

THE NEW KINGDOM BOOKS OF THE NETHERWORLD

General

In the New Kingdom, parallel to the development of the Coffin Texts into the Book of the Dead, a new, almost purely royal literary genre was created: in Egyptian, it was designated (Books of) What Is in the Duat (the Netherworld). In modern times, these works were at first referred to as Guides to the Hereafter, but the name Books of the Netherworld (or Underworld) is now generally accepted in English. The German equivalent is *Unterweltsbücher*, and in French, they are called *Livres du monde inférieur* or the like. These are the first religious books that are not ever-changing collections of spells, as the Book of the Dead still was; instead, these have permanent, unchanging content. Additionally, their pictures are not separate vignettes but rather constitute, along with the text, a solid unity. With few exceptions, these thoroughly illustrated books were handed down only by royalty until Dynasty 21 and could not even be used by queens, as shown by the tomb of Nofretari.

A clear formal distinction exists between the earlier Books of the Netherworld—the Amduat and the Book of Gates—and the later ones. The earlier compositions are arranged according to the twelve hours of the night, with the barque conveying the sun god in his ram-headed, nocturnal form placed in the center of each hour. In the later books, the solar barque is almost entirely absent; instead, the presence of the god is indicated by his red sun disk, which is absent, however, from scenes de-

picting the damned. In the Book of Caverns, the twelvefold division according to the hours is replaced by an arrangement into six sectors, while the division in the Book of the Earth has yet to be explained.

Formally, compositions such as the Litany of Re and the Book of the Heavenly Cow differ considerably from the Books of the Netherworld; in particular, they are not thoroughly illustrated. Their content is quite similar, however, especially that of the Litany of Re, with its nocturnal, otherworldly forms of manifestation of the sun god, and their intended effect in the netherworld.

The nightly journey of the sun is the focus of all the Books of the Netherworld, and consistent with this, it also furnishes the ordering and creative principle for the spaces in the hereafter. This nocturnal regeneration of the sun demonstrates, by way of example, what powers of renewal are at work on the far side of death. At the same time, the journey occurs in the spaces of the human soul, in which a renewal from the depths becomes possible. That it is an odyssey of the soul is emphasized by the Egyptians through the indication that the sun god descends into the depths as a *ba*-soul (and thus is ram-headed, since *ba* is also the word for ram); herein lie significant antecedents of modern psychotherapy. The nocturnal journey leads through an inner region of the cosmos (what the German poet Rainer Maria Rilke has referred to as *Weltinnenraum*) that was regarded not only as the netherworld and the depths of the earth, but also as water (the primeval water, called Nun), as darkness, and as the interior of the sky. Connected to this are the symbolic representations, so popular from the Amarna Period on, that attempt to summarize the entire course of the sun in a single, complex picture.

We will discuss the books here in the chronological order in which they were presumably composed.

The Amduat

Sources

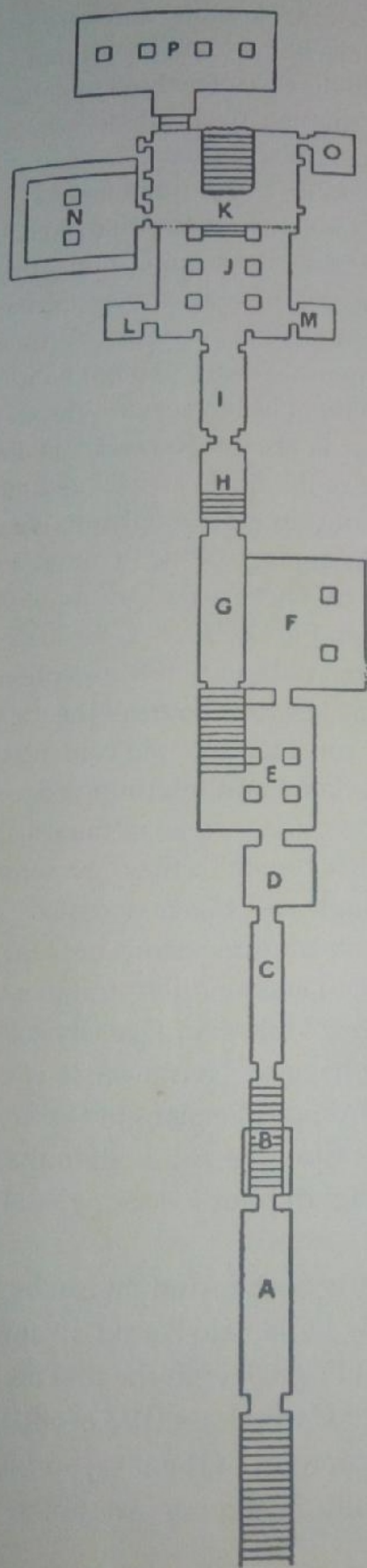
It is possible that the oldest fragments of the Amduat, which are from the tomb of Tuthmosis I, actually belong to the early years of Queen Hatshepsut, for we must reckon with a reburial of the king by his daughter. But earlier accounts, according to which a portion of these fragments stem from the tomb of Hatshepsut (KV 20), are improbable; they clearly constitute a unity and can scarcely be apportioned to two tombs. Hartwig Altenmüller assumes "various stages of composition" before Tuthmosis I, leading back "perhaps to the Old Kingdom," but

such a detailed description of the netherworld, with its quantity of illustrations, is entirely unimaginable for the Old Kingdom and highly unlikely even for the Middle Kingdom. Nevertheless, even at present, the book continues to be dated to before the New Kingdom, despite the lack of any thorough rationale for such an estimation.

Our earliest complete copies stem from the tomb of Tuthmosis III and that of Useramun, the first of his viziers. Both take into account the text's own notes regarding orientation and attempt to distribute the hours of the night according to the four cardinal points (see "Content" in this section), with the beginning of the text in the west and its end in the east, although the relatively small wall surfaces of Useramun's tomb necessitated a modification of the distribution. Amenophis II did not take the prescribed orientation into account but rather placed all the hours in a purely sequential order, with the short version of the composition (see "Content") at its end. Tuthmosis IV left his sarcophagus chamber undecorated, whereas Amenophis III again had the Amduat as the standard decoration on the walls of his sarcophagus chamber, with the hours in sequential order and the abbreviated version at the end.

After the reign of Akhenaten, when provisions were made for the burials of Tutankhamun and Aya, the Amduat was minimally represented by selections from the first hour; in the tomb of Tutankhamun, two additional (incomplete) hours were placed on one of his gilded shrines. Haremhab, on the other hand, followed by Ramesses I, completely abandoned the Amduat and chose the later version of the Book of Gates for his sarcophagus chamber. Because the shrines from these and the remaining royal tombs are lost to us, it remains uncertain whether the Amduat continued to be used on their walls.

With Sethos I, the Amduat returned to the walls of the sarcophagus chamber; the first three hours surround the sarcophagus while the continuation is scattered throughout the tomb. From this time down through the reign of Ramesses III, the fourth and fifth hours had a permanent place in the third corridor and the location of the remaining hours varied, and from Merneptah on, there was no longer an Amduat in the sarcophagus chamber. The twelfth hour, which is lacking in Sethos I's tomb, is represented by two versions in the tomb of Ramesses II, one of them in the shaft (figure 9), which is otherwise without parallel. The short version, which Sethos had placed around his sarcophagus, had a subsidiary chamber of its own reserved for it in the tomb of Ramesses II; it was omitted in the tombs that followed, and only in Dynasty 21 did it reappear on papyri. Because the material is lacking,



9. Layout of a typical New Kingdom royal tomb, as illustrated by a plan of the tomb of Sethos I. A, first corridor; B, second corridor; C, third corridor; D, shaft; E, first pillared hall; F, side chamber; G-H, lower corridors; I, antechamber; J, sarcophagus chamber; K, "crypt"; L-O, side chambers; P, end room. After E. Hornung and E. Staehelin, *Sethos—ein Pharaonengrab* (Basel, 1991), p. 44.

we cannot say to what extent texts from the Amduat were represented on the gilded shrines or on other portions of the tomb furnishings in the royal tombs of the Ramesside Period; in the case of Sethos I in particular, we could assume that the otherwise missing twelfth hour was represented. No New Kingdom papyri contain the Amduat.

Down to Ramesses III, all the royal tombs display extensive excerpts from the Amduat. Ramesses IV then took a new direction, contenting himself with a few citations from the short and long versions. Ramesses VI, however, had a relatively complete exemplar, for the first time since Dynasty 18, in the fourth and fifth corridors of his tomb, where the hours are once again in sequential order, though with transpositions and abbreviations of the contents of the seventh through the eleventh hours, while the twelfth hour is absent. Ramesses IX limited himself to the second hour and a part of the third, as well as a citation (the corpse of the sun from the sixth hour) in his sarcophagus chamber.

In the latter part of Dynasty 21, on the analogy of the Pyramid Texts, a democratization of the book ensued; at Thebes, the priests of Amun adopted it for their coffins and papyri, and in Dynasty 22, the high priest Iuput used it in his cenotaph at Abydos. With very few exceptions, the papyri from this period contain only the last four hours of the night and the short version. Their layout varies considerably: the contents of the individual hours are sometimes abbreviated and intermingled, or even enriched by additional pictorial elements, and instead of the usual three registers (i.e., rows of depictions; see "Content"), they are sometimes arranged into two registers or only a single one. Usage decreased to only a few motifs in Dynasty 22 but gained fresh dimensions in Dynasty 26, at first on the walls of tombs of officials (Petamenophis, fragments from Roda) and then on royal and nonroyal sarcophagi of Dynasty 30 and the early Ptolemaic Period. Thus, the sarcophagus of Nectanebo II, which was never used because of the king's flight from the Persians in 343 B.C.E., was decorated with a selection of six hours from the Amduat; in the case of Wereshnefer (MMA 14.7.1), only the eighth hour is lacking, and in that of Berlin 49, only the twelfth hour.

Beyond this series of sarcophagi, parts of the Amduat can be tracked down on wooden coffins from the early Ptolemaic Period. Examples are the coffin from the tomb shaft of Basa (TT 389), with the first and eighth hours, and some figures on the coffin of Harendotes (BM 6678), which is dated to the reign of Ptolemy III. The contents of the texts and figures—which were often copied more faithfully in the late exemplars than in

the Ramesside Period—were in and of themselves unchangeable, though doors guarded by serpents were added to the individual hours of the night on several late sarcophagi.

Research

Jean-François Champollion mentioned the Amduat only in his description of the tomb of Amenophis III, where he was struck by its cursive version, in the thirteenth of his letters from Egypt; but he copied texts and representations from this book in other tombs, thus laying the foundation for its study. In addition, in 1879 Ridolfo V. Lanzzone published the first Turin papyrus containing the Amduat. Pioneering though incomplete was the translation and analysis by Gaston Maspero in 1888, which served as a foundation for Alfred Wiedemann, Edouard Naville, E. A. Wallis Budge, and others; a fresh and complete French translation was eventually prepared by Gilles Roulin. In 1894, Gustave Jéquier published and translated the short version, though he could take into consideration only a single version from the New Kingdom—that of Sethos I—for the tombs of Tuthmosis III and Amenophis II were not discovered until 1898. Eugène Lefébure's highly imperfect copy from the tomb of Sethos I, published in 1886, served for many years as the basic edition of the long version and was employed in the preparation of the *Wörterbuch der ägyptischen Sprache* (Dictionary of the Egyptian Language). Budge supplied detailed descriptions of individual hours of the night in *The Gods of the Egyptians* (1904) and *The Egyptian Heaven and Hell* (1905), with translations. Paul Bucher published the concluding texts of the first three hours in 1931, though in hieroglyphic type and only according to the three versions of Tuthmosis III, Amenophis II, and Sethos I; in the following year, he published the tombs of Tuthmosis III and Amenophis II in *MIFAO* 60, with photographs and the texts in hieroglyphic type, thus broadening the textual basis.

Alexandre Piankoff's publication of the tomb of Ramesses VI in 1954 represented a further step, and the English translation he included has yet to be superseded. In 1963 appeared Erik Hornung's edition of the long version (and, in 1967, the short version), with the first translation into German; these were replaced by a synoptic edition by the same author, *Texte zum Amduat* (1987–1994). Since these editions include only versions from the New Kingdom, A. F. Sadek's 1985 publication of papyri with copies of the Amduat in the Cairo Museum represents an important supplement. With regard to the meaning of the compositions,

A. Schweitzer published an interpretation from a psychoanalytic point of view in 1994.

Structure and Language

As an individual Book of the Netherworld, the Amduat bears an original title, namely, Book of the Hidden Chamber; the modern designation Amduat ("that which is in the Duat") stems from the Egyptian name for all the Books of the Netherworld. Its division into twelve sections corresponds to the twelve hours of the night. Each hour except the first has a heading, written horizontally, that summarily describes significant events that occur in the hour, along with remarks concerning its usefulness and its orientation (see "Content"). Additionally, a brief introduction in vertical columns gives the names of the hour, its gateways, and its region of the netherworld and serves as a clear division between one hour and the next. Only the first three hours have lengthy concluding texts as well. Special insertions such as those that would become customary beginning with the Book of Gates are absent, and the concluding scene depicting the arms of Shu and the sun is not yet separated from the twelfth hour.

The Amduat is the first completely illustrated book; the texts and pictures constitute a unity and the texts make constant reference to the illustrations. Unfinished portions in the tombs of Haremhab and Sethos II show that first the scenes were copied onto the walls and then their accompanying texts. The representations and their captions are arranged in three registers, with the solar barque always appearing in the middle one. This register also includes the central theme of the hour, while the upper register is devoted to general phenomena in the netherworld and the lower register treats further motifs specific to the region of the hour. Exceptional features are offered in the first hour, with its doubling of the middle register (a barque appears at the beginning of each half) and its enumerations of deities in the other two registers, and in the fourth and fifth hours, with their partially crossed registers. Only in the latter two hours are there individual captions in enigmatic writing; in the other hours, abbreviated writings that in most cases cannot be designated enigmatic often accompany the normal writings. Retrograde writing is preferred in the texts, and the representations are also mostly to be read in reverse. Unlike the later Book of Gates, where the sun barque is depicted being towed in each of the twelve hours of the night, the towing of the barque occurs here in only four of them: the fourth, fifth, eighth, and twelfth.

Notations in the individual hours distribute them according to the four cardinal directions, running along a rectangle with two hours on each of the short sides and four on each of the long sides. The only tombs that display at least an attempt to take this into account are those of Tuthmosis III and Useramun, with the directions followed exactly only in the sarcophagus chamber of the former, though in the catalogue of deities, the hours are ordered sequentially, with the solar barque always at the beginning, as was also done later in the sarcophagus chambers of Amenophis II and Amenophis III. Because of the narrowness of his burial chamber, Useramun was obliged to make changes in the distribution, in particular the displacement of two of the hours from the east to the north wall. In the tomb of Tuthmosis III, the last hour of the night lies precisely in the east, while the entrance to the sarcophagus chamber corresponds to the sandy road of the Land of Sokar.

In addition to the long, illustrated version, a short (called "abridged" by Maspero and Jéquier) version is found in the tombs and on papyri; it is appended to the book like a concluding chapter and contains no pictures. Like the long version, it is divided into twelve sections. It is a sort of abstract (*sehuy*, "summary") containing special emphases, in particular listing important names of the individual hours of the night and adding further remarks regarding usefulness. It seems to be divided metrically into 300 verses.

In the tomb of Tuthmosis III, references to the king are constantly inserted into the text of the book, a practice entirely given up by Amenophis II and Amenophis III. In the tomb of Sethos I, such references are inserted only in the concluding texts in the second corridor, while in the tombs of Dynasty 20, they occur in just a few places. In the tomb of Tuthmosis III, an exceptional instance is the catalogue of deities in the upper pillared hall (the antechamber to the sarcophagus chamber); it arranges most of the beings (though none of the enemies) who appear in the Amduat in the manner of a list but with their order occasionally modified, while the stars that are inserted in each case indicate the desired ascent of the king's *ba*-soul into the heavens.

Content

The detailed opening section of the Amduat stresses knowledge; it promises knowledge of netherworldly phenomena nine (which in Egyptian stands for "many, many") times, and in the process, it also affords a summary of the content of the Amduat. The book describes the journey of the sun god through the twelve hours of the night, from his setting to

his rising in the morning. In between, we are presented with the actions and speeches of the sun god as well as with descriptions of the entities in the netherworld and their functions. It is the first religious treatise to insert the king consistently into the daily course of the sun. While Osiris is mentioned again and again and is often depicted, he remains entirely passive; in the entire *Amduat*, he does not speak even once. Direct reference to the deceased king is made only in the sixth hour, at the crucial moment when the *ba* of the sun unites with his corpse.

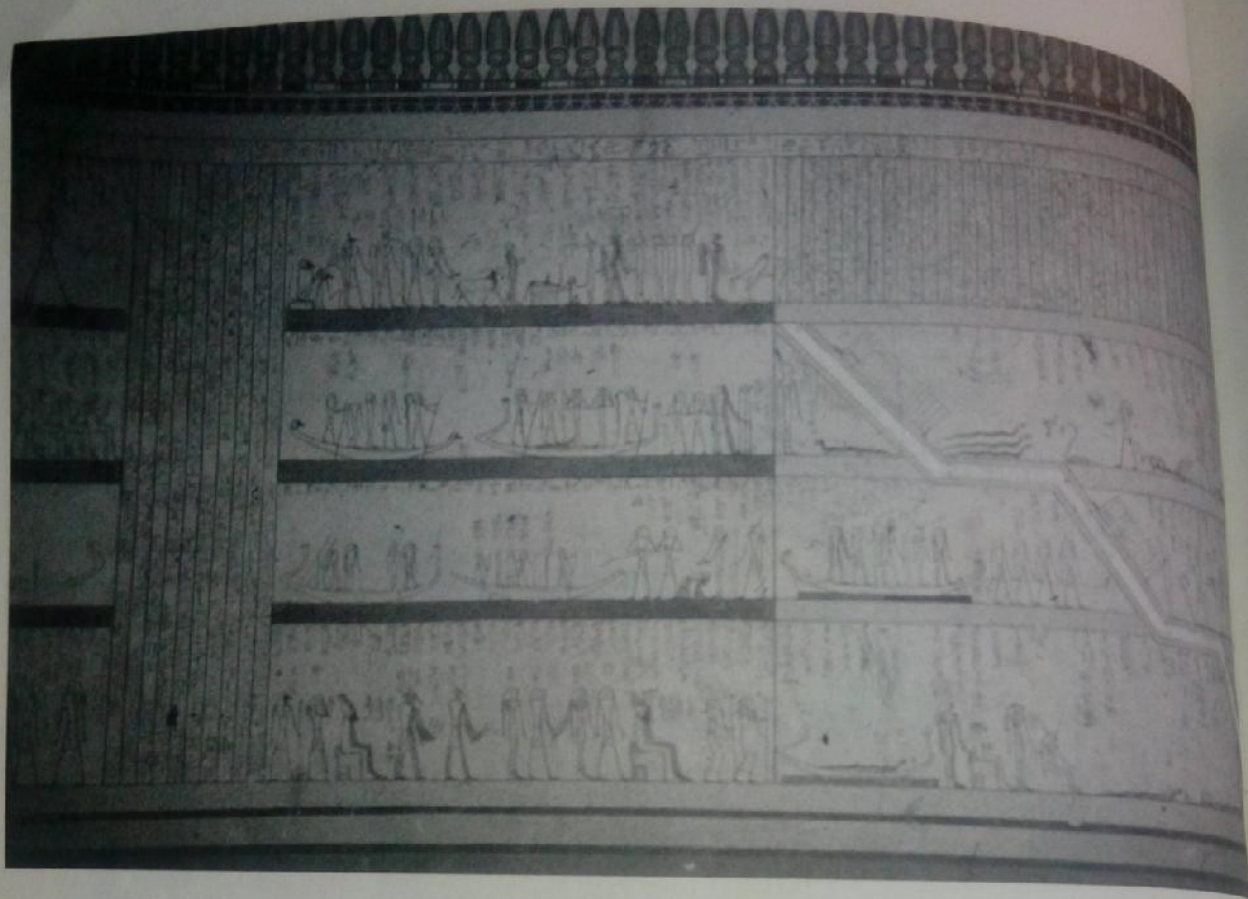
The book begins with the entry of the sun god, as a ram-headed *ba* ("soul"), into the interstitial realm of the first hour of the night, and it ends with his rebirth in the morning, after uniting with his corpse in the middle of his journey in the sixth hour and overcoming the menacing serpent Apophis in the seventh hour.

With its arrangement into lists of the various important beings in the afterlife, the first hour of the night (figure 14) lays the foundation for an ordering and unfolding of the Unknown, into which the sun descends in the evening. The solar baboons and the goddesses of the hours, along with the other deities in the upper and lower registers, personify the general rejoicing evoked by the appearance of the sun, in which all the inhabitants of the afterlife except for the "enemies" participate. In the middle register, the goddess Maat appears twice directly in front of the solar barque; later, she will appear at the beginning of the second hour, stressing that justice and law rule even here in the afterlife. In a second barque, the sun god is already present in his morning form of the scarab beetle; he is being worshiped by Osiris, who was considered to be his nocturnal form. The beginning of the journey thus already alludes to its successful completion. Personified stelae, provided with human heads, allude to the commanding power of the god, who communicates all that is necessary for those in the afterlife through his directives. At the end is the opening and the resealing of the netherworld, which is called the Great City because of its large number of inhabitants. With its gateway named Swallower of All, this posthumous world contains everything that has ever existed.

The next two hours (figures 10, 15, and 16) begin the actual netherworld, which is depicted first as a realm of abundance dominated by the watery expanse called *Wernes* in the second hour and by the *Waters of Osiris* in the third. In both hours, the solar barque is accompanied by other boats that are not depicted again in the later hours. The



10. Amduat, second and third hours, with short version above. From the tomb of Sethos I. Photography by the Egyptian Expedition, The Metropolitan Museum of Art, New York. Photo courtesy of The Metropolitan Museum of Art.



11. Amduat, third and fourth hours. From the tomb of Tuthmosis III. Photo by U. Schweitzer.

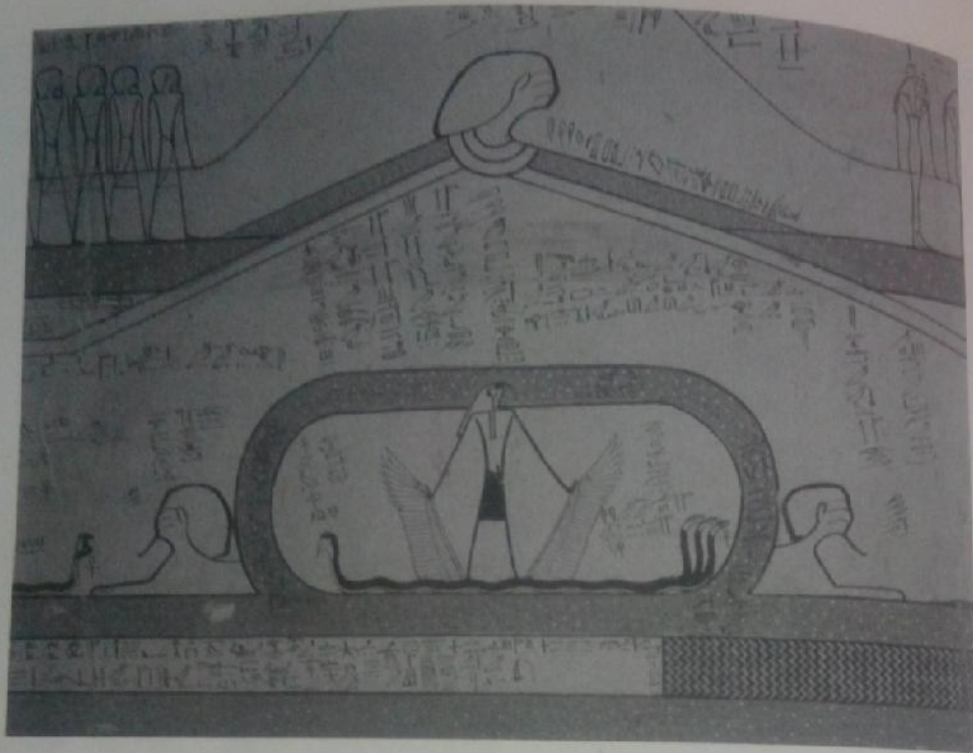
god concerns himself with assigning land to the blessed dead, who carry ears of grain in their hands or wear them in their hair in the lower register. These are the peasants of Wernes, and provision for their material needs is the theme here. The presence of Osiris manifests itself a number of times in the lower register of the third hour, and in the text that concludes the hour, Re is even said to turn and face him directly. We also encounter avenging creatures with knives in hand to render all enemies harmless.

This well-watered, abundant landscape ends at the fourth hour (figures 11 and 17). Here lies the desert of Rosetau, the "Land of Sokar, who is on his sand," a desolate, sandy realm teeming with snakes whose uncanny movement is emphasized by the legs and wings on their bodies. A zigzag route filled with fire and repeatedly blocked by doors leads through the region of this hour. For the first time, the solar barque needs to be towed for it to make progress, and the barque itself turns into a serpent whose fiery breath pierces a pathway through the otherwise im-

penetrable gloom. In the very middle of this darkly menacing hour, Horus and Sokar look after the solar Eye, protecting and renewing it, while at the end we are afforded an unexpected and consoling glimpse of the morning sky.

The structure of the fifth hour (figure 18) differs somewhat from the usual, with stress placed on its center by means of an intersection of registers. The region represented by this hour embodies the West, and it includes all the essential elements of the realm of the dead, including (though it is invisible) the primeval water containing those who have drowned. The hillock with two birds, who are Isis and Nephthys in mourning, is the tumulus over the grave of Osiris, out of which the sun is emerging rejuvenated in the form of a scarab. The "slaughterers" on the far side of the burial mound, along with the various menacing serpents, are entreated to allow the sun god to proceed in peace so that he can get by the narrow pass in the middle of the hour. The four towmen of the fourth hour no longer suffice; here, along with the solar beetle reaching down from above, seven males and seven females pull the towrope. The journey continues through an oval representing the cavern of Sokar, which is nestled between the two heads of the Aker-sphinx (figure 12). This might be yet another representation of the entire netherworld, within which the mysterious nightly union of Osiris (here identified with Sokar) and the sun god takes place. Deeper still, the Lake of Fire is again indicated as a place of punishment.

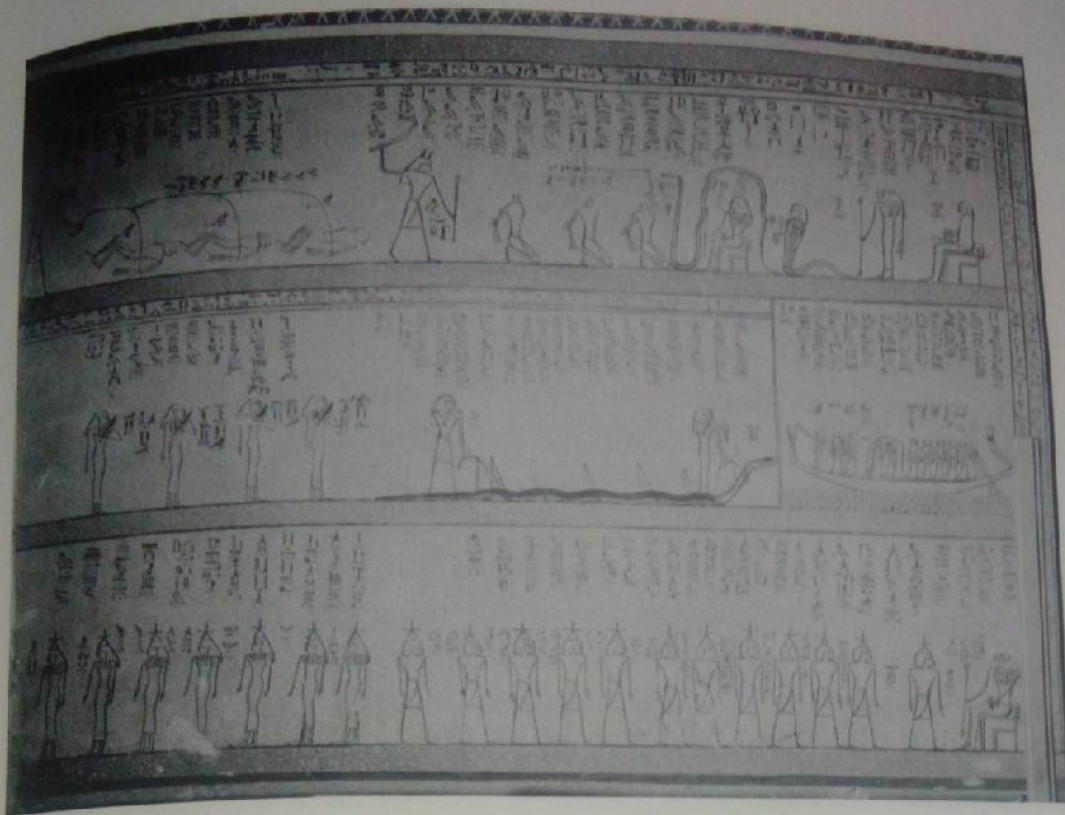
Quitting the desert of the Land of Sokar, in the sixth hour (figure 19), at the very depths of the netherworld, the sun reaches the water hole filled with Nun, the primeval water. Here lies the corpse of the sun: as a *ba*, the god will unite with it. The sun's corpse is depicted twice, simultaneously, at the ends of the upper and lower registers. It is not depicted as a mummy; rather, it is represented as the solar beetle—the scarab—thus already connected with the god's rejuvenated morning form. The corpse is also the image of Osiris, which is embodied by the leonine "Bull-with-the-thunderous-voice" in the upper register. As *ba* and corpse, Re and Osiris unite at the deepest point in the nocturnal journey, while the notion of resurrection is underscored by the semi-upright position of deities in the upper and lower registers. Only here, at this most critical juncture, are the Kings of Upper and Lower Egypt emphasized, along with the symbols of their might: their scepters, crowns, and uraei. They are here to be present at the resurrection of the deceased pharaoh. Thoth is seated in front of the barque, healing the Eye and thus helping to ignite the new light. The lower register is framed by Sobek and Nun, the



12. Amduat, realm of Sokar in the fifth hour. From the tomb of Tuthmosis III. Photo by A. Brodbeck.

lords of the primeval waters, while Tatenen, lord of the depths of the earth, is also mentioned in the texts.

At about midnight, the sun shines anew, but this self-engendering of Light also represents a moment of grave danger. This is why we find, in the foreground of the seventh hour (figures 13 and 20), the punishment of enemies, above all the archfiend Apophis: in the form of a serpent, he lies on his sand bank in front of the barque, trying to bring the course of the renewed Light to a standstill. He cannot succeed in this, for he is ensorcelled by Isis and Seth, while Selket casts her fetters around his body, also protected by yet other assistants. Moreover, the sun is now which is dismembered by the *Mehen*-serpent. Analogously, in the upper register, Osiris triumphs over his enemies, who have been bound and beheaded by an avenging demon with a cat's head; Osiris, too, is in the coils of a protective *Mehen*-serpent. At the end of the upper register, we also see three divine *ba*-birds with crowned human heads, along with Atum on a serpent, while behind the sand bank in the middle register, we once again observe the burial place of the sun's corpse, protected by knives.



13. Amduat, seventh hour. From the tomb of Tuthmosis III. Photo by A. Brodbeck.

In the lower register, the sun god is enthroned as "Horus of the netherworld," providing for the course of the stars, whose personifications fill the remainder of the register. The conclusion depicts a helpful crocodile with the head of Osiris; it is assisting in the search for those parts of the god's corpse that are drifting in the water.

The well-ordered format of the eighth hour (figure 21) is striking. The upper and lower registers are each divided into five caverns or crypts sealed by doors that open at the bidding of the sun god, as has already taken place in the representation. Nearly all the beings in these crypts are seated on hieroglyphs for cloth, which the caption designates as their clothing. The theme of this hour is thus the supplying of clothes, which from early times on represented a high priority among the things wished for in the afterlife. The texts also describe how the *ba*-souls of the gods and the dead joyfully respond to the sun god from these crypts, which stand for all the crypts in the netherworld. Though the sound of this rejoicing is intelligible speech to the god, human ears hear it only as the cries of animals or other sounds in nature, such as banging on metal or splashing

water: such is the distortion even of sound in the afterlife! In the middle register, the solar barque is again towed vigorously along, here by eight males, toward its ultimate destination. Personified *shemes* hieroglyphs appear next, designating both the jurisdiction and the "following" of the god, as well as the four rams of Tatenen, which at the end of the New Kingdom were condensed into the figure of a four-headed solar ram.

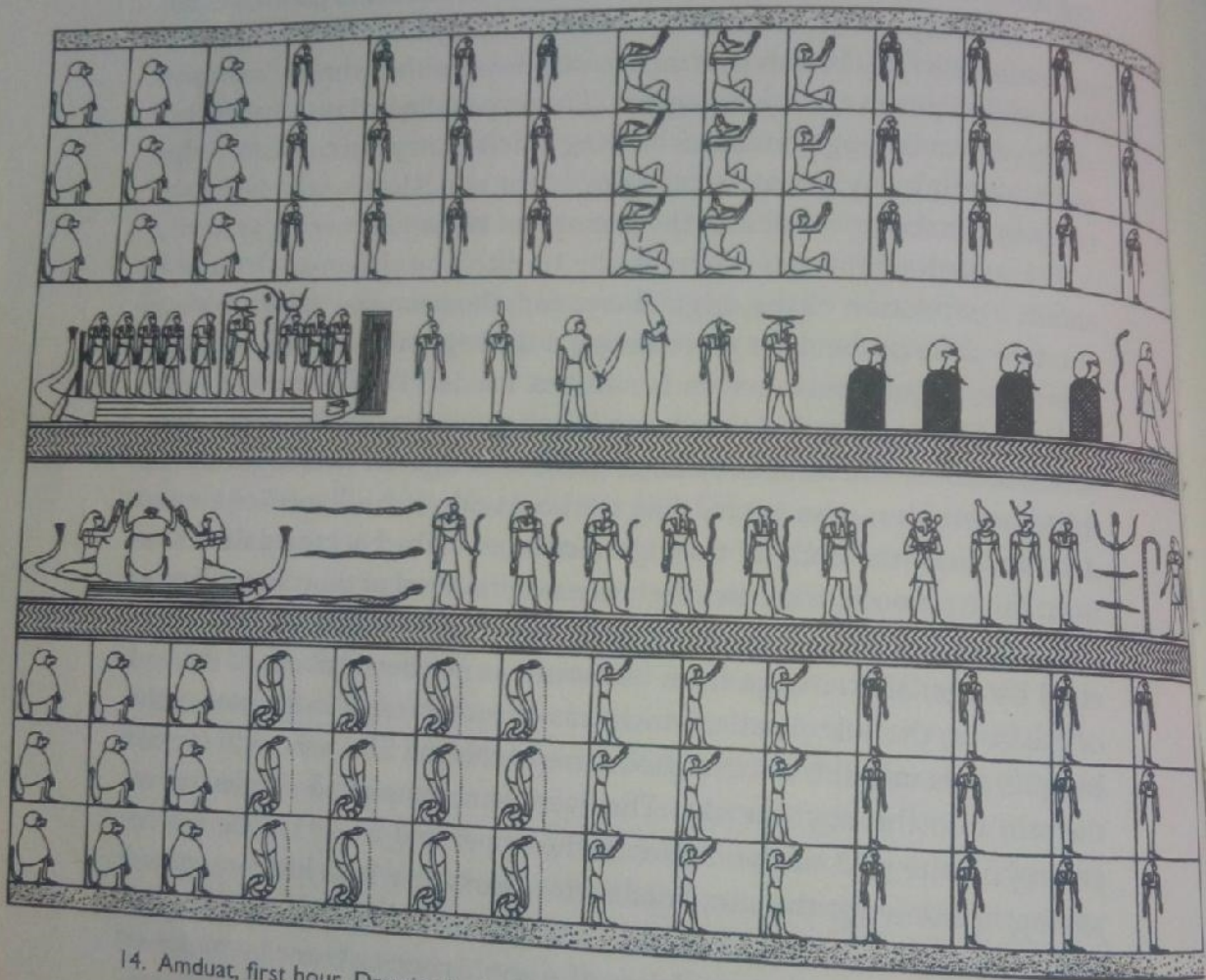
The crew of the solar barque is highlighted in the ninth hour (figure 22); with their rudders in their hands, they are the dominating theme of the middle register, where three divine figures concerned with the material provisioning of the dead are also depicted. Additionally, the upper and lower registers continue the eighth hour's theme of providing clothes. At the top, the first group, with their hieroglyphs for cloth, is described as a court of law that "fells the enemies of Osiris," while the following group of goddesses care for Osiris, which includes the repelling of his enemies. The twelve uraei in the lower register also serve as a deterrent to enemies, and the nine "field-gods" who follow, stalks of grain in hand, again assure the provisioning of the deceased.

In the lower register of the tenth hour of the night (figure 23) is the rectangle of water containing those who have drowned, which fills the middle register of the ninth hour in the Book of Gates. Those shown in various positions, drifting in the water like Osiris, are saved from decay and decomposition by Horus, who leads them to a blessed posthumous existence even though they have not been accorded a proper burial. Here, the primeval water reveals itself to be a regenerating element, filling this entire hour of the night, which is designated "(the one) with deep water and high banks." Darkness rules here, moreover, and the hour is lit by the four goddesses with serpents on their heads who are standing behind the watery rectangle. The upper register is devoted to the rescue and healing of the Eye, which appears as the solar Eye and the Eye of Horus. Thoth (the seated baboon) is responsible for this, along with the lion-headed Sakhmet, goddess of healing, who manifests herself here in various forms, while the remaining deities lend extra protection to the Eye. In the middle register, the *ba*-souls of Sokar (the falcon in the serpent) and Osiris (the falcon-headed serpent) make an appearance in front of the solar barque, along with the sun god's bodyguards, who are armed with various weapons to protect him against his enemies in the darkness.

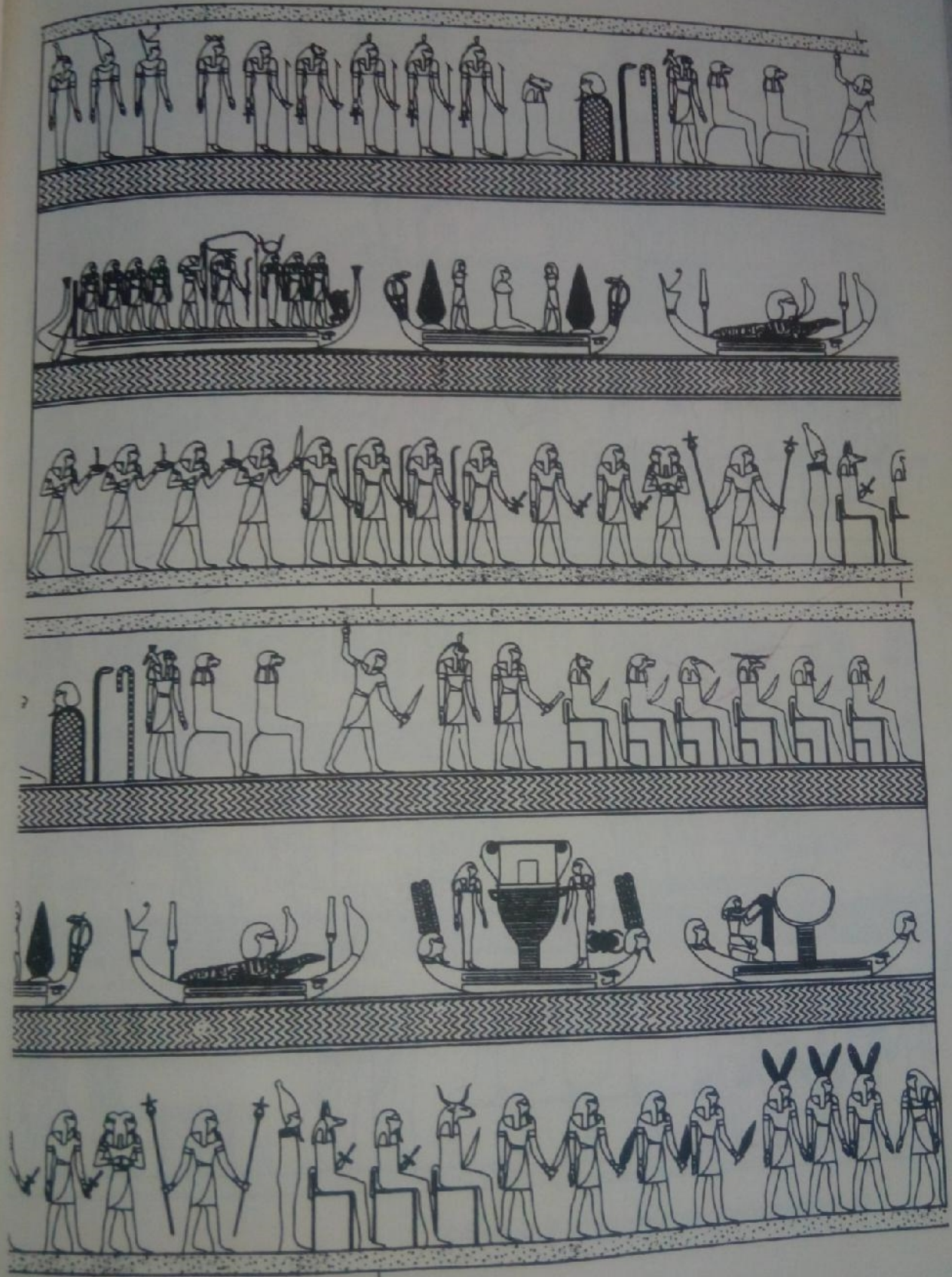
The eleventh hour (figure 24) is filled with preparations for the coming sunrise, the sun's emergence from the eastern mountain of the sky.

"World-encircler," the serpent within which the miracle of the sun's rejuvenation will occur in the next hour, is already present in front of the barque. In the form of serpents, Isis and Nephthys transport the crowns of the Two Lands to the eastern gate of Sais, where four forms of the goddess Neith are standing. In the upper register, the concern is once again with time and the birth of the hours: everything depends on not missing the right moment for the new sunrise. At the end of the upper register, next to the retinue of the sun god, four additional goddesses sit on double serpents, each holding a hand in front of her face; from them emanates the fiery breath that incinerates the enemies who are cast into flame-filled pits in the lower register. The serpent "who burns millions," along with avenging goddesses holding knives, carry out this Last Judgment, averting any threat to the rising of the sun. Horus, who is watching over the scene, condemns the enemies of his father.

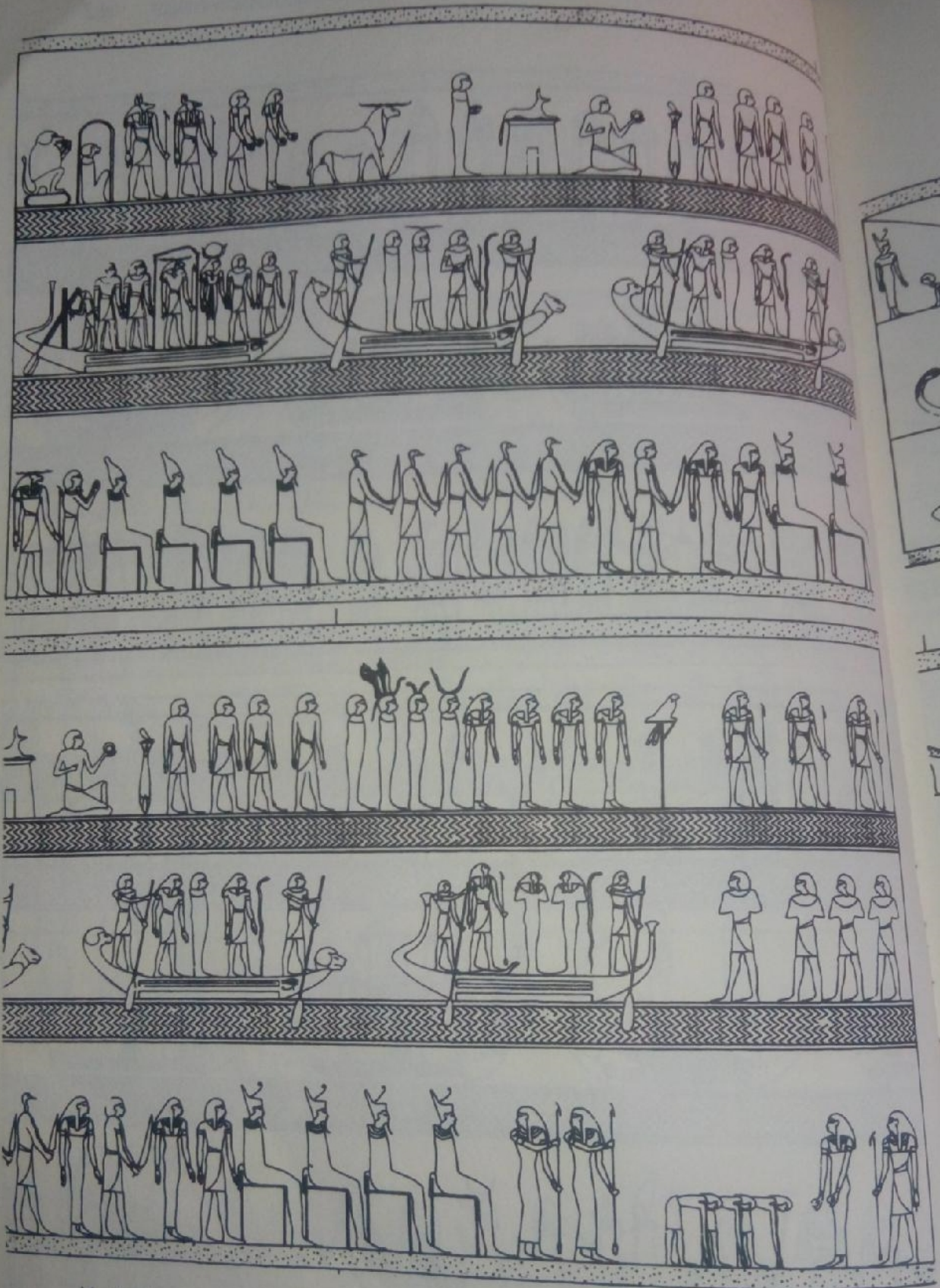
The rebirth of the sun occurs in the twelfth hour (figure 25). Since it entails a repetition of the original creation, the primeval gods are present; two pairs of them are represented at the beginning of the lower register. The sequence of events is situated inside "World-encircler," the serpent that appeared in the eleventh hour, and the gravity of the event is indicated by the unusually large number of figures, twelve males and thirteen females, who are hauling the boat with its "millions" of blessed dead through the body of the gigantic serpent. The backward direction, from tail to mouth, indicates the necessary reversal of time: according to the caption, all these beings enter the serpent's tail old and frail, weakened by age, and emerge from its mouth as newborn babes. At the end of the hour, the solar beetle, which was already present in the bow of the barque, flies into the outstretched arms of the god Shu, who will elevate the sun into the daytime sky. The event is accompanied by general rejoicing on the part of the deities in the upper and lower registers, a rejoicing not only for the sun, but also for Osiris, to whom life is promised though he must remain in the realm of the dead. Additionally, the goddesses in the upper register drive off Apophis one last time by means of fire-spitting snakes, with the support of the oarsmen in the lower register, who accompany the sun in safety to the sky. When the sun has left the netherworld, the goddesses will continue to provide the dead with the light from their living torches. For a moment, the netherworld lies open, but Shu seals it again, and the nocturnal journey is over. Along with Osiris, who is depicted mummiform at the end of the lower register, all the deceased sink back into the sleep of death.



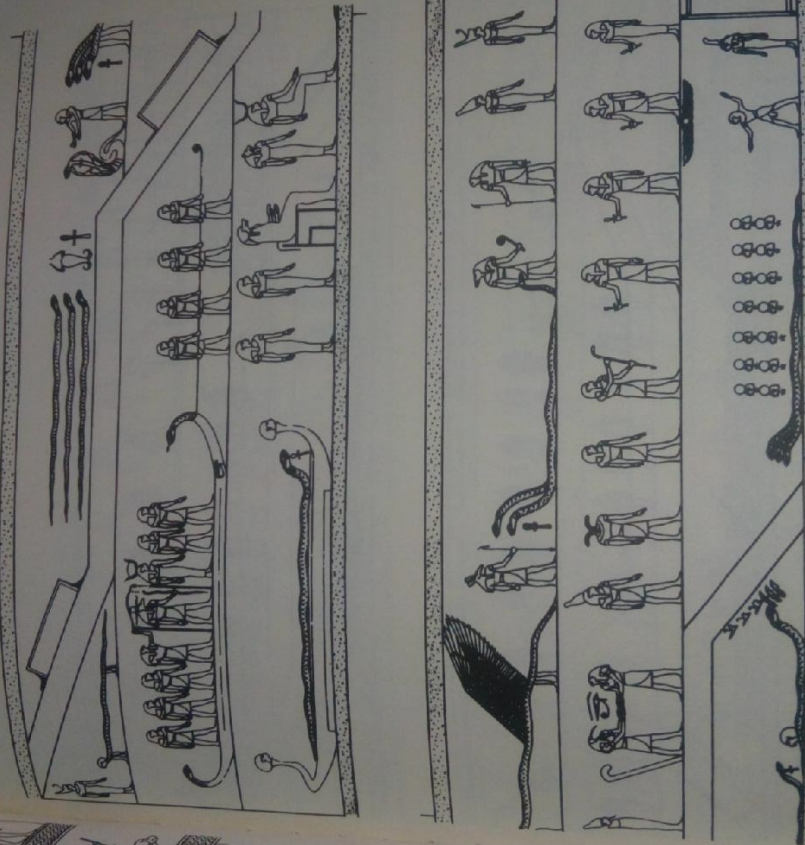
14. Amduat, first hour. Drawing by A. G. Shedid.



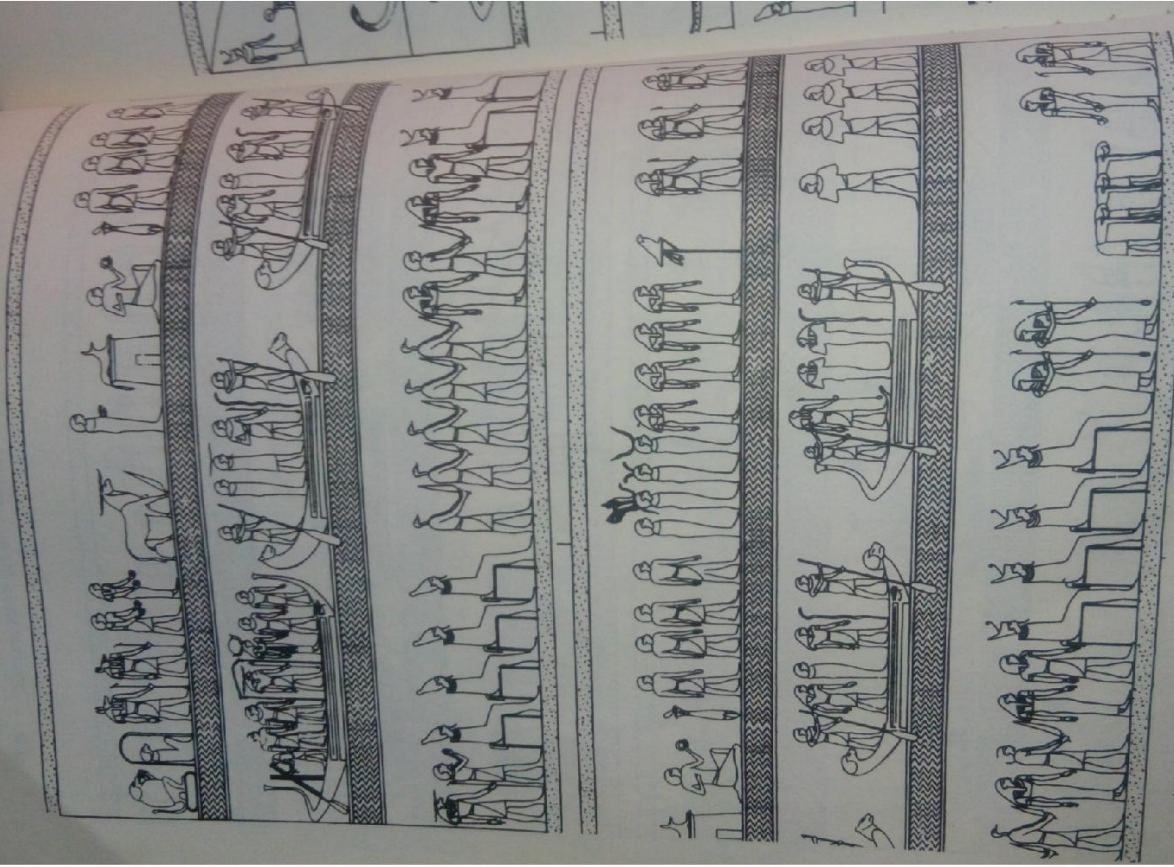
15. Amduat, second hour. Drawing by A. G. Shedid.



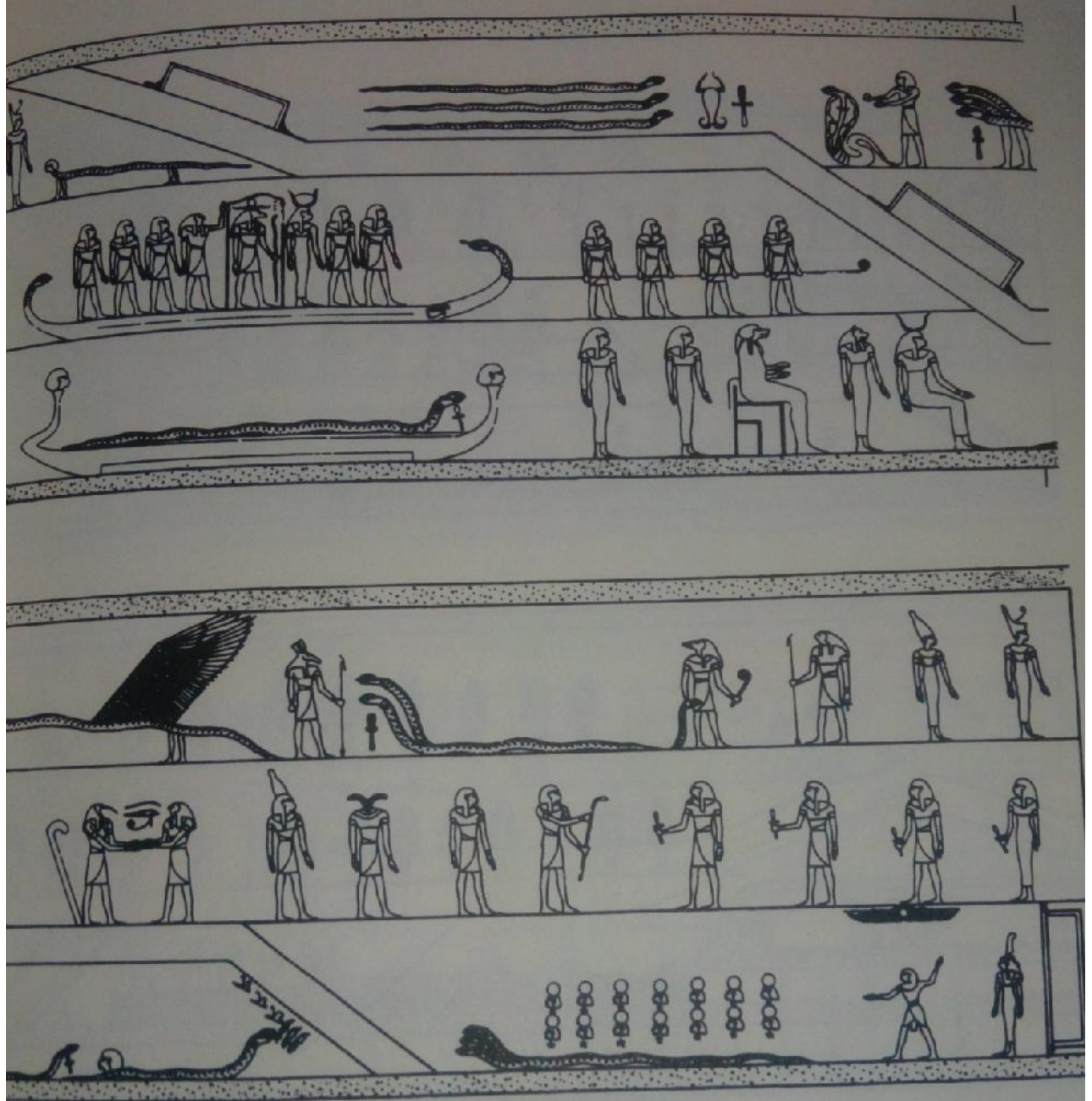
16. Amduat, third hour. Drawing by A. G. Shedid.



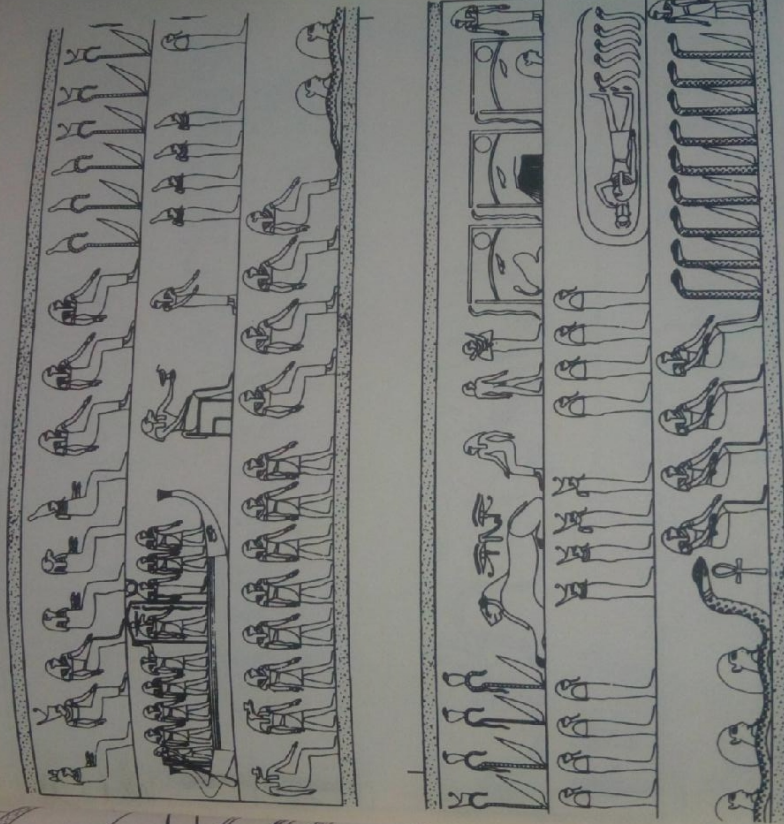
17. Amduat, fourth hour. Drawing by A. G. Shedid.



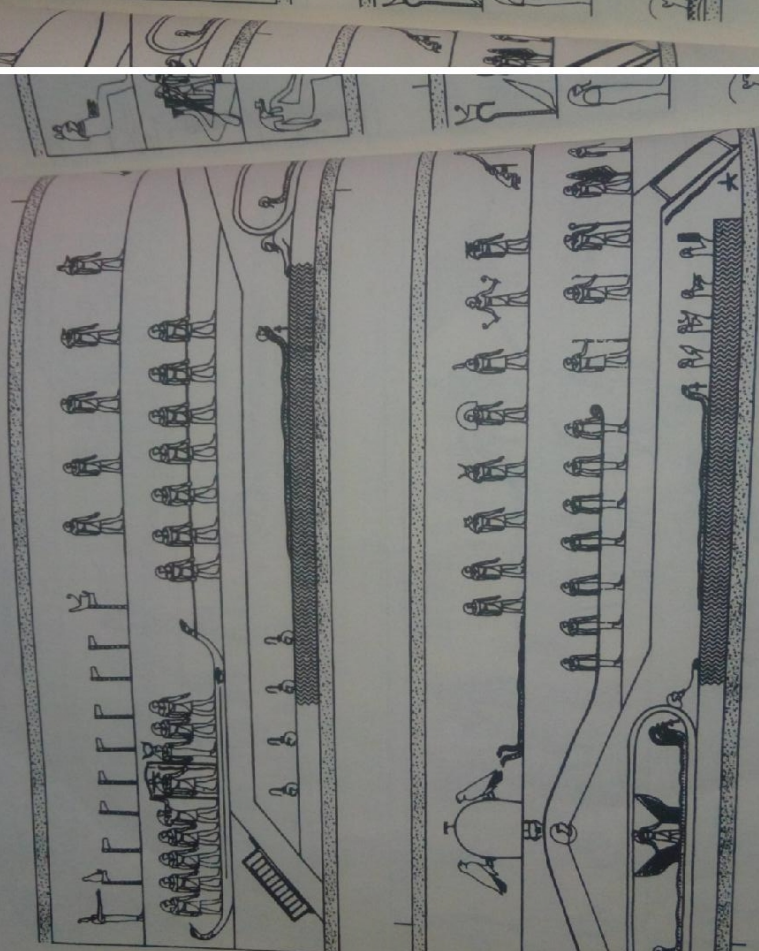
16. Amduat, third hour. Drawing by A. G. Shedid.



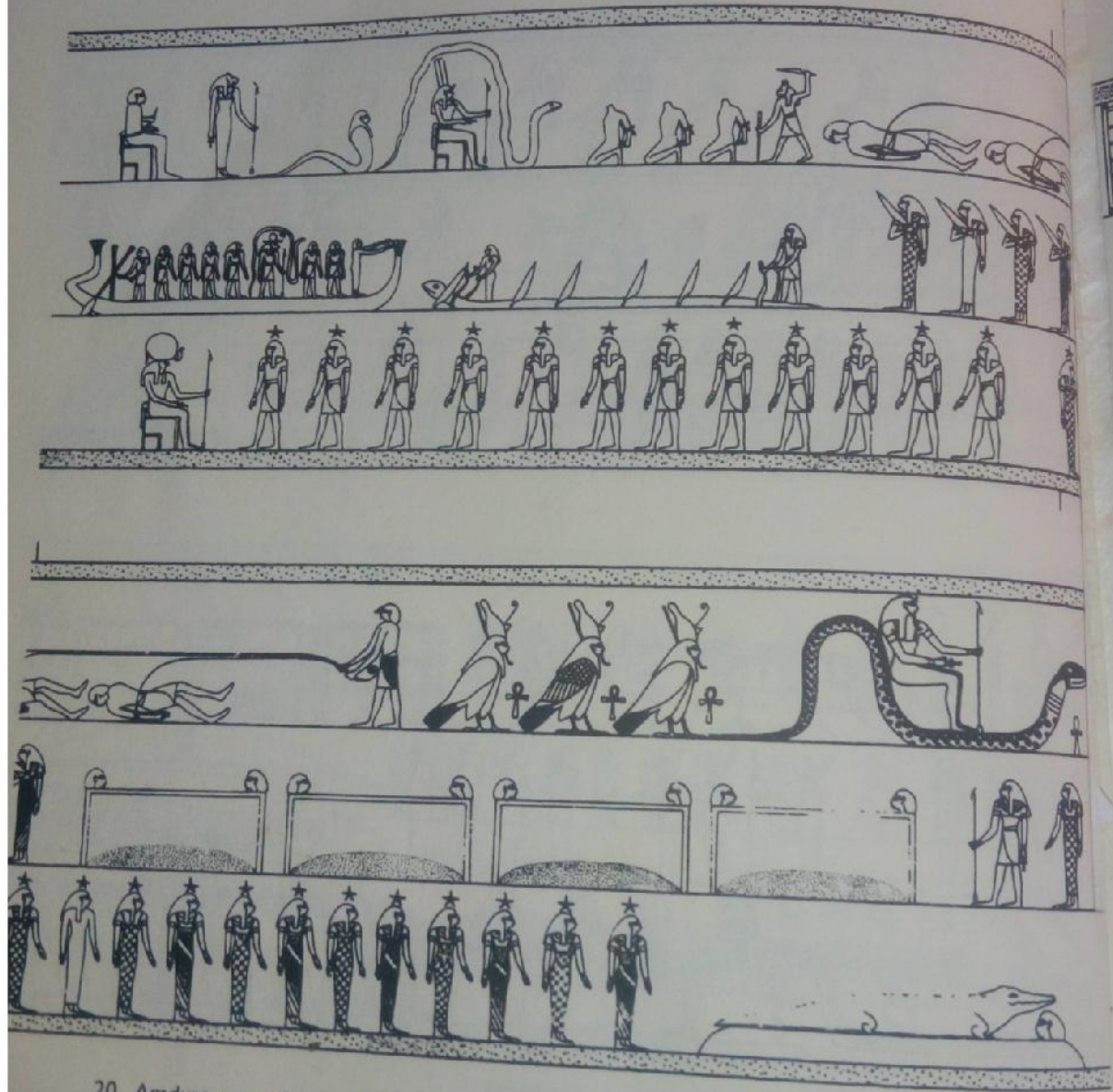
17. Amduat, fourth hour. Drawing by A. G. Shedid.



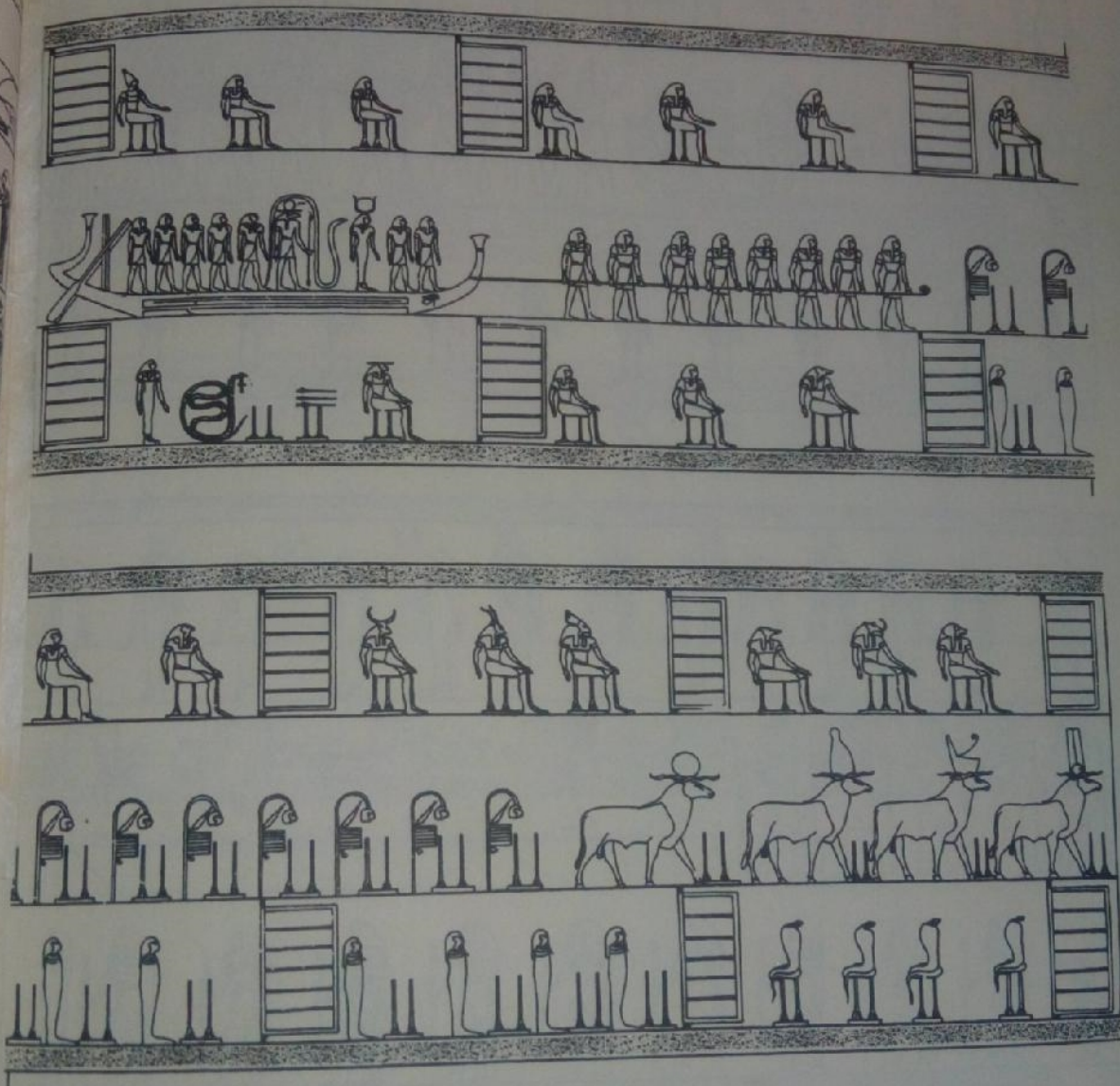
19. Amduat, sixth hour. Drawing by A. G. Shedid.



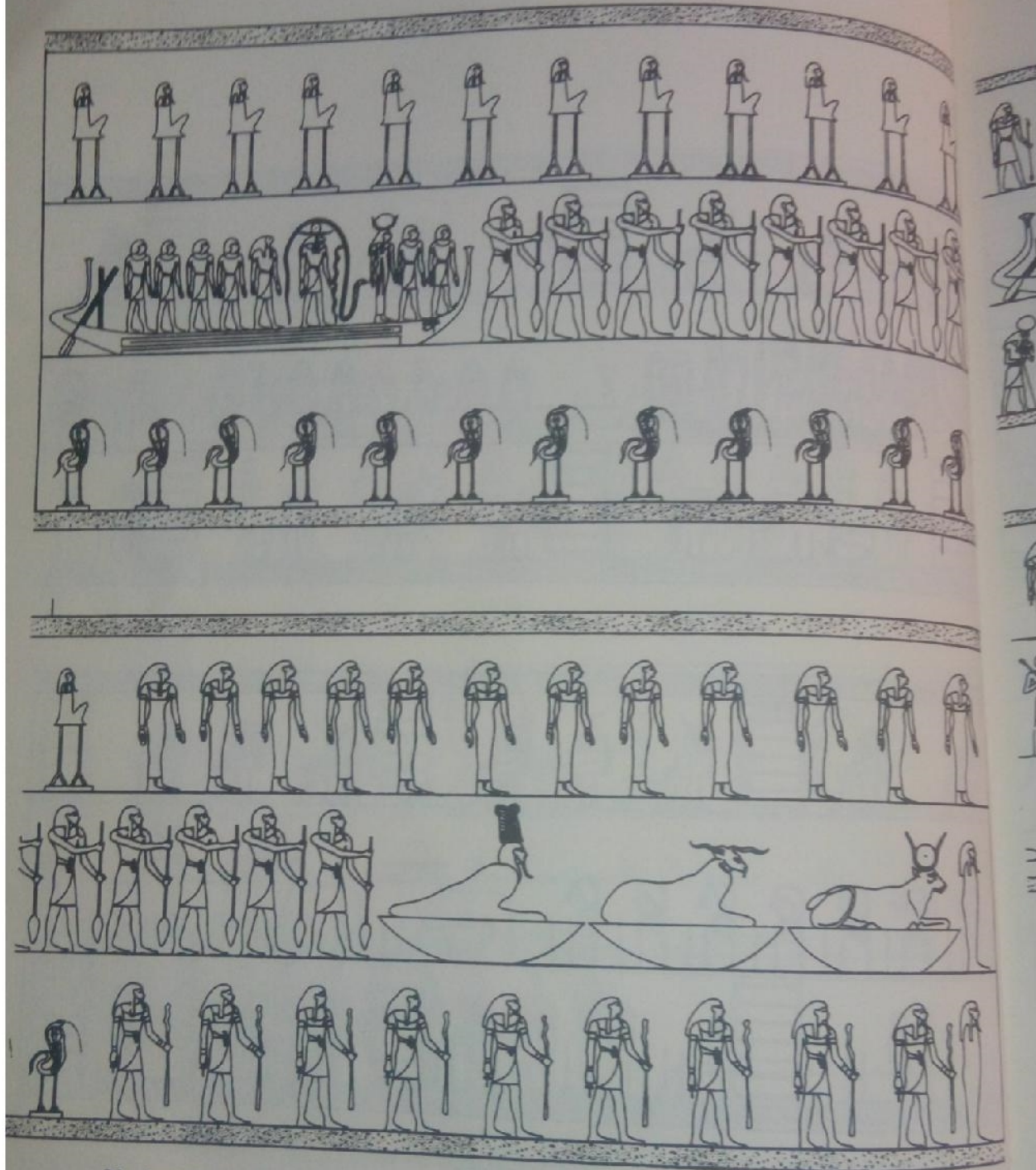
18. Amduat, fifth hour. Drawing by A. G. Shedid.



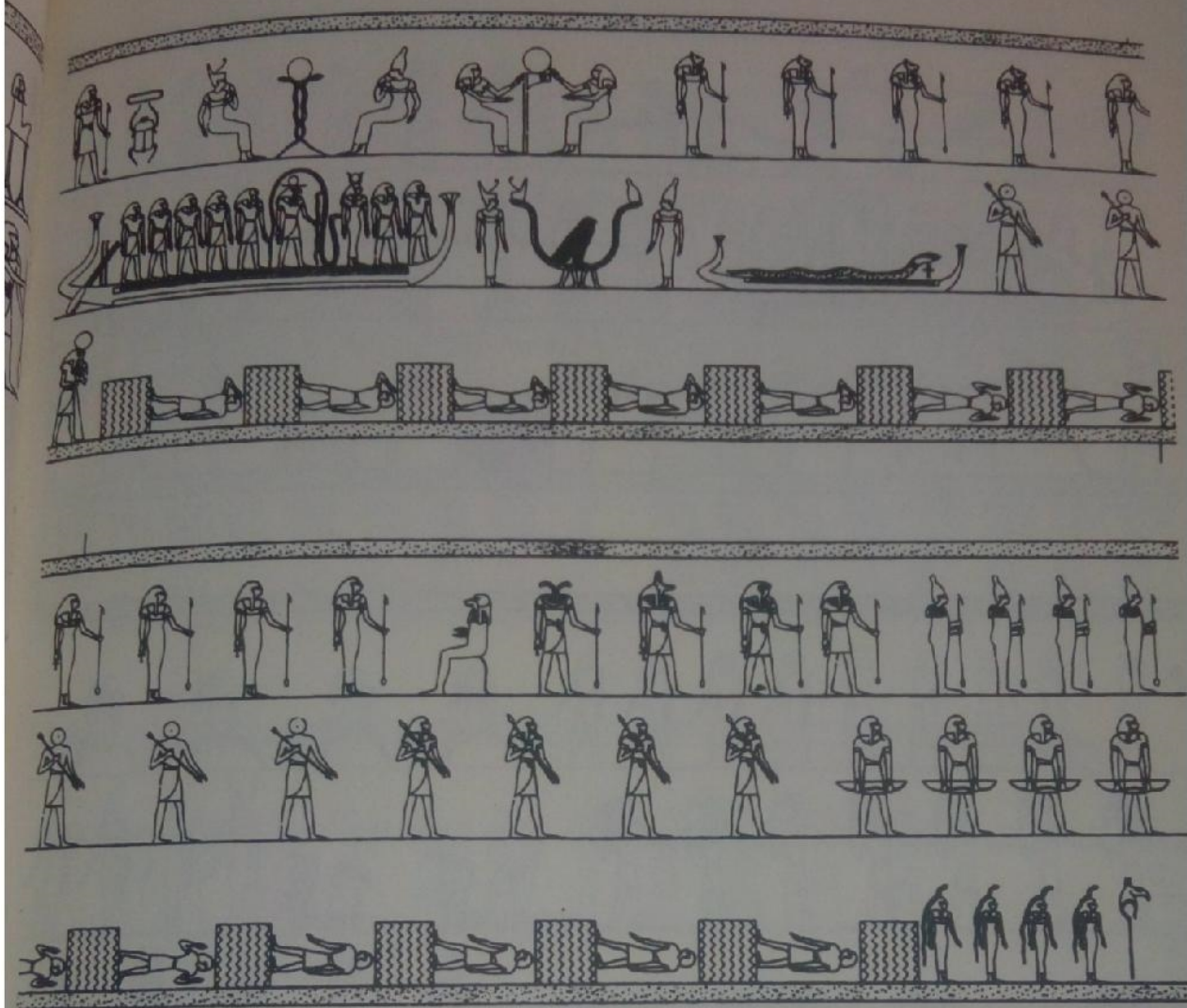
20. Amduat, seventh hour. Drawing by A. G. Shedid.



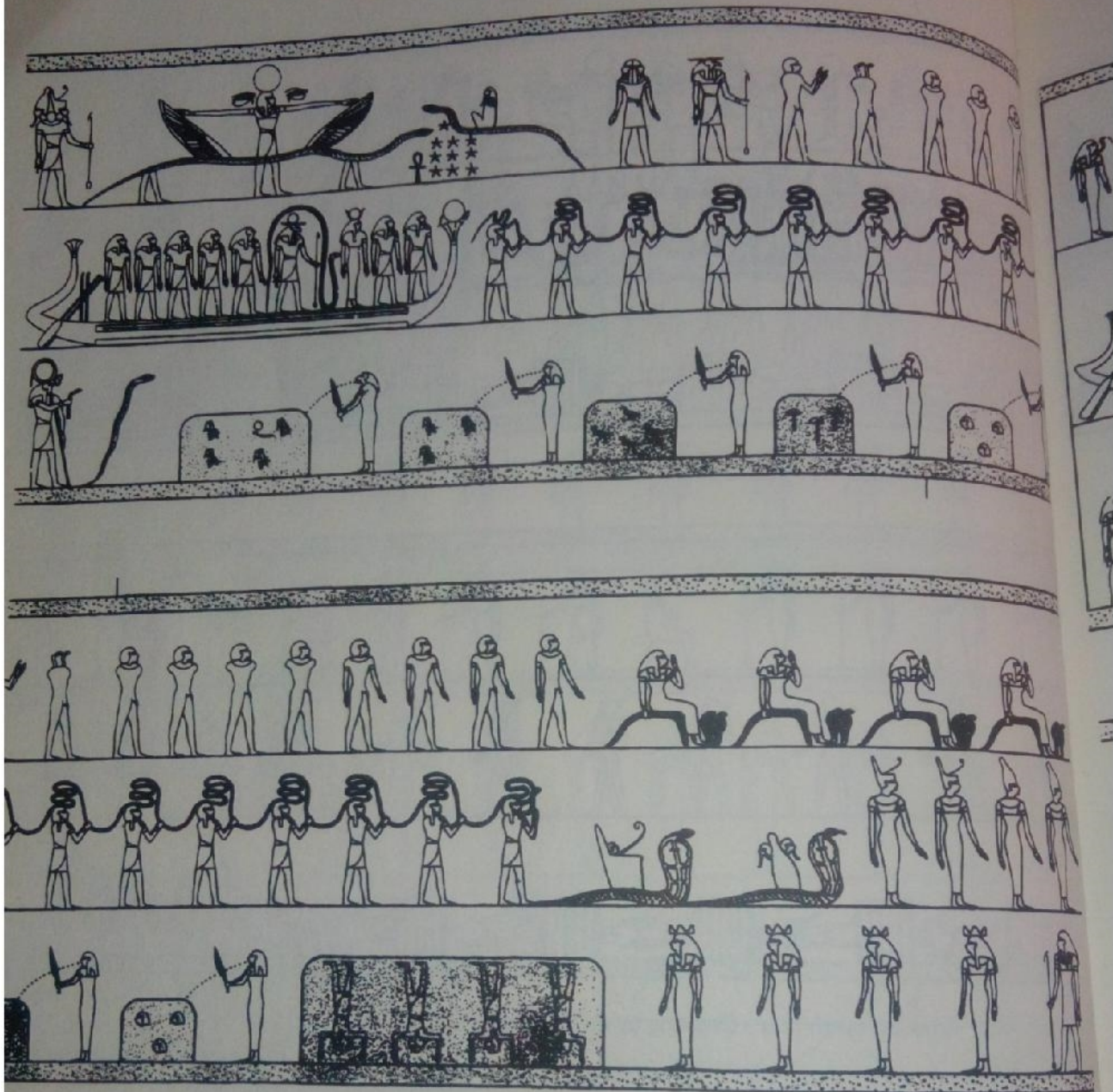
21. Amduat, eighth hour. Drawing by A. G. Shedid.



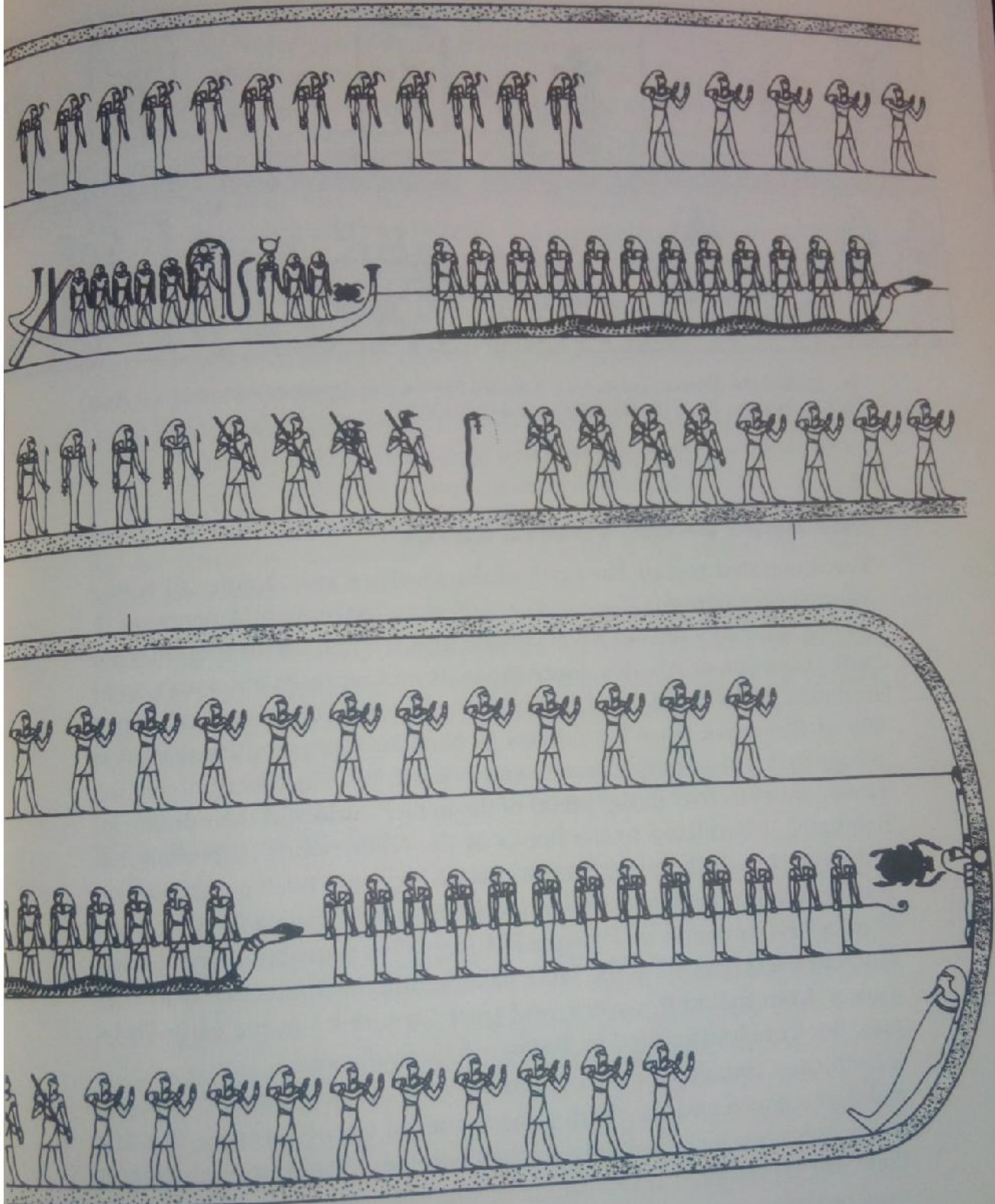
22. Amduat, ninth hour. Drawing by A. G. Shedid.



23. Amduat, tenth hour. Drawing by A. G. Shedid.



24. Amduat, eleventh hour. Drawing by A. G. Shedid.



25. Amduat, twelfth hour. Drawing by A. G. Shedid.