

THE VIGNETTES

Of the two original vignettes accompanying the Hor Book of Breathings, only the one at the beginning survives, and it is partially damaged. The vignette at the end has been lost, but as indicated above, an accurately drawn facsimile of it was made in 1842. Both the vignettes are accompanied by hieroglyphic text giving, among other things, the titles and ancestry of the owner, Hor.

Eleven of the twenty-nine extant copies of the Book of Breathings Made by Isis have no vignettes.¹ Of the papyri that do have vignettes, some have simple line drawings like the Hor papyrus, while others have carefully drawn, colored vignettes.² Several Books of Breathings Made by Isis—such as the Kerasher, the Denon, Louvre 3284, and Tübingen 2016—have initial vignettes that show the deceased being introduced into the presence of Osiris, quite similar to the second vignette of the Hor Book of Breathings.³ A typical end vignette is found on both the Denon and Louvre 3284 Books of Breathings; the deceased is shown standing before a shrine presenting a pot of incense.⁴ A mummy is inside the shrine, and on top a cow stands with a sun disk and double feathers between its horns. In the Denon papyrus, the cow is wearing a menit necklace. In front of the cow there appears to be a manger or feeding trough. Above the cow is a winged sun disk with a uraeus cobra extended from it. The second vignette of the Kerasher Book of

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1. Marc Coenen, "An Introduction to the Document of Breathing Made by Isis," *Revue d'Égyptologie* 49 (1998): 38 and n. 14.
 2. *Ibid.*, 39.
 3. For the Kerasher vignette, see E. A. Wallis Budge, *The Book of the Dead: Facsimiles of the Papyri of Hunefer, Anhai, Kerasher and Netchemet, with supplementary text from the Papyrus of Nu, with transcripts, translations, etc.* (London: British Museum, 1899), plate IV. For the Denon and Louvre 3284 vignettes, see Marc Coenen and Jan Quaegebeur, *Het Boek van het Ademen van Isis* (Leuven: Peeters, 1995), 31. For Tübingen 2016, see Christine Seeber, *Untersuchungen zur Darstellung des Totengerichts im alten Ägypten* (Munich: Münchener Universitätschriften, 1976), plate 28.
 4. Coenen and Quaegebeur, *Het Boek*, 32.

Breathings is much more elaborate, showing many of the activities that are part of the Egyptian funeral services.⁵ The initial vignette of the Hor papyrus is unique and not found in any other of the surviving Books of Breathings Made by Isis.⁶

Initial Vignette

Part of the upper portion of the initial vignette of the Hor Book of Breathings is missing (see appendix A, p. 33). A person (presumably the deceased) lies on a lion couch. He is bareheaded. His legs are spread and his two arms are held up in the classical gesture of praising or asking.⁷ He is wearing a knee-length kilt and has anklets around each ankle. Above and to the right of his head is a bird with outstretched wings. Most of the bird's head is missing, but it seems to have had a human head. At the foot of the couch stands a figure wearing a leopard skin and kilt. His left arm is extended over the person on the couch, although the hand is missing. The head too is missing, but the black coloring of the skin helps us, with reasonable certainty, to identify the figure as Anubis. One unusual feature of the Anubis figure is that he is drawn standing in front of the couch but behind the legs of the deceased, who is lying on the couch. Also, the black color on his legs is only partially complete—the upper thighs have been left uncolored. Directly under the couch are four canopic jars with the heads of the four Sons of Horus, from left to right, Imsety with a human head, Hapy with an ape's head, Duamutef with a jackal's head, and Qebehsenuf with a falcon's head. To the right in front of the couch is an offering stand with offerings on it surmounted by a lotus blossom. Two jars rest on either side of the stand. The couch is shown above or next to a body of water indicated in the standard Egyptian manner with zigzag lines, and in the water is a crocodile. Under the water the niched structure typical of early dynastic palaces and tomb façades seems to be drawn.⁸ The same niched structure is found on the rectangular frame or serekh (*srh*) in which the king's Horus name is sometimes written.⁹

Lion-couch scenes are common in the Book of the Dead and other funerary papyri, but normally the person on the couch is shown as a wrapped mummy.¹⁰ The Kerasher Book of Breathings, as part of its very elaborate final vignette, shows a mummy on a lion's couch with Anubis leaning over it.¹¹ In all these cases, it is clear that Anubis is

5. Budge, *Book of the Dead*, plate V. This vignette is more conveniently found in Raymond O. Faulkner, *The Ancient Egyptian Book of the Dead* (New York: McMillan, 1985), 24–25.

6. Coenen, "An Introduction," 40–41.

7. LÄ 2:575–76.

8. For an example of such a façade, see Walter B. Emery, *Archaic Egypt* (London: Penguin Books, 1961), 181, fig. 103.

9. Alan H. Gardiner, *Egyptian Grammar*, 3rd ed. (London: Oxford University Press, 1957), 72.

10. Richard Lepsius, *Das Todtenbuch der Ägypter* (Leipzig: Wigand, 1842), plates 8, 33, 74, 75. Edouard Naville, *Das ägyptische Todtenbuch der XVIII. bis XX. Dynastie* (Berlin: Asher, 1886), 1: plates 1, 3, 5, 28, 173, 174, 187, 208. Faulkner, *Book of the Dead*, 46, 87, 147, 148 (no lion's head), 150, 169 (no lion's head), 178–79.

11. Faulkner, *The Ancient Egyptian Book of the Dead*, 25.

shown preparing the mummy of Osiris/the deceased for burial. However, as both Baer,¹² and Coenen and Quaegebeur¹³ noted, this vignette on the Hor Book of Breathings represents the resurrection of Hor (as Osiris) aided by Anubis. The closest parallels to such a scene are found in the Osiris chapel on the roof of the Temple of Hathor at Dendera.¹⁴ A mural in the Temple of Opet at Thebes also contains a similar scene.¹⁵ However, Baer's,¹⁶ and Coenen and Quaegebeur's¹⁷ assumption that the missing portion would show an erect phallus with a hawk above it representing the conception of Osiris is not likely since the figure on the couch is wearing a kilt. Also, the position of the hand of Anubis would be where the erect phallus would be. In all the representations showing Osiris with an erect phallus, he is nude.¹⁸ Coenen and Quaegebeur also suggest the traces above the lower hand are the wing of a bird. However, a careful comparison of the traces with the hand below as well as with the tip of the bird's wing to the right makes it quite clear that it is the other hand of the deceased. This is unusual, since in the Dendera temple representations when the right hand is raised, the left hand is either at the side¹⁹ (which it clearly is not here) or holding on to the erect phallus.²⁰ There are also cases where both arms are down,²¹ the arms are held across the chest holding a crook and flail,²² or the figure is mummiform with no arms shown.²³ In the Temple of Opet, Osiris is shown nude with the right hand raised and the left hand at his side.²⁴

12. Klaus Baer, "The Breathing Permit of Hôr, A Translation of the Apparent Source of the Book of Abraham," *Dialogue* 3/3 (1968): 118.
13. Coenen and Quaegebeur, *Het Boek*, 39; Coenen, "An Introduction," 40–41.
14. Auguste Mariette, *Dendérah* (Paris: Franck, 1870–75), 4: plates 65, 68–73, 75, 88–90. See Sylvie Cauville, *Dendara: Les chapelles osiriennes*, 2 vols. (Cairo: Institut français d'archéologie orientale, 1997), 2: plates 87–90, 105–8, 111, 114–19, 125, 134–37, 140, 143, 145, 236–39, 243, 247, 251–59, 261–64, 268, 271, 275–82. Mariette's plates are reproduced in Ridolfo V. Lanzzone, *Dizionario di Mitologia Egizia* (Turin: Litografia fratelli Doyen, 1881–86), 5: plates 262, 265, 268–71, 276–82, 284–91. Sixteen of them are also reproduced in E. A. Wallis Budge, *The Gods of the Egyptians* (London: Methuen, 1904), 2:132–37.
15. Maxence de Rochemonteix, "Le temple d'apet ou est engendré l'Osiris thébain," *Bibliothèque égyptologique* (Paris: Leroux, 1894), 3: plate 11.
16. Baer, "Breathing Permit of Hôr," 119.
17. Coenen and Quaegebeur, *Het Boek*, 39.
18. Mariette, *Dendérah*, 4: plates 68, 69, 70. Cauville, *Les chapelles osiriennes*, 2: plates 105–8, 243, 247, 253–55, 257–58. However, a 21st-Dynasty coffin in the Museo Egizio, Turin, shows Geb lying down with Nut arched over him. He is wearing a kilt but also is shown ithyphallic. See Werner Forman and Stephen Quirke, *Hieroglyphs and the Afterlife in Ancient Egypt* (Norman: University of Oklahoma Press, 1996), 9.
19. Mariette, *Dendérah*, 4: plates 68, 72, 90; Cauville, *Les chapelles osiriennes*, 2:105, 107–8, 257.
20. Mariette, *Dendérah*, 4: plates 69, 70, 88; Cauville, *Les chapelles osiriennes*, 2:106.
21. Mariette, *Dendérah*, 4: plate 71; Cauville, *Les chapelles osiriennes*, 2:108, 251.
22. Mariette, *Dendérah*, 4: plate 68; Cauville, *Les chapelles osiriennes*, 2:105, 256.
23. Mariette, *Dendérah*, 4: plates 65, 69, 70, 71, 72, 88–89; Cauville, *Les chapelles osiriennes*, 2:96, 105–8, 114–15, 243, 247, 253–55, 258–59.
24. Rochemonteix, "Le temple d'apet," plate 11.

The human-headed bird represents the *ba*, or soul, of the deceased. The four Sons of Horus in their canopic capacity of guarding the internal organs of the deceased are an expected part of this scene. In the Dendera temple scenes they are found under the lion couch both with a mummiform Osiris²⁵ and with Osiris shown with spread legs and raised hand, indicating resurrection.²⁶ Of all the lion-couch scenes, only one other has an offering stand nearby with a lotus blossom on it, and that is a vignette of chapter 17 of the famous 19th-Dynasty Book of the Dead belonging to Ani (now found in the British Museum).²⁷

The only parallel of the lion couch next to water as shown here is found in one of the two Rhind Funerary Papyri.²⁸ As Möller suggests, this most likely represents the Lake of Khonsu mentioned in the Book of Breathings.²⁹ In the Dendera temple a representation of the body of Osiris appears on a boat with the following text:



iw.n Hr in.n=f h^c.w-ntr n.t Wsir hr mw m hrw pn m irw=f n msh

"Horus has come bringing the divine body of Osiris upon the water on this day (the 16th of Khoiak) in his form of a crocodile."³⁰

The crocodile is thus to be equated with Horus, the son and protector of Osiris. Horus, in the form of a crocodile, helped Isis to gather the scattered limbs of Osiris.³¹ Both Möller³² and Junker³³ mention the practice of having a crocodile swim alongside the funerary boat, which carries the mummy across the Nile to the cemetery.

The representation of the niched walls seems to have no parallel in any of the sources and is thus unique to this vignette.

25. Mariette, *Dendérah*, 4: plate 70; Cauville, *Les chapelles osiriennes*, 2:106.

26. Mariette, *Dendérah*, 4: plates 70, 72; Cauville, *Les chapelles osiriennes*, 2:107.

27. For a good color photo of this vignette, see Faulkner, *Book of the Dead*, 46.

28. Georg Möller, *Die beiden Totenpapyrus Rhind des Museums zu Edinburg* (Leipzig: Hinrichs, 1913), 2: plate 1.

29. This is found in Hor Book of Breathings 1/1 or Louvre 3284 6/2.

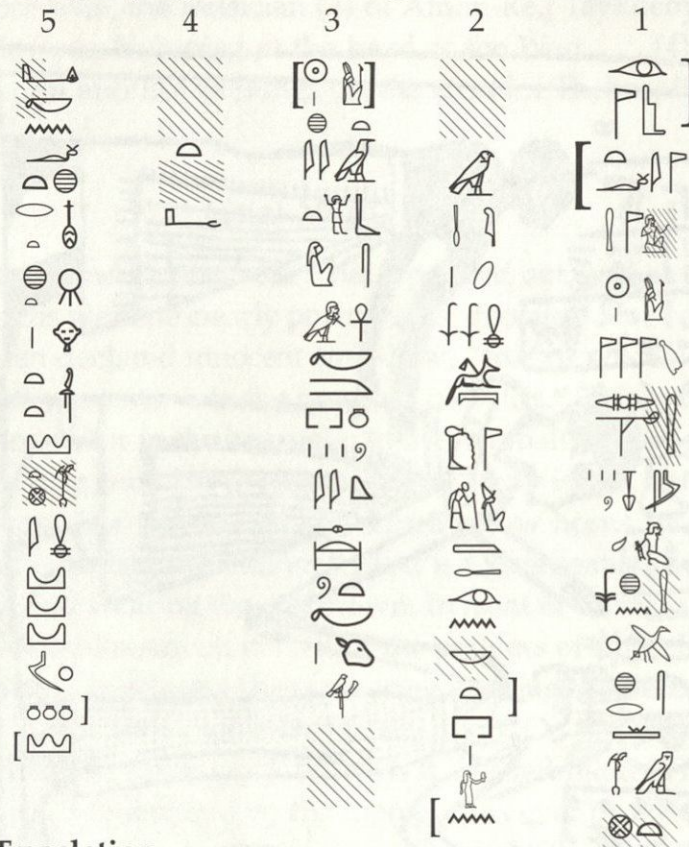
30. Mariette, *Dendérah*, 4:37, line 90; Cauville, *Les chapelles osiriennes*, 1:40 (lines 10–11).

31. *LÄ* 3:796.

32. Möller, *Die Beiden Totenpapyrus*, 1:79.

33. Hermann Junker, *Das Götterdekret über das Abaton* (Vienna: Hölder, 1913), 41–44.

Hieroglyphic Text Accompanying the Initial Vignette



Transliteration and Translation

(1) [Wsir, it-nṯr,]³⁴ ḥm-nṯr 'Imn-R^c, nsw nṯr.w, ḥm Mnw, smᓃ ḥrwy.w=f, ḥm Ḥnsw, pᓃ ir šḥr m Wᓃs.t. (2) . . . Ḥr, mᓃ^c ḥrw, sᓃ mī nn, ḥry sᓃtᓃ, wᓃb nṯr, Wsir-wr, mᓃ^c ḥrw, ir n nb[.t pr, ihy.t n (3) 'Imn-r^c,]³⁵ Tᓃ-ḥy-by.t.s³⁶ ᵚnh bᓃ=k m ḥnw=w. kys.tw=k ḥnt imnt.t . . . (4) . . . (5) [. . .] dī=k n=f ḥ.t nfr.t ᓃḥ.t ḥr imnt.t Wᓃs.t mī ḏw.w. mᓃ[nw.] . . .

(1) [The Osiris, God's father] priest of Amon-Re, king of the gods, priest of Min,³⁷ who massacres his enemies, priest of Khonsu, who is powerful in Thebes.³⁸ (2) . . . Hor,

34. Probable restoration from titles in Louvre N3207; see Marc Coenen, "Horus, Prophet of Min Who Massacres His Enemies," *Chronique d'Égypte* 74/178 (1999): 258.

35. Ibid.

36. The *s* here seems to be the Greek nominative ending since her name in Greek is Χιβοῖς.

37. Baer read *kᓃ mw.t=f* "bull of his mother." Baer, "Breathing Permit of Hôr," 116. Quaegebeur first recognized it as "prophet of Min who massacres his enemies." See Jan Quaegebeur, "Books of Thoth Belonging to Owners of Portraits? On Dating Late Hieratic Funerary Papyri," in *Portraits and Masks: Burial Customs in Roman Egypt*, ed. Morris L. Bierbrier (London: British Museum, 1997), 74. So too Coenen, "Dating," 1103–15.

38. This title of Khonsu is found in the Ptolemaic period. See Wilhelm Spiegelberg, "Miscellen," *Zeitschrift für ägyptische Sprache und Altertumskunde* 58 (1923): 156–57. The Greek equivalent is Χεσπισίχης. Readings courtesy John Gee.

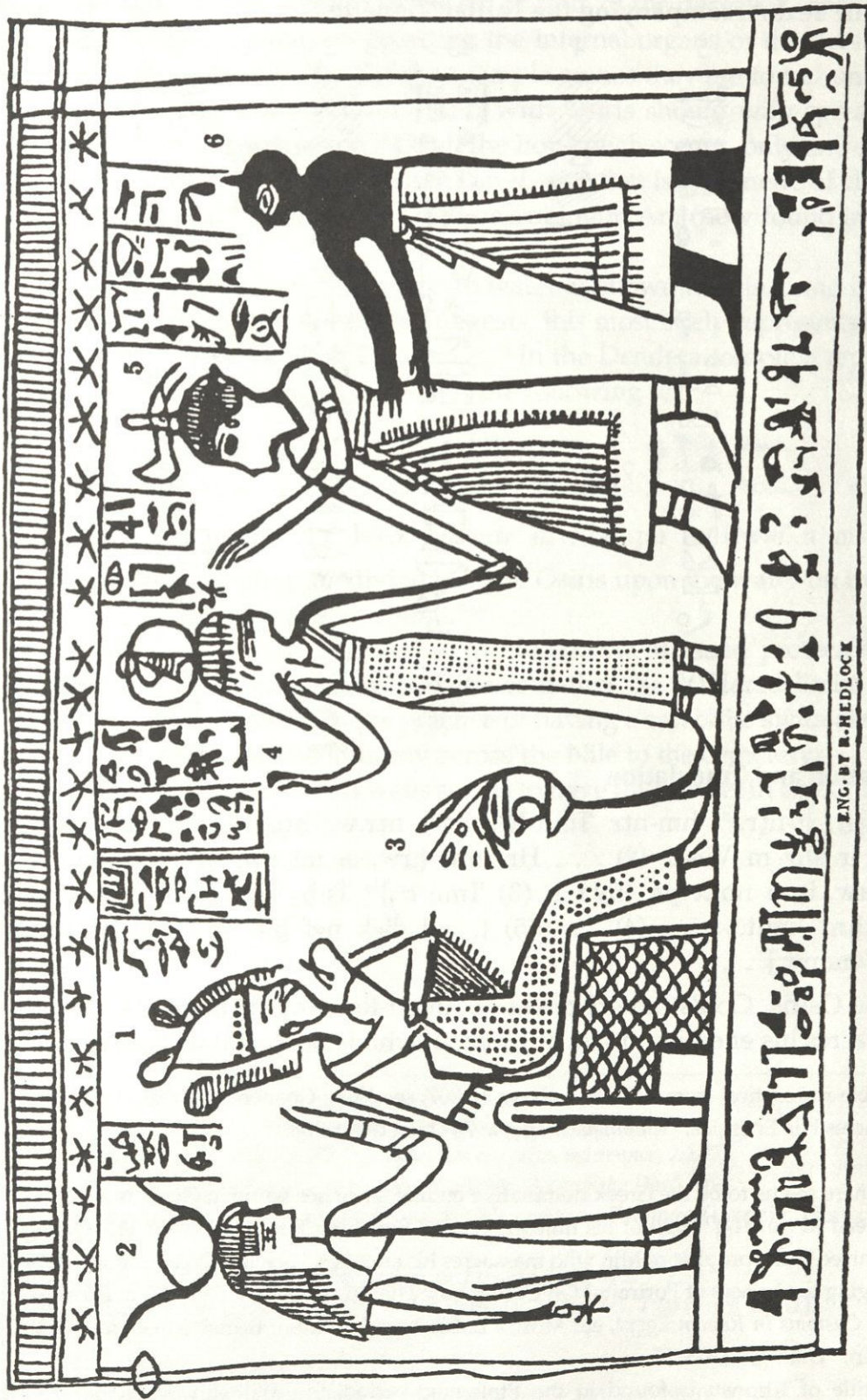


Figure 5. Facsimile of vignette at the end of the Hor Book of Breathings.

justified, the son of one of like titles,³⁹ master of the secrets, god's priest, Usirwer, justified, born of [the house wife, the musician (3) of Amon-Re,] Taykhebyt. May your soul live in their midst. May you be buried at the head of the West. . . . (4) . . . (5) [. . .] May you give to him beautiful and useful things on the west [of Thebes] like the mountains of Manu.⁴⁰

Final Vignette

As Baer,⁴¹ and Coenen and Quaegebeur⁴² have pointed out, and as the accompanying hieroglyphs indicate, this vignette clearly portrays the deceased Hor being introduced to Osiris after having been declared innocent (*mꜣꜥ-hrw*, "true of voice") in the Hall of the Two Truths; he is worthy to enter into the presence of Osiris.⁴³ This is the culmination of what the Egyptians hoped for in the hereafter: to live eternally in the presence of Osiris as one of the gods. Moving from left to right, the first figure is Isis, sister/wife of Osiris, as the hieroglyphs above her indicate. She is wearing cow horns with a moon disk, a standard headdress of both Isis and Hathor.⁴⁴ Next is Osiris seated on his throne, holding the crook and flail and wearing the atef crown. In front of Osiris is an offering stand with offerings and a lotus blossom on it. Next is the goddess of truth, Maꜥat, easily identified by the Maꜥat feather headdress she is wearing, leading the deceased by the hand. Next is the deceased Hor with an ankle-length linen kilt. On his head is a cone of perfumed grease with a lotus blossom stuck through it. His left hand is raised in greeting. The last figure is Anubis, as identified by the hieroglyphs over his head. Anubis is often found conducting the dead into the presence of Osiris.⁴⁵ The presentation itself takes place in a booth with pillars at either end. On the ceiling are painted stars.

39. In the Greco-Roman period *sꜣ mꜣ nn* means that the son was of similar priestly rank, not necessarily having the exact same titles. See Jan Quaegebeur, "Le papyrus Denon à La Haye et une famille de prophètes Min-Amon," in *Aspekte spätägyptischer Kultur: Festschrift für Erich Winter* (Mainz am Rhein: von Zabern, 1994), 214.

40. *Mꜣn.w* is a region in the netherworld (*Wb.* 2:29).

41. Baer, "Breathing Permit of Hôr," 126–27.

42. Coenen and Quaegebeur, *Het Boek*, 40; Coenen, "An Introduction," 40A–41.

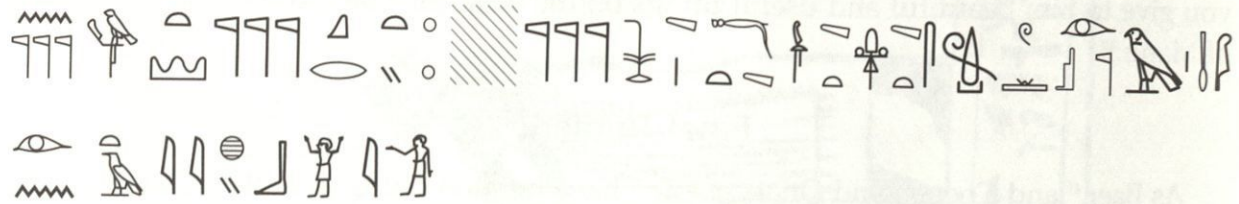
43. For a detailed description of the introduction scene, see Seeber, *Untersuchungen*, 58–62.

44. As Hornung observes, "from the New Kingdom on, Isis and Hathor can often be distinguished only by the captions giving their names, not by their iconography." Erik Hornung, *Conceptions of God in Ancient Egypt: The One and the Many*, trans. John Baines (Ithaca: Cornell University Press, 1982), 126.

45. See Faulkner, *Book of the Dead*, 34; Seeber, *Untersuchungen*, 154–58.

Hieroglyphic Text Accompanying the Final Vignette

Bottom line



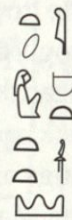
To the right of Isis



To the right of Osiris



To the left of Ma'at



In front of the deceased



In front of Anubis



Transliteration and Translation

Bottom line⁴⁶

in nṯr.w imn.t, nṯr.w qrty.w, nṯr.w rsy, mḥty, imn.t, ḥb.t: swḏ Wsir, Ḥr, mḏꜥ
ḥrw, ir n Tḏy-ḥy-by(.t).

The gods of the West, the gods of the cavern,⁴⁷ the gods of the south, north, west, and east say:⁴⁸ May Osiris Hor, justified, born of⁴⁹ Taykhebyt, prosper.⁵⁰

To the right of Isis

ʾIs.t wr.t, mw.t nṯr.

The great Isis,⁵¹ mother of the god.⁵²

To the right of Osiris

(1) ḏḏ mdw in Wsir, ḥnty imnty.w: (2) mn=k, Wsir, Ḥr (3) m ns.t ʿḏ.t=f.

(1) Words spoken by Osiris, the Foremost of the Westerners: (2) May you, Osiris Hor, abide at (3) the side of the throne of his greatness.

To the left of Maʿat

Mḏꜥ.t, ḥm.t imnt.t.

Maʿat, Lady of the West.⁵³

In front of the deceased⁵⁴

(1) Wsir, Ḥr, pḏ (2) mḏꜥ-ḥrw r ḏ.t.

(1) Osiris Hor,⁵⁵ the⁵⁶ (2) justified forever.

In front of Anubis⁵⁷

(1) ḏḏ mdw in ʾInp ir sḏ (2) nb p.t, ḥnty (3) imnt.t.

(1) Words spoken by Anubis⁵⁸ who make protection (2) Lord of heaven, Foremost of (3) the Westerners.⁵⁹

46. This line reads from left to right rather than the normal right to left.

47. *qrt.y(w)*, a common epithet for gods of the kingdom of the dead (*Wb.* 5:62, 10).

48. *in < i in*; cf. Gardiner, *Egyptian Grammar*, §§ 436–37.

49. One would have expected *ms n* rather than *iri n* here, but *iri* can be used to indicate the mother as well as the father (*Wb.* 1:111, 13).

50. *swḏ* intransitive in Late and Hellenistic periods (*Wb.* IV, 65, 8).

51. Isis is regularly portrayed wearing cow's horns with a moon disk.

52. Isis is the mother of Horus.

53. The figure here has the maʿat feather headdress.

54. These signs within each line of the column also read from left to right rather than the normal right to left.

55. The figure is that of Hor, the owner of the papyrus, being introduced into the presence of Osiris.

56. The use of the definite article *pḏ* before *mḏꜥ-ḥrw* is most unusual, but it is clearly there.

57. These signs also read from left to right rather than the normal right to left.

58. Anubis is often found conducting the dead in the Hall of Judgment. (A good example is in the vignette to chapter 125 of the Book of the Dead shown in Faulkner, *Book of the Dead*, 34.)

59. The reading is far from certain, but this is a common title for Anubis as well as Osiris (*Wb.* 3:305, 13).