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Introduction

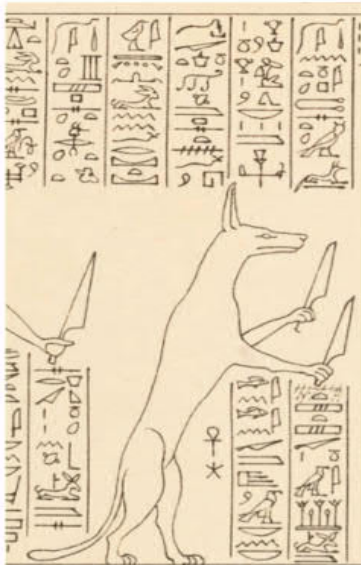
Most of the time we hear about Anubis the first thing that comes in our mind is about the *Weighing of the hearts* (BD 125).

However, the written sources suggests that Anubis, among other things, had a militant aspect.

In this study I will present the specific passages from the Afterlife books and other literary sources, which are referring to Anubis's militancy throughout the Pharaonic Period. This choice is made to expand the common view about the one-dimensional character of Anubis.

Figure 2

Knives-bearing of fully canid form, which might be Anubis © Mariette, 1873, p. 84. Pl.80a



The militant aspect of Anubis from the Old Kingdom to Late Period

Beyond the role of Anubis as an embalmer or a protector is well known, but his militant aspect in never attested before (Figure 1-2).

The terminology "militant", regarding to Anubis, is about the specific passages -and posture when it comes in his iconography- from the literary sources, which underlines him, directly or indirectly, as a fighter against the enemies of Osiris, of the deceased, and general against the wrongdoer ones. This militancy is in close relationship with his protective role (Figure 3).

The most characteristic evidence of Anubis's militant role it might rely on the phrase "throwstick and bow". These two implements are used for the first time in the PT of Pepi I and Merenre.

Throwstick and bow are identified as Anubis's implements, or weapons. Furthermore, throw-stick hieroglyphic (T14) refers to foreigners that were considered enemies of Egypt. From the other hand, the bow, is part of Anubis's epithet "Anubis ruler of the Bows", HqA pDt psDt (Figure 4), referring to the nine enemies of Egypt and his victory upon the wicked forces of Duat. In the iconography, Anubis is depicted over nine bows, most of time in a tomb's seal, which underlines his control over the intruders of the tomb.

In the latter period, a series of canid warlike hieroglyphics attested (Table 1).

Pyramid Texts

Merenre's PT (M 342) "Horus's followers, Anubis's throwstick and bow, shall clean you and make for you the spell of emerging and make for you the spell of proceeding". Allen, 2005, p. 228

In these passage is used for the deceased's liberation, to be a pure spirit and any noxious elements (as enemies) will be set aside with the help of the divine followers and implements.

TABLE 1. List of militant canid hieroglyphics

	xAtwy		sHR
			sHR
	SmAy		sHR
			sHR, xAtwy
	wpwty		sHR

Figure 3
Tutankhamen's magical brick . It was put in the four corners of the tomb © Scalf, 2017, p. 101, Figure 8.4

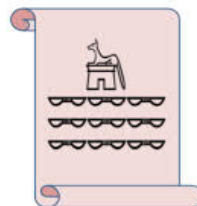
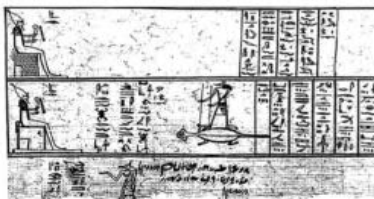


Figure 4
Hieroglyphic depiction of the epithet

Figure 5
Part of the Vignette XXI © Vandier, 1962



Coffin Texts

CT VI, 47 (Spell 481) "O Anubis, Lord of Asyut(?), who spears and traps in the place of the wounded one, I have escaped from it", (Faulkner, 1977, p. 12).

CT VI, 316 (Spell 686) "[...] so says Anubis; throw-sticks have been presented to me by the great West, and the hearts of the gods are glad when they see me on that day of smashing the heads of the mottled snakes with these throw-sticks which belong to me", (Faulkner, 1977, p. 251).

These two passages are filled with violence spears, traps, wounded, smashing. The passages seem to depict the damnation of the enemies and of evil souls, an act made by Anubis or by the words spoken by him. In the case of the first spell a more direct role with the words spears and traps, as an act that is happening now.

Book of the Dead

BD 151: "Said by Anubis in his divine hall, the lord of the Sacred Land. I keep watch over thy head. Awake, thou on the mountain. Thy wrath is averted. I have averted thy furious wrath. I am thy protector".

This passage is filled with rage and serves as an invocation for the enemies to be prepared for his role as a militant and protector.

Figure 1
Knives-bearing Anubis © Mariette, 1873, p. 64. Pl. 61a



Conclusion

Regarding to the Afterlife books, Anubis' roles start with the embalming and ends with his militancy against malevolent forces. These sequence of roles in the Afterlife book, is essentially all the stages that the deceased will take to reach the afterlife, and images to this section (Chart 1).

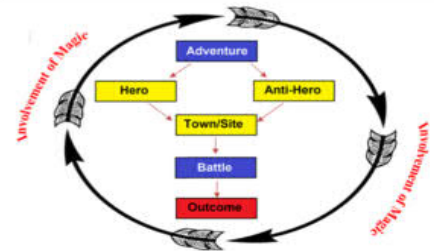
Chart 1



The Jumilhac Papyrus, since it is comprised of different adventures of the gods, Anubis and Horus, with invocations and new story lines, to the Jumilhac Papyrus too, since it is comprised of different adventures of the gods, Anubis and Horus, with invocations and new story lines.

Furthermore, regarding the Jumilhac Papyrus, we must never forget that it was written during the Ptolemaic Period, in which new myths or a combination of older ones appeared. The Jumilhac Papyrus' stories of a single god-hero (contests) could be considered ethnographic parallel to the adventures' series that can be found in ancient Greek hero' myths, such as Hercules, Theseus or Odysseus (Chart 2).

Chart 2. Story's Construction



Jumilhac Papyrus

Anubis is portrayed as the hero of the story alongside the god Horus.

• In the "Panther's skin" (Vignette XXI) and the origin of sem-priest clothing. When Anubis kills the usurper god Seth his blood fell on the panther and changed its skin (Figure 5).

• In the "Legend of Horus' boxes" (Vignette XXI) Anubis turned into a winged serpent armed with knives, accompanied by six serpents which were throwing flames

• In the "Bata-Seth and Anubis", (Vignette XX) Seth disguise himself as Anubis. The Sethian aspect of Anubis is materialized in many stories and the association with Seth placed Anubis in the context of chaos (Figure 5). Seth took the name Bata, echoing the "Tale of the Two Brothers" of New Kingdom.

• In Vignette VI, Scene 18 "As for Anubis, the master of Henou of Saka, it is Seth, after his entry into the august hall".

Vignette VII, Scene 1: "As for Anubis, master of Inet (?), it is Seth, and he is the one with Nut"

Selected Bibliography

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Figure 6
Part of the Vignette XX © Vandier, 1962

