

**Chapter 1 : - The Book of the Dead by E.A. Wallis Budge**

*The book of the dead, or as the ancient Egyptians would have it, the book of coming forth by day, is a masterpiece of erudition as translated by the eminent efforts of E.A. Wallis Budge. His translation is simply the benchmark by which all others are to be judged.*

These consist of spells and incantations, hymns and litanies, magical formulae and names, words of power and prayers, and they are found cut or painted on walls of pyramids and tombs, and painted on coffins and sarcophagi and rolls of papyri. They were familiar with the rolls of papyrus inscribed in the hieroglyphic and the hieratic character, for copies of several had been published, I but the texts in them were short and fragmentary. II, plate 64 ff. The objects found in the graves of the predynastic Egyptians, i. But as the art of writing was, unknown to them their graves contain no inscriptions, and we can only infer from texts of the dynastic period what their ideas about the Other World were. It is clear that they did not consider it of great importance to preserve the dead body in as complete and perfect state as possible, for in many of their graves the heads, hands and feet have been found severed from the trunks and lying at some distance from them. On the other hand, the dynastic Egyptians, either as the result of a difference in religious belief, or under the influence of invaders who had settled in their country, attached supreme importance to the preservation and integrity of the dead body, and they adopted every means known to them to prevent its dismemberment and decay. They cleansed it and embalmed it with drugs, spices and balsams; they anointed it with aromatic oils and preservative fluids; they swathed it in hundreds of yards of linen bandages; and then they sealed it up in a coffin or sarcophagus, which they laid in a chamber hewn in the bowels of the mountain. All these things were done to protect the physical body against damp, dry rot and decay, and against the attacks of moth, beetles, worms and wild animals. But these were not the only enemies of the dead against which precautions had to be taken, for both the mummified body and the spiritual elements which had inhabited it upon earth had to be protected from a multitude of devils and fiends, and from the powers of darkness generally. These powers of evil had hideous and terrifying shapes and forms, and their haunts were well known, for they infested the region through which the road of the dead lay when passing from this world to the Kingdom of Osiris. Inspired by Thoth the theologians of ancient Egypt composed a large number of funerary texts which were certainly in general use under the IVth dynasty about B. From the Papyrus of Nekhtu-Amen. One rubric in the Papyrus of Nu Brit. From the sarcophagus of King Nekht-Heru-hebt, B. At first the texts were written in hieroglyphs, the greater number of them being in black ink, and an attempt was made to illustrate each text by a vignette drawn in black outline. The finest known example of such a codex is the Papyrus of Nebseni Brit. Early in the XVIIIth dynasty scribes began to write the titles of the Chapters, the rubrics, and the catchwords in red ink and the text in black, and it became customary to decorate the vignettes with colours, and to increase their size and number. The oldest codex of this class is the Papyrus of Nu Brit. This and many other rolls were written by their owners for their own tombs, and in each roll both text and vignettes were usually, the work of the same hand. Later, however, the scribe wrote the text only, and a skilled artist was employed to add the coloured vignettes, for which spaces were marked out and left blank by the scribe. The finest example of this class of roll is the Papyrus of Ani Brit. In all papyri of this class the text is written in hieroglyphs, but under the XIXth and following dynasties many papyri are written throughout in the hieratic character; these usually lack vignettes, but have coloured frontispieces. Vignette and Chapter of the Book of the Dead written in hieratic for Heru-em-heb. The greater number of the rolls of this period are short and contain only a few Chapters, e. In some the text is very defective and carelessly written, but the coloured vignettes are remarkable for their size and beauty; of this class of roll the finest example is the Papyrus of Anhai Brit. The most interesting of all the rolls that were written during the rule of the Priest-Kings over Upper Egypt is the Papyrus of Princess Nesitanebtashru Brit. Her-Heru, the first priest-king, and Queen Netchemet standing in the Hall of Osiris and praying to the god whilst the heart of the Queen is being weighed in the Balance. XXIst dynasty, about B. One of the most remarkable texts written at this period is found in the Papyrus of Nesi-Khensu, which is now in the Egyptian Museum in Cairo. The contract was drawn up in a series of paragraphs in legal

phraseology by the priests of Amen, who believed they had the power of making their god do as they pleased when they pleased. From the sarcophagus of Nekhut-Heru-hebt, king of Egypt, B. Many funerary rolls were written both in hieroglyphs and hieratic, and were decorated with vignettes drawn in black outline; and about this time the scribes began to write funerary texts in the demotic character. During the four thousand years of its existence many additions were made to it, but nothing of importance seems to have been taken away from it. In the space here available it is impossible to describe in detail the various Recensions of this work, viz. No one papyrus can be cited as a final authority, for no papyrus contains all the Chapters, in number, of the Theban Recension, and in no two papyri are the selection and sequence of the Chapters identical, or is the treatment of the vignettes the same. Thoth, the Author of the Book of the Dead. His words were almighty and once uttered never remained without effect. He framed the laws by which heaven, earth and all the heavenly bodies are maintained; he ordered the courses of the sun, moon, and stars; he invented drawing and design and the arts, the letters of the alphabet and the art of writing, and the science of mathematics. And every follower of Osiris relied upon the advocacy of Thoth to secure his acquittal on the Day of Judgment, and to procure for him an everlasting habitation in the Kingdom of Osiris. Set, the Arch-Liar and god of Evil. The Egyptians were not satisfied with the mere possession of the texts of Thoth, when their souls were being weighed in the Great Scales in the Judgment Hall of Osiris, but they also wished Thoth to act as their Advocate on this dread occasion and to prove their innocence as he had proved that of Osiris before the great gods in prehistoric times. According to a very ancient Egyptian tradition, the god Osiris, who was originally the god of the principle of the fertility of the Nile, became incarnate on earth as the son of Geb, the Earth-god, and Nut, the Sky-goddess. Geb set Osiris on the throne of Egypt, and his rule was beneficent and the nation was happy and prosperous. Set marked this and became very jealous of his brother, and wished to slay him so that he might seize his throne and take possession of Isis, whose reputation as a devoted and loving wife and able manager filled the country. By some means or other Set did contrive to kill Osiris: They then laid the body in a tomb, and a sycamore tree grew round it and flourished over the grave. A tradition which is found in the Pyramid Texts states that before Osiris was laid in his tomb, his wife Isis, by means of her magical powers, succeeded in restoring him to life temporarily, and made him beget of her an heir, who was called Horus. After the burial of Osiris, Isis retreated to the marshes in the Delta, and there she brought forth Horus. In order to avoid the persecution of Set, who on one occasion succeeded in killing Horus by the sting of a scorpion, she fled from place to place in the Delta, and lived a very unhappy life for some years. But Thoth helped her in all her difficulties and provided her with the words of power which restored Horus to life, and enabled her to pass unharmed among the crocodiles and other evil beasts that infested the waters of the Delta at that time. Horus of Edfu spearing the Crocodile? The Four Sons of Horus. Anubis standing by the bier of the dead. At length they met and a fierce fight ensued, and though Set was defeated before he was finally hurled to the ground, he succeeded in tearing out the right eye of Horus and keeping it. Even after this fight Set was able to persecute Isis, and Horus was powerless to prevent it until Thoth made Set give him the right eye of Horus which he had carried off. Thoth then brought the eye to Horus, and replaced it in his face, and restored sight to it by spitting upon it. Horus then sought out the body of Osiris in order to raise it up to life, and when he found it he untied the bandages so that Osiris might move his limbs, and rise up. Under the direction of Thoth Horus recited a series of formulas as he presented offerings to Osiris, and he and his sons and Anubis performed the ceremonies which opened the mouth, and nostrils, and the eyes and the ears of Osiris. He embraced Osiris and so transferred to him his ka, i. As soon as Osiris had eaten the eye of Horus he became endowed with a soul and vital power, and recovered thereby the complete use of all his mental faculties, which death had suspended. Osiris became the type and symbol of resurrection among the Egyptians of all periods, because he was a god who had been originally a mortal and had risen from the dead. The Greater and the Lesser Companies of the Gods assembled in the celestial Anu, or Heliopolis, and ordered Osiris to stand up and defend himself against the charges brought against him by Set. Set seems to have pleaded his own cause, and to have repeated the charges which he had made against Osiris. The defence of Osiris was undertaken by Thoth, who proved to the gods that the charges brought against Osiris by Set were unfounded, that the statements of Set were lies, and that therefore Set was a liar. After this Set was bound with cords like a beast

for sacrifice, and in the presence of Thoth was hacked in pieces. When Set was destroyed Osiris departed from this world to the kingdom which the gods had given him and began to reign over the dead. This region of the dead, or Dead-land, is called "Tat," , or "Tuat," , but where the Egyptians thought it was situated is not quite clear. The original home of the cult of Osiris was in the Delta, in a city which in historic times was called Tetu by the Egyptians and Busiris by the Greeks, and it is reasonable to assume that the Tuat, over which Osiris ruled, was situated near this place. Wherever it was it was not underground, and it was not originally in the sky or even on its confines; but it was located on the borders of the visible world, in the Outer Darkness. There is neither water nor air here, its depth is unfathomable, it is as dark as the darkest night, and men wander about here helplessly. But in very early times, certainly in the Neolithic Period, the Egyptians believed in some kind of a future life, and they dimly conceived that the attainment of that life might possibly depend upon the manner of life which those who hoped to enjoy it led here. As time went on, and moral and religious ideas developed among the Egyptians, it became certain to them that only those who had satisfied Osiris as to their truth-speaking and honest dealing upon earth could hope for admission into his kingdom. When the power of Osiris became predominant in the Under World, and his fame as a just and righteous judge became well established among the natives of Lower and Upper Egypt, it was universally believed that after death all men would appear before him in his dread Hall of Judgment to receive their reward or their sentence of doom. The writers of the Pyramid Texts, more than fifty-five centuries ago, dreamed of a time when heaven and earth and men did not exist, when the gods had not yet been born, when death had not been created, , and when anger, speech? Meanwhile death had come into the world, and since the religion of Osiris gave man a hope of escape from death, and the promise of everlasting life of the peculiar kind that appealed to the great mass of the Egyptian people, the spread of the cult of Osiris and its ultimate triumph over all forms of religion in Egypt were assured. It was embraced by the Pharaohs, and their high officials, and some of the nobles, and the official priesthood, but the reward which its doctrine offered was not popular with the materialistic Egyptians. The Judgment of Osiris took place near Abydos, probably at midnight, and a decree of swift annihilation was passed by him on the damned. Their heads were cut off by the headsman of Osiris, who was called Shesmu, , and their bodies dismembered and destroyed in pits of fire. There was no eternal punishment for men, for the wicked were annihilated quickly and completely; but inasmuch as Osiris sat in judgment and doomed the wicked to destruction daily, the infliction of punishment never ceased. The Judgment of Osiris. The oldest religious texts suggest that the Egyptians always associated the Last Judgment with the weighing of the heart in a pair of scales, and in the illustrated papyri of the Book of the Dead great prominence is always given to the vignettes in which this weighing is being carried out. The heart, ab , was taken as the symbol of all the emotions, desires, and passions, both good and evil, and out of it proceeded the issues of life. It was intimately connected with the ka, , i. I have destroyed sin for thee. I have not sinned against men. I have not oppressed [my] kinsfolk. I have done no wrong in the place of truth. I have not known worthless folk. I have not wrought evil. I have not defrauded the oppressed one of his goods. I have not done the things that the gods abominate. I have not vilified a servant to his master. I have not caused pain. I have not let any man hunger. I have made no one to weep. I have not committed murder. I have not commanded any to commit murder for me. I have inflicted pain on no man.

**Chapter 2 : Book of the Dead : E. A. Wallis Budge :**

*"The Egyptian Book of Dead"--the Ancient Egyptian title is 'rw nw prt m hrw', roughly translated as "Spells of Going Forth by Day" -- was written by the ancient Egyptians as a sort of guide to help newly deceased souls as they crossed over into the afterlife.*

Earlier life[ edit ] E. Budge left Cornwall as a boy, and eventually came to live with his maternal aunt and grandmother in London. Smith , which sold books, stationery and related products. In his spare time, he studied Biblical Hebrew and Syriac with the aid of a volunteer tutor named Charles Seeger. Budge became interested in learning the ancient Assyrian language in , when he also began to spend time in the British Museum. Smith helped Budge occasionally with his Assyrian. From to , Budge spent his free time studying Assyrian, and during these years, often spent his lunch break studying at St. John Stainer , the organist of St. He wanted to help the working-class boy realize his dream of becoming a scholar. His subjects included Semitic languages: Budge worked closely during these years with William Wright , a noted scholar of Semitic languages, among others. Initially appointed to the Assyrian section, he soon transferred to the Egyptian section. Between and , Budge was assigned by the British Museum to investigate why cuneiform tablets from British Museum sites in Iraq , which were to be guarded by local agents of the Museum, were showing up in the collections of London antiquities dealers. The British Museum was purchasing these collections of what were their "own" tablets at inflated London market rates. Edward Bond, the Principal Librarian of the Museum, wanted Budge to find the source of the leaks and to seal it. Bond also wanted Budge to establish ties to Iraqi antiquities dealers in order to buy available materials at the reduced local prices, in comparison to those in London. The Museum archeologists believed that excavations would reveal more tablets. During his years in the British Museum, Budge also sought to establish ties with local antiquities dealers in Egypt and Iraq so that the Museum could buy antiquities from them, and avoid the uncertainty and cost of excavating. This was a 19th-century approach to building a museum collection, and it was changed markedly by more rigorous archeological practices, technology and cumulative knowledge about assessing artifacts in place. Budge returned from his many missions to Egypt and Iraq with large collections of cuneiform tablets; Syriac, Coptic and Greek manuscripts; as well as significant collections of hieroglyphic papyri. It is now a veritable history of civilization in a series of object lessons[. He held this position until , specializing in Egyptology. Budge and collectors for other museums of Europe regarded having the best collection of Egyptian and Assyrian antiquities in the world as a matter of national pride, and there was tremendous competition for such antiquities among them. Museum officials and their local agents smuggled antiquities in diplomatic pouches, bribed customs officials, or simply went to friends or countrymen in the Egyptian Service of Antiquities to ask them to pass their cases of antiquities unopened. During his tenure as Keeper, Budge was noted for his kindness and patience in teaching young visitors to the British Museum. In he was sued in the high court by Hormuzd Rassam for both slander and libel. Budge had written that Rassam had used his relatives to smuggle antiquities out of Nineveh and had sent only "rubbish" to the British Museum. The elderly Rassam was upset by these accusations, and when he challenged Budge, he received a partial apology that a later court considered "ungentlemanly". Rassam was supported by the judge but not the jury. Budge argued that the religion of Osiris had emerged from an indigenous African people: Now, if we examine the Religions of modern African peoples, we find that the beliefs underlying them are almost identical with those Ancient Egyptian ones described above. As they are not derived from the Egyptians, it follows that they are the natural product of the religious mind of the natives of certain parts of Africa, which is the same in all periods. At the time, all but a few scholars followed Flinders Petrie in his theory that the culture of Ancient Egypt was derived from an invading Caucasoid "Dynastic Race," which had conquered Egypt in late prehistory and introduced the Pharaonic culture. Budge was also interested in the paranormal , and believed in spirits and hauntings. Budge had a number of friends in the Ghost Club British Library, Manuscript Collections, Ghost Club Archives , a group in London committed to the study of alternative religions and the spirit world. He told his many friends stories of hauntings and other uncanny experiences. Such writers as the poet William Butler

Yeats and James Joyce studied and were influenced by this work of ancient religion. Budge was a member of the literary and open-minded Savile Club in London, proposed by his friend H. Rider Haggard in 1885, and accepted in 1886. He was a much sought-after dinner guest in London, his humorous stories and anecdotes being famous in his circle. He enjoyed the company of the well-born, many of whom he met when they brought to the British Museum the scarabs and statuettes they had purchased while on holiday in Egypt. Budge never lacked for an invitation to a country house in the summer or to a fashionable townhouse during the London season. The common writing style of his era—"a lack of clear distinction between opinion and incontrovertible fact"—is no longer acceptable in scholarly works. Controversy[ edit ] Budge, along with many colonialists of the time, were accused of stealing artifacts such as the Papyrus of Ani, from the Egyptian government in 1891. He retired from the British Museum in 1904, and lived until 1908. He continued to write and published several books; his last work was *From Fetish to God in Ancient Egypt*. These continue to support young Egyptologists at the beginning of their research careers. In popular culture[ edit ] The novelist H. Rider Haggard dedicated his novel *Morning Star* to Budge. Budge is mentioned briefly in the movie *Stargate* as the author of several outdated books on Egyptian hieroglyphs. Budge is frequently mentioned, though he appears "on-stage" only once, in the *Amelia Peabody* series of mystery novels by "Elizabeth Peters" Egyptologist Dr. The same novels also refer to Flinders Petrie, who never appears on-stage, as a scrupulous, scientific archaeologist and rival to Emerson. Nesbit dedicated her classic novel *The Story of the Amulet* to Budge. Selected works by Wallis Budge[ edit ].

**Chapter 3 : The Book of the Dead - E. A. Wallis Budge - Google Books**

*E. A. Wallis Budge, The Gods of the Egyptians, HTML, formatted with images The Book of the Dead translated by E. A. Wallis Budge "online and fully illustrated Others.*

The Book of the Dead, by E. Wallis Budge The Judgment of Osiris. The oldest religious texts suggest that the Egyptians always associated the Last Judgment with the weighing of the heart in a pair of scales, and in the illustrated papyri of the Book of the Dead great prominence is always given to the vignettes in which this weighing is being carried out. The heart, *ab*, was taken as the symbol of all the emotions, desires, and passions, both good and evil, and out of it proceeded the issues of life. It was intimately connected with the *ka*, *i*. I have destroyed sin for thee. I have not sinned against men. I have not oppressed [my] kinsfolk. I have done no wrong in the place of truth. I have not known worthless folk. I have not wrought evil. I have not defrauded the oppressed one of his goods. I have not done the things that the gods abominate. I have not vilified a servant to his master. I have not caused pain. I have not let any man hunger. I have made no one to weep. I have not committed murder. I have not commanded any to commit murder for me. I have inflicted pain on no man. I have not defrauded the temples of their oblations. I have not purloined the cakes of the gods. I have not stolen the offerings to the spirits *i*. I have not committed fornication. I have not polluted myself in the holy places of the god of my city. I have not diminished from the bushel. I did not take from or add to the acre-measure. I did not encroach on the fields [of others]. I have not added to the weights of the scales. I have not misread the pointer of the scales. I have not taken milk from the mouths of children. I have not driven cattle from their pastures. I have not snared the birds of the gods. I have not caught fish with fish of their kind. I have not stopped water [when it should flow]. I have not cut the dam of a canal. I have not extinguished a fire when it should burn. I have not altered the times of the chosen meat offerings. I have not turned away the cattle [intended for] offerings. I have not repulsed the god at his appearances. Each of the Forty-Two gods represents one of the nomes of Egypt and has a symbolic name. When the deceased had repeated the magical names of the doors of the Hall, he entered it and saw these gods arranged in two rows, twenty-one on each side of the Hall. The deceased advanced along the Hall and, addressing each of the Forty-Two gods by his name, declared that he had not committed a certain sin, thus: Their artificial character is shown by their meanings. In the third part of the CXXVth Chapter comes the address which the deceased made to the gods after he had declared his innocence of the sins enumerated before the Forty-Two gods. I know you and I know your names. Let me not fall under your slaughtering knives. Bring not my wickedness to the notice of the god whose followers ye are. Let not the affair [of my judgment] come under your jurisdiction. Speak ye the Law or truth concerning me before Neb-er-tcher, 3 for I performed the Law or, truth in Ta-mera *i*. I have not blasphemed the God. No affair of mine came under the notice of the king in his day. I have come to you without sin, without deceit? I have not done an [evil] thing. I live upon truth and I feed upon truth. I have performed the behests of men, and the things that satisfy the gods. I have given bread to the hungry, water to the thirsty, raiment to the naked, and a boat to him that needed one. I have made holy offerings to the gods, and sepulchral offerings to the beautified dead. Be ye then my saviours, be ye my protectors, and make no accusation against me before the Great God. I have purified myself with washings in water, my back hath been cleansed with salt, and my inner parts are in the Pool of Truth. There is not a member of mine that lacketh truth. When he had pronounced these correctly the porter took him in and presented him to Maau? The most complete form of it is given in the Papyrus of Ani, and may be thus described: By these stands the Great Balance, and on its pillar sits the dog-headed ape Astes, or Astenu, the associate of Thoth. The pointer of the Balance is in the charge of Anpu. My heart of my mother! My heart of my being! Make no stand against me when testifying, thrust me not back before the Tchatchaut *i*. Thou art my Ka, the dweller in my body, uniting? Thou shalt come forth to the happiness to which we advance. Make not my name to stink with the officers [of Osiris] who made men, utter no lie against me before the Great God, the Lord of Amentt. In very truth the heart of Osiris hath been weighed, and his soul hath borne testimony concerning him; according to the Great Balance his case is truth *i*. No wickedness hath been found in him. He did not filch offerings from the temples. He did not act

crookedly, and he did not vilify folk when he was on earth. The Osiris, the scribe Ani, true of voice, hath testified. Let there be given unto him offerings of food and an appearance before Osiris, and an abiding homestead in the Field of Offerings as unto the Followers of Horus. His heart is righteous [and] hath come forth from the Balance. It hath no sin before any god or any goddess. Thoth hath set down his judgment in writing, and the Company of the Gods have declared on his behalf that [his] evidence is very true. Let there be given unto him of the bread and beer which appear before Osiris. Let him be like the Followers of Horus for ever! There is no sin in my body. I have not uttered a lie knowingly. Grant that I may be like the favoured or rewarded ones who are in thy train.

### Chapter 4 : THE PAPYRUS OF ANI THE EGYPTIAN BOOK OF THE DEAD von E.A. WALLIS BUDGE (Pa

*The Egyptian Book of the Dead by E. A. Wallis Budge Egyptian hieroglyphics and images ensured the well-being of the dead in the world beyond. Every breathtaking picture reproduced hereâ€”in a remarkable-looking volume bound in real papyrusâ€”comes from Thebes, and represents one version of the great national funeral work copied by scribes from.*

### Chapter 5 : The Book Of Gates Vol II by EA Wallis Budge

*The Book of the Dead: The Hieroglyphic Transcript and Translation into English of the Ancient Egyptian Papyrus of Ani by E.A. Wallis Budge (Translator) avg rating â€” ratings â€” published â€” 27 editions.*

### Chapter 6 : E.A. Wallis Budge (Translator of The Egyptian Book of the Dead)

*The file above, which appears at on the Internet at Sacred-Texts for the first time is a faithful e-text of the edition of the E.A. Wallace Budge translation of the Egyptian Book of the Dead. In November of I inventoried my library and found that I was missing Budge's Book of the Dead.*

### Chapter 7 : The Egyptian Book of the Dead Index

*Sir Ernest Alfred Thompson Wallis Budge was an English Egyptologist, Orientalist, and philologist who worked for the British Museum and published numerous works on the ancient Near East.*

### Chapter 8 : Books by E.A. Wallis Budge (Author of The Egyptian Book of the Dead)

*The Egyptian Book of the Dead. by Wallis Budge, E. A. () Topics Ancient Egypt, Mythology. Collection opensource. Identifier TheEgyptianBookOfTheDead.*

### Chapter 9 : The Book of the Dead / E. A. Wallis Budge

*Free kindle book and epub digitized and proofread by Project Gutenberg.*