

Revealing the mystery of the Sarcophagus and coffins of Maiherpri

A new publication

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Abstract:

The funerary furniture of Maiherpri,¹ is a perfect example for the private elite funerary furniture of the New Kingdom. The good state of preservation for these exceptional pieces makes it easier to study the careful wooden crafts and the multiple techniques of the furniture constructions and assembling like, dovetail joints, mortise- tenon as well as wooden and metal pins. Not only the Sarcophagus and coffins' shape, inscriptions and decorations helped to identify the complementary era as the mid- Eighteenth dynasty but also, the usage of precious material pointed at the owner's wealth and social status. Finally, the breaks on the top of the coffins' heads along with other coffins of the same period offer a documentation of tomb robbery motivations.

Discovery

When Victor Loret² was lowered by ropes, a large black sarcophagus occupied almost most of the northern space of the burial chamber.³ Surprisingly, the black sarcophagus was almost intact despite a certain robbery. The answer was in the sarcophagus sealing system which was never used. Inside the sarcophagus, a black coffin housed a gilded one in which the mummy rests for more than three thousand years.⁴ To the south of the sarcophagus, a coffin of which the original wood background was found with an overturned lid next to it. Furthermore, it's possible that the tomb shaft was widening during the discovery out of the sand, debris and tourists wastes, possibly to let the large sarcophagus out. While it is certain that the sarcophagus was re-assembled inside the tomb during the burial time as proved by a carpenter's mark on it.

A) The Sarcophagus



Cat. No. 1

Inventory no. CG24001

Type: Main group sarcophagus.

Location in the tomb: occupied the northern space on the tomb, flanked by 13 pottery jars in the west and the canonic chest in the east.

Current location: central space of an area specialized to exhibit KV36 in room 17 – 2nd floor - the Egyptian museum, Cairo.

Material: Cedar wood, gilded inscription and decoration.

Dimension: length: 2.81m.

Width: 1.02m.

Height of the coffer: 36cm

Width of planks on the coffer sides: 0.12cm:0.22cm.

Thickness of planks on the coffer sides: 0.025cm

Height of the two panels flanking the vaulted lid: 0.34 cm.

Thickness of the two panels flanking the vaulted lid:

varies from 0.05cm to 0.09.cm.

i) State of Preservation:

The sarcophagus is in a good state of preservation with slight defilements:

The black paint is not smoothed, it was effected by blistering and paint cracks in many spots of the sarcophagus. The lid and coffer should be fastened by mortises and tenons in which two mortises in each of the small sides of the chiseled sarcophagus: The tenons that should be attached to the lid were missing. The damage is absolutely limited to the deterioration of the gilded decorations and inscriptions. The golden foils got cracked at the place where each two planks were attached. It is believed that this insignificant loss is due to erosion and no harm can be located considering the robbery of the tomb. Thoughtful details were added to few signs in the inscriptions.

Some of the signs were outlined with details while the majority of the signs were not.

ii) Description:

The rectangular sarcophagus was painted from the inside and outside with black bitumen except for the edges of the coffer.⁵ Therefore, the sarcophagus of Maiherpri can be categorized under "black sarcophagus" that appeared by the mid of the eighteenth Dynasty.⁶

Lid:

The sarcophagus was constructed with a lid taking the shape of the shrine of lower Egypt known in the ancient Egyptian language as : *pr nw*.⁷ It takes the shape of half barrel ending with two vertical panels, one on each side. The vaulted lid consists of nine wooden planks as long as the sarcophagus. The planks which formed almost semi-barrel, were joined together by pegs placed diagonally. Each of the quarter-circle is built with slope of 20° degree. On the edges of the two small sides of sarcophagus' coffer, two holes were carved on each side to receive the wooden tongues which should have been in the lid as tenon and mortise lock. Despite their existence, it seems that the sarcophagus has never been locked.

The coffer:

The rectangular coffer was constructed using 5-6 planks of different widths and thicknesses placed horizontally. Different types of joints were used with the corners put together using the dovetail system and mortise joints, while wooden pegs were used to attach the horizontal planks on the sides.

The sarcophagus is attached to a double base consisting of wooden planks placed horizontally forming two shallow steps. The base is wider than the coffer with a margin of 0.03cm from all the sides. The lower planks are 0.06 cm in width and 0.04cm in thickness. The base is attached to the coffer by simple dovetail joints. Unlike similar sarcophagi,⁸ Maiherpri's sarcophagus has no sledge.

iii) Decorations and inscriptions:

Lid:

On the top of the curved lid, a figure of goddess Nut: "*Nwt*"⁹ was represented standing in a profile looking to the right side. Goddess Nut was depicted with a long tripartite hair wig. Only the left and the rear locks are depicted. Nut wears a tight fitting dress, multiple layers' collar, armlets and bracelets. She is raising both her arms protecting the deceased.¹⁰ The proportions of the goddess figure seems inaccurate, as the length of the arms compared to the size of the figure are longer than the normal.

Coffer:

The short frontal side (the Northern side):

Goddess Nephthys: "*Nbt nht*"¹¹ was depicted in gilded leaf. She was depicted with her back toward the sarcophagus in a frontal profile view,¹² where the goddess is represented red line taking the curves of the goddess leg from profile view. Nephthys is standing with both arms raised for protection. She is represented with tripartite hair wig and long tight fitting dress. The artist didn't neglect the goddess decoration as she is depicted wearing multiple layer necklace, two armlets and two bracelets. She is standing on the sign of gold, "*nbw*" "sign,"¹³ which in turn placed upon a gilded line to represent the ground. Her name was represented in front of her. Her face is depicted in a profile looking towards the west. The goddess raised arms seemed disproportioned intentionally compared to her figure like the figure of Isis on the opposite side. A line of inscription between two lines framed the panels from the top. This inscription line continued from the top of the coffer all around the sarcophagus.

All the gilded figures that decorated the sides of the sarcophagus were outlined and detailed with red ink. Only the eyes and eye brows were outlined with black except for the figure of Qebehseuef.¹⁴ His eyes, the feather around his ears and under his eyes were colored with black ink. Surprisingly, some of the hieroglyphic signs like, the determinative of Osiris name, the preposition: on : "*Hr*"¹⁵ representing human face and some of signs representing the lion in Maiherpri's name are carefully detailed with red and black ink unlike the rest of the inscriptions which were only cut out of golden foils.

The right long side (the eastern side):

This side was divided into five panels by four vertical lines of inscription which are flanked by two lines each. In the first panel, god Anubis was depicted as an attentive guardian jackal with raised head, listening ears and watching eyes. Anubis is represented with graceful body, fat tail and a scarf around his neck. He is setting upon a shrine to represent his title '*SH nTr*' the foremost of the divine booth '*xnty SH nTr*'.¹⁶

The second and fourth panels have two human figures for the sons of Horus: Imesty and Hapy. Both are almost identical except for the first figure right as they stretched forward and this figure shows more details than the other one like the collar and the pleating of the skirt. Impressively, the artist paid extra attention to the well proportioned facial features, the striped headdress, slightly turned beard, the two straps tonic with pleated skirt, a separated thumb and even the curves of the knee in the second figure. Unfortunately, the vertical inscription was not placed with the same order of the gods' representations, so it cannot be determined which human figure belongs to Hapy and which is for Imesty.

The third panel is for Duamutef who is represented in a human body but with jackal head while the fifth panel has a representation of Qebehseuef with human body and falcon's head. He is holding the divine turned beard. All the figures are looking towards the north


The short side of Isis (the Southern side):

Goddess Isis¹⁷ was an identical representation to the one of Nephthys on the opposite side except for the name being in front of her.

The left long side (the western side):

It was divided into five panels by four lines of inscriptions like the opposite side. Starting from the north toward the south, the first panel houses a huge '*wDat*' eye¹⁸ upon the divine booth sign '*SH*'. In the following panel, Hapy was represented as a baboon's head with a human body.

While, the third panel has Duamutef depicted with a human body and jackal head, the fourth panel shows Qebehseuef with a human body and falcon head. Finally, the fifth panel houses a human figure of Imesty. Even though, all the figures have something in common like the tripartite hair wig but, some details like clothes and jewelry they are wearing are different.

The edge of the coffer is unpainted and few marks could be seen which were left by the carpenters as indicators during the attachment of the planks. On the side of goddess Nephthys' representation, there are three symbols: 'HA, w, nb'  The carved mark is close to symbol M16 in Gardiner sign list meaning "behind or

behind the head'.¹⁹ This corresponds with the marked plank location behind the deceased head. The second mark is Z2 that gave the meaning "three" and the last mark which is painted in black, is V30 means "lord", every or above. On the edge of the right long side next to the latter sign, the same sign V30 was painted to indicate the right direction of placing this side. The edge of this side ends with no more marks. While on the long left side, the sign M16 is repeated when it meets the side of goddess Nephthys.

On the side of goddess Isis, three symbols was carved :  KA xnt w. The middle mark may be

W17 meaning "in front of". This may refer to the location of these wooden planks in front of the deceased. The first sign D28 has many meaning yet, "work or construction",²⁰ maybe the most convenient for the context. The third mark Z2 means three.

The inscription:

Upon Nephthys on the first side:



Dd mdw (i)n nbt Ht pxr.n (,i) HA sn(.i) nn gnH.n atw.f pn
 Word spoken by Nephthys: "(I) embraced.²¹ mv brother and (mv) arms had never stopped supporting²² him".



Dd mdw in TAY xw MAHrpri hA mwt Nwt psS tn Hr.i di tw m(i) ixm-sq nn mwt .i dt

Word spoken by the fan bearer Maiherpri: "May the mother Nut drop blessings (shares) upon me.

You are given to be like the imperishable star, (so) I (shall) never die."

The three transverse that were inscribed from the lid till the coffer:



imAxy xr lpy wsir TAY xw MAHrpri
 Honoured before Hapv. the deceased the fan bearer Maiherpri.



imAxy xr Inpw xnty sH nTr wsir TAY xw MAHrpri mAa xrw
 Honoured before Anubis, the foremost of the divine booth,²³ the deceased the fan bearer Maiherpri, the true voice (justified).



imAxy xr QpHsnw.f wsir TAY xw MAHrpri mAa xrw
 Honoured before Oebehsnuet. the deceased the fan bearer Maiherpri. the true voice (justified).



imAxy xr Gb wsir TAY xw MAHrpri
 Honoured before Gb.²⁴ the deceased the fan bearer Maiherpri.



imAxy xr Msty wsir TAY mTn xw xw MAHrpri mAa xrw
 Honoured before Imstv. the deceased the fan bearer and strong hunter.²⁵ Maiherpri. the true voice (justified).



imAxy xr Inpw imy wt wsir TAY xw MAHrpri
 Honoured before Anubis. the one who's in his embalming tent. the deceased the fan bearer Maiherpri.



imAxy xr 8wAmwt.f wsir TAY xw MAHrpri mAa xrw
 Honoured before Dwamwtef, the deceased the fan bearer Maiherpri, the true voice (justified).

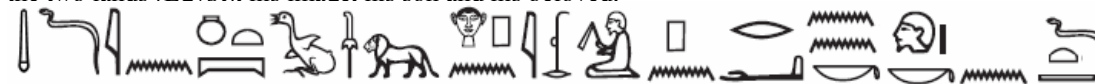


imAxy xr lr wsir TAY xw MAHrpri
Honoured before Hours, the deceased the fan bearer Maiherpri.

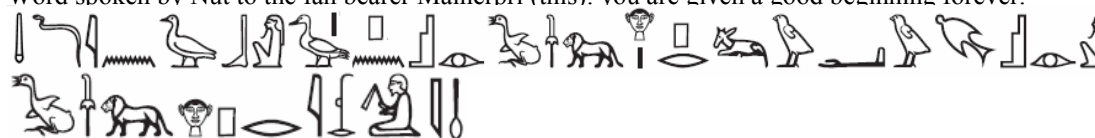
Upon the coffer:



Dd mdw in Nwt wrt Axt sA(t)MAHrpri mAa xrw msty Gb HqA tAwy twt(.f) sA.f mry.f
Word spoken by Nut, the great glorious daughter “Maiherpri, the true voice (justified), the born of Gb, the ruler of the two lands (Egvnt). his image. his son and his beloved.”

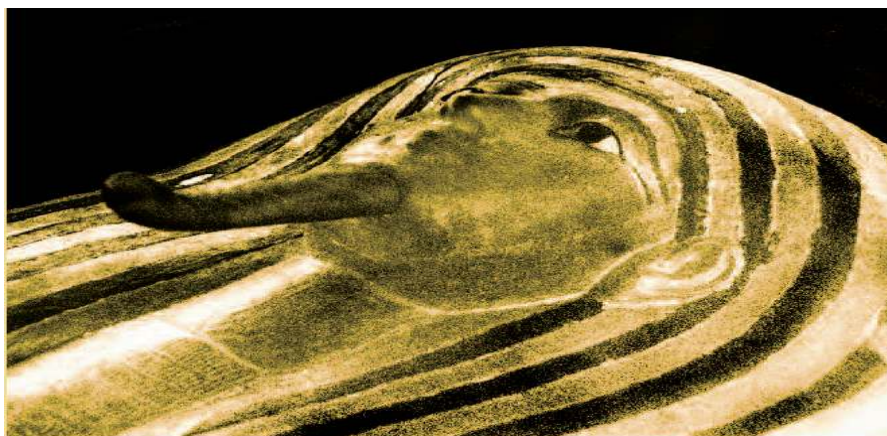


Dd mdw in Nwt TAY xw MAHrpri pn rdi.n n.k tp (nfr) n DT
Word spoken by Nut to the fan bearer Maiherpri (this): you are given a good beginning forever.



Dd mdw in Gb (n) sA pn wsir TAY xw MAHrpri iwaw (n) wsir TAY xw MAHrpri mAa xrw
Words spoken by Gb (to) this osirid son, (the deceased), the fan bearer Maiherpri: for the fan bearer Maiherpri, the true voice (justified).

B) The outermost anthropoid coffin



Cat. No. 2
Inventory no. CG24002
Type: Main group coffin 1
Location in the tomb: inside the sarcophagus.
Current location: inside the sarcophagus, room 17 at the Egyptian museum of Cairo.
Material: Cedar wood, gilded inscription and decoration.
Dimension: length: 2.55m.
Width: 80m.
Height: 0.96m

i) State of Preservation:

This coffin is generally in a perfect condition except for the following:
1- Slight damage could be spotted on the left side of the headdress and small spot just above the right side of the 3rd transverse band of inscriptions. This damage is identified as scratches, blisters and peels.
2- A semi-circle crack is surrounding the face. The crack continues reaching the left side of the neck and the frontal part of the headdress. The crack on the top of the head can be seen in all Maiherpri’s coffins with different degrees of damage. But this type of crack can still be recognized in many other coffins belonging to the same era.
3- The black paint seems to be unsmooth most probably due to the hot weather and moisture.²⁶

ii) Description:

This coffin is black in colour typical to the style of anthropoid coffins in the mid-eighteenth dynasty. The coffin was outlined carefully to imitate the human body form. This can be recognized in the lively details of the face, neck, shoulders, elbows and the hands with separated thumbs. All the coffins details appear on the lid while the coffer was coated with black bitumen with no decorations.

The lid:

The face and the neck are gilded while the eyes are inlaid with black and white jasper; they were placed inside a set of bronze formed perfectly with the outline frame of the human eye. Additionally, the extension of the eyes and the eyebrows were painted in black color. The facial features are perfectly proportioned giving it an appearance of a living person with a round face, delicate nose and lips. The head is depicted with nms headdress with two wide parts flanking the face yet; the ears are not hidden under it. The headdress coloured alternately with black and golden leaves.

Having accessories depictions were not missed as well, the human form on the lid was depicted with a simulation of multiple layer necklace of seven layers. The necklace was gilded and appeared as if cylindrical beads were embedded to form these layers and separated with a thin strap. In the last layer, three elongated oval beads imitation were clearly shown. The necklace was not the only depicted jewelry but also two bracelets were depicted upon the crossed hands with elongated beads embedded in multiple layers.

A longitude gilded band was duplicated on the middle of the mummy form to house the coffin inscriptions together. Also, three transversal bands of inscriptions were positioned above the elbows, on the belly and on the ankles. Finally, inside the coffin, 3 beads were found maybe out of torn jewelry pieces most probably during robbery. In addition a wrapped piece of meat could be placed close to the mummy to sustain the owner as soon as he might need it.

iii) Inscription:



Htp di nsw wsir nb Ddw nTr aA AbDw di.f prt xrw t HnqT kAw Apdw Ss mnxt snTr
xt mDt xt nbt nfrt wabt n qA n TAY xw MAHrpri mAa xrw

An offering was given by the king to Osiris,²⁷ the lord of Abusir, the great god and the lord of Abydos. He gives offering: bread, beer,²⁸ oxen, fowl, alabaster, clothes, incense, fire, ointment and every good and pure thing to the Ka (soul companion) of the fan bearer. Maiherpri. the true voice (iustified).



imAxy xr lpy wsir TAY xw MAHrpri mAa xrw

Honoured before Hapv. the deceased. the fan bearer. Maiherpri. the true voice (iustified).



imAxy xr inpw xnty Sh nTr wsir Xrd n QAp MAHrpri

Honoured before Inpw. the foremost of the divine booth. the deceased. the child of Kap, Maiherpri.



imAxy xr QbHsnw.f wsir TAY xw MAHrpri mAa xrw

Honoured before Oebehsnwef. the deceased. the fan bearer. Maiherpri. the true voice (iustified).



imAxy xr imsty wsir TAY xw MAHrpri mAa xrw

Honoured before Imestv. the deceased. the fan bearer. Maiherpri. the true voice (iustified).



imAxy xr inpw imy wt wsir Xrd n QAp MAHrpri mAa xrw

Honoured before Inpw, the one who is in his embalming tent,²⁹ the deceased, the child of Kap, Maiherpri, the true voice (iustified).



imAxy xr dwAmwt.f wsir TAY xw MAHrpri mAa xrw

Honoured before Dwamutef, the deceased, the fan bearer, Maiherpri, the true voice (justified).

C) The middle coffin



Cat. No. 3

Inventory no. CG24003

Type: Main group coffin 2

Location in the tomb: in the middle of the burial chamber. The lid was overturned next to it.

Current location: Room 17 – 2nd floor - the Egyptian museum of Cairo.

Material: Cedar wood, gilded inscriptions and decorations. Bronze and jasper for the inlaid eyes.

Dimension: length: 2.18m.

Width: .65m.

Height: 0.87m

i) State of Preservation:

This coffin with attentive facial features has unfortunately never been finished as concluded from the missing inscriptions in front of the god's figures on the coffer. Additionally, the coffin was left with original wood colour with no coating except for the upper section and the inscriptions of gilded bands.³⁰

The tip of the nose has been uncovered the gilded leaves as the lid was found turned up opposite to the coffer. Despite that this coffin was abundant but it was opened and carelessly left in two pieces by the thieves in the middle of the burial chamber. This can explain the multiple breaks in the feet part of the lid. Also, slight scratches and peels in the golden leaves of the headdress were recognized.

Furthermore, serious break taking a triangular shape can be detected on the top of the coffin's head possibly by the thieves using a sharp metal tool like a crew-bar. Another break was made between the lid and the coffer maybe during a violent opening. This opening might caused three vertical cracks in the head of the coffer.

Concerning the colours, the sheets of gold suffer discoloration too, the coffin turned from the shiny golden colour to a reddish gold. This should be due to the oxidation of the copper mixed with gold in the golden sheets.³¹ On the other hand, black marks can be seen at the face as if painting the coffin in black has already been initiated but never ended.

Finally, Isis image at the footboard was affected by different damages; the goddess lost the right arm and there is a diagonal scratch on her head. This is probably done by thieves. In addition to that on the level of the goddess knee, there is a horizontal crack.

ii) Description:

This colourful coffin was made to be the second and middle coffin in an anthropoid form. This coffin was put using the same technique of the other coffins; the mortises and tenons. The top of the coffer was formed by three boards attached by pegs to a semi-circular wood in two pieces. while the lid was made from two pieces of wood in addition to some boards added to the edge.

The curves of the body like the hips and legs were carefully engraved to give it a lively appearance. These curves were made from the inside and outside the coffin which reflected how solid the cedar boards were. The face and feet were hollow from the inside.

On the upper section of the coffin, Nephtys was depicted in a gilded figure glued upon the top of the head in the frontal profile view. She is wearing her symbol upon her head while kneeling on sign of all or lord: "nb", the sign is decorated with strips. The goddess is leaning on the sign of eternity "Sn". Nephtys is wearing a fnt headdress,³² a wide necklace and knee length fitting dress with two straps.

The face, neck and hands were gilded. The facial features were carefully carved having full round face with round jaw angle and wide eyes which were closer to a female feature than the owner. The eyes were inlaid with black and white jasper placed inside a set of bronze eyehole, while, the eyebrows and the extended cosmetic eyeliner were painted in black ink. The nose and lips were delicately sculptured, moreover, the ears size were exaggerated. The headdress "nms" was colored in sky blue colour and golden colour alternately. The frontal parts of the headdress cover partially the necklace which is depicted in multiple layers and colours. Five layers of colored beads were depicted as follows; sky blue, turquoise, dark brown, turquoise and sky blue. The coloured beads were separated by golden bands. By the last layer of the necklace, a row of golden beads was depicted. Finally, the necklace ends with a representation of an open lotus flower on each shoulder. The crossed hands were sculptured with separated thumbs.

The coffer:

The long sides:

Five inscriptions bands divided the sides of the coffer into four panels in each long side. The first panel below the shoulder, a gilded board shows the two eyes : "wDat" eyes and the sign of eternity "Sn". On the second and the fourth panel, two of the sons of Horus were depicted in a human form and on the third panel, Anubis in a human body and jackal's head was depicted. The six depictions of the divinities were looking toward the head and were not centralized in these spaces. This maybe to place inscription board in front of each divinity.

The foot and head boards:

Furthermore, Isis gilded figure was glued upon the middle of the footboard in the frontal profile view. She is wearing her symbol upon her head while kneeling upon the golden sign "nbw". Isis is wearing a fnt headdress, a wide necklace and knee length fitting dress with two straps. The glue around the figure still could be seen referring that the coffin has not been finalized.

iii) Inscription:



Htp di nsw wsir xnty imnty tn nTr aA HqA Dt di.f prt xrw t Hnqt Abdw qAw xt nbt nfrt wabt Ss mnxt xt mrHt qbH irp irtt ssn nDm mHyt sDA

An offering was given by the king to Osiris, this foremost of the west³³, the great god the ruler of eternity. He gave offering: bread, beer, oxen, fowl, every good and pure thing, alabaster, clothes libation: wine, milk, pleasant breathe of the Northern wind and a guide.



iai Hr. (tw) Hbbt n itrw n kA n tAy xw MAHrpri mAa xrw xr nTr aA nb tA Dsr.
 You (will be allowed) to wash³⁴ your face in the water of the river to the Ka (soul companion) of the fan bearer, Maiherpri. the true voice (justified) before the great god. the lord of the land and the holy one.



imAxy xr Msty wsir MAHrpri mAa xrw xr nTr aA nb tAwy Dsr
 Honoured before Imesty, the deceased Maiherpri, the true voice (justified) before the good god, lord of the land and the holy one.



imAxy xr Inpw imy wt wsir TAY xw MAHrpri mAa xrw xr nTr aA
 Honoured before Anubis, the one who is in his embalming tent, the deceased, The fan bearer Maiherpri, the true voice (justified) before the good god.



imAxy xr QnHsnw.f wsir Xrd n kAp mnuf MAHrpri mAa xrw xr nTr aA
 Honoured before qebehsnwef, the deceased, the child of Kap, the protector,³⁵ Maiherpri, the true voice (justified) before the good god. lord of the land and the holy one.



imAxy xr 8wAmwt.f wsir TAY xw MAHrpri mAa xrw xr nTr aA nb tAwy Dsr
 Honoured before Dwamutef, the deceased, the fan bearer, Maiherpri, the true voice (justified) before the good god, lord of the land and the holy one.



imAxy xr lpy wsir TAY xw MAHrpri mAa xrw xr nTr aA nb tAwy Dsr
 Honoured before Hapy, the deceased, the fan bearer, Maiherpri, the true voice (justified) before the good god, lord of the land and the holy one.



imAxy xr Inpw xnty sH nTr wsir TAY xw MAHrpri mAa xrw xr nTr aA
 Honoured before Anubis, the foremost of the divine booth, the deceased, the fan bearer, Maiherpri, the true voice (justified) before the good god.

D)The innermost coffin



Cat. No. 4

Inventory no. CG24004

Type: Main group coffin 3

Location in the tomb: inside the outermost coffin and the sarcophagus.

Current location: Room 17 – 2nd floor - the Egyptian museum of Cairo.

Material: Cedar wood, gilded sheets.

Dimension: unpublished by the catalogue of the Egyptian museum. It was made to fit in the middle coffin (CG24003) but the length, height and the diameter of the widest area in the huge headdress might be more than it should be.

i) State of Preservation:

The wooden coffin is in a good status except the external coating of golden sheets. The cracks and the missing parts of the golden sheets in many places in the coffin were clearly made by human either intentionally or unintentionally rather than corrosion. The sheets were well glued to the underneath plaster layer and applied smoothly to the coffin. Therefore, it could be concluded that this damage was caused during robbery. The sheets of gold suffer discoloration too ; the coffin turned from the shiny golden colour to reddish gold out of copper oxidation mixed with gold. As well as, there are a semicircle crack around the feet part of the lid and on the head of the coffer. Additionally, the inlay of the right eye is missing.




ii) Description:


Both the coffin's lid and coffer were shaped in an anthropoid form emphasizing the headdress, shoulders, elbows and feet. The wooden planks were assembled by tenons on the side of the coffer and two tenons at each side of the lid. The coffin was plastered and coated by glued sheets of gold. It was gilded from the inside and outside except the edges of the lid and the coffer being painted in yellow. While the coffin should have been sealed by wooden tenons that get into the holes, these holes were not carved. Therefore, this coffin has never been sealed.

The lid:

On the outside surface of the lid, the mummified form was represented wearing a tripartite headdress while the two wide frontal parts flanked the face and ended at the chest. The face was sculptured with a delicate Egyptian feature³⁶. Long eye brows together with the eyes extended cosmetic eyeliner were inlaid in dark blue glass while the eyes inlaid in black and white stones³⁷ installed inside sockets of bronze. The straight nose and thin lips were beautifully sculptured. The beard was carved³⁸ to imitate the real braided hair then attached to the lid.

Upon the chest, there is a depiction of five layers of cylindrical beads necklace. Each two layers were separated by a horizontal thin strip. Finally, the necklace ends with imitation of hung oval golden beads. This is not the only imitation of jewelry on the coffin, two wide bracelets of cylindrical beads were depicted on the wrists. The represented human form wears a shroud or enveloping garment that covers even the arms leaving only the head, the neck and the hands. The arms were sculptured as crossed hands with closed fist but show the thumb separately.

According to Daressy, in the interior surface of the lid, there is a representation of Nut standing with her upraised arms and surrounded by different signs. Above her head, there is  't' sign of bread.³⁹ Nut is flanked by the sign of life 'anx'  : ⁴⁰in front of her and the sign of protection 'SA' 

. :⁴¹ Underneath her, the sign of gold 'nbw'  is represented.

The headboard and the footboard:

Upon the headboard, goddess Nephthys was depicted with a tri partite hair wig and tight long fitting dress with two shoulder straps. The goddess was depicted in the frontal profile view in a kneeling position. She is looking toward the right with upraising arms while on the footboard, goddess Isis is depicted having her emblem above her head with her upraised arms.

The two long sides:

Representations of different divinities on both sides looking toward the coffin's head . Firstly, 'wDAt' eyes, human body, Anubis with jacket's head were represented and ended with another human form. All the represented figures on the coffin seem to be with unfinished details.

Inscriptions were arranged in a long column in the middle of the lid from the chest till the feet in addition to three transverse bands depicted from the longitude band on the lid, descending toward the end of the coffer side. All the inscriptions were flanked by two gilded lines

iii) Inscription:

The longitude band:



Htp di nsw wsir nTr aA HqA DT di.f prt xrw t HnqT kAw Apdw xt nbt nfrt wabt anx nTr im sn (i)m grt (mi) ra n ra nb n qA n TAY xw MAHrpri mAa xrw An offering was given by the king to Osiris,⁴² the great god and the ruler of eternity.⁴³ He gave offering: bread, beer, oxen, fowl and every good and pure thing (on) a god life.⁴⁴ They are therein,⁴⁵ like the sun everyday to the Ka (soul companion) of the fan bearer, Maiherpri, the true voice (justified).⁴⁶

The right three transverse:



imAxy xr lpy wsir Xrd n QAp MAHrpri Honoured before Hapv. the deceased. the child of Kap. Maiherpri.



imAxy xr inpw xnty Sh nTr wsir TAY xw MAHrpri Honoured before Inpw. the foremost of the divine booth. the deceased. the fan bearer, Maiherpri.



imAxy xr dwAmwt.f wsir Xrd n QAp MAHrpri Honoured before Dwamutef, the deceased, the child of Kap, Maiherpri.

The left three transverse:



imAxy xr imsty wsir Xrd n QAp MAHrpri Honoured before Imesty, the deceased, the child of Kap, Maiherpri.



imAxv xr inpw imy wt wsir TAY xw MAHrpri mAa xrw
Honoured before Inpw, the one who is in his embalming tent,⁴⁷ the deceased, the fan bearer, Maiherpri, the true voice (justified).



imAxv xr QbHsnw.f wsir Xrd n QAp MAHrpri
Honoured before Qebhsnwef, the deceased, the child of Kap, Maiherpri.

Commentary:

The choice of cedar wood:

While there are many types of Cedar trees growing up all over the world, the Cedar trees of Lebanon was considered the closest to be imported to ancient Egypt that is named the true Cedar. The pinkish brown cedar wood is of good smell, ability to be finely polished beside being long lasting wood.⁴⁸

The usage of the black and white jasper

These stones were used to inlay the coffins' eyes.⁴⁹ The black jasper was not common in Egypt and maybe an imported product unlike the red, green and brown jasper which were quarried from the eastern desert of Qena, Quesier and Wadi Sega,⁵⁰ while the white milk jasper seemed to be even rarer in ancient Egypt.⁵¹

Concerning the colours:

The black colour of the sarcophagus and the outermost coffin is made of bitumen. This natural material was used during the new kingdom to paint the ancient Egyptian funerary furniture like sarcophagi, coffins and canopic chests⁵². Despite that the usage of bitumen in painting the funerary furniture to indicate it's funerary, it has a religious significance.

Additionally, bitumen was known for causing deformations due to the oxidation of this material. This might lead to the presences of bubbles or cracks.⁵³ While, the usage of the completely gilded coffin may refer to that the deceased has being identified with the sun god Re to ensure immortality for the deceased⁵⁴. A different opinion, is that gilding the coffins especially the face, neck and hands of the deceased is an imitation of the golden fleshs of gods and secure him from being defied among them.⁵⁵ The golden colour supported that this coffin was made to be the innermost coffin.⁵⁶

Finally, it is noticeable that the anthropoid coffin belonging to the same era has a break on the mid-top of the head⁵⁷. This break caused different degrees of damage based on the strength of the hit and the coffin's material. It is worthy of asking if the coffins of Maiherpri were left open, ie without being sealed, why the tomb thieves hit his coffins in this position in particular. As the ancient Egyptians used to believe that the anthropoid coffin can be used as a substitute for the mummy and being known as 'sAH' meaning body.⁵⁸ therefore, the head break of the coffin might be an indication that the tomb robbers were afraid that the owner spirit would get back and reside the coffin to revenge from them or they might have hearted toward high standard people. As this break is a pattern could be traced in all the mentioned coffins which belong to different owners, the first assumption is more reasonable.

Conclusions

The sarcophagus and coffins of Maiherpri were very helpful documentations that offered information about the tomb owner and the contemporary period. Furthermore, they pointed at the robbers psychological motivations for the damage they had made.

The pattern of breaks on the top of the anthropoid coffins' heads on the coffins ,being the same in the coffins of Maiherpri, Yoya, Thuya and Hatyay, reveals a serial crime not just an accidental robbery.

Not only the inscriptions on the sarcophagus and coffins mentioned Maiherpri's titles as 'Xrd n qAp : the child of Kap' and 'TAY xw : the fan bearer' indicating that he is coming from a high social standard, but also, the used materials are imported and very expensive. Consequently, these reflect that he might be either a relative of the royal family or belonging to the upper class.

Moreover, the technique of the inscriptions applied to the outermost coffin of Maiherpri was most probably was earlier than the one used for the coffins of Yoya and Thoya. As the inscriptions on Maiherpri's coffins were made of glued gilded sheets, the inscriptions on the Yoya and Thoya were bands with bas-relief⁵⁹. Finally, the technique of decorations reveals the mystery about the contemporary period during which Maiherpri lived as the reign of Thutmose IV.

Figures



(Fig. 1) The right side of the sarcophagus of Maiherperi, Personal Clichee



(Fig.2) The left side of the sarcophagus of Maiherperi, Personal Clichee



(Fig.3) The Headboard showing goddess Nephthys, Personal Clichee.



(Fig.4) The Footboard of the sarcophagus showing goddess Isis, Personal Clichee.



(Fig.5) The outermost Anthropoid coffin which is still placed inside the sarcophagus, Personal Clichee.



(Fig.6) The Middle Anthropoid coffin side view, Personal Clichee.



(Fig.7) The Middle Anthropoid coffin top view, Personal Clichee.



(Fig.7) The Head of the Middle Anthropoid coffin, Personal Clichee.



(Fig.8) The side of the Middle Anthropoid coffin, Personal Clichee.



(Fig.9) One of the gilded strips upon the Middle Anthropoid coffin, Personal Clichee



(Fig.10) The Side view of the Innermost gilded Anthropoid coffin, Personal Clichee.



(Fig.11) A top view for the Innermost Anthropoid coffin, Personal Clichee.



(Fig.12) The Head of the Innermost Anthropoid coffin, Personal Clichee.

الملخص العربي:

تعتبر توابيت مايجري أحد المفاتيح المهمة لحل الألغاز حول شخصية مايجري والحقبة الزمنية التي ينتمي إليها. حيث قدمت لنا أشهر ألقابه من خلال الكتابات الزخرفية. كما أشارت التقنية المستخدمة في زخرفة التابوتين ذوي اللون الأسود إلى انتمائهم لفترة زمنية سبقت الفترة المعاصرة. توابيت يويا وتويا :مالكي المقبرة 46 في وادي الملوك. وبالتالي فان مايجري ينتمي إلى عهد الملك تحتمس الرابع. التوابيت التي حفظت بحالة جديدة جدا حتى الآن عكست العمل المتقن. وأما الخامات المستوردة باهظة الثمن للتوابيت فعبرت عن انتماء مالكيها للطبقة الارستقراطية . صُنعت التوابيت من خشب شجر الأرز وزُيّنت برفائق الذهب. لم يكن فقط من غير المعتاد دفن مايجري في وادي الملوك، وإنما امتلاك أربعة توابيت احدهما غُطى بالكامل برفائق الذهب الأمر الذي أكد على مكانة صاحبها.

End Not:

¹ Maiherpri is the owner of KV36. He lived during the New Kingdom and he held a number of titles like: the fan bearer of the right side of the king, the child of El Kap and the follower of the king in the Northern Foreigner lands. See P. PIACENTINI, *The Valley of the Kings Rediscovered: The Victor Loret Excavation Journals (1898-1899) and other manuscripts*, (Milan, 2005), 56-57. His full titles are mentioned in his papyrus. See G. DARESSY, *Catalogue Général des Antiquités Égyptiennes du Musée du Caire N° 24001-24990 Fouilles de la Vallée des Rois (1898-1899)*, (Cairo, 1902), 54.

² Victor Loret (1859-1946) a French archaeologists and Egyptologist. He as the head of the antiquities service for a while and made many excavations especially in Saqqara and the valley of kings. See J. TYLDESEY, *The History of KV Explanation prior to the late twentieth century* In R. H. WILKINSON, K. R. WEEKS (Eds.), *The Oxford Handbook of the Valley of the Kings*, (Oxford, 2016), 487; ; T. G. H. JAMES , *Howard Carter: The Path to Tutankhamun* (New York, 2006), 76; J. TYLDESLEY, c, (California, 2005), 166.

³ Schweinfurth failed to mention the location of many items in the tomb for example, the Osiris bed and the canopic chest. While some items are expected to get their location changed after the tomb packing for clearance, for example the papyrus roll of the book of the dead. See D. C. FORBES, *Tombs, Treasures, Mummies. Book Two: The Tomb of Maiherpri (KV36) and Tomb of Kha and Merit (TT8)*, (California, 2015), 10.

⁴ J. C. GOYON, *Actes Du Neuvième Congrès International Des Égyptologues Volume II*, (Lueven, 2007), 1431.

⁵ G. DARESSY, *Catalogue général des antiquités égyptiennes du Musée du Caire N° 24001-24990 Fouilles de la Vallée des Rois (1898-1899)*, (Cairo, 19002), 2.

⁶ R. SOUSA, *Gleaming Coffins. Iconography and Symbolism in Theban Coffin Decoration (21st Dynasty): Volume I: the sheltering sky*, (Coimbra, 2018), 17; S. WALKER, *Ancient Faces: Mummy Portraits from Roman Egypt*, (New York, 2000), 11.

⁷ *Pr nw* or *PR nsr* is the archaic shrin of goddess Wadjet, the cobra goddess of lower Egypt. It was located in Buto or Tell el Fraen in Kafer el Sheikh nowadays. See J. P. ALLEN, *The Ancient Egyptian Pyramid Texts second edition*, (Atlanta, 2015), 353; D. WARBURTON, *Architecture, Power, and Religion: Hatshepsut, Amun & Karnak in Context*, (Berlin, 2012), 177.

⁸ Examples of sarcophagus of new kingdom with a sledge attaching to it: black sarcophagus of Kamwese is exhibiting under number 3716E at Brooklyn museum. See Sarcophagus of Kamwese (2018, September, 16). Retrieved from <https://www.brooklynmuseum.org/opencollection/objects/3933> , yellow sarcophagus of Khonsu, son of Sennedjem number JE27302 and exhibited in room 17 at the Cairo Egyptian museum. See Z. HAWASS, *Inside the Egyptian Museum with Zahi Hawass: Collector's Edition*, (Cairo, 2010), 212. The black sarcophagus of youa, number GC51001 and the one of Thuya, number 51005 are exhibited on the Egyptian museum too. See A. OSMAN, *The Hebrew Pharaohs of Egypt: The Secret Lineage of the Patriarch Joseph*, (Vermont, 2003), 113.

⁹ Nut was the sky goddess and one of nine gods who created the world according to Ennead of Heliopolis creation myth. She is the wife of Gb, the god of earth and mostly is represented as a woman with body covered with stars Among her important roles, she protects the dead and secure his passage to the afterlife. Among her epithets are the great protector and the mother of all gods. See D. NARDO, *Egyptian Mythology*, (Michigan, 2013), 37; C. LEITZ (ed.), *Lexikon der ägyptischen Götter und Götterbezeichnungen, Bd. IV*, (leuven, 2002), 535-54, B. S. LESKO, *The Great Goddesses of Egypt*, (Norman, 1999), 22-30.

¹⁰ Isis or Nephthys are usually depicted on the sarcophagi, coffins and canopic chest along with other deities to provide protections for the deceased as the main role. See B. S. LESKO, *The Great Goddesses of Egypt*, (Norman, 1999), 173; F. ARUNDALE, *Gallery of Antiquities Selected from the British Museum*, (London, 1842), 33; They were also the mourners of the deceased identifying him with Osiris. See D. A. LEEMING, *Mythology: The Voyage of the Hero*, (Oxford, 1998), 227. It's worth-mentioning that the goddess raises or stretches both her arms to protect is as a common depiction on the sarcophagus or coffin lid. Goddess Nut as represented in the interior side of the lid with Isis outstretching her wings in a representation on the exterior side of the lid for example, the representation of both goddess in Taosir's sarcophagus. See Sarcophagus and mummy of Taosir, Dyn. 26 (2018, June 18). Retrieved from <http://www.virtual-egyptian-museum.org/Collection/Type/Collection.Type-FR.html> .by By the reign of Amenhotep III, Goddess Mut started to replace Isis on the exterior middle representation on the coffins' Lid for example the two coffins of Yuya (CG51003 , CG51004) in which Mut was depicted in her vulture form holding *Shen* sign and below it , Goddess Nut was represented with her both hands uplifted like the usual position of Isis. See E. GORIN, *Chief of Seers: Egyptian Studies in Memory of Cyril Aldred*, (London, 2009), 202; another example is Kha's second inner coffin with the representation of Mut below the collar. D.C. FORBES, *Tombs. Treasures. Mummies : Seven Great Discoveries of Egyptian Archaeology book II*, (North Carolina, 2015), 64.

¹¹ Nephthys is Isis, Osiris and Seth sister also the later' wife. She is the mother of Anubis and the daughter of Geb and Nut. See H. OWUSU, *Egyptian Symbols*, (New York, 2008), 78-79; She is represented as a woman mostly with her symbol upon her head which is a house surmounted by a basket. She is the mourner and the protector of the deceased. See B. S. LESKO, *The Great Goddesses of Egypt*, (Norman, 1999), 271; additionally, she represents all the opposite aspects of Isis. See T. L. SIUDA, *Nebt-het: Lady of the House*, (Illinois, 2010), 28-31; H. OWUSU,

Egyptian Symbols, (New York, 2008), 78-79; C. LEITZ (ed.), *Lexikon der ägyptischen Götter und Götterbezeichnungen, Bd. IV*, (Leuven, 2002), 458-460

¹² This position was represented in ancient Egypt with a face in a profile but the upper torso in three/four views. The legs are back to the profile depiction again. E. R. RUSSMANN, *Eternal Egypt: Masterworks of Ancient Art from the British Museum*, (New York, 2001), 28-3; H. SELINE, *Encyclopaedia of the History of Science, Technology, and Medicine in Non-Western Cultures, Volume I*, (New York, 2008), 1069.

¹³ Nbw is the sign of gold number S12 in Gardiner sign list, A. GARDINER, *Egyptian Grammar*, (Oxford, 2007), 90; G. T. G. SZÉSZESFHÉRVAR, *The Afrasian origin of Egyptian "nbw" "Gold"*, *Archív Orientální V64*, (1996): 278-280. It's worth mentioning that gold was the colour of gods 'skin. See J. P. ALLEN, *Middle Egyptian: An Introduction to the Language and Culture of Hieroglyphs*, (Cambridge, 2000), 65.

¹⁴ Qebehnsuef together with Hapy Imesty and Duamutef represent the four sons of Horus. According to the coffin texts they are the sons of Horus the elder and Isis. He called the sons of Osiris. Each one of them was paired with one of the four protective goddesses. Imesty was represented by a human head and together with Isis was the protector of the Liver of the deceased. Hapy, the baboon head deity with Nephthys were the protectors of the lungs. Dwamutef, the jackel head deity and Neith were the protectors of the stomach and Qeehsuef was the protector of the intestines with Serket. See G. PINCH, *Egyptian Mythology: A Guide to the Gods, Goddesses, and Traditions of Ancient Egypt*, (Oxford, 2002), 145; J. A. RUSH, *The Twelve Gates: A Spiritual Passage Through the Egyptian Books of the Dead*, (California, 2007), 280,282,285,296

¹⁵ J. P. ALLEN, *Middle Egyptian : an introduction to the language of culture Hieroglyphs*, (Cambridge, 2010), 86 ; A. ERMAN, *Wörterbuch der ägyptischen Sprache Bd III* (Berlin, 1971), 125.

¹⁶ "xnty sH nTr" or the foremost of the divine booth is one of Anubis titles. His devine booth may be the tent where the mummification took place. See G. HART, *The Routledge Dictionary of Egyptian Gods and Goddess*, (London, 1986), 25-26; or the canopic shrine or chest on which Anubis set to watch and guard the vicars of the deceased for example Anubis shrine of king Tutankhamen number JE 61444 in the Egyptian museum of Cairo. See R. A. AMOUR, *Gods and Myths of Ancient Egypt*, (New York, 2003), 140-141.

¹⁷ Isis is one of the most famous goddess in ancient Egypt as she is related to the king during life and death and goddess of magic. Her name means "throne". She is the daughter of the sky and earth together with Osiris, her husband, Nephthys and Seth. See C. LEITZ (ed.), *Lexikon der ägyptischen Götter und Götterbezeichnungen, Bd. IV*, (Leuven, 2002), 186-204; D. B. Redford, *The Oxford Encyclopaedia of Ancient Egypt Vol II*, (Oxford, 2001), 188-190.

¹⁸ 'wDAṯ' eye i Horus eye which was damaged during one of his battles with Seth. It was restored again to be a symbol of healing and perfection. It was used as amulet for protection from the evil eye and as to protect the deceased during his after life's journey. See J. H. ELLIOTT, *Beware the Evil Eye Volume I: The Evil Eye in the Bible and the Ancient World--Introduction, Mesopotamia, and Egypt*, (2015, Oregon), 129-132; M. K. ASANTE, A. MAZAMA (eds.), *Encyclopedia of African Religion I*, (London, 2009), 251-253.

¹⁹ Z. HAWASS, *Egyptology at the Dawn of the Twenty-first Century : Proceedings of the Eighth International Congress of Egyptologists, Cairo, 2000 Volume 2*, (Cairo,2003),215; A. GARDINER, *Egyptian Grammar: Begin an Introduction to the Study of Hieroglyphs, 3rd edition revised*, (Oxford, 1971), 580,130;

²⁰ C. E. NICHOLS, *Egyptian Hieroglyphic to English Dictionary*,(2008, California), 56-57

²¹ A. GARDINER, *Egyptian Grammar: Begin an Introduction to the Study of Hieroglyphs, 3rd edition revised*, (Oxford, 1971), 93.

²² R. O. FAULKNER, *A Concise Dictionary of Middle Egyptian*, (Oxford , 1988), 290; A. ERMAN, H. GRAPOW, *Wörterbuch der ägyptischen Sprache Bd V* (Berlin, 1971), 178-180; A. GARDINER, *Egyptian Grammar: Begin an Introduction to the Study of Hieroglyphs, 3rd edition revised*, (Oxford, 1971), 598.

²³ S. SNAPE, *Ancient Egyptian Tombs: The Culture of Life and Death*, (West Sussex, 2011), 69; R. ASSEM, 'A Study on a Title', *JEA*, Vol. 46, (2010), 39; A. O. BOLSHKOV, *Studies on Old Kingdom Reliefs and Sculpture in the Hermitage*, (Wiesbaden, 2005), 239; H. G. FISCHER, *Egyptian Studies III: Varia Nova*, (New York, 1996), 47-48.

²⁴ Geb is the earth god. He was the husband of Nut, the sky goddess and one of the Ennead of Heliopolis creation myth. He used to be represented as a man wearing the red crown of lower Egypt or with a white goose upon his head. Geb was responsible for the fertility of the land , minerals and lord of snakes. Therefore he was a healing god especially from scorpion sting. He is one of the gods who helps the deceased in the afterlife. See R. H. Wilkinson *The Complete Gods and Goddesses of Ancient Egypt*, (London,2003) , 106-106; C. Leitz (ed.), *Lexikon der ägyptischen Götter und Götterbezeichnungen, Bd. II*, (leuven, 2002), 428-429; G. HART, *A Dictionary of Egyptian Gods and Goddesses*, (London, 1986), 58-59.

²⁵ The sign is T14. The sign is a determinative of many words is possible to be in omitted word like mTr the nominal hunter, mTr the famous, xAsty foreigner and nHsy Nubian. See J. P. ALLEN, *The Ancient Egyptian Pyramid Texts second edition*, (Atlanta, 2015), 425,445; G. ENGLUND, *Middle Egyptian: an introduction Second*

edition, (Uppsala, 1995), 112; A. GARDINER, *Egyptian Grammar: Begin an Introduction to the Study of Hieroglyphs, 3rd edition revised*, (Oxford, 1971), 472,513.

²⁶ H.L. ROBINSON, *Polymers in Asphalt*, (Shrewsbury, 2004), 20-21; J. C. NICHOLLS, *Asphalt Surfacing*, (London, 2002), 17.

²⁷ Another translation was suggested by Habachi (May the king be kind and give, May Osiris be kind and grant etc.) See L. HABACHI 'A Group of Unpublished Old and Middle Kingdom Graffiti on Elephantine', *Wiener Zeitschrift für die Kunde des Morgenlandes*, Vol. 54, (1957), 64.

²⁸ A. K. EYMA, *A Delta-man in Yebu*, (United States of America, 2003), 13; A. GARDINER, *Egyptian Grammar: Begin an Introduction to the Study of Hieroglyphs 3rd edition revised*, (Oxford, 1971), 170. Elseways, the bread and beer signs (𓆎 𓆏𓆑) were not translated but were considered a part of the word offering (prt xrw) signs. See K. S. K. NEHUSI, *Libation: An Afrikan Ritual of Heritage in the Circle of Life*, (Maryland, 2016), 85. D. FRANKE, (2003), *The Middle Kingdom Offering Formulas: A Challenge*, *JEA*, Vol. 89, 48.

²⁹ R. ASSEM 'Two Stelae at the Cairo Museum', *Bulletin of the Egyptian Museum*, Vol. 3, (2006), 16; M. COLLIER, *How to Read Egyptian Hieroglyphs: A Step-by-step Guide to Teach Yourself*, (California, 1998), 42.

³⁰ ORSENIGO, C. 'Revisiting KV36: The Tomb of Maiherpri', *KMT*, 28/2, (2017), 28; D.C. FORBES, *Tombs.Treasures. Mummies : Seven Great Discoveries of Egyptian Archaeology book 2, Revised*, (North Carolina, 2015), 15; G. DARESSY, *Catalogue général des antiquités égyptiennes du Musée du Caire N° 24001-24990 Fouilles de la Vallée des Rois (1898-1899)*, (Cairo, 1902), 5.

³¹ F. HAMER, *The Potter's Dictionary of Materials and Techniques*, (London, 2002), 81

³² *afnt* headdress is a large piece of cloth taking the shape of a bag-like headdress which covers the whole hair. The rest of clothe were being tied at the back of the head creating hanging folds. See S. J. HARRIS, *Decoding Ancient Egyptian Diadems: Symbolism and Iconography as Means of Interpreting Feminine Identity*, (Pretoria, 2018), 34-35.

³³ 'xnty imnt' means the foremost of the westerns. It's one of Osiris titles as he main god of the afterlife, but also applied to Anubis of Abydos. See G. HART, *The Routledge Dictionary of Egyptian Gods and Goddess*, (London, 1986), 116.

³⁴ A. GARDINER, *Egyptian Grammar: Begin an Introduction to the Study of Hieroglyphs, 3rd edition revised*, (Oxford, 1971), 490.

³⁵ Worrier or protector or attendant or assistant. See A. ERMAN, H. GRAPOW, *Wörterbuch der ägyptischen Sprache Bd II* (Berlin, 1971), 55.

³⁶ The round face, almond eyes, straight nose and round chin are among the ideal facial feature for ancient Egyptians in their art. The lips sometimes are thin and delicately depicted or thick. See B. MENDOZA, *Artifacts from Ancient Egypt*, (Colorado, 2017), 83; C. WILKINSON, *Forensic Facial Reconstruction*, (Cambridge, 2004), 15; P. E. STANWICK, *Portraits of the Ptolemies: Greek Kings as Egyptian Pharaohs*, (Austin, 2002), 60

³⁷ Darressy did not determine they type of stones used for inlaying the eyes but mostly the black and white jasper like the other coffins. See G. DARESSY, *Catalogue général des antiquités égyptiennes du Musée du Caire N° 24001-24990 Fouilles de la Vallée des Rois (1898-1899)*, (Cairo, 19002), 7.

³⁸ R. SOUSA, *Gleaming Coffins. Iconography and Symbolism in Theban Coffin Decoration (21st Dynasty): Volume I: the sheltering sky*, (Coimbra, 2018), 49

³⁹ The bread was written by Sign X1, the bread was considered the main component of the everyday meal and the offering of the gods and dead. See D. B. Redford, *The Oxford Encyclopedia of Ancient Egypt Vol I*, (Oxford, 2001), 196.

⁴⁰ *anx'* is sign S34 which used as amulet for the living and dead. The sign *anx* was held by gods to gift the breathe of life. See P. REMLER, *Egyptian Mythology, A to Z*, (New York, 2010), 16-17. A. GARDINER, *Egyptian Grammar*, (Oxford, 2007), 557.

⁴¹ 'sA' is the sign number V16 or V17 which means amulet or protection and used as amulet of protection. See John F. Nunn, *Ancient Egyptian medicine*, (Norman, 2002), 99-100; A. GARDINER, *Egyptian Grammar*, (Oxford, 2007), 588.

⁴² Another translation was suggested by Habachi (May the king be king and give, May Osiris be kind and grant etc.) See L. HABACHI 'A Group of Unpublished Old and Middle Kingdom Graffiti on Elephantine', *Wiener Zeitschrift für die Kunde des Morgenlandes*, Vol. 54, (1957), 64.

⁴³ H. T. PECK, *The International Cyclopaedia: A Compendium of Human Knowledge, Volume 11*, (New York, 1892), 93. The title lord of eteritiny was given to Osiris in addition to number of gods who were identified with him like Soker-Osiris and Imest-Osiris. See L. MANNICHE, *Lost Ramessid and Post-Ramessid Private Tombs in the Theban Necropolis*, (Copenhagen, 2011), 42.

⁴⁴ O. El-Aguizy, *Echoes of Eternity: Studies Presented to Gaalla Aly Gaballa*, (Wiesbaden 2010), 92.

⁴⁵ R. O. FAULKNER, *A Concise Dictionary of Middle Egyptian*, (Oxford, 1988), 290; A. ERMAN, H. GRAPOW, *Wörterbuch der ägyptischen Sprache Bd V*, (Berlin, 1971), 178; A. GARDINER, *Egyptian Grammar: Begin an Introduction to the Study of Hieroglyphs, 3rd edition revised*, (Oxford, 1971), 598.

- ⁴⁷ R. ASSEM 'Two Stelae at the Cairo Museum', *Bulletin of the Egyptian Museum*, Vol. 3, (2006),16 ; M. COLLIER, *How to Read Egyptian Hieroglyphs: A Step-by-step Guide to Teach Yourself*, (California, 1998), 42. Also, it was used by the ancient culture to treat stress and known to be used for spiritual rituals. See G. JONES, *Woodwork: A Step-by-Step manual* , (London, 2010), 180; P. T. NICHOLSON, *Ancient Egyptian Materials and Technology*,(Cambridge, 2000),349. A. LUCAS, *Ancient Egyptian Materials and Industries*, (New York, 1999), 491-492.
- ⁴⁸ J. RENE, *By Candlelight: Rites for Celebration, Blessing & Prayer*, (Minnesota, 2004), 245; H. STEWART, *Cedar: Tree of Life to the Northwest Coast Indians*, (British Columbia, 1984),179; A. LUCAS "'Cedar"-Tree Products Employed in Mummification', *JEA*, Volume 17 No. ½, (1931), 14-15.
- ⁴⁹ Lucas opinion was different regarding the inlaid material as the white material for the black and middle coffin is crystalline limestone or alabaster while the pulped is obsidian. He pointed that the eyelid is copper and not bronze as Daressy mentioned in the catalogue of the Egyptian museum. See A. LUCAS, *Ancient Egyptian Materials and Industries*, (New York, 1999), 115.
- ⁵⁰ See P. T. NICHOLSON, *Ancient Egyptian Materials and Technology*,(Cambridge, 2000), 29-30; A. LUCAS, *Ancient Egyptian Materials and Industries*, (New York,1999), 397-398.
- ⁵¹ See D. L. G. KARSTEN, *A description of the minerals in the Leskean Museum Volume 1*, (Dublin, 1798), 103-104.
- ⁵² P. T. NICHOLSON, *Ancient Egyptian Materials and Technology*,(Cambridge, 2000),460; A. LUCAS 'The Question of the Use of Bitumen or Pitch by the Ancient Egyptians in Mummification', *JEA*, Vol. 1, No. 4, (1914), 243.
- ⁵³ D. WATT, *Surveying Historic Buildings* second edition, (London,2011), 298.
- ⁵⁴ R. SOUSA, *Gleaming Coffins. Iconography and Symbolism in Theban Coffin Decoration (21st Dynasty): Volume I: the sheltering sky*, (Coimbra,2018), 32.
- ⁵⁵ F. DUNAND, *Mummies and Death in Egypt*, (London, 2006), 29.
- ⁵⁶ According to Reeves, the middle coffin CG CG24003 was originally made to fit inside Co24004. See D. C. FORBES, *Tombs, Treasures, Mummies*. Book Two: The Tomb of Maiherpri (KV36) and Tomb of Kha and Merit (TT8), (California, 2015), 16.
- ⁵⁷ The following coffins suffered the same break on the middle top of the head: the outermost coffin of Yoya (CG51002), the middle coffin of Yoya (CG1003), the innermost coffin of Youa (CG51004), the innermost coffin of Thoya (CG51007), the middle coffin of Maiherpri (CG24003),the inner coffin of Maiherpri (CG 24004), the black coffin of Maiherpri (CG24002) and Black coffin of Hatyay (CG4219 or JE31378). It's worth mentioning that many get confused between the latter and maiherpri's black coffin exhibited in the same room 17 in Cairo museum. Hatyay was the scribe in charge of granries in the house of Atun. This coffin along with his wife Henet-Wedjebu in his tomb at the foot of Shike Abd el Querna hills that was excavated by Daressy at 1896. It's believed that the couple lived during the end of Amenhotep III and the beginning of Akhnatoun's reign. See M. G. DARESSY, *Annales du Service des antiquités de l'Egypte*, (Cairo, 1901), 1-3.
- ⁵⁸ R. SOUSA, *Gleaming Coffins. Iconography and Symbolism in Theban Coffin Decoration (21st Dynasty): Volume I: the sheltering sky*, (Coimbra,2018), 23; M. J. RAVEN, *Egyptian Magic: The Quest for Thoth's Book of Secrets*, (Cairo, 2012), 156; J. H. TAYLOR, *Egyptian Coffins*, (Aylesbury, 1989), 11.
- ⁵⁹ A. Dodson. 'On the Burial of Maihirpri and Certain Coffins of the Eighteenth Dynasty', *Proceedings of the Seventh International Congress of Egyptologists Cambridge, 3-9 September 1995*, vol. 82, (1998), 334.