



A PAINTED WOODEN PTOLEMAIC PERIOD COFFIN OF *IR.T-WY-RW* FROM SHARUNA IN THE GRAND EGYPTIAN MUSEUM (GEM NO 32598)

Marwa. A Ewais

Lecturer, Faculty of Archaeology, Fayoum University, Egypt

E-mail: maa24@fayoum.edu.eg

ABSTRACT

This article is focused on the painted wooden anthropoid coffin excavated at Kom el-Ahmar/Sharuna in 1976 and preserved in the Grand Egyptian Museum in Cairo (GEM no 32598). According to its inscriptions, it contains the mummy of *ir.t-wy-rw*. The coffin presumably was made in the Ptolemaic period. The present study focuses on the decoration of this object (inscriptions and iconography) with a view to identifying the style of Sharuna coffins, and, the peculiarities analysis of the signs that combine hieroglyphic, cursive and hieratic writings.

KEYWORDS

Kom el-Ahmar/Sharuna, Ptolemaic period, Wooden Coffin, Grand Egyptian Museum, *ir.t-wy-rw*

INTRODUCTION:

The site of Kom el-Ahmar/Sharuna (named Kom el-Ahmar / Sawaris in older publications) is located on the eastern bank of the Nile in Middle Egypt, 3 km south of the large village of Sharuna, about 200 km south of Cairo and 60 km north of the city of El-Minya. It occupies the border between the modern-day extension of the agricultural area and the desert. (B. Huber 2017, 1-6) The ancient name of Sharuna is *hw.t-nsu*, (F. Gomaà 1984, 88-9) which is documented until the Ptolemaic Period (Schenkel and Gomaà 2004, 29-30) (Gonzálvez 2007, 18-21). It was the capital of the 18th nome of Upper Egypt. The archaeological remains of Kom el-Ahmar/Sharuna date back to the Second or the Third Dynasty. It comprises the Pharaonic rock-cut necropolis with tombs dating to the end of the Sixth Dynasty, the First Intermediate Period, and the Ptolemaic Period, as well as the remains of a Ptolemaic temple built by Ptolemies I and II (Gestermann 1992, 26, pl.3.e) (B. Huber 2017, 575) to the Coptic Period (Schenkel and Gomaà 2004, 29-30).

Wilkinson first mentioned the Sharuna necropolis in 1835 (J. Wilkinson 1843). In 1907 the Hungarian archaeological expedition in Egypt undertook fieldwork in the Ptolemaic

المخلص

يهدف هذا المقال لدراسة تابوت خشبي مكتشف في منطقة الكوم الأحمر/ شارونا عام ١٩٧٦ ومحفوظ الان بمخازن المتحف المصري الكبير تحت رقم (GEM no 32598). وفقا للنقوش فان المومياء تخص المدعو *ir.t-wy-rw*. من المحتمل ، هذا التابوت يؤرخ الى العصر البطلمي. تسلط الدراسة الضوء على دراسة نقوش وكتابات التابوت لتحديد طراز توابيت منطقة شارونا بالاضافة الى تحليل الخصائص المميزة للعلامات والتي تجمع بين الكتابات الهيروغليفية والهيروغليفية المختصر والهيراطيقي.

الكلمات الدالة

الكوم الأحمر/ شارونا- العصر البطلمي- تابوت خشبي - المتحف المصري الكبير - *ir.t-wy-rw*

temple site at Sharuna in Middle Egypt. A total of 18 blocks from a temple were uncovered, bearing names of Ptolemy I and Ptolemy II, but the temple itself was not found. (Török 2010, 16-17) Excavation lasted until the 1970s; many of the finds are currently in Budapest.

From 1976 until 1989, the Egyptian Antiquities Service (Supreme Council of Antiquities) restored and closed some tombs because of the proliferation of robberies and looting in this area. The Egyptian mission carried out archaeological excavations at Sharuna headed by Mahmoud Hamza. Over the course of the excavations, 21 coffins were discovered, including the coffin under discussion. From 1984, excavations of the Institute of Egyptology at the University of Tübingen in Germany, took over the reins with Farouk Gomaà and Wolfgang Schenkel to study the area. They discovered the rock necropolis and the settlement situated in a kom. (Schenkel and Gomaà 2004, 42-5) Work has been devoted to The Late Roman-Byzantine complex in 1990 by Beatrice Huber, the director of the excavations from the same institution. The Spanish-German team also worked from 2006 until 2008 and discovered 11 sarcophagi from the Ptolemaic Period.

The 21 coffins discovered by the Egyptian mission in 1976 were preserved in the El-Minya storerooms Ashmunein (museological magazine). The coffin under study was restored and stored in poor condition in the El-Minya storage under the number 2768, inv. no 59.

In 2010 it was transported to the Wood Conservation Laboratory of the Grand Egyptian Museum-Conservation Center (GEM-CC). The staff in GEM-CC analyzed it and subjected it to deep restoration without damaging the original materials (The conservation processes have been applied on the coffin by Ahmed Abdrabou, Medhat Abdallah, Mohamed Abd el Kader (Wood Laboratory, Grand Egyptian Museum, Conservation Centre, Ministry of Antiquities, Egypt) (Abdrabou, Abdallah and Abd el Kader 2015, 573-586). Now it is kept in one of the stores (number 9) of the Grand Egyptian Museum (GEM) under the number (GEM no. 32598). It consists of a case and a lid (fig 1, 1a) and contains a mummy.

THE COFFIN'S OWNER

The axial text of the lid presents the name of *ir.t-wy-rw* and his family. The deceased's name is written in the coffin in two different forms  and . The name is attested during the Late and Ptolemaic Periods. (Lüddeckens 1999, 70)

(Ranke 1935, 42.10) He does not bear any title. The name of his father is . This was a common name during the Late and Ptolemaic Periods. The mother of *ir.t-wy-rw* is . As far as I know, it is uncertain to whom this name belongs, whereas there are no individuals who bore the same name during the Ptolemaic Periods.



Fig. 1. Coffin and mummy of *ir.t-wy-rw* (© the Grand Egyptian Museum).

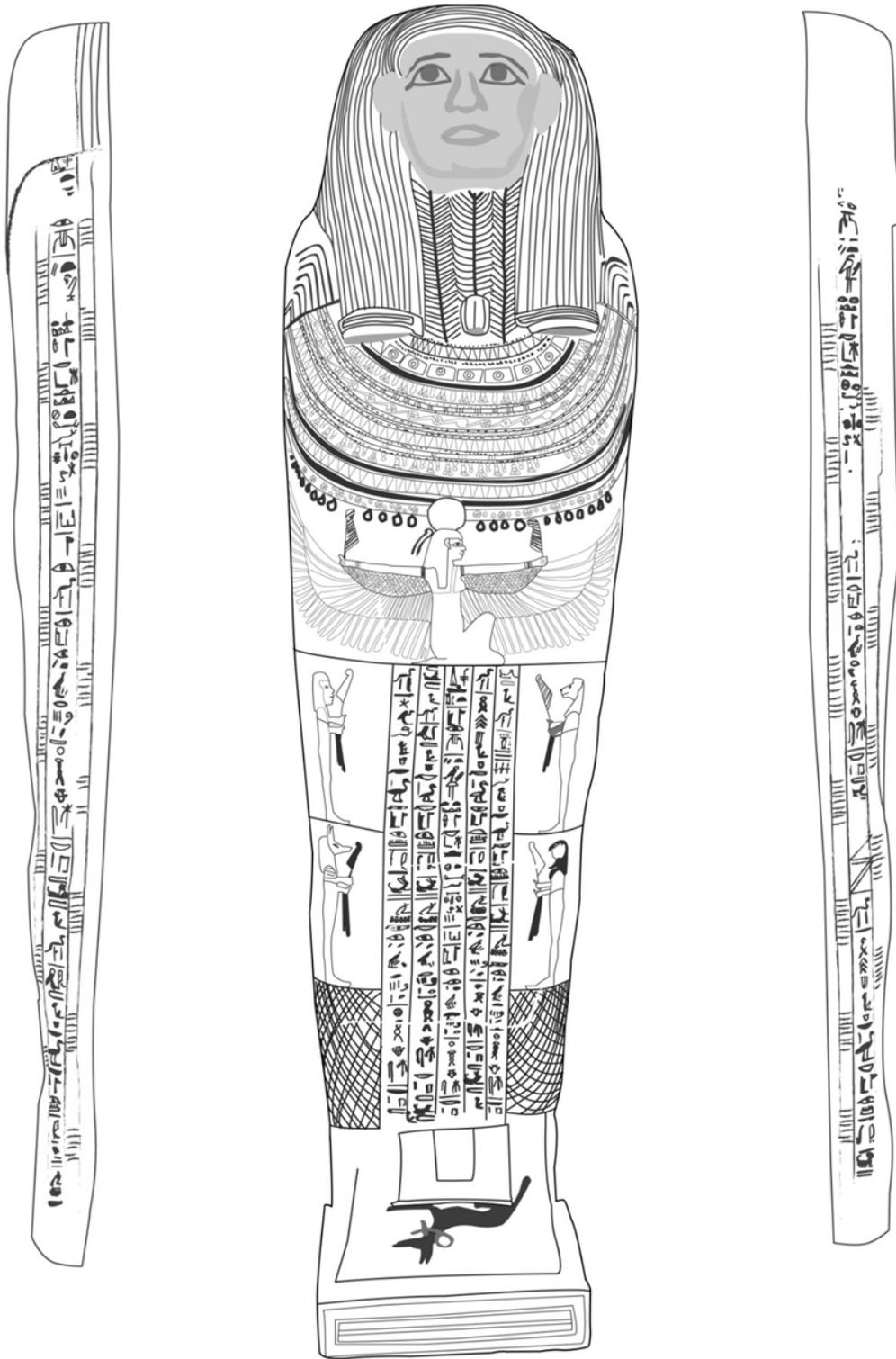


Fig.1a. General Overview of the coffin

DESCRIPTIONS OF THE COFFIN

Inv. no: GEM no. 32598. *Dating:* Ptolemaic Period. *Provenance:* El-Minya storage.

Material: Scientific analysis led by Ahmed Abdrabou, Medhat Abdallah and Mohamed Abd el Kader in 2015 indicated that the case was made of sycomore (*Ficus Sycomorus* L.). *Dimensions:* Length: 184 cm; width: 41 cm.

Condition: The case reveals cracks and distortions, especially on the floorboard. Today, the coffin is in good condition and is successfully conserved and kept in one of the stores of the Grand Egyptian Museum (GEM) (Abdrabou, Abdallah and Abd el Kader 2015, 573-586).

Iconography

A. The lid

Decoration:

- The headboard

The outline of the eyes, the circle pupils, and the eyebrows are painted dark black, while the eyeballs are painted with white paint and the face is painted in red. Large ears frame it and a tripartite wig decorated with a striped pattern of red and green stripes. The chin has a plaited beard which reaches to chest where it rests between the two lappets of the headdress.

The signs of restoration are shown on the crown the head, the nose, left cheek, left eyebrow, and the chin, evident by the discoloration on their surfaces. There is some damage on the head where the varnish has been damaged, and the wood underneath has been revealed.



Fig.2. The face of the coffin (© the Grand Egyptian Museum).

- The upper section

The upper section of the lid includes the floral collar spanning over the chest, is adorned with motifs alluding to rebirth and resurrection. The detailed *wsh*-collar (Riggs 2001, 63-68) covers the breast and the shoulder area, comprising several rows of mainly floral elements. The collar can be divided into three parts:

A)- The middle section is semi-circular with black, red, green and orange paint framed by thin green, black and strips of paint. It consists of nine rows of flower and leaf ornaments: leaves (1st/5th/7th row, counted from above), geometric ornaments (2nd row), lotus and papyrus blossoms (3rd / 6th row), rosettes (4th / 8th), and tear-shaped beads (9th row). The last row in the middle intersects the disk of the sun.

B)- The central part consists of two feather patterns, between the two lappets of the headdress.

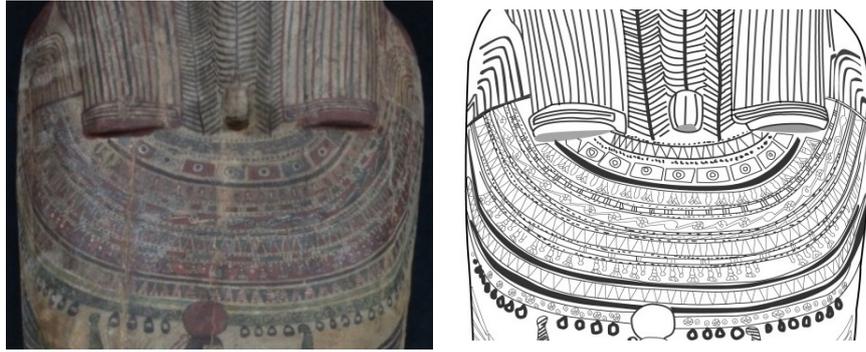


Fig.3. The *wsh*-collar of the coffin (© the Grand Egyptian Museum)

C)- The collar clasps depict of the head of a falcon crowned by a black uraeus and a red solar disc.

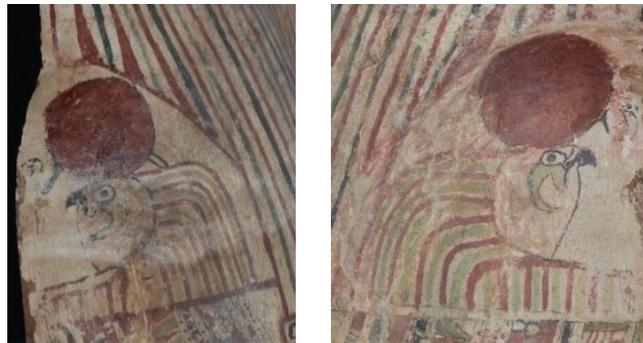


Fig.4. The head of a falcon (© the Grand Egyptian Museum).

- *The central section*

On a register below the *wsh*-collar there is a depiction of the winged goddess. There are no inscriptions within the representation that identify the goddess; however, she can be identified as the sky goddess Nut (Niwiński 1988, pls. IB, II, IIIA, IVA, VC, VIB). She is depicted as a guardian in a kneeling pose spreading her winged arms across the width of the lid. The first appearance of the kneeling winged Nut back to the reign of Queen Hatshepsut from the "TT 1379" in Deir el-Medina (Bruyere and Bataille 1936, 26– 174, fig.10) and holding an ostrich feather in each outstretched hand. She wears a red dress and red headband with a red solar disk on her head. Nut's representation is colored black, green, blue, and red.

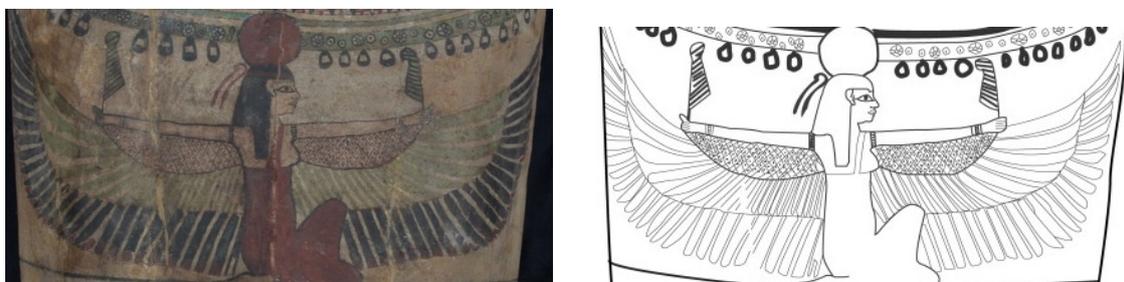


Fig.5. The goddess Nut (© the Grand Egyptian Museum)

The lower section

There are five columns of hieroglyphic inscriptions written in black and green on a yellow background and flanked by thin red borders in the lower section. These inscriptions run down the centre of the lid to the footboard. The inscriptions are flanked by lateral partitions decorated with three registers delimited by black lines. The four Sons of Horus are featured in the first and second registers. The main function of these gods who are depicted on the right and side parts of the coffin is to protect the deceased and his mummy (Leitz, Mahrous and Tawfik 2018, 50) .

Left partition

On the left side, two protective gods are depicted in a standing position, with their hands holding *m³t*-feathers and strips of red linen bandages. (Buhl 1959, 108-110) The red is used as a magical protection against an evil threat. (Taylor 2001, 176) The linen pieces were offered and received by various deities as funerary offerings, associated with the special garment worn by the god Osiris. These bandages were also used during the process of mummification (Liptay 2009, 105) (Kurth 1990, 52-7).

From top to bottom, the gods are: the baboon-headed deity representing Hapi and the falcon-headed representing the god Qebehsenuf. The face and arms of the gods are painted green, and their bodies painted red.



Fig.6. The Son of Horus, left side (© the Grand Egyptian Museum)

Right partition

Another two sons of Horus are present on the right side. The human-headed one represents the god Amseti, whose traces of restoration are outlined in white, and the figure of the god Duamutef was depicted as a male mummiform figure with a jackal-head. The arms of both gods are painted black, and their bodies painted red, holding a feather and pieces of red strips of linen. The face of Amseti has been painted green and the face of Duamutef has been painted black. (Altenmüller 1975, 151 and CT VI 359 d-e.)

This distribution of the four Sons of Horus, as in the upper part Amseti facing Hapi and in the lower part of the composition Duamutef facing Qebehsenuf, express the association of the first two gods with the head of the deceased and the latter two with his feet. (Rouvière 2020, 239– 247)

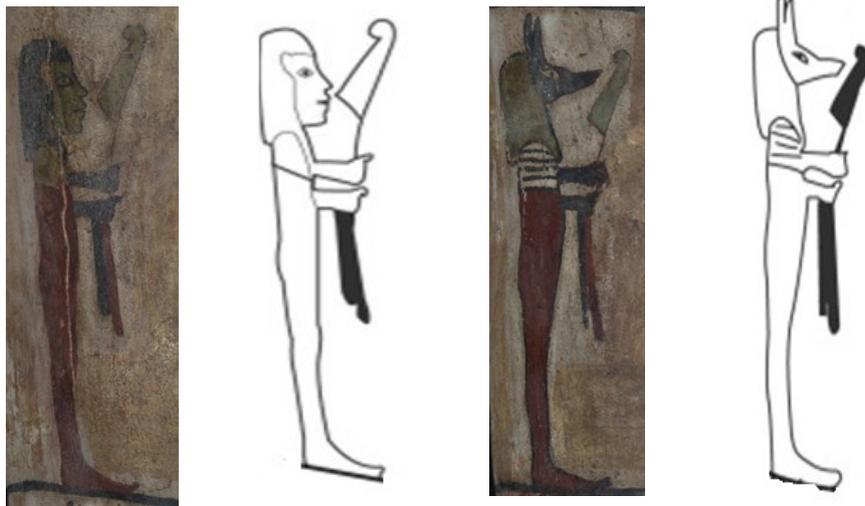


Fig.7. The Sons of Horus, right side (© the Grand Egyptian Museum)

Third register of the lateral partitions

On the right and left sides of the third register, below the four Sons of Hours, vertical red lines cross the horizontal red lines, constituting the pattern of a red rhomboidal net.

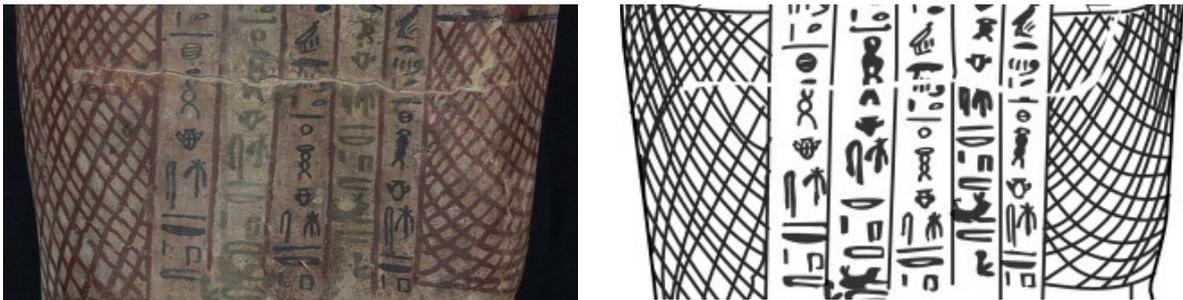


Fig.8. Lower Body (© the Grand Egyptian Museum)

Footboard

The scene is shown upside down. The surface of the feet is decorated with a recumbent jackal representing the deity Anubis, seated on a *naos*-shaped pedestal at the feet of the lid. The foot frame is painted red, and the god Anubis is represented in black which refers to life, regeneration, and the soil of the Nile River. (Armour 2001, 213–15)



Fig.9. The jackal god (© the Grand Egyptian Museum).

The feet of the coffin rest on a low plinth which was completely white except for horizontal lines of black and red painted across the front.



Fig. 10. The footboard of the coffin (© the Grand Egyptian Museum).

The Case

The decoration of the case is much simpler. A single column of hieroglyphs is inscribed along the edges on both sides. The hieroglyphs were sketched in red, with some black, white, and green details.

The floorboard

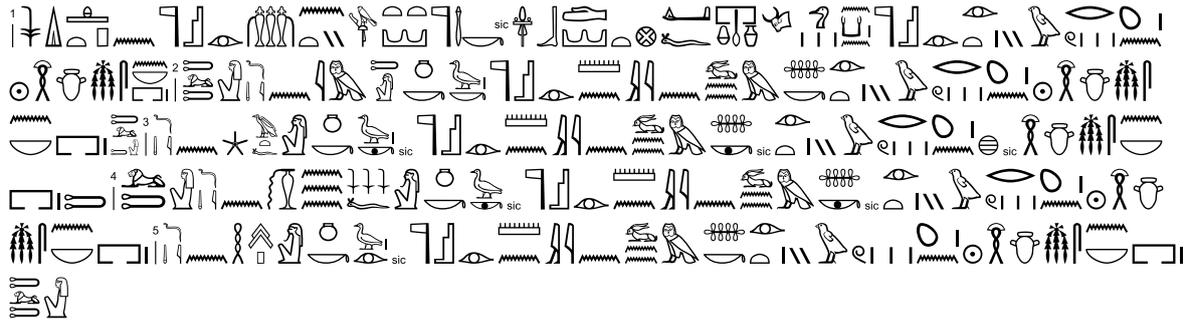
The back of the coffin which was plastered and painted white is poorly preserved. The sides of the wig were painted the same way as on the front of the coffin. The decoration is depicted as a young woman in a standing position, wearing a long-fitted dress. The goddess cannot be identified definitely because of the damage and absence of corresponding inscriptions. It may be the goddess Neith with her identifying emblem on top of her head, represented by two bows crossed over a shield.

Inscriptions

- Texts in the central axis of the lid

The central panel's text begins below the goddess Nut's depiction and continues along the lid until it ends at the feet. The color of the hieroglyphic signs is black and green. The columns with the yellow or yellow-orange ground were formed by vertical lines painted in red. The paint on the vertical lines is well-preserved, except for the top of the first line from the left side. There is some restoration as the white outline is visible and creates a horizontal stripe across the text.

The inscriptions on the lid consist of the main formula: *h̄tp di nsw*, “A royal offering given to ...” aimed at ensuring the supply to the deceased in the afterlife. It consists of an invocation to the god Osiris Khentimenti lord of Abydos, followed by various offerings awarded to the owner of the coffin, whose name and filiation are mentioned. The inscriptions are arranged along the length of the lid. Their content ranges from basic offering lists and the name of the deceased.



(1) *h̄tp-dī-nsw n wsir h̄nty imntt n̄tr-^{s3} nb 3bdw di.f prt-h̄rw t h̄nkt ihw 3pdw n k3 n wsir ir.t-wy-rw s3 n w3h-ib-r^c ms.n nb(t)-pr* (2) *tr̄t dd mdw n imsty ink s3.k wsir mn.n.(i) ii.n.(i) wn.n.(i) m s3.k ir.t-wy-rw s3 n w3h-ib-r^c ms.n nb(t)-pr tr̄t* (3) *dd mdw n dw3-mwt-f ink s3.k wsir (i) mn.n. (i) ii.n. (i) wn.n.(i) m s3.k ir.t-wy-rw s3 n w3h-ib-r^c ms.n nb(t)-pr tr̄t* (4) *dd mdw n kbh snw.f ink s3.k wsir mn.n.(i) ii.n. (i) wn.n.(i) m s3.k ir.t-wy-rw s3 n w3h-ib-r^c ms.n nb(t)-pr* (5) *dd mdw n h̄py ink s3.k wsir mn.n.(i) ii.n.(i) wn.n.(i) m s3.k ir.t-wy-rw s3 n w3h-ib-r^c ms.n nb(t)-pr tr̄t*

(1) A royal offering is given to Osiris Khentimenti, the great god, the lord of Abydos. May he give offerings (consisting of) bread, beer, cattle, fowl to the soul of Osiris *ir.t-wy-rw* son of *w3h-ib-r^c*, born of the mistress of the house (2) *tr̄t*. Words to be spoken by Amseti: I am your son Osiris I remain that I come that I may be your protection *ir.t-wy-rw* son of *w3h-ib-r^c*, born of the mistress of the house *tr̄t*. (3) Words to be spoken by Duamutef: I am your son Osiris I remain that I come that I may be your protection *ir.t-wy-rw* son of *w3h-ib-r^c*, born of the mistress of the house *tr̄t*. (4) Words to be spoken by Qebehseuef: I am your son Osiris I remain that I come that I may be your protection *ir.t-wy-rw* son of *w3h-ib-r^c*, born of the mistress of the house. (5) Words to be spoken by Hapi: I am your son Osiris I remain that I come that I may be your protection *ir.t-wy-rw* son of *w3h-ib-r^c*, born of the mistress of the house *tr̄t*.



Fig.11. The main texts in the central axis of the lid (© the Grand Egyptian Museum)

*Inscriptions**- Left and right sides*

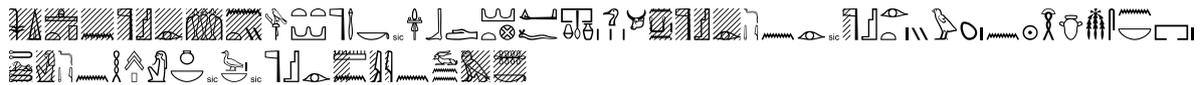
The right part



h̄tp di nsw n wsir h̄nty imntt n̄tr-ḫ nb 3bdw di.f prt-ḫrw t h̄nkt iḥw 3pdw n k3 n wsir ḏd mdw n wsir ir.t-wy-rw s3 n w3ḥ-ib-rḫ ms.n nb(t)-pr tr̄t ḏd mdw n im̄t̄y ink s3.k wsir mn n.(i) ii.n.(i) wn.n.(i) m s3.k

A royal offering is given to Osiris Khentimenti, the great god, the lord of Abydos. May he give offerings (consisting of) bread, beer, cattle, and fowl to the soul of Osiris. Words to be spoken by Osiris *ir.t-wy-rw* son of *w3ḥ-ib-rḫ*, born of the mistress of the house *tr̄t*. Words to be spoken by Amseti: I am your son Osiris I remain that I come that I may be your protection.

-The left part



h̄tp di nsw n wsir h̄nty imntt n̄tr-ḫ nb 3bdw di.f prt-ḫrw t h̄nkt iḥw 3pdw n k3 n wsir ḏd mdw n wsir ir.t-wy-rw s3 n w3ḥ-ib-rḫ ms.n nb(t)-pr tr̄t ḏd mdw n ḥ3py ink s3.k wsir mn.n.(i) ii.n.(i) wn.n.(i) m s3.k

A royal offering is given to Osiris Khentimenti, the great god, the lord of Abydos. May he give offerings (consisting of) bread, beer, cattle, and fowl to the soul of Osiris. Words to be spoken by Osiris *ir.t-wy-rw* son of *w3ḥ-ib-rḫ*, born of the mistress of the house *tr̄t*. Words to be spoken by Hapi: I am your son Osiris I remain that I come that I may be your protection.



Fig. 12. Left and right sides of the case (© the Grand Egyptian Museum)

COMMENTARY**Errors and mistakes of the scribe**

The scribe has confused in using some signs. There is a similarity in writing between *nb*, *k*, *ir* and *r*. The scribe sometimes used *k* for *nb* and vice versa. In addition, the scribe added a black dot in the center of the sign *k* to be similar to *ir*. The scribe ignored the feminine form in the title *nbt pr*, and sometimes he used only one form (*k*) to indicate the divinities and the name of the women. The following table shows these errors:

Col.	Error	Correction	Notes
1	 		- The scribe adds a dot in the center of the sign (V31)
	 		
	 		
2	 		- The scribe has an error where he confused the sign <i>nb</i>  with the suffix pronounce <i>k</i>  .
	 		- The scribe used the sign D21  instead of D4  in the name of the god name <i>Wsir</i>
	 		- The scribe used an oblique line to represent the stroke (Z1). - The scribe ignored the sign <i>r</i>  .
	 		- The scribe used an oblique line to represent the stroke (Z1).
3	 		-The scribe has a confused where he used the suffix pronounce <i>k</i>  with the sign <i>nb</i> 
4	 		-The scribe used the oblique line to represent the stroke (Z1).
5	 		
	 		- The scribe adds a dot in the center of the sign (V31) - the scribe used ten rings in the sign V12 while the looped cord consisted of 8 rings

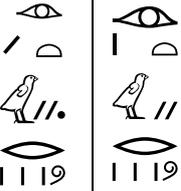
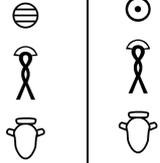
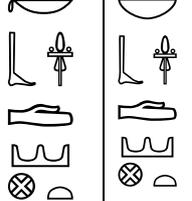
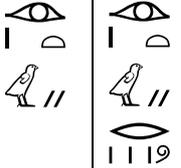
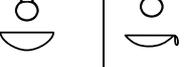
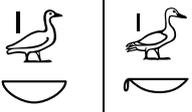
			<p>- The scribe used an oblique line to represent the stroke (Z1).</p> <p>- There is a small dot in front of the name; it does not belong to the name.</p>
			-The scribe has an error where he used the sign (Aa1)  instead of (N5) 
Left side			
			- The scribe ignored the syllable <i>rw</i> .
			- The scribe ignored the sign(Z1) and the preposition <i>n</i> 
			-The scribe was confused with the word <i>ink</i> where he used the sign <i>nb</i>  in with the suffix pronounce <i>k</i>  .
			
	Right side		

Table .1. Errors and mistakes of the scribe

Paleographic remarks

The coffin of *Ir.t-wy-rw* is decorated with five vertical columns of text which run down the centre and oriented from right to left. There are two columns of text on both sides of the box. The iconography of this coffin is classical, but the inscriptions appear to have interesting graphic peculiarities. Thus, the scribe wrote some hieroglyphs in cursive writing associated with hieroglyphic and hieratic signs in the main text and even both sides of the case. The following table shows the different forms of the signs. Generally, the inscriptions indicate poorer craftsmanship:

N	G	Signs	N	G	Signs
1			14		

2			15		
3		  	16		
4		 	17		
5		  	18		   
6		  	19		
7		  	20		  
8		  	21		  
9		 	22		
10		  	23		 
11			24		  
12		 	25		 
13		 			

Table .2: Different forms of the sign on the coffin of *Tr.t-wy-rw*

1-  Seated god: it is used as determinative of divine names. The head is a dot and sometimes is slightly flattened. The beard is oblique and has a curving stroke. The body is a thick vertical line. The legs are indicated by a diagonal.

2-  Seated woman: it appears as determinative of feminine name *trt*. It has appeared with the same form of the seated god without the back part which represents the wig (Haring 2006, 36 § 19) (Verhoeven, Untersuchungen zur späthieratischen Buchschrift 2001, 110).

3-  Human eye: the upper and lower lines are generally rounded. The pupil is entirely rounded. (Haring 2006, 41 (§ 30))

4-  Arms extended upwards: it appears with two different forms: the first one is with no hands; the second is with hands including thumbs. There is a short stroke between the arms. It appeared as hieroglyphic or hieratic form (Möller 1965, 56, no. 578). (Verhoeven, Untersuchungen zur späthieratischen Buchschrift 2001, 176–7)

5-  Hare: the ears have been made as thick oblique lines and merge into one. The tail is a short stroke.

6-  Recumbent lion: it appears in a simple form but it very much resembles a naturalistic form. The tail is a short stroke. Sometimes the ear is omitted or hardly visible.

7-  Three skins: the sign appears as three vertical lines. In some cases, the upper part is much curved and sometimes consists of three strokes.

8-  Heart: the sign appeared as a jar. The upper part is a horizontal line; the arteries are small strokes. Sometimes the sign appeared with the same form of the jar (W22) (Haring 2006, 58 (§ 75))

9-  An animal's head and neck: the sign appeared as oblique intersecting lines. The two projections on top of the head are the horns.

10-  Duck: it very much resembles a naturalistic form. The tail is absent.

11-  Owl: the sign is closely similar to cursive hieroglyphics and is represented with ears in squatting form (Lapp 2004, pl. 1)

12-  Head of duck: the head is a simple form and is characteristic of the duck. The neck is long and the base is a horizontal line (Haring 2006, 71 (§ 106)) (Verhoeven, Untersuchungen zur späthieratischen Buchschrift 2001, 21 , no. 231).

13-  : it appears with the same form of the hieratic sign (Verhoeven, Untersuchungen zur späthieratischen Buchschrift 2001, 148) (Möller 1965, 24, no. 263).

14-  Sun: the sun is a circle disc. Sometimes there is an oblique line in the center (Verhoeven, Untersuchungen zur späthieratischen Buchschrift 2001, 158-9).

15-  Water: the ripple of water is reduced to a horizontal line. It has appeared with the same form of hieratic (Verhoeven, Untersuchungen zur späthieratischen Buchschrift 2001, 164) (Möller 1965, 31, no. 331).

16-  Column: the upper part is oval. The lower part is two vertical lines with its lower parts rounded.

17-  Sacred standard: the sign is unfamiliar form. It appears in a similar form with *ms* sign .

18-  Looped cored: it appears with the same hieroglyphic form. The lope in the two sides is reduced to a short stroke.

19-  Lamp wick: the twists are reduced to two twists (Haring 2006, 71 (§ 106)).

20-  Swab made from a hank of fiber: the center of the sign is similar to the last sign. The top of the loop is large than the others (Verhoeven, Untersuchungen zur späthieratischen Buchschrift 2001, 198).

21-  water-pot with water pouring from it: the jug is similar to a hieroglyphic sign. The water is pouring from the top of the jug, and the water appears as separated dots (Verhoeven, Untersuchungen zur späthieratischen Buchschrift 2001, 203) (Möller 1965, 48, no. 500).

22-  water-pots in a rack: the sign consists of three vertical lines to representing the water-pot with a horizontal line on the top. On both sides there are curved lines to represent the drooping lines (Haring 2006, 130 (§ 264)).

23-  Draught-board: the draught-board is two long horizontal lines. The pieces on it are vertical strokes. The numbers of these strokes are different in all forms (Haring 2006, 136 (§ 276)).

STYLE OF THE COFFIN:

The iconographic program and the funerary texts used to decorate the coffin of *Tr.t-wy-rw* can be related to a regional site from Sharuna. Another coffin from the necropolis of Sharuna now in the Bibliotheca Alexandrina the Archaeology Museum (Hawass 2002, 90–91) (Serry 2015, 88–89, 317) shares a few features such as the simple decorative program of its lid, a depiction of a winged goddess with an axial text in columns, and the depiction of the Sons of Horus on both sides (Fig. 13).

We can highlight regional characteristics from Middle Egypt and distinctive local features from Sharuna where. There are some specific details, such as Size, Decoration, Inscriptions, and the shape of hieroglyphic signs (Table 3).

	Coffin of <i>tr.t-wy-rw</i>	Coffin BAAM 608	Notes
Size			
Length	184cm	158.5	
Width	41cm	45cm	Width of chest
Decoration			
A tripartite wig with long lines to represent hair	√	√	
The <i>wsh</i> -collar	√	√	
A winged goddess Nut	√	√	
Hapi and Qebhsenuf on the right side	√	√	
Amseti and Duamutef on the left side	√	√	
The pattern of a red rhomboidal net.	√		In Coffin BAAM 608, the god <i>inpw</i> appears to replace the pattern of a red rhomboidal net.

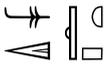
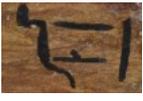
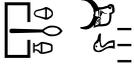
Anubis, seated on a naos-shaped pedestal at the feet of the lid	√	√	
Inscriptions			
An axial text	√	√	
Text on the two side	√		In Coffin BAAM 608, a serpent is represented on both sides
Orthography			
			
			
			
			
			
			
			

Table .3. comparisons between the coffin of *Ir.t-wy-rw* and Coffin BAAM 608



Fig. 13. Coffin of BAAM 608, see: Hawass, *Bibliotheca Alexandrina: The Archaeology Museum (Cairo: The Supreme Council of Antiquities, (2002), 90-91; Serry, M., Bibliotheca Alexandrina: Antiquities Museum, introduction by Ismail Serageld in Alexandria: Bibliotheca Alexandrina. Antiquities Museum, (2015), 88-89, 317.*

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