



## "Chapter 151" of the Book of the Dead (Inscriptions and Scenes)

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### Abstract

Herodotus noted that the Egyptians were more religious than any other people.<sup>1</sup> The ancient Egyptian religion was inbuilt in every aspect of the Egyptian culture.<sup>2</sup> The Egyptians had two beliefs, which influenced their positive attitude towards life against death. The first belief was that death was just temporary interval of life. The second was the belief in eternity and resurrection after a long journey through the underworld, which could be guaranteed in different ways as; piety to the gods and goddesses, preserving the body through the mummification and being supplied by necessities needed for the journey (food, furniture, jewellery, cosmetics ...etc), funerary objects, magic.<sup>3</sup> In the ancient Egyptian texts, life on earth was a short period but death was the passage to the afterlife. The tomb was the resting house of eternity, and everyone must experience this transformation.<sup>4</sup>

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**Key Words:** Chapter 151 ; Book of the Dead

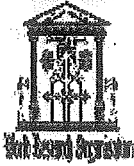
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<sup>1</sup> Loyd, A., Herodotus BookII, (Leiden, 1988), 37.

<sup>2</sup> Kane, T., Egypt, Tombs, Temples, Troubles, (London, 1998), 21.


<sup>3</sup> Shaw, I. and Nicholson, P., The British Museum Dictionary of Ancient Egypt, (London, 2002), 104.

<sup>4</sup> Hodel-Hoenes, S. And Warburton, D., Life and Death in Ancient Egypt, Scenes from Private Tombs in New Kingdom Thebes, (New York, 2000), 1-2.



In the early period of unification (3000-2600 B C), the first texts, and images were set into chapels above the tombs of courtiers, produced to secure a good normal life after death.<sup>5</sup> The Pyramids of Unas and Pepi contain the original texts, the essentials of the primitive Egyptian religion. They are the Pyramid Texts, which represent the earliest theological system introduced by the priests of Re. Between the sixth and eleventh dynasties, the superiority of Osiris was visible in the more modern funerary texts.<sup>6</sup> The Middle kingdom saw the appearance of the Coffin Texts, which was the earlier version of The Egyptian Book of the dead.<sup>7</sup> These texts were mainly painted with texts and scenes on the coffins in elite burials of during the Middle Kingdom.<sup>8</sup> They also appeared on tomb walls and on funerary items such as stelae and Canopic chests and even mummy masks.<sup>9</sup>

The Egyptian Book of the Dead filled an ancient Egyptian need. It was a collection of spells that prepared the Egyptians for afterlife. Its spells, gave the deceased the power to navigate successfully for eternity through its various realms. The Book of the Dead was for the use of the persons from the moment when they found themselves inhabitants of the otherworld. It had the power to conjure up all the parts of one's body for the spiritual journey. Magic was the driving or motivating force of surviving in that journey.<sup>10</sup>

The Book of the Dead, was called by the ancient Egyptians  *prt m hrw*, it has been translated into "Coming Forth by Day". It is a great body of religious compositions brought together for the use of the dead during his journey in the underworld. The ancient name clearly indicates its function, which is to help the deceased to overcome the dangerous of the underworld at night in order to join Re in his journey across the sky in the sky in the morning.<sup>11</sup>

5 Quirke, S., *Ancient Egyptian Religion*, (London's, 1992), 152.

6 Spence, L., *Egypt*, (London, 1994), 1-2.

7 Spence, L., *op.cit*, 114.

8 Faulkner R., *The Ancient Egyptian Coffin Texts., Vol.I*, (Warminster 1973).

VII.

9 Pinch, G., *Handbook of Egyptian Mythology*, *op.cit.*, 10-11.

10 Kemp, B., *How to Read the Egyptian Book of the Dead*, (London, 2007),


1.2.

11 Spence, L., *op.cit.*, 1-2.



The Book of the Dead is the name now given to sheets of papyri covered up with written magical texts and vignettes. Egyptians placed them with their dead to guide and protect them to pass through the dangers of the underworld and help them to get their eternal life in the Field of Reeds, which is the heaven for the Egyptians.<sup>12</sup> Some of the texts and vignettes are also found on the walls of tombs and on coffins, or written on mummy shrouds.<sup>13</sup>

## Study of the Scenes of "Chapter 151"

"Chapter 151" of the Egyptian Book of the Dead, carried the title . It is called by Thomas George Allen, as "Spell for a Secret Head" in his translation of the Book of the Dead of Ani. While in the Faulkner's translation of the papyrus of Nakht, he gave the same chapter the title "Spell for the Head of Mystery", referring to the mummy mask.<sup>15</sup> The preservation of the head was considered as critical to afterlife survival as keeping one's heart. The translation of the texts of "Chapter 151" is based on several versions.<sup>16</sup>

In the vignettes of "Chapter 151" (Figure 86)", the mummy is depicted in the burial chamber *w<sup>c</sup>bt*, "pure Place", or *pr-nfr*, "good house",<sup>17</sup> where Anubis is in the middle, attending to the mummy. Nephthys and Isis are in mourning attitude at his head and feet, respectively. The squares immediately surrounding the central scene, contain the four sons of Horus. A *dd* pillar is depicted above of the mummification scene. Symmetrically at the bottom of the central scene, there is a depiction of Anubis in his animal form, placed on a shrine while holding the *nbh* flail and wearing a collar around his neck. A *b* bird is depicted on the far right and on the far left corners, adoring god Re. On the right of Nephthys and on the left of Isis, there is a torch on each side, while two shebti figures are standing in the bottom corners on the right and left sides.

<sup>12</sup> Faulkner, *Book of the Dead*, 11-16.

<sup>13</sup> Abdalla, A., *The Mummy Shrouds*, J.E.A, Vol 74, (London, 1988), 157-164.

<sup>14</sup> Lapp, *Papyrus Nu*, 87.

<sup>15</sup> Sellers, J., *The Death of Gods in Ancient Egypt*, (Leiden, 2003), 261.

<sup>16</sup> Goelet, O., *op.cit.*, 169.

<sup>17</sup> Schwabe, C., and Gordon, A. *The Quick and the Dead, Biomedical Theory in Ancient Egypt*, (Boston, 2004), 118.



Each of the figures in the vignette combined with a text, which addresses the mummy and offering protection. The spells is concerned with the embalming of the deceased and the safekeeping of his mummy.<sup>18</sup> The title 'Osiris' is repeated in the texts, and followed by the name of the deceased followed by the name of the deceased, who is shown as a mummy.<sup>19</sup>

Many versions of this chapter combined with different texts, or associated with the "Magical Bricks", were discovered but they are not published. A good example is Tutankhamen's gold mummy mask, which inscribed with "Chapter 151" and has not published yet.<sup>20</sup>

### The Analytical Study of "Chapter 151"

This composite vignette of "Chapter 151" is one of the most variable and the most ichnographically rich representations of all chapters of the Book of the Dead. It is describing the burial chamber where the mummification scene at the centre with all the gods, goddesses, amulets, and figures around the mummy to ensure the preservation of the deceased physical remains (Figure 86).<sup>21</sup>

According to Goelet: "*Since the Egyptian art is essentially aspectual, the illustration shows the most characteristic view of things rather than their appearance in reality. The vignette is a schematic representation of the burial chamber with its furnishings and attendant deities, who will protect the deceased at this critical time*".<sup>22</sup> Each part, of "Chapter 151" was usually, include a figure, which is accompanied with a text. The texts are concerned with the embalming of the deceased and the safekeeping of his mummy.<sup>23</sup>

In addition, various types of amulets were placed in the mummy wrappings or in the body itself, to protect the deceased against harmful forces and a several chapters of Book of the Dead surrounded the deceased in the tomb to ensure the effectiveness of those amulets. Therefore, the purpose of using "Chapter

<sup>18</sup> Rossiter, E., op.cit., 59.

<sup>19</sup> Ogden Goelet., op.cit., 149.

<sup>20</sup> Goelet, O., op.cit., 169.

<sup>21</sup> Goelet, O., op.cit., 168.

<sup>22</sup> Loc.cit

<sup>23</sup> Goelet, O., op.cit., 147.



151" of Book of the Dead in the burial chamber close to the mummy is to give the protection needed for the deceased in the tomb, with the other chapters, empowering different amulets to provide protection, by its magical spells.<sup>24</sup>

## I - "Chapter 151" in Tombs

### A) "Chapter 151" on the Walls in the Tombs

During the New Kingdom, "Chapter 151" was depicted on the wall of some tombs.<sup>25</sup> At Sakkara, in the tomb of Maya, the burial chamber is decorated with "Chapter 151". In the scene, only Anubis shown attending to the mummy. It is rare to find "Chapter 151" in Saqqara necropolis, where the tomb of Maya is located. It dates back to the Eighteenth Dynasty, which is also the earliest appearance for, the scene of "Chapter 151" in a tomb.

At Thebes, in the tombs of Seti I, Ramesses II, Nefertari, Merneptah, Tausert and Ramesses III, "Chapter 151" was depicted on both sides of the staircases or the corridor. It is presented with the main elements, such as the animal form of Anubis, Isis and Nypthys (Figure 25). It became common presentation of "Chapter 151" during the Ramesside Period.<sup>26</sup> In the tombs of Siptah and Tausert, the depictions of "Chapter 151" (Figure 28/32) are different. They show the mummification scene, where Anubis, Isis and Nypthys presented at their common positions.

In the tombs of Sennedjem, Nebenmaât, Amennakht, Nekhtamun where Anubis is attending to the mummy, inside the mummification booth. It is the central and the main element of "Chapter 151". The scene is common, intact, and fully coloured.

In the tomb of Sennefer (Figure 37), the scene of "Chapter 151" is complete, with all the elements and the texts on the walls of this tomb. The colours of the scene are in perfect condition. It seems that the tomb of Sennefer has the most complete intact scene for "Chapter 151" ever discovered in any tomb. In that

<sup>24</sup> Loc.cit

<sup>25</sup> Rossiter, E., op.cit., 59.

<sup>26</sup> Weeks, K. and Accomazzo, L., op.cit, 274-275.



scene, the four sons of Horus are arranged according to the rules, in the four corners of the inner rectangle but their names have been confused in the text.

In the tomb of Khabekhnet, there are two unique scenes of "Chapter 151". In the first scene, it shows a hand mirror in front of a depiction of a seated figure of Anubis in an animal form placed on a shrine (Figure 41). Since the Middle Kingdom at least, the sun-disc provided a model for the mirror.<sup>27</sup> Mirrors in ancient Egypt were called *ḥnb*. Mirrors were circular as *ḥnb*, its handle is in the shape of a papyrus column, which providing eternity. It is a powerful and protective force with the magical spell. It means here eternity about to be given to the deceased by Anubis.<sup>28</sup>

The second scene is that deceased Khabekhnet, who is depicted here as a big *ḥbdw* fish, rather than the usual human mummy (Osiris) (Figure 42). The *ḥbdw* fish here is a form or manifestation of the sun god Re himself. He is called as "Great *ḥbdw* fish who governs the two lands". It is one of the many names of god Re, in the Book of the Dead. The *ḥbdw* fish in ancient Egyptian art symbolises rebirth, so the representation as a fish here will guarantee the rebirth of Khabekhnet. It is unusual scene for "Chapter 151". It could be that the deceased got the desire to transform himself into an *ḥbdw* fish, and thus into one form of the manifestation of Re, which would ensure his protection and the rebirth.<sup>29</sup>

There are two unique scenes, which date back to the Greco-Roman era. The first scene is in the burial chamber of the tomb of the Catacomb. The depiction of "Chapter 151" represents the ancient Egyptian protective element in a tomb from the Graeco-Roman era. The scene here is not complete. Isis and Nephthys do not show on either side of the funerary bed. Instead, they are replaced by Hours, who stands wearing the double crown (left) and god Thoth (Right). It is uncommon presentation for "Chapter 151".<sup>30</sup> The second scene, in the Hall of Carcalla, Isis is situated at the feet and Nephthys at the head, while here they reversed their traditional positions. This depiction here is unusual for

27 Lurker, M., The Gods and Symbols of Ancient Egypt, (London, 1980), 29.

28 Remler, P., *op.cit*, 16.

29 Borghouts, J., The magical texts of Papyrus Leiden IU, (London, 1976), 212.

30 Venit, M., Monumental Tombs of Ancient Alexandria; the Theater of the Dead, (New York, 2002). 136-138.



"Chapter 151". The scenes show the mixed iconography of the Egyptian and the Graeco-Roman arts.

## B) The Magical Bricks inscribed by "Chapter 151" in Tombs

During the New Kingdom, four "Magic Bricks" are inscribed with spells from "Chapter 151" of Book of Dead. They are often found in the burial chambers of the royal and private tombs, as well as the burials of the Apis bull, which were built during the New Kingdom.<sup>31</sup> A set of four niches had been cut into the walls of in the burial chamber. They were intended to receive four "Magic Bricks", which were usually made from unbaked clay, mounted by their related figures.<sup>32</sup> The bricks were inscribed with spells from "Chapter 151" of Book of the Dead, in order to protect the deceased from intruders.<sup>33</sup>

These bricks are perhaps similar to the four bricks that supported women during childbirth. The use of the bricks in a mortuary purpose is symbolic. They are replicating the equipment of the earthly birth in order to ensure the deceased's rebirth into the other world.<sup>34</sup> The phrase *sin wꜣꜥ* magic brick was used in "Chapter 151" of the Book of the Dead to describe the four magical bricks that were placed in the burial chamber of the tombs.<sup>35</sup> Such bricks may also used in the "Opening of Mouth", one of the funerary rituals, or perhaps in the temple foundation ceremonies. Like other artifacts in Egypt, the surrounding bricks of birth had parallels in ancient Mesopotamia.<sup>36</sup>

Each of these four bricks was associated with one of four amulet figures. Each one was provided with a hole in it to fit an amulet, usually a *dd* amulet of blue faience and gold on the western brick. The recumbent jackal Anubis of unbaked clay was on the eastern brick. A small wooden Shabti statuette is on the northern brick. A reed with a wick in it, which is probably a torch or flame of

<sup>31</sup> Roth, A. and Roehrig, C., Magical Bricks and the Bricks of Birth, (J E A, Vol. 88, London, 2002), 121-129.

<sup>32</sup> Regen, I., Une Brique Magique Royale, (Birmingham 1969), 23-42.

<sup>33</sup> Roth, A. and Roehrig, C., *op.cit.*, 121-129.

<sup>34</sup> *Loc.cit*

<sup>35</sup> Waraksa, E., Female Figurines from the Mut Precinct: Context and Ritual Function, (Fribourg, Switzerland, 2009), 158.

<sup>36</sup> Roth, A. and Roehrig, C., *op.cit.*, 121-139.



some kind, on the southern brick.<sup>37</sup> The bricks and the amulets attached were important features of the funerary equipment. They are acting as the protectors of Osiris in the tomb.<sup>38</sup>

There appearance of the "Magic Bricks" in tombs made its debut in Thebes during the beginning Eighteenth Dynasty in the New Kingdom period, as early as the reign of Thutmose III. The four "Magic Bricks" and their amulets were not usually depicted on the coffin or on the surfaces of the walls of the royal and private tombs. Special niches were first cut for them in the burial chamber from the reign of Tutmoses IV, to the reign of Rameses II, to hold magical bricks.<sup>39</sup> However, in some tombs such as Merenptah and Tausert, the walls are still plastered over the expected places of niches intended to receive magical bricks. Therefore, it is not certain that the walls contain niches for such bricks.<sup>40</sup>

The burial chambers were never completed in other Nineteenth Dynasty royal tombs after the reign of king Ramses II. Therefore, it is not certain that this practice continued beyond his reign. In the tombs of the Eighteenth Dynasty, a niche was cut into each of the four walls of the burial chamber opposite the sarcophagus. From the reign of Horemheb down to the reign of Rameses II, the niches are placed as pairs, high in the walls opposite to the head and foot ends of the sarcophagi.<sup>41</sup>

The bricks and their associated amulets were preserved in the tomb of Tutankhamen, while two bricks were also found in the tomb of Horemheb. Magical bricks inscribed for Amenhotep IV (Akhenaton), were found in his tomb at Amarna. Other inscribed bricks discovered, bear the names of Amenhotep II, Thutmose IV, Rameses I as well as various queens and private individuals.

37 The British Museum Studies in Ancient Egypt and Sudan (BMSAES) Online Journal, Issue 15-272. [www.britishmuseum.org/research/online\\_journals/bmsaes/issue\\_15](http://www.britishmuseum.org/research/online_journals/bmsaes/issue_15)  
http://www.britishmuseum.org/research/online\_journals/bmsaes/issue\_15

38 Emery, V., *Mud-Brick*, UCLA, (Los Angeles. 2011), 6-7.

39 Thomas, E., *The Four Niches and Amuletic Figures in Theban Royal Tombs* (J.E.A, Vol. 27-29), (London, 1964). 71 – 78.

40 Loc.cit

41 Loc.cit





Some niches also cut in tombs belong to two of the Apis bulls buried in the reigns of Amenhotep III and Ramesses II at the Serapeum at Saqqarra.<sup>42</sup>

In the tomb of king Amenhotep IV (Akhenaton) (KV 55), the mud "Magic Bricks" were used as important evidence that King Akhenaton was buried in the Theban tomb. The four magical bricks found in the tomb, placed in their right respective positions. The bricks carry Akhenaten's cartouch.<sup>43</sup> Weigall, the English Egyptologist suggested that, sometime after his death, when Amarna was abandoned, his body was brought from there to Thebes.<sup>44</sup> While Seti I got a unique set of "Magic Bricks", which are made of limestone instead of the traditional mud bricks, perhaps to be better preserved.

The tombs of Amenemhat, Sennefer, Herutmehyt, Anhotep and his Wife Hunuro, Nespaqashuty C (D 13) and the Apis Bulls, all of them got niches for "Magic Bricks", which were placed in the tomb, in order to protect the deceased from the enemies of god Osiris. In the tomb of Anhotep and his Wife Hunuro, the suggestion was that a set of "Magic Bricks", belong to the wife, could be placed in the tomb of her husband, which is an unusual for the New Kingdom established tradition.

## II- "Chapter 151" on Papyri

On the Papyrus of Nebseñi (Figure 56), the scene of "Chapter 151" shows Anubis while attending to the mummy of Nebseñi. It seems that the only main elements of "Chapter 151", Anubis and Osiris presented in that scene, a simple version of "Chapter 151". The papyrus is not painted but in a good condition. On the papyrus of Nakht (Figure 58), "Chapter 151" is also a simple version. It contains a selection from the full range of the magical protective forces of "Chapter 151", the bꜣ birds, the Shabti figures, but lighted torch are omitted. Thoth also is represented squatting, which is unusual. On the papyrus of Louiyya and the papyrus of Nu, only some of the texts of "Chapter 151" are inscribed and the scene is absent. In "Chapter 151" the scenes are generally the most

<sup>42</sup> Loc.cit

<sup>43</sup> Gardiner, Alan., Egypt of the Pharaohs: an introduction, (New York, 1969). 461.

<sup>44</sup> Hankey, A Julie., Passion for Egypt: Arthur Weigall, Tutankhamun and the 'Curse of the Pharaohs', (London, 2007), 90.



important. The chapter in both papyri is incomplete. On the papyrus of Hepres (Figure 59), "Chapter 151" is not in a good condition. It got all the common elements for "Chapter 151", on small fragments of a papyrus.

On the papyrus of Nebqed (Figure 60/61), the papyrus of Ani (Figure 62) and the papyrus of Kenna (Figure 64), the papyrus of Muthetepti (Figure 66) and the unknown papyrus from Saqqara (Figure 68), "Chapter 151" are inscribed, well painted, and provided with all the main elements of "Chapter 151" and still in good condition. Occasionally the depiction of the interior of the burial chamber is precisely defined more than any other part of the tomb. They are finely detailed examples of the "Chapter 151".

Although the papyrus of Ani is the best preserved but some of its spells of "Chapter 151" were omitted. In addition, "Chapter 151" of the papyri of Kenna (Figure 64) and Muthetepti (Figure 66) the flame on the left side of the mummy is replaced by a Shabti figure. While, in "Chapter 151" of the unknown papyrus from Saqqara (Figure 68) shows the two sons of Horus, Duamutef (upper left), and Hapy (lower left) are repeated on the right of the mummy, facing the other two sons Qebehseuef (upper right), Imsty (lower right).<sup>45</sup>

On the papyrus of Kerasher (Figure 70), the main elements of the scene of "Chapter 151" is presented combined with "Chapter 1". In the Graeco-Roman Period, there is an attempt to preserve the texts and the scenes of the Book of the Dead, which, which was not accurate as the Egyptian once. A good example of this class of document is the papyrus of Kerashe.

### III- "Chapter 151" on Coffins

On the coffin of Heqata of the Twelfth Dynasty (Figure 71), "Chapter 151" shows the main elements, which are Anubis, Isis and Nyphtys. It is the earliest appearance of "Chapter 151" on a coffin. On the Sarcophagi of Khonsu (Figure 72/73); the scene includes the traditional figures of "Chapter 151", which are Anubis, Isis, Nephtys, on coffins. The internal three sides of the inner coffin of Gaseshen (Figure 74/75/76); are decorated by the scenes of "Chapter 151". It is uncommon distribution of three scenes of "Chapter 151". In the scene of "Chapter 151" on the coffin of Pa-di-mut (Figure 77); the

<sup>45</sup> [Cairo Museum Internal Electronic Data Base](#) (The Sheet not Published)



goddesses are shown standing and not kneeling or seated as usual. Furthermore, their usual positions relative to the deceased are reversed. Normally Isis is situated at the feet and Nephthys at the head (Figure 78). Even the Canopic jars are properly positioned under the bier. The appearances of Anubis here are uncommon, because he is depicted 18 times.

"Chapter 151" on the coffin of Petisis (Figure 79), is a unique scene. The bed and the mummy cannot hide Anubis, who in turn cannot hide the bed and the mummy. In general, the style of the scene is common, with its main elements. "Chapter 151" on the mummy case of Artemidorus (Figure 80), the coffin of Padi-mut (Figure 78), and the coffin of Petisis (Figure 79), show mixed iconography of the Egyptian funerary art, and the Greco-Roman art.

#### IV- "Chapter 151" on the Funerary Objects

On the back of the gold mask of King Tutankhamen (Figure 81); the spells are not combined with scenes. The inscriptions of "Chapter 151" the best preserved. On the Mask of Pebos, Son of Krates (Figure 83), The common scene of "Chapter 151" is depicted to protect the deceased. On the limestone pyramidion of Wedjahor (Figure 84/85), is a common scene of "Chapter 151" but on unusual funerary object. The wooden Magical Statuette of Iouiya (Figure 39), has common inscriptions inscribed in 2 columns of "Chapter 6" of the Book of the Dead, which is part of "Chapter 151".<sup>46</sup>

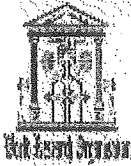
#### The Function of "Chapter 151" in the Tomb

The Egyptians were concerned that the body would decay after death. They knew that within a very short time, the corpse would begin a complex and messy process of self-destruction, which affected all living beings.<sup>47</sup> The Egyptians feared not only death but also rather the second final death, from which there was no renewal, no resurrection.<sup>48</sup> So "Chapter 151" and its spells, along with the other chapters of Book of the Dead, served the purpose of

<sup>46</sup> For a further disunion, see below pages 102-103.

<sup>47</sup> John, A., *The Twelve Gates*, (Ca, Berkeley, 2007), 81.

<sup>48</sup> Schweizer, A. and Lorton, D., *The sun god's journey through the netherworld: reading the ancient Egyptian Amduat*, (Ithaca, New York, 2010), 181-182.



provisioning and protecting the body of the deceased, in the tomb,<sup>49</sup> and enable him to enjoy a happy eternal life after death. It also helps his b̄ to leave and return to the tomb easily.<sup>50</sup> The burial under the ground removed the rotting body from the view, but did not stop the process. "Chapter 154" expresses the Egyptian fear of the body's fate after death. It imagines the progression of the decay as not simply natural, brought through the actions of worms, but as the work of an ungodly slayer who works his fingers over the corpse.<sup>51</sup> Although Osiris had triumphed over death, his body was still defenceless to decay. However, by reciting "Spell 181", the reader assisted Osiris in keeping his body intact. The "Spell 181" According to Kemp, "*Your flesh is knit together for you, your members are recreated for you, your bones are reassembled for you*". In helping Osiris, the reader would defeat the decay himself.<sup>52</sup>

In "Spell 154", the reader adopts the identity of Khepri, "The Becoming One". There is a divine force by reciting that spell, transforms the reader into a new state of existence. Once the reader rejects a list of possible injuries, by reciting the spell, the body would retain its proper physical human shape in the underworld. The power of the words alone is enough to secure the physical health after death, in "Spell 154". In "Spell 10"; a particular stress is placed on the physicality of the body after death. Physical health is as important as spiritual well being after death. In addition "Spell 172" described, how a god would appear ideal of physical beauty in the underworld.<sup>53</sup>

Despite of the confidence of the power of such spells to Prevent body's destruction after death.<sup>54</sup> Egyptians protected their human body after death against natural decay by the process of mummification, from an early date in their history.<sup>55</sup> The term Mummy is used to describe a naturally or unnaturally preserved body. The dryness of the tissues has enabled it to resist rotting. A

49 John, A., op.cit., 81.

50 Watterson, B., The Egyptians, (Hoboken, New Jersey, 1998), 142.

51 Kemp, B., op.cit., 64-65.

52 Loc.cit

53 Loc.cit

54 Andrews, C., Amulets of Ancient Egypt, (London, 1994), 69.

55 Kemp, B., op.cit., 64-65.



name was originally derived from the Persian word mummia. Mummy was only used to describe the artificially preserved bodies from Egypt.<sup>56</sup>

Egyptians believed that god Anubis has invented mummification to preserve the body of the murdered Osiris (Figure 63). True mummification was rare in the third millennium BC, but the body might be wrapped in resin-soaked linen at that time.<sup>57</sup> This was sometimes given a coat of plaster, which preserved the shape of the body even after the flesh had decayed. In the late third millennium BC, the delay between the death of the tomb owner and his burial was as long as two hundred and seventy four days. By the mid second millennium BC, the standard delay was from forty to seventy days, according to the method of embalming used. The drought of the body with natron salts took up most of this period, but the bandaging stage might take fifteen days.<sup>58</sup> It is not clear from surviving sources where, or in what state, the various components of a person's spirit were believed to be during this process. If they were thought to be remaining close to the body, or near to the place of their death, they would have been regarded as dangerous to the living.<sup>59</sup>

The art of mummification developed slowly. At its most developed stage, the removed brain was wasted, and it would be replaced by a considered lifeless filler to the skull. It does not need a divine protector. For the Egyptians, the home of consciousness was located in the heart, not in the brain. The viscera were pulled out through a slit in the side of the body cavity. With respect, a metal plate in the shape of the magically protective Eye of Horus would be placed over the wound. Once the viscera were removed, it would be mummified separately and stored in a set of four Canopic jars. Generally each one under the protection of the sons of Horus; Imsety of human form, for the liver, Hapy of baboon form, for the lungs, Qebhsenuief of falcon form, for the intestines, and Duamutef jackal, for the stomach.<sup>60</sup> A text naming the particular

<sup>56</sup> David, A., Handbook to life in ancient Egypt, (New York, 1999), 159.

<sup>57</sup> Lloyd, A., Studies in Pharaonic Religion and Society in Honour of J.Gwyn Griffiths, (London, 1992), 229

<sup>58</sup> Pinch, G., Magic In Ancient Egypt, op.cit., 150-151.

<sup>59</sup> Loc.cit

<sup>60</sup> Loc.cit



god was written in hieroglyphs on the outside of each, and the lid of the jar was formed in the shape of the relevant god's head.<sup>61</sup>

On the other hand, the sons of Horus appear in the Book of the Dead, in "Chapter 151" responsible for the protection of the mummy, rather than for its inner parts, each one is given a short speech.<sup>62</sup> The sons of Horus were in turn, under the protection of the four goddesses, respectively, Isis, Nephthys, Selkit and Neath.<sup>63</sup> Then the body was wrapped in sheets and strips of linen. This was the appearance given to the god Osiris, who is always shown tightly wrapped in linen from feet to neck, although his head remained outside the covering. His hands also was outside, left free to grasp his symbols the crook and the flail.<sup>64</sup>

The heart was left in the body for its critical test in the judgement of the dead. It is the source of thoughts, emotions, and life itself.<sup>65</sup> In "Spell 27" the reader asks the gods that they leave his heart in its place. The spell also mentioned the independent character of the heart. While in "Spell 30", when the reader entered the hall of Osiris to be judged on his life's manners, he had to declare his own authority over his heart, so that it does not say what he has done (Figure 04/5). Because of the importance of the heart, it was removed during the mummification, then, it was returned back to its position ideally, to the body cavity before the bandaging.<sup>66</sup> The proportion of people who could afford mummification is hard to tell. Only the families of people holding official positions could afford the process. A generous estimate is a figure of around ten percent of the population. The great majority of the ancient Egyptian dead were not mummified, but quickly buried perhaps just wrapped in cloth.<sup>67</sup> The

61 Kemp, B., op.cit., 64-65.

62 Hays, H., Funerary Rituals (Pharaonic Period), Encyclopedia of Egyptology, UCLA, (Los Angeles, 2010), 5.

63 Kemp, B., op.cit., 64-65.

64 Loc.cit

65 Thomas, A., Egyptian gods and myths, (New York, 1986), 53- 54.

66 Kemp, B., op.cit., 66,67.

67 Loc.cit



ceremony in the tomb chapel was the same as the standard temple ceremony, where the principal recipients were images of the gods.<sup>68</sup>

The labour of making the tomb, the work of mummification, and the following provisions for an eternal memorial cult at the tomb were all expenditure by the family of the deceased. The living did their utmost for the dead, who yet they imagined an ultimate destiny for them in the underworld over which they had no control other than through the spells of The Egyptian Book of the Dead.<sup>69</sup> The funerary texts were not used at the actual funeral only but during various stages of the mummification process.<sup>70</sup> The presence of the vignettes and texts of "Chapter 151" was providing the protection needed for the mummy in the burial chamber against destruction.<sup>71</sup>

### The Relationship between "Chapters 151" and "Chapter 6"

From the end of the Old Kingdom, it became customary to include in the funerary collection wooden models of servants, which mostly concerned with the production of food agricultural workers, bakers, brewers, butchers,...etc.<sup>72</sup> A widespread belief, expressed in tomb paintings, sculptures and funerary furniture that the next world was much like the present one. In which people continued to enjoy the company of their relatives and friends. For that reason, they paid attention to their servants and the use of their services. Their representations in the tomb helped in some magical way to realise those wishes.<sup>73</sup> Since the Middle Kingdom, these models began to be replaced by other figures, usually in mummy form called Shabtis (Figure 100).<sup>74</sup> The figures are addressed in the composition by the term Shabti that means "The Respondent". The figures are requested to carry out any tasks involving heavy manual labour required of the deceased in the life after death.<sup>75</sup>

68 Kemp, B., *op.cit.*, 70-71.

69 *Loc.cit*

70 Pinch, G., *Magic In Ancient Egypt.*, *op.cit.*, 151.

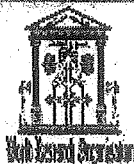
71 Stewart, H., *Egyptian Shabtis*, (New York, 1995), 8-11.

72 Digitalegypt. [www.digitalegypt.ucl.ac.uk/literature/religious/hpres151.htm](http://www.digitalegypt.ucl.ac.uk/literature/religious/hpres151.htm)

73 Stewart, H., *op.cit.*, 10.11.

74 *Loc.cit*

75 Digitalegypt. [www.digitalegypt.ucl.ac.uk/literature/religious/hpres151.htm](http://www.digitalegypt.ucl.ac.uk/literature/religious/hpres151.htm)



The Shabti makes its first appearance in the eleventh dynasty, as a spell to relieve the deceased of all the hard work in the afterlife by providing a magical alternative worker, which is the Shabti figurine.<sup>76</sup> "Spell 472" of the Coffin Texts is one of the very first appearance of the Shabti formula. It was depicted inside the outer wooden coffin from el-Bersha of a physician called Gūa (BM 30839) (Figure 3). "Spell 472" of the "Coffin Texts" was the most widely copied composition in Egyptian funerary literature, among the spells that written on the walls of coffins dated to the mid Twelfth Dynasty, about 1900-1850 BC. Around a century later, the form of mummy figures were inscribed with the spell, which were found at Lisht and Abydos.<sup>77</sup>

From the New Kingdom, onwards the Shabti became a regular item of royal and elite burials.<sup>78</sup> Shabti figures were inscribed with "Chapter 6" of the Book of the Dead, which is part of "Chapter 151". They were growing in number from one or two per burial to various sets.<sup>79</sup> In addition to that, the depiction of the Shabti figures in the embalming hall, which is carrying agricultural tools, combined with a text and formula became part of "Chapter 151". The composition was found regularly on larger Book of the Dead manuscripts from the New Kingdom onwards, separately, either in "Chapter 6" or as presentation for the Shabti figure in "Chapter 151" (Figure 102).<sup>80</sup>

The "Chapter 151" of The Book of The Dead shows a pair of Shabti with appropriate spells, facing inward, while Anubis tending the mummification. Excavation reports variously describe the position of Shabtis as near the head, on each side of or inside the coffin.<sup>81</sup> In some royal tombs Shabtis were apparently stored in special rooms"(Figure 101/102/103).<sup>82</sup> A map of the tomb of Ramesses IV on papyrus shows two chambers. On the walls of which the

<sup>76</sup> Janes, G., The Shabti Collections: West Park Museum, Macclesfield, (Yorkshire, UK, 2010), I.

<sup>77</sup> Stewart, Harry M., *op.cit.*, 10.11.

<sup>78</sup> Digitaegypt. [www.digitaegypt.ucl.ac.uk/literature/religious/hpres151.htm](http://www.digitaegypt.ucl.ac.uk/literature/religious/hpres151.htm)

<sup>79</sup> Lüscher, B., Untersuchungen zu Totenbuch Spruch 151, Studien Zum Altaegyptischen, totenbuch 2, (Lüscher, 1998) 85-101.

<sup>80</sup> Faulkner, R: and Andrews, C., *op.cit.*, 11-16.

<sup>81</sup> Loc.cit

<sup>82</sup> Digitaegypt., [www.digitaegypt.ucl.ac.uk/literature/religious/hpres151.htm](http://www.digitaegypt.ucl.ac.uk/literature/religious/hpres151.htm)





the burial chamber by "Chapter 151".<sup>92</sup> The formula for "the mysterious head" is to guard deceased mask and that to construct the burial chamber, which is in the earth. "Chapter 152" should enable the new, the deceased to establish his eternal dwelling also in the otherworld, with the help of the gods.<sup>93</sup> Thus, while "Chapter 151" displays the most important elements of the funeral, in the burial chamber combined with the formulas, which will protect the deceased in the burial chamber in the earth, "Chapter 152" should enable the deceased to establish his eternal dwelling house after the earthly life, with the help of the gods.

### The Main Deities Represented In "Chapter 151"

Anubis was the most important Egyptian funerary god before the rise of the cult of Osiris. He was associated with the burial and afterlife of Osiris. Because the body of the deceased would be incarnation of Osiris, so this role was extended to include all the dead. One Egyptian text mentioned the name of Anubis as the 'king's son', indication to Osiris. The god's association with the dead, probably originated in the habit of desert canine hunt in the low graves of early cemeteries. Petrie considered that the animals assembled in graveyards to feed off the offerings left there to honour the dead. The form of the threat was then used in order to provide protection for the dead.<sup>94</sup> By invoking such an animal, using supportive magic, the Egyptians believed that Anubis would protect the corpse from any such harm. He was common in the Egyptian protective magic.<sup>95</sup> Inpu was the female counterpart of Anubis. Although she did not share the level of importance of her consort, she had her own cult in the Seventeenth Nome of Upper Egyptian.<sup>96</sup>

The veneration for the god, throughout the Egyptian history, long before the rise of Osiris. The many two and three-dimensional representations of Anubis which have survived from funerary contexts and the amulets of the god, indicate the importance of Anubis in the ancient Egyptian funerary belief and the Egyptian

92 Quirke, S., op.cit., 21.

93 Rossini, S., op.cit., 84-87.

94 Wilkinson, R., op.cit., 187-190.

95 Ikram, S., Death and Burial in Ancient Egypt, op.cit., 35-37.

96 Wilkinson, R., op.cit., 187-190.



religion in general.<sup>97</sup> He remained an important god in the Graeco-Roman period.<sup>98</sup> Osiris, the prototype mummy, was responsible for judging the deceased and for deciding whether or not he was worthy of eternal life. His own resurrection through Isis's magic provides the foundation for the ancient Egyptian concept of life continuing after death.<sup>99</sup> Osiris is perhaps the most easily recognized of the gods. He was always dressed in white mummy's clothes; he wore a beard and held in his crossed arms the crook and the flail, and sometimes the sceptre, all signs of authority and power. Often, he was depicted as the judge of the dead person's soul. He was shown either standing on the platform throne of *M3'rt* or seated upon a throne, floating on water out of which sprouted lotus flowers.<sup>100</sup>

Osiris often wears the *ꜥt* crown, which is formed of the White Crown of Upper Egypt at its centre, two ostrich feathers at the sides, and normally a pair of ram's horns at the base. Unlike noble deceased such as Ani, Osiris never goes forth by day. The colour of his skin helps to identify his qualities, sometimes it is painted white like a mummy, sometimes black to suggest death, and at times green to symbolize vegetation and resurrection.<sup>101</sup> The supreme deity of the Egyptian afterlife is Osiris. He is the most important god of the entire Book of the Dead.<sup>102</sup> No other god appears as often, or takes as many forms, as Osiris. In addition to the hundreds of specific references to Osiris, there are nearly as many allusions to him or to his legend.<sup>103</sup>

Osiris held the key to the eternal life. He would judge the deceased on his daily behaviour following death. By the time of Book of Dead, to ensure the favour of Osiris, individuals added the epithet 'true of voice', to their names, prefacing their names with the term Osiris.<sup>104</sup> When Osiris came back to life, however, he never returns to the land of the living, but remained in the Underworld, (the

97

Loc.cit

98

Amour, R., op.cit., 141.

99

Ikram, S., Death and Burial in Ancient Egypt, op.cit., 35-37.

100

Wilkinson, R., op.cit., 187-190.

101

Ibid.

102

Mojsov, B., Osiris: Death and Afterlife of a God, (New Jersey, 2005), 85.

103

Goelet, O., op.cit., 149.

104

Kemp, B., op.cit., 60-61.oc.cit



Duat), where he ruled as King of Eternity and supreme judge of the dead.<sup>105</sup> His resurrection was limited to the next world and so he passed on the rights of kingship to his son and avenger, Horus. He was always depicted as a mummy with only his head and arms free of his tight fitting garment.<sup>106</sup> The man or woman, who died, was identified with Osiris, and called Osiris.<sup>107</sup> The name 'Osiris N' is repeated frequently in the spells of "Chapter 151" of Book of Dead. Osiris referred to the deceased who was shown as a normal human being mummified lying on the lion-headed bier in the burial chamber *w<sup>c</sup>bt* (Figure 42).<sup>108</sup> The living Pharaoh was seen as the embodiment of Horus, who was the son of Osiris. The Ancient Egyptians believed that at his death the pharaoh actually acquired the status of Osiris.<sup>109</sup>

Isis was Osiris's wife and sister while Nephthys was only his other sister. Both goddesses played an important role in protecting the mummy and bringing it safely to resurrection.<sup>110</sup> Therefore, the use of their images at the head and foot of the deceased was frequently depicted in "Chapter 151" on coffins and sarcophagi.<sup>111</sup> Isis and her sister Nephthys represent the archetypal image of mourners in Egyptian literature and art.<sup>112</sup> According to Armour, "*Both goddesses are mythically equated with the kite (Figure 112), a bird of prey with a shrill piercing cry, which is suggestive of the cries of women wailing in mourning*". Thus, they emphasized the deceased's association with Osiris and the ability of rebirth.<sup>113</sup> Neith and Selqet, two other goddesses, were regularly joined Isis and Nephthys in their protective roles.

Neith was known as a creator and a war goddess, whose insignia consisted of a shield pierced by two arrows. Selqet was identified as a woman with a

105 Andreu, G., *Inventaire de L'Égypte*, (Paris, 2010), 306, 307.

106 Goelet, O., *op.cit.*, p. 149.

107 Campbell, J., *Mythic Worlds, Modern Words: on the art of James Joyce*, (Novato, California, 2004), 309.

108 Goelet, O., *op.cit.*, p. 149.

109 *Loc.cit*

110 Posener, G., *Dictionnaire de la civilisation Égyptienne*, (Paris, 1959), 204-207.

111 Ikram, S., *Death and Burial in Ancient Egypt*, *Op.cit.*, 37.

112 Murray, J., *Daily Life of the Egyptian Gods*, (London, 1997), 142-143.

113 Armour, R., *op.cit.*, 147.



scorpion, on her head. Her name appeared to be an abbreviation of a phrase translated as "the one who caused the throat to breathe". This title reflected her power over the sting of a scorpion, but it also closely connected to the rebirth since she could cause the mummy to breathe again. In the Pyramid Texts, she is associated with the embalming process.<sup>114</sup> Amulets placed on the shoulders of the deceased during the mummification process included the figurers of Isis and Nephthys as protectors. "Chapter 151" of Book of the dead called Isis and Nephthys to protect the mummy in the tomb. In addition, they appeared in the judgment scene of "Chapter 125" of Book of the Dead.<sup>115</sup>

## Conclusion

The first texts and images were produced in the early period of unification, to secure a good life after death for the deceased. They were set up in chapels above the tombs of the courtiers. Therefore, the corpus of the Pyramid Texts gave an indication that it had been in use for the first time, long before they were inscribed in Unis's pyramid.

There was a new development in the Coffin Texts that the Sun God in the Coffin Texts was not the supreme god as before, but he was replaced by Osiris, who became the ruler of the underworld. The blessed deceased hoped to spend eternity under him. Therefore, the deceased was assimilated into Osiris. The new important role of Osiris in the afterlife was presented by his role as a judge of the dead.

In the First Intermediate Period, the breakdown of order in the Egypt during this political instability led to tomb robbery and the desecration of the cemeteries, which were against the Egyptian belief in *MBt*. Therefore, the idea developed that there was judgement before the deceased proceeded into afterlife. The judgment was concerned with his actions, and behaviour, which he committed during the one's earthly life.

The Book of the Dead was a further development of the Coffin Texts. Some of the spells in Book of the Dead were originated in the Pyramid Texts. Some other spells were derived from the later versions of Coffin Texts. This collection

114 Ikram, S., Death and Burial in Ancient Egypt, op.cit., 37.

115 El-Shahawy, A., The funerary art of Ancient Egypt: a bridge to the realm of the hereafter, (Cairo, 2005), 73.



of spells was available to everyone, and it was in widespread use among royal figures and members of their families. Early versions of spells from Book of the Dead were found on mummy cloths and on coffins of the early New Kingdom. Later on, they appeared on papyri and on the walls of certain tomb chambers.

The book of the Dead was concerned to a great extent with the freedom granted to the spirit forms, which survived death to come and go as they pleased in the afterlife. The Egyptians themselves called the texts of the funerary papyri *prt m hrw* "The Book of Coming Forth by Day". None of these papyri contained all the 200 chapter. If the future owner of Book of the Dead was wealthy and his death not sudden, he would hire an expert scribe to write the texts and provided the illustrative vignettes for him.

The contents of the Book of the Dead tends towards was optimism, this feature of the funerary texts discovered proved that there was a very positive attitude towards life after death. The deceased expected to go to live in the Fields of Peace, ride with Re in his solar barque, etc, but nothing is mentioned about hell. It seems that he feels confident of the support and intercession of the gods. The issue that the deceased could not achieve eternal life without the appropriate spells were addressed.

The Egyptians were unwilling to abandon old ideas, gods and myths, even while adopting new ones. Instead, they tried, somehow, to bring them together and harmonize them, thus making their theology more and more complicated. At various times the priests of each of the main cult centres, at Heliopolis (*lwnw*), Memphis (*imb-hd*), Thebes (*w3st*) and Hermopolis Magna (*wn*), tried to put their particular beliefs into some kind of order.

There are traces of the earliest beliefs in an astral afterlife spells, in which the sun-god with his associated gods are supreme, and others in which Osiris is all-important. Thus, there was not a truly unified and nationwide theology in Egypt. Therefore, the chapters of Book of the Dead of the New Kingdom and later were composed of four versions, which represented four regions and four periods.

The Egyptians had a clear image of acceptable and unacceptable behaviour, towards other persons, society, and gods. A good person should avoid harming others and help the less fortunate ones. Therefore, he made offerings to the gods. The Egyptian moral code was mainly defined by the forty-two gods denials addressed individually to each of the forty-two gods of the committee by



name. The listed wrongdoings listed were generically similar to those found in other societies throughout history. A second list of thirty-six statements was also found in "Spell 125". The Book of the Dead was a complete code for right living, whether people read it during their earthly life or it was buried beside the deceased to read the Book after his burial in the tomb. It promoted the sense of right and wrong of the ancient Egyptians.

Magic and religion had similar objectives. One of the characteristic elements of magical practices was that they aimed to force gods and supernatural beings to perform the will of the deceased. Amulets were used as protective magic. They were the easiest type of Egyptian magic to understand. Most of the jewellery shown in Egyptian art were meant to protect as well as to decorate. According to Goelet, *"Because of the intimate relationship between images and words is natural in the hieroglyphic system of writing, an amulet could give a verbal wish into an object that could be worn"*.

This composite vignette of "Chapter 151" is one of the most variable and the most ichnographically rich representations of all chapters of the Book of the Dead. It described the burial chamber where the mummification scene was at the centre with all the deities, amulets, and figures around the mummy to ensure the preservation of the deceased physical remains. The purpose of using "Chapter 151" of Book of the Dead in the burial chamber close to the mummy was to give the protection needed for the deceased in the tomb. However the other chapters were intended to empower different amulets to provide protection, by its magical spells.

"Chapter 151" was mainly represented mainly in the tombs as scenes on the wall or "Magical Bricks" in niches cut into the wall. This chapter also appeared frequently on papyri and coffins. Rarely, it was represented on masks or funerary objects. It seems that there are no two almost identical versions of "Chapter 151" of Book of the Dead discovered so far. "Chapter 151" was popular during the New Kingdom. Then, in later periods, it became less popular. However, it survived until the middle of Graeco-Roman era.

The phrase *sin wAD* magic brick was used in "Chapter 151" of the Book of the Dead to describe the four magical bricks that were placed in the burial chamber of the tombs. During the New Kingdom, four "Magic Bricks" were inscribed with spells from "Chapter 151" of the Book of Dead. They were often found in the burial chambers of the royal and private tombs, as well as the burials of the Apis



bull, which dates back to the New Kingdom. A set of four niches had been cut into the walls of in the burial chamber, to receive four "Magic Bricks" which were usually made from unbaked clay, mounted by their related figures.<sup>116</sup> The bricks were inscribed with spells from "Chapter 151" of Book of the Dead, in order to protect the deceased from intruders.

These bricks are perhaps similar to the four bricks that supported women during childbirth. The use of the bricks in a mortuary purpose is symbolic. They are replicating the equipment of the earthly birth in order to ensure the deceased's rebirth into the other world. In addition, such bricks may also used in the "Opening of Mouth", one of the funerary rituals, or perhaps in the temple foundation ceremonies.

The "Magic Bricks" in tombs made its debut in Thebes during the beginning Eighteenth Dynasty in the New Kingdom perhaps, as early as the reign of Thutmoses III. The four "Magic Bricks" and their amulets were not usually depicted on the coffin or on the surfaces of the walls tombs of the royal and private tombs. Special niches were first cut for them in the burial chamber from the reign of Tutmoses IV, down to the reign of Rameses II to hold magical brick. After the reign of king Ramses II, the burial chambers were never completed in Nineteenth Dynasty royal tombs. Therefore, it is not certain that this practice continued beyond his reign. The earliest known royal and private examples of "Magic Bricks" were not placed in niches. The tomb Amenemhat (TT 82), is example. The niches appeared for the first time in a private or royal burials, during the reign of Amenhotep II.

In the tomb of Sennefer (Figure 52), the scene of "Chapter 151" is complete, with all the elements and the texts on the walls of this tomb. The colours of the scene are in perfect condition. It seems that the tomb of Sennefer has the most complete intact scene for "Chapter 151" ever discovered in tomb. In that scene, the four sons of Horus are arranged according to the roles, in the four corners of the inner rectangle but their names are confused in the text. In the tomb of Khabekhnet, there are two unique scenes of "Chapter 151". The tomb of Seti I got a unique set of "Magic Bricks". They are made of limestone instead of the traditional mud bricks. The limestone was chosen for better preservation. No two versions of "Chapter 151" of Book of the Dead are identical. They are

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Regen, I. *Une Brique Magique Royale*. (Birmingham 1969), 23-42.



always different. Furthermore, in many cases especially in the New Kingdom and mainly in Thebes, "Chapter 151" was depicted on Magical Bricks and on the walls of the tombs.

On the papyrus of Nebqed (Figure 59), the papyrus of Ani (Figure 61) and the papyrus of Kenna (Figure 63), the papyrus of Muthetepti (Figure 65) and the unknown papyrus from Saqqara (Figure 67), "Chapter 151" are inscribed, well painted and provided with all the main elements of "Chapter 151" and still in good condition. They are finely detailed examples of the "Chapter 151".

The coffin of Heqata (No. 20) was the earliest to one be decorated with "Chapter 151". On the Sarcophagi of Gaseshen, (Figure 72/73/74), the scene of "Chapter 151" is distributed on the internal three sides of the inner coffin. It is uncommon distribution of three scenes of "Chapter 151". The limestone Pyramidion of Wedjahor (Figure 82/83), is a common scene of "Chapter 151" but on unusual funerary object.

Many versions of this chapter combined with different texts, or associated with the "Magical Bricks", were discovered but they were not published. A good example is Tutankhamen's gold mummy mask, which is inscribed with "Chapter 151" but not published yet. "Chapter 151" and its spells, along with the other chapters of Book of the Dead, served the purpose of providing and protecting the body of the deceased, in the tomb,<sup>117</sup> in order to enable him to enjoy a happy eternal life after death and to help his *ba* to leave the tomb easily.

The Shabti formula makes its first appearance, as a spell to relieve the deceased of all the hard work in the afterlife by providing a magical alternative worker, which is the Shabti figurine. "Spell 472" of the Coffin Texts is one of the very first appearance of the Ushabti formula. It was depicted inside the outer wooden coffin from el-Bersha of a physician called Gua (BM 30839) (Figure 3). "Spell 472" of the "Coffin Texts" was the most widely copied composition in Egyptian funerary literature, among the spells that were written on the walls of coffins dated to the mid Twelfth Dynasty. Around a century later, mummy form Shabti figures were inscribed with these spells were found at Lisht and Abydos.

<sup>117</sup> John, A. The Twelve Gates, (Ca, Berkeley, 2007), 81.





There is a relationship between, "Chapters 151" and "Chapter 6". From the New Kingdom onwards, the Shabti figures were represented in the embalming hall, inscribed with a text and formula of "Chapter 6" of the Book of the Dead, which is part of "Chapter 151". There is also a relationship between, "Chapter 151" and "Chapter 152". "Chapter 152" was about to ensure the eternal survival of the mummified body, which properly protected in the burial chamber by "Chapter 151". Thus, while "Chapter 151" displays the most important elements of the funeral, in the burial chamber combined with the formulae, which would protect the deceased in the burial chamber in the earth, "Chapter 152" should enable the deceased to establish his eternal dwelling house after the earthly life, with the help of the gods. "Chapter 152" was about to ensure the eternal survival of the mummified body, which properly protected in the burial chamber by "Chapter 151".<sup>118</sup> Anubis was assigned major roles in the afterlife in the Book of the Dead and elsewhere, known as "Counter of Hearts". He greeted the dead on their arrival into the underworld and worked along with Horus to embalm the bodies and preserve the mortal remains from decay. He presided over "God's Booth", which contained the four canopic jars. He was primarily "Lord of the Mummy Wrapping". Anubis was one of the very old gods. Most likely jackals were associated with death because they had been observed eating corpses.

Osiris is the paramount deity of the Egyptian afterlife in Book of the Dead. No other god appears as often, or takes as many forms, as does Osiris. In addition to the hundreds of specific references to Osiris, there are nearly as many allusions to him or to his legend. God Re, was also represented in Book of the Dead. "Chapter 151", contained hymns and prayers addressed to Re. The Ancient Egyptians believed that at his death, the pharaoh actually acquired the status of being Osiris. The man or woman who had died was identified with Osiris, and thus called Osiris. The name 'Osiris N' is repeated repeatedly in the spells of "Chapter 151" of Book of Dead. 'Osiris N' referring to the deceased who is shown as a normal human being mummified on the lion headed bier in the mummy chamber *w'bt*.

The cult of Anubis was assimilated and associated to that of Osiris, the god of the underworld, who supposed to be the father of Anubis who wrapped the father's body, thus tying his role in mummification to the worship of Osiris. It is

<sup>118</sup> Quirke, Stephen. op.cit., 21.



clear and unique in "Chapter 151", where the association between Anubis and Osiris at the Mummification rituals of the deceased was the main feature of "Chapter 151".

Goddess Isis and her sister Nephthys represented the archetypal image of the mourners in Egyptian literature and art. Both goddesses are mythically equated with the kite a bird of prey with a shrill piercing cry, which is suggestive of the cries of women wailing in mourning. Thus, they emphasized the deceased's association with Osiris and the ability of rebirth. "Chapter 151" of Book of the Dead calls on Isis and Nephthys to protect the mummy in the tomb. Isis was not only mourner, supporter, upholder and protector of the deceased, but also great magician. This was the main role of Isis in "Chapter 151". Along with Isis, Nephthys became one of the major deities held to be protectors of the dead. Nephthys and Isis; were part of the four guardian deities of the canopic jars and of other items of the funerary assemblage in royal and private burials.

From the New Kingdom onward, in the Book of the Dead, the Sons of Horus formed part of a group of seven star gods who helped Anubis to protect the body of Osiris, as presented in "Chapter 151". They seem in the Book of the Dead, in "Chapter 151" responsible for the protection of the mummy, rather than for its inner parts. "Chapter 151" survived until the Graeco-Roman era. In the Graeco-Roman era, "Chapter 151" was depicted in unusual representations of compared with its traditional common depictions of the chapter from the New Kingdom until the Late Period. The Graeco-Romans attempted to preserve and use the scenes and texts of the old periods but following the Graeco-Romans style. A good example of this class of document is the papyrus of Kerasher.

One of the rare appearances of God Re ever, was his presentation in the tomb of Siptah (KV 47), as ram headed falcon associated with Osiris, flanked by the mourning goddesses Isis and Nephthys as birds of prey. It is a unique scene in the Valley of the Kings.

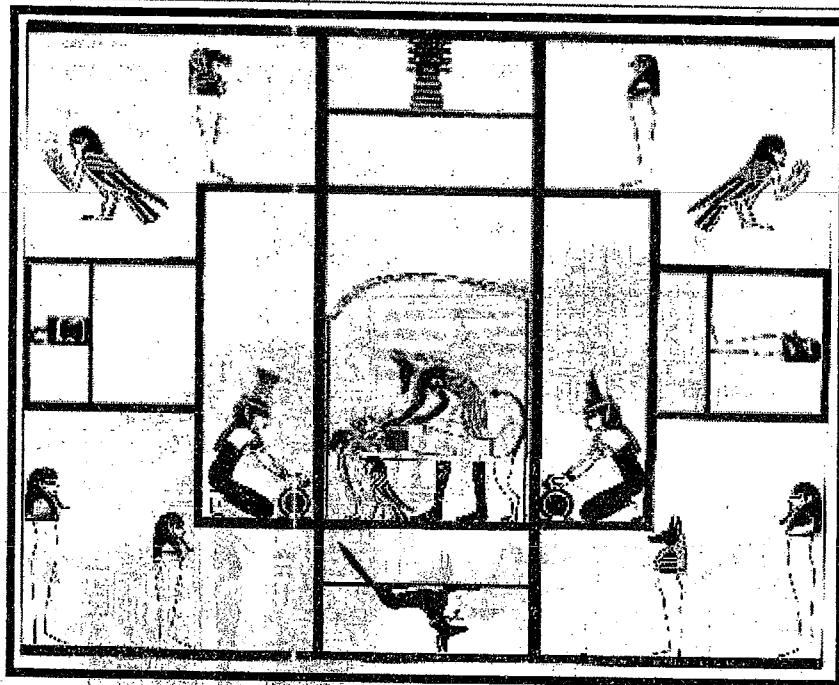
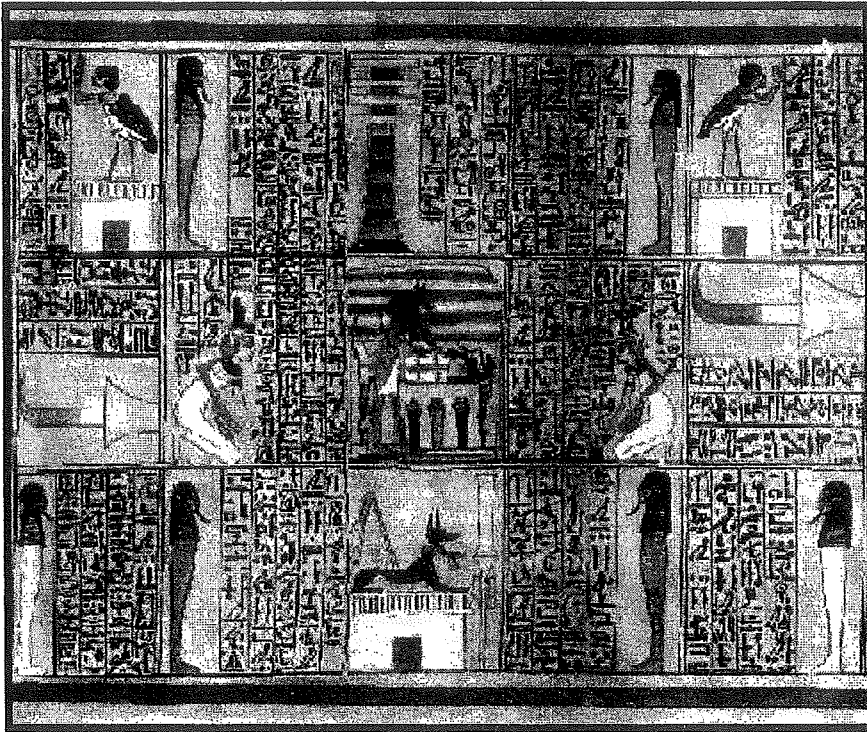


Diagram of "Chapter 151"

It shows a burial chamber along with all the elements necessary for the protection around the Mummy

Tomb of Sennefer (TT96)

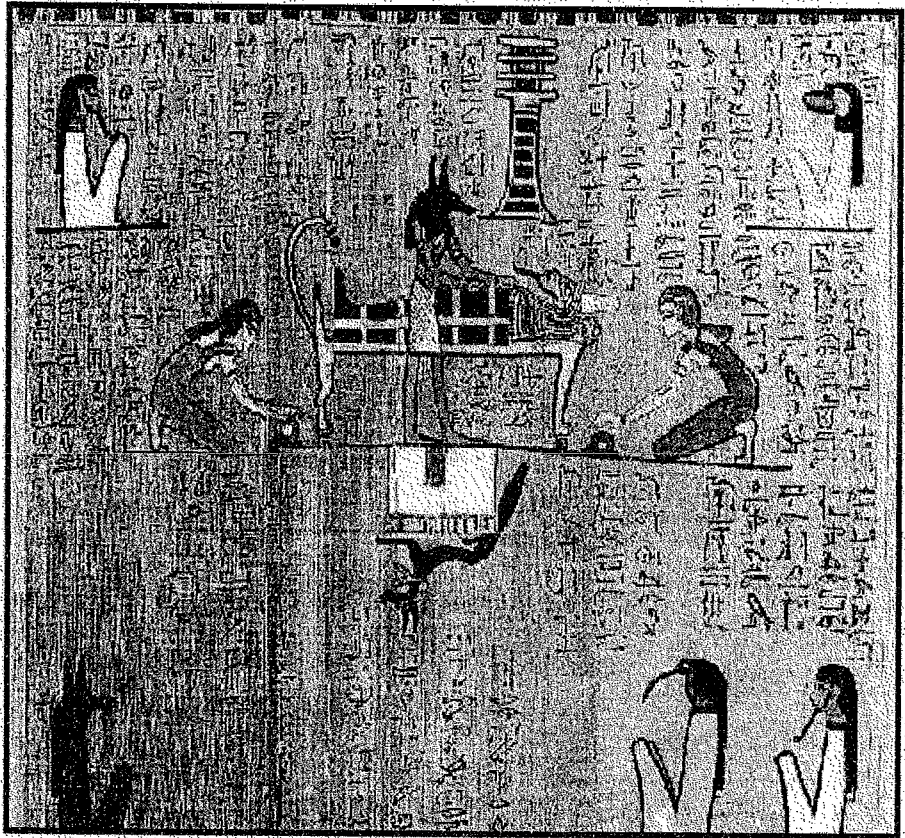
After: Rossini, S., *Osiris Rites D'Immortalité*, (Lavaur, 1995), 85.



**"Chapter 151", "Spell For a Secret Head"**

The British Museum, London, EA 10470/33

**After: Goelet, O., The Egyptian Book of the Dead (The Book Of Going  
Forth By Day, (Cairo, 1998), Plate33.**



**The Papyrus of Nakht**

**"Chapter 151", "Spell For A Secret Head"**

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**After: Faulkner, R and Andrews, C., *The Ancient Egyptian Book of the Dead*, (New York, 1972), 146,147.**



The Coffin of Petisis "Chapter 151", on the  
first register, On the outer Coffin of Petisis  
Leiden, (RMO)

After: The National Museum of Antiquities of Leiden, (RMO)

<http://www.rmo.nl/english>

