

PAPYRUS OF ANI

PLATE 15

[Chapters 23 , 24, 26, 30B, 61, 54, 29, 27]

The reconstructed ECHO

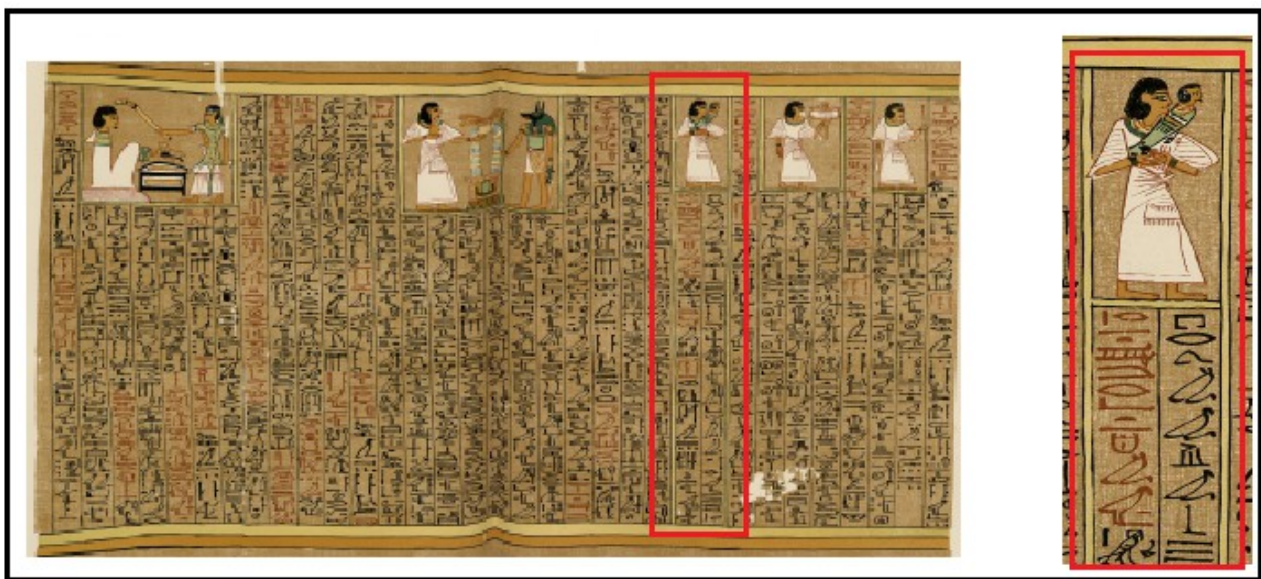
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The eight spells that are presented in Plate 15 compose a homogeneous psychic-logical block which can be easily framed up first of all from a visual perspective. In fact at its left there is the logic sequence of Thoth's litanies (see my *Toth Elitarian pas de Dieux*), forming a specific section; and at its right a very special vignette



in which we see Ani drinking water and ready to cross what seems to be a river, so as to reach the three palms on the other bank. A crossing that can be plausibly interpreted as a quantum leap, the passage to an experiential level significantly different from that of the common earthly state (see my *Phenomenology of Resurrection* [Plate 16]) and that can be accomplished after the setting up of the necessary psychic equipment, namely the building of a proper “ego”, the central theme of this plate.



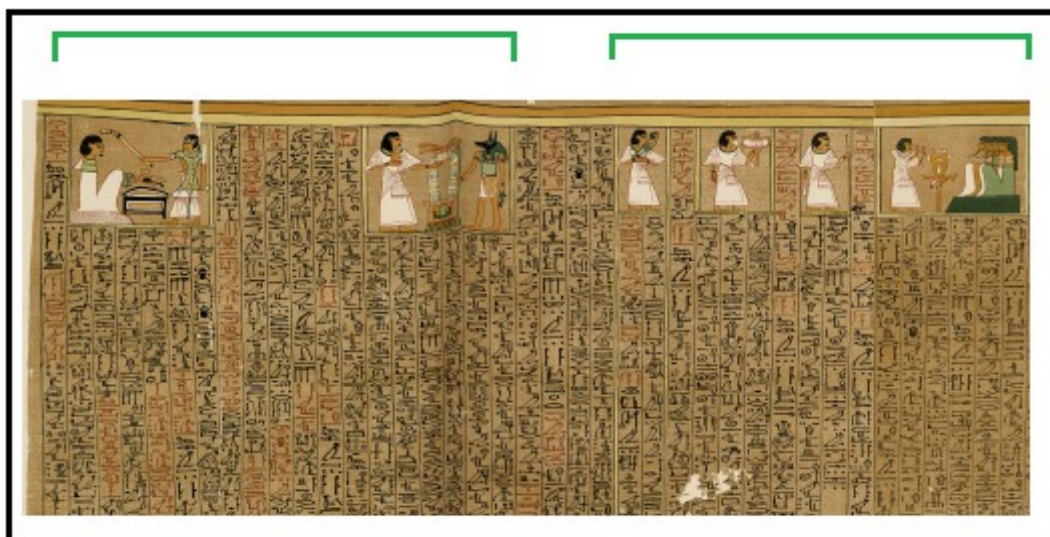
As we see it is divided into two juxtaposed blocks [spells 23, 24, 26, 30B vs spells 54, 29, 27] linked by a pivotal chapter [61] characterized by well marked vertical strips which are not present in the other spells.

A further remark is the graphic continuity of the chapters of the first block, flowing one after the other so as to form a sort of unique utterance. That is in total contrast with the common writing, where each spell begins at the start of a new column, as we can see, for example, in those (*r3 n*) of the block at the right:



There might be a reason behind that, since the spells of the first block [23, 24, 26, 30B] could be read as distinct phases of a ritual action the aim of which is the putting together of the components of the above mentioned “psychic equipment” that will then be “tested” in the other logic space [spells 54, 29, 27].

A further visual contrast is given by the the two vignettes of the first block, amply distanced in their solemn, ritual composure; so different from those of the last part, following closely one after the other, as if to stress Ani's desire for “action”:



As said above they manifest two different psychic-logical modalities of Ani's experiential course. At any rate we will explore more deeply the peculiarities of the vignettes during our examination of each singular spell; of which the texts, let it be known beforehand, pose a long series of debatable and ambiguous readings even though the general meaning is relatively easy to make out. So let us begin with the first part.

BLOCK A

The setting up of the psychic body



Chapter 23

- 1 **Spell for the opening of the mouth of** Osiris Scribe Ani.

- 2 **My words to be spoken** : Opened is my mouth by *Ptah*.
- 3 Loosened have been the binds that had power on my mouth
- 4 by the god of my city.
- 5 *Thoth*, indeed, has come
- 6 completely equipped with the magic
- 7 that loosens the binds of *Seth*
- 8 which had power on my mouth.

- 9 When *Atum* was opposed
- 10 he did cast them down;
- 11 he did cast down those in charge of it.

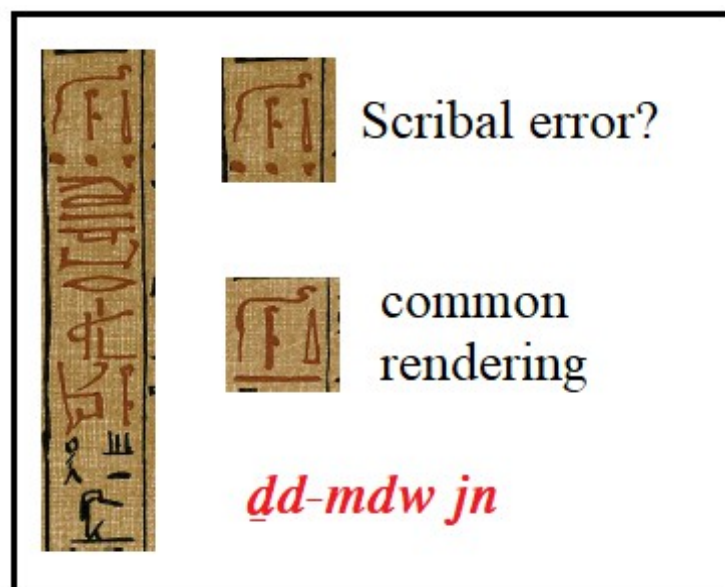
- 12 **My mouth is opened,**
- 13 **my mouth is parted by** *Shu*
- 14 with this adze of the sky's metal
- 15 which he opened the mouth of the gods with.

16 I am *Sakhmet*, I sit
17 at the side of the great goddess
18 of the western part of the sky.
19 I am *Orion-Great-Uraeus*
20 in the midst of the Souls of Heliopolis.

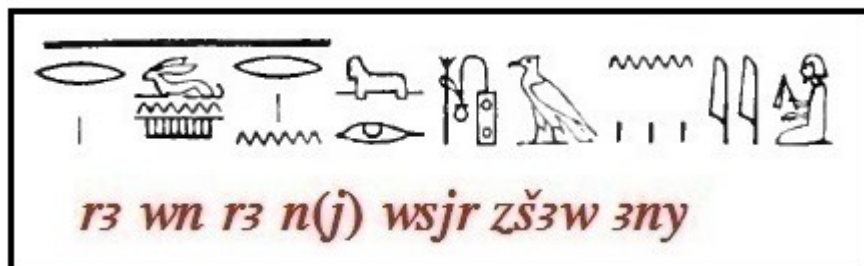
21 *As for each magic spell,*
22 *each utterance addressed against me,*
23 the gods shall indeed stand against it:
24 the Ennead in its totality.

❖❖❖

As the title says this is the well known ritual of the “Opening of the mouth”, namely the procedure that creates, through a symbolic rebirth, a means of communication between the lower (earthly) and higher (divine) existential levels. And noting how the celebrants belong to the higher ranks of the Egyptian pantheon (Ptah, Thoth, Atum, Sakhmet, Osiris; and a not well defined goddess whom we'll talk about later) one cannot but conclude that the fortunate Ani is under the protective shadow of the highest powers. However, if the central theme is openly manifest, its textual solutions pose serious interpretive problems, starting from the very beginning:

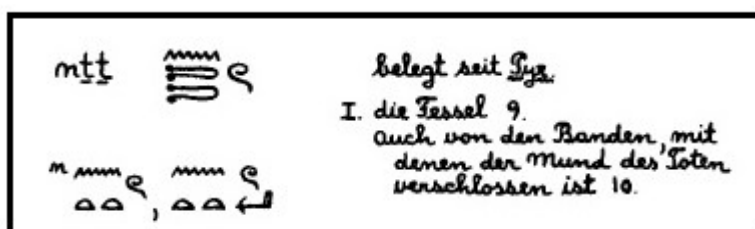


Instead of the common rendering of “*dd-mdw jn*” we find puzzling plural strokes which, perhaps, take the place of the expected “*n*”. But even supposing that the plural strokes be questionable substitutes of “*n*”, what is more disturbing is the fact that there is no apparent “agent” who gives voice to the utterance. Usually we find “*dd-mdw jn wsjr 3nj &tc.*”, but here it seems there is no notice of our Osiris Ani, who has been named, instead, in the title:

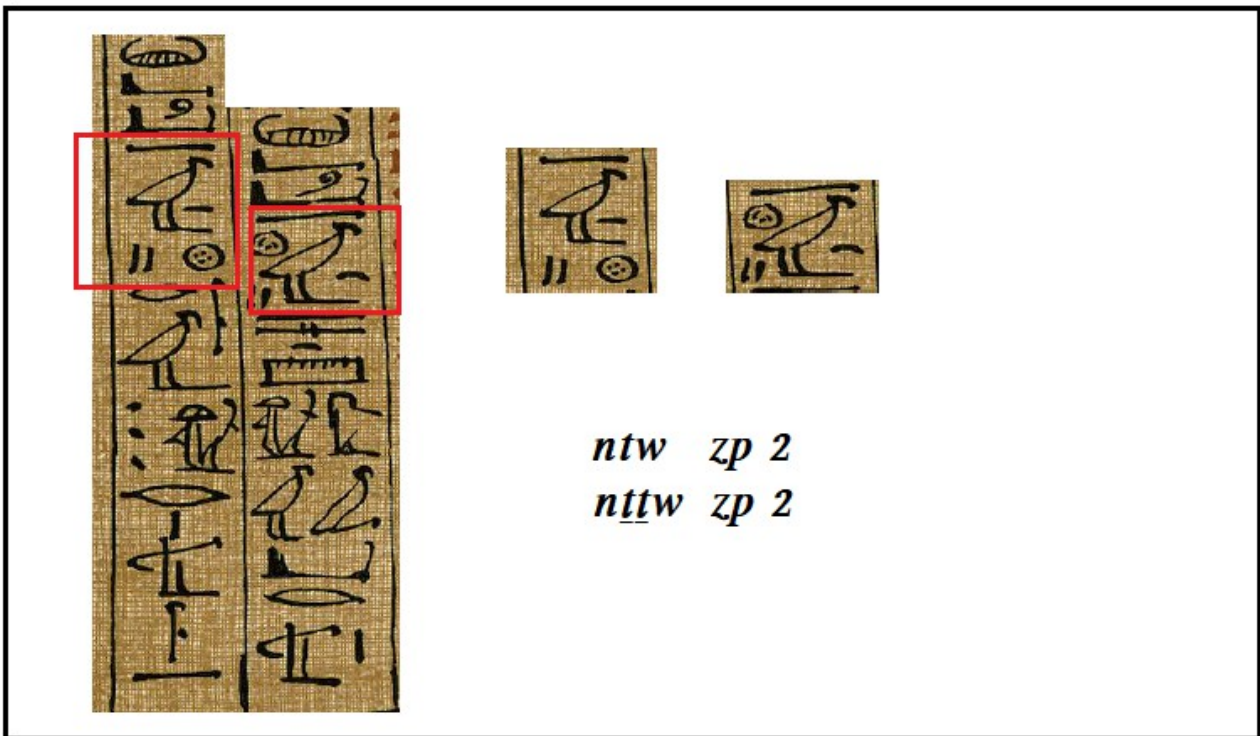


Thus we have to look for another explanation. “*dd-mdw*” may have a Z2 (plural strokes) determinative. In this case we might interpret the reed (M17) inside the “*dd-mdw*” glyphs as a substitute of A1 (seated man), namely the suffix pronoun “=*j*”. And from a visual perspective that might hint at Ani (→*j*) within the protective embrace of the spells that are going to be uttered (*dd-mdw*). We would then have “*dd-mdw =j*” (My words to be spoken). It is true that, unless I be wrong, there are no other occurrences of plural strokes in all the other “*dd-mdw*” of our Plate, but there might be a reason behind it. It might point to the fact that the other spells of this block [24, 26, 30B] have no introductory “*dd-mdw*” whereas in the remaining spells [61, 54, 29, 27] the common formula is regularly present. Thus the “uncommon” plural strokes of the first “*dd-mdw*” might allude to the three (plural) missing ones of the other spells, as if saying: “Watch out, there is a series of not explicitly shown *dd-mdw*, but this one, being plural, is an implicit introduction to them all.”

Now the most important action in the ritual is the loosening of the binds that tie up Ani's mouth. The specialized word for bind is “*ntt*”



In our case, though, we have a different graphic rendering:

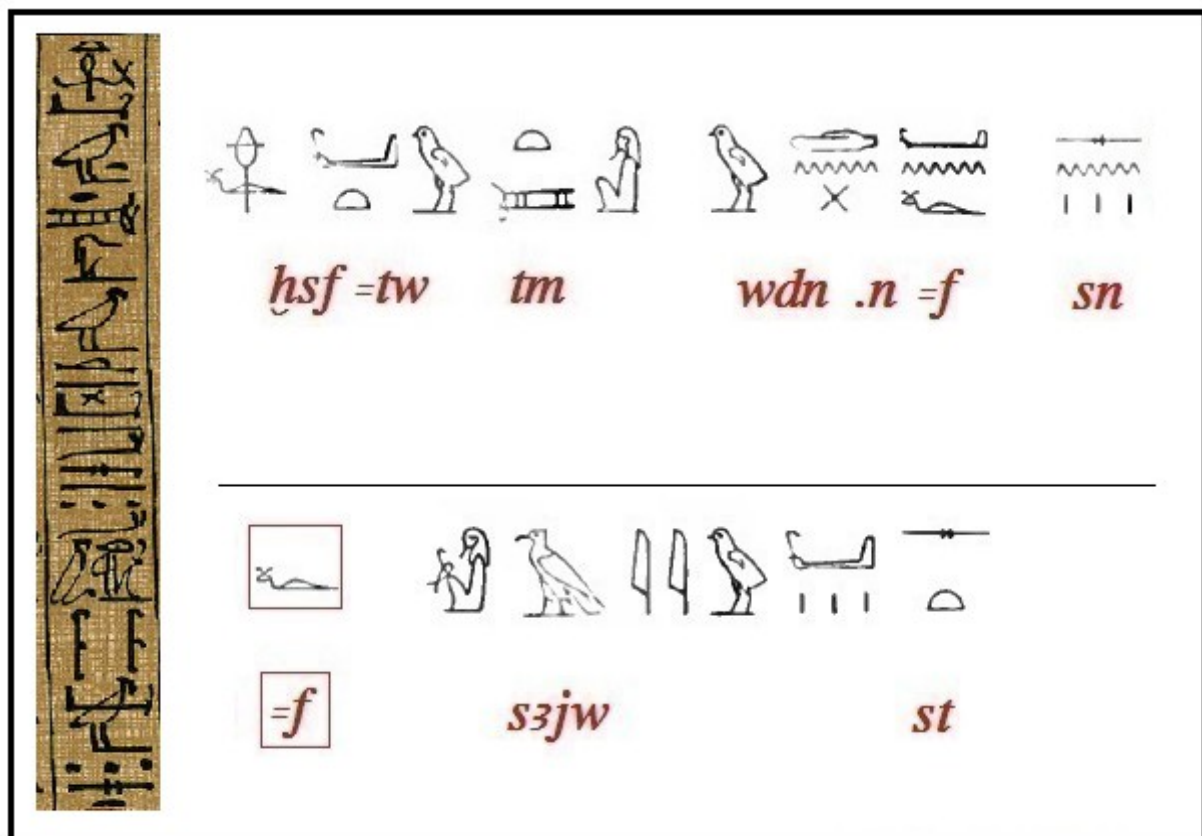


At face value we should read it as “*ntw*”, a possible variation of the plural “*ntyw*” (*nty* → *ntyw*). But that would pose semantic problems. “*ntyw jrjw r3*” could be “those who are in attendance / who guard mouth/speech”. As for “*whꜥ*” it is “to loose/untie” which would be in accord with “*nttw*”, but hardly with the “wardens”, unless they be interpreted as the representatives of psychic hostile forces, which are dissolved by the magic means provided by Thoth [5-8].

Psychic hostility made more clear in the second occurrence of “*ntyw*” [7], where they are expressly indicated as “those of Seth → *ntyw n sthꜥ*”, specifically called “*s3w r3*” (the wardens of the mouth). I wouldn't exclude that the ambiguous rendering had been made on purpose, especially if we take note of the puzzling “*zp 2*”, where “two” could be an invitation to read the “*ntw*” glyph from the two suggested different perspectives. Or -- and that would be indeed quite an “extreme” scribal nuance -- it might be interpreted as a reduplication of the letter “*t*”, transforming thus “*ntw*” into “*nt-t-w* → *nttw*” (binds). Last not least “*zp 2*” could allude to the extraordinary force (twice the expected one) of the binds or/and of the hostile wardens.

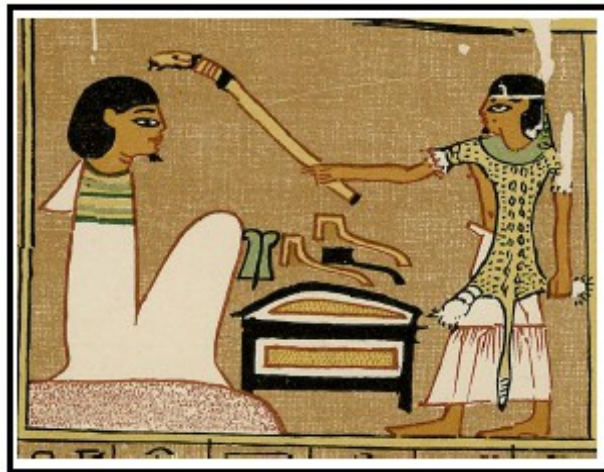
Let us now give a look at the gods. The fact that *Ptah* is mentioned first [2] is not a coincidence, since he is the god who creates the world through “authoritative speech” (*hw*) that perfectly fits the setting of the “opening of the mouth” ritual, pointing to the newly created Ani. As for the “city god” referred to in line 4, that is somewhat ambiguous. If Thebes was Ani's city (his papyrus was found there) then the god can be neither *Ptah* (from Memphis) nor *Thoth* (line 5), whose main temple was in Hermopolis. But I wouldn't exclude that the “city” should not be read topographically, but “professionally”. Ani was a scribe and *Thoth* is the god of writing, namely the god of the professional space (→ city) Ani dwells in.

We come then to lines 9-11 which pose both logical and orthographical problems.



Let us start with the upper glyphs. It seems that the god Atum was opposed (passive *hsf =tw*) by the wardens of the “binds”, “*s3jw*” mirroring in fact the “*s3w r3*” already introduced in line 8, although in a slight different orthographic rendering, which might be due to a stylistic nuance. In fact “*s3jw*” (with double reed) may be both an active

imperfective and a passive perfective participle. Thus the passive form may suggest that the “wardens” (imperfective active) have been put under guard (perfective passive). At any rate does it mean that *Atum* himself is one of the celebrants? That may be plausible, since he is in good company (*Ptah & Thoth*). And considering the past tense form of “*wdn.n =f*” we may infer that it was him who first loosened the hostile binds, acting thus as the *sem*-priest who performed the operating rites



while the lector-priest (*Ptah*) recited, via *Thoth*, the spell. But what is more important is the symbolical value of *Atum*'s presence. We know that at the beginning of time he emerged from the abysmal waters of the *Nun* (image that will be expanded in spell 61), differentiating his cosmic function from that of his chaotic component (*Apophis*), in other words getting rid of the “Sethian” binds [7] that choked his potential creative power, his individual coming into existence. That may indeed be seen as the first “opening of the mouth” ritual. In a certain sense that may also recall the shrill cry of the *Great Cackler* (whom will be explicitly named in spell 54) , a concomitant symbolic image of the Creation.

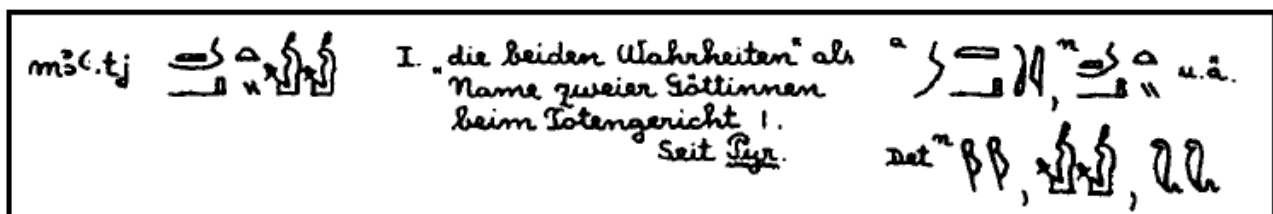
Let us now look at the lower glyphs starting with a puzzling I9, the horned viper, namely the “*f*”. We might comfortably dismiss it as a scribal error and keep going. But let us instead suppose that the scribe did that on purpose. Could the “*f*” be a repetition of the suffix pronoun of the previous “*wdn.n =f*”? That would imply an implicit “*wdn.n*” which, by its very absence, would visually stress the meaning of the second “casting down → *wdn*”.

Another possibility is that of considering the “anomalous” viper as an “anomalous” rendering of the word “father”, which, as we know, has that reptilian determinative. Thus we would have “*jtj szjw st*”, namely “the father of those in charge of them (the binds)”; and since the binds are those of *Seth* the wardens would be Seth's followers, whom *Atum* casts down together with their father. The incorrect graphic rendering could be seen as an apotropaic measure so as to neutralize the Sethian dangers.

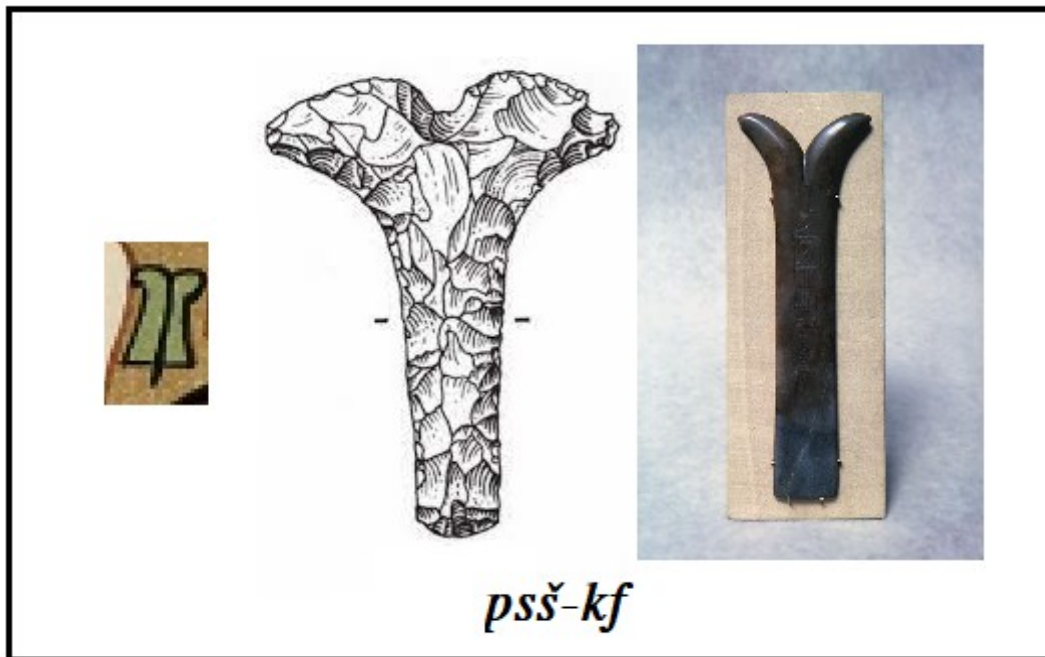
In lines 12-15 the *sem*-priest who opens the mouth is the god *Shu*. Is it a second opening, after that of *Ptah*, *Thoth*, *Atum*? I am inclined to see two modalities of the rite. The first one being the “archetype”, whereas that of *Shu* is the “practical one”, with the explicit mention of the ritual tools. *Shu* is the god of the air, thus there might be a plausible allusion to “breathing” and “birth”. But, perhaps more important, there might be a possible “adjusted” visual representation of *Shu* in the vignette. We see in fact a “double feather” beside other ritual tools



That could be a visual pun, since the feather is “šw” and also an emblem of *m3t*, hinting thus at “*m3tj*” (the two Truths)

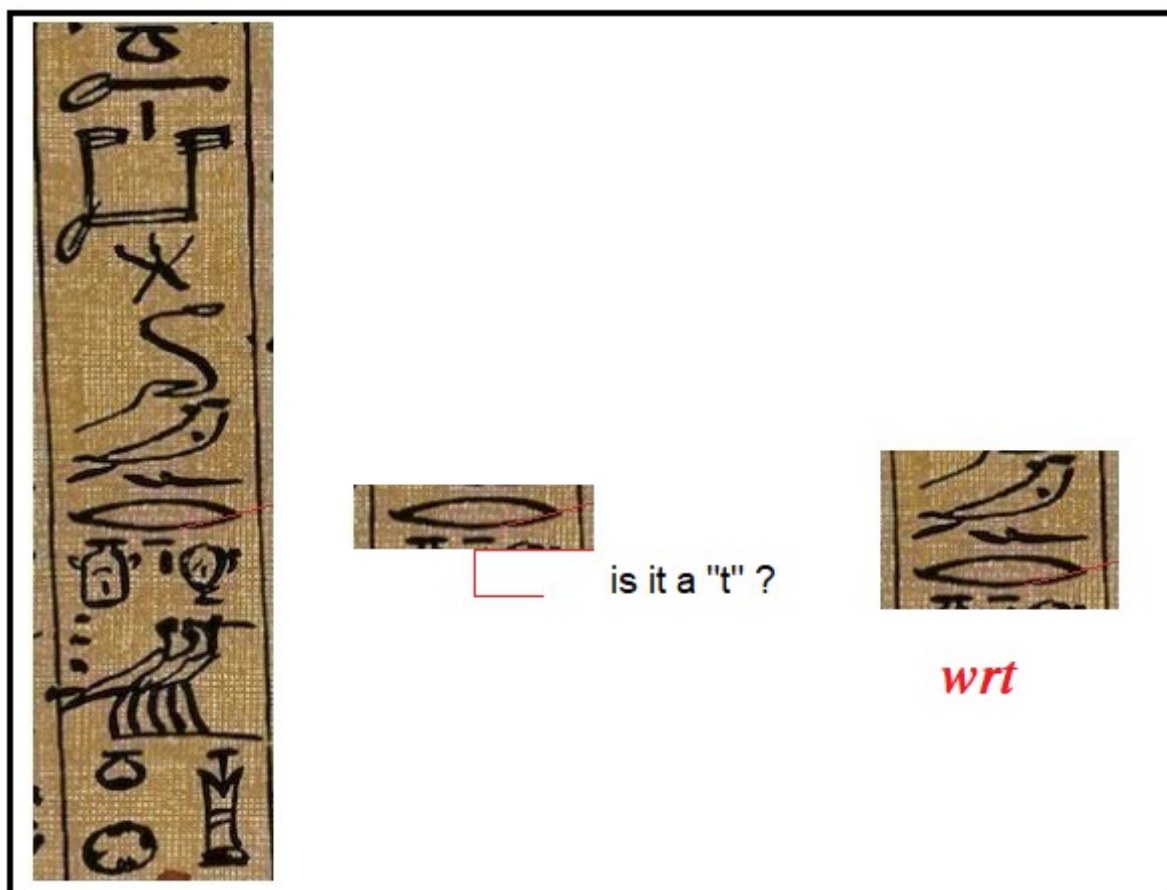


But, still more intriguing, that image might obliquely allude to the “*psš-kf*” (the instrument used to cut the umbilical cord)

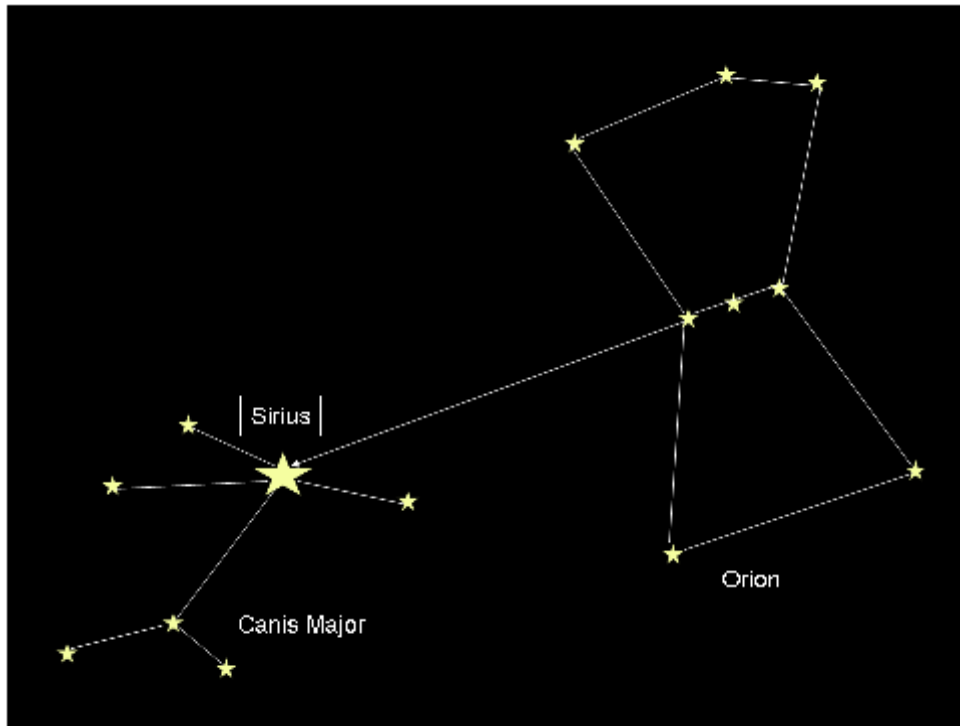


which is one of the tools for the opening of the mouth ritual, together with the expressly nominated adze [14].

In lines 16-20 we meet two divine figures whom Ani identifies with: first *Sakhmet* [16] (who, by the way, was the wife of the above mentioned *Ptah*); then [19] one who seems to be *Orion*, namely *Osiris's* cosmic aspect

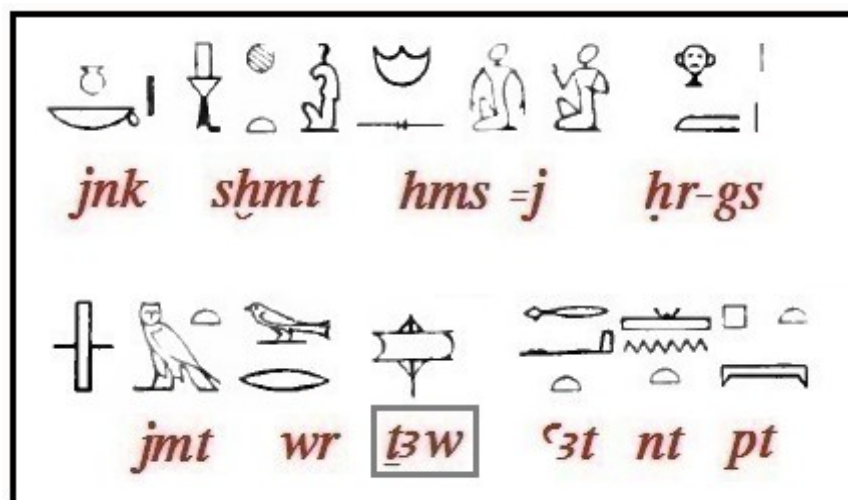


“new-born” *Horus* from *Seth*. Or, being in a stellar landscape, there might also be a possible hint at *Isis* in her cosmic aspect



of Sirius “behind” Orion (left to right direction, like that of the sun in his nocturnal travel towards the East).

As a matter of fact this feminine couple would balance the other possible feminine couple of lines 16-18.



I say “possible” because the glyphs may be interpreted from multiple admissible views, due to the ambiguous lower line. “*jmt wr*” could plausibly be “*jmj-wrt*”, which in nautical terms means “starboard”; and

the “*t3w*” (P5) determinative, although not attested in that glyph, might sustain this hypothesis. But “*jmj-wrt*” (starboard → right side) is also “West”

III. Westseite eines Ortes 9
besonders von der West-
seite Thebens 10. Seit D. 18.
Auch Westen = Totenreich,
Nekropole 11, und als
Name der Göttin des
Westens 12.

namely the *Realm of the Dead* and the name of its goddess. Thus we might read “*3t*” as an adjective describing her greatness: “The great goddess of the West (the western part of the) sky”, in other words the goddess “*Jmntt*”.

Or we might consider “*3t*” as a substantive which would give “the Great One of the sky”. But, as a side resonance, we might also read P5 as the logogram “*t3w*” (air); thus “*wr t3w*” would be “the great one of the air”, or, why not, “great of winds”; which could be an allusion to *Shu*, the god of the air, whom we have just met “opening Ani's mouth” [13]. In that case we would see Ani/Sakhmet sitting beside a celestial great goddess who is engulfed (*jmt*) in *Shu*'s (*wr t3w*) embrace. She could be *Hathor*, in her aspect of Heavenly Cow, thus closely related to *Sakhmet*, as in the homonym book.

As for lines 21-24 they are no more than Ani's self-assurance of being under divine protection.

At this point we flow, as I said, without discontinuity, into the next chapter.

Chapter 24

The basic meaning of this spell is very simple: it is Ani's acquisition of a set of magic tools that, we may plausibly infer, will help him to face hostile forces in the *Realm of the Dead*. However the peculiar graphic rendering, the uncommon images, its textual ambiguities and in some

cases its questionable grammar deserve a closer inspection so as to fit its apparently loose components into a coherent logic whole, leaving aside the alleged scribal errors or oversights. So let's start with this tentative and no matter how dubious translation.



1 **Spell for bringing magic to** Osiris Ani.

2 I am *Atum-Kheprj* who came into being by himself,
3 on the thighs of his mother's,
4 who gives jackal traits to the one who dwells in the Nun;
5 and the traits of watchdogs to those of the Council.

6 **I have put together this magic,**
7 **so that it be near a man, who shall be near it,**
8 **swift** more than hounds
9 and quick more than a shadow.

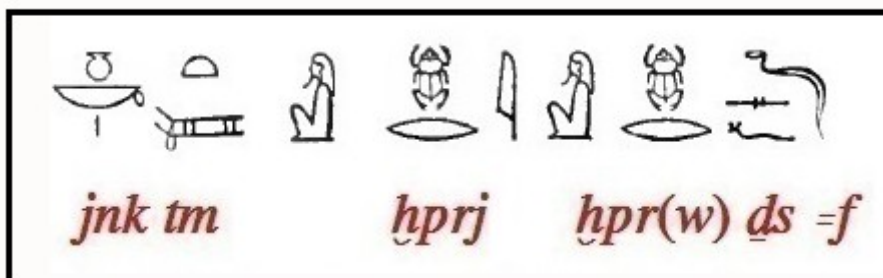
10 **O you who brings the ferry of Ra,**
11 (be) firm your straight course in the northern wind,
12 in your sailing upstream towards the Island of Flames
13 in the Realm of the Dead.

14 **You have in fact collected this magic**
15 from every place therein;
16 so that it be near a man, who shall be near it,
17 swift more than hounds,
18 and quick more than a shadow.

19 **Making a transformation into** one whom the mother makes pure,
20 the way the gods of silence were created,
21 once the mother had been given the warmth [creative energy] of the gods .

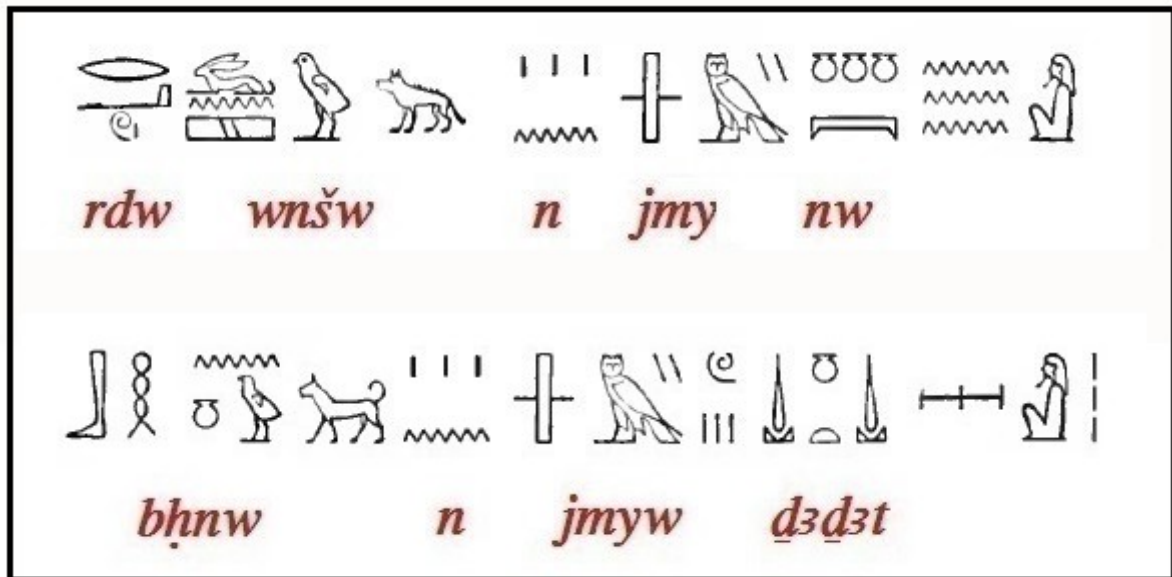
22 **Now I possess** this magic
 23 that is beside him
 23 who is more swift than hounds,
 24 and quick more than a shadow.
 25 **Otherwise said:** quick more than the shadow (of the deceased).

The first thing to note is the peculiar handling of rubrics. Usually they mark the title of a spell (*r3 n*), its beginning (*dd mdw jn*); or they introduce the name of a character (written after it in black ink so as to highlight the difference); or in some instances - but as far as I know not so frequently - what in our modern style of composition would be a new paragraph. This is exactly what happens in the graphic rendering of this spell: leaving aside the title - and noting also that there is no “*dd-mdw jn*” - all the other rubrics point to new paragraphs. Let's start with the first one, lines 2-9. The ink is black, but that may underline the psychological identification of Ani (written in black) with the divine figure of the paragraph, namely *Atum-Kheprj* [2]. A figure particularly important since it unites the two existential forms of “death” (Atum – sunset) and birth (Kheprj – dawn) corresponding to the Resurrection mytheme (*prrt m hrw*) which the deceased must integrate, must give shape to, like *Kheprj* who gave shape to himself by himself [2].

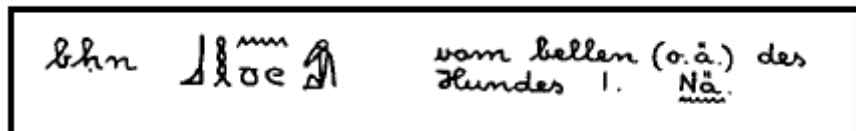


Here we find not only the evident image of the eternal and circular course of the sun, but also a simultaneous active/passive aspect which seems to be the basic motif of this spell and which keeps repeating in

modified variations throughout all the other paragraphs. Kheprj's self-generation is the first instance: being “he who gives shape” he is active; being “he whom shape is given” he is passive. The basic idea is that of one's inner power of self-transformation, expressed in more clear terms in lines 4-5.

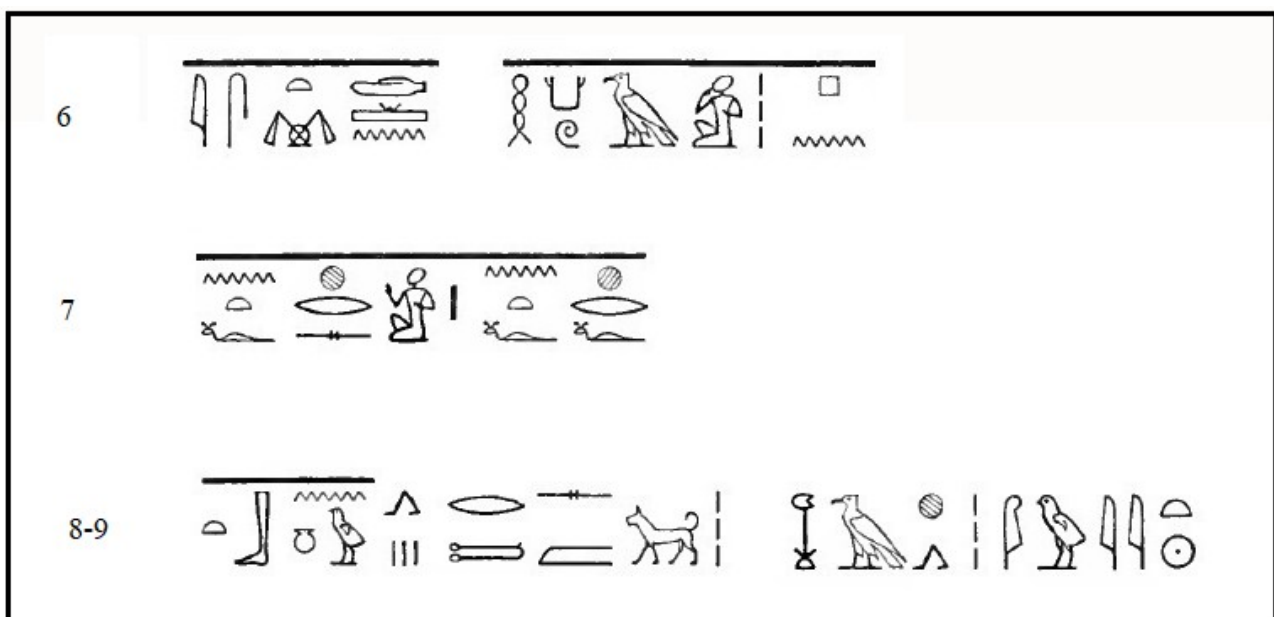


We can in fact see how “*wnšw*” (jackals) are different from “*bh_hnw*”, which are probably “watchdogs”, since “*bh_hn*” is “to bark”



and their barking is a warning against deviant behaviour. Thus the savage instinctual traits of the beasts of the chaotic abysmal waters evolved into the useful civilised forms of those who can judge. And I wouldn't exclude that *d3d3t* be an allusion to the Ennead. From a different perspective: the passage from the gross earthly state of the mortal man to a superior one, reflected also by the word “*nw*” which punningly morphs from the chaotic aspect of the Nun (*nw* → Chaos) into that of the “*bh_h-nw*”. We should also note how he who is in the Nun is a singular figure (*jmy*), whereas many are (*jmyw*) those who are in the Council(*d3d3t*). That may be an allusion to the transformation process from an undifferentiated and amorphous entity into a “specialized” organism composed of many parts. But what is more important is the

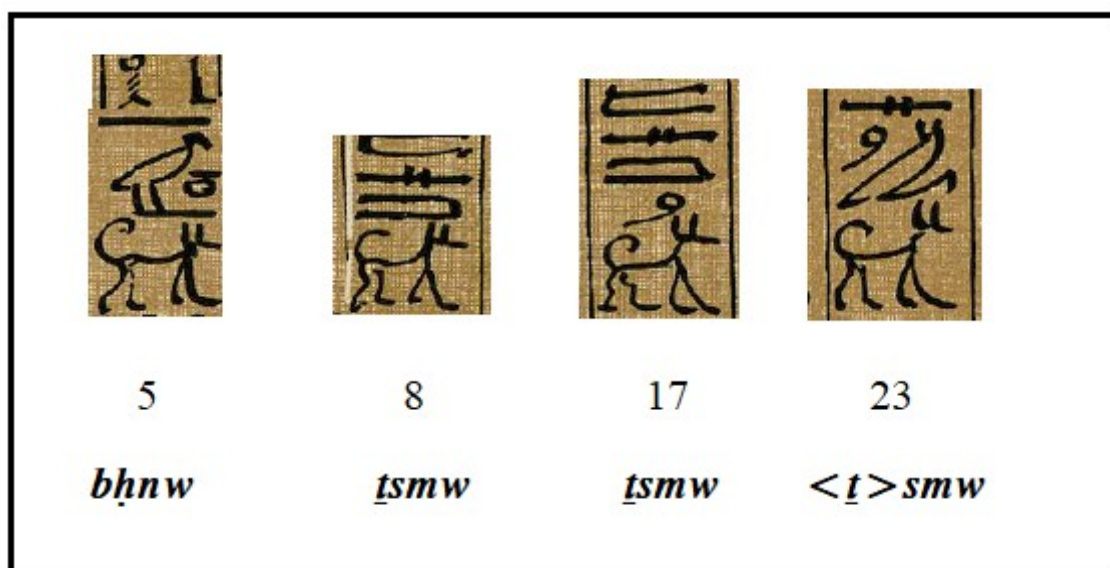
verbal form of “*rdw*”. The most obvious reading points to an active participle. So we see the primordial god (*Atum-Kheprj*) bestowing different powers to different beings, stating thus that he is in control of those energies; that, by consequence, are part of his own nature, especially if we read “*rdw*” as a passive participle. One of course would expect a “*n =f*” (*rdw [n =f]*), but that may be implicitly asserted by the previous “*ds =f*”. In his self-generation “*n =f*” would be superfluous. Lines 6-9 introduce an image which works as a sort of leitmotif throughout the chapter since it appears thrice, although with slight and probably intended variations. It's the “magic” motif (*hk3*).



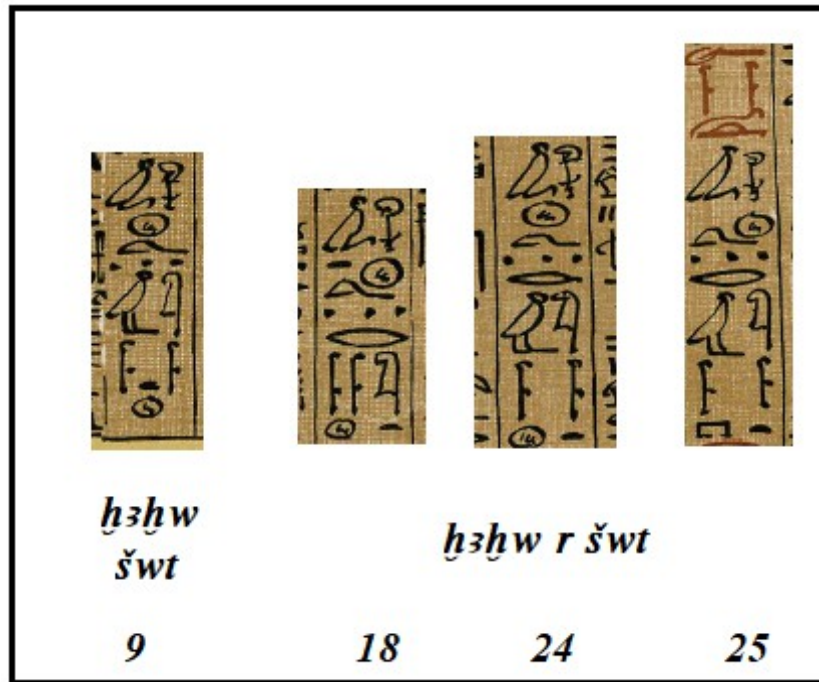
Let's start from the beginning: “*jst dmd. n(=j) hk3 pn*”. Usually the verb “*dmd*” means “to assemble, to collect” and that would presume something already present, although scattered. Line 7 would sustain this reading, since it introduces a man (*zj*) beside whom the magic resides (*hr zj / hr =f*). However both logic and grammar pose some problems. It's unthinkable that Atum, the great god, collect magic from a “man”, a mortal man, no matter how wise or knowledgeable. By the way, the participles in lines 8-9 can hardly be referred to the man, since the glyphs show plural strokes that agree with those of “*hk3*” (collective noun, treated as singular, as the demonstrative “*pn*” shows). Thus I am more inclined to look at this special magic as having been “put together” (compiled) by Atum-Kheprj. In fact the verb “*dmd*” may refer to the compilation of the various spells which have then been “assembled” into an organic whole, a sort of magic toolkit.

At any rate the big problem comes from the graphic rendering of line 7. We have what looks like a “*ntf*” independent pronoun, twice repeated, the suffix “*f*” of “*hr =f*” being a possible deictic reference to Ani, the “man” introduced by “*hr zj*”. Or, what I opt for, the second “*ntf*” could instead refer to the man (*zj*), who would then be beside the “magic” (*hr =f*). That's kind of contorted, but the idea is that the magic is beside the man, who, in his turn, must stick beside the magic; marking thus a reciprocity. In conclusion: *Atum-Kheprj* has prepared a magic toolkit which is necessary for a man (the deceased in his Netherworld journey) who should always keep it beside him (*hr =f*).

As a matter of fact “*ntf*” could be an accepted rendering of the relative “*nty =f*”, but in our case that would be grammatically dubious, since in this construction there should be no suffix “*f*”, giving thus an emended “*nty hr zj nty hr =f*”. Unless that be a scribal licence so as to underscore the subject (highly questionable); or a form to me quite unknown. It is true, though, that “*nty*” appears in its common graphic rendering in the other two instances where “*hk3*” is present [16, 23]; but, I think, pointing to different meanings, as we'll see. As for the qualities of the magic we are assured of its extraordinary promptness and effectiveness [8-9]. Interesting to note that the determinative of “*t_usmw*” is graphically the same of the “*b_hnw*” assigned to the *d3d3t* of line 5.

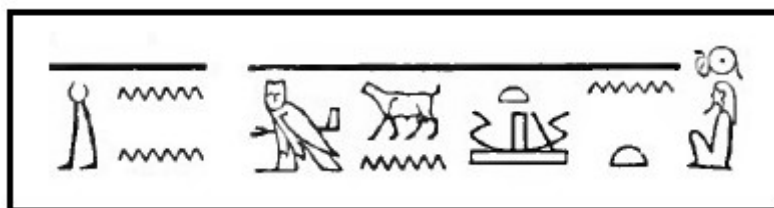


One further thing to remark is the difference concerning the four graphic renderings of the second quality:



In 9 there is no comparative “*r*”. In 18 we note a dubious added “*t*” (*h3hwt*) and in 25 an unusual “house” determinative which we will talk about in due time. At any rate the rendering of 9 could be a “*nfr hr*” construction, which would give a peculiar and somewhat hazardous “quick of shadow”, different from the other “quick more than a shadow”. Lines 8-9 describe, through hyperbolic means, how effective (acting like hounds) and immediate (like the shadow, synchronous with the body and protective) the magic is.

The next logic block [10-18] introduces a new character, in red ink:



The most obvious reading is: “*jnn(w) mhnt nt ra*” (he who brings the ferry of Ra). However I don't think that it refers to the sun boat, but to the one Ani will board for his “sun-like” voyage as shown in the last vignette of Plate 16

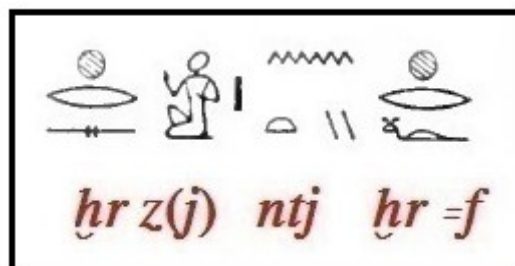


after he has successfully completed the preliminary stage of his psychic transformation (as commented in my *Phenomenology of Resurrection*). In other words a necessary means that the “ferryman” brings “*jnn(w)*” together with *Atum-Kheprj*'s magic which he has collected throughout the *Realm of the Dead* [14-15]. The sentence needs a closer examination since we deal once again with the above mentioned relative “*nty*”, this time written in its canonical form.



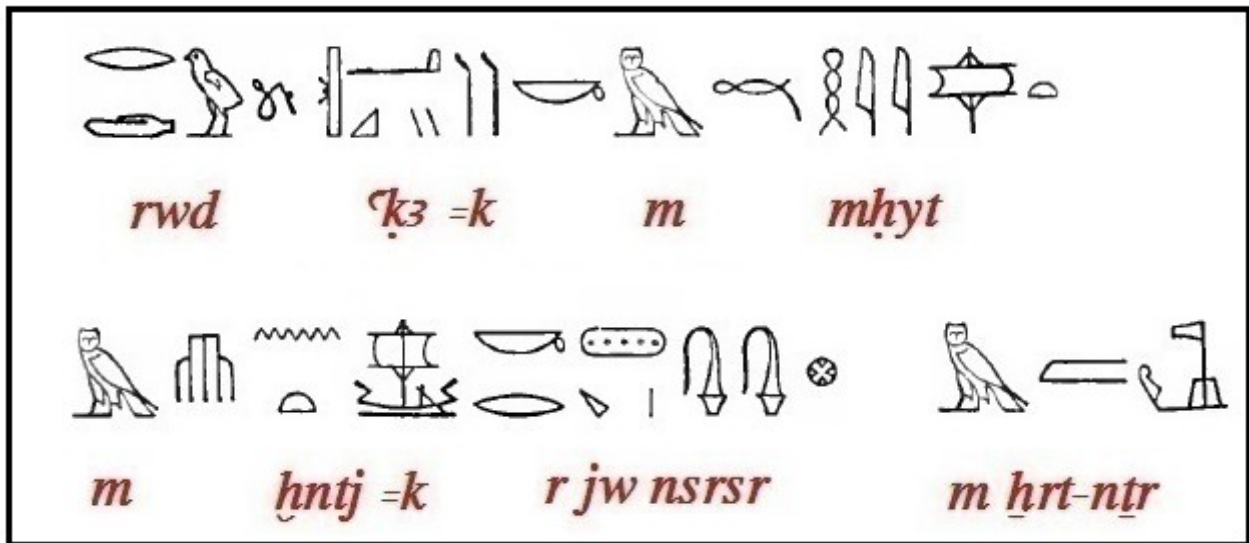
“*nty*” cannot refer to “*hk3 pn*”. Were it so it would need a resumptive “*f*” (*nty =f jm*). So it presumably refers to “*bw nb*” and “*jm*” would point to the Realm of the Dead where the ferryman collected the magic means which Ani must make use of in each specific part (*bw nb*) of the Netherworld.

In line 16 we have a more clear explanation of the puzzling rendering shown in line 7:



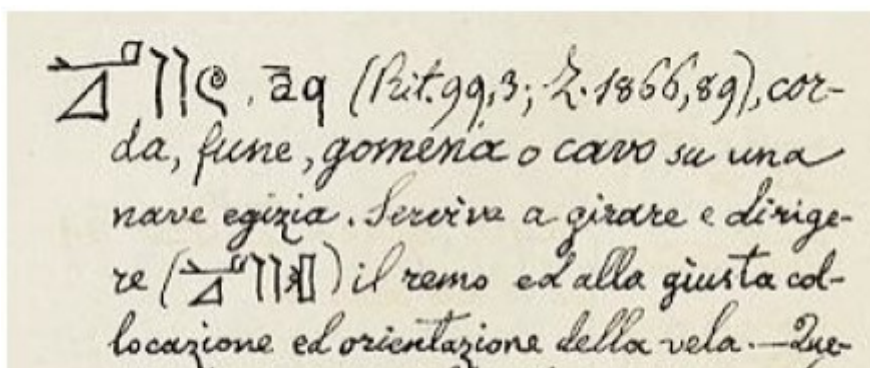
I think there is no doubt that whereas the first “*hr*” refers to “*hk3*”, “*nty*” refers to the man who is beside the magic, as described above.

Let us now scrutinize lines 11-12:

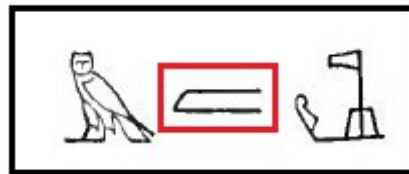


They basically describe an upstream sailing, thus the southward course (*hntj*) of the ferry pushed by the northern wind (*mhyt*) towards the *Island of Flames* where the purification ritual is going to take place in a few lines [19-21].

What needs attention is the term “*ḳz*”, which can be read both as a verb and as a noun. In the first case it can be, as Faulkner suggests, an intransitive “go straight forward, progress”, thus a nominalized “straight course” that points to the intended goal. It is interesting to remark how the “hard” upstream sailing is helped by the “refreshing” and benevolent northern wind. Within this nautical context we can read “*ḳz*” as “rope”; although, to be precise, it would need the V1 (coil of rope) determinative. As a matter of fact the *ḳz*-rope has a specific function, that of manoeuvring the steering oar and of giving the right orientation to the sail, as Simeone Levi explains in his dictionary:



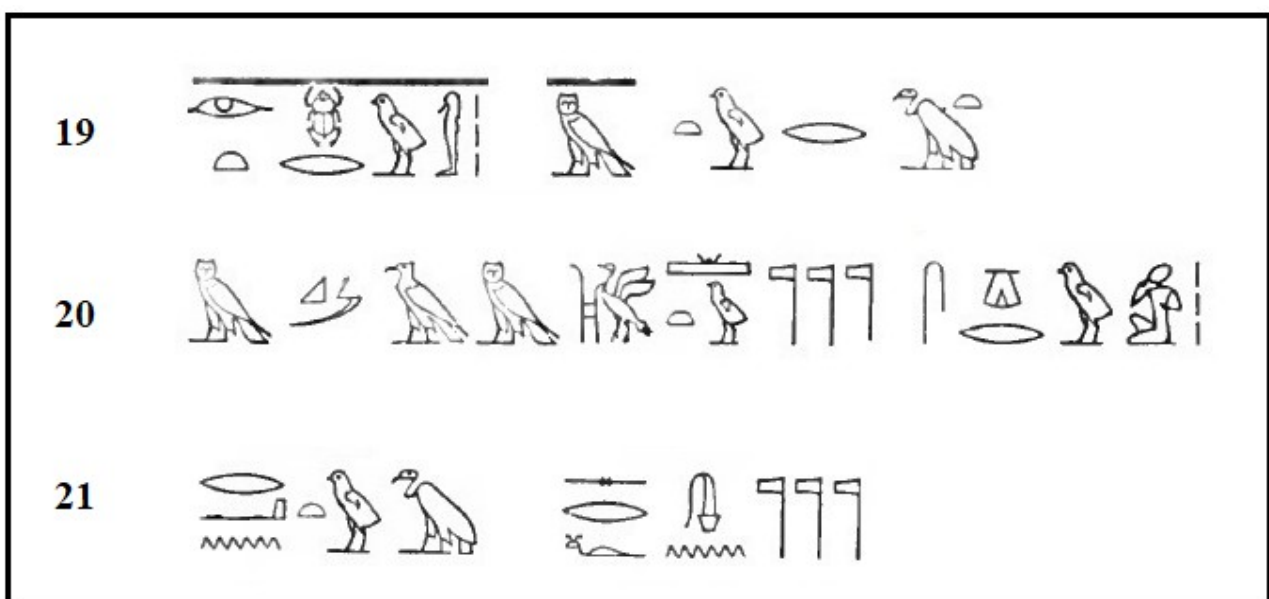
As for the graphic rendering of “*m hrt-ntr*” the repetition of the second “*m*” seems quite puzzling.



It can hardly be “*mm/m-m*” (among); thus, if not a scribal oversight, that could be a stylistic licence so as to stress how hard the sailing is, or how “in depth” it goes.

But let's go back to “*jnn(w) mhnt nt r*”. We might interpret the verb as a passive participle, “*mhnt*” being then the semantic subject; which would give “whom the ferry of Ra brings / brought by the ferry of Ra”; in this case the image is that of Ani aboard the ferry firmly oriented towards the place where he will be purified. Of course “*dmd*” should then be read “*dmd n =f*” (collected for you), since the magic is not yet in Ani's hands; he will possess it only after his purification [22]. And this might once again be a possible instance of the above hinted active/passive dialectics.

The next three lines [19-21] pose a lot of serious interpretive problems:



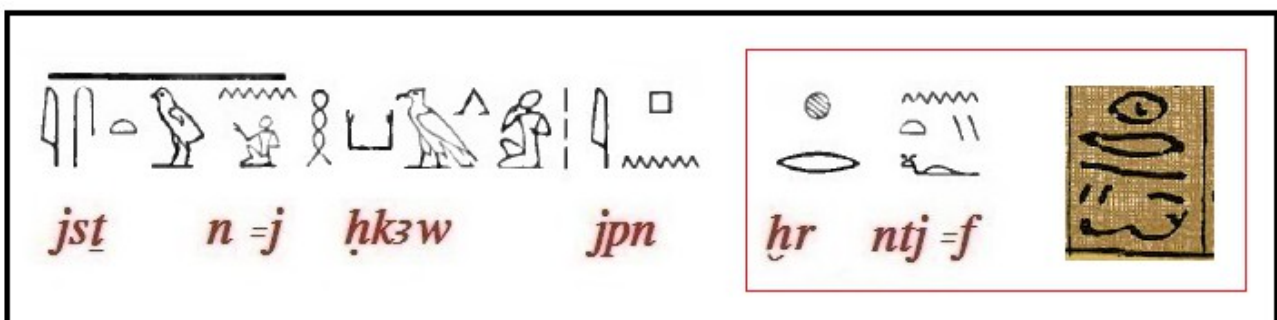
As a matter of fact the rubric “*jrt hprw m*” is exactly the same as the beginnings of the transformations chapters (Plates 25-28) and we may say that it marks a definite quantum leap corresponding to Ani's passage from a mortal to a divine state. In “*m twr mwt*” we may read “*twr*” as the passive participle of the verb “to cleanse, to purify”; thus a transformation into (*m*) one “whom the mother purifies” (the purified of his mother's), we may guess, in the Island of Fire. Lines 20-21 describe the modality of the ritual action, which is the repetition of the creation (*m km3 =tw*), by the mother, of the gods of the Netherworld, namely the transformation of mortals into divine beings.

“*ntrw sgrw*” might in fact be the plural form of “*ntr sgr*” (god of silence), that is Osiris; thus mortals transformed into Osiris-like beings. A transformation process that can take place because the mother has been given (*rd.n =tw mwt*) [21], namely she has in herself, the creative energy (*srf* = warmth) necessary to kindle the divine element of potential gods (*srf n ntrw*).

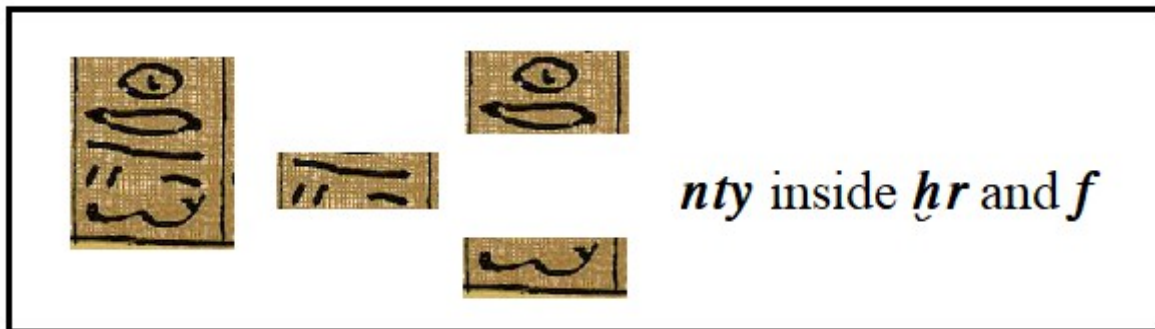
In the final lines [22-25] Ani states, in red ink , so as to make things clear, that he is now



in possession of the magic. Instead of the singular demonstrative “*pn*” there is a plural “*jpn*”. However that may be a licence so as to stress the plurality of the magic means, in orthographic accord with the plural strokes of “*hk3*”. But what comes next is indeed problematical:



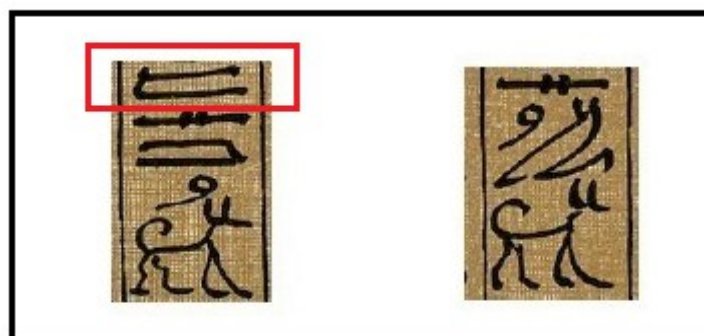
Once again we are dealing either with an unnecessary “*f*” following the relative “*nty*” or with an anticipated “*nty*”. Leaving aside the possible scribal error, we might see in it a visual play, where the subject “*nty*” is not only beside (*hr*) but also visually “inside” the “*hr =f*”, that is between “*hr*” and “*f*”, in a rebus like



That would give shape to two possible concomitant readings:

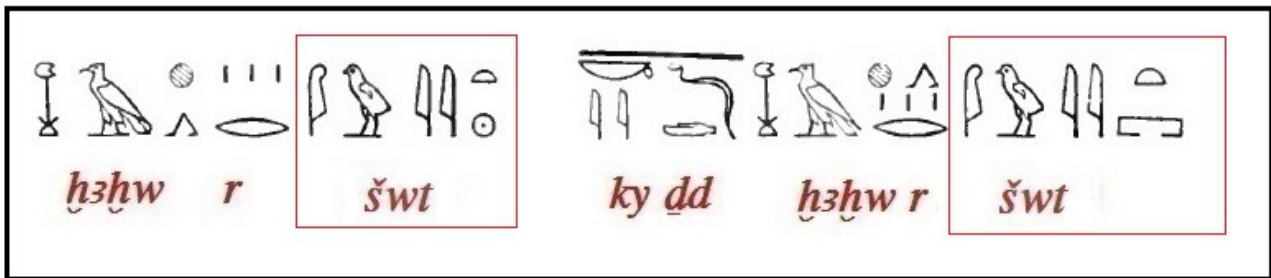
(1) “*hk3w [j]pn nty hr =f*”, which does resonate with “*nty hr =f*” of line 16 (supra); (2) “*hk3w jpn hr =f nty ...*” (these magic means beside him, the one who ...) with “*nty*” referring to the man (*f* = Ani), not to the magic means as in the other instances, interpreting thus what follows (speed and promptness) as qualities of Ani, become one with the magic. The problem is that “*tbnw*” and “*h3hw*” are plural participles, so how can they be applied to a singular subject? Probably because, being referred to the “correct” reading of “*hk3*” (singular / false plural), they are at any rate “singular”, no matter what the plural strokes say. In conclusion: having received the magic Ani himself can act like it (= the magic in its plurality) does.

As for the graphic rendering of “*t3mw*”, which in this case has lost the initial “*t*”,



I wonder whether that might not be a scribal wink. The glyph (V13/14) stands for “hobble, rope for tethering animals”. Since our hounds are without it, should we imagine that they are so fast and furious that they have gotten rid of their “leash”?

And now we come to the last line which, once again, needs a visual interpretation, because of a determinative that changes the meaning of an apparently identical word (*šwt*):



In the alternative reading (*ky dd*) we note a “house” determinative in opposition to the “sun” of the first “*šwt*”. My guess is that whereas the first “shadow” is that of the diurnal being, the other is the nocturnal one, that of the Netherworld; and probably alludes the “shadow” which goes together with the *b3* of the deceased, as shown in Chapter 92 of Plate 17 (see my *The bA's tryptich choreospundance*).



Now, once again without graphic interruptions, we pass to the next chapter.

Chapter 26

This chapter, the third of the first logic block of this plate, may legitimately be called “the hearts-giving” spell, since it deals mostly, as its title specifies, with the “giving of the heart” ritual. As a matter of fact the giving of “two” hearts, the physical (*h3tj*) and the senti-mental (*jb*) ones. They are necessary for the productive working of the “psychic body” of the deceased, composed of mouth (nourishment and communication), feet (movement), arms (fighting). The *h3tj*-heart is the fuel that makes the body active and the *jb*-heart the *central processing unit* that gives it directions. Let us give a closer look at the *instructions*.



[TITLE]

- 1 Chapter of giving the heart
- 2 to Osiris Ani,
- 3 to him, in the Realm of the Dead.

[Ani's ppeal that the heart be given to him]

- 4 (Be given) my **jb-heart** to me, from the house of the *jb*-hearts;
- 5 my **HAtj-heart** to me, from the house of the *HAtj*-hearts.
- 6 My **jb-heart** (must be given) to me (where) it shall be in peace therein,
- 7 (or else) I will not eat the sweet cakes of Osiris
- 8 on the oriental part of the Gaj canal;
- 9 (and) the barge in which you [= heart] sail downstream and upstream,
- 10 I could not embark, (as) one who knows, in it: the boat you are in.

[Ani has the tools which must be activated, via the heart]

- 11 To me (have been given) my mouth, that I may speak with it;
- 12 my legs for walking;
- 13 my arms for defeating the enemy.

[Ani asks the gods to ignite the procedure]

14 May the door of the sky be opened for me,
15 may *Geb*, chief of the gods, open wide on my behalf
16 his jaws towards me.
17 May he open my eyes, which are closed,
18 may he stretch out my legs, that are wrapped up.
19 *Anubis* it was who made firm
20 my knees – raised up [*Anubis*] towards me.
21 May the goddess *Sakhmet* stretch me (upwards)
22 so that I may be in the sky.

[That would be in accord to the specific rites performed on earth]

23 Rites on my behalf have been commanded in *Memphis* [*Ptah's* city]
24 so that I be wise in my Mind and so that I
25 have power in my HAtj-heart,
26 have power in my arms,
27 have power in my legs,
28 have power in doing what my *kA* desires,
29 so that my *bA* and my corpse be not imprisoned,
30 (and be not shut) the doors of the houses of the West,
31 in my entering in peace,
32 and going forth in peace.



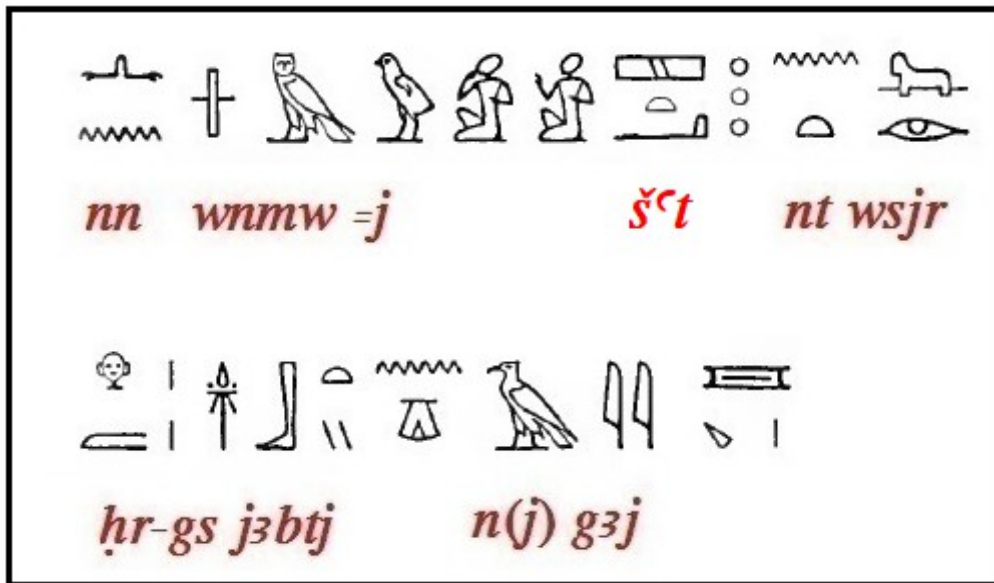
Now the title [1-3] seems very clear: it is Ani who is given the heart. However, if we look at the vignette, things may assume a different aspect.



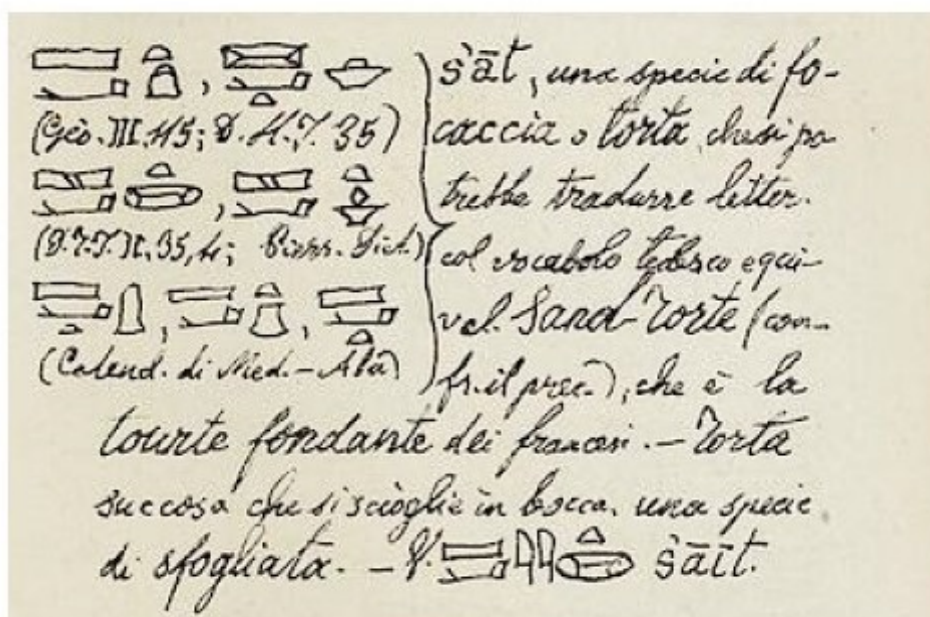
The first impression is that of Ani who, with his left hand, gives “something” to the standing authoritative Anubis in front of him, while in his right hand he holds “something else” placed where the heart should be. A rectangular shape similar to that in his left hand that looks like a box or a vase. What about the four “sprouts”? I exclude they be flowers. I am more inclined to see in them spurts of blood gushing out from a container that could hint at the “*ḥꜣtj*-heart”. Thus the one in his right hand could be the “*jb*-heart”, although its form is a little bit different from the usual one, which looks like the oblong green shape on board the boat, at the base of what seems to be a big pectoral and probably an allusion to the “heart scarab” which was placed on the breast of the deceased.

Things being that way we have to remark an open contradiction with the meaning of the title (in which Ani should be given the heart). But there is a possible logic explanation, especially if we consider that the next spell (30B) is the one recited in the “weighing of the heart” scene, performed by Anubis and already shown in Plate 3. In other words: Ani presents his heart (in its double aspect: *jb* and *ḥꜣtj*) to Anubis who must

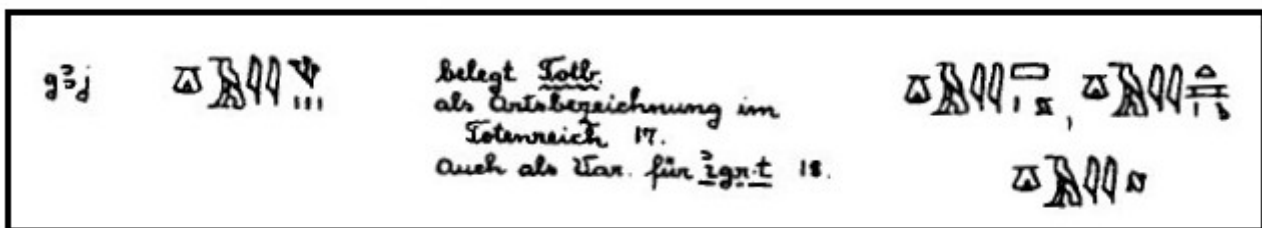
examine it, in the hope that it will given back to him [4-6], judged “worthy”. (That's why in my translation I used optative verbal forms). That might explain the uncommon repetition of the “giving”, that is: “*n wsjr 3ny*” and “*n =f*”, the second one specifying that the heart is given to him in the Realm of the Dead, namely that Ani successfully passed the judgment. As a matter of fact the first “*n*” might also be a genitive, thus “the heart of Osiris Ani” which is given back to him after the judgement. Lines 7-8 pose further problems:



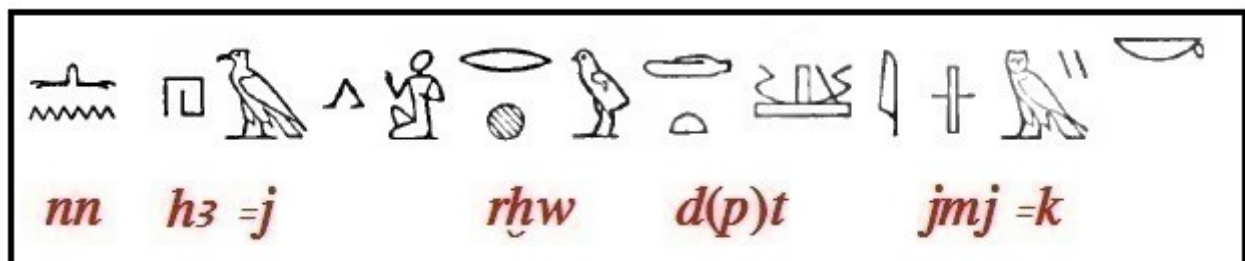
As for “*št nt wsjr*” it may be seen as a special food of Osiris. According to Simeone Levi it is a cake similar to the German “Sand-Torte” or French “tourte fondante”.



It's true that it does not have the usual “food” determinative; but the triple grains (N33a), sign of plural, may also hint at the grainy substance the cake is made of. However the real question is the negative “*nn wnmw =j*”. I have serious doubts about an indicative “I shall not eat” that in this particular instance wouldn't make much sense. I am rather of the idea that “*nn wnmw=j*” be a conditional form. If Ani is not given a “satisfied” heart he cannot share Osiris's status, that is: he would not be given the offerings (*šwt*) that a god deserves. As for line 8 if, as WB suggests, “*gzy*” is a name for the “Realm of the Dead”

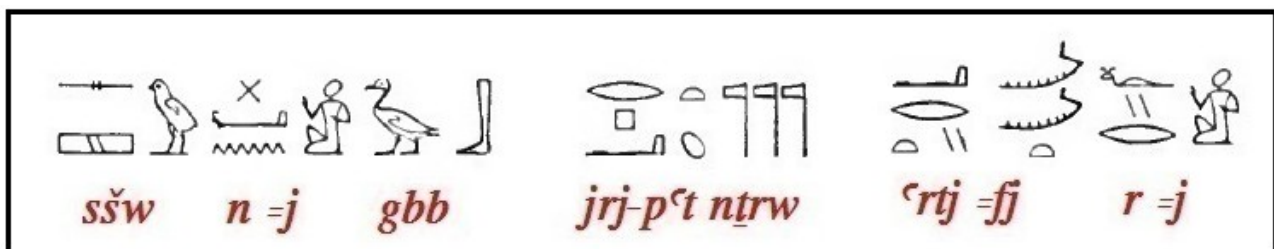


we are entitled to interpret its “oriental side” as the region where dawning takes place, thus the complementarity of the Osirian and Solar aspects. The “canal” determinative (N36) introduces the next two lines [9-10], where the sailing image takes the leading role. There we find a problematic second suffix pronoun “=k” (*m hd =k hntj =k*). Considering the context it cannot but be referred to the *jb*-heart of line 6; and we must remark how Ani addresses it – directly, as if to exert an influence upon it. Looking at the vignette I would not exclude that the “downstream / upstream” sailing correspond to the two symmetrical “arms” of the pectoral, in their turn corresponding to the circular course of the boat inside which the *jb*-heart is placed (lower part of the pectoral), namely “*d(p)t jmj =k*”; where “*jmj =k*” is a reverse nisbe. The last line is thus a conclusion of the logic block [4-10]: should not the *jb*-heart be in peace inside Ani, Ani could not embark in the boat (in fact the boat of Ra) the heart is in.



What is important to note is “*rhw*”. I read it as a participle (he who knows). The meaning is nonetheless ambiguous. It may point to the fact that he who mounts the solar boat should be an “initiated”. Thus, if the heart is not pleased with Ani, he cannot continue his voyage, remaining in his lowly ignorant state. But “*rhw*” could in fact allude to Ani's rational knowledge, which however is not enough for his “psychic progress”. No matter how wise he is he cannot embark in the solar boat if he has not integrated the psychological functions the *jb*-heart is champion of.

Afterwards, having asserted that he is equipped for his journey [11-13] Ani addresses two gods (*Geb* and *Sakhmet*) asking their help to reach the heavenly sphere [14-22]. Here we find puzzling linguistic solutions, starting from the peculiar image of Geb opening his jaws towards Ani.



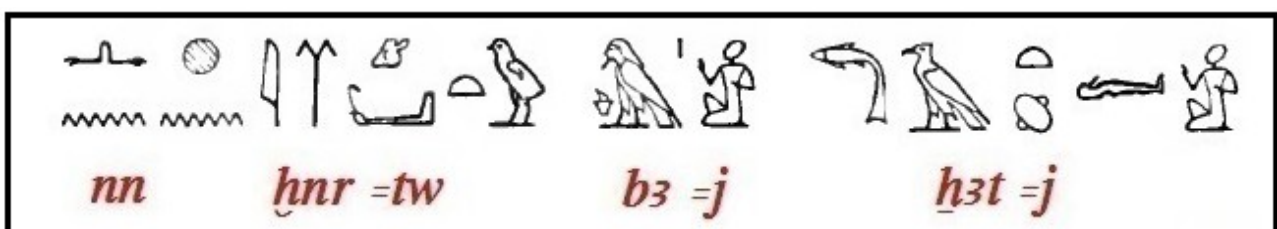
Apparently that would seem a hostile attitude, in open contrast with the ritual context. But probably the jaws symbolize the eastern and western part of the earth, of which Geb is the god. Thus the “*r*” of “*r=j*” should not be read as “against” (although the open jaws would invite to), but as “towards”, showing the image of two friendly and protective arms (→ jaws) in Ani's direction. Lines 17-20 have to do with Ani's mummy which has been prepared by Anubis [19-20].



As regards “*tsw r=j*” once again we have a problematic “*r*”. I exclude that it refers to “*m3stj*” (knees): first of all because it should be a dual stative; moreover it wouldn't make much sense. I am more of the opinion that it refer to the stance of Anubis in the course of the mummifying process, as seen in Plate 33:



He is “raised up” (*tsw*), leaning towards (*r*) Ani ; but considering that mummifying is an unnatural process the “*r*” may also allude to a sort of fight “against” the corpse. Now although a well-made mummy is indispensable for the deceased, in our case it is also seen as a symbol of immobility; that is why Ani asks Geb to free him from the bandages that hinder his movements and darken his sight, stretching thus his legs [18] and opening his eyes [17]. The resulting figure is the “shadow” that can freely move through the netherworld, as shown in Plate 17, chapter 92 (see my *The bA's tryptich choreospundance*). The aim of all these actions is that of “raising up” Ani from his earthly to a divine dimension, explicitly expressed by the image of the opened sky [14] wherein the goddess *Sakhmet* lifts him up [21-22]. It's interesting to remark how the sky [14 & 22] forms a sort of bracket engulfing the ritual actions, also balancing the image of *Geb's* open jaws [15-16]. As for the above shown ritual actions, they have their mirrored counterparts in the rites performed on earth, in Memphis, the city of *Ptah* [23], the god who started the rituals actions in spell 23 of this Plate, with his “opening of the mouth” [2]. The exact correspondence (*jb* and *h3tj*-heart, arms, legs) of the worldly and nether-worldly rites alludes to the cyclic movement of the *bA* coming in and out the doors of the Realm of the Dead [31-32]. As a matter of fact it's not only the *bA* that is mentioned, but the corpse as well:



And I would not exclude a pun “*ḥꜣt / šwt*” (Corpse/Shadow). In this case the corpse is in fact the “Shadow”, namely the above mentioned netherworld avatar of the deceased.

Chapter 30B

At this point the psychic body has been assembled and is ready to perform its functions. But it must pass through a final quality control that will give it the expected “*nihil obstat*”. It is the “weighing of the heart” ritual, already shown as a “trailer” in the very beginning of the papyrus (Plate 3). The same text, with only minor differences.

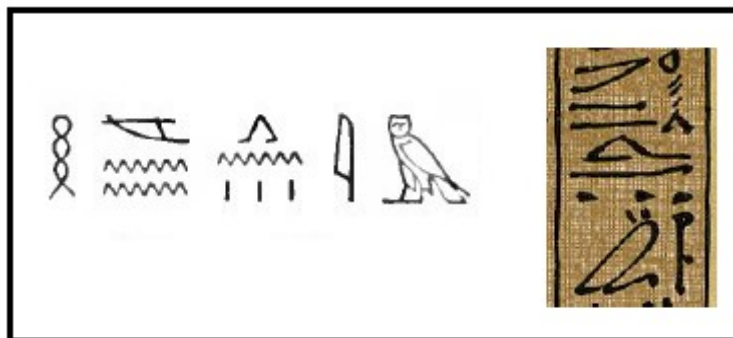


- 1 **Spell so that be not rejected**
- 2 **the heart of** Osiris Scribe of the divine offerings of all the gods
- 3 Ani, justified,
- 4 **after he has descended in the Realm of the Dead.**

- 5 **He shall say:** “O my jb-heart of my mother's (twice),
- 6 O my HAtj-heart of (my) transformations:
- 7 do not stand against me as witness,
- 8 do not make opposition against me in the Council,
- 9 do not act so as to tilt the speech (against me)
- 10 before the Overseer of the Balance.
- 11 You [jb-heart] are my kA in my Hatj-heart,
- 12 Khnum (the assembler) who heals my limbs.
- 13 Come forth then towards the beautiful place,
- 14 whereto we are eager to go;
- 15 do not make my name stink to the Courtiers,
- 16 they who can turn people (into) a heap.

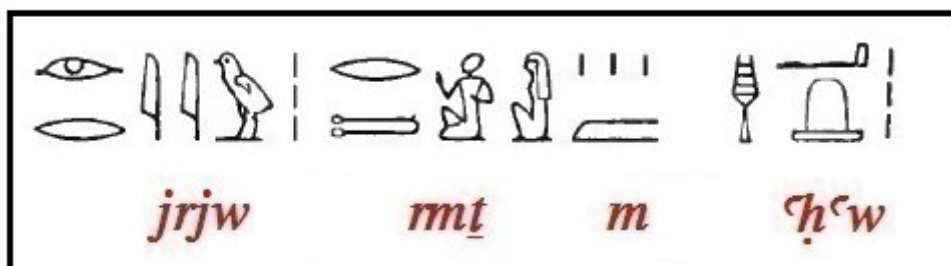


It's interesting to note how Ani is introduced not only by name, but by his full professional status [2], so as to stress the importance of the situation. In his appeal, asking his heart not to be hostile against him [7-9], of course he doesn't beg it to be benevolent to him, overlooking, as a personal favour, his possible faults. That's a symbolic way to express his anxiety. That's why he asks it to come forth [13], as a psychological statement of self-confidence; the “beautiful place” being not only the implicit “field of rushes” (*shṯ-jꜣrw*), but also his perfect (*nfr*) “psychic landscape”. In line 14 the double “*n*” of “*hnn*” does look strange.

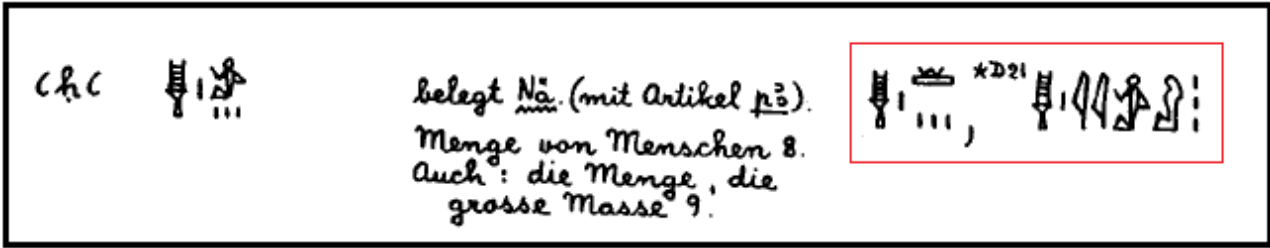


The D54 determinative points clearly to the verb “*hn*” (to go speedily). The gemination, if not an error, describes perhaps the rooted desire (which has always and keeps being present within him → imperfective), the eagerness of going as soon as possible, with all speed, to the beautiful (→ divine) place [13-14].

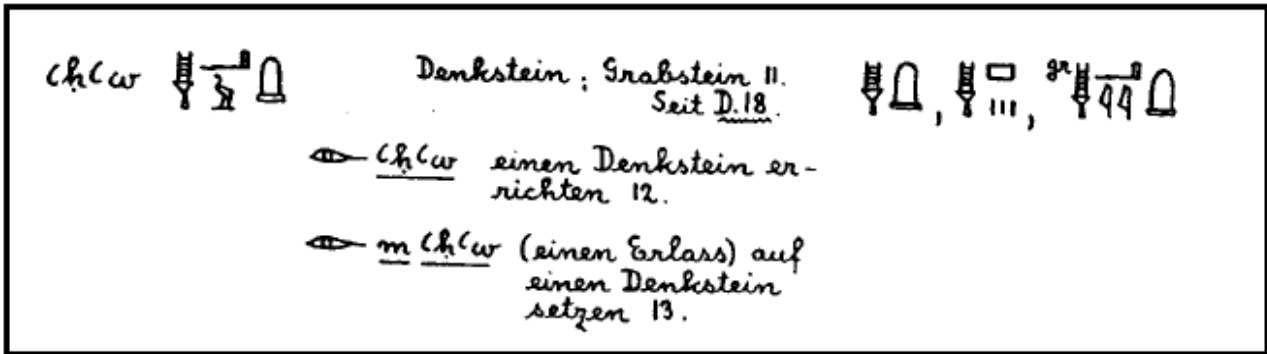
Then we come to the last line, with its multiple contradictory readings.



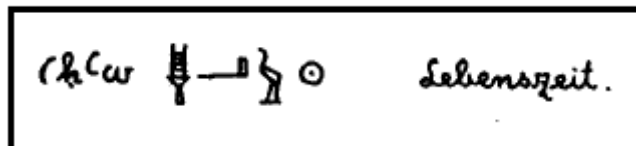
“*jrjw*” is of course referred to the “*šnwt*”, the Courtiers (in our case the gods) sitting in the hall where the “weighing of the heart” takes place; and it's up to them to decide the fate of the deceased. Now, if we read “*h'w*” as “heap” the image is that of an amorphous amount of bodies: people (*rmt*) thrown away by the gods, as amassed in a garbage heap. The fate of the “unworthy” deceased. And I wonder whether there might be an allusion to “*h*” (crowd, multitude)



visual punning with the “*rmī*” determinatives . However “*hʿw*” might also be read as “stele”



which would give the sentence a total different meaning. Should the heart be weighed as “just”, that would be like erecting a stele in honour of the deceased, contributing to his immortality. Add to it that if followed by the “sun” determinative, “*hʿw*” means “lifetime”

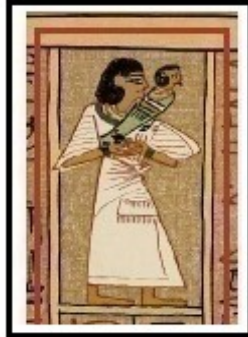


A fascinating series of resonating consonances.

Chapter 61

At this point we have reached the centre of the plate with its pivotal spell in which both vignette and text are framed, as said above in my introduction, by two well marked vertical shafts and working as a hinge that connects the two main logic blocks that form this Plate. Now that the psychic body has been successfully set up (**Block A**) Ani

states clearly that he is ready to proceed on his own, confiding in his inner energy. What is interesting to remark in this short chapter is the fact that although the title refers to the *bA* which must not be taken away from the grasp of the deceased, as the vignette clearly shows,



nonetheless the rest of the lines do not mention the *bA*, at least in explicit form.

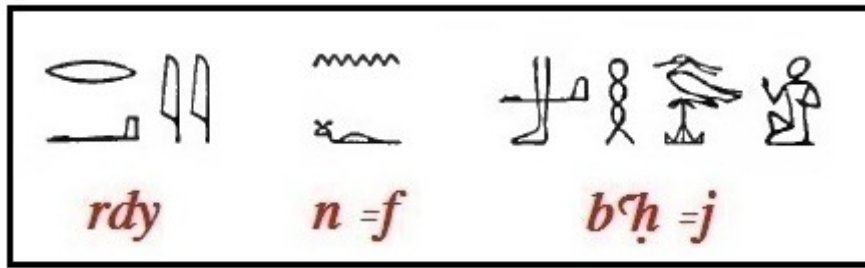


- 1 **Spell not to let the carrying away**
- 2 of a man's ***bA***, **from his grasp**, in the Realm of the Dead.
- 3 **Words to be spoken by** Osiris Scribe Ani:

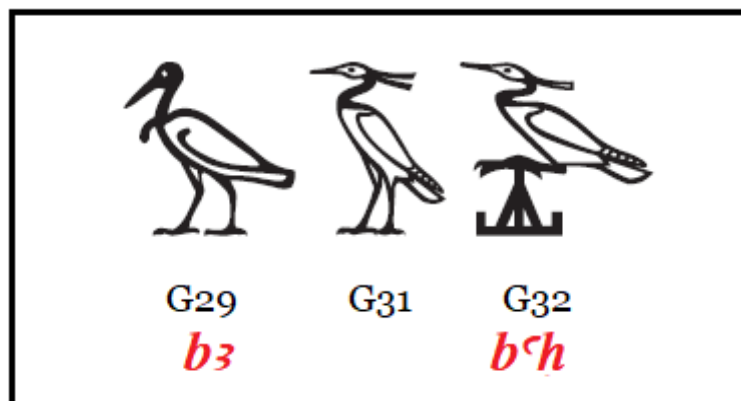
- 4 This is I , I am,
- 5 he who comes forth from the primordial waters.
- 6 whom my abundance is given to,
- 7 so that he, in force of it, may have power in the river.



But the lack of references to hostile actions against the *bA* is in fact a manifestation of Ani's strength, whose power (*bA*) does implicitly ward off any foe whatsoever, complying thus with the title. This spell is indeed an assertion of Ani's might, starting from the ego-centred line 4 and with his megalomaniac identification with *Atum* [5], the god who, coming forth from the abysmal waters of the Nun, did, by that, create the universe. In line 6



we should remark how the suffix “=j” alludes to Ani's inner “b^h”. The reference to himself in the third person is a way to show how Ani does look at his own figure from an external perspective. The term “b^h” has various semantic connotations pointing all to a general concept of “abundance” (inundation, flood, to have abundance, etc.), thus of overwhelming power. And I would not exclude that “b^h” resonate with “b³” both homophonically and visually, considering the vague resemblance of the bird determinatives: G29 (b³) and G32 (b^h).



BLOCK B

The testing of the psychic body

[54, 29, 27]

These three chapters that form the last part of the Plate are in fact a description of Ani's elated self-confidence, made manifest in line 4 of the preceding spell (*This is I, I am*); his “megalomaniac” identification with Atum is an example of what, in Jungian terms, is called a “psychic inflation”, namely the overflowing of an Archetype (in this case the *mana personality*) into an unprotected ego. That's a very dangerous situation, typical of initiation rites, which could result in the subject's psychic disintegration. However this aggressive approach, reinforced in spell 29, is eventually put under control in the last chapter, where Ani recognizes that his power comes from the benevolent attitude of a mighty god, the only one who can make him a qualified “*m3^c-hrw*”.

Chapter 54



- 1 **Spell for giving breath in the** Realm of the Dead.
- 2 **Words to be spoken by** Osiris Ani:
- 3 I am the egg which is in the *Great Cackler* [Geb].
- 4 I have guarded the great seat
- 5 that *Geb* parted from the earth.
- 6 I shall live as it (the egg) lives, enduring.

7 I shall live, I shall breath the air!
 8 I am the one divided and joined,
 9 having gone round about his egg
 10 and become pregnant
 11 with the strength of *Horus* {and } *Seth*.
{on top of } *Seth*.
 12 O you who makes sweet the Two-Lands,
 13 you in the nourishment,
 14 you in the lapis-lazuli,
 15 beware of the one who is in his nest,
 16 the young one who comes forth towards you.

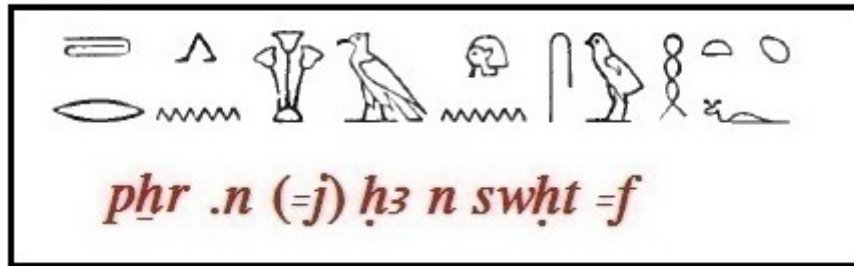


The central image of this spell is the “egg”, which alludes (i) to the primordial egg laid by the Great Cackler (Geb) and out of which the sun (yolk) came forth; and (ii) to the chick hatching from it (Ra-birth). Since Ani considers himself the son of Geb [3] we may detect a psychic identification with Osiris (Geb's son).

Lines 4-5 need close inspection:



What is exactly “the great seat/place” (*st twy ʿ3t*) [4]? How should we interpret “*wpt*” [5]? I would not exclude that the “place” be the egg in its psychic modality, and by consequence the inner energy (solar) of Ani, who has guarded and attended it, as specified in line 9:

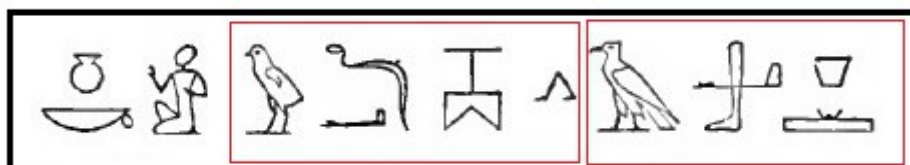


[Interesting to remark the apparent superfluous/erroneous preposition “*n*”. As a matter of fact it could be a scribal licence in order to conflate two concomitant readings: (1) “*phr .n (=j) h3*”; (2) “*phr .n (=j) n*”. It may be seen as a semantic reinforcement of the “protection” image.]

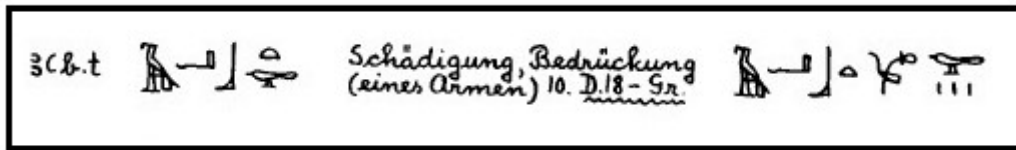
As for line 5 there is indeed a multiplicity of plausible and mutually sustaining interpretations. “*wpt*” could be a noun (message, mission, task) or a verb (*wpj* → to decide, to judge, to divide, to part etc.). Thus the image could be that of Ani who guards the egg, putting into execution a task (*wpt*) decided (relative *wpj*) by Geb and directed against the earth (*r t3*). Now that could hint at the image of the coffin (a possible metaphor for the egg) inside the earth; and also at that of line 3 (the egg inside the Great Cackler, namely Geb, the god of the earth). The conflict with the earth (*r t3*) signifying the preservation of the body, protected inside the shell.

But the “guarding” might also allude to Ani's ethical “qualification”; while on earth he has guarded the “goodness” of his moral status, that is of the heart that would be weighed on the scale of Justice. Is it a coincidence that the heart have a not so vague “egg-like” shape? If instead we read “*wpj*” as “to part” we might have the image of the egg which Geb lets fall to the ground (*r t3*), and which does split, letting the “yolk / sun / Ani” come out. But “part” might also be the extraction of the coffin (egg) from (*r*) the earth (*t3*) where it has been interred. The “parting” might be too the opening of the coffin, out of which the newborn Ani “hatches forth” like a chick from its egg [7].

Line 8 is very problematical:

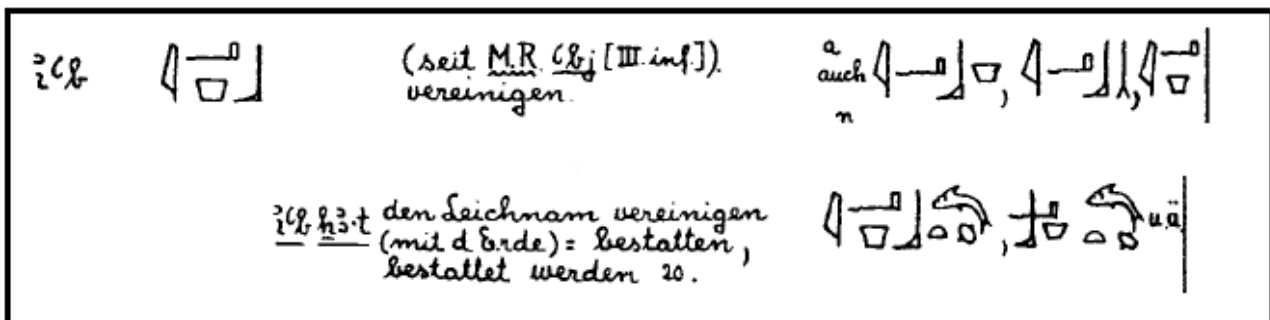


We have to do with two verbs: “*wḏꜥ*” and “*ꜥb*”. The last one, as it is, not attested. The nearest lemma is “*ꜥbt*” (oppression, injury, harm):



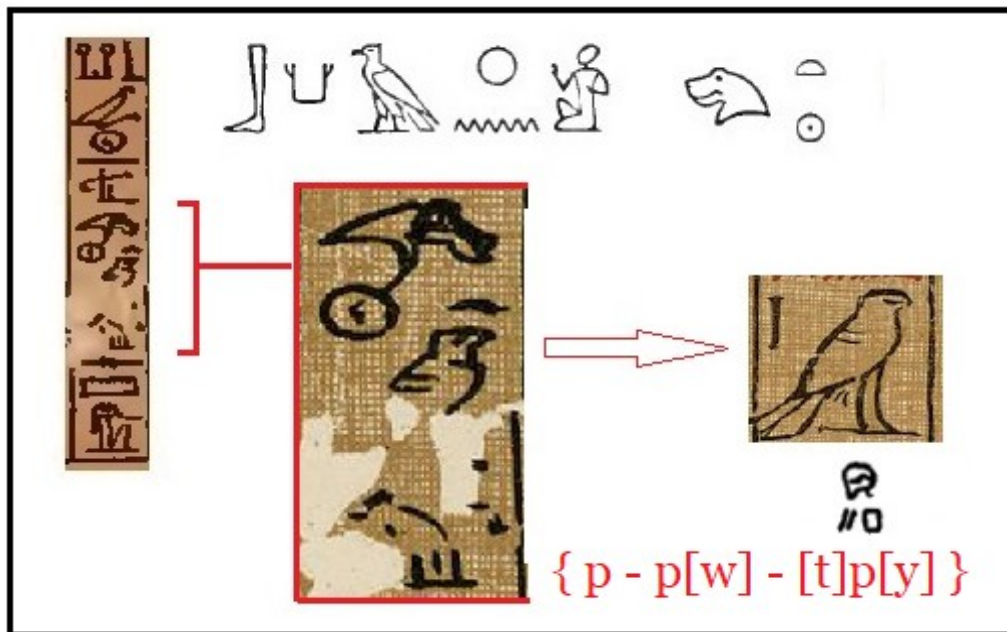
As for the determinative D54 (walking legs) of “*wḏꜥ*” that's kind of puzzling, unless the scribe did (intentionally or not) allude to the verb “*wḏꜥ*” (go, set out, proceed) with a further possible pun with “*wḏꜥ*” (hale, uninjured). But basically it is “to divide, to cut” and, as a metaphor, “to discern, to judge”. So, how can we put together the two verbs in order to make a plausible logical unit?

I am inclined to read the verbs either as passive participles or as statives and consider the last verb not as “*ꜥb*”, but as a variation of “*jꜥb*” (to unite, be united, to assemble)

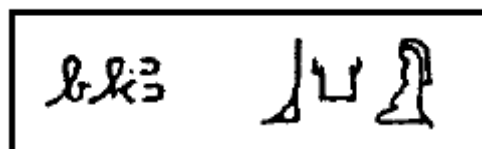


Thus we would have someone “who has been cut and assembled” with an open allusion to Osiris, whom Ani identifies with (*jnk*). But it could also refer to someone who has been examined (*wḏꜥ*) and then put back together, namely “acquitted, vindicated” (*jꜥb*). His promotion due to the fact that he has duly “guarded” his egg [9], that is “his own divine potentialities” and has integrated [10] both the rational (*Horus*) and the instinctual (*Seth*) energies [11].

Just to avoid misunderstandings, these last lines [9-11] come from my reconstruction of a damaged part of the papyrus:



As for “*bk3*” that seems a further scribal licence. With the N5 determinative (sun) it means “morrow”, but that is a noun, whereas our form looks like a “*sdm .n=f*” (*bk3 .n =j*) that would agree with “*phr .n(=j)*” of line 9. However the verb “*bk3*” (to be pregnant) has usually a woman determinative

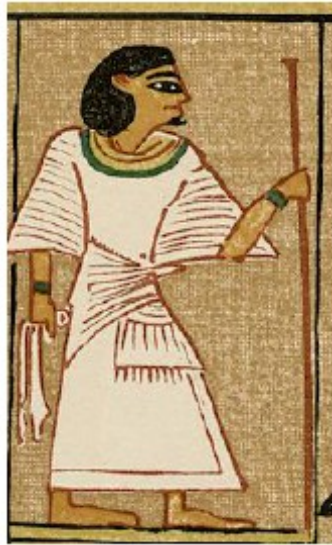


whereas in our case, as said above, we have a N5 (sun). But that might be a visual pun, since the “roundness” may point both to pregnancy and to the egg. It's true, though, that we might parse the sentence as “*bk3 n =j 3t hrw [-] stš*”, resulting in a possible “to me the morrow and the strength of Horus and Seth”, with “morrow” that would hint at “radiant future”. That might also resonate with “*3t*”, that would then be read as “time”; suggesting that in his morrow Ani shares both the time of Horus and that of Seth.

There is though the possibility that the damaged part may be read as “*tp / tpy*” (upon); with a visual pun “*hrj-tp / hrw-tp*” (who is upon / Horus [is] upon), describing Horus victorious over Seth, in which case Ani would inherit Horus's triumphant power over hostile or rival forces, as one might infer from the concluding lines [12-16] when Ani depicts himself as the newborn who is going to replace all the figures

which, up to that moment, have been the authors of the land's wealth, beauty and happiness. That is a warning made more manifest by the following chapter.

Chapter 29



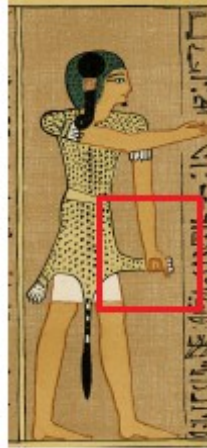
The vignette itself leaves no doubts as regards Ani's attitude. He looks indeed very determined, being the exact reproduction of A21 sign, the hieroglyph for “*sr*” (noble)



But I wouldn't exclude that the vignette be also an allusion to the figure of Anubis of the above examined chapter 26:



They both hold a staff in one hand, and in the other a “*nh*” amulet (Anubis) and a handkerchief (Ani) which, in the hand of the noble, has no doubt a symbolical meaning, probably corresponding to the tail of the leopard skin worn by the *sem-priests*



as Albrecht Fehlig suggests [SAK 13 (1986)]. But in our case what is important is that the handkerchief, mirroring Anubis' *nh*-amulet, may hint at Ani's “living” (*nh*) status, which the spell itself alludes to.

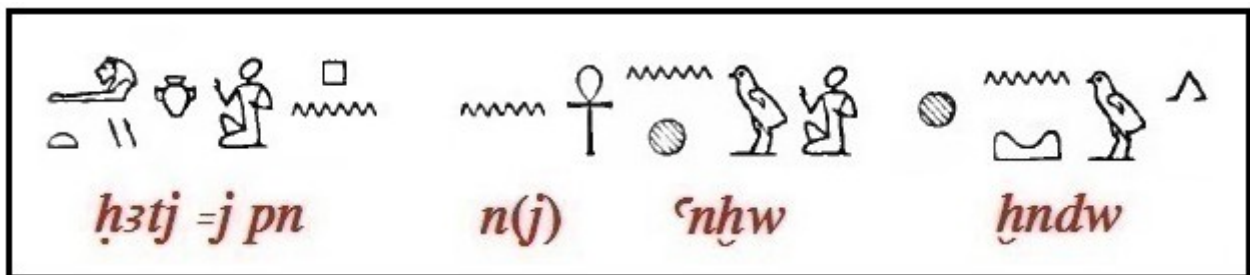


- 1 **Spell not to let that** a man's **jb-heart**
- 2 **be taken from him** in the Realm of the Dead.
- 3 **Words to be spoken by** Osiris Ani, justified:

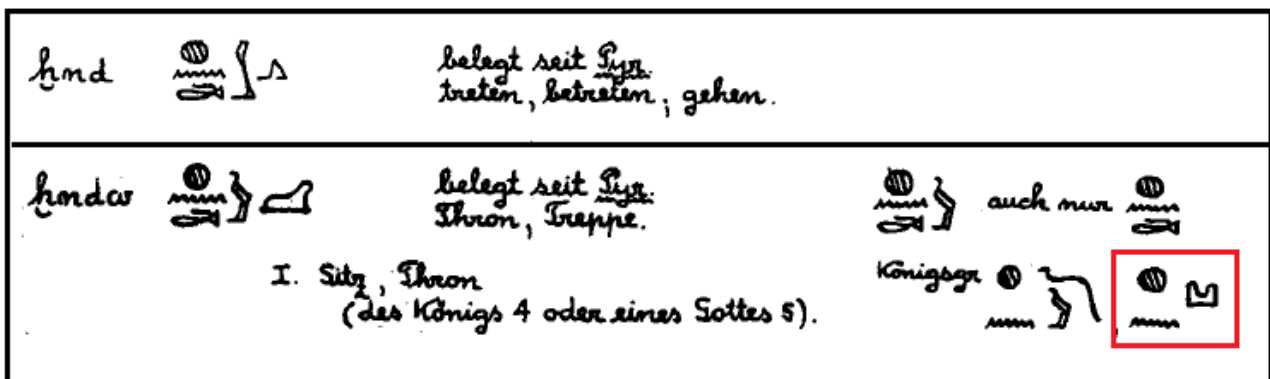
- 4 Beware, messenger of any god!
- 5 Have you come against this **HAtj-heart** of mine
- 6 which belongs to the living?
- 7 It shall not be given to you this **HAtj-heart** of mine
- 8 which belongs to the living who step on high.
- 9 The *Gods of Offerings* shall listen to me,
- 10 while they fall down on their faces,
- 11 brought to confusion in their own dominion.



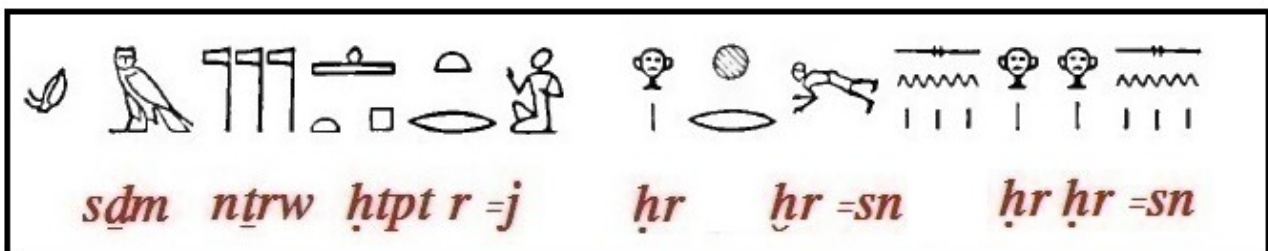
What was a warning in the previous spell [15-16] now is an open defiant challenge, bordering “sacrilege”. No god must thwart Ani's progress, tearing away his “propeller”, the *ḥꜣtj*-heart.



Both in lines 6 and 8 we find an allusion to the “living”; but in line 8 there is also an interesting “*ḥndw*”, which I link with “*ḥnw*”. In our case the glyph may be read both as verb (to tread) and as noun (throne, stairs)

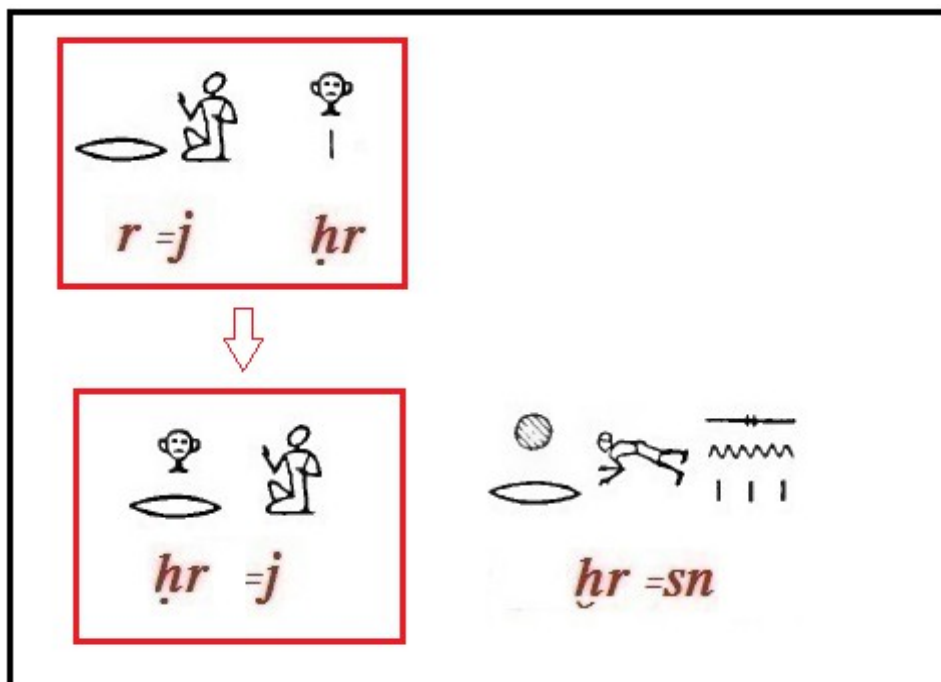


and the general image could be that of a “living” deceased mounting the stairs (*ḥnd*) to the divine throne (*ḥndw*), namely “stepping on high”, to a superior state. The last lines [9-11] are somewhat problematic and in need of closer inspection. Let us start from the first two:

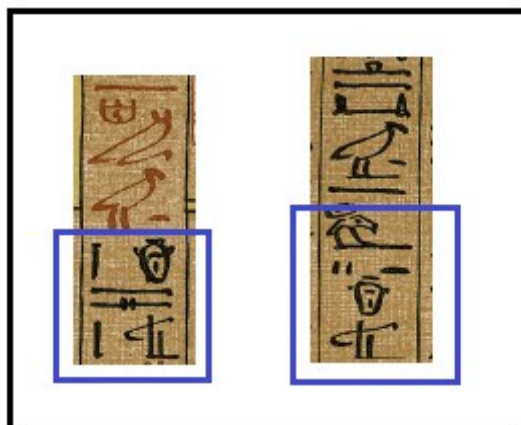


Excluding a questionable and, for me, meaningless “*ḥtpt r =j*”, I'd say that the subject of the first line is “*ntrw-ḥtpt*” (gods of offering), probably those whom the hearts of the deceased are offered by their

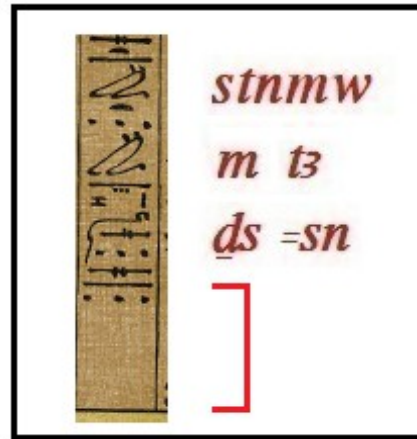
messengers [4-7]; and plausibly the same gods whom Ani will meet in the next chapter, expressly named as “those who fetch the hearts”. Now the problem comes from “*sdm* [*ntrw-htpt*] *r =j*”, with, as far as I know, an unattested “*sdm r*”; unless it be a scribal variation of “*sdm n*” (to listen to, to obey). Or it could be “*sdm hr =j*” (hearing about me), a visual metathesis which could explain a puzzling “*hr hr =sn*”



If a scribal nuance, the “misplaced *r*” might suggest that the gods keep at distance from (*r*) the threatening Ani and then prostrate themselves before him (*hr =sn hr hr =sn*), in obedience, having just been said by their messengers that Ani does not allow that his heart be taken away, as the title recites [1-2]. What should not be left unnoticed is the fact that the title refers to the “*jb*-heart” [1], whereas the heart of lines 5 and 7 are expressly shown as “*h3tj*”



That can hardly be an oversight, since the title of the following chapter, which is almost the same, does expressly mention the *h3tj*-heart. So it is possible that the heart of this spell refer to Ani's sound psycho-mental state, his fearless self-confidence which cannot be fetched away from him and which causes confusion in the gods [11],



as if lead astray (*stnmw*) in their own jurisdiction (*m t3 ds =sn*), their “authority” put aside by the newcomer, in a sort of *crimen laesae maiestatis*. And that might explain the final blank space, as if the gods had become “wordless”, hushed.

But all that may be just Ani's wish, his imaginary setting, his “show without Punch” which, the moment he is before the “real” gods in the next and final chapter, he has to handle in more diplomatic ways.

Chapter 27



Ani's posture is all but aggressive. His raised hands are a sign of peaceful respect and worship, as in the A30 glyph.



It's true, though, that the “object” of respect might be the huge heart standing on a sacred standard between Ani and the gods; nonetheless, as I said, the general atmosphere is one of quiet confrontation; if only because the four gods (four, as the cardinal points, thus a divine totality) are seated on a plinth that looks like the “*m3t*” sign: *Justice and Truth*. What is interesting to note is also the white “roll” at the base of the heart, on the standard. I don't think it is the handkerchief of the previous vignette; I am rather of the opinion that it represents a “bended” papyrus roll. That might allude to the sacred knowledge the heart sits on; or, more fittingly, since the roll has been “curved” (cut in two), that the power of the heart overwhelms any “knowledge” or any “written” law. As a matter of fact such an erected (*k3*) huge (*wr*, *3*) heart might visually resonate with “*k3-jb* → haughty”, “*3-jb* → arrogant”; but also “*wr-jb* → generous”, all of them fitting both the context and the text itself.



- 1 **Spell not to allow** that a man's **HAtj-heart**
- 1a **be taken from him** in the Realm of the Dead.
- 2 Words to be spoken by Osiris Ani.

3 O you, who fetch the hearts,
 4 who could tear up what you (yourself) have made [= the heart]:
 5 Hail to you Lords of Eternity, who carry Everlastingness.
 6 Do not fetch the **heart** of Osiris Ani,
 7 don't reproach and tear away his **HAtj-heart** (therein),
 8 you shall not let come into being hostile speeches against him,

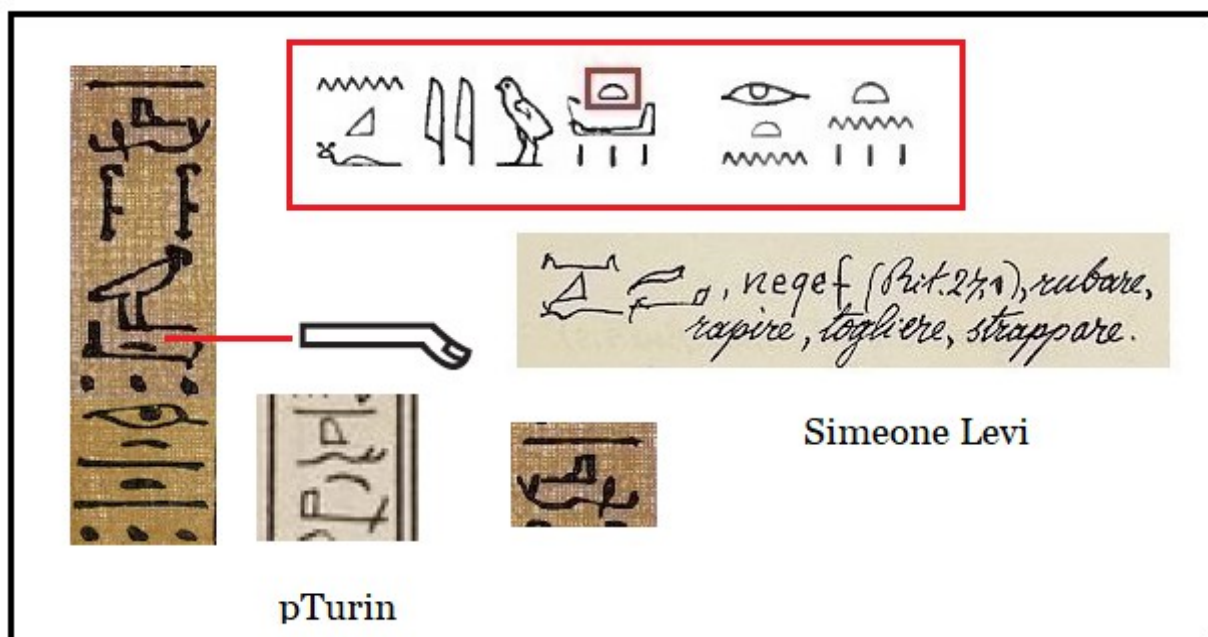
 9 because the **heart** of Osiris Ani,
 10 truly, (it is) the heart of "*He who is great of names*",
 11 powerful of his speech to his limbs;
 12 **He** sends **his** heart at the fore of his [Ani's] body,
 13 so that **his** heart declare to the gods:

 14 "The heart of Osiris Ani, justified, is in his [Ani's] possession ;
 15 he has power over it,
 16 so that it does not say to him what he should do.
 17 He is powerful in his own limbs;
 18 (thus) O heart, listen to him, since he is your master.
 19 You are in his body, you shall not be a foe."

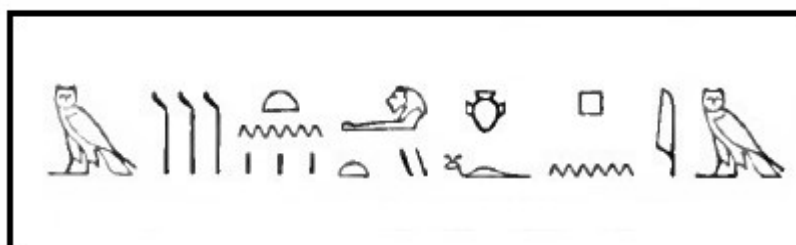
 20 I am the one who gives orders,
 21 you will listen to me, o Necropolis:
 22 *Osiris Scribe Ani*
 23 *justified in peace,*
 24 *justified in the beautiful West,*
 25 *in the region of eternity.*



Let us note first that the heart the title speaks of is the "*hꜣtj*" one, the anatomical muscle; and that is in tune with the carnal image of lines 3 and 4; tearing it away would destruct the *jb*-heart as well [6-7]. As for line 4 there are a couple of things to remark:



In the graphic rendering of “*nkfyw*” what looks like a “*t*” is in fact a D51 determinative (finger), as more clearly shown in pTurin and in Simeone Levi's dictionary. Then the “*f*” of “*nkf*” presents a knife piercing the horned viper, as for an apotropaic effect. But what is intriguing is the hidden allusion in the line. The gods have the power to tear away (*nkf*) the heart that they themselves have made (*jr .n =tn*), which may be read as a *captatio benevolentiae*, or as a way to make the gods feel guilty for the heart's possible “defects”. In line 5 it is the gods' function which is underlined: it's up to them to make the deceased live forever, allotting them “eternity and everlastingness”. But what is important is the greeting, which, as I said above, marks a change of attitude: not a violent, but a respectful approach, although the use of the imperative, no matter how politically correct, is nonetheless a sign of firm self-confidence. As regards line 7



we should note the subtle word-play “*m db^cw =tn / m db^cw tn*” (with your fingers / do not reproach); the first one being linked with “*m jt jb pn*” of the previous line.

Then in line 8 the “diplomatic” imperative becomes a resolute negated “*nn sdm =f*” form. Ani makes clear that the gods should not allow evil speeches against him, in fact telling them that they are not in a position to be hostile towards him, because he has the sustenance of a mighty god [10]. “*He who is great of names*” is probably *Ra-Atum*: Ra, because of his many litanies; and Atum as the father the Ennead (many gods → many names), that can be seen as his limbs whom “he does speak to / command” [11].

Lines 12-13 describe the heart of the vignette preceding Ani's figure (*hntj ht =f*); and since Ani's heart is the representative of that of *Ra-Atum* [9-10], Ani does address the gods reporting the GOD's speech [14-19]. The statement makes clear that Ani has full possession of his heart [14-15], which cannot give him any order whatsoever [16] and must obey him [18]. In other words, Ani has full control of his body and of his mind (*mens sana in corpore sano*). Thus the heart cannot speak against him [19], as anticipated in chapter 30B (*supra*), hinting then at his vindication.

The last part [20-25] is particularly interesting since it may be read either as *Ra-Atum*'s words, officially stating Ani's promotion; or as Ani's declaration to the Underworld [21]: having obtained *Ra-Atum*'s justification [22-25], he is now in command [20] and the four gods, acknowledging that, must set themselves aside and let him continue his course.

