THE CONSECRATION OF AN EGYPTIAN TEMPLE
ACCORDING TO THE USE OF EDFU

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The two texts which are the subject of this article form part of the frieze-decoration on the exterior of the east and west walls of the Outer Hypostyle Hall of the temple of Horus at Edfu; Text I being on the west, and Text II on the east, wall. Published as long ago as 1929 in Champollion, *Le Temple d'Edfou*, IV, 330–1, they have never, so far as we are aware, been translated or commented upon. In fact, despite their interesting content, they seem to have entirely escaped the notice of scholars, apart from a reference by us in the significant words Σ-Σ, ‘Opening the Mouth of Throne-of-the-Protector-of-his-Father’ (i.e. of Edfu temple), in Text II. Recognizing their important bearing on at least one Egyptian belief, we have long been anxious to remedy this neglect, and we hope that the following study of the two texts will be of some value, not only to students of the religious beliefs and practices of the ancient Egyptians, but to scholars working in the wider field of comparative religion.

It will be seen that we have made great use of the late Sir E. A. Wallis Budge’s *The Book of Opening the Mouth*. This we have done not without good reason, for the work in question is not only, like all that scholar’s publications, admirably written and full of useful references, but likely to be more accessible to many readers of the *Journal* than Schiaparelli’s *Il Libro dei Funerari*.1

In the translation and commentary contained in volume I of his work Budge divides the Rite of Opening the Mouth into twenty-nine Ceremonies, an arrangement we have found very convenient in dealing with the captions that form the main content of our two texts. But here we must warn the reader who is not an Egyptologist that Budge’s translation is frequently inaccurate and misleading. However, since in this article we are more concerned with the designations and order of the ceremonies composing the rite than with the formulae which would have followed the captions in a fuller version of it, we felt that for convenience sake these disadvantages could be disregarded. Nevertheless, to save the Egyptologist, who may require them, undue trouble, we have inserted, wherever we have thought it expedient to do so, the appropriate references to Schiaparelli’s above-mentioned work and also to Dümichen’s *Der Grolspast des Fastenmensap*,2 immediately after citing Budge’s more popular publication.3 It should here be stated that the Rite of Opening the Mouth is described

2 See ibid., 130, pass.
3 Hereafter referred to as E.; see *JEA* xxviii, 32, n. 1.
4 In *JEA* xxvIII, 35, n. 2.
7 Regularly referred to hereafter as Ceremony I, II, III, etc., without mention of author or volume.
9 Note that the three words in question are hereafter referred to as Budge, 1 and 11; Schiaparelli, 1, etc.; Dümichen, 1, etc. Furthermore Moret, *Rit.* = Moret, *Rituel du culte d’Amen en Egypte*, and Mar., *Abd.* = Mariette, *Abou*, 1.
and discussed in some detail by Gardiner in Davies-Gardiner, *The Tomb of Amenemhet*, 57 ff., by Blackman, *JEJ* 8, 53 ff. (see also op. cit. v, 139 ff.), and by Baly, op. cit. xvi, 173 ff.

The captions in Text I are referred to as Caption I, 1, etc., those in Text II as Caption II, 1, etc. The notes indicated by numerals are those composing the Commentary. Footnotes are indicated by letters of the alphabet. The numerals in square brackets denote the pages and lines in Chassinat's publication.

**Translation**

**Text I**


[330, 14] The Great Seat of Re² is built to perfection, the temple is noble with girdle-wall on all four sides thereof, which He-who-is-South-of-his-Wall has fashioned and the Creator-gods have created.

**Excerpts from the Directory of a Master of the Ceremonies:** ² 1. Supervision of the rite by the Lord of Hermopolis.² ² 2. Aspering²² with the joust-cress and red pitchers.²²


20. Ceding the Great Seat by His Majesty to its lord²²

Horus the Behdetite, great god, lord of the sky, may he show favour to his son, his beloved, the King of Upper and Lower Egypt [331, 5] (Heir-of-the-Beneficent-God-and-of-the-Goddess-who-loves-her-Mother-the-Saviour-Goddess-Chosen-of-Pth-Juiciar-of-Re-Living-Similitude-of-Amun), for his handicraft and reward him with life, stability, and happiness upon the Throne of Horus at the head of the living for ever.

**Text II**

[331, 7] (Long) live the Good God, who makes a memorial in Memphis,²³ brightens the Great Seat with his beauty, constructs [the Mansion-of-the-Falcon of]²³²³ the Falcon of Gold, and confers benefactions on the Lord of the Sky.²³²³ [even he] the Son of Re²³²³, (Ptolemaeus-may-he-live-for-ever-Beloved-of-Pth), given life.

² See below, p. 85 f.
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[331, 9] To be spoken: Wejtet-Hor of the Falcon of Gold, the temple of Re, it is complete with a girdle-wall, the very spit of Shu, fashioned by the Tatey Bull. Purification by the Lords of Purification. 3. Pink takes his chair to open the mouth and Seher unloos the eyes. 5. Proffering the Copper Adze of Anubis. 6. Ushering in the Courtiers: opening the eyes with their adze and touching the mouth with the four slabs. 7. Beheading a ram-goat and [331, 12] decapitating a goat. 8. Pointing at an Upper Egyptian male ox. 9. Slaughtering long-horned cattle and strangling geese. 10. Presenting a great oblation of bread, flesh, and beer. [331, 13] 11. Opening the Mouth of Throne-of-the-Protector-of-his-Father. 12. Closing its cult-chambers and purifying its chapels. 13. Seher feeds the priesthood (house) from the oblation, gladdening their heart(s) with [331, 14] their largess. 14. Ceding Wejtet-Hor to its lord by His Majesty.

Horus the Behdrette, great god, lord of the sky, may he show favour to his beloved son, the King of Upper and Lower Egypt, [331, 15] (Heir-of-the-Beneficent-God-and-of-the-Goddess-who-loves-her-Mother-the-Saviour-Goddess-Chosen-of-Ptah-Juicisar-of-Re-Living-Similitude-of-Amin), and reward him with life, stability, and happiness upon the Throne of Horus [331, 16] at the head of the living for ever.

COMMENTARY

1. Restoring [―], the n unquestionably representing the preposition m, as with variant writings a, 9, or be if it frequently does at Edfu; see, e.g., E. vii, 6; 1; 351, 6; vii, 271, 15; viii, 5, 11 (―); ii, 47, 2; iv, 109, 17; vi, 69, 7; viii, 135, 20 (―); vi, 155, 9 (―); iv, 13, 14 (―). See also Fairman, Bull. Inst. fr. XI, III, 93, no. 3 and 4. 2. For "HR-NTR N HR-SPY" see E. vii, 61, 10; 107, 14; cf. HR-NTR E. vii, 299, 8; HR-NTR, vii, 49, 4; cf. also gb3 n3bw m ni 331, 3. 9 = ṣmk.

4. Restoring [―], Ḥrt-Ḥrt-Ntr being a common name of Edfu temple, e.g., E. i, 541, 6; 562, 15; 608, 10–11; 571, 10; III, 87, 111; IV, 234, 8; 330, 5; v, 175, 18; vii, 37, 13; 42, 12–13; 107, 17. 5. Ptolemy VIII, Soter II, not as stated in Porter and Moss, Top. Bibl. vi, 156, Ptolemy X. The Goddess-who-likes-her-Mother-the-Saviour-Goddess is Cleopatra III. 6. For s(w)-w m ni see also E. i, 251, 2; vii, 49, 5; cf. iv, 7, 10; 13, 51; v, 4, 5; D. ii, 209, 2. 7. In dealing with this difficult word ṣfd the important thing to realize is that in the "building texts" it has several closely allied meanings originating in the common concept of four-sidedness, hence squareness, rectangularity.

A. ṣfd = "girdle-wall," "enclosure wall." The best and most conclusive example of this is (1) nb3 [―] 331, 5. It is the (enclosure-)wall of the Balcony-of-the-Falcon which embraces the Nest-of-Him-with-the-Dappled-Plumage, the girdle-wall of Throne-of-the-Protector-of-his-Father, E. vi, 6, 7, from a description of the girdle-wall. We think that Ṣfd, i, 71, 13, is quite wrong in...
taking ifd as ‘Name eines Heiligtums in Edfu’. The context clearly shows that ifd can refer only to the girdle-wall. For the spelling see Fairman’s remark Bull. Inst. Jr.
XLII, 106 with n. 2. Other examples are:

(1) ٌٌٍُُِْْ ٌٌٍُُِْْ (10) ٌٌٍُُِْْ ٌٌٍُُِْْ, “He protected them with this wall on all four sides of them, (namely) with a girdle-wall, according to what is in the book etc.”, E. vii. 19, 9-10.

(1) ٌٌٍُُِْْ ٌٌٍُُِْْ, “This temple is beautiful” with a girdle-wall on (all) four sides of it”, E. viii. 19, 8-9.

(4) ٌٌٍُُِْْ ٌٌٍُُِْْ ٌٌٍُُِْْ ٌٌٍُُِْْ ٌٌٍُُِْْ, “Ye who march round this beautiful ambulatory, who walk round the girdle-wall of the Great Seat’, E. vii. 4, 7. Though ٌٌٍُُِْْ may just possibly mean ‘the four sides’ here, the rendering we have offered seems to be the most satisfactory.

(5) ٌٌٍُُِْْ ٌٌٍُُِْْ ٌٌٍُُِْْ ٌٌٍُُِْْ ٌٌٍُُِْْ, ‘Wetjet-Hor of the Falcon of Gold... it is complete (reb) with a girdle-wall’, E. iv. 221, 9.

(6) It is here that we must place E. iv. 330, 14, the passage which has given rise to this long note. Observe that the parallels show that we must regard ṣpt as 3rd pers. sing. Old Perfective without ṣ, despite the gender of ḫnfr. For the masc. form occurring where we should expect the fem. see E. iii. 1, 14, as contrasted with iii. 86, 13, 14.

(7) ٌٌٍُُِْْ ٌٌٍُُِْْ ٌٌٍُُِْْ, ‘Her Majesty is venerated in the names of her temple. The sacred enclosure, how happy is he who enters it, to see it is like (seeing) the horizon of Rā’, E. vii. 23, 12. Here ifd may possibly mean ‘girdle-wall’, but seems rather to represent the area enclosed by that wall, i.e. means ‘sacred enclosure’.

B. ifd = ‘four sides’ of a building. (8) ‘ḥb nfr ṣfr ṣrk ṣmn ٌٌٍُُِْْ ٌٌٍُُِْْ ٌٌٍُُِْْ ٌٌٍُُِْْ ٌٌٍُُِْْ ٌٌٍُُِْْ’, (Long) live the God who completes the monument in Mesen, the four sides of its wall being round about it”, E. vii. 351, 6.

(9) ٌٌٍُُِْْ ٌٌٍُُِْْ ٌٌٍُُِْْ ٌٌٍُُِْْ ٌٌٍُُِْْ ٌٌٍُُِْْ ٌٌٍُُِْْ, “The cord was stretched by Seshat and Rekhès together with these Creator-gods who have established the four sides of their wall, a wall (namely) of 300 by 400 (cubits)”, E. iv. 353, 6-7. Similarly E. iv. 14, 7, where ifd cannot possibly mean ‘girdle-wall’, since the text was inscribed before that wall was built.

(10) For the example in E. vi. 10, 9, see no. 2 above.

Arisning out of this meaning is an adverbial use applied to persons: (11) ٌٌٍُُِْْ ٌٌٍُُِْْ ٌٌٍُُِْْ ٌٌٍُُِْْ ٌٌٍُُِْْ ٌٌٍُُِْْ ٌٌٍُُِْْ, ‘The chiefs of tens are with him, on all sides of His Majesty, protecting him’, E. iii. 32, 9-10. Presumably ifd is for hr ifd, with ellipse of hr.

C. The specialized use of ifd in the dimensions of rooms: (12) ٌٌٍُُِْْ ٌٌٍُُِْْ ٌٌٍُُِْْ ٌٌٍُُِْْ, E. vii. 14, 2; see also vii. 15, 8-16, 1; iv. 5, 6, 6, 2; and cf. iv. 5, 4-5. In these examples the scribe seems to be describing a room of which each wall was eight cubits long, and so we should possibly translate, ‘each of the four walls is eight cubits’. But we wonder whether in each case this phrase is not in apposition to what immediately precedes it

* See below under B.


* Actually constructed in the reign of Ptolemy VIII, Sister II, the Ptolemy named in our two texts.
and whether we should not translate, 'a square (room), namely, of eight cubits.' Hence (13) \( \frac{\text{Ixx}}{\text{E. IV. 6, 3}} \), should perhaps he rendered 'each one is a square (room) likewise.'

1. The expression \( \text{?}\text{[n]} \) appears to have two meanings: (a) 'on the four sides of', i.e. 'round about', examples E. vii. 19, 8-9; iv. 330, 14 = rev. 3 and 6 above.

(b) (14) \( \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} \text{[n]} 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the ceremony with five pellets of Upper Egyptian natron see E. i, 48, 17; 427, 7; iii, 336, 12, with five pellets of Lower Egyptian natron see E. i, 36, 10; iii, 337, 15; iv, 60, 14; with five pellets of incense see E. i, 49, 6.

14. — Ceremony VIII, Budge, i, 23 ff.; Schiaparelli, i, 48 ff.; Mar. Abyd. i, tabl. 39; see also E. i, 49, 13; ii, 266, 15.

15. — Ceremony XXVI, first episode, Budge, i, 94. The words sk r lyr; mnh n mnh almost certainly form not two captions but one, for according to the Bes-th-mnh version of the Opening of the Mouth (Budge, ii, 40; Schiaparelli, ii, 10) the sm-priest, when presenting the statue with the head-cloth (mnh), is hidden to touch its mouth and eyes (sk r lyr) four times. The arraying of the cultus-image in the mnh is also an episode in the daily temple-liturgy; see Mar. Abyd. i, tabl. 10; JMEOS 1918–19, 20; also E. i, 429, 12; iii, 81, 5; iii, 286, 14. Note that Budge includes in his Ceremony XXVI what really amounts to eight Ceremonies, the arraying in the mnh, the putting on of the various coloured cloths, and the proffering of the broad collar (ntrh).

16. — Ceremony XXVII, first episode, Budge, i, 105; Schiaparelli, ii, 42 ff.; see also Mar. Abyd. i, tabl. 12; Moret, Rit. 150 ff.; JMEOS 1918–19, 51; E. i, 45, 14; 77, 19; 133, 14; 171, 18: 239, 3; 265, 3; 276, 7; 431, 14: 0, 43, 6; 80, 13; 19, 114, 4; 68, 5; 83, 7; 174, 6; 179, 6; 184, 11; 196, 21; 273, 13; 284, 5; vi, 100, 2; vii, 76, 4; viii, 52, 8; 66, 12. This caption seems to be misplaced, for both in the Opening of the Mouth and in the daily temple-liturgy the correct place for this ceremony is after the proffering of the broad collar, see Budge, i, 102, 5; JMEOS 1918–19, 39.

Probably the caption 'presenting oil' is meant to cover, not only the anointings with various unguents, but the applications of the green and black eye-pigments which are also included in Ceremony XXVII, Budge, i, 105–8.

17. In the one word ntrh are probably summarized all the coloured cloths or wrappings, the offering of which forms part of Ceremony XXVI, Budge, i, 96–101; Schiaparelli, ii, 14 ff.; Moret, Rit. 178 ff.; Mar. Abyd. i, tabl. 11 and 17–19; JMEOS, 1918–19, 39–50.

For ntrh = itryyn, 'light-blue cloth', see E. i, 31, 4: = mnh, 'cloth', see E. i, 178, 5; iii, 140, 17; vii, 306, 8. For other examples of mnh at Edfu see E. i, 46, 2; 98, 3; 177, 14; 164, 18; 177, 14; 187, 18; 227, 16; 273, 8; 375, 10; 376, 4; 421, 7; 422, 13; 428, 0; 430, 10; 480, 10; iii, 140, 10; 191, 9 (adjacent to a scene depicting the offering of the ntrh-collars); iv, 238, 17; 278, 11; v, 185, 17; 190, 2; 196, 2; 247, 10; vii, 99, 6; 157, 14; 260, 9; 306, 2; 318, 6. For mnh knob, 'white cloth' (Budge, i, 60), see E. i, 44, 19; 45, 6; 124, 15; 244, 15; 266, 17; 423, 5; for mnh wtf, 'green cloth' (Budge, i, 99), see E. i, 121, 15; 296, 7; for mnh hny, 'red cloth' (Budge, i, 100): no corresponding relief at Edfu, though see E. vi, 83, 10; for mnh tdmt, 'dark red cloth' (Budge, i, 101), see E. i, 31, 10; 126, 14; 423, 17; and for mnh itryyn, 'light blue cloth', see E. i, 31, 2; 126, 14; 289, 14; 432, 9.

18. — Ceremony XXVI, last episode, Budge, i, 102; Schiaparelli, ii, 37 ff.; Mar. Abyd. i, tabl. 16. Perhaps this caption also covers the various episodes which Budge, i, 105 ff., includes in his Ceremony XXVIII, and that may account for the apparent misplacing of Caption i, 6.
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19. See Budge, ii, 121; Schiaparelli, ii, 128 ff.; E. I, 37, 8; 77, 2; 163, 4; 431, 7; 470, 11; II, 140, 7; 142, 10; 266, 3; III, 246, 10; VI, 3, 10; VII, 202, 11; cf. II, 48, 6. Though this ceremony does not occur in the Karnak or Abydos temple-liturgy, its presence in this text and in so many Edfu reliefs suggests that it did occur in the Edfu temple-liturgy.

20. For this meaning of the verb "tlt" see, e.g., Pop. Bremer-Rhind, 26, 6, 12.

21. See Budge, ii, 199 – Dümichen, ii, Pl. xii; Davies-Gardiner, op. cit. 78; Blackman, Meir, ii, 20; III, 29, where it is pointed out that this ceremony, when funerary, is closely associated with the presentation of food-offerings; cf. E. V, 97, 1.

22. See Budge, ii, 95; 99; Gunn, Horapollo, 21, n. 13. See also Blackman, Meir, ii, Pl. x.; cf. E. IV, 242, 17-18, where this ceremony, along with others listed in Text II, is mentioned in an Opening of the Month formula. Cf. also Mariette, Denderah, i, 32; and Budge, ii, 198 – Dümichen, ii, Pl. xii, where the ceremonies "is shot bpt" and "tlt bpt of nsw" are closely associated.

23. See Budge, i, 112 f. and 115 f.; ii, 66 ff. – Schiaparelli, ii, 87 ff.; 97 ff.; JMBOS 1518-19, 49; Mar. Abyd. 1, tabl. 3.

24. Cf. Moret, Rit. 135 ff.; Budge, i, 140.

25. Cf. Hastings, ERE xii, 779; also JEA xxxi, 61, n. 3; E. III, 129, 8-9.

26. Evidently the opening words of a hymn, or an extract therefrom, chanted at the offering of Meret; cf. Budge, i, 140, l. 22; ii, 85, l. 2; 105, II, 2-3. For this ceremony see also Moret, Rit. 158 ff., especially noting 140, l. 5, "hm hw-k m Mrt", etc.

27. See above, n. 20.

28. See Budge, ii, 162; 199 = Schiaparelli, ii, 174; Dümichen, ii, Pl. xii; see also Hastings, ERE xii, 779; with nn. 5 and 6; E. III, 75, VII, 247, 12; VI, 153, 6-7; VII, 271, 15-16.

29. See Schiaparelli, ii, 174; ERE xii, loc. cit.; Mar. Abyd. 1, pls. 38c; 40c; 50.

30. Corresponds to Caption II. 12, see below, pp. 88; 90.

31. While the group of "bpt" in E. IV, 331, 12, is probably to be read "t Itf hmt", in this instance it is almost certainly to be read "rblt", being really parallel with "hsw", E. IV, 331, 13. For other examples of "rblt" – "rblt" see E. VIII, 10, 3; 18, 11-12; cf. VII, 206, 4. Both here and in Caption II, 18 m "rblt" might possibly be rendered 'with a meal', for which meaning of "rblt" see Wh. 1, 167, 12, but on the whole we prefer 'from the oblation'.

32. This caption, i, 10, finds a parallel in II, 14; see below, p. 86. For other citations of this ceremony in the Edfu reliefs, in which it is more frequently designated "rblt", see E. I, 57, 111, 10; II, 111, 7; IV, 73, 4; 220, 6; VII, 97, 13; XIII, 40, 2; 95, 10. See also E. "rblt", St.-text-n-"n-bbl-"n npa m hpt, E. II, 33, 10; "rblt", Wbr-n-nb-nb, St.-text-n-"n-bbl-"n npa m hpt, E. IV, 345, 13-14. For earlier mention of the ceremony see F. L. Griffith, Siut und Der Rijeh, pl. 6, l. 278; Wh. 1, Belegstellen, 513, 8; Bissing-Kees, Untersuchungen zu den Reliefs aus dem Re-Heiligtum des Rameses I., 12 f.; Bissing and Kees, op. cit. 13, produce evidence suggesting that the time for consecrating a temple and 'ceding' it to its lord was the night of the New Year and furthermore that at the beginning of every New Year a temple was rehallowed and handed over once more to its divine
occupant. Fairman has remarked to Blackman that though eshu pr n nbhf usually appears in the captions to the formulae in the reliefs concerned with this ceremony, in the 'building inscriptions' the ceremony is normally referred to as mdw bsh n nbhs or mdw pr n nbhs, see, e.g., E. IV, 9, 1: an exception is E. IV, 20, 1.

33. Restoring (m) njsh: for E. IV, 330, 12, and for — m see n. 1.

34. Clearly the name for Edfu temple must be supplied. A likely restoration is (en-n) nJsh, for which cf. E. II, 9, 13. Hwt-Bik is a common designation of Edfu, see, e.g., E. I, 358, 11; 360, 7; II, 13, (36); IV, 286, 13; V, 165, 13; VI, 5, 6. Another possibility is (en-n) thf which occurs again in this same text, E. IV, 331, 9.

35. See above, no. 7, A, 5.

36. Is the determinative here a scribe's error, and should we emend and translate 'the (very) spit of Shu', the meaning being that like that god the building in question was a miraculous creation and therefore 'the spit of him'? For this interpretation of B kh n see IFA xxxii, 64, n. 29. Fairman feels somewhat inclined to regard in a writing of B 'build', 'construct', Wh. IV, 349, 7, because of the parallelism with E. IV, 330, 14-15, but agrees that Shu as a constructor-god sounds a bit strange.

37. A designation of Ptah, see E. IV, 175, 7, and perhaps 174, 12; see also E. III, 191, 2; 250, 2; 2 IV, 238, 8; 385, 15.

38. Apparently a summarization of Captions I. 2-4 (see below, p. 86). The nbs wr, who are also mentioned in E. II, 272, 12, and III, 333, 9-10, are probably Horus, Geb, Thoth, and Den-nes, Geb having taken the place occupied by Seth in the earlier versions of the inscription formulae; see, e.g., E. I, 428, 4. 6; III, 334-5 7-337. 17-238. 1; IV, 215, 7; probably also II, 247, 11; see also Blackman, Rec. trav. xxxix, 64; Budge, II, 3-9; Moret, RtI, 204, 7; and cf. Dümichen, II, pl. XI, horizontal line 3.

39. An episode in Ceremony XVI = Budge, 1, 78 f.; Schiaparelli, 1, 127 f.; Dümichen, II, pl. IV; Davies-Gardiner, Tomb of Amenemhat, 59. For the participation of Ptah and Seker in this operation see Budge, II, 110; Schiaparelli, II, 205 f.; Wh. II, Beleng., 88, 8. Note that the chisel is usually handled by Seker (Wh. II, loc. cit.; Budge, II, loc. cit.; Lefebvre, Précis, II, 62). — Text 82, II, 69-71, not, as here, by Ptah. With the writing of mdsf 'chisel' in our text cf. (n) Lefebvre, ibid., I, 70. The has been placed before simply to obtain a better grouping between the two tall signs.

This chisel is usually said to be of copper, blt, but in one instance, Schiaparelli, II, 205 (Rite of Inum., version), the material mentioned is iron, blt-n. An in text the name of the metal is not given.

The employment of the smthf and smth-nbhf forms suggests that here we have a rubric or part of a rubric rather than a normal caption to a formula; see below, p. 83 f.

For the Rite of Opening the Mouth performed on behalf of divinities at Edfu see E. I, 173, 3; III, 277, 3; 286, 6; IV, 242, 15; V, 90, 12; 238, 10; VII, 325, 18.

40. An episode in Ceremony XII = Budge, 1, 70; II, 26; Schiaparelli, 1, 111; Dümichen, II, pl. II; Davies-Gardiner, op. cit., 59. The 'Sorcerer' (wrt-sbkn)

• Where (s) is parallel with in E. I, 428, 4

• Cf. E. I, 306, 10, where the King officiating as an priest and 'directing the rites' (ri smt) is designated 'son of Seker'.

a 40b10-1

IV, 3

A, B, C, D}

m-

Cmt
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was a wavy rod or wand terminating in the head of a ram. For a good example see Dümichen, ii, loc. cit. Note that the correct reading is ṣer-hknw not ṣer-hknw. see Wb. i, 328, 4. The ṣ is clearly a corrupt form employed not only here as an ideogram, but again in E. ii, 207, 15 = xI, p. 183. The ram-headed rod, in an almost vertical position, occurs as an ideogram in E. iv, 243, 1. The sign ṣ is again incorrectly employed as determinative in ṣ.w.20, ṣer-hknw, E. i, 207, 17 = xI, p. 183. Cf. also ṣw, as a spelling of ṣer-hknw, Mariette, Memphite, i, 28.

43. Another episode in Ceremony XVI – Budge, i, 178 f.; 177 f.; ii, 30; 154; Schiaparelli, i, 128; Dümichen, ii, pl. iv; Davies-Gardner, op. cit. 59.

42. An episode in both Ceremony XII and XXIV – Budge, i, 68; 92; 168 f.; 184; ii, 23; 38; 140; 179; Schiaparelli, i, 104 f.; 59 f.; Dümichen, ii, pl. ii.

43. In other versions of the Opening of the Mouth no mention is made of an adze of the Courtiers nor of their opening the mouth of the statue with it. Furthermore, the four slabs (ḥbrt) are not manipulated by them but by the ṣ-ntr, who 'wipes' or 'washes' the eyes and mouth of the statue therewith, and so opens them, an episode in Ceremony XXIII = Budge, i, 86 f.; 180 f.; ii, 166 f.; 166; 8; Schiaparelli, i, 144 ff.; Dümichen, ii, pls. v and vi. Davies-Gardner, op. cit. 59 f. It seems, therefore, not improbable that ṣw, smr, is a corruption of ṣ-ntr.

44. A beheaded goose was also offered when the foundations of a temple were platted with cord and poles, see Bissing. Kees, op. cit. 65; E. ii, 31, 3, 11, 105, 5, 114, 15; 167, 12; iv, 352, 3, vi, 168, 10. For the goat-victim see the n. 46 below.

45. See Seth, Dram. Texte, 147, n. 41a.

46. The sacrifice of a bull, which precedes the offering of the beheaded goose and goat in the normal versions of this rite, constitutes along with that offering and the above-mentioned 'touching' of the mouth and eyes with the four ḫbrt the main part of Ceremony XXIII = Budge, i, 85–90; ii, 17 f. with 169 f.; 176; Schiaparelli, i, 150 ff.; Dümichen, ii, pl. i. The slaughter of a bull and the decapitating of a goat and goose also figure in Ceremony XI* – Budge, i, 47 f.; ii, 131 f.; Schiaparelli, i, 85 ff.; Dümichen, ii, pl. viii. In the latter Ceremony the first-named victim is called 'an Upper-Egyptian ox', ng ḫmr, Dümichen, ii, pl. 11; in the former 'a Lower-Egyptian male victim', ḫmr nj ḫmr, Dümichen, ii, pl. vi. In our version of the Rite the two Ceremonies seem to have been compressed into one. 4 For another Edfu example of the option (p)ḥḥt r ḫmr ḫmr see E. iv, 242, 18–243, 1; see also Seth, Dram. Texte, 110, n. 34.

47. Frequently mentioned as victims in the Edfu texts, e.g. E. i, 113, 5; 452, 4: 464, 15; 496, 16; 497, 13; 526, 10; 527, 10; iii, 197, 11; iv, 284, 16, et passim.

48. For ḫmr as victims see, e.g., E. i, 58; 12; 111, 4; 14–15; 305, 12; 13; 374, 10–11, 131; 484, 14; 476, 4; 6–7; 496, 1; 537, 11; 535, 16; 563, 8; ii, 163, 12; iii, 301, 6; iv, 311, 9; 392, 5; vi, 204; 4; 205, 1; vii, 101; 8; 125, 10–11.

4 According to the Jonkheere version two goats, not one, were beheaded in both ceremonies, Budge, i, 48; 80, 16, 32; Schiaparelli, i, 87; 133. Note also that both as that and in the Petrie version, as well as in the much earlier Roseneum Dramatic Psalms – Seth, op. cit., 146; 143, the goat and the goose symbolize crimes, as not regularly do the victims, birds and beasts, in Ptolemaic temple texts; see Jansen, E.A.N. xviii, 65 ff.; Blackman-Paiman, J.R.A. xxi, 10, with n. 1; Blackman, J.R.A. xxii, 24.

5 See below, p. 87 f.
CONCLUSIONS

The two texts translated and annotated above consist mainly of the captions or headings to a number of the formulae appointed to be recited during the performance of the ceremonies comprising the Rite of Opening the Mouth. It was not until our article in *Misc. Gregoriana*, 397 ff., was in print that these two texts attracted our notice, when we promptly realized the importance of their bearing on certain ideas expressed in the hymns and litanies with which that article is concerned, ideas discussed by us both in the Commentary, n. 9, and in the Conclusions, but not treated at such length or in such detail as they would have been had the material, with which we are now dealing, been known to us. However, we pointed out that in the above-mentioned litanies Horus the Behdetite and the 40-temple divinities male and female, the various parts of Harsus' body, the ornaments or emblems which he wore or carried, his temple with its halls, chapels, pillars and gates, its images, the figures in the reliefs carved upon its walls, the boust-shrine in the Holy of Holies, and all the other furnishings, 'are called upon to rouse themselves from slumber, being clearly regarded, one and all, as separate animate beings who sleep during the hours of darkness, but 'awake in peace' as soon as the sun appears on the horizon and sheds its light upon them'. That the Egyptians believed that divinities could become immanent at will in the figures depicting them in the temple wall reliefs, which thus became alive and active, was clearly demonstrated many years ago by Junker. Speaking of how far the temple-reliefs depicting the Osirian mysteries actually represent the carrying out of those rites, and of what relation the former bear to the latter, he says: 'From the representations showing them to us in progress we really learn nothing as to how they were actually performed, for the pictures have a purpose of their own. They are not only serve to decorate or illustrate, but stand in a close relationship to the rite. In their own selves everything that they depict is carried out, seeing that the divine spirit (der Geist) of the god and of his retinue enters into the figures.' After illustrating and amplifying this statement by quoting from, and commenting on, a most significant inscription in the temple of Denderah, he goes on to say: 'Thus the same conception that we meet with in regard to the sculptures in the tombs is here transferred to the temple reliefs, or rather the same idea underlies them both. In the latter as in the former all

* Standesmachen, 6 ff.

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the scenes are alive, in that the divine spirit (der Geist), enters the figures and really eats and drinks what is set before him, whether painted or named in writing. With the temple and its sculptures the king has fashioned for the god "a monument for his ka" which is not only to proclaim his deeds and his might and depict his cult, but is to carry on in itself, beside the service of the priests and other officiants, a continuous actual cult through the indwelling of the divine ka.'

Blackman in his article The Stela of Nebqar-en-waret dealt at some length with this Egyptian belief that divinities and the dead could become immanent in the representations of them sculptured or painted on temple and tomb-chapel walls and naturally also in their statues. This belief, he maintained, accounted for the erection of cenotaphs and memorial stelae at Abydos. The dead person, it was supposed, could participate in the various ceremonies performed there in honour of Osiris by becoming immanent in his portrait carved on the stela, and so partake of the spiritual benefits that such participation would secure for him. As Blackman suggested in the same article, we can now understand why Neneferkaptah, speaking in his tomb-chapel in the Memphite necropolis, was able to say of his wife and child buried in far distant Coptos, 'they are in Coptos and are also here in this tomb by the craft of a good scribe'. As is well known, the Opening of the Mouth was regularly performed on behalf of the statues of divine and human beings, statuettes used for magical purposes, and even on behalf of the heart-scarab, to imbue them with life and identify them with the beings or creatures they represented. Our two texts, with the significant words 𓊟𓊰𓊲, etc., quoted at the beginning of this article, indicate that the Rite of Consecration of a temple employed at Edfu consisted partly, if not entirely, in a version of the Opening of the Mouth, the sequence and character of the ceremonies composing the rite suggesting that first of all it was performed on behalf of the cultus-statues (see below) and that then the 'Mouth of the Temple' itself was opened. The idea evidently was that not only the cultus-statues were enabled to become alive and active through the due performance of this rite, but the figures in the wall-reliefs also and the entire edifice with all its appurtenances.

We can in no wise claim that the archetype of our two texts was a copy of the service-book used at the Consecration of Edfu Temple, for it appears to have consisted almost entirely of the captions to the formulæ appointed to be recited while the various ceremonies were being enacted. In fact it was probably but a brief résumé of the rite, and might be compared with what Drioton thinks the existing version of the Memphite Creation Drama must be regarded as being, 'le directoire d’un cérémonial pour la préparation et le célébration d’un mystère', though it was evidently far more compressed and curtailed than is that 'directory'. Probably the main requirement of the Master of the Ceremonies, for whom the archetype of the two Edfu texts was drawn up, was a list of the various ceremonies comprising the rite arranged in their proper sequence so that all might be performed in an orderly manner and the solemn progress of the ritual not marred by mistakes or hesitations. This requirement was supplied by the captions

* JEA xxv, i ff.
* Ibid. 6, with n. 6.
* Blackman JEA xi, 139 f.; xxv, 57.
* Griffith, Stories of the High Priests, 137.
* Le Théâtre égyptien, Cairo, 1942, 21.
to the formulæ appertaining to those ceremonies, with perhaps a few instructions included as to the role to be played by this or that officiant at a given moment, especially if the officiant in question had to impersonate a divinity (see Captions II. 2 and 13).

In the complete service-book, of course, such instructions or rubrics inserted at intervals in the formulæ would have been numerous, as, e.g., in the Bes-th-Imn version of the Opening of the Mouth. As we shall see, the captions to certain ceremonies have somewhat surprisingly found no place in our text. Such omissions are doubtless due to the fact that the allotted space on the walls was limited, and so the already brief "directory" had to be even further curtailed to find room for it in the frieze. 

On what principle did the scribe who drew up this abbreviated version of the "directory" divide the captions between the two texts? Far from being haphazard, as might appear at first sight, he obviously had in mind a very definite plan. It has long been the accepted view that the Opening of the Mouth and the daily temple-liturgy are, apart from a number of ceremonies essentially peculiar to the former, practically identical rites. Both comprise an elaborate toilet followed by a meal, which, indeed, except for certain preliminary ceremonies, are the main features of the temple-liturgy. What the scribe has done is to place the captions common to both rites on the west wall (see above, p. 75) and those peculiar to the Opening of the Mouth on the east wall. Thus on one side of the Outer Hypostyle Hall we have an abbreviated version of the daily temple-liturgy and on the other side a rather more abbreviated version of the Opening of the Mouth, the former supplying, however, what is lacking in the latter. Taken this way, the two texts can represent both a single and two separate rites.

Judging from the fairly numerous reliefs at Edfu depicting the Opening of the Mouth of a divinity and from the fact that a shortened form thereof was included in the funerary liturgy, it is possible that a similar shortened version also found a place in the temple-liturgy despite the fact that there are no allusions to any such ceremonies either in the Abydos or Karnak versions of the rite. But if the Edfu temple-liturgy did comprise a shortened form of the Opening of the Mouth, then not only does Text I supplement Text II, but conversely the latter completes the former.

But while accepting the view expressed in the previous paragraphs, we must not overlook the fact that our scribe also planned to make either group of captions as complete a version of the rite it represents as the wall-space permitted. Thus Caption II. 1 seems to be a summation of Captions I. 2-4, Captions II. 9 and 10 similarly appear to correspond to Captions I. 10-17, while Captions I. 18-20 find their parallel in Captions II. 12-14. In carrying out his plan the scribe was possibly prompted by a feeling for symmetry, but probably more by a desire to make the two texts as independent of one another as possible owing to their being so widely separated the one from the other, by the whole breadth, in fact, of the façade of the Outer Hypostyle Hall.

* Budge, "P. E. Schiaparelli i. 22 ff.
* See also, e.g., P.M., p. 121; Budge, "P. E. Schiaparelli i. 22 ff.
* See also, e.g., P.M., p. 121; Budge, "P. E. Schiaparelli i. 22 ff.
* Perhaps the Opening of the Mouth was included in the temple-liturgy only at stated intervals or on special occasions such as New Year's Day, see n. 22.
* See the table on p. 91.
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Now the current Egyptian belief being that the same magic power resided in the texts inscribed on their temple- and tomb-walls as in the similarly situated reliefs, it was naturally desired to make our two texts as magically efficacious as possible and so ensure that the ceremonies they embody should continue to be performed, either as one combined rite, or as two single rites celebrated simultaneously. Thus, it was felt, the mysterious life originally imparted to the whole temple and its occupants by the Rite of Consecration would perpetually be renewed; that is to say as long as the two texts remained intact. Nevertheless, it must also be borne in mind that the actual performance of such ceremonies and the recitation of the accompanying formulae were naturally regarded as more efficacious than sculptured representations and mere written words.

We should now, perhaps, present the reader with a brief but consecutive description of the Rite of Opening the Mouth as celebrated, or rather as we think it was celebrated, for the hallowing of Edfu temple. The description will be based on the content of our two texts themselves and on information derived from various sources, full references to which will be found in the Commentary. We hope that the table at the end of the article will make this account of the rite more intelligible to the reader and enable him to gain a clear picture of these somewhat complicated proceedings. First be it observed that we have no definite information as to where the main portion of the rite was performed, but, since our texts were placed on the exterior walls of the Outer Hypostyle Hall (see p. 73), it possibly took place in that part of the temple. Seeing that Caption I. ii states that the rite was directed by Thoth, it is not unlikely that the Master of the Ceremonies, who may well have been the Chief Lector, impersonated that god. No mention is made of any cultus-statues, for the captions relating to Ceremonies I and II have been omitted, doubtless in the cutting-down process; but their presence is plainly implied by Captions I. 5-8 and II. 1-5.

Having asperged the statues of Horus and the co-temporal divinities with holy water and presented them with pellets of natron and incense for the purifying of their mouths, the officiants censed them (Captions I. 2-4 = Ceremonies III-VIII). There are no captions referring to Ceremonies IX and X, while Ceremony XI is assimilated to Ceremony XXIII (= Captions II. 6-8). The latter is in parts practically

\[ \text{See Blackman, \textit{Merk.}, ii, 16; JEA xxi, 8; Davis-Gardiner, op. cit. 92, \text{ end.}} \]
\[ \text{See Blackman, JEA xxi, 160; concluding sentence; see also above, n. 72.} \]
\[ \text{See Blackman-Fairman, JEA xxvii, 38 with n. 3.} \]
\[ \text{See Blackman, JEA xxii, 8.} \]
\[ \text{The notes indicated here by numerals are, as stated on p. 79, those composing the Commentary.} \]
\[ \text{Cf. the possible impersonation of Imhotep by the Reader, who was presumably the Chief Lector, during the performance of the Fifteenth Religious Drama (Merk C), JEA xxxvii, 58.} \]
\[ \text{Boiid, i, 1-45.} \]
\[ \text{We are presuming that all the cultus-statues in the temple were grouped together for consecration in the Outer Hypostyle Hall, though the officiants may, of course, have gone from chapel to chapel 'opening the mouths' of each statue individually. We use the word 'consecration' because the mouths of the images in question had probably already been 'opened' in the \textit{Hut-Unity}, 'House of Gold' = the sculptor's workshop (see Davis-Gardiner, op. cit. 57 f., Blackman, JEA ii, 141). But the Egyptian view would almost certainly have been that when it was necessary to hallow or rehallow (see n. 32) a temple, it was essential to re-consecrate the cultus-statues to make quite sure that they were fit for the divinities to become imminent therein (see Blackman, JEA iv, 160, end of last paragraph). Indeed, as already stated on p. 36, a form of the Opening of the Mouth must have been performed on their behalf daily.} \]
\[ \text{Boiid, i, 26-46.} \]
\[ \text{Ibid., 47 ff.} \]
\[ \text{See nos. 43, 44, and 46.} \]
a duplicate of the former, except that whereas in Ceremony XI the sacrificed bull is described as 'Upper Egyptian', in XXIII it is described as 'Lower Egyptian'.

Owing, doubtless, to lack of space there is no allusion in either of the two texts to an important episode in both Ceremony XII and Ceremony XXIII, the presentation of a freshly severed foreleg of the slaughtered bull. That this ritual act, however, duly figured in the Edfu rite we are discussing is suggested by the following excerpt from a formula accompanying one of the numerous representations of the Opening of the Mouth in the Edfu reliefs. " point to the Upper Egyptian male ox (i.e., give the sign for it to be slaughtered) and take the foreleg'. E. iv. 242, 18-243, 1.

Two officiants now open, the one the mouth, the other the eyes of the statues (Caption II. 2 = Ceremony XVI). The former, who impersonated Ptah, used for this operation a copper chisel. No question is made of the instrument used by the latter, who impersonated Seker. Caption II. 4 seems out of place, for the opening of the mouth and eyes with the finger of fine gold also occurs normally in Ceremony XVI. Captions II. 3 and 5, 'Taking the Wr-ha33 adze' and 'Proffering the Copper Adze of Anubis', both seem to refer to Ceremony XII, in which various adzes, among them the two just named, were applied to the mouth and eyes of the cultus-object after the foreleg of a bull had been presented (see above). Here it should be noted that the Edfu Opening of the Mouth formula recently cited clearly associates the foreleg of a bull with the Wr-ha33 and correctly mentions the former before the latter. Ceremonies XIII-XXIV are not represented in our two texts, nor yet Ceremonies XVII-XXII, none of them being of any special significance except XXI, in which the psa-bf or ps-n-bf, an implement of great antiquity and obscure origin, was used for the opening of the mouth. That it was not unknown at Edfu is indicated by the appearance of the psa-bf in two inscriptions in this temple, both of them occurring in reliefs depicting the Opening of the Mouth of a divinity. The sign representing the implement is in both instances much debased.

According to our 'directory' the Courtiers (smre) were now ushered in (Caption II. 6) and the eyes of the statues opened with 'their maa-adze' and their mouths 'wiped' or 'touched' with four small stone tablets (khaut). As stated in n. 43, no such functions were attributed to the smre in any other version of this rite. It has therefore been suggested there that smre is a corruption of si-meryf, an officiant who is specifically directed in Ceremony XXIII to perform the ritual act with the 'khaut'. To this same Ceremony Captions 7 and 8 also refer, i.e., those mentioning the beheading of a goose and goat and the sacrifice of an 'Upper Egyptian male ox'. On the evidence of the formulæ relating to Ceremony XXIII and the accompanying rubrics we are probably correct in supposing that after the performance with the four 'khaut' the decapitated goose and goat and the heart and foreleg of the bull were formally presented to the statues. In this 'directory', as already remarked p. 87. Ceremonies XI and XXIII

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* Budge, i. 66.  
* Ibid., 88 f.  
* See Sethe, Djet. Text. 147, p. 410.  
* Budge, i. 74 f.  
* Ibid. 81-5.  
* E. iv. 243, 2170, 158, 13.  
* Cf. Stiene, B 251.  
* See nos. 43 and 46. It is suggested by Davies-Gardiner, op. cit., 60, that the 'khaut' probably chips of limestone, symbolize teeth and that the action of applying them to the lips represents the giving of new teeth.
THE CONSECRATION OF AN EGYPTIAN TEMPLE

... seem to have been amalgamated. But note that the editor, in effecting this amalgamation, substituted the Upper Egyptian bull proper to Ceremony XI for the Lower Egyptian victim proper to Ceremony XXIII, though, having regard to its position in the rite, Caption II. 8 is more closely related to the latter ceremony than to the former. We suggest that the editor deliberately chose the Upper Egyptian bull because he was the priest of an Upper Egyptian temple; cf. the use at Edfu of the sign 𓊤 for m instead of 𓊥, to which Fairman draws attention in Bull. Inst. fr. XLIII, 86, n. 1. For the symbolic meaning ascribed to the victims see p. 83, n. a.

A further opening of the mouth and eyes with the Deu-er and Dem-er (?) adzes, of which the ritual act prescribed in the first part of Caption II. 6 may be the equivalent, forms the main feature of Ceremony XXIV. This, as we have already seen, would not be the only change in the usual sequence of Ceremonies occurring in our 'directory'. After a preliminary censing (Ceremony XXV) not recorded in either of the texts, each of the statues was arrayed in the white head-cloth (mmt), the officiant having first 'wiped' its mouth with it (Caption I. 5 = Ceremony XXVI, first episode). Then having anointed the statues (Caption I. 6 = Ceremony XXVII) and having placed upon them the prescribed wrappings of various coloured cloths (Caption I. 7 = Ceremony XXVI), the officiant hung round the neck of each a 'broad collar', composed, no doubt, of brightly coloured faience beads (Caption I. 8 = Ceremony XXVI, last episode). At first sight all reference to Ceremony XXVIII, which consisted in the presentation of certain insignia of sovereignty, seems to be lacking. But in the Edfu rite the presentation of all ornaments and insignia may have formed a single Ceremony, and our editor may have thought that mention of the 'broad collar' sufficiently represented the whole series of related episodes. The toilet-ceremonies ended with an officiant censing the statues (Ceremony XXIX) of which there is no mention here, and holding up before their faces a mmut-er sa full of holy water (Caption I. 9).

The next series of ceremonies is mainly concerned with the laying of a repast before the statues, with which the daily temple-liturgy and the Opening of the Mouth regularly terminated, and the preparations therefor. Perhaps we should point out here that in this 'directory' the order of ceremonies preliminary to the actual meal differs somewhat from that postulated by Blackman for the almost identical group of ceremonies forming part of the ordinary daily temple-liturgy. This order, however, may have been customary at Edfu and the divergence may not be due to a scribbler's or draughtsman's carelessness. The preparations for the banquet began probably with the slaughter of oxen and geese (Caption II. 9). After the chanting of 'beatifications' (Caption I. 10) by an officiant or possibly a small choir of officiants, the requirements of the offering-table were presented (Caption I. 11). Consisting of bread and wine, drink and various table-vessels. No mention, it will be observed, is made of the washing of the altar, a somewhat surprising omission. Incense was now burned to the Astarte-goddess and all the divinities of Egypt (Caption I. 12). Two acts of worship which normally seem to have preceded not only the preparations for the
banquet, but the 'salutation with the mmst-cwer'.* After the chanting of a hymn of praise to Ret (Caption I. 13) the gods were summoned to their repast (Caption I. 14) and then the image of the goddess Maet was presented to the sun-god, as the words of Caption I. 15 clearly imply.** The presentation of Maet immediately after the gods are 'summoned' is by no means inappropriate, for Maet was regarded both as a substitute for food and drink and as the organ whereby they were transmitted to the belly and the breath of life was inhaled.*** The presentation of Maet and the offering of food and drink are accordingly closely associated in the Bes-th-im version of the Opening of the Mouth.**** The recitation of the formula beginning with 'An offering which the King gives' (Caption I. 16), doubtless to the accompaniment of the usual gesture,***** was followed by the ceremony known as 'Setting the meal in order upon the altar' (Caption I. 17),****** a performance one would have expected to occur earlier in the proceedings.******* The rite, so far as the statues were concerned, then terminated in the offering of a great oblation of bread, meat, and beer (Caption II. 10).

This ceremonial repast ended, the 'Opening of the Mouth' of the temple (Caption II. 11) was enacted, probably a much abbreviated form of the rite just concluded. Captions I. 18 and II. 12 suggest that the officiating priests visited each hall and chapel separately, censing and aspersing them, and, it may well be, making mimetic gestures with their ceremonial adzes and other implements. It was presumably by means of these performances that not only the temple as a whole, but all its individual parts and furnishings became alive and active. The divinities could now become immanent at will in their figures appearing in the reliefs, while the inanimate objects depicted therein became the actual equivalents of what they represented—food, vessels, floral offerings, and the like.

When the service of consecration was over and, so one would suppose, the statues of the divinities had been carried in solemn procession to their respective sanctuaries,* the craftsmen who had participated in the building and decorating of the temple were given a feast consisting, it would seem, of bread, meat, and beer (Caption I. 19), and the members of the temple priesthood were similarly, but probably separately, entertained. Since Caption II. 13 states that Seker, doubtless the officiant who had impersonated that god in the rite just celebrated,† feasted the priesthood, we may presume that the meal of which the priests partook was presided over by him. We know of no other Egyptian text which alludes to the custom of giving a meal to the craftsmen after they had finished constructing a temple. It is, however, not an uncommon practice in England to give the workmen a dinner on the completion of an important building, especially a church. Indeed, we are informed that in the latter case the providing of such a feast is regarded as a matter of course.

With the 'ceding' of the sacred edifice to its divine owner (Captions I. 20, II. 14),‡ a proceeding in which the Pharaoh himself was supposed to take the leading part, the consecration solemnities came to an end.

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* Brugsch, I. 112 ff.
** See Brugsch-Fairman, Misc. Gregoriana, 421 ff., n. 98. The significance of the offering of Maet will be discussed at length by us in a treatise now in preparation.
*** See Brugsch, I. 99 ff.
**** See Harris, JEF XIII, 778-779.
***** See Brugsch, II. 106 ff., II. 1, 538 ff.; ibid. xxxiv 118 ff.
****** See Brugsch, II. 106 ff., II. 1, 538 ff.; ibid. xxxiv 118 ff.
******* Of course, in the far more important case of the Opening of the Mouth, the rite took place at the temple.
### Table: The Consecration of an Egyptian Temple

<table>
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* Supplementary Ceremony

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Budge, ii, 199–201
Budge, ii, 195, 198
Budge, i, 182 ff., 215 ff.
Cf. Budge, i, 150
Cf. Budge, i, 149, 1: 92, 93, 2: 41, 109, II, 6–3
Budge, ii, 108, 190
Schiapelli, ii, 134