

The Egyptian Book of the Dead in the tomb of Nefertari.

The lower level. The Burial Chamber K. Portals

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This text presents spell of *sbḥwt šṭḥyt nt pr wsir m šḥt iḥrw* 'the secret portals in the House of Osiris in the Marsh of Reeds' of the Book of the Dead as is in the tomb of Nefertari.

The portals in the Book of the Dead (hereinafter BD) are described in spells 145 and 146. These two spells are similar in contents and essence: they comprise names of the portals and their *iry-ꜣ* 'doorkeepers', and spell 145 additionally comprises a small standard text for each portal, which we'll return to later. For the sake of comparison with the text from the tomb of Nefertari, here are presented texts of portals from the tomb of Sennedjem and the six papyri of 18th and 19th dynasties: Nu, frame 25, Maiherpri (portals 1-8), Tjenena (portals 9-10), Kha, frame 6, Yuya and Ani frames 11-12. Of the papyri reviewed, BD Ani is the closest in time and space of writing to the time of the tomb of Nefertari decoration, and, in certain places, these texts are remarkably similar, which will become evident upon examination of the texts of certain portals. To consider the Ani papyrus as the only example would be wrong as it contains a great variety of mistakes. However, for those portals which appeared to be seriously damaged, we took the Ani text as the basis for reconstruction.

The fullest and most literate of the five papyri is BD Nu. But its version of the spell of the portals has discrepancies in the names compared to Nefertari's texts, therefore we couldn't rely solely on this papyrus.

Spell 146 in BD Maiherpri contains only 8 portals, and 9th and 10th portals were taken from the BD of Tjenena.

The texts of the BD of Yuya and Kha are similar to each other and differ from other texts of the analyzed papyri in certain portals; they were of interest as an additional source for comparison in the case of discrepancies in other examples.

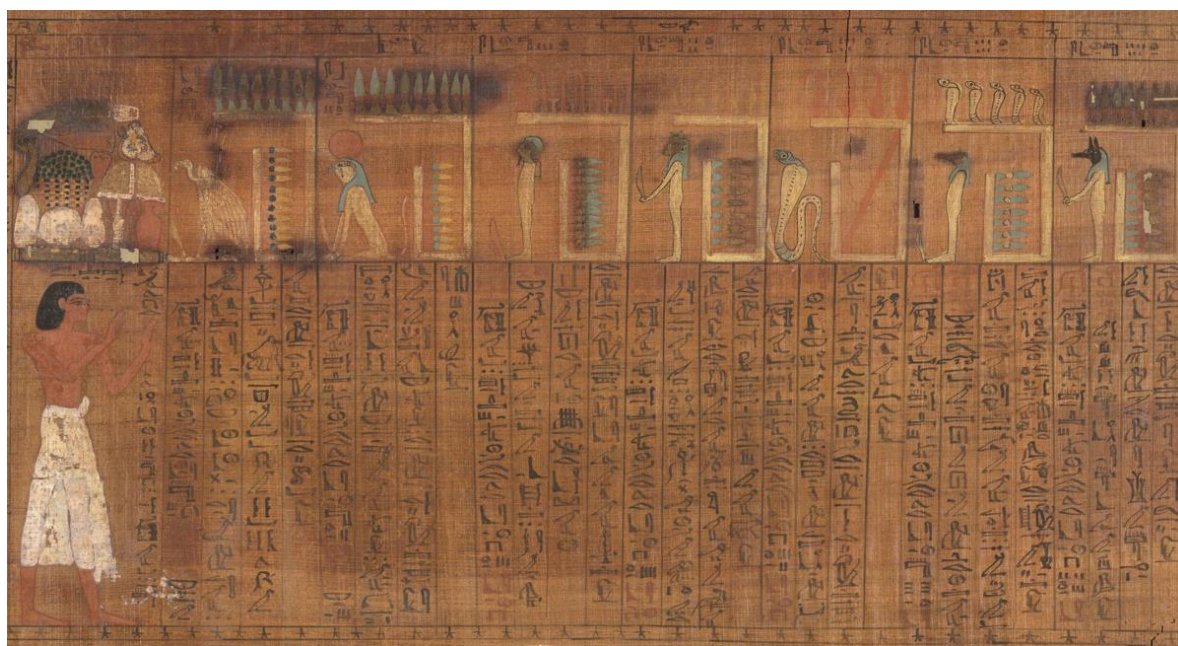
A highly valuable source for reconstruction is the texts in the tomb TT 1 of *sdm m st mꜣꜥt* 'servant in the Place of Truth' Sennedjem, who lived at approximately the same time with Nefertari, and the texts in their tombs are similar. But in the tomb of Sennedjem the spell is presented briefly, the text of each portal is shortened, there is a partial absence of names of portals, there are no names of doorkeepers. Therefore, this spell may serve as reference for contextual comparison, certain names and reconstruction of the images of the portal guards where they are missing in the tomb of Nefertari.

The tomb of Nefertari contains ten portals of the house of Osiris. To fully illustrate the process of reconstruction, for each portal there are photos of the Italian expeditions from the Museo Egizio, as they are the earliest and thus illustrate the walls in the best-preserved state. Next to the photo of each portal is a reconstruction from the project of A. Plaksin "The tomb of Nefertari: Digital reconstruction and deciphering of the decorative program of the architectural and cultural masterpiece of Ancient Egyptian funerary art". In places where the signs were restored, there are explanations in the text why these particular signs were added.

I would like to note that our aim was to restore the texts as close to the original ones as possible; therefore, if during reconstruction we realized that there were certain mistakes, omissions and other shortcomings, we restored the fragment with these mistakes and omissions, without attempts to make the texts better than they originally were. Moreover, we did not edit the preserved texts if we found certain mistakes in them, even if they were glaring and meaning-changing.

Spells 145 and 146 were usually accompanied by vignettes depicting the guardians of each portal; apparently, it was crucial to place images of portals and their guardians alongside the texts. During the 18th and 19th dynasties, the portal spells in the BD had vignettes even in the papyri that showed an extreme

deficiency of them. Therefore, these spells always looked bright and even festively. For example, spell 146 of the BD Amenhotep, which includes seven portals:



Papyrus of Amenhotep, frame 13. Spell 146

When it comes to the arrangement of the spell, the spell of the portals was more often placed in the same way it appears in the BD of Amenhotep in the picture above: in the upper level shows a row of vignettes with images of the portals and the doorkeepers; below each vignette is the text of the corresponding portal. In another arrangement of the spell the vignettes were placed to the side of the text. A striking example of such an arrangement of the spell is found in the BD of Tjenena, which contains two spells of the portals arranged in different ways. Below is the second version of the spell where the vignettes are drawn next to the texts.



Papyrus of Tjenena, Spell 146



In the early BD there are spells of the portals without any vignettes or names of the doorkeepers. For example, to the right of the text is the fragment from the BD of Sobekmese dated by the beginning of the 18th dynasty, approximately 1500 BC, where the spell of the portals contains only ordinal numbers of the portals and a few of their names. The BD of Tjenena, to which the spell of the portals given above belongs, is dated by 1550-1425 BC according to the information from Louvre, and it means that Tjenena and Sobekmese lived at approximately the same time. However, the spell decoration of the portals in their papyri differ significantly.

In order to preserve the tradition and provide information about the portals in greater detail, the article contains photos and excerpts of the papyri that show not only the text, but vignettes as well: the images of portals and their doorkeepers. In the four aforementioned papyri of the 18th dynasty (Yuya, Kha, Nu and Tjenena) the doorkeepers are depicted schematically and look identical in each portal. However, in the BD Maiherpri (18th dynasty) and the BD Ani (19th dynasty), as well as in the tomb of Sennedjem the doorkeepers differ from portal to portal, just as they do in the portals of the tomb of Nefertari, allowing for a comparison of the photos.

Transliterations and translations of all the portals of the tomb of Nefertari are provided for restored texts.

Papyrus of Sobekmes, Spell 146



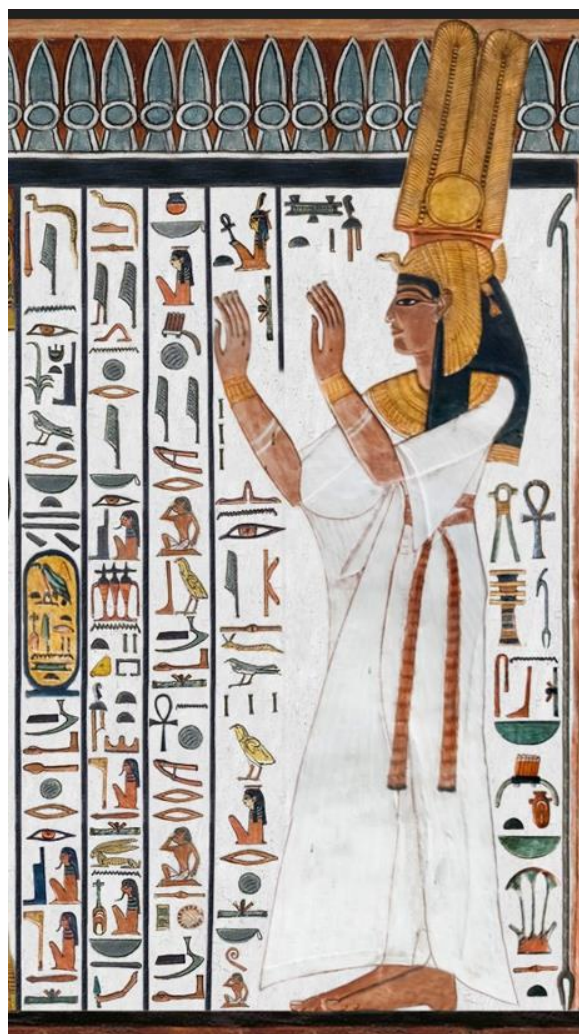
The title of the spell of portals

In most of the papyri of the 18th and 19th dynasties the spell of portals has a title. In papyrus Maiherpri such title says *ḥ3t-ꜥ m sbḥwt n(t) sḥt i3rw n pr wsir* 'Beginning of the portals of the Marsh of Reeds of the House of Osiris'. The version of this title, written in BD Kha and Yuya reads *ḥ3t-ꜥ m sbḥwt št3yt nt pr wsir m sḥt i3rw* 'Beginning of the secret portals of the House of Osiris in the Marsh of Reeds. Words spoken by', then comes the name of the owner of BD and the main text starts. In papyrus of Nu the title is expended *ḥ3t-ꜥ m rw n(w) ʕḳ ḥr sbḥwt št3yt nt pr wsir m sḥt i3rw* 'Beginning of the spells for entering the secret portals of the House of Osiris in the Marsh of Reeds'.

In the tomb of Nefertari there is no such title for the spell; however, there is an introductory text which is written prior to Nefertari's figure standing next to the first portal.



Introductory text to the chapter of portals in the tomb of Nefertari. Museo Egizio C01625



Reconstruction by A. Plaksin

This text is not part of the Book of the Dead and we had no parallel texts in order to compare it with and restore the crumbled parts. Therefore, lost hieroglyphs were reconstructed by calculations, taking into account the preserved words and the amount of space, which would be required to inscribe this or that word. Such wall fragments that had crumbled signs and had no comparable texts could not be exactly restored; it is always a conjecture.



*ḏḏ mdw in wsir ḥmt nsw wrt
 nbt t3wy nfrt-iry-mrt-n-mwt
 m3ꜥ-ḥrw ḥr wsir ntr 3ꜥ
 ḏḏ.s ii.n(.i) ḥri.k wsir ḥnty-imntt
 ntr 3ꜥ wn-nfr nb t3 ḏsr
 ink im3ḥy mr(y) bw m3ꜥ (t)
 ʕnh mrr.s sp sn m3ꜥt
 nn ir(.i) isft
 <i>w.i rh.kwi w3t imntt*

*'Words spoken by Osiris, the Great King's Wife,
 Lady of the Two Lands Nefertari-Meritenmut
 justified with Osiris, the Great God.
 She says: «I came to you, Osiris, who resides in the West,
 the Great God, Wennefer, Lord of the Sacred Land.
 It is me who honors and loves the Place of Truth,
 living and loving (to be said twice) Maat (i.e. thuth).
 I have done no wrongdoing.
 And I know the way of the west.»'*

Behind the Queen's back is the defensive spell:

*s3 ʕnh ḏḏ w3s snb nb 3wt-ib nb ḥ3.s{t}
 'Protection, life, duration, fortune, all health,
 all joy her guarding.'*

Now when all necessary introductory words have been mentioned, it is time to start the journey.



*The relief of Nefertari. Wall M2 in the
 West Side Chamber M.
 Photo by A. Plaksin*



The first portal



The first portal and her doorkeeper.
Museo Egizio C01621



Reconstruction by A. Plaksin



The tomb of Sennedjem



Papyrus of Ani





pYuya



pKha



pMaiherpri



pNu

In the four papyri (Yuya, Kha, Maiherpri, Nu) the spells of portals have similar titles, the only difference is particular words and their order.

Ani has no title, his portal is preceded by the text *ḏdt ḥft spr r sbḥt tpt ḏd mdw in wsir 3ny m3^c-ḥrw* 'To be said upon arriving at the first portal. Words spoken by Osiris Ani justified.' The same text precedes each portal in Ani (in accordance with corresponding number), and the text of the third portal is slightly extended, it is written *ḏdt ḥft spr r sbḥt 3-nwt nt pr wsir* 'To be said upon arriving at the third portal of the house of Osiris.' Why *nt pr wsir* 'of the house of Osiris' is omitted from other portals is unclear as there is enough space for this clarification.

Nefertari has neither a spell title, nor any preceding texts for each portal, and every portal starts with the indication of her ordinal number. Therefore, from this point on I will provide transliterations for portals of the papyri.

In BD Nu the spell of portals is presented in a slightly different form; it is spell 145, whereas in other aforementioned papyri and in the tomb of Nefertari it is spell 146. The difference is that Nu has one extra fragment for each portal *ir n.i w3t iw.i rh.kwi tn rh.kwi rn.t rh.kwi rn n ntr s33.tn* 'make a way for me, I know you, I know your name, I know name of the God, your guard.' Moreover, names' spelling is somewhat different: after the names of the portal Nu has *rn.t* 'your name'; these words are not found in spell 145, and the words *rn n iry-3.s* 'name of her doorkeeper' (originally *s* - 'her', feminine), are written after the portal's name, and not before it as it was in spell 146. However, what matters for us is that names of portals and their doorkeepers coincide in spells 145 and 146; therefore, taking into account the correct and complete narrative in BD Nu, this text was used for comparison.





Now we can proceed directly to the analysis of the first text of the porta.

Transliteration of texts of the first portal of the papyri:



pAni	pYuya	pKha	pMaiherpri	pNu
<i>nbt sd3w</i>	<i>nbt sd3w</i>	<i>nbt sd3w</i>	<i>nb(t) sd3w</i>	<i>nbt sd3w</i>
<i>k3t sbty</i>			<i>k3t sbty</i>	<i>k3t sbty</i>
<i>hrt-tp</i>			<i>hrt-tp</i>	<i>hrt-tp</i>
<i>nbt hbhbt</i>	<i>nbt hbhbt</i>	<i>nbt hbhbt</i>	<i>nbt hbhbt</i>	<i>nbt hbhbt</i>
{ <i>rnt</i> } < <i>srt</i> > <i>mdw</i>			<i>srt mdw</i>	<i>srt mdw</i>
<i>hsf(t) nšny</i>	<i>hsft nšny</i>	<i>hsft nšny</i>	<i>hsft nšny</i>	<i>hsft nšny</i>
<i>nḥm(t) ʿw3 (n) ii</i>	<i>nḥmt ʿw3y (n) ii</i>	<i>nḥmt ʿw3y n ii</i>	<i>nḥmt ʿw3 n ii w3w</i>	<i>nḥmt ʿw3y n ii</i>
< <i>w3w</i> >	<i>w3w</i>	<i>w3w</i>	<i>rn n iry-ʿ3.s nry</i>	<i>w3w rn.t</i>
<i>rn n iry-ʿ3.s nrywt</i>	<i>rn n iry-ʿ3.s nry</i>	<i>rn n iry-ʿ3.s nry</i>		<i>nry rn n iry-ʿ3.s</i>





It can be noted that BD Kha and Yuya partially lack names; moreover, as in many other places, texts of these two papyri fully coincide both in the list of written names and omitted ones.

Texts of Ani, Maiherpri and Nu are almost identical. Mistakes of the Ani text draw one's attention:  *rnt* instead of  *srt*, the omitted words in the last name.

In the tomb of Nefertari the text of this portal is damaged. In order to see how the crumbled hieroglyphs were restored, we place three images side by side: the Italian photograph of the tomb, texts of Ani and Maiherpri.



Apparently, crumbled in the lower part of the first column is the name *nbt sd3w*. The second column contains signs  after the determinative, and, comparing it with the other papyri, we realize that it is the second part of the name *k3t sbty*, whereas *k3t* should have been written at the end of the first column, and the second column contains a wrong sign  before *sbty*.

Crumbled in the lower part of the second column are the names *hrt-tp* and *nbt hbhbt*, and at the beginning of the third column there should be the name *srt mdw*, but instead of the first word  *srt* text of Nefertari has a number of signs ; Ani has a similar mistake in the same place . We certainly kept this fragment of the tomb untouched. Presumably, a scribe intended to write *srt rn.s mdw.s* "foretelling with her name, with her words", omitting the sign  in the word *srt* and leaving it without a



determinative. However, there is no such thing in other sources. In the tomb of Sennedjem the text also has *srt mdw*, just like in the papyri.

In the lowest part of the third column the name *hsft nšny* is missing, as is the first two words of the name *nḥmt ꜥwꜣy n ii wꜣw*; its ending is at the beginning of the fourth column. The name of the doorkeeper was restored following the version of BD Ani *nrywt*. It is not at all obvious that the name was spelt this way in Nefertari. Other BD contain *nry*; however, in this place we relied on the general similarity of Nefertari's and Ani's texts and that is why we opt for this variant. The restored text of the portal is presented on the right.

Transliteration and translation of the first portal in the tomb of Nefertari:

sbḥt tpt
nbt sdꜣw ꜣꜣ(t) sbty
ḥrt-tp nbt ḥbḥbt {strn} <srt> {s} mdw.s{t}
hsft nšny nḥmt ꜥwꜣy (n) ii wꜣw
rn n iry-ꜣꜣ.s nry{wt}

'The first portal.

*Lady of trembling, high of ramparts,
 the chief, Lady of trembling down, foretelling with her words,
 repelling rage, rescuing the one who was robbed that is coming or that is far.
 Name of her doorkeeper is Nery (Dreadful).'*



The second portal



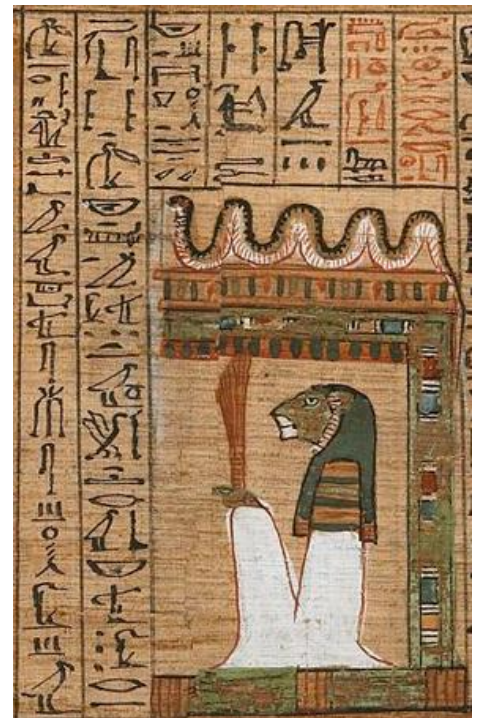
The second portal and her doorkeeper.
Museo Egizio E00513 и C01613



The tomb of Sennedjem

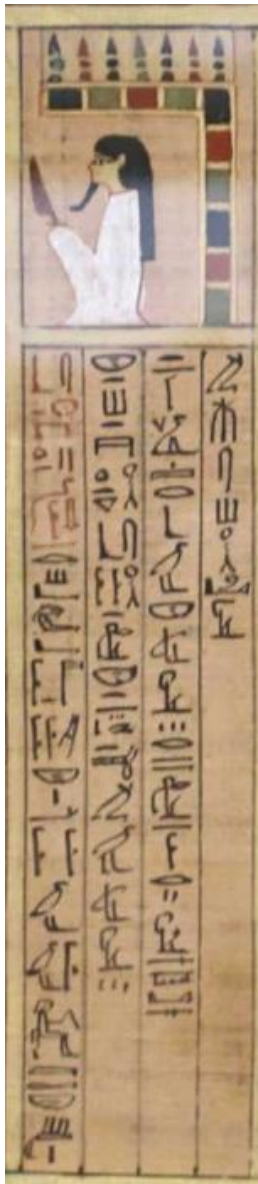


Reconstruction by A. Plaksin



Papyrus of Ani

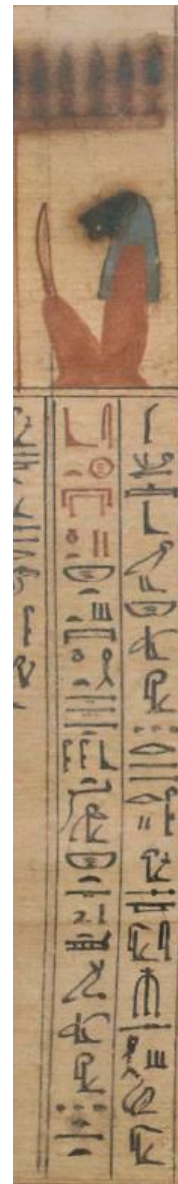




pYuya



pKha



pMaiherpri



pNu

The second portal in the tomb of Nefertari is different because the text in it is repeated. Obviously, it was done for the sake of filling the empty space in three remaining columns once the text of the portal was inscribed. This provides us with an additional opportunity to compare both variants written side by side. The fifth and sixth columns partially crumbled; however, they were restored based on the text written in the first three columns which are fully preserved. Therefore, reconstruction of this portal was quite obvious.

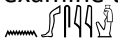



It is worth noting from the start that texts of the third and fifth portals were also repeated, but there was less room available. Therefore, only fragments of each portal were written.






Transliteration of texts of the second portal in the papyri:



<i>nbt pt</i>	<i>nbt pt</i>	<i>nbt pt</i>	<i>nbt pt</i>	<i>nbt pt</i>
<i>hnwt t3wy</i>	<i>hnwt sbhyt</i>	<i>hnwt sbhyt</i>	<i>hnwt t3wy</i>	<i>hnwt t3wy</i>
<i>nsbyt</i>			<i>ntbyt</i>	<i>nsbyt</i>
<i>nbt t3 tmw tnt r bw</i>	<i>nbt t3 tmw tnt r</i>	<i>nbt t3 tmw tnt bw</i>	<i>nbt t3 tmw tnt bw</i>	<i>nbt tmw tnt bw nb</i>
<i>nb</i>	<i>bw nb</i>	<i>nb</i>	<i>nb</i>	<i>rn n iry-3^c.s ms ph</i>
<i>rn n iry-3^c.s ms ph</i>	<i>rn n iry-3^c.s ms</i>	<i>rn n iry-3^c.s ms</i>	<i>rn n iry-3^c.s ms ph</i>	
<i>pw</i>	<i>phw</i>	<i>phw</i>		

It could be noted that there is a difference in the names *hnwt t3wy nsbyt*, which are presented like that in Ani, Nu, Sennedjem; Maiherpri has *ntbyt* instead of *nsbyt*, Yuya and Kha have these names written as *hnwt sbhyt* (here again, these two papyri are identical).

In Nefertari this fragment is written as *hnwt t3wy nbs t3wy*; given that we rely on the texts of the papyri and the tomb of Sennedjem, it could be concluded that the second part of the name is incorrect. If we examine the fourth column of this portal where the text is repeated from the very beginning, we can see  in that particular place; considering the transposition of signs  and , and the hieroglyph  which is omitted in the end, we arrive at the reading *nsbyt*. The same transposition of two hieroglyphs appears in the tomb of Sennedjem.




It is instructive to analyze the sign  at the end of the fourth column of the word in the tomb of Nefertari. It is unlikely to be a determinative because all other names of portals were written without determinatives. We could assume that the last hieroglyph  is not omitted, but substituted by .

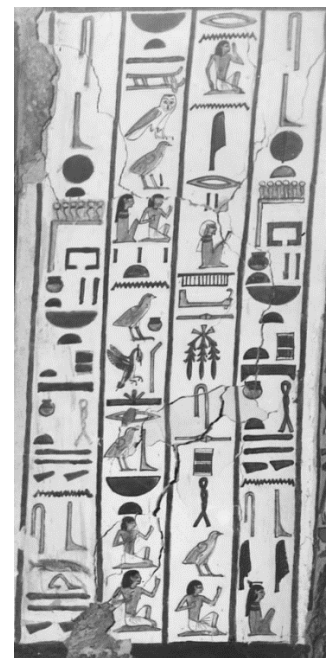


Sometimes this hieroglyph  could be used as a substitution for second person feminine singular suffix-pronoun , for instance, in the phrase on the wall lu2: *dd mdw di.n(i) n.t dt nhh mi r^c 'Words spoken: I've given to you the eternity-djet and the everlastingness-neheh like Re'*, which is shown on the left¹. And we could assume that a scribe decided to make an ingenious substitution of signs in this place. But, firstly, why would somebody write a complicated hieroglyph in the place of a simpler one when craftsmen were urged to finish the tomb? And secondly and more importantly, such a change would have required knowledge of the language and

understanding of what you were writing whereas multiple and sometimes even glaring errors in the texts of the tomb allow us to think the craftsmen did not realize what they were reproducing.

Unless we make another assumption, recalling that the text of this portal was written in the first three columns and the fourth column marks the beginning of repetition. And if the repetition was written later and it was made by another, far more literate craftsman, then he could have left his signature in such a way.

Let us analyze these four columns, shown in the photo from the Museo Egizio. Unfortunately, it is not of high quality, but the later photographs show the crumbled wall which lacks a part of signs. Could it be said that the first three columns were written by one craftsman and the fourth one by another? It possibly could if we analyze how specific hieroglyphs are written. In the fourth column the first determinative  of the word *sbht* has a neater sign and the walls of the second  are wider. The hieroglyph  has lower side parts, and



¹ See Hans Goedicke and Gertrud Thausing. *Nofretari: Documentation of Her Tomb and Its Decoration*. Graz, 1971, fig. 46.



the determinatives 𓂏 𓂏 of the word *t3wy* are more legible. Differences in other hieroglyphs also draw one's attention.

I believe we can say that even though the signs of the first three and the fourth columns look very similar, they were written by different craftsmen.

The second scribe, being a literate man, who might have probably been one of the superiors who usually only controlled the process, corrected the mistake at the end of the first column by correctly writing the word *nsbyt* at the end of the fourth column and putting away the wrong word *t3wy*. And at the same time he left his signature by changing 𓂏 to 𓂏 at the end of the word *nsbyt* what was impossible for the ordinary worker.

Let us now return to the discussion of the portal's text and consider the first three columns which were written first, despite the errors they contain. In addition to the aforementioned, I would like to outline the doorkeeper's name of this portal in Nefertari as it contains an odd hieroglyph 𓂏 . There is no such sign in other texts.

Having addressed the examined errors and relying on the papyri of Nu and Ani as the most accurate, we settle on the following transliteration and translation of the second portal of the tomb of Nefertari:

sbht 2-nwt
nbt pt hnw t3wy
nsb<yt> {t3wy} nbt t3 tmw tnw(t) r bw nb{t}
rn n iry-3^c.s ms {s}phw

'The second portal.

Lady of Heaven, mistress of the Two Lands,
licking, Lady of the whole Land, raising up more than anyone.
Name of her doorkeeper is Mes-Pehu.'

Translator's note:

there is a discrepancy in the phrase *tnt bw nb / tnt r bw nb* 'raising everyone / raising up more than anyone'. The first option comes from Kha, Maiherpri and Nu. The second option is from Sennedjem, Ani, Yuya and Nefertari.



The third portal



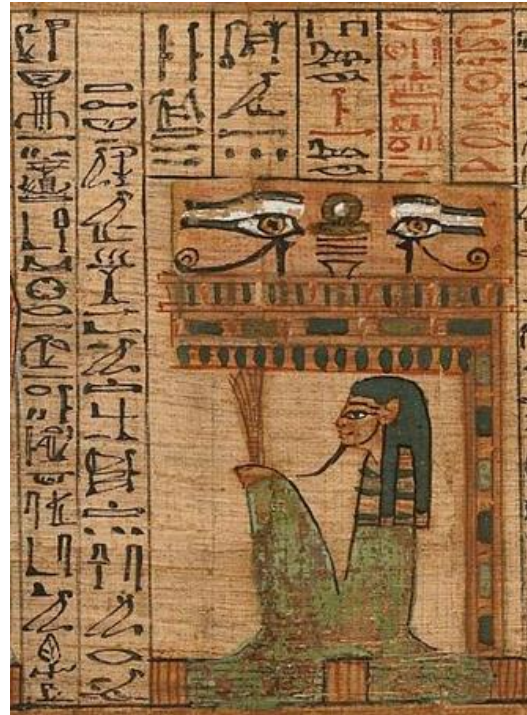
The third portal and her doorkeeper.
Museo Egizio C01614 и C01616



The tomb of Sennedjem



Reconstruction by A. Plaksin



Papyrus of Ani

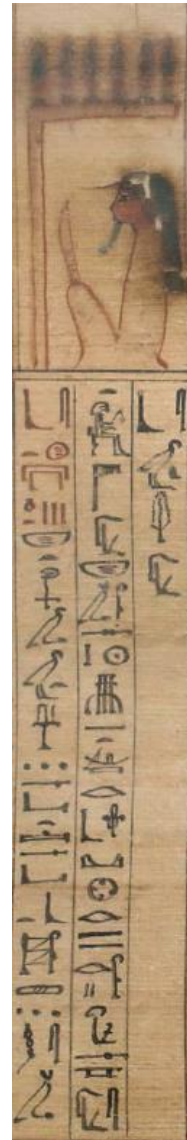




pYuya



pKha



pMaiherpri



pNu

In BD of Ani it is obvious that his name was written later. There is some vacant place after his name and the word *m³-hrw* 'justified' is inscribed twice. One time *m³-hrw* was written after the name Ani, the other time it was written before the main text and, highly likely, along with it.

It could also be noted that, unlike in the first two portals, here doorkeepers are different. Nefertari's and Sennedjem's are depicted with the crocodile's head, Ani's and Maiherpri's – with the human head.

In Nefertari's tomb the third portal is written in three columns, and the fourth repeats its excerpt, taken from middle. That, in return, gives us an additional opportunity for reconstruction of the crumbled hieroglyphs.




Transliteration of the third portal in the papyri:

pAni	pYuya	pKha	pMaiherpri	pNu
<i>nbt ḥ3wt</i>	<i>nbt ḥ3wt</i>	<i>nbt ḥ3wt</i>	<i>nbt ḥ3wt</i>	<i>nbt ḥ3wt</i>
<i>ʕ3t ʕ3bt</i>	<i>ʕ3t ʕ3bt</i>	<i>ʕ3t ʕ3bt</i>	<i>ʕ3t ʕ3bt</i>	<i>ʕ3t ʕ3bt</i>
<i>smrt nṯr nb</i>	<i>snḏmt nṯr im.s</i>	<i>snḏmt nṯr nb im.s</i>	<i>snḏmt nṯr nb im.s</i>	<i>snḏmt nṯr nb im.s</i>
<i>ḥnty (r) 3bdw</i>	<i>hrw ḥnt r 3bdw</i>	<i>hrw ḥnt r 3bdw</i>	<i>hrw ḥnt r 3bdw</i>	<i>hrw ḥnt r 3bdw</i>
<i>rn n iry-ʕ3.s sb 3k</i>	<i>rn n iry-ʕ3.s sb3k</i>	<i>rn n iry-ʕ3.s sb3k</i>	<i>rn n iry-ʕ3.s sb3k</i>	<i>rn.t sb3k rn n iry-ʕ3.s</i>

In the texts of this portal one can identify differences in the first part of the name *snḏmt nṯr nb im.s* / *smrt nṯr nb* «Ta, 'The one with whom every God enjoys' / 'friendly to every God'. The first option comes from Yuya, Kha, Maiherpri and Nu, the second option comes from Ani and Sennedjem. In the tomb of Nefertari signs of this name crumbled in the initial part, but retain in repeated part in the fourth column. There it is also written *smr(t)* and, based on that, hieroglyphs of the second column were restored. In Yuya, Kha, Maiherpri and Nu this name is followed by the text *hrw ḥnt r 3bdw* 'on the day of sailing up to Abydos', whereas in Ani, Sennedjem and Nefertari the word *hrw* 'day' is omitted, and we receive a slightly different meaning of the second part of the name 'sailing up to Abydos'. However, despite the outlined discrepancies, the general meaning of the name in two different options does not change a lot.

This is another portal where along with the discrepancies in the texts in Ani and Nefertari we have the same version of the name, whereas in other examined papyri the same name is presented in other variants. Therefore, I would like to repeat the aforementioned point that it is Ani's papyrus that was used for reconstruction of portal texts which crumbled away completely.

The doorkeeper's name in Nefertari is written as *ssbk*, whereas in all other sources it is  *sbk*. Names of the doorkeepers is an extremely complicated matter in terms of correcting. Still, I would like to assume that Nefertari has an incorrect name, and the right variant was written in other parallel texts.

Transliteration and translation of the third portal in the tomb of Nefertari:

sbḥt 3-nwt
nbt ḥ3wt ʕ3t ʕ3bt
smr(t) nṯr nb ḥnty r 3bdw
rn n iry-ʕ3.s {s}sb<3>k

'The third portal.
 Lady of the altar, great of offerings,
 friendly to every God sailing up to Abydos.
 Name of her doorkeeper is Sebaq (Splendid).'



The fourth portal



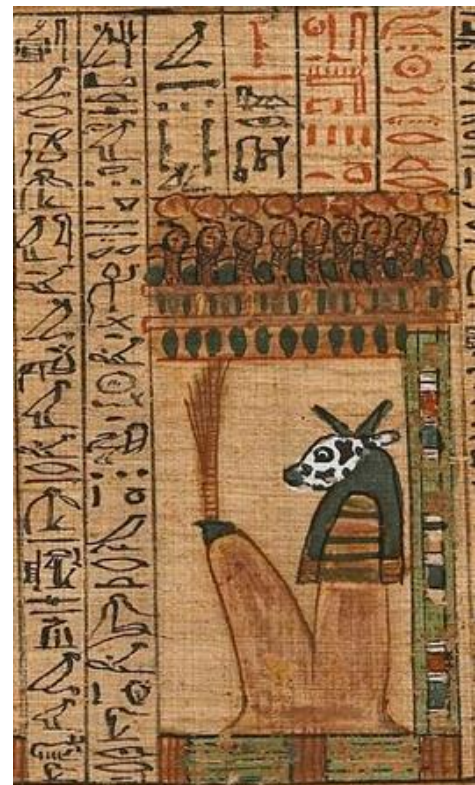
The fourth portal and her doorkeeper.
Museo Egizio E00511



The tomb of Sennedjem



Reconstruction by A. Plaksin



Papyrus of Ani





pYuya



pKha



pMaiherpri



pNu


The doorkeeper with the bull's head represents the fourth portal, Ani and Sennedjem have the spotted bull.

The fourth portal in the tomb of Nefertari contains the text without repetitions. In the fourth and final column one third of it is empty. Apparently, it was acceptable since nobody rewrote the text in the available space. In the lower part of the first column a couple of signs crumbled, but they could be easily restored following the analogy of parallel texts.



Transliteration of the texts of the fourth portal in the papyri:

pAni	pYuya	pKha	pMaiherpri	pNu
<i>šhm(t) dsw</i>	<i>šhmt dsw</i>	<i>šhmt dsw</i>	<i>šhmt dsw</i>	<i>šhmt dsw</i>
<i>hnwt t3wy</i>	<i>hnwt t3wy</i>	<i>hnwt t3wy</i>	<i>hnwt t3wy</i>	<i>hnwt t3wy</i>
<i>hđt hftiw nw wrd- ib</i>	<i>hđt hftiw nw wrd- ib</i>	<i>hđt hftiw nw wrd- ib</i>	<i>hđ(t) hftiw nw wrd-ib</i>	<i>hđ(t) hftiw nw wrd-ib</i>
<i>irt s3rt</i>	<i>irt s3rt</i>	<i>irt s3(r)w</i>	<i>irt s3rw</i>	<i>irt s3rw</i>
<i>šwt m iw</i>	<i>šw m iw</i>	<i>šwt m iw</i>	<i>šw m iwt</i>	<i>šwt m iw rn.t</i>
<i>rn n iry-³.s ng3w</i>	<i>rn n iry-³.s ng3w</i>	<i>rn n iry-³.s ng3w</i>	<i>rn n iry-³.s ng3w</i>	<i>ng3w rn n iry-³.s</i>

And so, at long last, we have the texts that almost fully coincide, except for spelling variations of certain words and prepositions. The only considerable discrepancy is the word  / *s3rw* 'wisdom / need, requirement.'

Transliteration and translation of the fourth portal of the tomb of Nefertati:

sbht 4-nut
šhm(t) m dsw hnwt t3wy
hđ(t) hftiw nw wrd-ib
irt s3rt šwt m iwt
rn n iry-³.s ng3w

'The fourth portal.

*Mighty of knives, Lady of the Two Lands,
 destroying enemies of the Weary-hearted (Osiris),
 making wisdom, free from wrong.
 Name of her doorkeeper is Negau (long-horned Bull).'*

The commentary on the translation:

In the papyri, where the word *šw* is written without the ending *t*, translators sometimes regard the phrase *šw m iw* as not the standalone name, but as the continuation of the previous one and translate it as *irt s3rw šw m iw* 'making wish one who is free from evil'².



² See, for example, the translation of this portal in the papyri of Maiherpri (TM 134265) and Yuya (TM134267) <https://totenbuch.awk.nrw.de/spruch/146#NachweiseSpruchtext> (TM 134265) 'die den Wunsch des Sündlosen erfüllt'.



The fifth portal



The tomb of Sennedjem

The fifth portal and her doorkeeper.
Museo Egizio E00458 и C01656

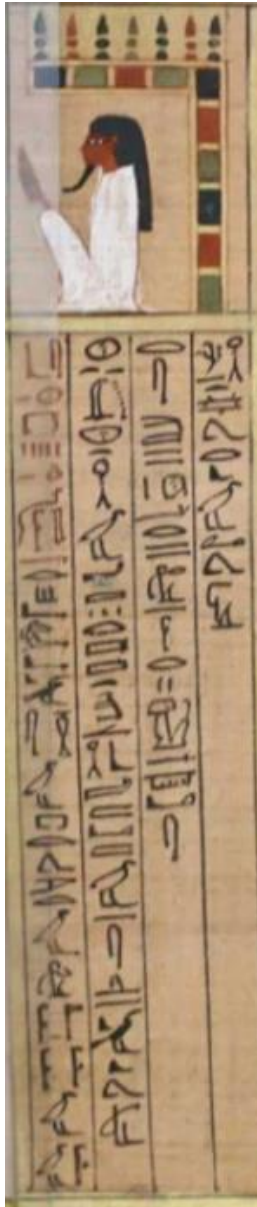


Reconstruction by A. Plaksin

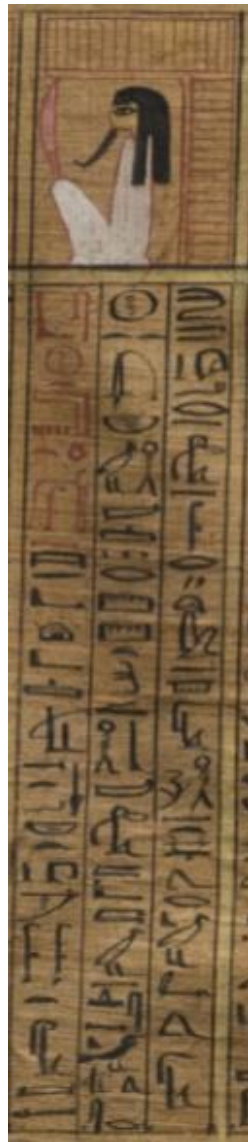


Papyrus of Ani





pYuya




pKha



pMaiherpri



pNu





The text of the fifth portal is well-preserved, all signs are visible. This portal also has a repeated fragment that starts with the signs  in the lower part of the third column and occupies the fourth. Whereas the second portal has the entire text repeated and the third has a duplicated passage taken from the middle, here it is only the name of the portal and the doorkeeper which are repeated. There seems to be no logic behind the choice of the fragment; it seems to have been the matter of copying some part of the text to fill the available space.

This portal also has different images of the doorkeepers. In Nefertari and Sennedjem it is a child with a shaven head and two knives which it holds to its chest. In Ani it is a creature with the head of a fierce beast, clearly of feminine gender, holding one knife; in Maiherpri the doorkeeper resembles Ani's version, but it is not so savage and its gender is unclear. I should mention that the child with two knives in Ani's version belongs to the next, sixth portal.



Transliteration of the text of the fifth portal in the papyri

pAni	pYuya	pKha	pMaiherpri	pNu
<i>ḥt</i>	<i>ḥtt</i>	<i>ḥtt</i>	<i>ḥt</i>	<i>ḥtt</i>
<i>nbt ḥ3w</i>	<i>nbt ḥw</i>	<i>nbt ḥw</i>	<i>nbt ḥk3w</i>	<i>nbt rkḥw</i>
<i>rššt nḥw n.s</i>	<i>rššt dbḥt.tw n.s</i>	<i>rššt dbḥt.tw n.s</i>	<i>rššt dbḥt.tw n.s</i>	<i>rššt dbḥt.tw n.s</i>
<i>dbḥt.tw.s</i>	<i>nn ḥk r.s wnn-tp.f</i>	<i>nn ḥk r.s wnn-tp.f</i>	<i>nn ḥk r wn-tp.f</i>	<i>nn ḥk r.s wn-tp.f</i>
<i>nn ḥk r.s wnn-tp.f</i>				<i>rn.s</i>
<i>rn n iry-ḥ3.s ḥnty-rkyw</i>	<i>rn n iry-ḥ3.s ḥnt-rkw</i>	<i>rn n iry-ḥ3.s ḥnty-rkw</i>	<i>rn n iry-ḥ3.s ḥnt-rkw</i>	<i>ḥnt-rkw rn n iry-ḥ3.s</i>

The text of this portal is a good example of how one word may receive various spellings and interpretations in different papyri. Here this word is a part of the second name, which starts with *nbt* 'Lady' and is followed by options similar in sounding but different in meaning:  /  /  /  *ḥw* / *ḥk3w* / *rkḥw* / *ḥ3w* 'food / magic / heat / wealth, abundance.' Nefertari has *ḥ3w* 'wealth' inscribed just like Ani and Sennedjem. The same option of this name, *nbt ḥ3w*, is written in the papyrus of Tjenena, which dates to the beginning of the 18th dynasty. Therefore, *nbt ḥ3w* is not exclusive to the 19th dynasty.

Comparing the text in the tomb and the papyri, one can note absence of the first name *ḥtt* 'fiery' in Nefertari, which appears in all examined papyri and in the tomb of Sennedjem. It is highly likely that the craftsman working on this tomb had this word in the sample but missed it.

Transliteration of the fifth portal in the tomb of Nefertari with consideration of the texts of the papyri:

sbḥt 5-nwt
 <*ḥtt*> *nbt ḥ3w*
rššt dbḥt.tw n.s
nn ḥk r<.s> wnn-tp.f
rn n iry-ḥ3.s ḥnty-rky

'The fifth portal.
 <Fiery one>, Lady of wealth,
 joyful, who is begged for a favour,
 the one to whom the shaven-headed one does not come
 The name of her doorkeeper is Henty-Reku.'



Here I must note that translating names is an immensely difficult task. These are the translation options of the name of the doorkeeper of the fifth portal in the papyri mentioned above. They are given in different editions, both digital and printed:

The BD of Yuya: *rn n iry-ḥ3.s ḥnt-rḳw*

«Der Name seines Pförtners: "Der die Widersacher schlachtet!"»³,
 «*The Name of his doorkeeper: slaying the enemies*».

The BD of Maiherpri: *rn n iry-ḥ3.s ḥnt-rḳw*

«Der Name seines Pförtners ist "Schlächter des Widersachers"»⁴,
 «*The Name of his doorkeeper: The slayer of enemies*».

The BD of Nu: *ḥnt-rḳw rn n iry-ḥ3.s*

«*Narrow-bend is the name of its doorkeeper*»⁵,
 «"Der den Widersachern absperrt" ist der Name seines (des Tores) Pförtners»⁶,
 «*The one, who bars the way against foes – the name of his doorkeeper*».

The BD of Ani: *rn n iry-ḥ3.s ḥnty-rḳyw*

«*The name of its gamekeeper is 'One who spears the Disaffected'*»⁷,

Indeed, the translators took into account determinatives and nuances of writing of each individual name. However, it is highly likely that during the times of active use and spread of the Books of the Dead, the name meant one particular thing. And the fact that it is translated in so many different ways now is the result of erroneous or incomplete spelling of original texts by craftsmen in those times and our incomplete understanding of these texts these days.

³ See <https://totenbuch.awk.nrw.de/spruch/146#NachweiseSpruchtext> (TM 134267).

⁴ See <https://totenbuch.awk.nrw.de/spruch/146#NachweiseSpruchtext> (TM 134265).

⁵ See Quirke S. *Going out in daylight. The ancient egyptian Book of the Dead, translation, sources, meanings.* London, 2013, p. 332.

⁶ See <https://totenbuch.awk.nrw.de/spruch/145#NachweiseSpruchtext> (TM 134299).

⁷ See Goelet O., Faulkner R.O., Andrews C.A.R., Gunther J.D., Wasserman J. *The egyptian Book of the Dead. The book of going forth by day. The complete papyrus of Ani.* San Francisco, 2015, p. 11A.



The sixth portal



The sixth portal and her doorkeeper.
Museo Egizio E00458



The tomb of Sennedjem



Reconstruction by A. Plaksin



Papyrus of Ani





pYuya



pKha



pMaiherpri



pNu

It is the first heavily decayed portal, where the first two columns are completely indiscernible, and the third column is partially discernible. With such damage to the wall, it is impossible to identify what place each sign occupied; and the reconstructed version has the hieroglyphs which might have been there originally.

And here we also see already familiar discrepancies in the images of the doorkeepers: in Nefertari and Sennedjem they are the creatures with snake heads, in Ani and Maiherpri they are anthropomorphic creatures.



Transliteration of the text of the sixth portal in the papyri:

pAni	pYuya	pKha	pMaiherpri	pNu
<i>nbt snkt</i>	<i>nbt snkt</i>	<i>nbt snkt</i>	<i>nbt snk(t)</i>	<i>nbt snkt</i>
<i>ʕ3t hmhmt</i>	<i>k3t hmhmt</i>	<i><k>3(t) hmhmt</i>	<i>ʕ3t hmhmt</i>	<i>ʕ3t hmhmt</i>
<i>nn rh.tw 3w.s</i>	<i>nn rh.tw 3w.s</i>	<i>nn rh.tw 3w.s</i>	<i>n rh.tw 3w.s r</i>	<i>nn rh.tw k3.s r</i>
<i>wsh.s</i>	<i>n rh.tw wsh.s</i>	<i>wsh.s</i>	<i>wsh.s</i>	<i>wsh.s</i>
<i>n gm.tw kd(.s) m</i>	<i>n rh.tw tnw.s</i>	<i><n> rh.tw tnw.s</i>	<i>n gm<.tw> kd(.s)</i>	<i>n gm.tw kd.s m</i>
<i>š3ʕ.s</i>			<i>m š3ʕw</i>	<i>š3ʕw</i>
<i>iw hf3w hr.s n rh</i>			<i>iw hf3w hr.s n rh</i>	<i>iw hf3w hr.s n rh</i>
<i><tnw></i>			<i>tnw</i>	<i>tnw</i>
<i>ms.n.tw(.s) hr h3t</i>	<i>ms.n.tw.s hr h3t</i>	<i>ms.n.tw.s hr h3t</i>	<i>ms.n.tw(.s) hr h3t</i>	<i>ms.n.tw.s hr h3t</i>
<i>wrd-ib</i>	<i>wrd-ib</i>	<i>wrd-ib</i>	<i>wrd-ib</i>	<i>wrd-ib</i>
<i>rn n iry-ʕ3.s sm3ty</i>	<i>rn n iry-ʕ3.s</i>	<i>rn n iry-ʕ3.s</i>	<i>rn n iry-ʕ3.s sm3ty</i>	<i>sm3wty rn n</i>
	<i>sm3wty</i>	<i>sm3<ty></i>		<i>iry-ʕ3.s</i>

There is a certain symbolism in the fact that the first examined portal, which is more than half decayed and yawns with hollows, is described through her names as mysterious and unfathomable.

As regards the texts of the papyri of this portal, two versions can be identified: one from Ani, Maiherpri and Nu, the other from Yuya and Kha. The text is rather complicated and it is in precisely such texts that the craftsman's skill is revealed. We can see that in the papyrus of Nu this portal is correctly and properly rendered, without any mistakes or omissions, whereas the same text in Maiherpri and Ani contains several omitted words.

The scribe of the BD of Kha was in a quandary regarding this portal, as the BD of Yuya had four columns for each portal, whereas in the BD of Kha there were three columns even though the size of the texts in Yuya and Kha is the same. And when the portal texts were shorter, the scribe of the papyrus of Yuya had to leave half of the columns empty, and here he could fit the whole text. But the scribe of the BD of Kha could not fit the long text of the portal completely and he wrote the signs closer to each other, omitting some of them in order to fit the whole text in.

Since we have touched upon the design of the papyri, I would like to note that this spell of the BD of Maiherpri was written likely along with the drawing of vignettes. We know that in the BD the papyrus was lined and vignettes were drawn first and then columns were filled with text. But in Maiherpri there is no fixed size for each portal: the text of each portal takes as much space as it requires – sometimes it is three columns, sometimes it is four. And each doorkeeper occupies its place accordingly. This suggests that either the painter knew the text well and provided enough columns for each portal, or, which is more likely, the vignettes and the text were written simultaneously.

It was probably easier for the scribe of the BD of Nu in terms of certain aspects, since he didn't start each portal from a new column in the first five portals but wrote all of them together. Moreover, he did not have to adjust the text to the limited space so that all words fit in. But then again, he was such a master craftsman that he could have executed any task. But it is precisely starting with the sixth portal that he began writing each text for each new portal in the new column; and here, just like in Maiherpri, each new portal did not have any fixed, standard number of columns, but the number required; and the same amount of space was occupied by the doorkeeper. It is likely that this spell in Nu was also written and decorated with vignettes simultaneously.

The depiction of the spells of the portals in the BD of Yuya, Kha, Maiherpri and Nu accordingly:











For the purpose of comparison I would like to provide the part of the portals in the BD of Ani. It is the papyrus of the 19th dynasty; undoubtedly, it is a masterpiece in terms of decoration (but not in terms of the texts).



But let us return to the portals in the tomb of Nefertari. For the sake of reconstruction of the text of the sixth portal we had first to decide which of the two versions of the text was written there. In a similar fashion to the previous portals one may assume that it is the version of the text which appears in the tomb of Sennedjem and the BD of Ani. It is further supported by the remaining signs of the third column , which is obviously a part of the word  *wsh* 'width', and visible signs  stemming from the verb *gm* 'to find'; and in the fourth column, by the word  *hꜥw* 'snake'. All these words are found in Ani, Maiherpri and Nu.

Hieroglyphs of the first two columns, which completely decayed, were selected based on the text of the portal in the tomb of Sennedjem and in the papyrus of Ani and their placement was done in accordance with peculiarities of writing of the signs and words by the craftsmen in the tomb of Nefertari.

In this portal it is not only the scribe of the BD of Kha, but also the scribe of the tomb of Nefertari who lacked place sufficient for placement of all words; moreover, no space is available for the name of the doorkeeper in the tomb. At the same time in the fourth column (which is preserved, so we can be certain) the craftsman placed the signs rather freely, one in the row. Thus, he miscalculated the available space, in the fifth column the signs were huddled but even so, there was not enough space for the final word.



Transliteration and translation of the sixth portal in the tomb of Nefertari:

sbḥt 6-nwt
nbt snkt ʿ3t hmhmt
n rḥ.tw 3w.s wshḥt(.s)
{gm.tw} n gm.tw kḏ.s m š3ʿ
iw ḥf3w ḥr(.s) n rḥ.tw ḥnw
ms.tw.s ḥr ḥ3t wrd-ib
rn n iry-ʿ3.s <sm3ty>

'The Sixth portal.

Lady of darkness, great of war-shouts,
one whose length and width are unknown,
one whose forms are unfound,
one with snakes on her, whose numbers are unknown,
one who was born before the Weary-hearted.
The name of her doorkeeper is <Smaty> (The Uniter).'



The seventh portal



The seventh portal and her doorkeeper. Museo Egizio C001628 и C01671



The tomb of Sennedjem



Reconstruction by A. Plaksin



Papyrus of Ani





pYuya



pKha



pMaiherpri



pNu

The seventh portal in the tomb of Nefertari has her unique story. Although certain signs have decayed, the words are generally discernible; and we can definitely state that the text of this portal in other sources corresponds to the eighth portal. Therefore, for the seventh portal in Nefertari we have collected the eighth portals from other BD and we will examine them in this arrangement.



Transliteration of the text of the eighth portal in the papyri:

pAni	pYuya	pKha	pMaiherpri	pNu
<i>rkht bsw</i>	<i>rkht bsw</i>	<i>rkht bsw</i>	<i>rkht bsw</i>	<i>rkht bsw</i>
<i>ḥmt d3ft</i>	<i>ḥm(t) dft</i>	<i>ḥmt dft</i>	<i>ḥmt d3f</i>	<i>ḥmt d3fw</i>
<i>spdt pꜥw</i>	<i>sp(d)t pꜥw</i>	<i>sp(d)t pꜥw</i>	<i>spdt pꜥw</i>	<i>spdt pꜥw</i>
<i>h3ht drt</i>	<i>h3ht drt</i>	<i>h3ht drt</i>	<i>h3ht drt</i>	<i>h3ht drt</i>
<i>sm3t nn ndnd</i>	<i>sm3t nn ndnd</i>	<i>sm3t <nn> ndnd</i>	<i>sm3t nn ndnd</i>	<i>sm3t nn ndnd</i>
<i>iwtw sw3 hr.s</i>	<i>iwtw sw3 hr.s</i>	<i>iwtw sw3 hr.s</i>	<i>iwtw sw3 hr.s</i>	<i>iwtw sw3 hr.s</i>
<i>n snd n ihy.s</i>	<i>n snd n hmhmt.s</i>	<i><n> snd n hmhmt<.s></i>	<i>n snd n ihw.s</i>	<i>n snd n ih.s rn.t</i>
<i>rn n iry-ꜥ3.s ḥw dt.f</i>	<i>rn n iry-ꜥ3.s ḥw dt.f</i>	<i>rn n iry-ꜥ3.s ḥw dt.f</i>	<i>rn n iry-ꜥ3.s ḥw dt.f</i>	<i>ḥw dt.f rn iry-ꜥ3.s</i>

This portal is fairly clear except for the final name; all other names in the papyri and in the tomb of Sennedjem coincide. The remaining text in the tomb of Nefertari is sufficient to identify, based on the parallel texts, all the lost hieroglyphs written on the wall.

Transliteration and translation of the seventh portal in the tomb of Nefertari:

sbht 7-nwt
rkht bsw ḥmt d3ft
spdt pꜥw h3ht drt
sm3t nn ndnd
iwtw sw3 hr.s n snd n ih(w).s
rn n iry-ꜥ3.s ḥw dt.f

*'The Seventh portal
raging with flame, extinguishing the burning,
skilled with flame, quick-handed,
slaying without asking,
whom cannot be passed without fear of her pain.
The name of her doorkeeper – Khu-djetef (Protecting his own body).'*



The eighth portal



The eighth portal and her doorkeeper.
Museo Egizio C001628



The tomb of Sennedjem



Reconstruction by A. Plaksin

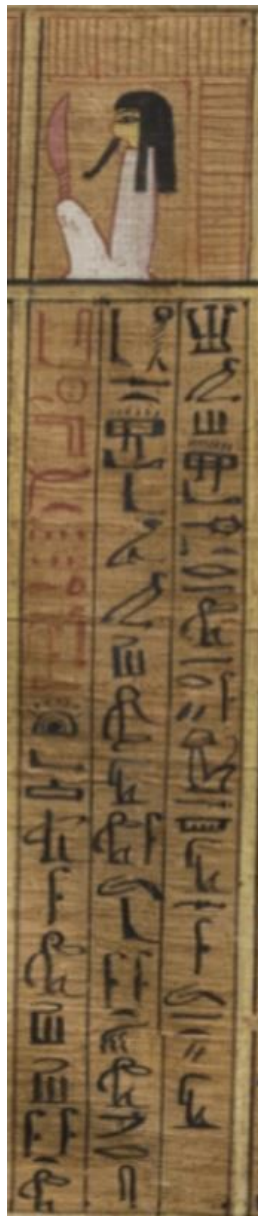


Papyrus of Ani





pYuya





pKha



pMaiherpri



pNu

The eighth portal is almost completely decayed. However, at the beginning of the third column, which is the middle of the text, the signs  survived; and this allows us to conclude rather firmly that the text, appearing in the papyri and in the tomb of Sennedjem in the seventh portal, was written here and, therefore, these signs belong to the word  ikbyt 'crying', which also appears in the middle of the text of the seventh portal. And it means that craftsmen erroneously swapped the texts of the seventh and eighth portals. It is possible that the scribe looked at the wrong place when he was decorating the seventh portal. And when it became evident, it was decided to remedy the situation as much as possible, by writing the omitted text of the seventh portal in the eighth. We do not know what enumeration of portals was there as these fragments are damaged in both portals; presumably, their numbers were also misplaced, but we placed them in the right order.

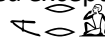



Transliteration of the text of the seventh portal in the papyri:

pAni	pYuya	pKha	pMaiherpri	pNu
<i>iggyt</i>	<i>iggyt</i>	<i>iggyt</i>	<i>iggyt</i>	<i>iggyt</i>
<i>ḥbst b3g</i>	<i>ḥbst b3g</i>	<i>ḥbst b3g</i>	<i>ḥbst b3g</i>	<i>ḥbst b3gt</i>
<i>ikbyt</i>	<i>ikbyt</i>	<i>ikbyt</i>	<i>ikbyt</i>	<i>i3kbyt</i>
<i>mrr.s</i>	<i>mr.s</i>	<i>mr.s</i>	<i>mr.s</i>	<i>mrt</i>
<i>ḥ3p <ḥt></i>	<i>ḥ3p ḥt</i>	<i>ḥ3p ḥt</i>	<i>ḥ3p ḥt</i>	<i>sh3p ḥt rn.t</i>
<i>rn n iry-ʿ3.s ikty.f</i>	<i>rn n iry-ʿ3.s iknty</i>	<i>rn n iry-ʿ3.s iknty</i>	<i>rn n iry-ʿ3.s iknty</i>	<i>iknty rn n iry-ʿ3.s</i>

The texts of this portal in the papyri and in the tomb of Sennedjem are almost identical word for word; only in Ani there is one word in the final name missing and the name of the doorkeeper is slightly different, whereas the phrase with the verb *mr* ‘to love’ is written in various ways in different Books *mrr.s* / *mr.s* / *mrt*.

In Sennedjem the word *ikbyt* is written with a transposition of the signs; probably, the craftsman wanted to save some place, because, as it was mentioned before, the tomb of Sennedjem provides rather meagre space for the text, and not a single portal was written in full. And it is necessary to mention that the scribe, who decorated the tomb, was literate and precise; all portal names that he could fit are written well, without mistakes or omissions. Apparently, the craftsman understood what he was writing. Despite more modest rendering of the hieroglyphs in Sennedjem compared to those in the tomb of Nefertari, the texts of the portals in the tomb of Sennedjem are significantly more accurate, correct and show understanding of the content.

Since the text of the portal in the tomb has fully decayed except for a couple of signs, it was reconstructed from scratch based on the similar texts. The word  *mrr* in the third name is written with gemination, just as it appears in Ani; and the following column lacks the word  *ht* as in Ani, too. It is possible that the original text in the tomb was arranged differently in this fragment. The name of the doorkeeper was taken from other papyri, based on the assumption that it is written with a mistake in Ani as there is no such writing of the name in other places.

Transliteration and translation of the eighth portal in the tomb of Nefertari:

sbḥt 8-nwt
iggyt ḥbst b3g
ikbyt mrr.s
ḥ3p <ḥt>
rn n iry-ʿ3.s iknty

‘The eighth portal.
 Cloudy, covering the tired,
 mourning who loves her,
 hiding <(her) body>.
 The name of her doorkeeper is Ikenty.’



The ninth portal

The text and the image of the doorkeeper of the ninth portal had fully crumbled by the time of discovery of the tomb of Nefertari in 1904 so there are no original photos of this portal.



The tomb of Sennedjem



Reconstruction by A. Plaksin



Papyrus of Ani





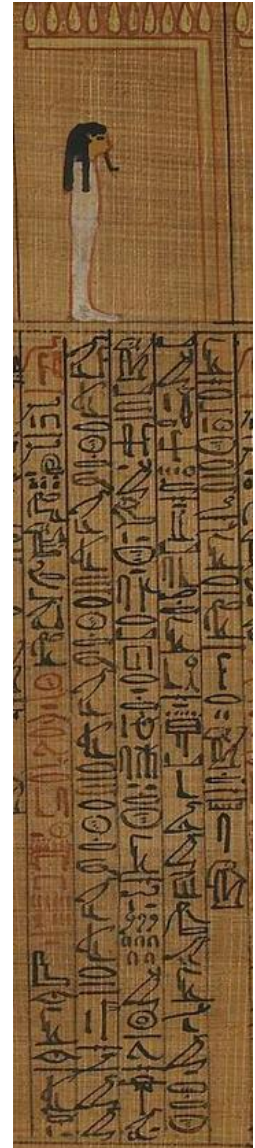
pYuya



pKha



pTjenena



pNu

At this point we bid farewell to the BD of Maiherpri since spell 146 of his papyrus contains eight portals. Instead of it, the ninth and the tenth portals are presented in the version of the BD of Tjenena. This papyrus dates to the beginning of the 18th dynasty, and the vignettes of spell 146 are made the same way as in the majority of the BD of those times: the doorkeepers in the BD of Tjenena are shown as conventional figures of deities, which differ only in colour of their attire.

We do not know what this portal looked like in the tomb of Nefertari and we can only restore it using analogous texts from the papyri. Unfortunately, photos of the ninth and the tenth portals in the tomb of Sennedjem are available only in a cropped form. The text of the portals is partially visible. However, by analogy with the doorkeeper of this portal in Sennedjem, the appearance of the doorkeeper in Nefertari was reconstructed since the appearances of all doorkeepers in remaining portals in tombs of Sennedjem and Nefertari match.






Transliteration of the texts of the ninth portal in the papyri:

pAni	pYuya	pKha	pTjenena	pNu
<i>im(t)-ḥ3t</i>	<i>imt-ḥ3t</i>	<i>imt-ḥ3t</i>	<i>imt-ḥ3t</i>	<i>imt-ḥ3t</i>
<i>nb(t) wsr</i>	<i>nbt wsrt</i>	<i>nbt wsrt</i>	<i>nbt wsr</i>	<i>nbt wsr</i>
<i>hrrt-ib</i>	<i>hrt-ib</i>	<i>hrt-ib</i>	<i>hrt-ib</i>	<i>hrt-ib</i>
<i>mswt nb.s</i>	<i>mstt nb.s</i>	<i>mstt nb.s</i>	<i>mst nb.s</i>	<i>mstt nb.s</i>
<i>ḥt 350 m db3ḥn.s</i>	<i>ḥt 330 m tn.s</i>	<i>ḥt 330 m tnw.s</i>	<i>ḥt 330 m dbnw.s</i>	<i>ḥt 350 m dbn.s</i>
<i>{stt} <stwt> m</i>	<i>sti m w3ḏ šm^c</i>	<i>sti m w3ḏ šm^c</i>	<i>stw(t) m w3ḏ šm^c</i>	<i>stwt m w3ḏ šm^c</i>
<i>w3ḏ šm^c</i>				
<i>tst bs</i>	<i>tst bsw</i>	<i>tst bsw</i>	<i>tst n bst</i>	<i>tst bs</i>
<i>ḥbst b3g</i>	<i>ḥbst b3g</i>	<i>ḥbst b3g</i>	<i>ḥbst b3g</i>	<i>ḥbst b3g</i>
<i>wnmt nbt ḥr nb</i>	<i>fk3yt nb.s r^c nb</i>		<i>fk3t nb.s r^c nb</i>	<i>fk3t nb.s r^c nb rn.t</i>
<i>rn n iry-^c3.s ir sw</i>	<i>rn n iry-^c3.s ḏs.f</i>	<i>rn n iry-^c3.s ḏs.f</i>	<i>rn n iry-^c3.s ḏs.f</i>	<i>ḏs.f rn n iry-^c3.s</i>
<i>ḏs.f</i>				

In the texts of the papyri of this portal there are discrepancies in certain names, and we had to choose which version of the text we write in the portal of Nefertari. Similar to previous portals, we took the text of Ani as the basis, even though his version of the portal is written with mistakes.


In the version of the ninth portal in the BD of Ani there is a baffling word dbAxn, written as a measure of length or volume.

Obviously, there is an error:  *stt* 'Asia' instead of the supposed  *stwt* 'rays', as it is written in Nu and Tjenena, or  *sty* 'to shoot', as it is written in Yuya and Kha. All these words are similar in pronunciation in Egyptian and, highly likely, such a discrepancy in this place in various papyri (or in the samples they were copied from) appeared because the text was written from someone's dictation.

Further on, Ani has *wnmt nbt ḥr nb* instead of the name *fk3yt nb.s r^c nb* which is most likely a mistake as there is no such name in any other place.

Despite all the noted inaccuracies in the text of Ani, in the ninth portal of the tomb of Nefertari it is his text that is repeated.



We additionally addressed the photos of this portal in the tomb of Sennedjem in the book by B. Bruyere⁸ (on the left). The image is blurred, but the signs  of the word *dbn* are visible in the second column, and it gave us extra evidence, that this word was intended to be in Nefertari.

It appears that this portal in the tomb of Nefertari was written slightly differently; perhaps, there were no such mistakes, or there were some others. For its reconstruction we chose one from a variety of several possible versions.

In the transliteration I changed several words, which I deem to be written incorrect in the BD of Ani, and, respectively, in the text of Nefertari. The changes are also not obvious; it was possible to choose *stwt* instead of *sty* and get the name 'shooting the green stones of the Upper Egypt', but as a benchmark in this case the papyrus of Nu was chosen because in other portals this papyrus is closer to the BD of Ani and Nefertari, then the papyri of Yuya and Kha.

In general, if we examine the portals as a set of characteristics, determined by their names, then each portal has its own unique traits. And the ninth portal, which is pleased at heart, which helps the tired and

⁸ See Bernard Bruyere. La tombe N° 1 de Sen-nedjem. Le Caire, 1959. Planche XXVI.



lifts the worthy – that is, is described as rather peaceful, tranquil, serene – is better suited to the definition ‘shining’ rather than ‘shooting’.

Transliteration of the ninth portal in the tomb of Nefertari:

sbḥt 9-nwt

im(t)-ḥ3t nbt wsr

hrrt-ib mswt nb.s

ḥt 350 m dbn.s

{stt} <stwt> m w3d šm^c

ts bs ḥbst b3g

{wnm(t) nbt hr nb} <fk3yt nb.s r^c nb>

rn n iry-^c3.s ir sw ds.f

‘The ninth portal.

She who is ahead, Lady of power,

satisfied at heart, who was born by her lord,

the one who is 350 hundred-cubits in her circuit,

shining like a grine stone from Upper Egypt,

lifting the entering, covering the tired,

the one whom her lord rewards daily.

The name of her doorkeeper is Irsudjeseḥ (The one who makes himself)’.



The tenth portal



The tenth portal and her doorkeeper.
Museo Egizio C001628



The tomb of Sennedjem



Reconstruction by A. Plaksin



Papyrus of Ani





pYuya



pKha



pTjenena



pNu

In the tomb of Nefertari the spell of portals is located on three walls. The first portal and the part of the second one – on the southern wall, the remaining part of the second portal and portals from the third to the ninth – on the eastern wall (the farthest part of this wall has crumbled most in this part of the tomb; therefore the portals on this part of eastern wall are partially or fully crumbled), and the final tenth portal is placed on the northern wall. It is relatively well preserved, most signs are discernible.



Transliteration of the tenth portal in the papyri:

pAni	pYuya	pKha	pTjenena	pNu
<i>k3t hrw</i>	<i>k3t hrw</i>	<i>k3(t) <hrw></i>	<i>k3t hrw</i>	<i>k3t hrw</i>
<i>nhst dniwt</i>	<i>nhst dniwt</i>	<i>nhst dniwt</i>	<i>nhst dniwt</i>	<i>nhst dniwt</i>
<i>sbht</i>	<i>sbht r.s</i>	<i>sbht r.s</i>	<i>sbht r.s</i>	<i>sbht r k3 n hrw.s</i>
<i>nrw n šfšft.s</i>	<i>nrt šfšft</i>	<i>nr(t) šfšft</i>	<i>nrw šfšft</i>	<i>nrt nbt šfšft</i>
<i>nn snd.n.s nty</i>	<i>dr.s m-hnw.s</i>	<i>dr.s ntt m-hnw.s</i>	<i>nn dr.s nty</i>	<i>n dr.n.s ntt</i>
<i>m-hnw.s</i>			<i>m-hnw.s</i>	<i>m-hnw.s rn.t</i>
<i>rn n iry-ʿ3.s</i>	<i>rn n iry-ʿ3.s</i>	<i>rn n iry-ʿ3.s</i>	<i>rn n iry-ʿ3.s shn</i>	<i>shn wr rn n</i>
<i>shn wr</i>	<i>shh wr</i>	<i>shh wr</i>	[wr]	<i>iry-ʿ3.s</i>

The texts of this portal, however, presented certain difficulties. The first two names are identical in the papyri and in the tomb; but beyond that, it is difficult to even tell where one name ends and the next begins. To the extent of the fact that in Yuya and Kha we see the verb *dr* "to repel," while in Tjenena and Nu the same verb appears negated: *nn dr* and *n dr.n*, respectively. This means that the portal name containing this verb has opposite meanings in different papyri. In Ani and Nefertari, the verb *snd* 'to fear' appears in this place, negated.

This is a typical situation for the BD of the 18th-19th dynasties: the closer one gets to the end of a spell, especially a long one, the more unfinished phrases, omitted and confused words, significant discrepancies between the papyri texts, and even outright contradictions are encountered. It's as if the craftsmen were tired of writing this long spell and were rushing to finish it somehow. Judging by the identical texts in Yuya and Kha, as well as in Nefertari and Ani, such obscure texts were most likely already present in the samples. Here, the issues lie not with the scribes of the Books of the Dead, but with those who compiled the samples.

The text of this portal in Nefertari resembles most the text in Ani, the variable name under discussion in Nefertari has the same verb *snd* as Ani.

Transliteration and translation of the tenth portal in the tomb of Nefertari:

sbht 10-t
k3(t) hrw nhst dniw(t)
sbht nrw.s šfšft.s
n snd n.s{n} <ntt> m-hnw st
rn n iry-ʿ3.s <s>hn wr

'The tenth portal.

The one with high voice, awaking with roars,

crying out her fear and her awe,

the one who is not afraid <of who> is inside her.

Name of her doorkeeper is <S>ekhenur (The great embracer).'

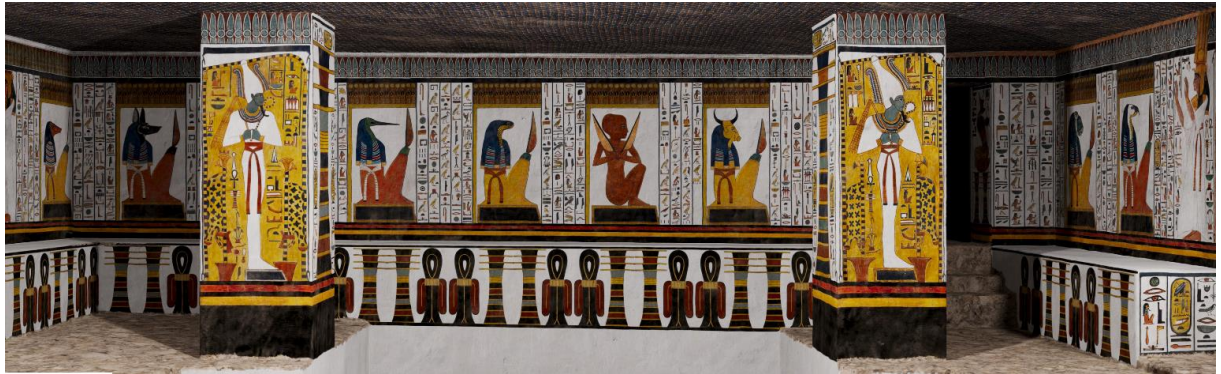


Translation commentary:

the third name of the portal, which Nefertari records as *sbht nrw.s šfšft.s* 'crying out her fear and her trembling,' has various spellings in the papyri. In Nu, it is expanded to such an extent that the entire phrase reads as three names: *sbht r k3 n hrw.s nrt nbt šfšft* 'crying out with a voice louder than hers, terrible, mistress of trembling.' One might assume that something is missing in Nefertari here, but this fragment is also recorded in the tomb of Sennedjem (see photo above), so I have retained this name in the translation as it appears.

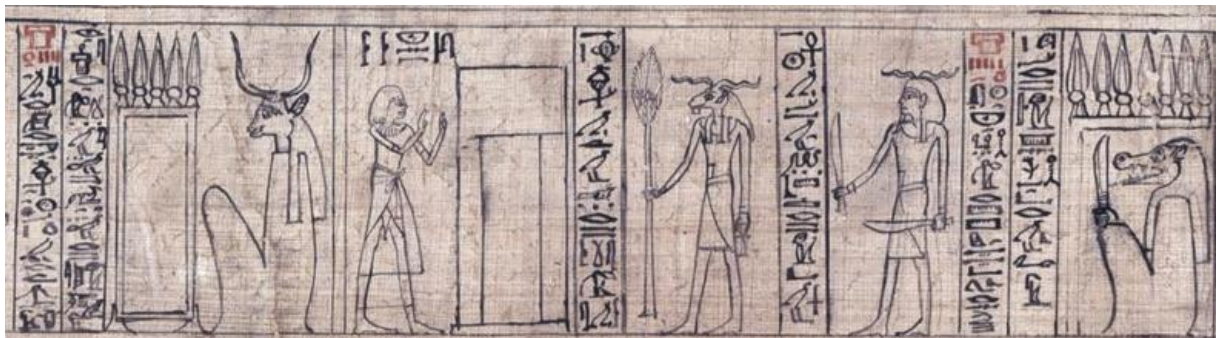


This concludes Spell 146 in the tomb Nefertari; we have passed through all ten of its portals. The result of the reconstruction of the texts and images of this part of the tomb, as reconstructed by A. Plaksin, is shown below; this is how this part of the tomb looked in ancient times:



The tomb of Sennedjem also has ten portals. The BD of Maiherpri, as I noted earlier, presents eight portals. the BD of Yuya, like that of Kha, has 12 portals. The papyrus of Ani has ten. The papyrus of Nu has fourteen. The biggest number of portals among the BD examined is found in the papyrus of Tjenena – fifteen.

This spell is presented in a particularly interesting way in the BD of Nebseny from the 18th dynasty. It is placed on the upper level of the papyrus, while the lower level runs parallel with the spells of taking forms (rw nw irt xprw m...). Here, spell 146 of portals and spell 144 of gates are combined. Nebseny is depicted passing through all the portals and gates in sequence, and, importantly, his name is written: sS nb-sny 'the scribe Nebseny'. In the illustrated fragment he is shown passing through the fourth passage.



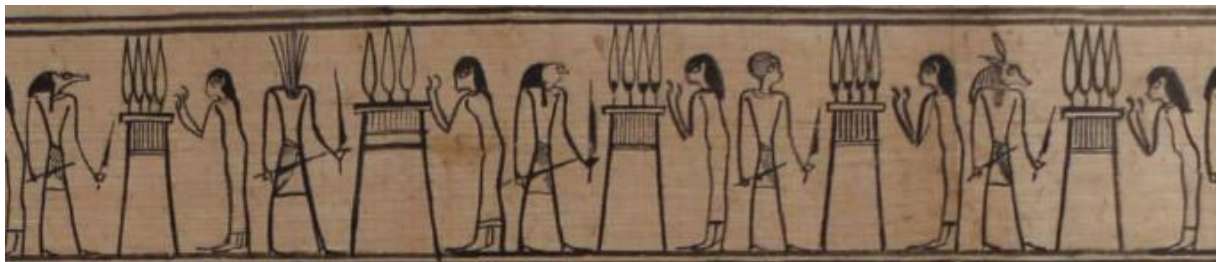
The arrangement of the text and vignettes makes it clear that this papyrus was drawn and written simultaneously, with the drawings and text being applied sequentially. It was most likely created by a single person. That is why the papyrus appears so refined and coherent: the style of the vignettes and the hieroglyphs is perfectly consistent.

The BD of Nebseny contains eight portals. Due to space constraints the portal names are listed only partially, and the names of the gatekeepers of spell 144 are appended to them.

The maximum number of portals presented in spells 145-146 in later periods is twenty-one.

The examples from the BD of Ptolemaic period are presented below.



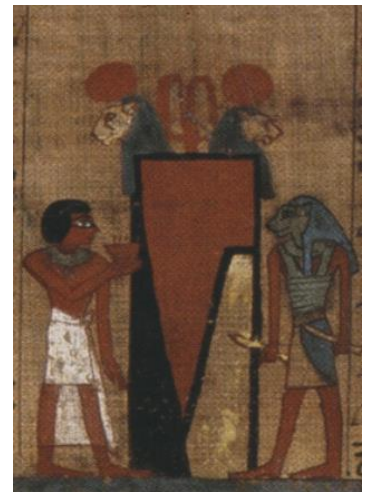


Portals and their doorkeepers in papyri of Ptolemaic Period.
 From top to bottom: pKhenesuiu, pNeferini, pTaisnakht, plmhotep



Features of the portal images

In conclusion, I would like to draw attention to the peculiarities of the portal depictions. At the beginning of this text, we noted that the portal spells were usually accompanied by vignettes. Now, having examined a considerable number of such images, we can conclude that the portals were not schematically indicated – they were scrupulously drawn.



Even in the most austere designed Books of the Dead, portals are almost always decorated. Along the top of the portals run a *kheker*-frieze, snakes depicted in various forms, flame symbols, and the *ankh*, *djed* and *tjet* signs. These images demonstrate a wide range of techniques employed by the New Kingdom artists including the exquisite monochrome graphics of Nebseny papyrus, and the luxurious Art-Deco-like ornamentation in Tjenena, and the lush splendour and riot of forms and colours in the BD of Ani. Perhaps, no other object of Duat was depicted in the BD with such care and such a wealth of detail, emphasizing the significance of the portals and the respect for their dwellers.

Above are shown fragments of vignettes of spell of portals from the following Books of the Dead:

top row - pMaiherpri; pKha, frame 6; pNu, frame 25; pTjenena; p Yuya;
 middle row - p Nebseny, frame 3; pAmonhotep, frame 13; pTjenena;
 bottom row - the tomb of Nefertari; the tomb of Sennedjem; pAni, frame 11.



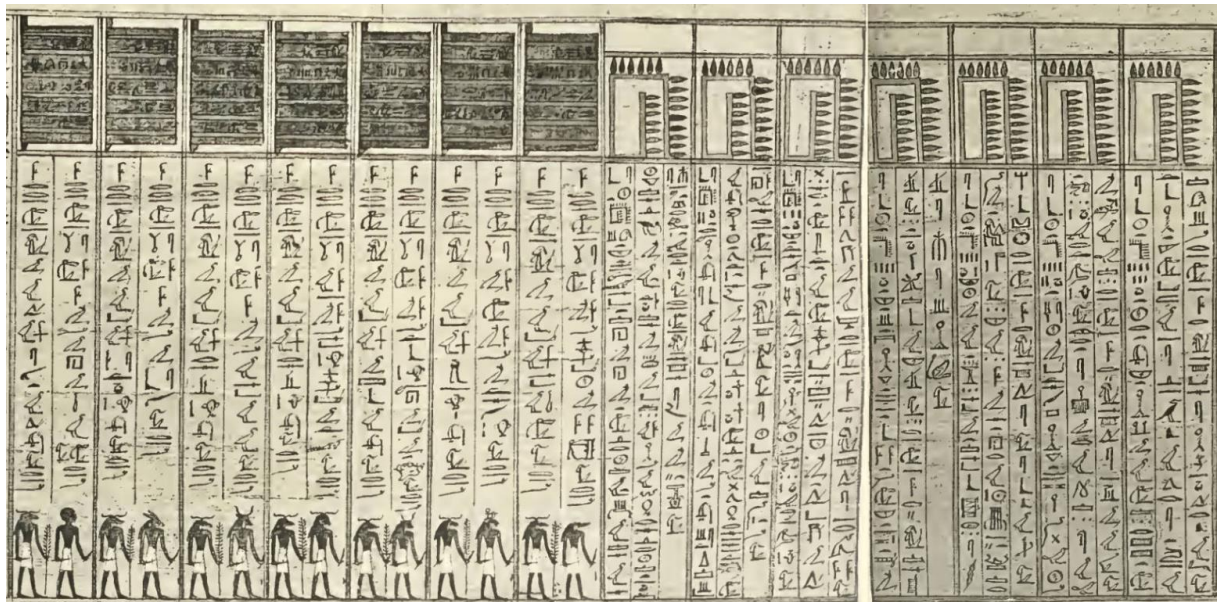
Correspondence of the portals and the gates.

Having compared information from the various Books of the Dead about a possible number of portals and their correspondence with *ṛywt*-gates (of which there were seven, see the next article) we can draw a conclusion about the correspondence of the gates and the portals.

Description of the portals is made spirally, where one loop of the spiral includes seven portals, and the first seven portals correspond to the seven gates; this scheme is depicted in the papyrus of Nebseny. Further on, portals 8 to 14 comprise the next level of description and belong to the same seven gates. In later times seven more portals were added, recording the third loop of correspondence between the seven gates and portals 15 to 21.

Thus, the first passage of the House of Osiris in the Marsh of Reeds is described by the first gate and the corresponding 1st, 8th and 15th portals; the second passage – by the second gates and the corresponding 2nd, 9th and 16th portals and so on.

This explains a different number of portals in various papyri: the more portals there are, the more detailed is the deciphering of the passages, which means that the owner of the BD received a more detailed explanation of each passage. But even the first seven portals were already enough to cover all the passages, as it was made in papyrus of Maatkara.



Papyrus of Maatkara, the spells of gates (left) and portals (right), 21th dyn.

Moreover, inscription of a bigger number of portals reduced impact of mistakes in the texts. As we have seen, there is not a single text without mistakes of scribes, and the makers of the initial version of the Book of the Dead certainly understood it. The more thoroughly and from different angles the same object is described, the less each mistake of the description influences the result. When each passage of the House of Osiris corresponds to the gates and 2-3 portals, standalone mistakes in the texts of the portals do not significantly influence the final understanding of these passages.

If such a way of describing objects ‘from different angles’ (or, in other words, on different levels) was used with the spells of gates and portals, then, it is likely that it was used in other spells of the BD.



Conclusion

In this article the Books of the Dead of the next owners are used:

- ✓ *imn-ḥtp* Амонхотеп, BM 10489, 18-я династия;
- ✓ *ṯnn3* Tjenena, Louvre N 3074, the early 18th dynasty;
- ✓ *sbk-ms* Sobekmes, Brooklin 37.1777E, the early 18th dynasty;
- ✓ *m3i-ḥr-pri* Maiherpri, CGC 24095, the 18th dynasty, reign of Thutmose IV;
- ✓ *nb-sny* Nebseny, BM 9900, the 18th dynasty, reign of Thutmose IV;
- ✓ *ḥr* Kha, Torino Suppl. 8438, the 18th dynasty, presumably reign of Thutmose IV- Amenhotep III;
- ✓ *ywiw* Yuya, CGC 51189, the 18th dynasty, reign of Amenhotep III;
- ✓ *nw* Nu, BM 10477, the 18th dynasty, presumably reign of Amenhotep III;
- ✓ *3ny* Ani, BM 10470, the 19th dynasty;
- ✓ *sn-ndm* Sennedjem, TT 1, the 19th dynasty;
- ✓ *m3r-k3-r* Maatkara, CGC 40007, 21th dynasty;
- ✓ *ii-m-ḥtp* Imhotep, MMA 35.9.20, Early Ptolemaic Period ca. 332–200 B.C.;
- ✓ *nfr-ini* Neferini, Berlin 10477, Ptolemaic Period;
- ✓ *ḥns.w-iw* Khenesuiu, Wien ÄS 3862, Ptolemaic Period;
- ✓ *t3i.s-nḥt* Taisnakht, Torino 1833, Ptolemaic Period.

I am grateful to the owners of these Books of the Dead for the provided materials.

To type hieroglyphs JSesh was used.

List of abbreviations

p – papyrus

BD – Book of the Dead

Berlin - Ägyptisches Museum und Papyrussammlung, Staatliche Museen zu Berlin, Deutschland

BM – British Museum, London, Great Britain

Brooklin - Brooklyn Museum, Brooklyn (NY), USA

CGC - Catalogue général des antiquités égyptiennes du Musée du Caire, Le Caire, Égypte

KV – Valley of the Kings

Louvre - Musée du Louvre, Paris, France

MMA - Metropolitan Museum of Art, New York, USA

Torino – Museo Egizio, Torino, Italia

TT – Theban tomb

Wien - Kunsthistorisches Museum, Wien, Österreich

