



## Vignettes of the Spell 92 in the Book of the Dead and the like in Religious Sources

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### ABSTRACT

The ba and the shadow played a vital role to safeguard the useful life of the deceased in the afterlife. This paper deals with vignettes of spells for getting in and out of the tomb. Especially, in the Book of the Dead and other religious sources. The manifestation of these spells was mainly drawn in papyrus and a few similar drawings were found in the tombs' walls. Some of these vignettes/scenes depicted both the ba-soul and shadow at the door's tombs, these scenes are closely connected with chapter 92 from the Book of the Dead and, other related spells in funeral texts. The purpose of these spells is to make the shadow and the ba safely reintegrate with the body of the deceased. Hence, the body regains vital function and restores the unity of the person in the other world. Therefore, the nothingness of the deceased was achieved when the ba and the shadow of the deceased were locked or exposed to severe punishment in the afterlife.

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### 1-The Introduction

Most of the sources were papyrus vignettes that come mainly from the Book of the Dead and other religious sources in the New Kingdom (Shaw, I., and Nicholson P., 1995: 267). In this period the tomb was considered as an abode of the deceased, where he equipped himself as an akh-spirit for the journey in the afterlife. (Rummel, U., 2020: 104). In the Middle Kingdom especially during the reign of Amenhotep III onwards the usual place for the picture of the tomb is at the end of the long funeral procession. The tomb appeared behind the sloping line of the desert hill. The Goddess of the West is sometimes represented, usually a woman, but sometimes represented by a Hathor cow. The Goddess was representing stretches out her arms and welcomed the deceased into the other world (Davies, N.M., 1933: 26).

In the Egyptians' thinking, a person was made up of different components which constitute an entire individual. Among these are the shadow and the ba-soul, in addition to his physical body. A major part of Egyptian funerary religion is devoted to ensuring the survival of not only the body but all these components. (Ikram, S., 2015: 24). There are bodies no longer have the shape of the mummy but are described as "flesh" and represented like the earthly body. The body regains all

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vital functions when he is liberated from the mummy form. Then he can unite with his Ba and his "shadow", and thus restore the wholeness and unity of the person. (Hornung, E., 1992: 36-37:36).

In the Egyptians' thinking, the ba was thought to fly up to heaven during the day and return to the tomb at night to reinhabit its corpse. This daily joining of the Ba with the body was essential to the spiritual life of the dead person (Bard, K. A., 2005: 1026). The ba flies unhindered out of the tomb having acquired the 'use of its legs' as stated in the chapter. 92 from the Book of the Dead (Saleh, M., & Sourouzian, H., 1987: fig. 142). Moreover, the Coffin Texts speak of the ba and shadow walking to the place where the deceased is (Allen, J. P., 2001:277). However, a man continues to live not only as a ba but also as an Akh, and a Shadow (Žabkar, L. V., (1986: 113). The shadow can be found next to the body of the deceased, this does not mean shadow and body share the same fate in the afterlife. It did not follow the ba to heaven (Bonanno, M.,2022: 97; Hornung, E., 1992: 36-37). In addition to the body of the deceased, the shadow and the ba of the sinners were punished where his soul is punished more than his body (Hornung, E., 1968: 8). Both the Sw.t and the bA.w could be annihilated, where there are several mentions of their destruction and/or confinement (Bonanno, M.,2022: 101).

## 2- Objective of the study

The objective of the paper is to focus on vignettes that accompanied certain Spells in the Book of the Dead. In addition to the scenes drawn in tombs, which imitate these vignettes and have the same meaning. The hope of the deceased of safely resurrected again.



## 3-The Methodology

A descriptive-analytical study of vignettes in papyrus, and the tomb scenes, to clarify the similarities and differences between these illustrations, and the symbolic meaning it was addressed.

## 4-Literature Review

Afterlife is one of the most studied subjects in ancient Egypt. Some studies discussed the shadow and the ba separately (Riskalla, R. M., 2018; Mantellini, E., 2007), and the ba (Žabkar, L. V., 1968) Among the sources related to the paper's subject were, Book of the Dead (Faulkner, R. O., 1985; Budge, E.A.W., 1967). Scenes of this book in the officials' tombs of Thebes (Saleh, M., 1984). In addition to vignettes in the Book of the Dead (Milde, H., 1991). Besides, Book of Caverns (Budge, E.A.W., 1905; Hornung, E., 1992). The Amduat (Hornung, E., 2007). Moreover, the book of going out during the Day (De Cenival, J.,1992) and the Coffin Texts (De Buck, A., 1956; Faulkner, R.O., 1977). The research depends mainly on these sources to articulate the idea of this study.

### 4.1-Tomb's image

Generally. The deceased was represented before the tomb with a façade typical  (O 21), imitating a false door or here perhaps a shrine. With the deceased going in and out of it (Davies, N.M., 1938: P. 36). Most of this representation belongs to the funeral papyrus. the structure of some tombs was different like the tomb of Amenmose TT 19, it is evident that here the seated figures of Amenmose and his wife are placed outside the pyramidal tomb. The columns of which may perhaps be hidden by their chairs. The structure is raised on a plinth surmounted by a cornice (Davies, N.M., 1938. P. 36, fig. 6; Foucart, G., 1935: Pl. IX, XXVI). This tomb is similar to the tomb structure represented in figures (6-7,10,16) with a pyramid on top  (O 24). Sometimes the structure may

be hidden behind the Western hills. Moreover, in the tomb of Amenemopet, TT. 41, the structure was a free-standing pyramid represented in frontal view, apparently standing on the same corniced plinth. A screen wall is between the columns. Steps leading up to the top of the platform, a feature are not met with in the other examples (Davies, N.M., 1938. p. 63-67). Other bizarre structures like the tomb TT 56 (fig. 1), and the tomb illustrated in the papyrus of Nefeubenef (fig.17).

#### **4.2- Illustration of the Deceased in tombs**

There are four scenes on the tomb's wall representing the deceased in front of his tomb (figs. 1-4). Three of them are with the Western goddess, and one depicted him with his wife sitting in front of the tomb. In the tomb of Userhet (TT 56) at Shiekh Abdel Qurnah (18th dynasty), one can see the deceased is welcomed by Hathor the western goddess, in front of a bizarre pyramid tomb (fig. 1) (Davies, N. G., 1927: p. 26, pl. XII). Moreover, the tomb of Amenemopet (TT 41), at Shiekh Abel Qurna, (19th Dynasty), has a relief showing the goddess of the West as a woman, with a symbol of the West overhead. She embraces the deceased when he has emerged from the tomb (fig. 2) (Wreszinski, W., 1935: Pl. 166; Davies, N.M., 1938. p. 63-67; Assmann, J., 2001:395, fig. 52). She always appears in human-like form with the West hieroglyph overhead receiving the deceased at the entrance of his tomb. It is recalling the inscription in the tomb of Puyemra (TT 39) which said "I unite you and I embrace you with my arms in life (Rummel, U., 2020: P. 95). In the tomb of Amonmos at Dira Abu'n-Nága (TT 19) (Dynasty 19th). Here, the seated figures of Amenmose and his wife are placed outside the tomb. Before them an offering table (Davies, N.M., 1938. 36, figs. 5-6; Foucart, G., 1935: Pl. IX, XXVI). Furthermore, a scene depicted in the wall of unknown tombs represented the deceased whose name is lost kneeling before the goddess who holds offerings in one hand, and the other a vase. The deceased is drinking the water presented by the goddess, in the shadow of the tree (Quibell, J.E., 1898: 8-9, 17, pl. XX).


A scene depicted on an unknown tomb (TT359) at Dra' Abu-Naga (19th Dynasty). In this scene one can see the deceased with a staff in his right hand and a tit amulet in his left, a symbol of protection (fig.3). He leaves the door of his tomb, on which the rising black sun shines. The deceased comes out of his grave in the morning. He leaves it to live on and "not to die again". the rising sun that is already shining over the courtyard of his tomb (Saleh, M., 1984: 36, pl. 39). However, the main elements of the papyrus vignettes during the New Kingdom consist of:

- A pyramid-capped tomb or shrine-like tomb
- The deceased entering or leaving the tomb
- the ba and the shadow before the tomb.
- The location of the tomb, where the hills and desert are illustrated as a wavy line with dots as sand. Moreover, a simple representation of the vignette shows the deceased leaving or entering the false door-like tomb.

#### **4.3 Vignettes of the Deceased**

Several vignettes in the funeral papyrus represented the deceased before the tomb entrance. The 19<sup>th</sup> Dynasty papyrus of Nakht (fig. 4), which shows him in Spell 72 of the Book of the Dead walks out into the day from his pyramid-capped tomb chapel. Before the tomb grows a tree and the deceased holding a staff by his hand (Faulkner, R. O., 1985: vignette p. 72; BM 10471/14). Spell 91 from the same papyri represented Nakht again (fig. 5), accompanied by his human-headed soul flying before him, walks towards his pyramid-capped tomb chapel in front of which a tree grows (Faulkner, R. O., 1985: 88, vignette 89, PM. 10471/7). Another vignette accompanied by Spell 117 (fig. 6), shows Anubis leading Nakht to the tomb where a tree stands in front of the tomb's

door (Faulkner, R. O., 1985:112; BM 10471/8). The representation of a tree may be referring to the tomb garden where the deceased can find water and shadow. The living and dead desired to walk or drink from their waters, as evident from Men-Kheper-Re-Seneb II's tomb (TT 112) where the inscription in his tomb calls him, to go in and out of his tomb to refresh himself in its shadow, and to drink water from his pond daily (Rechart, J., 2022: 79).

In Spell 92, from the papyrus of Ani, the deceased is depicted twice, suggesting the possibility of going in and out of the tomb. On the left Ani is opening the tomb (fig. 7), Above Ani going out, the ba was seen hovering above him with a human-headed soul carrying a Shen  (N89), symbolic of eternity (PM. 10470/18; Milde, H., 1991: 228; Faulkner, R. O., 1985: 88, vignette, 90). This scene represented chapter 92 of the Book of the Dead, where the tomb was opened to the soul and shadow, Budge suggested the second figure was a shadow with a ba-soul (Budge, W.E.A., 1913: vignette 18). But the representation of the shadow in funeral scenes was different because the shadow was always depicted as a black figure.

Meanwhile, the vignette in the Book of the Dead of Ramose (Spell 72), shows him walking out from his pyramid-shaped tomb in the desert (fig. 8) (©fizmuseun, E. 22.1922), whilst Spell 117 from the Book of the Dead of Iouefankh, is about:



*r3 n(y) šsp w3.t m R3-st3.w*

*taking the way to the tomb.*

The scene under the text shows the deceased, standing and guided towards the tomb by Anubis (fig. 9), and Chapter 119 is about:



*r3 n(y) pr <t> m R3-st3.w*




*Getting out of the tomb*

(Carrier, C., 1957: 409 - 413, pl. 115).

While Chapter 120 shows the deceased entering (and) leaving the tomb. Chapter 121, shows the deceased returning to the tomb after getting out. The vignette accompanying chapter 122 from the same book, represented the deceased bowed before the tomb (fig. 10). (Carrier, C., 1957: 415, 417, 419, pl. XLV).

A hieratic funerary papyrus of God's father Horemheb, (Ptolemaic Period), Spell 113 speaks for going in and out of the West. The accompanied vignette shows Horemheb going in and out of his tomb in the western mountain (Faulkner, R. O., 1985: 37, vignette 41, ©British Museum, no. 10251/13). While the Book of the Dead of Tentameniy (Ptolemaic Period), on the left, she was seen walking away from her tomb chapel set in the western mountain, (spell 119), and on the right strides towards her tomb chapel set on the western slopes (spell 117) (Faulkner, R. O., 1985: 114; ©British Museum, no.10086/10).

#### 4.4 The Ba

The *ba*  (G29) is a soul in bird form, or  (G53) a bird with a human head preceded with  (R7) in Gardiner sign list during the 18<sup>th</sup> Dynasty (Gardiner, A., 2007: 470, 473; Ratić, S., 1968:



before the Roman Period, *xAyb.t* unattested refers to the shadow of the deceased, and the “shadow” of the deceased should otherwise be transliterated as *Sw.t* (Riskalla, R. M., 2018: 4-5; Mantellini, E., 2007:1238).

The shadow is considered a well-defined, visible, and also autonomous entity, always associated with the other manifestations of man. It was unknown how the shadow first separated from the man. the true conception of the shadow in ancient Egypt is an old and complex problem and the lack of enough documents led to misunderstanding it completely (Mantellini, E., 2007: 1240, 1242). It was believed that the shadow, like the *ba*, could be dissociated from the body, to move freely and independently. Sometimes it was depicted as a dark figure emerging from the tomb. Sometimes, the shadow was closely identified with the body itself. (Taylor, J., 2001: 24). Therefore, Shadow was able to move quickly, a kind of mysterious double of the man who accompanied him during the day and who was inseparable. It was a negative double of the body and, as such, an essential part of the individual and his existence (Ronda, E. C., 1999: 365).

The shadow was an important part of the human personality and returned to it in the second life, and strictly related to the *ba*. Moreover, the shadow appears only in the presence of light, and it moves at the same speed since it could be seen more clearly and precisely when the sun's rays were more intense (Mantellini, E., 2007: 1238).

The appearance of the shadow in a human black silhouette with arms along the body, and eyes open or closed (Mantellini, E., 2007: 1239). It can be interpreted in two ways: on the one hand, the shadow that any object makes when interposing with the Sun is black; on the other, this color symbolized the fertile land of the Nile Valley (Ronda E. C., 1999: 365-366). However, the black color of a shadow, the color of the earth which makes the seed grow, the color of the night which in the darkness gives life to the new sun, the color of Osiris in his second birth (Žabkar, L. V., 1986:104).

Moreover, it is usually found next to the body and the *ba*, perhaps to grant greater ease and speed of movement. It did not go to heaven but remained to cling to the earth (Ronda E. C., 1999: 366). However, the shadow is rarely represented in its human silhouette form for fear of evil powers over the person. The shadow emerging from the tomb has been interpreted in various ways: transitory stage of the state of the deceased in the immediate time following death, a sort of "ghost" still attached to the earthly body, and the symbolism of the survival of the corpse in the depth of the tomb (Ratié, S., 1968: 29-30). On the other hand, the shadow is usually mentioned together with the *ba* as a single entity. Other passages in the Coffin Texts consider them as distinct entities. Both are closely associated with the body in the tomb: the *ba* is in the earth, while the shadow is dwelling in the burial chamber, and both of them returned to the mummy at night (Allen, J. P., 2001:277). The shadow was said to accompany the deceased's *ba* when it emerged from the tomb each morning to share in the rising sun's rebirth (Jackson, L., 2018: P. 33).

#### **4.6 Vignettes of the Ba and Shadow**

The shadow and the *ba* were closely linked and often mentioned together. In the pyramid text *b3* and *šw.t* occur together in a passage, where the dead has obtained the qualities of gods: “Behold, their *bA* is with N.N., their shadows are with their associates”, and in the company with each other in the Book of the Dead (Zandee, J., 1960: 183). Chapter 92 in the Book of the Dead allowed the grave to be opened for the *bA* and *Sw.t*. (Budge, E.A., 1967: 115, pl. XVII; De Cenival, J, L., 1992: 22).



*r n wn isi b3 n šwt prt m hrw*

*Spell of opening the tomb to the ba and shadow, of coming forth by the day*

While in Coffin Texts (CT 499) the dead has the charge of his feet. He goes out into the day. The *b3* and the Sw.t are not locked up. So, they form the elements of the dead moving freely (Zandee, J., 1960: 183: 183).

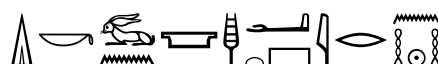


*wn w3t n b3.i šwt.i hk3.i shm rd pr,f*

*to open a path for my soul, my magic and my shade, so that it may have power in (its) legs and that it may go up* (De Buck, A., 1956: CT 499, 82; Faulkner, R.O., 1977: 137). Likewise, a hymn to Amun reads:



*ir. k w3t n b3.i b3.i šwt.i*



*di.k wn ḥt.i r nhh*

*you pave the way to my ba, my spirit, and my shadow... You make my tomb to be open forever* (Urk. IV. 446. 6-8; Zandee, J., 1960: P. 183).

In Spell 91 from the Book of the Dead (fig. 11), Ani's human-headed soul is depicted standing before the door of his tomb (PM.10470/17), (Faulkner, R. O., 1985: 88). The papyri of Ramose in Fitzwilliam Museum (fig.12), show Ramose's *ba*-soul flying out of his pyramidal tomb, in the western hill of Theban Mountain. (©Fitzmuseum, E.2.1992). The papyrus of Neferubenef (fig. 13), shows the shadow of the deceased is depicted walking out from the tomb under the flying *ba*-soul. Then one can see the netherworld-rising sun on top of the tomb. The roof of that tomb recalls a mountain and together with the sun has a symbolic meaning represented by the horizon ☀️ (N27). So, the tomb is identified with the place of resurrection (Milde, H., 1991: 228, fig. 69; Mojssov, B., 2005: 16, fig. 3.1; Barguet, P., (n. d) Vignette p. 182; Ratié, S., 1968: Pl. IX).

This soul is represented in the vignettes as a bird with a head human leaving the tomb. According to chapter 92, the tomb was open to the soul and the shadow of X so that he goes out during the day and walks freely. Sotimes the deceased join the corpse as in chapter 89 said; to allow the soul to join the corpse in the world of the dead (Budge, E.A., 1967: 115, pl. XVII; De Cenival, J. L., 1992: 22). In the 21<sup>st</sup> Dynasty papyrus of Ankhtesenmut, from Egyptian Museum in Cairo, the *ba* is seen flies towards the shadow standing in the doorway of the tomb (fig. 15). On the left is a striding male figure holding a staff with a black sun disk above. The scene illustrates chapter 92 of the Book of the Dead (Roberts, A., 2000: 52, fig. 42; Saleh, M., 1984: 54, abb. 60). Likewise, the papyrus of Neferrenpet shows a naked male shadow leaving the tomb and goes to the left (fig. 19). The *ba*-soul of the deceased is represented by the bird with a human head, spreading its wings in its flight towards the tomb. On the other side of the bird stands a bearded person, dressed like a god, carrying an *ankh* and a walking stick. The black netherworld-sun is shining above him (Speleers, L., 1917: 30, pl. XXVII, fig. 52; Milde, H., 1991: 229, pl. 41, fig. 71), the figure of Neferrenpet dressed like a god a blessed dead person. Depicting as a god is not surprising according to Milde, where his limbs were identified with various gods in the otherworld (Milde, H., 1991: 230).

#### 4.7 Illustration of the ba and shadow in Tombs

The shadow was an essential part of the living person that took on great importance in death and shared with the *ba* the responsibility of fetching food for the corpse (Harrington, N., 2013: 11, fig. 4). Some tombs illustrate the vignettes in chapter 92 from Book of the dead in its walls, such as the tomb of Irinefer (TT 290), at Dier el-Medina (19<sup>th</sup> Dynasty). Where the shadow of the deceased emerges from the grave and the *ba*-soul flies toward the tomb (fig.16). Below the black sun is shown next to the door, and next to it, the *ba* emerges again next to the sun. This may mean that during the day the *ba* visits the shadow (or the corpse/mummy), but when evening comes and the sun goes down, the *ba* goes out and enters the grave (Saleh, M., 1984: 54, abb.62; Assmann, J., 2001: P. 120, fig. 9; Brunner-Traut, E., 1976: Pl. VIII; Milde, H., 1991: P. 229). Moreover, the 19<sup>th</sup> Dynasty tomb of Nebenmat (TT 219) at Dier el-Medina, shows the black sun depicted on the ground in front of the door's tomb (fig. 17). The deceased is leaving the tomb in the shape of a male naked shadow. (Maystre, C., 1936: Pl. XI; Milde, H., 1991: 229; Saleh, M., 1984: 54, abb. 61). Some interpreted the black sun resting on the ground as a shadow about to emerge (Mantellini, E., 2007: 1239). The black skin in ancient Egypt was referring to the renewal in the otherworld (Robins, G. 2008: 293). On the other hand, the shadow always represents with the sun, maybe to indicate that he appears only in the presence of the light.

Sometimes the deceased and his soul leave in the company and are seen side by side coming out of the chapel, worshipping the sun, enjoying the shade, the wind, and the water provided by the tree goddess like the inscription on Louver stele (C55) which said; May I walk by the edge of my pond every day regularly and that my soul rests on the branches of the trees that I have planted (De Cenival, J. L., 1992: 22). After the Ramesside period, that black shadow image seems to have disappeared from the iconographic repertoire until Ptolemaic times. On the Ptolemaic coffin of Djed-bastet-iu-ef-ankh from el-Hiba, a black shadow figure represents the corpse. Somewhat similar figures can be seen painted on the walls of Tuna el Gebel House 21 (Gibson, G., 2021:180-181).


The development of the shadow was clear during the Greco-Roman Period. He was represented not before the door's tomb as usual but in libation and judgment scenes without the *ba*. A tomb called House (21) belonging to a woman at Tuna el-Gebel, shows her accompanied by her shadow during the libation process (fig. 18) (Riggs, C., 2005:136, fig. 60; Gabra, S., and Drioton, É.,1954: pl. 23). Another scene from the same house (21), depicted the shadow who followed the deceased holding his arms up in adoration like the woman who followed her (fig. 19) (Gabra, S., and Drioton, É.,1954: pl. 23). In the two cases the shadow appears as a male figure although, he accompanied a dead woman.

furthermore, fragments from mummy cases from the Graeco-Roman Museum (number unknown), were found in Bahria Oasis. It shows Greek images of the deceased in Egyptian perspective. In the fragment, the deceased appears in a judgment scene under the scales where his heart is being weighed. Accompanied by a shadow depicted as a skeletal figure. The deceased appears in Hellenic garb, he raises his arms in an Egyptian gesture referring to his innocence. His face is identical to that of his shadow (Riggs, C., 2005: 136,146, fig. 61, 67). In the Greco-Roman period, it is evident the context and the structure of images is different from those that prevailed earlier, especially in the New Kingdom concerning the shadow.



## 5-The Punishment

The shadow and the ba were an integral part of the body, and they are punished in the otherworld if they are proven, sinners. The judgment of the shadow is usually mentioned beside that of the *ba*. The shadow is, just as the *ba*, threatened with being locked up. Where the souls do not leave the earth, and shadows do not rest on their corpses (Zandee, J., 1960: 182). However, in the Spells against Enemies, the king puts his opponents into the brazier of Horus who is in *Shenut*, an object that is well documented in connection with the destruction of enemies, and they will be burned up by the lady of the flame who destroys not only their bodies, but also their *bas* and shadows, so that their names unlocated anymore in the entire world (Gill, A., 2019: 78). The name of the pit where

the shadows are put in fire is,  *hst-nmt-st*. Here, the cries of the shadows are “placed in their pits of fire” (Budge, E.A.W., 1905: 251, 255; Uranic, I., 2018::60). In the papyrus of Bakenmout, (21 Dynasty) in the Louvre Museum (No. 3297), shows the damned dead punished in the lake of fire (Régen, I., 2012: fig. 27). In the tomb of Ramesses VI (KV 9) the Book of Caves (5<sup>th</sup> Register, Scene 14) depicted both the *ba* souls and shadows of enemies burned in the cauldron in front of kneeling deities (Zentler, M., 2011: fig. 19; Piankoff, A., 1954: fig. 19; Werning, D., 2011: pl. XI). Although chapter 63A in the Book of the Dead argued the deceased to drink water, and not be burnt by fire (Budge, E.A.W., (1967: 93; Bissing, F. W., (1950: 573).

In chapter 125 of the Book of the Dead, there are forty-two judges of the court of Osiris; one of the judges with the head of a serpent and his name is *am šwt*: "devourer of shadow": he was feared during the judgment because the shadow could be condemned and be lost by returning to the primordial chaos (Mantellini, E., 2007: 1240; Bonanno, M.,2022: 101; Hornung, E., 2007: 54ff). The souls are also sent to the slaughterhouse, they are roasted and slaughtered or cut up, they perish and fall prey to annihilation; even the shadows are punished. In the cauldrons of the Book of Caves, not only the bodies, limbs, and hearts of the sinners are represented, but also their souls and shadows (Werning, D., 2011:119,149: Hornung, E., 1968: 29).

In the third section of the Book of the Caves, the separate punishment of the souls is depicted and described in the lower register: they “walk on their heads”, are separated from their bodies, and can neither go out of the underworld nor see the rays of the sun god. They are in the chaotic primordial darkness, and evil is being lied to them. (Hornung, E., 1968: 30). In the Book of the Dead chapter 92, The shadow of the deceased was also captivated (Budge, E.A.W., 1967:117, pl. XVIII).



*h̄tmī hr šwt mtmtw*

*hold captive the shadow of the dead*

The mobility of the shadow was severely hindered, it cannot leave the underworld and find itself within certain places. Worse than this is the handicap and the impossibility of nightly merging with the corpse and thereby resurrecting it. The blessed are given this guarantee of their continued existence, but the damned are denied the ability to maintain the unity of their person (Bonanno, M.,2022: 101; Hornung, E., 1968: 30). The scene in the Eleventh hour of the Book of Amduat, shows five goddesses holding knives, are spitting fire into these pits. They contain the bound enemies, their corpses, their *ba*-souls, and their shadows (Hornung, E., 2007: 344).

## 6-Conclusion

The daily journey of the ba and the existence of the shadow were essential for the spiritual life of the dead person. So, the deceased, the ba, and the shadow were displayed on the papyrus vignettes and tomb walls. Scenes of figures (1-2) were different in their funeral context than vignettes. Here, the appearance of the goddess of the West receives the deceased before the dead gets into the grave. They shared the vignettes and other tomb scenes only with the depiction of the dead before the tomb. However, the vignettes were a reflection of certain funeral texts and spells, especially in chapter 92 from the Book of the Dead and the like.

The scarcity of the scenes depicting the shadow (fig. 13-17), maybe for fear of the evil power that could affect the shadow, consequently the body in the grave. On the other hand, the shadow was always represented as a silhouette or a dark figure standing by the door of the tomb. Furthermore, the black sun was always drawn above the tomb in the vignettes of the Book of the Dead. While in the tomb's wall, it was seen resting on the ground in front of the grave (fig. 16-17). The shadow is often depicted with the sun as if to assure that he only appears in the presence of light. In addition, the shadow is always represented as a male figure, even if he was in the company of a female deceased.

Meanwhile, the ba and the deceased are often drawn together (fig. 5, 7). Meanwhile, the ba was seen flying toward the shadow in front of the tomb. Both are sharing the rebirth of the sun (figs. 13-16). In addition, they are bound together also in the time of punishment.

The ba, the shadow, and the deceased were drawn together in two similar scenes, with the black sun (figs. 14-15). On the other hand, two bas are represented in one scene entering and leaving the grave (fig. 16). When the shadow and the deceased are included in one scene, the ba was always represented between them (figs. 14-15). On the other hand, the development during the Greco-Roman period was evident, where the shadow was portrayed during the libation and the judgment scenes (figs. 18-19). The absence of the ba and, the lack of any text explaining the purpose of these scenes was noticeable. Meanwhile, the meaning of these illustrations is the wish of the deceased to achieve a happy life in the other world.

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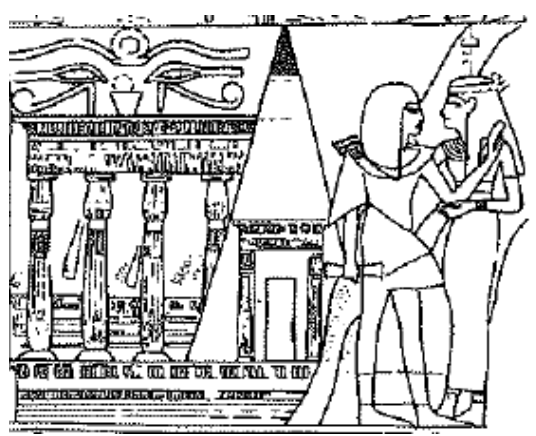
Figures

fig.1 Userhat with western goddess



Davies, N. G., 1927: Pl. XIII

fig. 2 Amenemopet with western goddess



Assmann, J., 2001: fig. 52

fig. 3 the deceased leaving his tomb



Saleh, M., 1984: pl. 39

fig. 4 Nakht walking out from the tomb



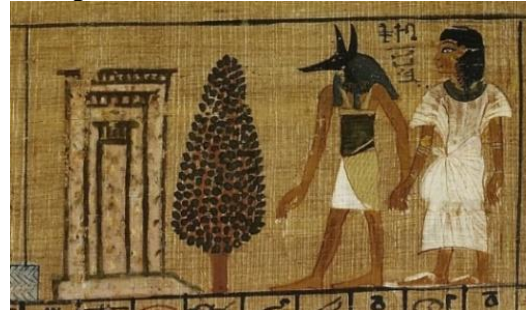
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fig. 5 Nakht with his ba getting in the tomb



Faulkner, R. O., 1985: vignette p. 88

fig. 6 Anubis lead Nakht to the tomb



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Fig. 7 Spell 92 of Ani

fig. 8 Spell 72 of Ahmose leaving the tomb





Budge, W.E.A., 1913: fig. 18



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Figs. 9-10 Representation of the deceased getting in and out from the tomb  
fig. 9



Carrier, C., 1957: pls. 88-89

Fig. 11-12 The ba getting in and leave the tomb  
fig. 11



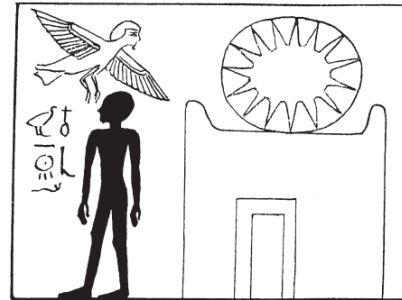
Faulkner, R. O., 1985: 88



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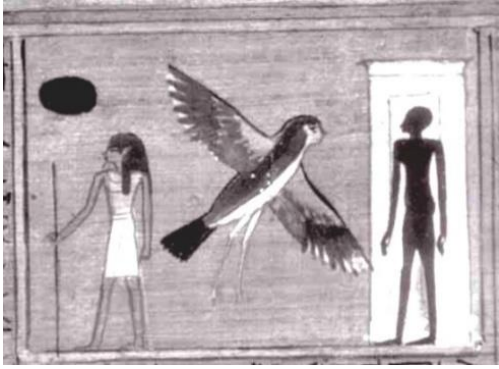
fig. 12

fig. 13 the ba and the shadow  
before the tomb



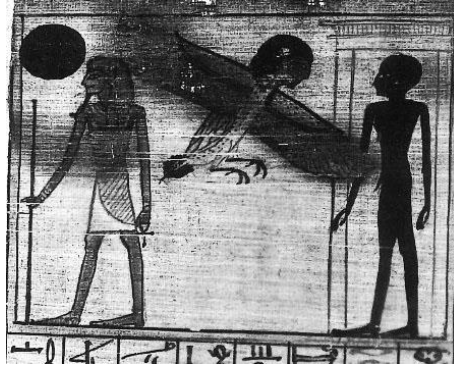
Mojsov, B., 2005: fig. 3.1

fig. 14 papyrus of Ankhtesenmut



Roberts, A., 2000: Fig. 42

fig. 15 Neferrenpet papyrus vignette



Milde, H., 1991: pl. 41, fig. 71

fig. 16 the tomb of Irinefer



Assmann, J., 2001: fig. 9

fig. 17 tomb of Nebenmat



Maystre, C., 1936: Pl. XI

fig. 18 shadow from the house 21



Gabra, S., and Drioton, É., 1954: pl. 23, 28

fig. 19 the shadow attending the libation of the deceased

