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The Ritual of the Four Torches and Four Bricks according to BD Chapter 137A from Papyrus of Nu

Svetla Ilieva

The rubric of Chapter 137A from the Book of the Dead, papyrus Nu\(^1\) contains a complex ritual performed with four torches and four bricks in the tomb as a part of the funeral practices. This ritual is one of the few allowing comparison of rubric, vignettes, tomb images and material traces, through which important information about the practice can be obtained.

The beginning of the ritual of the four torches may be found in the title of Chapter 137B\(^2\) – it specifies that this spell precedes 137A and is connected with the lighting of the torches. The title of Spell 137A in papyrus Nu reveals the end of the torches ritual – the extinguishing of the torches. In addition to the four torches ritual, the rubric of Chapter 137A from Papyrus Nu, dating from XVIII Dynasty, contains also directions for a funeral practice, dealing with the four bricks, placed in the four walls of the tomb. It is connected with Chapter 151 and its vignette, and is usually analyzed separately. Although this text is unique and nowhere else are the two practices described together, this is definitely made intentionally and is not a result of a scribe error. Such conclusion is proved by the fact that Chapter 151 follows directly Chapter 137A in Papyrus Nu. In addition, the vignette of Chapter 137A depicts the four bricks as viewed from above, with the four objects upon them, in front of four men, holding the torches in their hands (Fig.1). The more detailed examination of the rituals also shows that they are tightly connected. The key to this connection is in the vignette to Chapter 151 (Fig.2–4), representing the combined image of the two practices from the rubric of Papyrus Nu. The chapter itself does not contain any information about the creation of the bricks and the instructions from Papyrus Nu are the only detailed description of this rite.\(^3\)

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\(^1\) Lapp 1997, Pl. 76–79; Budge 1898, 303, 308–312.
\(^2\) Budge 1898, 312.
\(^3\) Based on BD 151 and its vignettes we may assume that during this practice, the ushebti which was prepared in advance according to the instructions of Chapter 6 was also placed in the tomb.
Full translation of the rubric from papyrus Nu has been included in the recently published Book of the Dead full translation by T. Lekov⁴, before that in the main translations the versions, contained only the four torches ritual. Wallis Budge is the one who examines both rituals as a part of a common funeral practice and pays attention to the connection with Chapter 151 and its vignette⁵. Several other publications examine the ritual of the four torches, but they emphasize more on the circumstances connected with the lighting and extinguishing of the torches in liquid, rather than the practices performed in the tomb. The main work dealing with the torches is the publication of Siegfried Schott⁶, who compares this ritual with some other examples presenting the extinguishing of torches in milk. He gathers and analyzes the information about the milk vessels and examines in detail the representations of the torches and the torch-bearers. Five separate rituals, connected with torches, are analyzed by H. Nelson⁷. The first two describe the practices for lighting and extinguishing of torches, connected with the daily temple rituals, the rest are part of the New Year festival. On the basis of these publications, it may be concluded that the main practices during which torches were ritually used were: the daily temple rituals; the New Year festival; rituals connected with the travelling of the sacred boat during the Beautiful Feast of the Valley; spells for illuminating the house; funeral ritual with four torches, performed in the tomb. In spite of the scarce information about some of these rites, they do show similarities and some of the main concepts about the torches are identical. The connection with the temple ritual is also obvious when the tomb rituals are compared with the beginning of the temple rituals of the Amun liturgy and the daily temple liturgy from the temple of Seti I in Abydos. The similarities with BD 137B raise the question whether the chapter derived from this temple rituals.⁸

The rubric from papyrus Nu contains directions for the two practices and some accompanying circumstances. The line between the two rituals may be drawn through comparison with some other versions of the four torches ritual⁹. Only one sentence cannot be related with certainty to a particular practice¹⁰. This is the injunction to secrecy, included in the middle of the rubric, and it may as well accompany both practices. Similar assertion already accompanies the first ritual. On the other hand, there is no such example in the other versions and it may be connected

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⁵ Budge 1987, 352.
⁸ Gee 2007, 82–86.
¹⁰ The translation below is divided in 2 parts -A) and B).
with the second ritual. Moreover, the rubric from the tomb of Patuamenap ends with indication of the text discovery and may be that is also the end of the ritual in this example\textsuperscript{11}. Regardless of that, the text that follows is certainly connected with the ritual of the four bricks.

The part of the rubric, describing the ritual of the four torches consists of: ritual instructions, directions for its purpose and effectiveness, injunctions to secrecy and circumstances of discovery. The second part, related to the four bricks ritual, comprises 4 paragraphs, each containing the words to be spoken during the practice, followed by instructions for the production and placement of the four objects. Instructions for ritual purity, food and incense offerings for gods, directions for use and efficiency phrase follow.

During the analysis of the Four Torches ritual, the rubric must be studied together with its title and vignettes, as well as the title and vignettes of Chapter 137B. The first question that arises concerns the essence of the torches. The word $\text{tkA.w}$ is translated as “Flamme, Licht, Fackel, Kerze”\textsuperscript{12}. In the context of the ritual and its images, the most proper translation would be “torch”. According to the instruction, this object must be made of red cloth ($\text{idmi}$). A stripe of linen is folded in two and then both ends are twisted together, thus forming a wick\textsuperscript{13}. There is a quite intriguing rubric from the temple of Karnak, which according to Nelson was erroneously included by the scribe. He suggests that the words “Spell for twisting the wick” were the title of a separate ritual, which is not a part of the reliefs\textsuperscript{14}. This indicates that in addition to the lighting and extinguishing of the torches, other rituals connected with the torch use existed.

After the wick was twisted, the torch was soaked with oil and held by the folded part, being stiff enough to stay firm and only the burning end was slightly bent, probably due to the melting fat\textsuperscript{15}. The oil used for the funeral ritual was $\text{HAtt nt *nnw}$ – Libyan unguent. The texts from Karnak temple and papyrus British Museum 10589 include also instructions that the fat should be new (unused) and the linen – clean. Lists from Medinet Habu Calendar describe the products necessary for the yearly production of torches for the daily rituals, but both oil and linen differ from those used in the ritual from Chapter 137A\textsuperscript{16}.

In the invisible spiritual world, the idea of the torches was loaded with complex meaning and definitely contradicts to interpretation of the torch as a simple

\textsuperscript{11} Dumichen 1894, Abt.III, Taf. II.
\textsuperscript{12} Wb.IV, 331–332.
\textsuperscript{13} Nelson 1949, 321.
\textsuperscript{14} Nelson 1949, 325.
\textsuperscript{15} Nelson 1949, 321.
\textsuperscript{16} Nelson 1949, 323.
means of illumination. Both Spells 137A and 137B perceive the torch as the Eye of Horus, which is in protection of the deceased and his Ka and defend him from his enemies and Seth. God Seth wants to take it away but its warmth repulses him. The eye of Horus shines like Re, it comes as protection of the deceased and drives back his enemies. The connection with the Eye is also obvious in the tomb images, accompanying the spell – they contain different representations of Wdjet17.

The concept of the torch being the Eye of Horus is not an isolated one and is not limited to Chapters 137A and B. The texts for the lighting of a torch, analyzed by Nelson, state that the torch is the Eye of Horus and protection of Ka18. One of the New Year Festival texts also calls the torch The Eye of Horus and connects it with Ka. It is interesting to note that Spell 137B relates the Eye of Horus to the sunlight, stating that it shines like Re, while the Karnak reliefs connect the offering of the torch not only with Re and the Sun but also with Thoth and the moon, thus illuminating the darkness like these celestial bodies19.

Siegfried Schott draws the attention to the connection of the Hippopotamus Goddess with the torch and cites an example, where she is called “the one who brings the torch in the house of torch”. Being a torch-bearer, she has accepted the protection of Osiris, towards whom the following phrase is directed: “the torch is lighted for you in the hand of the Hippopotamus Goddess”20. The iconography of Taweret includes three attributes in the hands of the goddess: (sA), (anx) and a torch21. Spell 186 from BD addresses Hathor and she is called “Eye of Re which is on his forehead”. It is interesting to note that the vignette to this chapter22 represents the Hippopotamus goddess, holding a torch together with the cow Mehet-Weret, both of them personifying Hathor and wearing her crown. Both are standing in front of an offerings table and are being praised by the deceased23. The vignette to chapter 137B shows the illumination of the torch by the Hippopotamus goddess who lights it form a lamp (Fig.5)24. All these examples prove that according to the ancient Egyptians, the torch embodies the Eye of Horus and the light of the sun, and is tightly connected with the Hippopotamus goddess, ensuring a powerful protection by means of all these aspects.

17 Saleh 1984, 75–76.
18 Nelson 1949, 321; fig.30.
19 Nelson 1949, 341.
20 Schott 1937, 7.
22 Nav.Todt, B.I, CCXII, L.b.
23 In the pap. Ani, Plate 37 is represented only goddess-hippopotamus with a torch.
According to Spell 137A the protection of the torches is directed to the Ka of the deceased and is provided through the torch-bearers. The instructions say that the four torches must be placed in the hands of four men, their elbows being inscribed with four names – the names of the four supports of Horus (papyrus Nu) or the four sons of Horus (Paluamenap tomb\(^\text{25}\), thus identifying them with the bearers.

Schott studies the concept of the torch-bearers – in the different sources, they are interpreted not only as supports or sons of Horus, but also as Hapi deities. He assumes that this personification may also represent the sons of Horus. He connects the Hapi deities with the milk vessels, but points out that they can hardly be interpreted in this way in the rubric of chapter 137A. The torch bearer from the unpublished papyrus \(Ns-t^{3}-nb.t-t^{3}.wi\) is called \(Nb-hr-h^t\) – Schott connects this epithet with the boat travelling during the Beautiful fest of the Valley and with the name of the guardian of one of the places where the boat lands. Papyrus Tent-Amun contains four epithets of the torch-bearers: “The one who supports the Southern sky above the earth”, “The one who supports the Northern sky in its place”, “The one who supports the Western sky for its Lord” and “The one who supports the Eastern sky for the sun disc (\(iin\))” i.e. the deities supporting the four parts of the sky\(^{26}\). Thus a connection may be established with the ritual performed in the tomb. On the other hand, Schott studies a publication of Piankoff according to which the four towns (Heliopolis, Busiris, Memphis and Nilopolis), visited by the four boats in papyrus Tent-Amun, may also be interpreted as representations of the celestial directions, the torch-bearers being the deities connected with the four places similarly to papyrus \(Ns-t^{3}-nb.t-t^{3}.wi\), their protectors and supports of the sky. According to Schott the four vessels with milk from Deir el-Bahri represent the “harbor” of the sacred boat of Amun in the Deir el-Bahari temple\(^{27}\).

One Karnak temple relief contains some additional information about the torch-bearers – parts of it derive from the Pyramid texts and some Theban tombs, and are adapted for a ritual for offering of a torch on the New Year festival. While in the Pyramid texts (670,1983b) the actions are performed by the sons of Horus, here they are replaced by Geb, Nut, Osiris Isis, Nephthys and Seth\(^{28}\). Spell 670 from the Pyramid texts does not mention torches, but an interesting fact is that it describes the sons of Horus as those who rise him (\(\varepsilon\))\(^{29}\) and both versions of 137A call the torches sons or supports of Horus – (\(\varepsilon.wt\ Hr\)). Their fingers are described as copper (in Pyramid texts) and bright (\(b^3\varepsilon\)) in the relief – this may al-

\(^{25}\) Dumichen 1894, Abt.III, Taf. II.
\(^{26}\) Schott 1937, 22.
\(^{27}\) Schott 1937, 23.
\(^{28}\) Nelson 1949, 337.
\(^{29}\) Pyr. 1983a,b.
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so metaphorically represent the idea of the torches in their hands, or the torches themselves may symbolize the glowing fingers. Due to the Karnak inscription and papyrus British Museum 10589, we may presume that although Chapter 137A does not derive from the Pyramid texts, it may be indirectly connected with them. We may also assume that in the Old Kingdom, the connection between the sons of Horus and the torches already existed. Thus, the role of the torch bearers may have been to raise the deceased in the sky through the sunlight, embodied in the torches, like the four supports raised Horus.

Besides the sons and supports of Horus and the Hapi deities, another torch-bearer already mentioned was the Hippopotamus Goddess, personifying the Eye of Horus and hence – the torch itself. She may also be connected with the bringing of the torch, performed by Isis and Nephthys, often being a personification of these goddesses.

We learn from the rubric of chapter 137A that the ritual should be performed after the 3h-spirit is “joined together” (iḥb) i.e. after he has been put in the tomb and after the “Opening of the mouth” rituals. The four torches ritual is preceded by their lighting, described in the rubric of Chapter 137B. The lighting of a torch for the dead has been attested since the Old Kingdom, it has been practiced in the Middle Kingdom (the same words are used – stA tkA) and has probably survived till Roman times. Such is also the purpose of one inscription from Karnak and two corresponding papyrus texts. Due to those instructions we learn that the lighting itself was a separate ritual and a sacred practice. According to spell 137B, the fire is not only lighted, it should arrive, brought by the two goddesses – “the sisters of Re”, to cross the sky behind Re. The text contains the phrases of praise, which should accompany the arrival of the lighted torch. Thus, together with the protection of the torch, the presence of Isis and Nephthys is also provided – they are represented on the scenes, accompanying Chapter 137B in some Theban tombs as well as on the vignettes of spell 151, kneeling at the head and legs of the deceased over the šn symbol. From the vignettes of 137B we learn that actually the torches were lighted from a burning lamp. In the different versions, the one who lights the torch is a seated man or the Hippopotamus Goddess. The image of this lamp is similar to the flame that burns on one of the four bricks, placed in the Southern part of the tomb floor (described in the instruction of the rubric and the vignette of BD 151). It may be assumed that this reed lamp was somehow connected with the torch lighting (Fig. 5, 6 and Fig. 2–4) but there is no proof for such hypothesis.

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30 Gee 2007, 85.
31 Nelson 1949, 321.
32 Saleh 1984, 75–76.
The rubric of Chapter 137A contains another direction for the lighting of the torches – it should be done in front of/during (xft) Nfrwy Rc – “the beauty of Ra”. Schott connects this expression with the name of the last hour of the night and the first hour of the day. In Late Egypt, that was the name of the Hour goddess. He however specifies that in this case the lighting of the torches can hardly be connected with dawn or the end of the night, and it was most probably during the night. The phrase xft-tk3 in Spell 169 is used to indicate the night – in the morning, in the evening and xft-tk3 (during the torch). Schott notes also that in front of the guardians of the hours for Osiris, the twelfth hour is called the hour of the torch lighting (wnwt pw n.t sti tk3)34. So the preposition xft in this phrase must rather be translated as time indication – during. Two versions of Spell 137B35 mention another purpose of the torch – for opening a way in the darkness (kkw) – which may be connected with this night practice.

Unfortunately the rubric does not contain any other directions for the ritual. The fact that one phrase was repeated four times (two times addressed to Osiris and two times – to the deceased), may be an indication that it was said to the four cardinal directions towards each of the torches, as protection of the deceased against his foes. From the vignette to Chapter 151 we may assume that the four torch-bearers stayed in the four corners of the chamber (Fig.2–4). W. Budge makes such interpretation of the image of the four sons of Horus36. Much more improbable is the assertion of A. Roth and K. Roehrig, who interpret the four sons of Horus just as representation of the canopy jars. According to it, the image contradicts with the canopic jar order and they analyze the position of the organs in the jar, assuming that this is the only function of the sons of Horus37.

An interesting text describing a practice for protection during life – O. Gardiner 363A – is a possible proof that the four torches were placed in the four corners of the tomb. According to this spell against nightmares, four uraei with flames in their mouths were set in the four corners of the bedroom in order to protect the person sleeping in it38. The connection between the two rituals is obvious – in both cases a magical protection was provided by the means of four flames in the corners of the premises. Another example of such practices are the images from Papyrus Salt 82539 – here the space where two bounded prisoners are sitting, is protected by four uraei or four torches (Fig.7) (in the other two images, this role is played by four baboons and four lions).

34 Schott 1937, 18.
35 The scene from tomb of Pashedu (TT3) and an ostracon [Montpellier 2009,75]
36 Budge 1987, 352.
37 Roth/Roehrig 2002, 129.
39 BM 10051.
In addition to the rubric, the vignettes accompanying Chapter 137A are very significant for the analysis of the practice – apart from papyrus Nu, three other images throw light on different aspects of the rite. The vignette of Papyrus Nu itself presents four men standing behind each other, each of them holding a torch (Fig.1). According to the Egyptian perspective, they must rather be perceived as standing next to each other and the image probably reflects a certain stage of the ritual. Another vignette presents the deceased sitting between four objects which according to S. Schott may not be the four vessels with milk – they rather resemble the bags in which the seed for sowing was carried to the field (Fig.8). However, based on the rubric from Papyrus Nu, another assumption can be made – the four objects may represent the four bricks, placed in the four sides of the room with the objects upon them.

Quite different is the vignette from Papyrus Nebseni – it shows a man (his image was badly damaged), who makes libations on the hands of a sitting man (Fig.9). This may indicate that the directions about ritual purity and presentation of offerings, included after the four bricks ritual, concerned both practices and the second ritual was not mechanically added after the first, but they are both part of a common practice. The same papyrus contains the already described vignette with the sitting man lighting a torch, and probably both vignettes show stages of the ritual (Fig.6,9).

The fourth vignette also depicts a moment of the practice: the sons of Horus are presented in two horizontal registers – two in the lower and two in the upper one, their names inscribed above them. Each of them holds a torch and there is a small basin or vessel (___) full of liquid in front of each man (Fig.10). Probably this image displays the moment just before the extinguishing of the torches in milk.

After the end of the ritual practices, the extinguishing of the torches also had to follow specific instructions – there are such indications not only in the rubric of BD 137A, but also in the Karnak reliefs and the corresponding text from papyrus BM 10589. But while in BD 137A the indications say that the fire must be put out in milk, the inscriptions from Karnak do not contain such directions, although in the papyrus version, the determinative is for liquid and it may be assumed that this liquid was milk. This text is almost identical with the text for the lighting of the torch and so are the images, representing the king who offers two torches to Amun. There is only a slight difference – on the extinguishing scene, the torches are directed downwards and almost touch the ground. S. Schott mentions several examples

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40 Lepsius 1842, Taf. LVI, 137–138.
43 Dümichen 1894, Abt.III, Taf. II; Schott 1937, 10.
45 Nelson 1949, 323.
for the use of basins/vessel with milk for extinguishing of torches, including images of the torch bearers and next to them – representations of containers with liquid where the flame should be put out46. This proves once again that a common perception of the torches existed. The need of special extinguishing practice reveals that their light is not ordinary, it is loaded with magical energy, which having been implemented, should be ended observing specific procedures.

In all texts, analyzed by Schott, the vessels for milk are called $\delta$, and all the images show the same hieroglyph, representing a lake full of liquid: $\overline{\text{m}}\!\text{n}$, They also accompany the vignettes to chapters 137A and 146 form BD (Fig.10, 11) (mentioned in the rubric to Chapter 144). This hieroglyph, besides water basin or lake may also indicate a vessel for liquid (Becken, Schale für Milch (Bier, Wein)47) and most probably such vessels were in the shape of this hieroglyph48.

According to the directions of BD 137A, the lake should be made of purified clay, beaten (mixed) ($h\!\text{w}l$) with incense. Thus, the vessel is purified twice – first the clay itself is cleansed and second – it is ritually purified by the means of the incense. At the same time, the incense itself provides divine presence. When prepared accordingly, the vessel should be filled with milk from a white cow. Analyzing a study of Junker, S. Schott draws the attention to the different types of milk offerings, one of which is made through pouring of milk in a large vessel and has a purifying effect49. Probably this was the purpose of the milk here, which could also explain the instruction according to which the milk should be from a white cow. The white color represents the ritual purity, so significant in this practice, because in the basin not only the torch would be extinguished, but the Eye of Horus itself. According to Chapter 137B it shines like Re in the Ahet and is a mighty protection50. The text form Karnak temple relief for torch extinguishing says that Wedjat is in Manu (the Western Mountain) and is appeased51. Thus, the extinguishing of the torch is connected with the setting of the sun, which also proves that its flame was perceived as the sun light. As we learn from the rubric, the practice is a great secret of Duat.

In this rubric, similar to other important BD chapters52, the circumstances of the text discovery are included – this means of stressing the significance of the writing, already used in the Coffin texts53, reveals the perception of antiquity of the

46 Schott 1937, 9–10.
47 Wb. IV, 397.D1;D2.
48 Schott 1937, 1.
49 Schott 1937, 4.
50 Budge 1898, 312
51 Nelson 1949, 325.
52 Chapters 33 B, 64, 148.
53 CT Spell 577.
text and at the same time strengthens its efficiency and emphasizes on its sacred origin. As in most of the indications for discovery, the person who has found the text is the king’s son Djedefhor (Hordjedef) during his voyage for the inspection of the temples and the place is Hermopolis. The chapter was discovered in the temple of Wenut, the patron goddess of the town. In spite of this indication, according to W. Budge the text more likely has Heliopolitan origin, because it emphasizes on the bringing of the heat of Re in the body of the deceased in the funeral chamber and ensures his free movement in the lands of Osiris."}

Unfortunately, we do not have any other information about the practice of the four torches. However there are some indications in the rubric describing its purpose. After the instructions for the ritual, the rubric continues with several paragraphs, connected with the results that will be achieved through the practice. Generally, these indications are standard for the rubrics: the deceased will be part of the imperishable stars, his Ba will live forever, he will not perish, he will be mighty as a God etc. Injunction to secrecy follows, according to which only the practitioner, his father and son may be aware of the ritual details. Quite important is the following phrase:

\begin{center}
\texttt{r.tw n.f r³ n tk³w 4 ipn t-tnw hrw rdi.t spr twt.f r rrrit nb.t rrr:wt 7 ipt.w nt Wsir}
\end{center}

You will let this spell for these four torches be made every day, letting his image (body) to reach each gate of these four gates of Osiris.

It should be pointed out that in Papyrus Nu, the spells (137A, B) follow the spell for the gates (BD 146). Thus a connection with the vignette of this spell may be established – behind each guardian of the gates, it presents a man with a torch in his hand, and a basin with liquid in front of him (Fig.11). Based on this, Schott concludes that the specifics of this ritual concern also the illustrations accompanying the spells for the gates. In addition, the rubric continues with the indication that the one for whom the ritual is being performed, will pass freely through the secret gates, without being restrained. Another interesting direction says that the spell should be read every day, which may also be an indication for the continuous voyage in the Netherworld. One more proof of this connection is the fact that in the rubric of spell 144, four ritual vessels full of milk from white cow are listed among the offer-

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54 Budge 1987, 351.
55 Schot 1937, 9.
56 Naville 1912, fig.145f; Schott 1937, 9.
ings for the gates. They are probably intended for the extinguishing of the torches\textsuperscript{57}. The following conclusion may be made: the torches that have protective role in the tomb are at the same time significant for the passage through the gates and the dangerous creatures that guard them. This time, the importance of their extinguishing is again not omitted – the moment the ritual is over, the torch should be soaked in the vessel with milk, prepared for this purpose – this is confirmed by the rubric of BD 144 as well as the vignette to BD 146. It’s an interesting observation that in Senmut tomb, BD 137B is symmetrical to the \textit{htp-di-niswt} formula beneath the false door, flanked by the gateway texts (BD 144,150, 149), and in the Daily temple liturgy, the parallel texts are placed outside the temple, before the gateways\textsuperscript{58}. Another indication for the significance of Chapter 137B is the fact that amongst the comparatively small number of ostraca from Deir el-Medina with religious texts, there are four related to this chapter that has been probably used by people involved in the ritual\textsuperscript{59}.

An important purpose of the torches is connected with the Ka concept – spell 137A and one inscription from the Karnak temple reliefs\textsuperscript{60} refer to this function of the flame. As W. Budge noticed, the ritual was believed to influence the union of Nu and his Ka\textsuperscript{61}. In the rubric, the light of Re is directed to the Ka of the dead person and Osiris, while in the reliefs, it illuminates the road of the Ka of Amun in the darkness. Both texts specify that the torch serves as protection of Ka and is connected with the offerings that he receives, similar to the offering of Wedjat. In the text for the extinguishing of the torch, the Eye of Horus is swallowed as magical power\textsuperscript{62}. Similarly, in spell 137A, the light of the torches provides the offerings.

It is interesting to note one alternative purpose of the torches, included in the last text from the Karnak reliefs\textsuperscript{63} for the use of torches during the New Year festival. According to Nelson, the illuminating or pervading of the house is necessary because in the end of the year, the gods have left the temple during the purification rituals. By the means of the torch lighting, the house is returned back to the gods and is illuminated\textsuperscript{64}. However, there are no indications for such purpose of the torches, meant to transfer the tomb to its owner.

Apart from the described sources, there are several tomb representations, accompanying Chapter 137A and B revealing new information about the concept of

\textsuperscript{57} Schott 1937, 9.
\textsuperscript{58} Gee 2007, 82–86.
\textsuperscript{59} Montpellier 2009, 76.
\textsuperscript{60} Nelson 1949, 321.
\textsuperscript{61} Budge 1987, 353.
\textsuperscript{62} Nelson 1949, 323, 325.
\textsuperscript{63} Nelson 1949, 339.
\textsuperscript{64} Nelson 1949, 339.
the torches. These images are tightly connected with the spells and do not describe the ritual itself, but the processes that it arouses in the invisible world, once again proving the connection with the Wdjat eye. The image from the tomb of Pashedu (TT 3) displays Osiris, sitting on a throne. Four burning torches are being presented to him – two from the right, in the hands of a sitting mummified figure and two from the left, by the Wdjat eye. Both figures are carrying two torches in a bowl. The image contains also a small figure, kneeling next to the throne and a Horus falcon figure to the left. Quite similar but worse preserved is the scene from TT 218, displaying also the images of Nut and the sun disc. The image from the from the tomb of Nefer Abet (TT 5) described by Saleh as example of Chapter 137 scene, does not include any BD text. In the middle of the register is a lying mummified body of the deceased. To the left and to the right Nephtys and Isis are standing in the form of falcons, wearing their crowns. There are two cobras in front of them, with the signs nfr and ‘nh. Two sitting, mummified figures of nh and dt are presenting torches at the head and legs of the deceased respectively. The interesting point is that each of them is carrying a bow with three torches, i.e. the torches are 6. The Wedjat eye is also present here, above the legs of the deceased, next to a damager representation of a cobra. A more profound examination and analysis of these tomb images may throw more light on the meaning of the ritual, not revealed by the other sources.

The second practice described in the rubric of Chapter 137A in papyrus Nu, probably tightly connected with the first one, is the ritual of the four bricks. Unlike the torches, that can hardly leave any material traces, there are a lot of proofs for the placement of the four bricks at the four sides of the burial chamber (Fig.12). In spite of some diversion from the instructions (for example discrepancies with the directions), this practice is well attested by the inscribed bricks from one side and the niches for their placement from another. The most important of course are the bricks found “in situ”.

The rubric contains instruction for the production of the four bricks from unbaked clay and the four objects placed upon each brick to serve as protection from enemies and hostile powers coming from the four cardinal directions. The defensive characteristic of clay is well attested through different mud figures and even the ordinary mud-bricks may have had protective function.

Beside this, the text includes the words to be written and spoken. The words that have to be inscribed on the bricks correspond to the words from the vignettes of chapter 151, written under the images of the bricks. In addition to this rubric and chapter 151, some variants of the spells to be spoken are found inscribed on bricks. Chapter 151 contains also indication that the text should be pronounced over the corresponding figure. The rest of the rubric from chapter 137A is unique,
it is known only from papyrus Nu and presents amazing details about the ritual itself – the description of the amulets, their placement on the bricks and the placement of the bricks in the tomb. Similar to the rubrics concerning amulets, the directions in this text contain information about the material of the objects. The four paragraphs also specify that each brick has to be placed in the respective cardinal side of the tomb and the amulet should face the opposite direction.

The first amulet is the Djed pillar and is placed in the western floor. Unlike the Djed amulet described in chapter 155 which is to be made of gold, this one should be prepared from faience. The discovered amulets prove that this direction was generally observed. According to the rubric of chapter 155, the deceased wearing the amulet will exist in the Netherworld as an excellent Akh, like the followers of Osiris. According to chapter 151, the Djed amulet must be wrapped in linen. In contrast to that, in Tutankhamen’s tomb, only the other three objects are wrapped67, which proves that the instructions were not always observed strictly.

The second amulet is a figure of Anubis. According to the instructions, it had to be made of clay mixed with incense (like the milk basins, where the torches were extinguished). Some bricks also show traces of such mixture, which reveal that sometimes the direction for the Anubis amulet was also applied to the bricks68.

The third object placed upon a brick in the Southern floor, is a reed, which was anointed and used as a torch. However that torch is quite different from the four torches, made from twisted rope. As already mentioned, the images of this torch or lamp are the same as the images of the flame for illumination of the four torches and it may have been somehow connected with their lighting.

Finally, a human figure seven fingers high was placed on the Northern floor. It had to be made from Am tree – this wood was already used for amulets at the time of the Coffin texts69. The ritual of the opening of the mouth had to be preformed upon it, thus making it alive. The discovered figures show that the image was actually of a mummified figure.

The four objects have protective powers and we learn about this from the words inscribed upon the bricks – their purpose was to repel the enemies, coming from the four cardinal points. A detailed study of the different versions of these four passages from the discovered bricks, would contribute for the clarification of their meaning.

The so called magical bricks are often found in the royal tombs and the tombs of the nobles from the New Kingdom, the earliest artifacts being from the reign of Thutmose III70. The bricks from tombs, and the niches where they are found are

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67 Roth/Roehrig 2002, 123.  
68 Regen 2010, 28.  
69 Spell 508 [De Buck 1956, 94].  
70 Thomas 1964, 71.
a subject of several studies\textsuperscript{71}. It has been even suggested that they represent the so called birth bricks, upon which the woman was standing when giving birth and thus the tomb is associated with the rebirth of the deceased\textsuperscript{72}. This assumption can hardly be accepted and the term for these bricks is also different.

The directions from the rubric indicate that the four bricks should be made of unbaked clay. In the description of the first brick it is specified that it should be attached to the floor through \textsuperscript{73} W. Budge translates this expression as earth mixed with cedar juice\textsuperscript{73}. The translation “cedar” is probably due to the incorrect copy of $\frac{5}{3}w$ instead of $\frac{5}{3}rw$. The word $mr$ could mean water (liquid) but the preposition $hr$ does not correspond to such translation. On the other hand, Budge gives translation “to moisten (?)”, thus the phrase $\frac{3}{3}mr$ could mean “mud”, which corresponds to the context, but still, the expression $hr \frac{5}{3}rw$ remains unclear.

In the description of each brick it is said that the text should be graved upon it. The instruction for graving was observed in some cases, but the inscriptions were often made with paint. Quite interesting is the observation that the white paint was used only for the royal bricks, all other are inscribed with black and rarely – yellow paint. In addition upon some bricks a mark for the cardinal point was made\textsuperscript{74}.

Being the longest and most detailed instruction from the Book of the Dead, the rubric from chapter 137A contains unique details about two funerary rites, usually regarded separately. The text provides the opportunity to explore the connection between the rituals and at the same time compare different sources in an attempt to restore this complicated magical practice.

\textbf{Bibliography}


Budge 1898 = Budge, Wallis E.A. The Book of the Dead. The Chapters of Coming Forth by Day. London, 1898


\textsuperscript{71} Schott 1937; Budge 1987; Nelson 1949; Roth/Roehrig 2002; Regen 201; Thomas 1964.

\textsuperscript{72} Roth/Roehrig 2002.

\textsuperscript{73} Budge 1987, 353.

\textsuperscript{74} Regen 2010, 28–29.
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Lepsius 1842 = Lepsius, Dr. R. Das Todtenbuch der Agypter nach dem Hieroglyphischen Papyrus in Turin. Leipzig, 1842.


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The ritual of the four torches and four bricks according to...
LIST OF THE FIGURES

1. Vignette BD 137 A, Papyrus Nu [BM 10477,26 © Trustees of the British Museum]
2. Vignette BD 151 [BM 10010,5 © Trustees of the British Museum]
3. Vignette BD 151 [BM 10471,20 © Trustees of the British Museum]
4. Vignette BD 151 [The Egyptian Book of the Dead – The Papyrus of Ani, Pl. 33]
7. Papyrus Salt 825 [BM 10051]
11. Vignette BD 146 [Schott, S. 1937, 9]
12. Four Magical Bricks [BM 41547 © Trustees of the British Museum]
BD 137A\textsuperscript{75}

\textsuperscript{75} Lapp 1997, Pl. 76–79; Budge 1898, 303, 308–312.
\textsuperscript{76} This sign is missing in Budge 1898, 308.
\textsuperscript{77} In Budge 1898, 308 – .
\textsuperscript{78} This sign is missing in Budge 1898, 308.
This sign is missing in Budge 1898,309.
This sign is missing in Budge 1898,310.

In Budge 1898, 310 – incorrectly copied 𓆫𓄱𓆜, hence the translation “cedar juice” [Budge 1987, 353]

This could be a mistake – based on the title, writing 𓊧𓊪𓊲𓊱 (“beaten with incense”) may be assumed.
A variant of this text, inscribed on a brick, says:  |  |  |  |  |  |  |  |  |  . W. Budge translates: “I defend thee from slaughter” [Budge 1987, 354; B.M. 41544]. Probably one of the writings  or  is wrong.

Missing in Budge 1898, 311.

In Budge 1898, 311 the sign is →.

In Budge 1898, 311 – incorrectly copied  |  .
The ritual of the four torches and four bricks according to...

This sign is missing in Budge 1898, 311.

Budge 1898, 312 –
To be said over four torches of red linen, anointed with the best Libyan unguent, put in the hands of four men. The names of the four supports of Horus to be made upon their elbows. To be lit against the beauty of Re, letting this Akh-spirit to be mighty amongst the Imperishable Stars⁸⁹.

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⁸⁹ Faulkner translates “to give this spirit power over the imperishable stars” [ed. Dassow, E. 2008]. It is more probable the purpose to be the deceased to become part of the imperishable stars. In the other versions, the preposition *mm*(among) is used.
As for him for whom this spell has been made, he will not perish until eternity, his Ba will be alive forever. This torch will strengthen the Akh-spiritlike Osiris Foremost of the Westerners. A true method, a million times (tested).

Beware greatly there, lest you do this to anyone else, except yourself\(^{90}\), your father and your son, because this is a great secret of the West, a secret image of Duat, as gods, Akh-spirits and dead see him in the form of The Foremost of the Westerners. He will be mighty\(^{91}\) like this god.

You will let this spell for these four torches to be made every day, letting his image (body) reach each gate of these seven gates of Osiris. This is existence as a mighty god, amongst the gods and Akh-spirits forever and eternally, entering through the secret portals, he will not be repulsed from Osiris. Then the one for whom this has been made will exist – he will enter and exit, he will not be repulsed, he will not be arrested, he will not be abandoned in the day of the judgment of the words. His punishment is abomination for Osiris. A true method. Make this spell when this Ah is joined together, made excellent, purified, his mouth opened with a bronze tool.

This text has been copied according to the writing found\(^{92}\) by the king’s son Hordjedef (Djedefhor), being what he found in a secret chest, written by the god himself, in the temple of Wenut, the mistress of Wenu, during his voyage upstream for inspection of the temples in the fields and the mounds of the gods.

It has been done as a hidden thing in Duat, of the mysteries of Duat, a secret image in the realm of the dead.

B) (Placement in the Western floor.) Words to be said: You, who have come in searching, who reveals the movements\(^{93}\). The one with the hidden face (Kap-Her\(^{94}\)), who reveals his hidden place (whose hidden place is revealed(?)). I am the one who stands behind the Djed pillar; I am the one who stands behind the Djed pillar in the day of the punishment and the slaughter\(^{95}\). I am in protection of Osiris.

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\(^{90}\) Lit. „your flesh”.

\(^{91}\) The one for whom the spell is made.

\(^{92}\) Possible translation: “when the writing was found...”

\(^{93}\) In the other versions, inscribed on bricks and in spell 151 the verb used instead of sh\textit{dish}sh\textit{f} – repell. Thus, the sentence may be translated: “You, who have come to seek the repulsion of the actions”. We may also assume that the verb sh\textit{d} was erroneously copied from the next sentence.

\(^{94}\) Apart from the translations “the one with the hidden face”, “the one, whose face is hidden”, another assumption has been made – that Kap-Her is a demon (possibly a variant of Neha-her), dwelling in a cave and the hidden place is respectively the cave\[Regen1969, 26,d,e\].

\(^{95}\) A pun – šr\textit{t} – slaughtering, terror – without the determinative – top of the Djed column [Faulkner 2002, 262].
This spell to be said over faience Djed pillar, set upon a brick from raw clay, on which this spell has been engraved; a hole to be made for it in the Western side of the floor, its face turned Eastward. To be fixed on it through soil from the lake (mud) under the tree. This is repulsing of the enemies of Osiris.

**Placement in the Eastern floor. Words to be said:** The one who is vigilant for you repulses. The one who is upon his mountain watches your moment of repulsion. I repulsed your moment of aggression. I am in protection of Osiris-N, true of voice.

This spell to be said over Anubis made of raw clay, similarly beaten with incense, set on a brick from raw clay, on which this spell has been engraved; a hole to be made for it in the Eastern part of the floor, its face turned Westward. To be fixed on it (the floor).

**Placement in the Southern floor. Words to be said:** I am the one who entraps the sands to block the secret place. Repelling through the torch of the district. I led astray (their) ways. I am in protection of Osiris-N.

The words to be pronounced upon a brick from raw clay, on which this spell has been engraved. A reed to be set upon it, immersed in unguent, lit with fire; a hole to be made for it in the Southern part of the floor, its face turned Northward. To be fixed on it (the floor).

**Placement in the Northern floor. Words to be said:** you, who have come to tousle (?), I will not let you tousle; you, who have come to stir up (to harm), I will not let you stir up (harm). I will tousle, I will stir up (harm). I am in protection of Osiris N, true of voice.

Words to be said upon a brick made of raw clay, on which this spell has been engraved, together with an image of a man, made of wood, seven fingers high, on which the “opening of the mouth” has been performed; a hole to be made for it in the Northern part of the floor, its face turned Southward. To be fixed on it (the floor).

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96 Hr can also stand for “face” – T.Lekov translates these phrases as “its face to be covered/filled...” („покрий/запълни лицето) [Леков 2013, 383, 385]

97 Epithet of Anubis

98 Another possible translation is: I am the one wiping off the sand in order to restore the hidden place, dbiimtcn can also be rendered as “the sarcophagus of the Hidden (hall) [Леков 2013, 385]

99 Probably, this means diversion of enemies from the way [Wb. IV, 343, II.b.]. In a version from a brick from the British museum, the word for way has a suffix for 3 p.sg. – iw(.i)stnm w:tt.sn – “I obstruct their ways”[Budge 1987, 354].

100 The word is missing in Wb., in the Vocabulary of the Book of the Dead it is translated as “unguent” [Budge 1898a, 82], in his commentary to the ritual, Budge translates as “reed” [Budge 1987, 353].
And make this purified, clean, having eaten no beef or fish and not having approached any women. And offer for yourself bread and beer, incense upon fire for these gods.

As for each Ah for whom this has been made, he will exist as a sacred god amongst the realm of the dead. He will not be repulsed from any gate of the West. He will exist, following Osiris in each place where he heads to.

A true method, a million times (tested).

Title:

 Spell for four torches, recitations-Sahu made for the Akh-spirit.

Then make for yourself four vessels of clay, beaten with incense, filled with milk of white cow. The torches to be extinguished in them.

KM 137 B

Title

 Spell for lighting a torch for N.

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101 In the different versions – for Osiris(Petamenophis), in the necropolis (Nebesi) [Schott 1937, 8, 5]

102 Budge 1898, 312.