

PAPYRUS OF ANI

{ The Transformation Chapters }

PLATES 25-26 [Chapter 78]



DIVINE FALCON

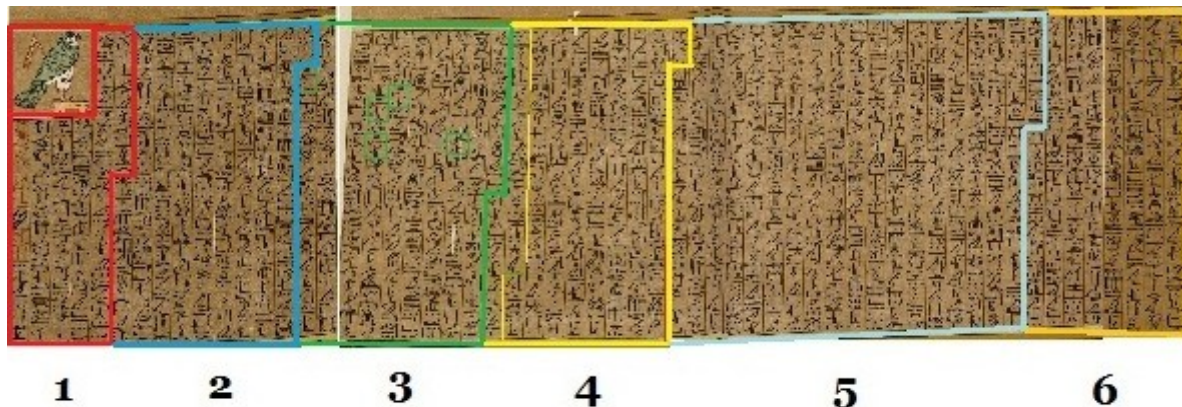
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As we know, in the Papyrus of Ani we count eleven transformation chapters. The third one (*Making a transformation into a divine falcon*) is by far the longest, flying over a landscape of fifty-eight columns.



The first visual impact is given by the fact that there is only one vignette, covering the first three columns. The remaining fifty-five form a compact, continuous text. (Never mind for the moment the division I made into six logic blocks. We'll soon talk about that.)

Usually illustrations are visual aids for a better comprehension of the corresponding texts. In our case their lack might be a warning (both to the deceased and to the reader) that one must rely only on one's own active imagination (read: *psychic-logical* equipment).

As a matter of fact this chapter has a pronounced ritual character, with several *dramatis personae* making their specific entrances in the various scenes. The figureless text might thus hint at the fatiguing and “wearying” task of its experience and at the secrecy of the described events which must not be revealed to superficial or unfocused readers.

Of course I am not saying that I am a competent interpreter and I am aware that many of my comments are no more than more or less educated guesses, when not far-fetched speculations or patently erroneous solutions. Nonetheless citing Gardiner cited by DeBuck (The earliest version of Book of the Dead 78 – JEA 35, 1949) I totally agree in saying that “*Scholars [and I add amateurs, as well, such as I am] should not shrink from translating difficult texts. At the best they may be lucky enough to hit upon the right renderings. At the worst they will have given the critics a target to tilt at.*”

Now, getting to the point, the general outline of this ritual scene is relatively easy to follow. In rough, very rough, terms:

[1]

Ani implores the benevolence of a mighty god (*wr*) so as to be feared and obeyed by the keepers of the gates of the *Duat*.

[2]

In a face-to-face imagined meeting with Osiris, Ani asks the god of the Netherworld to infuse in him his powers, so as to be able to emerge, safe and sound, from the *Duat*.

[3]

Through a series of psychic experiences Ani feels he has become, by the will of Horus, a divine falcon.

[4]

But that seems to be only an exterior self-conviction. In order to be “recognized” Ani must obtain the *nemes* head-dress from *Rutj*. Which he gets, having convinced the double-lion deity that he acts as a go-between for Osiris and Horus.

[5]

Now Ani, officially invested as a divine falcon, after having seen the secrets of the *Duat* can fly up to the sky, showing that he is a Horus-like figure; and that he can re-enter the *Duat* so as to report to Osiris the might and the affairs of his son Horus.

[6]

Thus Ani becomes, like Horus, the protector of his father Osiris, having gained control of the secret ways of the *Duat*; and he can fully experience the might of his newly acquired divine state.

Working out a functional model we might say that the first two scenes underline the Osirian aspect Ani must integrate (the death experience) in view of his resurrection/rejuvenation, namely the Horusian experience [3-6]; which passes through a personal preparation [3], an official “*nihil obstat*” [4], the archetypical transformation [5]; ending with a triumphant apotheosis [6].

But this, as I said, is just a generic outline. In order to verify its reliability and internal consistence we must embark in a detailed analysis of its symbolic and linguistic structures. That will be quite a fatiguing task, since the text presents many obscure passages due to vague allusions, multi-layered semantic senses, stylistic nuances, possible scribal errors or intended subtle deviations.

Although the earliest versions of this chapter seem to be those of the *Coffin Texts*, studied by DeBuck in the above mentioned paper, those found in the various papyri of the *Book of the Dead* show, in many passages, significant differences. But since I am interested only in the papyrus of Ani I will refer to some other copies only occasionally in order to better elucidate my tentative interpretations.

Because of the considerable length of the whole chapter I will treat each block separately, facilitating thus the evaluation of my comments and translations. (Please, pardon my English, as well!)



[1]

- 1 Making a transformation into a divine falcon.
- 2 Words to be spoken by Osiris Ani:
- 3 O *Great One*, do come to Busiris!
- 4 Clear out for me the roads,
- 5 so that you may, on my behalf, travel around my domain;
- 6 so that when you see me you'll make me splendid.
- 7 May you inspire fear of me,
- 8 may you create awe of me,
- 9 so that have fear of me,
- 10 the gods of the *Duat*;
- 11 and beware of me their gates.
- 12 Do not come as he who would do me harm,
- 13 who would see me in the house of darkness

- 14 so that I should uncover the *weary-one* hidden from him.
 15 “*So be it!*”, they say: the gods
 16 who listen to the voice of the deceased,
 17 who are in the suite of Osiris.



At the very beginning [3] there is a reference to a vaguely defined god (*wr*), the *Great One*, or the *Eldest*:



Since he is implored to come to Busiris (*ddw*), the city said to contain the grave of Osiris, I think it legitimate to infer that the speaker be Ani in his Osirian aspect, the deceased who asks to be rejuvenated [7]. Knowing that the symbol of resurrection and rejuvenation is *Horus*, we may hypothesize that our *wr* be the son of Osiris. In fact all the versions of the Coffin Texts seem to agree on this point (*j hrw* → O Horus!):

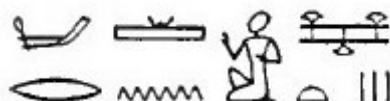


Add to it that in the last block of this chapter [Block 6] there is a specific reference to the divine falcon (the transfigured Ani) who comes to Busiris in order to see Osiris and tell him about Horus's triumphant deeds.

And it goes without saying that “*wr*” is also the adjective that typifies *Haroeris* (*hr-wr*, Horus the Elder):



But the fact that in our case the scribe preferred the use of a not specifically defined god may be an oblique invitation to read the text from another perspective. “*wr*” may also refer to Osiris, the god. The speaker, Osiris-Ani, summons the archetypical god asking him to scrutinize his own (Ani's) inner Osirian qualifications. In fact we might transliterate:



both as “*ḏsr n =j w3wt*” and “*ḏsr.n =j w3wt*”. In the first case it is the god who is asked to make clean [5] Ani's inner landscape [6], so that he (Osiris) may freely travel around it (and make his inspections):



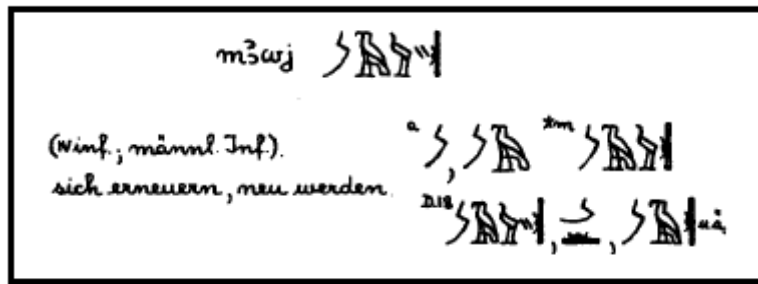
phr =k n =j nswt =j

In the other case it is Ani who has made clean the roads, referring to the previous work he made on himself and inviting the god to explore and take note of the soundness of his psychic configuration.

This mood is underscored by the following line [7] which, once again, affords multiple concomitant interpretations, due to subtle stylistic nuances. Let's have an attentive look at the glyphs:

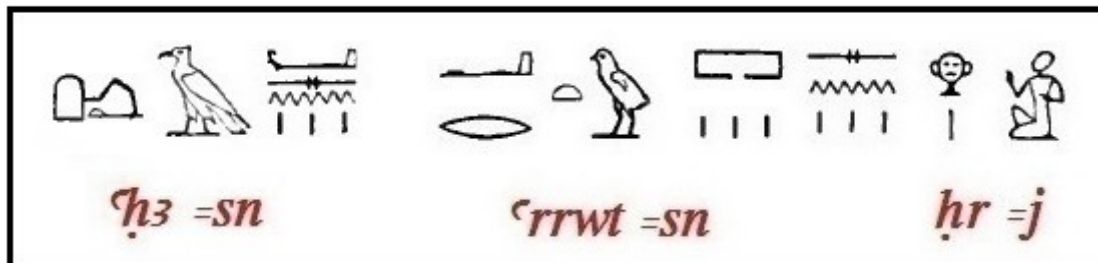


We could transliterate the first part as “*m33 =k wj*” (so that you may see me); thus we would have: “*so that when you see me [i.e.: my qualification] you'll make me splendid*”. But the first glyph could also allude to “*m3wj*” (new, be renewed)

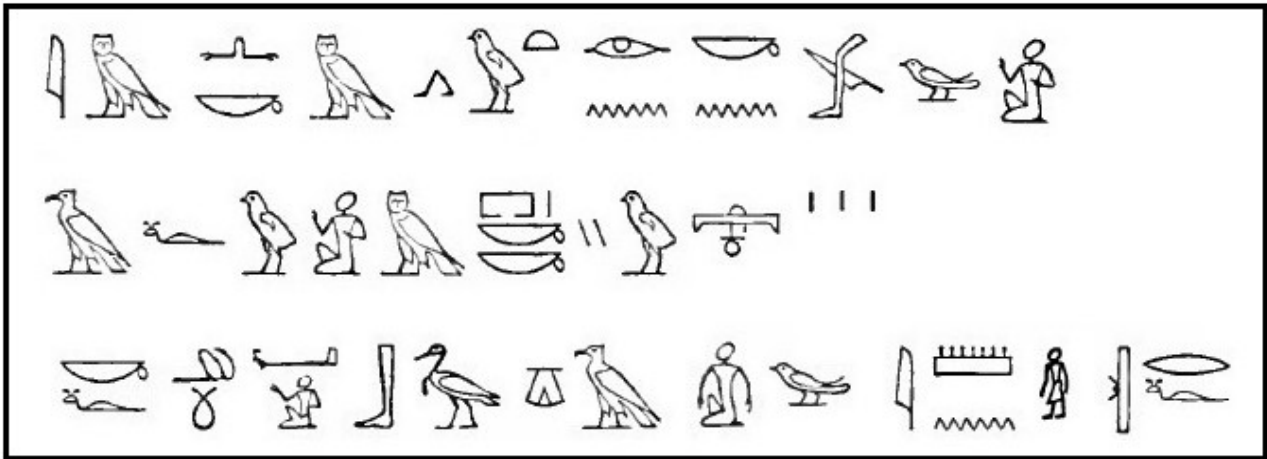


and we might read the phrase as a stative: “*m3w =kw*” (I am/shall be renewed). Ditto for the second half: “*sjkr =k wj*” vs “*sjkr =kw*”.

Lines 8-9 describe Ani's wish to be endowed with authority [8] and charisma [9], so that he may be respected (implicitly: obeyed) by the gods of the *Duat* [10] and by their gates (*ʿrrwt =sn*) which seem to be on the alert and particularly aggressive [11].

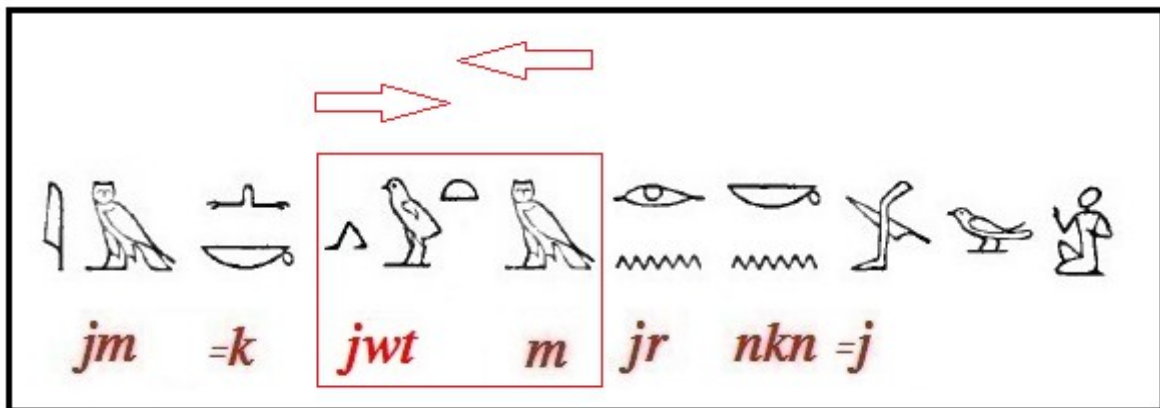


We have now reached lines 12-14 that seem to pose some problems.



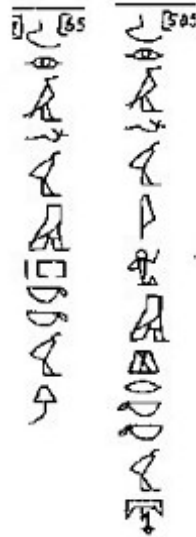
Once again the general meaning is relatively easy to grasp. Ani wishes not to be attacked and injured, while he is in his “weary” state (*b3gw*) in the Netherworld (*m kkw*), by a hostile god (*jr w nkn =j*). Nonetheless the glyphs are dubious.

The first line is built like a negated imperative, but the verb (*jwt*) should follow the negation (*jm =k*). That's probably a scribal oversight (metathesis) that could be emended like this:



There is then a very cryptic second line with a baffling “*3f*” or an even more unintelligible “*3 =f*”. At first I thought it might be another metathesis: *3f* instead of *f3(j)* (lift up, raise), obtaining thus: “*Lift me up from the darkness*”, which might make sense, but would hardly be in consonance with the following line, unless forcing the grammar to highly questionable limits: “*so that I may reveal (kf =j : uncover) [to] the weary-one (the deceased, Ani himself) what was hidden from him (jmn r =f)*”.

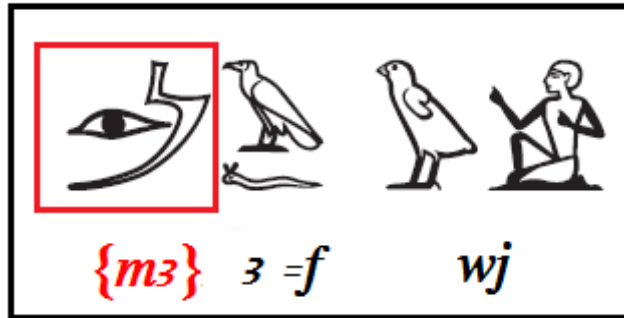
So I think that DeBuck's brilliant elucidation has definitely hit the mark when he says that “*the suspicious phrase 3 =f wj*” is probably “*a corruption of the easy and straightforward phrase m33 =f wj*”.



That would point to the hostile god who locates (*m33 =f*) in the darkness (*m kkw*) and uncovers (*kf =f*) the harmless weary-one (*b3gw* : the deceased, Ani) who should have been hidden from him (*jmn r =f*).



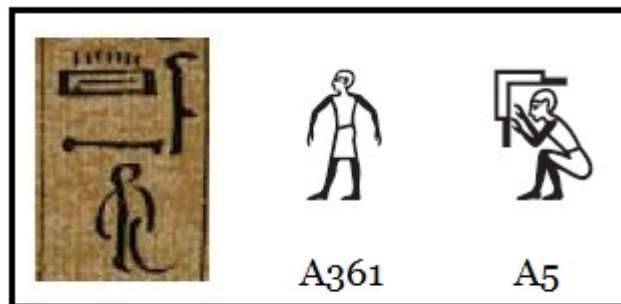
I wonder, though, whether the missing “*m3*” was due to a scribal error . The common explanation is to assume that many scribes had a very vague knowledge of the sentences they were writing down; limiting themselves to the mechanical transcription of ancient models. Thus they could hardly be aware of faulty or incorrect renderings. But I do not think this was the case with the scribe (or scribes) who conceived the layout of the papyrus of Ani. That version of *The Book of the Dead* seems to me so wisely worked out that I am convinced that many of what could be commonly defined scribal errors be in fact means in view of specific ends. In our case the missing “eye” of “*m3*”



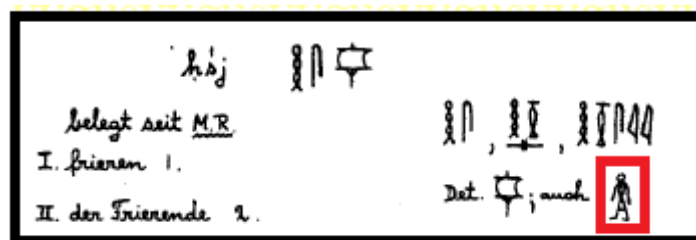
works as an apotropaic *blinding* of the possible hostile god.

For what concerns our last line -- where instead of “*kf=f*” we have “*kf=j*” -- once again I think that's a creative stylistic variation. Whereas in the first instance it would be the hostile god he who uncovers the hidden deceased; in our context it would be Ani himself, the *weary-one*, who, admitting his impotence, would resignedly come out of his hiding place.

One should not fail in remarking the unusual determinative that follows “*jmn*”: A361 (a standing man with lowered down spread out arms), instead of the more common A5



as if to show the weariness of the deceased. We should also note how that determinative appears in the word “*hs/j*” (the cold one):



visually enhancing the threatening situation the *weary-one* is exposed to.

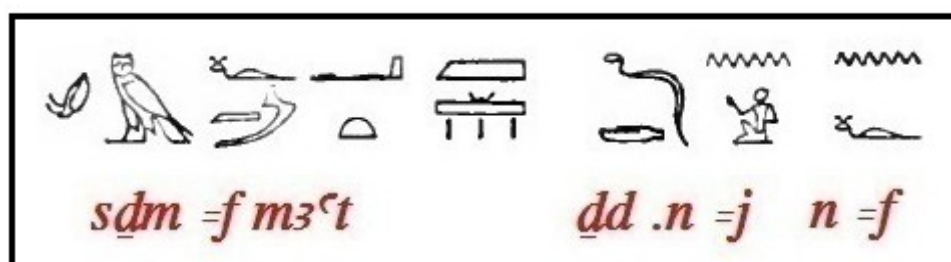
At this point – and quite unexpectedly – we hear the voices of a Council of gods appointed to listen to the requests of the Deceased who are in the suite of Osiris [15-17]. They seem to agree to what Ani has been asking for.

If we now try to reconstruct the theatrical ritual set, we detect that it is located in Busiris, in the temple of Osiris, with a shrine (encircled by a chorus of judging gods) in front of which (or inside which) Ani stands waiting for the arrival of a mighty god who will infuse in him the psychic energies he needs in view of his transformation into a divine falcon (Horus), symbolizing resurrection.

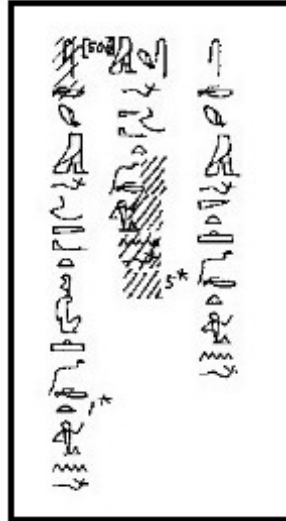
[2]

So we have just seen the Council of Gods expressing their friendly disposition towards Ani's wish of being visited and permeated by the energies of a mighty divine being, an archetypical figure who could manifest itself either in the form of Osiris or/and Horus. The Council's consent works as a sort of *nihil obstat* for Ani, so that he may have the vision of the god of the Netherworld. In ritual terms that would represent a psychic modification, the dramatic result of a shamanistic morphing.

The scene continues (and the text begins) with Ani asking silence from the divine Council, so that it do not interfere in the face-to-face meeting he is going to have with the Lord of the Dead. That is not of course an impolite act: Ani must be sure that his wish be fulfilled not simply by Osiris's deputies, but by the great god himself. We may in fact infer that intention from what seems to be an intriguing unorthodox sentence:



A first translation could sound: “so that he [Osiris] may hear the truth I have told him.” That's sort of curious: since if Ani has spoken (*dd .n =j*) it goes without saying that Osiris has already heard what he said. And in fact many other versions (e.g.: CT) show a different rendering (*ddt =j n =f*):

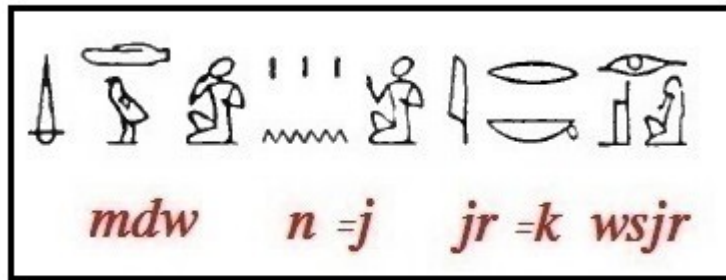


making use of “a prospective relative form”, as DeBuck explains. And that is logically irreproachable: the Council should be quiet so that Osiris may hear what Ani will say. In conclusion our text could be spoiled by an unfortunate scribal error.

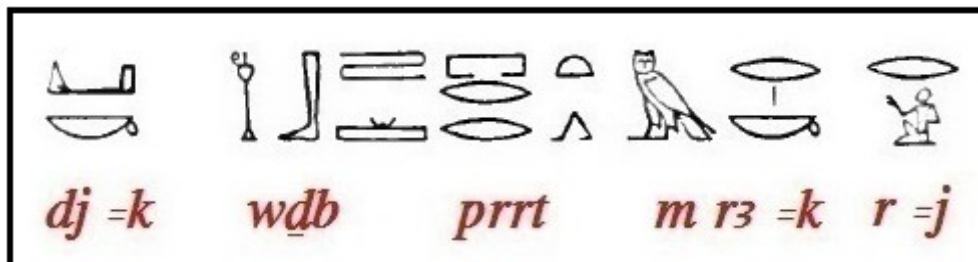
As a matter of fact, since “*sdm .n =f*” forms have no inherent tense, but show only completed action, one might consider our “*dd .n=j*” as a future perfect. Resulting thus in a quite inelegant and unsatisfactory (if not erroneous): “so that he may hear the truth I will have told him.”

But let us suppose, for a moment, that our “*sdm =f*” be a preterite; a form amply attested both in OK and Late Egyptian texts, especially if religious. Thus we would have: “He heard the truth [the rightful request] that I have said to him.”

In other words the sentence refers to Ani's wishes expressed in the previous block (*dd .n=j*) to his inner not yet manifested Osiris. As if Ani would say to the Council: “Since he has heard my request, keep quiet and let him judge by himself. You have done your job, now it's up to him to speak to me.” And then he addresses Osiris, calling him by his name:



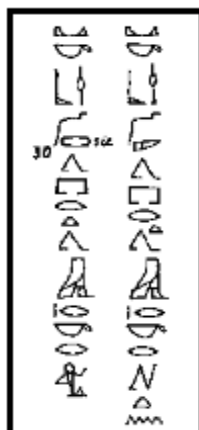
Let's first clear a point. There shall be no direct answer from Osiris, thus the speech Ani expects should be considered as an inner dialogue resulting in the god's virtual tacit approval of his desires. Ani is asking Osiris to put in a good word, to show a clement attitude towards him.



This “clement mood” seems to be present also in the line that follows next and which poses interpretive problems, as DeBuck himself pointed out, defining it “*a difficult phrase*”.

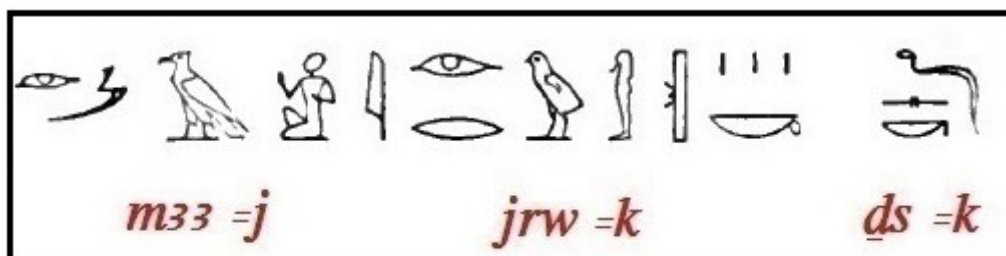
Due to the word order rule I'd exclude that “*r =j*” be referred to “*wdb*” (turn away from, turn back, turn round), which would give: “*Grant that what comes forth from your mouth turn away from me.*” Thus “*r =j*” may be both “*concerning me*” and “*against me*”. The general image would be that of a negative judgement (*r =j*) concerning Ani (*r =j*) given by Osiris. With Ani then asking the god to retract it, to cause (*dj =k*) that it turn back (*wdb*).

But what is to be remarked is the geminated “*prrt*”, different from the “*prr*” used in the Coffin Texts:

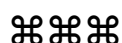


Translating it as “*which has come forth*” DeBuck renders the phrase as “... *grant that which has come forth from your mouth concerning me turns round.*” But he does not seem much convinced and asks: “*Does Horus wish that Osiris [...] change his mind and release him from the duty to come to Busiris, which Horus for some reason cannot or will not do?*” Kind of puzzling, as DeBuck himself admits. Assuming of course that the speaker of the first block were Osiris, the god, addressing his son Horus.

But turning back to the ritual perspective of my interpretation I think that the geminated “*prrt*” (what keeps coming forth) refers to the inevitability of Osiris's negative judgement concerning Ani, who recognizes he is such an unworthy person that the god can't help speaking against him (*r =j*). Nonetheless he implores Osiris to be so clement as to revoke and hold back (*dj =k wdb*) his inevitably unfavourable verdict (*prrt m r3 =k jr =j*) underlining thus his wish of the previous line that the god speak in his behalf (*mdw n =j*). A sort of *captatio benevolentiae* through false modesty display. Thus, through the god's benevolence, Ani shall be able to contemplate Osiris in his very essence (*jr w =k ds =k*):



This contemplation marks in fact the accomplishment of the Osirian psychic experience and the beginning of the Horusian state: his process of transformation into a divine falcon. But let us now give a look at the complete text of this second block.

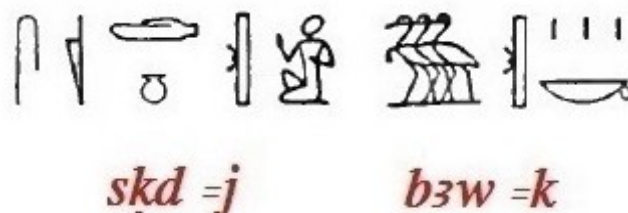


- 18 Be silent, please, O gods,
- 19 when the god speaks with me:

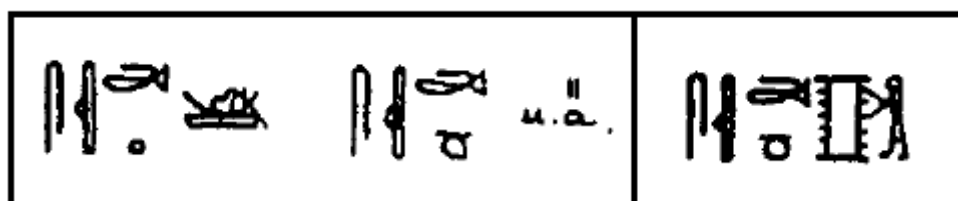
20 he has heard the truth (of what) I told him.
21 Speak in my behalf, Osiris;
22 grant that what would come from your mouth against me turns back,
23 that I may see your very forms
24 and activate your energies (in me). Grant that I emerge,
25 that I have power on my legs,
26 and thus exist
27 like a *Lord of All* who is upon his domain;
28 so that the gods of the *Duat* have fear of me
29 and beware of me their gates.
30 Move then, therein, towards me
31 together with the gate-keepers
32 so that I may be firm on my standard [mound],
33 like a *Lord of Life*;
34 that I may unite with *Isis* and the (other) Goddess,
35 and that they may rejoice, for me,
36 over him who would do me harm [Seth],
37 so that he shall not come to discover my weary state.
38 I shall travel, I shall go to the extremes of the sky;
39 I shall ask advice from *Geb*,
40 I shall ask for *Authority* from the *Lord of All*,
41 so that the gods of the *Duat* have fear of me
42 and beware of me their gates
43 when they see that you catch for me. [fight at my side]



Contemplating Osiris in his archetypal form [23] is a symbolic way of absorbing his powers [24]:



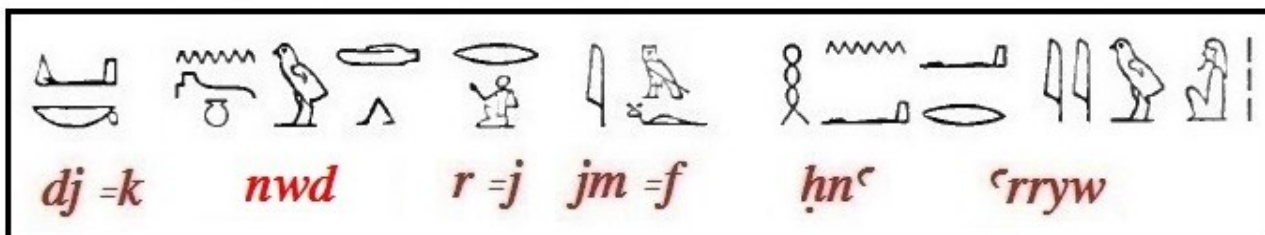
The causative verb “*skd*” flies over a vast semantic field, with various meanings according to his determinatives, which in most cases are a ship (→ to sail) or a man building a wall (→ to build):



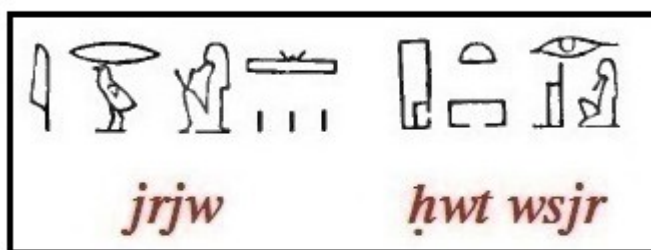
In our case the papyrus scroll determinative (Y1) may be somewhat confusing. It could be, though, a neutral sign pointing to both the meanings. The image is that of Ani activating (causing the building) in himself the Osirian powers; but also that of Ani sailing upon (absorbing) the god's energies and carrying them, as in a transport by water.

Giving free rein to imagination one might interpret the Y1 determinative as a subtle hint at Ani's papyrus itself, which is both a sailing through the Osirian world and the building of one's own interior temple (or, if you like, psychic fortress). That may be the domain, or throne (*nst =j*) [27] over which Ani may exert his own power (*sh̄m =j m rd.wj*) [25] and exist (*wn =j*) [26] as the “*Lord of All*” [27]: a way to express his hope to be master of himself, in imitating the original act of creation (by *Atum*, Lord of All) that shall bring to light (*pr =j* [24]) the new Ani.

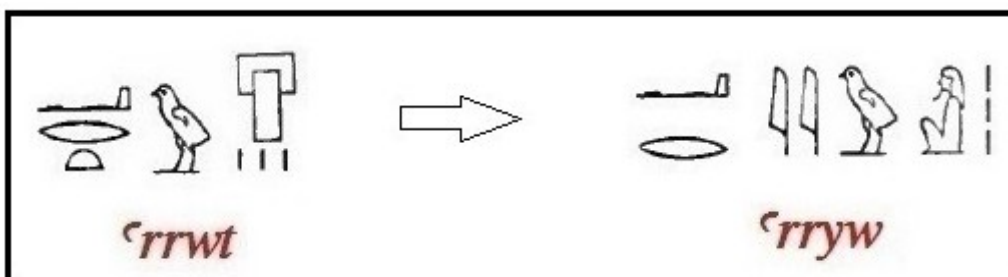
The acquisition of this power shall let him pass through the gates [28-29] already met and discussed [10-11] (*vide supra*), especially if Osiris and his wardens give him their aid [30-31]:



I interpret “*nwd*”, according to WB, as “sich bewegen, gelangen zu” (to move oneself, to reach something or someone). Considering it an infinitive “*nwd r =j*” could become “a coming towards me” (in a implied friendly manner). That would then be an entreaty to Osiris (*dj =k*) that he move there (*jm =f*) so as to reach him (*nwd r =j*) together with the gods that do attend on him,

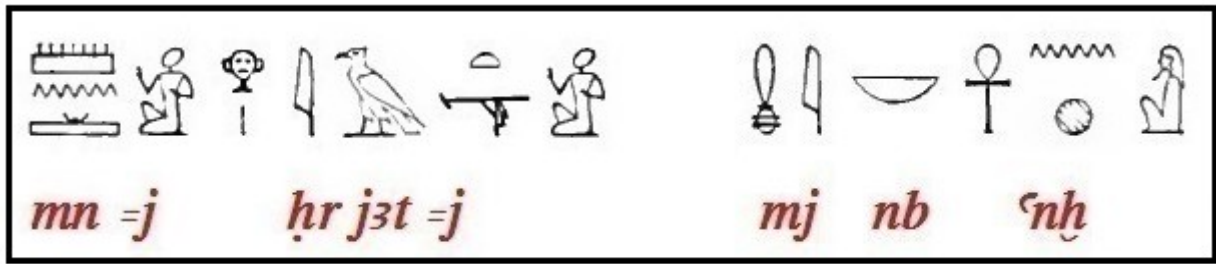


(and whom we shall meet in the last block) in order to sustain him. There is in fact a possible similarity between “*jrjw*” (wardens) and “*rryw*” (gate-keepers)



With a possible double meaning. The gate-keepers may act friendly, like the “*jrjw hwt wsjr*”. Or they may oppose resistance and in that case they would be faced by those same gods (who are in charge of Osiris's temple).

Thus, having safely passed through the dangerous doors, Ani can foresee the firmness of his new position [32-33]:

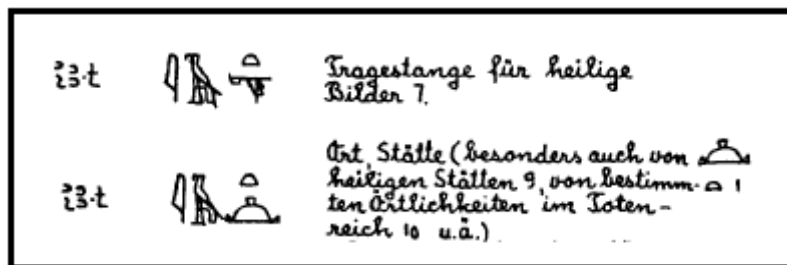


Here we may detect indeed quite a subtle stylistic solution. The word “*jst*” with R12 determinative, as in our case, is “standard for cult-objects”; which may obliquely point to Horus in one of his possible graphic renderings:

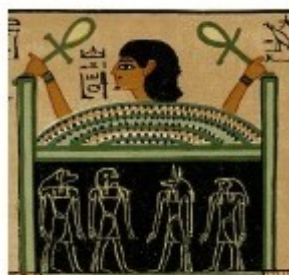


Thus we have here a first image of transformation into a divine falcon. Lord of Life (*nb nh*) hinting, it goes without saying, at his “immortality”.

But “*jst*” with N30 determinative is also “mound”:



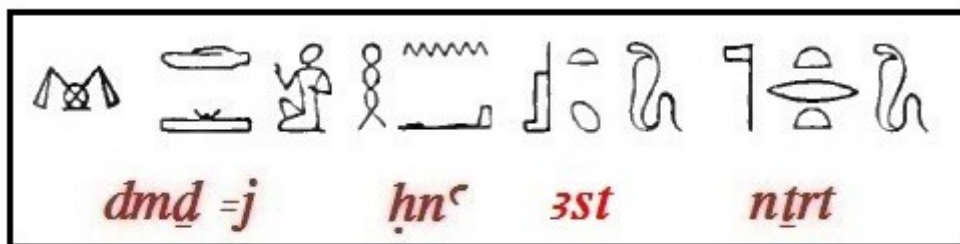
And that would have interesting similarities with part of a vignette of Plate 8:



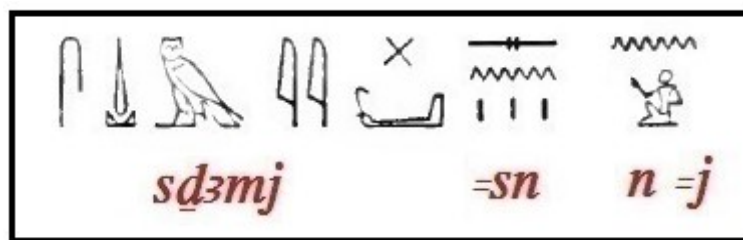
where is explicitly shown “the mound of Abydos” (with all its Osirian references), with the reborn deceased coming out of it, firmly holding two ‘*nh*’ sceptres, as a very “*nb ‘nh*”.

Now taking the two “*jst*”s together we may reconstruct the morphing process of Ani who, having safely passed through the gates [30-31] emerges [24] “alive” [33] from the Osirian mound, which of course cannot be seen since it has morphed into the Horusian standard [32].

The double aspect of the morphing process (Osiris →Horus), is repeated, in a sort of *parallelismus membrorum*, in lines 34-37. Ani's wish of uniting with Isis [34]:

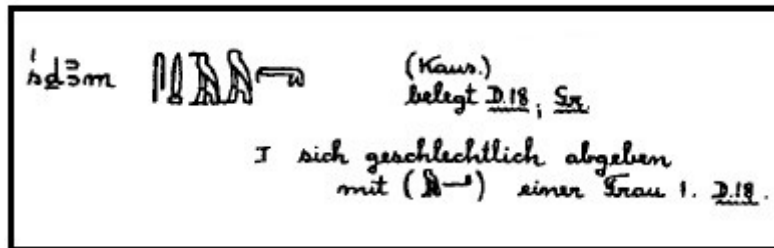


does probably allude to his coming on board the Barque of the Day, thus to his “coming forth” and to his “re-birth” as Horus. But there are indeed many other complementary readings. Many translators consider “*ntrt*” as an adjective referred to the “divine” Isis, but the Ureaus determinative (I12) may point also to another unspecified “Goddess”. In fact the following line [35] shows a plural (=sn):

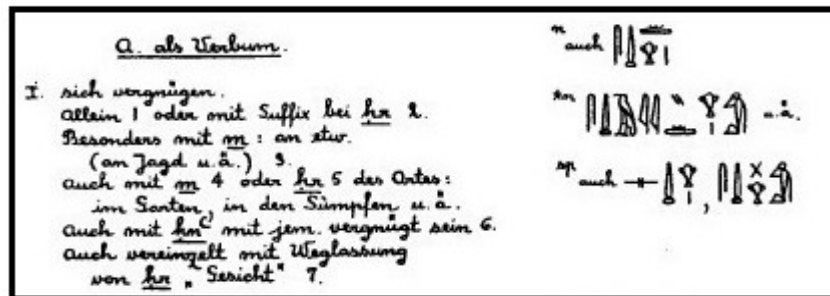


Now this goddess could be either *Nephtys*, usually coupled with *Isis*, or the “Goddess” (→ Great Mother). In the first case the image is that of the two sisters “reassembling” (*dmd*) Osiris's members: thus the Osirian aspect. But if in “*ntrt*” we see Isis's motherly image, “*3st ntrt*” would then allude to the double aspect of the divine Isis: as spouse of Osiris and as mother of Horus.

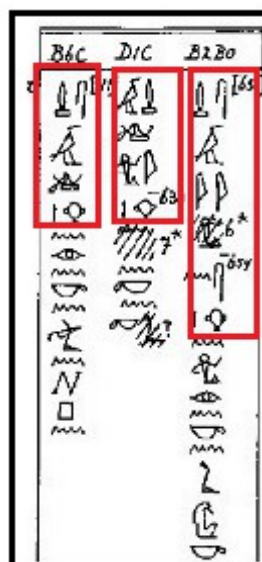
The verb “*sd3mj*” is definitely intriguing. There's no such word in the few dictionaries I have consulted. There is in fact a “*sd3m*” with a specific determinative (phallus) meaning “to have carnal intercourse”



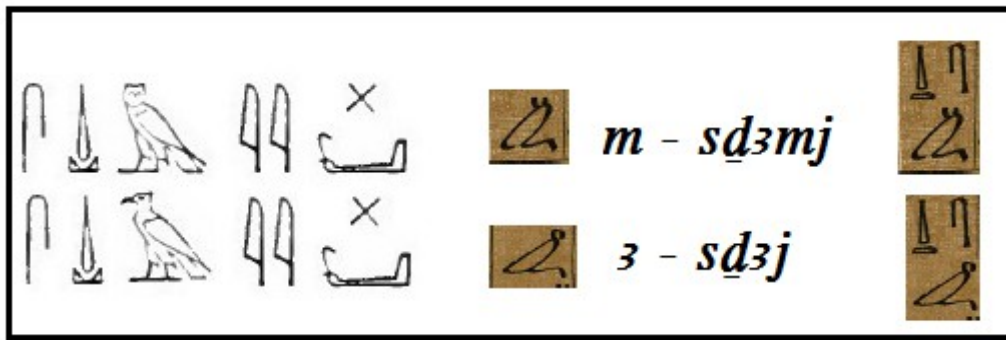
which I think in our case would sound quite improbable. Thus it's possible that the verb be a more proper “*sd3j / sd3j-hr*” (to amuse oneself)



as it appears in the versions of the CT:

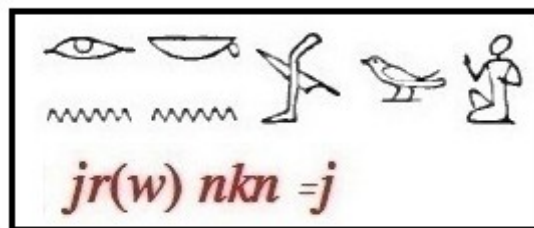


although with what, in our case, could be a scribal oversight. In fact cursive “*3*” and “*m*” are very similar:

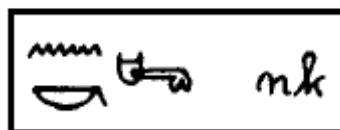


That would make sense: the two goddesses playing around with Seth [35-36], scorning him, and preventing that he locate and injure Ani [37].

Let me now indulge with over-reading and, please, take it *cum grano salis*. The allusion to Seth is done using a metaphorical “*jr(w) nkn =j*” (he who would do me harm) [36]:



But we know that “*nk*” is “to copulate”:



with possible visual and aural puns: “*nkn =j*” vs “*nk n =j*” that might explain the alleged “oversight” concerning “*sd3mj*”. As a matter of fact even the above mentioned “*dmd*” may allude to “sexually unite” (WB: *geschlechtlich vereinigen*), so that the whole passage [34-37] might be tinted with an equivocal carnal touch, I don't honestly know how unconscious. One might thus suppose that *nk/nkn* (he who would do me harm) allude to the scene of Horus sodomized by his uncle Seth (*The contendings of Horus and Seth*), were it not for the fact that *Chester Beatty Papyrus I* is of a later date; although the cited event might have been already known from other sources.

But let us now put aside these ribald allusions and focus our attention on the last part of this second block [38-43]. This may be

showing thus the god celebrating Ani's successful accomplishment. For the moment, of course, only wished for!

In my translation of “*sdm =f*” forms [38-40] I preferred “I shall” instead of “may I” so as to underline Ani's confidence in the positive result of his psychic enterprise.

As for the “feasting god” I'd say there's no doubt he be Osiris, since all the passage is an appeal to him [21 ff]. But “catching fish and fowl” seems more suitable to a falcon. Thus we may observe, once again, from shifting perspectives, the double and complementary aspects of father and son: the dead Osiris and the new-born Horus, whom (I'd say not by coincidence) the following block is centred around.

[3]

Grammar and syntax of this section do not pose particular problems. But for what concerns its compositional structure (both logical and psychological) and its mythological references I think it deserves a closer investigation.



- 44 I am one of those *Akhs* [blessed spirits]
45 who are within the *Radiant Light*.
46 I have made my forms like his forms,
47 like he who goes and comes forth from Busiris; [Horus]
48 my virtues like his virtues,
49 so that he may tell you my state of things.
50 Oh that he may inspire fear of me,
51 and create awe of me,
52 so that the gods of the *Duat* have fear of me
53 and beware of me. [and fight in my behalf]
54 It's me!
55 I am an *Akh* who is within the *Radiant Light*,

56 (with) forms created like the limbs of a god.
57 I am one of those *Akhs*
58 who are within the *Radiant Light*.
59 It was Atum himself who created
60 the forms from the roots of his eye;
61 and gave (them) shape, made (them) radiant.
62 He distinguished their aspects -
63 as those who would be with him -
64 when he was alone in the Nun.
65 They announce him as he emerges from the horizon;
66 they (themselves) do inspire his fear
67 in the gods and the *Akhs* who came into being with him.
68 I am one of the snakes
69 that the eye of the Sole Lord created
70 when had not yet come into being
71 Isis, she who gave birth to Horus.
72 I do prosper; I renew myself.
73 I am more qualified than those in the ranks of the *Akhs*
74 who came into being with him.
75 I have risen in the aspect of a divine falcon;
76 Horus it is who has invested me of his *Ba*,
77 so as to report his affairs to Osiris, through the *Duat*.



The first thing to remark is that the subsections of this logic block begin all with a statement of identity expressed by the first independent pronoun “*jn*”. That's a way to assert the acquisition of specific powers related (with the exception of the last subsection) to the radiance of the blessed spirits (*shw*), whose most important

qualification is “effectiveness”, their ability to influence the affairs of those who live on earth. This is not the place to expand on this mytheme, but the mentioning of the “radiant light” within which they dwell is an obvious reference to solar and celestial traits. And, further on, they have strong connections with the horizon, the existential place of resurrection, as specifically stated in line 65.

From all these features (the bird-like glyph, the sky, the resurrection motif) we are entitled to see in the *Akh* of lines 44-45 a Horusian figure, in consonance with the title of the chapter. But what is to be explicitly pointed out is the sudden explosion of the first “*jnk*” [44] as if in a clash of cymbals.

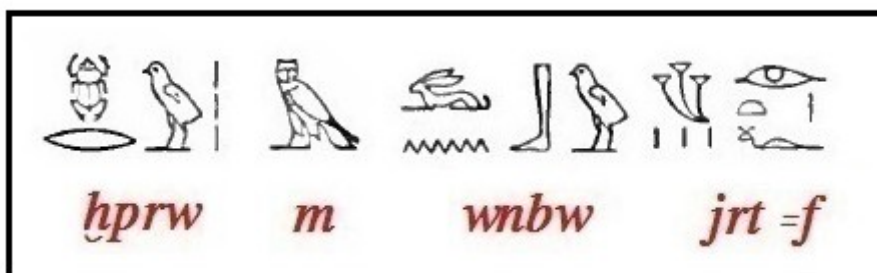
As a matter of fact we may observe how this line is introduced by the last sentence of the previous block [43] when Osiris/Horus was shown fighting at Ani's side. That is the energy that allows him to experience the *Akh* level of existence, his psychic transformation into a blessed, resurrected spirit, having the characters of Horus [47], whom he tries to imitate [46, 48] in the hope that he shall be his sponsor [49] in front of Osiris.

One might also note how lines 50-53 repeat almost literally lines 8-11 of the first block; sustaining thus the hypothesis that the generic god “*wr*”, whose help Ani asks for, could refer also to Horus.

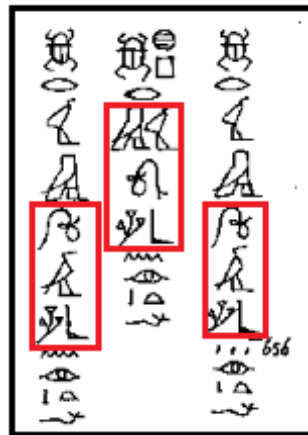
The second subsection [54-56] is a resumption of the image of line 46, the second “*jnk*” [55] theatrically announced by the first one (*jnk pw*) [54], which is indeed a show of super-confidence, the self-conviction of having become the *Akh* he is wishing for. Not just “one of the *Akhs*” (*wꜥ m nw n(j) ʒhw*) [44], but an individual *Akh* (*jnk pw*) [54].

The following subsection [57-67] has a marked theosophical character, describing how Atum created the *Akhs*, choosing a few of them whom he assigned special functions. I'll be more precise about this later on.

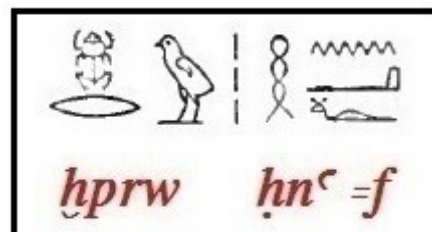
Line 60 is particularly interesting as regards “*wnbw jrt =f*”:



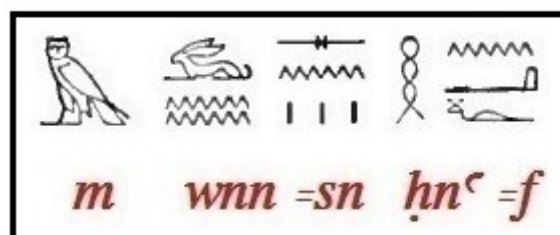
The noun “*wnb*” refers to “flower, blossom”, but, in the variant “*w3b*” as rendered in the CT versions, is probably “root”:



It's possible that “the roots” of Atum's eye point to the deepest strata of the god's creative space, where his ideas are visualized so as to take form in the “flower of the eye”, an imaginative rendering of the “iris”. Thus “vision” and “manifestation”, through which the blessed spirits take shape [61-62] as primordial divine beings, almost coexistent with Atum

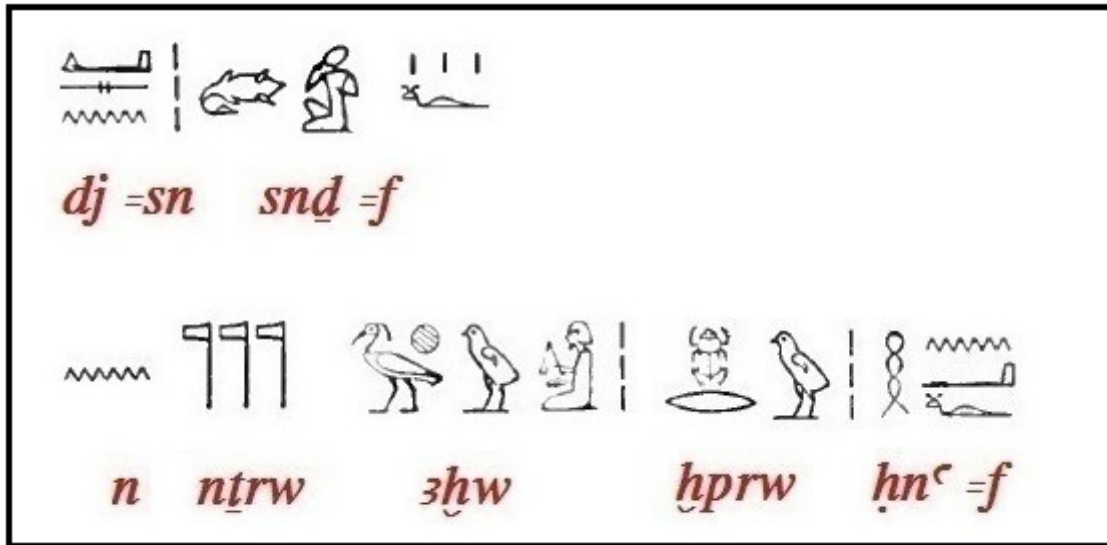


who created them when no other god did exist, except himself [64]. One might wonder whether Atum, feeling alone, needed company and appointed them as his secretaries, “as those who would be with him” [63]:



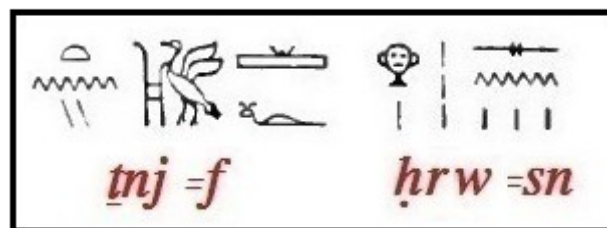
assigning them the specific task of announcing his rising, his emergence from the horizon[65].

Lines 66-67 are somewhat curious if seen from a logic point of view.



At face value it seems that “they” (the *Akhs* created by *Atum*) inspire the fear of him in the gods and the *Akhs* who came into being with him. As if “they” would inspire his fear in themselves. I'd say quite an awkward rendering. Unless “they” be in fact the above mentioned “chosen few”.

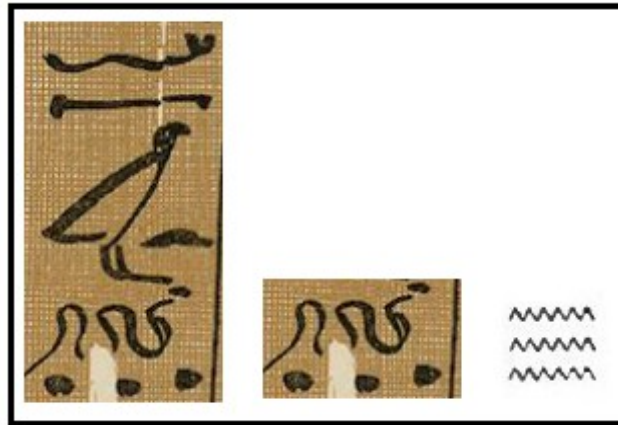
In other words: *Atum* created the *Akhs* [59-61], but chose only a few of them [62] (distinguishing/exalting their faces/aspects)



as his special assistants, as heralds of his glorious coming forth [65]; endowed with the same fear that *Atum* himself inspires, and gaining thus awe and respect from the other gods and *Akhs*.

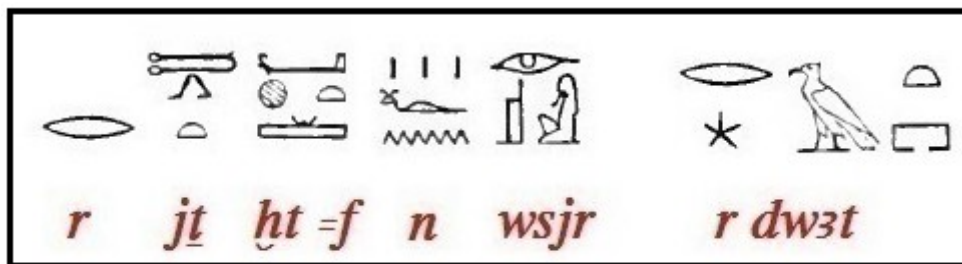
In conclusion: a hierarchically superior elite which Ani believes he is part of. A concept explicitly underscored in lines 73-74 of the next subsection [68-74], when Ani asserts he is superior (*tn = kw r*) to the other *Akhs* whom *Atum* created.

As a matter of fact the determinative of “*fnt*”, with its plural sign, may even graphically allude to the waters of the *Nun*:



underlining thus the primordial state which Ani is psychically and ritually immersed in. (Pindaric flight, I know! But being in a falcon context...)

As for lines 75-77 they deserve a special attention. They might be seen as the concluding verses of the final subsection, showing, as noted before, Ani's inflated ego, his confidence of having become a divine falcon [75], carrying in himself the *b3* of Horus [76] through which he shall act as the go-between for Osiris and the falcon god:



A small note about “*n wsjr r dw3t*”. DeBuck and Faulkner render it as “*to Osiris, to the Dat/Netherworld*”. I am not much convinced. If the idea was to inform both *Osiris* and the *Duat* then why not another “*n*” instead of an “*r*”? Thomas Allen prefers “*in the nether world*”. But in that case why not a “*m*”? Let us say then that “*r*” might indicate Ani's going *towards* the *Duat* (his flying from on high down to the nether world); and that's why I opted for an adjusted and questionable “*through the Duat*”.

At any rate, going back to our lines [75-77], it is not excluded that they be also connected with the following block, being a sort of prologue to it.

[4]

This section is centred around the obtaining of the *nemes*, the striped head-dress of the pharaohs:



which should mark the official acknowledgement of Ani's divine status. It is Rutj, the double-lion figure, who is in charge of it and Ani must convince him that he is qualified to receive what might be considered a symbolic “seal”.

There are four ritual steps, preceded by the above mentioned prologue [75-77].

a: Rutj does not allow Ani to fly to the sky since, although he has the aspect of Horus, he lacks the *nemes*.

b: Ani presents himself as the go-between for Osiris and Horus and convinces Rutj that he deserves the ritual head-dress.

c: Rutj gives Ani his *nihil obstat* to traverse both the sky and the Duat where he shall be honoured by the respective gods.

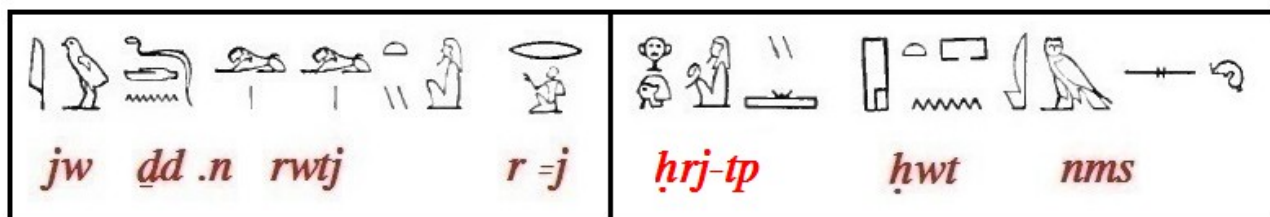
d: Rutj officially offers Ani the *nemes* head-dress.

Now, if in its general outline this section is relatively easy to grasp, its questionable grammar and its compositional structure may be somewhat confusing, leading to ambiguous and not clearly defined meanings. Thus annotations may perhaps shed some light; and I'll deal separately with each textual section.

(a)

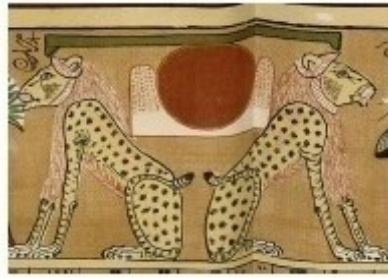
- 78 But Rutj, confronting me, said,
 79 the overseer of the Temple of the *nemes* head-dress:
 80 “You, in the cavern,
 81 “how can you turn away towards those (who are) on high?
 82 “Although invested with the form of Horus,
 83 “there is no *nemes* for you.
 84 “Speak then up to the bounds of the sky!”

As regards the first line [78],



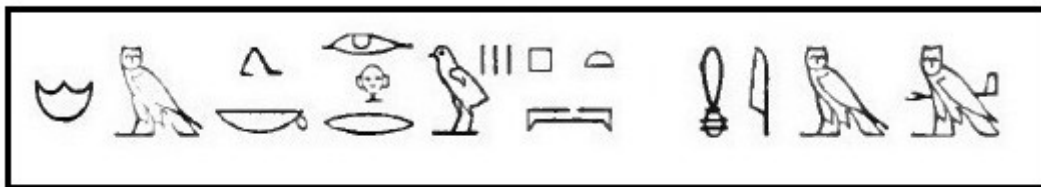
I am of the opinion of reading “*r=j*” not as “to me”, but as an adverbial “concerning me” and also as a way to raise an objection “against” (*r*) what Ani said in the last lines [75-77] of the previous section. A confrontation underscored by the qualitative difference between the “common” Ani and the “Overseer of the temple of the *nemes*”.

As for “*he who is in his cavern*” [80] it could be a further and legitimate epithet of Rutj, whose double-lion figure might represent the god *Aker*, the netherworld guardian of the horizon:

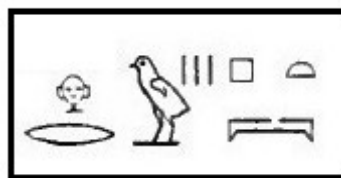


But I'd rather see in it an allusion to Ani, who, at the moment, is in his netherworld space (in his cavern), which he hopes to leave behind him in his falcon-like flight to the sky [81]. That would stress the distance (both physical and psychic) between the two Realms.

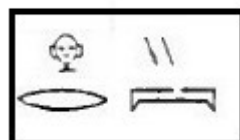
And in fact its hieroglyphic rendering shows a couple of not very orthodox forms.



A possible transliteration could be: "*hm -k jr hrw pt mj-m*". It is evident that the "eye" (D4) cannot refer to the verb "*jrj*", but to the preposition "*jr / r*", although, as far as I know, I'd say quite a curious choice. That could be of course the usual scribal oversight; but, as usual, I am tempted to see in it a stylistic nuance. It is not only a flight towards (*jr*) the sky, but a contemplation (the eye) of the mysterious




whose glyphs need some elucidations. They could refer to a plural form of "*hrj*" (the topmost, the highest)



although “sky” is just a determinative (N1), in our case absorbed by the more extended “*pt*”. Thus “*the chiefs/masters of the sky*”. But “*hrw*” is also “upper part, top”



and “*r hrw*” is “up above, upward”:

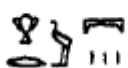


Kopt. ^Aερραι : & ερρηι.


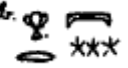
a) räumlich . Seit Pyg.
nach oben, empor
(Segs. π hrw nach unten) 2.
Bes. nach Verben wie: empor-
heben 3, hinaufsteigen 4,
hinaufgehen 5, u.ä.



b) zeitlich (Nä.):
(von heute ab) „weiter“ 6.

Last not least we then have the “*hrjw*”

hrj.w  III

belegt seit Pyg.
die oben Befindlichen, d.h.
die Utesen am Himmel, bes.
die Sterne.

 u.ä.  XXX

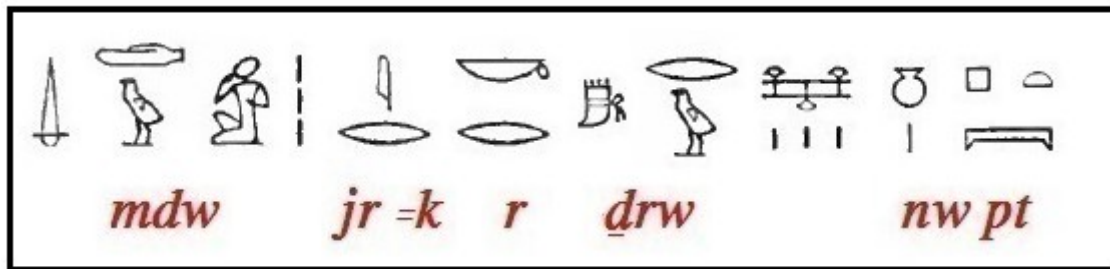
 III  III u.ä.

“those who are on high, namely the Beings in the sky, in particular the stars”. That may in fact be a variation of our “*hrw pt*”, reading “*hrw*” as the plural of “*hr*” (face): thus “the faces of the sky”, that is “the stars”.

Summing up: “an upward flight (*r hrw*) so as to contemplate (*jr* → D4) the visages (*hrw*) of the topmost beings (*hrjw*) who are also the stars of the sky (*hrw pt*)”.

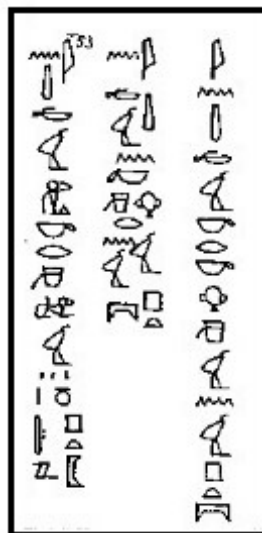
That is of course Ani's wish, checked by the vigilant Rutj who is not impressed by his Horus-like aspect [82]. He lacks in fact an indispensable pass: the *nemes* head-dress [83].

And then we come to the ambiguous last line [84]:



Written like this “*mdw jr =k*” looks like an imperative (the plural strokes put there probably for phonetic reasons), resulting thus in: “*Speak then to the bounds of the sky!*” Quite a cryptic invitation!

As a matter of fact some other versions (Coffin Texts) render it as an interrogative “*jn mdw =k r =k hr drw nw pt*” [rightmost column].



DeBuck translates “*Do you speak on the confines of heaven?*” Commenting in a note: “... *and how then would it be possible for you to speak?*” In other words: having no *nemes* the deceased is not allowed to let his voice be heard around the vaults of heaven.

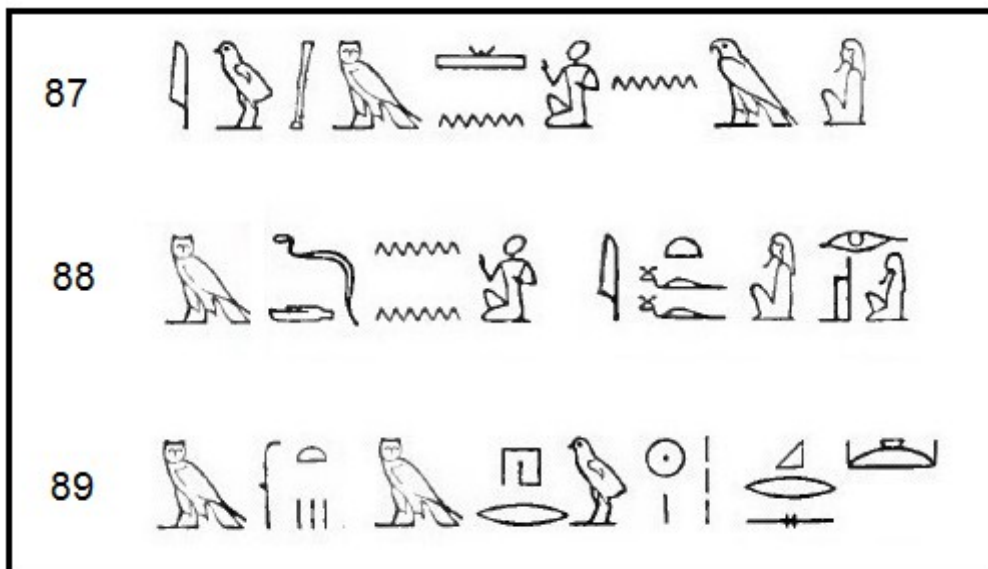
But the interrogative sentence might be read as a sarcastic observation: “*Even without the nemes you would speak to those who dwell in the sky? How dare you?*”

In our case the enhanced imperative (*mdw jr -k*) might indeed underscore the sarcastic touch. “*Being confined in your cavern, with no permit to fly up, since you lack the nemes, let us see if your voice can reach the limits of the sky! Come on, speak!*”

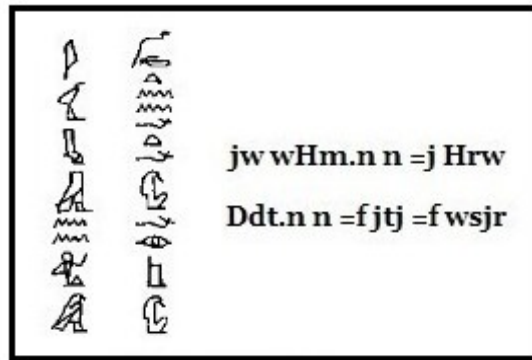
Or, from a different perspective: “*The only way for you to reach the sky is through shouting. Help yourself!*”

(b)

And now we bump into what may be considered the most intricate and puzzling passage of this fourth section. The first two lines pose no problem: Ani asserts that he has been assigned the task of reporting to Osiris the affairs of Horus. Then he explains why; and that is indeed a very crux; so peculiar, enigmatic and grammatically dubious is the argumentation. Let us give a look at the hieroglyphic rendering:



Contrary to the version of the Coffin Texts and of many other papyri, all agreeing about the fact that it was Horus who had repeated to the deceased the words Osiris told him



our corresponding 87-88 asserts that it was Ani who repeated the words of Osiris to Horus. But that might be an acceptable, no matter how hazardous, personal variation. Ani states that he has been in contact with Osiris, who told him something that he then reported to Horus; we may guess a sort of password which Horus, knowing it (since he goes in and out of the Duat to confer with his father), could easily verify. This “speculation” is sustained by the fact that, in the following section, Rutj seems to be convinced of the reliability of Ani’s definitely elliptical speech; once again quite different from the more plain version of the Coffin Texts, where Rutj asks the deceased to report the words that Osiris told Horus about him (the deceased) and that Horus then repeated to him. The deceased asserting that he had been initiated by Osiris into the divine mysteries.

But getting back to our cryptic different version, if the basic concept seems fairly acceptable, we detect a faltering grammar and quite obscure allusions.

Let's begin with the “*m*” at the beginning of line 88. At first sight it seems absolutely erroneous. That line is the direct object of “*whm .n =j*” of the previous sentence; and the preposition “*m*” plays the role of an uninvited guest. Once again a scribal error?

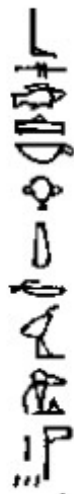
As a matter of fact we have two more “*m*”s in line 89, which are grammatically correct, although the meaning of the phrases they are in sounds somewhat obscure.

In my humble opinion the only possibility to justify the “*m*” would be that of rendering it as “about”; thus Ani told Horus

“about” (*m*) what Osiris told him “about” the years and “about” (or during) the days of the burial: a sort of secret teaching. But as far as I know the preposition “*m*” cannot be used that way. Unless we read it not as a preposition, but as the nisbe “*jmj*” (who/what is within), which is attested for example in the well known “*mr* → *jmj r3*” (overseer: usually read, though, as a reverse nisbe):



And that would be indeed quite a subtle scribal touch! Line 88 would in fact point to “what is ([j] *m* [j]) in the speech (*dd .n n =j* → implicit *r3* → utterance) of Osiris”, what is in the core of it, namely “the secret teachings” the Coffin Texts versions do explicitly refer to “*bs =k hr mdw ntrw*” (312, IV 79).



As regards line 89 it may be read in accord with concurrent multiple views, with “*m rnpwt*” and “*m hrww krs*” as separate clauses referred to the “*whm .n=j*” of 87; but I am of the opinion that they refer instead to what Osiris said. He told Ani about “what is in (*m*) the years”, alluding perhaps to the fate of things to come: an eschatological view; or, may be, the prescribed Horusian fate of Ani.

Unless we interpret “*rnḫwt*” as the seasons, that is the “phases” of the embalming process. Thus the teaching took place during the days (*m hrww*) of the funerary rites (*krs*) Ani went through. Which symbolically coincide with the course of the initiation rite (the *b3* experience of the first part of the papyrus); and which might also give a sensible answer to a legitimate objection.

Since Ani has not yet met Osiris (his encounter of the second block [18-43] was just a psychic elaboration), how can he report to Horus what he told him [85-86]? The fact is that whereas the “final encounter” (last block of the whole Chapter) corresponds to the vision of the archetypal form; the alluded meeting of our section refers instead to the personal Osirian state of the deceased.

In my tentative translation the last line [90] looks like a psychological pressure on *Rutj* , an anticipation of what he should do:

85 “I am he who is in charge of reporting the affairs of Horus
86 to Osiris, through the Duat.
87 And I have repeated to Horus
88 what said to me his father Osiris
89 during the (embalming) phases of the days of the burial:
90 that you would give me the *nemes* head-dress.”
[Give me then the *nemes* head-dress!]

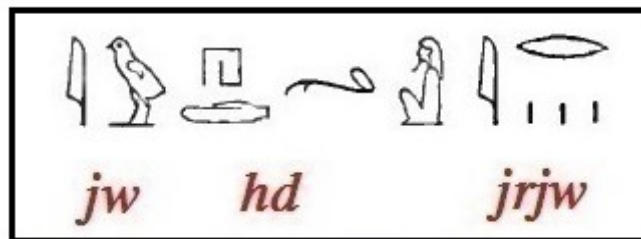
(c)

The text of this section flows quite smoothly; however one might be perplexed by the attitude of *Rutj*, who does not question the reliability of Ani's speech, but seems to accept it as it is, without asking for further evidences. One must, though, keep in mind that this is not a trial, but a rite of passage; and that we are not in a profane courtroom, but in the *Netherworld*, where there's no place for lies, which would be immediately spotted. Thus the truth of Ani's speech is a matter of fact; which explains *Rutj*'s acceptance.

91 And Rutj, addressing me, said:
 92 “You shall travel, you shall go on the paths of the sky.
 93 Those who are in the bounds of the horizon shall look at you,
 94 they shall have fear of you
 95 the gods of the *Duat*
 96 and beware of you their gates.
 97 *Hed* [god: *He who stands against*] belongs to them.
 98 And there shall be a breakthrough at the words of all the gods
 99 as far as those who guard the shrine of the *Sole Lord*.”

This looks like a sort of briefing. Ani is assigned the task of travelling along the celestial routes [92], crossing the two horizons (dawn and sunset), recognized thus by the gods of the sky [93]. And he shall also descend in the most deep recesses of the *Duat*, feared and respected by the gods therein [94-96].

Line 97 may be a little bit ambiguous:

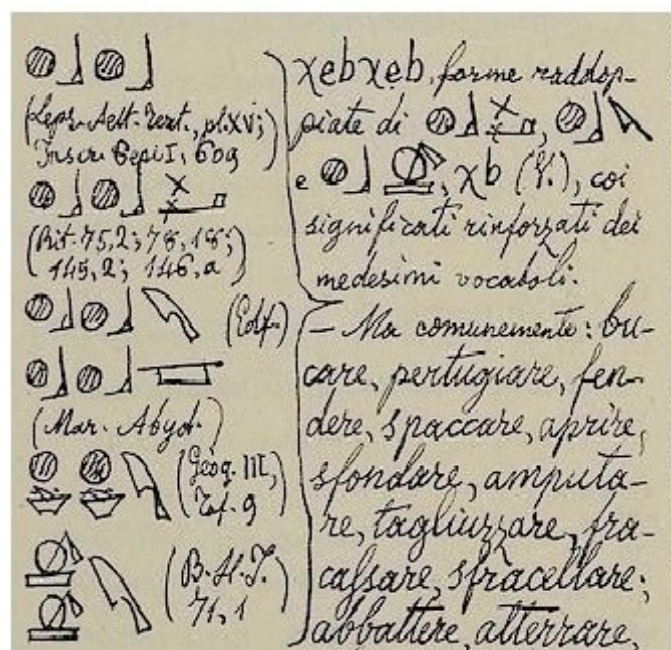


The verb “*hd*” covers a vast semantic field: to assault, to attack, to stand against, to fight victoriously, etc. In our case the determinative points obviously to a belligerent god figure. One must decide, though, whether he belongs (*jrj*) to the friendly gods of the *Duat* [95] or to the gates which oppose virtual resistance to Ani [96]. Thus a sort of personification of the resistant doors.

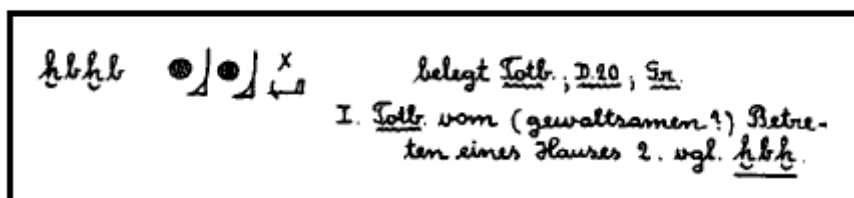
A vigorous confrontation underscored by the next two lines:



Now, one of the possible meanings of “**hbhb**” is “to break through, to irrupt (into a land, a house)”



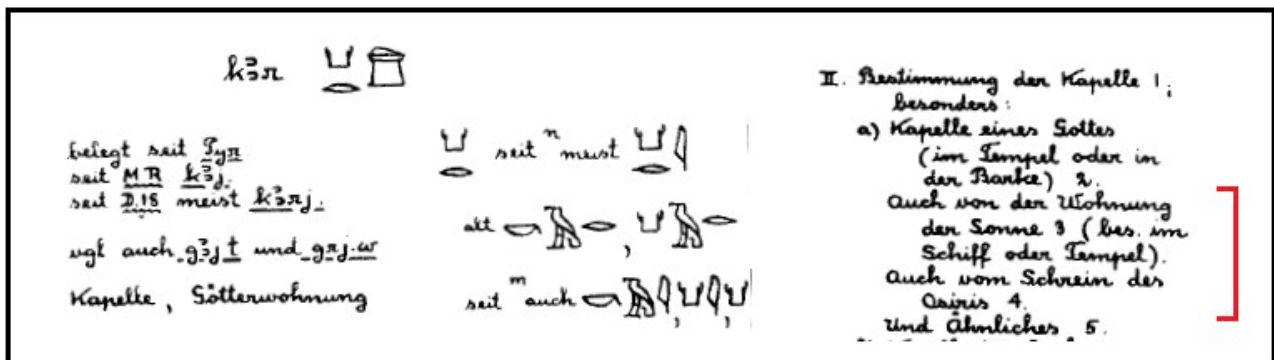
[Levi]



[WB]

Thus an image of the gates that yield (**hbhb**) to the summons of all the gods (**ntrw nbw**), as far as (**dr**) those who attend on the *Sole Lord*: the elite guard.

Many translators read “*nbw dr*” as “the Lords of the Universe”, but as far as I know there is only one *Lord of All* (*nb r-dr*). So I interpret “*dr*” as a spatial preposition covering all the gods: of the sky, of the *Duat*, up to the region (*dr*) of those who are in charge of the shrine (*k3r*) of the “*nb w*”; who can be *Atum* in his aspect of *Ra*, the *k3r* being then the shrine in the solar boat:



However I wouldn't exclude a reference to Osiris, who is indeed the “*number one god*” of the *Netherworld*; which would fit the context better.

But getting back to our polyvalent guardian god “*hd*” I must confess that it's not so easy to ascertain whether he is a help or a threat. In fact he appears again, although without determinative, in block 5 (*see infra*),

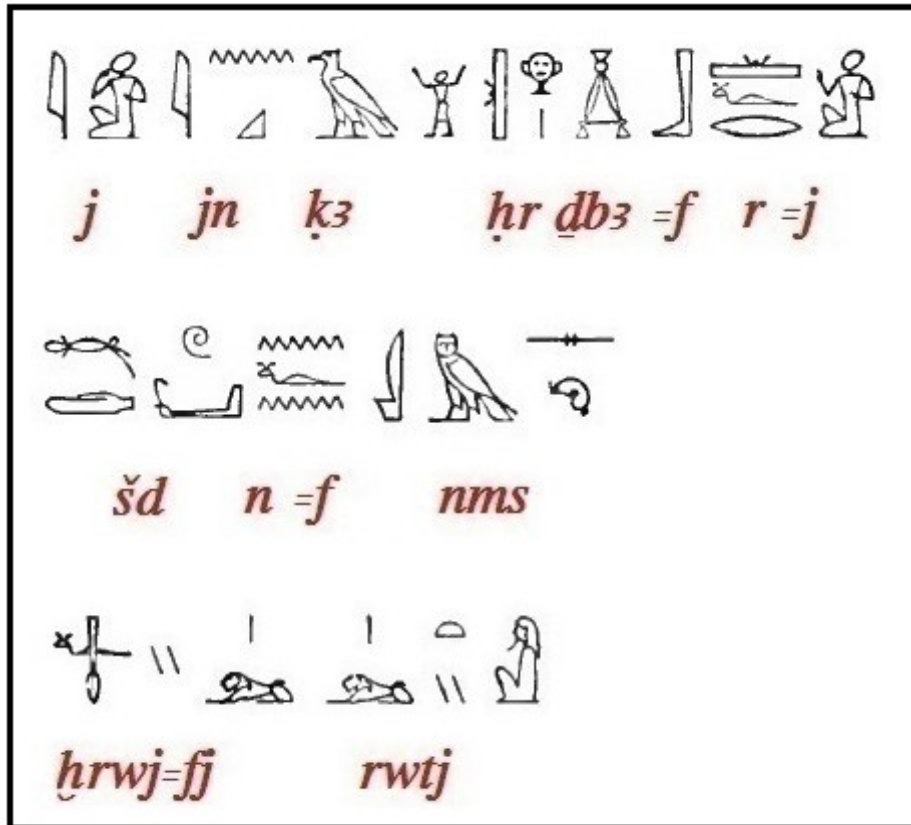


and Ani, stating that he has been promoted and given the *nemes* head-dress, asks the god to clear him the way. But, once again, this may be a polite request to a helping god (who'll fight victoriously for him) or a defiant challenge to a hostile one, no matter how strong.

At any rate, if a decision must be made, I'd opt (momentarily) for the second choice: a hostile powerful god, whom Ani, totally invested in his Horusian aspect, can victoriously stand against, in a patent show of acquired might, *his* “*Will to Power*”.

(d)


Just three lines [100-102], but highly problematic:




In the previous section it was Rutj who spoke, whereas now it seems the floor is taken by a not better specified “*k3 hr db3 = f*”. Who this figure might be is open to debate.

The first point to clear up is the meaning of “*db3*”. WB offers a seven pages treatment of it, according to the various determinatives.

In our case, considering the context, I think “*db3(t)*” [shrine, sarcophagus] might be a legitimate choice:

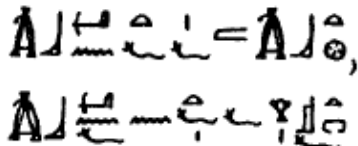
<p>db3-t</p> 	<p>belegt seit <u>Lit. M.R.</u> Kopt. TAIBE I & TAIBI. Schrein, Sarg.</p>	<p>I. Sötterschrein 8. belegt Sp. 1, Gr.; vgl. aber das vorsteh. Wort.</p>	<p>II. Sarg. Seit <u>Lit. M.R.</u> a) allgemeines 9. auch von grossen Steinsärgen (im Sarg. zum inneren Sarg <u>wt</u>) 10. b) im Sarge liegen, ruhen 11. auch besonders in der Verbindung: der im Sarge liegende 12.</p>
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although the different graphic rendering should put us on the alert. As a matter of fact the glyph in our text points to quite a distinct semantic field: replace, supersede, restore, etc.

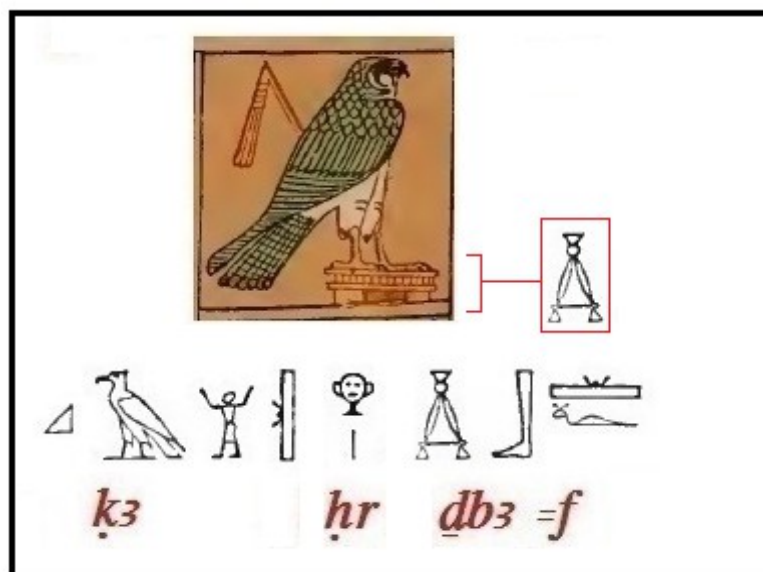

 belegt seit *Pyg.*
 Kopf *A. TWBDE*: *B. TWB*.
 ersetzen, vergelten.

I jammern. ersetzen = ihm vertreten, an seine Stelle treten.

b) in Verbindungen G wie:
 von Horus der seinem Vater in Edfu (auf dem Thron u.ä.) folgte.



WB alludes also to Horus inheriting the throne of his father Osiris. In this case there would be an interesting correspondence with the unique vignette of this chapter:



Thus a composite image of Horus as substitute of Osiris (his rejuvenated aspect), standing high on his shrine, itself a symbolic substitute of Osiris's sarcophagus, namely “netherworld domain”. And since “*db3*” is also “make repayment, requite, provide”, that may also allude to a reward (the *nemes* head-dress?) he gives to Ani for his commendable efforts.

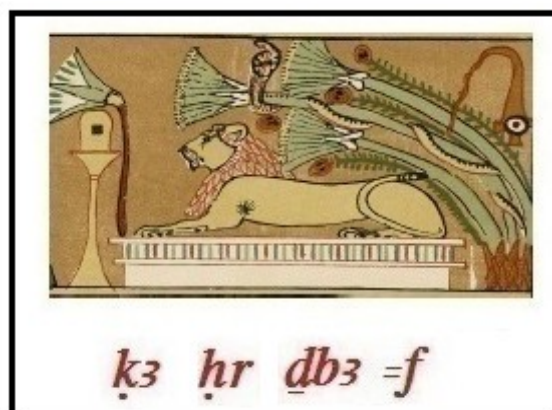
Unfortunately the last line (*hrwj =fj rwtj : thus Rutj spoke*) seems to wrong-foot us, explicitly assigning the speech to the double-lion figure. Unless we consider it a stand-alone reply to Horus's request. That is: Rutj gives his official assent, for it's he who must have the last word on the matter. Somewhat like:

Horus: *Come on, give him the nemes.*

Rutj: *So be it!*

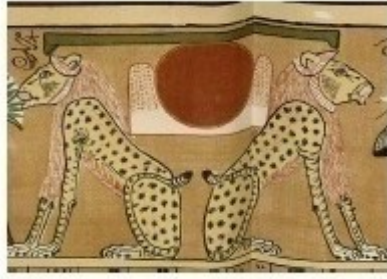
Were this the case we might read the previous section [91-99] under a different light. That could in fact be a sarcastic answer Rutj gives to Ani's request, so as to take his time. In theatrical terms: *"You would like to have the nemes so that you may travel across the sky and descend into the Duat without opposition. How nice, isn't it? But that's not so easy!"* At this point Horus steps in with his: *"Come on now, cut it out, give him the nemes!"* And, willing or not, Rutj has to yield.

Although not to be excluded I have serious doubts about the plausibility of this *"playful"* interpretation; and I think it's possible that all the speech be assigned to Rutj. In other words: at the end of his briefing [91-99] Rutj takes his official position, high on his pedestal → shrine → Duat

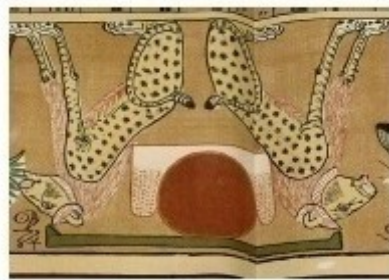


and commands that the *nemes* be taken out (*šd*) [of its repository] and given to Ani. That's his official decree (*hrwj =fj rwtj*).

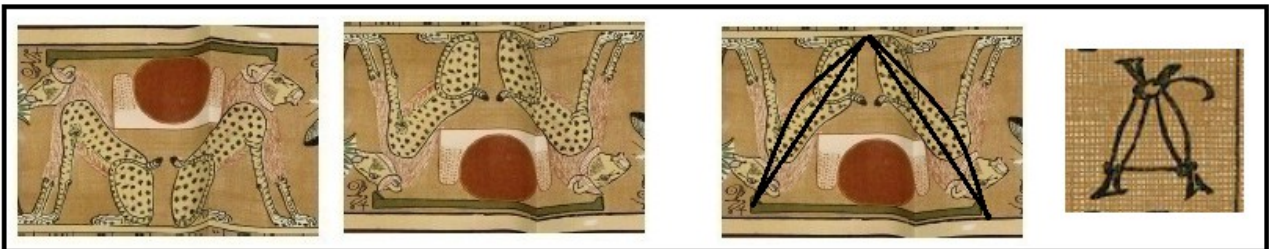
Moreover since, as already pointed out, Rutj might be an expression of the netherworld god *Aker*, it's also possible, although definitely far-fetched, to justify the choice of the word *"db3"*. Let us in fact give a look at the image of *Aker*:



That's his common reproduction as guardian of the horizon. But since we are in the Netherworld, where everything is upside down, let us see how he would look like:



Now, giving free rein to imagination, could we not detect in it our “*db3*”?



In conclusion the text could run like this:

100 “Oh,” said about me ***He-who-is high-on-his-shrine:***

101 “Take out the *nemes* for him!

102 So Rutj said.”

[5]

This is probably the most important block of the whole chapter since it gets into the very core of the symbolic space inside which Ani's quantum leap, his transformation into a divine falcon, takes place. It is divided into three main sections (A, B, C) each one formed by two subsections (A1,A2 – B1, B2 – C1,C2) dealing with:

[A] Ani's qualification to traverse the sky [celestial aspect];

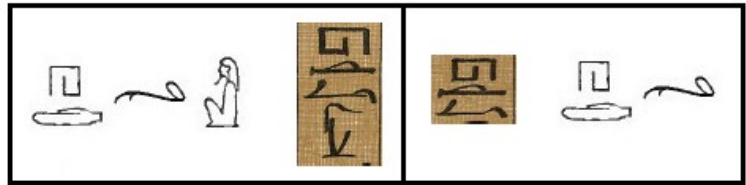
[B] Ani's psychic transformation into a divine falcon [Horus experience];

[C] the acknowledgement of Ani's new state by the gods of the *Duat* [netherworld aspect].

[A1]

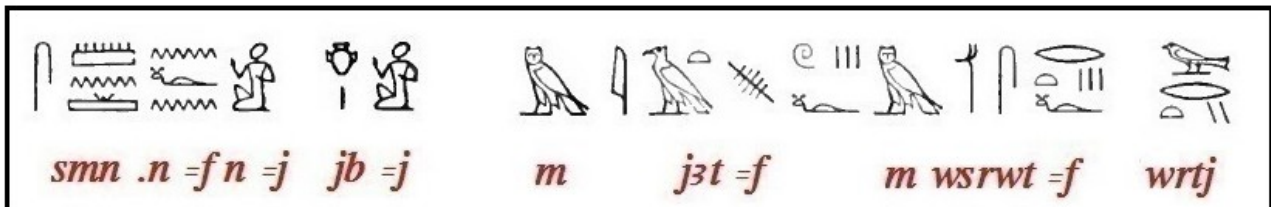
103 O *Hed*, clear me the way.
104 I am promoted: *Rutj* has taken out
105 the *nemes* head-dress for me.
106 My wings have been given to me
107 after he has, on my behalf, made firm my heart
108 in his mighty backbone and force,
109 so that I would not fall from Shu [through the air].

In the first line [103] we find once again the god *Hed* referred to by *Rutj* in line 97 of the previous block. The only difference is that in this case there is no god determinative:



That may have been done on purpose. What is important is not the god, but his dynamic function. Either friendly or hostile he must clear the way; as a friend: helping Ani in breaking through; as an enemy: setting himself aside (getting out of the way). Ani states his qualification to pass [104], having got the official seal [105] and the falcon wings [106].

He explains then how:

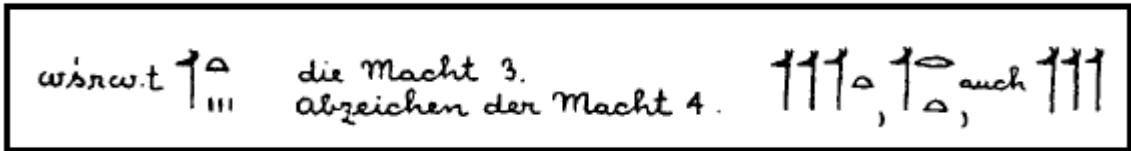


The grammar of lines 107-108 may be a little bit ambiguous and the graphic renderings trigger some subtle wordplays.

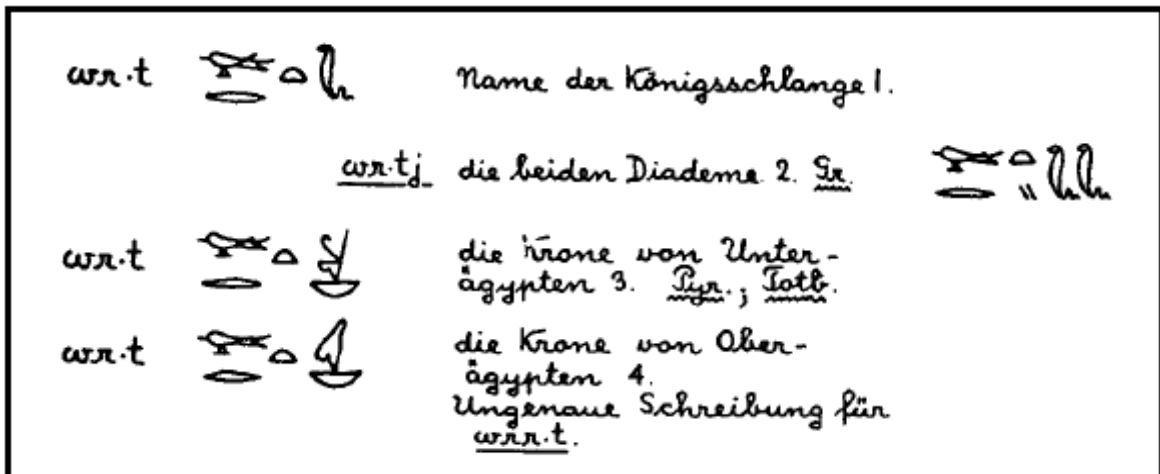
We should first of all make clear whom the various “*f*”s refer to. The one of “*smn .n =f*” should point to Rutj, who, in lines 91-99 of the previous block infused confidence in Ani's heart, anticipating his successful accomplishments. But the remaining two “*f*”s allow multiple readings. Once again they may refer to Rutj's firmness and power which pass into Ani's own solidity. Or they may refer to the firmness and strength of Ani's heart (*jb =j*). Lastly, since the general image is that of a falcon, whose wings Ani has received [106], I wouldn't exclude an oblique allusion to Horus himself, whose vignette shows indeed firmness and power:



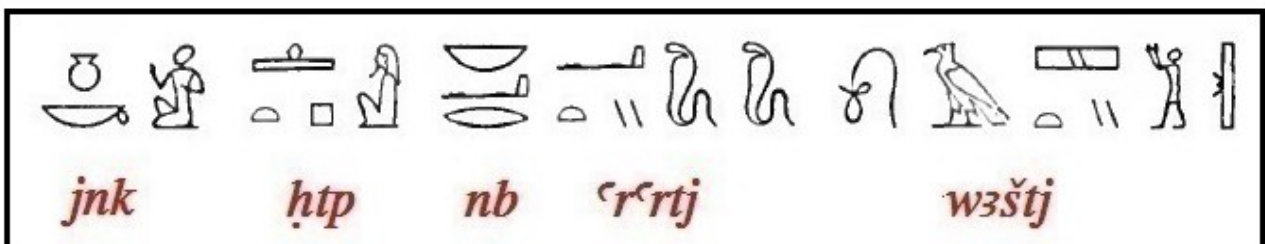
An anticipation of Ani's morphing into the divine falcon, underlined, with subtle wordplays, by the graphic rendering of line 108. As for “*jst*” I think that the plural strokes and the coil (V1) are just determinatives showing the solidity of the spine's vertebrae; thus a false plural. The same for “*wsrwt*” (the insignia of power):



And “*wrtj*”, as *Thesaurus Linguae Aegyptiae* brilliantly points out, is probably a dual form referred to the two feminines “*jst*” and “*wsrwt*”. Furthermore it's not to be excluded a hidden wordplay with the double diadem



corresponding to the two mighty Uraei (*wrtj*) of the beginning of the next sub-section:



where “the Satisfied” (*htp*) might in fact allude to Horus, adorned with the double crown of Upper and Lower Egypt:



Furthermore “*wsrwt*” may obliquely allude to “*wsrt*” (neck)

<i>wsr.t</i> 𓂏 1	I. Hals oder Nacken (der abgeschnitten wird 1, auf dem der Kopf be- festigt wird u.ä. 2). <i>Pyr. ; Totb.</i>	auch ^a 𓂏 Totb. 𓂏 1 1
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being thus an additional image of strength: the head firmly fixed in the backbone (*jst*). A “*jst*” which, as we know, might resonate with the “standard” Horus is sometimes shown standing upon:

𓂏t 𓂏t Tragestange für heilige Bilder 7.	
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In conclusion the general image is that of a Horus-like winged Ani asserting his qualification of safely flying through the air [109].

<i>n hr = j</i>		<i>hr šw</i>		

The preposition “*hr*” invites us to multiple readings. It could be “because of, on account of”, suggesting that the god *Shu* might force Ani to fall down; but Ani, being falcon-winged, defies him. Or, from a friendly view, that *Shu* has decreed that he may safely fly.

But it could be also “on, upon”, being thus a description of the fall as a gradual descent “on the air”; and through the air, should we read “*hr*” as “from”.

[A2]

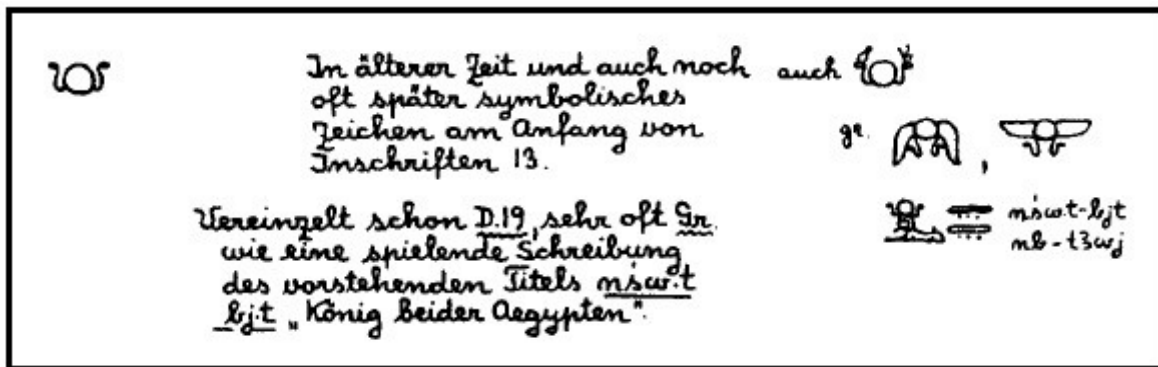
The Horusian aspect is reiterated by the above mentioned allusion to the “*two mighty Uraei*”, which may point to the winged solar disc, strictly related to the form of *Horus Behdety*,



but also to the “Eye of Ra”, the feminine counterpart of the sun god:



And in specific circumstances it was also a graphic variation of “*nswt-bjtj*”, King of Upper and Lower Egypt:



But let us now proceed with a closer examination of the other many allusions of this subsection.



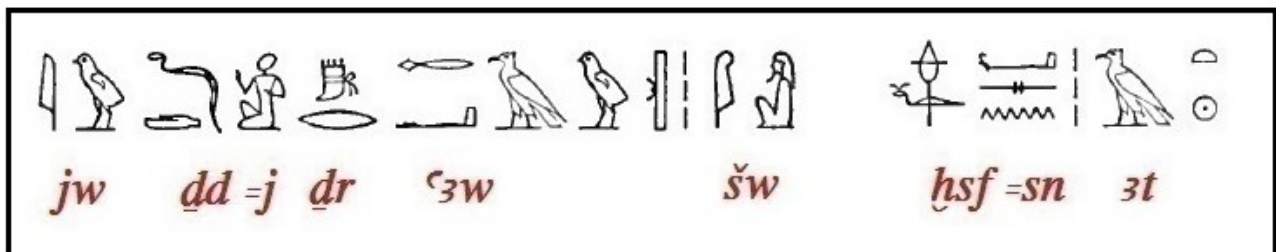
- 110 I am *Hotep* (the Satisfied),
- 111 the Lord of the two mighty Uraei. [winged disk: Horus Behdety]
- 112 I am he who knows the Sunlight.
- 113 His breath is in my body,
- 114 and the storming bull [Seth] shall not drive me away.
- 115 I have returned, today, from the mansion of Rutj;
- 116 I have emerged from it, towards the house of Isis,
- 117 having seen the mysterious sacred matters.
- 118 I have been guided to the hidden sacred matters;
- 119 I have seen what is therein.
- 120 And when I speak as far as the vastness of Shu,
- 121 they [the sacred matters] shall drive away the striking power [of Seth].



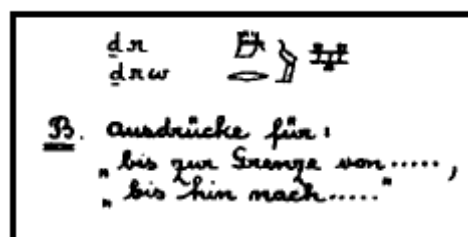
The “Satisfied” of line 110 might allude to Ani's successful attainment of the aerial/solar state [111-112], whose energy [113] can victoriously confront the hostility of the arch-enemy Seth, the lord of storms [114].

The celestial aspect [116] is underscored by the juxtaposition with the netherworld experience [115] in the course of which Ani has been revealed the secret teachings [117-119]. In many other versions the generic allusion of line 119 corresponds to “*the birth of the great god*”; thus a symbol of resurrection, with all its Horusian references.

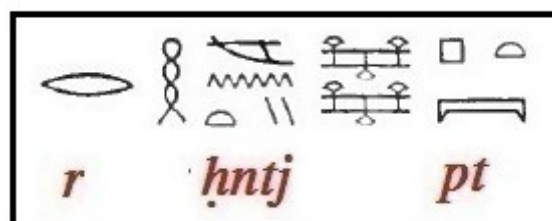
These secret teachings may be of help in elucidating the very ambiguous and obscure last two lines [120-121].



We are in a sky setting, inside the “vastness of Shu” (ʿ3w šw). As for “*dr*” it might be a variant of “*drw*”, which, in spatial terms, refers to “realm, region, domain, boundary”; or it might be read as a preposition (up to, as far as).



The general image being that of traversing the sky from one limit to the other, as expressed more clearly in a line of the next subsection:

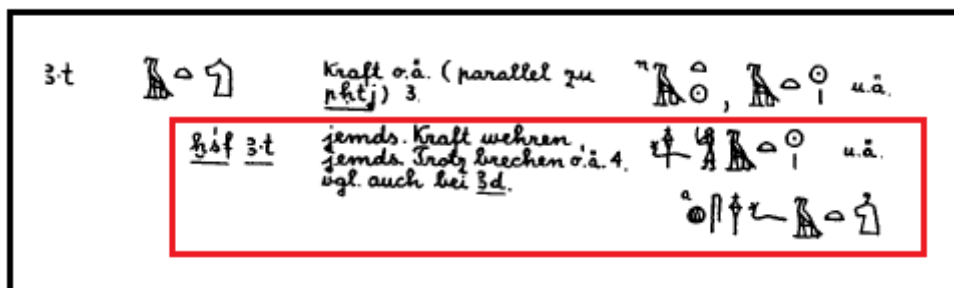


In this sense “*dd =j*” might allude to Ani who, getting to know the sky in all its extent, both physical and theological (a symbolic celestial knowledge) can thus speak about it. A process, though, that may face obstacles (*zt*), coming from the god *Shu*, as already hinted in 109; or (and more probably) from the “storming bull” [114].

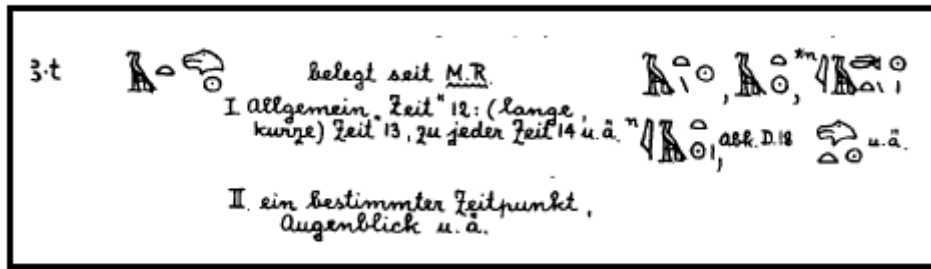
And that's when the secret teachings Ani has learned in his *b3* experience [115-119] (the first part of the papyrus) may help him in driving away (*hsf =sn*) the hostile “striking power” (*zt*). Interesting to note how “*hsf*” mirrors the same verb used in line 114, describing the opposition of the “storming bull”.



As for “*hsf =sn zt*” there might be other possible readings. We could consider “*sn*” as referred to “*3w šw*” (the vast limits of *Shu*), which would then make opposition against Ani's irruption (*zt*), who would nonetheless make his speech heard (*iw dd =j*) no matter how the sky dwellers may react against him:

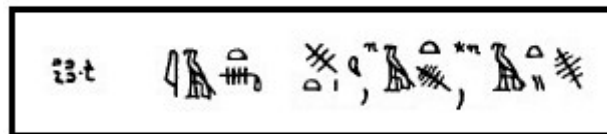


Or we might read “*zt*” as “moment, instant, time”



which would, though, result in a quite far-fetched and definitely too cerebral conclusion I don't know how complying with the Egyptian way of thinking. So, be indulgent, please, with this fancy!

Once again “*sn*” would refer to “*šw šw*”, but the image would point to the endless extent of the sky's boundaries which drive away (*hsf*) “time”, that is the moment (*št*) time would say, via Ani (*dd = j*), “*this is the end / the space limit*” (*dr*). And there might also be a wordplay between “*št*” (time, striking power) and the “(*j*)*št*” (spine, backbone) of line 108, which pointed to Ani's firmness and solidity:

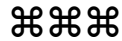


Thus a further image of the sky's opposition against the falcon-like Ani, the intruder. Highly questionable, of course, but not to be totally excluded, at least as a side resonance.

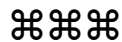


[B1]

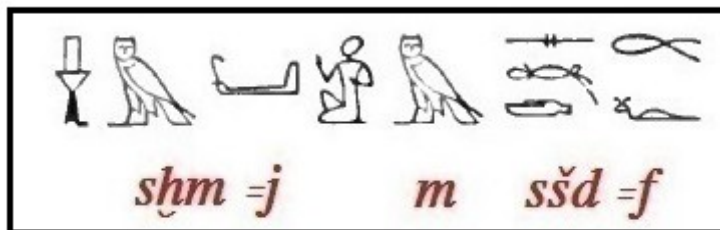
The ability of driving away possible hostile forces anticipates the imposing figure of Horus of this section, which describes Ani's identification with the falcon god, explicitly asserted in the final line [128].



- 122 It's me: Horus who dwells in his radiance.
123 I have power through his diadem,
124 I have power through his light;
125 I do travel to the extremes of the sky.
126 Horus is over his place,
127 Horus is over his domains,
128 my face has the aspect of a divine falcon.



The only questionable point is the “diadem” (*sšd*) of line 123:



As a matter of fact “*sšd*” may also be “fillet, headband, garland, bandage”; but I think that in this context “diadem” is more fitting since it may allude to the two-feathered crown of *Horus of Nekhen*:



^{iv} s/d

III. als Kopfschmuck, bes. als Binde mit zwei Federn (der Götter 9 und der Königs 10). Det. auch. *Op*, *Op* u. ä.

and with a possible allusion to “*sšdt*”, the “shrine of the falcon”:

^{iv} s/d.t

belegt *Falk.*; *Sch.*
 Schrein des Falken 6.

auch in der Verbindung:
 als Bez. des Tempels
 von Edfu 7.

an additional reference to the already mentioned *Horus Behdety* of the previous section[111]. Unless, of course, the diadem be a subtle allusion to the *nemes* headdress.

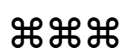
And one last thing to point out is the possible pun of the last line [128], where “*hr*” (face, visage) may obliquely allude to “*hrw*” the falcon.

[B2]

Now, before delving into the intricacies of this subsection we should note how, according to a temporal sequentiality, it does precede the previous one. In other words the events narrated in this passage and in the following one [C1] work as an introduction to the manifest display of power already shown in B1. This is the same construction used with the Golden Falcon (Chapter 77) of the transformations series (amply discussed in one of my previous commentaries), whose exterior and official magnificence is the result of the work done in the course of the chapter we are presently analysing (78). Here we have the description of Ani's psychic moulding into the Horusian figure. As if Ani were saying: “You see that I have been transformed into a Horus-like falcon [128]. I'll tell you how.” A circumstantial “*sdm. n=f*”.



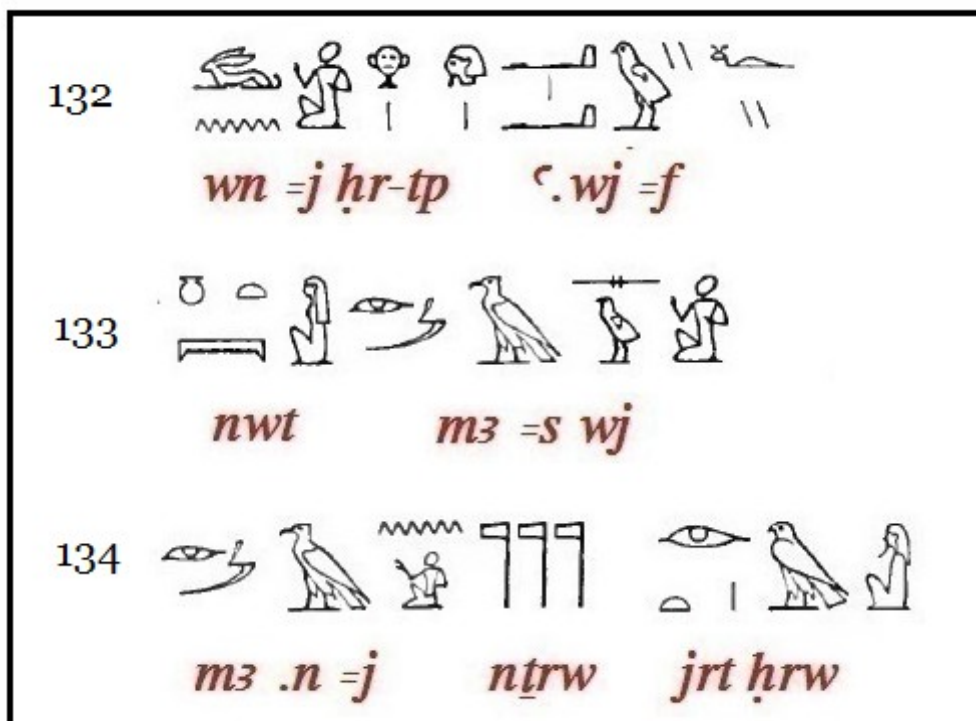
- 129 I am one whom his Lord has equipped.
130 I have emerged from Busiris,
131 after having seen Osiris,
132 so that I might exist upon his arms.
133 Nut looks at me,
134 I (who) have seen the gods and the eye of Horus.
135 I shall kindle *Khentj-jrtj*
136 against those who might extend their arms against me.
137 I shall stand, I shall be in power, I shall drive away my misery.
138 And they shall open [the gates of] the mysterious pathways,
139 when they look at my form,
140 and hear what I say to them.



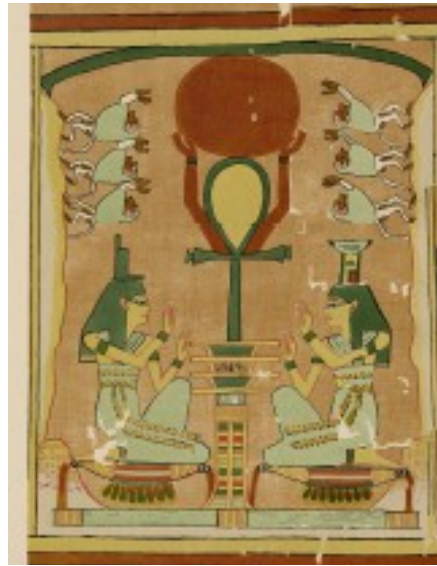
Ani explains how he came in full possession of all the qualities of his new state bestowed on him by Osiris [129]. Line 130 mirrors in fact line 3 of the first block: “O *Great One*, do come to Busiris!”

Busiris, that is the city said to contain the grave of Osiris, into which Ani descends so as to see the *Lord of the Dead* (read: so as to acquire [see] the knowledge of the netherworld mysteries) [131] and out of which he emerges [130] as a reborn Horus.

According to my interpretation lines 132-134 are a description of Ani's symbolic transformation into a new-born son of Osiris:

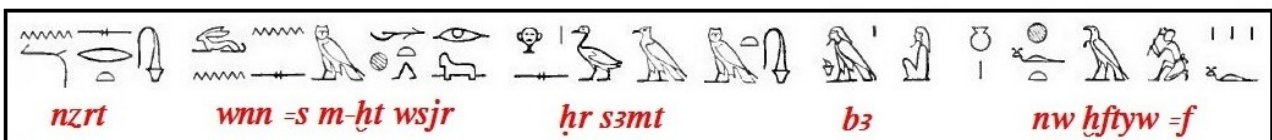


First we see Ani who comes into existence (*wn =j*) in the cradle of Osiris's arms (*hr-tp ꜥ.wj =f*), who presents him to *Nut*, the goddess of the sky, the sacred aerial space Ani will fly through in his divine falcon aspect. This is indeed an ekphrasis of the symbolic vignette in the beginning of our papyrus (Plate 1), where we recognize Osiris (the *ꜥnh* glyph upon the *dd* pillar) holding in his extended arms the solar disk (the new-born Kheprj) which is embraced by the glyph of Nut (N1):

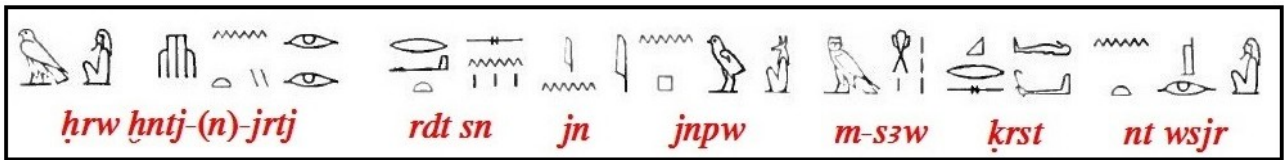


The goddess looks at him (*m3 =s wj*), namely she recognizes his qualifications [133], since she can ascertain that he has been taught the secret teachings: he has seen in fact the gods (of the Netherworld) and the “eye of Horus” [134], the powerful symbol of might and protection.

Now this first part [129-134] deals with the celestial aspect (the falcon of the sky); but Horus is also the son who meets his father in the *Duat* (netherworld aspect). Thus Ani must be endowed with this quality as well. And he seems to possess the faculty of appealing to *Khentj-jrtj* (he who has two eyes on his brow) [135], one further aspect of Horus, in particular pointing to the Elder (*Haroeris*), or the great one (*hr-wr*), alluded to in line 3 (*vide supra*). *Khentj-jrtj* being also one of the seven spirits forming the “*flame that is in the suite of Osiris for burning the soul of his enemies*” (Ch. 17, Plate 9).



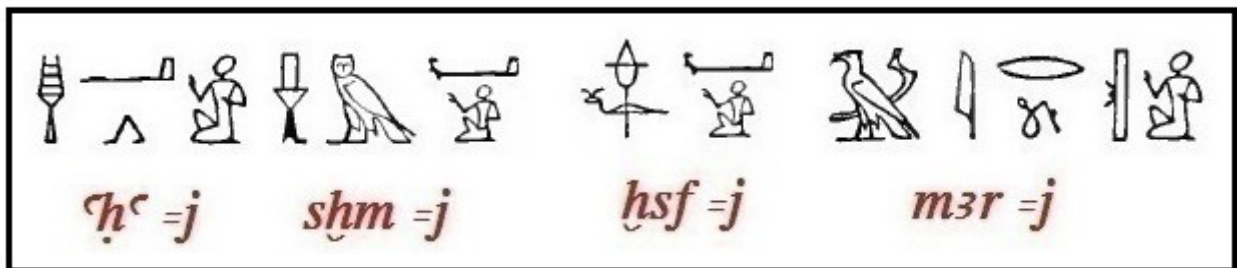
Spirits appointed by Anubis as “*guardians of the burial of Osiris*”:



Thus our verb *nsns* points to the flame (*nzrt*) Ani makes symbolic use of in order to “kindle *Khentj-jrtj*”



against the hostile gods [135-136] over whom he will stand victoriously, driving away the misery (*m3r*) that might fall upon him [137];

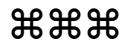


forcing them to clear the pathways that lead to Osiris's shrine and to listen to his commands that admit no objections [138-140]. Once again, in the general context, I interpret the “*sdm =f*” forms not as wished for desires, but as resolute statements.

[C1]

This section is in fact the exemplification of Ani's speech referred to in line140. The first lines are definitely intriguing and problematic, especially for what concerns mythical allusions and obscure references.

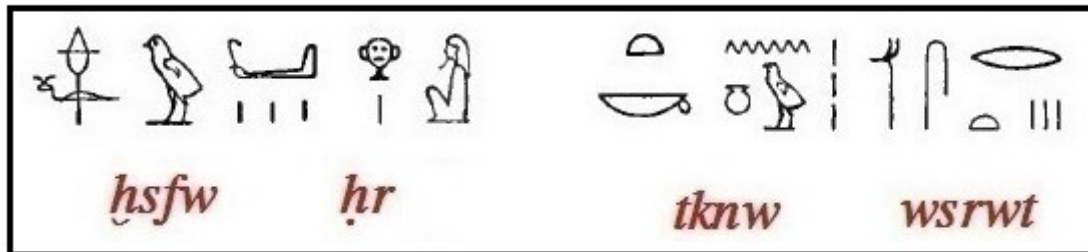
I submit my translation with many questionable renderings
that I will try to justify through more or less detailed arguments.



141 O gods of the *Duat*,
142 whose faces do repel, who approach the *Mighty Powers*:
143 I shall drag the *Unwearying Stars*.
144 Clear for me the holy ways of the *HmAtt*
145 on account of your Lords
146 and the *Ba* great of charisma. [Osiris/Horus]
147 For Horus has decreed, on my behalf,
148 that you should lift up your faces,
149 that you should look at me,
150 for I have arisen as a ***falcon divine***
151 whom Horus has made worthy to represent his *Ba*,
152 to take his affairs to Osiris through the *Duat*.
153 Clear for me the way, so that I may pass,
154 so that I may reach the *Foremosts of their caverns*,
155 the wardens of Osiris's temple,
156 so that I may tell them (about) his strength, [Horus's]
157 make them know the terror that he inspires,
158 *Sharp-of-horns* against *Seth*;
159 make them know, that he fetched *Hu* [Authority];
160 that he fetched the might of *Atum*.



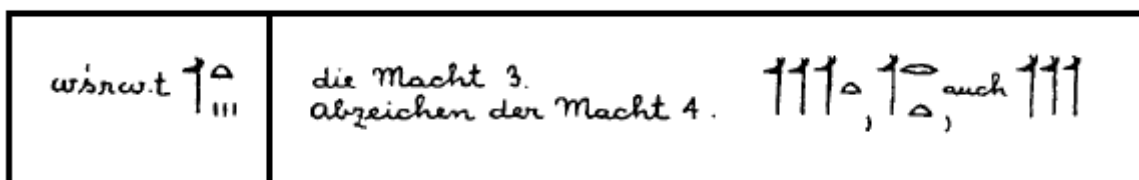
So, Ani does address (as I said above, in a very determined way) the gods of the *Duat* [141], whose traits seem to be fearful and combative [142]:



“*hsfw hr*” may refer to their “repellent/repulsive” visages, or to their threatening mien which no eye can face (they would drive away anyone who dares to look at them).

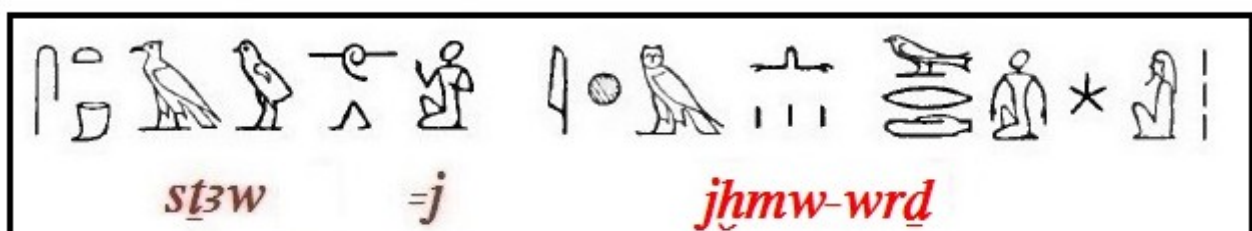
As for the second part I'd exclude that “*wsrwt*” refer to “necks”, resulting in what DeBuck and Faulkner render as “outstretched of necks”, where the verb “*tkn*” (to be near, draw near, approach) would in fact go (unless I missed something) through a very extravagant semantic adjustment.

I'd rather read it as “symbol of Power”:



Thus the fearful gods who are allowed to approach (*tkn*) the Mighty Powers.

We come then to an ambiguous line [143]:

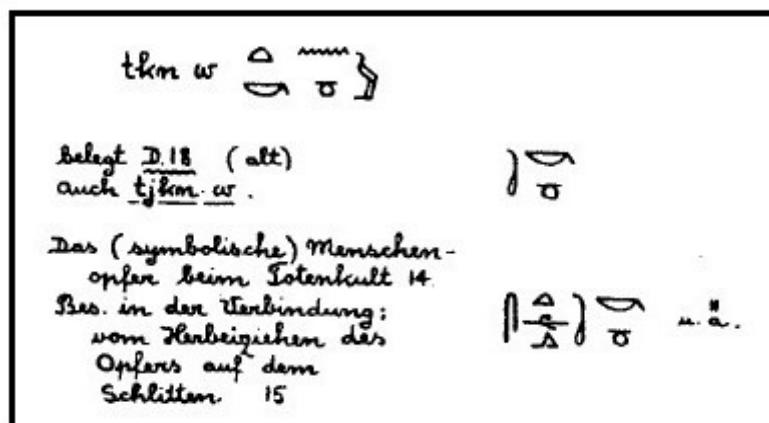


In many versions our suffix pronoun “j” is missing, thus the plural participle “st3w” is referred to the gods “who drag/haul the *Unwearying Stars*”, that is the stars that disappear below the horizon and re-emerge from it. This is not, of course, the place to expand on this mythical-astronomical subject, but it seems an evident metaphor of cyclical resurrection. In our case, though, it is Ani who claims to be the one who shall drag (st3w =j) these stars. With a possible, subtle, hidden and very far-fetched allusion.

Being the one who drags the *jhmw-wrd*, Ani is at their head. Thus he is the “*Foremost*”. And since the *Unwearying Stars*, as said above, may be a metaphor of the blessed Dead, that is of the *jmntjw*, Ani claims to play the role of “*the Foremost of the Dead*”, namely *hntj-jmntjw*, that is Osiris.

And since we are in a “creative interpretive landscape” I would also point out a possible side resonance coming from the proximity of “*tknw*” and “*st3*”.

In many funerary rituals the “*tekenu*” was an enigmatic figure dragged on a sledge, following the sarcophagus of the deceased.



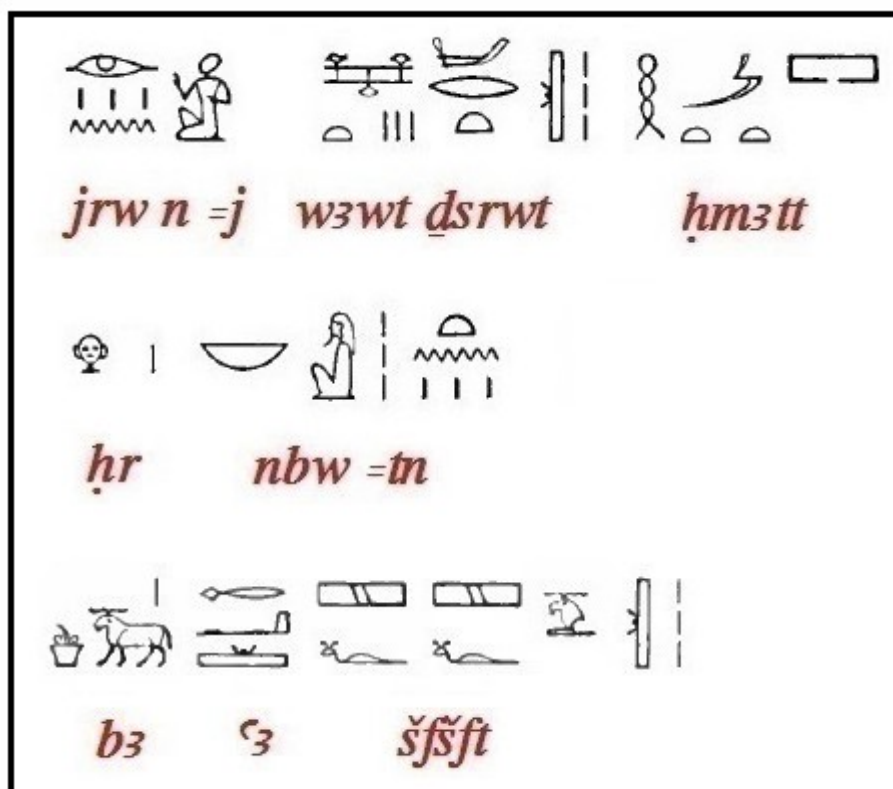
Scholars have different and contrasting views about it. Some are convinced that it was a priest inside an animal skin playing the role of the deceased in a symbolic resurrection; or acquiring psychic faculties (in a shamanistic trance) so as to be the guide of the deceased in his netherworld journey.

[There is an ample bibliography with plenty of images. I cite just: Greg Reeder - A Rite of Passage: The Enigmatic Tekenu in Ancient Egyptian Funerary Ritual : KMt 5,3 – 1994.

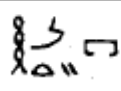
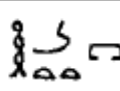
J. M. Serrano Delgado: The tekenu in Egyptian Funerary Ritual ZÄS 138 (2011)]

In our case “*tknw wsrwt*” could allude to the mighty *tekenus* which Ani drags, symbolizing his many transformations. But, I repeat, this is just a side resonance, which is hardly sustained by the syntactic configuration, unless we consider “*tknw wsrwt*” as a vocative (*O tekenus of the Mighty Powers*). But I have serious doubts about it.

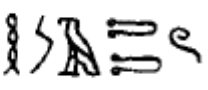
Now, coming back to more solid grounds, we may see how Ani makes clear to the gods what his task is and consequently why they should comply with his request [144 -146] which is indeed quite cryptic



because of an enigmatic “*hm3tt*”, which no one has ever explained, unless in very vague terms:

hm3tj  Foll. von Wegen
im Himmel 3. 

According to the determinative it would seem to be a “holy place” which can be reached travelling along “sacred routes” (*w3wt* *dsrwt*). And I wouldn't exclude a possible pun with “*hm3tt*”

hm3tt  Pyx. Art Seil 6.

which is the spiral curl on the Red Crown

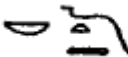




underlined by a possible second pun “*dšrt*” (red crown) / *dsrwt*, that would add to the “intricacy” (the spiral curl) of the sacred routes.

The “*hm3tt*” and the “*b3 3 ššft*” will reappear in Block 6, with more specific traits that can be of some help. As for the “*b3*”, which is also referred as “*nb dt*”, it may point to Osiris:

I. bei Personenbezeichnungen 9:
Herr, Herrscher u.ä. der
Ewigkeit, z. B. i
→ Herr der Ewigkeit 10,
bes. von Osiris 11.

als Beiwort der
Osiris 12.

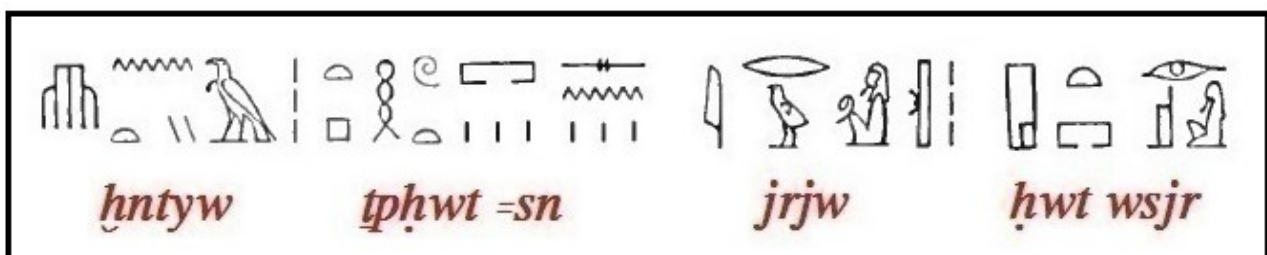
  "selten
auch 

As regards the “*hm3tt*” we can see how it is related to the horizon and the sky and the routes that cross (*s3w*) them:



Now the question is: is “*hm3tt*” a space in the middle of the horizon and the sky (*3ht* ↗ *hm3tt* ↗ *pt*) or is it juxtaposed to the sky; the horizon (*3ht*) being the liminal space between *hm3tt* and *pt*?

I would exclude the first hypothesis, since the space between the horizon and the sky is the “air”, that does not seem particularly mysterious. Unless we consider “*hm3tt pt*” as a genitive form; in which case it could refer to a sacred space of the sky. But I am not much convinced, especially because it seems related to Osiris and to the gods (*nbw =tn*) [145] who are probably the “Foremosts of their caverns”, guarding the temple of Osiris (*jrjw hwt wsjr*) [154],



whom we'll meet in a few lines. Thus I opt to see in *hm3tt* a sort of “*sancta sanctorum*” of the Netherworld that symbolically encloses (*hr* → looking over) the Lord of the Dead (*b3 ʿ3 šfšft*) attended by his guardians (*jrjw*). But, of course, “*hr*” [145] might be read as “on account of”, pointing to the gods who should clear the holy routes of the *hm3tt* according to the wishes of their lords (hierarchically superior deities) and the *b3* great of charisma.

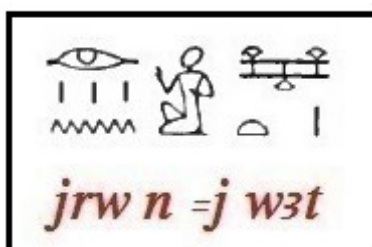
And leaving once again free rein to imagination we might even detect a subtle world play, morphing “*hr nbw*” [145] into the golden Horus (*bjk nbw*) of the previous chapter



who would then be recognized as an additional and complementary form of the “*b3 ʿ3 šfšf*”, that is Horus as “the rejuvenating Osiris”, especially if we consider line 151.

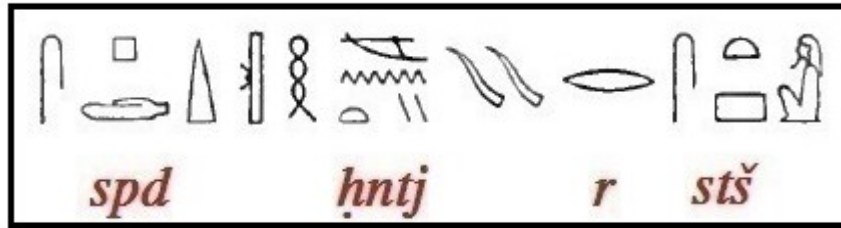
Ani's qualification is visually underlined by his triumphant descent from on high (where he has been appointed by Horus [147] as “divine falcon” [150]) down to the *Duat* [152].

As for “*jr w n =j w3t*” of line 153



which repeats that of line 144, I opted for “clear me the way” instead of “make for me the way / show me the way” because I assume that Ani already knows the route; he simply tells the guardians of the gates to stand aside so that he may pass and reach Osiris's temple, displaying to the appointed *guardian-elite* [154-155] the might of Horus [156-160], which is symbolically his own “Horusian” might.

Now before passing to the next subsection I think it wouldn't be bad to focus our attention on line 158, taking note of its elegant scribal solution:



That's an image of the confrontation between Horus and Seth. Horus is rendered as “*spd hntj*”, namely “with sharp horns / sharp of horns”.

hntj

belegt seit Pyr.
Sern im Dual.
das Horn.

I. Urspr. vielleicht nach der alten
Schreibung Horn des Stein-
bocks 14. Pyr.

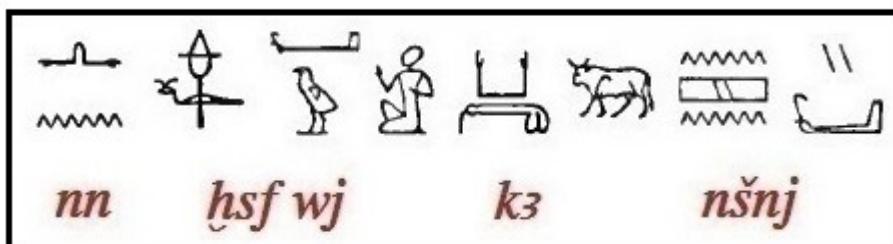
II. Allgemein: Horn, die Hörner:
a) des Stieres 15, des Widlers. 16.
b) von den Hörnern der Kronen 1.
Sern in den Ausdrücken:

mit scharfen
Hörnern 2.

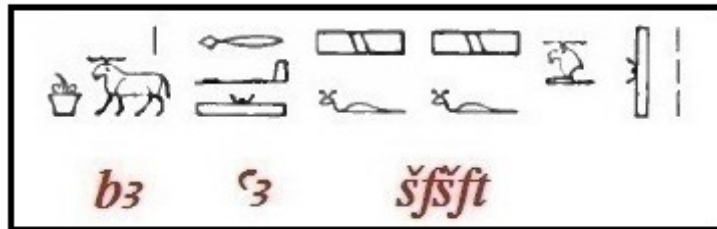
mit spitzen Hörnern
(vom Stier 3 und auch
vom Träger einer Hörner-
krone 4).

Being a falcon one might of course have expected “claws” instead of “horns”; but since they may refer to a “bull” or a “ram” they give vent to multiple allusions.

Seth is the “raging/storming bull” (*k3 nšnj*) found in line 114, whom Ani is not afraid of:



Thus his “horns” are that of a bull of the sky (that is one of Horus's epithets) who can drive away the bull of storms. As for the “ram” we know that it is an image of the “*b3*”, our “*b3 ʿ3 šfšft*” whom Ani represents [151]:



which may of course be the “*b3* of Atum” we'll meet in Chapter 85 (the seventh transformation)



referred in the last line [160], but which may also recall the ram of the tenth shrine of Plate 11:

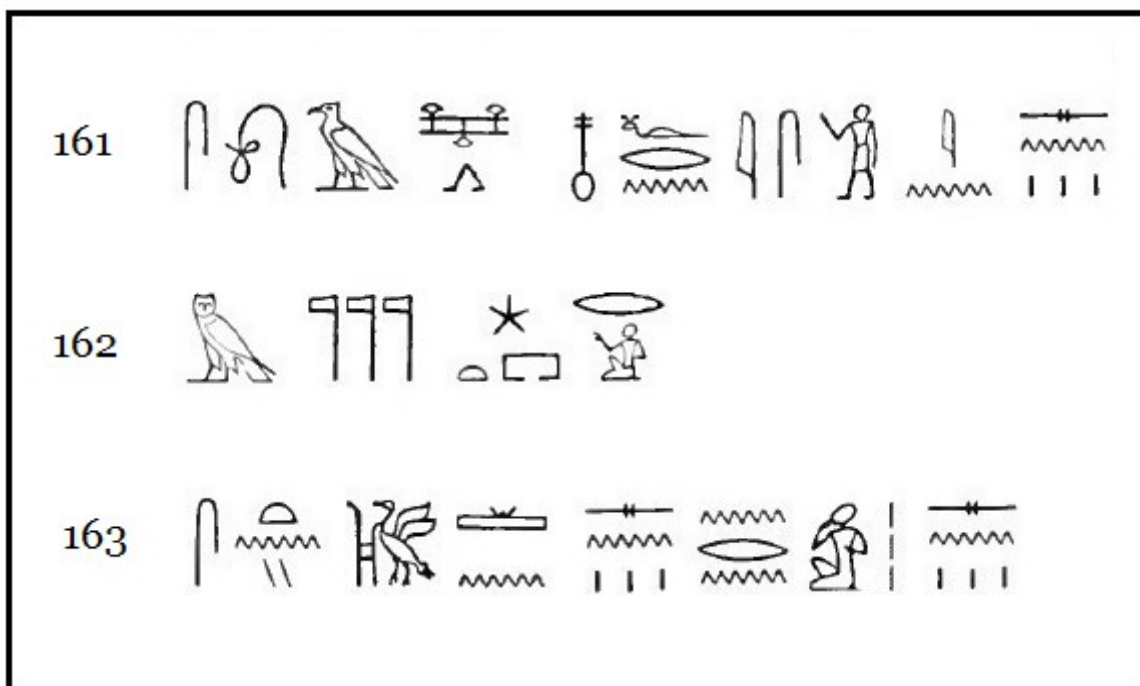


wearing an *Atef* crown, that can in fact point to our “*spd hntj*”, namely “one who wears a horned crown”; since in some cases the *Atef*, typical of Osiris, was viewed as a “horned crown” (the two feathers as symbolic “moral” horns):



Once again an image of the victory of Horus (the rejuvenated Osiris) over Seth.

[C2]



The last subsection is composed by just three lines, in which the gods of the *Duat* [162], after having evaluated the goodness of Ani's request (*nfr njs*) [161], express their consent to his passage (*sw3*) [161].

The last line, though, is kind of ambiguous. At face value it should be transliterated as “*stnj .n =sn n rnw =sn*”. The problem comes from the causative “*stnj*” (to honour, distinguish). Do the gods “distinguish” (themselves) according to their names (*n rnw =sn*)? In other words: does each one presents himself telling his name and giving his consent following a hierarchical sequence?

But I cannot help taking into consideration another possibility, transliterating the sentence as “*stnj .n (=j) sn n rnw =sn*”. We know in fact that leaving out the suffix pronoun (=j) is a common scribal practice. In this case it is Ani who, addressing each god by his name, in accord with his hierarchical position, does honour him. Meaning also that knowing the name of each god, Ani has, by magic, full power over him. That's why the gods cannot but let him pass.



- 161 “Pass, good is the summons!”, they say,
162 the Gods of the Duat, towards me,
163 after having distinguished (themselves) according to their names.
[after I did distinguish them, according to their names]



[6]

This marks the epilogue of Ani's transformation into a divine falcon, namely into Horus, the rejuvenated Osiris. From a grammatical perspective it poses only a couple of minor problems; but the real point of discussion is the very ambiguous correspondence between the verbal forms and the general context. As a matter of fact the frequent criss-crossing of “*sḏm =f*” and “*sḏm .n =f*” with possible imperative forms may be highly misleading.

I say this because I wish to make clear that my questionable rendering follows my “contextual” interpretation. In other words I adjusted (not forced against grammar – at least that was my honest intention) the verbal forms so as to build a coherent system out of otherwise contradictory passages.

Cutting it short, this is my translation:



- 164 Overseers of their (own) caverns,
165 guardians of Osiris's temple,
166 behold, I have come beside you,
167 having taken, assembled your powers.
168 And (those) powers cleared for me the ways
169 that go through the horizon, the *HmAtt* and the sky,
170 so that I made firm their gates on account of Osiris
171 and cleared the routes that concern him.
172 I have done what had been commanded.
- 173 (Thus) I shall come forth towards Busiris. I shall see Osiris,
174 and I shall tell him
175 things concerning his son, the Great One whom he showered his love on,

176 and the affliction in Seth's heart.
 177 I shall see the *Lord of Weariness* [(and of) the *Weary Ones*].
 178 Oh, I shall cause that they know the designs of the gods
 179 which Horus carried out in the absence of his father Osiris.

180 O Lord of the *Ba* great of charisma,
 181 behold, I have come, exalted,
 182 I do explore the *Duat*, having opened the ways
 183 of the wardens of the sky and of the earth [netherworld];
 184 and no one who did oppose me.
 185 I am exalted on your account, Lord of Eternity!



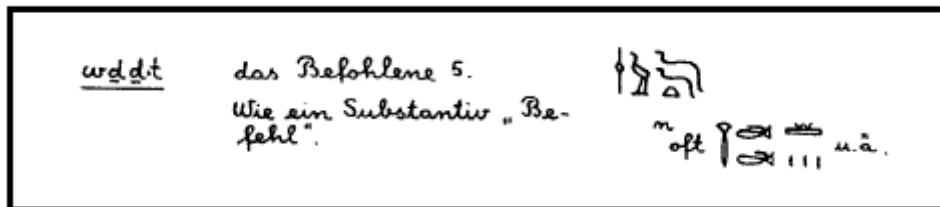
In the last part of the previous block [5, C2] the gods of the *Duat* gave their consent to Ani's passage towards Osiris's temple [153-155] guarded by the same wardens who appear at the start of the new block [164-165].

In fact Ani's intent, as expressed in Block 2 [19-44], was that of a face-to-face meeting with Osiris. But what, at that time, was just a wish has now become a reality. Ani is in front of Osiris's temple [166], having acquired, through his previous “shamanistic” trials, the same energies of its elite guards [167]: showing thus his full qualification.

A first minor problem comes from line 166:



In other words Ani is saying that the strength he acquired helped him to have free way through the sky and the Duat [169] and to have also control of their gates [170] that might constitute possible obstacles on the Osirian route [171]. The use of the verb “*smn*” (to make firm, make to endure) may point in fact to the protective function of Horus in behalf of his father. In doing that Ani has fully accomplished the task he had been assigned [172], integrating thus the needed Horusian traits. As a matter of fact the use of “*wddt*” (what has been commanded)



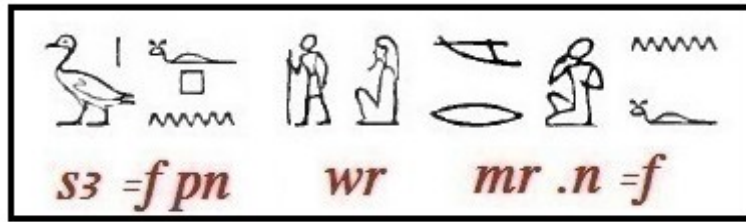
in its impersonal form may hint at Ani's “fate”: that of becoming Horus. In that form he shall do what he explains in lines 173-179. In my interpretation the many “*sdm =f*” forms of this passage are not wishes, but statements of fact: they point to the things he can do (and shall do) because of his qualification.

As “*b3* of Horus” he can emerge from the Duat and visit the temple of Osiris on earth, in Busiris [173] (mirroring line 3 of the first Block). I consider



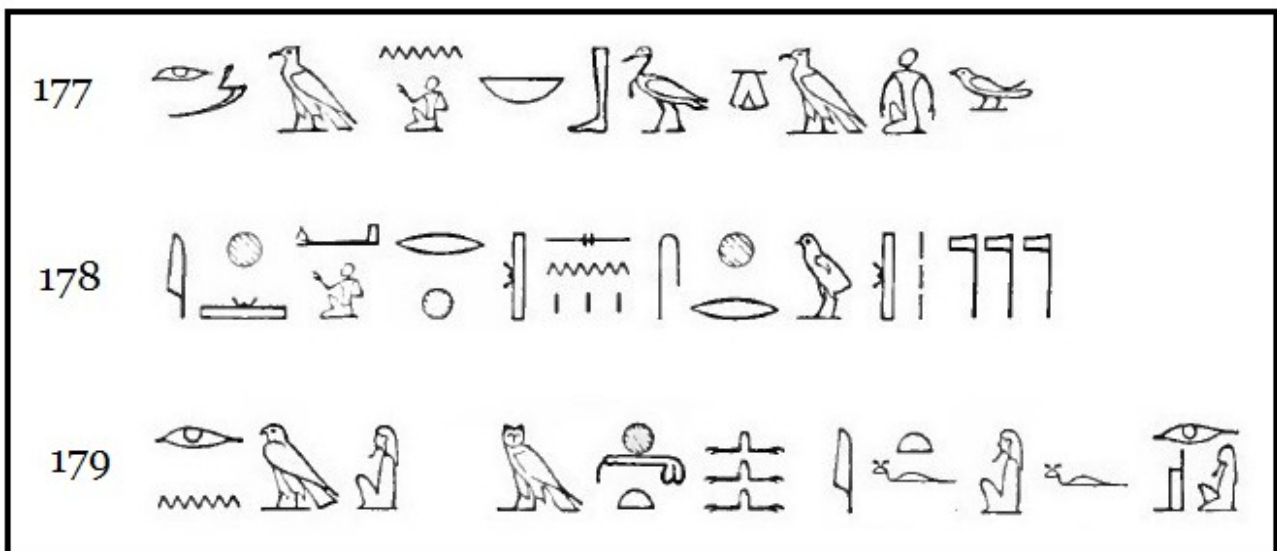
not as “*m3 .n =j wsjr*”, but as “*m3n =j wsjr*”, a prospective “*sdm =f*”. As for lines 175-176 they mirror as well lines 12-14 of the first Block, but displaying here Horus's accomplished triumph over Seth.

The correspondence with Block 1 continues with a possible reference to “*wr*” (the Great One), as shown in line 175:



since I do not read it as “his eldest son”, but as “his son, the Great One”; with “*mr .n =f*” which, in my humble opinion, can't be “whom he loves”, but an image of the love Osiris “showered” upon Horus at the time he was conceived.

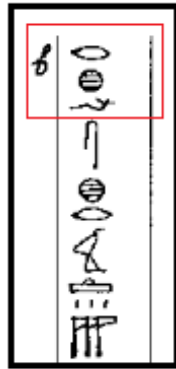
Lines 177-179 pose some interpretive problems, both logical and grammatical:



Once again in 177 I read “*m3n =j*” and not “*m3 .n =j*”. As regards the second part the most obvious reading should be “*nb b3gj*” (an evident reference to Osiris), which could be rendered as “the lord of weariness” or “the weary lord”, since “*b3gj*” (to be weary) may be considered either a noun or an adjective. (Participle? Stative?)

But “*rh =sn*” of line 178 is kind of puzzling. Who are the antecedents the third plural suffix refers to? I'd exclude that “*rh =sn*” be a variant of the impersonal “*rh =tw*” (one knows / be known). And I would also exclude that “*=sn*” refer to “Osiris & Seth”, since Seth does certainly know what Horus did. Thus “*=sn*” might be a scribal

oversight for “=f” referred to “the lord of weariness”. In fact that is what appears in the CT version



But there is the possibility that “*b3gj*” be a plural participle (those who are weary → the weary ones → the Deceased), although without plural ending (either “w” or the three strokes); since, as far as I know, participles do not necessarily show endings, especially if masculine. Thus our “lord of weariness” could be also “the lord of the weary ones”; and they may be indeed the “=sn” our line 178 refers to.

In conclusion line 179 does manifest (both to Osiris and the *Weary Ones*) the strength of Horus who, even by himself, without the presence and aid of his father, has been able to execute (*jr .n hrw*) the designs of the gods: the “*shrw ntrw*” of line 178 (what the gods deem useful). In other words he declares how he can carry out his tasks in total independence. He has overcome his “minority state” and reached maturity.

As a matter of fact the “*shrw ntrw*” Horus put into execution might be read from a totally different perspective. They might be the “plans about the gods” which he himself conceived and that the gods must comply with. In other words he is the ruler who directs the godly affairs. Showing thus that he has accomplished his rite of passage; in our specific case: his transformation into the divine Horus.

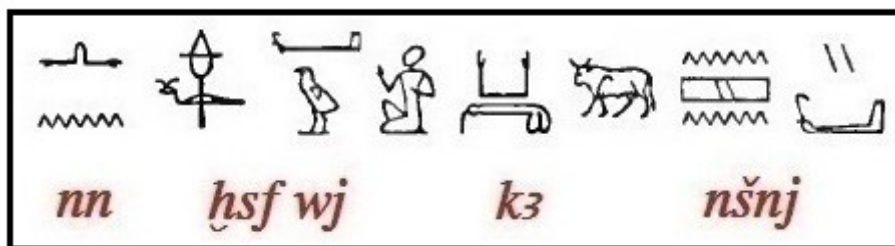
And in lines 180-185, which mark the end of this section and the end of the whole chapter, Ani makes an open show of his newly

acquired state. As “*b3* of Horus” he is now in a condition to go in and out of the Duat [182], to ascend to the sky and descend into the earth (land of the Dead), since he has opened the ways therein [183] without any opposition from their wardens [184]. Thus, Horus-like, he can triumphantly stand by Osiris, the “Lord of Eternity” (*nb dt*), as his symbol of resurrection.

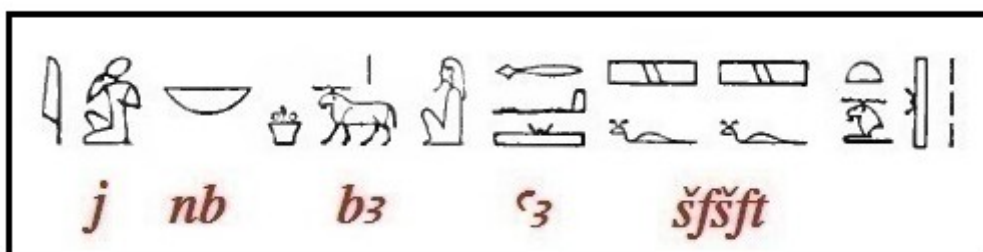
Note, by the way, how the possible opposition of line 184



recalls that of Seth of line 114:



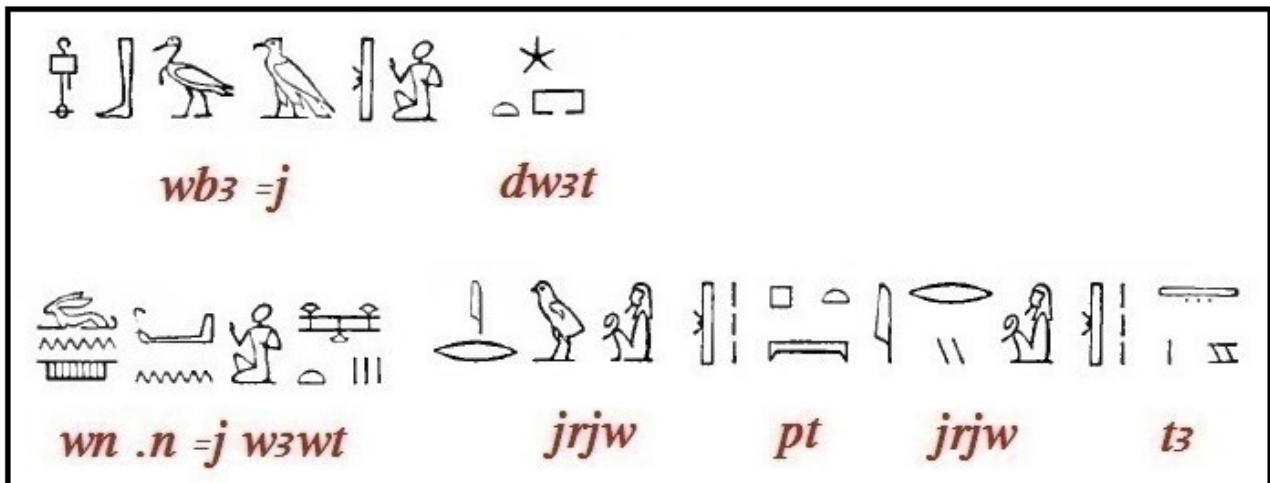
As for Ani's appeal of the opening line [180] I'd say it deserves some attention.



Here we find the same “*b3 3 ššft*” of line 146 whom we recognized as a possible dual figure of Osiris/Horus. In this case it might in fact be an epithet of Osiris, the Lord (*nb*), since Ani does

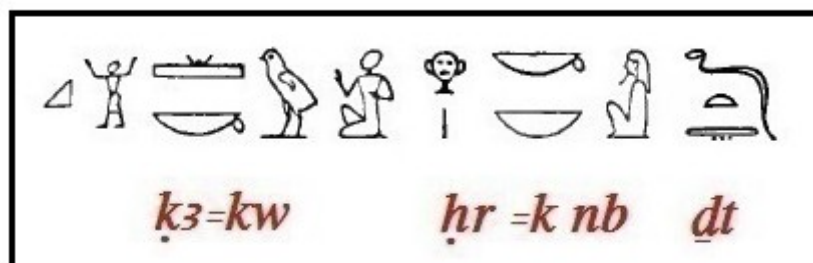
clearly address this god. But it could also be the second part of a genitive form, whom Osiris is the lord of. In this perspective it would then be Horus. But since, at this point, Ani has become Horus, that could also point to an extrapolated metaphoric “*nb =j*”.

Lines 182-183 offer a couple of interesting observations.



First of all the verb “*wb3*” that alludes to the vigorous “drilling” of the Netherworld, Ani's unrestrainable progress; underscored by the image of the gods who give him free way along the routes (celestial and netherworldly) they are custodians of (*jrjw*).

As regards the last line [185] which shows indeed a bombastic theatrical touch,



I wouldn't exclude, in this context, a couple of possible far-fetched sacrilegious wordplays, verging on megalomania.

By vague homophony “*k3=kw*” may point to “*kkw*” (darkness), resulting in a ghastly “*Darkness (is) on you, Lord of Eternity*”. And an oblique “Dark is your face (*hr =k*)”. But that does not touch Ani who asserts he is “high up” (*k3 =kw*) over Osiris (*hr =k*), falcon-like hovering over the Lord of Eternity, whom implicitly he may rescue. A patent, conceited show of his own superiority. In Jungian terms an evident “psychic inflation”.

It goes without saying that such extreme anagrammatical interpretations must be handled with great care so as not to be overcome by unsustainable “over-reading inflation”; nonetheless I am deeply convinced that in this “shamanistic” context aural-visual semantic exchanges, no matter how unconscious, play a significant role in the psychic configuration of these transformation chapters.

