

# **PAPYRUS OF ANI**

## **PLATE 16**

[58 – 59 – 44 – 45 – 46 – 93 – 43 ]

### **Phenomenology of Resurrection**

by

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The previous plate dealt basically with the acquisition of magic powers, symbolically hinting at self-confidence. Ani must be sure to have the proper means in order to face bravely what trials he must get through in the course of his journey towards “coming forth”. But he is still inside a psychological, personal environment. What comes next is a “plunging” into an archetypal landscape: the vision and psychic comprehension of basic patterns of behaviour. In this plate: that of “resurrection”.

## **CHAPTER 58**

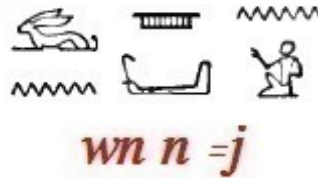
Chapter 58 poses some interpretive problems both from symbolic and linguistic perspectives. The title refers to the capability of breathing air and having power upon the waters of the netherworld. Breathing may allude to the life of the new-born Ani; who must be able to sail (power on the water) on board of the solar barque that traverses the netherworld river towards the coming forth. The vignette shows Ani and Tjutju drinking water (assimilating thus its refreshing power).



They hold in their left hands what looks like a fan: a possible reference to air and the god Shu. As a matter of fact, since water may allude also to the celestial ocean through which Ra's boat sails, there might be a reference to Nut as well.

In front of Ani and Tjutju there is a group of palm-trees. A big one with two extended branches, looking like hands that offer dates. At its sides two smaller palms, or maybe just shrubs. Ani and his wife are depicted immersed in the water, its zigzag lines covering the lower part of their vests. As for the tree, should it be planted in the riverbed, one would see its “zigzagged” trunk – that however is not shown. Thus it's possible that the tree be planted on the riverbank, opposite that of Ani's and which Ani must reach traversing the river: something he can do only having power on the waters, like the title recites. (One might even think that the fan be a symbolic image of the wind filling the sail of the boat.)

At any rate the whole spell has a definite allegorical character and is built as a dialogue between Ani and a warden whose identity is not so easy to ascertain. Ani asks (or commands) that a passage be opened to him; thus we must infer that there is a door or a liminal space dividing two existential regions: the tree and shrubs on the opposite riverbank might allude, why not?, to the **sxt-iArw** (Field of Marshes) and the **sxt-Htp** (Field of Offerings); and they could be indeed, as a group, the warden of the passage. Having trees and vegetation a definite female symbolism it's also legitimate to infer that the palm-trees be the symbolic womb out of which the new-born Ani should emerge; thus the verb “**wn**” (to open) which apparently has no direct object could in fact be a request to the maternal womb to let him come forth.



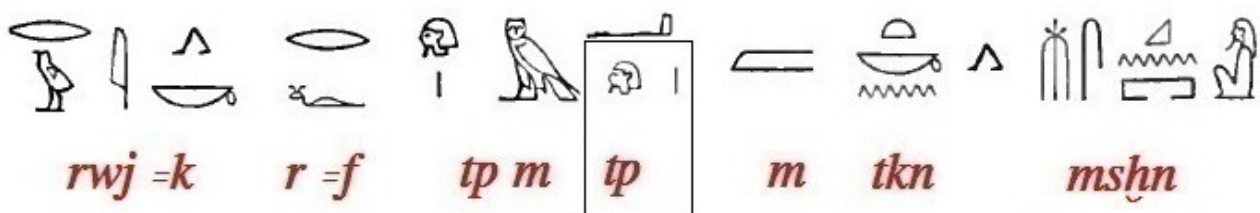
Now, since the chapter has some obscure passages, I deem it useful to present my translation in order to point out and justify the reasons of my linguistic choices.

- 1 Spell for breathing air  
 2 and have power over the waters in the Realm of the Dead.  
 3 Words to be spoken by Osiris Ani:
- 4 [ANI] : Open to me!
- 5 [WARDEN]: Who are you? What are you?  
 6 Wherefrom have you come into being?
- 7 [ANI] : I am one of yours.
- 8 [WARDEN]: Who is the one with you?
- 9 [ANI] :She is Mertjrtj.
- 10 [WARDEN]: And you depart – towards where?
- [ANI]  
 11 Towards him who draws near the Eastern Region.  
 12 He shall grant that I cross to the temple of *He-who-finds-faces*.  
 13 *Saqbau* (he who collects souls) is the name of the Captain.  
 14 *Nashishinjw* (he who combs hair) is the name of the oars.  
 15 *Sarat* (Thorn) is the name of the lancer at the prow.  
 16 *Samtaraqa* (he who proves righteousness) is the name of the steering oar.
- [WARDEN]:  
 17 Like that, exactly! You can (thus) traverse the waterway  
 18 so as to give me a jar of milk,  
 19 a cake, a loaf of *pesen* bread, a cup,  
 20 and a big piece of meat in the temple of Anubis.

When the warden asks Ani about his identity and origin [5,6] he replies stating that he belongs to the same species (that of divine beings) of his inquisitor. But he uses the plural pronoun “**tn**” (yours) [7]. Is it to be taken as a general reference or does it refer to the three palms? That is in fact the same pronoun we shall meet and discuss in line 18.

Then comes the question about the identity of Ani's companion, whom we know is his wife; although, according to Ani's answer, it is legitimate to suppose that under Tjutju's guise is hidden the figure of the goddess *Mertirtj*. Who she may be is open to debate. It could be a composite form of Meret, goddess of music and dance; of the “**mrt**” shrine related to Hathor. It could be the dual “*Mertj*”, the two sisters, thus Isis and Nephtys. It could also be a “**nfr Hr**” construction, thus “lovely of eyes” (eyes vigilant as well, as those of the cobra). In any case a benevolent, protective goddess.

The next two lines pose some problems, due to the ambiguous use of “**tp-m**” and of “**msqn**”.



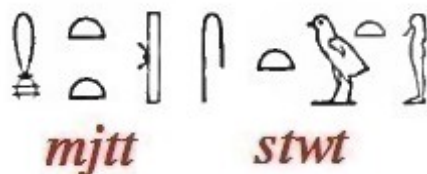
As for “**msqn**” it is not found in any dictionary I am acquainted with, thus it could be emended either as “**msxn**” (abode of gods, resting place) or as “**msqn/msqt/msqrt**” (Ostregion, die die Sonne und die Sterne bei ihrem Aufgang passieren [WB]; or a possible Milky Way). Having as final determinative that of a god the glyph might refer to “He of the East Region” or “He of the Milky Way”. I am more inclined to favour the first choice, the general image being that of Ra approaching (**tkn**) the region of dawning (East). Thus I am of the opinion of reading lines 10 and 11 as a question and a reply to it; where “**tp-m**” is “auf eine Ort zu gehen / in the direction of”. In other words the warden wants to know the aim of Ani's course; and Ani states that he wants to reach the place where Ra dwells in order to be granted a passage (and a place) in the temple of Osiris, namely in the Realm of the Dead [12]. The epithet used for Osiris is “he who finds/recognizes faces”. In fact he is the one who can judge whether the deceased has the qualities (traits/visage) to dwell in the Netherworld. But in order to reach Ra Ani has to sail in a boat which he describes in lines 13-16.

What is to be noted is the fact that the vignette showing a boat appears not in this chapter, but at the end of the plate (chapter 43).



However I think there's no doubt that chapter 43 is strictly related with the first two chapters of this plate (58 & 59), since they all share the same “water”. Thus we may infer that chapters 58/59 (that share the same title as well) and chapter 43 form a sort of bracket enclosing the other five chapters which manifest, in their sequence, the gradual integration of psychic energies Ani has to be master of in order to continue his journey. Thus the boat Ani is talking about is in fact his psychic “vessel”, the four characters in it being: [13] his ability to collect his inner forces; [14] his strength in rowing (note how the oars allude to a sort of watery comb); [15] his bravery in fighting hostile forces (the abysmal snakes); [16] his ability to hold the right direction.

At this point we have to deal with a sentence which probably is the most controversial of the whole spell, because of its highly questionable grammar. Its very beginning (**mjtt stwt**) poses problems.



“**stwt**” is a causative verb (to resemble, to make something like...); “**mjtt**” is “the like”. I wouldn't exclude the possibility that the two words form a sort of “*Like that, exactly!*” The warden confirms the exactness of Ani's naming of the boat's components. His verbal “reconstruction” (**stwt**) is like (**mjtt**) the original. “**stwt**” might be an active participle (he who makes things like the original, he who makes images).

Having passed the examination the warden allows Ani to traverse the river, to plunge (**qrs**) into it. Of course “**qrs**” is “to bury”, but in

this context it may be read as a metaphor for Ani in the depths of the abysmal water out of which he intends to emerge like Atum/Ra of the primal event.

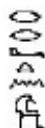
But now we come to the crux of the passage.



The most obvious transliteration seems to be: “**r rdj =tn n =j**” (so that you[plural] give to me...). But “**tn**” cannot be assigned to Ani, already referred to with the correct “**k**” (second singular).



Thus, unless the second plural refer to both Ani and Tjutju of the vignette (which I tend to exclude), the only conclusion is that we have to deal with a scribal error, which should be emended as “**r rdjt n =j**”. In fact we find a similar rendering in spell 395 of CT.



In conclusion the warden allows Ani to pass, asking him to make a ritual offering of milk, pastry and meat.

However there might be another possible reading, although, once again, we should make emendations, transforming “**qrs =k tw m swnw**” into a stative “**qrs =kw m swnw**”. In other words: once the warden has recognized that Ani knows the boat's components, Ani feels entitled to traverse the water in order to be given nurturing food by the group of palms (**r rdj =tn n =j**). In this case “**tn**” would in fact refer to them and the offerings he is asking [18-20] are the symbolic means that will allow him to collect the necessary energies. An image that, as I said before, is repeated in chapter 59.

It's not easy to decide which reading could be the dominant one; although I think that - since the offerings seem to have a ritual character - the first interpretation has more arguments in its favour. At any rate, in my “pervert” critical approach, I'd be so bold as to venture that the scribal errors might have been made on purpose in order to suggest criss-crossed intentions. There is in fact one more oversight at the end of the spell, when it is stated that “he who knows this spell shall have safe entrance and exit from *this* Realm of the Dead.” Instead of “**tn**” (feminine *this*) there is a “**nt**” absolutely out of place. (As a matter of fact even the demonstrative seems superfluous.)



But since the spell has “water” as its main theme, it's possible that the scribe was thinking of “**nt**”, namely “water”.

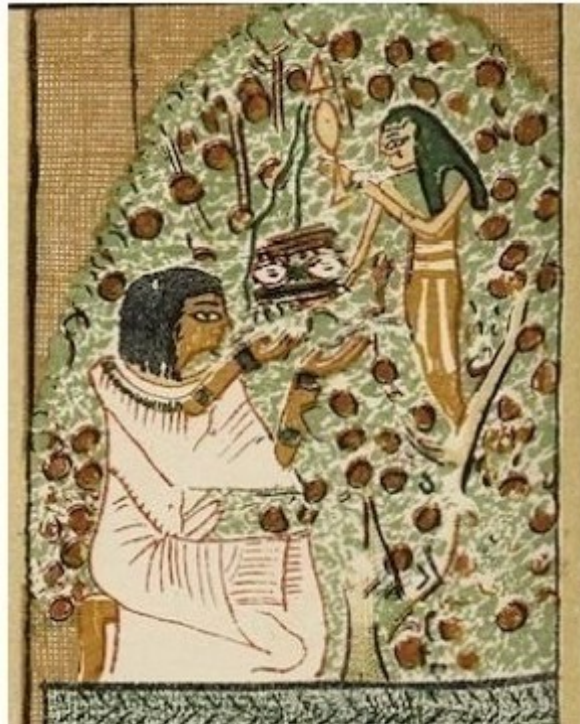
<p>nt</p> <p>mm mm △ mm mm</p>	<p>Belegt seit M.R.</p> <p>I. Wasser, Wasserflut 10. Ss. auch als Ort der Wasserleere 11.</p> <p>II. Gewässer, bes. von bestimmten Gewässern im Jenseits 12.</p> <p>III. vom Urwasser 13.</p>	<p>*mm mm mm △ \ mm</p> <p>*mm mm mm II u.ä.</p> <p>△ \ mm D</p> <p>Königsgn; Ss. mm mm mm △    mm, △   </p>
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Quite a significant lapsus! Had the scribe turned water into wine and got drunk? Or did he want to underscore the “watery” part of the Netherworld?

## CHAPTER 59

This spell does not pose particular problems. As anticipated above its title is exactly the same of the previous one as if to make clear that it is a continuation of it. The most interesting aspect is the apparent

morphing of the tree, which here becomes a sycamore, a symbol both of Hathor and of Nut. As a matter of fact the crown of the tree may allude to the vault of the sky, its many fruits to the stars and also to raindrops. Water flows from the vessel in the goddess's left hand; a vessel which has also a strange resemblance to a sistrum, Hathor's instrument. The plate of offerings in her right hand might instead recall the offerings mentioned in lines 18-20 of the previous spell.



We might even read the gesture from the opposite perspective: Ani being the one who gives offerings (according to the other possible interpretation), although his explicit request to the goddess seems to sustain the first reading. In any case everything points to a fruitful and positive atmosphere of reciprocal affection.

- 1 Spell for breathing air
- 2 and have power over the waters in the Realm of the Dead.
- 3 Words to be spoken by Osiris Ani:
- 4 O Sycamore of the sky,
- 5 give me the water and the air therein.
- 6 I am the tenant of the seat



- 7 in the middle of Unu (Hermopolis).  
8 I it was who protected the egg  
9 of the Great Clacker.  
10 As it grows, I grow.  
11 As it lives, I live.  
12 As it breathes, I breath.  
13 Justified Osiris Ani.

Lines 6-9 deserve a special attention. What is exactly the seat or the place in the middle of *Unu*? If the city is *Hermopolis Parva* there might be a reference to Horus via the nearby city of “*dmj nj Hrw*” (Damanhur, the town of Horus). Horus would thus be the symbol of Osiris's resurrection. He would be a manifestation of the archetypical egg lain by Geb, the Great Cackler, out of which the world emerged. In other words Ani states that he is the divine chick ready to hatch and that, of course, must needs be nurtured.

## CHAPTER 44

The image of the hatching egg is repeated, in a very oblique way, in this chapter, the second part of which may be kind of misleading. The reason of the title (“Not to die again”) is elucidated in the final sentence: having appeared in the aspect of king of the gods [Ra] Ani shall not suffer the second death, namely annihilation. Thus one might evince that the chapter describe the phenomenology of a solar manifestation, as symbol of cyclic rebirth. As a matter of fact this archetypical pattern takes it concrete shape through the image of a seed of grain, planted, growing and emerging from the earth. The vignette being an appropriate ritual setting of it. We see Ani solemnly seated in front of a table on which are displayed ears of corn (vertically

shown so as to give a clear vision of them). Ani holds a staff and what looks like a sceptre, expressing both the formal official status of the moment. The ears of corn being the symbol of the natural cyclic process of death and rebirth which Ani contemplates and experiences from a psychic perspective. In a certain sense we may look at the text as a dialogue between Ani and the “corn” in its “essence”.



- 1 Spell for not dying again
- 2 in the Realm of the Dead.
- 3 Words to be spoken by Osiris Ani:
- 4 Open is my cavern, open is my cavern!
- 5 The Power falls down in the darkness.
- 6 The eye of Horus consecrates me,
- 7 Wepwaut does bring me up.
- 8 Hide me amongst you
- 9 Imperishable Stars!
- 10 My neck is like that of Ra.
- 11 My visage is wide open.
- 12 My heart is at its place,
- 13 my utterance – it does know.

**[Vision of the essence of Ra, speaking through the ear of corn]**

- 14 *I am Ra who protects himself, [look, its very essence!]*  
15 *I will not ignore you, I will not dispossess you,*  
16 *your father, the son of Nut [Osiris], does live for you.*

**[ANI]**

- 17 I am your son, O Great One, he who knows your secrets.  
18 Appeared as the king of the gods [Ra],  
19 I shall not die again  
20 in the Realm of the Dead.

We may divide the text into four separate blocks: (1) Lines 1-3, the usual introduction; (2) Lines 4-13; (3) Lines 14-16; (4) Lines 17-20.

Lines 4-9 seem to have a cosmic relevance. They describe the light of the sky (**Axw**) penetrating darkness and lifting up the speaker to the Imperishable Stars, among which he is going to dwell. It's interesting to note the use of the verb “**jmn**” (to hide, to conceal). Why should “he” be hidden? From what danger? I am of the opinion that, aware of his relative value if compared to that of the Imperishable Stars, the speaker wishes, nonetheless, to be considered as a humble (thus “hidden”) component of the heavenly immortal retinue. There might also be a pun with “**mn**” (to be stable). In lines 10-13 the speaker explains why he should be accepted, showing his qualities.

But who is “the speaker”? Is he Ani or the bundle of corns in front of him? In fact lines 4-13 may be symbolically interpreted, as I said, as the description of the growing up of a seed of grain. The “cavern” of line 4 is thus the “furrow”. Line 5-6 hint at the “inner energy” of the seed, escorted by Wepwaet through the netherworld [7]. It's the corn that emerges from earth to the light of the day, its coming forth. It possesses inner strength [10], it can see and be seen [11], it knows its built-in process [13] which it can follow as it should be [12]. Once again there might be a pun with “**tp-rA**” (utterance), namely “what is on top/at the head of the mouth”, a possible “tongue”, hinting at the image of an emerging “leaf”. In other words in lines 4-13 Ani

contemplates the seed in its physical coming to light, symbolizing the resurrection process. But in 14-16 the seed manifests itself in its “solar” essence: it becomes Ra.



“ **mk sw Ds =f** ” may look somewhat strange. We may read “**mk**” as “**mkj**: to guard, to protect”; thus Ra says that he is “He who protects himself”. That may be a way to assert how the sun takes care of the essence that dwells inside the ear of corn. But it may be read also as the particle “**m.k**” (look, behold!). In other words Ra is telling Ani to look at his (Ra's) “very essence” (**sw Ds =f**) manifested in the aspect of the “ears of corn”, which Ani must integrate. Once Ani has done that, once he has become himself an “ear of corn” he can be assured that Ra will not ignore him or deny him his prerogative [15], namely his Osirian qualification to be reborn [16].

Lines 17-20 are clearly assigned to Ani. He has psychically absorbed (integrated) the solar energy through esoteric knowledge [17] which allows him to “dawn” [18] and imitate the eternal solar cycle; avoiding thus the second and ultimate death [19-20].

## CHAPTER 45

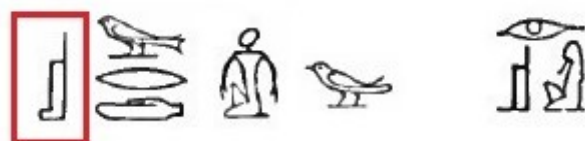
The dominant image of this spell is “weariness”. We know that “Weary One” is an epithet of Osiris. But, although “weary”, after the funeral rites he does live again, he does not “rot”. That is exactly what is shown in the vignette, with Anubis taking care of Osiris's body.



That may be also an allusion to the seed that, although interred (apparently dead), does not rot, but transforms itself, through proper care, into living crop. In a certain sense it is the continuation of the symbolic view of the previous chapter.

- 1 Spell for not decaying
- 2 in the Realm of the Dead.
- 3 Words to be spoken by Osiris Ani:
- 4 O Weary One, Weary One! Osiris [Ani] is weary,
- 5 but the limbs in Osiris, they do not wear down,
- 6 they do not decay, they do not decompose, they do not escape.
- 7 Do the same to me,
- 8 since I am Osiris.
- 9 As for him who knows this spell, he shall not decay
- 10 in Osiris's Realm of the Dead.

It's interesting to note the graphic rendering of Osiris in line 4, where only the Q1 glyph (throne) is used, without the common D4 (eye) which usually characterizes the god's written rendering.



That may point to Ani, in whom Osiris is in his inert state; different from the “archetypal” Osiris of line 5 and from that of line 8, which shows the new state of the Osirianized Ani.

## CHAPTER 46

This very short chapter displays interesting traits and grammatical subtleties, starting from the very title.

- 1 Spell for not going down,
- 2 and exist as a living being in the Realm of the Dead.
- 3 Words to be spoken by Osiris Ani:
- 4 O ever-rejuvenating children of Shu and of the Duat!
- 5 O you, powerful in his bindings , O Sun-Folk,
- 6 hasten to me! Move about, Osiris!

It could be parsed into two separate blocks, in which “**rA n(j)**” refers both to “**tm skj**” and to “**wnn anxw**”; thus a spell “for not going down/decaying” and a spell “to exist as a living being”. Or it could be a genitival construction: the “not going down” of the one “who should exist as a living being”. At any rate it seems that the spell has the double function of not letting the living being perish.

The verb “**skj**” [1] may be “to perish/decay”, referred to the corpse; but also to the “going down” of celestial bodies. An allusion to the “**jxmw-sk**”, the Imperishable Stars mentioned in lines of chapter 44 that hide/protect Ani. We have thus a polarity formed by the sky (**skj** → stars) and by the Netherworld (**Xrt-nTr**).

We have then what seems to be an invocation to various divine beings, underlining once again their polar opposition. In “**Hwnw Sw**

**DwAt**” [4] we find the “ever-rejuvenating children” (**Hwnw**) of the god Shu and of the Duat. Thus “sky” (**Shu** → air) and Netherworld (**DwAt**). That may be a reference to the two birds of the vignette: a heron, or “benu bird” (sky) and the “**bA**” (Duat).



There is then an invocation to one “who is powerful in his bindings” [5]; an epithet probably applied to Anubis or/and Osiris: shown in the previous vignette which is contiguous to that of the two birds. And then an appeal to the “Sun-folk” (**Hnmmt**) [5].



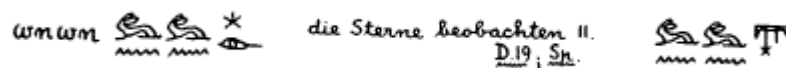
[ m Hnmmt ]

The writing is somewhat ambiguous, since the first “**m**” might be read as a particle, thus one “powerful in his bindings *among* the Sun-folk”; or one “powerful in his bindings *as one of* the Sun-folk”. Both versions hardly acceptable. Thus I am of the opinion that there is a metathesis and that the first “**m**” belongs in fact to “**Hnmmt**”. If the scribe wanted to write “**m Hnmmt**”, why didn't he put N8 after the first “**m**”? In conclusion I read the single “**Hnmmt**” as a vocative; which, once again, would be the celestial polar opposite of Anubis/Osiris of the Netherworld.

Thus an invocation to the gods of the sky and of the Netherworld, mentioned in two separate “pairings”. But what does Ani beg for? Once again the last line is very ambiguous [6].



I am inclined to read the first part as an imperative “**wnj n =j**” (Hasten to me!): a prayer to the gods so that they hasten to help him: what in Latin would be the well known “*Domine ad adiuvandum me festina*”. A prayer that in the second part is addressed to Osiris (**wnwn wsjr**), although the “**wnwn**” glyph does pose problems. At face value the verb seems to be “**wnwn**”, meaning “sway to and fro / travel about / move about / patrol / nod”. But that would be somewhat obscure. One might suppose that the D54 determinative is implicitly applied to the first “**wnj**” as well, thus a double “**wnj, wnj**” (hasten, hasten) addressed to Osiris. Or one might read “**wnwn**” as “move about → of child in womb”: thus the Osiris who is in Ani is moving about. One might also read “**wnwn wsjr**” as an invitation to the summoned gods to hasten in helping Ani since his inner Osiris is moving about. The interred seed moving about towards light. In fact a “**wnwn**” with an eye determinative points to “looking at the stars”,



which, once again, would underline the polar opposition “netherworld/sky”. From this perspective here we would have a further image of the growing seed, impregnated by divine energies. And perhaps it's not a coincidence the multiple use of the “**wn**” glyph, alluding to “existence”.



## CHAPTER 50

The title of this spell is self-explaining: it grants that the deceased be not executed on the slaughtering block of the gods. In other words that he may keep living, as a member of the “weary ones” in the Realm of the Dead.

However the text is kind of cryptic, both in images and grammar. The central theme seems to be that of the “knotting of the vertebrae”, (Tz / Tzt / Tzw) which is a symbol of solidity. It's the head standing firmly on the vertebral column, with allusions to Osiris's “Dd” pillar. This concept is repeated thrice, the “knotting” being done by Ra, Seth and Nut. As regards Ra and Nut, the fact that they act favourably towards the deceased seems taken for granted; but Seth is a different matter. Why should the notorious enemy of the gods, and of Osiris in particular (in fact Ani refers to him as “my father's murderer”), be kind to Ani? There is a very simple explanation: the “knotting” goes back to the “original time”, it is a sort of “archetypical theme”. At that moment Seth was only an “instinctual energy” which had not yet been aggressively canalised against Osiris. In other words the “knotting” points to Ani's fate, decreed from the very beginning.

There is, though, another perspective which should be taken into due account, directly linked to the symbolic “ear of corn” of the previous chapters. The head on the spinal column is the “ear” on the “stem”; the “knot” (stem) is what unites the root (earth) and the vertex (ear); the “cutting of the hair” is the “positive” harvest which is opposed to the possible “sterile” spike doomed to be destroyed on the block of the gods.

Let's try now to give a better account of the spell.

- 1 Spell for not going to the god's block of slaughtering.
- 2 Words to be spoken by Osiris Ani:
- 3 Knotted has been on my behalf my neck,
- 4 in the sky, O Keeper of the earth.
- 5 Ra it is who fixed the day
- 6 of the establishing of my fastening

7 to the weary ones who stand on their legs -  
 8 on the day of cutting the hair.  
 9 Knotted have been the vertebrae of my neck by Seth,  
 10 when the Ennead was in her primordial strength,  
 11 when turmoil had not yet come into being.  
 12 And you [vertebrae] shall keep (me) safe from the murderer of my father;  
 13 since I am he who seizes the Two-Lands.  
 14 Knotted has been my vertebrae by Nut,  
 15 when she did see – the very first time  
 16 that Truth was looked at,  
 17 when the images of the gods had not yet been born.  
 18 I am the one of *He-who-is*;  
 19 I am the heir of the mighty gods.  
 20 Osiris Scribe Ani, justified.

In lines 3-4 there is the exposition of the main theme, with the polar opposition of “sky” and “earth”. The “Keeper of the Earth” alluding probably to Geb. The strong and living spike connects the two realms. There is then the triple variation. It begins with Ra [5-8] who has fixed from the very beginning the time for interment [6-7] and the time of harvest [8]. The deceased keeps being alive: the hair, that is cut, shall grow again. Lines 9-11, as I already said, refer to the primordial energy not yet negatively oriented, before Seth had become the “murderer of my father”. Line 12



may cause problems because of the second person plural (**tn**) that cannot be easily assigned. It could refer to the vertebrae (**Tzt HA =j**) [9], which, being strong and firm, may oppose the hostility of Seth (already

turned into an adversary). At face value there is no direct object following “swDA =tn” and that's why I suggest an implicit “me” that gives sense to an otherwise very obscure line. As a matter of fact even the “m” is somewhat ambiguous. It's possible that it refer to the space inside which (m) Seth moves through, but inside which Ani can build his own stronghold (his solid vertebrae). From a “vegetation” perspective: Ani is the spike that is not destroyed by storms (Seth is also the god of storms). And the slaughtering block of the god may indeed be a metaphor of adverse meteorological conditions.

As for line 13 we must not be deceived by what seems to be a royal image. Ani does not say that he is a “king”, but that he is the “wheat” that takes possession (jTw) and expands throughout Egypt (two-lands). And lines 14-17 describe the existence of the “wheat” that precedes the birth of the gods, namely the cultural-religious elaboration [17] of the natural process, its innate phenomenology (mAat) [16], further hinted at in lines 18-19. The enigmatic god mentioned in 18



could in fact be not an unknown *Pentj*, as some suggest, but “ntj” (He who is), namely existence in its very essence (similar to Jahveh of Hebrew religion: “I am who I am” אֶהְיֶה אֲשֶׁר אֶהְיֶה). Thus transliterated as “pA-n ntj” (the one of *He-Who-Is*). It's a plunging back into the original divine energies, expressed by the Great Gods (nTrw aAw) of line 19, whom Ani states he is heir of, suggesting that he possesses their primordial, not yet differentiated, inner force.

## CHAPTER 93

The general meaning of this spell is relatively easy to understand. It's Ani's wish not to be ferried to a place of execution where he would suffer tortures and the ultimate death. But images, symbols, orthography, syntax and grammar are so contorted that to make a

consistent sense out of it is kind of arduous; and frustration seems to stamp on the chapter's folder its sardonic mark : “Confidential”.

The text presents two separate blocks; the second one being a sort of variation of the first, introduced by the formula “**ky rA**” (another spell / otherwise said). Let us then begin with the first part.

1 Spell for not letting a man be ferried  
2 to the East, in the Realm of the Dead.  
3 Words to be spoken by Osiris Ani:  
4 O { flooding } phallus of Ra,  
5 { phallus } that destroys the turmoil,  
6 may the the things that pertain to the Weary Ones come into being  
7 as millions of Babais;  
8 so that I may be strong, therein, more than the strong ones;  
9 powerful, therein, more than the powerful ones.  
10 If I shall not be ferried,  
11 if I shall not be carried away  
12 to the East, for the celebration of the Feast of the Rebels,  
13 when evil is cut off, (the evil-doer) chased away by constriction,  
against his will; [by the means of the double-horned one]  
14 then you shall not fall down, [to be] eaten by fish,  
15 in the eye of Tebun.

The first interpretive problem comes with the reference to the East (**jAbtt**) , described as a dangerous region (of the Realm of the Dead) where the celebration of a “Feast of the Rebels” (**Hb sbjw**) does take place [12-13]. The rebels are probably the unworthy deceased who must be annihilated. But why should that place be situated in the East? East, being the region of the dawning of the new sun, does usually have a positive quality; thus in our case it must be viewed from a different perspective. One might infer that since in the Realm of the Dead the

entrance is in the West, being “ferried to the East” might be a symbol of “rejection”; East being thus “not-West → no entrance”. But I am not convinced: that would be too sophisticated. In conclusion: a point needing explanation.

There is then a not easily placeable phallic symbolism concerning Ra and Babaj [4-7] and their influence on Ani's power and strength [8-9]. And a final image of a possible catastrophic fall [14-15].

Now, until someone comes forth with acceptable arguments that can elucidate these cryptic references, I venture to suggest my humble and perhaps naive interpretation.

In the previous spells I hinted at possible metaphors concerning “wheat/corn” and its phenomenology of sowing, growing, harvesting. What if the “millions of Babaj” [7] be the “seeds” of corn? The “phallus of Ra” would then be the symbol of the “ear of corn” in its generative power. Could thus the “Feast of the Rebels” be a metaphor for “threshing”? With its “beating” and “cutting off” of the not eatable stuff (straw) in order to select only the “worthy” seeds? As a matter of fact the use of the idiomatic “**m-nwHt-Hnwtj**” (against one's will, literally: by binding of horns) may allude also to the “horns” of cows stamping the threshing floor, as seen in some pictures.



From this perspective one might be so bold as to interpret “**jAbtt**” not as “East” (or, at least, not only that) but as the place where “useless unworthy stuff” is thrown off. In fact “**jAb**” is an adjective applied to the foetid smell of rotting corpses.

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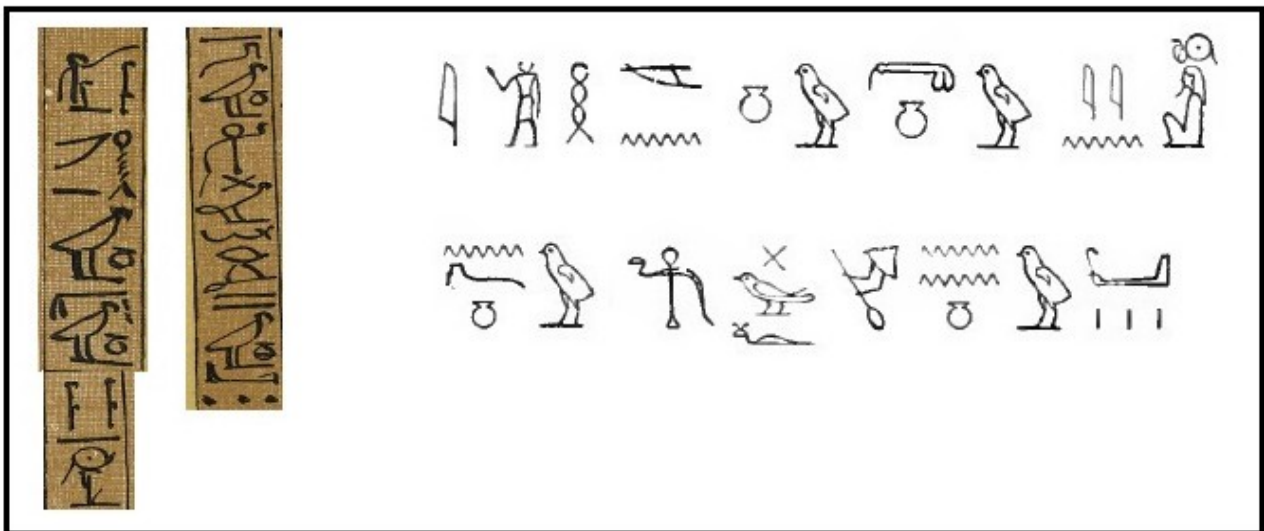


Adjektiv u. Verbum,  bler  
Bedeutung (vom Geruch der  
Leiche u.  .) 19. Py.: A. R.  
Kopt. EIAABE: IABI (?)

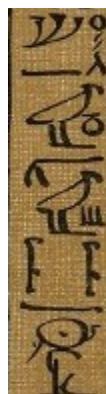
In conclusion Ani's wish is that of being treated as fertile seed, not as arid straw.

The concluding lines [14-15] could then be an allusion to Osiris's phallus that had been thrown by Seth in the Nile and eaten by fish (**am rmw**). Ani is saying that if he is treated favourably there shall be no repetition of Osiris's slaughtering. We should note that in Chapter 17 Osiris is called “the phallus of Ra”.

As for the “phallic” glyphs:

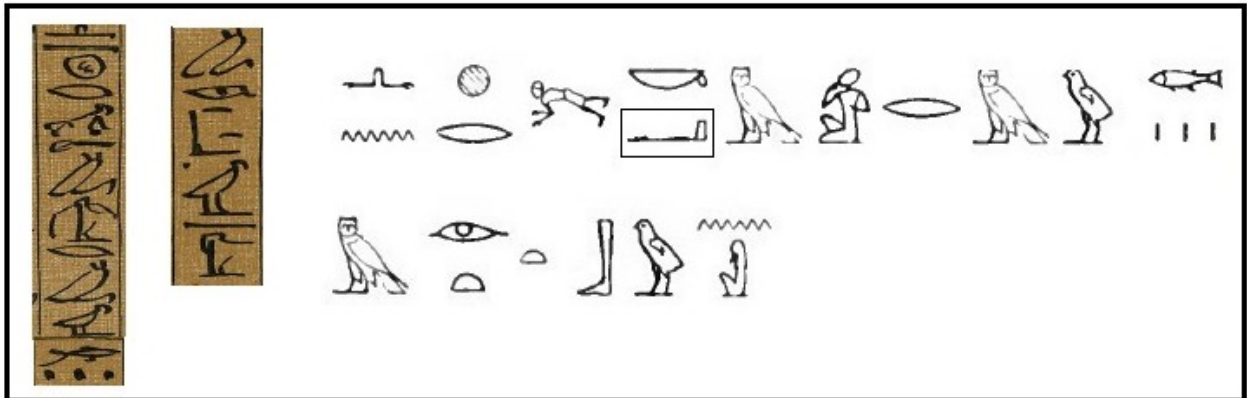


there might be apparent errors or hidden puns. “**Hnn nwy n(j) ra**” should be emended in “**Hnn pwy n(j) ra**”, which is in fact what we find some columns after, in the second part of the spell:









“nw” is a demonstrative pronoun (this, these); turned into “nwy” (error for “pwy”) it may allude to “water, flood”, enhancing thus the image of a portentous flooding phallus; a phallus (underscored by the repetition of the “nw” of the second column/row) so potent as to destroy any turmoil.

The last line [15] is indeed cryptic and its parsing quite difficult.



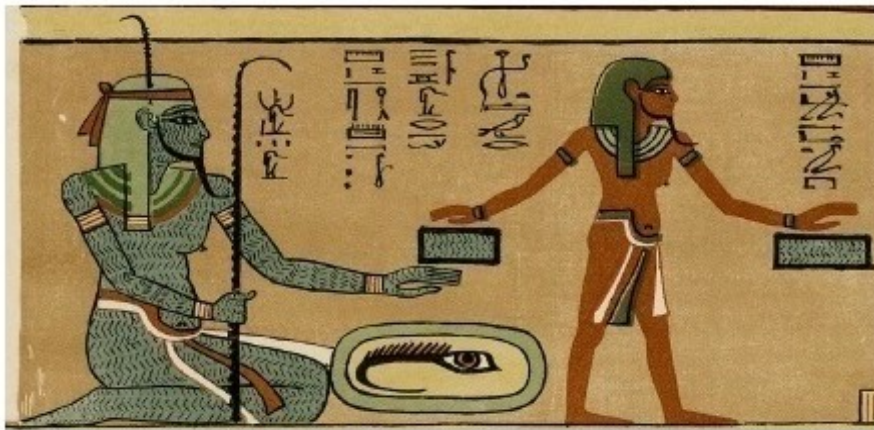
The last word (**tbwn**), having a god determinative, seems to refer to a divine being, whose name is nonetheless totally unknown. I wonder whether it might be “**tbj**”. In fact a *Tebj* is mentioned in PT [Utt. 254, 290] as “**jrt tbj**”, which Sethe defines as a designation of the sun, the equivalent of the solar disk.

*„das Auge des Tbj“ als Bezeichnung der Sonne;   in Gött. Totb. Stud. von 1919 III 16 bei der Sonnenfinsternis erwähnt. Vgl.   1394b und die A. Z. 57, 30 dazu angeführten Pa- rallelen. Tbj scheint danach ein altes Äquivalent von Re<sup>c</sup> gewesen zu sein, etwa wie später  . utt. 254, 290*

And a “**jrt Tb**” appears also in CT 548,145 in a line corresponding to “**jrt tm**” (the eye of Atum) of the second part of this spell (see line 25).



But the logical connection with the previous line “**nn xr =k am rmw**” would indeed be highly questionable. However, if in the case of Tebj, “**jrt**”, the eye, is a metaphor for the solar disk; in our case, under a modified name (**tbwn**), it could be a metaphor for a “watery pool”, the underworld Nile, where fish devour the phallus; that is: where the unworthy deceased is slaughtered – could that be an allusion to the Lake of Fire? Or to the “fishy” eye shown in Plate 8?



In that case the image might hint at the centipede *Sepa*, often identified with Osiris; thus, once again, though obliquely, to Osiris's phallus.

Another possible reading may result if we consider “**rmw**” as “tears, weeping, etc.” Of course the fish determinative seems to exclude that possibility, since “weep” needs the weeping eye determinative (D9). But, since fish is often considered a foul animal, in our case its link with the eye (of Tebun) might hint at “bitter tears”. Thus the phallus (eaten by fish) will not fall down to eat bitter tears (weep) from the eye of the god Tebun (whomever he may be); or to weep as (**m**) Tebun did.

I am aware all this is just a very thin working hypothesis, but that is the best I can do, waiting for someone who can give more solid elucidations.

At this point we may turn to the second block of the spell, introduced by “**ky rA**” which is either a gloss or a variation of the preceding text.



16 *Or, another spell: if it is not done any wrong against me*  
17 *in the Feast of the Rebels, by force [by the means of the double-horned one],*  
18 *this phallus of Ra shall not swallow*  
19 *the head of Osiris.*  
20 *Since I have come to my fields for my reaping,*  
21 *my gods shall answer for me. [they shall be at my side]*

22 **[The gods address Ra-Kheprj]**  
23 *None of your horns against him, Ra-Kheprj!*  
24 *That should not happen, think about it!*  
25 *(It would be) an ulcer in the eye of Atum!*  
26 *He should not be destroyed.*

**[Ra-Kheprj addresses Ani]**

27 *I will not dispossess you, I will not ferry you to the East*  
28 *to the Feast of Rebels taking place inside (in the inner of) a man of evil.*  
29 *There shall not be the butchering of evils.*

**[Ani rejoices]**

30 *I shall not be ferried to the East.*  
31 *Osiris Scribe Accountant of the divine offering*  
32 *of all the gods,*  
33 *Ani justified,*  
34 *beauteous justified, Lord of veneration.*

In the first lines [16-19] we find the already shown themes: (1) hostile deeds (**xt nbt bjnt**) against Ani in the Feast of Rebels (**m sbjw**)

and a “foul eating” [18] which could be read according to different perspectives. Either Ra's phallus eating Osiris's head; or the eating (by someone) of Ra's phallus, namely Osiris's head. I am more inclined to favour the first version (a *sDm =f* form), since I see in Osiris's head a symbol of the ear of corn. Even the graphic rendering of **DADA** (U28) in line 19



may have been used on purpose to evoke the image of a spike. From this perspective the general metaphor would be that of the scorching heat of the sun (Ra's phallus) [18] that withers the ear of corn [19]. Thus an implicit prayer to Ra not to be hostile towards Ani [16-17].

The “corn” imagery is repeated when Ani says that he has come to “his fields” (*AHwt =j*) for his “beheading” (*Hsq =j*) [20], namely his “reaping”. An image pointing to the judgement Ani must go through, with his gods who take his defence and “answer for him” (*wSb =sn jm =j*) [21]. In fact they address *Ra-Kheprj* begging him not to use his horns (*db =k*) against Ani [23], since that would be like an injury in the eye of Atum (the god would suffer from such a sight: Ani's goring) [25]. It's interesting to note a possible visual pun between the idiomatic “*m-nwHt-Hnwtj*” and the double horns (*Hnwtj*) of the “scarabean *Kheprj*”.

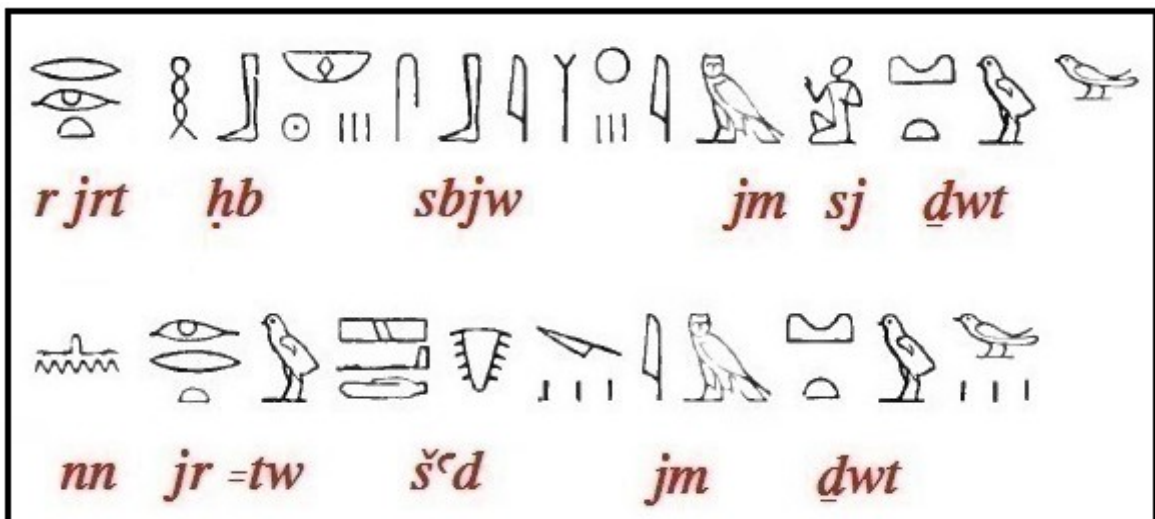


And it's also possible that the three gods of the vignette



be the solar trio *Kheprj-Ra-Atum*. The same divine triad assuring Ani that he shall not be sent to the execution place in the East (**jAbtt**) [27-29]; which triggers Ani's joyful response [30-34].

A note about lines 28,29.



I see the image of a slaughtering taking place in the viscera (**jm**) of a man of evil (**sj Dwt**), a quartering and dismembering of an unfit deceased. Thus *Ra-Kheprj* assures that such a horrible scene, such a “feast”, shall not be celebrated.

## CHAPTER 43

From a strict linguistic perspective this spell does not pose any problem.

1 Spell for not letting that a man's head be severed  
2 from him - in the Realm of the Dead.  
3 Words to be spoken by Osiris Ani, Ani:  
4 I am a Noble, the son of a Noble;  
5 a flame, the son of a flame;  
6 to whom his head has been given  
7 after he [it] had been cut off.  
8 It was not taken the head  
9 of Osiris from him;  
10 it won't be taken the head  
11 of Osiris Ani from him.  
12 I am in a state of firmness, of truth, of rejuvenation.  
13 I am Osiris, Lord of Eternity.

The central theme is that of firmness and stability shown by the image of Osiris's head planted firmly on his body, namely the “**Dd**” pillar, symbol of resurrection and eternity. The only point which may sound ambiguous is present in line 7. The “cut off” of the sentence may refer to the head (put back on its place, after “*it*” had been cut off); or to Ani (to whom his head is restored after “*he*” has been cut off, like Osiris by Seth). Ani's death (dismembering) is only temporary, since, like Osiris, he is going to receive the “life symbol”, his head, the “*anx*” of Plate 1; underscoring thus his own “Eternity”.



But in fact there is a problem, connected with the vignette which does seem to have no relation with the text. We could, of course, stick to the common judgement , affirming that in many instances vignettes and texts have almost nothing in common. In our case we could even say that there has been a “swap” with the vignette of the previous chapter, which dealt with a “ferrying”, thus an obvious reference to the boat of our vignette. In fact, for example in the Turin Papyrus, the vignette with the boat is included in chapter 93 and that with the three gods in chapter 43.



Nonetheless I am of the opinion that the vignette does mirror, no matter how obliquely, the basic meaning of the spell.



First of all we should consider the two figures: Ani, holding what seems to be a scribe palette (or a papyrus scroll, its upper part showing possible vignettes, thus a replica of a “Book of the Dead”); and a smaller figure seated on the boat, with a “backwards placed head”. Some critics assert that that may be an allusion to *Mahaf* (“he who sees behind himself”) or *Herenhaf* (“he whose face is behind him”), both images of a divine ferryman. Thus the vignette may show Ani who is asking, with his extended hand, to board the divine boat. But I am inclined to interpret it as a secondary resonance, since the figure in the boat does hardly resemble a ferryman. I would rather note that the face is very similar to that of Ani's. We might even suppose that it is a “childish” shape, the Jungian “divine child” ready to journey on his own, the “flail” in his hand symbolizing his Osirian status.



In the course of the preceding chapters Ani has integrated the needed inner energies (through the psychic vision of the seed of grain) and is now ready to “grow”, leaving behind his former husk, the earthly Ani, who is wishing him his farewell, with an extended hand. The two figures form indeed a father/son pair which has its textual manifestation in lines 3-5. The repetition of “Ani” in line 3 alludes to the double image (the deceased and the new-born). Whereas in 4,5 there is the manifest representation of a son mirroring his father.

But what is important to note is the qualitative difference between the “water” of this vignette with a that of the first two ones. In that case it was a “feminine water”, hinted by the female trees and the motherly figure of Nut/Hathor. In this vignette there is only Ani, on

his own, on his “personal” voyage, having psychically cut the umbilical cord. I cannot help but bringing back to mind Dante's lines:

*“Per correr migliori acque alza le vele  
omai la navicella del mio ingegno”* [Purgatorio, I,1-2]

(To run o'er better waters hoists its sail  
The little vessel of my genius now)

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