

The Journal of Egyptological Studies

VI (2023)

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PASSAGES FROM PAP. PETERSBURG 1116 B, RECTO77

THE TEXTILE RITUAL OF COFFIN TEXTS SPELL 728

Svetla Ilieva

CT 728 is the longest spell dedicated to textile in the Coffin Texts¹⁵⁰. It occurs only once and is dedicated to linen offerings as part of a ritual for protection of the bed and respectively – protection of the deceased. Its interpretation is complicated by the numerous lacunae and lack of parallels. The text has been considered in connection with *idmi*-textile and its ritual usage as well as in general observations about the connection between object frieze and text and about the ritual for protection of the bed¹⁵¹, however, it hasn't been thoroughly analyzed.

The spell consists of several parts with a similar construction, each starting with an invocation to *idmi*-textile and followed by a mythological reference which is connected through a pun to a particular type of textile introduced by the words *in its name of... / m rn.fpw n...*. The parts end with phrases specifying its purpose, namely *protection of Osiris-N's bed / s3 hnknt nt Wsr-N pn*. This structure shows some variations but is generally kept throughout the text.

The term *idmi*-linen may designate both linen and cloth¹⁵² and has been well attested in the funerary cult since Third Dynasty. It is a high-quality textile kept in temples and used in the royal administration¹⁵³. In this spell, it is inscribed with  hieroglyph and based on this text it is clear that the different fabrics are types of *idmi*-textile and the latter is perceived as collective name¹⁵⁴. All but the first word for textile contain either as part of the name or as determinative a narrow horizontal band of fabric on top of which there is a different number of vertical thread hieroglyphs  and this number generally increases throughout the text¹⁵⁵ (Table 1).

In its essence CT 728 is an offering ritual and consists of the words to be recited at the presentation of the various textiles¹⁵⁶. Such types of fabrics, preceded

¹⁵⁰ CT. VI. 358-362 f, B10C.

¹⁵¹ e.g. Rummel 2006: 400; Guilhou 2020: 118-119; Willems 1988: 204, n. 119; 208.

¹⁵² The word has also been translated as “*red linen*” (Molen, R. 2000: 62) but there are indications that it cannot be particularly related to red colour – see Rummel 2006: 400.

¹⁵³ Rummel 2006: 398 ff., Guilhou 2020: 117-133.

¹⁵⁴ see the comments of N. Guilhou and the comparison with the function of *idmi* in the Embalming ritual – Guilhou 2020: 119.

¹⁵⁵ Number three is written without the vertical determinative, but it is a phonetic inscription of *three-weave* linen – CT. VI. 358 m.

¹⁵⁶ The offering of textile most often symbolizes clothing of the deceased on mythological level

by the word *idmi*, are present on different offering lists together with other textiles and objects. The *idmi*-textile is also the most frequently represented type of linen on object friezes, however, it never appears together with other textiles. The variations of *idmi* are depicted with consecutive words, consisting of different number of repeated \perp -hieroglyphs¹⁵⁷. Unlike other objects on the friezes, *idmi* is rendered hieroglyphically and not figuratively. In all these images, the group of different makes of textile is preceded by the word *idmi* with ⤵ or ⤴ determinative, emphasizing the divine essence of the fabric. Based on that, Jéquier has suggested that the word designates a superior quality of linen, whether by material or by its weaving technique.

The textiles on the object frieze are arranged in a sequence and in the most complete versions contain consecutive number of \perp -signs – from 1 to 10¹⁵⁸ accompanied by numerical designation above them, written phonetically or with the symbols \perp , $\perp\perp$ etc. The most frequently used fabrics in some occurrences have individual names. Regarding their numeration and its meaning, Jéquier has listed three possibilities. The first is that it refers to the size of the thread, which could be composed of different number of fibers. In this case, number one would designate the thinnest textile and ten – the thickest. According to the second hypothesis, the numeration, similar to modern methods, may stand for the number of threads within a given width. Finally, based on an image from the coffin of Sehtihotep, Jéquier has suggested an alternative interpretation. The fabrics on it are depicted unfolded, with the fringes pointing upwards and grouped in triples, with different number of fringes on the different pieces of textile, corresponding to their labels¹⁵⁹. Thus, number one would designate a very narrow strip of fabric and number 10 – the widest¹⁶⁰. This is also the only interpretation suggesting what the sign \perp actually represents – a fringe made of several threads¹⁶¹. On some depictions, the sign is widening at the top which could be the effect of a knot on its lower part¹⁶². However, since this is a hypothesis that

and mummification on earthly level and therefore many spells include both, adding also mummification allusions (e.g. CT 608, 728, 862). This is probably also the case with CT 728 – cf. CT. VI. 360 b, g, however these passages are badly preserved.

¹⁵⁷ Rummel 2006: 399, Abb. 10; Jéquier 1921: 34-36.

¹⁵⁸ cf. the coffins of: Sepi from Bersha – B1P / Louvre E10779: <https://collections.louvre.fr/ark:/53355/cl010020141>; Seseneb's inner coffin from Lisht – L2Li (the signs are consecutively increasing till four, after which only one is inscribed and the numbers (5-10) are written inside the band of fabric for saving space – see Gautier/Jéquier 1902: Table XXIV.

¹⁵⁹ See Jéquier 1921: 34, fig. 92.

¹⁶⁰ Jéquier also remarks that this could explain the different meanings of *idmi* in the PT, where it stands for narrow band but also a whole piece of clothing – see Jéquier 1921: 38; cf. also Murray 1905: 33.

¹⁶¹ Gardiner also points out that these vertical signs are strands and not single strings: see Gardiner 1999: Sign list S 27.

¹⁶² Jéquier 1921: 38, Steindorff 1896: Pl. III.

remains to be proved, the generally accepted translation *x-weave cloth* will be used here, *x* being the number of \perp -signs, whether they represent threads or fringes. A more detailed research of the object-friezes and especially the variations in the names of the most frequently used fabrics, may contribute to the understanding of the term.

Considering the above, there seems to be clear connection between CT 728 and the object frieze depictions – several fabrics with different number of threads or fringes are included in the text and the gradually increasing number to some extent corresponds to the images¹⁶³. Based on the object friezes containing 1-10 fabrics it can be suggested that this is the ritual the text refers to. However, in the spell some types are duplicated (e.g. *hmt* – *three-weave cloth*), some are missing (e.g. *eight-weave cloth*), some – swapped, and there is a lacuna on the place of the fabric in the sixth paragraph (See Table 1, Column 1). The level of preservation of this spell further complicates this problem.

Based on the puns and allusions, an attempt for reconstruction of the distorted sequence will be suggested here. First, the total number of parts dealing with different textiles must be established. Although Faulkner divides it in 9 paragraphs without further remarks, it seems quite certain that there is one more part, located between Faulkner's 7th and 8th paragraphs. Its beginning, however, falls in a lacuna and it therefore remained unnoticed. By analogy with the other parts, the end of 7th paragraph should be after the last preserved phrase for protection of the bed. It is certain that the words *iw.k m s3 hnkjt nt Wsjr* were followed by *pn* and possibly *dt* and there remains enough space for the beginning of the next part¹⁶⁴ – the 8th consecutive invocation to *idmi*. Moreover, the first preserved section after the lacuna consists of the words *Wsjr-N pn* which may be compared to the previous part¹⁶⁵. In spite of the lacunae, the rest of this part is framed by the presence of the specific textile and the concluding phrase for protection of the bed¹⁶⁶.

The observation that the text consists of ten parts further supports the connection with the offering ritual on the object friezes. Only the second, third and probably the ninth part of the text follow the order and the fabrics are written with the respective number of vertical signs; however, it is possible that this does not correspond to the original content of the text but is due to corrupted original and/or misinterpretation by the scribe. In the following lines, the credibility of this idea will be analyzed. No alternative translation of the whole text will be suggested, and


¹⁶³ This connection has been discussed by Harco Willems – Willems 1988: 204, n. 119, p. 208.







¹⁶⁴ CT. VI. 360 l-m. De Buck notes that the words *N pn* take 5-6 squares, which would leave up to 6-7 squares from the lacuna.

¹⁶⁵ CT. VI. 360 g. In fact, in most of the parts the initial *idmi* invocation is followed by a verb and then either by *Osiris* or *The Great One/wr* although only the seventh has *Osiris-N*.

¹⁶⁶ CT. VI. 361 e-f.

the translation of R. Faulkner will be used whenever the new interpretations do not divert from it¹⁶⁷.

The first listed fabric is *d3jw* which forms a pun with the verb *d3jr/subdue*¹⁶⁸, leaving no doubts about the correctness the word¹⁶⁹. It contains no  signs which, however, is in accord with the above-mentioned observations of Jéquier about the individual names of the most frequently used fabrics. The word *d3jw* may signify loin-cloth and that is how Faulkner and Molen render it¹⁷⁰, but what is meant here is obviously its other meaning – a bundle of linen cloth, although there are no indications that the word indicates the narrowest linen¹⁷¹. The other nine fabrics are inscribed only with the vertical signs varying in number (apart from number three which is written phonetically).

The second fabric is respectively inscribed with two  signs, but there is a lacuna and the two signs are not very well preserved – de Buck renders them shaded. But although this word corresponds to the second position, it raises several issues. Faulkner interprets the word as *mnht*, which is the most obvious meaning for the so inscribed word and moreover, this is one of the most frequently occurring textiles in the corpus and has the necessary feminine ending¹⁷². However, there is no preserved pun or other allusion connecting this word with the text¹⁷³. A word literally meaning *two-weave* textile has not been attested and even if it exists, it would also have no pun or semantic connection to the text and this is also the case with the three other examples, provided by Jéquier for *two-weave* cloth¹⁷⁴. The paragraph which must have contained a pun in this part is only partly preserved: /     / *d3* [...]. There are three possible words for fabrics that could fit to a pun *d3*; however, none of them is attested to be written with the -determinative¹⁷⁵. Still, there remains the possibility that the word used for pun falls inside the lacuna. Considering the beginning of the sentence, it is either the 3rd p. fem. suffix or another epi-


¹⁶⁷ Faulkner 1977: 277-279.

¹⁶⁸ Wb. V, 418.3; Molen 2000: 779.

¹⁶⁹ CT. VI. 358 b.








¹⁷⁰ Faulkner 1977: 277; Molen 2000: 779.

¹⁷¹ Wb. V, 417. 3-4.

¹⁷² However, in CT it has also been written with three and even four  signs – see Molen 2000: 169. The other word that can be written with two vertical signs *snd*, however, it has neither pun, nor feminine ending.



¹⁷³ Wb. IV, 181.18.

¹⁷⁴ Jéquier 1921: 36.

¹⁷⁵ Wb. V, 515.8; 9-12; 519,12. Considering that the word is transcribed in shade, it could be suggested that another word with similar shape was actually written:   and although all of them are possible candidates: *d3*/, , *d3w*/,  or *d3t*/, such orthography has not been recorded for neither. The latter however is the only possible, since it has a fem. ending.

thet of the *Great One* (fem.) / wrt. Therefore, the most plausible suggestion remains *mnḥ.t* / *The Potent One*. In fact, the adjective *mnḥ* is the pun used with *mnḥt*-linen elsewhere in the Coffin Texts¹⁷⁶. Feminine epithet *mnḥ.t* is not attested in the corpus, however *mnḥ* meaning *The Potent One* is present in masculine¹⁷⁷ and this is the most plausible interpretation. The textile, called *mnḥt* may signify both linen and clothing¹⁷⁸ and is the most frequently mentioned textile in the offering lists and is also the subject of several other CT spells¹⁷⁹. It is often depicted as one or two stripes of cloth folded in half, often in four colours, each loaded with different symbolism, connected with fertility, health, protection and rejuvenation¹⁸⁰.

The third part¹⁸¹ follows the order, being about *ḥmt* / *three-weave* cloth¹⁸². This part is entirely preserved and there is a clear pun with the verb *ḥm* / *know not, be ignorant of*¹⁸³.

The fourth part, however, has once again *ḥmt* / *3-weave* cloth¹⁸⁴. Having two identical consecutive entries is not justified, and in this case, there is no pun or any connection with number three. Moreover, it is written with , which can more easily be mistaken with , especially if the original was damaged, while in the third part, the phonetical writing leaves no doubt to the type of textile meant. The word is preceded by a reference to the four sons of Horus with their names listed, and this is most likely the connection with the *four-weave* textile; moreover, there is no other justified necessity to include Imsety, Hapy, Duamutef and Kebehsenuf in the mythological allusion. Therefore, the suggested reconstruction here is *ifdt* / *four-weave* cloth.

The concluding phrase about protection of the bed in this fourth part is replaced by different wording, which still ensures the protection of the deceased: “[...]there is none who will rob you, O N, forever”¹⁸⁵. This text describes one of the dangers from which the bed of the deceased has to be protected and which is quite pragmatic. Moreover, it is an example that the mechanical repetition of phrases in this spell has been intentionally avoided and an attempt for at least slight distinc-

¹⁷⁶ cf. CT 862/ CT. VII. 65 t: *mnḥ.k im.s m rn.s n mnḥt*.

¹⁷⁷ CT 892/ CT. VII. 102 k.

¹⁷⁸ Molen 2000: 169; Wb. II, 87.13 – 88.3.

¹⁷⁹ CT 345/ CT. IV. 369 c; CT 531/ CT. VI. 124 h; CT 608/ CT. VI. 221; 728/ CT. VI. 358 e; CT 862/ CT. VII. 65 r.

¹⁸⁰ Apart from the funerary ritual, it is part of different ceremonies such as dressing of the statue and presenting offerings during the Daily Temple Ritual, Opening of the Mouth ritual and the New Year festival. See Vymazalová/Coppens 2009: 66.

¹⁸¹ CT. VI. 358 g-q.

¹⁸² This time written phonetically  without .

¹⁸³ Molen 2000: 386.

¹⁸⁴ CT. VI. 358 r – 359 f.

¹⁸⁵ Faulkner 1977: 278.

tion between the recurring expressions in the different sections has been made. The alternation of puns and allusions also supports such observation.

The fifth part¹⁸⁶ contains *four-weave* textile, written . While there is no connection to the word *ifd/four*, the *voice of the five* is mentioned in the preceding words which is obviously the connection with number five; therefore, the translation suggested is *djw / five-weave linen*¹⁸⁷.

The sixth part¹⁸⁸ has several lacunae and the particular textile has probably been written in one of them. However, this is problematic – one of the two possible places where the words *m rn.f n sis* can be squeezed¹⁸⁹ ends with the 3rd p. masc. suffix *f.* which makes no sense. Considering that it is shaded, it could have been the base of the x-weave inscription instead but this is not quite justified; moreover, the chisel marks do not correspond to such reconstruction. The chisel marks of the other possible place, which is furthermore connected with clothing, allow the existence of these words, especially considering the remains of the last sign with at least five vertical strokes¹⁹⁰. However, the preceding passage does not contain any clue that can be connected with six or another number. This section is followed by the words “*the Mansion of the seven-weave cloth*”. This translation is based on de Buck’s rendering but no such mansion is ever mentioned, while the *Mansion of the six-weave cloth* appears in the Shu-spell CT 75¹⁹¹. Faulkner translates the latter *Mansion of the Six*, suggesting that the cloth-determinative probably derives from juridical robe¹⁹² and thus identifies it with the legal institution “*the Six Mansions*”. H. Willems on the other hand recognizes in it a designation of the Place of Embalming, with which Shu was associated, and where divine tribunals were held¹⁹³. According to the Ramesseum Dramatic Papyrus, the *six-weave* cloth derives from the *Place of Embalming / pr-nfr*¹⁹⁴, which corresponds to the interpretation suggested by Willems. C. Geisen, however, points out that in this case, *pr-nfr* could also mean a storage room for linen¹⁹⁵. Considering these occurrences, it is quite probable, that the shaded number is six and not seven. It still remains unclear

¹⁸⁶ CT. VI. 359 g-k.

¹⁸⁷ Wb. V, 421. 5.

¹⁸⁸ CT. VI. 359 l – 360 f.

¹⁸⁹ CT. VI. 360 d with *6.

¹⁹⁰ CT. VI. 360 b with *3.

¹⁹¹ mentions the “*secret matters which are in the Mansion of the Six-weave Cloth (var. of Re)*” - CT. I. 360 b. Cf. also *hwt wrt-6* – Wb. III, 4.10 and *hwt 3t-6*.

¹⁹² Faulkner 1973: 76, n. 29.

¹⁹³ Willems 1996: 307-308.

¹⁹⁴ Geisen 2012: 291 (Seq. 14, Sc. 37); 294 (Seq. 15, Sc. 43).

¹⁹⁵ as well as *pr-hd*, which is probably a part of the royal palace, but also a storage room for linen (particularly four-weave in the Ramesseum Dramatic Papyrus).

whether this is the mention of the textile, which would diverge too much from the structure, since all the other occurrences containing the phrase *m rn.fn*. The other possibility is that this is the connection with the 6-weave textile, while the latter could have been written in the preceding paragraph as already suggested. This, however, would mean that the pun follows the textile, which is not attested in any of the other nine occurrences, but is still an acceptable divergence from the form.

The *six-weave* cloth / *sjs*¹⁹⁶ occurs in several Coffin Texts spells: in CT 75 in connection with the mansion of the six-weave cloth just mentioned, as well as in CT 61, 467 and 468 as part of the clothing¹⁹⁷. These examples indicate that the ritual significance of this type of textile was definitely not limited to the protection of the bed. Together with the four-weave linen it is also included in the ritual activities in Sequences 14 and 15 of the Ramesseum Dramatic Papyrus, in which the two textiles were probably used for the dressing of the statue and were also part of a ritual procession, similar to the funerary procession¹⁹⁸, an earlier parallel of which can be found in the short offering spells PT 60 and 61, dedicated to four and six-weave linen¹⁹⁹.

The seventh part²⁰⁰ contains *five-weave* cloth, written with five \perp -signs. In spite of the lacunae, there is a definite pun if *seven-weave* textile / *sflh*²⁰¹ was originally meant – *sflh*-robe of *sndw*-cloth²⁰².

The eighth part²⁰³ has already been discussed above in connection with the total number of sections. It has several lacunae, but the word for *seven-weave* textile written with seven vertical signs is still present. The preserved part of the preceding paragraph has the word *hmnwt* and although its meaning is unclear, it would be plausible to assume that it corresponds to the *8-weave textile* / *hmn*²⁰⁴. The letters *hmn* seem also to appear in the lacuna before the textile²⁰⁵. This type of linen is mentioned in one more Coffin Texts spells, although the occurrence is uncertain²⁰⁶.

¹⁹⁶ Wb. IV, 40. 8-9.

¹⁹⁷ CT 61/ CT. I. 264 g; CT 467/ CT. V. 373 a; CT 468/ CT. V. 385 s-q.

¹⁹⁸ Geisen 2012: 194-197, 289-294.

¹⁹⁹ Pyr. §42 b-c.

²⁰⁰ CT. VI. 360 g-l.

²⁰¹ Molen 2000: 487.



²⁰² There is also a possible allusion to five within this section (5-days), however *sflh* is part of the same sentence and is therefore directly connected with the phrase *m rn.fn* / *in its name of*.


²⁰³ CT. VI. 360 m – 361 f.


²⁰⁴ Wb. III, 283.1.

²⁰⁵ CT. VI. 360 e, 9*.

²⁰⁶ CT 1151/CT. VII. 501 d: “*I am he who celebrates the monthly festival, who perpetuates the half-monthly festival, and who examines/ mtr/ the hmnwt*” (Faulkner translates “*“eighth” – garment (?)*” – Faulkner 1978: 181) – probably *eight-weave* linen is meant here and is related to the preparation of offerings. Whether the examination and the usage of particularly this type of textile is connected to the ceremonies during the two festivals or is a separate

In the ninth part²⁰⁷, the textile is included in the following line:  and Faulkner translates it as *six-weave*²⁰⁸. However, finishing this part in the usual way (*m rn.f p(w n)*) leaves a whole empty square before the name of the linen, which is not the case if one more  sign was present; moreover, it fits into the understanding of number nine as 3×3 ²⁰⁹. Needless to say that the words *psd hr.f / his face shines* make an obvious pun with *psd / 9-weave textile*²¹⁰.

The last part of the spell²¹¹ has 9-weave textile written with 9 vertical signs, grouped in 4 and 5:  which is unusual – one would rather expect the first one to be 5 and the second - 4. The preceding phrase, although badly preserved, has the words *mdd psd.f / his back is pressed*. Although *psd* could possibly be connected as an unprecise pun with *psd*-textile, the pun with *md / 10-weave textile*²¹² is more direct and more probable. The groups of 4 and 5 vertical lines may be in fact two symmetrical groups of fives (like the three equal groups of threes in the previous part), miscopied or indicating a distorted original.

As it is clear from the above review, both object frieze and text seem to have variations in the order. And while the differences in the images may be explained with variations of the ritual, which, for example, could be merely symbolic or performed in abbreviated version with fewer than the full set of fabrics, this is not the case with the text which consists of ten parts. As the analysis reveals, the more obvious reason is misunderstanding of the ritual probably combined with distorted original. Therefore, a date earlier than the recording of this text may be suggested although no earlier copy exists. Based on this analysis, the results of which are synthesized in Table 1, it may be concluded, that the order of the parts is correct and the misinterpretation is only in the numbers and the names of the linen; moreover, considering the general way they are inscribed – the copying of the numerous -signs, especially from badly preserved original, could easily lead to mistakes.

The mythological allusions seem to be almost entirely subdued to the necessity to form a pun in order to justify the respective offering and connect it with the

activity cannot be determined based on this text, but it is listed among the statements for observing the required ritual activities by the deceased.

²⁰⁷ CT. VI. 361 g-k.

²⁰⁸ with the remark “one would expect eight-weave”, which is based on the 9-part structure of the text, rendered by him – Faulkner 1977: 278-9, n.14. This is also the only note that Faulkner makes about expected consecutive numbers.

²⁰⁹ which is not the case with *eight-weave*, suggested by Faulkner – see previous note.

²¹⁰ Wb. I, 558.11.

²¹¹ CT.VI. 361 l – 362 f.

²¹² Although there is no such word in Wb., ideograms are present on offering lists and object friezes. There is a possible late parallel from Edfu in which the word has been translated as mummy wrappings, however it is connected with textile offerings – Chassinat 1932: 307.

realm of the gods, which is not unusual for the offering texts. The form dominates over the contents, and the latter becomes secondary but probably not less accredited – on the contrary, its purpose is to validate the offering as a divine act.

CT 728 is inscribed on the front panel of coffin B10C among other texts with clear ritual context²¹³. It is preceded by CT 60-61 which are part of Assmann's liturgy *Khenemu*²¹⁴ and are related with the funerary ceremonies, taking place during the night before the funeral. The text that follows (part of PT 670²¹⁵) also deals with different ritual activities from the same ceremonial cycle²¹⁶. It is possible that the ritual from CT 728 also took place in the Place of Embalming – H. Willems suggests that this text has different context than the other offering spells and is probably related to the Night Vigil²¹⁷.

The purpose of the ritual is clearly stated in the text – protection of the bed. The Old Kingdom ritual for preparation of the bed, depicted on scenes in the private tombs, is connected with resurrection and involves covering of the bed with linen, setting of a headrest, and could even contain scenes of harvesting the flax for production of bed textile. The images include presentation of different offerings among which clothes, fabrics and mats, which are put next to or under the bed²¹⁸. However, the ritual described in CT 728 does not show resemblances with this practice and unlike it probably has royal origin. Some object frieze images depict lion beds with different bed accessories, among which four-weave linen, probably referring to the ritual for the preparation of the bed. However, these beds are labelled *3tjt*, *3tt* and never *hnkjt*.

A possible parallel of the ritual described in CT 728 can be found on the Sed-festival scenes of Niuserre: there are three images of offerings which include *five*, *four* and *six-weave idmi*-linen. They are part of the sequence with the lion-legs furniture, which in its essence is a representation of the resurrection ritual focused

²¹³ Lesko 1979: 33.

²¹⁴ Assmann 2005: 278. According to Assmann, the liturgy consists of CT 44-61, however, while CT 44-53 always come in this order, the position of CT 60-61 may vary (they are not always included in the sequence and in some occurrences precede the other spells).

²¹⁵ Pyr. § 1972-1983.

²¹⁶ including libation, cleansing, allusions to the Opening of the Mouth ritual, phrases connected to the *rww*-dance and the mourning of the priestesses impersonating Isis and Nephthys etc. Most of the other spells from the front panel of B10C also derive from ritual context, e.g. CT 62, which Assmann considers as an independent composition and a key text for the understanding of the mortuary liturgies, although he also lists as part of liturgy 44-62 – Assmann 2005: 278, for more detailed analysis of CT 62, see id.: 270-278; PT 220-221/ Pyr. § 194-198, which describe a crowning ritual – see Faulkner 1969: 48, etc.

²¹⁷ Willems 1988: 204, n. 119.

²¹⁸ Altenmüller 1997: 2-5.

around the lion bed²¹⁹. Apart from the lion furniture, some scenes of Niuserre's Sed festival depict lion bed which has been interpreted as "a mock funeral and burial, followed by a reawakening ceremony"²²⁰. The king lies down on one of the four beds²²¹ and two officials are shown by the bed with a selection of samples of *idmi six-weave linen*²²².

The later royal ritual for protection of the bed uses the same phrase as in CT 728 – *s3-hnkjt*²²³. Although it is quite different from the one described in CT 728, some common elements may be found, namely the funerary bed and presentation of textiles (including *idmi*), although they do not play central role in the late ceremony. The presentation of fine textile to the statue in Edfu is just a stage in a larger ritual, after the offering of the royal diadem to the statue and preceding the placement of protective amulets, some of which are wrapped in fabric²²⁴.

One other source may as well be considered – Papyrus Brooklyn 47.218 138 contains a ritual instruction about protection of the bed, which specifies that the text needs to be recited over a lion amulet covered with *idmi*-textile²²⁵. This could be a distant allusion to the earlier ritual for protection of the royal lion-shaped bed through textile offerings.

All these possible parallels involve lion beds, which in the Embalming ritual are clearly connected with rebirth and are also present on the object friezes of the Middle Kingdom²²⁶. However, CT 728 does not clarify the type of bed. The only mention of *hnkjt* which accompanies a bed image is the title of CT 605 and since this is not lion-shaped, Jéquier has suggested that the word depicts an ordinary type of bed²²⁷. The word *hnkjt* can designate a bed or a bedroom and is connected with flat surface, which is in the base of the verb *hnk* / *make offering* and is probably linked to the idea of placing offerings on a flat surface²²⁸. This also corresponds to the provision of the different textile offerings in CT 728²²⁹. In the latter, the word

²¹⁹ Rummel 2006: 386 f.

²²⁰ Uphill 1965: 379.

²²¹ C. Geisen makes connection between these bed-scenes and the four beds found in Tutankhamen tomb – Geisen 2012: 220, n. 314.

²²² Uphill 1965: 378-380 – she also finds some Pyramid Texts parallels of these scenes.

²²³ Goyon 1971: 158. For other late sources of this ritual, see Guermeur 2016: 172 ff.

²²⁴ Alliot 1954: 643. For the whole ritual, see id.: 633 ff.

²²⁵ Goyon 1971: 157-8.

²²⁶ Jéquier 1921: 242 f.

²²⁷ CT. VI. 218 I; Jéquier 1921: 243.














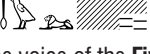
²²⁸ Postel 2003: 403-404.

²²⁹ The object friezes however depict the x-weave linens on red and white offering tables, the same as the other offering tables – see Louvre E10779 / <https://collections.louvre.fr/ark:/53355/cl010020141>.

has double determinative – of a ceiling vault and a fabric, the latter probably related to the *idmi*-cover which enwraps it²³⁰. Therefore, the word emphasizes other aspects of the bed, which do not necessarily limit its type and the possibility that it is lion-shaped in case of royal ritual context cannot be ruled out.

Although CT 728 does not have parallels in the Pyramid Texts, the images of Niuserre as well as the later examples of *s3-hnkjt* indicate royal origin, to which the usage of *idmi* also points²³¹. The ritual consisted of textile offerings of different sizes from the type *idmi*, each laden with mythological significance through puns and allusions. Whether the bed was actually wrapped in these linens or they provided its protection only symbolically, by means of the spell, is hard to conclude, but based on the images, the latter seems more probable. Although the reconstruction suggested here presents some challenges, there is sufficient evidence that the original text referred to ten linen types in consecutive order which correspond to the depictions on object friezes. These images suggest that although the text was not recorded regularly, the textile offering for protection of the bed was part of the rituals before the funeral and CT 728 provides the recitation which accompanied it.










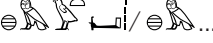







Table 1²³²

Paragraph (CT. VI.)	1. Text CT 728		2. Reconstruction		Pun / Allusion
	Textile	↓	Textile	↓	
358 a-c1	 <i>d3jw</i>	1	 <i>d3jw</i>	1	 <i>d3jr</i>
358 c2-f	 <i>mnht</i>	2	 <i>mnht</i>	2	 [<i>mnh.t</i> ? (unk. writing, probably shorter form)]
358 g-q	 <i>hmt</i>	3	 <i>hmt</i>	3	 <i>hm</i>
358 r – 359 f	 <i>hmt</i>	3	 <i>ifdt</i>	4	The four sons of Horus: Imseti, Hapi, Duamutef, Kebehsenuf
359 g-k	 <i>ifdt</i>	4	 <i>dj(w)</i>	5	 The voice of the Five

²³⁰ Guilhou 2020: 118.

²³¹ for the usage of *idmi* in the royal administration, see Guilhou 2020: 119.

²³² The shaded area contains the amendments suggested in the current article.

Paragraph (CT. VI.)	1. Text CT 728		2. Reconstruction		Pun / Allusion
	Textile	↓	Textile	↓	
359 l – 360 f		?	 <i>sjs</i>	6	 Mansion of the six-weave cloth (?) (written with 7 lines )
360 g – 360 l	 <i>dj(w)</i>	5	 <i>sfh</i>	7	 <i>sfht</i>
360 m – 361 f	 <i>sfh</i>	7	 <i>hmn</i>	8	 <i>hmwt/ hm[...]?</i> (unk. meaning; traces of another word with <i>hm</i>)
361 g-k	  <i>sjs?</i>	9?	 <i>psd</i>	9	 <i>psd</i>
361 l – 362 f	 <i>psd</i>	9	 <i>md</i>	10	 <i>mdd</i>

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