

## Unpublished Coffin-Lid from Interior of *p3-di-mnh* in Mildred Lane Kemper Art Museum

Hossam Yasser Fawzy,<sup>1,\*</sup> Rania Moustafa Abd El-Wahed,<sup>2</sup> Heba Ragab Abou Bakr<sup>1</sup>

<sup>1</sup> Egyptology Department, Faculty of Archaeology, Luxor University, Luxor, Egypt.

<sup>2</sup> Egyptology and Islamic Archaeology Department, Faculty of Arts, Alexandria University, Alexandria, Egypt.

### Abstract

The Current paper is concerned with the study and publication of a coffin-lid from interior of *p3-di-mnh* from Ptolemaic period. Who was a priest of the god Min, maybe he lived in the 3<sup>rd</sup> or 4<sup>th</sup> century BC. His Coffin was found at Panopolis, a city in Upper-Egypt now known as Akhmim. In addition, it has been gifted by Charles Parsons in 1896 to the Mildred Lane Kemper Art Museum, Washington University in St. Louis, USA as 2001.87a-d. This paper gives a detailed description of the depiction of the goddess Nut as well as the texts recorded around her inside the coffin-lid. The focus, however, is on these inscriptions are linked to the Book of Hourly-Vigil. Which was not known until the Ptolemaic period, but dates back to the beginning of Ancient Egyptian Civilization, and its purpose is to ensure a return to life again by helping the deceased to awaken, which is only done by a number of gods, Led by the goddess Nut.

### Keywords

Pet-Menk; Osiris; Nut-Texts; Hourly-Vigil; Clockwise.

## غطاء تابوت من الداخل *p3-di-mnh* غير منشور في متحف ميلدرين لين كيمبر للفنون

حسام ياسر فوزي،<sup>1\*</sup> رانيا مصطفى عبد الواحد،<sup>2</sup> هبة رجب أبو بكر<sup>1</sup>

<sup>1</sup> قسم الآثار المصرية، كلية الآثار، جامعة الأقصر، الأقصر، جمهورية مصر العربية

<sup>2</sup> قسم الآثار المصرية والإسلامية، كلية الآداب، جامعة الإسكندرية، الإسكندرية، جمهورية مصر العربية

### الملخص

تتناول الورقة البحثية نشر ودراسة غطاء تابوت من الداخل لبادي-منخ يعود إلى العصر البطلمي. كان كاهن للمعبود مين، القرن الثالث أو الرابع قبل الميلاد. وقد عُثر على تابوته في أخميم، مدينة في صعيد مصر معروفة الآن باسم أخميم. وقد تم إهداؤه بواسطة شارلز بارسونز إلى متحف ميلدرين لين كيمبر للفنون بجامعة واشنطن في سانت لويس-الولايات المتحدة الأمريكية تحت رقم 2001.87a-d في عام 1896م. يقدم هذا البحث وصفاً تفصيلياً لتصوير المعبودة نوت وكذلك النصوص المسجلة حولها داخل غطاء التابوت، وترتكز الورقة البحثية على نقوش كتاب ساعات اليقظة الذي لم يكن معروفاً إلا في العصر البطلمي، ولكن يعود تاريخه إلى بداية الحضارة المصرية القديمة، وكانت الغاية منه هو ضماناً للعودة إلى الحياة مرة أخرى عن طريق مساعدة المتوفى على اليقظة والتي لا تتم إلا بعدد من الآلهة والتي على رأسهم الإلهة نوت.

### الكلمات الدالة

بادي منخ؛ أوزير؛ متون نوت؛ ساعات اليقظة؛ عقارب الساعة.

### Article History

Received: 9/9/2023

Accepted: 31/12/2023

DOI: <https://doi.org/10.21608/lijas.2023.235289.1014>

## Introduction

The Pyramid texts and coffins represent the essential source for the main and religious thoughts in which the ancient Egyptian civilization was based. During the New Kingdom, a development occurred in the beliefs of the other world, as a large number of religious books were recorded on the walls of the royal tombs; Among the many religious books, there is a book called "The Hourly Vigil", and it appeared for the first time in full on the Ptolemaic-Temples ( Dandara – Edfu – Philae), Junker was the first to point that scientific term, due to his observation of a group of similar Scenes and Texts that were related to the god Osiris and his protection his mummification by the goddess Nut through a set of rituals that occur and every hour, Osiris was required to stay awake at all hours of the night and day<sup>1</sup>.

These Rituals were performed during the celebrations dedicated to the resurrection of Osiris, during the autumn equinox of the month of koiak, on the night in which the moon was full. In addition, according to the Osirian legend, after Seth killed his brother Osiris, his body was carried by Horus inside the Henu-boat of the god Sokaris, where it was mentioned in the Coffins-Texts:



*β.n tw Hr m hnw ts.n.f tw m Skr*

Horus raised you in a Henu-boat, he raised you like Sokaris<sup>2</sup>

And the goddess Nut was the supervisor on this process, as she was referred to as the head of the Henu-Temple:



*Dd-mdw in Nwt wr.t hrt-ib hwt-hnw s3.(i) pn wsir NN*

Recitation by the great Nut, head of the Henu-Temple: O this is my son Osiris NN<sup>3</sup>

The Dandara was distinguished by containing the complete copy of the book, which were preserved inside the Osirian chapels located on the roof of the temple, specifically the 2<sup>nd</sup> chamber towards the east<sup>4</sup>. The Walls of the Chapel were decorated with 24 scenes of the hours of the day, and each hour had its own guard and a number of good gods to keep evil enemies away from the body of Osiris, the ceiling of the chapel is decorated with a depiction of the goddess Nut, as she is the main protector and guarantor of the resurrection of Osiris.

<sup>1</sup> Junker, H., *Die Studienwachen in den Osiris Mysterien*, Wien, 1910, p. 1-2

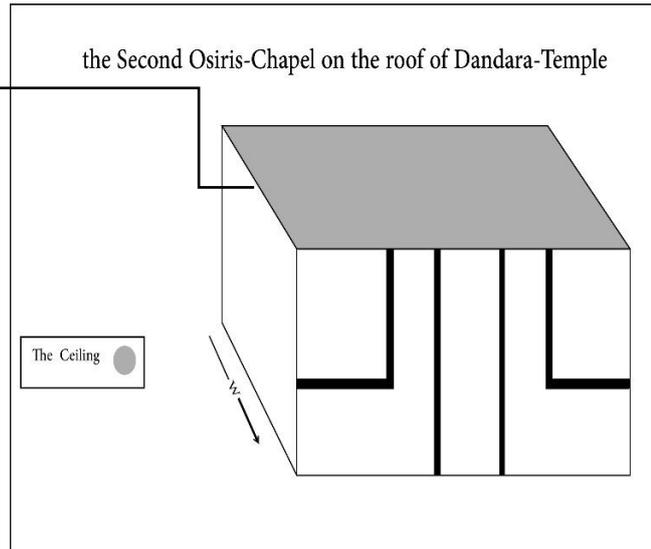
<sup>2</sup> CT, I, Spell 42g-h, p. 178

<sup>3</sup> PT, I, 5a; Falck, M., *Textgeschichtliche Untersuchungen zu Götterreden und verwandten Texten auf ägyptischen Särgen und Sarkophagen von der Zwischenzeit bis zur Ptolemäerzeit*, Phd, Westfälischen Wilhelms-Universität, 2001, taf. 70

<sup>4</sup> Maritte, A., *Denderah IV*, Paris, 1873, 44-55



**Figure 2: The Depiction of the goddess Nut on the ceiling © Hossam Yasser**



**Figure 1: Line drawing by © Hossam Yasser**

It was noted that next to Nut was depicted the famous painting of the Zodiac, which represents the cosmic system and was used to track the passage of time. This celestial dome contained 12 constellations, which together represent the months of the year and each constellation appears at its own times across the horizon<sup>1</sup>. Before the Ptolemaic period, the priest relied on the decimal system to know the calendar system, as it consisted of 36 stars, each star appearing for ten days. and **Morales, A** stated that through the ancient Egyptian priest's knowledge of astronomy, it may have given him the opportunity to calculate the time for applying these rituals, which were intended to protect the body of Osiris during that time in order for him to awaken and ascend to the other-world<sup>2</sup>.

These opinions may lead to a main point, which is that perhaps the main purpose of Nut's appearance inside the chapel next to the Zodiac was an indication of the time of Osiris 'birth.

The Ideas of this book were based mainly on texts dating back to the Pyramid Texts, and these texts were divided by **Hayes** into three types<sup>3</sup>: the first type (Nut Protects)<sup>4</sup>, the second type (Horus Resurrects), the third type (Isis & Nephthys Lament), these texts aimed to recreate the body of the deceased resurrect him after death<sup>5</sup>. **Pries** explained regarding the rituals of the

<sup>1</sup> Golden, E., *Nut, The Zodiac, and Sothis, An Iconographic Analysis of Five Coffin Lids*, M.A, Memphis University, 2016, p. 16-18

<sup>2</sup> Morales, A., *The Vigil Ritual in Ancient Egypt Nut in The Pyramid Texts*, HABIS, 47, 2016, p. 22

<sup>3</sup> Hayes, H., *The Organization of the pyramid texts*, Leiden, 2012, p. 658

<sup>4</sup> These texts are known as the Texts of Nut, according to the appearance of a lot of number of texts bearing the name Nut and aiming to protect the deceased. and are compiled by **Elias**, see: Elias, J., *Coffin Inscription in Egypt after the New-Kingdom*, Phd, Chicago, 1993, p. 601-615

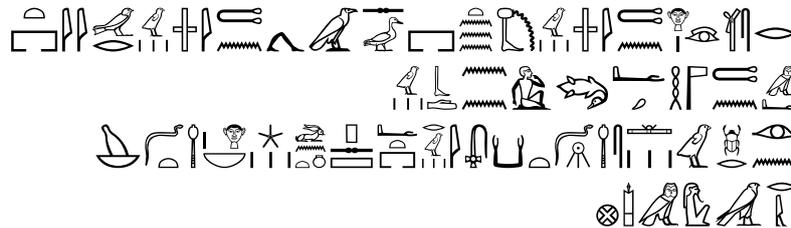
<sup>5</sup> Morales, A., Op.Cit, p. 10

hours during mummification process during the Old-Kingdom are not proven<sup>1</sup>, but **Bommes** mentions that the hours of the night were indicated in the Pyramid-Texts Spell. 251<sup>2</sup>

Oh, in the hours before daylight<sup>3</sup>

Which may suggest that these rituals of Hourly-Vigil were also held during the Old-Kingdom. With the beginning of the Middle-Kingdom, in the early 12<sup>th</sup> Dynasty, five coffins were found from Saqqara, decorated with these Texts in the same sequence, in addition to the development of some texts within the Coffin-Texts, which indicates that Hourly-Vigil rituals were held during the mummification of the deceased before his burial at dawn, and William mentions that these rituals were limited on the Noble-Men<sup>4</sup>.

The Coffin-Texts Spell. 49 of the procedures that occur within the mummification process while performing the rituals of the Book of Hourly-Vigil<sup>5</sup>:



*Rs-hr.tn imiw w<sup>c</sup>b.t s3(w).tn imiw wry.t*

*mtn h<sup>c</sup>w ntr snd n nbdw*

*ir.n hprw.sn hdt tk3 irw <sup>c</sup>t psš wnw<sup>t</sup> hr nb hdt*

*r ii Hr m Twnw<sup>6</sup>*

"Be vigilant, you who are in the pure place, beware, you who are in embalming room

See, the god himself is afraid of the evil Ones,

Whose transformations have occurred, Light the torches, guardians of the chamber, divide up the hours for the lord of the White-Crown

Until Horus comes from Heliopolis<sup>7</sup>"

From the beginning of the New-Kingdom onwards, interpretation became in representing Scenes and Texts together inside coffins, as the position of the deceased inside the coffin was represented as being inside the womb of his mother Nut<sup>8</sup>.

During the Late-Period, especially Saite-Period the texts developed, and the first attempt to compose the book of Hourly-Vigil was by Nubian-Priests from 25 Dynasty and was found on the only coffin for Egyptian priest that was published by **Luca Miatello**<sup>9</sup>.

<sup>1</sup> Pries, A., *Die Stundenwachen im Osiriskult*, Wiesbaden, Harrassowitz Verlag, 2011, p. 158

<sup>2</sup> Bommes, M., *Das Motiv der Sonnenstrahlen auf der Brust des Toten zur Frage der Stundenwachen im Alten Reich*, SÄK, 36, 2007, p. 16-19

<sup>3</sup> PT, I, 269a

<sup>4</sup> Willems, H., *The Coffin of heqata (Cairo JdE 36418)*, OLA 70, Leuven, 1996, p. 382.

<sup>5</sup> Assmann, J., *Death and Salvation in Ancient Egypt*, London, 2001, p. 260

<sup>6</sup> CT, I, Spell 49b-b p. 216-217

<sup>7</sup> Faulkner, R., *The Ancient Egyptian Coffin Texts*, Vol. I, UK, 1973, p. 45

<sup>8</sup> Miatello, L., *Examining Texts and Decoration of Peftjauuiaset's Coffins in Millan*, ENiM 11, 2018, pp. 92

<sup>9</sup> Ibid, p. 92

## 1. Description

The coffin is in a good state of preservation, it has fine relief scenes and hieroglyphic-texts, whether it's the exterior or interior coffin-lid, painted wooden anthropoid coffin; length: 189; width: 85; Pet-Menkh's correspond well to Akhmim coffins of the fourth to sixth century B.C. Relevant to Pet-Menkh are mainly Brech's Types E and D, which she dates to the Ptolemaic Period: as mentioned above, she states that only Ptolemaic coffins from Akhmim have gilded faces, and see solidly-colored wigs and jackals on the feet<sup>1</sup>.

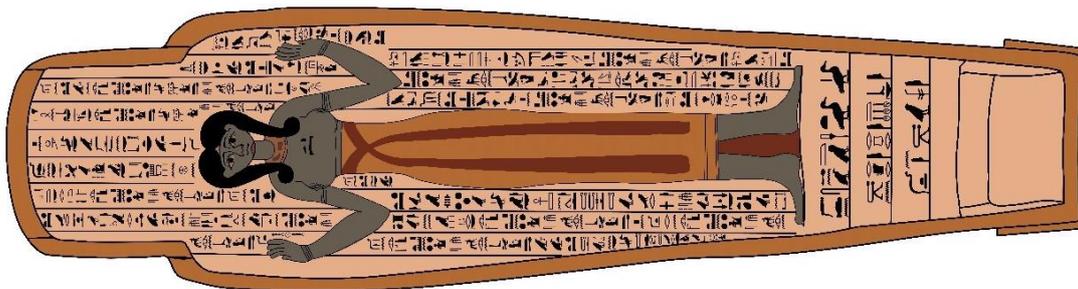


*Figure 3: The Exterior Coffin-Lid of Pet-Menkh, The Mildred Lane Kemper Art Museum,*

<https://www.kemperartmuseum.wustl.edu/collection/explore/artwork/79>

The name of the deceased, written in the coffin set  $\square \text{ } \overline{\text{mn}} \text{ } \overline{\text{h}} \text{ } \overline{\text{p}} \text{ } \overline{\text{di}}$ , and it's written in another way  $\square \text{ } \overline{\text{mn}} \text{ } \overline{\text{h}} \text{ } \overline{\text{p}} \text{ } \overline{\text{di}}$ , is usually rendered phonetically Pet-Menkh. Its exact transliteration is *p3-di-mnh* meaning "He whom the excellent one has given"<sup>2</sup>, he held a title as a Priest of the god Min<sup>3</sup>.

The paper aims to study the trace of texts and decoration on the interior. On the middle side is depicted the goddess Nut is drawn in color stretched her body along the coffin with upraised arms, wearing an reddish yellow dress. She wears a Middle-Kingdom style wig known as "Hathoric Bouffant Style"<sup>4</sup>, her face was drawn like a Hieroglyphic Sign  $\text{ } \overline{\text{hr}}$ <sup>5</sup>, the face is semicircular at the bottom, the nose has wide nostrils and the wide mouth<sup>6</sup>. The name of the goddess Nut



*Figure 4: The interior Coffin-Lid of Pet-Menkh. Drawn by © Hossam Yasser*

<sup>1</sup> Brech, Ruth., *Spätägyptische Särge aus Achmim: eine typologische und chronologische Studie*. Aegyptiaca Hamburgensia, Gladbeck: PeWe-Verlag, 2008, taf. 312

<sup>2</sup> PN, I, p. 123, [19]

<sup>3</sup> Rinter, R : posited in an unpublished paper from 1987, titled "New Kingdom Royal Sarcophagi Texts on a Private Coffin," see: <https://mlkemperartmuseum.wordpress.com/2014/11/04/art-medicine-ancient-egypt>

<sup>4</sup> This hairstyle was worn only by women and originates in Dynasty XII, CF: Tassie, G., *The hairstyles represented on the Salakhana Stelae*, Oxford, 2009, p. 442

<sup>5</sup> Eg.Gr, p. 450, [D 2]

<sup>6</sup> This typical of frontal face of Nut was known in the Late Period. Miatlo, L., Op.Cit, p. 96

was written on her chest, and her neck was decorated with gold collar and it's like the gold collar of the king Psusennes the First. This typical of necklace was known as well with the name *šbyw*<sup>1</sup>, it is a unique type of necklace which was widely used during the New-Kingdom<sup>2</sup>. On around the sides of the goddess Nut was drawn the Hieroglyphs signs in black ink, most of these texts were quoted from Nut-texts and were chosen very carefully to surround the goddess Nut from four sides, the author believe that distribute texts around the body from all sides is a reference to the four pillars of heaven on which it rests, according to the imagination of the ancient Egyptian<sup>3</sup>.

## 2. Inscription

The interior coffin-lid contains a text in 21 random (horizontal and Vertical) lines and also the way to write from right to left and left to right, it has been distinguished by the author into four groups (A<sup>1</sup>-A<sup>2</sup>-A<sup>3</sup>-A<sup>4</sup>), According to the spells that appeared in each group, its had parallel texts that appeared on other coffins.

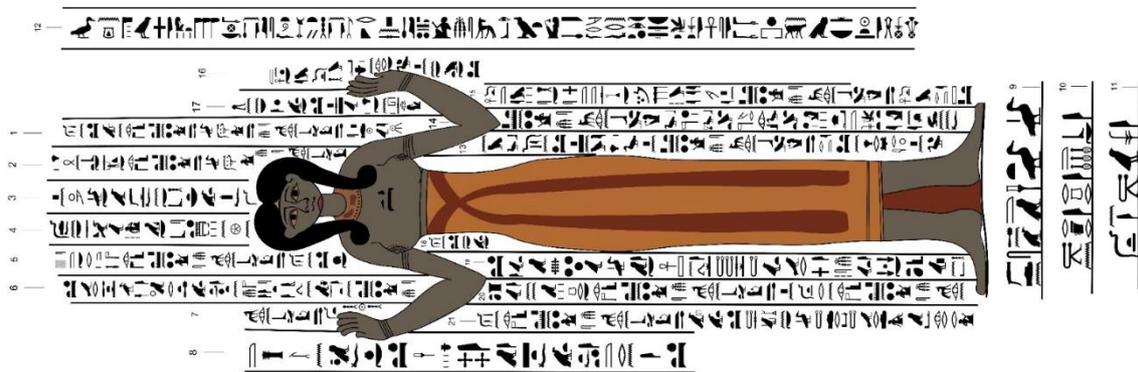


Figure 5: The interior Texts of the coffin-lid. Done by © Hossam Yasser

### A<sup>1</sup> group:

It consists of 1-5 columns from right to left



<sup>1</sup> Wb, IV, p. 438

<sup>2</sup> The collar consists of one or multiple rows of circular lenticular beads, maybe this is a favor type for Osiris, which the neck shows in limestone relief from (the tomb of Meryre) Meryre and his wife Baket-Amun adoring Osiris. Cf. Elshiwiy, R., *The Sbyw Collar of the Kings, Queens, and Deities in Ancient Egypt: A Question of Significance*, JFTH, Vol. 20/1, 2023, pp. 26-46

<sup>3</sup> The symbol of the number four indicates to many things like " the first gods who lived on earth, the four sons of Horus, the four sides", and there is a ritual in ancient Egypt was known as *tw3 pt*, which was carried out under the auspices of several gods, Perhaps these texts were pillars on which it were based, to facilitate the process of the deceased's ascension to heaven like  *shnwt* this sign represents the sky and is based on four pillars. Cf. Saad, S., *Gods raising the sky in Egyptian Scenes until the End of the Ptolemaic-Period*, M. A, Cairo University, 2015.

- |   |  |  |
|---|--|--|
| 1 | <i>Dd mdw in<sup>a</sup> Nwt h3 n wsir<sup>b</sup><br/>p3-di-mnh m3<sup>c</sup>-hrw s3 ns-<br/>Mnw<sup>c</sup> m3<sup>c</sup>-hrw ms (m)<sup>d</sup> st3-<br/>ir.(t)-bin.t<sup>e</sup> m3<sup>c</sup>.(t)-hrw<sup>f</sup> psd<br/>šw</i> | Recitation: by Nut O Osiris Pet-Menkh justified son of Nes-Mnw justified born (to) Setsa-ir-bint justified, may the sun's rays shine |
| 2 | <i>hr šnbt.k sk3.k wsir p3-di-<br/>mnh m3<sup>c</sup>-hrw s3 ns-Mnw<br/>m3<sup>c</sup>-hrw ms (m) st3-ir.(t)-<br/>bin.t m3<sup>c</sup>.(t)-hrw</i>   | On your chest, to your raise up, This Osiris Pet-Menkh justified son of Nes-Mnw justified born (to) Setsa-ir-bint justified.         |
| 3 | <i>Pn mrr<sup>g</sup> s3.k mh.f<sup>h</sup> n.k hb.t<br/>nb.t iwn-mwt.fi d<sup>i</sup></i>   | Your beloved son, he fills everything for you "Iounmouf" the pillar of his mother.   |
| 4 | <i>Dd.f n.k s<sup>c</sup>kw b3.k (r) sbht n<br/>dw3t n</i>   | He says it's for you to enter your soul (into) the gate to the other world of  |
| 5 | <i>[s.....?] m.k r-gs ntr-<sup>c</sup>3<sup>k</sup> wsir<br/>p3-di-mnh ms st3-ir.(t)-bin.t<br/>m3<sup>c</sup>.(t)-hrw dd-mdw in nwt<br/>ink</i>  | .....? to you next to the great god Osiris Pet-Menkh born (to) Stha-ir-bint justified, Recitation: by Nut, I                         |

- a) Abbreviation of the letter n <sup>𓏏</sup> (N 35) to  in almost every line, it became expressed in texts with a horizontal line without any details like Hieratic Signs<sup>1</sup>.
- b) " h3 wsir N " this call was made famous by the mother Nut to her son Osiris so that he'd listen to her, it represents part of a spell 447 from the Pyramid-texts<sup>2</sup>. the form of the god's name Osiris appeared like this , Leahy mentioned that this form is listed by **Erman** in the Wörterbuch and he merely characterizes it as Late period, although it first appears in the early 18<sup>th</sup> dynasty but only for a short period like the sarcophagus of Hatshepsut, but in general terms it becomes increasingly common from the 25 dynasty onwards<sup>3</sup>.
- c) The name of the father is written twice in the (1-2) sentence, on the other hand the name is repeated only twice in all texts of the interior coffin-lid and it's similar to stela from Akhmim from the Ptolemaic period published by **Ali Abd-Elhalim**<sup>4</sup>, this name can be written in two ways: in Late period  in Greek period <sup>5</sup>.
- d) The m-sign as a preposition lack in almost texts is noteworthy.
- e) The name of the mother can be written in other way  -  - <sup>6</sup>, there is a noteworthy detail like the name of the mother is written starting from the 2 lines until the end of texts in our case is always behind the owner, it's similar a linen shroud from Akhmim belonging to Ptolemaic period<sup>7</sup>.

<sup>1</sup> Möller.G., Hieratische Paläographie I, Leipzig, 1909 p, 32, [331]

<sup>2</sup> PT, I, 827a

<sup>3</sup> Leahy, A., *The Name of Osiris Written* , SÄK 7, 1979, p. 141-143

<sup>4</sup> The name of the father is written just twice in the register as an introductory text, CF. Abd-Elhalim, A., *The Stela of Nes-Hor from Akhmim CG 22142*, Shedet, 6/6, 2019, p. 21

<sup>5</sup> PN, I, p. 176, [12]

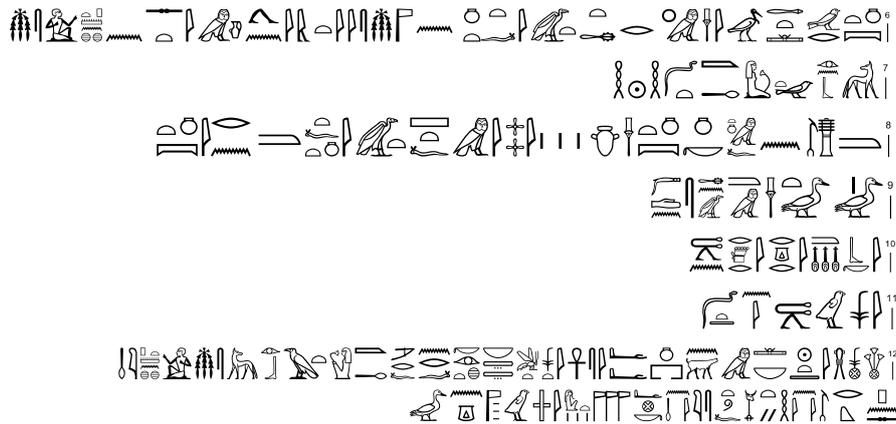
<sup>6</sup> PN, II, p. 323, [1]

<sup>7</sup> Kurth, D., *Materialien zum Totenglauben im Römerzeitlichen Ägypten*, Backe Verlag, 2010, p. 46

- f) The terminology  $m^3\text{c-hrw}$  is written  $\overline{\text{c}}$  instead of  $\overline{\text{h}}$  in all lines of our case, the feminine word ending in ancient Egyptian language is documented by t-sign  $\text{c}^1$ , However, during the Late period it become common to write the feminine terminology without t-sign and **Peter** mentioned that deleted the t-sign perhaps it indicates a new writing style<sup>2</sup>.
- g)  $mrr$  means "beloved"<sup>3</sup> and it was written in uncommon way, in the Ptolemaic period sometimes it was used the part of sign for the whole like  $\circ$  the pupil of eye for  $\text{m}$ , but in our case the biliteral sign  $\circ m^3$  was used as a complement for the  $\text{m}$ -sign<sup>4</sup>.
- h) The scribe wasn't committed of the direction of the f-sign, and in the almost texts the f-sign was written against the direction is noteworthy.
- i)  $iwn-mwt.f$  the name is means "the pillar of his mother", it's considered one of the titles of Horas and the first appearance belonging back to Pyramid-Texts<sup>5</sup>.
- j) The Scribe retreated from writing the verbal sentence  $dd.f$  due to space, which obligated him to leave the  $d$ -sign as it was and repeat again in the subsequent column.
- k) The title  $\text{f}$  written without a god determinative  $\text{f}$  (A40) was first attested during the reign of King Pepi II<sup>6</sup>.

**A<sup>2</sup> group:**

It consists of the lower part of 5, 6-8 columns from right to left, 9-12 lines from right to left.



- |   |  |  |
|---|--|--|
| 6 | <p><math>Nwt\ wr.t\ \text{c}^3.t\ b3.i\ shm^a\ r\ ht</math><br/> <math>mwt.i\ tfnwt^b\ n\ ms\ ntryt</math><br/> <math>ii.n.hnm.i\ st\ n\ p^3-di-mnh\ ms</math><br/> <math>(m)</math></p> | <p>Nut the great my great strong soul is in my mother's womb Tfnut who give birth to the goddesses, I came to protect you, Pet-Menkh bort (to)</p> |
| 7 | <p><math>st3-ir.(t)-bin.t\ m^3\text{c}.(t)-hrw\ dt</math><br/> <math>n\text{h}\text{h}</math></p>  | <p>Setsa-ir-bint, justified for eternity and everlasting</p>   |

<sup>1</sup> Loprieno, *Ancient Egyptian A Linguistic Introduction*, Cambridge University, 1995, p. 75

<sup>2</sup> Der Manuelian. P., *Living in the Past: Studies in Archaism of the Egyptian Twenty-Six Dynasty*, London, p. 72

<sup>3</sup> Wb, II, p. 103, [11]

<sup>4</sup> Fairman, H., *An Introduction to the Study of Ptolemaic Signs and their Values*, BIFAO, 43, 1945 p. 101

<sup>5</sup> LGG, I, p. 197

<sup>6</sup> El-Masry, Y., *False Doors*, unpublished Ph.D thesis, Faculty of Arts Asyut University, (1994), p. 345

8	<i>m dd w3s n mwt<sup>c</sup>.f ink Nwt sh<sup>m</sup>-ib.i wnwn.i im ht.f<sup>d</sup> mwt.i Tfnt m rn.i Nwt</i>	With the stability and strength of his mother, I am Nut, strong-hearted, in whose womb my mother is Tfnut, by my name Nut
9	<i>s3.(t) s3.t sh<sup>m</sup>.(t) m ht n mwt.s mh.n</i>	The strong daughter's daughter inside her mother's womb, I've filled
10	<i>.i b(w).k m nfrw.i (t3) r.i dr.(f) it.n</i>	The places with mu beauty (the earth) lies beneath me I've taken it all
11	<i>.i sw it.n.i dt</i>	I acquired for eternity
12	<i>(m) sm<sup>c</sup>.w mh.w šnw.i<sup>e</sup> t3 ht<sup>f</sup> nb.(t) m hnw<sup>c</sup> wy.i (dd.i)<sup>g</sup> s<sup>n</sup>h<sup>h</sup> nsw-bity nb-t3wy ir.k ht (nb m) rn.f mr.f<sup>h</sup> p3-di-mnh ms (m) st3-ir.(t)-bin.t m3<sup>c</sup>.(t)-hrw<sup>i</sup> pn srky htyt.f sm3<sup>c</sup>-hrw (m) <sup>c</sup>.k<sup>j</sup> (hr) ntr.w ntr.yt imyw hrt-ntr ngg</i>	On the southern and northern land that encompasses the earth in my arms, [He who gives] life, the king of Upper and Lower Egypt, Lord of the two lands. you do all things in his name his beloved (Osiris) Pet-Menkh justified born (to) Setsa-ir-bint justified, which leaves the throat breathing so that you may be acquitted in your city before the gods and goddesses in the cemetery, so that you may cackler

- a) It was used the  $\circ$  m3 was used as a complement for the  m-sign.
- b) The name of the goddess was written all the texts without a determinative was first attested during the Pyramid-Texts<sup>1</sup>.
- c) The Scribe followed a new method in expressing the term mother <sup>2</sup>, which appeared in all texts of our case, where Nut confirms that she is the mother of her son Osiris to reassure the deceased, and it was written as , and we can read it as a name of Nut and at the same time we can read it as the mother.
- d) There is an error in writing  instead of  ht<sup>3</sup>.
- e) There is an error in writing  instead of  sn<sup>4</sup>.
- f) One of the common mistakes that scribe make: in the writing between  $\ominus$ -h and the sun disk  $\odot$ , where was written  instead of <sup>5</sup>.
- g) A visual design occurred here. The name of the arms is written once , and it ends with the mention of that word PT. 782d, thus begins a new sentence beginning with the verb (give). It's to be understood twice.
- h) The pronoun  was written in all the texts of our case in a reverse except for one anomaly when that refers to the god Osiris was written correctly,  This technique was considered a way to distinguish between the god Osiris and the deceased who embodies the character of the god Osiris, and Heba Ragba mentioned that on one of linen shrouds belonging to the Late period, a distinction was made between the name of Osiris and the name of the deceased, as they were both called Osiris in the other

<sup>1</sup> LGG, VII, p. 405

<sup>2</sup> Wb, II, p. 54, [1-10]

<sup>3</sup> Wb, III, p. 356, [1-2]

<sup>4</sup> PT, I, 782d

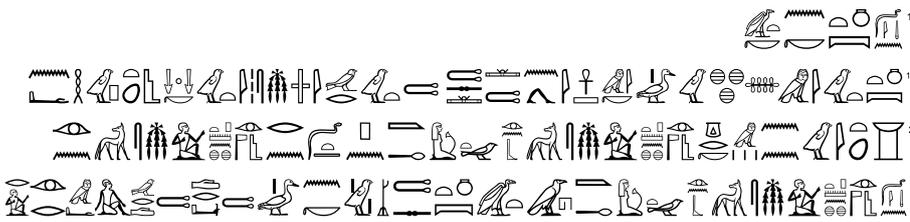
<sup>5</sup> El-kholy, S., *Some Errors in Writing Resulting from Similarity of Some Hieratic Signs*, Abgadiyat, 2, 2007, p. 31



- 17 *in.n.k ink mwt.k Nwt psš.(i) hr.k (r) nhs.* I have reached you, I'm your mother Nut, I have spread myself over you so that you may rise.
- a) There is an error in writing  instead of .
- b) The scribe at the Ptolemaic period used to replace the sign  *n* of  *m* in the term ( *rn*)<sup>1</sup>, except for one anomaly in A<sup>4</sup> group 20 line the name  was written correctly with the sign .
- c) *ihmw-sk* the imperishable stars, there were two famous groups of stars in ancient Egyptian religious were the unwearying stars in the southern sky and the imperishable stars in the northern sky that refer to the visible stars which never set below the celestial horizon, and in pyr.818c (*šm.k n ntrw ipf mhtyw ihmw-sk*) "You go to those gods in the north, the imperishable stars"<sup>2</sup>. At the past the deceased hoped to obtain the destiny allotted to him, which is the astral destiny, to transform into a star living among the gods within that northern group.
- d) There is an error in writing  instead of .
- e)  St-pt meaning the Lake of the sky, this expression seems to have rather designated a goddess Nut extends over the deceased in her name in PT 638a<sup>3</sup>

#### A<sup>4</sup> group:

It consists of 18-21 columns from right to left.

- 
- 18 *dd-mdw in Nwt ink mwt.k* Recitation by Nut: I'm your mother
- 19 *Nwt (ii).tw im s3 hw (r) s3 im.k nḥ.k<sup>a</sup> ii.n.t ts twt wr imi msw.tw snty.k 3st pw ḥn<sup>c</sup>* Nut who has come to you to protect you and honor you with the *s3*-sign to rise up, you will live, I came to you to rise. you are the greatest among her children, your two sisters this is Isis with
- 20 *Nbt-ḥwt iw nn mw? gr.k wsir p3-di-mnh ms (m) st3-ir.(t)-bin.t m3<sup>c</sup>.(t)-ḥrw (s3.i) pn dt rn.(i) wsir p3-di-mnh ms (m) st3-ir.(t)-bin.t* That Nephtys are beside you Osiris Pet-Menkh born (to) Setsa-ir-bint justified. This is my son for eternity by my name Osiris Pet-Menkh born (to) Setsa-ir-bint.
- 21 *dd-mdw in wsir p3-di-mnh ms (m) st3-ir.(t)-bin.t m3<sup>c</sup>.(t)-ḥrw h3 (n) mwt.(i) Nwt ts.(wi) ink s3.t dr.t wrd.(i) m-<sup>c</sup> ir.(i) r.i* Recitation by Osiris Pet-Menkh born (to) Setsa-ir-bint justified, O my mother Nut I hope you raise me as your son, she takes away my fatigue for everyone who did against me.

<sup>1</sup> Fairman, H., Op.Cit, p. 65

<sup>2</sup> Hammam, M., *The Astral and Solar Destinies of the Deceased in the Ancient Egyptian Texts*, JFTH, Vol. 4, 2/1, 2020, p. 25

<sup>3</sup> DG, V, p. 117

- a) There is an error in writing  $\ominus$  instead of  $\cup$ , at the Ptolemaic period the writing of the  $\cup$ -sign sometimes appears like  $\boxminus$  or  $\cup$  or  $\cup^1$ .

### 3. Commentary

#### 3.1 Figure of the goddess Nut

The first appearance of the goddess Nut in her human form on coffins dates back to the beginning of the New Kingdom period<sup>2</sup>, like the sarcophagus of the king Thutmose I<sup>3</sup>. Nut also appeared on the ceiling of a tomb TT 11 of Djehuty overseer of treasury under the joint reign Thutmose III<sup>4</sup>.



Figure 6: drawn Nu on the ceiling in Djehuty's burial chamber (TT11) © Hossam Yasser

This representation of the goddess Nut was linked to a formula that was famously used on Middle kingdom coffins this one taken from the Pyramid Texts (PT 368, 588)<sup>5</sup>:



*ḥr.k m rn.s n št-pt NN mwt.k Nwt*

Recitation by Osiris NN., your mother Nut has spread herself over you, in her name of shet-pet<sup>6</sup>.

In the late period, the presence of the goddess Nut inside coffins became common, but she was depicted in a naked form or in a dress studded with stars<sup>7</sup>, **Andel** mentions that from the Sait Period until the end of the Late Period, sometimes a depiction of Nut appeared with hair flowing upwards, accompanied by protection by the goddesses of the hours of the night and day, and he called this as "the sliding Nut with hair flowing upwards"<sup>8</sup>.

<sup>1</sup> Fairman, H., Op.Cit, p. 66-67

<sup>2</sup> Galan, J., *Nut on the Ceiling of the Burial Chamber of Djehuty (TT11)*, Oxford, 2013, p. 121

<sup>3</sup> Loeben, C. & Manuelian, P., *From Daughter to Father*, Journal of the Museum of Fine Arts, Boston, vol. 5, 1993.

<sup>4</sup> Galan, J., *op.cit.*, p. 119

<sup>5</sup> Galan, J., Op.Cit, p. 120

<sup>6</sup> PT, 1607a

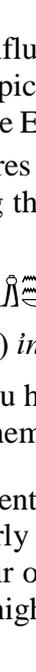
<sup>7</sup> Miatello, L., Op.Cit, p. 95.

<sup>8</sup> Andelkovic, B., *Ernest Brummer and the Coffin of Nefer-Renepet from Akhmim*, Етноантрополошки проблеми, н. с. год. 8. св. 2 (2013), p. 576



*Figure 7: The goddess Nut in interior of the coffin-lid. Done by © Hossam Yasser.*

The ancient Egyptian artist painted Nut, influenced by New-Kingdom art, as shown. Compare figure 6 and 7. The goddess Nut always depicted with raising up her arms, and this gesture was one of the significant gestures known by the Egyptians. One method of expressing regeneration was through lifting up arms, the arms gestures inspired from the *k3*-sign , and this symbol was elevated over heads to assist in enlivening the dead, and played a great role in enlivening the dead in otherworld as follow<sup>1</sup>:

  
*twt k3 n ntrw nb(w) ini.n.k sn šd.k sn.s ʿnh.k sn*

You are the ka of all the gods; you have brought them; you protect them; you cause them to live.

The author believes that Nut's head represents a formula  *rs-hr* meaning Be vigilant<sup>2</sup>, And while performing the rituals of the Hourly Vigil throughout the Egyptian civilization, the guards were required at every hour of their own to be a vigilant for Osiris, while the goddess Nut would be present at all hours of the night and day as a guardian for her son, so her face looks like .



*Figure 8: The head of the goddess Nut. Done by © Hossam Yasser.*

---

<sup>1</sup> Adel, Y., *Significances of Regeneration through Upraised Arms Gestures in Cosmic and Funerary Contexts*, JTHH, Vol. 5, No. 1, 2022, p. 162-164

<sup>2</sup> Wb, II, p. 450, {17}

### 3.2 The Texts

The texts were chosen very carefully, which were parallel texts that appeared inside many coffins, most of which were taken from the texts of Nut, and they surrounded the goddess Nut on four sides, (north-east-west-south) and the number four carried special symbolism within the ancient Egyptian civilization<sup>1</sup>.

Inside the Place of Embalming there were four torchers each one being positioned in one of the corners of the room during the night to process the ritual of the hourly vigil as follow CT 239+240<sup>2</sup>.

At the Ptolemaic period in Dandara Temple the second Chappel of Osiris was written the texts of the book of Hourly Vigil and are preceded by a board that describes the ritual processes as follow:

*The transfigurations of the two female kites in the temple of Osiris can be performed by the reading priest, who introduced the two female kites and the two mourning women into the temple (each) two women, eight women in total, who do their associated cleaning have performed **four times** - (on) seven days, which are on seven days follow. So, they stand together with the nineteenth gods in the middle the door to the hall<sup>3</sup>.*

The arrangement of the texts was very interesting, as the author noticed when reading the texts that they were distributed in a precise order by the scribe, and as we tracked the texts, we will find that it is more like a circle that moving in a counterclockwise direction, the author relies on his opinion that the arrangement of the texts was intentional in this circular form. In the third group, 16-line it was written from left to right, despite the sequence of texts behind it from right to left.

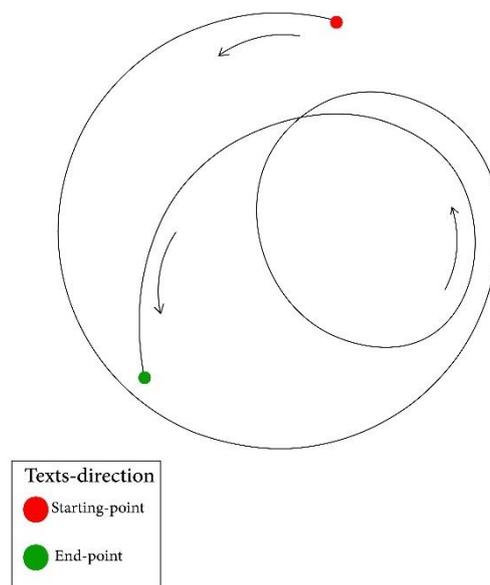


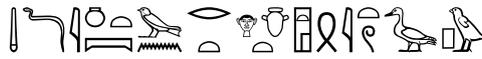
Figure 9: A drawing showing the sequence of reading the texts of the coffin-lid done by Hossam Yasser.

<sup>1</sup> Ragae, M., *The Symbolism of the Number Four in Ancient Egyptian Civilization Until the End of the Modern State*, M.A., Ain-Shams University, Cairo, 2008.

<sup>2</sup> Willems, H., *Op.Cit*, p. 382.

<sup>3</sup> Pries, A., *Op.Cit*, p. 53

This is similar to the zodiac circle, in which the twelve constellations moving in a counterclockwise near the center<sup>1</sup>. in Pyr. 5a, there is a spell was spoken about Osiris who is in the **encircled mansion**, as follow:



*dd-mdw in Nwt wrt, r t hrt-ib hwt-šnt s3 pw*

Recitation by Nut the great, (who is) within the encircled mansion this is (my) son<sup>2</sup>.

Where the coffin-lid represents the sky, and perhaps in a symbolic way, the texts play the role played by the constellations, as they swim counterclockwise to continue time and give an indication of renewal and the non-stop of time, The ancient Egyptian realized that every phenomenon in the universe rotates counterclockwise. Osiris was described in the pyramid texts as being great and round like a circle, as follow:



*mkw wr šnt wr*

*mkw dbn šnt m dbn phr h3 nbw*

Behold, you are great and round like the great<sup>3</sup>

Behold, you are bent around, and are round like the circle which encircles the nb.wt<sup>4</sup>.

### **A<sup>1</sup> group:**

This group talks about the deceased being ascended to heaven and being allowed to cross the gates of the other world by the god Inmutef, the ascension symbolizes the evening after the sun's rays shine on the body of the deceased is as:  *3h iKr* the excellent spirit<sup>5</sup>, and this term dates back to the Old-Kingdom, the deceased would be transformed into an excellent spirit that would transform into sunlight<sup>6</sup> as like Stela was preserved in Louvre Museum<sup>7</sup>. An attribute of the god Horus, the son of Osiris, was identified as (Inmutef), This god played a very important role in the pyramid texts, where the doors of the other world fall under the responsibility of this god, and those doors do not open in the four directions, except for Horus, who can enter, as follow:



*h'w hr tw m iwn-mwt.f*

The doors stand fast upon you like Inmutef<sup>8</sup>.

<sup>1</sup> Krupp, E. C., *In Search of Ancient Astronomies*, New York, 1979, p. 99

<sup>2</sup> PT, I, 5a

<sup>3</sup> PT, I, 629a

<sup>4</sup> PT, I, 629B

<sup>5</sup> Wb, I, p. 16, [3]

<sup>6</sup> Friedman, F., *On the Meaning of Some Anthropoid Busts from Deir El-Medina*, JEA 71, 1985, p. 84-85

<sup>7</sup> E 52

<sup>8</sup> PT, II, 1593a-d, 1594a

**A<sup>2</sup> group:**

This group talks about the role played by the goddess Nut towards the deceased. It is a group of texts selected with great care and represented parallel texts that appeared on many coffins<sup>1</sup>, And the second group contacted the third group with a statement that represents:



*ngg n m Gb*

you may cackler like Geb

In the chapter 82 BD the god Geb was described as the great cackler and say as follow: Re who came out from the cosmic egg laid by Geb. In addition, it was as a symbol of the rejuvenating<sup>2</sup>.

**A<sup>3</sup> group:**

This group talks about the role of the gods towards Osiris, such as Nut, Geb, and Ra, and about his transformation into a star in the sky among the northern group<sup>3</sup>.

**A<sup>4</sup> group:**

This group talks about the rebirth of Osiris and his protection by Nut and the two sisters Isis and Nephthys<sup>4</sup>.

**Conclusion**

The purpose of representing Nut inside the coffins is the same purpose that caused the writing of the Book of Hourly Vigil, which revolves around the awakening of Osiris on a day every year during celebrations after his murder at the hands of his brother. Perhaps this day represents the day on which Osiris was revived, as well as for the deceased as a He will have the same fate as Osiris, and he will be awakened periodically until he joins him, and the selection of texts that represent religious texts as tools through which the deceased is helped in a certain order are texts parallel to other coffins, and this confirms the interdependence of ideas and goals among the ancient Egyptians, and the idea that it is more like a circle that rotates counterclockwise This time gives us an indication that the ancient Egyptian was fully aware that everything in the universe moves counterclockwise and that the texts act as a wheel that spins like time never stops, which aims to ensure the automatic renewal of that protection that the deceased receives. Despite the careful selection of these texts, there were many spelling errors.

---

<sup>1</sup> CG 41071, CF. PT, I, 779a-781a, 782b-d

<sup>2</sup> Quirke, St., *Going out in Daylight- prt m hrw the Ancient Egyptian Book of the Dead* translation, Sources, meanings, London ,2013, p. 194

<sup>3</sup> CG 41071, CG 41045

<sup>4</sup> PT, I, 638d, 630a; 21 lines as a parallel texts CF. CG 41056

## References

### List of Abbreviations

- BIFAO Bulletin de l'institut Français d'Archéologie Orientale, Le Caire.  
CT Adriaan de Buck, *The Egyptian Coffin Texts*, 7 Bde, Chicago 1935-61  
DG M. Henri Gauthier, *Dictionnaire Des Noms Géographiques*, I-V, Au Caire, 1926  
EG.GR Gardiner, A.H., *Egyptian Grammar*, 3rd edit, London, 1973  
JEA Journal of Egyptian Archaeology, London, 1916-2023  
JFA JOURNAL OF THE FACULTY OF ARCHAEOLOGY, Cairo University  
JFTH Journal of the Faculty of Tourism and Hotels-University of Sadat City  
JTHH Journal of Tourism, Hotels and Heritage, <https://sjs.journals.ekb.eg>  
LGG Leitz, C., *Lexikon der Ägyptischen Götter und Götterbezeichnungen*, 8Bds, OLA, 110-116, Leuven, Paris, Dudley, Ma, 2002  
PN Ranke.H., *Die Ägyptischen Personennamen*, 3 bands, Glückstadt Hamburg, New York, Berlin, 1935, 1952, 1976  
PT Allen, J. P., *A new concordance of the pyramid text*, 7 Vols., (Brown University 2013).  
SÄK Studien Zur Altägyptischen Kultur, Hamburg  
Wb Erman, A & Grapow, H., *Wörterbuch der Aegyptischen Sprache*, I-V, Berlin, 1971.

Abd-Elhalim, A., *The Stela of Nes-Hor from Akhmim CG 22142*, Shedet, 6/6, 2019.

Adel, Y., *Significances of Regeneration through Upraised Arms Gestures in Cosmic and Funerary Contexts*, JTHH, Vol. 5, No. 1, 2022.

Andelkovic, B., *Ernest Brummer and the Coffin of Nefer-Renepet from Akhmim*, Етноантрополошки проблеми, н. с. год. 8. св. 2 2013.

Assmann, J., *Death and Salvation in Ancient Egypt*, London, 2001.

Bommes, M., *Das Motiv der Sonnenstrahlen auf der Brust des Toten zur Frage der Stundenwachen im Alten Reich*, SÄK, 36, 2007.

Brech, Ruth., *Spätägyptische Särge aus Achmim: eine typologische und chronologische Studie*. Aegyptiaca Hamburgensia, Gladbeck: PeWe-Verlag, 2008.

Der Manuelian, P., *Living in the Past: Studies in Archaism of the Egyptian Twenty-Six Dynasty*, London, 1994.

Elias, J., *Coffin Inscription in Egypt after the New-Kingdom*, Phd, Chicago, 1993.

El-kholy, S., *Some Errors in Writing Resulting from Similarity of Some Hieratic Signs*, Abgadiyat, 2, 2007.

El-Masry, Y., *False Doors*, unpublished Ph.D thesis, Faculty of Arts Asyut University, 1994.

Elshiwly, R., *The Sbyw Collar of the Kings, Queens, and Deities in Ancient Egypt: A Question of Significance*, JFTH, Vol. 20/1, 2023.

- Fairman, H., *An Introduction to the Study of Ptolemaic Signs and their Values*, BIFAO, 43, 1945.
- Faulkner, R., *The Ancient Egyptian Coffin Texts*, Vol. I, UK, 1973.
- Friedman, F., *On the Meaning of Some Anthropoid Busts from Deir El-Medina*, JEA 71, 1985.
- Galan, J., *Nut on the Ceiling of the Burial Chamber of Djehuty (TT11)*, Oxfrod, 2013.
- Golden, E., *Nut, The Zodiac, and Sothis, An Iconographic Analysis of Five Coffin Lids*, M.A., Memphis University, 2016.
- Hamed, E. & Ragab, H., *a Two Shrouds of pA sbA xa n ipt and Dd xnsw iw.f anx*, JFA, Vol. 25, 2022.
- Hammam, M., *The Astral and Solar Destinies of the Deceased in the Ancient Egyptian Texts*, JFTH, Vol. 4, 2/1, 2020.
- Hayes, H., *The Organization of the pyramid texts*, Leiden, 2012.
- Hornung, E., *The Ancient Egyptian Books of the Afterlife*, London, 1999.
- Junker, H., *Die Studienwachen in den Osiris Mysterien*, Wien, 1910.
- Krupp, E. C., *In Search of Ancient Astronomies*, New York, 1979.
- Kurth, D., *Materialien zum Totenglauben im Römerzeitlichen Ägypten*, Backe Verlag, 2010.
- Leahy, A., *The Name of Osiris Written* , SÄK 7, 1979.
- Loeben, C. & Manuelian, P., *From Daughter to Father*, Journal of the Museum of Fine Arts, Boston, vol. 5, 1993.
- Loprieno, *Ancient Egyptian A Linguistic Introduction*, Cambridge University, 1995.
- M., *Textgeschichtliche Untersuchungen zu Götterreden und verwandten Texten auf ägyptischen Särgen und Sarkophagen von der Zwischenzeit bis zur Ptolemäerzeit*, Phd, Westfälischen Wilhelms-Universität, 2001.
- Maritte, A., *Denderah IV*, Paris, 1873.
- Miatello, L., *Examining Texts and Decoration of Peftjauuiaset's Coffins in Millan*, ENiM 11, 2018
- Möller.G., *Hieratische Paläographie I*, Leipzig, 1909.
- Morales, A., *The Vigil Ritual in Ancient Egypt Nut in The Pyramid Texts*, HABIS, 47, 2016.
- Pries, A., *Die Stundenwachen im Osiriskult*, Wiesbaden, Harrassowitz Verlag, 2011
- Quirke, St., *Going out in Daylight- prt m hrw the Ancient Egyptian Book of the Dead* translation, Sources, meanings, London ,2013.
- Ragae, M., *The Symbolism of the Number Four in Ancient Egyptian Civilization Until the End of the Modern State*, M.A., Ain-Shams University, Cairo, 2008.
- Saad, S., *Gods raising the sky in Egyptian Scenes until the End of the Ptolemaic-Period*, M. A, Cairo University, 2015.
- Tassie, G., *The hairstyles represented on the Salakhana Stelae*, Oxford, 2009.
- Willems, H., *The Coffin of heqata (Cairo JdE 36418)*, OLA 70, Leuven, 1996.





Figure 10: The Coffin-Lid of the priest Pet-Menkh (3rd-4th century B.C.E.) © Saint Louis Art Museum, 2001.87a-d.