
Two Wooden Anthropoid Coffins from Abusir el-Malaq

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1. Introduction

On Tuesday 24 April 2012, the chief inspector of Beni Suef governorate Amal Farag and the inspector Shima Galal rescued two anthropoid coffins (for a male and a female) in Abu Shelb – south west of Abusir el-Malaq at the same moment robbers were preparing to transfer them outside the tomb. Fortunately, thieves left the coffins and run away once they heard the inspector's car approaches and stops nearby the tomb. This tomb is situated atop an archaeological *Tell* three meters high. The male coffin was covered with blankets by thieves. At the moment of rescuing the coffins, the inspectors could not determine whether this tomb was the original location or the thieves transferred them to this tomb as a collection point before taking them away. Moreover, they are not sure – even though this tomb was the original location – in which part of the tomb these coffins were located as they were discovered in the center of the open court at the tomb entrance. This raises an issue in terms of their archaeological context.

The tomb is accessible through a vertical shaft in its eastern side, almost 1.5m deep, and ends with a staircase that leads to an open corridor (2m×1.10m). At the end of this corridor, the tomb entrance measures almost 1.30m×0.70m. It terminates into a main east-west rectangular chamber surrounded by six niches to house mummies (*loculi*), two at the northern, southern, and western sides. Two niches are at the top of the northern wall and one at the top of the western wall (Average 0.80m long×0.20m wide×0.30m deep).

The two anthropoid coffins under investigation of unknown male and female have been separated from their archaeological context by tomb robbers and coincidentally rescued. The two coffins were restored and once preserved in Beni Suef Museum under the numbers 2612 and 2613 for male and female coffins respectively. Until recently in 2017, they were moved to the Grand Egyptian Museum under the numbers 65490 and 65489 respectively.

The texts are inscribed in vertical columns and occupy the central part of the two coffins. They are inscribed on yellow grounds and flanked with simple motives. Either coffins lost parts of their hieroglyphic texts but still in a reasonable state of preservation with vivid colors. The Coffins shroud mummies; the male one is wholly preserved while the female one is heavily decayed.

2. The Male Anthropoid Coffin (fig.1)

2.1 Basic information

- Grand Museum Catalogue Registry Number: 65490.
- Material: Sycamore covered with a layer of stucco.
- Length: 183cm.
- Maximum width: 55cm.
- Thickness: 43cm.
- Feet width: 34cm.
- Feet height: 36cm.
- Head height: 46cm.

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2.2 General Description

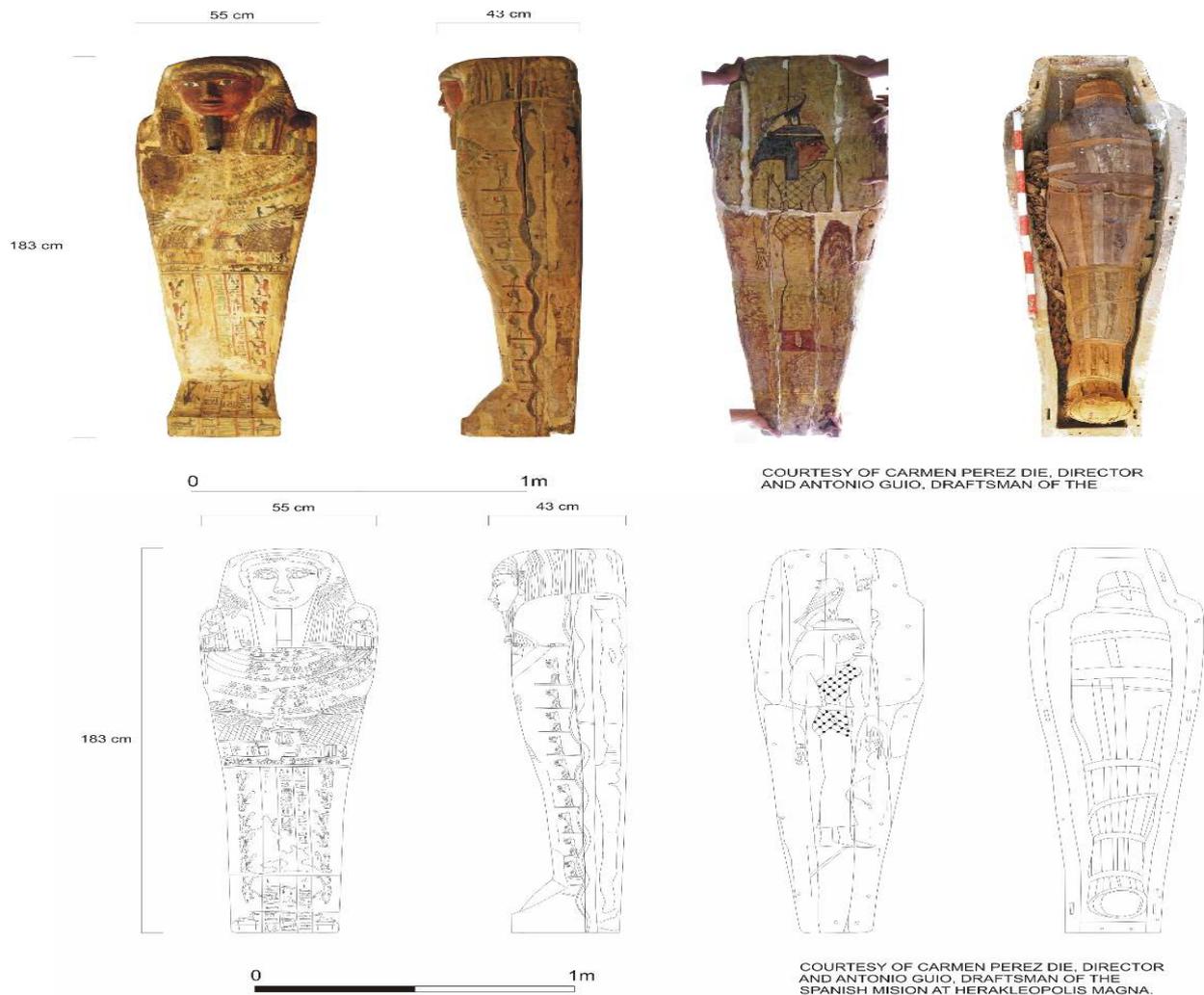


Fig. 1. Male coffin and the mummy

The coffin is typical of yellow type which appeared for the first time during 19th Dynasty and continued until the reign of Oserkon I of the 22nd Dynasty.¹ It is decorated with polychrome on yellow-varnished background.² Colored scenes and texts covered the three sides of the coffin. The coffin seems to be a mummified body that is completely wrapped, and arms are hidden inside. The face is painted dark brown with white wide eyes and black pupils. Eye brows and eye lids are extended by cosmetic lines. Cheeks are full, and the mouth is quite small, and lips reflect a slight smile. The nose seems bigger than the other facial parts. The Ears are exposed, and a curved false beard is attached to his lower chin. A tripartite hair wig covers the head and rests on the shoulders. It is ornamented by strips colored in blue, red, green, and yellow. It is fastened by means of a cylindrical head band that hides part of the forehead and decorated with geometrical designs. Notably, all texts are written with black ink in cursive hieroglyphs.

The lid is divided into two parts; scenes decorate the upper one while texts - sorted in three vertical bands flanked by standing images of protector gods - occupy the lower one till the leg toes. The appearance of protector gods on coffins' sides started during the reign of Taharqa of the 25th Dynasty³; therefore, the statue most probably belongs to the 26th Dynasty or later. The coffin sides are ornamented by forms of worshipping apes.⁴ The coffin trough is free of scenes and texts while the coffin back is fully occupied by the scene of *Imentt*, wearing the hieroglyphic sign of the west.

2.3 Joining the earth

The lid's chest is occupied with a broad collar *w*sx ended by Horus head which is surrounded by dark red solar disk. According to chapter 158 of the Book of the Dead, titled: '*Spell for the broad collar of gold put at the throat of the blessed one*', this collar material was gold⁵. It was placed on the neck and throat of the deceased who is identified with Osiris in his day of 'joining the earth'.⁶ The collar encompasses nine rows; the ninth one is erased except a zigzag line linking the endings of the hair wig. The first and fifth rows symbolize Isis tears of mourning⁷, while the third and sixth rows are decorated with the *tit* amulet of Isis. the *tit* amulet is put on the deceased throat in his burial day as attested in spell 156 of Book of the Dead.⁸ The knots color is red which represents blood and reflects the name of this chapter "A knot-amulet of red jasper". This means that the protection of "*the Great One* i.e. Osiris" is achieved through the blood power of Isis.⁹ Once the amulet is put on the deceased, he entertained the magical blood¹⁰ power of Isis that protects his limbs.

2.4 The protection of Nut

Below the *w*sx collar, goddess Nut sits on a *nwb* sign and spreads its wings which are topped by two face-to-face recumbent jackals with flywhisks over their backs¹¹ (figure 2). The goddess wears a head band – tied from the back – and is surmounted by the dark red solar disk. Her head turns right towards a blue feather of *mAat* on the right wing while the left one is erased. It is noted that the body of goddess Nut is painted with dark red color – color of blood and violence as it is the same color of the sun god Re and goddess Sekhmet when she performs a protective role in this context.¹² While Nut's head band and part of her two wings colored in green, the feathers are colored in black. The three colors as well as the black color of *mAat* feather and the two Jackals signify the netherworld. The role of Nut here is Osirian rather than solar¹³ and its echo textually occurred in the Pyramid Texts.¹⁴ This theme is repeated throughout the Egyptian History as Nut says: "*I spread myself out over my son, in your name of Mysterious one*".¹⁵

Griffiths also asserted that Nut involves the deceased who became a star, and, in later pictography, stars are shown on the lid near her body.¹⁶ Although the texts explained her representation as a protector goddess who outstretches her wings upon the coffin as became clear in the 18th Dynasty¹⁷, she has not been demonstrated on coffins before the 20th Dynasty¹⁸. She is not only protecting the deceased but also assigns her son Thoth to protect him as echoed in Chapter 1 of the Book of the Dead titled: '*Spell for descending to the (Council of Osiris) on the day of burial, of entering after going forth*'. In this spell Thoth – as a child of Nut – talks about his role in protecting Osiris from his enemies 'I am one of these gods [member of the Council], the children of Nut who slay the enemies of Osiris and keep the rebels away from him'.¹⁹



Fig. 2. The Motif of Nut

Beside her head and directly above the right wing, two short vertical hieroglyphic columns exist.



Htp di nsw (Htp di) Wsir

A boon which the king gives, a boon which Osiris gives.

The first column mentions the hieroglyphic statement Htp di nsw,²⁰ the introductory part of the famous offering formula. The upper part of the second column is hardly visible; however, we can recognize the "throne" sign above "an eye" which reads Wsir below it. The notice of this column most probably reads: Htp di nsw (Htp di) Wsir.

2.5 Journey to the heaven

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Fig. 3. Journey to the Heaven

Two horizontal registers of scenes occupy the area under goddess Nut; the scenes of the lower one should be interpreted before those of the upper one and read from left to right contrary to the upper one's which are read from right to left. The scenes represent the journey of the deceased starting from the funeral through ascending to the other world to the judgement. The first register shows the funeral procession; a boat carries a naos driven by *Webwawet* jackals.²¹ Then, the scene of entering the west horizon where the western mountain and the solar disk are painted black. The black color symbolizes death as it is the color of the night.²² Osiris was called 'the Black One' to express his role in the netherworld and resurrection.²³ An offering table is eventually set before Ta-tenen the god of 'risen earth or exalted earth'²⁴ and accompanied by a text that reads: "the body is for earth and the soul is for heaven".



Dt n tA bA n pt
the body is for earth and the soul is for heaven.

The second register encompasses the scene of opening the two gates of the horizon by Anubis that were mentioned in both Pyramid Texts and Book of the Dead²⁵. It follows the scene of entering the horizon and the sky of the other world colored in red. Finally, the judgement scene shows the deceased being judged before Osiris by means of a scale²⁶. The representation of Nut spreading its wings on coffins below which the Judgement scene occurs for the first time in the reign of Taharqa 25th Dynasty²⁷.

2.6 Lid Texts

Below the two registers, there are three vertical lines of texts flanked by four sons of Horus²⁸, each of which holds two feathers of Maat and accompanied with the text *dW 4 nTr* (worshipping god four times). The first line of the vertical text painted on the front side of the coffin represents an offering formula to Sokar-Osiris, the great god, and asking for a beautiful burial in the cemetery. The second line displays an offering formula to Osiris *Khenty Imentyw* lord of the west and the lord of Abydos. Unfortunately, the third line is destroyed.

On the leg toes, two face-to-face recumbent "Anubis" are demonstrated. This feature started in the reign of Taharqa of the 25th Dynasty²⁹. They protect the deceased Osiris as appeared in the texts of the 21st Dynasty coffins³⁰.

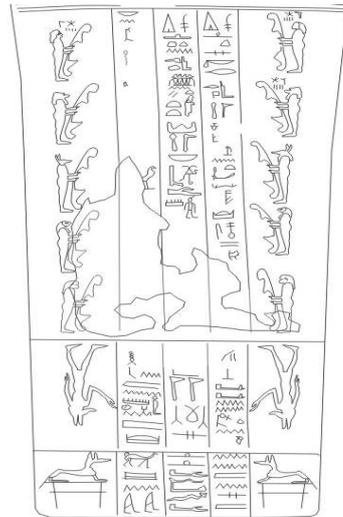
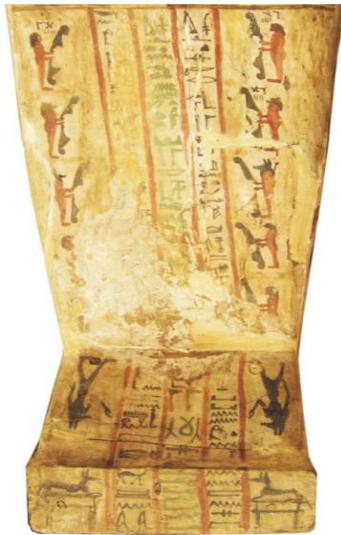
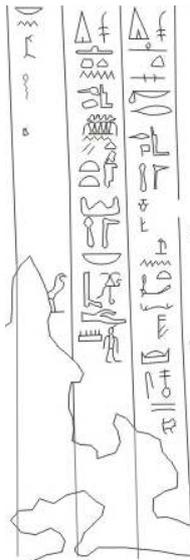


Fig. 4. Lid Texts



Htp di nsw Htp di 4kr Wsir nTr aA (Hry-ib AbDw)^(a)nt Dsr
 krs(t)^(b)nfrt (m-Xnw)^(c) di Hnq^(d)n mw wab n (KbH)^(e) nm^(f)
 nzp^(g)

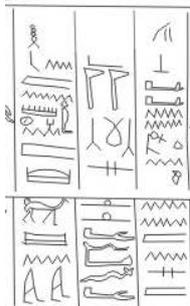
A boon which the king gives, a boon which Sokar-Osiris gives, great god (who is in Abydos) of sacred, beautiful burial, given offering of pure and cold water with bread.

Htp di nsw n Wsir xnty imnty nTr aA nb AbDw^(h)mniw⁽ⁱ⁾..... nTrwy
 sS mnxt.s Htpw^(j)di.f^(k)

A boon which the king gives to Osiris, the foremost of westerners, great god, lord of Abydos, herdsman divine alabaster and her clothing upon which he gives.

H... n mni^(l)mnxt^(m)m krsw saH mry Sn(ty)⁽ⁿ⁾.

..... of preferable burial in the sarcophagus, dignitary, beloved of both (Isis and Nephthys).



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- (a) The *ib* sign looks clear and the lower part of *Ab* sign looks clear and can be compared to the same sign in the second vertical line of *Htp di nsw* formula. This lost part can be reconstructed as *Hry ib AbDw*.
- (b) It is obvious that the writer either uses uniliteral signs to compose words or writes signs as logograms.
- (c) The two signs *m* and the beheaded goat are very clear, and the sentence can be reconstructed as *m-Xnw Xrt nTr* (in the necropolis).
- (d) The writer repeated the forearm with hand holding bread ³¹. It can be suggested that the first sign can be read as *di* while the second one could be read as *Hnq* (offering). This is suitable with the rest of the sentence *n wab n (KbH) nm nzp*.
- (e) The upper part of the sign , which represents a water-pot with water pouring from it³², is clear. It is worthy noting that the writer used the sign *n*  as a logogram in the word *mw*, the genitive article, and the determinative of the word *qbH*.
- (f) According to the *Wörterbuch*, the conjunction article *nm* first appeared in the Greco-Roman³³ period. This supports the dating of this sarcophagus from the 26th Dynasty onwards.
- (g) In the word *nzp*³⁴, it's clear that the last sign of this vertical line is written mistakenly instead of the sign *p* . The word *nzp* is appropriate in accordance with the rest of the sentence *mw wab n (KbH)*. The pure and cold water, and the bread are the most preferable offerings.
- (h) The writing of *AbDw* is unfamiliar. The writer replaced the sign *Dw*  with the sign *d* .
- (i) The writing of *mn*i*w* is unfamiliar. The writer wrote it with the sign, representing a standing man instead of the sign  which represents a man with a stick and a bundle or a mat on shoulder³⁵.
- (j) The writer repeated the sign *Htp* as he used to repeat signs throughout the whole text. The determinative of *Htpw* consists of the forearm and the hand  instead of the forearm and the hand holding bread .
- (k) *Di.f* is followed by the sign representing the forearm and the hand which is totally out of context.
- (l) According to the context, the sign  is read as *mn*i** although it should be written using the sign  as a logogram.
- (m) *mnxt* was ended by *n*  which is a mistake from the writer. He was confused as he should end the word using the papyrus roll  instead.
- (n) The uniliteral signs *Sn* and *(ty)* should be read *Sn (ty)*³⁶ which means "both" in reference to Isis and Nephthys. The writer also repeated the sign *mr*y**  at the end of the text probably to signify Isis and Nephthys too.
- (o) On the two sides of the coffin, a group of cheering and praising baboons precedes vertical black snake. The rear side of the coffin is occupied by *Imentt*, goddess of the west. She is surmounted by a falcon, wearing a head band and a tight dress decorated with a net that covers the upper part of the body. Above the head of *Imentt*, there is an unclear line of hieroglyphs painted in green.

3. The Female Anthropoid Coffin (fig.5)

3.1 Basic information

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| <ul style="list-style-type: none"> - Grand Museum Catalogue Registry Number: 65489. - Material: Sycamore covered with layer a of stucco. - Length: 182cm. | <ul style="list-style-type: none"> - Maximum width: 55cm. - Thickness: 40cm. - Feet width: 41cm. - Feet height: 36cm. - Head height: 42cm. |
|--|---|

3.2 General Description

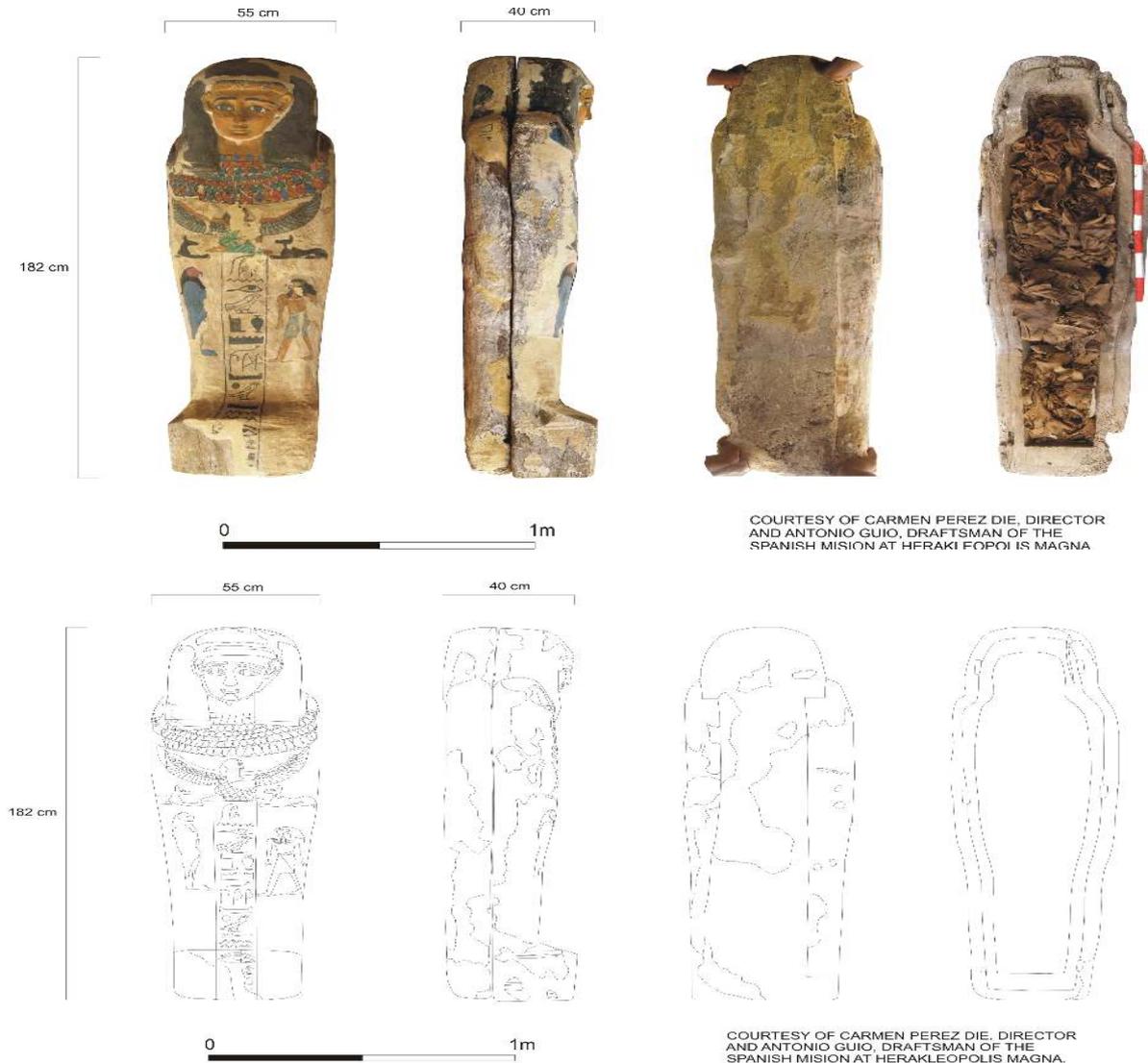


Fig. 5. Female coffin and the mummy

The coffin is decorated only on the front side with both colored scenes and texts; however, traces of color can still be noticed on the back and sides. The coffin seems to be a mummified body that is completely wrapped, and arms are hidden inside. The face is painted dark brown with white wide eyes and black pupils. Eye brows and eye lids are extended by short cosmetic lines comparing to the male ones. Cheeks are full, and lips reflect a slight smile. Nose is delicate, and ears are exposed. A heavy black tripartite hair wig covers the head and rests on shoulders and parts from the collar. It is fastened by means of a cylindrical head band that hides part of the forehead. $w_{sx} \ 1r$ collar of seven rows occupies the coffin's chest. Geometrical squares of blue, orange and red colors adorn the first two rows. The other five rows symbolize Isis tears and are painted blue, orange, red, and green. The kneeling figure Nut outstretches her wings colored in light blue with clear details of feathers. The blue color symbolizes the cosmic aspects of nature including the sky which goddess Nut represents.³⁷ She is painted brown and wears an ornamented long green³⁸ dress and a black hair wig. She is flanked by two recumbent Anubis.

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تابوتان خشبيان من أبو صير الملق أمل فرج - أسامة إبراهيم

تنشر هذه الورقة البحثية اثنتين من التوابيت التي تأخذ شكل الإنسان anthropoid coffins لرجل وسيدة غير معروفين. ولقد تم فصلهما عن سياقهما الأثري من قبل لصوص المقابر الأثرية، فلا نعلم على وجه التأكيد إن كان التابوتان ينتميان للمقبرة التي تم ضبطهما أمامها وإنقاذهما من اللصوص. ولقد تم ترميم التابوتين وحفظهما في المخزن المتحفي بإهناسيا المدينة تحت رقمي 2612 و 2613 لتابوت الرجل والسيدة على التوالي. وفي عام 2017، تم نقلهما إلى المتحف المصري الكبير تحت رقمي 65490 و 65489 على التوالي. ولقد نُقِشت نصوص التابوتين في أعمدة رأسية تحتل الجزء المركزي من التابوتين على خلفية صفراء ومحاطة بتصوير لأبناء حورس الأربعة.

ويعود تاريخ التابوتين إلى عهد الأسرة الخامسة والعشرين أو بعدها، كما يتضح من الملامح التي ظهرت لأول مرة منذ عهد الملك طهرقا بما في ذلك: ظهور الآلهة الحامية على جوانب التوابيت، وتمثيل "توت" التي تنشر جناحيها على التابوت وتحتها منظر المحاكمة، وتمثيل أنوبيس الرائد على التوابيت. ويؤيد ذلك أيضا استخدام بعض العلامات الهيروغليفية مثل أداة العطف nm والتي تعود إلى الأسرة السادسة والعشرين فصاعداً.

ولقد نجح الفنان في تلخيص رحلة المتوفى إلى الأفق في خطين أفقيين ضيقين تحت تمثيل "توت"، بدءاً من الجنازة ثم الصعود إلى العالم الآخر، وفتح بوابتي الأفق، ودخول الأفق، وحتى المحاكمة. وكما ورد في نصوص الأهرام، فإن دور "توت" هنا أوزيريًا وليس شمسيًا، لأنها تنشر جناحيها لحماية ابنها أوزيريس وتابوته. لذلك، يصبح المتوفى نجمًا بالقرب من جسدها. كما أنها كلفت ابنها "تحتوت" بحماية المتوفى كما ورد في الفصل الأول من كتاب الموتى.

كما تلعب التماث دورًا أساسيًا في حماية المتوفى. كما يتضح من الفصل 158 من كتاب الموتى، فقد تم وضع قلادة WSX Hr على رقبة وحنجرة المتوفى الذي تم تعريفه بأوزوريس في يوم "انضمامه إلى الأرض"، خاصة أن تلك القلادة تحتوي على تميمة tit حمراء اللون والمرتبطة بالإلهة إيزيس والتي من المهم جدًا وضعها على حلق المتوفى في يوم دفنه كما ذكر في العودة 156 من كتاب الموتى لحماية "العظيم أي أوزيريس". وهذا لا يتحقق إلا من خلال القوة السحرية لإيزيس.

وكما ذكر في نصوص الأهرام، كان دور أبناء حورس الأربعة هو مساعدة المتوفى على الصعود إلى السماء. ووفقًا لويلكنسون، فقد كانوا أيضًا أبناء أوزوريس وأعضاء في "السبعة المباركون" الذين كان دورهم حماية تابوت أوزوريس.

كما لعبت عين حورس دورًا وقائيًا مهمًا لأوزوريس المتوفى كما هو مذكور في نصوص الأهرام في التعمية رقم 510. حيث تنشر عين حورس الجحيم على أعداء المتوفى الذي تم تعريفه بأوزوريس.

هذا ومن الألقاب الهامة للإله حورس والتي تشير إلى قدراته النجمية كـ "نجمة الصباح" Ir-mnit أو Ir xnty-mnit. وكما هو مذكور في نصوص الأهرام، يصور هذا اللقب حورس في هيئة المقاتل المغوار الذي يساعد المتوفى على الصعود إلى السماء والانضمام إلى رع.

¹ Niwiński, A., *Coffins, Sarcophagi and Cartonnages*, in: OEAE, I, 2001, 284.

² Yellow is considered the most dominant color in ancient Egyptian paintings in general as it occupies most texts and iconography backgrounds – Brunner-Traut, E. *Farben*. In: Helck, W. and Westendorf, W. (eds.). *Lexicon der Ägyptologie*. (I), Wiesbaden: Harrassowitz.

³ Niwiński, "Coffins, Sarcophagi and Cartonnages", 286.

⁴ Kummer, H., *In Quest of the Sacred Baboons*. Chichester: Princeton University Press, (1995), 4.

⁵ Ancient Egyptians believed that the skin and the limbs of god are of gold, the color of the sun. Therefore, they made golden masks for mummies and adorn the throats with the broad collar to entertain the immortality of the sun which is reflected by the yellow color – Schenkel, W. *Die Farben in Ägyptischer Kunst und Sprache*. *Zeitschrift für Ägyptische Sprache und Altertumskunde*, 88, 2007, 131-147; Baines, J. *Color Terminology and Color Classification: Ancient Egyptian Color Terminology and Polychromy*. In: Baines, J. *Visual and Written Culture in Ancient Egypt*. Oxford University Press, Oxford, 2007, 240-262.

⁶ Allen, T. G., *The Book of the Dead or Going Forth by Day*, SAOC, 37, Chicago, 1974, 156.

⁷ Tobin, V. A., *Theological Principles of Egyptian Religion*. Book 59 of American University Studies Series, Peter Lang Publishing, (1989), 464-468.

⁸ Allen, *The Book of the Dead or Going Forth by Day*, 155.

⁹ Faulkner, R., *The Egyptian Book of the Dead the Book of Going Forth by Day, the First Authentic Presentation of the Complete Papyrus of Ani*. Von Dassow, E.; Andrews, C.; and Goelet, O. (Eds.), Chronicle Books, San Francisco, 1994, pl. 32.

¹⁰ Red color symbolizes two opposite meanings; the victorious Seth – whose eyes and hair are in red – over Apep, and the evil Seth who murdered his brother Osiris. So, it symbolizes power and victory that endows "life" from one side and anger, war, violence, and evil that cause "death" - Schenkel. *Die Farben in Ägyptischer Kunst und Sprache*, 131-147; Baines. *Color Terminology and Color Classification*, 240-262.

¹¹ They first appeared in the reign of Taharqa. Niwiński, A., *Coffins, Sarcophagi and Cartonnages*, 286.

¹² Schenkel. *Die Farben in Ägyptischer Kunst und Sprache*, 131-147.

¹³ Cf., Piankoff, Al., *The Sky Goddesses Nut and the Night Journey of the Sun*, in: JEA 20 (1934), 57; Lesko, H. L., *Ancient Egyptian Cosmogonies and Cosmology*, in: Shafer, B. E., (ed.), *Religion in Ancient Egypt*, Cornell 1991, 119; Griffiths, J. G., *Myths: Osiris Cycle*, in: OEAE, 2, Oxford, 2001, 473.

¹⁴ Pyr. 8h-k; 638a; 777a-b; 825a-b; 1607a; Cf. Rusch, A., *Die Entwicklung der Himmelsgöttin Nut zur einer Totengottheit*, MVÄG 27, Leipzig 1922, 17-21; Billing, N., Some Spatial Prosperities of Nut in the Pyramid Texts, in: *Proceeding of Eighth International Congress of Egyptologists*, Cairo 2002, 12.

¹⁵ Lesko, B. S., *The Great Goddesses of Egypt*, Norman 1999, 42f. See also the personification of Nut as a lid.

Piankoff, Al., *The Shrines of Tut-Ankh-Amon*, Bollingen Series XL, 2, New York, 1955, 21f.

¹⁶ Griffiths, J. G., *The Origins of Osiris*, MÄS 9, Berlin 1966, 27.

¹⁷ Hayes, W. C., *Royal Sarcophagi of the XVIII Dynasty*, Princeton Monographs in Art and Archaeology: Quarto Series XIX, Princeton, 1935, 184 (1A-I).

¹⁸ Niwiński, "Coffins, Sarcophagi and Cartonnages", 284.

¹⁹ Allen, *The Book of the Dead or Going Forth by Day*, 5.

²⁰ For the meaning of Htp dj nsw formula, see. Satzinger and Franke who have considered that (x) dj (w) is a perfect relative form with the god Osiris as a subject. Satzinger, H., *Beobachtung zur Opferformel: Theorie und Praxis*, LingAeg, 5, 1977, 177-188; Franke, D., *The Middle Kingdom Offering Formulas: A Challenge*, in: JEA, 89, 2003, 46.

²¹ The name of Wepwawet mean "opener of the ways" and he was worshipped at Asyut - Wilkinson, R.H., *The complete Gods and Goddesses of Ancient Egypt*, Thames and Hudson, 2003, 86. Wepwawet and Anubis were identified with Horus as brothers to protect their father Osiris. Beside Wepwawet, other names were given to the Jackal deities who drive the deceased boat including: sAbw, IxmW, and sqw. For detailed explanation of the names and roles of Jackal deities see: Shelaih, R.M.A., *The God Anubis and the Jackal Deities in the Graeco-Roman Period in Egypt*, unpublished M.Sc. thesis, Faculty of Tourism and Hotel Management, Suez Canal University, Ismailia – Egypt, 2009.

²² Schenkel. *Die Farben in Ägyptischer Kunst und Sprache*, 131-147.

²³ Robins, G. *Color Symbolism*. In: *The Oxford Encyclopedia of Ancient Egypt*, Oxford University Press, Oxford, 2008.

²⁴ Ta-tenen was entitled the 'father of gods' and was linked to creation mythologies and represented the whole underworld in the 'Book of the Gates'. Redford, D.B., *The Ancient Gods Speak: A Guide to Egyptian Religion*, Oxford University Press, 2002, 241,249,324.

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²⁵ Pyr. 255a; Allen, J. P., *Reading a Pyramid* in: *Hommages á Jean Leclant*, BdÉ 106/1 (1994), 26.

²⁶ This first appeared in in the Twenty-fifth Dynasty. Niwiński, *Coffins, Sarcophagi and Cartonnages*, 286.

²⁷ Niwiński, *Coffins, Sarcophagi and Cartonnages*, 286.

²⁸ The earliest indication to the four sons – also souls – of Horus appeared in the Pyramid Texts. They are called the 'friends of the king' and their role was to help the dead king to ascend the sky – Pyr. 1278-79. They are also entitled 'the sons of Osiris' and members of the 'seven blessed once' whose role was to protect Osiris coffin - Wilkinson, *The complete Gods and Goddesses*, 88.

²⁹ Niwiński, "Coffins, Sarcophagi and Cartonnages", 286.

³⁰ Ali, A. A., "Der Sarkophagdeckel des Pasenedjemibanash im Ägyptischen Museum Kairo", in: ASAE 87, (2013), 1-34.

³¹ Gardiner SL. D37, p.454.

³² Gardiner SL. W15, p.529.

³³ WB. II, 263,6.

³⁴ WB. II, 319,8.

³⁵ Gardiner SL. A33, p.445.

³⁶ Wb. IV, 497, 8.

³⁷ Schenkel. *Die Farben in Ägyptischer Kunst und Sprache*, 131-147.

³⁸ In some instances, Osiris was depicted in green to symbolize his fertility and resurrection roles and he was titled "the Great Green" – Pyr. 628c, in: Sethe, K. *Die altaegyptischen pyramiden texte nach den papierabdrucken und photographien des Berliner Museums*. Hinrichs'sche Buchhandlung, Leibzig, 1908, 339.

³⁹ The four sons of Horus were associated with the Canopic jars to preserve the mummified internal organs of the deceased. Imesty was represented as a human-headed mummy and was assigned to protect the liver. He is oriented towards the south and guarded by Isis. Dwamutef was represented as a jackal-headed mummy and was assigned to protect the stomach. He is oriented towards the east and guarded by Neith. Hapy was represented as a baboon-headed mummy and was assigned to protect the lungs. He is oriented towards the north and guarded by Nephthys. Qebhsenuf was represented as a falcon-headed mummy and was assigned to protect the intestines. He is oriented towards the west and guarded by Serket - Wilkinson, *The complete Gods and Goddesses*, 88.

⁴⁰ Wb.II, 79.

⁴¹ Wb.II, 55, 7-9.

⁴² Wb.II, 76, 11-12.

⁴³ Pyr. 1147.

⁴⁴ See the symbolism of the red color explained before.

⁴⁵ Pyr. 1202-1203.

⁴⁶ Wb.II, 79; Wb.II, 55, 7-9.

⁴⁷ Wb.II, 76, 11-12.

⁴⁸ Wb.II, 60.

⁴⁹ Pyr. 1719d as translated by Faulkner, R., *The Ancient Egyptian Pyramid Texts*, Oxford, 1969.