

PAPYRUS OF ANI

PLATES 20-22

(chapters 15, 133, 134)

When the *b3* goes *m-3h*-ing in



CHAPTER 15



CHAPTER 133



CHAPTER 134

by

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Plates 20-22 form a unique logic block composed of three chapters (15, 133, 134) dealing all, although from different perspectives, with the figure of Ra in his solar boat. The sequence obeys a well defined narrative course, starting with Ani's wish of being allowed to enter the boat of the sun, continuing with its (the boat's) glorious praise and ending with the assertion of its might and invincibility. Three moments that, at this point of our rite of passage (as suggested in my general introduction) mark the progressive modification of Ani's psychic structure from his previous *b3* status (which he reached in the first part of the papyrus) towards a higher level, that of the blessed spirits (*3h*). Since each chapter is built according to a specific layout we'll deal with them separately pointing out their functions within the organic whole.

Chapter 15

(Hymn to the Sun – Plates 20-21)

The peculiarity of this spell comes from its internal structure, based on a sort of theatrical composition, pointing to its ritual aspect. It may be divided into two sections, each one assigned to a distinct character: Ani and Ra. In the first one we see Ani repeatedly praising and praying the god to let him embark in the solar boat. In the second part we hear Ra, who, satisfied by the last prayer, lets Ani be a member of his retinue. What is important to remark are the different modalities of Ani's prayers. According to my (highly questionable, of course) interpretation, Ani tries to obtain Ra's benevolence, but the god, at first, does not seem to respond to his prayers. Let's see why.

1

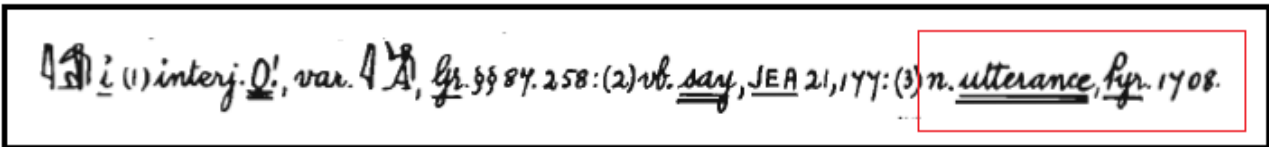
- 1 Adoration of **Ra** as he rises
- 2 in the sky's eastern horizon
- 3 together with those in his retinue.
- 4 Utterance of Osiris Ani, justified.
- 5 He does say: O solar Disc, Lord of rays,
- 6 who rises each day from the horizon,
- 7 may you shine in the face
- 8 of Osiris Ani, justified.

- 9 He adores you, in the morning,
 10 he makes you content in the evening.
 11 O may emerge the *bA* of Osiris Ani justified
 12 with you towards the sky.
 13 May he proceed in the Barque of the Day
 14 and moor in the Barque of the Night.
 15 May he be united with the *Unwearied-stars* in the sky.

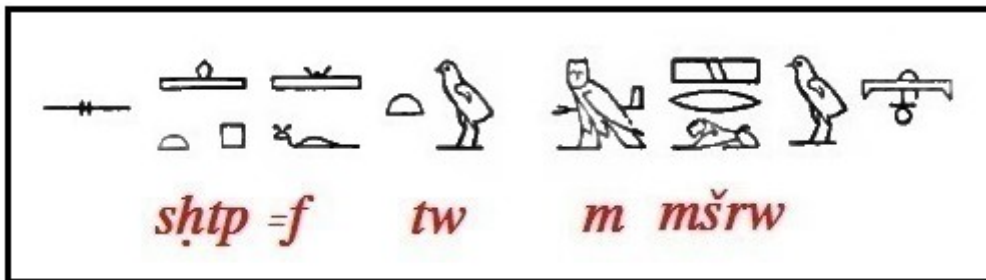
In line 4 the “j”



which usually is an interjection (O!) in this particular case might instead be read as “utterance”, coming from the verb “*j/jn*” (to say).



That would underline Ani's ritual approach. As for “*sḥtp =f tw*” of line 10,



I think it refers to the evening prayers that Ani dutifully recites when Ra disappears in the West, balancing those of the dawning sun. In other words Ani clearly states the respect that he shows towards the god. But honestly that looks like no more than a routine performance and that may be the reason of Ra's silence. Thus Ani makes recourse to a different approach.

16 Osiris Ani, peaceful, justified,
 17 he speaks and praises his lord, lord of Eternity:

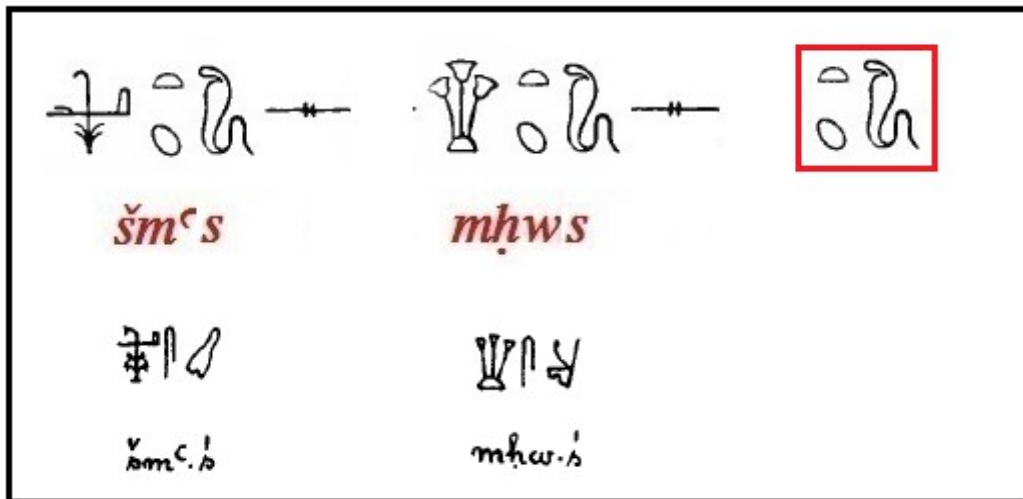
[PRAISE]

18 Hail to you, *Harakhtj*,
 19 *Kheprj*, who formed his own self,
 20 how beautiful (you are) when you rise in the horizon,
 21 when you light up the *Two-Lands* with your rays!
 22 All the gods are in jubilation
 23 seeing you as king of the sky.
 24 The *Lady of the Hours* stands firm on your head,
 25 the *South and North crown* on your brow:
 26 she has placed her seat on your forehead.
 27 *Thoth* is firm at the front of your boat,
 28 destroying all your foes.
 29 Those who dwell in the *Duat*, they come forth at your approach,
 30 so as to see the beautiful image.

[PRAYER]

31 I have come to you. I am with you
 32 so as to see your disc every day.
 33 May I not be held captive; may I not be turned back.
 34 May my limbs become new, in seeing your beauties
 35 like all those whom you favour,
 36 for I am one of those (become) wealthy because of you on earth.
 37 I have reached the land of Eternity,
 38 I have united with the land of Everlastingness,
 39 but it's you who has commanded that, on my behalf, my Lord!

This time Ani begins his utterance praising Ra's kingly magnificence [18-30]. The text does not pose particular problems, but for a couple of graphic liberties. In line 25 we note the different rendering of the crowns of South and North

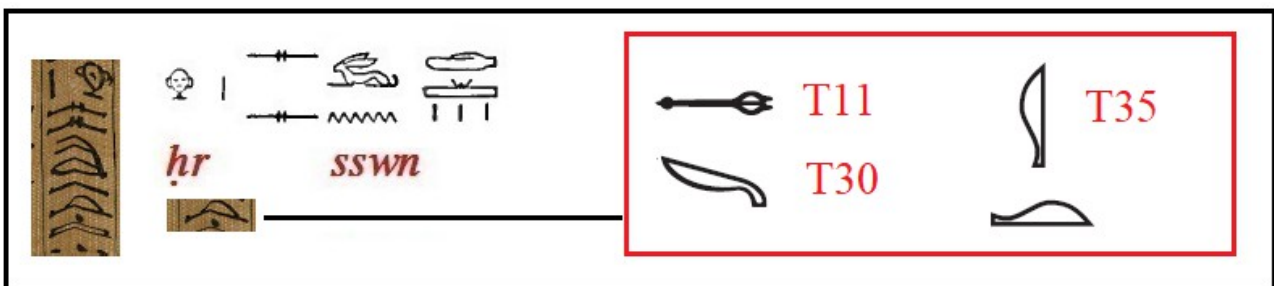


Since they refer to the “Goddess of the Hours” (*wnwt*) it's possible that



be an allusion to her motherly attitude (*mwt* → feminine “*t*” and “egg”) and the misplaced “*s*” pointing to the suffix pronoun (=s) that would underline her possession.

In line 28 we find a graphically dubious “*d*”, probably a miswritten determinative,

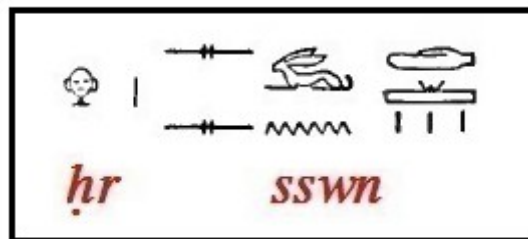


which could possibly be a horizontal T35 or a T30, although the most

common determinative for the word “*sswn*” is the arrow (T11). But the most intriguing passage is that of line 30



referred to the dwellers of the *Duat* who come forth at Ra's approach. There is in fact a dubious “*w*” following what looks like an infinitive (*m33*). That might be a spurious pseudo-plural pointing to the “dwellers”. As a matter of fact we also find plural strokes following an infinitive in the above shown “*hr sswn*”



which seems to me quite an unorthodox rendering. But our “*w*” could be a metathesis “*wssm* → *ssmw*” (portrait, image)

IV
s/ssm.w

belegt seit D.18
Sein neben Wörtern ähnl.
Bedeutung wie s/ssm.w
schon u. ä. 6 und neben
Kj Gestalt 7, hntj
Statue 8 u dgl.

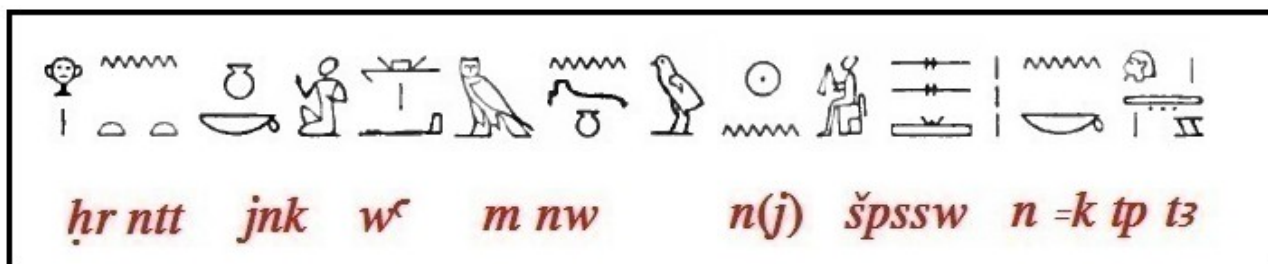
Kultbild 9 eines Gottes und seine
tragbare Planke 10.

gn
gern s/ssm u. ä.

IV
s/ssm ?

das Gerät zum „Wetzen“
der Feuersteinnmesser 9.
Eigentlich vom Zeichen
s/ssm verschieden,
aber schon früh mit
ihm verwechselt 10.

Having praised Ra's glorious appearance Ani begins his prayer [31-39] trying to obtain the god's benevolence. Line 36 is particularly interesting



We might even see in it an anticipation of Max Weber's “*Protestant work ethic*” since Ani states that his wealth on earth (*špssw tp t3*) was a sign of Ra's favour (*n =k*). It's also probable that the N5 determinative (sun disc) of “*nw*”, which is proper for “time”, but not for the demonstrative pronoun, be in fact an allusion to the solar aspect of those whom Ra favours [35]. In conclusion, having favoured him on earth and having let him progress through the Duat [37-38] until he came at the presence of the god [31] the logical consequence [39] should be his admission in the ranks of Ra's retinue [35]. But the god keeps being silent. Ani must find other means.

3

In the previous section Ani described the exterior magnificence of Ra; but that was not sufficient for obtaining the god's benevolence. So he thinks he should better highlight Ra's most intimate essence, plunging into the archetypal level, which cannot be reached by ordinary beings. Ani hopes that, showing his “theosophical” knowledge, he may gain the god's favour.

This part is indeed very complicated, its grammar difficult, its syntax ambiguous, its images puzzling; the few translations I checked are in my view unsatisfactory, not so clear and in many cases “adjusted”. Being only vaguely commented (when not commented at all) there is no way to evaluate the degree of their validity. That's why in my highly questionable translation and aware of my limits I'll try to expose the reasons of my linguistic and logic solutions comparing them with the original text.

40 Utterance of Osiris Ani, noble one, justified,
41 in peace, justified!
42 He says: Hail to you
43 when you rise in your horizon, [= dawn]
44 as Ra, pleased with the right course.
45 As you traverse the sky every face faces your Sight [= day time]
46 and your hiding away from their view. [= sunset]
47 You donate yourself, from morning into the evening of the day.
48 How prosperous the sailing (of the boat) carrying your majesty!
49 Your rays (that shine) upon people's faces -
49a fine gold does not know them [= cannot comprehend their quality],
50 your splendour cannot be described,
51 (nor) the regions of the gods
52 (like those) that were seen on texts (talking about)
53 the foreign lands of Punt,
54 so that one could take note of the unknown.
55 *You* made, surely, when you were the only one,
56 your form [= disc] on top of the Nun, [= first dawning]
57 so that it [= your form = disc] run its course [from then on]
57 b according to your (primal) course
58 without cease, like your majesty (did).
59 A little day that traverses, long since, [= diurnal course]
60 a river of millions of hundred thousand tiny moments.
61 Once made that you went to rest [= sunset]
62 and then passed through the hours of night, [= night journey]
63 as you had established,
64 getting through as you would be wont to, [= rebirth]
65 offering yourself, at dawn, in your own presence, as Ra,
66 (in your) rising in the horizon.

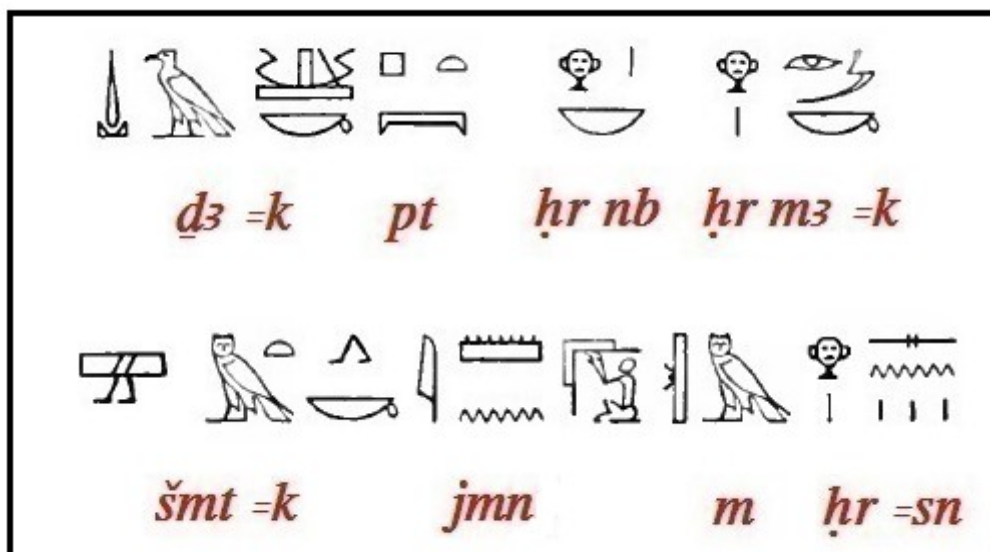
The very beginning [40] shows the same uncommon “j” found in 1,4 that I considered a nominalized form of the defective verb “to say” (Faulkner C.D. 7), thus “utterance”.



In a certain sense it could be a way to say “Let us start again with a new kind of utterance”. We should also note the “bowing” position of the man, a little different from the expected A26



thus a manifest sign of awe and respect. After the usual greeting [42] there is a description of the diurnal journey of the sun from dawning [43] through daytime [45] to sunset [46]. These last two lines need a closer look.

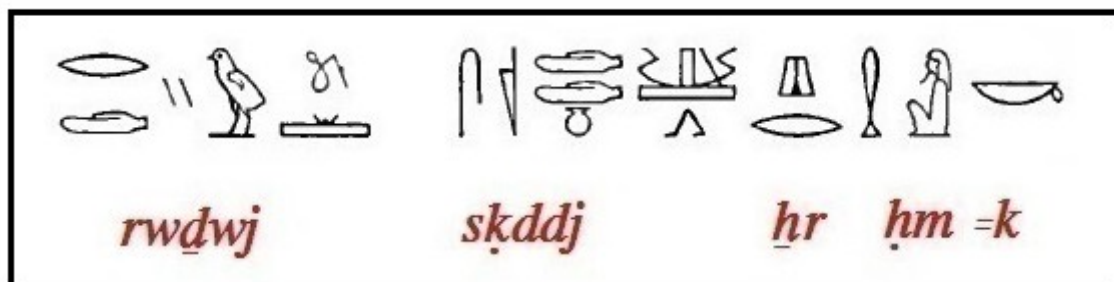


I consider “*m3 =k*” a nominalized form, thus “your sight”; which does exclude “everyone looks at you” of other translations. That would in fact need a dependent “*tw*”, not a suffix “*=k*”. As for “*šmt =k*” I am also inclined to see in it a noun (your moving), although a prospective “*šm =k*” (as you move) might work as well. In any case the image is that of people (*hr nb*) being upon (*hr*), namely “having present” (metaphorically “facing”, since

looking at the sun would turn them blind), the course of the sun through the sky (*d3 =k pt*) until he hides away (*šmt =k jmn*) from their view (*m hr =sn*). As for line 44



I translated “*m3t*” as “right course” so as to underline the harmonious and peaceful sailing of the solar boat along the true (*m3t*) direction established from the beginning. In line 48



my translation points to the common image of the solar boat carrying (*hr*) the sun god, as shown in the three vignettes of the plates

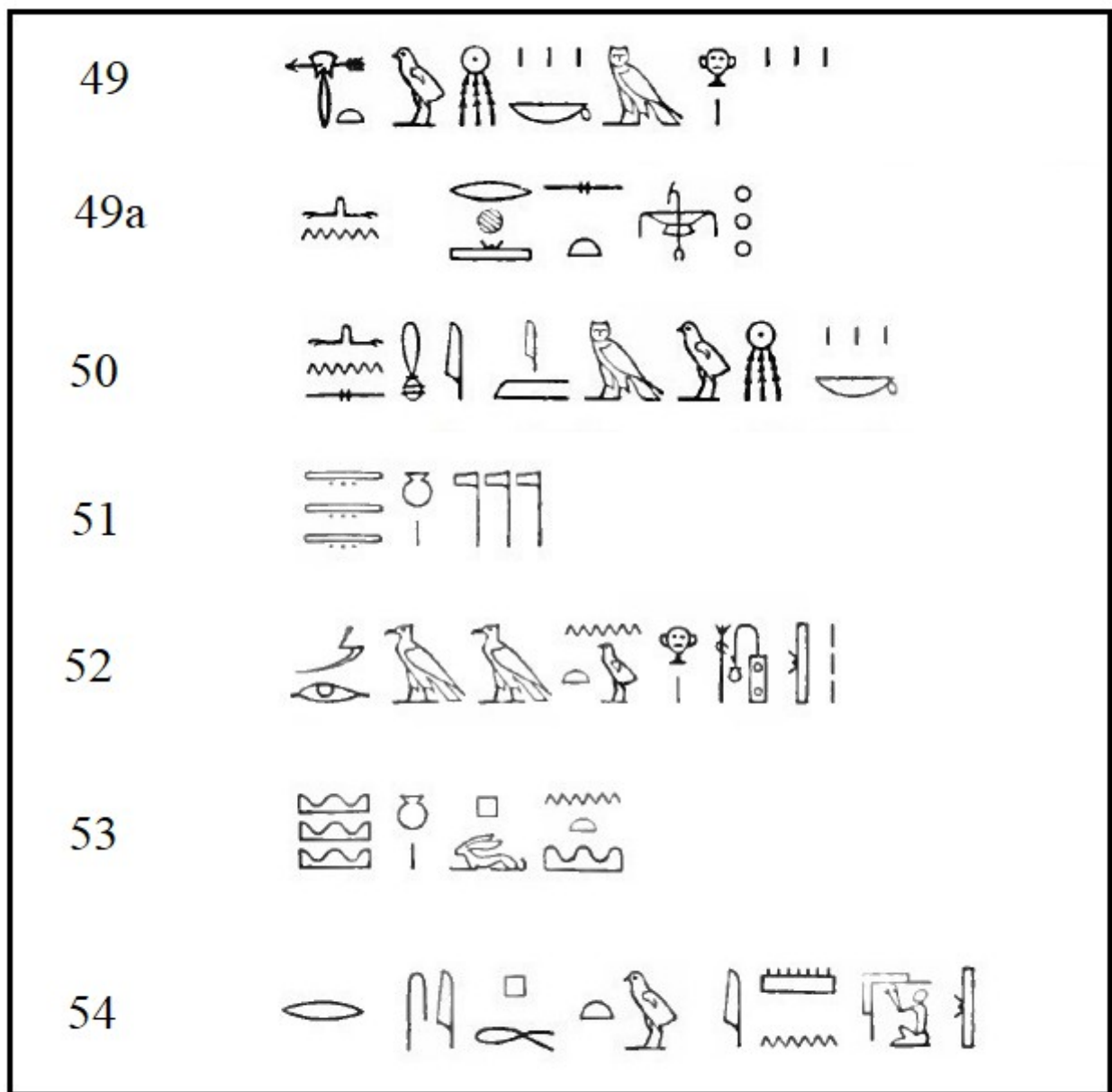


and I wouldn't exclude a possible homography between the feather of *m3t* and the steering oar



which is one of the reasons I chose to translate “*m3't*” as “right course”.

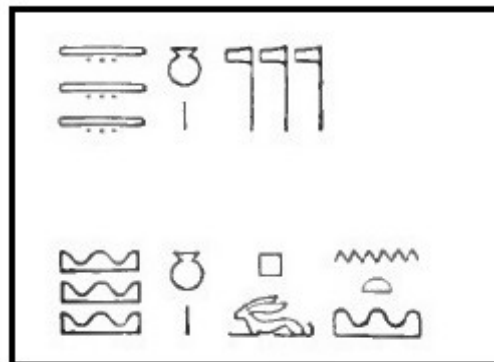
Then we come to lines 49-54 which are, no doubt, the most cryptic. The general sense of my translation is this: “*Your radiance is far superior to that of the most refined gold; and it is beyond description, just like the divine land where it comes from, although, as ancient scripts say, it was thought to be located in the legendary land of Punt. A way to make virtually visible what was hidden and unknown.*” It goes without saying that now we must check how acceptable my parsing can be and how much grammar, syntax and logic can be tolerant towards my debatable (and somewhat extreme, when not too far-fetched) reading.



Line 49a may have a double (and concomitant) interpretation, according to

the meaning we assign to “*st*”. That could be a dependent neutral plural referred to “*stwt*” (rays), in which case the subject is “*d^cm*” (fine gold) that is not in a position to comprehend (*n[n] rh*) them (*st*). In other words, no matter how precious and how exteriorly similar to the solar rays, fine gold cannot grasp or equal the essence of their splendour and might. But in Late Egyptian “*st*” could also be a 3rd feminine suffix “=*s*”, also referred to the collective “*stwt*” [→ *st-wt*]. In which case it would be the radiance that, being so superior, wouldn't even take notice of such a menial matter as fine gold is.

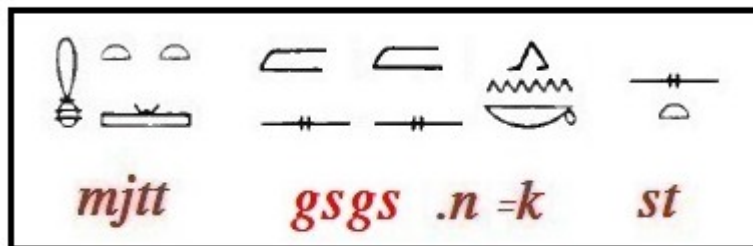
Just as the sun's splendour cannot be described [50], the same happens with the lands of the gods [51] which have resemblances with the legendary land of Punt as shown in lines 52-53. I transliterate them as: “*m33 .n =tw hr zh3 h3swt nw pwnt*”. It seems that in ancient times (past tense *sdm .n =f* → *m33 .n =tw*) one could see on written documents (*hr zh3*) news regarding the mysterious and unknown far away land of Punt, which, not by sheer coincidence, was called “the land of the god”, that is “*t3 ntr*” so similar to our “*t3w ntrw*” [51], also in their graphic rendering:



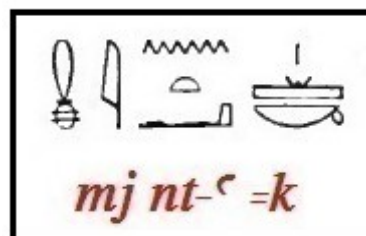
Putting down on scripts (*hr zh3*) news about the hidden Punt was a way to deal with the unknown, to take note of (*r sjp =tw*) [54], namely to make “virtually” visible, what in fact was inaccessible (*jmnw*) to human senses [54]. It's true, though, that Punt was finally discovered, so that the descriptions might have worked as maps. But one cannot describe (*nn smj*) the land of the gods, which can be accessed only by the “initiated”. And that may in fact be a proper introduction to the final lines of this block in which Ani makes show of his “esoteric knowledge”. In fact we may see in it the psychic re-enactment of the first day of creation, namely the archetypal model of the solar course. That begins the moment Ra emerges from the abysmal waters, taking the form of the solar disc [55-56].



whereas the “.tj” suffix would suggest a stative of the verb “w3j” (to be distant). The fact is that, excluding a 2nd person (masculine and feminine), we are left with a 3rd person (feminine). My momentary guess is that although “hrw” is masculine, the adjective “ktt” may give it a faulty feminine touch which could explain “.tj”, giving thus a sort of “so far away”. I repeat, just a guess and definitely questionable. In any case lines 55-60 describe the sun's diurnal journey before its setting in the west [61]. The elucidation of the archetypal model continues with the night journey [62], once again according to the rules that Ra himself had designed [63],



that he successfully went through, establishing it as the course to follow, as his habit is [64]:




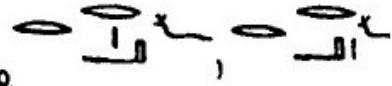
The last two lines [65-66] point to the end of the solar algorithm with the sun's rebirth, which underlines both the archetypal figure and its material instantiation as solar disc, hinted at by the use of “r r3-^ =k”


ṛ3-ḥ



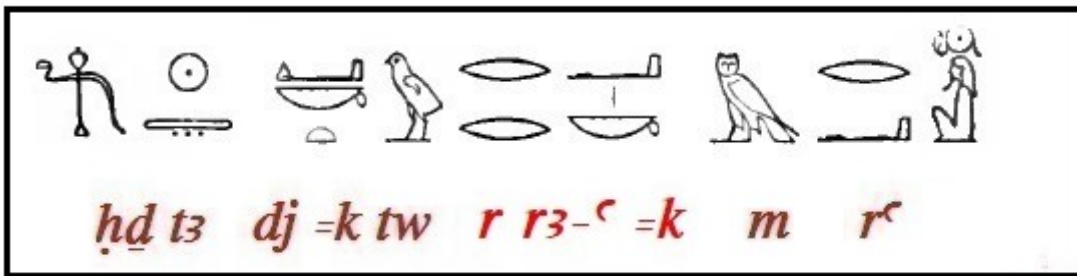
Amararna in:

„neben ihm“ (statt ) 10.



 ṛ-ḥ (wy) end, limit, Urk. IV, 912, 2; 1309, 5; 1491, 17; as prep. beside, near, Gr. 5178;
m ṛ-ḥ 'likewise', Urk. IV, 82, 14; m ṛ-ḥ 'like', 1292, 11; ṛ ṛ-ḥ 'in the presence of'

which in our text runs like this:



It is the god who offers himself, transubstantiating his archetypal image (Ra) into a material form, once again, as he did in the beginning [55-56] and as he will continue to do [64 *supra* “mj nt-ḥ =k”]. However, once again, there is no response by Ra. Once again Ani must adjust his tactic.

[ADORATION : DAWN]

- 67 Osiris Scribe Anj justified
- 68 he says, while he adores you in your radiance,
- 69 he says to you as you shine,
- 70 rising at dawn, exalted in your form,
- 71 when gloriously you appear in your expanding beauty:

- 72 What a creator you are!, as you fashion and gild your limbs;
- 73 he who generated himself;

73a he who has not been given birth, like Ra,
74 he who shines in the sky!

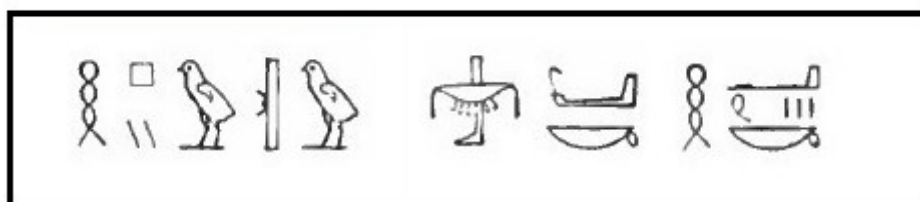
[PRAYER]

75 May you grant that I reach the sky of Eternity,
76 the lands of the favoured ones,
77 that I may join the blessed spirits,
77a the excellent Nobles of the Realm of the Dead,
78 so that I may come forth with them
79 to contemplate your beauty
80 as you rise and light up the morning twilight
81 after having traversed your mother, the lower sky.

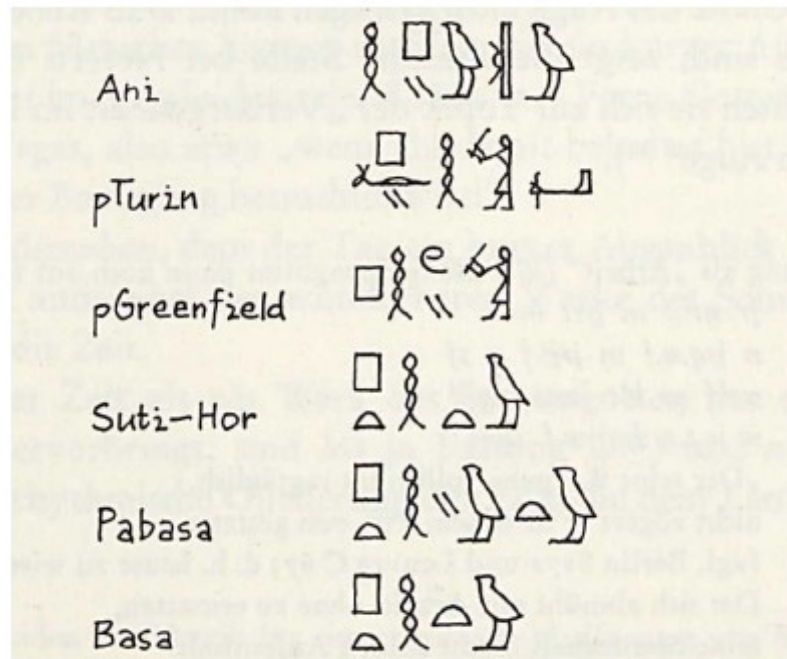
[ADORATION : SUNSET]

82 When you turn the face to the West,
83 my arms are in adoration,
84 towards your setting in Life,
85 for it's you who did make Eternity.
86 I adore you when you set in the primeval waters
87 and I place you in my heart, unwearied one,
88 more divine than the gods.

This time Ani highlights Ra's Glory, with all its emotional impact that works so deeply inside him. Not the *Power* of the sun, but his radiant overflowing *Beauty*, in front of which one cannot but bow down in adoration. In this passage there are a couple of sentences needing elucidations. The first one is that of line 72:



Whereas the second part (*nb =k h^c =k*) poses no particular problems, the first group of glyphs (*hpyw w*) are indeed puzzling. The verb “*hp*” (to run, to make haste) of which “*hpy / hpyw*” could be a participle, inside our general context does not make much sense. Ditto for the lone “*w*”, that can hardly be the not much common negative particle. Although I usually do not make recourse to other versions in order to explain difficult lines, in this particular case I think that might help.

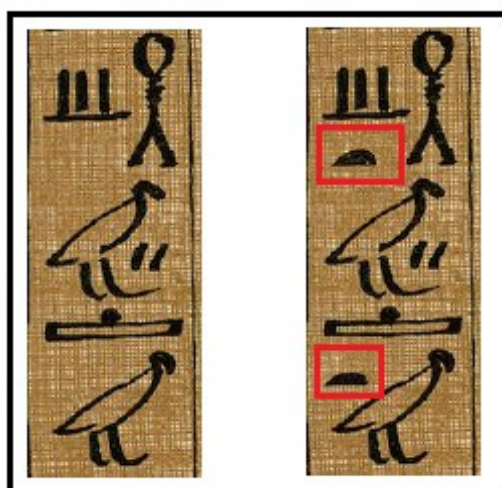


This comes from Jan Assmann's “*Zwei Sonnenhymnen der späten XVIII. Dynastie*”. Leaving aside pTurin and pGreenfield, even more puzzling than our papyrus, the other three show forms of the verb “*pth*” (to create), followed by the “*tw*” pronoun. The Pabasa version seems the more similar to that of Ani's. Assmann renders it as “*pth.wj-tw*” (was für ein Ptah bist du → O what a Ptah you are!). I'd rather prefer “creator” than Ptah, but that's a minor point. At any rate the solution fits the context. But in our case Ani's rendering is definitely spurious.

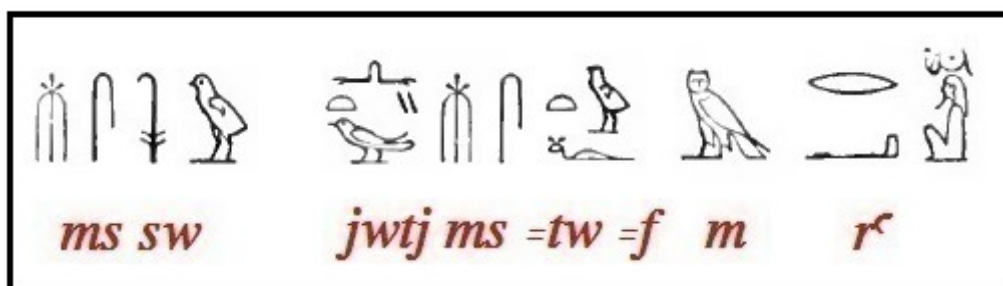


At this point there are two possible options: (i) the wise way, namely not to translate the passage, putting question marks on the “unknown”; (ii) the creative way, namely giving free rein to speculation, although trying to sustain it with plausible circumstantial evidences. In other terms “far-fetchism”; but I'll take the risk. So...

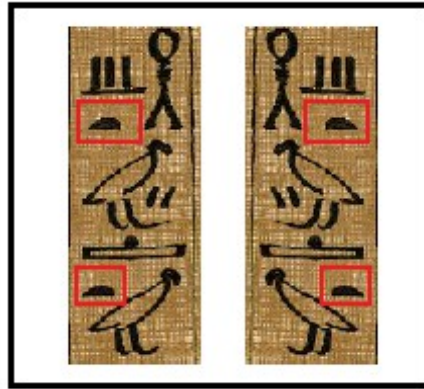
compared to Pasaba's version we have two missing “*t*”s which, if inserted, would give to “*pth*” (*pt+h*) a reversed graphic direction (*h+pt*)



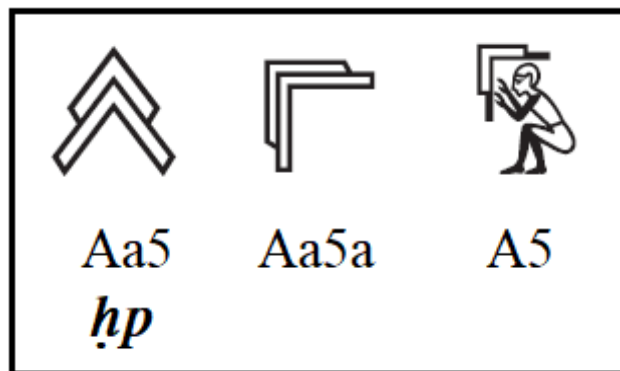
My hypothesis is that the scribe used on purpose an alien rendering so as to underline the “alien” circumstance of Ra's birth, his self-generation, which is a “reversion” of the natural course, that of being born by a woman. The “*t*” is in fact a feminine mark; thus the missing “*t*”s could allude to the hidden “feminine/generating” power of Ra, the god who gave birth to himself (*ms sw*), that is: who had not been born by a mother, as the following line does show [73a]



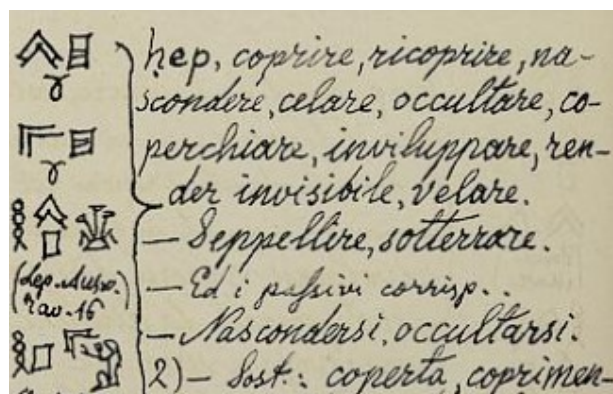
But let's go back to our reconstructed glyphs. If we “reverse” them we would have



which, if correctly read (right → left direction), would give “*pth.wj tw*” , a possible, although grammatically debatable “what a creator you are!” And I would not exclude that the scribe made use of “*hp*” since one of its most common determinatives (in our case missing) is Aa5, of which a variant is Aa5a, used as a determinative for “hiding”, as shown by A5



with “*hp*” which, according to Simeone Levi's dictionary, might also mean “to cover, to hide, to conceal”

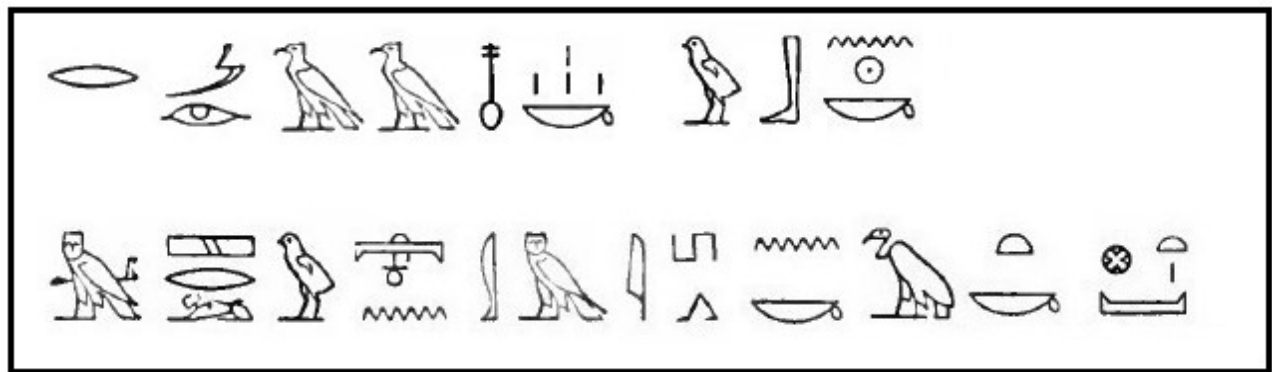


thus inviting the reader to look at the sentence from a different angle.

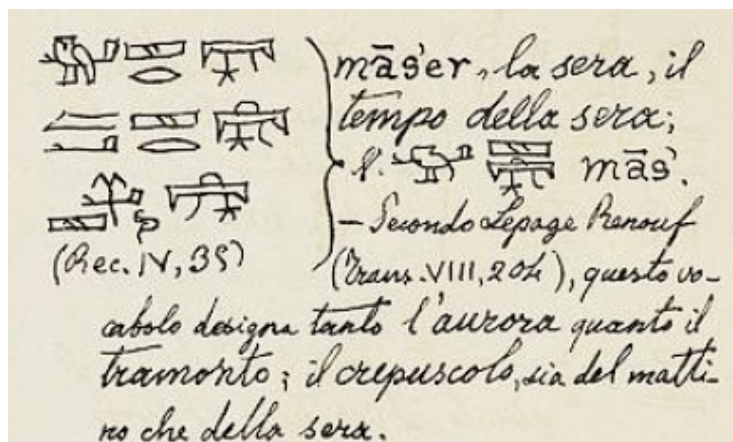
The other ambiguous passage is that of lines 79-81



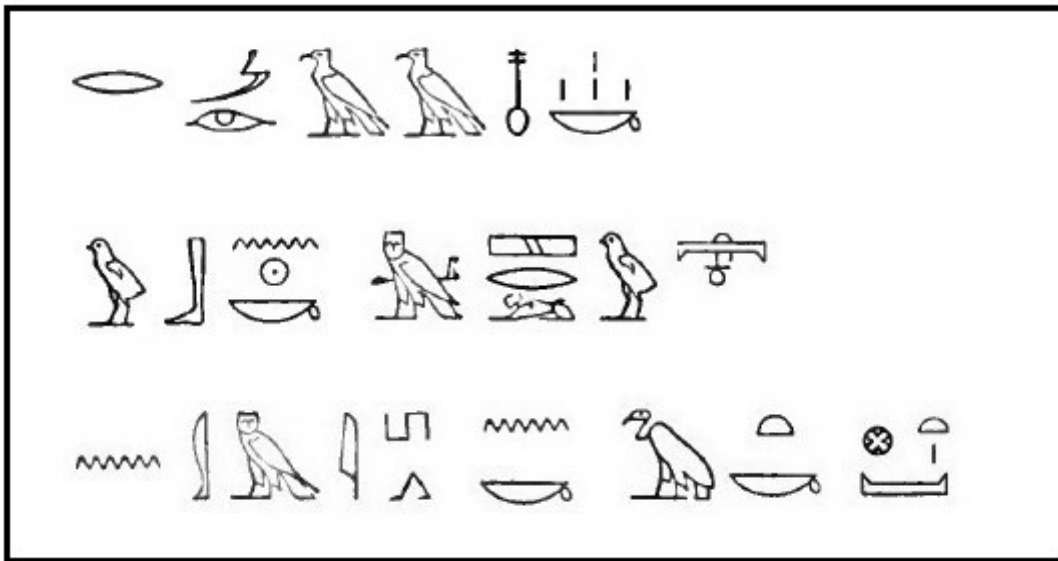
I think that, considering the general context, the basic image is of that of the contemplation (*r m33*) of the beauty (*nfrw =k*) of the rising sun (*wbn =k*) after his night journey, that is after having traversed, starting from the evening (*mšrw*), his mother *Njwnt/nnt*, the Lower Sky (*nmj .n =k mwt =k njwt*). The passage would thus be parsed like this:



But I am not so sure whether it is correct to put the adverbial “*mšrw*” at the start of the sentence. I am more inclined to consider “*mšrw*” as a noun and read it not as “evening”, but as “twilight” as Le Page Renouf does and Simeone Levi attests:



A “twilight” that could be the dusk preceding dawning. The new parsing would thus be like this:



“*wbn =k*” would not only be “as you rise”, but also “as you light up”, “*mšrw*” being its direct object. Or, if an adverb, “when you rise in the morning twilight”.

I think that the use of “*mšrw*” instead of “night” comes from a subtle stylistic nuance. In its double aspect (night/day, light/darkness) it does mirror the mother image (*mwt =k njwt*). We know in fact that the sun comes out from Nut's womb (dawn/day) and is eaten by Nut's mouth (sunset/night).

The last part of this section [82-88] is a direct continuation of the image expressed in line 81, the journey through the lower sky, which, mirroring the mother figure may be seen as an allusion to pregnancy, the living fusion [84] into the androgynous Nun [86] out of whom he shall emerge in the never-ending course that he himself designed [85]. An eternity that Ani wishes to make his own [87] when promoted to the state of Akh [75-77]. In the meantime he keeps adoring, waiting for a response. But the god, hélas, seems so distant. Thus Ani tries again to gain Ra's benevolence, once again modifying his ritual approach.

5

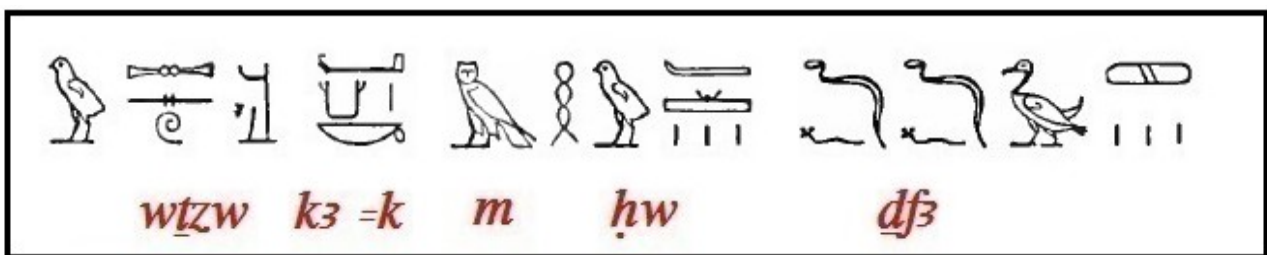
[PRAISE]

89 Osiris Anj justified
90 he says: praises to you, who rises in gold,
91 who illuminates the Two-Lands, on his daily birth,
92 (as when) your mother bore you by her (own) hand [=by herself]
93 and you did lighten what the sun encircles.
94 O Great Illuminator, who does arise from the Nun,
95 who forms his kinsfolk from the whirling waters,
96 who makes festive the lands , all the cities, all mansions,
97 who protects with your goodness,
98 who manifests his *Ka* in food and nourishments,
99 great in inspiring fear,
100 power of Powers,
101 who keeps his seat remote from evildoers,
102 great of shining in the Barque of Night,
103 great of splendour in the Barque of Day,

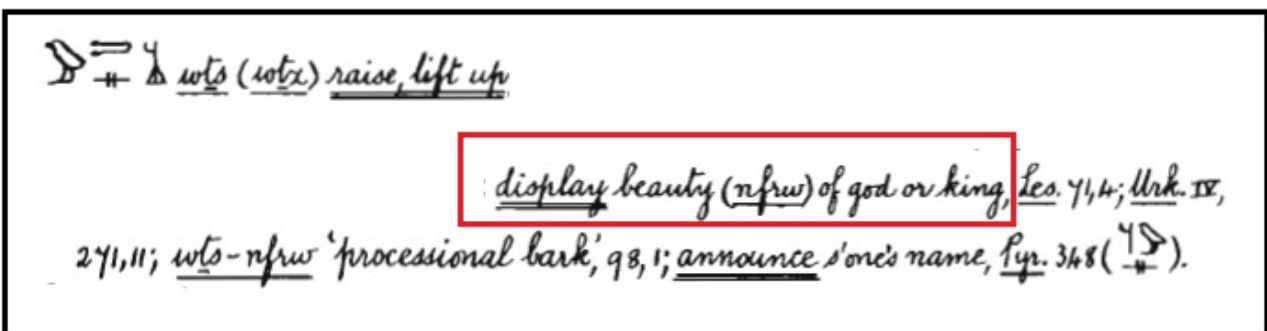
[PRAYER]

104 may you glorify Osiris Ani,
105 justified, in the Realm of the Dead,
106 may you have him exist
107 in the West, devoid of evils,
108 may you turn your back on (his) wrongdoings,
109 may you make me a *revered one* beside the blessed spirits,
110 so that he [= *revered one*] may unite with the *bAs* in the sacred land,
111 so that he may sail in the Field of Reeds
112 on the back of him [=Ani] decreed to be happy [and to proceed in happiness]

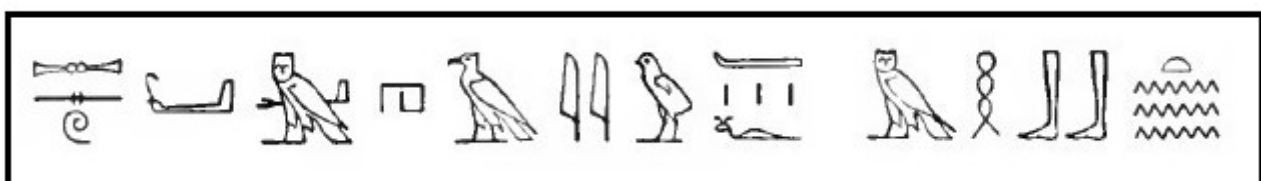
At a cursory glance this section does not seem to be so different from the previous ones. We find the usual praises, with their more or less usual traits regarding the sun: his emergence from the Nun [94], his nocturnal and diurnal course [102-103], the happiness he causes on human beings when he appears [96], his might [99-100] and his sense of righteousness [101]. But on a closer inspection we can find qualities [94-98] which give the scene a very distinct character. They are related to the sun's beneficial effects [97-98] on Egypt [91] and its people [96]. More than the sun's beauty what is highlighted is his “creative function”, not the sun's “Might” *per se*, but seen as a divine means for the benefit and well-being of his earthly subjects. In this sense line 98 is very explicit:



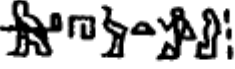

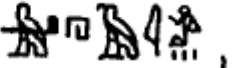

In my translation of “*wtzw*” I follow Faulkner's suggestion



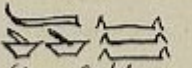
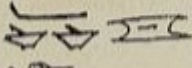
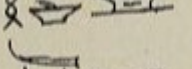
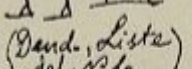
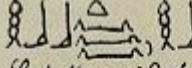
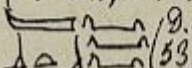
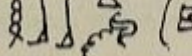

It is the image of the sun that elevating himself and being “high up” (*wtzw*) manifests his “energy” (*k3 =k*) letting it permeate the land that will produce food and nourishment. An image that may help to explain, at least in part, the otherwise cryptic one of line 95, where we find a participial “*tzw*” mirroring our “*wtzw*”:



This is a very problematic sentence, due to the ambiguous rendering of the “*mhzyw =f*” glyphs. That is a possible graphic version of the word “*mhwt*”

<p><i>mhwt</i> </p>	<p>Belegt seit M.R. vgl. <i>hōw</i> ?</p> <p>Familie, die Angehörigen u.ä. 7. Bes. auch Stamm u.ä. der Beduinen, der Feinde 8. auch Sippe o.ä. der Bösen, des Apophis 9.</p>	<p> u.ä.</p> <p>ⁿ auch ,</p> <p> u.ä.</p>
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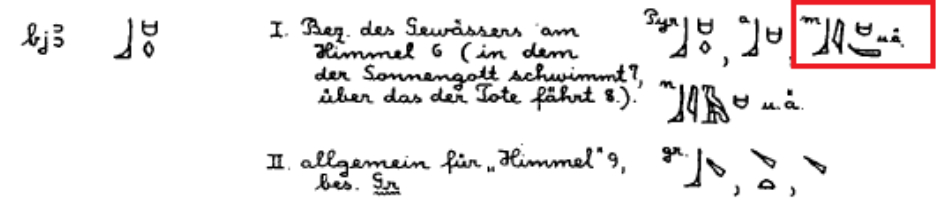
which is “family, kinsfolk”, but could refer either to one's own kindred or to that of an inimical or evil race, like that of Apophis. As a matter of fact instead of the A1 (seated man) or A1+B1 (seated man + woman) determinatives, we have F18 (tooth), which can point to “aggressiveness”. Now, since the verb “*tzj*” with D40 determinative (forearm with stick) can mean “to tie a knot”, alluding also to neutralizing magic means (see PT 226, 234b-c) we may read the sentence as referred to Ra who magically neutralizes (*tzw*) evil, that is frees himself from his own built-in destructive potentialities (“*mhzyw* → *mhwt*”, his ever present Apophis aspect characterising the original undifferentiated Chaos) causing them to remain inside the whirling waters of the liquid abyss : that's how Simeone Levi in his dictionary describes “*hbbt*”.

<p> (Roug. Ed. fr. 42, XX)</p> <p> </p> <p> (Dand. Liste del N. 6)</p> <p> (Prat. 101, 1; 136, 14; 164, 15)</p> <p> (D. H. X, 11; 53, b, 11)</p> <p> (E.)</p>	<p>hebeb, hebeb-t, b. e., forme deriv. da  bb-t (4.); - significa l'acqua che si avvolge, si contorce, si accavalla, si dispone a cerchio, a vortici, l'acqua che fa vortici, gorghi, mutinelli, cavalloni; e questi Hebsi sostant.; l'acqua che scorre vorticosamente; — L'acqua a cavalloni</p>
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But “*tzj*” can also be “to form unborn bodies”

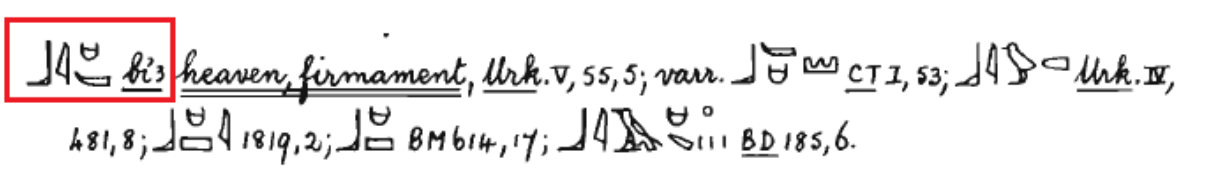
(2) *join, rejoin*, *Leas.* 81, 257. 289; *Westc.* 7, 4; *knit together bones*, *Sm.* 4, 11; *Urk.* V, 182, 7 **form unborn bodies**, *TR* 17, 9; *Urk.* II, 495, 5; *BD* 387, 9; *unite the Two Lands*, *Urk.* IV, 14, 6; *build monuments*, *Merikarē*, 63; *model face of sphinx*, *Goyon*, 54 (∞).

and that could allude to Ra's creative process and the formation of his divine family (*mhwt*). That might explain the substitution of the “people” determinative (human, *too* human) with that of the tooth, which could allude to “threatening and devouring power”; but, being also a determinative/phonetic complement of “firmament” (phonogram “*bj*”)




 I. Bez. des Seewässers am Himmel 6 (in dem der Sonnengott schwimmt, über das der Tote fährt 8).

 II. allgemein für „Himmel“ 9, bes. *Sr*



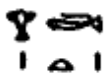
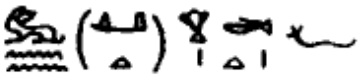
bi *heaven, firmament*, *Urk.* V, 55, 5; var. *CT* I, 53; *Urk.* IV, 481, 8; *BM* 1819, 2; *BM* 614, 17; *BD* 185, 6.

in our particular case it might underline the godlike quality of Ra's kinsfolk, his divine offspring, which, I would not exclude, might be an allusion to the sun's rays, integral parts (*mhwt*) of his solar function. Ra's “productive” element has already been anticipated in line 92



ms .n tw mwt =k hr drt =s

which, in a certain sense, seems to contradict the well known assertion of Ra's motherless self-generation, explicitly expressed in 4,72-73a. But our scribe knew better than that. In fact “*hr drt =s*” is not only “stand-alone, by her own, independent”

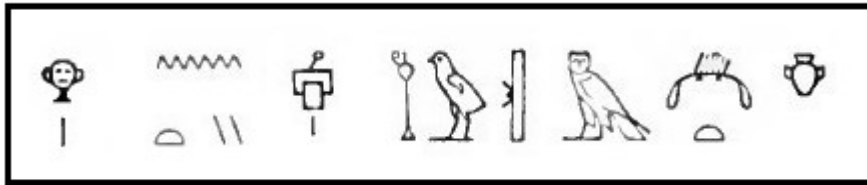
	<p>auf der Hand stw. Tragen halten 16; in die Hand schlagen (beim Taktklatschen u.ä.) 17; und ähnliches 18.</p>
<p>Nä. auch in der Verbindung: im Sinne von „selb- ständig sein“ 19.</p>	
	
<p>vgl. Kopt. ⲡⲓⲧⲟⲧⲩ.</p>	

which mirrors Ra's situation at the moment of his first rising from the abysmal waters; we have also the image of the solitary mother who has to extract the baby from her womb by her own, without the help of a midwife. This underscores the “motherly” aspect of the self-generating Ra. The “protective” character [97] of the mother who nourishes her children [98]. Once again Ra's glory aimed at his people's prosperity.




This marks a substantial change in Ani's psychological approach. Whereas in his previous “imitation of Ra” he was trying to integrate the sun's power and glory from a personal perspective, magnifying thus his “wish for omnipotence” ; now he understands that Ra's might is instrumental for securing the common good. That is the “*Akh*” level of the blessed spirits who, from their higher state, act for the benefit of the earthly beings. And that is exactly what the “illuminated” Ani does ask for [109-112].

As regards Ani's prayer [104-112] we must remark the shift from a 3rd person [106-108] to a 1st person [109] and again to a 3rd person [110-112]. I think that was made on purpose so as to underline, as suggested above, the psychological modification. The Ani who has not yet been promoted [106-108], becomes an *Akh* [109], acquiring thus an individual superior existence (1st person); but, as such, he divests “his self” from the personal/centripetal traits so as to become an impersonal/centrifugal and beneficial force [110-112].

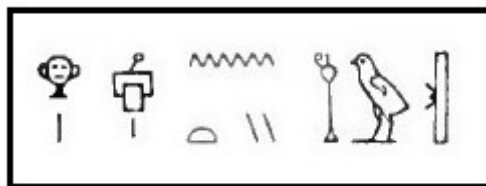
The last line [112] is particularly interesting:



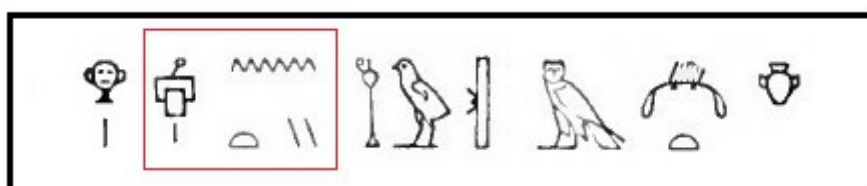
As it is it should be transliterated as “*hr ntj s3 wd m ‘wt-jb’*”, which, in my humble opinion, does not make much sense. Unless we presume a not expressed “*f*” (*hr ntj s3 =f*) and read “*wd*” as “*wd3*” (go, set out, proceed, set of the sun)

 *wd3* go, set out, proceed, r 'to', *Sin. B 282; Westc. 8, 2; 9, 27; 10, 6; 11, 9; Les. 76, 15; Urk. IV, 9, 8; RB 64, 16; of idol carried in procession, Siut, pl. 6, 274; Urk. IV, 308, 6; attain, r 'to' a rank, BHI, 25, 63-4; set, of sun, M. u. K. vs. 4, 3; wd3 r 3ht 'go to the horizon - die, of king, Sin. B 36; sms wd3 'funeral cortege', GNS 69. Varr.*
 *Les. 76, 15;  *Urk. IV, 651, 6.**

missing however the walking legs determinative. Accepting that we would have “*hr [ntj s3 =f wd3 m ‘wt-jb’]*” (upon the one whose back proceeds in happiness); “*s3/back*” being read as a metaphor for the “boat” which carries Ani (on the back [*hr s3*] of which Ani seats). In other words an image of Ani's happy sailing towards the Field of Reeds [111]. But I think that would be somewhat forced. What if instead of “*hr ntj s3*”



we read, via metathesis, “*hr s3 ntj*”, having thus:



“*hr s3 ntj wd m ʿwt-jb*”. In this case “*wd*” could keep its original meaning of “to command, to decree, to entrust”. And the image would be that of Ani/Akh [109] carried by (*hr s3*) the “previous” Ani who has been commanded (*ntj wd*) that he “be happy” (*m ʿwt-jb*), implying his “promotion”. Which might explain the metathesis: “*ntj*” has been put before “*s3*” in a (somewhat hazardous) honorific transposition, being referred to the “Akh”.

There is, though, the possibility that “*hr s3*” point to a prepositional “after”; and that “*wd*”, although retaining his first meaning, could also morph into “*wd3*”. So we would have the image of Ani/Akh following (*hr s3*) his escort, namely Ani, decreed (*wd*) to sail (*wd3*) in happiness, that is to proceed in his “psychic” journey. And in fact the rest of the spell seems to be Ra's positive response to Ani's prayer.

6

 113 So says Osiris Scribe Ani justified:

113a (**variation**) Utterance for Osiris Scribe Ani justified:

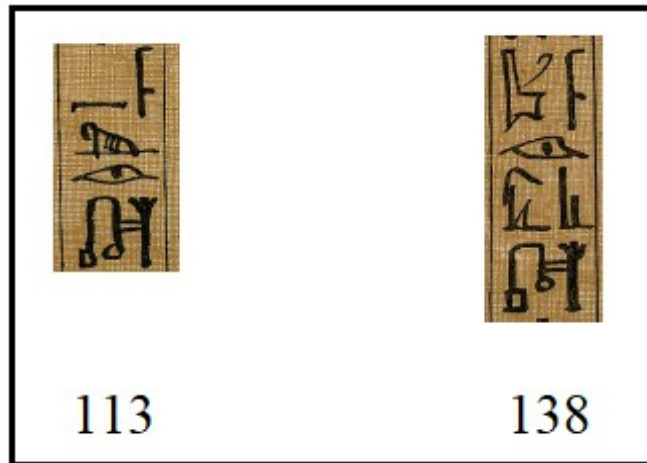
114 You shall come forth towards the sky,
 115 you shall traverse the firmament,
 116 you shall be a brother among the stars,
 117 you shall be given praises in the boat of the sun,
 118 you shall be summoned in the Barque of Day
 119 so that you may see Ra
 120 inside his shrine,
 121 and make content his disc every day,
 122 after having seen the *Inet* fish in its form
 123 along the stream of turquoise;
 124 and after having seen the *Abdw* fish in due time,
 125 and the evil snake fallen down, who had foreseen

126 that I would execute
127 the *piercing of the spine* upon him.
128 Ra shall (always) exist in a fair wind,
129 (even when) gone under in the Barque of Night;
130 the companions of Ra reach him in jubilation,
131 the Lady of Life - sweet is her heart,
132 her Lord's foe being fallen.
133 You will see *Horus*, young of face,
134 Thoth's and Maat's standarts in his hands;
135 and all the gods rejoicing
136 as they see Ra going in peace
137 to give life to the hearts of the blessed spirits.

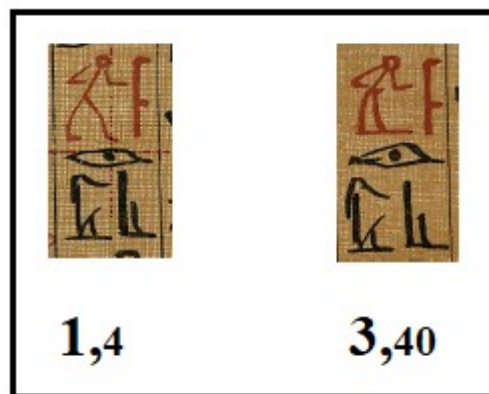
138 Utterance for Osiris
138a (**variation**) So says Osiris

139 scribe of the offerings of all the gods of Thebes
140 Ani, justified with them.

The text flows smoothly (does it represent the comfortable path in opposition to the hardness of the previous “unsuccessful” passages?), describing Ani's attained new state [114-121]; his vision of Ra's victorious journey against the evil snake's (Apophis) attacks [122-127]; of Ra's invincibility [128-129]; of the joy it causes in his retinue [130-132]; and the final vision of the rejuvenated sun [133] in his rightful course [134] and in his beneficial function [135-137]. There are though a couple of points to be considered. First of all the two captions introducing [113] and concluding [138] the section.



They are very similar to those found above in 1,4 and 3,40



The only difference is that in our case we have “jn” instead of a simple “j”.
Now we know that “jn” is “so says/said”

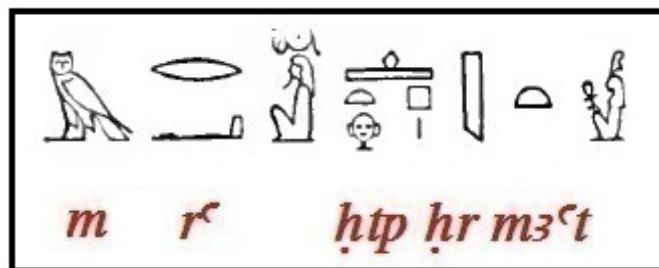
Qmn in (1) prep. by, of agent: (2) non-encl. part.: (3) interrog part.: (4) emphatic form of prep. n, cf. lyr. p. 553: (5) so says... JEA 21, 179. Var. Q Urk. IV, 6, 2.

in *Qmn* „sagte” n.n., „sagte” er.

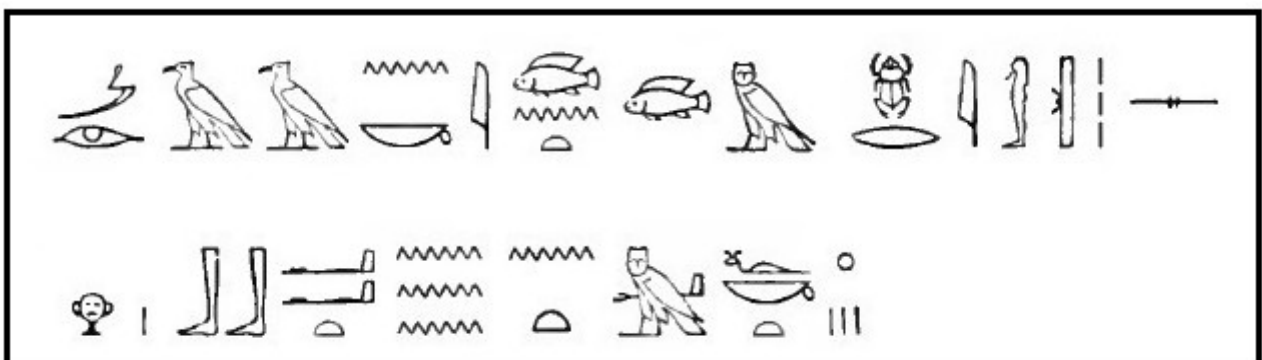
but that would cause problems, since the text would seem spoken by Ani, whereas we know that the speaker is Ra, at least judging from line 126. Thus our “jn” could in fact be “j - n”, where “j” is “utterance”

Q *i* (1) interj. Q!, var. Q!, lyr. pp 87. 258: (2) vb. say, JEA 21, 177: (3) n. utterance, lyr. 1708.

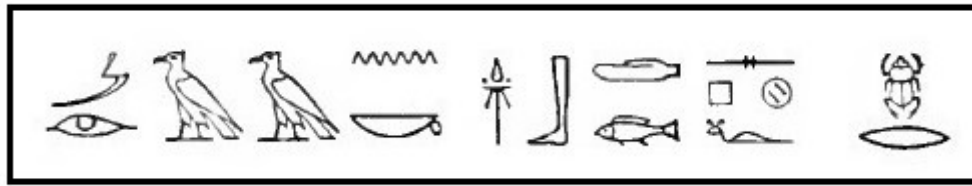
and “*n*” is the preposition “to/for”, giving thus “Utterance to/for Ani...” However we might read this final section as Ani's psychological elaboration of his “wished for” promotion. Those are the words that he would like to hear from Ra's mouth. In which case the other reading “*So says Ani*” might make sense. As for the above mentioned line 126 we must note how this is the only instance in which Ra uses a 1st personal pronoun, whereas in all other passages he talks about himself either in the 3rd person or from an external point of view, referring to himself as “Ra”. Now the fact that he uses the 1st person when describing his victory over Apophis (this is at least my interpretation and I'll give my reasons for it) underlines the value of the archetypal image, not just the splendour of the exterior figure, but its inner “beneficial” power, that neutralizes evil forces and does establish the right course, as already expressed in 3,44



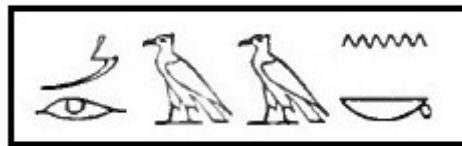
From Anis's psychological perspective it is the confrontation with Ra's inner core. Up to that point he has only seen Ra's glorious course [114-118] in his visible manifestation; but afterwards he will have a vision of him in his shrine [120], namely a vision of Ra's true essence, after having been the spectator of his triumph over the evil snake [122-127]. This is a passage needing a closer look. Let's first consider lines 122-124, that describe the two fishes (*Inet* and *Abdw*) which escort the solar boat. Each of them has a definite task. The *Inet*-fish is a sort of pilot, checking the right course of the boat sailing through the turquoise stream (the night journey).



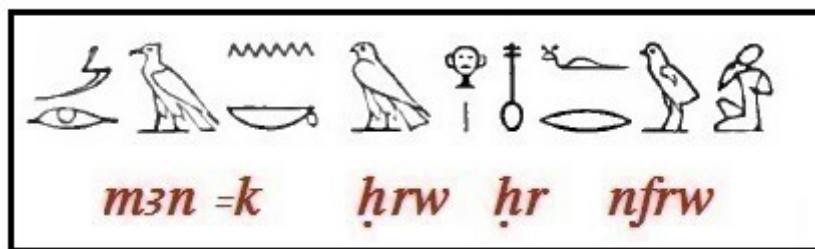
The *Abdw*-fish is a sentinel that detects the arrival of Apophis, the evil snake.



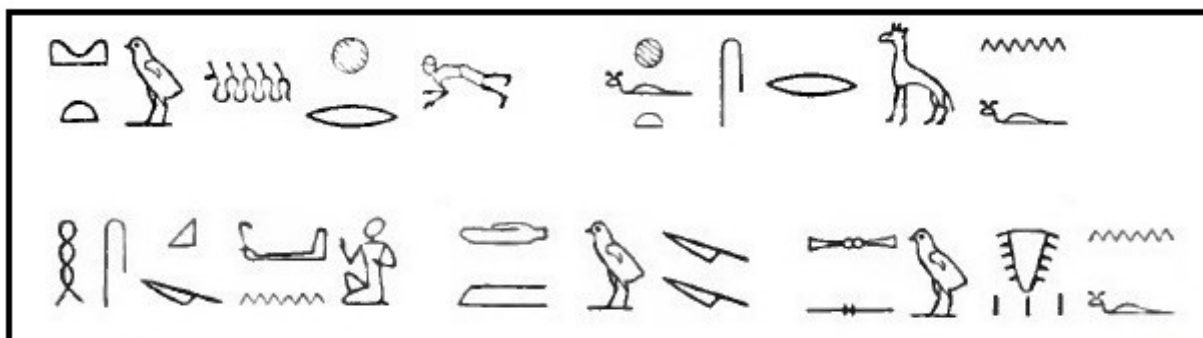
In both instances we have an ambiguous



Now, in some cases, “*m33*” may be written as “*m3n*”, as we find, for example, in line 133



Thus the question is: is “*m33n*” a defective rendering of “*m3n*”, so that we should read it as a “*sdm =f*” form; or should we read it as it is and transliterate it as “*m33 .n =f*”, namely a circumstantial “*sdm .n =f*”? I am for this last solution, which, as said above, does precede Ani's vision of Ra in his shrine, in his true essence [119-120]. As regards the description of Ra's triumph over Apophis, the text is somewhat ambiguous, offering multiple views.



There is first the unorthodox graphic rendering of Apophis: “*dwt*”, which might be a visual mixing of the masculine (*dw*) and feminine “*dwt*” (evil). “*hr*” is plausibly a stative, giving thus the image of the fallen snake. But who is the one who “has foreseen/foretold/announced” (*sr . n=f*)? And what exactly did he foresee? I am of the opinion that the action (direct object) is the “piercing (*dmw*) of the spine (*tzw*)”, namely the rite of neutralization that Ra says he has performed (*hsk . n =j*) upon Apophis (*n =f*).



That would be, of course, a questionable adjustment of the verb “*hsk*” (to cut off, to behead) that would merge into “*dm*”

don belegt seit M.R. stechen.

I. eine Waffe hineinstecken
in jenn., in ein Tier
(mit m) 1. Spz.

II. von der Schlange, die
jemanden „sticht“ 2. Na.

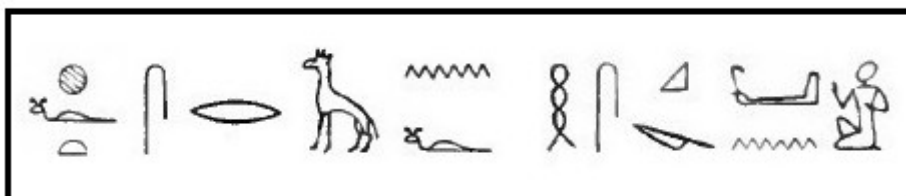
III. jemandem erstechen 3;
erstochen werden 4. Spz.

auch ^m D18

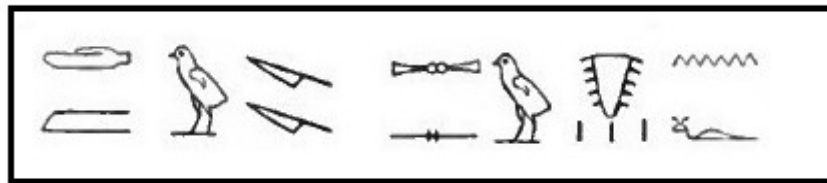
^m

^{sp, gr}

giving thus a combined image of the ritual beheading. The snake would then be “he who foresaw” (*sr . n =f*) his beheading and *that* was the cause (*hft*) of his falling down (*dwt hr*). But there might be a different parsing of the text:



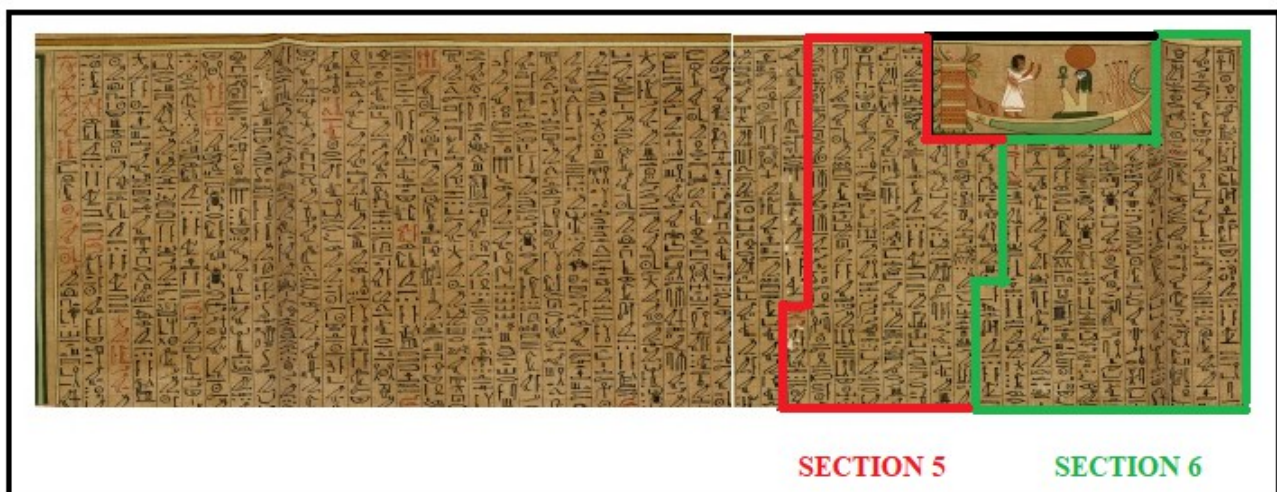
“having foreseen” (*hft sr .n =f*) “that I was he who would had done the cutting” (*hsk .n =j*). Showing then the result:



“*dmw-tzw n =f*” (pierced the spine on him). There is, though, another possibility if we change “*hsk .n =j*” into “*hsk n =j*”. “*hsk*” could in fact be a nominalized use of the verb (the cutting/ beheading), so that the deadly action would fall on Ra (*n =j*). In other words Apophis, in his imagination, in his wishful thinking, had foreseen (*sr .n =f*) Ra's beheading (*hsk*); but, unfortunately for him, things went differently: “*n =j*” turned into “*n =f*”.

Now going back to the one who “foresaw” (*sr .n=f*) there is also the possibility that it might refer to the *Abdw*-fish, who, as we know, does detect (→ foresee/announce) the snake's presence. In his foretelling ability he declares Ra's victory over Apophis. In conclusion I think that all those readings are possible and not exclusive interpretations (although in varying degrees: some more important than others) and that our analytical linear languages cannot express the simultaneous multiplicity of an open language as Ancient Egyptian is.

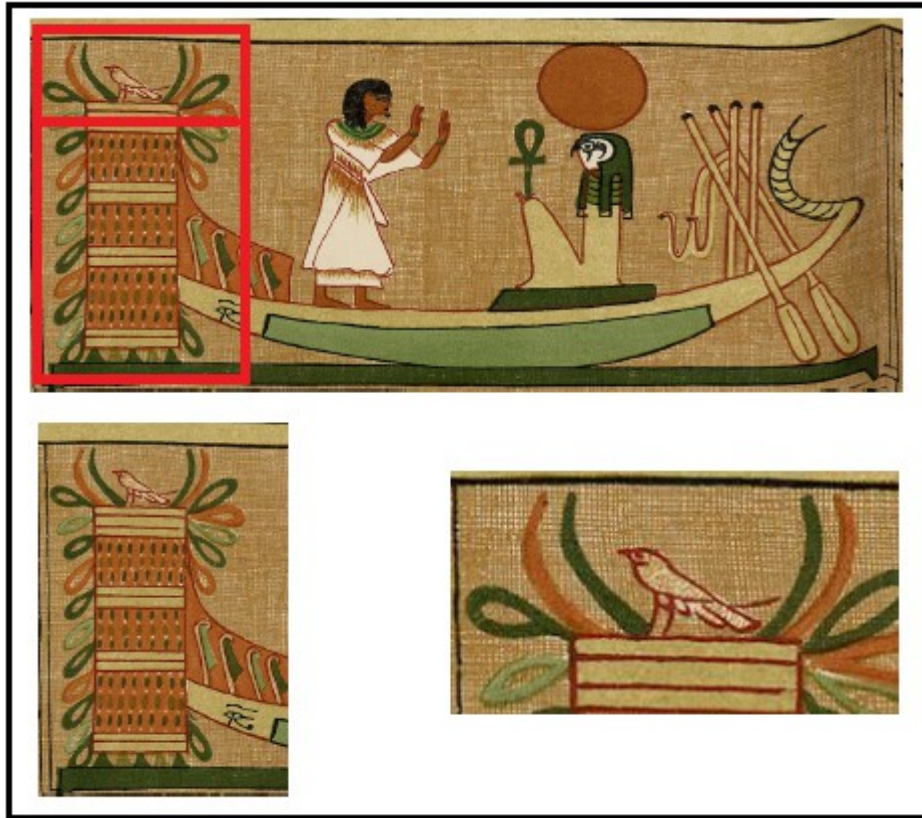
Now before proceeding with the next chapter it would not be wrong to spend a few words about the vignette



First of all we should note its position, almost at the end of the spell and in

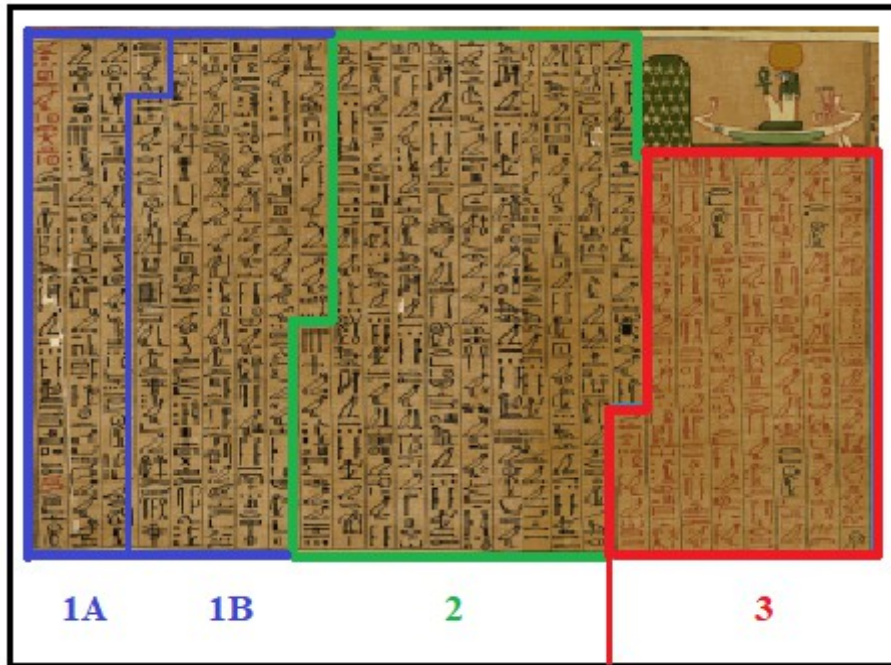
the middle of the part containing the last two sections (5,6), which, as pointed out, mark Ani's successful attainment of Ra's benevolence and his promotion into the ranks of the sun's retinue. We may iconically read it as the vision opposed to the previous “silent darkness”.

Then we should take note of the prow of Ra's boat:



where we can detect a small bird, probably the young Horus of line 133 on top of what I interpret as the Field of Reeds of line 5,111. But, most important of all is Ani's presence in the solar boat, which, in a certain sense, is Ra's signature on his academic degree: having already acquired his *b3* (B.A.), he is now trying to reach his M.A. (Master of Akhs). A quantum leap that will be accomplished through a specific “solarization ritual” clearly shown in Chapter 133.

CHAPTER 133



As we can see the text is composed of two primary blocks: in the first one there are two sections [1A,B & 2] that constitute the very text; whereas the second [#3] is a rubric that describes the set of instructions regarding the drawing of the vignettes. This underscores the specific ritualism of the preceding texts, but especially of the first block with **1A** that describes Ra's emerging from the morning horizon; and **1B** that directly addresses Ra giving details of his solar phenomenology. Whereas in section #2 we can hear the gods of the sky praising Ani's solar qualities, as if instilling into his psychic structure the traits of Ra exposed in the first block. In conclusion: ritual steps towards Ani's solarization process. Or, better expressed, Ani's psychic integration of Ra's archetypal structure. The problem is that if in general terms the meaning of this chapter is relatively easy to make out, in many cases (a lot of them, indeed!) we have to deal with very ambiguous and tricky renderings to the point that one is tempted to ask whether the alleged confusion be made on purpose in order to lead astray the “cursive” or ignorant reader. That's why we must proceed with an attentive and, hélas!, fastidious method so as to clarify (no matter how tentatively) the unorthodox and quite peculiar linguistic solutions.

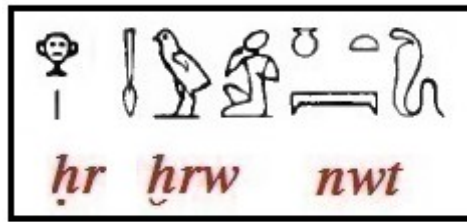
1A

- 1 What is to be said on the day of the new moon.
- 2 The speech shall be said by Osiris Scribe Ani,
- 3 justified, in peace, justified.
- 4 He shall speak when Ra appears in his horizon,
- 5 his Ennead following him;
- 6 at the coming forth of the god from the hidden place,
- 7 as *those that nourish* fall down in the sky's eastern horizon,
- 8 at the voice of Nut,
- 9 their protectress on the ways of Ra
- 10 before the Elder as he moves around.

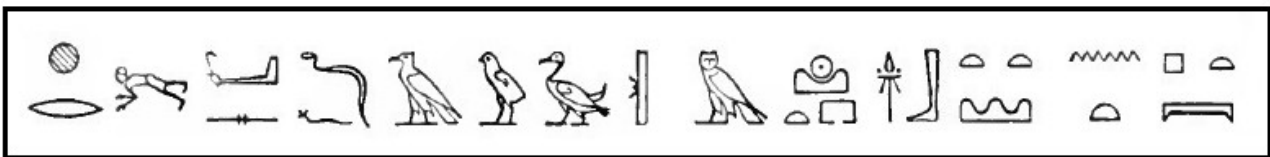
As we pointed out Chapter 133 has a definite ritual character and we can confirm that from these initial lines which seem to give instructions about the precise time the spell must be performed, namely the beginning of a new month [1] and the moment the sun comes forth at dawn [4]. It's interesting to note that line 2



does not use the common “*dd-mdw jn*”, but “*dd mdt jn*”. I read it as a passive *sdm=f* put there in order to stress the importance of what would otherwise be a routine start. And probably the use of the red crown (S3) instead of the ripple of water (N35) for the “*n*” of “*jn*” adds to the attention that must be given to the speech. The two images of “beginning” (new month and dawning) indicate a new page of Ani's existential level. The coming forth from the Duat, the hidden place of line 6, is figuratively linked to Nut's voice [8], which may be allusive to the shouts of a labouring mother.



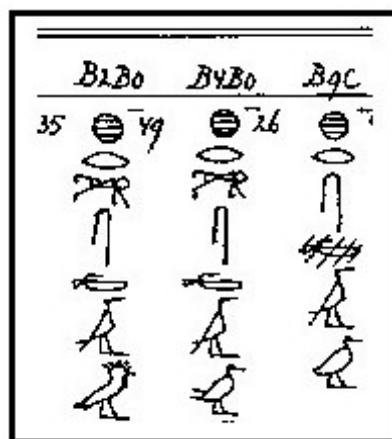
We know in fact that the sun comes out from Nut's womb at dawn and is swallowed by her at sunset. Now, in describing the sun's coming to light, I wonder whether the scribe used a subtle lexical nuance for showing the labouring pains, that is writing “difficult” lines [7 and 9]. Let's start with the first one



The problem comes from “*sdʒw*”, which, as it is, seems a plural participle of the causative verb “to supply, to provide”

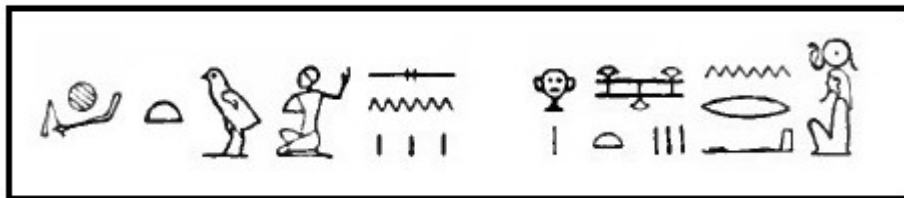
	<p>Kaus. belegt seit A.R. speisen ; versehen mit etw. a. Eigentlich : speisen.</p>	<p>seit^m auch mit #</p>
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Is it a faulty rendering of “*sdʒw*” (trembling)

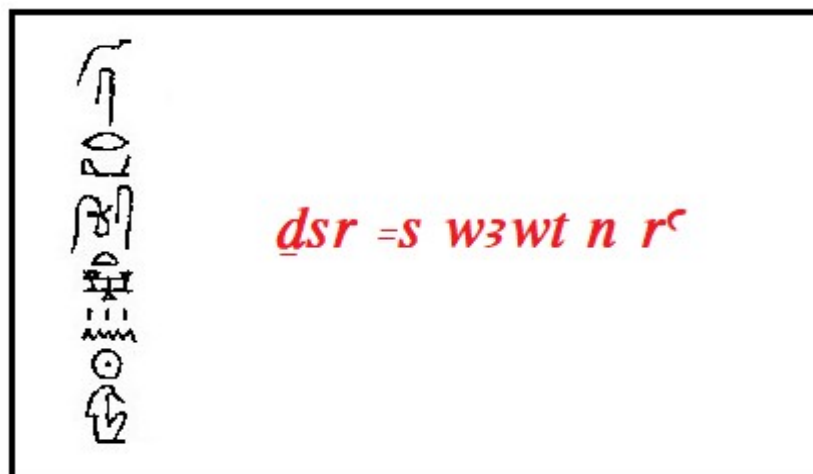


as shown in the various versions of spell 1029 of the Coffin Texts, which is probably the original specimen? And which makes sense, since it describes the sense of anguish coming from the labouring mother and the sense of awe at the sun's divine birth. The trembling of the gods, of the stars, of the planets is a common feature of many spells, starting from the Pyramid Texts.

So I wouldn't exclude that the scribe wanted to give a multiple meaning, the dominant image being, though, that of the “providers” (*sdfzw*). I am of the opinion that the term could be a metaphor for the “solar rays”, that certainly provide food and nourishment. They are the rays that precede, that announce the disc of the sun [10] and which are under the protection of Nut [9]



Once again we have a solution different from those of the coffin texts:



where we see Nut (=s) who clears the ways for Ra, protecting his course. In our case I think that “sn” refers to the providers (the rays) of which Nut is the protectress (*hwt*)



It's interesting to remark the unorthodox determinative (A8) which is a phonogram for “*hnw*” (to acclaim)

hnw
𓀀 𓀁 𓀂 𓀃

belegt seit P. 1
 Gen. neben 𓀁 ; vgl. dieses
 Wort.

𓀀 𓀁 𓀂 𓀃 ^a 𓀀 𓀁

I. als Verbum : jubeln , jauchzen 15; mit 𓀀 𓀁 , 𓀀 𓀁 𓀂 , 𓀀

giving thus the idea of the jubilation that accompanies Ra's course [10].
 At this point, having fixed the ritual setting, Ani addresses Ra.

1B

- 11 Raise up yourself,
- 12 Ra, who are in your shrine;
- 13 so that you may savour the air, devour the northern wind,
- 14 swallow the backbone, ensnare the day, [=circumscribe the day]
- 15 breath ***mAat***, distinguish those in your retinue
- 16 as the Barque does sail towards [Nut]
- 17 and the Elders quiver at the sound of your voice.
- 18 You shall take note of your bones, put together your limbs,
- 19 when you turn your face **to and from** the *Beautiful West*,

20 whence you will go and return, made new every day,
21 in the semblance of the golden image
22 under the solar branches, the sky trembling in awe;
23 and you will move around, made new every day.
24 Oh, they will rejoice in the horizon [= at dawning]
25 those who have embarked in your boat [lit. your ropes].

In general terms this seems to be a description of the emotional aura that permeates the sun's diurnal and nocturnal course. However Ani's attitude looks like that of a teacher, telling the Sun what he shall experience throughout his journey, as if he (Ani) knew better than Ra. No matter how unbelievable - *that is the truth!* With one fundamental distinction: Ra is not the god, but Ani's solar force, the sun he has within his psychic structure and which he must help to *come forth*, to come to light. And that is exactly the aim of this ritual spell. Let us give an attentive look.

The shrine Ra is in [12] could refer to that of the solar boat seen in many paintings, especially in the *Amduat* texts

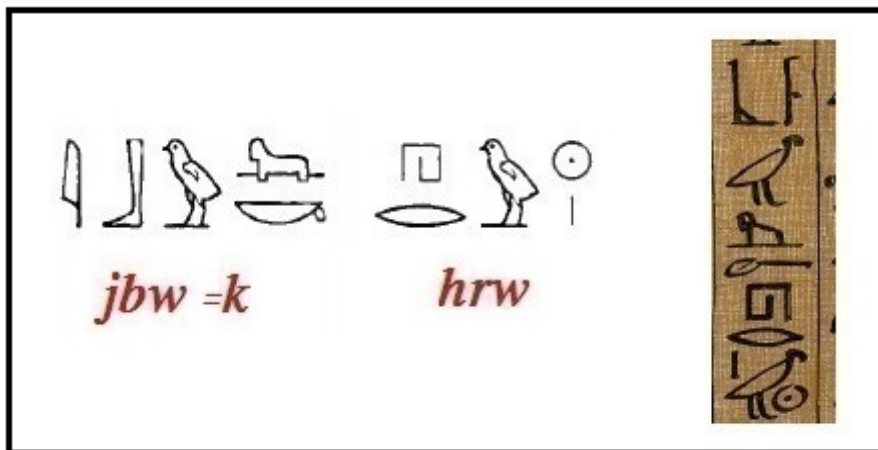


but could also be a metaphor for the *Duat* itself inside which Ra resides during his night journey; last not least an allusion to Ani's solar trait which is still hidden in his inner self. The air and the wind Ra breathes [13] are related to the image of rebirth/coming forth. As for the “swallowing of the backbone” [14] I think it is an allusion to the seven cervical vertebrae (fixed head = stability) and the seven Uraei swallowed by *Nehebkau*, the

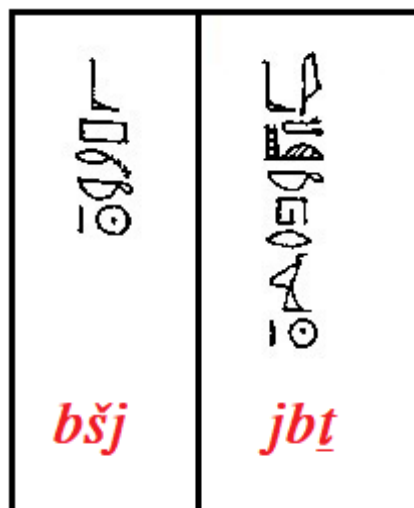
“z3-t3” serpent shown in Spell 87, symbolizing rebirth



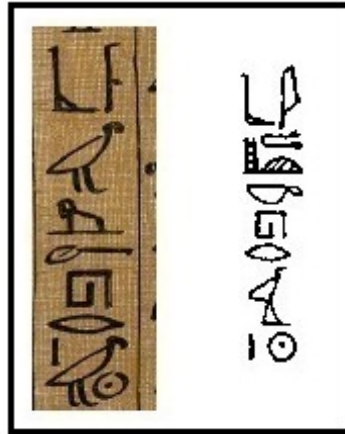
But it's the second part of line 14 which poses problems:



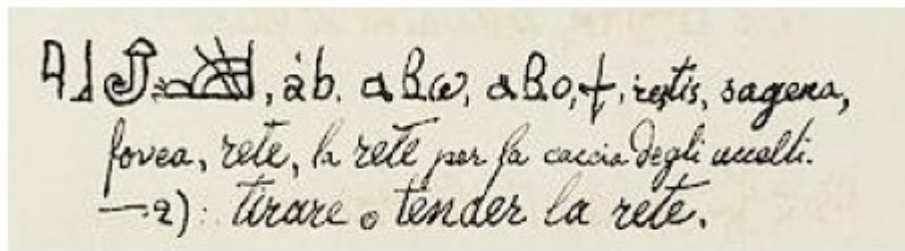
“*jbw =k*” seems to be a “*sdm =f*” form, in accord with the many others instances that precede and follow it. Unfortunately it seems there are no “*jb*” or “*jbw*” verbs. Once again we may try to get some help checking spell 1029 of CT. The peculiar thing is that in the various versions we find two different groups of renderings: (1) *bšj* (to spit, to spit out); (2) *jb̄t* (to ensnare, to entrap)



and it's the last one which has some similarities with our “*jbw*”



As a matter of fact there is another example in Simeone Levi's dictionary



showing a puzzling determinative after “*b*”, which might be the “tethering rope” (T → V13). In fact I wonder whether the “*t*” of “*jb_t*” might be just a determinative added to the more specific T26/27 (bird trap). It would be the rope that activates the snare. As for the “*w*” it might be a vocalization sign, which in fact seems to be present in its Coptic rendering (ⲁⲃⲟ/ⲁⲃⲟϥ).

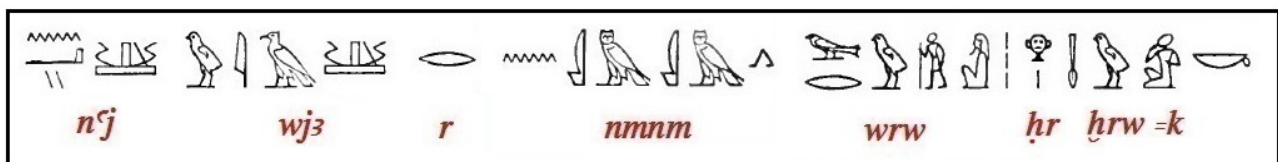
In our case another peculiarity is the Q2 determinative (seat) which, if it has similarities with T26, nonetheless I think it was deliberately put there in order to give a god-like aura, being very often present in the glyphs representing Osiris. Thus, accepting the meaning “*jbw*” as “to ensnare” how can we explain “the ensnaring of the day”? Or the “spitting out of it” of the other version of CT?

As for the latter it might recall Atum who creates *Tefnut* and *Shu* through spitting. Thus an image of creation as a consequence of Ra's coming forth. But our “trapping” is a little more complicated. Being a net for catching

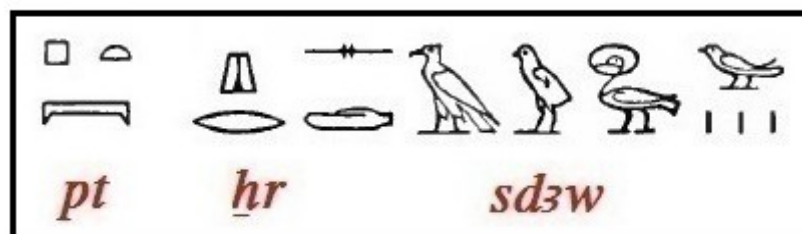
birds it may be an allusion to the vault of the sky, within which the sun moves; and the net may define its aerial bounds, in fact the limits of Shu (the god “spit out” by Atum). In conclusion the image of the sun ensnaring the day may be a metaphor for the “circumscribed” diurnal course that he fixes and that cannot flee from Ra's grasp, who has full possession of it.

From a psychological perspective it means that Ani governs the day, namely that he can direct his outer “existential course”; a concept made more manifest by line 15, when he is seen “breathing” or “kissing” the right and just course (*m3't*) and choosing his companions, that is his inner energies, corresponding to the divine beings allowed to sail in the solar boat.

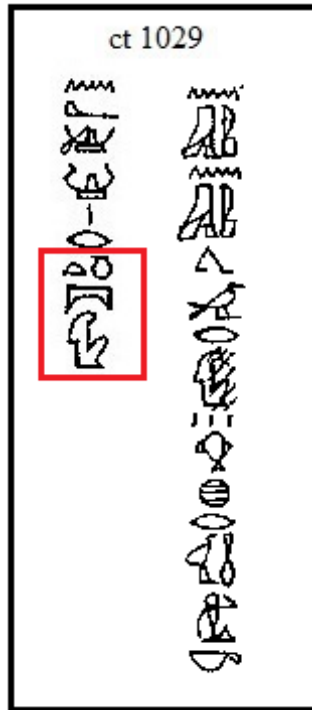
At this point we come to a very problematic passage [16-17]



As it is it seems to say that the solar boat (*wj3*) does sail (*nj*) in order (*r*) to make the Elders (*wrw*) quiver (*nmnm*) at the sound of his voice (*hrw =k*). That would mean reading “*nmnm*” as a causative verb, which is doubtful; but most of all it would assert that Ra's aim is that of scaring the Elders. I deem it untenable. It's true that the gods may show fear and trembling at the sun's approach (a common theme already present in the Pyramid Texts; and here clearly shown in line 22 [*pt hr sd3w*])



but that is only a consequence of Ra's appearance, not an intended design. Thus I advance another somewhat hazardous hypothesis, getting back once again at Spell 1029 of the Coffin Texts.

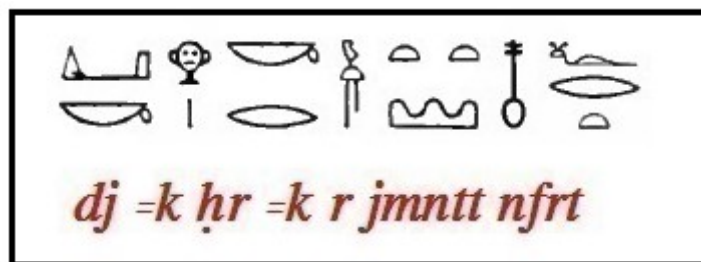


Here we find “*n^cj wjz r nwt*”, and that makes sense in accord with what said above: as the boat sails towards the sky the gods in awe do quiver (*nmnm*) at his approach (*hr hrw =k* → the sound of his voice) But in our case, it seems, we have a missing “*nwt*”. I say “apparently”. In fact, if we look at the vignette

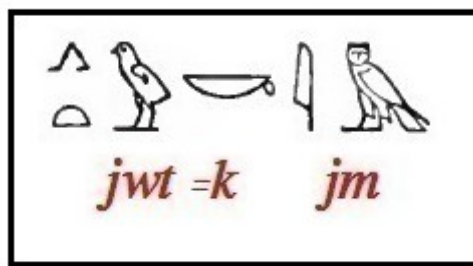


we see the boat entering the starry sky, symbol of the goddess *Nut*. What I suggest is that the doubtful rendering “*r nmnm*”, triggering a pause of “grammatical disbelief”, may be an invitation to change the reading perspective and pass from the neuter description of the written text to a visual emotion (from the text to the vignette), putting a visual “*Nut*” after “*r*” and alluding to the *coming forth* from the motherly womb, from the night sky of the Duat to the light of the day. The “starry door” is in fact a sort of quantum stargate, symbolizing both the womb (from which Ra is born: dawn) and the mouth (which swallows Ra: sunset). This double image is expanded in lines 18-20. The counting of bones and assembling

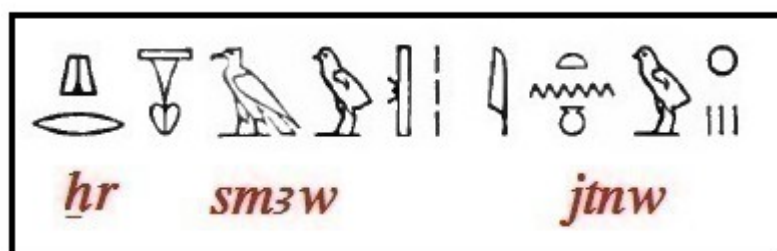
of limbs [18] allude both to the mummification (indispensable for the journey through the Duat) and the integrity of the body after the night-journey (indispensable for the rebirth). Line 19 does show this duality



The “*r*” may in fact be read both as “to/towards” and “from/away”, thus pointing (*dj =k hr =k*) to (*r*) the Beautiful West and leaving it behind (*r*). The “*jwt =k jm*” of line 20



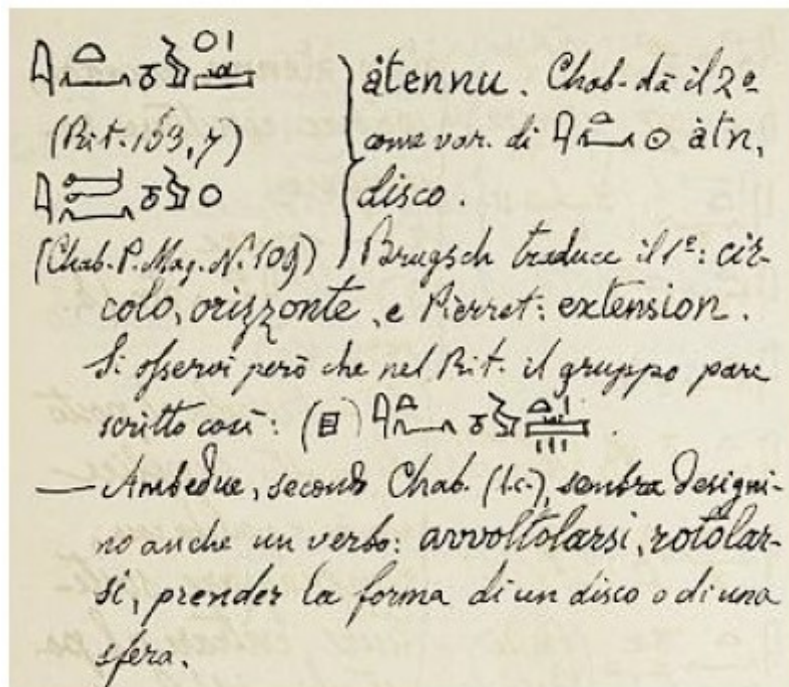
describing both the going (*jwt*) inside the Duat (*jm*) and the return (*jwt*) from it. In his coming forth the sun is depicted as a golden image [21]; however the modality of his appearance is somewhat puzzling:



Both “*sm3w*” and “*jtnw*” allow multiple readings, but hardly fitting the context of the golden image. So I cannot but advance some more or less educated guesses. The term “*jtnw*”, in various renderings, appears in many CT spells; and in most instances it seems to refer to a kind of “tree”. In the case of our “*jtnw*”



looking at the determinative (a circle halfway between “sun-disc” and “grain of sand”) we may infer that the word points to the seeds of the disc of the sun (*jtn*), that is the golden seeds which cover the solar image, the “*twt*” of line 21. The relation to the sun is noted by Simeone Levi, who considers “*jtnw*” a variation of “*jtn*”:



As for “*sm3w*” there is a high probability that it point to “branches”

sm3.w

belegt seit M.R.
 die Zweige der Bäume.
 allein 2 oder mit Genetiv
 des bestimmten Baumes 3.
 Bes. vom Sitzen unter dem
 Zweigen u.ä. 4; auch auf
 ihm (von der Seele als
 Vogel) 5.

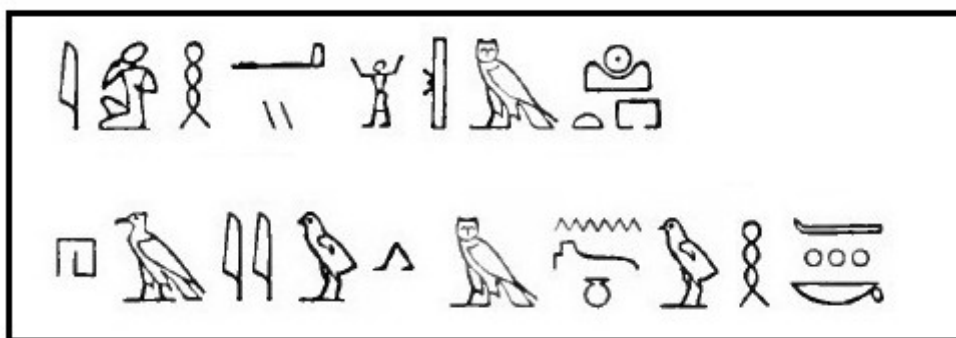
→
 * , = a-t.

alluding to the solar rays (the above suggested “seeds”) gilding the image. It's true that the determinative is not a tree, but a generic Y1 (papyrus scroll). But that makes sense, since a “tree” would have impoverished the splendour of the image, which, in a certain sense, might recall the sun spreading his golden rays on Akhenaton and his family,



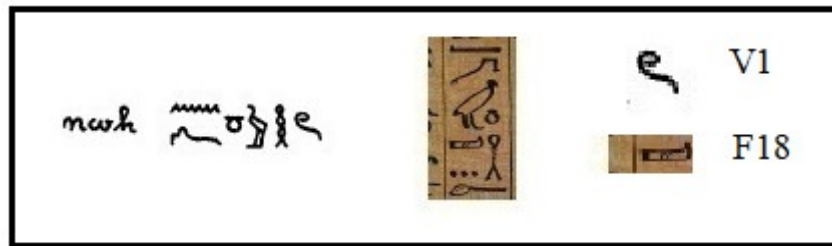
a sort of “fusion” which may give “*sm3w*” a further meaning, since the verb “*sm3*” is “to unite”.

Line 23, with its verb “*phr*”, is once again an image of the sun's cyclic course, made even more explicit by the final glyphs



which deserve a closer examination. At first sight the two lines look like a clear example of parallelismus membrorum, pointing both at jubilation in the horizon [24] and in the boat [25]. “*nwh*” (rope, tow-rope: as it appears in numerous instances in the CT) may in fact be a metonymy for the solar

boat. It's true that the usual determinative is V1 (rope), but our F18, which is phonogram for *hw*, is also used as a determinative for *bjz* (metal, sky metal), giving thus the image of a particularly strong metal rope



that tows the solar boat.

If “*hʿj m zht*” [24] seems to pose no problems, things are different with the last line, where “*hzyw*” looks like a participle of the verb “*hzy*” (descend)

hzy

(III. inf.)
belegt seit Syr.
Kopt. ^ʿze: ^ʿzei.
Qual. ^ʿzHY: ^ʿziwoYT.
herabsteigen o. ä.
Sonn neben frj „emporstei-
gen, siehe bei diesem Wort.

A. herabsteigen, von Personen.

m auch

m seit, oft ^{ʿp} und ^{ʿz}

but that would spoil the parallelismus, unless we read “*hzyw*” as a faulty rendering of “*hnw*”

hnw

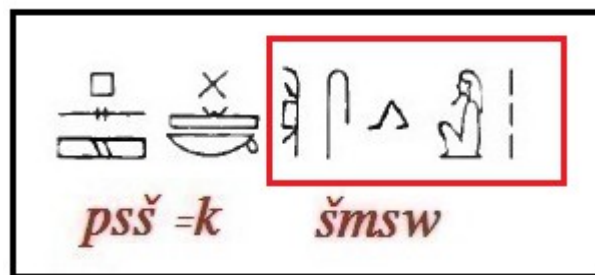
belegt seit Syr.
Sonn neben frj ; vgl. dieses
Wort.

I. als Verbum: jubeln, jauchzen 15; mit
m: jemandem zujauchzen u. ä. 16.
Seit Syr., aber nicht häufig.

II. als Substantiv: das Jauchzen, der Jubel.
Seit Syr., der gewöhnliche Gebrauch.

Det. *m* auch

which, used as a noun, would be the subject of “*hʿj m ʒht*”. The result would be the description of the jubilation (*hʿj*) of those who are embarked in the solar boat (*hʒyw m nwh =k* → the retinue of line 15)



at the moment of dawning (*m ʒht*). In other words the jubilation of those who have been chosen to sail in the boat of Ra (Ani being one of them).

2

As already suggested, the previous block may indeed be considered as Ani's self-promotion to a solar state, the knowledge of Ra's inner structure corresponding to his own inner traits. But that is not enough since he needs the official acknowledgement from the divine Council, which is exactly what happens in this second section. As a matter of fact, describing Ani as an imitation of Ra, this text looks like a light version of “the litanies of Ra”. However most of these lines are so cryptic and ambiguous that one might indeed coin a new word for them; more than litanies they look like “Ra-ddles”. Here they are!

26 The gods in the sky, having seen
 27 Osiris Ani, triumphant,
 28 they give praises to him, like Ra.

29 **Osiris Scribe Ani**
 30 is a Noble searching out the *Wereret* Crown,
 31 the mouth evaluating what it can bite.

32 **The justified Osiris Ani**

33 is one who does fare well among that first company

34 of those who are in front of Ra.

35 **Osiris Scribe Ani, justified,**

35a is prosperous on earth and (uninjured) in the Realm of the Dead.

36 **O Osiris Scribe Ani, justified,**

36a you shall wake up, prosperous (and uninjured) like Ra, every day!

37 **The justified Osiris Ani**

37a shall neither be in a hurry

38 nor shall he be weary on this land forever.

39 How good seeing with the eyes,

40 (while) the ears are listening to Truth! (twice)

41 **Osiris Scribe Ani, justified,**

42 (he is) *rw.tj* [= back & back] in Heliopolis!

43 **The justified Osiris Ani**

44 is like Ra, *he who clears the routes,*

45 amongst those that follow Nun.

46 **The justified Osiris Ani**

46a shall not tell what he has seen;

47 no report about “Osiris in the house of mysteries”.

48 Shouts of jubilation for **the justified Osiris Ani.**

49 The divine limbs of Ra (are) in the Barque; [cfr 1B:18]

50 and Nun is satisfied,
 51 since the kA of the god is like what he [=Nun] wishes.

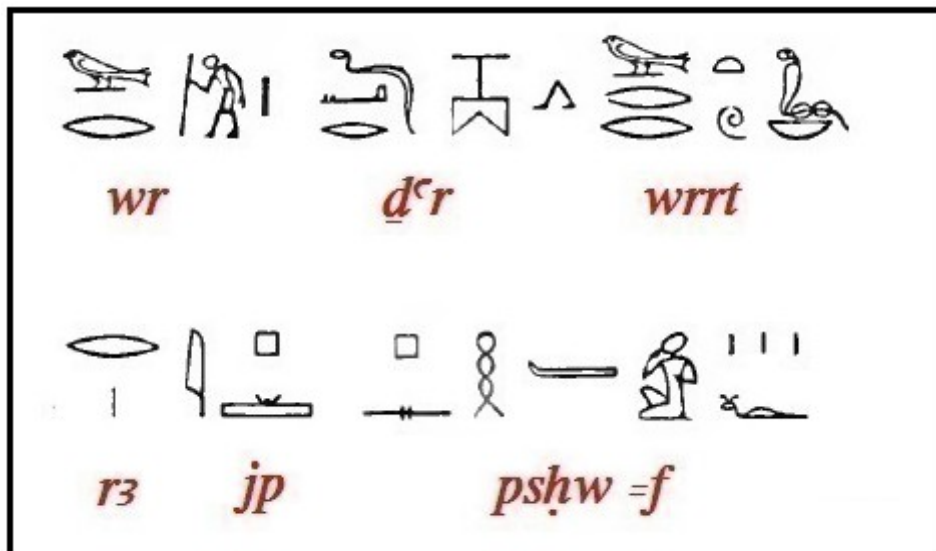
52 **The justified Osiris Ani,**
 52a in peace, triumphant,
 53 like a falcon great of form.

The official acknowledgement begins with the gods who, having seen (*m33 .n =sn*) Ani's solarization ritual [1B, 11-25] judge it successful [27] and look at Ani as an instantiation of Ra [28]. It's interesting to note how Ani is presented not as “*m3^c-hrw*” (justified), but as “*m m3^c-hrw*”



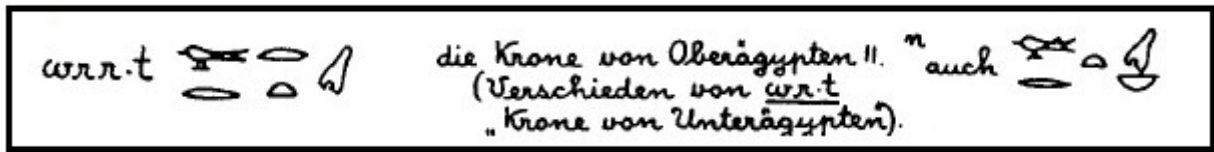
namely “in triumph”, having properly performed his ritual.

So we come to the first litany:

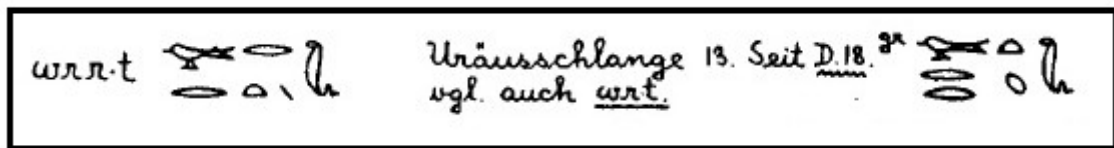


Apparently Ani is praised as a Noble (*wr*) who does investigate, search out (*d^cr* : active participle) the “*wrrt*”, which can hardly be the white crown of

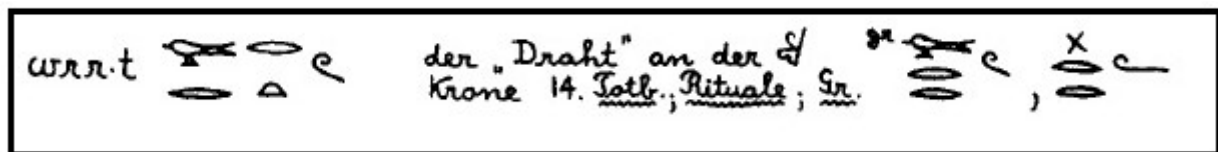
Upper Egypt, because of the two determinatives: V1 (coil of rope) and I13 (cobra on basket), neither of them present in the common writing:



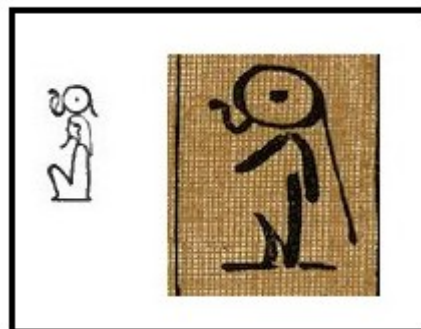
Our rendering is more similar to that of the Uraeus:



although lacking the basket on which our cobra stands. As for V1 it recalls the “wire of the red crown of lower Egypt”



So it's possible that our glyph be a compound image, the Uraeus being the dominant figure standing over the two crowns of Upper and Lower Egypt. Now, since we are dealing with Ra and in our papyrus his hieroglyphic rendering regularly shows a cobra



our “*wrrt*” may indeed allude to Ra's crown/headdress, symbolizing the sun's domain over the whole land of Egypt. But in its “white crown”

aspect it may also allude to Osiris's crown/headdress



thus underlining the netherworld domain as well. As for “**ḏr**” I think that Ani's “searching out” alludes to Ani's total commitment to the solar archetype, to Ani's genetic psychic/mental constitution which is Ra-oriented (→ **ḏr wrt** [→ Ra]), namely to his built-in solar traits that allow his transformation, even in graphic terms, from “**wr**” to “**wr-rt**”. Now if all this can explain (no matter how tentatively) line 30, the next one is indeed cryptic. As it is the “**r**” followed by a vertical stroke it cannot be but “**r3**” (mouth, spell); “**jp**” is a verb (reckon up, evaluate, measure, allot); and “**psh**” seems also a verb (to bite), or a noun (bites), both resonating with the previous “**r3**”. We would thus have a surrealistic “mouth reckoning its bites” hardly related to the previous line. At least at a cursory glance. As a matter of fact a look at the same two lines in the version of the papyrus of Nu may be of some help. Here they are in TLA's rendering:

wsjr --NN-- mAa-xrw wr Dar wrt,ra,w jp dbH,w

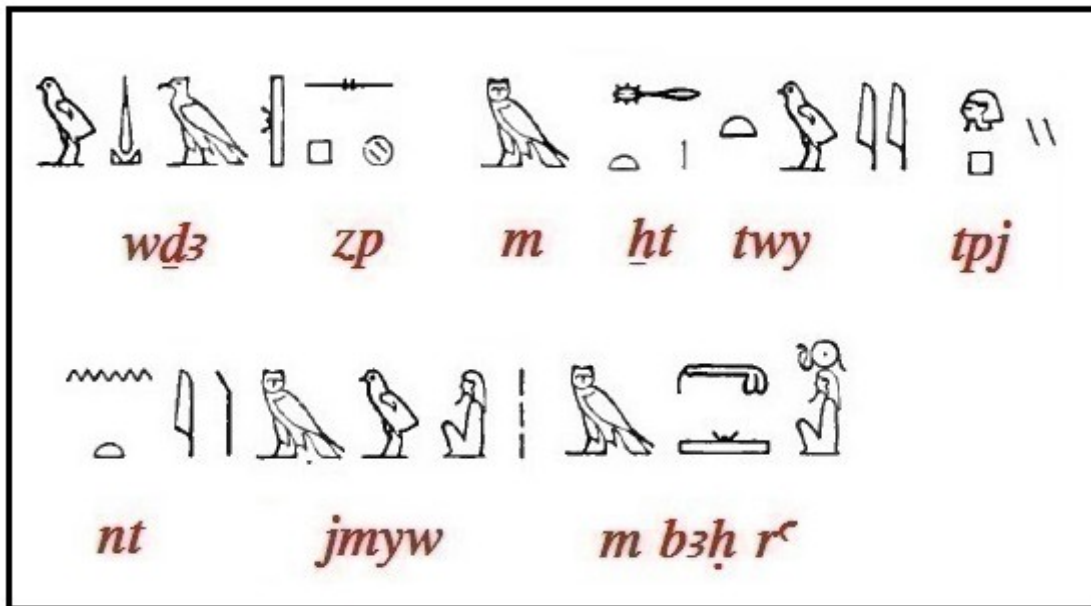
Osiris NN, gerechtfertigt, ist ein Großer, der Res Ureret Krone umsorgt und Speisen zuweist. (Osiris NN, justified, is a great one who looks after the Wereret crown of Ra and assigns food.)

As far as I know “umsorgen” seems a not so precise rendering of “**ḏr**”, but the general meaning is clear enough: having investigated (**ḏr**) Ra's power (**wrt,ra,w**), Osiris NN learns how to assign (**jp**) food (**dbH,w**) to people, nourishing them as Ra does. In our case, though, even if we read “**r3**” (mouth) as the god “**r**” (hardly tenable), “**psh/pshw**” (to bite) would pose serious problems. Unless we read the term as a noun (bites) and a metaphor for “food”. But I have serious doubts and I am inclined to discard these possibility.

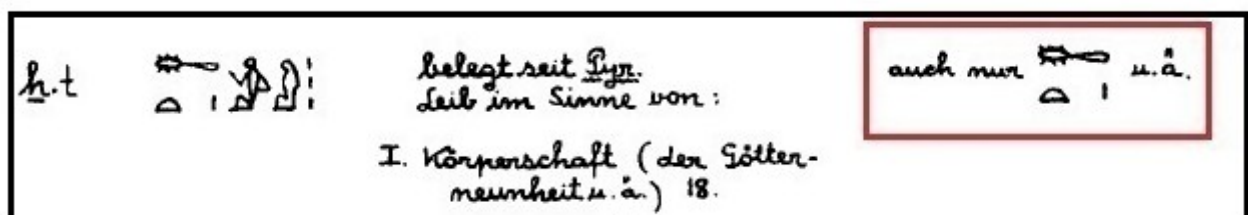
So, leaving aside “scribal-error”, what can we do with our line? This is my far-fetched suggestion: I read it as an idiomatic sentence, very near to the English “bite off more than one can chew”. In our case Ani knows exactly what he (the mouth) can bite off (**psh**). In his investigations of Ra he

knows he cannot plunge into the solar archetype (which would result in a psychic inflation with a consequent loss of the ego), but has to be aware of his limits (what he can chew). Although performing solar tasks he keeps being only Ani, the scribe (as clearly expressed in some litanies), no matter how *solarized*.

We pass then to the next litany [32-34]:



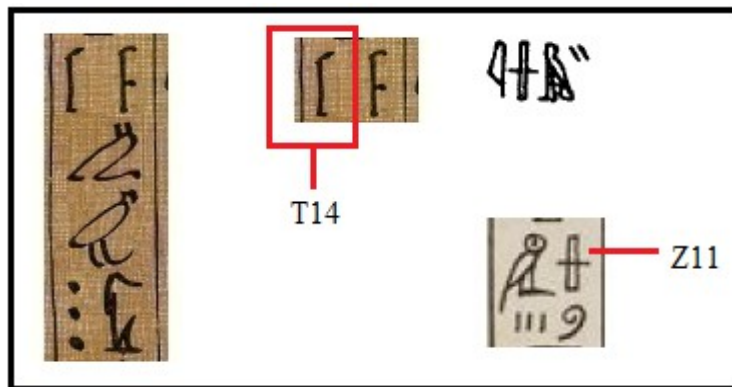
Let's first define "*ht*", which, although lacking the people (A1+B1) determinative is plausibly the "company/body" of gods



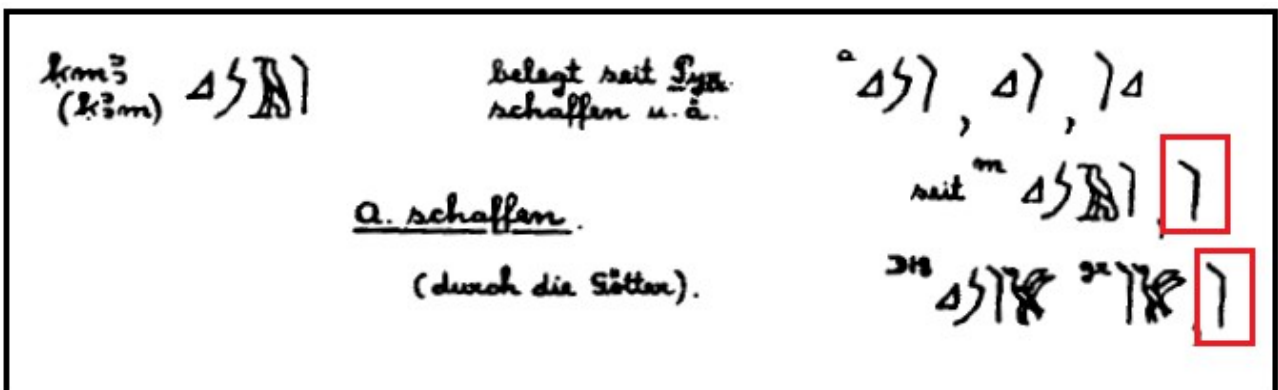
As for "*twy*" it might be either "this", referring to the gods who are praising Ani, considering him one of "their" company; or "that", pointing thus to the generic company of gods who are in the presence of Ra. "*tpj*" looks like an error, since, linked to "*ht*", it should be feminine (*tpt*) as shown, for example, in pTurin



but I wouldn't exclude a possible (though grammatically spurious) allusion to Ani as the “first one”. As for “*wḏz zp*” it does cover a vast semantic field, but basically it describes someone who makes his occasion (*zp*) successful (*wḏz*), pointing to Ani's successful (prosperous) proceeding. And I wonder whether the questionable “*tpj*” might in fact resonate with “*zp*”, recalling “*zp tpj*”, the first occasion (Creation), alluding perhaps to the “new created Ani”. Regarding the élite (*ht tpt*) of the gods in the presence of Ra, their graphic rendering is somewhat unorthodox.

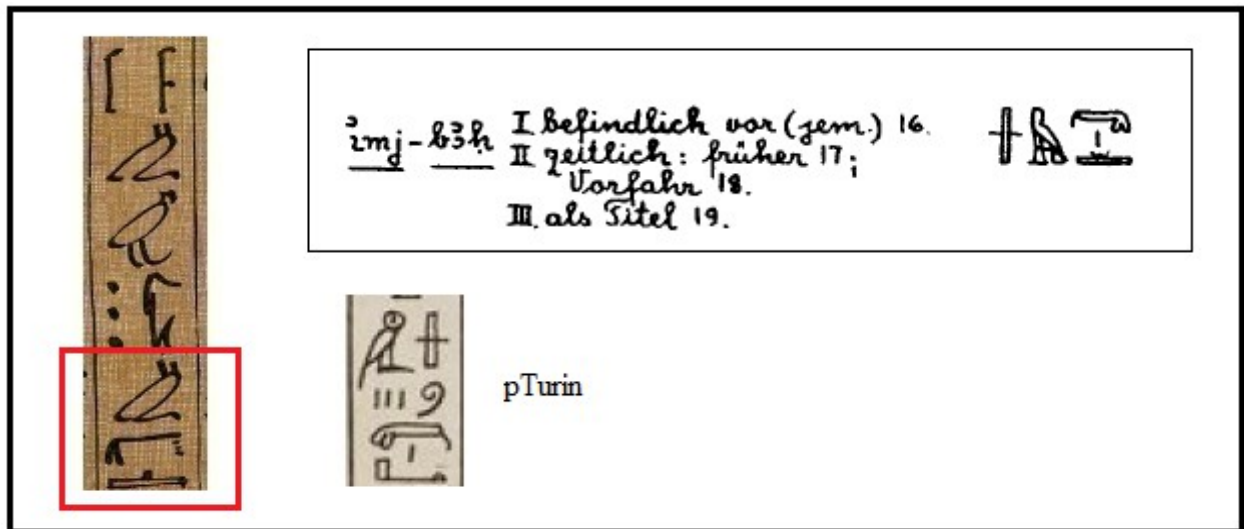


Instead of the common Z11 (*jmj*) there is a problematic T14. Now that glyph may be used as an ideogram for “*kmz*” (to create)



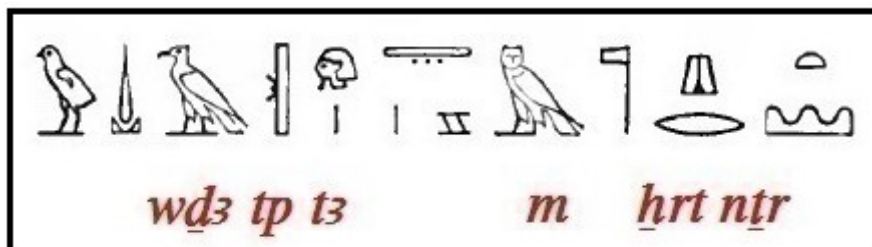
which, in connection with the god determinative, may transform a common nisbe into a group (*ht*) of “creative” gods, the first (*tpj*), the most important gods at the moment of Creation (→ *zp ... tpj*).

There is, though, another “anomalous” rendering to be considered, namely the written “*jmjw m-b3h*” instead of the expected “*jmjw-b3h*”

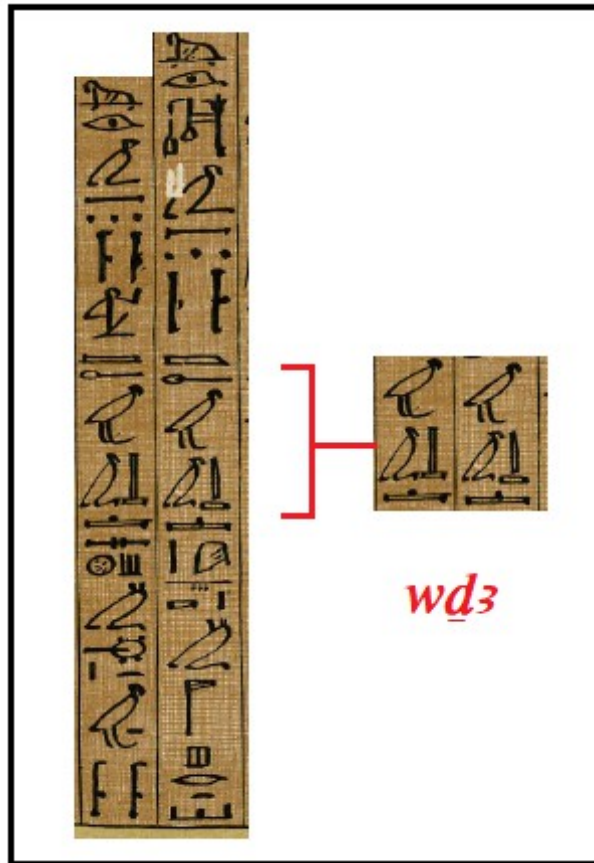


That might suggest to read “*m-b3h*” in its temporal aspect (who existed aforetime), referring thus to the undifferentiated forces of the Nun, out of which Ra emerged as solar disc. By the same token Ani, who is amongst these anonymous “first forces” (*m ht tpj→tpt*) becomes, in force of his own winning nature (*wḏ3 zp*), a psychic instance of Ra.

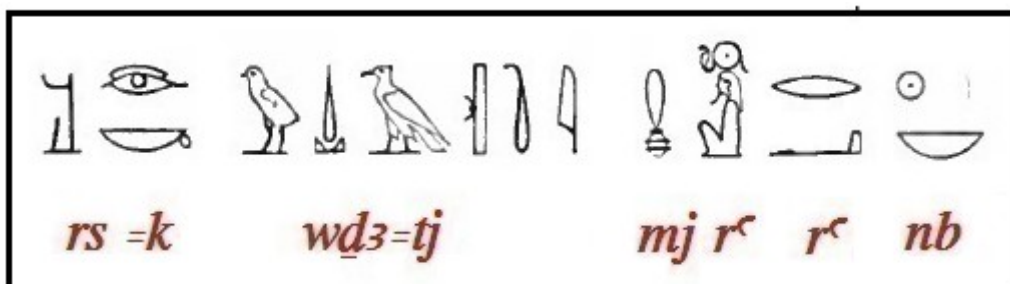
The next litany



runs so smoothly that it does not need elucidations. There is, however, an interesting visual remark which should not pass unnoticed, namely its position inside the papyrus,



where the verb “wd3” is in the same position of that of the previous column. Of course that may be a coincidence; however it may also be an invitation to look at it from another angle. Differently from “wd3 zp” of the left column, in which the verb underlines “prosperity/success”, in our case it may also point to “hale, uninjured”, giving our sentence a more nuanced meaning. “wd3 tp t3” may describe the “prosperous” diurnal course of the sun; whereas “wd3... m hrt-ntr” may hint at the “uninjured” state of the sun in his perilous night-journey. A double state that may be seen in the next litany as well



where the suffix (=tj), marking the 2nd person stative, may also suggest a “dual”, through a series of subtle winks. True that “tj” marks a feminine dual, but as stative marks both 2nd person masculine and feminine. Then there might be homophony between “wd3=tj” and “wd3t” (the uninjured eye of Horus). This last resonates with the eye (D6) of “rs” (to wake, wake up), which, in its turn, resonates with “rs-wd3” (he who wakes up uninjured)

rs-wd3 (𓂏)

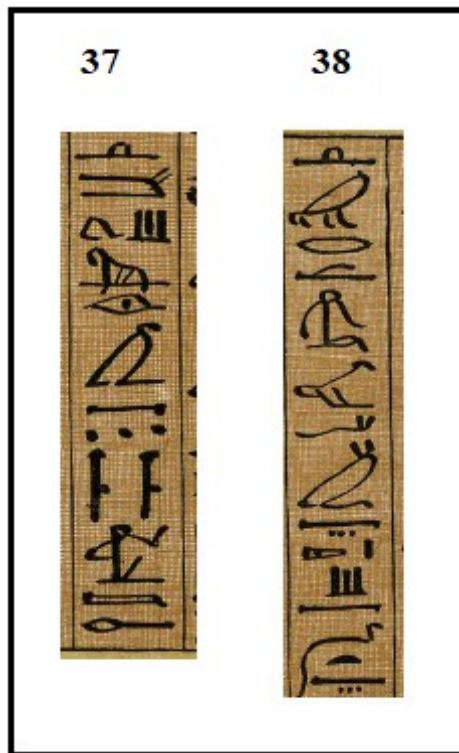
belegt seit Tjz., oft Sr.
 der unversehrt Erwachende,
 als Beinamen des Osiris 13.
 Vereinzelt auch von
 Amun (N.R.) 14.

ausgeschrieben:
 a 𓂏 𓂏 𓂏 u.ä.
 m 𓂏 𓂏 𓂏 u.ä.

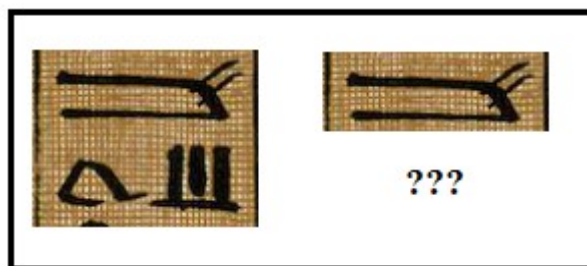
Once again this litany, apparently so plain and simple, hides a lot of fascinating images and word plays; last not least the visual rendering of “r r nb”, with the repetition of “r” in its double meaning (god and day). But what is particularly important to note is how the gods approach Ani. This is the only instance where they address him directly, using the 2nd personal pronoun (=k → rs =k). That marks a quantum leap, since it looks like the “official acknowledgement” of Ani's promotion in the double aspect of the reawakened Osiris (rs-wd3) and of Ra, the cyclic (r nb) nocturnal and diurnal perspectives.

In fact the lines that follow [37-47] seem to possess a definite “esoteric” connotation, starting with an invitation to Ani to be patient and enduring [37a-38] in the course of the initiation [39-40] that will modify his psychic structure [41-45]; and ending with a commandment not to reveal the secrets he has seen and been taught [46-47].

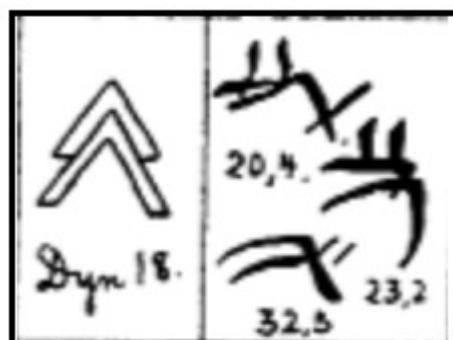
So, let us give this “esoteric section” a closer look, from its somewhat strange beginning [37/37a]



The two lines look like negated verbal sentences, the verbs being “*wrd*” (to be/grow weary) [38] and a puzzling “*??-p*” [37a]. This last shows in fact an alien glyph

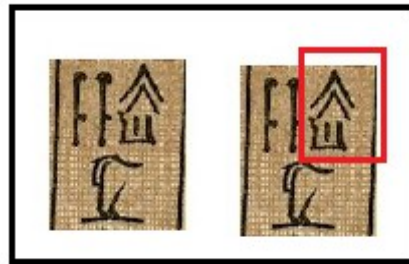


which looks like an “*m*” (Aa15) with two appended short oblique strokes. However, since the reading direction of our columns is right-left, that would be an “inverted” Aa15. In any case a hieroglyphic sign like that, as far as I know, is non-existent. Patrick Smith (a distinguished member of GlyphStudy Group) suggested that it might be a hieratic rendering of Aa5 (*hjp, hp*)



Since hieratic is always written in a right-left direction that would be in accord with our glyph. Thus we would have a verb “*hp*” (to hurry, to hasten) which might have sense and which is used in many other papyri, as, for example, pTurin, although in that case the verb is not negated (*hjp wsjr --NN-- m3^c-hrw*).

One might ask why did the scribe choose hieratic instead of the common glyph, that he used, for example, when describing “*h^cpj*”?

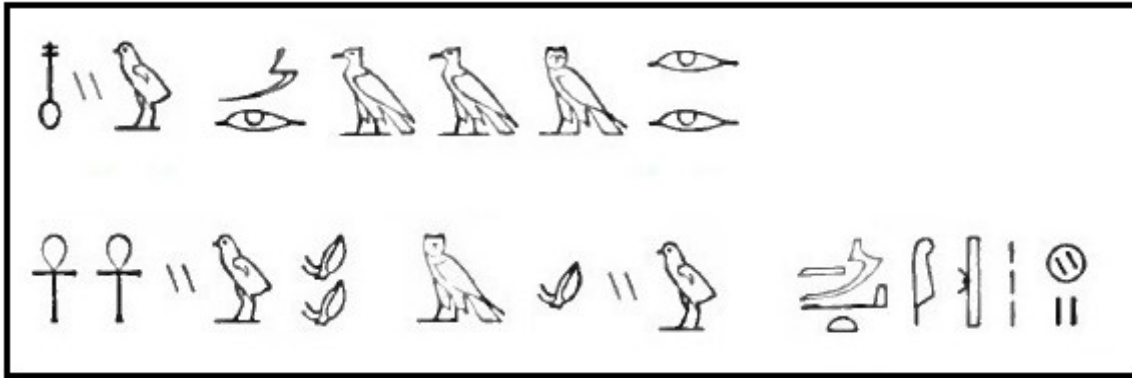


I wouldn't exclude that the scribe wanted to invite the reader to look at the following lines from a different perspective, namely the “esoteric” one I mentioned above. As a matter of fact there might also be a further allusion, since there is another hieratic sign even more similar to the one in our papyrus:

892		 P3055, 7, 5	 25, 22.	 4, 12	 5, 9	 P7409, 1, 6.	 I, 6, 4.
	Dyn 25	 P3058 6, 13			 2, 29.		
		 P3059 6, 5					

That would be I6 (*km*), a meaning of which is “black”, hinting perhaps at the “dark/secret nature” of the things Ani has had a vision of, namely the “*m33. n=f*” of line 46a. And that could be an added visual side-resonance. As for the negated “*hp*” I think it asserts the need not to hasten, that is to restrain the desires to get through the teaching in a hurry, which would be perilous and counter-productive, since secret things require a gradual and controlled approach. In this sense “*n hp*” does balance “*n wrd =f*” (he shall not be weary) of the next line, pointing to the difficulty of the “integrating process” that might cause the “initiant” to give up.

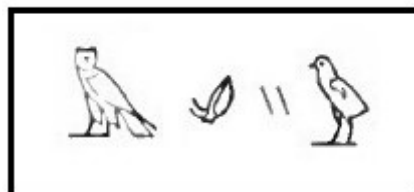
And we come to lines 39-40 which are in a certain sense a metaphorical synthesis (of great visual impact) of the secret teaching.



The repetitive use of dual form, in both glyphs and grammar, underlines the importance of the passage: how the “two” eyes must look into, how the “two” ears must “doubly” (*zp 2*) listen to “*m3ʿt*”. Of course the text does not reveal the secret, but only the deep emotional involvement the initiand gets through. The glyphs of line 40 are particularly interesting. As regards the “ears” the scribe did not use “*msdr*”, but “*nhwj*”, the double “*nh*” alluding to the “life” that true teaching does give.

<p><i>msdr</i> </p>	<p>belegt seit <u>Pyr.</u> Kopt. ^{1.} MAAKE : ^{2.} MAAKX. das Ohr (urspr. wohl „Schläfe“, vgl. <u>sdz.</u>).</p>	<p></p> <p>sonst </p>
<p><i>nhwj</i> </p>	<p>die Ohren. Seit <u>M.R.</u></p> <p>I. als Körperteil des Menschen 18. Sern neben „die Augen“ („die Ohren hören und die Augen sehen“ 19 u.ä.).</p>	<p>*^m </p>

The graphic rendering of “*sdm (wj)*” is ambiguous



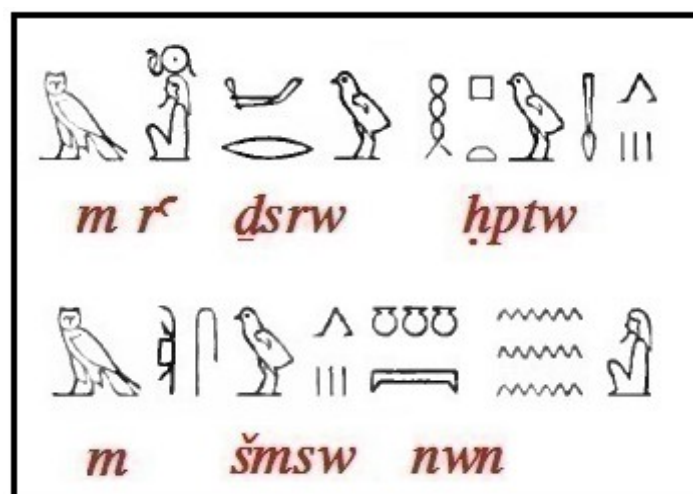
First of all let's say that line 40 does not balance line 39, otherwise we should have “*m33 m jrtj / sdm [m3ʿt] m nhwj*”. So “*m*” might be a

The left lion points to “the morrow” (*dwꜣw*), the right one to “yesterday” (*sf*), hinting thus at the sun's cyclic course; the disc of the sun being a plausible reference to Heliopolis (*jwnw*). Now “*rw.tj*” is the guardian who is in charge of the “nemes head-dress”

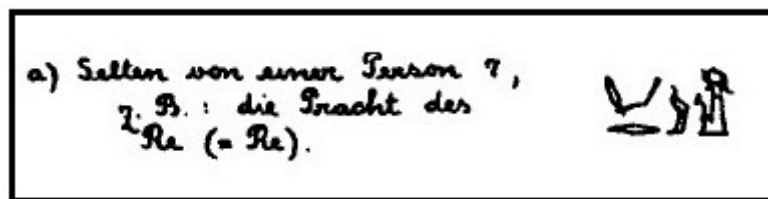


which is a symbol of sovereignty and, as explicitly described in Chapter 78 is the “official” means that allows free movement in the Duat and in the sky. We must also note that Chapter 78 speaks about the “divine falcon” which we will find in line 53 of our spell.

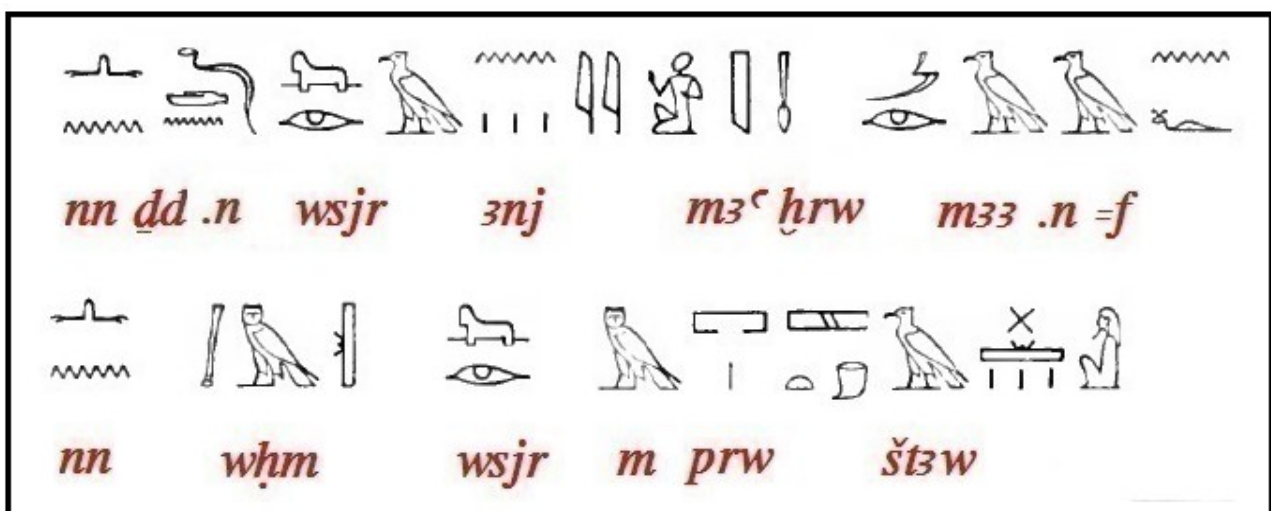
As for the next litany [43-5]



we meet a grammatical (*dsrw hptw*) and a theological (*šmsw nwn*) problem. Let's start with the last one. Who are exactly the “followers of Nun”? *Nun* is the personification of the abysmal waters, the state of undifferentiated energy out of which Ra/Atum came into being. So I would not exclude that his followers (*šmsw nwn*) be the potential forces that constitute Nun himself, the “potential” Ra being one of them. That might explain “*dsrw hptw*”, which could be a metaphor for the “creative act” through which the “potential Ra” takes his “actual” form, becoming the visible disc of the Sun. “*hptw*” are the “possible routes” that the forces might follow and that Ra “clears” (*dsrw* → active participle), that is “puts in a right order”; since “*dsr*” points also to “holiness”; thus Ra's action is “holy”, made in accord with *Truth* and *Righteousness*. And we might also find a subtle graphic allusion if we consider Ra in honorific transposition, having thus “*m dsrw r*”, where “*m-dsrw*” is “in the intimacy” and “*dsrw*” is “magnificence, splendour”.

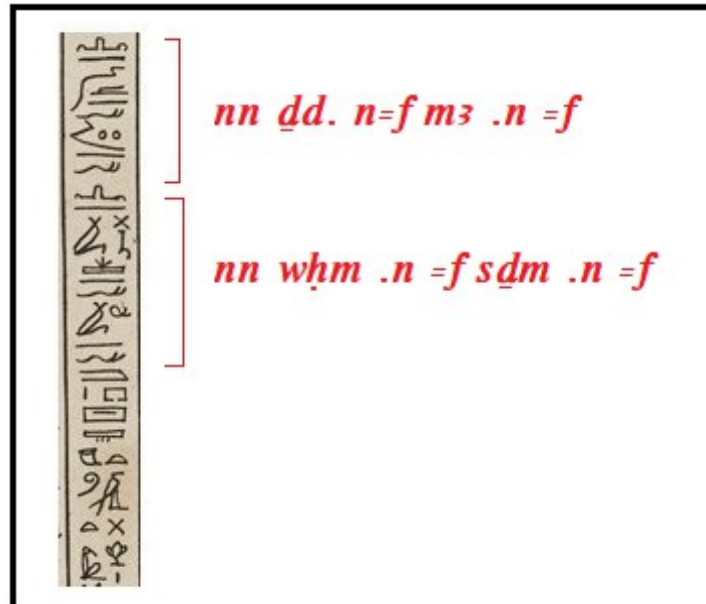


And now we are at the end of the “esoteric” section [46-47], with its part of textual peculiarities:



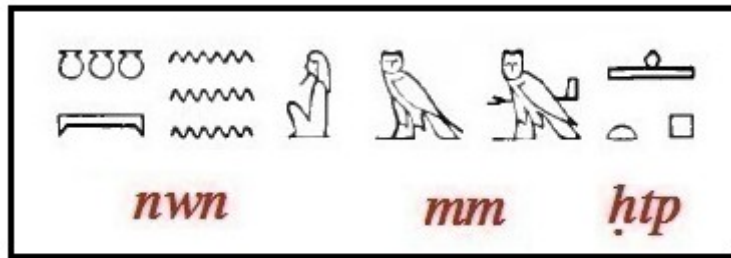
The two verbs “*m33*” (to see) and “*whm*” (to repeat) are logically linked to

the eyes and the ears of lines 39 and 40. But the forms of the verbs of the entire sentence need to be examined with a certain attention. At a cursory glance 46 and 47 would seem to compose a balanced sentence; but that is not so. “*nn dd .n wsjr*” is different from “*nn whm wsjr*”; and in any case, as it is, line 47 would not make much sense, unless adjusted like that of pTurin version:

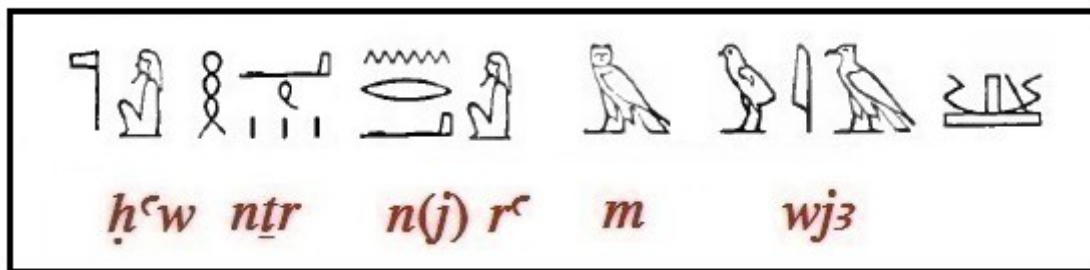


So I suggest another reading. I consider “*whm*” as a noun (report) and “*wsjr m prw št3w*” as a unique term (Osiris in the house of mysteries). Of course Osiris, in this case, is not Ani, but the god himself, as one can see in the determinative (A40: seated god) following the compound noun. So there shall be no report (*nn whm*) about what Ani has seen and heard concerning the secrets of Osiris, namely the psychic structures of the resurrection procedures. As for “*nn dd .n wsjr*” the “*nn*” may be a defective, although accepted, rendering of negation, which should have just “*n*”. The “*n sdm .n =f*” form usually expresses a negation of action, ability or necessity; but sometimes also a substitute of “*n(n) sdm(w) =f*” form, a negation of prospective [M&W § 638, 642]. Thus in our case it may refer to the fact that Ani, having become an “initiate”, will never reveal what he knows, since “silence about secret things” is now part of his nature. And I wouldn't exclude that our “*nn*” might be a sort of “Thou shall not”, or, from a different angle, an “oath of secrecy”.

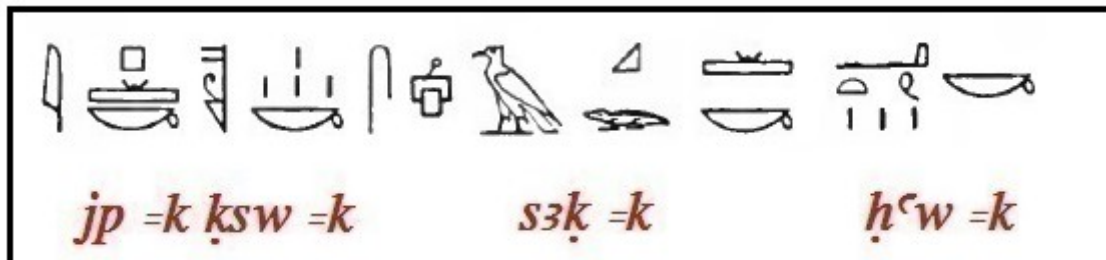
Lines 48-51 depict the joy for the official promotion of Ani who has fulfilled the wishes of Nun (*mrrt =f*), who shows his satisfaction (*mm htp*)



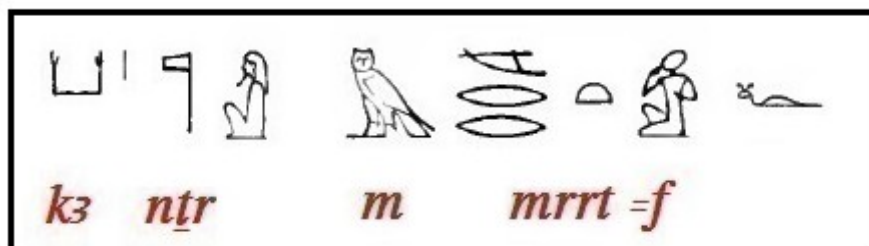
Nun's satisfaction comes from the fact that Ani has successfully integrated his solar traits, namely has been able to put together the limbs of Ra (*h^cw ntr n r^c → ntr* in honorific transposition)



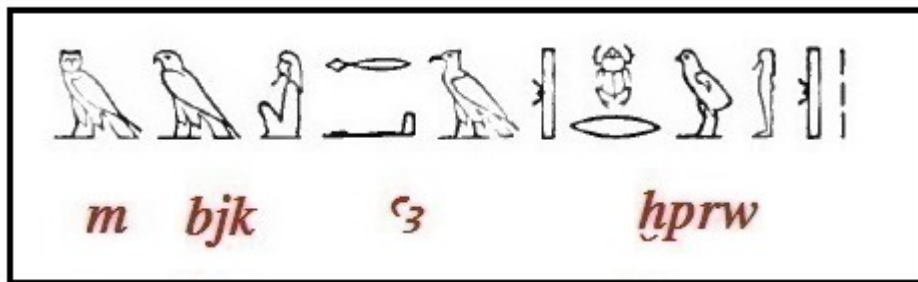
an action already anticipated in 1B,18 (You shall take note of your bones, put together your limbs)



And that corresponds to the “*k3*” of the god (*k3 ntr*), complying thus with his wishes (*m mrrt =f*):



The final litany [52-53] shows the triumphant Ani as an imposing falcon:



with a the subtle use of “ʿ3”. The correct form is of course a “*nfr hr*” construction (ʿ3 *hprw*). But “ʿ3” may also be visually linked to “*bjk*”, thus “*bjk ʿ3*”. The result suggesting an overlapping “*bjk ʿ3-ʿ3 hprw*”, highlighting his magnificence. As for the falcon, although the most obvious allusion is to the hawk-faced Ra



I wouldn't exclude a reference to Horus, as symbol of rebirth:

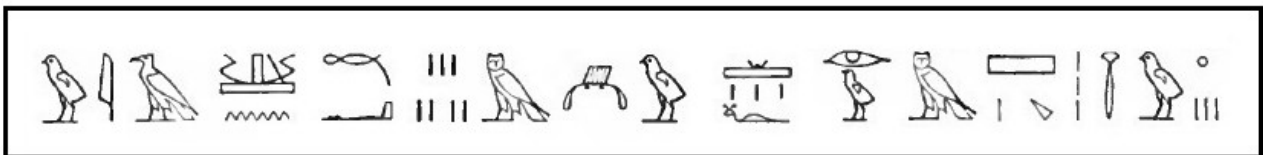


At this point we come to the final part of the spell, namely the **RUBRIC**, which poses in its turn a lot of interpretive problems. Not in its general frame, but in the textual details. The rubric is composed of three sections: (1) A sort of abstract concerning the solar boat; (2) a series of instructions about the way to draw the vignettes within which it appears; (3) an oath of secrecy. Let us look at them separately.

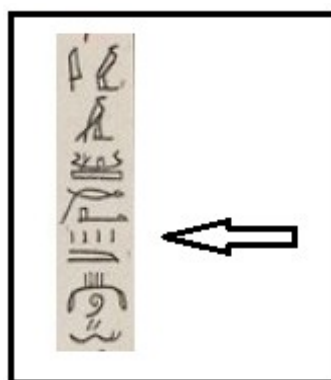
(1)

- 1 Speech to be said about a Barque -
- 2 seven cubits in length, made of green stripes -
- 3 for (the use of) the heavenly Council.

The speech (*mdt*) mentions a boat (*wj3*) with specific traits:

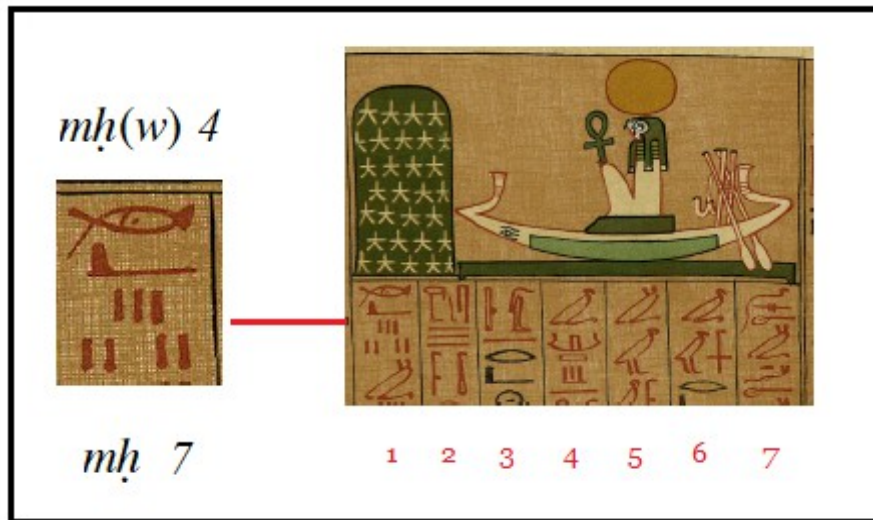


Its length, at a cursory glance, seems to be 7 cubits (*mh* 7). However many (if not all) other versions mention only 4 cubits, as for example pTurin



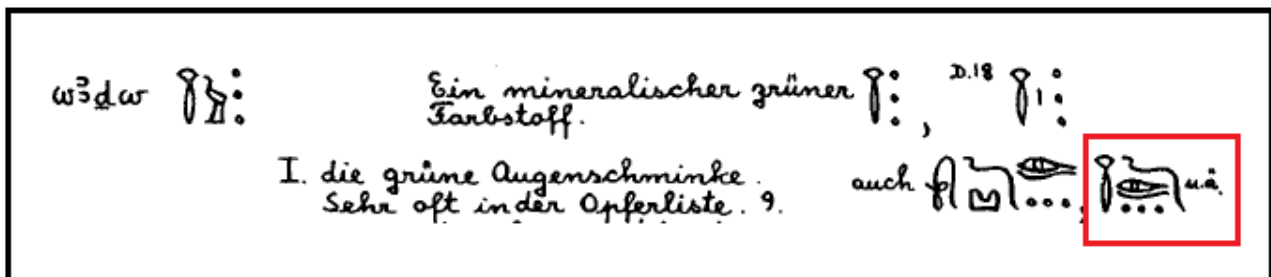
Thus it's possible that the three upper strokes of our glyph be only plural strokes related to *mh* (cubit), although, as far as I know, they are normally not present when referred to measures. Once again: is it a scribal oversight or an intended choice?

Now, if we look at the vignette which is placed over the columns of the rubric we see that there are *seven* of them.



It's true that the length of the very boat is only five columns, but the graphic rendering of “4” (two coupled strokes facing each other) may invite us to read “5” (3 + 2) of the boat, plus “2” of the starry door; resulting in the vignette's total length of “seven” columns. Add to it that the stars on the door-like sky are ranked in “seven” rows; and each star-column has “seven” stars. So I would not exclude a scribal wink.

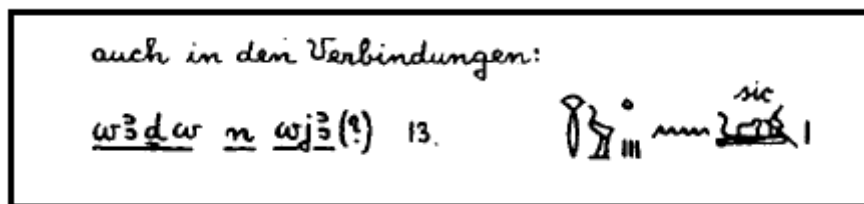
Then we pass to the final glyphs which I read as “*jr w m šw w3dw*”, considering “*šw w3dw*” as the stripes (*šw*) of green colour that form the base of the boat. The plural may hint at the fact that the painter had to use several strokes of his reed to form the “green lake”, “*w3dw*” being “green eye-paint”.



And it might be possible that although Ani's version of “*w3dw*” does not show the D7 determinative (eye with paint), nonetheless there might be a visual pun with the eye of Horus (D10) on the boat's prow:



In any case, as Grapow suggests, “w3dw” and “wj3” are closely related:



Now the boat is grammatically linked to the divine Council. The text says: “*hr d3d3t*”. Of course the boat is not “on” the gods. If instead of “*hr*” a “*hr*” was written then we would have a total different image, that of the boat “carrying” (*hr*) the gods. It’s true though that, as Gardiner suggests (§ 165), in special cases “*hr*” may stand for “having upon it” which would perfectly fit our context. However I believe that this special “*hr*”, more than at the physical means to carry the gods, points instead to the “ritual function”, namely: a boat “especially made” for the Council.

(2)

- 4 Make a sky of stars,
- 5 cleansed and purified
- 6 with natron and incense;
- 7 after having made the image of Ra
- 8 and a new bowl [=disc] in yellow ochre,
- 9 placed at the front of this boat;
- 10 after having made
- 11 an image of this blessed spirit, dear to you,

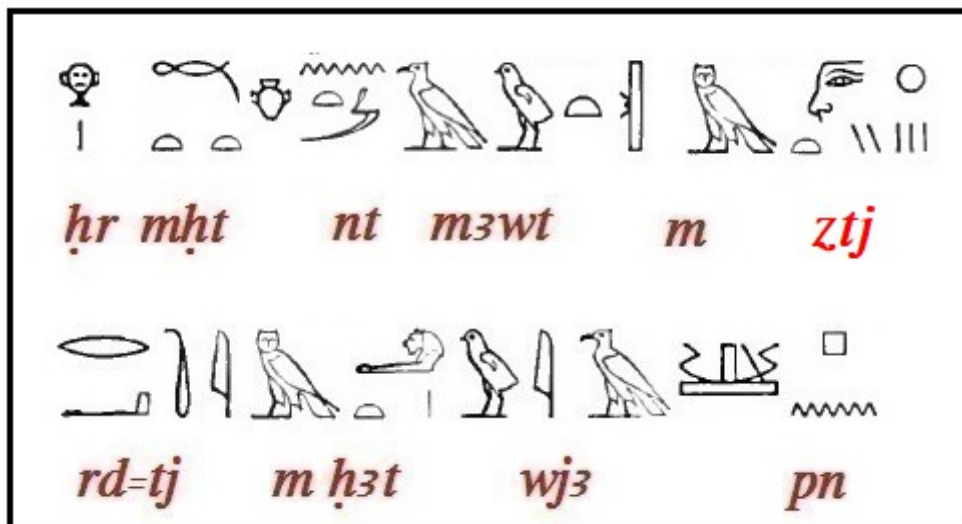
- 12 so that he be made wise in this boat,
 13 and that he may keep sailing in the Barge of Ra,
 14 while Ra himself, therein, looks at him.

As said above the lines of this second part look like a series of instructions closely related to the drawing of the vignettes. I use the plural since, at an attentive inspection, it seems that these lines point to all the three vignettes of the entire logic block (Chapters 15, 133, 134). This, of course, if we admit a correspondence between lines and drawings.

So, starting from line 4 we see that the starry sky is that of our vignette



and, according to line 7, we infer that it must be painted after the drawing of the god Ra, who in fact appears seated on the boat. But lines 7 and 8 pose problems, since the vignette has no “bowl” (*mḥt*) that should be placed (*rd = tj*) on the forepart (*m-ḥ3t*) of the boat.



Let's say first that “*mḥt nt m3wt*” is somewhat ambiguous. As for “*nt m3wt*” that may be a defective writing of “*n m3wt*” (new)

n m3w.t "der Neuheit" als genetivischer Zusatz im Sinne von „neu“. N.R. als Umschreibung des alten Adjektivs m3 verwendet: von Bauten 3, Gegenständen 4, Stoffen 5 u.ä.

Schreibung wie vorstehend.

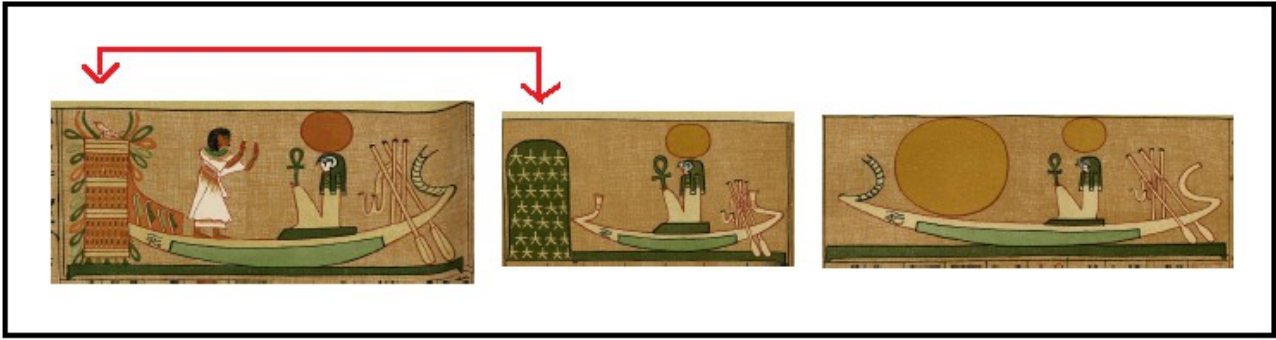
But what is exactly the yellow-ochre (*ztj*) bowl or vase? And are we sure that the image of Ra is drawn on (*hr*) it? Of course that might be an allusion to real vases used for ritual functions placed on real boats; however there is no bowl in the vignette, least of all on its forepart. Unless we interpret the “mat/carpet” on the prow of the boat as a “vase”, made by a bundle of reeds.



Absurd as it may seem, it might have, though, some sense; explaining also the grammatical form of “*mht nt m3wt*”. In fact one of the possible meaning of “*m3wt*” could be “stalk of corn”

m3w.t belegt ~~Toll~~ der Halm des Getreides 14. u.ä. Det.

It's true that it should have a specific determinative, whereas in our glyph there is an evident Y1/Y2; but considering the deliberate obscurity of the text one should not discard that possibility, no matter how far-fetched. Thus the symbolic vase (*mht*) made of (*nt*) stalks of corn (*m3wt*) might allude to the Field of Reeds, the heavenly *sh-t-j3rw* which the boat will sail within. And that would be a parallel of the starry sky of the central vignette



highlighting thus the beneficial aspect (*mḥt* → *šḥt-j3rw*) of the luminous star-like (*pt nt sb3w*) blessed spirit (*3ḥ pn*) of line 11. However this would be only what I call a “side resonance”, namely a secondary connotation. In fact we will find the same “*mḥt nt m3wt*” in the rubric of the next chapter (134). But in that case there is no Field of Reeds, but a huge solar disc, which is placed on the forepart of the boat, fitting, exactly, the indications of our corresponding lines [7-9].

Should we then surmise that our rubric takes into consideration also the other two vignettes? And in fact our text shows two “*sdm .n -f*” forms (*jr .n -k*) in lines 7 and 10 that work as a sort of flash-back pointing out the chronological order of the drawing process of the three vignettes. Let's tentatively try a reverse engineering.

The common layout (already present and taken for granted) is the boat, which, by itself, is no more than an “anonymous” means of transport. Now, the scribe starts drawing “an image of Ra” [7] on all the three vignettes. After that he draws the “bowl” [8]. In fact I read “*ḥr mḥt*” not “on the bowl”, but “and a bowl”, considering the preposition “*ḥr*” in its mode of “indicating addition”.

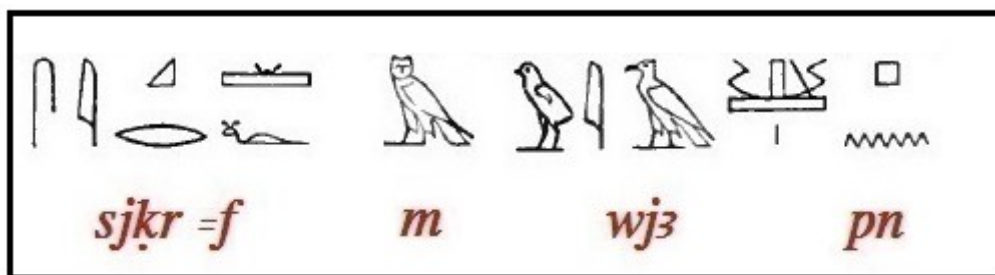
As for the colour the term used is “*ztj*”, although written in defective way,

<p>stj —+ {° Δ " { </p>	<p>belegt seit M.R. ein mineralischer Stoff aus Nubien (germ neben kmj.t). 3.</p> <p>Besonders: I. als Farbe 4.</p>	<p>meist nur { Δ ° { ° " , { </p> <div style="border: 1px solid red; padding: 5px; width: fit-content; margin-left: auto;"> <p>oft irrig Δ ° geschr. auch Δ ° u.ä. ...</p> </div>
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and once again I wonder whether the scribe did that on purpose, using D19 (face in profile) for a visual pun with “*hntj*” (which is in front of), as a subtle anticipation of the following “*m-h3t*”.

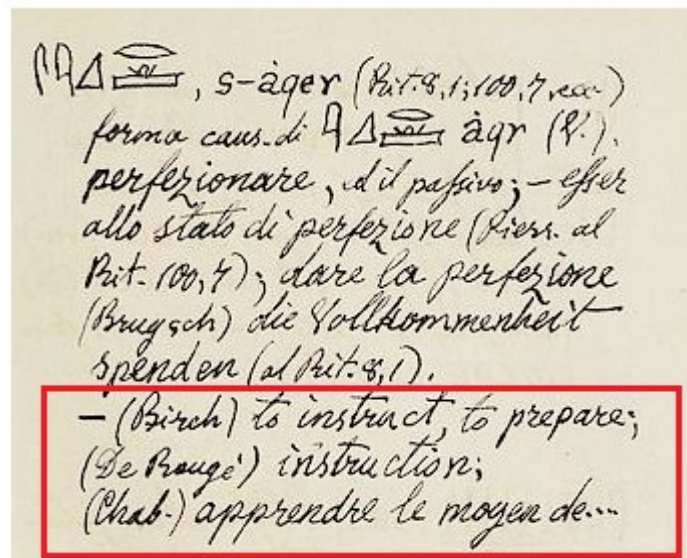
Now, getting back to the “bowl” I think that it may hint at the disc of the sun. One might ask: why not a plain “*jtn*”? The fact is that, as will be seen in the rubric of chapter 134, it's legitimate to infer that the big circle “contain” a company of the highest gods; and that could be the plausible reason why the scribe used the allusive image of the “bowl”. Being a sun-disc the colour would of course be that of “gold”. In our vignettes, though, the discs' colours are more red than golden. But if the red is probably used in order to point the “fiery aspect”, the term “*stj*” points to Nubian ochre; and Nubia is the land of gold (*nbw*).

As regards “*n[t] mw3t*”, if we read it as “new”, why should it be applied to the “sun/bowl”? Could it possibly allude to “a new way of drawing”? In other words: the scribe has drawn Ra and the “disc” on his head. Now he has to draw “another kind” of disc, a further one, in a “new” style, characterized by its size, remarkably bigger than the discs on Ra's head. New disc which is drawn on the prow of the boat, following the instruction of line 9. After that the scribe may indeed paint the above suggested bundle of reeds of the first vignette on the forepart of the boat and then proceed with the instructions of lines 10-14, drawing the image of Ani, whose wish is to become a blessed spirit [11]. Ani is adoring Ra who, in front of him, looks into his eyes [14].



Now this last image, namely the visual interplay between Ra and Ani gives the whole rubric a further meaning, definitely more significant than a technical set of drawing instructions. In fact each instruction corresponds to a step of the initiation rite Ani goes through, as hinted at in line 12. Now the verb “*sjkr*” is usually given as “to enrich, to make perfect, to make splendid”. According to Samuel Birch it might also mean “to

instruct, to prepare”, as shown by Simeone Levi in his Dictionary



In any case the “enrichment” may be not only material, but social and intellectual as well. However the verb form is somewhat ambiguous. It looks like an active “**sdm =f**”, but in our case that would be grammatically doubtful, because of an unnecessary “**m**”. Moreover it would sound definitely presumptuous. How can Ani “enrich” the boat where Ra dwells? Thus we may read the verb as a passive “**sdm(w) =f**”, although “it is normally not used with a personal pronoun as subject” (Allen – 19,3). So it would be Ani who is “made perfect”, that is “instructed / made wise” (**sjkr(w) =f**) about superior knowledge, by Ra himself who is in front of him, seated on “**m3t**”



Let us try now to reconstruct Ani's psychic passages in relation to the sequence of the painted images. We have seen that the first vignette is the rightmost one, which can indeed be seen as the “archetypal solar image” expressed by the huge disc on the boat's prow. A direct integration of its energy is not possible by a human being. The archetype must instantiate itself into a definite object, be it material or mythical or intellectual. In our case in the image of the sun in its “earthly” aspect, namely the energy that

makes wheat grow, as rendered in the allusive “mat” on the prow of the leftmost vignette. And that is the cosmic view that Ani can look at without being annihilated. A face-to-face view symbolizing Ani's initiation ritual ending with the psychic integration of his inner solar qualities. In a certain sense it is Ani who looks at his solar aspect, but does not identify with it, since that would result in a catastrophic psychic inflation. This “conscious” psychic integration is made manifest in the middle vignette, that of our spell, in which the image of Ra may be interpreted as the symbolic substitute of the “initiated” Ani, ready to enter the starry heaven as a promoted luminous Akh.

(3)

As I said this final part is a sort of “oath of secrecy” pointing out that the the execution of the initiation rite (in textual terms: the drawing of the vignettes) must be done exclusively on behalf of Ani or of his father or his son. This is my questionable rendering which I will elucidate.

- 15 You shall not execute (this spell) on no one,
 16 except your own self (= your body),
 17 or your father, or your son,
 18 who must keep guard over their visions
 19 of him [=the drawn Akh] who has been seen
 20 in the Realm of the Dead
 21 as a messenger of Ra.

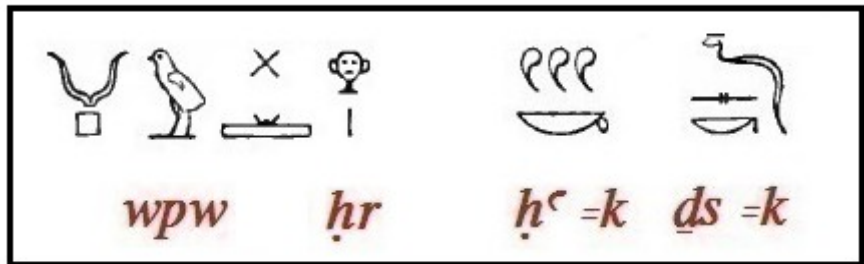
Line 15 makes use of the uncommon verb “*jr hr*”.



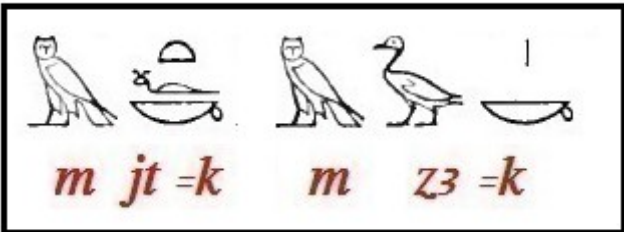
According to Faulkner it means “do the bidding of”

ir hr 'do the bidding of', JEA 4, pl. 8, 9, cf. p. 34, n. 7;

thus “put into execution → perform” the rite Ani has passed through. An action Ani is forbidden to do except on his own behalf [16],



excluding any other person, male or female, as the determinative of “*nbw*” makes clear. The following line [17] is somewhat ambiguous:



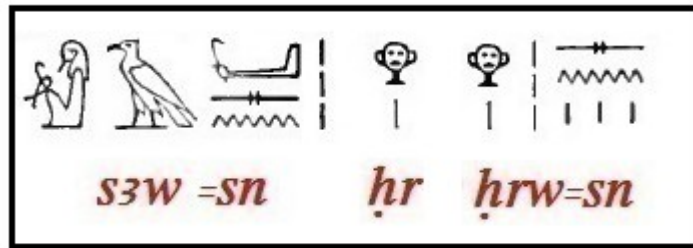
How should we read the preposition “*m*”? I think it might be a LE rendering of the preposition “*mj*” (like)

I. sein wie jern. 1, aussehen wie etw. 2; etw. sehen wie.... (d.h. etw. sieht aus wie....) 3; etw. finden wie... (d.h. finden dass es so und so aussieht) 4; u. ähnl.

^{1^{er}} auch , , ^{2^{er}} u. ä.

seit Nā. auch nur

which in our case might be interpreted as “ditto”. The question is: are father and son in relation to Ani or to “*nbw*”? In the latter case it would mean that they would be excluded from the rite, like everybody else. And this is what Peter Beylage (Middle Egyptian, page 105) suggests, translating: “*except you yourself, [not] even your father or your son*”. But that would hardly agree with what comes after [18].

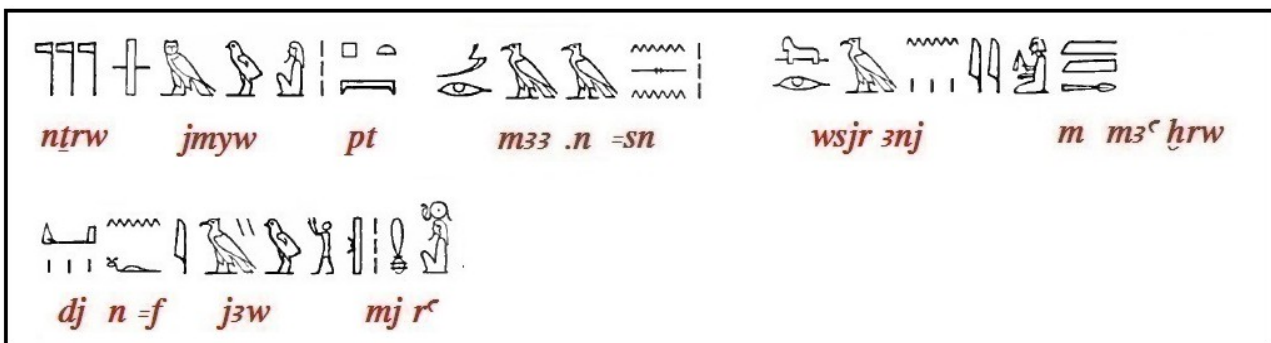


The fact that they should keep guard (*s3w =sn*) on what they had a vision of (*hrw =sn*), namely Ani's promotion via initiation [19-21] seems to me an explicit assertion that they had been present in the course of the ritual; and that they might have been Ani's aid. In fact the “*m*” might also be read as an “instrumental” preposition. That would give the first three lines [15-17] a subtle nuance; namely that the spell is linearly “transmitted” within the family, in an exclusive way.

As regards Ani's promotion (to the rank of “messenger of Ra”)



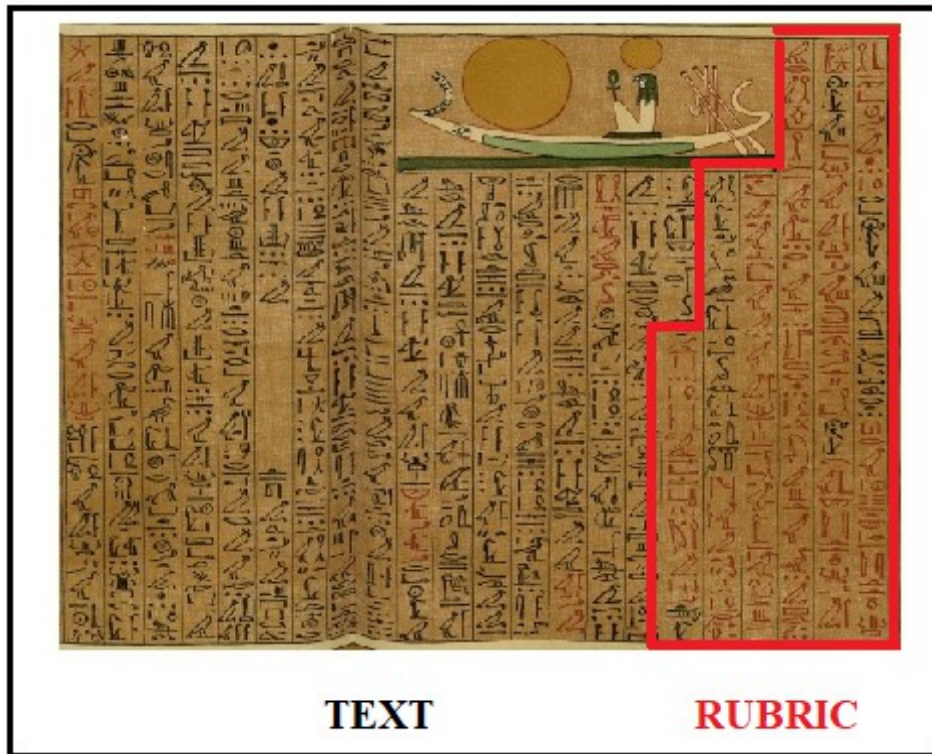
we should remark how “*m33 .n =tw =f*” mirrors that of lines 26-28 of the second section, that is the prologue of the litanies:



underlining Ani's acquired solar state.

CHAPTER 134

As in the previous chapter, this one is basically divided into two distinct parts, the “proper” text and the rubric.



And the text itself, if we leave aside the caption, is in its turn divided into *six* sub-sections, for reasons we'll see in due time. Once again we'll separately deal with each part, starting from the title.

- 1 Adoration of Ra on the day of the new moon
- 2 as the Barque does travel.

What is interesting to remark is the “temporal” collocation, exactly the same as that of the previous chapter. Both point to the “new moon” which marks the beginning of the lunar month, with its many symbolical allusions. The most obvious being the visual parallel between the “crescent” and the “barque”; and, of course, the functional parallel

between the beginning of the solar route [2] and the beginning of the ritual process.

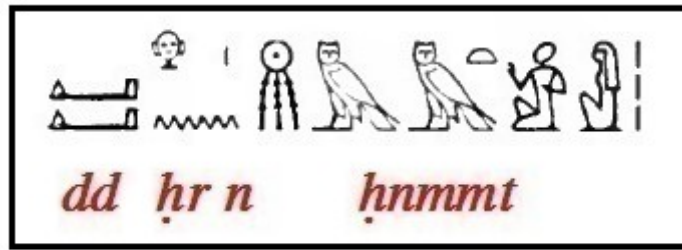
SECTION I

- 3 Hail to you, *he-who-is-in-his-barque*,
4 he who shines of brightness; he who radiates of radiance,
5 he who states that millions of men will rejoice
5a as long as he desires,
6 he who offers his face to the People of the Sun.
7 *Kheprj*, in his Barque;
8 after he forced *Apophis* to fall down
[in whose behalf *Apophis* was forced to fall down].

Here we can point out two moments: (i) the glory and power of the sun in his dawning as Kheprj [3-7]; (ii) his safe course [8] due either to his own strength or to the protection against hostile forces (*Apophis*) assured to him by friendly powers. Line 8



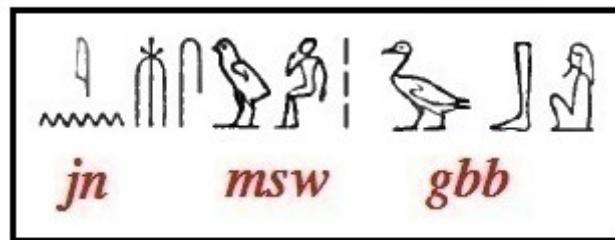
may in fact be parsed either as “*shr .n =f ‘pp*” or as “*shr(w) n =f ‘pp*”. However both interpretations pose doubts. Being a “new-born”, Kheprj should be powerless against his arch-enemy, unless protective forces come to his rescue. But if we read the scene as the archetypal first “coming forth” then what friends could Atum/Kheprj have since he had not yet created his divine family? Of course we might surmise that the protective forces are his inner potential energies, built-in into his divine structure. As a matter of fact line 6



may describe not only the generous donation of his visage/disc (*dd hr*) to the Sun-folk (*hnmmt*), but also his power, since “*dd hr n*” may be read, according to Faulkner, as “to give a command to”



In any case I would exclude that the next line [9]



be linked to line 8, “jn” pointing to the agents (*msw gbb*) who did fell Apophis. Although grammatically acceptable it would go against logic, for the above said reason that “the sons of Geb” had not yet been created. So I am for assigning line 9 to the next section.

SECTION II

- 9 It is by the sons of Geb
- 10 that you will be forced to fall down,
- 11 foes of Osiris Ani, justified,
- 12 destroyers who would destroy the Barque of Ra.
- 13 It was Horus who severed your heads

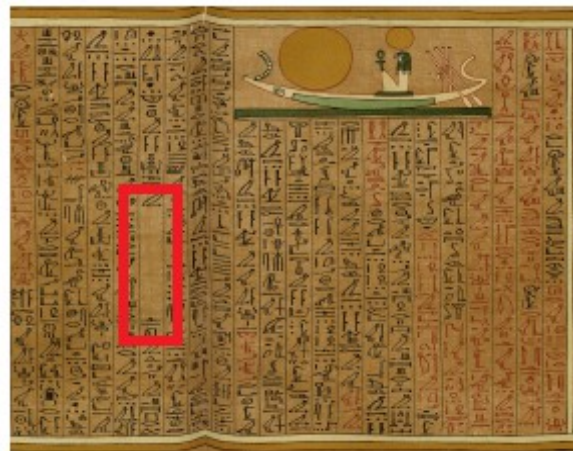
- 14 from the sky, like birds;
15 your tails (bumping) against the ground.
16 Petty fowl thrown to the ground, just like fish!

Once again we can split this section into two parallel subsections underlining the potential protective forces [9-12] and their actual manifestation [13-16] against enemies [12] described in a scornful and grotesque manner [15-16]. The fact that they are directly addressed (2nd plural pronouns) points clearly to their presence in the ritual/theatrical set. The second part [13-16] represents the mythical event which is the model and the anticipation of possible future fights against the same enemies. In the sons of Geb [9] we may see both the friendly underworld Osirian forces (Osiris *son* of Geb) and Horus himself (*son* of Osiris *son* of Geb → plural sons → msw). The parallelism between Kheprj [7] and Ani [11], both under attack by hostile forces [8 / 12] alludes to the beginning of Ani's morphing into the solar figure.

SECTION III

- 17 Adversaries, all, male and female,
18 who would get rid of [*apotropaic blank* = *Osiris Ani*]:
19 he will not go down from the sky,
20 he will come forth from the earth.
21 Your going on the waters,
22 your passing through the stars -
23 Thoth himself has cut them up, (Thoth) "the knife"
24 near *he-who-comes-forth-from-Inertj* .

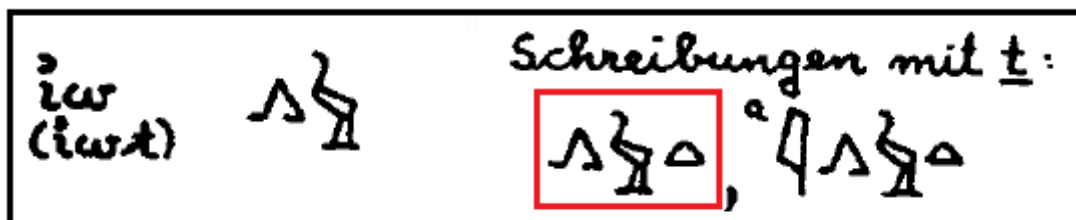
For the third time we find the bipolar model [17-20 / 21-24] each section showing a further polar split: (i) [17-18 vs 19-20]; (ii) [21-22 vs 23-24]. As for line 18, the blank column



in my view is an apotropaic measure. It should have contained Ani's name, but in a very dangerous situation; thus, for magic protection, it was not written, since an action on the name is an action against the very essence of the subject under trial. As for the correspondence with our hypothetical model we can see the tentative hostile actions [17-18 / 21-22] which are successfully opposed [19-20 / 23-24]. The second section [21-24] needs a closer examination. Let's begin with the graphic problematic rendering of what looks like the verb “*jj/jw/jwt*”

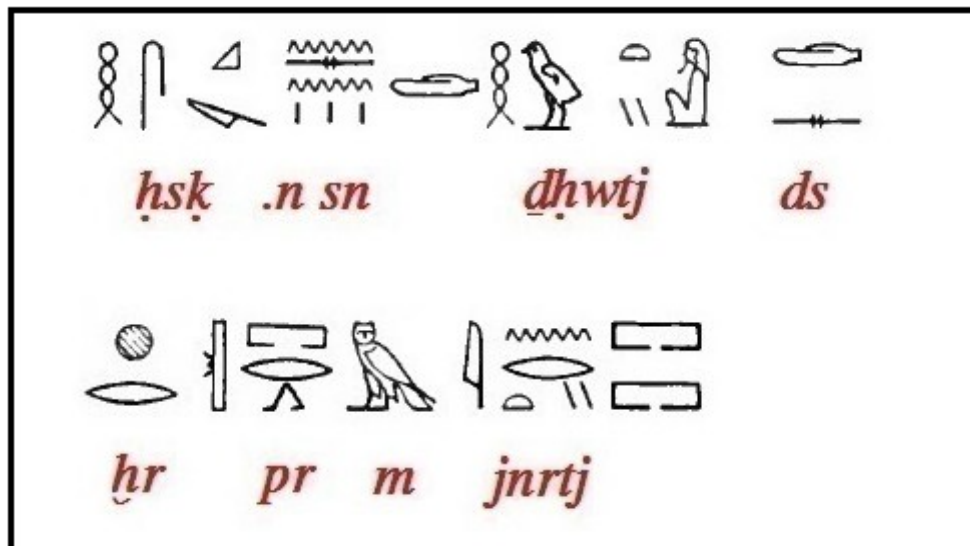


The expected form should be one of these:

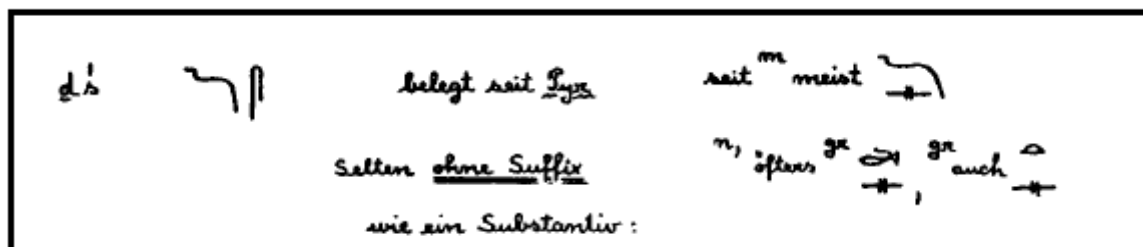


so, where does A1 (seated man) come from? My guess is that it could be a determinative intended to “debase” the status of the “divine” hostile forces: those that hunt waters, presumably the abysmal ones of the Nun,

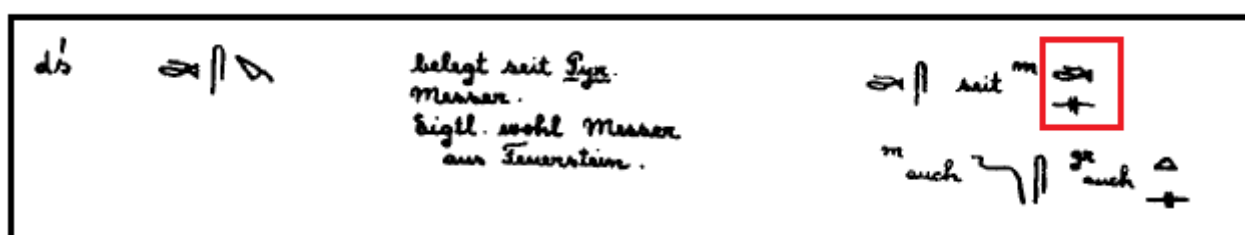
thus the underworld space [21]; and those that hunt the celestial course [22]. As for the verbs (*jwt*, *s3s*) I think they are nominalized forms; especially clear with “*jwt*” marked by plural strokes. They would be in accord with “*sn*” (dependent pronoun) which Thoth cuts up, namely defeats [23].



We should note how “*ds*” (possible variant of *ds* → self)

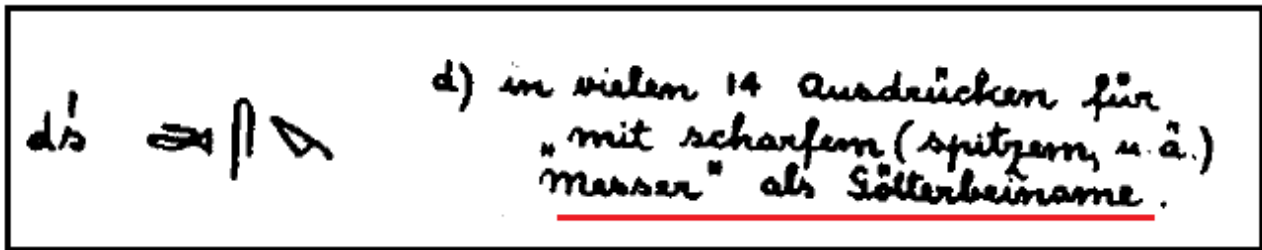


is not followed by a suffix, which in our case should be “=f” (→ *ds* =f). So I would not exclude that “*ds*” be “knife” (although without the T30 determinative)

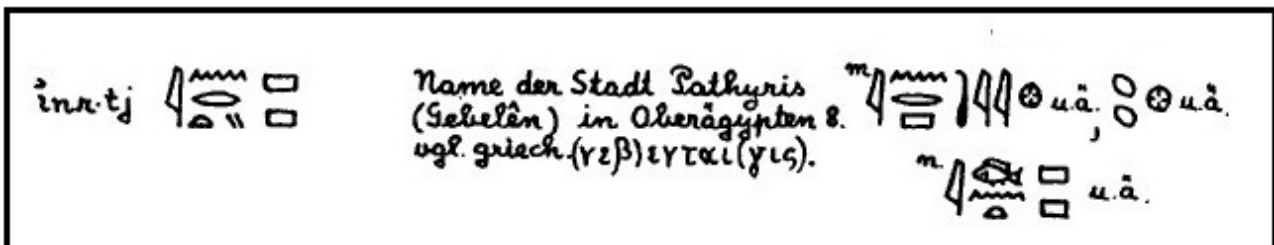


That would be in consonance with the verb “*hsk*” and Thoth's “cutting them up” [23]. In conclusion “*ds*” (active participle) might be an epithet:

either “the slasher” or “the knife”. An anticipation of the Brechtian Mackie Messer / Mack the knife? ;-))



Or/and “*ds*” might be linked to the next line [24], becoming thus “the knife beside *he-who-comes-forth-from-Inertj*”. As for this character I am tempted to see in him Horus. In fact Inertj

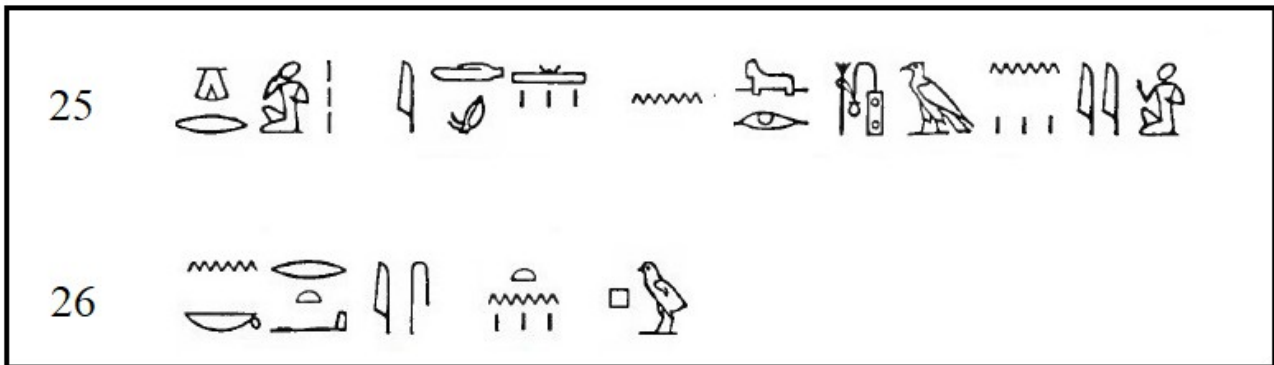


is related is the city of Hathor (Pathyris → *pr hwt-hrw*), that is “the temple of Horus”. Thus Thoth (the knife) would be the armed wing of Horus or, in any case, his aid. And the use of an epithet instead of his name is quite an impressive theatrical introduction of the god who, in the next section, takes the lead, threatening Ani's enemies *with high astounding terms*, anticipating Marlowe's Tamburlaine.

SECTION IV

- 25 Be silent, you who would not hear about Osiris Scribe Ani.
- 26 I am he who does handle you.
- 27 This god mighty in cutting up, great of charisma,
- 28 *he* shall wash in your blood,
- 29 *he* shall take a bath in your gore,
- 30 should you or others (try to) harm Osiris Scribe Ani

As usual we find the polarity “friends/ enemies”, more precisely: enemies [25,30] and friends [26-29]. I am aware that my translation is highly questionable, especially the first two lines [25-26].

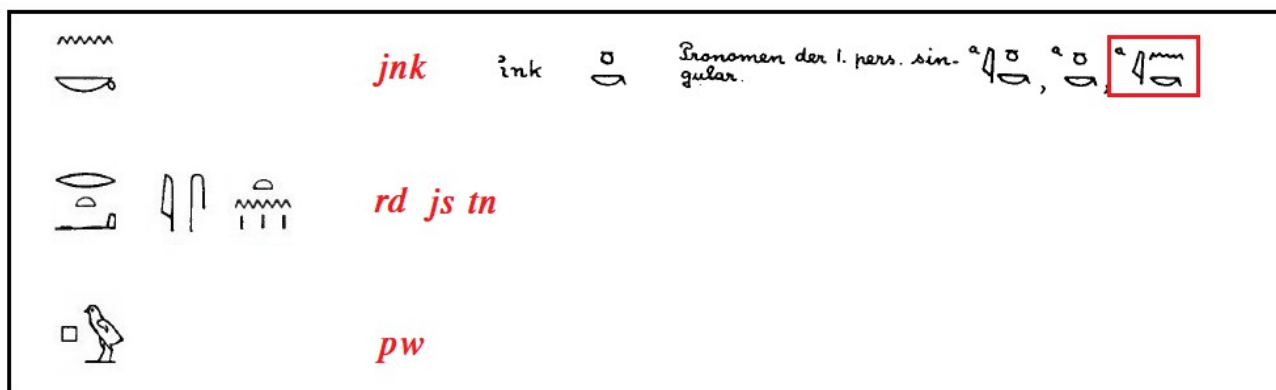


It's possible that the text may be deliberately obscure and invited to be read from different perspectives. However let us first clear a point concerning the two verbs at the beginning of the sentence, namely “*gr*” (to be silent) and “*jd*” (to be deaf). Many translators consider them both as imperatives. But, if “Be silent!” has sense, “Be deaf” is logically untenable. In my humble opinion you don't command someone “not to hear”, but to listen and be attentive. That's why I think that “*jd(w)*” be a participle referring to those who refuse to hear about Ani, that is about his “promotion” to the state of Akh and so try to oppose him. As a matter of fact even “*gr*” could be a plural participle referred to those who refuse to talk about Ani; but (O theatrical bias!) I am more inclined to look at it as a “shut up!” Now, having cleared that up, we come to line 26, which looks like the quintessence of lexematic, grammatical and syntactic obscurity. Other versions are definitely more plain, as, for example “*r3 js pw*” of pTurin



where the speaker is likened to Ra. Or the papyrus of Nu, stating “ *rdi.yt pw ntr pn wr šc,t ʿ3 ššf,t*” (TLA), namely *what* the threatening god *does*, or is going to do. Plain and simple. But that is not our case.

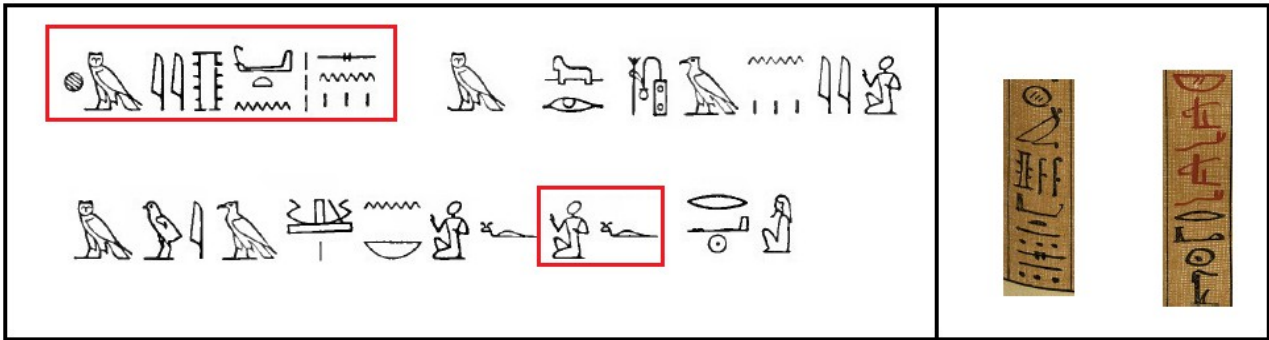
Now I spare the patient reader (provided there is yet a reader) the tortuous meanderings I wormed through in order to get a possible sense and I directly pass to explain my tentative reconstruction of a passage which, in my working hypothesis, the scribe did deliberately scramble up.



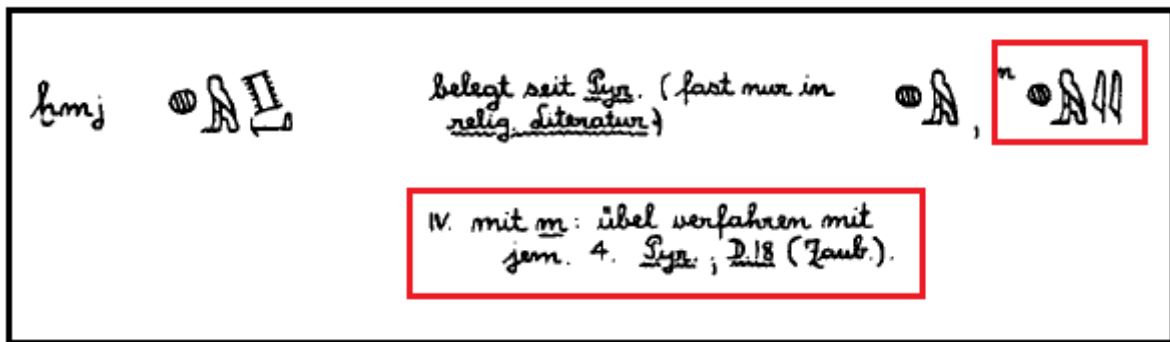
I consider “*rd js tn*” a noun phrase within an “A *pw*” construction. I am aware that the rendering of “*rdj*” as “to handle” (which, as far as I know, is unattested) is somewhat hazardous. But inside this scrambled context I think it might have sense, since the image would be that of a god depicting himself (*jnk* ← *nk*) as one who has the power of “placing” (*rdj* – the particle “*js*” being a reinforcement) the enemies (whom he addresses using the second plural dependent pronoun “*tn*”) where they should stay, namely away from Ani; thus *handling* them as he likes since he has the power to do that. Which is exactly what he makes clear in the following lines [27-29].

What is interesting to remark is that the god speaks about himself using the 3rd person. This, of course, is the consequence of my interpretation of “*nk*” as “*jnk*”. Should line 26 be something else, said by the narrator, the following lines would keep being his (the narrator's) description of a threatening and mighty god who will annihilate Ani's foes. However I am convinced that it is Horus who speaks, fitting the ritual set and talking about himself from an external vantage point, so as to stress his “objective” might before the enemies.

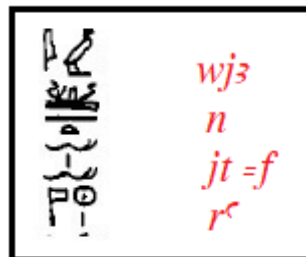
As for the last two lines they present graphic curiosities:



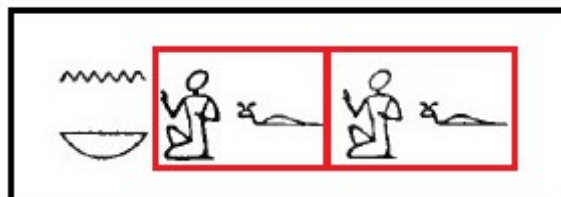
We see in fact two suffix pronouns (=tn / =sn) following the verb “*hmj*”



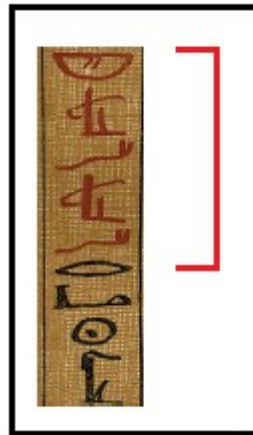
Since the logic of the sentence excludes that “*sn*” be a dependent pronoun I think that the scribe made use of a “creative” economic solution “*hm =tn/sn*” instead of the expected “*hm =tn hm =sn*”. In the last line we apparently have a faulty rendering of “*jt =f*” (his father), as shown, e.g., in p Turin:



But, knowing the scribe's stylistic nuances, I wouldn't exclude that the repetition of the same glyphs



be a personal solution for “twice”, thus Ra “twice his lord”. If only for the fact that they are all written in red ink

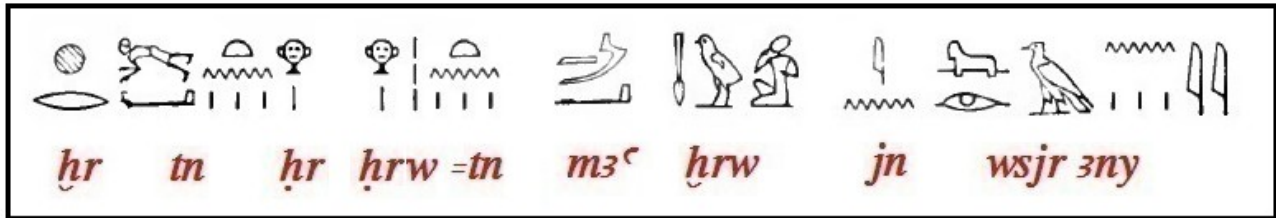


SECTION V

32 Horus (is) Osiris Ani, justified, sound of heart,
33 whom Isis, his mother, gave birth to,
34 whom Nephtys did nurse,
35 like they did with Horus
36 so as to ward off Seth's companions.
37 When they saw the Great One [= Uraeus] firm on his head,
38 they fell down on their faces;
39 like the blessed spirits in awe
39a more than (were) the gods, or the mortals,
40 when they saw Osiris Ani, justified, as Horus;
41 for he is one praised by the Great One.

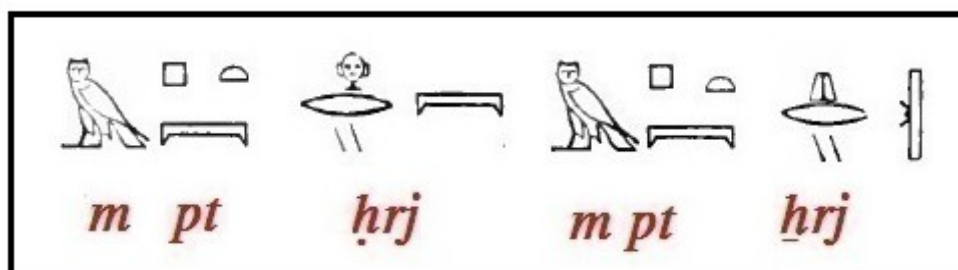
In this passage the polar model assumes a softer tone. There is the image of the glorious Ani, who assumes Horusian traits [32-36]; juxtaposed to that of the others, be they friends (blessed spirits, gods, mortals) or enemies (Seth's companions), who give him homage [37-41]. From a ritual view this section could be assigned to the Horus of the previous one, but I

We see once again the polar mode of the section showing the victorious Ani [42-43] facing hostile or rival forces [44-47]. That's Ani's apotheosis. The glyphs of the first two lines present an ambiguity.



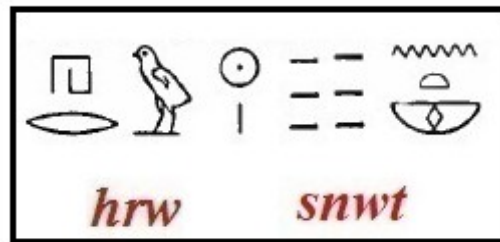
How should we interpret the central “*m3c hrw*”? The part that precedes it is a clear plural imperative echoing line 38 of the previous section; and the “*jn*” of the part that follows looks like the verb “*j / jn*” (to say, so says), obviously referred to the imperative. Now, if “*m3c-hrw*” had plural strokes the imperative might be directed to the “justified deceased” of the “other-world”, who, as seen in the previous section [39-41], recognize Ani's superiority. But I am more inclined to read “*m3c hrw*” as an adverbial form (→ triumphantly), although its syntactic position may look somewhat spurious. However, putting it after “*wsjr 3ny*” would have transformed “triumphantly” into a formulaic “justified”, nullifying thus the scribe's intention.

Lines 44-47 may pose too interpretive problems, since the enemies whom Ani is superior to could also be divine beings, as hinted in line 17 of Section III, thus the gods (male and female) of line 47, who, members of the divine Council, might give negative judgements. But I am more inclined to look at the scene as the triumph of Ani “against his enemies” in every part of the divine landscape where his foes might oppose him

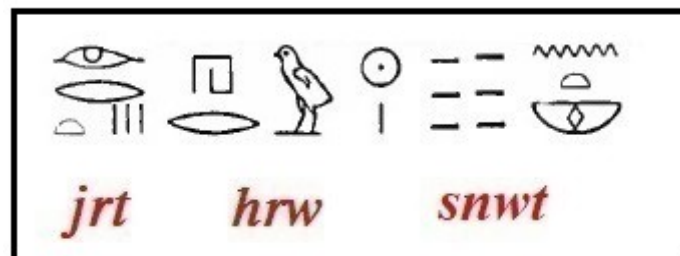


and in the tribunal of the judging gods, who, I think, do acknowledge his promotion (against his foes).

Now, before passing to the final rubric, I think it would be useful to spend some words about the “*six*” sections of this spell; which, by the way, might balance the six parts of Chapter 15 at the beginning of the whole ritual block (Plates 20-22). It goes without saying that the six-part division comes from my interpretation, thus it should be taken with many grains of salt. However it's interesting to note how it does agree with the *six* days of the lunar festival explicitly mentioned at the end of the rubric.



Each day might then correspond to a specific step of the ritual, in fact the progressive attainment of higher psychic states up to the final “promotion” reached on the sixth day, namely the one when the vignettes are drawn, or better: when the vignettes are “experienced” in their ritual effectiveness.



RUBRIC

- 1 Words to be said concerning
- 2 the Great Falcon with the white crown upright on his head ;
- 3 Atum, Shu, Tefenut, Geb, Nut,
- 4 Osiris Isis, Nephtys,
- 5 painted in yellow ochre on a new bowl
- 6 placed in this Barque,
- 7 together with the image of this blessed spirit,

8 anointed with the sacred oil.
 9 To them is offered burned incense
 10 and fowl and roasted meat.

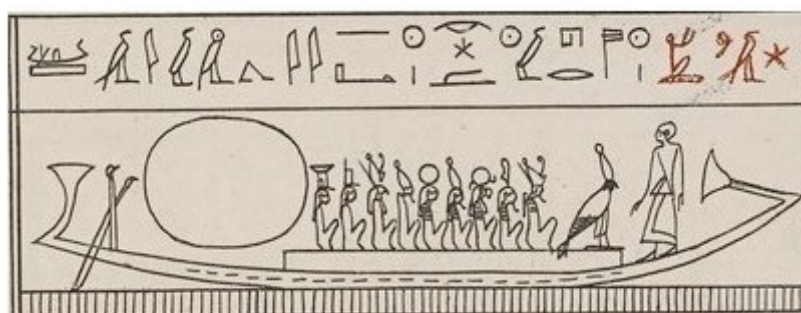
 11 It is the adoration of Ra,
 12 it is the course of his barque.
 13 He who does it shall be with Ra
 14 wherever he may sail.
 15 And cut apart shall be the foes of Ra,
 16 in very truth.

 17 What is to be done on the *sixth-day* lunar festival:
 18 the spell of the sailing.

At first sight it seems there is no exact correspondence between the rubric and the text of the chapter or the vignette.

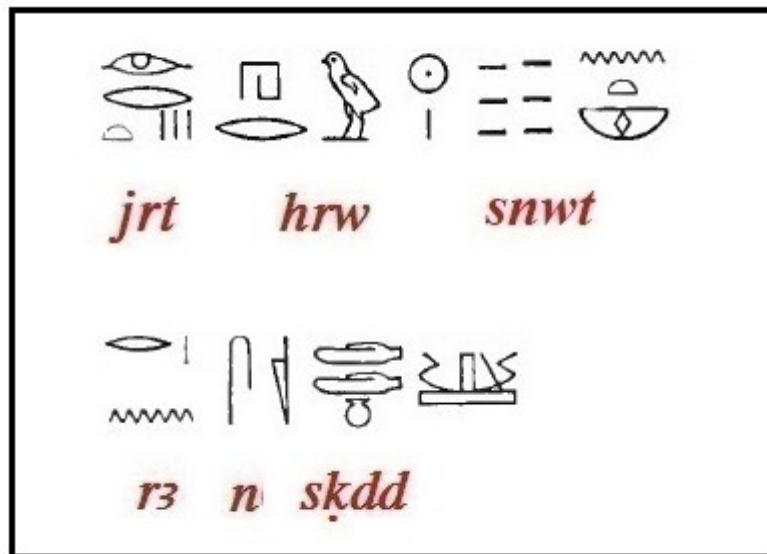


There is no white-crown headed falcon [2], no gods [3-4], no justified deceased [7]. Nothing like the vignette of pTurin

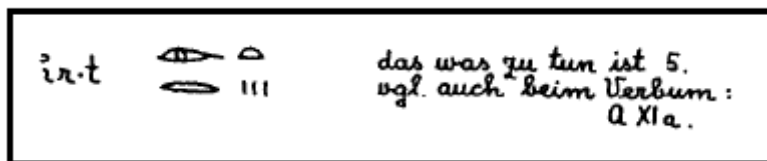


where we may easily recognize the above mentioned figures. But we should not be led astray by the apparent discrepancy, since, as suggested in the comment about the rubric of the previous chapter, our vignette (in my opinion) has been painted first. Thus we should read the rubric as a sort of résumé of the characters shown in the whole sequence. The Great Falcon is Horus, who has made his triumphant appearance in this chapter [sections 2-5] and whom Ani is likened to [section 5]. As for the gods of lines 3-5 they have all been mentioned in various modalities and, in any case, they form the always present Ennead and the judging Council (*ḏꜥḏꜥt*). Then we have the “bowl” [5] which may be recognized in the big disc at the prow of the boat seen as the “container/vessel/bowl” of the mentioned gods. The blessed spirit of line 7 is Ani drawn in the first vignette; his anointment [8] alluding to his successful promotion to the state of Akh. Lines 9-10 point out the ritual character of the spell of which lines 11-16, being a sort of epilogue, summarise its beneficent and salvific use.

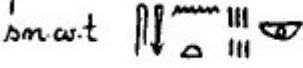
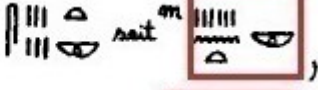
But now let us give a look at the two final lines [17-18]




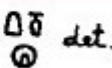
As suggested above they have to do with the ritual ceremonies (*jrt / jrwt*)





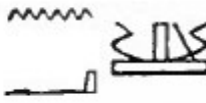

of the well known Sixth Day Feast (*snwt*)


belegt seit Lyc.
Fest des sechsten Tages des
Mondmonats 4.
Bes. auch als Termin für
feierliche Handlungen
(Baubeginn, Opfer u.ä.) 5.
auch als Zeitpunkt, an dem
das Mondauge voll ge-
macht wird 6.




^a auch mit  det.

which, in our case, works like the closing bracket of the one of the title

			
<i>hrw</i>	<i>3bd</i>	<i>n3j</i>	<i>wj3</i>

where “*hrw 3bd*” marks the beginning of the six days lunar process, the New-Crescent Day, corresponding to the second day of the month, when the moon sickle starts becoming visible (in mythological terms it is the beginning of the healing of Horus's injured eye). Thus “*r3 n skdd*” [18] is not only the spell (*r3*) of sailing that has just gone through, but also the beginning (*r3*) of Ani's *m-3h*-ing in.

