THE BREMNER-RHIND PAPYRUS—I

By R. O. Faulkner

A. THE SONGS OF ISIS AND NEPHTHYS

The religious papyri of the Graeco-Roman period are a source of information for Egyptian myth and ritual which has been comparatively little exploited. Of this group of papyri, the members of which are scattered in quite considerable number in the principal museums of the world, the Bremner-Rhind papyrus (British Museum, no. 10188) is probably one of the largest and certainly one of the oldest, since it dates back to not long after the end of the Thirtieth Dynasty. That it belongs at latest to the fourth century B.C. is made quite certain by the date of 'the twelfth year, fourth month of the inundation-season, of Pharaoh Alexander, son of Alexander', i.e. 312–311 B.C., given in the so-called 'Colophon', which was added by an owner of the papyrus in a hand different from that of the rest of the document. The papyrus was therefore written prior to that date, but probably not very much earlier, since palaeographically it belongs to the Ptolemaic group.

Nothing definite is known of the provenance of the manuscript, but the presumed last owner, the priest Nasmin who wrote the 'Colophon', appears to have been a Theban, judging by the priestly titles he bore. Although there is no direct evidence bearing on the point, it seems probable that the papyrus came from his tomb, and it would be interesting to know in what circumstances a book which appears to have been written originally for a temple library came into the private possession of a member of the priesthood.

The papyrus as a whole contains four distinct works of a ritual nature, namely the Songs of Isis and Nephthys, the Ritual of Bringing in Sokar, the Book of Overthrowing Apep, and, as a pendant to the last-named, the Names of Apep, which shall not be. Of these four texts, only the first is treated in the present paper. It is a work of similar tenor to the Lamentations of Isis and Nephthys contained in Pap. Berlin 3008, but considerably longer, and contains a series of hymns sung by two priestesses representing the goddesses Isis and Nephthys in the course of the celebration of the Osirian mysteries. Unlike the Lamentations, however, where both goddesses are on an equal footing, Nephthys is here rather in the background; her role is solely that of a duettist with Isis, while all solo parts are confined to the latter, apart from a hymn to Osiris recited by the officiating lector-priest (9, 13–11, 5). The text begins with instructions for the preparation of the temple and the adornment of the two priestesses, who must be virgins. The priestesses and the lector-priest open the proceedings with preliminary invocations of Osiris, after which the priestesses commence their real duties, the hymns they sing purporting to be the mourning of Isis and Nephthys for the departed Osiris.

1 Or perhaps about 306 B.C., since according to Bevan, The Ptolemaic Dynasty, 28, the years of the young Alexander's reign were reckoned from the death of Philip Arrhidaeus, and documents continued to be dated in the name of the former for some years after his murder in 311 B.C.

2 For the history of the papyrus since it was acquired by Mr. A. H. Rhind, cf. Budge, Egyptian Hieratic Papyri in the British Museum (First Series), ix, and Faulkner, The Papyrus Bremner-Rhind (Bibliotheca Aegyptiaca, iii), iii. The following translation is based on the transcription published in the latter work.

3 It is proposed to deal with the remaining texts in subsequent parts of this Journal.

4 See Mélanges Maspero 1, 337 ff.; for a comparison of the two texts see op. cit. 347 ff.
and their summons to the god to rise again. They open with a duet (1, 10—3, 12); then Isis alone speaks for four lines (3, 13–16). The duet is resumed in 3, 17 until 3, 22. At 3, 23 a rubric indicates that the performance is interrupted by an unspecified rite of protective magic (s<s,t>, after which a new duet commences. This continues until a rubric (6, 23) marks the beginning of a new hymn. This opens with a duet, which, however, soon becomes a solo by Isis (6, 27). Nephthys resumes her part at 7, 24, but at 8, 3 she drops out and Isis continues alone until 8, 21. Here the other joins in again until 9, 8, where Isis concludes this stage of the ritual with five solo lines. The officiating lector-priest now executes another protective magical rite (9, 13) and then himself proceeds to recite a hymn to Osiris. At 11, 6, following the line ‘Thine are the Two Sisters’, the priestesses join in, and the lector-priest possibly now retires. A rubric at 11, 19 marks a new duet, which continues until at 12, 9 Isis once again sings alone. Nephthys appears to partner her again at 13, 13 for eight lines, but Isis is singing alone in 18, 21, and her solo appears to continue until the end (17, 12); at least there is no employment of the 1st person plural pronoun to indicate clearly that both are singing, although from 16, 4 onwards the absence of the 1st person singular pronoun does rather suggest that the performance ended, as it began, with a duet.

The interest of the text from the point of view of the student lies not so much in the information it imparts on Egyptian belief—though the markedly solar character of the lector-priest’s hymn to Osiris is worthy of note—as in the fact that we have here a part of the dialogue spoken in the enactment of the drama of the Passion of Osiris, often spoken of as the Osirian Mysteries. A certain amount of information on this early ‘passion-play’, of which we learn from the well-known inscription of Ikhernofret that it is at least as old as the Middle Kingdom, can be gathered from Egyptian sources, especially from the inscriptions of the temple of Denderah, but the present text, with its alternations of duet and solo and the occasional interpolation of magical rites, sheds a welcome light on the nature of the ceremonies. It is possible, of course, that the somewhat elaborate ritual evidenced by this series of hymns is a late development which has arisen out of the predominant position of Osiris in Egyptian religion at this period—we possess a contemporary version of a much shorter and simpler nature in the Lamentations—but it seems highly probable that some such performance by a pair of priestesses was included in the Mysteries from the first.

In the translation which is appended the following symbols have been employed:

[ ] marks a restoration of the original text.
( ) shows that a word omitted in the original has been supplied.
( ) marks English words inserted to clarify the sense.
[ . . . . ] marks lacunae.
. . . • . . indicates inability to translate.

Words written in the original in red ink have been printed in small capitals.

Translation

1, 1 | Here begin the stanzas of the Festival of the Two Kites which is celebrated in the temple 1, 2 of Osiris, First of the Westerners, the great god, Lord of Abydos, in | the fourth month of 1, 3 inundation, from the twenty-second day down to the twenty-sixth day. The Entire Temple 1, 3 shall be sanctified, and there shall be brought in [two] women pure | of body and 1, 4 virgins, with the hair of their bodies removed, their heads adorned with wigs, | [. . . . ] tambourines in their hands, and their names inscribed on their arms, to wit Isis and Nephthys, | 1, 5 and they shall sing from the stanzas of this book in the presence of this god.

1 The alternations between duet and solo can be detected by the changes from the 1st person plural to the 1st person singular and back again.
THE BREMNER-RHIND PAPYRUS—I

1, 6 | They shall say: O my lord Osiris!—Four times.1

1, 8 Recitation by the chief lector of this temple: | O great one of heaven and earth!—Four times.

Recitation by the two long-haired ones:

1, 10 O fair Stripling, come to thine house;
For a very long while we have not seen thee.
O fair Sistrum-player, come to thine house;
O thou who dwellest in lacuna—after thou didst desert us.
O fair Stripling who didst depart untimely,

1, 15 In thy prime, out of due season;
Sacred image of thy father Tanen,
Mysterious seed which issued from Atûm,
A lord, a lord who art exalted above thy fathers,
The first-born in the womb of thy mother.

1, 20 O that thou wouldest come to us in thy former shape,
That we might embrace thee, thou forsaking us not.
O fair of countenance, the well-beloved,
Image of Tanen, Male, lord of passion,
[The first-born(?)] who opened the womb,

1, 25 Whose body [was weary] when it was bandaged,
Come thou in peace, our Lord, that we may see thee,
And that the Two Sisters [may protect] thy body, there being no injury in thee,
[. . . . . . . ] the evil as though it had never been.

2, 1 Our Head, turn back to us (?);
Great mourning is among the gods,
For they (?) cannot discern the way which thou hast travelled,
O thou young Child, out of due season.

2, 5 Mayest thou travel around heaven and earth in thy former shape,
For thou art the Bull of the Two Sisters.
Come thou, O young Child, in peace,
O our Lord, that we may see thee;
Consort thou with us after the manner of a male

2, 10 —Tebha to his execution-block!—
Come thou in peace, thou eldest son of thy father,
Thou being established in thine house without fear,
And thy son Horus protecting thee;
For Nêki is gone,

2, 15 He is in his hell of fire every day,
His name has been cut off from among all the gods,
And Tebha is dead in slaughter (?).
But thou art at thine house without fear,
While Seth is in all the evil which he has done.

2, 20 He has disturbed the order of the sky (?),
He has constricted thought for us (??)
The earth has encroached upon us (??)
Foulness (?) being on the brow [. . . . . . ]

3, 1 Someone is brought in dead (?)

1 From here onward to the end of the Songs only the first line of each column and thereafter every fifth line have been numbered.
2 lacuna; see Commentary.
3 Where necessary, in order to accord with English usage, the 3rd person of the original has been rendered by the 2nd person.
And our eyes are weeping for thee,
The tears (?) burn.
Woe (is us) since our Lord was parted from us!

3, 5 O thou who art fair of countenance, lord of love,
O Bull who impregnates cows,
Come, O Sistrum-player, gleaming of countenance,
O thou who art uniquely youthful, beauteous to behold,
Lord among women,

3, 10 Male of cows,
O Child, master of beauty,
O that we might see thee in thy former shape,

(Isis sings)

Even as I desire to see thee!
I am thy sister Isis, the desire of thine heart,

3, 15 (Yearning) after thy love whilst thou art far away;
I flood this land (with tears?) to-day.

(Duet)

Draw nigh, so please you, to us;
We miss (?) life through lack of thee.
Come thou in peace, O our Lord, that we may see thee,

3, 20 O Sovereign, come in peace,
Drive trouble (?) from out of our house,
Consort thou with us after the manner of a male.

A PROTECTIVE RITE.—Recitation by the long-haired ones:

O Osiris, Bull of the West,

3, 25 The One enduring, exalted above the gods,
Child who begets,

4, 1 Eldest heir of Geb,
Offspring of a god among the gods,
Come thou to the Two Widows!
The entire Ennead serve thee,

4, 5 They ward off Seth for thee when he comes;
May he whose name is evil be behind the shrine in the presence of thy father Re
When he administers the punishment of the rebellious.
Come hither to thy songstresses,
And drive care from out of our house;

4, 10 Come hither to thy songstresses,
For it is not fitting for thee to dwell alone.
Our Lord is in peace (in?) his place!
He who was stronger (?) than he has struck down (?) him whose face is mild,
Since Nebes has joined (?) with his foes

4, 15 And troubles the earth with his designs.
Great mourning is among the gods,
The Ennead (sit) with head on lap because of thee,
Inasmuch as thou art exalted above the gods.
Where is he who (once) trod the earth, who was great even (in) the womb,

4, 20 With the uraeus on his head?
Whence comes he who fashioned himself at his own desire?
Body of a god, lord of love, the exalted one rich in love,
O thou Soul, mayest thou live again!
The Two Sisters protect thy body,

4, 25 Even they who came hither to thee aforetime;
A million mourn for thee
Like [ . . . . . . . ] all the gods.

5, 1 Come hither <to> thy songstresses!
Thy father Re< strikes AT NEBED;
The Ennead serve thee as thine entourage, they ward off the RED ONES for thee.
Expel thou the great misery of thy Two Women,

5, 5 Thine house being in festival, the evil one at his place of slaughter and the rebellious one in
all the evil which he has done,
—He has oppressed the land with his evil designs,
He has felled the sky to the ground—
Having been driven back and taken into the place of execution,
And having been taken to the slaughter-block of THE REBELLIOUS.

5, 10 Thy father Re< will attend to thy need,
Thy son Horus will protect thee:
Mayest thou land as thou wast wont to do,
Mayest thou traverse the sky to its four quarters,
Mayest thou alight on earth at the hall (?) of the Great Temple,

5, 15 The Two Ladies serving thee.
Raise thee up! Raise thee up! Behold SETH is in the place of execution,
AND HE WHO REBELLED AGAINST THEE shall not be.
Come thou to thine house, O Osiris, thy place where men seek to see thee;
Hear thou the plaint of Horus in the arms of his mother Isis.

5, 20 But thou art repulsed, being scattered through all lands, and he who shall reunite thy body,
he shall inherit thine estate.
O great god, provide thyself with thy shape,
Forsake not thine house, O Osiris!
Come thou in peace to thy place, O lord of dread, in whose form is all beauty,
O great Bull, lord of passion,

5, 25 Lie thou with thy sister Isis,
Remove thou the pain which is in [her body,]
That she may embrace thee, for thou wilt not forsake her;

6, 1 Place thou life on the forehead of the Cow.
Oho! thou art protected, O thou who wast drowned in the nome of Aphroditopolis,
For the evil is as though it had never been.
Thy sister comes to thee that she may purify thy body,

6, 5 O great living god, O well-beloved,
Who didst bring thyself up before the face of Upper and Lower Egypt.
Adorn thyself, O lord of adornment,
O Male, thou great one who art master of beauty,
Come thou to thy mother Nut that she may spread herself over thee when thou comest to her,

6, 10 That she may guard thy flesh from all evil,
That she may go . . . . . . . . . within her (?),
And that she may drive off all evil which appertains to thy flesh,
The loneliness being broken as though it had never been.
The Child, the Lord who came forth from the Lower Heaven,

6, 15 He has made this land as (it was) before;
The Lord, the Child who came forth from the womb of her whom the gods made pregnant,
Who opened the West (out of) due season,
The Child departs untimely.
Thy father Re will protect thee,
6, 20 Thy son Horus refashions thee,
    And Seth is in all the evil which he has done;
Come thou to thine house without fear.
Recitation by the Long-haired Ones:
    O fair Sistrum-player, come to thine house,
6, 25 Be thou exalted, exalted, thy back to thine house (?)
The gods being on their thrones.

(Isis sings)

I am a woman beneficial to her brother,
Thy wife, <thy> sister by thine (own) mother;
7, 1 Come thou to me quickly,
    Since I desire to see thy face after not having seen thy face.
    Darkness is here for us in my sight even while Re is in the sky;
The sky is merged in the earth and a shadow is made in the earth to-day.
7, 5 My heart is hot at thy wrongful separation;
    My heart is hot (because) thou hast turned thy back to me;
    For there was never a fault which thou didst find in me.
The Two Regions are upheaved, the roads are confused,
    While I am seeking in order to see thee;
7, 10 While I am in a city which has no ramparts,
        I yearn for thy love toward me.
        Come! Be not alone! Be not far off!
    Behold, thy son Horus will drive back Tebha to the Execution-block.
I hid me in the bulrushes to conceal thy son in order to avenge thee,
7, 15 Because it is a very evil state of affairs, the being far from thee,
    And it is not fitting for thy flesh.
I walk alone, wandering in the bulrushes,
    And many (?) are enraged against thy son.
It befell that a woman was hostile to (?) the boy,
7, 20 But I knew, and also the Chief Justice.
    I have travelled the roads, I have turned aside after my brother who forsook (me) wrong-
        fully.
    Hot are the hearts of myriads of persons,
    Great sorrow (?) is among the gods.

(Duet)

We lament the Lord,
7, 25 For love of thee is not lacking with us.
    O thou Male, lord of passion,
    King of Lower Egypt, lord of eternity,
8, 1 Ascend into life, O prince of eternity,
        For Nenrekh is dead.

(Isis sings)

O King of Upper and Lower Egypt, O Lord, who didst proceed to the Sacred Land, there is
    no (helping) act of thine in which I can trust;
O my Brother, O Lord, who didst proceed to the Silent Land,
8, 5 Come thou to me in thy former shape,
        Come in peace, in peace!
    O King of Lower Egypt, O Sovereign, come in peace!
Would that we could see thy face as of old, even as I have desired to see thee;
Mine arms are upraised to protect thee, O thou whom I have desired.

8, 10 I have loved the two Northern Regions (?) because of (?) knowing (?)
That thou hast received the head-dress in them;
Thy dust is myrrh.
O Husband, brother, lord of love, come thou in peace to thy place;
O fair Sistrum-player, come to thine house; it is long indeed that thou hast been in cessation.

8, 15 Mysterious are thy things as Bull of the West;
Hidden (?) is thy flesh within the House of Ḩenu;
Hail (to thee) in thy name of Prince of Eternity!
Horus comes (to thee) as champion,
He purifies thy body, he gathers up for thee the efflux which issued from thee.

8, 20 Join together thy body, O great god, provide thee with thy shape.

(Duet)
Come thou in peace, our Lord, who art young again,
Thy son Horus protecting thee;
Come thou out of thine house, for thy temple is flooded with love of thee,
O Beneficent Sovereign whom she broke out of the egg,

8, 25 Unique, mighty of strength,
He is indeed a son who opened the womb,
And the power of Geb is over his mother.

9, 1 O Adorned One, great of love,
Who acted against the West, his valour aroused (?)
O Lord of the Netherworld, Bull of the West, Offspring of Re-Harakhte,
O Child, beauteous to behold,

9, 5 Come thou to us in peace, in peace;
Assuage thou thy wrath, banish thou anger,
O our Lord, come thou to us in peace, in peace!

(Isis sings)
Ho thou youth, come in peace!
Ho, thou brother of mine,

9, 10 Come, that I may see thee, O King of Lower Egypt, Prince of Eternity!
Be not weary in the weariness of thine heart, O our Lord;
Come thou to thine house without fear.

The great rite of protection, unseen, unheard. Recitation by the lector:

O fair Sistrum-player, come to thine house;

9, 15 The Ennead is seeking to see thee, O Child, O Lord, who openedst the womb;
O Child, love of thee is over thee,
O Heir, beneficent in opening (?) it,
Beneficent son who went forth from Him-who-sees-and-hears,
Isis has cared for thee; be not far from thy place.

9, 20 Their heads are taken away for love of thee,
They mourn for thee in dishevelment (?), the hair of their heads disordered (?).
O (King) Onnophris, lord of provisions, Sovereign, thou most majestic,
God above the gods,
Thou launchest the bark of him who begat himself,

9, 25 Thou art more than the gods.
The Nile is the efflux of thy body, to nourish the nobility and the common folk,
Lord of provision, prince of green plants,
great one, tree of life which givest offerings (to) the gods,

10, 1 And invocation-offerings unto the spirits;
   O Thou who awakkest in health, lord of the bier,
   Lord of the Udjat-eye, mysterious in the horizon,
   Who shinest in due season,

10, 5 And who risest at thy proper time,
   To thee belongs sunlight, O thou who art equipped with rays;
   Thou shinest at the left hand of Atûm,
   Thou art seen in the place of Rê.
   When his rays are darkened (?), thou art mumified;

10, 10 Thy son Horus flies behind Rê;
   Thou shinest in the morning, thou settest in the evening,
   Thy being is every day,
   Thou art at the left hand of Atûm, eternity and everlasting are manifestations of thee.

10, 15 He is doomed (?) on account of his evil renown (?) ;
   Let him be turned back, a rebel against whom this destruction has come.
   The ūny-šhty priest makes presentation to thee,
   He extols all the gods;
   The Ennead rejoice at thine approach,

10, 20 And thou passest thy time with Rê every day.
   O Image, thou art seen at the left hand (of Atûm);
   O Image, thou beholdest the living;
   To thee belongs the light of the Solar Disk,
   Thine is the entire Ennead,

10, 25 She who is on thine head rejoices before thee,
   Her flame attacks thy foes.
   Rejoice at us, for thy bones are assembled for thee,
   And thy senses are recovered daily;

11, 1 Thou comest in like Atûm in his time, without being held back,
   And thy neck is made firm for thee.
   Wepwawet opens for thee the mountain and breaks open the burial;
   Thine is the lord of the Sacred Land,

11, 5 Thine are the Two Sisters.

(Duet)

Thou hast forgotten sorrow because of us (?) .
They reassemble thy limbs for thee with mourning,
Seeking to care for thy corpse.

11, 10 Come thou to us, that he who rebelled against thee may not be remembered;
   Come thou in thine earthly shape,
   Cease from thy wrath, and be gracious unto us, O Lord;
   Take the heritage of the Two Lands;
   O god, uniquely beneficent of governance unto the gods,

11, 15 All the gods rejoice at thee;
   Come thou to thine house without fear.
   Rê loves thee, thy Two Women love thee,
   Thou resting in thy place for ever.

Recitation by the two long-haired ones:

11, 20 O fair Sistrum-player, come to thine house;
   Be exalted, be exalted, thy back to (?) thine house, the gods being on their thrones.
Ho! Come in peace!
O King of Lower Egypt, come in peace!
Thy son Horus will protect thee.

11, 25 Mayest thou expel the great misery of thy Two Women,
May thy face illumine us with thy joy,
O Child, according as the desire to see thee.
Come to us; great shall be thy protection of our love;

12, 1 Come to thine house without fear.
O ye gods who are in heaven,
O ye gods who are on earth,
O ye gods who are in the Netherworld,

12, 5 O ye gods who are in the Nile,
O ye gods who are in the train of the Nile,
Follow us with the Lord, the lord of love,
Brother, Male, lord of passion.

(Isis sings)

Ho! Come to me!

12, 10 Heaven is merged in earth,
And a shadow exists on earth to-day:
Heaven is felled to earth.
Ho! Come with me!
Men and women in the city are seeking our Lord,

12, 15 Who walked the earth in the time of our Lord.
Come to me! Heaven is felled to earth
And the god is caused to come to his place.
Snuff the wind to thy nose!
The Lord is gone into his palace.

12, 20 Ho Rê! Greet this one!
—Thy evil be against thee, O doer of evil!—
Since my heart desires to see thee,
O Heir, King of Lower Egypt, handsome Child!
Ho, lord of love!

12, 25 Come to me, my Lord, that I may see thee to-day;
O Brother, come that we may see thee.
Mine arms are extended to greet thee,
Mine arms are upraised, are upraised to protect thee.

13, 1 O Male, lord of youth, Child! our Lord is greeted;
I am a daughter of Geb . . . . . . (yet) thou wast parted from me,
0 youthful one, out of due season.
I walk the roads since love of thee came to me,

13, 5 I tread the earth, I weary not in seeking thee,
Fire is in me through love of thee;
Ho! Come that I may see thee!
I weep because thou art alone;
Come thou to me quickly since my desire is to see thee

13, 10 After I have desired to see thy face.
Jubilation is in thy temple (?),
Thou being protected, protected in peace.

(Duet)

Ho! He! Our Lord comes to his house;
They place protection about his temple,
13, 15 And our Lord comes in peace upon his throne.  
Be established in thine house without fear!  
Be exalted, exalted, O our Lord!  
Hearken (?) from afar, O great god!  
Come thou in true peace;  
13, 20 Ascend thou with Re, having power over the gods!

(Isis sings)

O Heny, come in peace,  
That I may see thee, O Child, when thou comest in thy child-shape.  
Hai is fallen,  
Horus is ruler,  
13, 25 And he who is stronger (?) than thou can do nought against thee.  
Raise thee up between (?) the Two Sisters,  
O thou whom thy father loves, lord of jubilation,  
The heart of the Ennead is well-disposed unto thee,  
Thy temple is illumined with thy beauty,  
13, 30 The Ennead is in fear through thy majesty,  
14, 1 The earth quakes through dread of thee;  
I am thy wife, who acts on thy behalf (?),  
A sister beneficial to her brother;  
Come that I may see thee, O lord of my love;  
14, 5 Be exalted, exalted, O thou who art great of shape; come, that I may see thee;  
O Youth, walk! O Child, come, that I may see thee.  
The countries and lands weep for thee,  
The regions mourn for thee, inasmuch as thou art He-who-awakes-in-health;  
Heaven and earth weep for thee, inasmuch as thou art greater than the gods;  
14, 10 There is no lack of praising thy ka;  
Come to thine house without fear.  
Thy son Horus . . . . . . . . . . . . . . . the circuit of heaven;  
Babai (?) is in fetters (?) and thou shalt not fear;  
Thy son Horus will protect thee,  
14, 15 He will overthrow for thee THE CONFEDERACY OF NEBED.  
O Lord who art behind me in Djebat (?),  
I see thee to-day, and the savour of thy body is (that) of Pwenet;  
The Noble Women adore thee in peace,  
The entire Ennead rejoices.  
14, 20 Come thou to thy wife in peace;  
Her heart palpitates through love of thee,  
She embraces thee, and thou forsakest her not,  
Her heart rejoices at seeing thy beauty,  
For thou hast removed (?) her from (?) the secret house;  
14, 25 She dispels the evil which appertains to thy flesh,  
And the stroke as though it had never been:  
Thou placest life before (thy) wife.  
Oho! Be thou protected, O thou who wast drowned in the Field of Aphroditopolis on this day:  
Great mourning and an evil deed, the like of which has never been.  
15, 1 The Cow weeps for thee with her voice,  
The love of thee is in her heart,  
Her heart palpitates when thou rejoicest over her,  
She embraces thy body with her arms,
15, 5 <She> comes to thee in haste—variant: ¹ in peace—
She protects thee from him who would do aught against thee,
She makes hale for thee thy flesh on thy bones,
She knits for thee thy nose to thy forehead,
She gathers together for thee thy bones, and thou art complete.
15, 10 Thy mother Nut, she comes to thee in peace,
She builds thee up with the life of her body.
Be thou a soul, a soul! Be thou stable, stable!
Mayest thou have a scul, O Male, lord of women, with the ointment-cone (?) on thine hair,
when thou comest to the Divine Land;
The ointment-cone (?) on thine hair is of the myrrh which comes forth of itself.
15, 15 Go forth and come in peace, in peace;
O King of Lower Egypt, Sovereign, come in peace;
The Lady of Sais, her hands are on thee;
Shentyt, her heart serves thee;
Thou art a god who came forth from a god,
15, 20 O Mekti, who hast none beside thee!
Thine hair is of true (?) turquoise when thou comest from the field of turquoise;
Thine hair is lapis-lazuli, it belongs to lapis-lazuli;
Lo, lapis-lazuli is over thine hair;
The colour of thy body which thou hast is that of iron of Upper Egypt;
15, 25 Thy bones are fashioned of silver;
According as thou art (?) a child.
Thy vertebrae which thou hast are of turquoise
—variant:² The smell of the incense on thine hair is (that) of the myrrh which comes forth
of itself—
16, 1 Those things which are on thine head are of lapis-lazuli.
Gēb, he offers up to thee food-offerings,
He promotes the god who issued from out of him.

(Duet)

O great Heir who came forth from Ṙē,
16, 5 Eldest One, fair of countenance,
Living Soul who is <in> Istanu,
Child who came forth from Him-who-sees-and-hears,
Elder of the Two Shrines, Heir of Gēb,
Who gives to thee all the circuit of the sun;
16, 10 Come to thine house, O Osiris, who judgest the gods;
Open thine eyes, that thou mayest see with them;
Drive thou away the clouds,
Give thou light to the earth in darkness;
Come to thine house, O Osiris, First of the Westerners, come to thine house.
16, 15 O Thou who camest forth from the womb with the uraeus on thine head,
Thine eyes illumine the Two Lands and the gods.
Raise thee, raise thee up, O Sovereign our Lord!
HE WHO REBELLED AGAINST THEE IS AT THE EXECUTION-BLOCK, AND SHALL NOT BE.
Be stable, be stable, in thy name of Stable One;
16, 20 Thou hast thy body, O (King) Onnophris l.p.h.;
Thou hast thy flesh, O thou who art weary of heart.
O Osiris, how fair is that which comes forth from thee!

¹ Ky ḡd, lit. ‘another saying’.
² Ky ḡd.
Authoritative utterance it is which is on thy mouth. 
Thy father Tatenen lifts up the sky
That thou mayest tread over its four quarters;
Thou art the likeness of Re,
And they who dwell in the Netherworld receive thee with joy,
Geb breaks open for thee what is in him,
And they come to thee in peace.
Go thou in peace to Busiris!
Raise thee up, O Osiris!
Isis comes to thee, O Lord of the horizon, inasmuch as (?) she begat the Unique One (?), the
guide of the gods;
She will protect thee,
She will guard thee,
She will guard Horus,
Mistress of the Universe, who came forth from the Eye of Horus,
Noble Serpent which issued from Re,
And which came forth from the pupil in the eye of Atum
When Re arose on the First Occasion.
It is at an end.

Commentary

On the two kites' who mourn for Osiris, namely Isis the greater kite and Nephthys the lesser kite, see Davies-Gardiner, Tomb of Amenemhet, 49, with n. 2.
With the instructions for the ceremony compare Lamentations, 5, 13 ff.; see Mél. Maspero, i, 341.
Nu wpt·sn ‘who have not been opened’, i.e. who are virgin; for this sense of wp see also twenty women . . . n wpt·sn m mst who have not been opened in child-birth’, Westcar, 5, 11.
├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├├└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─└─
tion of the full phrase gm ws 'found defective'; hnty must be part of an epithet of Osiris of which the remainder is lost.

1, 14. For the expression erty 'not (in due) time', 'untimely', cf. erty 'who destroyed me in my childhood ere due time had come', Erman, Zwei Grabsteine griechischer Zeit, in Festschrift für E. Sachau, 104; for the force of nw compare also erty 'at the (proper) time', Newberry, Rekhmara, 2, 7.

1, 17. is a puzzle, since it seems quite meaningless. It is perhaps intended for an ending y to str; it can hardly be for prothetic in the participle pr, since this text does not indicate that inflexion.

1, 25. Nwh 'to bind, fetter' is used here apparently of the bandaging of the corpse in mumification.

1, 27. Nm-k st-c 'there being no injury in thee'; for the word-order compare erty , Wenamun, 2, 43-4; similarly erty ibid., 2, 62. On st-c see Gardiner, PSBA 34, 261, n. 14.

1, 28. The lacuna doubtless originally contained some expression for 'removing' or 'dispersing' the evil.

1, 1. An obscure sentence. It is possible that tp-n 'our head' refers to Osiris, perhaps in a play upon the word in the double sense (1) of a head turning back to look in a desired direction and (2) of Osiris as 'head' of his people. : is a late writing of the pronominal form of the preposition 3r, again 3, 2; 9, 16; cf. Pap. Abbott, rt. 5, 18 ( ) ; Pap. Anherst, 3, 9 ( ).

2, 2. With the expression pr(t) st 'great mourning', which occurs again 4, 16; 14, 29, compare ( ) 'ceremony of the Great Mourning', on which see Schäfer, Mysterien des Osiris, 24-5.

2, 3. Nm nhb's mtn ir-n-k is an obscure sentence which certainly calls for emendation, since the fem. suffix has no noun to which it can refer. Most probably it should be emended into sn, referring back to 'gods' in the preceding line; on the writing of s for sn see Blackman, JEA 16, 64. For the sense of ) cf. Gardiner, Notes on the Story of Sinuhe, 97; the allusion is to the departure of Osiris from the world of the living.

2, 9. ) is an abbreviation for tr 'male', cf. 12, 8 as compared with 1, 23.

2, 10. A parenthetic execration directed against the foe of Seth is very common in the texts of the temple of Edfu; cf. also Urk. vi, 25, 10.

2, 14. ( ) is probably a writing of the old perfective 3rd masc. sing.

2, 17. A corrupt passage; for a possible emendation see the textual note in my published transcription.1

2, 18. For snq n-k read snq-k as 2, 12.

2, 19. The sense of this must be that Seth's wickedness has recoiled on his own head. In 2, 20 ff. follows an obscure description of his evil deeds; compare 5, 6-7.

2, 20. A difficult sentence which, however, clearly alludes to cosmic disturbances caused by Seth as storm-god. For the rendering of wd as 'disturb' cf. erty m 'injure' some one, Urk. 1, 102, 12, later wd r, see Gardiner, Admonitions, 85; possibly a preposition should be supplied after the verb in the present instance. Shbk, translated as 'order', is perhaps the same word as shbk 'Verwaltung(?)' Wb. iv, 207. ( ) is certainly nwt 'sky' and not nwt 'lower heaven'; compare ( ) 'he has felled (lit. "sent") the sky to the ground' 5, 7; cf. also op. cit. n, 218 and the writing ) for nwt 'sky', Harris mag. pap., 5, 2. An alternative possibility, suggested by Gardiner, is to emend ( ).

1 Faulkner, op. cit. 5.
into 𓊙𓊴𓊬𓊪‘to be in confusion’ (Gardiner, *op. cit.*, 28) and to read "w.t-n.f shu m nwt ‘he has put confusion in the sky’, comparing 𓊕𓊱𓊨𓊦𓊴𓊬𓊪‘the sky is in confusion’, *Pap. Leiden* 345, rt. 1, 3, 3. Against this view, however, there is the use of hmb in the passage 5, 7 quoted above, which may be related in some way to the sentence here discussed, and the rendering actually adopted involves no more emendation than the possible insertion of a preposition after "w.t-n.f."

2. 21-2. The meaning of these two sentences is utterly obscure, and I translate them mechanically, without perceiving their drift, except that they are still dealing with the evil wrought by Seth. For 𓊩 ‘würgen’ *Wb. 1, 101* in a hostile sense see *Harris mag. pap.*, 6, 2. —Sih ‘draw nigh to’ is construed with m again 3, 17; there is clearly no connexion with the expression shu m ‘tarry(?) in’, *Westcar*, 10, 16.

3. 1. This sentence should probably be analysed into stj (passive śqm-f)+stjw (passive participle)+the determinative of ‘death’ applied to the whole expression. A similar construction, but with active participle, is found in 𓊕𓊨𓊪‘he who goes, goes with his ka’, *Pyr.* 𓊕 17a; sim. 𓊕 826a; 829a; 𓊕𓊪𓊦𓊫𓊪‘the flier flies’, *Pyr.* 𓊕 890a; the literal translation is therefore ‘he who is brought in is brought in (dead)’, the allusion being possibly to the bringing on the scene of an effigy of the corpse of Osiris.

3. 2. On hr-hr-k see note on 2, 1.

3. 3. 𓊩𓊩𓊩 is unknown to the *Wb.*, and the rendering ‘tears’ rests solely on the context.

3. 4. For ḫry as an expression of grief as well as of joy see *Wb. 1, 118.—dbh r ‘to be parted from’, also *Lamentations*, 2, 3; 5, 6; *ZAS* 62, 102.

3. 6. On this passage see *Mél. Maspero* 1, 344.

3. 13. The change of person to the 1st sing. shows that the duet here gives place to a solo; the next line shows that the soloist is Isis.

3. 15. Hr-si seems to be used pregnantly with the sense of ‘yearning after’, ‘seeking after’ or the like; compare the similar use of m-si in the sense of ‘looking after’ cattle, etc., *e.g. Horus and Seth* 5, 10; 6, 9.

3. 17. 𓊩𓊩𓊩 ‘so please you’; for this use of the old perfective ḫst-t see also ‘Thus said Djedi: 𓊩𓊩𓊩𓊯𓊩, ‘So please you, I do not know the number thereof’”, *Westcar*, 9, 2–3.—The suffix in im-n marks the resumption of the duet.

3. 18. The expression 𓊩𓊩𓊩 does not seem to be known elsewhere. Its meaning is obscure, but it perhaps signifies missing or passing by the joy of life; for wen in this sense cf. Sethe, *Einsetzung des Viziers*, 21, n. 90.

3. 21. No word 𓊩𓊩 appears to be known; perhaps 𓊩𓊩 ‘blow’ in a metaphorical sense is to be understood, the det. 𓊩 having been taken over from ḫt ‘fire’.

3. 22. On 𓊩𓊩 see note on 2, 9.

3. 23. St personalize occurs again 9, 13. It is doubtless the same word as 𓊩𓊩 ‘Abwehrzauber’, *Wb. 1, 55*. The word, both here and in 9, 13, appears not to refer to the fresh recitation which follows, as otherwise it would have been found also at the commencement of the songs in 1, 9, but to be a kind of stage-direction indicating an act external to the actual recitations. The rubric marks the start of a fresh duet.

4. 2. 𓊩𓊩𓊩 is a late writing of mstiw ‘offspring’ of a god, *Urk. 1, 14, 16; 84, 16; 887, 3*, which in turn is a later form of msmt, *Pyr.* 𓊕 929b; 983c; 1001b; 1104b; 1707a; a writing similar to the present instance is 𓊩𓊩𓊩. Piéhl, *Inscr. hiér. 11*, 52.

4. 6. The det. 𓊩 appears to belong to the whole phrase shu rm-f, which will then be the subject of the sentence.—M-ḥr 𓊩‘behind the shrine’ is perhaps an Egyptian equivalent
of the Biblical phrase 'in outer darkness'; compare the expression ẖ nw kfr 'ye who are behind the shrine' as a description of beings hostile to the dead king, Pyr. § 276b.

4, 7. ẖm n f is probably a miswriting of ṣḥw 'the rebellious one', e.g. 5, 5.

4, 11. For the verb ḫš cf. Bull. 29, 63, nn. 6, 7.

4, 12. ṣḥ or ᵅ should be supplied after ẖtp.

4, 18. ṣẖm n f is probably the ṣḏm n f form of ṣẖr 'to strike down'; for a similar writing of the ṣḏm n f form see Ṣḥ n, 5, 6. If this view be correct, ṣr 'he who is great(er)' must refer to Seth, whose superior 'greatness' (here apparently in the sense of 'strength' or 'power') enabled him to slay 'him whose face is mild', i.e. Osiris. For another instance of this use of ṣr see 13, 25.

4, 14. The verb ṣẖ ṣẖ n ḫ is a difficulty, since none of its recorded meanings fits the present context. A satisfactory sense can be obtained by equating it with ṣẖ ṣẖ in the expression ṣẖ n ḫ 'to be united with', Wb. iii, 469, but no similar writing of the latter verb appears to be known. —The pronoun in 'his foes' must refer to Osiris.

4, 15. This sentence refers to the evil deeds of Nebed. For ṣẖ n ḫ the parallel 5, 6 has ṣẖ ṣẖ. The phrase ṣẖ ṣẖ ṣẖ n ḫ 'smite the earth' has here a more literal sense than in the passages discussed by Gardiner, Notes on Sinuhe, 61, where it is a compound expression used of 'exiling' persons; cf. now Gardiner, Hieratic Papyri in the British Museum (Chester Beatty Gift), 16, n. 11; in Pap. Ch. B. III, rt., 7, 15 this expression means 'tread the earth'.

4, 16. For ṣẖt see note on 2, 2.

4, 17. For ṣẖ ṣẖ ṣẖ n ᵅ 'head on lap' without preposition cf. Gardiner, Notes on Sinuhe, 10.

4, 19. ṣẖ ṣẖ ṣẖ ṣẖ ṣẖ probably perfective active participle.

4, 21. ṣẖ n b ṣẖ b, lit. 'in the presence of his heart', seems to be a unique expression. Assuming ṣẖ b to have the frequent sense 'desire' here, 'in the presence of his desire' might well mean 'at his own desire'.

4, 22. ṣẖ 'body' may perhaps have the sense of 'personality' or the like.

4, 26. Lit. 'mourning is thine among a million'; the absence of any suffix speaks against ṣẖ being a writing of ṣẖt as in 5, 3.

5, 2. ṣḥ should be supplied before kḥh; on this verb see Wb. v, 137.

5, 3. The sense demands that ṣḥ should be regarded as an abbreviation of ṣẖt 'entourage' rather than as ṣẖ 'circuit'.—The 'Red Ones' are Seth and his confederates.

5, 6. For ṣẖ to oppress' written with the water-determinative (taken over from ṣẖ ṣẖ 'to moisten') cf. also Rec. de trav. 4, 191. This sentence and 5, 7, which describe the 'evil' mentioned in 5, 5, form a parenthesis inserted between that sentence and 5, 8, which continues the description of the fate of a rebel.

5, 7. See note on 2, 20; ḫh b is lit. 'sent', and is probably the correct reading, as ḫ h 'fall' is usually intransitive. For the idea of the sky falling to the earth compare the threat of Neith, 'Do not do these great acts of wickedness, else I will be angry and the sky shall crash to the earth', Horus and Seth, 3, 2-3.—For the writing of ṣẖw 'ground' cf. Amenemope, 1, 13.

5, 8. This sentence continues on from 5, 5 after the parenthesis. The choice of preposition in mḥb m ṣḥb is unusual, ṣḥ b being customary after the verb in this sense, as in 5, 9, but compare ṣḥb again in 5, 16.

5, 11. For ṣẖb 'to protect' as transitive verb cf. 7, 14; Israel Stela. 15, 17.

5, 13. ṣẖ ṣẖ ᵅ ṣẖ ṣẖ is to be read simply ṣẖ b, this writing being due to confusion of ṣẖ and ṣẖ in New Kingdom hieratic; compare Møller, Hier. Pal. ii, no. 343 in its simpler form.
with no. 393. Since in late hieratic these two signs are quite distinct the one from the other (see Möller, op. cit. iii, nos. 343, 393), the presence of this writing suggests that the history of the text extends back at least to the period of the later Empire. For nmt used of traversing the sky cf. Pyr., §§ 549a; 749c; Budge, Book of the Dead (1898 ed.), Text 9, 6, and for the reading of the next word as n(w)t 'sky' rather than nnt 'lower heaven' cf. the note on 2, 20 and compare the above-mentioned passage, Pyr., § 549a.

5, 14. For the transitive use of ḫn cf. Wb. iii, 287.—The word nwt, written \( \text{nwt} \), possibly to be identified with \( \text{nwt} \) 'room in a temple', op. cit. 1, 5.

5, 18. Stk hh mrr-k 'thy place where men seek to see thee' is lit. 'thy place of seeking to see thee'.

5, 20. Rdit m 'being scattered through' is lit. 'being placed in'. The allusion is to the murder and subsequent dismemberment of Osiris.—For ṣsp 'to inherit' cf. Gardiner, Inscription of Mes, p. 18, n. 38.

5, 24. \( \text{ḥn} \) is doubtless to be read simply as one word, the last two signs having been added from the more usual phonetic writing \( \text{ḥn} \), e.g. 2, 6.

5, 25. For the sense of ṣpd cf. Wb. 1, 9.

5, 26. Sty 'pain' in metaphorical sense only here; on the true meaning of this word see Dawson in JEA 20, 185.

6, 1. For \( \text{wsb} \) cf. \( \text{ḥn} \) 'bull' Wb. 1, 373; the word here is shown, however, to be feminine by the parallel 14, 27, which substitutes \( \text{ḥn} \mp \text{ḥnt} \) 'on the head of the woman'; the allusion is doubtless to Isis in both cases.

6, 7. Compare the epithet \( \text{ḥn} \) applied to Osiris in 9, 1.

6, 9. For \( \text{ḥḥ} \) read \( \text{ḥḥ} \) with reflexive object-pronoun; compare Pyr., §§ 580c; 825a.

6, 11. This passage is obviously corrupt, but the fem. suffixes undoubtedly refer to Nut, as in the sentences which precede and follow.

6, 13. The 'loneliness' is that of death, broken by Osiris' restoration to life and to his former companions.

6, 14. \( \text{ḥḥ} \) in this case is not for nwt 'sky' but for nnt 'lower heaven', whither Osiris went at death and whence he returned at his resurrection.

6, 17. Since the 'opening of the West' is apparently a metaphor for death, the sense demands the emendation \( \text{ḥḥ} \) as \( \text{ḥḥ} \); cf. also 2, 4; this view is confirmed by the association of the expression ṣm \( \text{ḥḥ} \) 'depart untimely' with this context both here in 6, 18 and above in 1, 14. To render 'who opened the West at due season', which would have to mean 'rose again', accords ill with the context.

6, 25. The peculiar expression ṣr-k ṭ pr-k 'thy back to thine house' perhaps envisages Osiris as standing in front of his shrine or temple; it occurs again below, 11, 21.

6, 27. The change to the 1st pers. sing. marks the opening of a solo by Isis in which she sings of her adventures while hiding with the infant Horus in the Delta swamps.

7, 3. \( \text{ḥḥ} \) is unknown to the Wb., but Gardiner suggests that it may be a writing of \( \text{ḥḥ} \) 'darkness'. The dative \( \text{ḥḥ} \) 'for us' is unexpected and its position after the adverb is abnormal.

7, 4. The parallel 12, 10–11 substitutes ḫpr for ṭr. The preposition ṭ has been omitted after pt; cf. 12, 10.

7, 5. For \( \text{ḥḥ} \) in the sense of separation compare 'I am provided with the efflux which went forth from Osiris and I shall never be separated from it', Budge, Book of the Dead (1898 ed.), Text, 380, 14.

7, 8. \( \text{ḥḥ} \) is probably to be understood as \( \text{ḥḥ} \), on which see Wb. 1, 238. With ṭm ṭwṛt
compare ‘confusing the ways of those who rebel against him’, Metternich, 248; Gardiner has called my attention also to ‘these ways are all in confusion to-day’, written on a plan of a kind of maze on the bottoms of M.K. wooden coffins, e.g. B8C, 400 (unpublished).

7, 10. ‘A city which has no ramparts’ is doubtless a hyperbolic way of describing Isis’ undefended hiding-place in the Delta swamps.

7, 15. Sp-knw is apparently a compound noun, judging by the position of pw; see also mt-knw ‘evil renown’ 10, 15.

7, 18. Tmu, despite the determinative, can yield a sense only if regarded as the word for ‘number’. To translate as ‘many’, ‘a number’, is rather a precarious expedient, but no better alternative offers itself. In this and the next two sentences we appear to have allusions to some mythical story concerning the childhood of Horus.

7, 19. Hrw lw (= r) t, lit. ‘faces against the male’; the sense is doubtless that of hostility, but it is not clear why the plural ?irm has been used.

7, 24. The absence of any antecedent for the feminine suffix again suggests a scribal omission; the reference is presumably to Osiris’ mother Nut. The passage recalls Pyr. §§1967; 1969c.

8, 3. On wp at’ who opened the womb’ see Sethe’s comment in his Dramatische Texte, 30. 9, 1. Compare 6, 7.

9, 9. Th e suffix 1st sing. shows that Isis is now singing alone.

9, 21. On Q~ see Sethe, Dramat. Texte, 205. The determinative suggests that this
word has reference to the disarray of the hair of the mourning women in funeral scenes; cf. Davies-Gardiner, *Tomb of Amenemhet*, Pl. 24. — appears also to have reference to displacement of the hair, though whether we should read msbb šnw or simply msbb with det. is uncertain; neither usage is known to the Wb.

9, 22. 'Onnophris' in a cartouche; so also in 16, 20.

9, 25. For the sense of prw iw (= prw r) compare prw hr 'more than', Gardiner, *Notes on... Sinuhe*, 44.

9, 26. ḫ before sḥb is probably to be understood as the preposition r.

9, 28. Probably supply n after ḫprw. With this passage compare 'A boon which the king gives to Amun lord of the Thrones of the Two Lands, Re-Harakhte, the Ennead which is in Nekhen and the gods who are in their shrines, that they may give their offerings of the tree of life and their provisions in the necropolis to the soul of Djehuti', *Urk.* iv, 130, 14–131, 2.

10, 2. The group ḫhs reads rs-wḥ. For the hieratic form see also von bergmann, *Buch vom Durchwandeln in Ewigkeit*, l. 51 (transcription on p. 19), and for an account of this deity see Rec. de Trav. 37, 62.

10, 3 ff. Osiris is here identified with the sun.

10, 6. For the sense of ntk as indicating possession rather than identity compare 10, 23, where it occurs in parallelism with ḫhs ḫhr = older n·k imy 10, 24.

10, 7. For the n before bḥt read doubtless m as in 10, 13.

10, 9. Smw 'to darken' is unknown to the Wb., but the context leaves little doubt that we have here a verb from the same root as smw 'darkness'; for ḫḥb 'to mummify' cf. Wb. iv, 59.

10, 10. An allusion to Horus as the winged sun-disk.

10, 13. 'In the Presence' presumably refers to Osiris.

10, 15. Mtk-mar 'evil renown (?)' is shown by the position of the suffix to be a compound noun; a similar formation is found in sp-knwr 'evil state of affairs' 7, 15, see the note thereon.

10, 16. It is difficult to account for the feminine demonstrative tcy, since nkn is a masculine noun. Probably it is to be regarded simply as an error for prwy.


10, 21. At the end of the line restore †, cf. 10, 7, 13.

10, 23. On the sense of ntk see note on 10, 6; for ḫḥs ḫhr read either ḫḥs ḫḥs or simply ḫḥs ḫḥs.

10, 24. ḫhr is clearly a writing of older n·k imy 'thine is', Gardiner, *Eg. Gramm.*, § 114, 4; this writing occurs again 11, 4, 5.

10, 25. ḫḥ(t) tp·k is the uraeus worn by the god; the fem. gender of ḫḥ is indicated by the suffix s in asrs-s 10, 26.—The preposition ḫḥ should be supplied before hn.

10, 27. The suffix ḫhr in this passage shows that the two priestesses are now joining in.

10, 28. For ḫḥ ḫt 'to recover the senses' cf. Lacau, *Textes rel.*, 12, 7. Just as Osiris dies at sunset (cf. 10, 9), so is he resurrected in full possession of his faculties at the next dawn.


11, 6. The translation of this sentence is doubtful. For the rendering of mswy as 'sorrow' compare mswt 'tears (?)' 3, 3; see also 7, 23.

11, 8. Emend either ḫḥs·sn or, less probably, ḫḥ ḫḥ.

11, 9. I am quite unable to translate this sentence.

11, 19. A fresh duet now commences.

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1 Emend. ² I owe these references to Mr. H. W. Fairman.
11, 21. For the expression \( s·k r \) see also 6, 25, with the note thereon.
11, 25. Emend \( dr·k \) to \( n r·p\) as 5, 4; on the corruption \( dl \) or \( rdl \) for \( dr \) see my note on \( Salier II, 2, 10 \) in \( Griffith Studies, 72 \).
12, 9. The suffix 1st sing. marks a new solo by Isis.
12, 10-11. Compare 7, 4, which, however, has \( tr \) instead of \( hpr \).
12, 12. \( Hb \) is probably simply a writing for \( hbo \) in a sense similar to 5, 7.
12, 15. For \( \text{Notice 1} \) read probably \( \text{Notice 2} \), since the sense seems to demand a participle referring to \( tw \) \( hmu \).
12, 16. For \( hbo \) see above on 12, 12.
12, 19. On this use of \( hnm \) see \( Wb. \) III, 380, 17.
12, 21. A parenthetic execration.
13, 2. The group \( \text{Notice 1} \) after \( \text{Notice 2} \) is inexplicable unless we assume that the scribe has omitted some word or words before it.
13, 5. For the sense of \( \text{Notice 3} \) cf. \( Wb. \) III, 288, 1, if it be not simply an error for \( hu\).
13, 11. The group \( \text{Notice 1} \) is presumably a confusion of \( \text{Notice 2} \) and \( \text{Notice 3} \).
13, 13. The plural suffix \( \text{Notice 1} \) shows that the duet with Nephthys is now resumed.
13, 14. It is not clear to whom \( \text{Notice 1} \) refers; perhaps one should emend to \( \text{Notice 1} \).
13, 18. \( \text{Notice 1} \) is probably identical with \( \text{Notice 2} \) in \( Wb. \) II, 162.
13, 25. For the sense of \( vr \) here see note on 4, 13.—For \( \text{Notice 1} \) read \( \text{Notice 2} \).
13, 26. \( M \) \( dbn \) \( im \) is an obscure expression to which attaches a strong suspicion of corruption; the translation ‘between(?)’ is merely a conjecture based on the use of the noun \( dbn \) for a person’s entourage, \( Wb. \) v, 436.
14, 2. \( Tr \) \( inv·k \) is probably equivalent to older \( tr \) \( n·k \) ‘act on behalf of, help, thee’.
14, 12. The meaning of the word \( iby \) is quite obscure; it can hardly have any connexion with \( \text{Notice 1} \) ‘to darken’, \( Pyr. \) § 393a; the determinative suggests that a verb \( iby \) is intended, but there is no word of this reading which suits this context.
14, 13. The reading of the first sign as \( Bsb \) is not certain, as the name of this god is usually written not with the double crown but with the white crown only, \( e.g. Urk. \) v, 151, 14, 16; 153, 3; \( Budge, Book of the Dead \) (1898 ed.), Text, 138, 9; on the other hand, the reading \( Bsb \) suits the context, since this being occasionally appears as hostile to the dead; \( cf. Budge, op. cit., 260, 11.—M \) \( sp\) \( kw \) is lit. ‘in the lasso’; the determinatives of the noun ‘lasso’ have been taken over from the corresponding verb, \( cf. Wb. \) iv, 105.
14, 16. The sense seems to demand the reading \( \text{Notice 1} \) rather than \( \text{Notice 2} \), and my published transcription should be emended accordingly; a place-name is much more likely than a word for ‘hour’. The place-name in question is perhaps identical with the locality \( D\) \( b\) \( w\) \( e\) mentioned in \( Pyr. \) §§ 734c; 1668a; 1993c, with which Horus is closely associated.
14, 23. Emend \( m\) \( mv·k \) \( nfr·k \) into \( m\) \( mv\) \( nfr\) \( k \); the literal translation ‘to see thee and thy beauty’ is too harsh to be acceptable.
14, 24. For the transitive use of \( h\) \( r\) \( l \) see \( Wb. \) III, 146, top; but one would expect the following preposition to be \( r \) rather than \( m \).
15, 2. On the archaic use of \( dr \) as a preposition of place see Sethe, \( Dramat. Texte, 24 \).
15, 13. \( \text{Notice 1} \) is probably simply a writing for \( tr \) ‘male’, combining the abbreviation \( \text{Notice 1} \) with the full writing of the word; the emendation \( \text{Notice 1} \) \( \text{Notice 2} \) \( \text{Notice 1} \) suggested in my textual note on this passage is less likely, since it involves the repetition of the word for ‘male’, and should therefore not be adopted.
15, 14. ‘The myrrh which comes forth of itself’ is perhaps ladanum, which is an aromatic resinous exudation from certain plants; on the possible association of this substance with Osiris \( cf. Newberry in JEA 15, 86 ff. \)
15, 20. The significance of the term mktl is quite obscure; the determinatives suggest that there has been some confusion with mktr ‘fortress’, ‘migdol’, Wb. ii, 164. Perhaps the group transcribed by me as should be read , though our ignorance of the meaning of the word makes the reading uncertain. In any case, it is clearly intended for an epithet of Osiris. In Wb. ii, 162 the word is read , which is also palaeographically possible, but no suggestion is made as to its real meaning. is a late writing of the old expression ; for other examples see JEA 3, 242.

15, 22. On ‘lapis-lazuli’ as a description of hair which is glossy black in colour cf. Gardiner, Chester Beatty Papyri No. I, 30, n. 3, in its continuation on the foot of p. 31. Probably the term ‘turquoise’ also applied to Osiris’ hair in 15, 21 has a similar sense.

15, 23. is a late writing of r-hr; with this passage compare the things which are on thine head are lapis-lazuli’, 16, 1.

15, 24. On bkr ‘iron’ see Wainwright in JEA 18, 6 ff.


16, 2. The ‘god who went forth from’ Gēb is of course Osiris, who according to Heliopolitan theology was his son.

16, 23. Compare ‘Lord of Understanding, authoritative utterance is on his mouth’, Cairo hymn to Amān, 4, 5.

16, 29. Gēb as earth-god breaks open Osiris’ tomb in the earth that he may rise again

16, 30. The suffix sn ‘they’ presumably refers to those who are in the Netherworld.