



## Chapter BD42 on Papyri during the New Kingdom, Late and Ptolemaic Period

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### Abstract

Chapter 42 of the BD is one of the important chapters in the BD. The chapter 42BD evolved from the spell 539 of the Pyramid Texts. Chapter BD 42 consists of a number of vignettes that have changed from time to time and these vignettes correspond to the text of the spell. The appearance of chapter BD 42 was rare in the Old Kingdom, then it began to flourish in the New Kingdom period, and its importance began to decrease in the Third Intermediate period, and it began to flourish again during the Late period. By the Ptolemaic period, new features have been added to the chapter vignettes, and during that period Chapter BD 42 has reached the peak of its prosperity. Chapter BD 42 reached the peak of its prosperity and During the Roman period that chapter has been disappeared.

The vignettes of the chapter had their symbolism and religious connotations illustrating the image that the ancient Egyptian imagined in preserving the deceased's body parts, the gods who helped him, the places he went to, and his attempts to avoid the slaughter.

The research aims to shed the light on the papyri of chapter BD 42 and to clarify the iconographic differences of that chapter during the periods; New Kingdom, the Late period and the Ptolemaic period.

## Introduction

What is interesting about chapter BD 42 is the title section that reads: *r (3) n hsf.ṣ̌.d [ir.y.t] m Nnj-nsw* ‘Spell for awarding off the slaughtering which is done in Heracleopolis’. The title section mentions the events described in the myth of the extermination of people; the central motive of this work is the evil conspiracy of mankind against the creator god, in those times of the "golden age", when Ra still reigned over gods and people, and his suppression of this rebellion. God sends his Eye (*ir.t*) in the form of the goddess Hathor against people who have planned evil. The massacre of the goddess-messenger over people begins in Heracleopolis, and here she turns into a militant lioness goddess Tefnut (Tarasenko, 2019. p. 70).

One of the ways to overcome the abyss between man and the world of the gods that arose after the ancient rebellion was the deification of another way to protect the *h3t* was by identifying its parts with Gods and thereby imbuing the limb in question with divine durability and placing it on the mythical sphere. This process may be linked with that of mummification. This tendency may be traced back into the PT. Also in the PT the deceased's limbs might be considered to be gold and this clearly associates him with the Gods. By the NK this process had become more elaborate. BD 42' is the main text dealing with this phenomenon. (Empson, 2000. p.66) (Gliedervergottung), Identification or comparison of parts of the human body with various deities in the process of posthumous transformation or for protective purposes (during mummification, in healing magic), which constitutes the main semantic core of the 42<sup>nd</sup> chapter of the Book of the Dead, which “returned” a person to the “pre-crisis” model of the universe, giving the individual hope for protection and immortality. Thus, in the title heading of the saying, there was a reference to the mythological precedent, and the text outlined the way to overcome it (Tarasenko, 2013. p. 329–348).

The chapters of Sequence H are maybe the most representative of the use of defensive magic in the BD tradition and in the funerary literature of the NK. Defensive magic was especially popular in everyday spells in order to repel dangerous beings, and it had mainly a preventive function against poisonous snakes.

Besides, defensive magic was considered of vital help to the deceased, who is often represented in BD vignettes while fighting and repelling reptiles and other animals considered symbols of evil, impurity and chaos, in this respect, it is meaningful that the spells grouped in Sequence H include the verb *hsf* "to ward off", in their title. This verb renders exactly the apotropaic function of these spells, which are meant to protect the deceased from the harm that can be caused to him in the Realm of the Dead. At the same time, it expresses also the effort of the deceased when attempting to prevent danger and ward off hostile animals. (Lucarelli, 2006. p. 106)

**Table no. I: "Chapter 42BD" on the papyrus during the New Kingdom:**

No.	Source	Vignette	Script
1	<i>Nb-ꜥd</i> (pe) "P. Paris Louvre AE / N 3068" + "P. Paris Louvre AE / N 3113" New Kingdom, 18 <sup>th</sup> Dynasty Thebes	"A <sub>1</sub> " fig.1 "B <sub>2</sub> " fig.2	Hieroglyphic
2	<b>Unknown</b> "pLondon BM EA 9950" 18 <sup>th</sup> Dynasty Thebes	"A <sub>1</sub> A" fig.3	Hieroglyphic
3	<i>Wꜥ</i> "P. Krakau MNK XI 746-751 (P.Czartoryski)" 18 <sup>th</sup> Dynasty Thebes	"A <sub>1</sub> A" fig.4	Hieroglyphic
4	<i>Nfr- wbn- f</i> "P. Paris Louvre N. 3092 [III 93]" 18 <sup>th</sup> Dynasty Thebes	"A <sub>2</sub> " fig. 5	Hieroglyphic
5	<i>imn-ꜥtp</i> "P. Boston MFA 22,401 (Museum of Fine Arts) + pLondon BMEA 10489 + pNew York MMA 30.8.70 a-b + pNewport (Rhode Island+ (pAmsterdam Coll.Dortmond 22 + pStockholm (Private collection))" 18 <sup>th</sup> Dynasty Thebes	"A <sub>2</sub> B" fig.6	Hieroglyphic
6	<i>ꜥnnꜥ</i> P. Paris Louvre N. 3074, p.61 18 <sup>th</sup> Dynasty Thebes	"B <sub>1</sub> " fig.7	Hieroglyphic
7	<b>Unknown</b> "P. London UC 34366" 18 <sup>th</sup> Dynasty Unknown origin	"B <sub>2</sub> A" fig.8	Not specified
8	<i>ꜥmn- ꜥtp</i> "P. Kairo CG 40002 (J.E. 95834, S.R. IV 931) (Cc)" 18 <sup>th</sup> Dynasty Thebes	"B <sub>2</sub> A" fig.9	Hieroglyphic

No.	Source	Vignette	Script
9	<i>si</i> "P. London BM EA 9935F" 18-19 <sup>th</sup> Dynasty Thebes	"B <sub>2</sub> " fig.10	Hieroglyphic
10	<i>Nht</i> "P. London BM EA 10471" Late 18 <sup>th</sup> / early 19 <sup>th</sup> dynasty Thebes	"B <sub>1</sub> " fig.11	Hieroglyphic
11	<i>Pth-mš</i> "P. Mailand, Ospedale Maggiore (P. Busca)" 19 <sup>th</sup> Dynasty Thebes	"A <sub>1</sub> / B <sub>2</sub> " fig.12	Hieroglyphic
12	<i>Nfr rnpt</i> "P. Brussels MRAH E. 5043" 19 <sup>th</sup> Dynasty Thebes	"B <sub>2</sub> " fig.13	Hieratic
13	<i>Nfr rnpt</i> "P. New York Amherst 16" 19 <sup>th</sup> Dynasty Unknown origin	"B <sub>2</sub> " fig.14	Hieroglyphic
14	<i>3ni</i> "P. London BM EA 10470" 19 <sup>th</sup> Dynasty Thebes	"B <sub>2</sub> A" fig.15	Hieroglyphic
15	<i>Swti-mš</i> "P. Paris BN 38-45" 21 <sup>st</sup> Dynasty Thebes	"A <sub>1</sub> " fig.16	Hieroglyphic
16	<i>G3t-sšn</i> "P. Cairo J.E. 95838 (S.R. IV 936)" 21 <sup>st</sup> Dynasty Thebes	"A <sub>2</sub> A" fig.17	Hieratic
17	<i>3nh-s-n-mwt</i> "P. Cairo SR VII 10255" 21 <sup>st</sup> Dynasty Thebes	"B <sub>2</sub> " fig.18	Hieroglyphic

### **Comment.**

Through the study carried out by M. Tarasenko during New Kingdom (18 – 20 Dynasties, 1550–1070 / 69 BC) the vignettes of the 42<sup>nd</sup> chapter at this stage are as diverse as possible in terms of iconography and are divided into two types, each of which has several subtypes. Two main types and some sub-types of vignettes have been identified as types A and B, the first type A is in the form of friezes (the “disrupt” friezes), and the second type B contains the full-size vignettes (Tarasenko, 2009. p. 246-265).

Type A is divided into five subtypes, two of which are basic and the other three are additional. The vignettes are closely related to the chapter title “Avoiding the Slaughter in Heracleopolis.” It can be said that the pictures literally play on these two words: *š<sup>c</sup>.d* and *Nni-nsw.t*.



The "slaughtering", *Sad*, recurs in the titles of chapter 42, 41 and 41 B, which follow chapter 39 and seems indeed to be a key word. Although this could be considered as a mere coincidence, it may be that in such a detail lies the reason why chapter 42, 41 and 41B succeed chapter 39, which instead would more logically have been followed by the other spells of Sequence H concerning snakes.

Perhaps the scribe had seen in the *Sad* mentioned in the passage of chapter 39, a concept to be linked to chapter 42, 4 I and 41B, which do not mention snakes but contain the same term in the title.


The expression *hsf* *Sad* is thus representative of the defensive magic employed in funerary spells. (Lucarelli, 2006, p. 108.)

### **Type A<sub>1</sub>**


The vignettes of Chapter 42 are divided into five sub-types, of which two are basic and the other three are sub-types, and these vignettes are closely related to the chapter title “Avoiding the Slaughter in Heracleopolis.” these types are: In the papyrus of "*Nb-ḳd*", P. Paris Louvre AE / N 3068" + "P. Paris Louvre AE / N 3113 from 18<sup>th</sup> Dynasty "fig.1/2". (Mosher, 1989. pl.63) Here chapter 42BD relates to the vignette of chapter 151 "fig.1", combining types of the double register and a full-size vignette.

The vignettes of this species represent the deceased and traditional spine *š<sup>c</sup>.t* , the last example of this type of subtype vignette is the papyrus of "*Swti-mš* P. Paris BN 38-45" in which the deceased appears while holding a *š<sup>c</sup>.t* sign. It shows a combination with the sign  with *š<sup>c</sup>.t* terms such as *š<sup>c</sup>.d* "thirst of blood" (Gardiner,1957. [see n. 26], 594) In BD 42 (112.14) the deceased identifies his hack with Seth. Clearly he is taking advantage of Seth's strength here.

(Empson, 2000, p. 203). *š<sup>c</sup>.d* "slaughter" and *š<sup>c</sup>.d* "ferocity" and its derivatives (Gardiner,1957.




[see n. 26], 466), and the verbal name of *š<sup>c</sup>.d* slaughter with the det sign  was used in the title of chapter 42 of the Book of the Dead. (Backes, 2005. p.162)

### Type A<sub>1</sub>A



It is completely similar to type A<sub>1</sub>, but instead of using the symbol  it was replaced by a snake, which is a symbol of evil in ancient Egypt and was depicted as a snake in front of the deceased and appeared in two papyri.

### Type A<sub>2</sub>

This type appeared in a single Vignette in a papyrus of *Nfr-wbn-f*, P. Paris Louvre N. 3092 [III 93] (Backes, 2005. pl. 57 (Pb)), from the period of 18<sup>th</sup> Dynasty, "Fig.5". Since the scenes of the two types A<sub>1</sub> and A<sub>1</sub>A are related to Sa.t, and then there is no doubt that the type A<sub>2</sub> refers to the place of slaughter *Nnj-nsw* (*Nnj-n(y)-sw.t*) "Heracleopolis".

The name of the city "Heracleopolis" was mentioned in the depiction of the deceased, repeating the  sign as this is the city in a hieroglyphic form ",  in which the deceased wanted to avoid the slaughter process with the help of a certain chapter. The evidence is that the same image was mentioned in the text of the chapter, where we find an order to repeat *ink hy* (sp 4). I am a child!" four times.

### Type A<sub>2</sub>A

Similar to the inscription A<sub>2</sub> with the addition of the symbol  "building, house" *Hw.t-nni-nsw*  (Wb. 2, 1971, 272 (4)). This type is the latest example of the vignettes in chapter BD 42, and this type was mentioned in five papyri.

This vignette is an original creation of the 21<sup>st</sup> Dynasty artists, since it occurs only in pGatschshen, pNesikhonsu, pCairo JE 95879, and pPaennestitau. It represents the single hieroglyph indicating a child with in the house sign, recalling the name of Heracleopolis, *Nni-nsw.t*, which, is mentioned in the title of the chapter. This seems the most logical explanation for this vignette, which is really unusual for chapter BD 42. The latter is variously illustrated in NK papyri with vignettes referring to the Gliedervergottung. (Lucarelli, 2006, p. 206)

### Type A<sub>2</sub>B

Similar to A<sub>2</sub> type, this type was found in one papyrus.

## Type B

The type B contains the type of full-size vignettes; this type shows a list of deification members, It shows the tables that contain a list of the deification of the members, which are distributed on separate columns, and each column contains the congruence of the different members with the different deities, and the column ends with a picture of the intended deity. Two subtypes of vignettes-tables can be identified from New Kingdom and Third Intermediate Period, This stage is characterized by the almost complete absence of chapter BD 42 vignettes, which are of the type characteristic of the New Egyptian edition of the Book of the Dead.

### Type B<sub>1</sub>

The vignettes-tables occupy the entire height of the manuscript and are divided into two registers, in each registers we find a text following the members of the deceased and their association with the members of the various gods, and ending with a picture of the god, papyrus of *B3k-sw*, P. Hannover 1970.37 (P. Brocklehurst 2), New Kingdom, 18<sup>th</sup> Dynasty (Naville, 1886. p.68).

The writing columns are arranged in the retrograde order in papyrus of *tnn3*, P. Paris Louvre N. 3074, New Kingdom, 18<sup>th</sup> Dynasty "fig.7"; and *Nht*, P. London BM EA 10471 "fig.11", New Kingdom, Late 18<sup>th</sup> / early 19<sup>th</sup> dynasty.

### Type B<sub>2</sub>

Vignettes occupy the entire height of the manuscript, Chapter columns are represented in one register.

It is noticeable in the *Nb Kd* papyrus that it combines two different types of vignettes from the Book of the Dead (A<sub>1</sub> and B<sub>2</sub>). In the first type, structure of chapter BD 151 is linked to chapter BD 42 "fig.1", and in the second type "vignettes-tables", the table is divided into three registers by horizontal lines and deities appear in the middle register such as Chapter 125B "fig.13b" This papyrus is similar in design to the papyrus of *ʿnh- s- n- mwt*, P. Kairo S.R. VII 10255 "fig.18"; It differs with simple differences, such as the difference in the names of some gods. We cannot compare these two papyri in those details because of the destruction of the lower part of the *Nfr-rnpt* papyrus in which the gods are placed.

### Type B<sub>2</sub>A

Single-register "tables" contain four registers separated by horizontal lines; in the first register, the formula *iw* is placed and it is written in red, then a specific part of the body is written; In the second register, the name of the deceased is placed and preceded by the surname *Wsir*; In the third register, the formula *m* is placed, which is written in red ink, then the name of the god is written; Finally, in the fourth register, the images of the gods are drawn directly. An example of this type:

In papyrus of Unknown person, P. London UC 34366", New Kingdom, 18<sup>th</sup> Dynasty "fig.8" it can be interpreted as belonging to type B, but identification of the subtype is difficult. (Tarasenko, 2009. p. 239-265)

### "Chapter 42BD" on papyrus during the Late Period - Ptolemaic period:

At the beginning of the Late Period, the "Book of the Dead" undergoes significant changes. The fact that only less than half of the known documents contain illustrations for this chapter, speaks of the process of gradual loss of the utterance of its pictorial component. In science, this edition of it was named "Sais" or "Sais-Ptolemaic". The revision of the visual component was also significant. According to M. Mosher's calculations, 58% of the chapters received completely new illustrations, 28% - changed, and only 14% of the vignettes remained unchanged from the New Kingdom. (Tarasenko, 2019)

Malcolm Mosher describes in his study of the ancient Egyptian BD in the Late Period (Mosher, 1989) that the antecedents of chapter BD 42 in the Late Period vignettes were found in the New Kingdom vignettes of *B3k-sw*, P. Hannover 1970.37 (P. Brocklehurst 2), New Kingdom, 18<sup>th</sup> Dynasty (Navelle, 1886. p.68); *Imn- htp*, P. Kairo CG 40003 (J.E. 95834, S.R. IV 931), New Kingdom, 18<sup>th</sup> Dynasty; *Nfr- rnpt*, P. Brussels MRAH E. 5043, New Kingdom, 19<sup>th</sup> Dynasty "fig.13"; and *Nb-Ḳd*, P. Paris Louvre AE / N 3068, P. Paris Louvre AE / N 3113, New Kingdom, 18<sup>th</sup> Dynasty "fig.1/2", but the sequence of the deities for the chapter in the texts of the New Kingdom differs from the Late Period.

The only document that contains the expected sequence of gods is the document of *dd-hr*, Ptolemaic period, P. Paris Louvre L.3079. (Mosher, 1989. p. 244) In *P3-šri-n-mnw*, Ptolemaic, early Ptolemaic period, P. Paris Louvre N. 3129 "fig.21", The 21 deities are named by their proper sequential names but only 20 are depicted. (Mosher, 1989. p. 244) In *Wsir-wr*, Ptolemaic period (Late Ptolemaic), P. Paris Louvre N. 3143 (Mosher, 1992. p.143-172) the deities in the vignette are found 22 deities instead of 21. (Mosher, 1989. p. 244)

Making the Gliedervergottung list in the form of an illustrated table (type "B") becomes impossible, since the linear hieratic structure of the scrolls did not allow the use of a table with columns. Only the design of *Ns- rrii*, P. London BM EA 75044, Ptolemaic "fig.26"; the design of the Gliedervergottung list in the form of a table is preserved in separate hieroglyphic scrolls, but there are no drawings of the gods themselves in these tables.

The layout of the Gliedervergottung list in the form of a table is preserved in separate hieroglyphic scrolls, but there are no drawings of the gods themselves in these tables like what is found in manuscripts of *hr*, P. Denver 1954.61, early Ptolemaic (Müller-Roth, 2010. p.173-187); *t3- nfrt*, P. Kamamura Hirayama Ikuo Silkroad Museum, Ptolemaic (Totenbuch Bonn project, TM 134941); *Irti- r- w*, P. London BM EA 9912, 30<sup>th</sup> Dynasty-Early Ptolemaic (Müller-Roth, 2009. p.119-131) ; *Ns- Mnw*, P. Paris Louvre N. 3096, 30<sup>th</sup> Dynasty-Early Ptolemaic (Bothmer, 1960. p.103), *t3i- hp- im- w*, P. Paris Louvre N. 3094, Late Period, 26<sup>th</sup> Dynasty; *Tw- f- nḥ*, P. Turin 1791, Ptolemaic (Fabretti, 1882, p. 217); and *P3- di-hr-p3-hrd*, P. Turin 1791, 30<sup>th</sup> Dynasty, Early Ptolemaic (Bellion, 1987. p.276); although in separate documents as papyrus *hr*, P. Denver 1954.61, early Ptolemaic (Müller-Roth, 2010. p.173-187), and *t3i- hp- im- w*, P. Paris Louvre N. 3094, Late Period, 26<sup>th</sup> Dynasty (Bellion, 1987. p.199), the determinatives depicting deities are separated from names, which resembles the previous methods of illustration of the type "B" *Pth-ms*, P. Mailand, Maggiore Hospital (P. Busca), 19<sup>th</sup> Dynasty "fig.12".



Design option one according to S. Stöhr, in the later pictorial tradition of chapter 42BD, text and figures are separated. Vignettes are placed either in the upper frieze, above the text, or at the beginning of the utterance, under the title heading, papyrus of *ššnk*, P. Paris Louvre N. 3089, Ptolemaic period "fig.19", and *ti-bh*, P. Paris Louvre N. 3248, Ptolemaic period.

Design option two according to S. Stöhr the figures are located in the middle of the sheet between the lines of the lines of the dictum, with a tendency to converge with the list Gliedervergottung, Here the images of the gods are directly integrated into the text of chapter 42 of the Book of the Dead, using a narrow space to separate the sacred names of deified limbs, *Wsir- wr*, P. Paris Louvre N. 3143, Ptolemaic period (Late Ptolemaic) (Mosher, 1992. p.143-172).

### Two types of design are combined:

1. *t3- kr- hb*, P. London BM EA 10087, Ptolemaic. (Bietak, 1978. p.283)
2. *p3- di- hr- p3- r<sup>c</sup>*, P. Paris Louvre N. 3249, Ptolemaic "fig.23".

The first scroll shows thirteen gods in upper case, below, under the Glidervergottung list, a case is added with the image of four more gods, in the second sixteen deities are depicted in the upper two registers, and below, under the list of deification, a register with three more gods is added. At the same time, it seems that the Egyptians did not strive for complete correspondence between the pictorial series of gods and their list in the text. Thus, only six scrolls are in full agreement (*Wsir- wr*, P. Coligny CIV, Ptolemaic "fig.22" / *ti-bh*, P. Paris Louvre N. 3248, Ptolemaic / *hr- m- hb*, P. London BM EA 10257, Ptolemaic (Devéria, 1881, p.64. III.15) / *dd-hr*, P. Paris Louver L.3079, Ptolemaic (Bellion, 1987. p.194) / *ššnk*, P. Paris Louvre N. 3089, Ptolemaic period "fig.19" / *T<sup>c</sup>h- ms*, P. St. Petersburg 2565, Ptolemaic) (Seeber, 1976. p.224, n. 41).

**Table no. II: "Chapter 42BD" on papyrus during the Ptolemaic period:**

No.	Source	Vignette	Script	Number of registers
1	<i>ššnk</i> "P. Paris Louvre N. 3089" Ptolemaic period Thebes	"fig.19"	Hieratic	Single register
2	<i>hr- m-hb</i> "P. London BM EA 10257" Ptolemaic Thebes	"fig.20"		

No.	Source	Vignette	Script	Number of registers
3	<i>P3- šri- n- Mnw</i> "P.Paris Louvre N.3129 + E.4890 B)" Ptolemaic Thebes	"fig.21"	Hieratic	Two registers
4	<i>Wsir- wr</i> "P. Coligny CIV" Ptolemaic Thebes	"fig.22"		
5	<i>P3- di- hr- p3- R<sup>c</sup></i> "P. Paris Louvre N. 3249" Ptolemaic Thebes	"fig.23"		Three registers
6	<i>3st- wrt</i> "P. Leiden T 16 (AMS 41)" Ptolemaic Thebes	"fig.24"		
7	<i>hr- s3- 3st</i> "P. Paris Louvre N. 3144" Ptolemaic Thebes	"fig.25"		A number of registers
8	<i>Ns- rrii</i> "P. London BM EA 75044" Ptolemaic Thebes	"fig.26"		

### Comment.

On a symbolic level, the Pharaoh takes the role of the sun god and Apopis that of his enemies, according to a metaphor that could be interpreted as an example of "performative magic". The same metaphor is employed in the chapters of Sequence H, including chapter BD 42, where the deceased personifies - daily, in a limitless dimension of time, - the Pharaoh/sun god who fights against the evil beings, first of all against the snakes. (Lucarelli, 2006, p. 106)

Chapter BD 42, has been chosen for illustration among the 11 spells of Sequence H, it can be assumed that the warding off of crocodiles was considered a primary matter to be solved by oral means (funerary magic), rather than by physical action. (Lucarelli, 2006, p. 110)

The vignette of *hr- s3- 3st*, P. Paris Louvre N. 3144, Ptolemaic period "fig.25", was arranged on a number of registers, the bottom only three registers remain. (Mosher, 1989. p. 245)

Chapter vignettes in papyri of *ššnḳ*, P. Paris Louvre N. 3089, Ptolemaic period "fig.19"; and *ti- bh*, P. Paris Louvre N. 3248, Ptolemaic period (Devéria, 1881. p.107-109, III. 77), appeared in a

single register. Both papyri replace the penis (Ba of Mendes) (Empson, 2000. p. 270) and testicles (Lord of Kheraha) with a mysterious body part associated with the goddess Nephthys, In addition, papyrus of *ti-bh* excluded the chest (Lord of Kheraha). (Mosher, 1989. p. 245)

Note that M. Mosher singles out only one type of vignette for the 42<sup>nd</sup> chapter of this time: "The deceased, oriented to the left, stands or kneels before a series of standing or kneeling deities".

BD 42 presents a curious mixture of tradition, a vignette at the beginning that slides later to BD 41, and the novelty of a Gliedervergöttung distributed in nineteen cells over three registers (7/6/6) with one element less than those of the New Kingdom. A similar distribution is present in late papyri, but it is different from the image in New Kingdom documents. In the latter it appears as a shrine either surrounding twenty columns distributed in two registers, ten in each one (Tarasenko's type B<sub>1</sub>: mainly Eighteenth Dynasty), or in one register with different models (Tarasenko's type B<sub>2</sub>). In other documents, the text is written in regular horizontal lines without the architectural frame. Following Tarasenko's description, Karakhamun's tomb might show the first documented example of its distribution of columns (7/6/6 in three sections) with one element less than those of the New Kingdom: nineteen. (Pischikova, 2014. p. 151).

A Chapter 42 BD; spell of general protection, with strong solar traits (Borghouts, SAT 10, p. 60).

Te Velde mentions a case from the CT where the text reads: My phallus is Baba. I am Seth and notes: "It is not by chance that the dead man who desires sexual pleasure in the hereafter, identifies himself successively with Baba, the god of the phallus in erection, In BD 42 the deceased identifies his own phallus with Baba's and, again, there is no doubt that Baba's sexual vigour makes this a particularly good equation to be made on the deceased's behalf- although other Gods may take Baba's place. (Empson, 2000, p. 270)

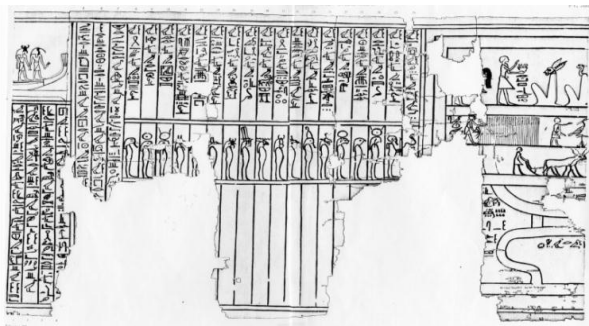


Fig.1

Papyrus of "*Nb-Kd*" (P. Paris Louvre AE / N 3068, P. Paris Louvre AE / N 3113), depiction of 19 columns of the different deities.

After: Quirke, 2013, p. 118.

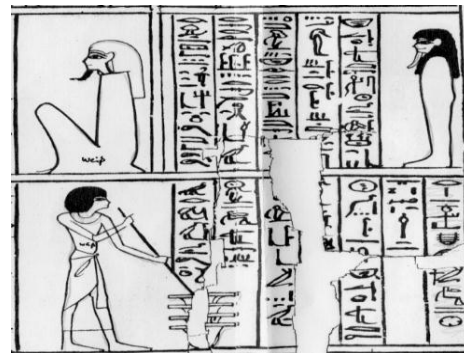


Fig.2

Papyrus of "*Nb-Kd*" (P. Paris Louvre AE / N 3068, P. Paris Louvre AE / N 3113), standing deceased with a stick in front of the traditional spine.

After: Quirke, 2013, p. 118.

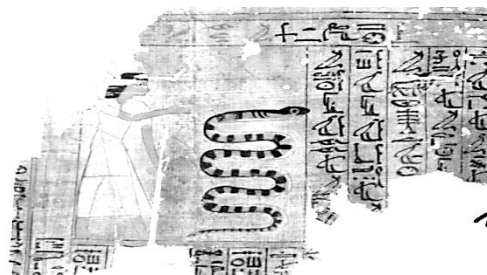


Fig.3

The vignette of chapter 42BD in the Papyrus of "Unknown" P. London BM EA 9950

After: Quirke, 2013, p. 118.



Fig.4

Papyrus of "W3" (P. Krakau MNK XI 746-751 (P. Czartoryski)); standing deceased, holding the neck of the serpent.

After: <http://www.totenbuch.awk.nrw.de>



Fig.5

Papyrus of "Nfr- wbn-f" (P. Paris Louvre N. 3092 [III 93]); standing deceased as a child in front of the standing god Osiris.

After: Quirke, 2013, p. 118.

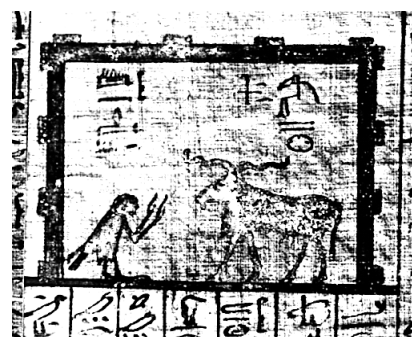


Fig.6

Papyrus of "Imn- htp" (P. Boston MFA 22,401); the deceased in adoration with a ram in front of him.

After: <http://www.totenbuch.awk.nrw.de>



Fig.7

Papyrus of "tm3" (P. Paris Louvre N. 3074), depiction of all 21 deities in two registers.

After: <http://www.totenbuch.awk.nrw.de>



Fig.8

Papyrus of "Unknown" (P. London UC 34366); Single-register "tables" contained deities.

After: <http://www.totenbuch.awk.nrw.de>

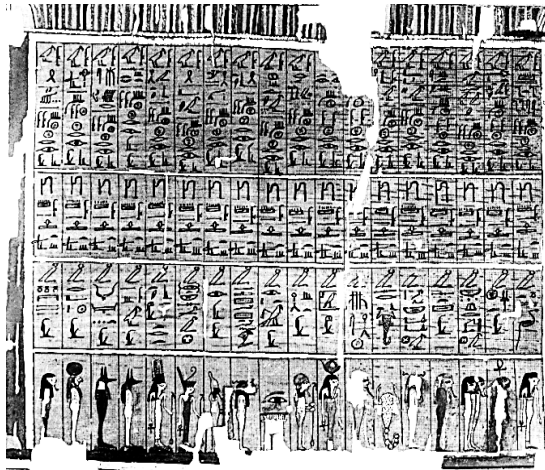


Fig.9  
Papyrus of "*Imn- htp*" P. Kairo CG 40002 (J.E. 95834, S.R. IV 931) (Cc); table is divided into 4 registers ends with 21 deities.  
After: <http://www.totenbuch.awk.nrw.de>

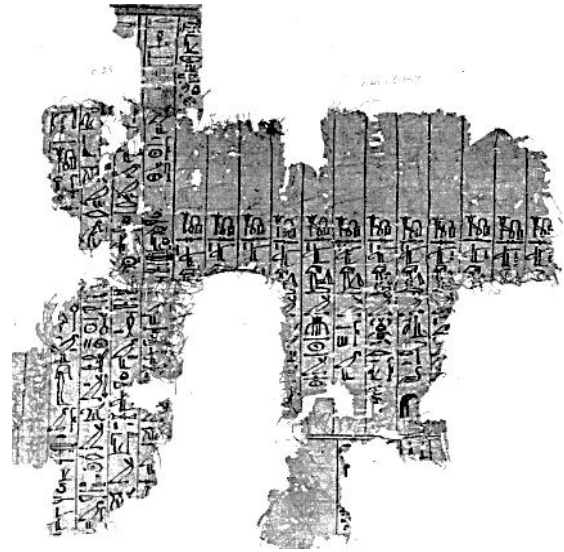


Fig.10  
Papyrus of "*si*" (P. London BM EA 9935F), deities in the top register of the table.  
After: <http://www.totenbuch.awk.nrw.de>



Fig.11  
Papyrus of "*nht*" (P. London BM EA 10471); the deceased is in worship front of a drawing of a frame with a table.  
After: <http://www.totenbuch.awk.nrw.de>

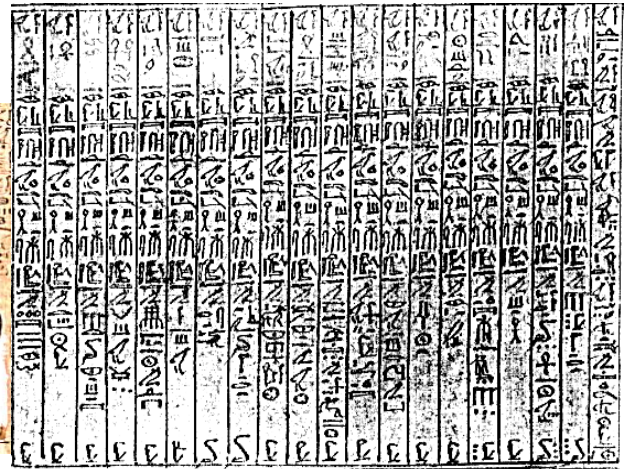


Fig.12  
Papyrus of "*Pth- ms*" (P. Mailand, Maggiore Hospital (P. Busca)), Table depicted in a one register.  
After: <http://www.totenbuch.awk.nrw.de>

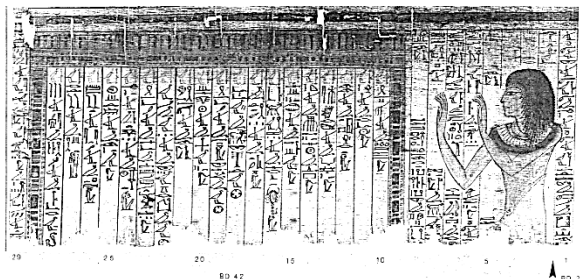


Fig.13

Papyrus of "Nfr- rnpt" (P. Brussels MRAH E. 5043); the deceased is in worship in front of a drawing of a frame with a table.

After: <http://www.totenbuch.awk.nrw.de>



Fig.14

Papyrus of "Nfr rnpt" (P. New York Amherst 16); columns are represented on a deities gods register.

After: <http://www.totenbuch.awk.nrw.de>



Fig.15

Papyrus of "3ni" (P. London BM EA 10470), Table depicted in four register ends with pictures of deities.

After: <http://www.totenbuch.awk.nrw.de>



Fig.16

Papyrus of "swtī- ms" (P. Paris BN 38-45); standing deceased holding a cord attached with the upper portion of the Djed pillar.

After: <http://www.totenbuch.awk.nrw.de>



Fig.17  
Papyrus of "G3t-sšn" (P. Kairo J.E. 95838 (S.R. IV 936)); the deceased is as a child.  
**After:** <http://www.totenbuch.awk.nrw.de>



Fig.18  
Papyrus of "3nh- s- n- mwt" (P. Kairo S.R. VII 10255); the deceased is in worship front of a drawing of a frame with a table.  
**After:** <http://www.totenbuch.awk.nrw.de>

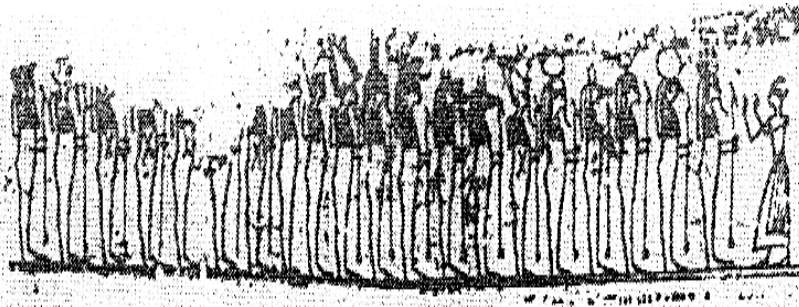


Fig.19  
Papyrus of "ššnk" (P. Paris Louvre N. 3089); the deceased is standing before Twenty standing mummiform deities on a single deities register.  
**After:** Mosher, 1989. pl.63.



Fig.20  
Papyrus of "hr- m- hb" (P. London BM EA 10257); in uppercase there is a depiction of 21 deities and the list of the text.  
**After:** <http://www.totenbuch.awk.nrw.de>

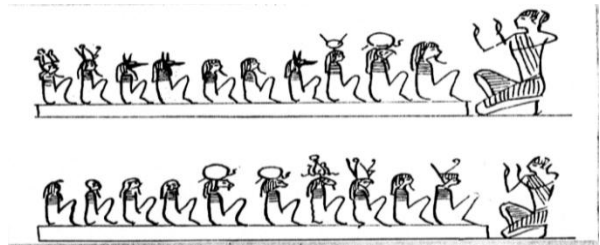


Fig.21  
Papyrus of "P3- šri- n- mnw" (P. Paris Louvre N. 3129 + E. 4890 B); the sitting deceased is front of a group of sitting deities in two registers.  
**After:** Mosher, 1989. pl.63.

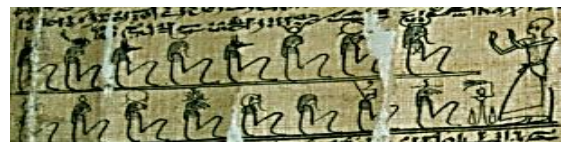


Fig.22  
Papyrus of "Wšir- wr" (P. Coligny CIV); the deceased is standing front of sitting deities.  
**After:** <http://www.totenbuch.awk.nrw.de>

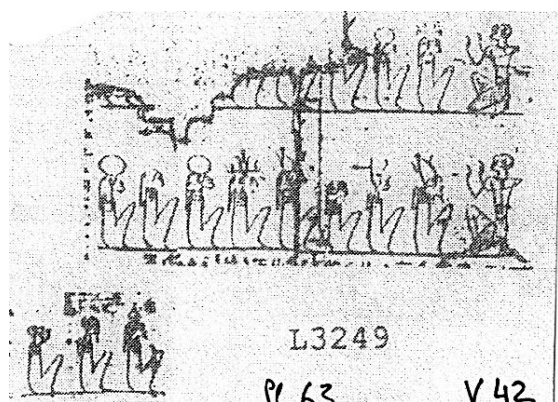


Fig.23

Papyrus of "P3- di- hr- p3- R" (P. Paris Louvre N. 3249); sitting deceased front of a group of sitting deities in three registers.

After: Mosher, 1989. pl.63.



Fig.24

Papyrus of "3st- wrt" (P. Leiden T 16 (AMS 41)); the deceased is sitting front of a group of sitting deities.

After: <http://www.totenbuch.awk.nrw.de>



Fig.25

Papyrus of "hr- s3- 3st" (P. Paris Louvre N. 3144 + N. 3250 + N. 3198); six deities.

After: Mosher, 1989. pl.63.



Fig.26

Papyrus of "Ns- rri" (P. London BM EA 75044); Hieratic text with the vignette of chapter 42BD.

After: <http://www.totenbuch.awk.nrw.de>



**Conclusion:****The reason for the pictorial variability during the period of the dominance of canonical vignettes with uniform iconography:**

First of all, the new way of decorating the scrolls, first, a graphic artist made drawings, and then a scribe wrote in the text, opposite to that which existed in the New Kingdom. In the Late and Ptolemaic periods, in the production of memorial scrolls, the scribe first wrote in the text, and then the artist drew a vignette in the free space left. This is confirmed, for example, by Ns- pA-sfi, P. Albany 1900.3.1 (Bellion, 1987. p.199), and Irti- w- r- w, P. Turin 1842 (Müller-Roth, 2009. p.119-131), both 26<sup>th</sup> Dynasty, where the vignettes, for unknown reasons, were not drawn in the place designated for them. (Tarasenko, 2019)

When creating illustrations for chapter 42 of the Book of the Dead, the artist obviously had to after the text was entered change the number of registers and / or the number of depicted figures of gods (the departed), if there was not enough space on the sheet. Can make an exception, the same Ns- rrii, P. London BM EA 75044, Ptolemaic "fig.26", where the combination of drawings and text clearly speaks of the joint work of the scribe and the artist (possibly in one person). It is possible that the refusal to illustrate the chapter 42 of the book of the dead in most scrolls can be explained by the fact that the artists failed to create a vignette with a uniform iconography. (Tarasenko, 2019)

In papyrus documents, drawings for chapter 42 are found exclusively in hieratic manuscripts; in hieroglyphic copies of the Book of the Dead, this dictum does not have a vignette. Illustrations for the 42<sup>nd</sup> chapter are not known in the scrolls of the Memphis and Akhmim groups and exist only in the papyri of one local group - Theban. The only exception is Dd-hr, P. Paris Louver L.3079, Ptolemaic, originating from Armand. But this city is located in the Theban Nome, and this may indicate that the scroll was nevertheless acquired at the place of its production - Thebes. (Tarasenko, 2019).

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## الملخص العربي

تعتبر التعويذة ٤٢ من كتاب الموتى هي واحدة من اهم التعويذات في كتاب الموتى. وقد تطورت التعويذة ٤٢ من كتاب الموتى من التعويذة ٥٣٩ من نصوص الأهرام. تتكون مناظرالتعويذة ٤٢ من كتاب الموتى من عدد من المناظر التي تغيرت من وقت لآخر وهذه المناظر تتوافق مع نص التعويذة. كان ظهور الفصل ٤٢ من كتاب الموتى نادراً في عصر الدولة القديمة ، ثم بدأ بالازدهار في عصر الدولة الحديثة حتى تناقصت أهميته في عصر الانتقال الثالث حتى عادت إلى الازدهار مرة أخرى في العصر المتأخر ، وبحلول العصر البطلمي ، تمت إضافة ميزات جديدة إلى مناظر الفصل ، حيث وصل الفصل ٤٢ من كتاب الموتى إلى ذروة ازدهاره ثم اختفى في العصر الروماني. كانت لصور التعويذة رمزيتها ودلالاتها الدينية التي توضح الصورة التي تخيلها المصري القديم في الحفاظ على أجزاء جسده ، والآلهة التي تساعد ، والأماكن التي يذهب إليها ، ومحاولته تجنب الذبح.