Ancient Egyptian Notion of Ka according to the Pyramid Texts

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Ka is one of the categories with the most fundamental significance among the Ancient Egyptians' notions presenting the human nature. Ka is also among the most discussed concepts in Egyptology. Different opinions have been expressed for its meaning, often contradictory, based on a precise study of facts or on the contrary, a product of a pure speculation\(^1\).

There are few basic theories for the term's meaning presented for the last more than a hundred years of research, realized from three different points of view, around which the numerous new theories and notions gravitate.

For G.Maspero\(^2\) one of the first scholars who paid special attention to the concept, Ka is a human "double", full copy of a person, also material but produced from a different kind of substance. According to G.Steindorff\(^3\), Ka is an image, similar to the king, his genius and defender (Genius, Schutzgeist), his protector during his life-time. A.Erman\(^4\) finds in Ka vitality and life force (Lebenskraft), which is inherent in the living creatures. A.Gardiner\(^5\) considers Ka as individuality, a character. His definition of Ka can be formulated as follows: "personified character or individuality of a man".

To these basic points of view to the meaning of Ka, many more interpretations were added. For G. van der Leeuw\(^6\) – Ka is some sort of "external soul" of a man, for A.Moret\(^7\) – "totem", W. von Bissing\(^8\) considers Ka as – "nourishment" (Nahrnuug), A.Blackman, and later H.Frankfort, as well Ann Roth\(^9\) – think of Ka as "placenta", for A.Bolshakov\(^10\) – Ka is a "double" (image) of the man, and psychological reflection of that image in

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\(^1\) Over 20 meanings of the term are known – Wb.V. 86-90; Kaplony 1980.
\(^2\) Maspero 1913; Maspero 1893, where his basic works on this problem are collected and republished.
\(^3\) Steindorff 1911.
\(^4\) Erman 1906, 14; and Erman 1934, 209-210.
\(^5\) Gardiner, 1917, 792 follows the proposed translation of the word in Brugsh's dictionary, according to whom Ka is an "individual 'character'- the sum of his attributes".
\(^6\) van der Leeuw 1818, 56-64.
\(^7\) Moret 1927, 199-219.
\(^8\) Bissing 1911.
\(^10\) Bolshakov 1997. In Russian for the first time his understanding of the Ka is expressed in БОЛЬШАКОВ 1987, also in his last monograph - БОЛЬШАКОВ 2001.
human mind. Many other theories and suggestions can be added to the mentioned ones.\textsuperscript{11}

The Pyramid texts (PT) are actually one of the basic sources for research concerning the concept of Ka in the age of the Old Kingdom. Special interest to the problem shows S.Mercer who investigates the meaning of the Ka in the PT\textsuperscript{12}. According to Mercer the translations of the word Ka in the chosen texts from the corpus certainly prove, that Ka means “spirit”, “ghost”. But what can “spirit” or “ghost” mean in the context of the Egyptian notions? Our modern mind recognizes appropriate equivalents for ancient terms and by doing so “understand” ancient culture, but the image that it can combine in this process is a reflection of our understanding and belief of what the world must be. In this respect, the received answer may satisfy our curiosity, but do not answer to the question what is the meaning of the term in the context of world’s view of the Egyptians, and what place it takes among the comparable notions as Ba, Akh, etc. It is obvious that the study of the meaning of Ka should leave the territory of the research of the chosen context in the separate texts and the obligatory striving for it to be “translated” in the contemporary language. The study of PT and their spiritual world should cover many other factors, like:

- The physical position of the given spell in the architectural complex – premises, wall orientation etc. in the pyramid and detecting of the same peculiarities in the rest of kings tombs\textsuperscript{13};
- Spell function and its connection with a sequence of spells\textsuperscript{14};
- Analysis of the spell itself with parallels from later texts and other sources where identical notions are being observed.

The Ka in the Pyramid texts is mentioned for the first time in the Spell 25 (§ 17-18), if, of course, we read the texts in kings’ tombs from the chamber with the sarcophagus towards the exit. This Spell is a part of the offering ritual in the pyramid. The ritual is described on the Northern Wall of the funeral chamber and the north side of the entrance towards it. It starts with “the opening of the mouth” in the Neferkara’s tomb and with Spell 23 “Pouring of Water” in the pyramid of Unas, then follows censing with fragrance – Spell 25.

\textsuperscript{11} Monographically Ka was studied by Schweitzer 1956 and especially in the Old Kingdom by Greven 1952; The last attempt to understand the Ka – see in Janak 2001.

\textsuperscript{12} Mercer 1952.

\textsuperscript{13} For the first time the link between disposition of the spells of PT in the king’s chambers, their physical location and sequence of the mortuary ritual, or their purpose – see in Marsé 1947. Written in Russian, her article remains unnoticed. After her work appeared several important studies – Schott 1950; Spiegel 1971 (\textit{inter al.} of his studies); Osing 1986, and Allen 1993.

\textsuperscript{14} See \textit{inter al.} Altenmueller 1972.
Spell 25 is present in the pyramids of Unas and Neferkara. In the tomb of Unas it is written twice on the northern side of the funeral chamber and once on the Northern Wall of the passage, connecting the funeral chamber with the antechamber. In the pyramid of Neferkara, this formula is written down twice again on the Northern Wall of the funeral chamber.

The group of Spells 447-450 are close in meaning to the Spell mentioned above. They are preserved in the tombs of Pepi I Merire, Merenre and Pepi II Neferkare. In these three cases the texts are written on Western Wall of the funeral chamber. In the pyramid of Unas, the Western Wall of the funeral chamber is not used to bear any inscriptions, and only on the west gable are written protective Spells against snakes and other venomous creatures, which may be dangerous to the deceased. The Western Wall of the chamber and parts from the Southern and Northern Walls, belonging to it, form a huge false door in relief. Alabaster is used for these walls paneling, unlike the rest of the walls, for the tiling of which limestone from Tura quarry is used, which stresses the importance of the space around the sarcophagus and the body of the king. Thus the whole space around the sarcophagus is separated from the remaining part of the chamber and it looks like that the sarcophagus is put in the center of a “false door” broken up around it.

In the later pyramids after this of Unas, such great attention is not paid during the construction of the space around the sarcophagus. The false door is diminished in size and some inscriptions are put above it and their location and orientation are connected with the idea to form the basic elements of the door visually. It is in these inscriptions namely, where we come across the typical formulae, close in their contents to these on the northern side of the pyramid of Unas and Neferkara. This probably could be explained with the overcoming of the fear to put an image around the dead body.\(^{15}\) We can discover the clues of the same fear in the presence of the inscriptions over the kings’ sarcophagi. This of Unas, like those of his predecessors, does not bear any inscription. The first king’s sarcophagus with an inscription on it is that of his successor Teti and the kings’ sarcophagi, following it, also bear the kings’ titles and names. Unfortunately, the Southern and Northern Walls of the rest of the tombs between these of

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\(^{15}\) The fear of the images in funeral chamber is due to vividness of represented object. This is one of the reasons that there are no inscriptions in earlier pyramids. At about the same time when the first Part appeared in the tombs of the kings, we could meet representations in the hidden, inaccessible parts of the private tombs – mastabas. This fear is not overcome until later, and many of the dangerous signs in hieroglyphic script are replaced by other forms, or dropped. Thus signs of men are mutilated, sign of a lion is drawn cut off, or sign of the oxyrynchus-fish is not used at all – see in details Lacau 1913.
Unas and Neferkare, have been preserved only in fragments or are completely destroyed. The preserved parts of the Northern Wall in the funeral chamber of Pepi I Merire show the offering ritual, typical for the pyramids of Unas and Pepi II Neferkare. The Southern Wall of the funeral chamber of Neferkare is also badly preserved, but the fragments contain spells, which exist in the same place in Unas pyramid. Thus while comparing the inscriptions of the Southern and Northern Walls in the kings' funeral chambers, we have to satisfy ourselves with the research of those in Unas pyramid and the assumption, that generally similar peculiarities are typical for the kings pyramids from that age, on the whole.

**PT Spell 25:**

\[
\begin{align*}
\text{§ 17a)} & \quad sb \ sbj \ hn^c k3.f \ sb \ hr \ hn^c k3.f \ sb \ sth \ hn^c k3.f \\
\text{b)} & \quad sb \ dhwj \ hn^c k3.f \ sb \ dwn-njwj \ hn^c k3.f \ sb \ Wsjr \ hn^c k3.f \\
\text{c)} & \quad sb \ hntj-irtj \ hn^c k3.f \ sb \ t(j) \ ddk \ hn^c k3.f \\
\text{§ 18a)} & \quad h3 \ W. \ c \ k3.k \ m-h3.k \ h3 \ W. \ c \ k3.k \ m-ht.k \\
\text{b)} & \quad h3 \ W. \ rd \ k3.k \ m-b3.h.k \ h3 \ W. \ rd \ k3.k \ m-ht.k \\
\text{c)} & \quad h3 \ Wsjr \ W.dj.n(j) \ n.k \ ir.t-hr \ htm \ hr.k \ im.s \\
\text{d)} & \quad pdpd \ st \ ir.t-hr \ r.k / dd \ mdw \ sp4 \ sntr \ ht
\end{align*}
\]

"The one who is gone, is going together with his Ka,
Horus has gone together with his Ka,
Set has gone together with his Ka,
Thoth has gone together with his Ka,
Dun-anuy has gone together with his Ka,
Osiris has gone together with his Ka,
Khenty-irti has gone together with his Ka,
You also having gone together with your Ka,
O, Unis, the arm of your Ka is in front of you!
O, Unis, the arm of your Ka is behind you!
O, Unis, the leg of your Ka is in front of you!
O, Unis, the leg of your Ka is behind you!
O, Osiris-Unis, I gave the Eye of Horus for you!
Your face is furnished with it.
The perfume of the Eye of Horus has dispersed around you.
(Recitation of words – 4 times. Incense and burning)"
Spell 447 summarizes the result of the ritual actions around the sarcophagus. In the beginning the dead is walking towards his own Ka, just like in the beginning of Spell 25\textsuperscript{16}:

\textit{sb sbj hr k3.f}  
\textit{sb Wsjr hr k3.f sb stš hr k3.f}  
\textit{sb ḫntj-irtj hr k3.f sb.t(j) ḏdk hr k3.f}

"The one who is gone is going with his Ka, Osiris has gone with his Ka, Seth has gone with his Ka, Khenty-irti has gone with his Ka, You also having gone with your Ka."

After the subsequent address to the dead king, his mother Nut is mentioned. She unites the dead once again, giving him back his head, connecting his bones and bringing his heart back\textsuperscript{17}. The ritual of the "Giving of a heart-\textit{ib}" is also a part of the ritual actions, executed round the sarcophagus and even in the tomb of Teti this ritual is described on both sides of the king’s sarcophagus\textsuperscript{18}. As a result the king is purified and godlike:

\textit{wśb.k wśb ntr.w}  
\textit{išm.w ḥr k3.sn}  
\textit{wśb.k wśb ntr.w}  
\textit{išm.w tm.sn nwd}\textsuperscript{19}

"Your purity is the gods’ purity, who walk along with their Ka,  
Your purity is the gods’ purity, who walk, who won’t suffer."

Purification should be commented here, which is action prior to censing with sn\textit{tr} in Spell 25 and is a part of Spell 447. Vessels \textit{nmst} and \textit{ds} are mentioned in the beginning of the ritual in Neferkara’s pyramid. They are connected with purification and with Ka as well. In Spell 510\textsuperscript{20} the dead

\textsuperscript{16} Pyr. § 826a-b.  
\textsuperscript{17} Pyr. § 828a-c.  
\textsuperscript{18} For the “giving of the heart” see – Lekov 2004.  
\textsuperscript{19} Pyr. § 829d-e.  
\textsuperscript{20} Pyr. § 1140.
is purified with 4 vessels – *nmst*. In Spell 512\(^{21}\) he receives the four vessels – *nmst* and is bathing in the Lake of Jackal, purifies himself in the Lake of Duat and crosses the sky, taking his place in the Field of Offerings, like gods, who “have joined their Ka”. As a result, the dead is called Akh and is leading those who are in Nun, gives orders to gods. In Spell 515\(^{22}\) Goddess Kebkhut, the daughter of Anubis meets him with 4 vessels *nmst* in order to refresh him and bring him back to life as she purifies and censes him. Isis and Nephthys also purify the dead king with 4 vessels *nmst* and 4 vessels *3bt* \(^{23}\). The king is cleaned with 4 vessels *nmst* and the vessels *špnt*, *3bt* again in Spell 553\(^{24}\). The cleaning with 4 vessels *nmst* is a part of the beginning of the ritual for opening of the mouth – scene 2\(^{25}\). It contains the formulae for purifying:

“Your purity is the purity of Horus and vice versa,
Your purity is the purity of Set and vice versa,
Your purity is the purity of Thoth and vice versa,
Your purity is the purity of Dun-anuy and vice versa,
Joined are your bones and the head (by Geb and Thoth)\(^{26}\).

We also have images of purification with the pots-*nmst*. One of them from the temple of Karnak (fig. 1) is quite interesting. Ramesses II purifies with 4 vessels- *nmst* the image/statue of his father Seti I\(^{27}\). The instruction to the scene says that the statue was surrounded 4 times (*pfr-h3 sp-4*) and the dipping streams cover the whole body of the figure. Here the statue of Seti I is typical for the statues, called Ka-statues and the dead king also is holding the sign of life – *3nh* in his hand. Scene shows that his successor, cleaning the statue of his father, is actually purifying his Ka. So, we have visual reflection of the ritual act of purification, the words of similar ritual actions that are written in the wall of the pyramid chamber. We know from the ritual of the “opening of the mouth”, that the face of the statue/mummy must be turned in the south direction, and this could be the supposed reason why the inscriptions of the ritual are placed on the north wall (facing south).

\(^{21}\) Pyr. § 1164-1165.
\(^{22}\) Pyr. § 1180-1181.
\(^{23}\) Pyr. § 1293.
\(^{24}\) Pyr. § 1365.
\(^{25}\) Otto 1960, I, 3-6; II, 37-42 with a comment; See as well Nelson 1949, 218, note 43.
\(^{26}\) Here we discover the symbol of the four directions of the world as in PT Spell.25 – see the correlation of gods with the directions in - Gardiner 1950; Otto 1960, II, 40-41. Last sentence is a combination of different variants.
\(^{27}\) Nelson 1949, 219, fig. 15.
jars-nmst are obviously linked with the four cardinal points, the same idea is expressed by the mentioning of the four gods in the formula of PT Spell 25. The basic statement we learn from Spells 25 and 447 is the movement of the dead, he and his Ka are envisaged as some kind of "mixture" between them. The tombs' inscriptions of the Old Kingdom add significant insight to this picture and can be compared with PT.

Among the wishes in the offering formula, the dead is required: "to walk on the beautiful roads of the West, down which Imakhu are walking." This formula is detected by V dynasty. In some of the versions these Imakhu are called nbw k3w "Masters of Kas." In a later version the formula is explained in this way: hpf.m htp n k3.f - "(Let) him walk in peace for/to his Ka." In a tomb's inscription: ... r m3h.f hr.f sk sw hpf n k3.f - "... towards his Imakh with him, he is, who is walking for/to his Ka." or sk sw m Imnnt hpf n k3.f - "Here he is in Amentet, walking to his Ka." In other cases the progress on the "holy" paths, (h3pw t m3hjw hr.sn), "where Imahu are walking" is presented as "ascension" - ²r/sj² r towards the great God (ntr-c3). This movement is described as following of the Ka/Kas after the man: ²sms.tw.f in k3.w.f - "He is followed by his Kas." The variants of this following explain, that the dead is walking on "the sacred roads, which Imahu are walking", Kas follow him to his tomb js in the necropolis, but also to "the places clean in the sky" - (s.wt wēb.wt inj.wt pt) or "the pure paths which are in the sky".

Besides being followed by Kas, the dead is also led by them: sšm sw k3.w.f hr w3.wt nfr.wt n.wt imnnt- "His Kas are leading him on the beautiful roads of the West." Another picture underlines, that the hand of the dead was taken from his Kas and fathers (nfr c.f in k3.w.f in it.w.f). This

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28 Faulkner 1969, 5, note 4: "this jingle may mean that the king's double strides along at his side, arms and legs swinging back and forth".
29 This observation is important link between the private inscriptions and consequently the world of private tombs and PT.
30 Barta 1968, 17 (Bitte 12).
31 Barta 1968, 17, note 18.
32 Barta 1968, 28 (note 6).
33 Urk.I. 34.5-6.
34 Urk.I. 227.7.
35 Barta 1968, 30, note 7, 8.
36 Barta 1968, 30, note 10 (Bitte 33).
37 Barta 1968, 40, (Bitte 33). The examples with "the sky" date back to IX-X dynasty, when details are given for the heaven journey of the non-king dead.
38 Barta 1968, 31, note 6 (Bitte 37).
39 Barta 1968, 31, (Bitte 36).
movement is made after the dead is provided with the records of the skill of the priest kheri-kheb (ʾpr ḫt sš n hmt ḫyj-h3bt). The tomb inscriptions of the Old Kingdom use the same terms for the description of this journey of the dead - sk sw ḫpj(.w) r ḥmmt ḫr w3.wt nfr.wt ḫp.p t 3mḥww ḫr.sn41 - “He has walking to the West on the beautiful roads, on which Imahu have walked.”

The death itself is rendered through the expression sbj n k3.f – “going for/to his Ka”42.

In PT as well the dead king after his death, is travelling to his Ka, to heaven43. Those, who die, are “these who go to their Kas”44. The variants are as to “go to their Ka” (sbj n k3) or to “go together with their Ka” (sbj ḫn c k3). The notions Akh and Ba in PT are present in this expression as well, for example: “to walk along to your Akh” (šm.f n 3ḥ.f)45. The ascension of the dead king to heaven is described in a similar way – “to go to Ba”46. We come across the expression - ntrw sbj.w n k3.sn – “gods, walking towards their Kas”. The idea here is also connected with the sacrifice. Re is addressing these gods: ḫrt.tn n.tn ntrw m ḫtp.tn m3.tn k3.w.tn n.tn ḫtp.tn “Your belongings belong to you, gods, in your offerings (or through your offerings). You bring up your Kau for you and to be satisfied (ḥtp)”47.

The expressions, mentioned above, are usually interpreted as euphemism of “to die”48, but actually they depict a change of the form of existence with another one49. For H. Frankfort “to go to Ka” means, that the vitality (Ka) is leaving the body during the death and it is exactly the presumption that man continues to live after his death, that makes the Egyptian to confirm, that one meets his Ka – i.e. joins it back again50. A. Moret ingeniously supposes that if “to go to your Ka” means to die, then

40 Barta 1968, 30, note 13.
41 Urk.I.9,15; Versions: Urk.I. 48,4; 120. 17ff.; 161, 162; 225,10; 252,11-13 and Edel 1955, § 669.
42 Urk.I.34,6, 50,15; 71,4,6; 73,2,3; 156,2; 227,7 Wb. III. 430,1 and Wilson, JNES.13.(1954).251-253
43 Pyr. §§ 17c, 136b, 826b, 832b, 1431b.
44 Pyr. §§ 598c, 829d, 836d-e, 948a-b, 975b-c, 1165b.
45 Pyr. § 472c.
46 Pyr. § 215b; See Žabkar 1968, 7, note 15-17. Žabkar mentions that the expression sbj n bt is not used for gods, but in Amduat.I.39 it is used for the Sun, which visits its corpse. In the Book of Gates - Pb.I.92 (15. Szene).
47 Pb.I.93-94. The translation is difficult – k3.w may have the meaning of “food” as well, and m35 both “submit” and “lead”.
48 The determinatives of the expression in Urk.I.50,15 and 71,4,6 are interesting – the last one is depicting a mumified body on a coach.
49 Žabkar 1968, 8.
50 Frankfort 1948, 63.
does “to be born” mean “to come out of a primary Ka”\textsuperscript{51}. According to Ann Roth\textsuperscript{52} Ka’s identification with the placenta explains the expression as a euphemism of death. In Predynastic period the pits in which the dead body is left are oval, reminding of a womb, and the pose of the bodies are contracted as that of the child in the womb of a mother, i.e. death is to come back to your mother’s womb. According to her, re-incarnation in the world of the dead means separation once again from Ka (the placenta) and together with this the need for food (offerings). Though being original, this interpretation comes to a number of obstacles in its part about the second separation from Ka. The inscriptions show that the dead should not be separated from Ka. Another epithet for the dead is remarkable - \textit{hrj-k3}, literally “who is under Ka”\textsuperscript{53}. It can be compared with a whole group of nouns, formed with the help of the adjectival derivatives of preposition \textit{hr} like: \textit{hrt-ntr} – “necropolis” ((this) what is under the (power) of god), \textit{hrj-hbt/h3b.t} - “lector-priest” ((he) who is under the (influence) of the celebration). Finely, J.Janak points out that the Ka is the life-force, and in the moment of death, it separates from the body. “To go to the Ka” according to him means that deceased goes to his life-force, and joins it again in afterlife = “to be resurrected”\textsuperscript{54}.

The series of offering formulae, which describe the movement of the dead and help us to understand some aspects of the notion of the Ka, are from V to XII dynasty (a part of them are resurrected back in the Roman period). The Middle Kingdom and the Second Intermediate Period is the time of enriching the repertoire of the offering formula and starting from XVIII dynasty on during the New Kingdom, Ba dominates in it. These observations are important, as the formula is present in many monuments and statistically tracing of its development may show the changes in the key Egyptian notions. In this respect Bolshakov is right to create the conception of the world of the double-Ka as a dominating notion namely in the frames of the old Egyptian age. The complex of formulae B12, B33, B37 and B47 (as to Barta’s classification) are connected with Osiris, unlike others, and older ones, which meet Anubis\textsuperscript{55}. The appearance of cult to Osiris in the Old Kingdom and his gradual development is a part of the changes on different levels of the mortuary ritual. It can also be presumed that the formulation of

\textsuperscript{51} Moret 1927, 208.
\textsuperscript{52} Roth 1992, 127.
\textsuperscript{53} Wb.V.87.8.
\textsuperscript{54} Janak 2003.
\textsuperscript{55} Alettmuller 1993, 5 note 9 and pp. 9-10.
the concept for Ka in mortuary cult is a part of these general changes that came with the beginning of V dynasty. Thus, the dead "goes to his Ka", he is "walking down the beautiful roads of the West". He is followed or led by Kau/his fathers, who help him, as they hold out a hand to him. The aim of his journey is the tomb in the necropolis, the Western desert and at the same time destination of this voyage is to "ascend" to the Great god, to the "pure places in heaven". If he is moving together with Ka, he is "his master" and the deads, who achieve that state, are Imakhu (respectively "masters of imakh"). This picture can be discovered in many of the later monuments, after the pyramids epoch, down to Ptolemaic and Roman periods. An eloquent example is a part of the so-called composition "Studenwachen": "Walks, walks (Osiris) together with his Ka, You unite the earth in Djedu (Busiris), the pure, with the places. You are greeted by the city gods, who are round you, when your Ka is in front of you." 56

So, the picture we have seen from the tomb inscriptions of the Old Kingdom, from the offering formula, which clearly represents main wishes of the deceased, is comparable with the PT. Both have shown that the dead is greeted by his ancestors, or Kas, he moves to the certain places in the beyond/also the heaven in the company of his Kas. The difference between these formulas and the spells of the PT, are that the offering formulas describe the process while in the case of PT Spells, we have the actual words accompanying this act, performed by the lector-priests who help deceased in this journey. But Spell 25 of the PT gives us a little more information, the state of the deceased in which he travels is of one-being with his Ka, the dead person, after he has been met by the Ka is mixed with it. Other examples from PT state that the King must be recognized (ṣj3) by the Ka from his foes, when he met him 57. This statement in Spell 591 remind us to the circumstances in Spell 25. Here, the King is adorned by the šzm—apron, in the same manner as it was done for Horus, Seth, Thoth, and Dun-anuy, using the same four gods, connected with four cardinal points, as a magical means to unsure that the same could happened to the dead King. The voyage of the King with his Ka is mentioned in the Spell 268 in the pyramids of Unis and Neferkare. Here, the King washes himself when Re

56 Junker 1910, 51.
57 Pyr. § 1614 c.
appears (i' sw NN. pn h'j R'c)58, he is nursed by Isis and Nephthys, i.e. he is born again, and he and his Ka are cleansed in the Lake of the Jackal and the Lake of the Duat, respectively:
371c – 3t sw 'lst snk sw Nbt-hwt
372a – šsp sw Hr r ţb'.wj.f(j)
372b – s(w)c.b.f NN. pn m z z3b
372c – sfh.f k3 n NN. pn m d3tj
372d – isk.f i(w)f n k3 n NN. pn n ċt n.f
372e – m nw hr rmn.wj R'c m 3ht šspw.f

"Isis nurses him, Nephthys suckles him,
Horus takes him to his two fingers (beside him).
He makes clean NN. this in the Lake of the Jackal.
He releases Ka of NN. this in the Lake of the Duat.
He wipes the flesh of the Ka of NN. this, which belongs to his own body,
through these shoulders of Re in the Akhet, which he received."

Then, the Ka was conduct to the Great Mansion (shf.f k3 n NN. pn n ċt.f r hwt- r3t)59, and after he ferries across to the Field of Rushes with the help of those who are in the Akhet and Kebkhu, the King gained the new state of omnipotence by reaching his Ka:

\[ \text{mnh NN. pn mnh.t n s3 ţ.wj.f} \]
\[ \text{hnt NN. pn hnt.t spr k3.f r.f} \]

"Potent is NN. this, being potent, and his arms do not fail,
for he is foremost, being foremost, because his Ka has reached him."

We can find the same images among the later corpora of Coffin texts (CT). In heading of the Spell 255: "(Spell of) Promoting the Ka of a man in necropolis" (shmt k3 n z m hrt-ntr)61 is used the same expression as in the end of PT Spell 268, then follows the same images of washing and sunrise. The dead man appears as Horus in gold from the "lips of the Akhet", after he have been sucked by Isis, and nursed by Nephthys:

\[ \text{snk.j m 'lst n wj Nbt-hwt m z n z3b} \]
\[ \text{sfh.j m š.w-htp} \]
\[ \text{sk.j hr.j m nw n rmn.wj R} \]

58 Pyr. § 370a.
59 Pyr. § 373 b.
60 Pyr. § 375 a-b.
61 CT.III. 359 d.
62 CT.III. 360c – 361a.
"I suck from Isis, Nephthys nursed me in the Lake of the Jackel,
I am released in the Lakes of Peace,
I wipe my face with these, which are on the shoulders of Re..."

As a result the Ka of the man would not "linger" (s3), or be awaited63, i.e. the Ka reaches the man in the Afterlife without hindrance. These texts form a picture of afterlife reality and the role of the Ka in this reality, but such evidence must be compared by the inscriptions, which show the same phenomenon, but from a perspective of daily life.

A unique inscription from the tomb of princess Meresankh III shows the stages of a funeral and the connection with Ka. This inscription contains the date of bringing of the princess’ body to wabet (the place for embalming) and the date of the funeral:

1) \( htp \ k3.s \ hpt.s \ r \ wfb \)
2) \( hpt.s \ r \ is.s \ nfi \)64

1) "Calming down of her Ka, (after) her voyage to wabet."
2) "Her voyage to her beautiful tomb."

H. Frankfort interprets the inscription as a proof for a transitional phase between life and death, in which man is neither alive, nor dead. According to him, the vitality Ka is just taking a rest in this phase65. According to this interpretation \( htp \) should mean "rest", "relaxation" of an initial meaning "be pleased", "become calm", "satisfied" etc. Some other scholars follow this interpretation as well after him66.

According to J.P. Allen Ka belongs to man during lifetime, together with the body as a part of his human being67. They are separated from each other during the death. Allen mentions as an example the inscription of Meresankh III "her ka going to rest, her (body's) proceeding to the embalming house"68. Recently, J. Janak has also repeated this interpretation. According to him, \( htp \) designates the transitory period when Ka "rest", similarly to the solar-cycle symbolism of sun's setting and appearing69. The meaning of \( htp \), however, is not only "to rest", "to be motionless", "to

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63 CT.III. 364 b-c.
64 Urk.I. 156.
65 Frankfort 1948, 63.
66 Schweitzer 1956, 45 suggests as a more suitable translation “unbewegt sein” than “ruhen”. In the same way Allen suggests the expression for the sunset \( htp \ m^\prime \ nh \) not to be translated “rest in life”, but “rest from life” (from his activities in this world) – J. P. Allen 1988b, 2 and ff.
67 This is reflected, according to him, in the expression “my Ka of my body” – Pyr. § 379d-373b.
68 J. P. Allen 1988a, 44.
relax”, but “to be united with”, “to merge with”. There are lots of examples for this meaning of htp 70. Only one of them could be pointed out in an Inscription of Hatshepsut from the sanctuary of goddess Pakhedi near Beni-Hasan:

swsh hmw st-ib ntr w nb w
w-nb hr iwnn mr.n.f
k3.f htpw hr ns.wt.f 71

“Widen are the sanctuaries, place of heart of all the gods.
Every one with shrine, which he wants (loves).
His Ka (of every god) is united on his seats.”

That the Ka is htpw (old perf.) means that the essence of the god is present in his cult statues, on his thrones in the shrine.

Some comments on the term wabet (embracing house, mortuary workshop) are needed for understanding the inscription of Meresankh. We could suppose from the inscription that htp k3 happens after the arrival at mortuary workshop. This place (although not identical) was connected with the purification tent, called ibw, where purification ceremonies took place. The purification tent ibw corresponds to the valley temple in kings’ complex 72. Architectural symbolism of the valley temple, representations of stars, idea of double door to heaven lead to conclusion that here the earthly voyage of the deceased, crossing the river, corresponds to the heavenly crossing 73. After the purification in the ibw, the body was taken to wabet, perhaps near to ibw, and also in the vicinity of the valley temple, if not in

70 See for example Assmann 1969, 102-103; Janak 2003 – concludes that Chapter 105 from the BD depicts the coming of the deceased before the Ka. Although, he translates caus. from htp – shtp – “appeasing” in the title of the Chapter, he prefers “rest” for htp. Literal translation of the title would be “spell for causing the Ka of the N. be htp by an offering...”. Here contradiction between htp and shtp is not evident. We could meet “appeasing/satisfying of the Ka” (shhtp k3) and expression that Ka is htp in one and the same contexts, for example compare the inscription on the statue of Menkheperreseneb, speaking about the king: shhtp(w) k3 fn r n nb lrt.t(w) sns w hr.f nfr (Urk.IV.936.8-9) – “His Ka has been satisfied for every day. Worship has been made for his beautiful face...” with the inscription mentioned above in note 68. In the context of the cult htp could also be translated more aptly as “satisfied”, but the two meanings – “united” and “satisfied” are not contradictory one, but supplements different aspects to one and same state of god’s/person’s presence in his cult statue. In this respect the expression htp-k3 could means also in a euphemistic way “filth”, lit. “what pleases the double” – CT.III. 47g and Faulkner 1973-1978, I, 149, note 1.
73 For the crossing of the river see – Wilson 1944, 205-210.
the temple itself 74. The valley temple or his terrace with temporary mat and pole booth of the *ibw*, and embalming house *wabet* could be the place for the process, called *htp k3*. The result from this voyage, when the dead is purified and placed in *wabet*, is his union (*htp*) with Ka.

Why should the meeting with Ka be taken as a return of Ka to human being, coming back of an element of his nature, an element which has left him with the death? Within the boundaries of his earthly life, a man has his contacts with Ka only through his heart, like two essences, one (Ka) of which is the initial basis of man and the other, which man is building by his behavior in his life path. Finally, one can “meet” Ka after his death, i.e. to see a “part” of his nature, understand as his double, which was hidden, invisible for him up to that moment. The aim of this meeting is for him to be “united” with Ka, to be accompanied and followed by him, not to split from him, to live together with his Ka 75.

Examples from the offering formulae show that Ka should be *htp* (united), so that the dead could receive the sacrificial food:

\[ mz.tw\ n.f^c.wj\ hr\ htp\ m-b3\ ntr - c3 \]
\[ m-h\ htp\ k3.f\ im\ 76 \]

“The two hands are stretched out for him with offerings before the Great God, after his Ka calms down there.”

The same is the idea expressed in the later Chapter 105 of Book of the Dead, where the dead man meets his Ka. One can receive offerings in the Beyond only through Ka. So, he must reestablish his connection with this principle of transmission of energy. Among the Vignettes of Chapter 105 of Book of the Dead there is an interesting variant of the stele of Ahmose in El-Kab 77. There the dead has stretched out his hand to Ka sign, put on a standart and the offering table and the priest, with a hand raised up to pronounce the offering formula, are in front of him. The inscription to the image of the owner of the stele is *rdjt c r k3.f* – “stretching a hand to his Ka”.

It is an example of a visual image of the meeting with the Ka. Here, the Ka is thought more like an abstract image to which the man appeals that as a

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74 A short summary on the problem of *ibw* and *wabet* see in Lehner 1997, 26.
75 Pyr. § 338a, 908b, 2028c, cf. 17c, 1275a-1276a, *1821a-b.
76 Barta 1968, 64, note 8 = Bitte 72.a and Schweitzer 1956, 82, note 15: In one version of the formula, it is *m-h ttp k3 m nhr* “… after Ka unites in life.” - Schweitzer 1956, 82, note 16; These examples do not fit the wide accepted rendering of *htp* as “rest”, a solution that does not answer to the question, why Ka must be satisfied before offering. Otherwise, Ka must be present, set in life to receive offerings.
77 Saleh 1984, 56, Abb. 66.
double of a man. Text of the Spell shows us the similar ritual actions, we have already met in the PT Spell 23 and 25. The deceased speaks to the Ka:

\[\text{Inj.n.j n.k sntr sw'b.j tw im.sn}\]^{78}

"I have brought incense to you, to purify you through it."

A late parallel of an exceptional importance, referring to the ritual actions of PT Spell 23 and 25 – "pouring of water" and "censing" has been discovered in "Stundenwachen", recorded in the later Egyptian temples, which contains the spells of the vigil over the body of Osiris for the 12 hours of the day and night.\(^9\)

The ritual actions for 1 hour at night are made "when the God is in \textit{wabet} and they start with pouring of water. It is accompanied with the invoking of gods and Ka:

"Come out, come out with your father, oh, you, great gods. Your Ka is coming, appearing from Nun, with you, gods. Your Ka is coming, Nun, which is \textit{nnj} with you, to live in it in his name of "Alive"^80.

The indication of where Ka is coming from, is the most important statement here. Ka comes and is called by Nun, so that gods will be alive through him. There follows a submission of the vessels \textit{nmst} and Nun is greeted in four of his forms: \textit{nnw, nwj, kkw, sm3-nnw.} The symbolic meaning probably refers to the supposed number of the vessels \textit{nmst}. As we have already mentioned, they are used for purification and are four in all. Then water (\textit{kbh}) is poured by the priest \textit{sel(t)em} and the priest says, that he has brought the Eye of Horus for the dead.\(^81\)

Here in "Stundenwachen" there comes the turn of censing and the used formula is a variant of PT Spell 25 (§§ 17-18)^82. The words belong to Horus and Geb. Ka is walking with Osiris, Ka has merged with him, he has got the

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78 Naville 1896, CXVIII, 3; Janak 2003, 197 with variants.
80 Junker 1910, 66.
81 This picture can be supplemented by the data for the ritual to Amenhotep I (episode 17), where the vessel \textit{nmst} is present in the spell: "A greeting with \textit{nmst pot". Offering the pot, the king says: "I have brought this, which came out of Nun (\textit{in(j) n.k pr hj Nwn}), namely the beginning (\textit{hjit}), came out of Atum, in the name of a pot – \textit{nmst."} – Nelson 1949, 216 and fig. 13. This leads to "giving back" of the head and the eyes to the deity, the bones and the heart, as well as their connection, fixing or coming back to life. The submission of pot here is identified with the giving of the Eye of Horus. Greeting the deity, the king is calling him to appear, wherever he is (in any place, wished by Ka, living forever). Besides purifying through water, probably this water is associated with the waters of Nun. Nelson 1949, 218-221 shows, that the submission of \textit{nmst} pot and the purification with the 4 \textit{nmst} vessels are different rituals.
82 Spell 25 from PT appears comparatively frequently in later monuments, see T.G.Allen 1950,63. Its usage, however, has not been mentioned there.
Eye of Horus. A spell of the mourners drtj follows, where it is confirmed that Osiris was purified and it is emphasized that he is glorified by the “sahu” (mortuary liturgy). The spell and a part of the ritual finish with the conclusion: “Your Ka has been united (htp) there, O, our master, our master”\(^{83}\).

As a result from the spells and the ritual actions (purification with water and censing) Ka has been united (htp) with Osiris and has made him alive. In CT Spell 42 the connection between htp k3 and the Eye of Horus, which in PT and “Stundenwachen” has been brought to the dead, can be traced back\(^{84}\).

We have to mention, that both the characters in that mystery (the priest set(em and the mourners) and the place (wabet) and also the moment (1 hour of the night) are pointed out, unlike PT, which are deprived of such information. Though too far away in time from the age of the of the Pyramid Texts, this text shows us sufficiently clear, the way the ritual looked like in ancient times. It is obvious that “the uniting (htp) of Ka” of princess Meresanh II in wabet should be interpreted in this direction\(^{85}\).

The comments of the movement of the king and Ka, their ascension to heaven and their merge can be viewed in a unique picture, which though from the New Kingdom, is giving us the picture of the spells from PT.

M. Matie is the first scholar, who pays attention to the fact, that the image from the Northern Wall of the tomb of Tutankhamun is reasonably connected with the group of spells from the northern side of the funeral chamber of kings (Unis and Neferkare) and reflects the same actions\(^{86}\). The image from Tutankhamun’s tomb (fig. 2) covers three scenes: “opening of the mouth” of Tutankhamun mummy by his successor Aye, Tutankhamun is greeted by Nut, Tutankhamun and his Ka has been embraced by Osiris. According to Matie the image should be interpreted in the above sequence, because PT in Neferkare’s tomb start with the opening of the mouth\(^{87}\). If we

\(^{83}\) Junker 1910, 71 (77).

\(^{84}\) CT.1.178.

\(^{85}\) The interval between the date of the “uniting of her Ka in wabet and bringing her to the tomb is interesting. The princess body remains in wabet for 272 days – Wilson 1944, 201-202 for the period of embalming in the Old Kingdom. Someone could make a parallel with the period of time and the 9 months, needed from the cycle of conception until the birth of the child and the process of re-birth of the dead. Other evidences from the epoch show that the period is not fixed. Later, it became 70 days, and it is symbolically linked with the period in which Sothis has not been visible.

\(^{86}\) Matie 1947, 49-50. Obviously, both the text’s orientation in king’s chamber from the Pyramid age and the orientation of the image in the tomb of Tutankhamun, are not accidental.

\(^{87}\) Other scholars “read” the image in the reverse order – see Kakosy 1976. His argumentation follows the logic, that in the beginning the king was depicted as a separate human being and is only embraced by Osiris, while at the end, during the opening of the mouth, the king is pictured as Osiris, i.e. he has already merged with him. If we carefully compare the texts and the image, we can notice, that it is difficult to support his thesis.
follow the actions in the suggested sequence, then the opening of the mouth of the king’s mummy, allows him, as a living being already, to ascend to heaven and be welcomed by the heavenly goddess. The king’s costume and the objects he is holding show, that he is already alive (he is holding the sign ‘nh in his right hand), and the scepter, the mace are elements of iconography of the king’s Ka. This will mean that the king is Ka or is walking in the company of his own Ka during his voyage to heaven. In fact, the parallel scene of king’s meeting by Nut, in the tomb of Amenhotep III (fig. 3) confirms this. Here the king is accompanied by his Ka when Nut welcomes him. In the third scene from Tutankhamun’s tomb, Ka is already pictured separately from the king and the king, his Ka and Osiris form one whole, expressed through the gesture of the embrace.

It is interesting to add to the interpretation of this scene the strange at a first glance fact, that Ka after Amenhotep III (in the variant of the scene in his tomb) is bearing Horus’s name of his father Thuthmos IV, i.e. the king’s companion is his father and at the same time – Ka. We have learnt from the Old Kingdom’s formulae, that Kas, which meet the dead, are identical to fathers. If Ka is the vitality, that is passed on from father to son and forms him, it still exists in the father. In this way the invisible lineage appears, which connects generations.

The Pyramid texts confirm both elements, which were paid attention to: the king ascends to heaven with Ka and the king, together with his Ka is united with Osiris. Spell 447 and variants depict the picture of the king’s voyage and his Ka and Nut, meeting him. The identification with Osiris is reflected on the Northern Wall of the funeral chamber, where the address to the dead king is Osiris – NN and in some spells as well: “Wash yourself, open your mouth through the Eye of Horus, call your Ka like Osiris (dwj.k k3.k Wsjr is) and he will defend you from any wrath of the dead”

The merge of Ka is related on the level of the interactions among the divine persons. Ka is a substantial element from the relations between Horus (the son/the living king) and Osiris (the father/the dead king) and it creates an indivisible connection between them.

Horus submits the Eye of Horus to Osiris – NN:

\[ n \ hrj \ hr \ ir.k \ twt \ k3.f \]

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88 The scene is badly preserved. It is reproduced by J.F.Champollion, Monuments de l’Égypte et de la Nubie, III, Paris 1845, Pl.232,3 and shows us, that the king is followed by his Ka, which is hugging him with his right hand.
89 For the gesture’s meaning – Assmann 1969, 103-104.
90 Pyr. § 63a-b.
91 Pyr.§610d.
“Horus will not far (detach) from you. (Because) you are his Ka.”

In Spell 219 Osiris is called Ka-hotep (“United Ka”)\(^2\). This name of Osiris (and king) is presented among the list of the names and epithets of Osiris, after the statement that he is reborn, his mouth is wiped, and has been split open by his son Horus, i.e. the ritual of “opening of the mouth” is already performed\(^3\).

The name Ka-hotep is mentioned in Spell 356 in an address to Osiris—NN:
\[
\text{Ir.n.f n k3.f im.k htp.k m rn.k n k3-htp}^4
\]
“He (Horus) did (this) for his Ka in you so that you be united in your name of Ka-hotep (United Ka).”

Horus’s Ka is in Osiris and that is why Osiris is Ka of Horus. What Horus is doing (opens the mouth, makes the dead alive again, submits him the Eye) is due to this reason. Here the dead king is Osiris. At the same time the dead king brings Ka to Osiris:
\[
\text{Ij.n NN pn hr.k it ij.n.f hr.k Wsjr}
\]
\[
\text{Inn.f n k3.k pw wnn ibj3j}^5
\]
“NN goes with you father, he goes with you Osiris. He brought this Ka for you, which was detached.”

This process is visually shown in Tutankhamun’s tomb. Although this representation is much later than the time of these texts, the main similarities between them are striking. First, the king is pictured as Osiris and he is the object of the ritual actions of his successor, at the end the king, together with Ka are with Osiris and merge with him. On the Southern Wall of the pyramid of Unis this identification is also present in Spell 219:

“The body (of Osiris) is the body of NN, your flesh is the flesh of NN, your bones are the bones of NN, when you are walking, this NN walks, when NN walks, you walk as well”\(^6\).

The interaction between Horus – Osiris, the alive and dead king, is the basis of the funeral ritual and immortality, because Ka itself does not die:

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\(^2\) Pyr.§ 183a; For the name Ka-hotep see Schweitzer 1956, 42-43; In Spell 219 the dead king is identified with Osiris. In Pyr. § 182-183 Osiris is called Dweller in the Mansion of Selkit and the formula asserted that the king is alive, not dead, as a result from ritual action of his son. This example makes clear that htp is not negative, motionless state to overcome, and the aim of son/Horus is not to terminate this state (htp) of Osiris.

\(^3\) Pyr§ 1179a-b.

\(^4\) Pyr.§582c.

\(^5\) Pyr.§1328a-b.

\(^6\) Pyr.§193.
"As far as NN’s death is referred, its Ka has power over it". As in birth, the Ka pass from father to son, in death, the Ka generated in son, became the link through which the living son can help his father to overcome death.

The texts in the southern side of the funeral chamber in Unis pyramid are also connected with the described processes. For Allen this part of the ritual is “the ascension” of the king and is executed after “the offering ritual” is over on the northern side. The title of Spell 213 has given him grounds (the first on the southern side) in one variant from a sarcophagus of the Middle Kingdom (M1C): $r^3 n s^3 h^w m-h^t wdb-h^t$ – “Spell for making Akh after ($m-h^t$) “the reversion of the offerings””.

If we compare the Sequence A – the Northern Wall and a part of the Eastern of the funeral chamber and the Sequence E1 (Spells 213-222) of the Southern Wall and part of the Eastern, we shall notice, that there is a connection among them. The Sequence E (Spell 213) starts with the confirmation of the fact, that the king has not “left dead”, but alive and that he is sitting on Osiris’ throne. His flesh – hands, shoulders, back, torso, behind parts and legs are these of Atum. This identification between the king and Atum was continued in the succeeding spells. In Spell 214 the king is purified, the messengers of his Ka, father, Re come to him and he ascends to the place where his father is. The Spell 215 is the culmination of the identification with Atum. First Atum rises (sy) him to himself and embraces him (sn.k sw m-hnw c.wj.k- “You (Atum) embraced him in your hands”) Long enumeration of the parts of the king’s body follows and identification of these parts with different deities. Finally the Spell ends up with the important statement: $n sk.k n sk k3.k twt k3$ “You will not disappear, your Ka will not disappear, because You are Ka”. The next spell is again related to the king’s coming to gods. He is embraced by Duat and is alive in Akhet and finally he is Akh” in the hands of the father, in the hands

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97 Pyr.§ 1055a-b; compare with CT.III.20b.
98 J.P.Allen 1988a, 49 note 23; J.P.Allen 1993,17; The translation, however, cannot be synonymous. The preposition $m-h^t$ for time means “after”, after infinitive as well, but has the meaning of “accompanying” for a place – Gardiner 1957, § 178, p. 133; as well Петровский 1970, 169-170. Of course, in this case the choice “after”, instead of “accompanying” is the better one.
99 As to J.P.Allen 1993.
100 Pyr. § 134.
101 Pyr. § 135.
102 Pyr. § 136.
103 Pyr. § 139.
104 Pyr. § 140.
105 Pyr. § 148-149; This is example of the so-called Gleiderwegottung – see last Altenmueller in LÄ. II.624-627.
106 Pyr. § 149 d.
of Atum” *(m-ḥnw it m-ḥnw ḫtm)* 107. At the end of Spell 217 this image is repeated once more: ḫtm-R i j n.k s3.k i j n.k W. sj .n.k sw sn.n.k sw m-ḥnw .k s3.k pw n ḫt.k n ḫt 108 - “O, Atum-Re is coming to you, your son, coming to you Unis, ascend him, embrace him in your embrace, for he is the son of your body for ever.”

Spell 217 is connected with the idea of the cardinal points. There Atum is the “master of deeds? in the place of the four pillars”, and at summoning of deities again Seth, Osiris, Thoth, Dun-anui are mentioned. This relationship between the calling of Ka and the four cardinal points of the world can be discovered in other places as well. This image of thought shows that disintegrated parts of the human nature are spread out in the universe, and must been summoned to be recollected again. In CT Spell 636 the return of Ka in the body is shown. The Spell is meant for acquiring of vitality through the magic *(ḥkḥw).* Four deities are presenting here, connected with the cardinal points or different spheres of space: Sebek – water, Dedun – the earth Zeti, Ha – West, Sopdu – East:

**CT.VI.259**

d) in.sn n.j k3.j n ḫt.j
e) wnn.f m mw m-m sbk
f) in. n.j sw
g) wnn.f m pt
h) stp.f s3 r ntr -c3
i) in n.j sw
j) ḥḥw wj ir.f ḫnh.j

“They bring to me my Ka of my body,  
(or “which belongs to me”)
And it will exist in the water amongst Sebek. Bring it for me!  
And it will exist in the sky,  
it will guard the Great god. Bring it for me!  
And it will remember me,  
And will make it (Ka) to be alive.”

In Spell 219 gods led by Atum bring their son Osiris to life, after which the king identifies himself with Osiris. The final result that the king will live is repeated many times, using one and same formula with different

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107 Pyr. § 151e.
108 Pyr. § 160a-b.
names and epithets of Osiris. This is well-known procedure in the magical
texts, to achieve integration with the divine nature by expressing the
knowledge of the names of the god.

Here the causative and effective connection of the relationship
between Horus-Osiris, the king and Osiris, the king and Atum is more
complex. It is frequently affirmed that Ka passes from creator to his
creations, as well as in PT\textsuperscript{109}. Other examples confirm that Ka is
given/created by the father\textsuperscript{110}. On the other hand, we come across the
reverse process – what son is doing “for Ka of” his father, is because of his
own Ka, which has been “left” in the father and which he shares. With his
death he merges with his Ka and “brings” it back (this Ka, which he has
received from his father), to the initial Ka. Through this process the king
comes back to the beginning of the creation – Atum and becomes immortal.

The Sequence A marks the ritual actions and submission of sacrifices,
the Sequence E depicts that invisible reality, run by these ritual actions. We
come across a similar feature – to dispose two symmetrical compositions on
both sides of the tombs (North – South) in the New Kingdom. Atum (North)
against Re (South), later on Osiris (North) against Re (South)\textsuperscript{111}. This
disposition is hiding the inner dynamics of the process, in which Re and Osiris
merge, the sun is rising and setting. The dynamics here is within the parallel
opposition of what is done (the ritual of the north wall) and what really
happened (the king’s resurrection into the world of the dead, his union with his
father, with Atum, his transformation into Ka.). If, however, we consider the
texts as a linear sequence (like a book), not in the architectural space, the way
the Pyramid Texts really exist, then this simultaneity is impossible.

The role of Ba in this voyage to Ka has left to be mentioned.
According to J.P.Allen\textsuperscript{112} the voyage to Ka cannot be made by the body,
which remains in the tomb. Ba is what makes possible this movement.
Therefore, this movement means an integration of Ba with Ka, which leads
to a new transformation in Akh. The process is equivalent to the process
during which the sun rises every morning from Duat and takes its place in
Akhet (the sky), the place, which literally means “(place) of transformation
into Akh”. “The king NN does not die dead, he becomes Akh in Akhet”\textsuperscript{113}.
On the level of the funeral architecture, this place is the antechamber in

\textsuperscript{109} Pyr. § 1652c – 1653a.
\textsuperscript{110} Pt. 204.
\textsuperscript{111} Assmann 1983, XV. Compare this with the well-known image of Re-Osiris union in NK tombs –
see inter al. Hornung 1982, 94-95. Note that the union between gods is called \textit{htp}.
\textsuperscript{112} J.P.Allen 1988a, 47.
\textsuperscript{113} Pyr. § 350-c; 1385-c; and 152d, 1046b, 1261b.
front of the funeral chamber, situating just under the top of the pyramid. The first spell after the funeral chamber is addressing the king, “who has come out of Duat”\textsuperscript{114}

The ritual of opening the mouth also situates in \textit{pr dwšt}. Osiris is the master of Duat, he himself is personification of Duat. The name of the king is connected with this of Osiris (at least in Unis’ tomb) only in the funeral chamber. Then the king’s coming back to life will be the overcoming of Duat’s inertia and his coming back to life, like the sun in Akhet. The dead king from Akhet is starting (like Ba) to the northern sky (the corridor to the antechamber, and at the same time an exit, pointing out to that direction).

The union of Ba and Ka and the transition of the dead into Akh, is submitted by J.P.Allen as a logical conclusion rather than as a statement given is the sources, but his observation is true enough for the present moment. Ba is mentioned in Spell 213 (the king ascends to his father in order to give him Ba and Sekhem)\textsuperscript{115} and Spell 215\textsuperscript{116}, where the king’s Ba and Sekhem are mentioned. The symbolic meaning of the smoke while censing at the very beginning of the ritual can be added. The ascending smoke of fragrances is a staircase, which the king is ascending to the sky in PT\textsuperscript{117}. Some examples from the composition “\textit{Stundenwachen}”, mentioned already, gives us an interesting answer to the significance of the ritual action. While censing, Osiris is taking the Eye of Horus and through it, his body becomes pure (\textit{wšt}) and the Eye of Horus:

\begin{align*}
\text{inj.s n.k} & \text{ b3.k r lnš.k} \\
\text{shm.k} & \text{ m-ht.k} \\
\text{stj.s r.k} & \text{ stj Trt-hr r.k} \; \text{118}
\end{align*}

“It (the Eye) brings for you your Ba together with you, your Power (Sekhem) after you, its fragrance is for you, the fragrance of the Eye of Horus is for you.”

\textsuperscript{114} Pyr. § 257c. The funeral chamber is associated with Duat according to J. Spiegel; See also J.P. Allen 1988a, 49, note 24, where he mentions Spiegel’s observation, that the sacrificial ritual in the variant of TT.33 (26 dynasty) is called “Home of Duat (\textit{pr dwšt}) ...”.

\textsuperscript{115} Pyr. § 139c.

\textsuperscript{116} Pyr. § 144a-b.

\textsuperscript{117} Pyr. § 269; Compare with “the dispersal” of fragrance in Pyr.§ 18; The variant of the vignette of a Ch. 137 of BD from the Theban tombs shows an interesting image - TT.3 and TT.218 – (see Saleh 1984, 75-76). Here the Eye of Horus is holding the torch. The four sons of Horus are mentioned in the Spell and 4 torches are offered “for Ka”. For the symbolic meaning of the flame \textit{kš} – see Herbin in RdE.50. (1999), 156-157 with a note 30.

\textsuperscript{118} Junker 1910, 107 (XVII.82-84).
Consequently, the movement of the Ba is represented by the image of the Eye of Horus, the Eye brings Ba back to the deceased.

If summarized, the functioning of Ka in PT as a schematic picture, it would look like this one. The dead is going to his Ka (in his capacity of Ba) and unites with it. This process is called “Uniting with Ka” and is equal to the ritual action of giving the Eye of Horus, presenting the offering to the mummy/statue, after it’s mouth has been opened, and after it has been purified. Reaching of Ka is ascension, climbing of the sky (the censing of Spell 25 represent this) and Ka is coming out from the depths of Nun. As a result of this merge, the dead is led by/or follows his own Ka. Ka, on the other hand, is the father as well, because it is the father exactly who is giving the Ka. In a cosmogonic plan the creator Atum passes his Ka on to the first couple of gods and thus Ka has been passed on from generation to generation. This means that except the individual Ka of a human, his Ka is this essence of the father, which has conceived him. Therefore, in the context of the king’s cult, going back to Ka, to the father will be considered at two levels; Ka in the relations with Osiris (father) – Horus (son) and Ka in the relations with Atum (the creator) and the king (his son). With the first aspect (Osiris – Horus) the preservation of Ka in the cult is fulfilled – son’s care for his father. The identification of the dead king with Osiris is based on this. On the other hand Ka in the context of Atum is a return to the creator, the union with Atum means, that the king is Ka. In this respect, the Ka is thought as a lineage from the creator to his creation, and strife for immortality is an emphasis on abilities of the king to move back in the direction of this lineage. This also means that the destructive power of death could be overcome, because death is a product of creation and the king has outrun its limits because of his nature. He stressed that his essence is immortal, for he is born before the existence of the death and he is not subjected to it. He is identical with the primary, with Ka, that has created everything:

“The King Pepi was born by Atum,
before heaven came into being,
before earth came into being,
before people came into being,
before gods were born,
before death came into being.”

119 Pyr. § 1652c-1653a.
120 Pyr. § 1466b-d
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Fig. 1. Ramesses II purifies image of his father Seti I. (From Nelson 1949, Fig. 15).

Fig. 2. Scene from the north wall of the funeral chamber in the tomb of Tutankhamun. (Drawing by author).

Fig. 3. The Sky goddess Nut meets the king Amenhotep III and his Ka. (From J. F. Champollion, Monuments de l’Égypte et da la Nubie III, Paris 1845, Pl. 232, 3).
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