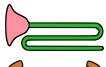
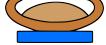
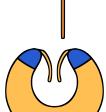
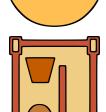
Hieroglyph	MdC+	Transliteration	Gardiner code
	Sms	šms	T18
	sn	sn	T22
	Sn	šn	V7
	Sna	šn ^c	U13
	snD	sn <u>d</u>	G54
	Sndyt	šndyt	S26
	snT	sn <u>t</u>	V5
	snTr	sn <u>tr</u>	R7
	Snwt	šnwt	O51
	Sny	šny	D3
	spAt	sp <u>t</u>	N24
	spr	spr	F42
	Sps	šps	A50

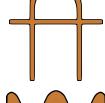
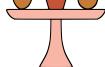
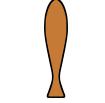
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	Spsi	špsi	A51
	spt	spt	D24
	spty	spty	D25
	sr	sr	A21
	srqt	srqt	L7
	sS	sš	V6
	SsA	ššʒ	F5
	sSm	sšm	T31
	sSr	sšr	V33
	st	st	Q1
	sT	st̄	S22
	sTA	st̄ʒ	V2
	sTAw	st̄ʒw	V3

Hieroglyph	MdC+	Transliteration	Gardiner code
	sti	šti	F29
	stp	stp	U21
	stX	sth	C7
	Styw	štyw	I2
	sw	sw	M23
	Sw	šw	H6
	Swt	šwt	S35
	Swty	šwty	S9
	sxm	shm	S42
	sxmt	shmty	S6
	sXr	sh̄r	T11
	sxt	sh̄t	M20
	Szp	šzp	O42

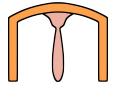
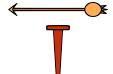
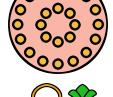
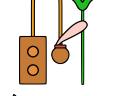
Hieroglyph	MdC+	Transliteration	Gardiner code
	tA	tʒ	N16
	TA	tʒ̩	G47
	TAw	tʒw	P5
	Tb	t̩b	S33
	tHn	t̩n	S15
	THn	t̩n̩	S15
	ti	t̩i	U33
	tm	t̩m	U15
	TmA	t̩mʒ	V19
	tp	t̩p	D1
	tr	t̩r	M6
	txn	t̩n̩	O25
	tyw	t̩yw	G4

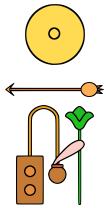
Hieroglyph	MdC+	Transliteration	Gardiner code
	Tz wā	tz w̄	S24 T21
	wA	w̄	V4
	wab	w̄b	D60
	wAD	w̄d̄	M13
	wAH	w̄h̄	V29
	wAs	w̄s̄	S40
	wbA	wb̄	U26
	wD	wd̄	V24
	WD	wd̄	M13
	wDA	wd̄b̄	U28
	wDA†	wd̄b̄†	D10
	wDb	wdb̄	N20

Hieroglyph	MdC+	Transliteration	Gardiner code
	wdn	wdn	M11
	wHa	wḥ ^c	P4
	wHm	wḥm	F25
	wn	wn	E34
	wp	wp	F13
	wr	wr	G36
	wrrt	wrrt	T17
	wSA	wš ^ʒ	G42
	wSm	wšm	H2
	wsr	wsr	F12
	wsx	wsh _—	S11
	wsxt	wsht	O15
	ww	ww	G44

Hieroglyph	MdC+	Transliteration	Gardiner code
	wx	wh <u>h</u>	R16
	wz	wz	Q2
	xa	<u>h</u> ^c	N28
	xA	<u>h</u> ^b	M12
	XA	<u>h</u> ^b	K4
	XAr	<u>h</u> ^b r	V19
	xAst	<u>h</u> ^b st	N25
	xAt	<u>h</u> ^b t	R1
	xAw ^t	<u>h</u> ^b wt	R1
	xD ^t	<u>h</u> d ^t	S1
	xm	<u>h</u> m	U36
	xn	<u>h</u> n	G41
	Xn	<u>h</u> n	F26

Hieroglyph	MdC+	Transliteration	Gardiner code
	Xnm	ḥnm	W9
	Xnmw	ḥnmw	C4
	xnt	ḥnt	W17
	xpr	ḥpr	L1
	xprS	ḥprs	S7
	xpS	ḥps	F23
	xr	ḥr	A15
	Xr	ḥr	T28
	Xrd	ḥrd	A17
	xrp	ḥrp	S42
	xrw	ḥrw	P8
	xsf	ḥsf	U34
	xt	ḥt	M3

Hieroglyph	MdC+	Transliteration	Gardiner code
	xtm	ḥtm	S20
	xw	ḥw	S37
	zA	zʒ	G39
	zAb	z:b	E17
	zb	zb	O35
	zH	zħ	O22
	zin	zὶn	T11
	zmA	zmɔ:	F36
	zmn	zmn	U32
	zp	zp	O50
	zS	zš	Y3
	zSn	zšn	M9
	zSSt	zššt	Y8

Hieroglyph	MdC+	Transliteration	Gardiner code
	zw	zw	N5
	zwn	zwn	T11
	zx	zh	Y3
	zxnt	zh <small>n</small> t	O30
	zzmt	zzmt	E6

Extended Gardiner sign list

Outline

The shape of the offering formula is always the same. It opens with the same standard phrase, invokes a god to pass along the offering, lists the offerings then names the recipient.

Htp-di-nsw

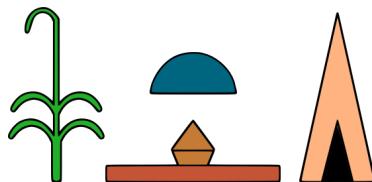


Figure 2: Htp-di-nsw as commonly rendered in hieroglyphs

Many renditions of the offering formula begin with this compound expression. The exact interpretation is debated, but this is often rendered as "a royal offering" or "an offering given by the king".

This expression is sometimes used to describe an offering formula.

By convention the t from nswt is dropped, although it often appears in writing and inscriptions.

The order of the words when written is a case of *honorific transposition*, with the nswt part written first. This is to show the importance of the king, and also applies to names of gods and the word nTr which loosely translates to "god".

Htp

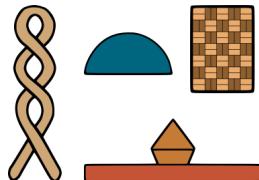


Figure 3: A more complete spelling of Htp - H t p [Htp]

The word Htp has no precise translation into English, and is variously rendered as "contentment", "peace" or "offering". This is sufficient to grasp its true meaning, since offerings are intended to bring comfort and bliss.

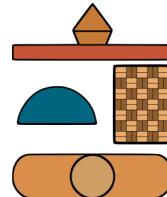


Figure 4: Another spelling of Htp - **Htp t p** [X4]

di

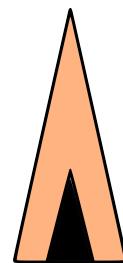


Figure 5: the (r)di hieroglyph - X8

This word is a verb, (r)di - to give, which in older writings is sometimes rendered as rdi rather than di. It also appears later in the formula, but with a suffix pronoun, either .f, .s or .sn depending on the god(s) invoked.



Figure 6: the (r)di hieroglyph commonly used when writing di.f - D37

nswt

The term nswt means the king or ruler. It was treated with great reverence as the embodiment of the institution of statehood, which was unique in its earliest form.

In older Egyptological works it is transliterated as swtn, but it is now believed that the order of the hieroglyphs is a form of honorific transposition.

di.f prt-xrw

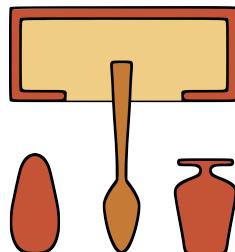


Figure 7: the prt-xrw hieroglyph - O3

The expression prt-xrw is usually translated as "voice offering", although it more directly means "emerging from voice".

The hieroglyph contains the bread and beer signs, but this is by convention, and doesn't necessarily mean that the voice offering includes bread and beer.

It is usually preceded by the phrase di.f for a single male god passing the offering along, although there are variations for a single female god and a group of gods: di.s and di.sn.

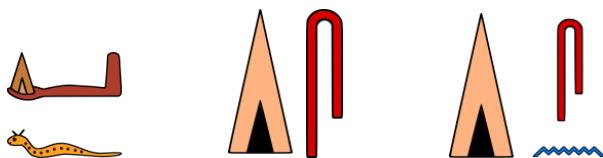


Figure 8: Standard spellings of **di.f**, **di.s** and **di.sn**

Offering(s)



Figure 9: **x t nb(t) n f r nfr (t) wab (t) anx n x t nTr i m**

There is something of a standard list of offerings, which is usually terminated with the expression xt nb t nfrt wabt anxt nTr im - all the beautiful and pure things on which a god lives.

Bread - t



Figure 10: the t hieroglyph - X1

Bread was a staple in the diet of Ancient Egypt, and bread making and consumption was deeply integrated into their culture.

It was primarily made from emmer wheat or barley, which was ground into flour using stones. The dough, made by mixing with water, and sometimes honey or oil, was left to naturally ferment, giving it a slightly sour flavour. Baking was usually done in conical clay ovens, where the dough was either placed on the oven walls, or baked in molds.

The hieroglyph for (r)di, X8, represents a sacrificial loaf, although it is a highly stylised rendition. The hieroglyph for t, X1, is also a stylised loaf. In the prt-xrw hieroglyph we can see X3 also used to represent a loaf.

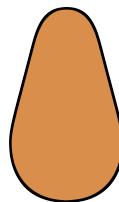


Figure 11: the bread hieroglyph - X3

Beer - Hnqt

Beer was an integral part of daily life in ancient Egypt, enjoyed by both the rich and the poor. Famously it was used to pay workers on the great royal projects, including the construction of the Great Pyramid of Giza.

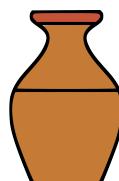


Figure 12: the Hnqt hieroglyph - W22

It was primarily made from the aforementioned bread, which was crumbled into water and left to ferment. The resulting brew was thick and nutritious, often flavoured with herbs, honey, or fruits.



Figure 13: A more complete spelling of Hnqt - H (n) q t [W22]

Oxen - kAw

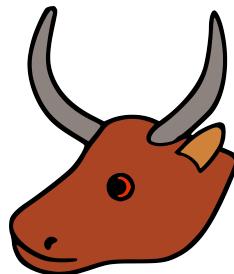


Figure 14: the kA(w) hieroglyph - F1

In ancient Egypt, oxen, castrated bulls, were highly valued for their critical role in agriculture and daily life. These sturdy animals were used for plowing fields, threshing grain, and transporting heavy loads, making them indispensable for farming communities along the Nile.

Bulls and cows themselves were often part of religious ceremonies and offerings, representing strength and fertility. The cow was sacred to Hathor, and certain sacred bulls were considered as gods themselves, including the Apis, Mnevis and Buchis bulls.

Beef seems to have been considered somewhat of a luxury and was typically reserved for the elite and for special occasions.

Tomb paintings and carvings frequently depicted scenes of cattle being tended to, highlighting their importance in both practical and ceremonial contexts.

Fowl - Apdw

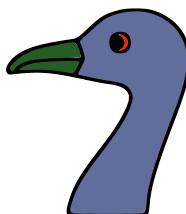


Figure 15: the Apd(w) hieroglyph - H1

In ancient Egypt, fowl such as ducks, geese, pigeons, and quails played a significant role in both daily life and religious practices. In particular pigeons were trained as carriers for communication.

These birds were commonly raised in households and on farms, as well as being harvested from the river itself. They provided a source of meat, eggs, and feathers.

The Egyptians employed various techniques to catch wild birds, including netting and trapping. Fowl were often depicted in tomb paintings and reliefs, showcasing their importance in the Egyptian diet and culture.

Alabaster - Ss

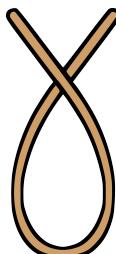


Figure 16: the Ss hieroglyph - V6

Alabaster, more specifically calcite alabaster or travertine, is a type of finely-grained translucent stone. It was highly prized in ancient Egypt for its beauty and versatility. This soft, workable material was especially favoured for sculpting intricate statues, jars, and ceremonial vessels due to its smooth surface and ability to be carved with great precision. It was also employed in the production of canopic jars that held the organs of the deceased during mummification.

Linen - mnxt

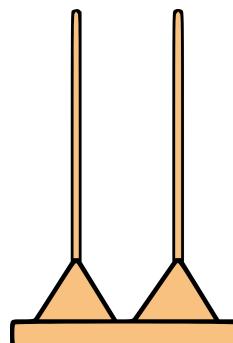


Figure 17: the mnxt hieroglyph - S27

Linen was one of the most important textiles in ancient Egypt, renowned for its lightweight, breathable properties, and high quality.

Made from the fibres of flax plants, linen was used to produce a wide range of items, including clothing, bedsheets, and wrappings for mummies. The process of making linen involved harvesting flax, soaking it to loosen the fibres, and then spinning and weaving those fibres into fabric.

Finished linen ranged from coarse to fine, with the finest quality reserved for the elite and for religious and ceremonial purposes. It would be naturally bleached in the sun to create the fine white linens we see worn in tomb paintings.

It is fairly common to see alabaster and linen in offering formulae using a combined hieroglyph.

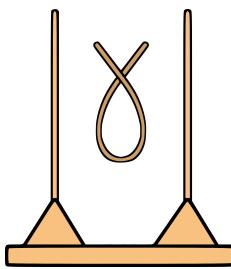


Figure 18: the Ss-mnxt hieroglyph - S113

God(s)

Anubis, who sits on his mountain



Figure 19: Single hieroglyphs for inpw - C6, E16, E17 and E18

Anubis is one of ancient Egypt's most revered and enigmatic deities. He is widely recognized as the god of mummification and the protector of the dead. He was often invoked in offering formulae, especially the oldest examples we have from the Old Kingdom.

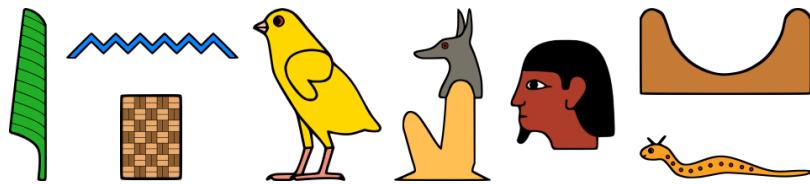


Figure 20: Anubis, who sits on his mountain
i n p w [inpw] tp (y) Dw.f

Often depicted as a man with the head of a jackal, or entirely as a jackal, Anubis embodies the dual aspects of fear and reverence that surrounded death and the afterlife in ancient Egyptian culture.

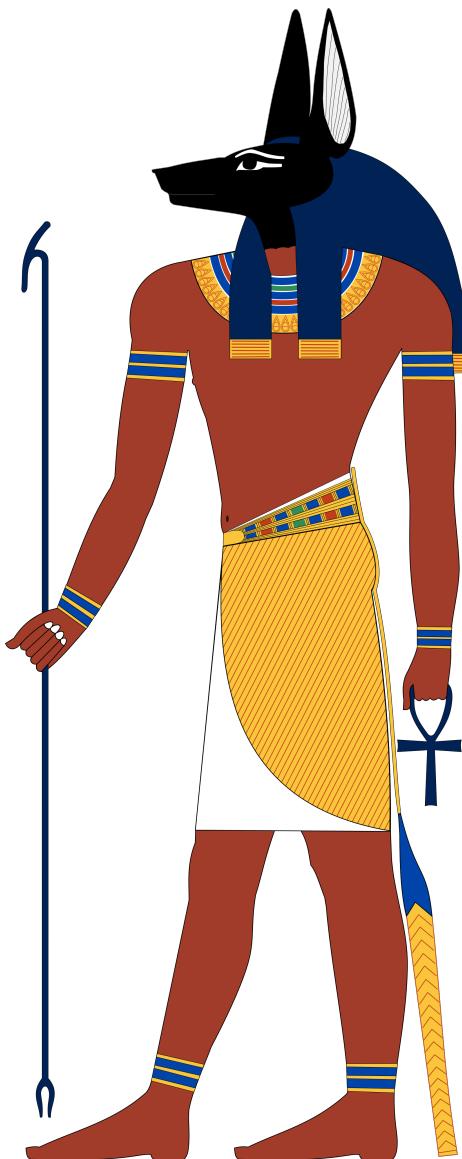


Figure 21: A standard depiction of Anubis holding the ankh and a was sceptre

Origins and myths

The worship of Anubis goes back to the predynastic period of Egyptian history.

His association with the jackal - a creature commonly seen around cemeteries and tombs - emphasize his role as a guardian of the necropolis, where the dead were laid to rest.

Initially, he was considered the foremost deity of the dead, a role later overshadowed by Osiris. However, Anubis retained significant influence as the embalmer and guide of souls. Myths recount his critical role in the

legend of Osiris - he embalmed Osiris after his murder by Seth, making him the first mummy and setting the standards for embalming rites.

Iconography and symbols

The iconography of Anubis is striking and distinctive. He is frequently depicted as a jackal, in a crouching or alert position, sometimes vigilant at the entrance of a tomb. His sleek black body has the colour associated with embalming, rebirth and the fertile soil of the Nile inundation.



Figure 22: A guardian jackal statue from the tomb of Tutankhamun
(Photo by Jon Bodsworth)

Anubis was commonly depicted in the weighing of the heart ceremony - weighing the hearts of the deceased against the feather of Ma'at, the goddess of truth and justice, in the Hall of two Ma'ats. This ceremony determined whether the deceased could continue in the journey to the afterlife.



Figure 23: The weighing of the heart from the Book of the Dead of Hunefer

In another common representation, Anubis is shown attending to a mummy, highlighting his role in embalming.



Figure 24: Anubis, depicted attending the mummy of Sennedjem

His primary symbols include the flail reflecting his purifying role in selecting those deserving of the afterlife, and the imy-wt, or "Anubis fetish" - a stuffed, headless animal skin supported by a rod. In addition he is often depicted with the symbols of godhood, the ankh, a symbol of life and the wAs sceptre, signifying his authority.

Epithets

TODO: ... epithets

Cult and worship

The worship of Anubis was pervasive throughout Egypt, but there was a significant cult centre at sAkA, known by the Greeks as Cynopolis (city of the dog). Priests of Anubis were tasked with overseeing mummification and funerary rites, donning jackal masks during ceremonies to invoke his presence. Rituals performed in his honour aimed to ensure the safe passage of the dead into the afterlife, with particular emphasis on purity and protection.

Amulets bearing the likeness of Anubis or his symbols were commonly placed among the burial goods, intended to ward off malevolent forces and guide the deceased through the treacherous journey to the afterlife. These artefacts, often inscribed with spells from the Book of the Dead, reflect strong belief in the ability of Anubis to safeguard and guide the deceased.

Legacy

The legacy of Anubis endured well beyond the end of the pharaonic era. His image and role were integrated into Greco-Roman culture, where he was often syncretized with Hermes, or forming the composite god Heranubis, embodying both Greek and Egyptian aspects of the afterlife.

In modern times, Anubis remains a potent symbol in popular culture, representing the ancient Egyptian fascination with death and the afterlife. He appears in literature, films, and other media, continuing to captivate imaginations with his mysterious and powerful presence.

The enduring legacy of Anubis underscores the ancient Egyptians' profound respect for the dead and their meticulous rituals to ensure safe passage into the afterlife. As the eternal guardian of the necropolis, Anubis epitomizes the delicate balance between life, death, and the promise of rebirth - a timeless reflection of humanity's quest for understanding the mysteries that lie beyond.

Osiris, lord of Abydos

Osiris stands as one of the most prominent and beloved gods in ancient Egyptian mythology, representing resurrection, the afterlife, and eternal kingship. Revered as the god of the dead, the story of Osiris is both a tale of tragedy as well as triumph, reflecting ancient Egyptian beliefs about death and rebirth.

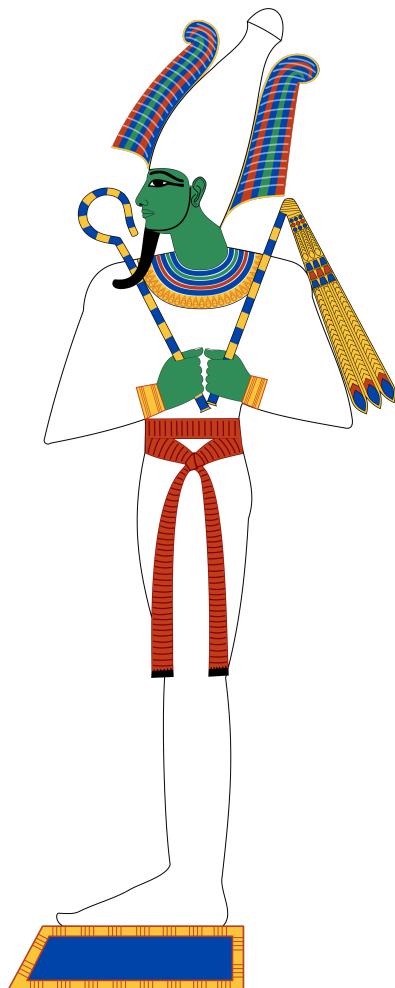


Figure 25: A standard depiction of Osiris as a mummy wearing the atef crown, and holding the crook and flail

Origins and myths

Osiris is the subject of, perhaps, the most famous of all ancient Egyptian myths.

Osiris was the eldest son of the earth god Geb and the sky goddess Nut, making him a central figure in the divine pantheon. He was married to his sister Isis, forming a powerful and revered couple. Osiris was initially a great king of Egypt, ruling wisely and bringing civilization to his people. However, his reign was cut short by betrayal and murder at the hands of his jealous brother Seth, who sought to usurp the throne.

There are many variations of the myth, but something like a standard version is given here.

Seth tricked Osiris into becoming trapped in a coffin and cast it into the

Nile, where it eventually crossed the Mediterranean (wAD-wr) and came to rest in the land of Byblos. Isis, heartbroken and determined, set out to find her husband's body. With the help of her sister Nephthys, she discovered the coffin and brought it back to Egypt.

However, Seth found the body again and dismembered it into 42 pieces, scattering them across the land, one for each nome of Egypt. Undeterred, Isis, Nephthys, and Anubis meticulously gathered the pieces, reassembled Osiris, and wrapped him in linen, creating the first mummy. Through her magical abilities, Isis breathed life back into Osiris, allowing him to become the ruler of the afterlife.

Iconography and symbols

Osiris is typically depicted as a mummified king, with green or black skin symbolizing fertility, regeneration, and the rich life giving silt from the inundation of the Nile. He is often shown wearing the atef crown, a white crown flanked by two ostrich feathers, and holding the crook and flail emblems of kingship and authority. His images evoke the promise of rebirth and the eternal cycle of life and death.

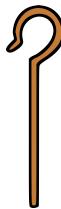


Figure 26: the crook - Hqa hieroglyph - S38

A central symbol associated with Osiris is the "djed pillar," representing stability and endurance. This iconic symbol, often seen in temple reliefs and funerary texts, signifies the role of Osiris as a source of strength and renewal. The djed (Dd) pillar is also used in rituals and festivals dedicated to Osiris, such as the annual "Raising of the Djed" ceremony, which symbolizes his resurrection.



Figure 27: the Dd hieroglyph - R11

Epithets

TODO: ... epithets

Cult and worship

The cult of Osiris was widespread throughout ancient Egypt, with significant centers of worship in Abydos (AbDw), where his tomb was believed to be located, and in Busiris (Ddw), in the Nile Delta. Abydos, in particular, became a major pilgrimage site, where festivals and processions reenacted Osiris's death and resurrection. Devotees participated in these rituals to ensure their own safe passage to the afterlife and to receive blessings from Osiris.

The role of Osiris as the judge of the dead is well-documented in ancient Egyptian religious texts, including the Book of the Dead. In the Hall of Two Ma'ats, Osiris presides over the weighing of the heart ceremony.

Legacy

The legacy of Osiris endures not only in ancient Egyptian religion but also in the broader context of global mythology and spirituality. His story of death and rebirth has parallels in other cultures and religions, symbolizing the universal themes of transformation and growth. In Greco-Roman times, Osiris was often associated with Dionysus and other deities of the afterlife, reflecting the cross-cultural exchange of ideas and beliefs.

In modern times, Osiris continues to capture the imagination of scholars, artists, and the general public. His story is retold in literature, films, and various forms of media, highlighting the enduring fascination with his myth and the profound impact of ancient Egyptian culture on the world.

Hathor, lady of the west

Figure 28: A standard depiction of Hathor

Hathor's influence permeated many aspects of daily life and religious practice in ancient Egypt. Her nurturing and protective qualities made her a favoured goddess amongst Egyptians, from the humble commoner to the mightiest of pharaohs.

Hathor, was one of the most versatile and beloved deities in ancient Egyptian mythology, as a goddess of love, music, dance, motherhood, and joy. She was, however, often referred to as the lady of the west, reflecting her role as a psychopomp.

Origins and myths

According to myth, Hathor was born from the eye of Ra, the sun god, and over time she absorbed aspects of the sky goddess Nut.

Her name, Hwt-Hr means something like "House of Horus", although the Hwt hieroglyph is also used for temples and other enclosures. This relates to her role as a sky goddess, but perhaps also as a wife of Horus.

Iconography and symbols

Hathor was sometimes depicted as a cow, symbolizing fertility and abundance, or as a woman with cow horns and a solar disk on her head, signifying her connection to the sun.

Hathor is frequently shown holding a sistrum, a musical instrument that underscores her connection to music, dance, and joy. Another prominent symbol is the menat necklace, which was used in rituals to invoke her protective and nurturing qualities. Hathor's iconography is further enriched by her depiction as the "Lady of Turquoise," with turquoise stones symbolizing her protection over miners and her association with the Sinai.

Epithets

TODO: ... epithets

Cult and worship

Temples dedicated to Hathor were scattered across Egypt, each a testament to her widespread veneration. The most famous of these is perhaps the temple at Dendera, a magnificent structure adorned with intricate carvings and hieroglyphs. Here, priests and priestesses performed daily rituals to honour Hathor, including music, dance, and offerings of food and drink.

Festivals in Hathor's honour were grand events usually intended as joyous celebrations. The Festival of Drunkenness, for example, commemorated Hathor's role in saving humanity from destruction by the sun god's wrath. Legend has it that she was pacified by Ra instructing the people to make red beer, which she mistook for blood, and in her intoxication, she became a force of benevolent protection.

Legacy

The legacy of Hathor endures in the rich tapestry of Egyptian mythology and art.

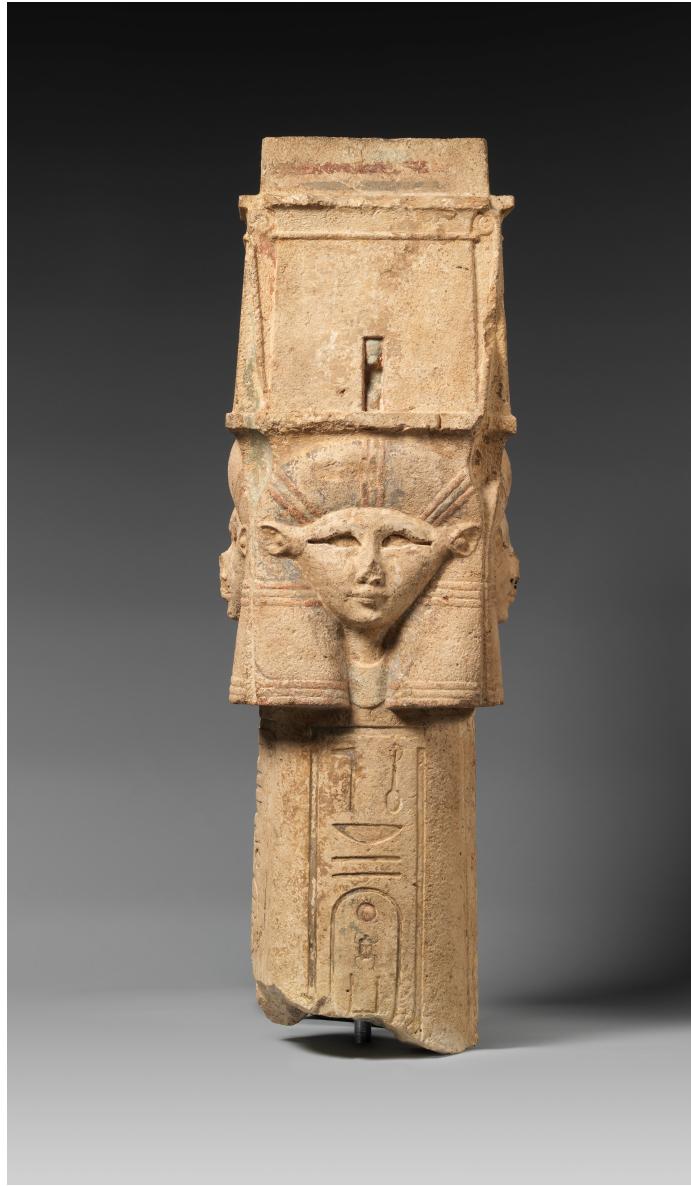


Figure 29: Hathoric column of Nectanebo I - Gift of Edward S. Harkness to the Metropolitan Museum of Art (1928)

The distinctive Hathoric columns, are a recognisable feature of Egyptian architecture with many well preserved examples. These inspired modern recreations during the Egyptomania of the 18th and 19th centuries. The image of Hathor continues to captivate and inspire.



Figure 30: Hathor head detailing - Foire du Caire, Paris (1798)

n kA n

The offering formula is directed at the kA of the recipient.

mAa-xrw

True of voice.

Variations

TODO: a thousand of... on every festival and every day etc.

Putting it all together

Offerings

Gods

Examples

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