

The symbolism of the Djed-pillar in *The Tale of King Khufu and the Magicians*

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The repetition of the word *djed* in a number of personal and place names in the well known tale from the papyrus Westcar, and its narrative development point to a deliberate and meaningful parallelism with the ceremony of “rising the *djed*-pillar” and its connotations. Some circumstances in the court of Khufu seem to provide a historical context.

La repetición de la palabra djed en una serie de nombres de personas y de lugares en el conocido cuento del papiro Westcar, así como el desarrollo de la narración apuntan a un deliberado y significativo paralelismo con la ceremonia de “alzamiento del pilar-djed” y sus connotaciones simbólicas. Las posibles circunstancias de la corte de Khufu permitirían apuntar a un contexto histórico para esta relación entre religión y literatura.

THE Tale of King Khufu and the Magicians, known from one fragmentary copy –Papyrus Westcar– dated to Dynasty 15,¹ appears to be a late Middle Kingdom composition² and is generally considered to be a pure Folk-Tale where history overlaps with mythology.³ It weaves a tale of fantasy around an authentic Old Kingdom framework, centred upon King Khufu and his sons⁴ –Khafre, Baufre and Hardedef⁵– but referring back to Kings Djoser, Nebka⁶ and Sneferu, and forward to Userkaf, Sahure and Neferirkare of Dynasty 5 (see figure 1).

Papyrus Westcar appeals to the imagination of the audience through anticipation, metaphor, double-meaning and word-association –thus can be experienced at different levels. I shall explore how such literary devices are used in connection with the symbol of the *djed*-column so much in evidence in the Fourth Tale –that of Hardedef and the Magician Djedi– and consider relevant historical, religious and textual material. I hope consequentially to offer an interpretation of the allegory represented by the complete Westcar.

1. From the style of hieratic writing and width of parchment (Erman, 3-6).
2. From its language and style (Erman, 7-21; Lichtheim, 215; Parkinson, 117).
3. As Eyre expresses it (Eyre, 415).
4. Assuming an unnamed son recounts the first, largely incomplete tale, Simpson (Simpson, 745) suggests this could be Crown Prince Kawab, owner of mastaba G7110/7120, who predeceased his father. Other candidates are Khufukaef and Djedefre.
5. Khafre is next-but-one successor to Khufu. Baufre

- may be identical with *hr-b3=f*, son of Khufu interred at Giza, and/or king *b3w=f-r^c* who appears in a Middle Kingdom inscription (von Beckerath, 1975a, 600). Hardedef will be discussed later.
6. Nebka is another name of the little-known Sanakhte, first king of Dynasty 3 and Djoser's brother (Clayton, 32). This Nebka is more likely to be that in the narrative than the tentative 4th Dynasty owner of the unfinished pyramid at Zawiyet el-Aryan (Clayton, 51), although Nebka follows Djoser in the Tale.

CHART 1 - FAMILY TREE: DYNASTIES III, IV and V (adapted from Hart p 106 and Clayton p 46)

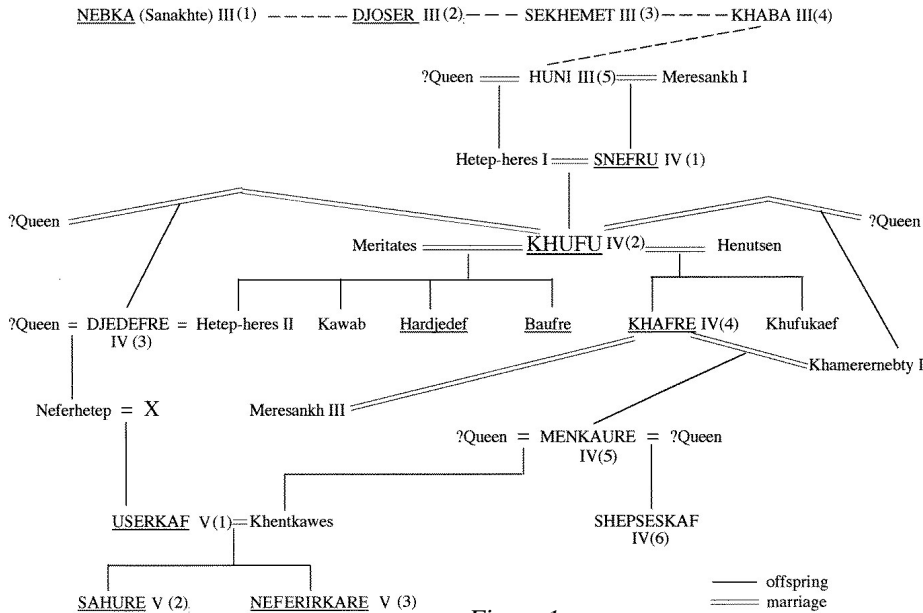


Figure 1

The hieroglyphic biliteral $\overline{\text{dd}}$ representing the *djed*-column of Osiris is used as the phonetic determinative of $\overline{\text{ddi}}$, meaning "to be stable, enduring",⁷ and in the later variant writings⁸ $\overline{\text{dd}}$, $\overline{\text{dd}}$ and $\overline{\text{dd}}$.

In the Fourth Tale the appearance of *dd* in the names $\overline{\text{ddi}}$, Djedi (the Magician), $\overline{\text{ddsnfrw}}$, (where Djedi lived⁹), $\overline{\text{r(w)d-ddt}}$ Ruddjedet (mother of the 5th Dynasty kings) is surely deliberate to invoke associations with this ancient symbol.

The *djed*-pillar was a prehistoric fetish, a wooden column imitating a bundle of stalks tied together¹⁰—probably the last sheaf of corn to be cut at harvest-time— which in the ancient world was believed to contain the retreating spirit of the corn thus treated in a special way. The ceremony of *Raising the Djed-pillar*

probably originated as a pre-historic post-harvest ritual to re-vitalise the corn spirit. As Egyptian theology developed Ptah, then Osiris (as chthonic fertility-god and essence of all eternal life) became associated with the *djed*, and *Raising the Djed-pillar* with the resurrection of Osiris. The *djed* was treated as a living god; it was adorned with loin-cloth and feathers, and human eyes painted in.¹¹

Two early cult-sites for the *djed*-pillar were the Western Delta towns of $\overline{\text{ddw}}$, $\overline{\text{ddw}}$ (11th-mid 12th dynasty writings), $\overline{\text{ddw}}$ (late 12th dynasty¹²) *ddw*,¹³ now Busiris, and $\overline{\text{ddt}}$ now Mendes.¹⁴

Although the Cult of Osiris was established by Dynasty 5 at the latest,¹⁵ the identification of Osiris with the *djed*-pillar cannot be shown conclusively until Dynasty 18. The Theban

7. Gardiner, 1957, 502 and Faulkner, 1962, 325.
 8. Faulkner, 1962, 325.
 9. Town near the pyramid of Sneferu at Meidum (Kaster, 263).
 10. Gardiner, 1957, 502; Posener, 1962, 64-65; Shaw & Nicholson, 86, 213-214.
 11. Watterson, 55-56; Rundle Clark, 235-6; Altenmüller, 1975a, 1100-1102.
 12. Of many variant writings for *ddw*. See Collier & Manley, 41.
 13. At *ddw*, Osiris supplanted the indigenous god Andjety and took over his royal insignia of crook, flail and

atef double-plumed crown. Later, when the myth of Osiris's dismemberment developed, *ddw* claimed to be the burial-place of Osiris's backbone and the *djed*-pillar became the embodiment of this sacred relic. (Shaw & Nicholson, 213-214; Watterson, 56).
 14. The ram-god *b3-nb-ddt* "manifestation of the Lord of Djedet" was known here from Dynasty 2 (Shaw & Nicholson, 181).
 15. Griffiths, 21-24 and 68; Rundle Clark, 98.

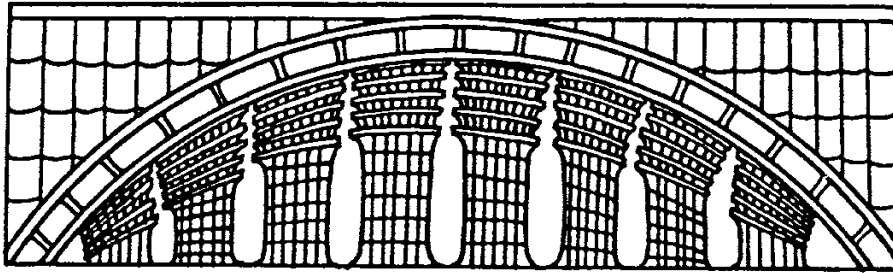


Figure 2: Djed-columns supporting an arch as used in the architecture of a window, thus acting as a sky-support. Wall decoration in Step Pyramid (Rundle Clark, 236).

tomb of Kheruef (TT192) has splendid reliefs¹⁶ of Amenhotep III offering to the Osirian djed¹⁷ (fig. 4); also of this king erecting the *djed*-pillar (fig. 5). The texts (Appendix I) tell us that the king himself performs the ceremony in order that the god Sokar-Osiris might grant favourable conditions for the impending celebration of Amenhotep's Sed-festival.¹⁸

Van der Vliet (406-7) points out that the specific occasion here for *Raising the Djed-pillar* exemplifies the general occasion of providing a "Time boundary" to separate one era from another -e.g. to close Temple Festivals on the final day. The djed standing upright implies continued life and stability in the world.¹⁹

As is clear from the above iconography, *Raising the Djed-pillar* not only symbolised the resurrection of Osiris but, with king as Enactor, served as a metaphor for the continuing stability and endurance of the monarchy. The *djed*-pillar has been used in royal architecture as "cosmic pillars" or "sky supports" since Dynasty 2,²⁰ being particularly evident in Djoser's funerary complex (see Figures 2-3).²¹

Kings may first have set the *djed*-column upright in Memphis during the Old Kingdom (Sethe, 156) but the earliest textual evidence comes from the Middle Kingdom. The 11th/12th Dynasty Coffin Texts, relate occasions of *Raising of the Djed* to certain times and places connected with the Osiris-Horus-Seth myth, when the ceremony signified the Triumph of Osiris over his enemies.²²

"O Thoth, vindicate Osiris against his foes in (...) the great tribunal which is in Khem on that night of erecting the *djed*-pillar in Herwer (...) the great tribunal which is in Pe and Dep on that night of erecting the two *djed*-pillars...". "O Thoth vindicate Osiris against his foes in (...) the great tribunal which is in Djedu on that night of erecting the *djed*-pillar".²³

The same mythology dominates the Royal Cult of Succession and directly links the king with *Raising the Djed-pillar* –notably in the *Ramesseum Dramatic Papyrus*²⁴ discovered in a tomb dated to Amenemhet III.

16. Brugsch, 1190-1196; *Oriental Institute of Chicago*, 58 ff and plates 52-57.
 17. Osiris is named by the head of the Personified *djed*-pillar in Chart 2. In Plate 57, Amenhotep's daughters "adore Ptah-Sokar, the *djed*-pillar of Osiris".
 18. Oriental Institute of Chicago, 59-60; van der Vliet, 406.
 19. To be upright is to be alive, to have overcome the inert forces of death and decay (Rundle Clark, 236).
 20. A stela of Khasekhemui has a *djed*-column support (Rundle Clark, 237).

21. Where they, together with *Tyets* (knots of cloth or leather, the symbol of Isis), were used to frame the Royal Name enclosure vertically. Rundle Clark, 236-237, gives a detailed explanation of the symbolism of the *djed*-pillar in delimiting and guaranteeing the space of air and world in which the king's authority holds good. He believes this is the origin of the cartouche.
 22. Van der Vliet, 410-411; Altenmüller, 1975a, 1101.
 23. De Buck, IV, 332, 335; Faulkner, 1973, 272-3.
 24. Altenmüller, 1975b, 1132-1139; Sethe, 1928.






Figure 3: *Djed columns supporting the world space occupied by the name of the Zoser (Rundle Clark, 137)*



This sacred²⁵ work honours Senusret I but may have older origins.²⁶ It has both funerary and dynastic concerns and seems to be a "Coronation Drama" performed at the *Sed*-festival to re-enact the royal accession ceremonies. It is played before a statue of the (deceased?) king onlooking from a boat.²⁷ Scenes 12-15 and vignettes 7-9 (fig. 4) involve the *djed*-rituals and reveal that

a) a goat and a goose are killed and their heads offered to the *djed*. These heads represent the head of Seth (twice);

b) the *djed* carrying an *im3*-branch²⁸ is raised by the king's issue (or new king?) and a cord attached to it. The accompanying text identifies the *djed* as Seth and the *im3*-branch as Osiris. Thus *Raising the Djed* causes the *im3* (Osiris) to rise over the *djed* (Seth) and symbolises the Triumph of Osiris over Seth.²⁹

Returning to *The Tale of Hardedef*. Prince *hr-dd=f* is an historical figure. In his mastaba at Giza, his name was written³⁰ . Variant

writings are known from Dynasty 5/6 inscriptions.³¹ Both also contain the biliteral *dd*:  and .

Curiously, the Prince's name in *pWestcar* is written  *hr-dd=f*, without the *djed*-column,³² whereas the listener might expect to hear . This appears intentional and causes me to pose the question "Why did Hardedef need to go in search of the *djed*-pillar he lacked?". For that indeed is what he did in fetching Djedi who is not only eponymous with -but a personification of- the *djed*.

Hardedef finds a prostrate *djed*-pillar; Djedi is "lying down, inactive" (line 7.15). Interestingly *sdr* has the same root as *sdr*t the *Festival of Laying (Osiris) to Rest*.³³ We may have anticipated Djedi to be already dead - from his immense age³⁴ and the funeral-offering quantities of food he consumes every day (lines 7.2-7.3). The *djed*-deity, however, might expect to receive such offerings daily!

25. The cursive hieroglyphs and retrograde writing of hieroglyphs in columns are typical of religious documents used in temples.

26. Sethe, 98, suggests Dynasty 1, but Altenmüller, 1975b, 1139, considers Dynasty 5/6 to be the earliest likely date because of the strong Osirian overtones. Senusret is named on the papyrus but not as the king in the text.

27. Altenmüller, 1975b, 1138.

28. The *im3*-tree may be a date-palm, Gamer-Wallert, 54.

29. Sethe, 48; Altenmüller, 1975a, 1101-1102. In a sense, the *djed* is Seth when prostrate and Osiris when upright.

30. Reisner found his mastaba (G7210/7220) in 1926 in the Giza Necropolis. It had been desecrated -the lacuna could be D46 or A50. (Brunner-Traut, 7; Drioton, 46).

31. Junker, 26; Goedicke, 45. These are from stele of followers of the cult of the deified *hr-dd=f*, who "adored" him or "were revered before" him.

32. That is the writing in *The Instruction of Prince Hardjedef* and other literature quoting him are similar e.g. (Brunner-Traut; Posener, 1952, 113) is no surprise since the versions known of these texts all post-date *pWestcar*.

33. Faulkner, 1962, 259.

34. His 110 years was the age all Egyptians aspired to but probably never reached.



Figure 4

Hardedef addresses him as *im3hy*, the usual term for the revered dead. Djedi has Osirian attributes –the power to restore life– and immortality:

"he knows how to put on a head again that has been cut off" (line 7.4);

"Your condition is like one living beyond (the) years (of the) state of death, burial and interment ... one who sleeps until dawn devoid of disease". (Hardedef to Djedi, lines 7.17-7.19).

"Disease" here is written not 𓂏𓂏𓂏𓂏 *h3yt* but 𓂏𓂏𓂏 *h3t*, homophonous with a word for "corpse",³⁵ word-play strengthening our feeling that Djedi is immune from death.

35. Faulkner, 1962, 183.35.

The word *nis* used when Hardedef "summons" Djedi to Khufu (line 7.20) also has the meaning "to evoke (the funeral repast)". Hardedef tells Djedi he "will eat dainties of what the king gives ... that (the king) may conduct him in due time to his forefathers in the necropolis". Offering formula language to the still-living? Or might the listener have images of the king offering to the *djed* and performing the associated rituals? The ambience is mortuary throughout but careful choice of words develops associations with immortality, Osiris and the *djed*-pillar.

The symbolism reaches its zenith in Line 8.2, when Hardedef "helps Djedi up".³⁶ Literally translated, *s^ch^c.n=f sw* means "he

36. Translated thus by both Lichtheim, 218, and Kaster, 264.

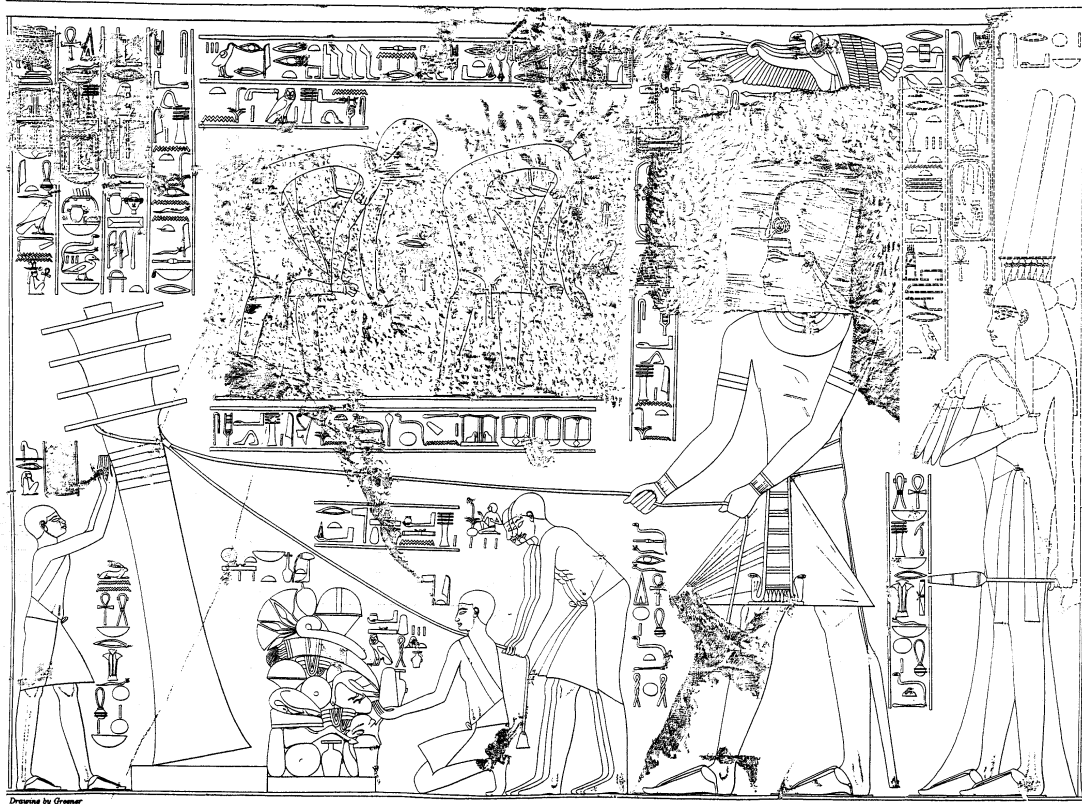


Figure 5

causes him to stand". *sḥ* also means "raise up" or "erect (buildings)".³⁷ I find it compelling that this is a carefully worded metaphor for Hardedef *Raising the Djed-pillar*, which is always written *sḥ dd* in the textual sources. Possibly, an anticipatory verbal echo of this event exists in the construction *ḥ pw ir.n* (name) "There was a standing which (name) made" used to introduce each tale and when Hardedef first finds Djedi.

The metaphor continues as the now upright and re-vitalised *djed* walks to the boats, his accompanying children and books (lines 8.2-8.4) possibly developing associations with the

Children of Horus and Thoth –important players both in Royal Funerary Ceremonies and in the Ramesseum Dramatic Papyrus.

At Khufu's Court, Djedi was "dragged in"³⁸ before the king (line 8.10). *stj* –appropriate for a pillar– also implies the disrespect shown by Khufu for the *djed*. They met in the *wšhy* , the "pillared forecourt" of the palace ironically having *papyrus*-columns. But is the *djed*-pillar unknown at the palace? Khufu, unlike Hardedef, did not recognise Djedi and his attributes at the start of the Tale (lines 6.24-7.6). Even after Djedi has demonstrated his ability to join the severed heads of geese and ox (lines 8.13-8.25), Khufu appears blind

37. Faulkner, 1962, 215.

38. A better translation for *stj* (Faulkner, 1962, 255) than Lichtheim's "ushered".

to his Osirian qualities. Djedi's display of magic resonates with echoes of the *djed*-scenes (12-16) of the *Dramatic Papyrus* (cf. *supra* and figure 5). The close parallels and colourful additions are analysed in Appendix III.

Khufu's later blackened reputation among the Greeks probably stemmed from this episode of *pWestcar*. The king's callous order to decapitate a prisoner for Djedi's demonstration of magic and his lesser concern with the miraculous regeneration of the dead than his obsession with perfecting his Pyramid³⁹ gain him no sympathy. We are not surprised at Djedi's prophecy that this tyrant's Dynasty will give way to that of Ruddjedet's children (lines 9.1-9.14). Khufu is dismayed; at this point perhaps he becomes aware that his failure to encompass the *djed* has forfeited his Dynasty stability and endurance. Djedi is assigned to dwell with Prince Hardedef, his rations enhanced⁴⁰ (line 9.19-9.21) –strangely now including leeks!⁴¹

It has often⁴² been commented that the fulfilment of Djedi's prophecy in *pWestcar* attempts to "explain" the change of kings that gave rise to Dynasty 5 and the contemporaneous emergence of the theology of Re. However, the account of *the birth of the Children of Re* occupies only the Fifth Tale and needs to be reconciled within the meaning of the entire text. Moreover, late 4th Dynasty kings had already adopted the epithet *s3-r* and

suffixed their names with -re (see Figure 1). I believe my interpretation of the symbolism of the *djed*-pillar offers some clues.

The missing first section of the Papyrus may explain why the four princes were relating their tales of magic to Khufu. Superficially it is to entertain him but, at a deeper level of interpretation, were they attempting to deal with some crisis in the monarchy?⁴³ The Fourth Tale is redolent with imagery of *Raising the Djed-pillar*, which rite Van der Vliet argues could be evoked in any political or mortuary situation where continuity is threatened,⁴⁴ including the legitimacy of royal succession. The previous Tales are linked to the Fourth through

- (a) the introductory construction *h^c pw ir.n* and subtle anticipation of the *djed* imagery;
- (b) the framework of separate scenes enacted before a non-participating king⁴⁵ mirroring that of the *Dramatic Papyrus*. The Royal Succession is again implicated.

The Egyptian author "explains" a situation by establishing homologues. The present-day logician, demanding a cause and effect relationship, would see the first three princes seeking solutions from parallels in the Golden Ages of Khufu's forefathers Nebka, Djoser and Sneferu. Khufu learns nothing and rewards the kings rather than the magicians.⁴⁶ Hardedef tries the present. He goes in search of the *djed*-

39. Khufu is seeking to discover "the numbers of secret chambers in the sanctuary of Thoth" (Gardiner, 1925, 2-5) which he wants to copy in his Tomb. The latter is the Great Pyramid, the building of which some believe may have bankrupted Egypt, but it represents the height of achievement in pyramid construction.

40. These again take the form of funeral offerings - however they have been doubled to match those assigned to Khufu's forefathers. They greatly exceed the mortuary offerings offered by Khufu to the magicians of the previous tales.

41. Only the narrator's voice would clarify whether this is intended as a straight-forward allusion to Osiris as the god of vegetation or (more likely) a cynical

laugh at Khufu's ignorance in allocating such offerings to the the Osirian *djed*.

42. Clayton, 60; Simpson, 744; Hart, 145.

43. Possibly a problem of succession consequent to the death of the Crown Prince Kawab.

44. Van der Vliet, 408-411. Raising the *Djed* marked the transitory nature of the situation and the necessity of overcoming the dangers involved, hence the association with the accession of a new king or a commemoration of such (e.g. *sed*-festival).

45. In *pWestcar* Khufu is the silent observer and his ancestors take the active role -in direct reversal of the roles in the *Dramatic Papyrus*.

46. He sends funeral offerings on a grand scale for the kings in contrast to the derisory quantities he orders for the magicians.

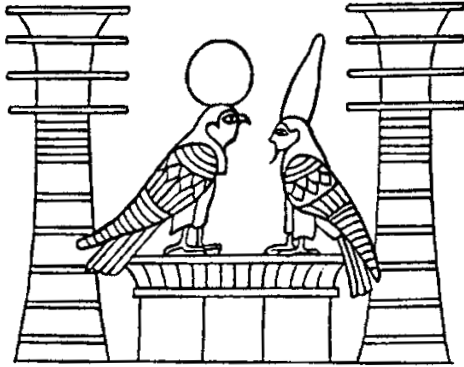


Figure 6: Twin Ba Dogma as illustrated in the Book of the Dead:

“It is Osiris when he visits Mendes, where he finds the soul of Re, and when they meet they embrace each other and so God exists in two forms.”

(Rundle Clark, 1978, 158)

pillar, symbolically missing from his own name, and through his symbolic *Raising of the Djed-pillar* hopes to restore stability to his father's monarchy. But to no avail. The *djed* is assigned to dwell with Hardedef whose name is thus restored "he endures like Horus", transliterated *hr-dd=f* or *dd=f-hr* (Djedefhor).

The Middle Kingdom audience undoubtedly knew Prince Hardjedef's reputation as sage and writer⁴⁷ and would have seen the pun. *hr-dd=f* probably never became king although a 12th Dynasty inscription found near the Wadi Hammamat shows the names of Khufu, Djedefra, Khafra, Hardjedef and Baufre sequentially in cartouches⁴⁸ and Reisner argues for his and Baufre's inclusion in the king lists.⁴⁹

His relative Djedefre *dd=f-r* "he endures like Re" probably was known⁵⁰ as Khufu's successor. The word-play in replacing Horus in *dd=f-hr* with Re⁵¹ reflects a significant change in the basic dogma

developing at the end of the Old Kingdom as Re became transcendent and Osiris emergent. Later the concept of the High God's "twin souls", Osiris and Re, developed⁵² –beautifully illustrated in a *Book of the Dead* papyrus showing the souls of Osiris and Re embracing at Mendes within the protection of a pair of *djed*-pillars (figure 6).

Djedefre was in fact the first king to adopt the epithet "son of Re" and his name incorporates both Re and the *djed* (Osiris emergent?) symbolising the duality of the High God.

The Fifth Tale of *pWestcar* also alludes to the Twin Ba Dogma in that the father and mother of the 5th Dynasty kings are Re and *r(w)d-ddt* (Ruddjedet) whose name combines (also written)⁵³ *rwd* meaning “strong, enduring, flourishing, permanent” and meaning "stability" with its related concepts of the *djed*-pillar and Osiris. Her name could mean "stability flourishes" or even "Osiris is enduring". A double-meaning

47. Posener, 1952, 109, 113, and 1966, 65; von Beckerath, 1975b, 1099.

48. Drioton, 41 ff. The names are written consistently with the suffix *-r* including *hr-dd=f-r*.

49. Between Khafre and Menkaure (Reisner, 243-246).

50. Although totally dilapidated today, his pyramid high up at Abu Roash had an imposing position due west of Heliopolis and an exceptionally long causeway.

He is known to have buried his father. Hart, 126; Clayton, 50-51.

51. Horus did not disappear as State God but merged with Re to become Re-Hor-Akhty (Watterson, 83-85).

52. Rundle Clark, 124-156, 157-158.

53. Among many variants. Gardiner, 1957, 577, and Faulkner, 1962, 148.

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APPENDIX I

Texts from the Tomb of Kheruef (TT 192) concerning the Djed-Pillar
(Oriental Institute of Chicago, 58-61 and Plates 54, 56 and 57)

Before the king:

"Erecting the *djed*-pillar by the king himself that he may achieve 'given life like Re' for ever and ever"

Above the rope drawn by king:

"Erecting the *djed*-pillar by the king himself at dawn of the jubilee"

Above the *djed*-pillar:

"The erecting of the *djed*-pillar by the king which he did for his father Sokar-Osiris, the great god, residing in Shetyet, that he might give all life, all stability and dominion., all health, all joy, and all provisions that are required in the jubilee like his father Horus-Tanen"

Above the rope drawn by three men:

"Giving a divine offering and making an offering to the *djed*-pillar"

Above the two bowing men:

"Ushering in the Setem-priest and the Chief of the Master Craftsmen and causing them to stand at the steps of the throne to perform the ceremonies of the erection of the *djed*-pillar in the king's presence"

Before the princesses (Amenhotep's daughters):

"Adoration of Ptah-Sokar, the *djed*-pillar of Osiris, the great god, who resides in Shetyet, by the king's children"

APPENDIX II

A comparative analysis of the imagery in The Dramatic Papyrus (scenes 12-16) and in Djedi's display of magic to Khufu (lines 8.13 - 8.25 of pWestcar)

There are some very close parallels (detailed in the Table below) but also some varied details in the Djedi and Khufu scene which have allowed some ingenious additional imagery.

Djedi first refuses Khufu's suggestion to demonstrate his magic with a human head (head of Seth?). This is replaced not by the expected goose and goat but by two birds. Has the author used a form of paranomasia, deliberately substituting beasts whose names allow some word-play? -since their homophones combine to say "set-up a great pole"!

Introduction of a third creature may be to allow another metaphorical allusion to Raising the djed and a parallel to Seth's submission to Osiris.

ḥḥ.n p3 k3 ḥḥ ḥr-s3=f fh=f ḥr r t3 (line 8.26) can be translated "then the bull stands up, behind him (Djedi?), its tether falling to the ground".

This would also parallel Djedi's second magical capability described by Hardedef, "he can make a lion walk behind him, its leash upon the ground" (lines 7.4-7.5).

ITEM	DRAMATIC PAPYRUS	DJEDI AND KHUFU
Seth's Head	Represented by heads of goose and goat	Head of prisoner Khufu orders to be decapitated
To represent Seth's head (2)	(1) Goat's head	head of <i>smn</i> -bird (= establish, set up)
To represent Seth's head (2)	(2) Goose's head	head of <i>ḥt-ḥ3</i> -goose (= great-pole)
Third offering	None	head of <i>k3</i> (= bull)
Seth	Pole of <i>Djed</i> -pillar	Decapitated bull (?)
Osiris	<i>im3</i> -branch	Head of bull (?)
Triumph of Osiris over Seth	Raising the <i>Djed</i> -pillar (<i>im3</i> -branch above the pillar)	Restoration of the bull's head to its body.
Submission of Seth to Osiris	Seth bound with rope to the <i>Djed</i>	Bull stands up behind to Djedi its tether falling to the ground

Ramesseum Dramatic Papyrus
(after Sethe's German translation^{1'})

Scene 12 - Lines 41-45 - Vignette 7 (Decapitation of goat and goose)

Scene 13 - Lines 46-47 - Vignette 8 (Offering to the *djed*)

46. It happened that an offering was presented to the *djed*-pillar with the head of the goat and with the head of the goose. It is Horus who has become mighty. What he says, is done to him ...

47. Geb speaks to Thoth, "Give to him the head twice. The head of Seth". Presentation of the goat's head and of the goose's head.^{2'}

Scene 14 - Lines 48-50 - Vignette 9 (Erection of the *djed*-pillar)

48. It happened, the raising of the *djed*-pillar by the king's issue (descendants). It is Horus who has ordered his children to erect (it).

49. Horus^{3'} to the Children of Horus. Speech: "Have him remain under him". Seth under Osiris who is wept for. Raising of the *djed*-pillar.^{4'}

50. Isis and Nephthys to the Children of Horus. Speech: "Drive (him) under the enemy". The Children of Horus. The king's issue (descendants). The Greatest-of-Seers (high-priest of Re at Heliopolis).

Scene 15 - Lines 51-52 - no Vignette

51. It happened that a rope was put on the *djed*. It is Seth who is slaughtered.

52. Horus to the Children of Horus. Speech: "Let him stand bound". Seth bound, making the *djed* bend.^{5'}

1' Sethe, 155-160.

2' Sethe (155, note 47a) interprets this that the head of Seth is to be presented twice, once in the form of a goat and once in the form of a goose.

3' Written as the *w3t* (N31) sign as with Middle Kingdom coffins (Gardiner, 489).

4' Sethe (48) explains that Raising the Djed causes the *im3* (Osiris) to rise over the Djed (Seth) thus symbolises the Triumph of Osiris over Seth.

5' The rope further symbolises Seth's submission to Osiris.

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