

“Unpublished Anthropoid Wooden Coffin of P3-di- Wsir from Giza No. 485 H stored in the Museum of Civilization Magazine”

S. Kamel & Gh. Azzam ***

Introduction

During the Late Period, from the Twenty-sixth Dynasty onwards¹, wooden coffins had similar shapes, and the flat bottom of the sarcophagus served only as a support, not as a mother's container, for it was now covered with a much more convex lid².

Figural representations became less numerous, replaced either partially or completely by long texts, these were excerpts from the Saite version of Book of the Dead, which were written on the lid in vertical columns, some of the lids after the Saite Period also have carved decorations³.

Wood was an expensive material in Egypt, a dry, desert land. Although some trees such as palm and almond grew along the banks of the River Nile, these both had slim trunks and produced soft wood, which made them unsuitable for making coffins. Hard wood had to be imported from countries such as the Lebanon⁴ and transported to Egypt by sea and then along the river, to make the coffin, the wood was cut into planks, using metal tools, which were first made of copper, then bronze and later iron⁵.

As technology advanced, so did the skills of the carpenters and joiners, who developed sophisticated methods of holding the coffin together using dowels,

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¹ A. Niwinski, “Zur Datierung und Herkunft der altägyptischen Särge”, *Bibliotheca Orientalis* 42 (1985), 494-508.

Ch.Leitz , Z.Mahrous & T.Tawfik, Grand Egyptian Museum- Catalogue General Vol. I, *Catalogue of Late and Ptolemaic Period anthropoid Sarcophagi in the Grand Egyptian Museum*, Cairo 2018.

² A. Niwinski, “Sarg NR-SpZf”, *LÄ V*, 454.

K. M. Cooney, “Coffins, Sarcophagi, and Cartonnage” in: M. Hartwig, ed., *A Companion to Egyptian Art*, Wiley-Blackwell (Oxford 2015), 269-292.

³ J. Taylor, *Coffins from the New Kingdom to the Roman Period*, in: *Death on the Nile*, Uncovering the Afterlife of Ancient Egypt, Fitzwilliam Museum, 2016, 49-73.

⁴ Ch.Müller, “Holz und Holzverarbeitung”, *LÄ III*, 1256.

⁵ S. Aufrère, *L'Univers minéral dans la pensée égyptienne*, 2 Vol., *BdE* 105, Le Caire 1991.

G. Killen, “Wood”, in: *Ancient Egyptian Materials and Technology*, I. Shaw and P. T. Nicholson (Ed.), Cambridge, 2000, p. 349.

dovetailing and mortise and tendons¹. Glue² was used to make the coffins more secure; this was produced by boiling and then reducing animal products such as skin, bone and cartilage³.

Many coffins had a coating of lime plaster to provide a smooth painting surface. Clay and gypsum plasters were used on tomb walls, paint was made from ground minerals mixed with gum, egg-white or gelatin, and a final protective coating of varnish or beeswax was sometimes applied over the completed decorations⁴.

This paper presents a study of iconography and texts of wooden anthropoid coffin, **Museum of Civilization Magazine**, under registry number no 485 H which can be dated to the Late Period. (Fig. 1 a-b)

This wood sycamore⁵ Coffin of a man, excavated from Giza excavation by *Mohamed Sakr*.

This Coffin excavated at *Al-Mansourea Canal*; the name of the Coffin owner is *P3-di- Wsir* born from *irt Wsir*, the lady of all the greats in heaven, *irt "Ra"*, calm down angry, the lady of the western hill in the west, the lady...”.

Its dimensions are as follows:

Length: 199 cm.

Max. Width: 58 cm.

The actual dimensions are taken by the publishers:

Length: 201cm. Max.

Width: 68 cm. Height: 68.5 cm.

¹ J. Dawson, J. Marchant & E. von Aderkas, *Egyptian Coffins: Materials, Construction and Decoration*, in: *Death on the Nile, Uncovering the Afterlife of Ancient Egypt*, Fitzwilliam Museum, 2016, 75-92.

² P.T. Nicholson, I. Shaw, *Ancient Egyptian Materials and Technology*, Cambridge University Press, 2000, 475-481.

³ M. Serpico & R. White, “*The Use and Identification of varnish on New Kingdom funerary equipment*”. In Davies, W.V. (ed.), *Colour and Painting in Ancient Egypt*, London 2001, 33-42.

A. Lucas, *Ancient Egyptian Materials and Industries*, 2003.

⁴ *Ibid.*, 94-99.

L. Lorna & S. Quirke, “*Painting Materials*”, in: *Ancient Egyptian Materials and Technology*, I. Shaw and P. T. Nicholson (Ed.), 104-20.

⁵ N. Baum, *Arbres et arbustes de l’Egypte ancienne: la liste de la tombe thébaine d’Inéni (no 81)*, *Orientalia Lovaniensia analecta* 31. Leuven 1988.

R. Germer, “*Flora*”, in: *Oxford Encyclopedia of Ancient Egypt*, Oxford, 2001, Vol. I, 537.

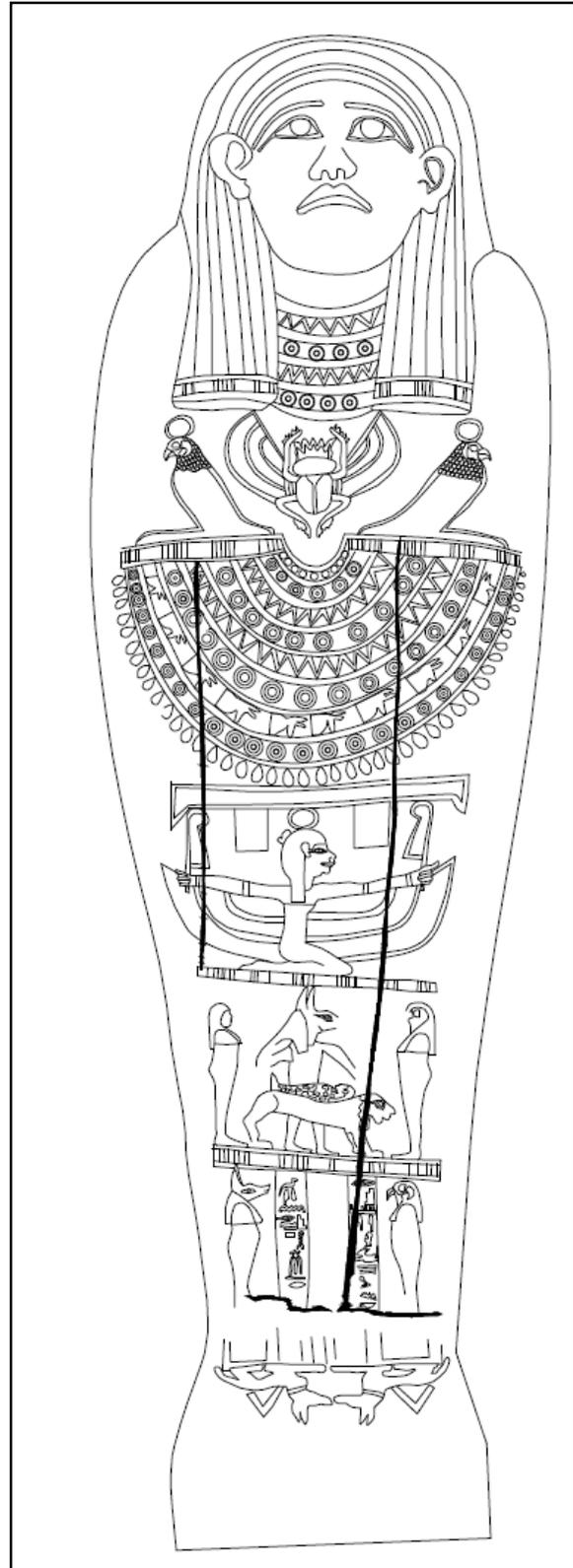


Fig. 1 a-b

Description and decoration

The decorative and textual program of the coffin of a man presents numerous interesting features, it can be summarized as follows:

Lid exterior

The head still wears the Egyptian wig, the latter is reduced to two sides which descend from the ears to the chest, colored in green and has transverse ends in red. The wide eyes are topped with red colored eyebrows, and the lips are colored red.

The neck and the chest area are decorated with a detailed *wsh* collar¹, each end rests on the shoulders of the mummy, the collar contains five rows, the first, third and fifth rows on the green and red² Rosetta and the second and fourth rows in the form of a pyramid, and both of them realize the symbolism that the deceased benefits from them.

We can't see the ends of the collars, as there are some coffins, we can see the falcon's head. This type of collars has a daily use in which we notice the ends, but here the use is funerary, so there is no need for the end. (Fig. 2 a-b)

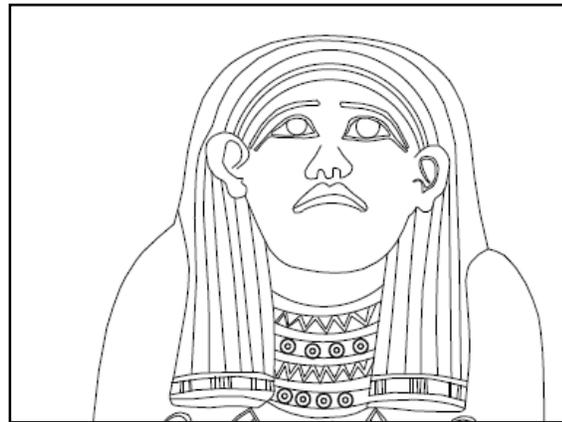


Fig. 2 a-b

¹ Probably the most iconic form of Egyptian jewelers is the broad layered collar known as a "*wsh*" or "*wsh*". This collar often had a counterpoise which hung down between the shoulder blades which was referred to as "*m^cnh*" ("that which lives").

² J. G. Griffiths, *The Symbolism of Red in Egyptian Religion*, Numen Book Series, Vol. 22 (1972), 81-90.

J. Baines, *Color Terminology and Color Classification: Ancient Egyptian Color Terminology and Polychromy*, American Anthropologist, New Series, Vol. 87, No. 2 (1985), 282-297.

D. A. Warburton, *The Theoretical Implications of Ancient Egyptian Colour Vocabulary for Anthropological and Cognitive Theory*, *Ling Aeg* 16 (2008), 213-259.

G. G. Singer, *Color in Ancient Egypt*, in: *Terrae Antiquae*, December 6th, 2010, 2-16.

This collar is known since the Old Kingdom, it was then called *ḥst*. It is formed of several rows of pearls. Its concept corresponds to the sign of gold *nbw*, but then only the first row represents petals (or drops). The clasps falcon heads are attested from the end of the Fourth Dynasty. From simple adornment, the necklace acquires quickly the character of a religious object. It is placed on the mummy in its coffin, most often representing plant elements.

In the Middle Kingdom, it took on great importance as a funerary jewel; he figures on the frieze of objects from the sarcophagi, but it is also found on the mummy itself. He then takes the name of collar *wsh*¹.

In the New Kingdom, Book of the Dead contains the chapter 158²:

r n wsh n nbw d(y) r ḥḥ n ʒḥ dd-mdw in iw-f- ḥnh mʒḥ hrw
 "Formula for the golden necklace, put on the neck of the justifier".

He draws up a protection around the wearer, it symbolizes Atum reunited with his children: the Ennead of Heliopolis³.

Below the collar in the middle, we see the winged scarab⁴ with all its anatomical details. It is depicted in the same color as the background of the coffin, white, with green borders, and green and red wings. (Fig. 3 a-b)

Usually, this text is accompanied by a winged scarab⁵:

¹ T. Handoussa, "Le collier ousekh", *SAK* 9, (1981), 143-150.

A. Schweitzer, "L'évolution stylistique et iconographique des parures de cartonnage d'Akhmîm du début de l'époque ptolémaïque à l'époque romaine", *BIFAO* 98 (1998), 337.

² P. Barguet, *Le Livre des Morts des anciens Égyptiens*, Ed du cerf, 1967, 218.

³ We find, until the Ptolemaic and Roman Period, a formula devoted to the presentation of this necklace to the dead, in scene LIV of the Ritual of the opening of the mouth: the necklace offered revives the dead and protects him against any bodily disintegration.

J. C. Goyon, *Rituels funéraires de l'Ancienne Égypte*, Littératures anciennes du Proche-Orient 4, Paris 1972, 146-147.

⁴ This type of beetle was symbolic of the ancient Egyptians, it represented rebirth and renewal. They believed that the sun was being pushed across the sky every day by a giant scarab, the god Khepri. In real life, the scarab beetle lays its eggs in a ball of dung and rolls the ball in front of it wherever it goes.

⁵T. G. Allen, *The Egyptian Book of the Dead: Documents in the Oriental Institute Museum at the University of Chicago*, OIP 82, Chicago 1960, 175.

S. Quirke, *Going out in Daylight – prt m hrw: The Ancient Egyptian Book of the Dead - translation, sources, meanings*, GHP Egyptology, Vol. 20, 2013, 149.

“Greetings to you *Re-Harakhty, Kheperu*, he who came into being of himself. You rise in the western horizon of the sky, you set like *Re* every day. If you shrine, the netherworld rejoices in jubilation, *Osiris of the revered one, the greatest (name of the deceased), justified* ¹”.

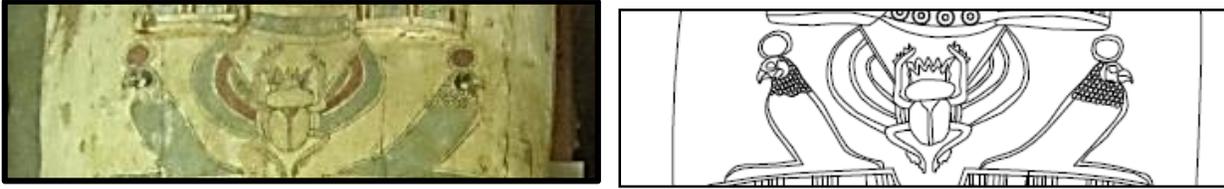


Fig. 3 a-b

Below the winged scarab we see the *wsh* collar containing nine rows, where the first row contains round beads in green and red, the second row contains Rosetta on a green background, and then the third row contains the pyramidal shape in red and overlaps with it in the same color as the coffin. Another, as for the fourth row, like the second row, we come to the fifth row, like the third row, and the sixth row, like the second and fourth row.

The seventh row comes with the eyes of *Wd3t* ², one in green and one in red, and the Rosetta is repeated in the eighth row, and in the ninth and last row a teardrop of Isis, every two in green and two in red.

Eye of Horus *Wd3t* ³, in ancient Egypt, symbol representing protection, health, and restoration, according to Egyptian myth, Horus lost his left eye in a struggle with Seth.

The eye was magically restored by Hathor, and this restoration came to symbolize the process of making whole and healing. For this reason, the symbol was often used in amulets.

¹ S. Kamel, “*La couronne ou la guirlande de la justification offerte au défunt ou au dieu pour le justifier*”, Publisher in the Book of Conference of Arab Archaeologists Ninth 2008, 1-35.

² T. Oestigaard, “Horus' Eye and Osiris' Efflux: The Egyptian Civilization of Inundation ca. 3000-2000 BCE”, Archeopress, 2011.

³ The Eye of Horus or the Eye of the *Wd3t* or the Eye of the Face is a concept and symbol in the ancient Egyptian religion that represents well-being, healing and protection. It derives from the mythical conflict between the god Horus and his rival Seth, in which Seth torn or destroyed one or both of Horus' eyes and the eye was then healed or returned to Horus with the help of another deity, such as Thoth. Horus then presented the Eye to his deceased father Osiris, and its revitalizing power was able to sustain Osiris in the afterlife. Thus, the Eye of Horus was equated with funerary offerings, as well as with all offerings made to the gods in temple rituals. It can also represent other concepts, such as the moon, whose waxing and waning has been likened to an eye injury and restoration.

According to ancient mythology, the rising Nile was none other than the tears of Isis¹, who mourned the death of her beloved husband Osiris, while attempting to piece together his body butchered by Seth.

We see the ends of *wsh* collar represented by the two falcons topped by the sun disk. Their appearances were supposed to be counted, but the rules of perspective were set by the ancient Egyptian artist.

The ritual form of the falcon appeared above the disk of the sun *ḥm*, as a result of the association of the god Ra with the god Horus in one of the age stages he is exposed to, namely the embalmed figure indicating that he is alive. (Fig. 4 a-b)

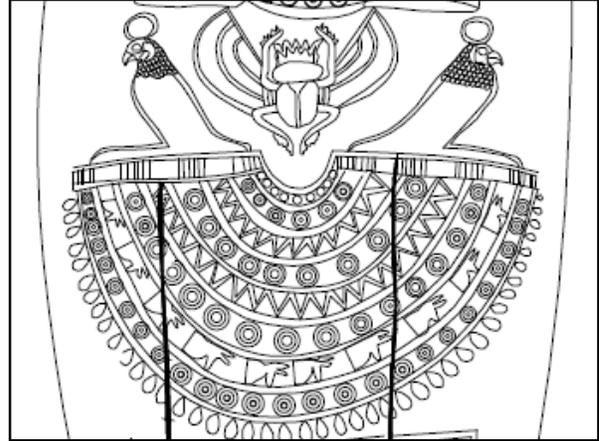


Fig. 4 a-b

The falcon *ḥm* was also associated with the "spirit of Ra" to confirm its association with the deceased².

The content of resurrection and the restoration of life is completed with the union of the deity "Ra" who brings resurrection and life with the deity "Osiris", who triumphed over death and became a representative of the spirit of life in the other world, within the framework of the concepts embodied by these divine beings,

¹ R. Carrington, *The Tears of Isis*. The Story of a New Journey from the Mouth to the Source of the River Nile, 1959.

² Despite the manifestations of strength that the falcon bird enjoyed, it was going through three life stages represented in the beginning of flight and rise, then full force with high renewable energy, then reaching old age and humiliation, and trying to renew itself. Therefore, these age stages are similar to the case of the ancient Egyptian and what the person is exposed to from the stage of birth, growth, weakness and old age, and an attempt to renew himself again as the ancient Egyptian imagined it to reach the residing stage in which he tries again to restore his full energy represented in the falcon ritual bodies as one of the images poplars and its connection to the netherworld.

which were considered as another aspect of the cycle of time that if it stopped the order of the universe and the path of life on Earth has ended¹.

The union and integration of the two gods is the only guarantee of resurrection and the continuity of life, as each of them is in need of the other; to be born again and to renew the continuity of the cycle of time and eternity, which is the guarantor of survival and existence, which in turn represents one of the most important cornerstones of the concept of resurrection and the life that the ancient Egyptian seeks².

Some implicit references have been made in Pyramid Text the role of both the god Osiris and the god Ra in the resurrection of the deceased king, as they complement each other in facilitating the ascent of the deceased king to heaven, so this union is completed in the form of the falcon ritual bodies that gather what among the attributes of the god Ra to renew life himself, the attributes of the god Osiris in secret, then life and resurrection, and the attributes of the god Horus in the form of a falcon with his integral power³.

Hence, the ritual bodies of the falcons were linked to the other world, as many religious books talked about the deceased and life in the netherworld.

However, this importance is limited to Chapter (125) of the Book of the Dead, known as “*The Negative Confession Chapter*”, “What is said when going out to the hall of the absolute justices and exonerating himself from every disgraceful act.” It is mentioned in the text in the chapter (125) Who wrote the dead that the deceased enters the headquarters of Osiris and sees the secrets inside it: *m33.n.i št3t nty im imn n.i*

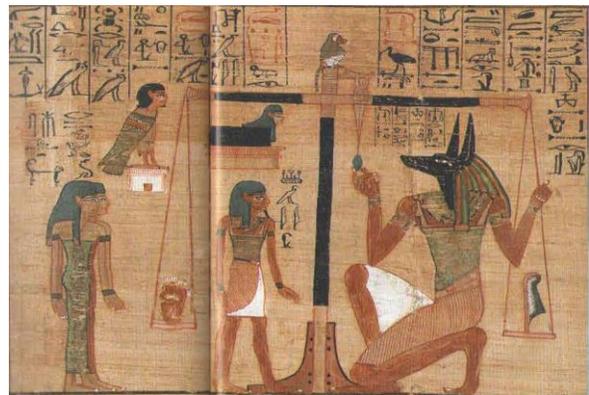


Fig. 5 J.Troy, *Spells for eternity*, 94.

„I saw the secrets that are there, that are hidden from me“⁴. (Fig.5)

¹ T. Du Quesne, "The Osiris-Re Conjunction with particular to the Book of the Dead", *SAT* 11, (2006), 23-33.

² J. Assmann, *Altägyptische Totenliturgien*, Heidelberg 2008, 21.

³ H. Altenmüller, "Pyramidentexte", *LÄ* V, 19.

H. Kees, *Totenglauben und Jenseitsvorstellungen der alten Ägypter*, Leipzig 1926, 155.

⁴ P. Bargaet, *op.cit*, 134.

J.Troy, *Spells for eternity*. The Ancient Egyptian Book of the Dead, the British Museum 2010, 94.

The ancient Egyptian unites with the figure of Horus to reach everything that is hidden as Horus himself, so these bodies were used as a nickname for the deceased in the form of a mummified falcon wrapped in linen wraps to try to reach the soul *b3* in the other world to its owner, the soul was the essential element that the Egyptians confirmed his hesitation to man is in his final resting place, it is *b3* meaning soul¹, but in fact *b3* did not have many surviving texts except the phrase “to *b3* so-and-so”, as we now mention “on the soul of so-and-so”, but at the same time it began to represent”.

B3, in word and image, enters the grave and lands on the body, then ascends to see the rising sun, or is watered from the blessing of the grave, then ascends to the sky to take its place among the stars, and benefits from the crops and rivers of the upper world and accepts the gifts of its lords.

“Assmann” sees that this trial is a process of evaluating the path of the earthly life of the deceased through the material as the embodiment of all ideals, justice, order and tradition, and therefore this body was taken as a sacred falcon to enable the deceased king to ascend to heaven and the union of "Ra" in his boat, and mentions {250 from PT that the deceased king ascends to heaven with the wings of a falcon and the feathers of the sacred falcon:

išw.ti (.f) m gmḥsw “Its feathers are like a falcon”².

Hence, the god Horus is considered the means that helps the deceased to fly by means of falcon feathers to the horizon, as {913 from Pyr. Text mentions about the ascension of the deceased king to the sky like falcons and his feathers from bird feathers:

prr.k ir pt m bik.w šw.wt.k m 3pd.w “You will soar to the sky like falcons, and soar like birds”³.

Then we see the sign of heaven above the mother goddess Nut, where she appears in her usual form, spreading from her wings, carrying a feather of Ma'at in each hand⁴, she is kneeling on the representation of the door of the kingdom of the dead, Ro-Setaou⁵.(Fig. 6 a-b)

¹ L.V. Zabkar, “A Study of the Ba concept in Ancient Egypt Texts”, SAOC. 34, 1968, 29.

² J. Assmann, *Ma'at. Gerechtigkeit und Unsterblichkeit im Alten Ägypten*, 2001, 25.

³ W. Spiegelberg, “Die Falkenbezeichnung des Verstorbenen in der Spätzeit”, ZÄS 62 (1927), 27.

⁴ A. Rusch, “Die Entwicklung der Himmelsgöttin Nut zu einer Totengottheit”, MVÄG, Vol. 27, Leipzig, 1922, 37-49.

⁵ A. Schweitzer, BIFAO 98, 329.



Fig. 6 a

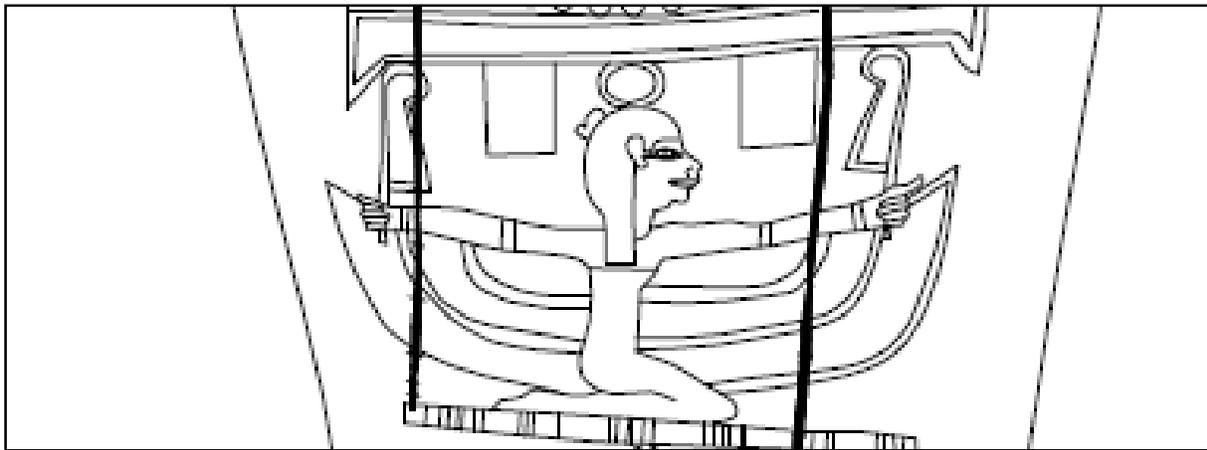


Fig. 6 b

Nut, the sky goddess, was of great importance as a protector of the dead at least as early as the Old Kingdom.

Her funerary associations are twofold. On the one hand she was regarded as the mother of the deceased through his identification with Osiris son of Nut. The goddess could be symbolically identified with the coffin and so, when the dead man was sealed inside this, it was as if he was being placed within the body of Nut, his divine mother, thereby reaching a state from which he could begin a new life¹.

Indeed, in texts of the Old Kingdom the word for the chest of a sarcophagus is *mwt* (mother) - a clear allusion to this concept while on the interiors of many

¹ N. Billing, *Nut: The Goddess of Life: In Text and Iconography*, Department of Archaeology and Ancient History, Uppsala University, 2002.

coffins of the Libyan Period a figure of the goddess appears, extending her arms as if to embrace the mummy¹.

Nut's other important role, as sky goddess, led to her close association with the coffin lid. This lay above the mummy, just as Nut was supposed to stretch her star-studded body over the earth².

In an important prayer, first found in Pyr. Text {777, the goddess is beseeched to spread herself over the deceased in a gesture of protection:

*“O my mother Nut, spread yourself over me, so that I may be placed among the imperishable stars and may never die”*³.

In the main scene, we see the god Anubis in his traditional form, where he appears with a human body with the head of the jackal, taking care of the body of the deceased during embalming lying on the funeral bed, represented in the form of a lion because of his connection with the sun god and his symbolism in birth and rebirth⁴. (Fig. 7 a-b)

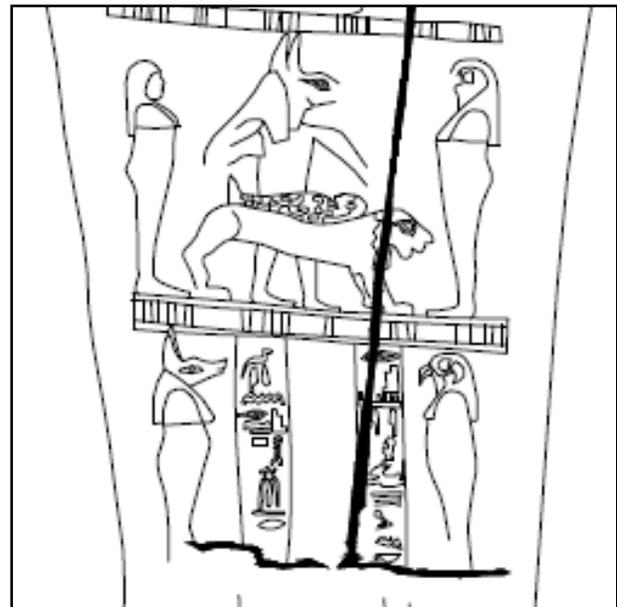


Fig. 7 a-b

¹ J. Taylor, *Coffins from the New Kingdom*, 62-63.

² J. Bergman, *Nut - Himmelsgöttin - Baumgöttin – Lebensgeberin*, in: *Scripta Instituti Donneriani Aboensis* 10, (1979), 53-69.

³ S. Schoot., “*Nut spricht als Mutter und Sarg*”, *RdE* 17, (1965), 81.

⁴ S. Ikram, *Death and Burial in Ancient Egypt*, 1997.

B. Altenmüller, “*Anubis*”, *LÄ I*, 327-333. M.D. Denise, “*Anubis*”, in: *Oxford Encyclopedia of Ancient Egypt*, Oxford, 2001, Vol. I, 97-98.

J. Assmann, *Altägyptische Totenliturgien: Band 3: Osirisliturgien in den Papyri der Spätzeit*, Heidelberg 2008.

This scene usually accompanies Chapter 154 of Book of the Dead, entitled:

*r n tm rd:t sby h3t "A Spell so that the body will not Disintegrate"*¹

The four sons of Horus help the god Anubis in burying the god Osiris, it is said that the god Horus gave birth to them from his mother, the goddess Isis.

They cleansed Osiris and opened his mouth with their copper fingers so that he could eat and speak again. The ancient Egyptian believed that they were embodied in the form of stars and could be found in the sky. Osiris lies on it or any deceased who hopes to obtain the rituals that took place for the mummy of Osiris, and entrusted them with the care of the entrails, and put their bodies as a cover for the canopic vessels².

It is likely that the number four expresses the four sides of the universe, which are the areas that usually include the members of the body of the deceased god Osiris, which are later assembled during the rituals of reviving Osiris that take place in the month of Koiak.

Since the number of the sons of Horus was four, it was self-evident to link them to the four cardinal directions. But it seems that at first, they were associated only with the North and the South³.

The scenes depicted on doorway of King Ay's tomb KV23⁴ show the association of Amseti and Hapy only with the north and the association of Douamoutef and Qebehsenouf with the south, where Amseti and Hapy depict the representatives of the North wearing the red crown, while Douamoutef and Qebehsenouf depict the representatives of the South wearing the white crown.

Perhaps the association of Amseti and Hapy with the north is highlighted by their association with spirits with it, and the association of Douamoutef and

¹ P. Bargaet, *op.cit.*, 223-224.

² D. Aidan, "Four sons of Horus", in: *Oxford Encyclopedia of Ancient Egypt*, Oxford, 2001, Vol. I, 561.

³ M. H. van Voss, "Horuskinder", *LÄ III*, 52-53.

B. Mathieu, "Les Enfants d'Horus, théologie et astronomie", *ENIM 1*, 2008, 7-14.

⁴A. Piankoff, *Les peintures dans la tombe du roi Ay*, Mitteilungen des deutschen archäologischen Instituts, XVI, 1958.

J. O. Schaden, *Paintings in the tomb of king Ay (WV 23) and the Western Valley of the Kings Project*, Amarna letters 4, KMT edition, 2000.

Qebhsenouf with the south is highlighted through their association with the spirits of Nekhen, which we will talk about in a later chapter. (Fig. 8)



Fig. 8 West wall, top of doorway

Then soon the sons of Horus were associated with the four cardinal directions and not only as representatives of the north and south as representatives of the four pillars of heaven¹.

The formula 151A of Book of the Dead gives account (amongst other things) of the specific roles of each item²:

dd-mdw in imsti ink s3.k mwt-htp

t i.i.wnnt m s3.k srwd.n.i pr.k mn sp sn mi wd.t.n pth mi wd.t.n r

"Words spoken by Amseti: I am your Son, N.; I have come to be your protection; I may make your residence to flourish and endure, in accordance with the command of Ptah, in accordance with the command of Ra".

¹ A.Eggebrecht, "Amseti", LÄ I, 226 "Duamutef", LÄ I, 1150-51 and "Hapi", LÄ II, 951-952.
R.Drenkhahn, "Qebhsenuf", LÄ III, 379.

² P. Barguet, *op.cit.*, 215-216.

J. Taylor, *Coffins from the New Kingdom to the Roman Period*, 51.

*dd-mdw in hpy i i.n(i) wn.n.i m s3.t wsir mwt-htp-
t ts.n.(i) tp(.t) wt.t hw.n.i n.t hfty.w.t hr.t rd{t}.n.i n.t tp.t dt*

"Words spoken by Hapy: I have come to be your protection, Osiris N.; I connected your head and your members, and I have smitten for you your enemies beneath you; I have returned to your head, forever".

*dd-mdw in dw3-mwt-f ink s3(.t) hr mry.k mwt-htp-t m3^c (t)-
hrw dt i i(i) nd{t}.n.i it.i wsir m- 'ir(w) (r).k ssm.i sw hr rd>wy.k*

"Words spoken by Duamutef: I am your son, beloved Horus, N.; I have come to protect my father Osiris from the one who acts (against) you: I lead him under your sandals".

*dd-mdw in kbh-snw-f ink kbh-snw-f i y.n.i wn.n.i m s3.t mwt-htp-
t dmd(i) n.t ks.w.t s3k.n(i) n.t wt.t in.n(i) n.t ib.t
d.i n.t sw hr st.f m ht.t srwd.n.i pr.t m-ht.t*

"Words spoken by Qebhsenuf: I am Qebhsenuf; I have come to be your protection, N.; I gathered for you your bones, I united for you your members, I brought for you your heart and I have returned it at its place in your body; I have caused your residence to flourish for you".

Directly inspired by this chapter 151A, the north wall of Sennefer's tomb TT96 can summarize the arrangement of the protective and regenerating elements of the vault. We first notice the division into closed but nested spaces. (Fig.9)

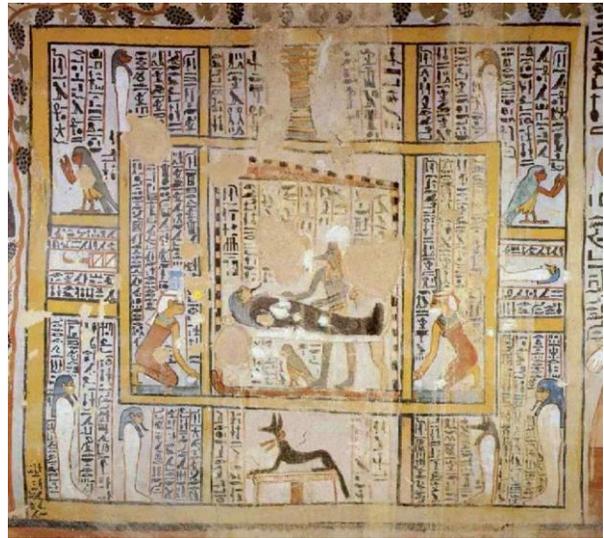


Fig. 9

The mummified body in its black coffin occupies the center, Anubis practices the rite of warming the heart on him, and he is watched over by Isis and Nephthys. In the middle of the four walls, the four "magic bricks" which were buried in each wall (a flaming wick, a Djed pillar, a miniature coffin and a representation of Anubis), and we find, at the four angles of the inner rectangle, the four sons of Horus (whose names do not correspond to the heads ...) who actively participate in the reconstruction of the deceased.

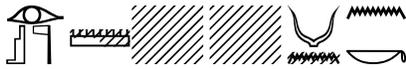
We find the accompanying text in front of Douamoutef:



dd mdw in Wsir hn msw (hr)

"Words spoken by Osiris with the sons (Horus) "

and Qebehsenouf:



Wsir (mn..) ... wp.n n.k

"Osiris (from...) We open to you..."¹

The surface of the feet is decorated with two jackal gods looking at each other, each is seated on a shrine and above the figures a flagellum is engraved. The scene is oriented upside down so the owner of the sarcophagus is able to see it himself.

The jackals are identified as two forms of Anubis, this type of scene was very common. We usually read above and between the jackals, the god names and a short protection formula can be read:

Inpw nb R3-st3w Inpw nb t3 dsr Irw s3 hr Wsir ...

"Anubis, lord of Rosetau, (and) Anubis, lord of the sacred land (=necropolis), are the ones who provide protection for (lit. upon) Osiris of

Inside the coffin:

In the late Period, the burials of the wealthy replaced the innermost coffin with a mummy-case made of cartonnage², brightly painted with images of protective symbols, gods, and goddesses.

¹ L. H. Lesko, *A Dictionary of Late Egyptian*, II, New-York, 2002.

² A. Niwinski, & G. Lapp, "Coffin, Sarcophagi, and Cartonnages", 280.

K. Theodor, "Kartonnage", *LÄ III*, 353.

K. M. Cooney, "Coffins, Sarcophagi, and Cartonnage", 288.

The presence of a cartonnage in the funeral furniture of a mummy permits the immediate exclusion of the dating of the coffin belonging to this mummy as of the 21st Dynasty, since during this period, the cartonnage mummy-masks used together with the "black-type" coffins and even with the early "yellow type" coffins were replaced by wooden mummy covers¹.

The Egyptian anthropoid coffin is the result of a tendency, commencing during the Sixth Dynasty, to cover the face of the mummy with a mask that portrays the features of the deceased².

Later the mask was replaced by a cartonnage completely covering the mummy, and still later by a wooden anthropoid coffin that enclosed the mummy. The anthropoid coffin thus functions as a kind of envelope for the mummy, at the same time imitating it and identifying the deceased.

In the Twentieth and Twenty-first Dynasties the deceased possessed two coffins, an outer and an inner one, completed by a mummy cover, with both coffins as well as the mummy cover showing the deceased's portrait.

During the New Kingdom and Third Intermediate Period, wealthy individuals commissioned nested wooden anthropoid coffin sets of three to five pieces, including as many as three coffins, plus a mummy board and mask. Lesser elites could usually afford only one coffin, may be with an additional mummy mask of cartonnage³.

The ancient Egyptians who could afford to commission and bury coffins in their tombs were of elite status. In fact, a coffin buried in a tomb was clear evidence of disposable income.

The vast majority of ancient Egyptians could not afford any kind of coffin, making do instead with simple wrappings for the body.

¹ J. H. Patterson., & C. Andrews., *Mummies: Death and Life in Ancient Egypt*, New-York,1978.

² A. M. Amann, *Zur anthropomorphisierten Vorstellung des Djed-Pfeilers als Form des Osiris*, in: WdO 14, 1983, 46-62.

³ K. M. Cooney, "Gender Transformation in Death: A case study Coffins from Ramesside period Egypt", *NEA*, vol. 73, Issue 4, ASOR, 2010, 230.

Gilded cartonnage Mummy Mask and Pectoral on the face, neck, and collar, at the center on the front of it there is a column of gold hieroglyphs and footwear¹. (Fig. 10)

If the body of the deceased was practically preserved from damage through the embalming process, it was protected in a symbolic magical way by providing it with funerary ornaments and dozens of different amulets that were deposited within the linen wrappings that covered the mummy and then preserved and placed inside a coffin and more than one coffin.

The belongings are divided into 5 contents:

- Mummy Mask

The mummy wears this mask, it is used for the protection of the head and preserves features of the deceased in order to guarantee him sustainability in the field of the dead².

Meeks writes: “*He is the very mark of the existence of a being*”³.

Spell 531 of the Sarcophagus Texts and chapter 151 B of the Book of the Dead which can be found inscribed on certain masks of the Middle Kingdom “*underline the identification of the different parts of the head with deities various. The dead person then becomes a god in the netherworld*”⁴.



Fig. 9

¹ K. Anna, “Zur Herstellungstechnik einteiliger ägyptischer Kartonagesärge aus der Zeit um 800-750v. Chr”, Zeitschrift für Kunsttechnologie und Konservierung 21 (2007), 13-32.

² A. Schweitzer, *BIFAO* 98, 337.

³ D. Meeks, “*Dieu masqué, dieu sans tête*”, *Archéo-Nil* 1, 19915-15.

E. Varga, “*L’apparition du CT 531 sur des masques de cartonnage à la Basse Époque*”, *L’Égyptologie en 1979 II*, Paris 1982, 63-71.

⁴ P. Barget, *op.cit.*, 218.

Regarding the golden face, C. Ziegler writes:

“... magical splendor of gold, flesh of the gods and emanation of the sun, thanks to which the radiant face of the deceased enters eternity”¹.

We can still attach this mask to the chapter 172 of the Book of the Dead: beginning of the formulas of transfigurations which are celebrated in the empire of the dead where it is said: “Your face is a plate of gold ...”².

- *Pectoral on the face, neck*

We see on the mummy the mask, the wig is colored black, on its edges embroidered with threads of gold, there is a fracture at the nose area (it is not known if this fracture was intentional or not).

Extending the face of the pectoral also made of gold, divided into twelve rows, from above the first, fourth, seventh and tenth rows consist of round beads, the second, fifth, eighth and eleventh rows of an inverted lotus flower, then the third, sixth, ninth and twelfth rows of a teardrop of Isis. (Fig. 10 a-b)

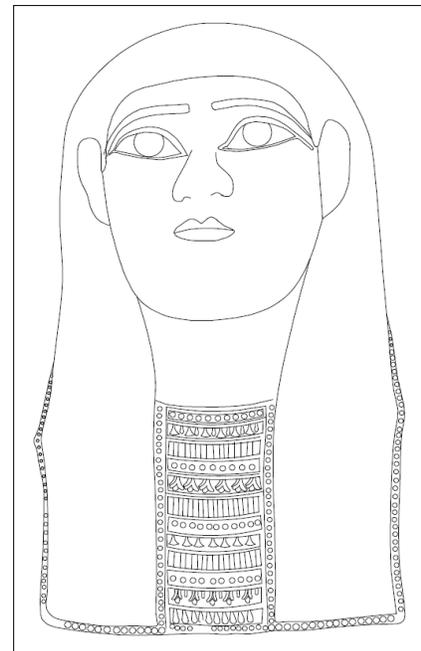


Fig. 10 a-b

¹ C. Ziegler, *Tanis, l'or des pharaons*, Paris 1987, 272.

² P. Barget, *op.cit.*, 254.

- *Collar wsh*

The Collar *wsh* consists of seven rows, the first, second, third, fifth and sixth rows of round beads, and the fourth and seventh rows of Isis teardrops. (Fig. 11 a-b)

We see the ends of *wsh* collar represented by the two falcons topped by the sun disk and uraeus, between them is a winged scarab, below which we read: *w3d dd*

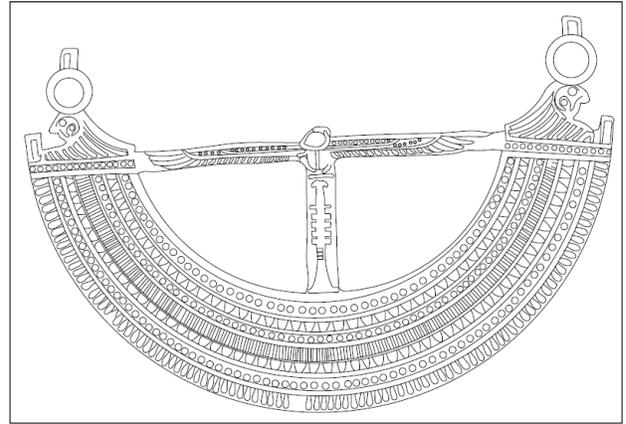


Fig. 11 a-b

- *Golden band*

The golden band (Fig. 12 a-b) contains the main text announcing the owner of the coffin, who is called *P3-di- Wsir*:



dd mdw in Wsir P3-di- Wsir ms irt Wsir hnwnt nb n wrt m pt

irt R^c w3h.f nšni hnwnt m dw m3nw m imntt hnwnt...

“Words spoken by Osiris *P3-di-Wsir* born from *irt Wsir*, all lady in great in heaven, eye of "Ra", calm down angry, the lady of the western hill in the west, the lady...”.

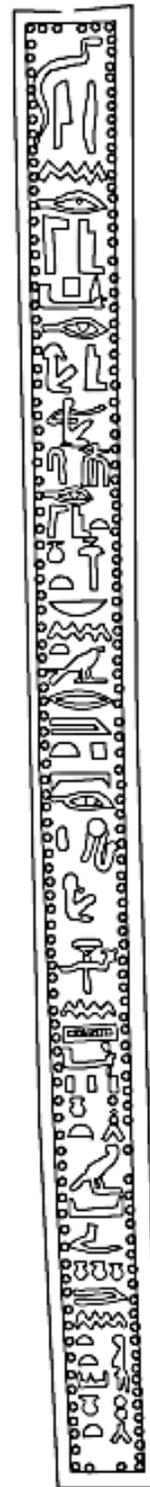


Fig.12 a-b

Text Analyses

The owner of the coffin is called:

- *P3-di- Wsir*¹ “Gift of Osiris”

The father of the owner is called:

- *Irt – Wsir*² “Eye of Osiris”

A type of incense or aromatic resin, most likely an invention to balance *Irt - Hr* and *Irt – R^c*, usually mentioned with other incenses.

There are many titles associated with the mother goddess, because the name of the mother of *P3-di- Wsir* was not mentioned.

- *hnwt*³ *nb n wrt m pt* “all lady in great in heaven”

Mistress, Lady, A female title found in epithets of goddesses and queens: Hathor is of all the gods.

- *irt R^c*⁴ “Eye of R^c”

An epithet of goddesses, especially of Hathor, or Isis in a text for the destruction of the eye of Apophis, it is said to Hathor rejoice! You Eye of R^c.

- *w3h.f nšni*⁵, An epithet of *irt R^c*.

The title of the angry and calming her appeared in the seventeenth chapter in the book of the dead.

- *dw m3nw*⁶ *m imntt*

¹ PN, I, 123.

² LGG. I, 425. WPL, 97.

³ LGG. V, 161. WPL, 652.

⁴ R. Anthes, “Das Sonnenauge in den Pyramidentexten”, ZÄS 86 (1961), 1–21.

J.C. Darnell, “Hathor Returns to Medamûd”, SAK 22 (1995), 47-94.

J.C. Darnell, “The Apotropaic Goddess in the Eye”, SAK 24 (1997), 35-48.

K. Sethe, “Zur altägyptischen Sage vom Sonnenauge”, UGAÄ 5,3, Leipzig 1912.

LGG. I, 426. WPL, 98.

⁵ WPL, 195, 550.

⁶ Wb II, 29, 11-16, WPL, 403. D. Kurth, LÄ III, 1185-1186.

C. De Wit, *Le rôle et le sens du lion dans l’Égypte ancienne*, 1956, 148-156.

The western mountain *m3nw*, parallel to the eastern mountain *b3hw* which together hold up the sky and the can sometimes be represented as a pair of lions.

- *Footwear*

Footwear or sandals were made from footprints in the wet sand. Braided papyrus stems are then molded into footwear and sandals are tied with palm fiber straps to keep them on the foot.

The footwear¹ that was found inside the coffin was not used daily, but it was of the type of funerary use, belts were not found on them, but most likely they were woven into linen rolls, we note the footwear made of leather and the golden threads. (Fig. 13)



Fig. 13

Conclusion

The coffins, in its general meaning, was a dwelling for the body that protects and preserves it until the soul resides in it periodically with each new sunrise, until it returns to being enveloped in it and merging with it in an eternal way when the permanent resurrection and the final transition to the other world is completed. In the goddess Nut, the goddess of heaven who gives birth and then continues to take care or is the means of transportation or the vehicle of resurrection to the netherworld.

The coffin displayed the social and economic situation of the dead man or woman, but it was also a reflection on the status of his or her family. In social terms ancient Egyptian body containers can be categorized as objects of conspicuous display meant to claim social status in this life and the next².

LGG III, 236, VII, 608.

¹ G.Lyn, "Clothing and personal adornment", in: *Oxford Encyclopedia of Ancient Egypt*, vol. I, 278.

² K. M. Cooney, "The Social and Economic Aspects of Funerary Arts in Ancient Egypt: How much did a Coffin Cost?" in: *To Live Forever: Egyptian Treasures from the Brooklyn Museum of Art*, E. Bleiberg, ed. (New York 2008), 110-141.

They were luxury items that could be embellished with painting, relief, or even inlay and gilding. Coffin ownership was reserved for the elite who could afford to buy and bury them in the ground, thus taking the wealth of wood, inlay, and gilding out of economic circulation. The creation of richly decorated body containers was a clever way of magically catapulting one's wealth into the netherworld.

This coffin belongs to one of the people called *P3-di- Wsir*, this name spread in this period, the name of the deceased was identified through the golden ribbon on the mummy, he also mentioned the father's name *Irt – Wsir*, but he did not want to mention his mother's name.

There are many titles associated with the mother goddess, because the name of the mother of *P3-di- Wsir* was not mentioned.

Some titles were associated with the word *hnwt*, while others were associated with *irt R^c* such as the adjective angry.

In addition to the title, the western mountain *m3nw*, parallel to the eastern mountain *b3hw* which together hold up the sky and the can sometimes be represented as a pair of lions.

The authors argue that the *P3-di-Wsir* coffin dates from the end of the Late Period, especially the end of the 26th to 30th Dynasty, with reference to the many sarcophagi made in this period and their themes painted on the outer.

List of Abbreviations

LÄ = Lexikon der Ägyptologie, Wiesbaden , I-VII. 1975-1986.

LGG = Ch. Leitz., Lexikon der ägyptischen Götter und Götterbezeichnungen, Leuven – Paris 2002 .

PN = H. Ranke, *Die Ägyptischen Personennamen* I, Hamburg 1935.

Wb = Wörterbuch der ägyptischen Sprache, hg. Von Adolf Erman und Hermann Grapow, 6 Bde, Berlin u. Leipzig 1957.

WPL = P. Wilson, , A Ptolemaic Lexikon , A Lexicographical Study of the Texts in the Temple of Edfou, OLA 78, Leuven 1997.

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