

THE BOOK OF HADES.

(FROM THE SARCOPHAGUS OF SETI I.)

(Continuation.)

TRANSLATED BY

E. LEFÉBURE.

IN the introduction to the first portion of the translation of this sacred book of the Egyptians M. Lefébure explained the general sense of the work and the position in which the various Divisions are to be found carved upon the sarcophagus.

The translation given on pages 85 to 134 of Volume X. of this series included the Divisions from the 1st to the 9th, the last-named, or the door corresponding to Nos. 13 and 12 of the plates drawn by the late Mr. Bonomi.¹

The portion printed in the following pages completes the translation of the text. It commences with the 10th Division, or door of the serpent *Stu*, plates 12, 11, and 10, beginning at the foot of the sarcophagus; the 11th Division, or door of the serpent *Am-netu-f*, extending to the right, and finishing at

¹ *Sarcophagus of Oimeneptah I.*, with Introduction by Samuel Sharpe. 1864.

the head, where is the 12th Division, the doors of the serpents *Sebi* and *Reri*. This ends the Book of Hades. From the 8th Division, the scenes represented lose their unity, the written explanations are shortened, and it seems as if the imagination of the author or authors of the work had become exhausted by so often reproducing the same fundamental idea under so many different forms.

The cover was found broken by Belzoni, but translations are here given of what remains, as figured by Bonomi, on plates 18 and 19. Those which cover the interior side of the lid belong in part to the "Book of the Dead," but are incomplete. Only a small portion of the upper side of the lid now remains, figured on the same plates. On the bottom of the sarcophagus is engraved a large figure of the goddess Neith (plates 16 and 17), her arms hanging down, and her body wrapped round with folding wings in the form of a tight-fitting dress.

The figure is surrounded with prayers and chapters from the "Book of the Dead."

In the Appendix M. Lefébure has given the version of the Book of Hades from the Tombs of Seti I.

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THE BOOK OF HADES.

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(Continued from Vol. X.)

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TENTH DIVISION—PLATES 12, 11 AND 10.

DOOR.

The great god arrives at this pylon, and enters this pylon : this great god is adored by the gods who are there.

The pylon *Seri-t*, or the chapel. At the entrance *Nemi*, holding a knife, and on the inside *Kefi*, robed in white. In the interior, sixteen uræi, opposite them :

Come to us, dweller on the horizon, great god, who opened the refuge ! Open the holy gates, draw back the mysterious doors.

Door of the Serpent *Stu*.

He who is on this door opens to RA. SAU says to STU : "Open thy gate, draw back thy door. He will illuminate the darkness and the shades, and (will place) light in the

concealed abode. This door closes after the entrance of this great god, and the uræi which are in this pylon cry out when they hear this door close."

SCENES.¹

A. Four persons, the *Anti-u*, or *those who fix*, holding with one hand a knife and with the other a kind of hook of rope or a club; four other persons armed with the same, but having each four uræi for a head, the *Hati-u*² or *bearers of the club*. Opposite, the serpent *Apap*, of which it is said: *His cry is wafted into hell*. He is tied by the neck with a chain on which the goddess Serk,³ one of the forms of Isis, is drawn out. The chain is held by four men, *Stefi-u*, or *those who fire*, placed opposite the *Anti-u* and the *Hati-u*. Twelve gods, *T'atiu with the strong arm*, holding also the chain and turning his back to the *Stefi-u*. An enormous hand, *the concealed body* drawing towards it the chain, which then rises over the five serpents (the first of which is *Uammeti*), each attached by the means of a small chain to the larger one by Seb Mester Hupi. *Ḳebhsenuf* and *Tuaumatef* armed with hooks and clubs; these five gods issue by half from the great chain, and face the preceding gods. The chain ends at the feet of Osiris, Inhabitant of *Amenti*.

B. The boat of *Ra* and the *Infernales*, a person,

¹ Cf. for the scenes and the legends, Champollion, *Notices*, Vol. II., pp. 532 to 536, tomb of Rameses.

² Cf. tomb of Rameses VI., and Chabas, *Egyptology*, 1876, p. 20.

³ Cf. sarcophagus of T'a-ho, Museum of the Louvre.

Unti, who with one hand raises a star and with the other hand raises another star. Four gods squatted, bearing on their head an uræus with a long tail. Horus (hawk-headed), Serek, Abesh, and Sekhet (lion-headed). Three persons, the stars, each raising a star with one hand, and with the other hand drawing by a rope towards the solar bari a small boat in which is, half surrounded by an uræus, a human head, *the head of the disk*, a winged serpent which rises up, *Semi*, a person, *Besi*, pouring flame on the head of a bull placed at the end of a stick struck with a sword. An uræus standing up, *Ankhi*, with its head flanked by two human heads. Four women, the *Invocators*, in a posture of adoration. Two bows supporting each three uræi, *the diadem of the uræi*. In the middle, with one foot placed on each bow, the *Double-headed*, with the head of Set and of Horus, with four arms in adoration.

C. Twelve bearers of oars, the gods Akhum-u Sek-u.¹ Twelve women holding a rope, *the hours which tow along*. Four gods with a sceptre: Bauti, or the monkey, with an animal's head. Seshesha, who has a star over his head. The Bull of Amenti, with the head of a bull, and *He who names the stars* with a star over his head. Opposite, on a bracket, and over his head a star, a monkey named the god of *Ruten* (Syria). On another bracket a large sacred eye. A god with a sceptre, *the master of his house*, advancing towards the sacred eye.

¹ The unknown who row, these are the circumpolar stars; the other stars, having a rising and setting, are the *Akhem-u Urt-u*, or, "the unknown who repose themselves."

A. Those who are in this scene rise for RA, who arises¹ and approaches them. (They sing to RA)²: "Arise, RA; Rule, *Khuti*. They beat down APAP in his bonds.³ Do not ascend, RA, towards thy enemy; thy enemy does not ascend, RA. May thy holy things which have a place in *Mehen* be brought forth. APAP is stricken with his swords: he is sacrificed! RA rises at the finishing hour: the great god ascends when his chain(s) is fixed.

The serpent which is in this scene, *Serek*, flings away his chain. The boat of this great god advances towards the narrow pass of APAP. The great god comes when his chain is fixed.

Those who are in this scene drag the chains of this evil-doer. They say to RA: Come, RA; advance, *Khuti*! The chain is placed on *Neha-her*, and APAP is in his bonds.

Those who are in this scene as *guardians of the Fomenters of trouble*, watch over the murderous chain which is in the hand of the *Concealed Body* in the compass of which are placed the dead at the pylons of the Inhabitant of *Amenti*. The god says: "Darkness to thy countenance, *Uammeti*! Destruction to you, Fomenters of trouble (by) the concealed hand, which causes (you) evil by the means of the deadly chain which is in it! SEB guards your bonds, and the threads of the chain place the murderous chain on you." Watch under the inspection of the Inhabitant of *Amenti*.

Those who are in this scene load the chains of the Fomenters of trouble, and the boat of the good god advances.

B. The great god is towed along by the gods of Hell,

¹ *Autl-n*, M. Naville.

² Tomb of Rameses VI.

³ The words "for Ra" are wrongly repeated here; cf. tomb of Rameses VI.

and they say, those who tow along RA : Let us tow along towards heaven, Let us tow along towards heaven, Servants¹ of RA and of NU ! Take possession, RA, of thy countenance, thy truth. Unite thyself, RA, to thy countenance, thy truth.² Let the countenance of RA open, and let the eyes of *Khuti* enter ! Let him drive away the darkness of Amenti, let him shed light where he had sent shade.

He rises for RA, placing³ himself over UNTI : this god guides⁴ him, and the hour fulfils its duties.

Those who are in this scene, the inhabitants of the earth⁵ guard them. They rise for RA. They are seated (on)¹ a large image which is under them, and they raise themselves behind RA with the mysterious image which is under them.

Those who are in this scene invoke with their stars. They drag the rope before this boat, and they enter Nu.

This countenance of RA glides along and advances in the land : those who are in hell invoke him.

It rises for RA ; it guides the good god through hell towards the eastern horizon.

He rises for RA : he throws flame on the head, and the weapon (?)⁶ which is in the hand of the warrior servant of this god appears.

It rises for RA : the length of time marked out in years is established by this uræus, who makes it ascend with him towards heaven.

¹ Tomb of Rameses VI.

² Various readings from the tomb of Rameses VI. : Take possession, Ra, of thy countenance. Arise higher ! Unite thyself, Ra, to thy mysterious head ! The meaning of this symbolism is, that the sun, having become by night ram-headed (pl. 5. c), *i.e.*, "soul," as if he was dead, resumes in the morning a luminous countenance.

³ *Nahap*, tomb of Rameses VI.

⁴ *Su*, *id.*

⁵ The serpents.

⁶ Or, "the gift," *ta*, according to the tomb of Rameses VI. The gift, perhaps called thus through irony, is the blow of a knife. Is there any allusion here to the sacrifice of the bull ?

END OF SAMPLE TEXT



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