

# The Ritual of the Hours of the Night on the coffins of Heresenes and Nespaqashuty from Deir el-Bahari



**Abstract:** The *krsw*-coffins of Heresenes and the Priest of Montu Nespaqashuty were discovered within the memorial Temple of Hatshepsut at Deir el-Bahari by Émile Baraize during the winter of 1932–1933. The inner sides of the vaulted lids of these coffins are decorated with the *Ritual of the Hours*. While the coffin of Nespaqashuty contains the text of both the *Hours of the Day* and *Night*, only those of the *Night* are written on the coffin of Heresenes. In addition to the texts, depictions of the personifications of the hours were included. This paper discusses the *Hours of the Night* as found on both coffins, including a description of the decoration, the transliteration, translation, and commentary for each hour.

**Keywords:** Deir el-Bahari, Heresenes, Hours of the Day, Hours of the Night, Nespaqashuty, Twenty-fifth Dynasty

The coffin of Heresenes, together with those of the priests of Montu Nespaqashuty and Padiamunet (iii), was discovered during the winter of 1932–1933 by Émile Baraize (Bruyère 1956; Sheikholeslami 2010). They lay within a shaft in front of the Southern Chapel of Hatshepsut at Deir el-Bahari, the same room that is inscribed with the *Ritual of the Hours* on the vaulted ceiling (PM II<sup>2</sup>: 361; Barwik 1998; Griffin 2017: 98; Naville 1901: Pls 114–116; Szafranski 2013: Fig. 11). The inner sides of the vaulted lids of these *krsw*-coffins are decorated with the *Ritual of the Hours*. For Heresenes, only the *Hours of the Night* were written, despite the personifications of both *Day* and *Night* hours being depicted. The text

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consists of the number of the hours, the names of the personifications, the deities whom they represent, and extracts of the *Book of the Dead* (Griffin 2017: 106–111). In the coffin of Nespaqashuty, both the *Hours of the Day* and *Night* were written, along with the depictions of the personifications, while on the coffin of Padiamunet, a much more simplified version was included, without the names of the hours or the texts accompanying them: the personifications of the hours are shown in sketched form and the texts, located between the figures, contain only the number of the hours followed by the name and varying titles of the deceased (Sheikholeslami 2010: 385, Fig. 2; 2014: 115, Fig. 6).

The purpose of this paper is to examine the *Ritual of the Hours of the Night* on the coffins of Heresenes and Nespaqashuty, with a general description of the coffins, including their decorative layout. The transliteration, translation, and commentary of the *Hours of the Night* on the two coffins are presented for the first time, drawing upon the parallel sources of the ritual,<sup>1</sup> restoring lacunae, and highlighting changes or alternative readings. Reconstructions of the texts of the hours are given [Figs 4–14], with the two versions presented together for the Third–Twelfth Hours. Finally, some general observations about the ritual are presented.

## HERESENES

The vaulted lid of the *krsw*-coffin belonging to Heresenes contains a figure of the goddess Nut stretched the length of the centre of the interior, with the *Hours of the Day* on the right side and the *Hours of the Night* on the left (Sheikholeslami 2010: Fig. 1). For the *Hours of the Day*, only the personifications of the hours were completed, in contrast to the *Hours of the Night* in which both personifications and text are present. The *Hours of the Night* are each presented over four to eight columns of text, written from right to left with cursive hieroglyphs.

Each hour is personified by a goddess, represented behind the texts and thus forming a natural division between the hours [Fig. 1]. Additionally, the personifications are named in the opening words of each hour (Griffin 2017: Table 6.2). They are arranged so that the First Hour of both the *Day* and *Night* were located at the head of the deceased, with the Twelfth Hours at the feet. This arrangement is otherwise only attested within the coffin of Nespaqashuty and the vaulted ceiling within the tomb of Menekhibnekau at Abusir, dating to

<sup>1</sup> While there are 21 sources for the *Hours of the Night*, only 15 contain parts of the introduction (Part A) and excerpts of the *Book of the Dead* (Part B). Aside from the versions on the coffins of Heresenes (Her) and Nespaqashuty (Nes), those of Hatshepsut, Karakhamun, Besenmut (CCG 41047), Namenekhpere (CCG 41010), Bakenrenet, Pabasa, Padihorresnet, Patjenefy, Psamtik, and Menekhibnekau were consulted. Those of Thutmose III, Harwa, and Montuemhat are currently unavailable. For a preliminary report on the ritual and the sources, see Griffin 2017.

the end of the Twenty-sixth Dynasty (Griffin 2017: 103). The goddesses have slender figures and stand upright with their arms lowered along their bodies, and a five-pointed star atop their heads. They have yellow skin, tight-fitting red dresses, and black wigs. Additionally, bracelets, anklets, a collar, and a choker have been outlined, although none were internally painted [Fig. 2].

The *Hours of the Night* on the coffin of Heresenes are very well preserved, with only minor loss to the text at the top and bottom of some columns and the head of the personification of the Twelfth Hour missing. Despite this, nearly all of the text can be reconstructed based on parallel sources for the *Hours of the Night*. Modern restoration work is clearly visible along the tops of some columns.



Fig. 1. Hours of the Night on the coffin of Heresenes (PCMA Temple of Hatshepsut Project/photos W. Wojciechowski; stitching K. Griffin)

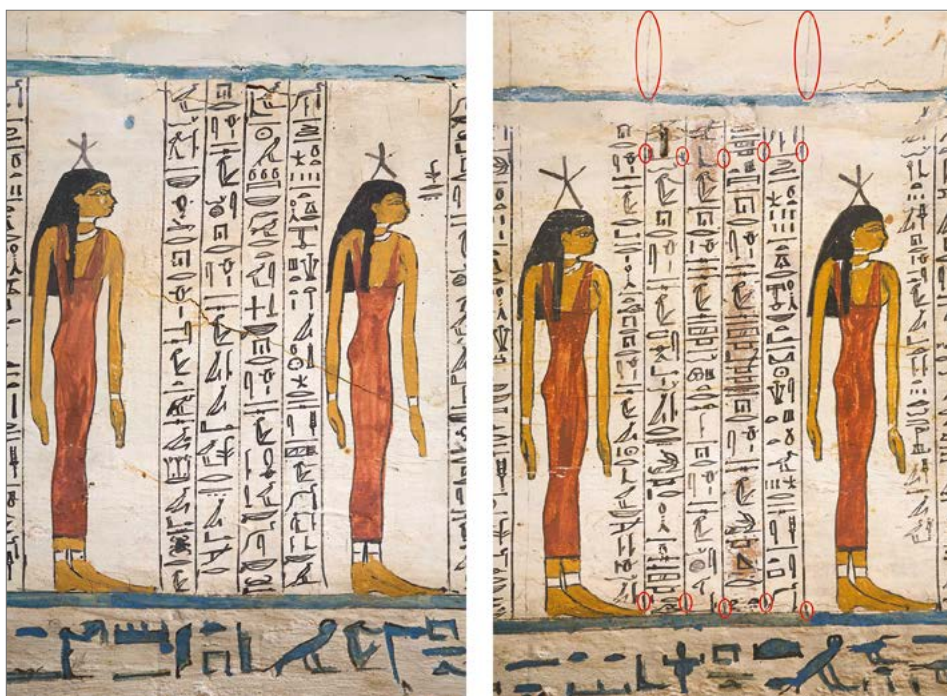


Fig. 2. Hours of the Night on the coffin of Heresenes: left, Fourth Hour of the Night and, right, Sixth Hour of the Night, in the latter case with guidelines highlighted in red (PCMA UW Temple of Hatshepsut Project/photos W. Wojciechowski; editing on right K. Griffin)

## Decoration Process

A close examination of the coffin lid vault helps to determine the decorative process, especially as the paint was often haphazardly applied on top of other layers. Thus, the following stages can be noted:

1. White background.
2. Black border lines at the top and bottom.
3. Black outline of the 12 goddesses, including facial details, wig filling, and the stars (black outline over border lines visible in the First Hour).
4. Five black column lines, creating four columns (column lines are visible over the outline of the goddesses in the Seventh Hour).
5. Black text and additional column lines, if necessary (text over column lines is visible in most hours).
6. Red dress of the goddess (red over the black outline of the goddesses is visible in most hours).
7. Yellow skin of the goddess (yellow over red is visible in most hours).
8. Blue filling of the border lines at the top and bottom (blue over yellow visible in the Second Hour).

Some further observations on the painting process can also be noted. Before the painter added the column lines (stage 4), small guide marks were added to the tops and bottoms of each to control the spacing. Similar guide marks

are attested in the Eighteenth Dynasty tomb of Djehuty (TT 11) (Díaz-Iglesias Llanos 2017: 179, Fig. 4) and the Twenty-fifth Dynasty tomb of Karakhamun (TT 223) (Molinero Polo and Rodríguez Valls 2018). The painter would then use a tool, perhaps a rope/string, to draw straight lines between these markers. These lines actually continue on the centre of the lid—albeit partly erased—extending to the opposite side where the *Hours of the Day* were intended. Thus, each of the *Hours of the Day* and *Night* are equally distributed. In most cases, these markers are still visible, with the Sixth Hour being a particularly good example [Fig. 2 right].

When the yellow paint was added to the facial area, the details of the eye, mouth, nose, ear, and even the front outline of the face were painted over. Thus, the painter repainted the front outline of the faces for all hours, while also repainting the internal details in many cases. The bracelets, anklets, collar, and choker were not painted internally, although in several cases the painter was overzealous with his application of the yellow paint for the body so that some bracelets were covered over accidentally. Additionally, in the Eleventh Hour, the painter carelessly painted the collar and choker yellow before seemingly trying to erase the paint from the collar.

## NESPAQASHUTY

Nespaqashuty, the nephew of Padiamunet (iii), is identified throughout the *Hours of the Night* as the *it-ntr mry-ntr*, “the God’s Father, whom the god loves”. Only once, in the Sixth Hour, is he identified as the *hm-ntr Mntw nb W3st*, “Priest of Montu, Lord of Thebes”. As with the interior of the lid of the *krsw*-coffin of Heresenes, Nespaqashuty’s depicts the figure of the goddess Nut stretched the length of the centre, with the *Hours of the Day* on one side and the *Hours of the Night* on the other (for the latter, see Graefe 2018, in this volume). The text of each hour is written from right to left in cursive hieroglyphs and spans seven columns, with the final three columns being shorter in order to accommodate the depiction of the personifications. The only exception to this is with the Twelfth Hour, where the goddess is depicted between the shortened third and fourth columns. The wooden planks forming the lid of the coffin have suffered greatly from water damage, with the first two hours completely lost and only traces identifiable for the next two. The remaining hours are significantly damaged, with many hieroglyphs having faded as a result of the moisture. Additionally, lacunae are present because of surface flaking in the area where two cof-

fin planks meet. Some modern conservation work was undertaken on the coffin, including the addition of a metal band to hold the wooden panels together and new wooden posts in the four corners (see Graefe 2018, in this volume).

The entire composition is set on a white background. The thick column lines, along with the horizontal top and bottom lines, were originally outlined in black ink before being filled with blue. Due to degradation, the blue has changed to a dark green colour through a process well-known from elsewhere (Green 2001: 44; Lee and Quirke 2000: 110). The personifications of the hours appear as slender figures, standing upright with their arms lowered along their bodies, and a five-pointed star atop their heads. They have green skin, a tight-fitting red dress, and a blue wig. Like the column lines, the wig has changed to a dark green tone for most of the figures. While the collars were drawn in black ink, they were all painted over by the green pigment used for the skin. The stars on their heads are yellow with a small red circle in the centre. Water damage is visible throughout, which has also contributed to the colour transformation [Fig. 3].





Fig. 3. Ninth Hour of the Night on the coffin of Nespaqashuty (Photo C.M. Sheikholeslami, editing K. Griffin)

## TEXT OF THE HOURS OF THE NIGHT

The complete text of the *Hours of the Night* consists of three distinct parts: introduction to the text (Part A); excerpts of the *Book of the Dead* (Part B); Hour-Watch hymn (part C). In the coffins of Heresenes and Nespaqashuty, only the first two parts are written (Griffin 2017: 108–112). In the translations pre-

sented below, the deceased is rendered genderless to reflect the parallel sources, even in the first two hours in which the text of Nespaqashuty is completely destroyed. In the textual reconstructions provided [Figs 6–11], hieroglyphs that have faded and are only partly visible appear in a lighter shade.

### First Hour of the Night

The First Hour of the Night [Fig. 4 left] consists of BD 22 (lines 1–4) followed by BD 56 (lines 5–8). BD 22 gives the deceased her/his mouth in order to speak in the underworld while BD 56 provides air for breathing (Griffin 2017: 115).

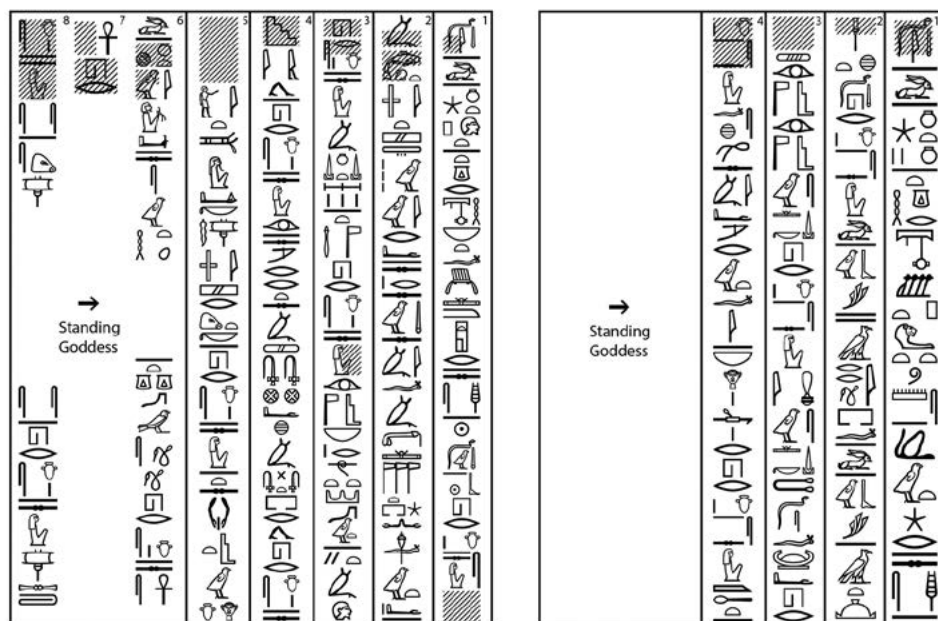


Fig. 4. First (left) and Second (right) Hours of the Night on the coffin of Nespaqashuty (All reconstructions K. Griffin)



## Text

<sup>(1)</sup>*dd-mdw-in wnw-tpyt-nt-grh Nbt-ḥw-m-  
wsht rn.s ḥ<sup>c</sup>.s n<sup>2</sup> R<sup>c</sup>*

*dd-mdw*

*wbn Hr.s-n.s<sup>4</sup> <sup>(2)</sup>m [swh]t imt <t3> št3w*

*iw rdi<sup>5</sup> n.s r.s mdw.s im.f*

*m-b3h ntrw-dw3t*

*n ḥsf.tw ḥ n <sup>(3)</sup>[Hr].s-n.s m d3d3t nt ntr ḥ<sup>3</sup>*

*Hr.s-n.s Wsir nb R-sḥw*

*nw nty m tp <sup>(4)</sup>[htyw.f]<sup>7</sup>*

*ii.n Hr.s-n.s ir.n.s mrrt.s*

*m iw nsrsr ḥm sdt pr Hr.s-n.s*

<sup>(5)</sup>[...] <sup>8</sup> i Ttm di.k ḥw ndm imy šrt.k n Hr.s-n.s

*nts shn st tw<y> ḥr<t>-ib <sup>(6)</sup>Wn[w]*

*i[w] s3.n.s swht<sup>9</sup> nt <N>gg-wr*

*rwd.s rwd Hr.s-n.s*

*ḥh.s <sup>(7)</sup>ḥh [Hr<sup>(8)</sup>.s-n.s]*

*ssn.s ḥw ssn Hr.s-n.s ḥw ts-phr*

Recitation by the First Hour of the Night,<sup>1</sup>  
"the Mistress of Magnificence in the Hall"<sup>3</sup>  
is her name, she stands for Re.

Recitation:

May NN rise from the egg that is in the land of  
mysteries.

Her/his mouth is given to her/him, so that  
(s)he may speak with it,

in the presence of the gods of the Under-  
world.<sup>6</sup>

NN cannot be repelled from the tribunal of the  
Great God,

for NN is Osiris, Lord of Resetjau,

this one who is on top of his dias.

NN has come, (s)he has done what (s)he  
wished,

in the Island of Fire, and extinguishes the fire  
as NN goes forth.

O Atum, grant the sweet air that is in your  
nostrils to NN.

(S)he is the one who embraces that place in  
the midst of *Wenu*.

(S)he has guarded the egg of the Great  
Cackler.<sup>10</sup>

As it is firm, so NN is firm.

As it lives, so NN lives.

As it breathes air, so NN breathes air, and vice  
versa.

## Commentary

<sup>1</sup> For the First Hour of the Night, see *LGG* II: 397c–398a.

<sup>2</sup> For the *ḥꜥ.s n X*-deity formula, see the discussion by Graefe (2018, in this volume).

<sup>3</sup> *Nbt-fꜣw-m-wsḥt* is not attested in the *LGG*. See, however, *LGG* IV: 59a–b for the epithet *nbt-fꜣw*, “die Herrin des Ansehens”, which is also the beginning of the name for the personification of the Eleventh Hour of the Night.

<sup>4</sup> The sign at the end of the first line is unknown. Given that there is nothing missing from the text, this would suggest either a seated determinative, although one already seems to have been written, or *mꜣꜥ-ḥrw*.

<sup>5</sup> Read  instead of .



<sup>6</sup> In BD 22, the most common writing at this point is *m-bꜣḥ ntr nb dwꜣt*, “in the presence of every god of the Underworld” (Naville 1886: 84; Quirke 2013: 82). However, the *ntrw-dwꜣt*, “gods of the Underworld” are attested in all versions of the First Hour of the Night. They also occur in BD 22 of Nebseni (P. BM EA 9900) (Lapp 2004: Pl. 13). For the *ntrw-dwꜣt*, see *LGG* IV: 553a–b.

<sup>7</sup> The lacuna does not seem to allow for *ḥtyw.f*, “his dias”, as attested in the

versions of Karakhamun and Besenmut. Perhaps the pronoun was omitted, as with the version of Hatshepsut.

<sup>8</sup> The signs in the two cadrats at the beginning of line five are unclear. The first appears to be a bird, with only the feet and tail-feathers preserved. The sign(s) in the second cadrat are indeterminate. Since BD 22 finishes at the end of line four and BD 56 only begins after these two cadrats, a reconstruction of these signs based on parallels is not possible. Also worth noting are traces of signs beneath the hieroglyphs in the first third of line five, perhaps evidence of the scribe correcting a mistake or amending the spacing.

<sup>9</sup> The writing of *swḥt* has been squeezed in directly in front of the face of the goddess, thus making it difficult to read clearly.

<sup>10</sup> The determinative used in the word *ngg* resembles that of U19 (  ) in place of the regular G39 (  ). While this could be interpreted as a hieratic inclusion, the quartzite statue of Khaemwaset (BM EA 947) also contains the writing with U19 (*KRI* II: 889. 10; Bierbrier 1982: Pl. 35 [B4]). For *Ngg-wr*, see *LGG* IV: 367a–b.

## Second Hour of the Night

The text [*Fig. 4* right] contains the final invocation of BD 71, consisting of a divine order to Osiris (Griffin 2017: 115).

## Text

<sup>(1)</sup>[*dd-mdw*]-in *wnwt-sn-nwt-nt-grh Šspt-  
ḥ3tt-smn<[>-phwt rn.s ḥ<sup>c</sup>.s n* <sup>(2)</sup>*Shmt*

*dd-mdw*

*Hr.s-n.s wnb n N-3r:f n<bḥ> {wnbw}<sup>3</sup> n 3t*  
<sup>(3)</sup>[*imnt*]<sup>4</sup>

<*in*><sup>5</sup> *Wsir*

*Wsir*

*swd3.k Hr.s-n.s mi swd3.k t<w> ds. {f}<k><sup>6</sup>*

*wh<sup>c</sup> Hr.[s-n.s]*

*sflḥ s<y>*

<*imi sy r t3*><sup>7</sup>

*imi mrwt. {f}<s><sup>8</sup> in Nb-ḥr-w<sup>c</sup> r Hr.s-n.s*  
*m3<sup>c</sup>-ḥrw tn*

Recitation by the Second Hour of the Night,<sup>1</sup>  
“the Holder of the Prow and Stern Ropes”<sup>2</sup> is  
her name, she stands for Sekhmet.

Recitation:

NN is the flower of *Naref*, the lotus of the  
mound of the hidden place.

So says Osiris.

Osiris!

Make NN well, as you make your own self  
well.

“Release NN!

Unite her/him!


Put her/him on the ground!

Spread the love of her/him!” So says the Lord  
of the One Face<sup>9</sup> concerning this NN.




## Commentary

<sup>1</sup> For the Second Hour of the Night, see  
*LGG* II: 397b.

<sup>2</sup> For the personification of the Second  
Hour, see *LGG* VII: 118a–b.

<sup>3</sup> The word *wnbw*, “flower”, has been  
repeated here, although usually it should  
read as *nbḥ*, “lotus”, as is the case with  
the other parallel versions of the Sec-  
ond Hour of the Night. The presence of  
the *n* before the word suggests that the  
scribe intended to write *nbḥ* before er-  
roneously writing *wnbw*, perhaps having  
been influenced by the determinative M2  
() , which is used in both words.


<sup>4</sup> The word *imnt*, “hidden place”, is  
destroyed here, although the determina-  
tive of an island with diagonal strokes

() survives. The missing cadrat  
likely contained the sign , although  
 is also possible.

<sup>5</sup> Hatshepsut’s version is the only one  
to include the full writing of *in Wsir*,  
which is common in BD 71.

<sup>6</sup> While *ds.f*, “himself”, is clearly writ-  
ten, this is evidently an error for *ds.k*,  
“yourself”, as used in the parallel sources.

<sup>7</sup> The phrase *imi sy r t3*, “put her on the  
ground”, has been omitted by the scribe.  
Perhaps the scribe lost his place while  
transferring the text, particularly since  
the next section also begins with *imi*.

<sup>8</sup> Read  instead of .

<sup>9</sup> For *Nb-ḥr-w<sup>c</sup>*, see *LGG* III: 701a.

Third Hour of the Night

The text of the Third Hour [Fig. 5] contains the third invocation of BD 71, which includes the deceased being proclaimed as the falcon in the southern sky, and an invocation to Thoth (Griffin 2017: 115–116).

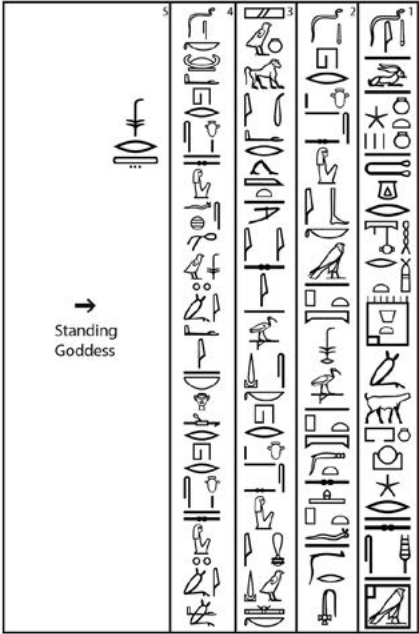
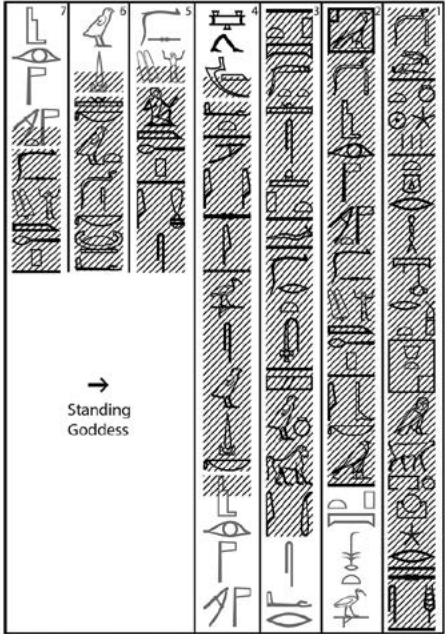
Text		
Her	<sup>(1)</sup> <i>dd-mdw-in wnw-t-hmt-nwt-n&lt;I&gt;-grh ꜥprt-wsht-m-hnw-&lt;n&gt;-3ht rn.s ꜥhꜥ.s n Hwt-Hr</i>	Recitation by the Third Hour of the Night, <sup>1</sup> “the One Who Equips the Hall in the Middle of the Horizon” <sup>2</sup> is her name, she stands for Hathor.
Nes	<sup>(1)</sup> [...]	
Her	<sup>(2)</sup> <i>dd-mdw</i>	Recitation:
Nes	[...]	
Her	<i>Hr.s-n.s bik n pt<sup>4</sup> rst</i>	“NN is the falcon in the southern sky,
Nes	<sup>(2)</sup> [... <i>bik n</i> ] <i>pt rst</i>	
Her	<i>Dḥwty n pt<sup>3</sup> mḥt&lt;I&gt;</i>	Thoth in the northern sky.
Nes	<i>Dḥwty</i> <sup>(3)</sup> [ <i>n pt mḥtt</i> ]	
		
Heresenes		Nespaqashuty



Fig. 5. Third Hour of the Night on the coffins of Heresenes (left) and Nespaqashuty (right)



<b>Her</b>	<i>sḥtp.&lt;n&gt;.{f}&lt;s&gt;<sup>5</sup> nsrt<sup>(3)</sup> &lt;n&gt;šnw.ti</i>	(S)he has pacified the fiery goddess in her rage,
<b>Nes</b>	[...]	
<b>Her</b>	<i>&lt;s&gt;<sup>c</sup>r m3<sup>c</sup>t n mry s&lt;y&gt;</i>	and raises <i>maat</i> to the one who loves her.”
<b>Nes</b>	<i>s<sup>c</sup>r<sup>(4)</sup> m3<sup>c</sup>[t n mry sy</i>	
<b>Her</b>	<i>in Dḥwty</i>	So says Thoth.
<b>Nes</b>	[...]	
<b>Her</b>	<i>&lt;Dḥwty&gt;<sup>6</sup></i>	O Thoth!
<b>Nes</b>	[...]	
<b>Her</b>	<i>swd3.k Hr.s-n.s mi &lt;s&gt;wd3.k &lt;tw&gt;<sup>(4)</sup> ds.k</i>	Make NN well, as you make your own self well.
<b>Nes</b>	<i>[sw3d.k] Wsir &lt;it&gt;-ntr mry-ntr <sup>(5)</sup>Ns-&lt;p3&gt;-k3-šwty [m3<sup>c</sup>-ḥrw pn mi s]<sup>(6)</sup> wd3.[k tw ds.k</i>	
<b>Her</b>	<i>wh<sup>c</sup> Hr.s-n.s</i>	“Release NN!
<b>Nes</b>	<i>wh<sup>c</sup>] <sup>(7)</sup>Wsir [it]-ntr mry-ntr [Ns-p3-k3-šwty m3<sup>c</sup>-ḥrw pn]</i>	
<b>Her</b>	<i>sfh {sw}&lt;sy&gt;<sup>7</sup></i>	Unite her/him!
<b>Her</b>	<i>imi &lt;mrwt.s&gt; in Nb-ḥr-w<sup>c</sup> r Hr.s-n.s</i>	Spread the love of her/him!” So says the Lord of the One Face concerning NN.
<b>Her</b>	<i>imi <sup>(5)</sup> {sw}&lt;sy&gt;<sup>8</sup> r t3</i>	Put her/him on the ground!


## Commentary

<sup>1</sup> For the number of the Hour, see LGG II: 395c.



<sup>2</sup> For the name of the personification, see LGG II: 590a.



<sup>3</sup> Read  instead of .

<sup>4</sup> Read  instead of .

<sup>5</sup> Read  instead of .

<sup>6</sup> *Dḥwty*, “Thoth”, has been carelessly omitted by the scribe, who perhaps lost his place in his original manuscript due to the phrase *in Dḥwty*, “by Thoth”, directly before.

<sup>7</sup> Read  instead of .

<sup>8</sup> Read  instead of .



Fourth Hour of the Night

The Fourth Hour of the Night [Figs 2 left, 6] contains the first invocation of BD 71, with the “Falcon Rising from Nun” invoked this time (Griffin 2017: 116–117).

Text		
Her	<sup>(1)</sup> <i>dd-mdw-in wnw-t-fdw-nt-grh</i> <i>H3pt-šwt-m-Iwnw rn.s ḥ<sup>c</sup>.s n Si3</i>	Recitation by the Fourth Hour of the Night, <sup>1</sup> “the One Who Conceals the Shadow in Heliopolis” <sup>2</sup> is her name, she stands for Sia.
Nes	<sup>(1)</sup> <i>dd-mdw-&lt;in&gt;<sup>3</sup> wn[wt-fdw-nt-grh</i> <i>H3pt-šwt-m-Iwnw rn.s ḥ<sup>c</sup>.s] <sup>(2)</sup>n Si3</i>	
Her	<i>dd-mdw</i>	Recitation:
Nes	<i>dd-mdw</i>	
Her	<i>i Bik-<sup>(2)</sup>wbn-m-nwn Nb-Mḥ&lt;ṭ&gt;-wrt</i>	O Falcon Rising from Nun, <sup>4</sup> Lord of the Great Flood, <sup>5</sup>
Nes	<i>[i] Bik-wb[n]-m-nwn [Nb-Mḥt-wrt</i>	

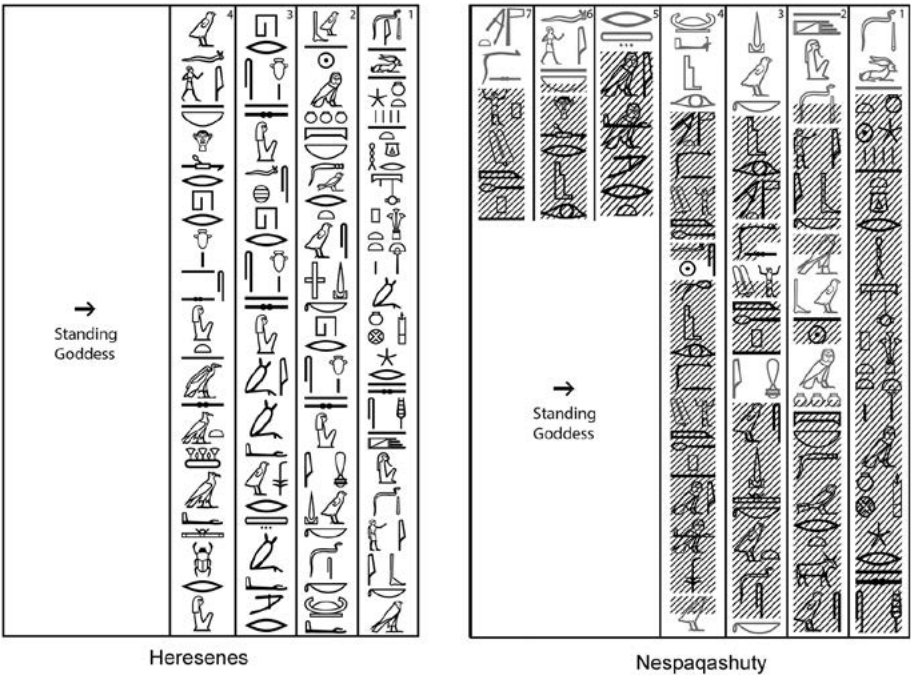


Fig. 6. Fourth Hour of the Night on the coffins of Heresenes (left) and Nespaqashuty (right)

Her	<i>swd</i> <sup>36</sup> . <i>k Hr.s-n.s mi &lt;s&gt; wd</i> <i>3.k</i> <i>&lt;tw&gt; ds.k</i>	make NN well, as you make your own self well.
Nes	<i>sw</i> ] <sup>(3)</sup> <i>d</i> <i>3.k [Wsir it-ntr mry-ntr</i> <i>N]s-&lt;p</i> <i>3&gt;-k</i> <i>3-šwty [m</i> <sup>3c</sup> <i>-h</i> <i>rw pn]</i> <i>mi [swd</i> <i>3.k tw ds].k</i>	
Her	<i>wh</i> <sup>c</sup> <sup>(3)</sup> <i>Hr.s-n.s</i>	"Release NN!
Nes	<sup>(4)</sup> <i>wh</i> <sup>c</sup> <i>Wsir [it-ntr mry-ntr</i> <i>Ns-p</i> <i>3-k</i> <i>3-šwty m</i> <sup>3c</sup> <i>-h</i> <i>rw]</i>	
Her	<i>s</i> <i>fh Hr.s-n.s</i>	Unite NN!
Nes	<i>s</i> ] <sup>(7)</sup> <i>h</i> <sup>7</sup> <i>[Wsir</i> <sup>8</sup> <i>Ns-p</i> <i>3-k</i> <i>3-šwty</i> <i>m</i> <sup>3c</sup> <i>-h</i> <i>rw pn</i>	
Her	<i>imi {sw}&lt;sy&gt;</i> <sup>9</sup> <i>r t</i> <sup>3</sup>	Put her/him on the ground!
Nes	<i>imi s]</i> <i>w</i> <sup>(5)</sup> <i>r t</i> <sup>3</sup>	
Her	<i>&lt;i&gt;mi mr</i> <sup>(4)</sup> <i>w&lt;t&gt; . {f}&lt;s&gt;</i> <sup>10</sup> <i>in</i> <i>Nb-h</i> <i>r-w</i> <sup>c</sup> <i>r Hr.s-n.s tn</i>	Spread the love of her/him!" So says the Lord of the One Face concerning this NN.
Nes	<i>[imi mrwt]</i> <sup>(6)</sup> <i>.f in Nb-[h</i> <i>r-w</i> <sup>c</sup> <i>r Wsir]</i> <sup>(7)</sup> <i>it-ntr mry-ntr Ns-[p</i> <i>3-k</i> <i>3-šwty</i> <i>m</i> <sup>3c</sup> <i>-h</i> <i>rwpn]</i>	
Her	<i>mwt.s T</i> <i>3-š</i> <sup>3c</sup> <i>-h</i> <i>pr</i> <sup>11</sup>	Her mother, Tashakheper.

## Commentary



<sup>1</sup> For the number of the Hour, see *LGG* II: 393c–394a.



<sup>2</sup> For the name of the personification, see *LGG* V: 25c.

<sup>3</sup> While the version of Nespaqashuty only has *dd-mdw*, "recitation", I restore *dd-mdw-in*, "words spoken by", throughout, based on the parallel sources. See, however, Graefe 2018, in this volume.



<sup>4</sup> For *Bik-wbn-m-nwn*, see *LGG* II: 763a–b.



<sup>5</sup> For *Nb-Mht-wrt*, see *LGG* III: 648c.

<sup>6</sup> Read  instead of .

<sup>7</sup> Read  instead of .

<sup>8</sup> There does not appear to be enough space for the full complement of titles, as is usually written.

<sup>9</sup> Read  instead of .

<sup>10</sup> Read  instead of .

<sup>11</sup> This is the only place in the *Hours of the Night* of Heresenes in which one of the parents is listed, directly following the name of the coffin owner. For the family of Heresenes, see Sheikholeslami 2018, in this volume.

## Fifth Hour of the Night

The text of this hour [Fig. 7] contains of the first litany of BD 68, which revolves around the deceased having power over her/his body and enemies (Griffin 2017: 117).

### Text

Her	<sup>(1)</sup> <i>dd-mdw-in wnw-t-dwi-nwt-nt-grh</i> <i>Šspt-itnt-spdt rn.s ḥꜥ.s n Hnm{t}&lt;w&gt;</i>	Recitation by the Fifth Hour of the Night, <sup>1</sup> “the One Who Brightens the Sun-disc and the Sopdet-star” <sup>2</sup> is her name, she stands for Khnum.
Nes	<sup>(1)</sup> <i>dd-mdw-&lt;in&gt; wnw-t-[dwi-nwt-nt-gr]h</i> <i>Šspt-itnt-spdt [rn.s ḥꜥ.s n] Hnmw</i>	
Her	<i>dd-mdw</i>	Recitation:
Nes	<i>dd-mdw</i>	

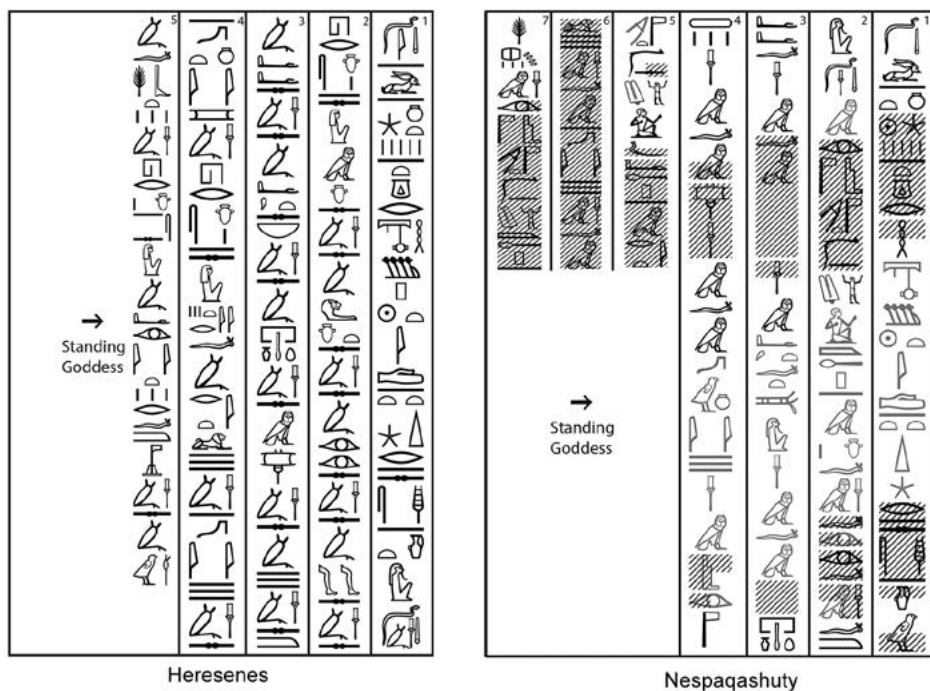


Fig. 7. Fifth Hour of the Night on the coffins of Heresenes (left) and Nespaqashuty (right)

Her	<i>šhm</i> <sup>(2)</sup> <i>Hr.s-n.s m ib.s</i>	NN has power over her/his heart.
Nes	<i>šhm</i> [ <i>Wsir it-ntr mry-ntr Ns-p3</i> ]- <i>k3-šwty</i> <i>m3<sup>c</sup>-hrw pn m ib.f</i>	
Her	<i>šhm.s m h3ty.s</i>	(S)he has power over her/his fore-heart.
Her	<i>šhm.s m irwy.s</i>	(S)he has power over her/his eyes.
Nes	<i>šhm.[f] &lt;m&gt; [irwy.f]</i>	
Her	<i>šhm.s m rdwy.s</i>	(S)he has power over her/his legs.
Her	<i>šhm.s</i> <sup>(3)</sup> <i>m <sup>c</sup>wy.s</i>	(S)he has power over her/his arms.
Nes	<i>šh)m.f m</i> <sup>(3)</sup> <i><sup>c</sup>wy.f</i>	
Nes	<i>šhm[.f m ...f]</i> <sup>3</sup>	(S)he has power over her/his [...].
Her	<i>šhm.s m <sup>c</sup>wt.s nb&lt;t&gt;</i>	(S)he has power over all her/his limbs
Nes	<i>šhm&lt;.f m&gt; <sup>c</sup>wt.f tm<sup>4</sup></i>	
Her	<i>šhm.s m prt-hrw</i>	(S)he has power over voice offerings.
Nes	<i>šhm.f m prt-hrw<sup>5</sup></i>	
Her	<i>šhm.s m t3w</i>	(S)he has power over air.
Nes	<sup>(4)</sup> <i>šhm.f m [t3w]</i> <sup>6</sup>	
Her	<i>šhm.s m mw</i>	(S)he has power over water.
Her	<i>šhm.s m</i> <sup>(4)</sup> <i>nwyf<sup>7</sup></i>	(S)he has power over waves.
Nes	<i>[šh)m.f m nwy&lt;t&gt;</i>	
Her	<i>šhm Hr.s-n.s {itrw.f} m itrw</i>	NN has power over the river.
Nes	<i>šhm Wsir</i> <sup>(5)</sup> <i>it-ntr mry-ntr</i> <i>Ns-&lt;p3&gt;-k3-šwty m3<sup>c</sup>-[hrw pn m</i> <sup>(6)</sup> <i>itrw<sup>8</sup></i>	


Her	<i>shm. {n} &lt;s&gt;<sup>9</sup> &lt;m&gt; nwy</i>	(S)he has power over floodwaters.
Nes	<i>shm.f m nwy</i>	
Her	<i>shm.s <sup>(5)</sup>m {f} bt<sup>10</sup></i>	(S)he has power over emmer.
Nes	<i>shm.f m] <sup>(7)</sup>bt</i>	
Her	<i>shm Hr:s-n.s m {<sup>c</sup>} irtw r. {f} &lt;s&gt;<sup>11</sup> m hrt-ntr</i>	NN has power over the ones who act against her/him in the realm of the dead.
Nes	<i>shm [Ws]ir it-ntr mry-ntr Ns-p3-k3-šwty m3<sup>c</sup>-hrw pn]<sup>12</sup></i>	
Her	<i>shm.s m wdbw &lt;irt r.s tp t3&gt;<sup>13</sup></i>	(S)he has power over the decrees made against her/him on earth.


## Commentary

<sup>1</sup> For the number of the Hour, see *LGG* II: 398b–c.

<sup>2</sup> For the personification of the Hour, see *LGG* VI: 617b.

<sup>3</sup> The object of the sentence is destroyed in Nespaqashuty's version. It is likely that it was originally *rdwy*, “legs”, which often appear after *wy*, “arms” in BD 68, although never in the Fifth Hour of the Night.

<sup>4</sup> Only Hatshepsut's and Nespaqashuty's versions use *tm*, “all”, in favour of *nbt*, “all”, which appears in the other sources. Additionally, the divine determinative (  ) used in Nespaqashuty's version is clearly an error.



<sup>5</sup> There are one or two unidentified signs occupying the cadrat directly in front of the writing of *prrt-hrw*, the first of which is possibly a forearm (  ). In any case, they do not change the reading of the passage.

<sup>6</sup> Alternatively, the object here could be *mw*, “water”, which appears in the next

sentence of the parallel sources but is otherwise omitted in Nespaqashuty's version.

<sup>7</sup> I take this to read as *nwy*, “water”; “flood”; “wave” (*Wb* II: 221. 14–19) as opposed to *nwy*, “water”; “waters”; “flood”, “floodwater” (*Wb* II: 221. 3–13), which appears later in the Fifth Hour. The slightly different readings would thus explain why a seemingly otherwise redundant *nwy* occurs twice in this text. While both sentences always appear in the Fifth Hour, only one seems to occur in BD 68 (Lapp 2011: 258–259).

<sup>8</sup> While a reading of *itrw* is certain based on parallels, the entire line is covered by a metal band, which was used by the conservators to hold the coffin planks together.

<sup>9</sup> Read  instead of .

<sup>10</sup> The word *wdbw*, “riverbanks”, usually occurs here in BD 68 (Lapp 2011: 260–261). In the Fifth Hour, however, *wdbw* is only found in Hatshepsut's version, with the others clearly having *bt/bdt*, “emmer”. Since emmer seems out



of context with the rest of the text, it is possible that the word was corrupted over time due to the transmission of the text in hieratic, especially since the beginning of the word for riverbanks (𓂏𓂐) closely resembles the writing of emmer (𓂏𓂐). Nevertheless, in Nespaqashuty's version, the determinative used is that of a corn-measure with grain pouring out

(𓂏𓂐), supporting the reading of emmer.

<sup>11</sup> Read 𓂏 instead of 𓂏.

<sup>12</sup> There is not enough space for the concluding words to have been used here.

<sup>13</sup> The concluding phrase *irt r.s tp t3*, “made against her on earth”, has been omitted, despite there being sufficient space to include it.

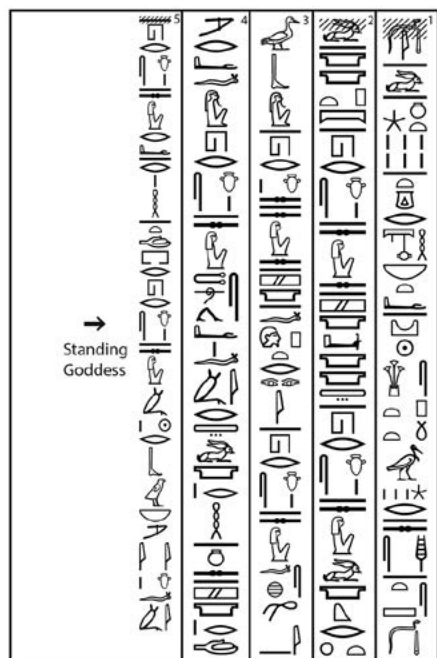
## Sixth Hour of the Night

The Sixth Hour [Figs 2 right, 8] contains the introduction to BD 68, which describes various doors being opened for the deceased, including those of the sky and the earth (Griffin 2017: 117).

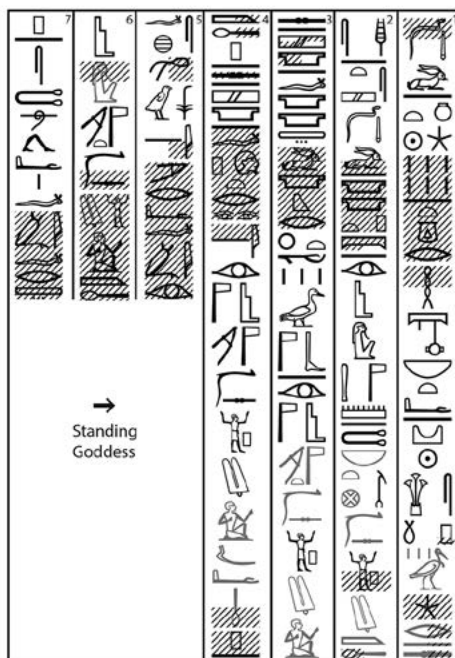
### Text

<b>Her</b>	<sup>(1)</sup> <i>dd-mdw-in wnw-t-sis-nwt-nt-grh</i> <i>Nbt-ḥndw-sh3pt-b3w rn.s ḥḥ.s n Stš</i>	Recitation by the Sixth Hour of the Night, <sup>1</sup> “Mistress of the Dawn Who Conceals <i>Bas</i> ” <sup>2</sup> is her name, she stands for Seth.
<b>Nes</b>	<sup>(1)</sup> <i>dd-mdw-&lt;in&gt; wnw-t-[sis-nwt-nt-gr]h</i> <i>Nbt-ḥndw-sh3pt-&lt;t&gt;-b3w rn.s</i> <sup>(2)</sup> <i>ḥḥ.s n Stš</i>	
<b>Her</b>	<i>dd-mdw</i>	Recitation:
<b>Nes</b>	<i>dd-mdw</i>	
<b>Her</b>	<sup>(2)</sup> <i>wn 3wy pt n Hr.s-n.s</i>	The doors of the sky are open for NN.
<b>Nes</b>	<i>wn [3wy pt] n Wsir ḥm-ntr Mnt&lt;w&gt; nb</i> <i>W3st Ns-p&lt;3&gt;-k3-šwty m3ḥ-hrw</i>	
<b>Her</b>	<i>snš 3wy t3 n Hr.s-n.s</i>	The doors of the earth are parted for NN.
<b>Nes</b>	<sup>(3)</sup> <i>snš n.f3 3wy t3</i>	
<b>Her</b>	<i>wn k&lt;3&gt;rt</i> <sup>(3)</sup> <i>Gb n Hr.s-n.s</i>	The door bolts of Geb are open for NN.
<b>Nes</b>	<i>wn k3r]t Gb n Wsir it-ntr mry-ntr</i> <i>Ns-p&lt;3&gt;-k3-šwty</i> <sup>(4)</sup> <i>m3ḥ-hrw pn</i>	

Her	<i>snš n. {f} &lt;s&gt;<sup>4</sup> tp<sup>5</sup> ptrwy<sup>6</sup></i>	The top of the openings (in the sky) are parted for her/him.
Nes	<i>snš [n.f tp ptrwy]</i>	
Her	<i>in Hr.s-n.s sfh &lt;sy&gt;<sup>7</sup></i>	NN is the one who releases <her/himself>,
Nes	<i>i[n] Wsir &lt;it&gt;-ntr mry-ntr Ns-p&lt;3&gt;-k3-šwty m3<sup>c</sup>-hrw [pn]<sup>(5)</sup>sfh sw</i>	
Her	<i>in <sup>(4)</sup>Mr-<sup>c</sup>f &lt;im&gt; Hr.s-n.s</i>	(from) the One who fastens his arm <sup>8</sup> on NN,
Nes	<i>in [Mr-<sup>c</sup>f im] Ws<sup>(6)</sup>[ir] it-ntr mry-ntr Ns- [p3-k3-šwty m3<sup>c</sup>-hrw]<sup>(7)</sup>pn</i>	
Her	<i>sB<sup>9</sup> <sup>c</sup>.{f} &lt;s&gt;<sup>10</sup> im&lt;.s&gt; r t3</i>	and drags her/his arm from her/him to the ground.
Nes	<i>sB <sup>c</sup>.f [im.f r t3]</i>	



Heresenes



Nespaqashuty

Fig. 8. Sixth Hour of the Night on the coffins of Heresenes (left) and Nespaqashuty (right)

Her *wn r Hnt*

The mouth of the pelican-goddess<sup>11</sup> is open.

Her *snš r Hnt* <sup>(9)</sup>[*n*] *Hr.s-n.s*

The mouth of the pelican-goddess is parted for NN.

Her *rdi*<sup>12</sup>.*n r Hnt pr Hr.s-n.s m hrw*  
*r bw nb mry. {f} <s>*<sup>13</sup> *im*


The mouth of the pelican-goddess has caused that NN go out by day to anywhere (s)he wishes to be.

## Commentary


<sup>1</sup> For the number of the Hour, see *LGG* II: 396a–b.

<sup>2</sup> For the personification of the Hour, see *LGG* IV: 27c; VI: 448b.

<sup>3</sup> The name of the deceased is omitted here and in the version of Patjenefy.

<sup>4</sup> Read  instead of .



<sup>5</sup> Read  instead of .



<sup>6</sup> This section is somewhat problematic. In BD 68, the sentence regularly reads as *sn n.i tp-hwt ptr*, “the roof and the looking-god are parted for me” (Lapp 2011: 246–247; Quirke 2013: 166). However, the word *hwt* is absent in all the parallel versions of the Sixth Hour. Additionally, the word *ptr* has the determinative of eyes (  ) rather than a divine determinative identifying the “looking-god” (*LGG* III: 167a–b), as occurs in BD 68. It is therefore more likely that the word refers to the openings in the sky, through which light filters (*Wb* I: 565. 1–2).



<sup>7</sup> In BD 68, this section usually reads as in *sšw NN sšh sw*, “the guard is the one who releases her/him” (Lapp 2011: 246–247). In the parallel versions of the Sixth Hour, *sšw*, “guard”, is also absent in the texts of Nespaqashuty, Namenekhpape, and Patjenefy, although it is present in Hatshepsut, Karakhamun, Pabasa, and Padihorresnet. The restored pronoun *sy* is based on Hatshepsut’s version, with *sw* used in those of Nespaqashuty and Patjenefy.



<sup>8</sup> For *Mr-ʿf*, see *LGG* III: 328b.

<sup>9</sup> In BD 68, the verb used at this point is *sti*, “to shoot”; “to throw” (Lapp 2011: 248–249), while in all versions of the Sixth Hour, the verb is clearly *sṭb*, “to drag”, “to pull”.

<sup>10</sup> Read  instead of .

<sup>11</sup> For the pelican-goddess *Hnt*, see *LGG* V: 158b- .

<sup>12</sup> Read  instead of .

<sup>13</sup> Read  instead of .

## Seventh Hour of the Night

The Seventh Hour of the Night [Fig. 9] consists of BD 74, with the deceased described as ascending to the sky and climbing on the sunlight (Griffin 2017: 117–118).

### Text

**Her** <sup>(1)</sup>*dd-mdw-in wnw-t-sfh-nt-grh*  
*H3pt-kk<w> rn.s h̄s n Hnsw*

Recitation by the Seventh Hour of the Night,<sup>1</sup> “the One Who Conceals the Darkness”<sup>2</sup> is her name, she stands for Khonsu.

**Nes** <sup>(1)</sup>*dd-mdw-<in> wnw-t-sfh-[nt-grh]*  
*H3[p]t-kk<w> rn.s h̄s n Hnsw*

**Her** *dd-mdw*

Recitation:

**Nes** *dd-mdw Ws[ir] it-ntr mry-ntr*  
*Ns-[p3-k3-swti m3c-hrw] pn<sup>3</sup>*

**Her** *ir.k irrt.k* <sup>(2)</sup>*Skr sp-sn*

May you do your deeds, Sokar! May you do your deeds, Sokar!

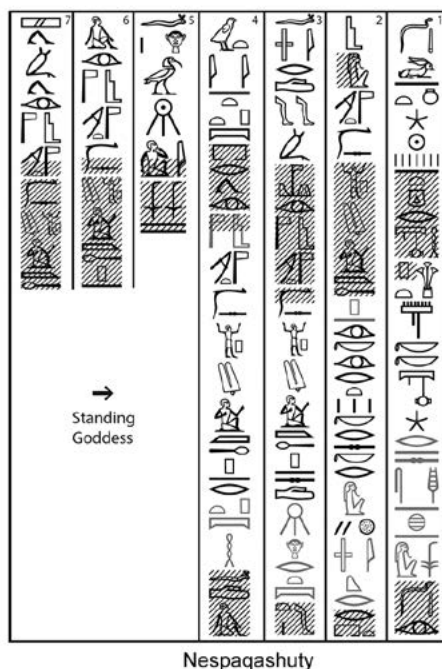
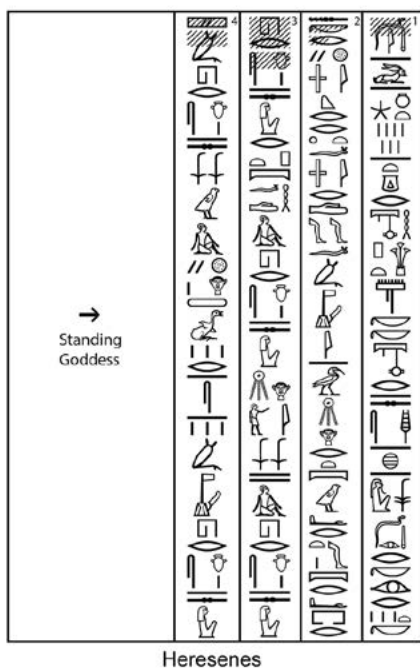


Fig. 9. Seventh Hour of the Night on the coffins of Heresenes (left) and Nespaqashuty (right)

<b>Nes</b>	<i>ir.k irrt.k {r} Skr sp-sn</i>	
<b>Her</b>	<i>imy-kr̥rt.f</i>	The one who is in his cave. <sup>4</sup>
<b>Nes</b>	<i>imy-kr[rt]<sup>(3)</sup>.f</i>	
<b>Her</b>	<i>imy-rdwy.f m hrt-ntr</i>	The one who has his two feet in the god's land. <sup>5</sup>
<b>Nes</b>	<i>imy-rdwy.&lt;f&gt; m [hrt-ntr</i>	
<b>Her</b>	<i>in &lt;i&gt; 3hw hrt w<sup>ε</sup>rt pt</i>	The Illuminated One, <sup>6</sup> who is over the sector of the sky,
<b>Nes</b>	<i>[Wsir it-ntr mry-ntr] Ns-p&lt;3&gt;-k3-šwty m3<sup>c</sup>-hrw pn &lt;p&gt;sd hrt [w<sup>ε</sup>rt] <sup>(4)</sup>twy<sup>7</sup> nt pt</i>	
<b>Her</b>	<i>rdi<sup>8</sup> pr <sup>(3)</sup>[Hr].s-n.s r pt hfd Hr.s-n.s hr 3hw</i>	is the one who causes NN to ascend to the sky and to climb on the sunlight. <sup>9</sup>
<b>Nes</b>	<i>[pr] Ws[ir] it-ntr mry-ntr Ns-p&lt;3&gt;-k3-šwty m3<sup>c</sup>-hrw pn r pt h[fd]<sup>(5)</sup>.f hr 3hw</i>	
<b>Her</b>	<i>i nny Hr.s-n.s</i>	O NN is tired.
<b>Nes</b>	<i>i [nny] <sup>(6)</sup>Wsir it-ntr mry-ntr Ns-[p3-k3-šwty m3<sup>c</sup>-hrw pn]</i>	
<b>Her</b>	<i><sup>(4)</sup>[š]m Hr.s-n.s nnyw sp-sn hr idbw<sup>10</sup> t3w rn<sup>11</sup>.sn m hrt-ntr</i>	NN walks very wearily upon the river-banks of those whose name have been seized in the Necropolis.
<b>Nes</b>	<i><sup>(7)</sup>šm Wsir [it]-ntr mry-ntr [Ns-p3-k3-šwty m3<sup>c</sup>-hrw]<sup>12</sup></i>	
<b>Her</b>	<i>Hr.s-n.s</i>	NN. <sup>13</sup>



## Commentary



<sup>1</sup> For the number of the Hour, see *LGG* II: 396c–397a.


<sup>2</sup> For the name of the personification, see *LGG* V: 25c–26a.

<sup>3</sup> The name of the deceased follows *dd-mdw* in the versions of Nespaqashuty, Karakhamun, Pabasa, and Menekhib-nekau, but not Heresenes, Namenekhpere, Padihorresnet, or Patjenefy.



<sup>4</sup> For the epithet *imy-kr̥rt.f*, see *LGG* I: 253c–254a.

<sup>5</sup> For the epithet *imy-rdwy m hrt-ntr*, see *LGG* I: 244b.



<sup>6</sup> I take  to read as *i3hw*, “the Illuminated One” (*LGG* I: 107c–109b). Alternatively, the signs could also be read as *psd*, “the Shining One”. For the epithet *psd-hry-w<sup>c</sup>rt-pt*, see *LGG* III: 126c. In favour of *psd*, BD 74 usually reads as *ink psd*, “I am the one who shines” (Quirke 2013: 176). Likewise, <p>*sd* (  ) is clearly written in the version of Nespaqashuty, which reads as *NN pn <p>sd*, “this NN is the one who shines”. However,

the word appears as  in the tomb of Karakhamun, which would seem to support the reading as *i3hw*.

<sup>7</sup> The demonstrative pronoun *twy*, “this”, only occurs in the version of Nespaqashuty.

<sup>8</sup> Read  instead of .

<sup>9</sup> Alternatively, for Nespaqashuty, read “NN ascends to the sky and he climbs into the sunlight”.

<sup>10</sup> Written with the island hieroglyph (  ), which should be written as  I I I , as in the parallel sources.

<sup>11</sup> While the term *rn*, “name”, is clearly used in the versions of Heresenes, Namenekhpere, and Patjenefy, *r*, “mouth”, “speech”, is attested in that of Padihorresnet. In BD 74, it seems that “speech” is the preferred choice (Allen 1974: 65).

<sup>12</sup> There appears to be insufficient space for the concluding words of the Hour.

<sup>13</sup> All complete sources conclude with the name of the deceased.

## Eighth Hour of the Night

The Eighth Hour [Fig. 10] contains BD 28, a text ensuring that the fore-heart (*h3ty*)<sup>3</sup> of the deceased is retained (Griffin 2017: 118).

### Text

**Her** <sup>(1)</sup>*dd-mdw-in wnw̄t-h̄nmw-nt-gr̄h*  
*H̄ryt-tp-wpt-h̄nnw rn.s ḥ̄̄.s n B3by*

**Nes** <sup>(1)</sup>*dd-mdw-<in> wnw̄t-h̄n[mw-nt-gr̄]h*  
*H̄ryt-tp-wpt-h̄nnw rn.s ḥ̄̄.s n <sup>(2)</sup>B3by*

Recitation by the Eighth Hour of the Night,<sup>1</sup> “the One Who is in Charge of Disturbances”<sup>2</sup> is her name, she stands for Bebon.<sup>3</sup>

<sup>3</sup> I follow Quirke (2013) in referring to *h3ty* as “fore-heart” and *ib* as “heart”.

Her	<i>dd-mdw</i>	Recitation:
Nes	<i>dd-mdw</i>	
Her	<sup>(2)</sup> <i>i Rw Hr.s-n.s wnb</i>	O Lion-god, <sup>4</sup> NN is the <i>weneb</i> -flower,
Nes	<i>i [Rw Wsir] it-ntr mry-ntr</i> <i>Ns-p&lt;3&gt;-k3-šwty m3<sup>c</sup>-hrw pn wnb</i>	
Her	<i>bwt. {f}&lt;s&gt;<sup>5</sup> pw nmt-ntr</i>	Her/his abomination is the slaughter-house of the god.
Nes	<i>bwt<sup>(3)</sup>.f pw nmt-ntr</i>	
Her	<i>n it.t&lt;w&gt; h3ty n Hr.s-n.s in</i> <i>ṛnh&lt;3&gt;<sup>(3)</sup>w<sup>1</sup>-m-Iwnw</i>	The fore-heart of NN shall not be taken by the abnormal ones in Heliopolis. <sup>6</sup>
Nes	<i>n [it.tw h3ty] n Wsir it-ntr mry-ntr</i> <i>Ns-p&lt;3&gt;-k3-šwty m3<sup>c</sup>-hrw pn in</i> <i>ṛnh&lt;3&gt;<sup>(4)</sup>w<sup>1</sup>-m-Iwnw</i>	

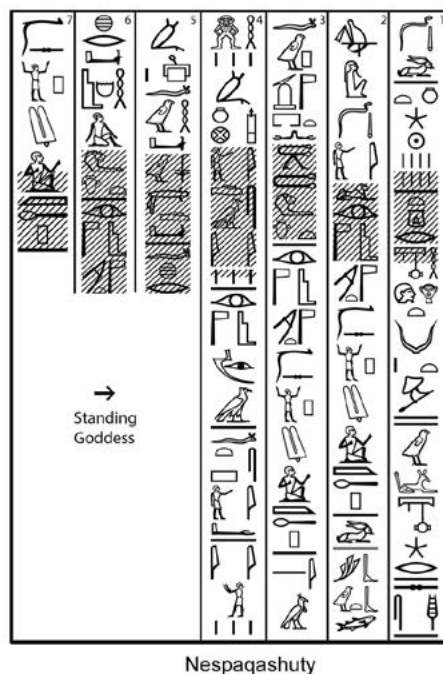


Fig. 10. Eighth Hour of the Night on the coffins of Heresenes (left) and Nespaqashuty (right)

Her	<i>i Sd3yw-n-Wsir m3. {f}&lt;s&gt;<sup>7</sup> Stš</i>	O crushers of Osiris, <sup>8</sup> (s)he sees Seth,
Nes	<i>[i Sd3yw]-n-Wsir m3.n.f Stš</i>	
Her	<i>nty m-s3&lt;.f&gt; hw s&lt;y&gt;</i>	turn back in pursuit of him who struck her/him,
Nes	<i>i<sup>v</sup> n&lt;f&gt;y<sup>(5)</sup> m-s3.f hw [sw</i>	
Her	<i>šd<sup>o</sup>.n.f hrhr<sup>u</sup></i>	for he has brought destruction.
Nes	<i>šd.n.f hr]<sup>(6)</sup>hr</i>	
Her	<i>hms<sup>(4)</sup> h3t[y n H]r.s-n.s</i>	The fore-heart of NN sits,
Nes	<i>hms [h3ty n Wsir it-ntr mry-ntr] (<sup>7</sup>)Ns-p&lt;3&gt;-k3-šwty [m3<sup>c</sup>-hrw pn]</i>	
Her	<i>rm.s ds.s m-b3h Wsir ht.f m-<sup>c</sup>.f</i>	(s)he weeps for her/himself in the presence of Osiris, whose staff is in his hand.
Her	<i>dbh. {f}&lt;s&gt;<sup>12</sup> m-<sup>c</sup>.f iw rdi<sup>v</sup>.n.f<sup>4</sup></i>	(S)he asks of him and he has granted.
Her	<i>sip.n.f {ib} n.s [t3w]-ib<sup>(5)</sup> m hwt Wsh-hr</i>	He has assigned to her/him the hot-hearted in the domain of the broad-sighted god. <sup>15</sup>
Her	<i>iw<sup>6</sup>&lt;.i&gt; hnp mw m r Hmnw<sup>17</sup> mnt &lt;m&gt; r Hmnw<sup>18</sup></i>	I scoop water at the entrance to Hermopolis and ? at the entrance to Heliopolis.
Her	<i>b&lt;w&gt; it.f h3ty. {f}&lt;s&gt;<sup>19</sup> pn</i>	This her/his fore-heart cannot be taken.
Her	<i>&lt;s&gt;hnt. {f}&lt;s&gt;<sup>20</sup> st<sup>(6)</sup>. {f}&lt;s&gt;<sup>21</sup></i>	(S)he advances her/his position,
Her	<i>[nw]h h3ty r Hr.s-n.s m šht-htp</i>	binding the fore-heart to Heresenes in the Field of Offerings.



## Commentary

<sup>1</sup> For the number of the Hour, see *LGG* II: 395a–b.

<sup>2</sup> For *Hryt-tp-wpt-hnyt*, as written in the tomb of Patjenefy, see *LGG* V: 448b.

<sup>3</sup> For the god Bebon, see *LGG* II: 736c–738a.

<sup>4</sup> For the lion-god *Rw*, see *LGG* IV: 649b–650c.



<sup>5</sup> Read  instead of .



<sup>6</sup> For a brief discussion on the reading *nh<3>w-m-Iwnw*, see Griffin 2017: 121, Table 6.6.



<sup>7</sup> In BD 28 this is consistently written as *m3.n.f*, “(s)he has seen”, while in all versions of the Eighth Hour of the Night, except for Nespaqashuty, *m3.f*, “he sees”, is written. See, for example, Lüscher 2016: 110–111.



<sup>8</sup> For the *Sdyw-Wsir*, “crushers of Osiris”, see *LGG* VI: 715a–b.

<sup>9</sup> The vocative interjection i, “O”, which is common in BD 28, is only attested in the version of Nespaqashuty.

<sup>10</sup> Read  instead of .

<sup>11</sup> Read  instead of .



<sup>12</sup> Read  instead of .



<sup>13</sup> Read  instead of .


<sup>14</sup> In the Eighteenth Dynasty synoptic edition of BD 28 (Lüscher 2016: 114–115),



the deceased is always addressed in the first person with Osiris being the subject of the sentence. I.e., *dbh.f m-ε.i iw rdi.n.i n.f*, “he (Osiris) asks of me and I granted him”. However, in the version here, as well as that of Pabasa (the only other source fully preserved at this point), the deceased is addressed in the third person and is the the subject of the sentence, i.e., *dbh.f m-ε.f iw rdi.n.f*, “(s)he asks of him and he has granted.



<sup>15</sup> For *Wsh-hr*, the “broad-sighted god”, see *LGG* II: 587c.



<sup>16</sup> Read  instead of .

<sup>17</sup> For the two writings of Hermopolis, read  instead of .

<sup>18</sup> In BD 28 the text appears as “I scooped sand (*š*) for him at the entrance to Hermopolis”. Yet in all the preserved versions of the Eighth Hour, it is water (*mw*) that is scooped, followed by *mnt*, the exact meaning of which is currently unknown. In the versions of Heresenes and Pabasa, the only sources currently preserved at this point, *mnt* is written with the determinative of a seed bag ().

<sup>19</sup> Read  instead of .

<sup>20</sup> Read  instead of .

<sup>21</sup> Read  instead of .

## Ninth Hour of the Night

The Ninth Hour of the Night [Figs 3, 11] relates to the deceased having control of both her/his heart (*ib*) and fore-heart (*ḥ3ty*), that her/his mouth is for speech, her/his legs for walking, and her/his arms for overthrowing enemies (*ḥftyw*), which is taken from BD 26 (Griffin 2017: 118–119).

### Text

Her	<sup>(1)</sup> [ <i>dd-mdw-in</i> ] <i>wnwt-psd-nt-grḥ</i> <i>Sidt-ḥnnw rn.s</i> <sup>(2)</sup> <i>ḥ.s n Mnw</i>	Recitation by the Ninth Hour of the Night, <sup>1</sup> "the One Who Quells Disturbances" <sup>2</sup> is her name, she stands for Min.
Nes	<sup>(1)</sup> <i>dd-mdw-&lt;in&gt;</i> <i>wnwt-p[sd-nt-g]rḥ</i> <i>Sid&lt;t&gt;-ḥnnw rn.s</i> <sup>(2)</sup> <i>ḥ.s n</i> <sup>(3)</sup> <i>Mnw</i>	
Her	<i>dd-mdw</i>	Recitation:
Nes	<i>dd-mdw</i>	
Her	<i>rdiḥ ib n Hr.s-[n.s</i> <sup>(2)</sup> <i>n.s m] pr-ibw</i>	May the heart of NN be given to her/him in the House of Hearts,
Nes	<i>rdi{t}</i> <sup>4</sup> [ <i>ib n Wsir</i> ] <i>it-ntr mry-ntr</i> <i>Ns-p&lt;3&gt;-ḳ3-šwty m3ḥ-ḥrw pn n.f m</i> <i>pr-ibw</i>	
Her	<i>ḥ3ty.s n.s m pr-ḥ3tyw</i>	her/his fore-heart is hers/his in the House of Fore-hearts,
Nes	<i>&lt;ḥ3ty&gt;</i> <sup>(3)</sup> <i>.f n.f m pr-ḥ3ty[w</i>	
Her	<i>iw ib n Hr.s-n.s n.s</i>	the heart of NN is hers/his,
Nes	<i>iw ib] n Wsir it-ntr mry-ntr</i> <i>Ns-p&lt;3&gt;-ḳ3-šwty m3ḥ-ḥrw pn</i> <sup>(4)</sup> <i>n.f</i>	
Her	<i>ḥtp.f im.s</i>	it is content with her/him,
Nes	<i>ḥtp.f im.f</i>	
Her	<i>n is wnm.n.s šḥt</i> <sup>(3)</sup> <i>[nt Wsir</i>	as he/she has not eaten the offering-loaf belonging to Osiris,
Nes	<i>n [is wnm].n.f šḥtr-gs</i> <sup>5</sup> <i>Wsir</i>	



Her	<i>hr-gs] pf i3btt n G&lt;3&gt;yf<sup>6</sup></i>	on that eastern side of Gayet.
Nes	<i>hr-gs pf i3btt n <sup>(5)</sup>G3yt</i>	
Her	<i>hwht &lt;m h&lt;3&gt; kt m hnty&lt;3&gt;</i>	A barge is sailing down, another is sailing up,
Nes	<i>&lt;hwht m&gt; h&lt;3&gt; kt [m h]nt<sup>(6)</sup>y&lt;3&gt;</i>	
Her	<i>nn h3 Hr.s-n.s <sup>(4)</sup>[r hwht] imyw&lt;.k&gt;<sup>8</sup></i>	(but) NN shall not go down into the barge that is with you.
Nes	<i>nn h3 [Wsir] <sup>(7)</sup>it-ntr mry-ntr Ns-p&lt;3&gt;-k3-šwty [m3<sup>c</sup>-hrw pn]<sup>9</sup></i>	
Her	<i>iw n.s r.s r mdw.s im.frdwy.s r šm ʕwy.s r šhr hftyw.s</i>	Her/his mouth is hers/his for her/his speech, her/his legs for walking, and her/his arms for overthrowing her/his enemies.

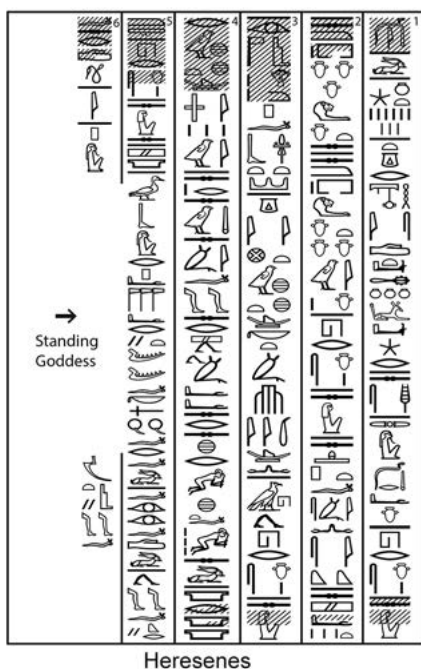




Fig. 11. Ninth Hour of the Night on the coffins of Heresenes (left) and Nespaqashuty (right)



Her	<i>wn {r} ʕwy<sup>10</sup> [m t3 n Hr].s-n.s</i>	The door-leaves of the earth are open for NN,
Her	<i>snš.n Gb &lt;ī&gt;r&lt;y&gt;·p&lt;t&gt; ntrw ʕrty.f mnty<sup>11</sup>.f r. {f}&lt;s&gt;<sup>12</sup></i>	Geb, the leader of the gods, has opened his jaws and thighs towards her/him,
Her	<i>wn.f irty. {f}&lt;s&gt;<sup>13</sup></i>	he opens her/his eyes,
Her	<i>dwn rdwy. {f}&lt;s&gt;<sup>14</sup> kr<sup>15</sup>[f</i>	stretching out her/his twisted legs.
Her	<i>sr]wd.n Inp&lt;w&gt; m3sty. {f}&lt;s&gt;<sup>15</sup></i>	Anubis has strengthened her/his knees.

## Commentary

<sup>1</sup> For the number of the Hour, see *LGG* II: 393b.

<sup>2</sup> Not attested in the *LGG*. See, however, *LGG* IV: 317a–b for the reading of *Nhnwt*, as written in the tomb of Patjenefy.

<sup>3</sup> Read  instead of .

<sup>4</sup> Read  instead of .

<sup>5</sup> The use of the preposition *r-gs*, “beside”, at this point only occurs in the version of Nespaqashuty.





<sup>6</sup> *G3yt* is a place in the Underworld (*Wb* V: 150. 17–18).



<sup>7</sup> The words *m hd*, “is sailing down”, are present in the parallel sources, but have been erroneously omitted by the scribe.



<sup>8</sup> The restored pronoun is only present in Padihorresnet’s version, although it is common in BD 26.



<sup>9</sup> The text of Nespaqashuty ends abruptly at this point.



<sup>10</sup> The signs at the end of line 4 are partly destroyed due to a crack running through them, thus making the reading uncertain. There does appear to be an erroneous *r*-sign following the initial door-leaf, which functions as a determinative in the word *wn*, followed by a further two door-leaves, giving a reading of ʕwy.

<sup>11</sup> The writing  , which is commonly used as an abbreviation of *ky-dd*, “another saying” (*Wb* V: 111. 11), must surely be an error for  , particularly as the determinatives (   ) help to give a reading of *mnty*, “thighs”, as attested in the tomb of Karakhamun. The addition of *mnty.f*, “his thighs”, is not standard to BD 26. The Ninth Hour of Pabasa and Padihorresnet are unclear at this point.

<sup>12</sup> Read  instead of .

<sup>13</sup> Read  instead of .

<sup>14</sup> Read  instead of .

<sup>15</sup> Read  instead of .

Tenth Hour of the Night

The Tenth Hour of the Night [Fig. 12] contains BD 25, a spell ensuring that the name of the deceased is given to her/him on the night of counting the years and calculating the months (Griffin 2017: 119).

Text

Her	<sup>(1)</sup> <i>d[d-mdw-in wnw-t-md]-nt-grh</i> <i>Swḥ3-3tt rn.s ḥ<sup>c</sup>.s n B3</i>	Recitation by the Tenth Hour of the Night, <sup>1</sup> “the One Who Spends the Night Pacing” is her name, she stands for Ba. <sup>2</sup>
Nes	<sup>(1)</sup> <i>dd-mdw-&lt;in&gt; wnw-t-md-nt-g[r]h</i> <i>Sw&lt;ḥ3&gt;-3tt rn.s ḥ<sup>c</sup>.s &lt;n&gt; B3</i>	
Her	<i>dd-mdw</i>	Recitation:
Nes	<i>dd-mdw</i>	
Her	<i>&lt;rdi&gt;<sup>3</sup> rn n Hr.s-n.s n.s m pr-wr</i>	The name of NN is given to her/him in the Great House shrine,

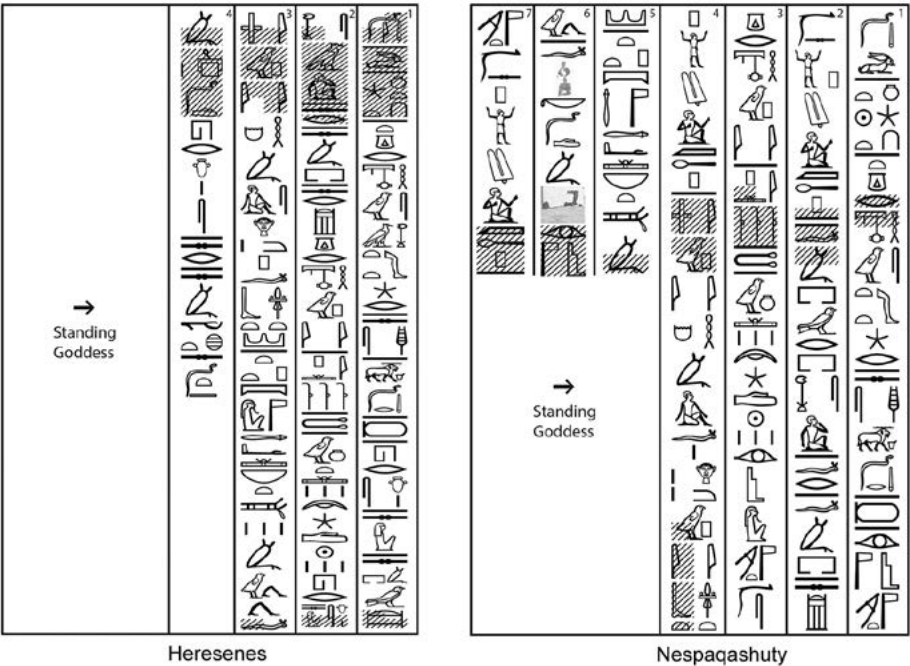


Fig. 12. Tenth Hour of the Night on the coffins of Heresenes (left) and Nespaqashuty (right)

Nes	<i>&lt;rdi&gt; rn n Wsir it-ntr mry-ntr</i> ( <sup>2</sup> ) <i>Ns-p&lt;3&gt;-k3-šwty m3<sup>c</sup>-hrw</i> <i>p[n n.f] m pr-wr</i>	
Her	( <sup>2</sup> ) <i>sh3 [n.s] rn.s m pr-nsr</i>	her/his name is recalled to her/him in the House of Fire shrine,
Nes	<i>sh3 n.f rn.f m pr-ns&lt;r&gt;</i>	
Her	<i>grh pwy n ip rnpwt n tnwt 3bdw</i>	on this night of counting the years and calculating the months.
Nes	( <sup>3</sup> ) <i>grh pwy n ip [rnpwt n]</i> <i>tnw&lt;t&gt; 3bdw</i>	
Her	<i>Hr.s-n.s</i> ( <sup>3</sup> ) <i>imy [pw]y hms hr-gs</i> <i>pf i3btt nt pt</i>	NN is the one who sits beside that eastern side of the sky.
Nes	<i>Wsir it-ntr mry-ntr Ns-<sup>(4)</sup>p&lt;3&gt;-k3-šwty</i> <i>m3<sup>c</sup>-hrw pn [imy p]wy hms.f hr-gs pwy</i> <i>i3[b]t[<sup>5</sup>t] <sup>(5)</sup>nt pt</i>	
Her	<i>ntr ʕ3<sup>5</sup> nb tm iw.f<sup>(4)</sup>m-[s3.Ø<sup>4</sup></i>	(As for) any great god who will not come after you,
Nes	<i>ntr ʕ3 {ʕ3}<sup>6</sup> nb tm <sup>(6)</sup>iw.n.f<sup>7</sup> &lt;m&gt;-s3<sup>8</sup>.k</i>	
Her	<i>dd] Hr.s-n.s rn. {s}&lt;f&gt;<sup>9</sup> m-ht.</i> <i>{s}&lt;f&gt;<sup>10</sup> dt<sup>11</sup></i>	NN will [say] his name for his posterity, forever.
Nes	<i>dd m ?<sup>12</sup> [Wsir] <sup>(7)</sup>it-ntr mry-ntr</i> <i>Ns-p&lt;3&gt;-k3-šwty [m3<sup>c</sup>-hrw pn]</i>	



## Commentary

<sup>1</sup> For the number of the Hour, see LGG II: 394b–c.

<sup>2</sup> For the deity Ba, see LGG II: 658c–660a.

<sup>3</sup> The verb *rdi* is missing in all sources except for that of Karakhamun.

<sup>4</sup> The pronoun is not preserved at this point. It could be the first person


() , which usually occurs here in BD 25, or the second person () , as written in the parallel version of Nespaqashuty. None of the parallel sources of the Tenth Hour are preserved at this point.

<sup>5</sup> The adjective ʕ3, “great”, is not usually attested at this point in BD 25, although



it is found in all parallel sources for the Tenth Hour, except that of Patjenefy.

<sup>6</sup> The ʿ-sign has been written twice, both vertically and horizontally.

<sup>7</sup> Nespaqashuty's version is the only one to use a *sdm.n.f* form.



<sup>8</sup> The hieroglyph at this point (  ) can only be interpreted as a *s3*-sign.

<sup>9</sup> Since “any great god” is being referred to here, a masculine pronoun would be expected, as is the case of the other sources. Therefore, it seems that the redactor has switched the pronoun

to the coffin's owner, which should read as  instead of .

<sup>10</sup> See note 9.

<sup>11</sup> While *dt*, “eternity”, is not standard in BD 25, it does appear in the parallel versions of Karakhamun and Pabasa, the only two sources preserved at this point.

<sup>12</sup> Only half a sign (  ) is preserved after the *m*-sign, which looks like it might be the necropolis (  ). This makes little sense and it is not attested in any of the parallel sources or BD 25.

## Eleventh Hour of the Night

The text of the Eleventh Hour [Fig. 13] contains BD 24, in which it is stated that the word-power (*hk3w*) of the deceased has been united for her/him, speedier than a greyhound, swifter than a shade (Griffin 2017: 119).

### Text

Her	<sup>(1)</sup> [ <i>dd-mdw-in</i> ] <i>wnwt-mḥt-11-nt-grḥ</i> <i>Nbt-f3w-khb-phṯy rn.s ʿḥ.s n Hr</i>	Recitation by the Eleventh Hour of the Night, <sup>1</sup> “the Mistress of Magnificence Who Neutralises Power” <sup>2</sup> is her name, she stands for Horus.
Nes	<sup>(1)</sup> <i>dd-mdw-&lt;in&gt; wnwt-mḥt-11-nt-g[rḥ]</i> <i>Nbt-f3w-khb-phṯy rn.s ʿḥ.s n Hr</i>	
Her	<i>dd-mdw</i>	Recitation:
Nes	<sup>(2)</sup> <i>dd-mdw</i>	
Her	<i>rs Hr.s-[n.s <sup>(3)</sup>mi R<sup>c</sup> Hp]ri hpr ds.f</i>	Awake NN like Re, as Khepri who comes into being by himself, <sup>3</sup>
Nes	<i>rs Wsir it-ntṛ mry-ntṛ</i> <i>Ns-p&lt;3&gt;-[k3] šwty m3<sup>c</sup>-hrw pn</i> <i>mi R<sup>c</sup> Hp]ri hpr ds.f</i>	

Her	<i>hry w<sup>c</sup>rt mwt.f</i>	who is upon the lap of his mother,
Nes	<sup>(3)</sup> <i>hry w<sup>c</sup>rt mwt.f</i>	
Her	<i>rdi<sup>4</sup> wnšw n imyw nnw</i>	who assigns jackals to those who are in the Primeval Waters,
Nes	<i>[rdi] <sup>(7)</sup>wntw<sup>7</sup> n imyw nn</i>	
Her	<sup>(3)</sup> <i>bhnw<sup>6</sup> n imyw d3d3t</i>	and calves to those who are in the tribunal.
Nes	<i>{i}&lt;b&gt;hs<sup>(4)</sup>w n imyw d3d3t</i>	
Her	<i>sk dmd.n hk3w pn n Hr.s-n.s</i>	Lo, this word-power of NN has been re-assembled,
Nes	<i>[s]k dmd.n hk3w pn n Wsir &lt;it&gt;-ntr mry-ntr Ns-p&lt;3&gt;-k3-šwty <sup>(5)</sup>m3<sup>c</sup>-hrw pn</i>	

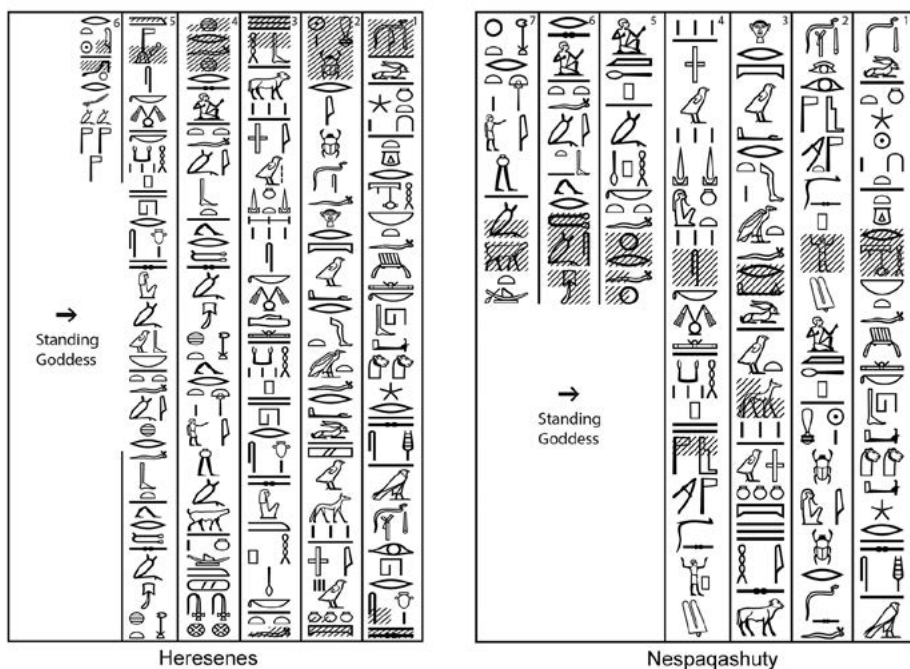


Fig. 13. Eleventh Hour of the Night; on the coffins of Heresenes (left) and Nespaqashuty (right)

Her	<i>m hp.k ntt.f hr:f h<sup>(4)</sup>r s ntt.f im</i>	wherever it is, with who(ever) it is with there, <sup>7</sup>
Nes	<i>m hp.k &lt;n&gt;tt.f [hr].f h<sup>(6)</sup>r s ntt.f im</i>	
Her	<i>btn r tsm h3ht r šwyt</i>	speedier than a greyhound, swifter than a shade.
Nes	<i>btn r [tsm] <sup>(7)</sup>h3ht r šwyt</i>	
Her	<i>i 'In-mhn&lt;I&gt; m iw nsrsr <sup>(5)</sup>m hrt-ntr</i>	O bringer of the ferry <sup>8</sup> in the Island of Fire in the necropolis!
Nes	<i>i 'In-m[h<sup>n</sup>]P</i>	
Her	<i>sk dmd.n.k hk3w pn n Hr.s-n.s</i>	Lo, you have united this word-power of NN,
Her	<i>m bw nb ntt.f im hr:f</i>	from every place where it was,
Her	<i>btn r tsm h3ht <sup>(6)</sup>r šwyt</i>	speedier than a greyhound, swifter than a shade.
Her	<i>nwr<sup>10</sup> m {m} &lt;km3&gt; ntrw &lt;m sgrw&gt;<sup>11</sup></i>	The crane cries out, the gods are in silence.

## Commentary

<sup>1</sup> For the number of the Hour, see LGG II: 399a–b.



<sup>2</sup> For the name of the personification, see LGG IV: 59a–b, 92a.



<sup>3</sup> This passage differs from that usually found in BD 24, which reads as *ink Hpri hpr ds.f*, “I am Khepri, who came into being by himself”. However, in the Elev-

enth Hour of the Night, the text reads as *rs NN mi R<sup>c</sup> Hpri hpr ds.f*, “awake NN like Re, as Khepri who has come into being by himself”, as in the case of Nespaqashuty, Pabasa, and probably Heresenes. Alternatively, in the versions of Bakenrenef, Padihorresnet, Patjenefy, and Menekhibnekau, the texts read as *rs NN Hpri hpr*



*ds.f*, “awake NN, as Khepri who has come into being by himself”.

<sup>4</sup> Read  instead of .

<sup>5</sup> While *wnšw* is used in the version of Heresenes and BD 24, the parallel versions of Nespaqashuty, Karakhamun, Besenmut, Pabasa, and Padihorresnet all have *ʿwntwʿ*. The writing in Pabasa’s version is . In fact, the versions of Besenmut, Pabasa, and Padihorresnet are all written with the *pt*-sign, which make little sense here. Its inclusion can be explained as a scribal error for the *š*-sign (  ), which could suggest the three shared a common source. The versions of Karakhamun and Patjenefy are not preserved at this point.



<sup>6</sup> Heresenes’ version is the only one to use *bḥnw*, “dogs”, with the other parallel sources using *bḥsw*, “calves”. Both terms are used interchangeably in BD 24 (Lüscher 2016: 38–39).

<sup>7</sup> Usually this line begins *m bw nb ntt.f im ḥr.f*, which is repeated several lines below. However, in all the parallel versions

of the Eleventh Hour, the text begins *m ḥp.k*. The exact meaning of *ḥp* in this context is not known.

<sup>8</sup> For *In-mḥnt-nt-Rʿ*, who is usually attested at this point in BD 24, see LGG I: 375c. In all sources of the Eleventh Hour, the *nt-Rʿ* element is absent.

<sup>9</sup> The text of Nespaqashuty ends abruptly at this point.

<sup>10</sup> The  can perhaps be interpreted as an abbreviation for , the common determinative in the writing of the word *nwr*, “heron”. The two *m*-signs that follow are problematic, although they do have parallels in the version of Padihorresnet.

<sup>11</sup> The restorations are based on BD 24. While the absence of several words at the end of the hour could be interpreted as resulting from a lack of available space, the parallel versions of Karakhamun, Pabasa, and Padihorresnet appear the same as the version Heresenes. Further research is needed into the interpretation of this section.

## Twelfth Hour of the Night

The Twelfth Hour of the Night [Fig. 14] describes the cavern being opened up for the deceased, in order that (s)he may go to her/his throne that is at the front of the great bark of Re, as encountered in BD 67 (Griffin 2017: 119–120).

### Text

Her

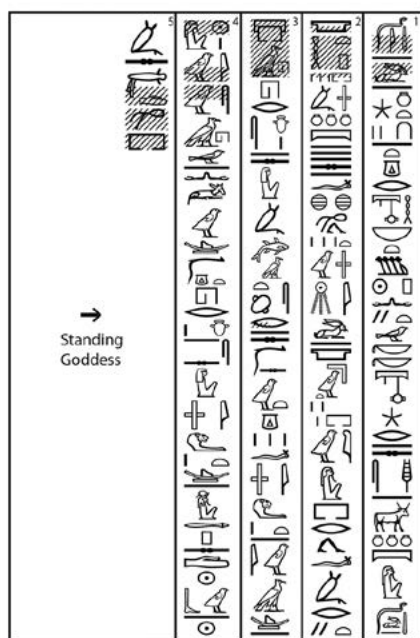
<sup>(1)</sup>*dd-mdw-i[n] wnw-mḥnt-12-nt-grḥ*  
*Nbt-sšp-iwty-kk<w> rn.s ʿḥʿ.s n*  
*K3-nwn*

Recitation by the Twelfth Hour of the Night,<sup>1</sup> “the Mistress of Light Which is Not Dark”<sup>2</sup> is her name, she stands for the Bull of Nun.<sup>3</sup>

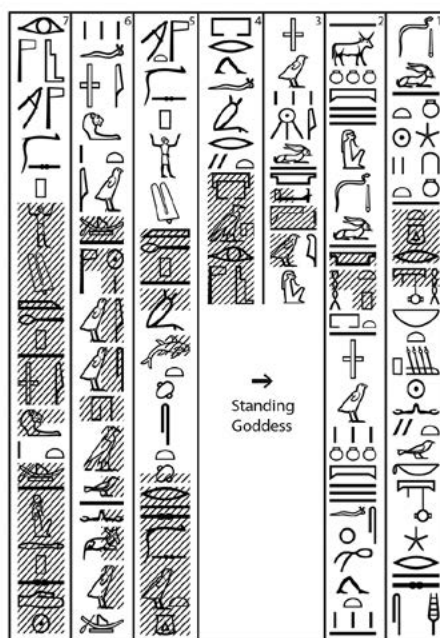
Nes

<sup>(1)</sup>*dd-mdw-<in> wnw-mḥnt-12-n[t-gr]*  
*ḥ Nbt-sšp-iwty-k<kw> rn.s ʿḥʿ.s <sup>(2)</sup>n*  
*K3-nwn*

Her	<i>dd-mdw</i>	Recitation:
Nes	<i>dd-mdw</i>	
Her	<i>wn</i> <sup>(a)</sup> [ <i>tpht</i> ] < <i>n</i> > <i>imy</i> < <i>w</i> >- <i>nnw</i>	The cavern is opened for those who are in Nun. <sup>4</sup>
Nes	<i>wn</i> [ <i>tp</i> ] <i>ht n imyw-nnw</i>	
Her	<i>snfh</i> < <i>f</i> > <i>h nmtt imyw-i3hw</i>	The steps are unblocked for those who are in the light. <sup>5</sup>
Nes	<i>sfh</i> <sup>6</sup> <i>nmtt n</i> <sup>(3)</sup> <i>imyw-i3hw</i>	
Her	<i>wn tpht</i> < <i>n</i> > Š <sub>w</sub>	The cavern is opened for Shu,
Nes	<i>wn [tpht n]</i> Š <sub>w</sub>	
Her	<i>pr.f m rwty</i>	and he goes to the outside.
Nes	<sup>(4)</sup> <i>pr.f m rwty</i>	



Heresenes



Nespaqashuty

Fig. 14. Twelfth Hour of the Night on the coffins of Heresenes (left) and Nespaqashuty (right)

Her	<sup>(9)</sup> [ <i>h3</i> ] <i>Hr.s-n.s m h3st</i>	May NN descend from the hole in the earth,
Nes	[ <i>h3 Wsir</i> ] <sup>(9)</sup> <i>it-ntr mry-ntr</i> <i>Ns-p&lt;3&gt;-k3-šwtj m3<sup>c</sup>-hrw pn m h3st</i>	
Her	<i>r nswf. {f}&lt;s&gt;<sup>8</sup> im&lt;ɿ&gt; h3t wi3 n <sup>(4)</sup>R<sup>c</sup></i>	to her/his thrones which are at the front of the bark of Re.
Nes	[ <i>r nswf</i> ] <sup>(6)</sup> <i>f im&lt;ɿ&gt; h3t wi[3 n R<sup>c</sup>]</i>	
Her	<i>iw {sw}&lt;sy&gt;<sup>9</sup> 3h nn iw</i>	May (s)he not suffer from being stranded,
Nes	[ <i>i</i> ]w [ <i>s</i> ]w 3[ <i>h</i> ] nn iw	
Her	<i>nst Hr.s-n.s im&lt;ɿ&gt; h3t wi3 n R<sup>c</sup> ɿ3</i>	the throne of NN which is at the front of the bark of Re, the great,
Nes	{ <i>wi3</i> } < <i>nst</i> > <sup>10</sup> <sup>(7)</sup> <i>Wsir &lt;it&gt;-ntr</i> <i>mry-ntr Ns-p&lt;3&gt;-[k3-šwtj m3<sup>c</sup>-hrw</i> <i>pn imt] h3t [wi3 n R<sup>c</sup> ɿ3</i>	
Her	<i>psd wbn <sup>(3)</sup>m sšd<sup>11</sup></i>	who shines and rises from the window.
Nes	<i>psd</i> ] <sup>12</sup>	

## Commentary

<sup>1</sup> For the number of the Hour, see LGG II: 399c–400a.

<sup>2</sup> For the name of the personification, see LGG I: 170b for *iwtt-kk* and LGG IV: 135a–c for *nbt-sšp*.

<sup>3</sup> For the deity *K3-nwn*, see LGG VII: 261c.



<sup>4</sup> For the *imyw-nnw*, “those who are in Nun”, see LGG I: 270b–c.



<sup>5</sup> For the *imyw-i3hw*, “those who are in the light”, see LGG I: 261a–b.

<sup>6</sup> The verb *sḫ*, “to loosen”, occurs in the texts of Nespaqashuty, Patjenefy, and Menekhibnekau, while those of Heresenes, Karakhamun, Bakenrenef, Pabasa, and Padihorresnet use *snḫḫ*, which also means “to loosen”.

<sup>7</sup> Written in the plural here and in the

versions of Nespaqashuty, Karakhamun, Bakenrenef, but not Padihorresnet. Usually singular in BD 67.

<sup>8</sup> Read  instead of .

<sup>9</sup> Read  instead of .

<sup>10</sup> The hieroglyph at the end of line 6 is clearly a boat, although *nst*, “throne”, is expected at this point.

<sup>11</sup> The word *sšd*, “window”, is used consistently in the parallel sources of the Twelfth Hour, although *hnt*, “waterway (in the heavens)” is used in BD 67 (Lapp 2011: 239).

<sup>12</sup> The final line of Nespaqashuty is uncertain, especially in determining when it ends, and there seems insufficient space for all the words.

## CONCLUSIONS

The *ḳrsw*-coffins of Heresenes and Nespaqashuty represent the earliest known use of the *Ritual of the Hours of the Night* by private individuals. Yet, it is a trend that greatly increases during the Twenty-fifth and Twenty-sixth dynasties, particularly in the tombs of the elite (Griffin 2017: 99–103). The placement of the ritual on the vaults of the coffin lids imitates their appearance in the Memorial Chapels of Hatshepsut and Tuthmosis III. In fact, these coffins, along with that of Padiamunet (iii), were discovered in a shaft at the entrance to the Southern Chapel of Hatshepsut at Deir el-Bahari, the room containing the *Ritual of the Hours* on the vaulted ceiling (Szafráński 2015: 187–188, Fig. 3).

The text of the *Hours of the Night* on the coffin of Heresenes is complete, unlike that of Nespaqashuty, which rarely includes the full ritual.<sup>4</sup> This can be explained by the additional space needed to write the titles and name of Nespaqashuty (almost always *Wsir it-ntr mry-ntr Ns-p3-ḳ3-šwti m3-ḥrw pn*, “this Osiris, the God’s father, whom the god loves, Nespaqashuty, the justified”) as opposed to that of Heresenes (usually just her name). That is to say, Nespaqashuty’s name occupies up to eight cadrats whereas Heresenes’ name is only three and a half. Several of the hours finish just a few words short of being complete, suggesting a lack of careful planning by the scribe, or that a conscious decision was made that the full titles and name of Nespaqashuty—which occur up to five times in each hour and could easily have

been condensed—where more important than the text of the ritual.







While the coffin of Heresenes is the more carefully made of the two, it also contains more scribal errors. This includes sections that have been erroneously omitted, such as the phrase *imi sy r t3*, “put her on the ground”, in the Second Hour, and the frequent use of masculine pronouns in place of feminine ones throughout the ritual. The use of masculine pronouns would suggest that the ritual from the mortuary Chapel of Hatshepsut was not the original source, since there would have been no need to modify them. The texts of Heresenes and Nespaqashuty also differ from Hatshepsut’s on a number of occasions, such as in the Fifth Hour where the word *wdbw*, “riverbanks”, is used by Hatshepsut instead of *bt/bdt*, “emmer”, as it appears on the coffins and in the parallel sources. Further differences will probably become apparent once the text of Hatshepsut is republished by Barwik.

As noted elsewhere (Griffin 2017: 121), the *Hours of the Night* have been regarded as simply consisting of extracts of the *Book of the Dead*, composed as a symmetrical counterpart to the *Hours of the Day*. Yet, throughout the ritual, there are several consistent revisions to the text that have no parallels in the *Book of the Dead*. For example, in the Eighth Hour of the Night the *nh(3)w-m-Twnw*, “the abnormal ones in Heliopolis”, are encountered instead of the *ḥ3w-m-Twnw*, “the fighters in Heliopolis”, who are attested

in BD 28. When and why the redactors of the text first made this particular amendment is unknown and further research in this area is necessary.

With the memorial temples of Hatshepsut and Thutmose III being the only known sources for the ritual prior to their occurrence on the coffins, the textual transmission must be considered. The versions of Heresenes and Nespaqashuty differ from each other in a number of instances, perhaps suggesting two separate sources. For example, in the Seventh Hour, the text of Heresenes reads as <i>3hw hrt w<sup>c</sup>rt pt, “the Illuminated One, who is over the sector of the sky”, whereas in Nespaqashuty’s, *NN pn <p>sd hrt [w<sup>c</sup>rt] twy nt pt*, “this NN is the one who shines, who is over this sector of the sky”, occurs in its place. Interestingly, this writing on the coffin of Heresenes mirrors the other parallel sources of the Seventh Hour whereas the writing of Nespaqashuty’s is much closer to that of BD 74.

Paleographically, it is clear that the texts of Heresenes and Nespaqashuty were written by different hands, though the text in each coffin seems to have been

written by a single scribe. While written in cursive hieroglyphs, several hieratic inclusions are present, with the scribe of Heresenes’ coffin preferring, for example, the use of  (78 times) in favour of  (three times). Some words are written with the signs in the wrong order, including  for  (Third Hour) and  instead of  (Sixth Hour). These scribal errors can perhaps be explained

by the source of the text being written retrograde—as is the case for most of the parallel sources—before being transferred to the coffin of Heresenes written in a non-retrograde manner. Given that neither text within the Memorial Temples of Hatshepsut or Thutmose III are written retrograde, this would point to an unknown, or common, source, perhaps a hieratic papyrus dating to the Third Intermediate Period. Research on the *Hours of the Night* is ongoing and it is hoped that additional sources will come to light and enhance our understanding of this poorly understood composition.

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