

سيرابيس

سيرابيس (بالإنجليزية: Serapis) إله الشفاء عند قدامى المصريين. انتشرت عبادته في العهدين البطلميوسي واليوناني.

بين مصر واليونان

إله اخترعه الكهنة في عهد بطليموس الأول مؤسس الدولة البطلمية في مصر القديمة للتوفيق والتآخي بين المصريين واليونانيين عن طريق الدين. تزوج سيرابيس من الإله إيزيس وله ابن يدعى هاروكراتس، وكان يتمثل للمصريين على شكل العجل المقدس آبيس وللإيونانيين على شكل الإله زيوس.

أصله

يختلف العلماء والباحثين في أصله وشخصيته، وإن كان لا يخرج عن كونه الإله المصري أوزوريس-آبيس Osiris-Apis الذي اشتق منه اسم سيرابيس، بمعنى العجل المقدس آبيس - بعد وفاته. كان لسيرابيس معبد كبير في منطقة أبو قير في شرق الإسكندرية ولكنه تدمر بعد دخول المسيحية إلى مصر.

في كومنز صور وملفات عن: سيرابيس

هذه بذرة مقالة عن ميثولوجيا تحتاج للنمو والتحسين. ساهم في إثرائها بالمشاركة في تحريرها ^[1].

بوابة ميثولوجيا



الإله المصري الهيليني سيرابيس



سيرابيس كان يتمثل للمصريين القدماء على شكل العجل آبيس المقدس

المراجع

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مصادر المقالات والمساهمون

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مصادر، رخص ومساهمو الصور

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Seraphis

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Serapis

For other usages, see Serapis (disambiguation).

Serapis (Σέραπις, Attic/Ionian Greek) or **Sarapis** (Σάραπις, Doric Greek) is a Graeco-Egyptian god. Serapis was devised during the 3rd century BC on the orders of Ptolemy I of Egypt^[1] as a means to unify the Greeks and Egyptians in his realm. The god was depicted as Greek in appearance, but with Egyptian trappings, and combined iconography from a great many cults, signifying both abundance and resurrection. A serapeum (Greek *serapeion*) was any temple or religious precinct devoted to Serapis. The *cultus* of Serapis was spread as a matter of deliberate policy by the Ptolemaic kings, who also built an immense Serapeum in Alexandria.

However, there is evidence which implies Serapis existed before the Ptolemies came to power in Alexandria - a temple of Sarapis (or Roman Serapis) in Egypt is mentioned in 323 BCE by both Plutarch (*Life of Alexander*, 76) and Arrian (*Anabasis*, VII, 26, 2). The common assertion that Ptolemy "created" the deity is derived from sources which describe him erecting a statue of Sarapis in Alexandria: this statue enriched the texture of the Sarapis conception by portraying him in both Egyptian and Greek style. Though Ptolemy I may have created

the cult of Sarapis and endorsed him as a patron of the Ptolemaic dynasty and Alexandria, Sarapis was a syncretistic deity derived from the worship of the Egyptian Osiris and Apis (Osiris + Apis = Oserapis/Sarapis)^[2] and also gained attributes from other deities, such as chthonic powers linked to the Greek Hades and Demeter, and benevolence linked to Dionysus.

Serapis continued to increase in popularity during the Roman period, often replacing Osiris as the consort of Isis in temples outside Egypt. In 389, a mob led by the Patriarch Theophilus of Alexandria destroyed the Alexandrian Serapeum, but the cult survived until all forms of pagan religion were suppressed under Theodosius I in 391.



Marble bust of Serapis wearing a modius
(Louvre)

About the god



This pendant bearing Serapis's likeness would have been worn by a member of elite Egyptian society. Walters Art Museum, Baltimore.

"Serapis" is the only form used in Latin,^[3] but both Σάραπις, *Sárapis* and Σέραπις, *Sérapis* appear in Greek, as well as Σαραπο *Sarapo* in Bactrian. Wikipedia:Citation needed

His most renowned temple was the Serapeum of Alexandria.^[4] Under Ptolemy Soter, efforts were made to integrate Egyptian religion with that of their Hellenic rulers. Ptolemy's policy was to find a deity that should win the reverence alike of both groups, despite the curses of the Egyptian priests against the gods of the previous foreign rulers (e.g. Set, who was lauded by the Hyksos). Alexander the Great had attempted to use Amun for this purpose, but he was more prominent in Upper Egypt, and not as popular with those in Lower Egypt, where the Greeks had stronger influence. The Greeks had little respect for animal-headed figures, and so a Greek-style anthropomorphic statue was chosen as the idol, and proclaimed as the equivalent of the highly popular Apis.^[5] It was named *Aser-hapi* (i.e. *Osiris-Apis*), which

became **Serapis**, and was said to be Osiris in full, rather than just his Ka (life force).

History

The earliest mention of a Serapis is in the disputed death scene of Alexander (323 BCE).^[6] Here, Serapis has a temple at Babylon, and is of such importance that he alone is named as being consulted on behalf of the dying king. His presence in Babylon would radically alter perceptions of the mythologies of this era: the unconnected Babylonian god Ea (Enki) was titled *Serapsi*, meaning 'king of the deep', and it is possible this Serapis is the one referred to in the diaries. The significance of this Serapsi in the Hellenic psyche, due to its involvement in Alexander's death, may have also contributed to the choice of Osiris-Apis as the chief Ptolemaic god.



Bronze votive tablet inscribed to Serapis (2nd century)

According to Plutarch, Ptolemy stole the cult statue from Sinope, having been instructed in a dream by the "unknown god" to bring the statue to Alexandria, where the statue was pronounced to be Serapis by two religious experts. One of the experts was of the Eumolpidae, the ancient family from whose members the hierophant of the Eleusinian Mysteries had been chosen since before history, and the other was the scholarly Egyptian priest Manetho, which gave weight to the judgement both for the Egyptians and the Greeks.

Plutarch may not be correct, however, as some Egyptologists allege that the Sinope in the tale is really the hill of Sinopeion, a name given to the site of the already existing Serapeum at Memphis. Also, according to Tacitus, Serapis (i.e., Apis explicitly identified as Osiris in full) had been the god of the village of Rhakotis before it expanded into the great capital of Alexandria.



High Clerk in the Cult of Serapis,
Altes Museum, Berlin

The statue suitably depicted a figure resembling Hades or Pluto, both being kings of the Greek underworld, and was shown enthroned with the modius, a basket/grain-measure, on his head, since it was a Greek symbol for the land of the dead. He also held a sceptre in his hand indicating his rulership, with Cerberus, gatekeeper of the underworld, resting at his feet, and it also had what appeared to be a serpent at its base, fitting the Egyptian symbol of rulership, the uraeus.

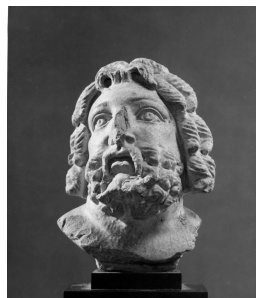
With his (i.e. Osiris's) wife Isis, and their son Horus (in the form of Harpocrates), Serapis won an important place in the Greek world. In his *Description of Greece*, Pausanias notes two *Serapeia* on the slopes of Acrocorinth, above the rebuilt Roman city of Corinth and one at Copae in Boeotia.^[7]

Serapis was among the international deities whose cult was received and disseminated throughout the Roman Empire, with Anubis sometimes identified with Cerberus. At Rome, Serapis was worshiped in the Iseum Campense, the sanctuary of Isis built during the Second Triumvirate in the Campus Martius. The

Roman cults of Isis and Serapis gained in popularity late in the 1st century when Vespasian experienced events he attributed to their miraculous agency while he was in Alexandria, where he stayed before returning to Rome as emperor in 70. From the Flavian Dynasty on, Serapis was one of the deities who might appear on imperial coinage with the reigning emperor.

The main cult at Alexandria survived until the late 4th century, when a Christian mob destroyed the Serapeum of Alexandria in 385, and the cult was part of the general proscription of religions other than approved forms of Christianity under the Theodosian decree.

Gallery



Head of Sarapis, 1st Century
B.C.E., 58.79.1 Brooklyn
Museum



Head of Serapis,
Carthage, Tunisia



Oil lamp with a bust of Serapis,
flanked by a crescent moon and
star (Roman-era Ephesus,
100-150)



Statuette possibly of
Serapis (but note the
herculean club) from
Begram, Afghanistan



Head of
Sarapis
(150-200)



Head of
Serapis,
from a
12-foot
statue
found off
the coast of
Alexandria



Serapis on Roman Egypt,
Alexandria, Billon Tetradrachm



Head of
Serapis
(Roman-era
Hellenistic
terracotta,
Staatliches
Museum
Ägyptischer
Kunst,
Munich)

Notes

- [1] "Sarapis" in *The New Encyclopaedia Britannica*. Chicago: Encyclopaedia Britannica Inc., 15th edn., 1992, Vol. 10, p. 447.
- [2] Youtie, H. 1948. "The Kline of Sarapis." *The Harvard Theological Review*, vol 41, pp. 9-29.
- [3] Consulting the unabridged Lewis Latin lexicon shows that "Serapis" was the only Latin version of the name in antiquity:
- [4] "Of the Egyptian sanctuaries of Serapis the most famous is at Alexandria", Pausanias noted (*Description of Greece*, 1.18.4, 2nd century AD), in describing the Serapeion at Athens erected by Ptolemy on the steep slope of the Acropolis: "As you descend from here to the lower part of the city, is a sanctuary of Serapis, whose worship the Athenians introduced from Ptolemy."
- [5] According to Sir J.G. Frazer's note to the *Bibliotheca* of Pseudo-Apollodorus, 2.1.1: "Apollodorus identifies the Argive Apis with the Egyptian bull Apis, who was in turn identified with Serapis (Sarapis)"; Pausanias also conflates Serapis and Egyptian Apis: "Of the Egyptian sanctuaries of Serapis the most famous is at Alexandria, the oldest at Memphis. Into this neither stranger nor priest may enter, until they bury Apis" (Pausanias, *Description of Greece*, 1.18.4).
- [6] Reported from Arrian, *Anabasis*, VII. 26.
- [7] Pausanias 2.4.5 and 9.24.1.

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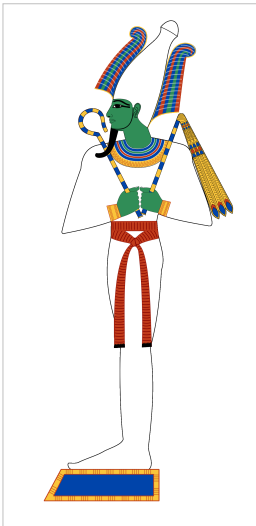
Wikimedia Commons has media related to *Serapis*.

- E. R. Bevan: *The House of Ptolemy*, Chapter. II (http://penelope.uchicago.edu/Thayer/E/Gazetteer/Places/Africa/Egypt/_Texts/BEVHOP/2*.html#Sarapis_cult)
- James Grout: "Temple of Serapis", part of the *Encyclopædia Romana* (http://penelope.uchicago.edu/~grout/encyclopaedia_romana/greece/paganism/serapeum.html)
- "Immoralities of the Gods: Of the fugitive Serapis chased from Sinope to Alexandria" (<http://www.ccel.org/ccel/schaff/anf02.iv.ii.i.ix.html>), by Theophilus of Antioch
- "Greco-Egyptian Mythology: The Alexandrian Synthesis" (<http://www.grecoegipcio.galeon.com/english.htm>)

Osiris

For Osiris Boat Club, see Oxford University Boat Club and Oxford University Women's Boat Club. For other uses, see Osiris (disambiguation).

"Usire" redirects here. For the 2001 film, see Usire (film).

Osiris	
god of the afterlife, death, life, and resurrection	
	
Osiris, lord of the dead. His black-green skin symbolizes re-birth.	
Name in hieroglyphs	
Major cult center	Abydos
Symbol	Crook and flail, Atef crown, ostrich feathers, fish, mummy gauze
Consort	Isis and sometimes Nephthys
Parents	Geb and Nut
Siblings	Isis, Set, Nephthys, Haroeris
Offspring	Horus and sometimes Anubis

Osiris (/oʊˈsaɪrɪs/, or **Usiris**; also **Ausar**), is an Egyptian god, usually identified as the god of the afterlife, the underworld and the dead. He was classically depicted as a green-skinned man with a pharaoh's beard, partially mummy-wrapped at the legs, wearing a distinctive crown with two large ostrich feathers at either side, and holding a symbolic crook and flail.

Osiris was at times considered the oldest son of the earth god Geb, and the sky goddess Nut, as well as being brother and husband of Isis, with Horus being considered his posthumously begotten son. He was also associated with the epithet **Khenti-Amentiu**, which means "*Foremost of the Westerners*" — a reference to his kingship in the land of the dead.^[1] As ruler of the dead, Osiris was also sometimes called "*king of the living*", since the Ancient Egyptians considered the blessed dead "*the living ones*".^[2] Osiris was considered the brother of Isis, Set, Nephthys, Horus the Elder and father of Horus the younger.^[3] Osiris is first attested in the middle of the Fifth dynasty of Egypt, although it is likely that he was worshipped much earlier;^[4] the term **Khenti-Amentiu** dates to at least the first dynasty, also as a pharaonic title. Most information available on the myths of Osiris is derived from allusions contained in the Pyramid Texts at the end of the Fifth Dynasty, later New Kingdom source documents such as the Shabaka Stone and the *Contending of Horus and Seth*, and much later, in narrative style from the writings of Greek authors including

Plutarch^[5] and Diodorus Siculus.^[6]

Osiris was considered not only a merciful judge of the dead in the afterlife, but also the underworld agency that granted all life, including sprouting vegetation and the fertile flooding of the Nile River. He was described as the "Lord of love",^[7] "He Who is Permanently Benign and Youthful" and the "Lord of Silence".^[8] The Kings of Egypt were associated with Osiris in death — as Osiris rose from the dead they would, in union with him, inherit eternal life through a process of imitative magic. By the New Kingdom all people, not just pharaohs, were believed to be associated with Osiris at death, if they incurred the costs of the assimilation rituals.^[9]

Through the hope of new life after death, Osiris began to be associated with the cycles observed in nature, in particular vegetation and the annual flooding of the Nile, through his links with the heliacal rising of Orion and Sirius at the start of the new year. Osiris was widely worshipped as Lord of the Dead until the suppression of the Egyptian religion during the Christian era.^[10]

Etymology of the name

Osiris is a Latin transliteration of the Ancient Greek: Ὀσίρις, which in turn is the Greek adaptation of the original theonym in the Egyptian language. In Egyptian hieroglyphs the name is written *Wsjr*, as the hieroglyphic writing does not reconstitute all the vowels, and Egyptologists transliterate the name variously as **Asar**, **Asari**, **Aser**, **Ausar**, **Ausir**, **Wesir**, **Usir**, **Usire** or **Ausare**.

Several proposals have been made for the etymology and meaning of the original name *Wsjr*. John Gwyn Griffiths (1980) proposed a derivation from *wser* signifying "the powerful". Moreover, one of the oldest attestations of the god Osiris appears in the mastaba of the deceased Netjer-wser (God Almighty).

David Lorton (1985) proposed that *Wsjr* is composed by the morphemes *set-jret* signifying "ritual activity", Osiris being the one who receives it. Wolfhart Westendorf (1987) proposed an etymology from *Waset-jret* "she who bears the eye".^[11]

Appearance

Osiris is represented in his most developed form of iconography wearing the *Atef* crown, which is similar to the White crown of Upper Egypt, but with the addition of two curling ostrich feathers at each side (see also Atef crown (hieroglyph)). He also carries the crook and flail. The crook is thought to represent Osiris as a shepherd god. The symbolism of the flail is more uncertain with shepherds whip, fly-whisk, or association with the god Andjety of the ninth nome of Lower Egypt proposed.^[1]

He was commonly depicted as pharaoh with a complexion of either green (the color of rebirth) or black (alluding to the fertility of the Nile floodplain) in mummiform (wearing the trappings of mummification from chest downward).^[12] More rarely, he was depicted as a lunar god with a crown encompassing the moon.

Early mythology

The Pyramid Texts describe early conceptions of an afterlife in terms of eternal travelling with the sun god amongst the stars. Amongst these mortuary texts, at the beginning of the 4th dynasty, is found: "*An offering the king gives and Anubis*". By the end of the 5th dynasty, the formula in all tombs becomes "*An offering the king gives and Osiris*".^[13]

Father of Horus

Osiris is the mythological father of the god Horus, whose conception is described in the Osiris myth, a central myth in ancient Egyptian belief. The myth described Osiris as having been killed by his brother Set, who wanted Osiris' throne. Isis joined the fragmented pieces of Osiris, but the only body part missing was the phallus. Isis fashioned a golden phallus, and briefly brought Osiris back to life by use of a spell that she learned from her father. This spell gave her time to become pregnant by Osiris before he again died. Isis later gave birth to Horus. As such, since Horus was born after Osiris' resurrection, Horus became thought of as a representation of new beginnings and the vanquisher of the evil Set.

Ptah-Seker (who resulted from the identification of Ptah with Seker), god of re-incarnation, thus gradually became identified with Osiris, the two becoming **Ptah-Seker-Osiris**. As the sun was thought to spend the night in the underworld, and was subsequently *re-incarnated* every morning, Ptah-Seker-Osiris was identified as both king of the underworld, and god of reincarnation.



The gods Osiris, Anubis, and Horus, from a tomb painting.

Ram god

<p>Banebdjed (<i>b3-nb-dd</i>) in hieroglyphs</p>

Osiris' soul, or rather his *Ba*, was occasionally worshipped in its own right, almost as if it were a distinct god, especially in the Delta city of Mendes. This aspect of Osiris was referred to as *Banebdjedet*, which is grammatically feminine (also spelt "*Banebded*" or "*Banebdjed*"), literally "the *ba* of the lord of the *djed*, which roughly means *The soul of the lord of the pillar of continuity*. The *djed*, a type of pillar, was usually understood as the backbone of Osiris, and, at the same time, as the Nile, the backbone of Egypt.

The Nile, supplying water, and Osiris (strongly connected to the vegetation) who died only to be resurrected, represented continuity and stability. As *Banebdjed*, Osiris was given epithets such as *Lord of the Sky* and *Life of the (sun god) Ra*, since Ra, when he had become identified with Atum, was considered Osiris' ancestor, from whom his regal authority is inherited. *Ba* does not mean "soul" in the western sense, and has to do with power, reputation, force of character, especially in the case of a god.

Since the *ba* was associated with power, and also happened to be a word for ram in Egyptian, Banebdjed was depicted as a ram, or as Ram-headed. A living, sacred ram, was kept at Mendes and worshipped as the incarnation of the god, and upon death, the rams were mummified and buried in a ram-specific necropolis. Banebdjed was

consequently said to be Horus' father, as Banebdjed was an aspect of Osiris.

Regarding the association of Osiris with the ram, the god's traditional crook and flail are the instruments of the shepherd, which has suggested to some scholars also an origin for Osiris in herding tribes of the upper Nile. The crook and flail were originally symbols of the minor agricultural deity Andjety, and passed to Osiris later. From Osiris, they eventually passed to Egyptian kings in general as symbols of divine authority.

Mythology



The family of Osiris. Osiris on a lapis lazuli pillar in the middle, flanked by Horus on the left and Isis on the right (22nd dynasty, Louvre, Paris)

Part of a series on

Ancient Egyptian religion



 **Ancient Egypt portal**

- v
- t
- e ^[14]

The cult of Osiris (who was a god chiefly of regeneration and rebirth) had a particularly strong interest in the concept of immortality. Plutarch recounts one version of the myth in which Set (Osiris' brother), along with the Queen of Ethiopia, conspired with 72 accomplices to plot the assassination of Osiris. Set fooled Osiris into getting into a box, which Set then shut, sealed with lead, and threw into the Nile (sarcophagi were based on Wikipedia:Citation needed

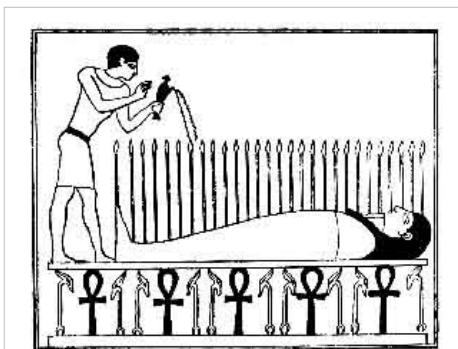
the box in this myth). Osiris' wife, Isis, searched for his remains until she finally found him embedded in a tamarind tree trunk, which was holding up the roof of a palace in Byblos on the Phoenician coast. She managed to remove the coffin and open it, but Osiris was already dead.

In one version of the myth, she used a spell learned from her father and brought him back to life so he could impregnate her. Afterwards he died again and she hid his body in the desert. Months later, she gave birth to Horus. While she raised Horus, Set was hunting one night and came across the body of Osiris.

Enraged, he tore the body into fourteen pieces and scattered them throughout the land. Isis gathered up all the parts of the body, less the phallus (which was eaten by a catfish) and bandaged them together for a proper burial. The gods were impressed by the devotion of Isis and resurrected Osiris as the god of the underworld. Because of his death and resurrection, Osiris was associated with the flooding and retreating of the Nile and thus with the crops along the Nile valley.

Diodorus Siculus gives another version of the myth in which Osiris was described as an ancient king who taught the Egyptians the arts of civilization, including agriculture, then travelled the world with his sister Isis, the satyrs, and the nine muses, before finally returning to Egypt. Osiris was then murdered by his evil brother Typhon, who was identified with Set. Typhon divided the body into twenty-six pieces, which he distributed amongst his fellow conspirators in order to implicate them in the murder. Isis and Hercules (Horus) avenged the death of Osiris and slew Typhon. Isis recovered all the parts of Osiris' body, except the phallus, and secretly buried them. She made replicas of them and distributed them to several locations, which then became centres of Osiris worship.^{[15][16]}

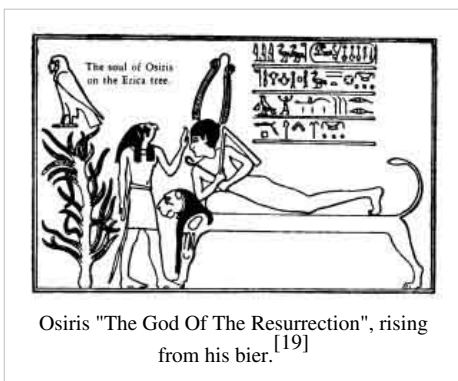
Death and institution as god of the dead



Osiris-Neptra, with wheat growing from his body.
From a bas-relief at Philae.^[17] The sprouting
wheat implied resurrection.^[18]

Plutarch and others have noted that the sacrifices to Osiris were "gloomy, solemn, and mournful..." (Isis and Osiris, 69) and that the great mystery festival, celebrated in two phases, began at Abydos commemorating the death of the god, on the same day that grain was planted in the ground (Isis and Osiris, 13). "The death of the grain and the death of the god were one and the same: the cereal was identified with the god who came from heaven; he was the bread by which man lives. The resurrection of the god symbolized the rebirth of the grain." (Larson 17) Wikipedia: Identifying reliable sources The annual festival involved the construction of "Osiris Beds" formed in shape of Osiris, filled with soil and sown with seed.^[20]

The germinating seed symbolized Osiris rising from the dead. An almost pristine example was found in the tomb of Tutankhamun by Howard Carter.



Osiris "The God Of The Resurrection", rising
from his bier.^[19]

The first phase of the festival was a public drama depicting the murder and dismemberment of Osiris, the search of his body by Isis, his triumphal return as the resurrected god, and the battle in which Horus defeated Set. This was all presented by skilled actors as a literary history, and was the main method of recruiting cult membership.

According to Julius Firmicus Maternus of the fourth century, this play was re-enacted each year by worshippers who "beat their breasts and gashed their shoulders.... When they pretend that the mutilated remains of the god have been found and rejoined...they turn from mourning to

rejoicing." (*De Erroribus Profanorum*).

The passion of Osiris was reflected in his name 'Wennefer' ("the one who continues to be perfect"), which also alludes to his post mortem power.

Ikhernofret Stela

Much of the extant information about the Passion of Osiris can be found on the Ikhernofret Stela at Abydos erected in the 12th Dynasty by Ikhernofret (also I-Kher-Nefert), possibly a priest of Osiris or other official (the titles of Ikhernofret are described in his stela from Abydos) during the reign of Senwosret III (Pharaoh Sesostris, about 1875 BC). The Passion Plays were held in the last month of the inundation (the annual Nile flood, coinciding with Spring, and held at Abydos/Abedjou which was the traditional place where the body of Osiris/Wesir drifted ashore after having been drowned in the Nile.

The part of the myth recounting the chopping up of the body into 14 pieces by Set is not recounted in this particular stela. Although it is attested to be a part of the rituals by a version of the Papyrus Jumilhac, in which it took Isis 12 days to reassemble the pieces, coinciding with the festival of ploughing.^[21] Some elements of the ceremony were held in the temple, while others involved public participation in a form of theatre. The Stela of I-Kher-Nefert recounts the programme of events of the public elements over the five days of the Festival:

- *The First Day, The Procession of Wepwawet*: A mock battle was enacted during which the enemies of Osiris are defeated. A procession was led by the god Wepwawet ("opener of the way").
- *The Second Day, The Great Procession of Osiris*: The body of Osiris was taken from his temple to his tomb. The boat he was transported in, the "Neshmet" bark, had to be defended against his enemies.
- *The Third Day*: Osiris is Mourned and the Enemies of the Land are Destroyed.
- *The Fourth Day, Night Vigil*: Prayers and recitations are made and funeral rites performed.
- *The Fifth Day, Osiris is Reborn*: Osiris is reborn at dawn and crowned with the crown of Ma'at. A statue of Osiris is brought to the temple.

Wheat and clay rituals



Rare sample of Egyptian terra cotta sculpture, could be Isis mourning Osiris, (raising her right arm over her head, a typical mourning sign).
Musée du Louvre, Paris.

Contrasting with the public "theatrical" ceremonies sourced from the I-Kher-Nefert stela (from the Middle Kingdom), more esoteric ceremonies were performed inside the temples by priests witnessed only by chosen initiates. Plutarch mentions that (for much later period) two days after the beginning of the festival "the priests bring forth a sacred chest containing a small golden coffer, into which they pour some potable water...and a great shout arises from the company for joy that Osiris is found (or resurrected). Then they knead some fertile soil with the water...and fashion therefrom a crescent-shaped figure, which they cloth and adorn, this indicating that they regard these gods as the substance of Earth and Water." (*Isis and Osiris*, 39). Yet his accounts were still obscure, for he also wrote, "I pass over the cutting of the wood" - opting not to describe it, since he considered it as a most sacred ritual (*Ibid.* 21).

In the Osirian temple at Denderah, an inscription (translated by Budge, Chapter XV, *Osiris and the Egyptian Resurrection*) describes in detail the making of wheat paste models of each dismembered piece of Osiris

to be sent out to the town where each piece is discovered by Isis. At the temple of Mendes, figures of Osiris were made from wheat and paste placed in a trough on the day of the murder, then water was added for several days, until

finally the mixture was kneaded into a mold of Osiris and taken to the temple to be buried (the sacred grain for these cakes were grown only in the temple fields). Molds were made from the wood of a red tree in the forms of the sixteen dismembered parts of Osiris, the cakes of 'divine' bread were made from each mold, placed in a silver chest and set near the head of the god with *the inward parts of Osiris* as described in the Book of the Dead (XVII).

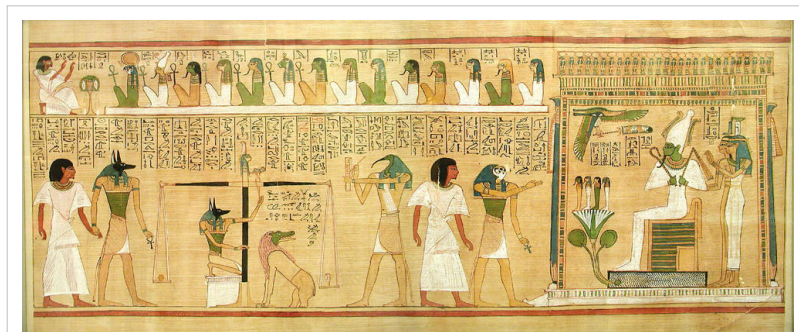
On the first day of the Festival of Ploughing, where the goddess Isis appeared in her shrine where she was stripped naked, paste made from the grain were placed in her bed and moistened with water, representing the fecund earth. All of these sacred rituals were "climaxed by the eating of sacramental god, the eucharist by which the celebrants were transformed, in their persuasion, into replicas of their god-man" (Larson 20). Wikipedia:Identifying reliable sources

Judgement

The idea of divine justice being exercised after death for wrongdoing during life is first encountered during the Old Kingdom, in a 6th dynasty tomb containing fragments of what would be described later as the Negative Confessions.^[22]

With the rise of the cult of Osiris during the Middle Kingdom the "*democratization of religion*" offered to even his humblest followers the prospect of eternal life, with moral fitness becoming the dominant factor in determining a person's suitability.

At death a person faced judgment by a tribunal of forty-two divine judges. If they led a life in conformance with the precepts of the goddess Ma'at, who represented truth and right living, the person was welcomed into the kingdom of Osiris. If found guilty, the person was thrown to a "*devourer*" and didn't share in eternal life.^[23]



Judgment scene from the Book of the Dead. In the three scenes from the Book of the Dead (version from ~1375 BC) the dead man (Hunefer) is taken into the judgement hall by the jackal-headed Anubis. The next scene is the weighing of his heart against the feather of Ma'at, with Ammut waiting the result, and Thoth recording. Next, the triumphant Hunefer, having passed the test, is presented by the falcon-headed Horus to Osiris, seated in his shrine with Isis and Nephthys. (British Museum)

The person who is taken by the devourer is subject first to terrifying punishment and then annihilated. These depictions of punishment may have influenced medieval perceptions of the inferno in hell via early Christian and Coptic texts.^[24]

Purification for those who are considered justified may be found in the descriptions of "*Flame Island*", where they experience the triumph over evil and rebirth. For the damned, complete destruction into a state of non-being awaits, but there is no suggestion of eternal torture.^[25]

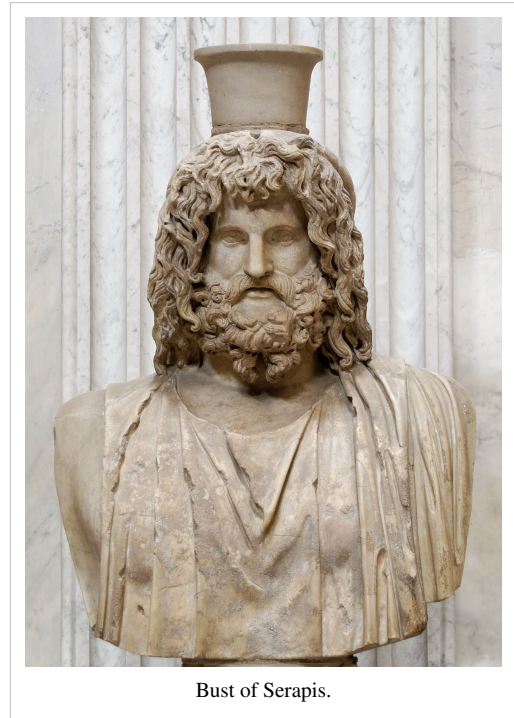
Divine pardon at judgement was always a central concern for the Ancient Egyptians.^[26]

During the reign of Seti I, Osiris was also invoked in royal decrees to pursue the living when wrongdoing was observed, but kept secret and not reported.^[27]

Greco-Roman era

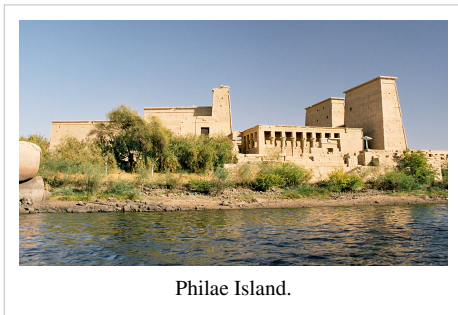
Hellenisation

Eventually, in Egypt, the Hellenic pharaohs decided to produce a deity that would be acceptable to both the local Egyptian population, and the influx of Hellenic visitors, to bring the two groups together, rather than allow a source of rebellion to grow. Thus Osiris was identified explicitly with Apis, really an aspect of Ptah, who had already been identified as Osiris by this point, and a syncretism of the two was created, known as **Serapis**, and depicted as a standard Greek god.



Bust of Serapis.

Destruction of cult



Philae Island.

The cult of Osiris continued until the 6th century AD on the island of Philae in Upper Nile. The Theodosian decrees of the 390s, to destroy all pagan temples, were not enforced there. The worship of Isis and Osiris was allowed to continue at Philae until the time of Justinian, by treaty between the Blemmyes-Nobadae and Diocletian. Every year they visited Elephantine, and at certain intervals took the image of Isis up river to the land of the Blemmyes for oracular purposes. The practices ended when Justinian I sent Narses to destroy sanctuaries, arrest priests, and seize divine images, which were taken to

Constantinople.^[28]

Notes


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External links

-  Media related to Osiris at Wikimedia Commons
- Ancient Egyptian God Osiris (<http://www.aldokkan.com/religion/osiris.htm>)

Apis (god)



Statue of Apis, 30th Dynasty, Louvre

, or

, or

, or

Hapi
in hieroglyphs

In Egyptian mythology, **Apis** or **Hapis** (alternatively spelled **Hapi-ankh**), is a bull-deity that was worshipped in the Memphis region. "Apis served as an intermediary between humans and an all-powerful god (originally Ptah, later Osiris, then Atum)." [quote: Virtual Egyptian Museum]

According to Manetho, his worship was instituted by Kaiechos of the Second Dynasty. Apis is named on very early monuments, but little is known of the divine animal before the New Kingdom. Ceremonial burials of bulls indicate that ritual sacrifice was part of the worship of the early cow deities and a bull might represent a king who became a deity after death. He was entitled "the renewal of the life" of the Memphite god Ptah: but after death he became Osorapis, i.e. the Osiris Apis, just as dead humans were assimilated to Osiris, the king of the underworld. This Osorapis was identified with the Hellenistic Serapis, and may well be identical with him. Greek writers make the Apis an incarnation of Osiris, ignoring the connection with Ptah.

Part of a series on
Ancient Egyptian religion

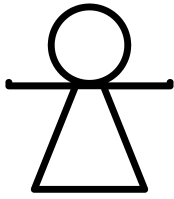
 Ancient Egypt portal
<ul style="list-style-type: none"> • v • t • e ^[14]

Apis was the most important of all the sacred animals in Egypt, and, as with the others, its importance increased as time went on. Greek and Roman authors have much to say about Apis, the marks by which the black bull-calf was recognized, the manner of his conception by a ray from heaven, his house at Memphis with court for disporting himself, the mode of prognostication from his actions, the mourning at his death, his costly burial, and the rejoicings throughout the country when a new Apis was found. Auguste Mariette's excavation of the Serapeum at Memphis revealed the tombs of over sixty animals, ranging from the time of Amenophis III to that of Ptolemy Alexander. At first each animal was buried in a separate tomb with a chapel built above it.

Khamuis, the priestly son of Ramesses II (c. 1300 B.C.), excavated a great gallery to be lined with the tomb chambers; another similar gallery was added by Psammetichus I. The careful statement of the ages of the animals in the later instances, with the regnal dates for their birth, enthronement, and death have thrown much light on the chronology from the Twenty-second dynasty onwards. The name of the mother-cow and the place of birth often are recorded. The sarcophagi are of immense size, and the burial must have entailed enormous expense. It is therefore remarkable that the priests contrived to bury one of the animals in the fourth year of Cambyses.

Herald of Ptah

The cult of the Apis bull started at the very beginning of Egyptian history, probably as a fertility god connected to grain and the herds. In a funerary context, the Apis was a protector of the deceased, and linked to the pharaoh. This animal was chosen because it symbolized the king's courageous heart, great strength, virility, and fighting spirit. The Apis bull was considered to be a manifestation of the pharaoh, as bulls were symbols of strength and fertility, qualities which are closely linked with kingship ("strong bull of his mother Hathor" was a common title for gods and pharaohs).



The symbol resembling an ankh that the markings of an Apis bull would have created on his head when depicted with his mother's sun disk

Occasionally, the Apis bull was pictured with her sun-disk between his horns, being one of few deities associated with her symbol. When the disk was depicted on his head with his horns below and the triangle on his forehead, an ankh was suggested. It also is a symbol closely associated with his mother.

Apis was originally the Herald (wHm) of Ptah, the chief god in the area around Memphis. As a manifestation of Ptah, Apis also was considered to be a symbol of the pharaoh, embodying the qualities of kingship.

The bovines in the region in which Ptah was worshipped exhibited white patterning on their mainly black bodies, and so a belief grew up that the Apis bull had to have a certain set of markings suitable to its role. It was required to have a white triangle upon its forehead, a white vulture wing outline on its back, a scarab mark under its tongue, a white crescent moon shape on its right flank, and double hairs on its tail.

The bull which matched these markings was selected from the herd, brought to a temple, given a harem of cows, and worshipped as an aspect of Ptah. His mother was believed to have been conceived by a flash of lightning from the heavens, or from moonbeams, and also was treated specially. At the temple, Apis was used as an oracle, his movements being interpreted as prophecies. His breath was believed to cure disease, and his presence to bless those around with virility. He was given a window in the temple through which he could be seen, and on certain holidays was led through the streets of the city, bedecked with jewelry and flowers.



Api or Hapi (Apis, Taureau Consacré a la Lune), N372.2, Brooklyn Museum

Ka of Osiris

Sometimes the body of the bull was mummified and fixed in a standing position on a foundation made of wooden planks. Bulls' horns embellish some of the tombs of ancient pharaohs, and the Apis bull was often depicted on private coffins as a powerful protector. As a form of Osiris, lord of the dead, it was believed that to be under the protection of the Apis bull would give the person control over the four winds in the afterlife.

By the New Kingdom, the remains of the Apis bulls were interred at the cemetery of Saqqara. The earliest known burial in Saqqara was performed in the reign of Amenhotep III by his son Thutmosis; afterwards, seven more bulls were buried nearby. Ramesses II initiated Apis burials in what is now known as *the Serapeum*, an underground complex of burial chambers at Saqqara for the sacred bulls, a site used through the rest of Egyptian history into the reign of Cleopatra VII.

Apis was the most popular of the three great bull cults of ancient Egypt (the others being the bulls Mnevis and Buchis.) The worship of the Apis bull was continued by the Greeks and after them by the Romans, and lasted until almost 400 A.D.

From bull to man

According to Arrian, Apis was one of the Egyptian Gods for which Alexander the Great performed a sacrifice during his seizure of the country from the Persians.^[1] After Alexander's death, his general Ptolemy Soter made efforts to integrate Egyptian religion with that of their new Hellenic rulers. Ptolemy's policy was to find a deity that should win the reverence alike of both groups, despite the curses of the Egyptian priests against the gods of the previous foreign rulers (i.e. Set who was lauded by the Hyksos). Alexander had attempted to use Amun for this purpose, but he was more prominent in Upper Egypt, which was not so popular with those in Lower Egypt, where the Greeks had stronger influence. Nevertheless, the Greeks had little respect for animal-headed figures, and so a Greek statue was chosen as the idol, and proclaimed as anthropomorphic equivalent of the highly popular Apis. It was named *Aser-hapi* (i.e. *Osiris-Apis*), which became **Serapis**, and was said to be Osiris in full, rather than just his Ka.

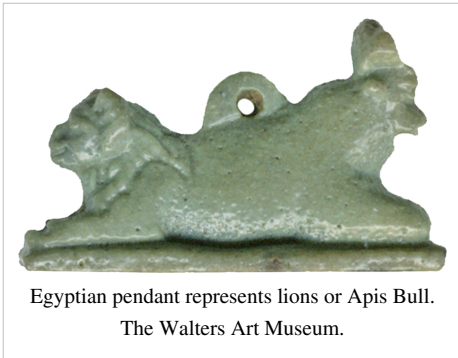
The earliest mention of a *Serapis* is in the authentic death scene of Alexander, from the royal diaries (Arrian, *Anabasis*,



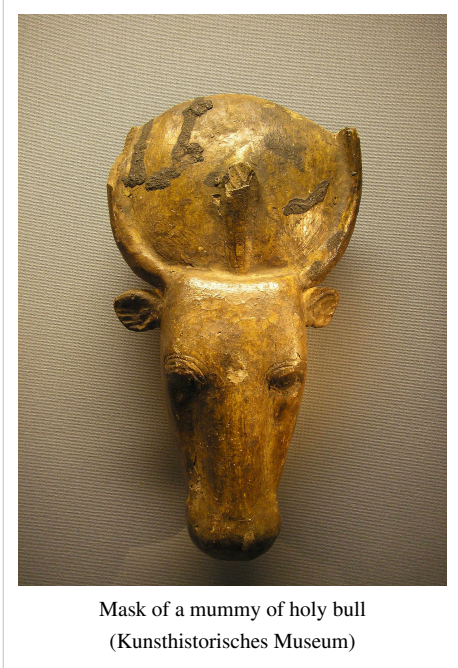
Stele dedicated to an Apis, dating to Year 21 of Psamtik I (c.644 BCE)



Bust of the Hellenistic-Egyptian god **Serapis**, Roman copy of an original by Bryaxis which stood at the Serapeion of Alexandria, Vatican Museums.



Egyptian pendant represents lions or Apis Bull.
The Walters Art Museum.



Mask of a mummy of holy bull
(Kunsthistorisches Museum)

VII. 26). Here, *Serapis* has a temple at Babylon, and is of such importance that he alone is named as being consulted on behalf of the dying king. His presence in Babylon would radically alter perceptions of the mythologies of this era, though fortunately, it has been discovered that the unconnected Babylonian god Ea was titled *Serapsi*, meaning *king of the deep*, and it is this *Serapsi* which is referred to in the diaries. The significance of this *Serapsi* in the Hellenic psyche, due to its involvement in Alexander's death, may have also contributed to the choice of *Osiris-Apis* as the chief Ptolemaic god.

According to Plutarch, Ptolemy stole the statue from Sinope, having been instructed in a dream by the *unknown god*, to bring the statue to Alexandria, where the statue was pronounced to be Serapis by two religious experts. One of the experts was one of the Eumolpidae, the ancient family from whose members the hierophant of the Eleusinian Mysteries had been chosen since before history, and the other was the scholarly Egyptian priest Manetho, which gave weight to the judgement both for the Egyptians and the Greeks.

Plutarch may not however be correct, as some Egyptologists allege that the *Sinope* in the tale is really the hill of Sinopeion, a name given to the site of the already existing Serapeum at Memphis. Also, according to Tacitus, Serapis (i.e. Apis explicitly identified as Osiris in full) had been the god of the village of Rhacotis, before it suddenly expanded into the great capital of Alexandria.

The statue suitably depicted a figure resembling Hades or Pluto, both being kings of the Greek underworld, and was shown enthroned with the *modius*, which is a basket/grain-measure, on his head, since it was a Greek symbol for the land of the dead. He also held a sceptre in his

hand indicating his rulership, with Cerberus, gatekeeper of the underworld, resting at his feet, and it also had what appeared to be a serpent at its base, fitting the Egyptian symbol of rulership, the uraeus.

With his (i.e., Osiris') wife, Isis, and their son (at this point in history) Horus (in the form of *Harpocrates*), Serapis won an important place in the Greek world, reaching Ancient Rome, with Anubis being identified as Cerberus. The cult survived until 385 AD, when Christians destroyed the Serapeum of Alexandria, and subsequently the cult was forbidden by the Theodosian decree.

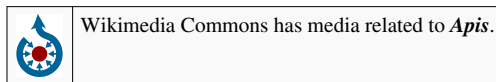
Modern use

The pharmaceutical company Novo Nordisk uses the Apis bull as its logo.

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External links



- The Virtual Egyptian Museum: Apis (<http://www.virtual-egyptian-museum.org/Collection/FullVisit/Collection.FullVisit-JFR.html?../Content/MET.LL.00887.html&0>)
- ⌚ This article incorporates text from a publication now in the public domain: Chisholm, Hugh, ed. (1911). *Encyclopædia Britannica* (11th ed.). Cambridge University Press.

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Parrot, A3r0, Abclearn, Acalamari, Ace of Spades, Acidcasualty, Adashiel, AdeptOmega, AdjustShift, AgentPeppermint, Ahdaf, Ajcheema, Akli5143546, Al tally, Alansohn, Alensha, Alephghost, Alexius08, AlexiusHoratius, Alix6, Allixpeeke, Aloneinthewild, Alpha774, Amovrvs, Ancient history11, Andi d, Andux, Anetode, Anewspiral, Animum, AnnaFrance, AnnekeBart, Antandrus, Antonio Lopez, Apech7, Apostrophe, Arakunem, Arjunkach, Ausir, Auximines, Avoided, BD2412, Backpackadam, Balok, Beetstra, Belovedfreak, Ben Ben, BenBaker, Benbest, Blackguard SF, Blake Burba, Blanchardb, Blueboar, Bobitha, Bobo192, BoboDS, Bomac, Boneyard90, Bookworm857158367, Boris B, Bovineboy2008, Bped1985, Bradrothman, Brian Crawford, Brugges20, Brugges36, Bryan Derksen, Bwatts22, Bwotring, Bzero, CJLL Wright, CTF831, CWY2190, Caknuck, CalicoCatLover, Callanecc, Calmer Waters, Caltas, Capricorn42, Captondo, Carlon, Casted1234, Catalographer, Cate, Chamal N, Charles Matthews, Chester Markel, ChrisGriswold, ChrisRiverson, 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