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Religious and Artistic Features of Elite's Coffin during (LP) Late Period: Applied on Two Coffins at Hurghada Museum (HM)

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ARTICLE INFO ABSTRACT

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There is no doubt that the ancient Egyptians used the coffins as a shelter for mummies from Prehistoric to the end of the Late Period. They had paid attention to the coffins because it is considered as safe means of passage to the other world and it is the guarantor for him to pass from darkness to light. So, the drawings were expressive and have religious dimensions. The author aims to study two unpublished coffins that belong to individuals; they date back to the end of the Late Period that was preserved in the Hurghada Museum (HM) after they were transferred from the Egyptian Museum stores in Cairo. The author studies the religious and artistic features found on these coffins, taking into consideration the period in which they were made, from the end of the 26th Dynasty to the end of the 30th Dynasty. Neither surveying nor comparing the artistic and religious decoration features of the Late Period coffins has been done by the author. This paper aims to compare the artistic and religious decoration features that occurred in the ancient Egyptian Late Period depending on these decorated coffins in the newly inaugurated 'Hurghada Museum'. Two coffins reveal different artistic and religious decoration features that are studied. Analyses of religious and artistic in each of these coffins have taken place and major features emerged, then, these features and results are discussed. This paper was developed using analytical and comparative approaches based on document and picture analyses. It had been concluded that two coffins at the Hurghada museum had carried distinctive artistic and religious features of their era. These two coffins were able to preserve the religious traditions that prevailed before with some artistic changes in expressing these traditions to simulate the evolution of the era compared to the coffins of the New Kingdom.

The ancient Egyptians were considered coffins as a shelter of the corps against any evil spirits.¹ these coffins were graduated in developing either religious or artistic

¹ Elias, J., (1993), Coffin Inscriptions in Egypt after the New Kingdom, vol III, Chicago, p.599; Assmann., J., (1989), 'Death and Initiation in the Funerary Religion of Ancient Egypt', in: *Religion and Philosophy in Ancient Egypt*, W. K. Simpson (Ed.), Yale Egyptological Seminar, New Haven, pp.139-41; Binder, S., (1995), 'The Hereafter: Ancient Egyptian Beliefs with special Reference to The

aspects. they were varied coffins' design from prehistoric to end of LP. They took a rectangle shape to end of MK, then they took on an anthropoid shape to end of LP.² The ancient Egyptians had treated all type of coffins with external decoration which had religious significant (**fig. 3**).

The author aims to find out that the details of the decoration referred to the journey in otherworld and the guardians and gods who protect him during his journey.³ The Egyptians had believed that the decoration's coffin would be viewed by relative's deceased and by the deceased himself in space, so they had cared with decoration with various perspectives.⁴ The author studies the development of religious and artistic features during LP for the coffins of elites and it is chosen two important coffins at HM,⁵ they had been transported and restored by team of professionals.⁶ The sample's chosen of the coffins are based on the variety of the religious scenes and rituals, the survival scenes in high quality.

According to ancient the ancient Egyptian beliefs, the deceased would unify with *Osiris* and *Re*; they had the ability to raise him from death. So, the coffin from OK to end of late Period did not a container but it was alternative of tomb. The coffins had been developed from OK then MK and the NK finally, in Late Period. every phase the coffin had designed to simulate the art of the period, it means that coffins of individuals from OK to end of MK had been designed from two parts in rectangle shape (**fig 3,4**) with religious texts had occupied the whole coffin, and little attention to decoration or images.⁷

Amduat', **BACE**. 6, pp. 7-30; Cooney, K.M., (2010), 'Gender Transformation in Death: A case study Coffins from Ramesside period Egypt', **NEA**, vol. 73, Issue 4, ASOR, pp. 230-241.

² Patterson, J. H. and, Andrews, C., (1978), *Mummies: Death and Life in Ancient Egypt*, New-York, p. 35; Taylor, J.H., (1989), *Egyptian Coffins*, London, p. 7; Ikram, S and Dodson, A., (1998), *The Mummy in Ancient Egypt: Equipping Dead for eternity*, London, p. 193; Niwiński., A & Lapp, G., (2001), 'Coffin, Sarcophagi, and Cartonnages', *The Oxford Encyclopedia of Ancient Egypt*, vol. I, Oxford, p. 280.

³ For example, the coffins during MK had been included maps to guide the dead to his destination, for more information see; Maspero, G., (1914), 'Sarcophages des Époques Persane et Ptolémaïque', **CG**. 29301-29309, Tome I, Le Caire, pp. 195-96; Moret, A. (1913), 'Sarcophages de l' Epoque Bubastite à l' Epoque Saïte': **CG** 41001- 41041, Tome I, Le Caire p. 206-7; Niwiński., A & Lapp, G., (2001), 'Coffin, Sarcophagi, and Cartonnages', *The Oxford Encyclopedia of Ancient Egypt*, I, Oxford, p. 280.

⁴ Mekis, T& Takwa, S & Kholoud, A., 'The Ensemble of Djed-Hor Coffin, Cartonnage and Hypocephalus in the Egyptian Museum of Cairo', *Revue d'Egyptologie* 62, (2011), pp. 89-103; Lüscher, B., Das Totenbuch pBerlin P. 10477 aus Achmim (**HAT 6**), 2000, pp. 47-49.

⁵ The Hurghada Museum (HM) was launched for people in 2019; it is the first museum to open in Hurghada city. This establishment were signed with cooperation between the Egyptian Ministry of Antiquities and the private sector Real Estate El-Tahrir Company.

⁶ I had appreciated the professor Abdel-Rahman El Serogy and his team of conservation for the great efforts in restoring these coffins, also, for the high-resolution photos.

⁷ Willems, H., (1988), *Chests of Life: A Study of the Typology and Conceptual Development of Middle Kingdom Standard Class Coffins*, Leiden, p. 238-41; Wilkinson, R. H., (1994), *Symbol and Magic in Egyptian Art*, London, p. 89; Wallin, P., (2002), *Celestial Cycles: Astronomical Concepts of Regeneration in the Ancient Egyptian Coffin Texts*, Uppsala; Maspero, G., (1914), 'Sarcophages des Époques Persane et Ptolémaïque', **CG**. 29301-29309, Tome I, Le Caire, pp. 195-96; Mercer, S.,

Beginning the NK, the matter had changed, and the ancient Egyptians had been designed coffins as anthropoid taking the shape of human and consist of two parts, it had been treated as tomb and the texts were transmitted in images. they had relied on decoration for clarify the religious practices. Finally, we have to keep in our mind that coffin in ancient Egypt had served a variety of religious purposes in addition to it performed social function and economic situation of the dead man, also it had reflected the art of the period through the technique of decoration implement (**fig.1, 2**). The author will use many abbreviations to easy reading as follows: OK (Old Kingdom), MK (Middle Kingdom), NK (New Kingdom), TIP (Third Intermediate Period), LP (Late Period), BD (Book of the Dead), (HM) Hurghada Museum.

Sample's Study of the Paper

The author had chosen two coffins at HM as sample for studying the religious and artistic development; they had been dated to LP.⁸

1. First Coffin of Djedhor

Owner of the coffin: Painted Wooden Anthropoid Coffin of Djedhor *dd hr.*

figure: 1 Material: Sycamore wood **Museum:** Hurghada Museum **ID Num:** TR 1.11.16.5(b) SR 4/ 11332(b) **Provenance:** Akhmim cemetery. **Measurement:** Length/Depth: 1.67 cm, height to head .23cm, height to feet .30 cm

Description

the coffin of *Djedhor* was discovered by Maspero in 1884 at Akhmim cemetery; it was found in a good state with complete parts⁹. The anthropoid coffin with a lid, a mummy and a shroud with a cartonnage.¹⁰ This coffin TR 1.11.16.5(b), SR 4/ 11332(b) was displayed for the first time at Hurghada museum 12 January 2019; Daressy¹¹ Pointed out that this coffin came from Akhmim. Anthropoid wooden coffin with mummy inside, which is wrapped with linen shroud bandages; the coffin consists of two parts the body of the coffin and the mummy and the lid (**fig. 1**). The whole coffin is covered with faded polychrome color; with the dark red color of the broad collar. *Djedhor* appeared wearing the massive hair wig with two pleated lappets on the shoulders and topped with two headed falcon *Horus* on both sides; The upper

(1952), The Pyramid Texts in Translation and Commentary, New-York & London; Moret, A. (1913), 'Sarcophages de l' Epoque Bubastite à l' Epoque Saïté': CG 41001- 41041, Tome I, Le Caire p. 206-7.

⁸ Many deep thanks to all work on transferring these coffins to HM, and the team of restoration; also, the administration of the antiquities committee for permission of study and photograph, also the authors is grateful for whom help in reading, reviewing the article, prof. Mofida El Wishahy, prof. Ahmed Ali Borki.

⁹ Lüscher, B., Das Totenbuch Berlin P. 10477, (HAT 6), 2000, p. 47-49, Taf. 21-35 recto, 36-39 verso. M. Mosher, The Papyrus of Hor (BM EA 10479) with Papyrus MacGregor: The Late Period Tradition at Akhmim (CBDBM 2), 2001, p. 6, n. 8.

¹⁰ Maspero, G., Sarcophages des Époques Persane et Ptolemaïque, CG.29306-29323, Tome I, Le Caire, 1914; also, Cooney has a lot of publications deal with sarcophagi and coffins such as; Cooney, K. M., 'Gender Transformation in Death: A case study Coffins from Ramesside period Egypt', NEA, vol. 73, Issue 4, ASOR, (2010), p. 230.

¹¹ Daressy described briefly the lid of the coffin and its style; for more information see; Gauthier, H., 'Cercueils Anthropoids des Prêtres de Montou', CG 41042-41072, Tome I, Le Caire, 1902, p. 134.

part of the head is protected by winged falcon. The chest is occupied by a massive broad collar '**Wsh n bik**', which is consisting of layers of petal plants and geometrical decorations ending with raptors (**Fig. 1 B**). Except the four sons of god *Horus*, there is no religious scenes, rituals¹² and decorations on the *Djedhor*'s anthropoid wooden coffin (**Fig. 1 C**). The mummy's shroud¹³ is decorated with flourish colorful (**Fig. 1 E**). The chapter 89 of BD.¹⁴ Had been registered on the coffin of *Djedhor*.¹⁵ A vertical line of drawings till the end of the coffin's feet had been registered, it had referred to (**Fig. 1 D**) the chapter 89 of BD is the most chapter which had had been registered on the coffin during LP.¹⁶ It was the most important scene which had been registered on the coffin of *Thesmutperu (ts mut prw)* it had religious symbolic. the scene was the 89 chapter of BD which had referred to the union of the deceased's soul with his body '**r n rdit dmi b3 h3t.f m hry-ntr**'.¹⁷

¹² Fischer, H., (1993), 'Fingers, Stars, and the 'Opening of the Mouth': The Nature and Function of the *nTrwj-Blades*', **JEA**, 79, pp. 57-79; El-Tateb, A., 'The Significance of a Ritual Scene on the Floor Board of Some Coffin Cases in the Twenty-first Dynasty', in Thebes in the First Millennium BC, eds. Elena Pischikova, Julia Budka, and Kenneth Griffin, 2014, pp. 419-437.

¹³ Without cartonnage the artist could draw the facial features in accuracy. It looks like the cartonnage in decorations of petals and flowers. The master scene of the shroud represented the goddess Maat with her distinguish wings holding *Ankh* sign in each hand. The other important scene on this shroud is a representation of the scarab with outstretching wings holding the sun by upper hands while the **šn** sign by other hands; it is surrounded by four sons of God *Horus*. Finally, the vertical line of inscriptions held the owner of the coffin with titles and epithets.

¹⁴ Dawson, R., 'Rare Vignette from the Book of the Dead', **JEA**. 10, (1924), pp.40; De Buck, A., 'The Earliest Version of Book of the Dead', **JEA**. 35 (1949), pp. 87-97; Lull., J., 'A Scene from the Book of the Dead Belonging to a Private Twenty-First Dynasty Tomb in Tanis of 'nh. f-n-imnw', **JEA**. 87 (2001), pp. 180-186; A. W. Shorter., 'A Leather Manuscript of the Book of the Dead in the British Museum', **JEA**. 20, (1934). pp. 33-40; T. G. Allen., 'A Late Book of the Dead in the Oriental Institute Collections', **AJSL**. 49, (1933). pp. 141-149. idem., 'Additions to the Egyptian Book of the Dead', **JNES**. 11, (1952). pp. 177-186; idem., 'Types of Rubrics in the Egyptian Book of the Dead', **JAOS**. 56, (1936), pp. 145-154; Caminos, R. A., 'Fragments of the Book of the Dead-on Linen and Papyrus', **JEA**. 56, (1970). pp. 117-131.

¹⁵ Allen, T.G., 'A Late Book of the Dead in the Oriental Institute Collections', **AJSL**. 49, (1933), pp. 141-149.

¹⁶ E. Hornung., *Das Totenbuch der Ägypter*., Zürich (1998). pp. 178-79; G. H. Boker., *The Book of the Dead*, London (1882). pp.178-79; H. Gauthier., *op.cit*, Tome I, pp. 20-24; *BD*., 89.

¹⁷ R. Dawson., 'Rare Vignette from the Book of the Dead', **JEA**. 10, (1924), pp. 40, pl. VIII; E. Naville., *Das Ägyptische Totenbuch*, Der XVIII Bis XXI Dynastie, vol I, Texte und Vignetten, Berlin (1885), pl 105; E. Hornung., *Das Totenbuch der Ägypter*., Zürich (1998). pl. 48.



dd mdw in wsir m³-hrw i innyw i phrry pw imy sh.f n_ltr ³ d_i.k iwt n.i b₃.i m bw nb nty.f im ir wdf₃w in.n tw n.i b₃.i m bw nb nty.f im gm.k irt Hr ^hc.ti r.k m_l n f₃y Wsir n sdr n sdr Wsir m³-hrw sdrw m iwnw t₃ m h₃w n d_m i_w.f Itt n.i b₃.i hn^c.f m bw nb nrt.f im nnwr.k nnyw dd dr ntt m-^c.f i_{ryw} pt n p₃.i ir wdf₃w rd_i n.k m₃ b₃.i h₃t.i gm.k irt Hr ^hc.ti r.k m_l n f₃y i n_ltrw st₃w m w₃ n nb hh innyw hryt n dw₃t shryw n Nwt st knyw b₃w r s^chw ^wy.tn mh n hr ^k3w.tn zmm.tn hr m^ctw.tn drw.tn hftyw h^cy w₃ wd₃ n_ltr ³ m htp is tw rdit.tn pri b₃ pn n Wsir m³-hrw hr n_ltrw m³-hrw hpdwn.n m zht i_bt₃ nt pt r sms r bw hr.f n sf m htp spy hr imntt m₃.f h₃t.f htp.f hr s^ch.f n shk.f n htm.f n dt

It means:

You are the god (*innyw*) you are the god (*pHrry*) who dwelt in your hall, great god to ensure that my soul comes. To me from wherever she is, if she is leaning back, let her come to me from the place where she is, because you will find an eye. Poplar standing beside you as you do to those creatures that resemble Ozer, who will never rest in death, do not let the deceased lies among those lying in Ain Shams, the land on which thousands of souls unite with their bodies, let me possess my soul and myself, and let me take possession of it wherever it is. Watch my soul wherever you are oh. Heaven's Sacred Keeper. If she is leaning back, let her look at my body, because you will find the eye of Populus standing beside you. Just as you would for those organisms that resemble Osier. O gods who follow the boat of millions of years that bring it over the underworld

A: the tripartite hair-wig of *Djedhor* with two pleated lappets on shoulder.

B: massive broad collar '*wsh n bik*' with floral decoration ending with water droops raptors.

C: Four sons of god *Horus* (*h^cpy- Imsty- dw₃ mwt. f- Kb₃ snw. f*)

D: chapter 89 of BD.

E: Shroud of *Djedhor*.¹⁸ And the floor board is carved with goddess *Nut* in black color.

Comment

The coffin of the *Djedhor* is one of the complete one, which dating to LP, exactly to 26th Dynasty. The author date this coffin according to design's lid, floor board and the decoration of the shroud. The coffin of 26th Dynasty is distinguished with left empty space on the lid, except some gods and goddesses like *Nut*, *Re*, *Osiris*, four sons of *Horus* and *Anubis*. Also, a vertical line of magical formula related to PT (Pyramid Texts) which incorporated with chapter 178 of BD (Book of Dead). The floor board of the coffin is just included a drawing black line of *Nut* with inaccurate method. The four sons of *Horus* are arranged on the lid of the coffin like the shroud,¹⁹ *Hapy* and *Imsty* in face of each other, under below *Kbhsnwf* and *Dwamwtf* (**fig. 1**). The coffin is designed as anthropoid, its lid is fixed on the floor board by wooden pegs to secure the mummy of *Djedhor*.

¹⁸ The shroud of *Djedhor* is published in Helwan Journal by, Tamer Fahim and Ahmed Ebied; for more information see; Tamer, F and Ahmed E., El-Serogy., ‘The Route to Eternity through unpublished Shroud of Djedhor at Hurghada Museum: Iconographic Examining and Conservation for Painted Linen’, **IAJFTH**, 2021.

¹⁹ The coffin, cartonnage and hypocephalus of Djedhor in Egyptian museum of Cairo, number T.r.6.9.16.1; it was discovered at Akhmim cemetery; for more information see; Mekis, T& Takwa, S & Kholoud, A., ‘The Ensemble of Djed-Hor Coffin, Cartonnage and Hypocephalus in the Egyptian Museum of Cairo’, *Revue d’Egyptologie* 62, 2011, p. 89-103; Buhl, M. L., The Late Egyptian Anthropoid Stone Sarcophagi, Kobenhaven, 1959, p. 112-14; T. Mekis and S. Takwa & A. Kholoud., ‘The Ensemble of Djed-Hor Coffin, Cartonnage and Hypocephalus in the Egyptian Museum of Cairo’, *Revue d’Egyptologie* 62, 2011, pp. 89-103; B. Lüscher, Das Totenbuch pBerlin P. 10477 aus Akhmim HAT 6, 2000, pp. 47-49; Gauthier, H., ‘Les Fêtes du Dieu Min’, **RAPH** 2, 1931, p. 39-51; Brech, R., ‘Spätägyptische Särge aus Akhmim. Eine typologische und chronologische Studie’, **AegHam** 3, 2008, pp. 219-221.

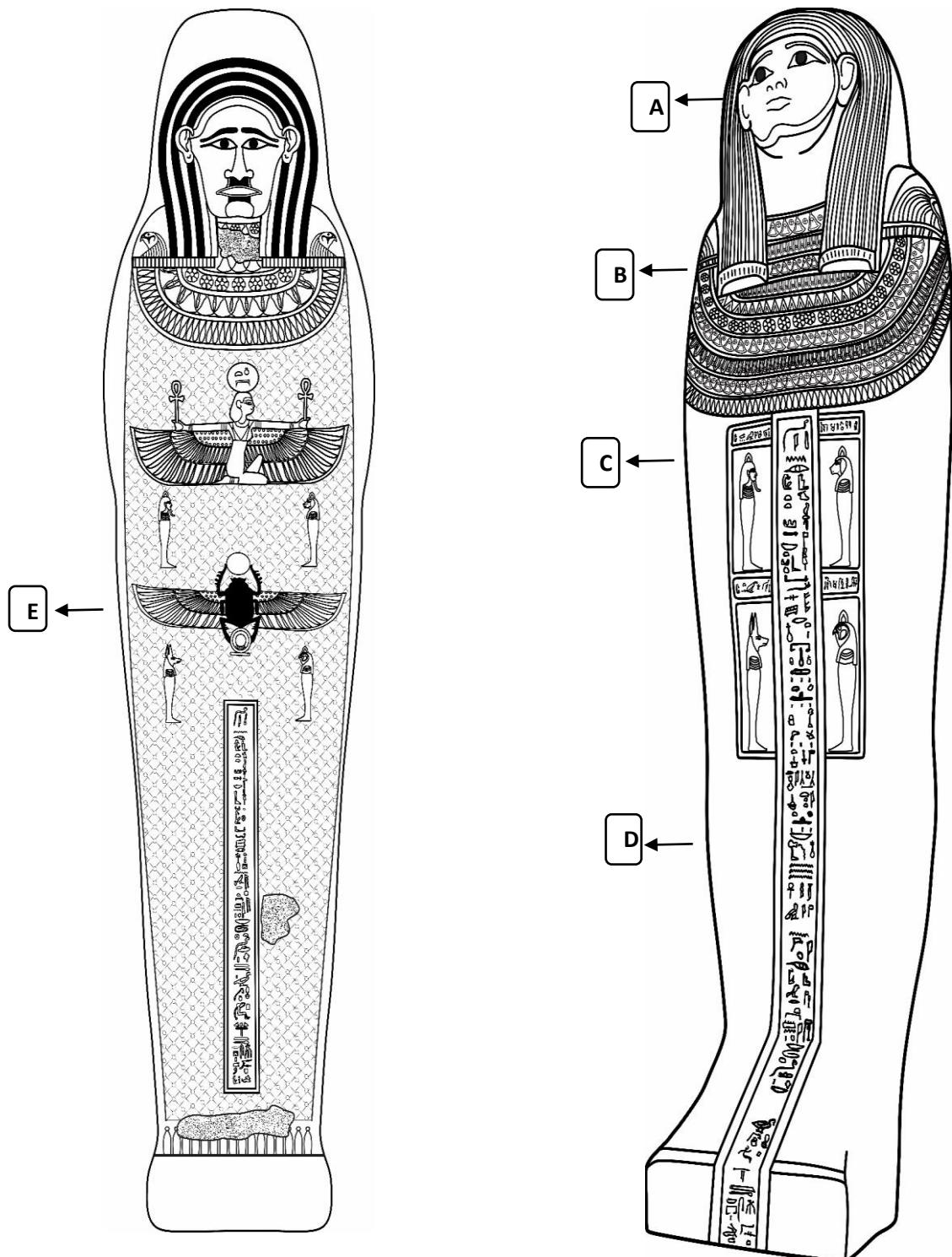
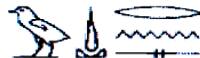


Fig.1. the coffin of *Djedhor* at Hurghada Museum, TR
1.11.16.5(b) SR 4/ 11332(b) Akhmim cemetery author's design

2. Second Coffin of Wedjarenes²⁰



Owner of the coffin: Painted Wooden Anthropoid Coffin of lady Wedjarenes. **Figure:** 2

Material: Sycamore wood **Museum:** Hurghada Museum **ID Num:** TR 28.9.16.3(b) SR 4/ 11277(b) **Provenance:** Akhmim cemetery. **Dating:** 25th -26th Dynasty. **Measurement:** **Height:** 127 cm **Width:** 34 cm.

Description

Wedjarenes or *Udjarenes*'s coffin from sycamore wood from Akhmim cemetery, through the inscriptions of tomb TT34 we could know that she is a player of sistrum in temple of Amun-Re. her father had called Iry-iry,²¹ her mother had known as *t3 šyrit mnw* as sistrum player of *Amun-Re*.

The coffin of *Wedjarenes* follows the design of the coffins that were made during the Late Period. It consists of three main pieces that begin with the cover, which carries religious motifs and inscriptions. It is the protector and shield that repels the dangers encountered by the deceased on her journey to the other world, so it was natural for the cover to carry representations of the most important deities that helped him until he united with *Osiris*. The second part is known as floor board, which carries the mummies, so a representation of the goddess *Nut* embraces the deceased, and sometimes *Osiris* or *Imtant*, the goddess of the West. The final part is represented by the shroud that wraps the deceased, and upon it the drawings by printing or addition are similar to those found on the coffin's lid (**fig.2**).

The coffin's lid of the Wedjarenes (fig.2 from A to K) represented religious scenes begin with:

- A: tripartite hair-wig is decorated with winged Nekhbet surmounting the lappets, kneeling representation of goddess Nephthys on *Nwb* sign of gold; she is outstretching her wings, holding feather of Maat in each hand.
- B: tripartite hair-wig with two thick lappets on the shoulder.
- C: Broad *Wsh n bik* collar with two head of falcon on each shoulder, the collar is designed with layers composing geometric and plant petals shapes and rosette motifs.

²⁰ *Wedjarenes* means 'her name flourishes', this may help us to link her name with her job as player sistrum of Hathor. There are two hypotheses concerning the origin of *Wedjarenes*; first based on mention this name in 25th Dynasty as daughter of king's son Piye and her mother is Egyptian, also, she was a player of Hathor's sistrum. Second hypothesis she may had belonged to 26th Dynasty based on a coffin had preserved at Metropolitan museum, O.C.22a, b carried the name Wedjarenes at, dating back to 26th Dynasty; for more information see; Jansen-Winkel, K., (2014), Insehriften der Spätzeit, Teil IV: Die 26. Dynastie, 2 vols. Wiesbaden: Harrassowitz Verlag, p. 1035.

²¹ The inscription had mention that her father Iry had occupied a n important job as *itf. ntr* which known as 'father of the god; for more information see; Ranke, H., Die Ägyptischen Personennamen, Bd. III: Verzeichnis der Namen. Glückstadt: J.J. Augustin, 1935, p. 13; col.9, p. 132, col 12.

D: an important scene of goddess *Nut* with outstretching wings, she is represented kneeling pose, wearing straps tight dress and sun disk is fixed upon her head and her name *Nwt* inside it. Two *Udjat* eyes are surrounding *Nut*, they represented the link of the deceased to external living. On the left-side, there is a kneeling figure of *Nephthys*.

E: from E to I, there are 5 rows of gods and goddesses, the author will begin with 1st row which are depicted from right to left god *dhwty*, then god *Re*, finally goddess *hwt hr*

F: two representations of *Horus*

G: the representation of goddess *Serket*, then goddess *Nit*, god Atum in human figure

H: god *Amun* with long famous long streamer on his head, then god *Geb* of earth, finally goddess *Tefnut* as full lady with lioness's head.

I: goddess *Imnnt* of west, then the god Ptah, the last representation for goddess *Wadjet*

J: the two representation of crouching jackel on his pedestal to fit up with the titles of his own *Inpw tp dw. f imy wt* σ , it follows with two *Wdjat* eyes of Horus.

K: the most important insignia which had a religious symbolism, knot of goddess *Isis*, and Djed pillar of *Osiris*.

The last depiction on the lid for the goddess *Isis* which protect and guarantee the journey of deceased, she had cared about him like her son *Horus*. The arrangement of scenes on the coffins of 25th Dynasty differ from the coffins of 26th Dynasty. The ancient Egyptians were keen on depicting one of God protecting the head and another for the feet. Often *Isis* was at the feet, *Nephthys* at the head, and other gods were on the rest of the lid. Unless you paid attention to the coffins of individuals during the Dynasty of 26, they were depicted only some representations of the major deities for their protection. The artist was skillful enough representing the female features of Wedjarenes through facial features such as; high cheekbones, gracious mouth and the precise inlaid eyes. The hair-wig and two lappets are decorated with diadem.²²

²² Russmann, E. R., Mentyuemhat Kushite Wife (Further Remarks on the Decoration of the Tomb of Mentyuemhat, Journal of the American Research Center in Egypt, Vol. 34 (1997), pp. 21-39

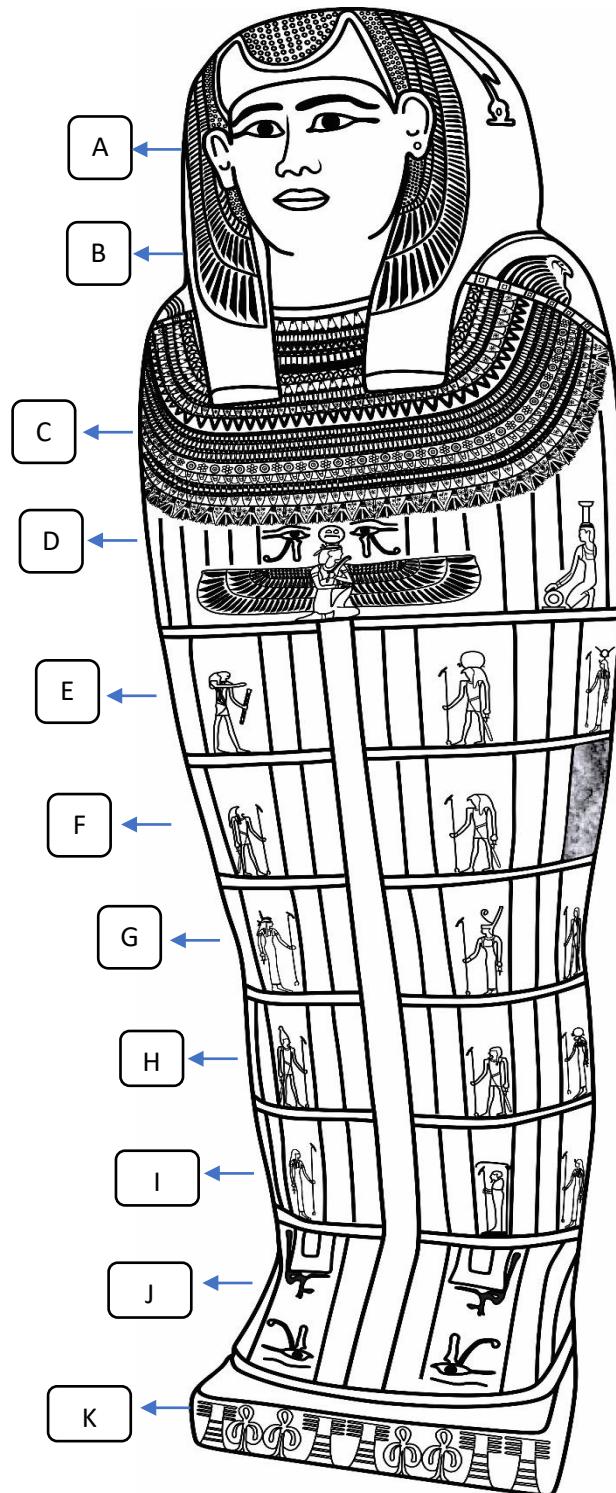
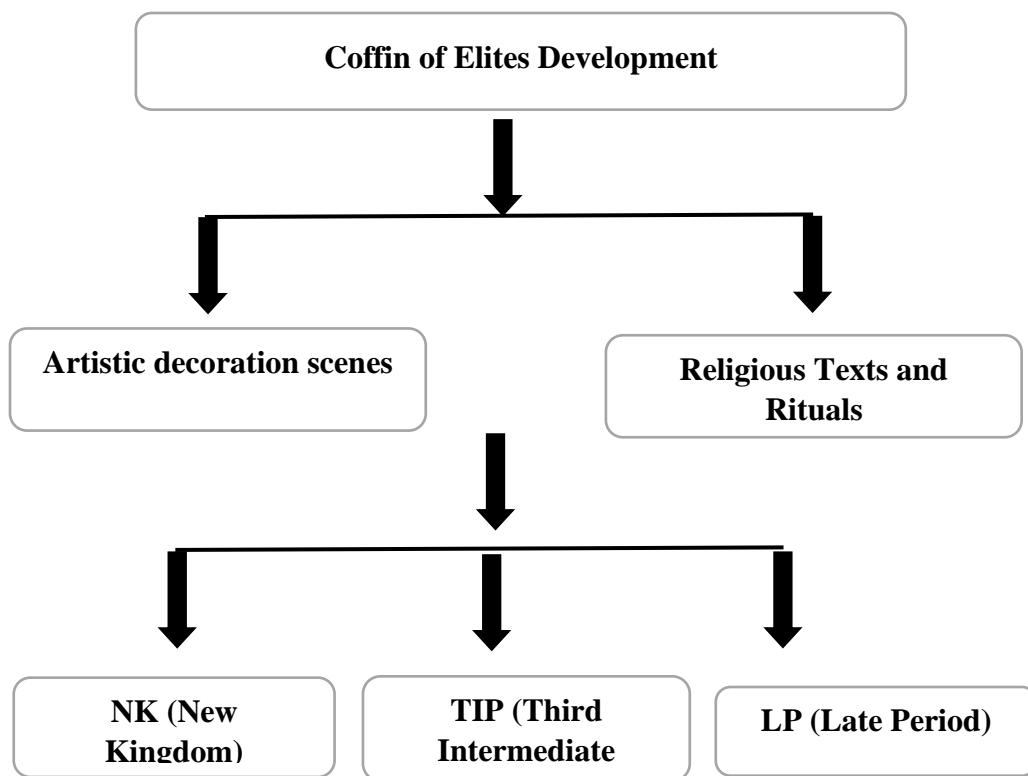


Fig.2. the coffin of Wedjarenes at Hurghada Museum, TR
28.9.16.3(b) SR 4/ 11277(b) Akhmim cemetery author's design

Coffins of Elites between Tradition and Innovation

The coffins during LP provided us with rich data for Egyptian social structure, economic system, fashion and art, religious rituals. all these data would be unable to date an unprovenanced coffin to particular period. Cooney²³ had argued that elites who owned coffins through history dating to prosperous time include Dynasties 4-5 of OK, Dynasties 11-12 of MK, Dynasties 18-19 of the NK, Dynasties 25-26 of LP (fig.3). The elites in ancient Egypt have competed throughout history in displaying their coffins better and distinctly from their partners, which made the study of the artistic and religious features of the coffins important in identifying the social, political and religious life. Quite the contrary, the coffins that were made during periods of decay and weakness were characterized by a local tendency and religious rituals that were not widespread and were not shared with the rest of the regions due to poor communication between them. After end of MK, coffins of elites became anthropoid to hold the mummy and this innovation was accompanied by new style of art and rituals²⁴ (figs. 3,4).



²³ Cooney., K.M., Coffins, Cartonnages and Sarcophagi, A companion to Ancient Egyptian Art, 1st edition, 2015, p. 270-292; idem, *cost of death*, 2007, p. 12.

²⁴ For first time In NK the anthropoid coffin had been designed based on gender; male coffin was designed with tripartite head-cloth and beards but, female coffin was distinguished with wigs and modeled breast; for more information see; Cooney, K. M., (2010), 'Gender Transformation in Death: A case study Coffins from Ramesside period Egypt', NEA, vol. 73, Issue 4, ASOR p. 230.

Religious Texts and Rituals on coffin of elites at NK

The coffins of elites during NK had been included depiction of chapter 151&161 of BD which were used invoking deities who were protected the body of *Osiris*.²⁵ Also, the coffins of elites during NK had distinguished with God *Anubis*, *Isis*, *Nephthys* and *Four sons of Horus*.²⁶ The most important scene which was remarked the coffin of elites at NK ‘the embalming scene’. it came after the depiction of goddess *Nut*²⁷ in outstretched wings.²⁸ the ancient Egyptians had arranged the decoration or depictions on the coffin as it is: outstretched *Nut*, embalming scene with *Isis* and *Nephthys*, deities and guardians were spread on the lid of the coffin, four sons of Horus and finally near to his feet the crouched jackel or Horus. On the floor board of the coffin was depicted *Osiris* in different shapes, perhaps the best-known shape as *Djed* pillar with water or as mummified corps. During LP (Late Period) all these texts and religious rituals would develop, and some rituals will be replaced by others, and there will be religious connotations and deities will replace others on the parts of the coffin.²⁹

Artistic Features for Elites' Coffin at NK.

Basically, the coffin was designed with white color background with black finish.³⁰ And end with 18th Dynasty the yellow color was dominated which was symbol of sun god Re.³¹ Its worthy mention that coffins at NK were designed with hands were

²⁵ Griffith., J. G. (2001), ‘Osiris’, *The Oxford Encyclopedia of Ancient Egypt*, vol. II, Oxford, p. 616; Dawson, R., (1924), ‘Rare Vignette from the Book of the Dead’, *JEA*. 10, p.40; Alford, A., (2004), The Midnight Sun, the Death & Rebirth of God in Ancient Egypt, London; Allen, J., (2005), The Ancient Egyptian Pyramid Texts, Atalanta; Allen, T. G. (1933), ‘A Late Book of the Dead in the Oriental Institute Collections’, *AJSL*. 49, pp. 141-149. Abou-Zied., A., (2010), The Hours of The Day and Night at Theban Necropolis: A Comparative Study, Cairo, p. 114-5; Budge, W., (1898), The Book of the Dead: The Chapters of Coming forth by the Day, London; idem (1905), The Egyptian Heaven and Hell, vol 2, London; Lull, J., (2001), ‘A Scene from the Book of the Dead Belonging to a Private Twenty-First Dynasty Tomb in Tanis of anx. f-n-imnw’, *JEA*. 87, pp. 180-186.

²⁶ Hoffmann, N., (1996), ‘Reading the Amduat’: *ZÄS*. 123, pp. 26-40; Fischer, H., (1993), ‘Fingers, Stars, and the ‘Opening of the Mouth’: The Nature and Function of the nTrwj-Blades’, *JEA*, 79, pp. 57-79; Faulkner, R.O., (1969), The Ancient Egyptian Pyramid Texts: translated into English, Oxford.

²⁷ Piankoff, A., (1934), ‘The sky Goddess Nut and The Night Journey of the Sun’, *JEA*. 20, p. 58; Piankoff, A., (1940), ‘Les Différents “livres” dans les tombes Royales du Nouvel Empire’, *ASAE*. 40, Cairo, pp. 284-85

²⁸ Kurth, D. ‘Nut’: *LÄ* IV, col. 535-536; Lesko, H., (2001), ‘Book of that which is in the underworld’, *The Oxford Encyclopedia of Ancient Egypt*, vol. I, Oxford, pp.195; Lull, J., (2001), ‘A Scene from the Book of the Dead Belonging to a Private Twenty-First Dynasty Tomb in Tanis of anx. f-n-imnw’, *JEA*. 87, pp. 180-186.

²⁹ Moret., A. ‘Sarcophages de l’ époque Bubastite à l’ époque saïté’: *CG* 41001- 41044, Tome I, Le Caire (1913). pp. 92, 99, 135, 139, 150, 153; Manassa, C., (2007), Late Egyptian Underworld Sarcophagi and Related Texts from the Nectanebid Period, part I, Wiesbaden part. I, p. 176.

³⁰ The two color was symbolized to fertile earth and the flesh of Osiris; for more information see; Griffith., J. G. (2001), ‘Osiris’, *The Oxford Encyclopedia of Ancient Egypt*, vol. II, Oxford, p. 616; Dawson, R., (1924), ‘Rare Vignette from the Book of the Dead’, *JEA*. 10, p.40; Alford, A., (2004), The Midnight Sun, the Death & Rebirth of God in Ancient Egypt, London.

³¹ The implementation of the yellow color was different from coffin to another according to rank of owner, for example elites used the gilding layers while yellow ochre for the cheapest lower elite

carved on the surface. all these artistic features had continued to end of the TIP (Third Intermediate Period). during NK, exactly 19th Dynasty the level of the artistic implementation became high and complicated; they had arranged the religious scenes from feet to head by high accurate methods.³² While in 20th Dynasty the coffin of elites was remarked with imagery BD and Amduat. Also, we can notice that for first time by the end of NK the floor board was decorated with polychrome scene either gods or goddesses. The implementation of the decoration scenes on the coffin of the elites was varied between high ranked had possessed coffins had been gilded and inlayed and low ranked made do with painting of red, yellow ochres, black carbon, gypsum white.

Religious Texts and Rituals on coffin of elites at TIP (Third Intermediate Period)

As the author previous pointed out that by end of NK, there are many innovations had been carried out on the coffin of elites, such as; the exterior lid of the coffin had been crowded by protective texts and imagery about rebirth, sun journey, Osiris reborn, the interior of the floor board was decorated with polychrome scene either gods or goddesses (Osiris, Nut).

Artistic Features for Elites' Coffin at TIP (Third Intermediate Period).

During Libyan reign, 22nd Dynasty of Egypt coffins' style had changed, for example, yellow went out of fashion, other new type of decoration had been introduced accompanied by a clear political change. The only explanation for the change that took place on the coffins during this period is that King Osorkon I pushed a group of elites to merge with the Egyptian elites in *Thebes* and the priests, they made their coffins distinguish with colors and decoration different from the coffins of their Egyptian counterparts. after the reign of Osrkon I the coffin of elites had been designed with white or plain wooden backgrounds and arms were no longer carved onto the surface. Overall, we could arrange the decoration of the coffin's lid during that time as follow; simple depiction of goddess Nut then vertical text inscription, veneration scenes of the sun god or *Osiris*, purification of the deceased wearing white pleated garment.

Its worthy mention that decoration on the coffins during 21st Dynasty³³ was more complicated and crowded than the coffins of 22nd Dynasty; the texts were registered at low lines and the majority of the 22nd Dynasty's interior coffins was represented the goddess Nut who embraced the deceased. Another innovation during 22nd Dynasty

coffins; for more see; Robins, G., (2001), 'Color Symbolism', *The Oxford Encyclopedia of Ancient Egypt*, vol. I, Oxford, p. 291.

³² Cooney, K. M., (2010), 'Gender Transformation in Death: A case study Coffins from Ramesside period Egypt', *NEA*, vol. 73, Issue 4, ASOR p. 230; Buhl, M. L., (1959), The Late Egyptian anthropoid Stone Sarcophagi, Kobenhaven, p. 20, 135, 28, 32, 92, 41, 22, 136, 137, 36, 98, 48, 140, 28, 59.

³³ El-Tateb, A., 'The Significance of a Ritual Scene on the Floor Board of Some Coffin Cases in the Twenty-first Dynasty', in Thebes in the First Millennium BC, eds. Elena Pischikova, Julia Budka, and Kenneth Griffin, 2014, pp. 419-437.

was the cartonnage which acted as innermost piece enclosed the mummy tightly with lacing twine up the back.³⁴

Individual's coffins had developed at the artistic and religious levels, and perhaps the artistic development was not in isolation from religious development, but they were side by side, for example during the MK, the coffins of individuals became anthropoid took the human-shaped with the aim of becoming a protector of the dead in their human form (**fig.3**),³⁵ and the coffins became composed of three main parts begin with the upper lid, which includes most of the important religious scenes, then the golden cartonnage, which is attached to the lid and the floor board, which often carries scenes of *Osiris* or *Nut*. Also, the wrapped mummy in the shroud, and finally what is known as the lower panel of floor board. During NK majority of the floor board of the coffin had carried the representation of goddess *Nut* (mother of Osiris) in various form either a full standing lady or stretching lady.³⁶

Arrangement of the Religious Scenes of Elites' Coffin during LP

1. On the Lid of the coffin.

The ancient Egyptian was interested by the lid of the coffin, as it is, according to the ancient Egyptian thought, it leads the deceased to the sky and is the gate of crossing to *Osiris*, and this is evident through the scenes that the ancient Egyptian was keen to exist since the appearance of the coffins for individuals and the author of the research arranges the scenes that were found on the coffins of the LP and their development during Dynasties of 21st to 30th.

1.1. Outstretched Deity

First scene after the broad collar on the lid was the outstretched god or goddess. the majority of the coffins during LP had been represented goddess *Nut* with outstretched wings, she was the mother of *Osiris* and played important role helping the deceased in his journey. Few coffins had been represented the goddess *Maat* with outstretched wings holding sign of *Ankh*. the coffins of the 21st Dynasty³⁷ was distinguished among the coffins of LP that majority of coffins had been represented winged scarab in high relief with *Osiris* in front of deceased with two representation of goddesses *Nekhbet* (**fig. 11**). Another unusual representation for deity on the chest of the lid which had

³⁴ When studying coffins during the (TIP) Third Intermediate Period, one must take into consideration the difficult economic situation that the country was going through, as well as the volatile political situation and the control of a group of senior Libyan elites. As well as the scarcity of wood and its importation behind the innovation in the components of coffins and the merging of elements together; for more information see; Gale, R and P. Gasson; N. Herper and G. Killen., 'Wood', (2000) in: *Ancient Egyptian Materials and Technology*, I. Shaw and P. T. Nicholson (Ed.), Cambridge, p. 349; Aston, B. A., & Harrell, J. A. and I. Shaw., (2000), 'Stone', in: *Ancient Egyptian Materials and Technology*, I. Shaw and P. T. Nicholson (Ed.), Cambridge, p. 23.

³⁵ The first anthropoid coffin for elites dating back to MK, 12th Dynasty; it is found at Beni-Hassan cemetery, Fitzwilliam museum, E.88.1903

³⁶ El-Tateb, A., op.cit, 2014, pp. 419-437.

³⁷ El-Tateb, A., 'The Significance of a Ritual Scene on the Floor Board of Some Coffin Cases in the Twenty-first Dynasty', in Thebes in the First Millennium BC, eds. Elena Pischikova, Julia Budka, and Kenneth Griffin, 2014, pp. 419-437.

appeared on the coffin of Budapest 51.2097/1-2, it is remarked with god *Re* as body of falcon and head of ram with two wings³⁸ (**figs. 5, 6**).

1.2. Mummification scene

It is essential in ancient Egyptian beliefs; the representation of god Anubis did his job as patron of mummification. in coffins of LP *Anubis* was represented while mummify the deceased in black color. Other coffins of LP *Anubis* were represented as human being with head of jackel holding his familiar *wes*.

1.3. Four sons of god Horus.

our sons of *Horus* were one of the religious scenes that had been represented on the coffin of LP. they were represented in various form; once upon time under the couch of Mummification and also, they had been represented in a separate form on both sides of the coffin.

1.4. Scenes of Religious Books on the coffins of LP (fig 12)

The coffins of the LP were not without scenes from well-known religious books³⁹ such as;

1.4.1. Book of Imdwat⁴⁰

The only religious book which was mentioned full on the coffins of elites during LP. the coffins had been represented the scene of sacred Barque of Re who protect the deceased in his divine chapel.⁴¹ Another scene was registered the four slabs with human head; each one refers to one direction ⁴² (**fig. 12**).

1.4.2. Book of Gates

The coffins of elites during LP had been represented the book of gates in parts; some of coffins had registered the 1st hour.⁴³ the lower register of the 1st hour was represented with sign of hill and 7 gods appear sitting inside.⁴⁴ (**fig. 12**) While other coffins had been registered the 5th hour of book of gates; this hour had focused on the

³⁸ Varga, E., 'Un Cercueil Anthropoïde de la Basse Époque', **BMusHongr**, 51, Budapest (1978). Figs. 40-41;

³⁹ Allen, T. G. (1933), 'A Late Book of the Dead in the Oriental Institute Collections', **AJSL**. 49, pp. 141-149; Boker, G.H., (1882), The Book of the Dead, London; Budge, W., (1898), The Book of the Dead: The Chapters of Coming forth by the Day, London; Budge, W., (1905), The Egyptian Heaven and Hell, vol 2, London.

⁴⁰ Lesko, H., (2001), 'Book of that which is in the underworld', *The Oxford Encyclopedia of Ancient Egypt*, vol. I, Oxford, pp.195; Hornung, E., (1999), The ancient Egyptian Books of the afterlife, London, pp. 1-7; Hoffmann, N., (1996), 'Reading the Amduat', **ZÄS**. 123, pp. 26-40.

⁴¹ Budge, W., The Egyptian Heaven and Hell, vol. I, The book of Am-Tuat, London (1905), p. 3.

⁴² Idem, 1905, p.5.

⁴³ The first hour depicts the divine Barque of god Re who was represented as scarab and the coiled snake for protection, god Sia of brain and realize, for more information see; E. Hornung., The Valley of the kings: horizon of eternity, New York (1990). p. 72; idem., Altägyptischen Jenseitsbücher: ein einführender Überblick, Darmstadt (1997). pp. 56-66.

⁴⁴ W. Budge., The Egyptian Heaven and Hell, vol II, London (1905). p.82.

Osirian judgment. its worthy mention that this hour had been depicted on the north side of the coffin.⁴⁵

1.4.3. Book of Night

The Egyptians had depicted parts of the book of the dead which the deceased would pass from dark (death) to light (resurrection). they had represented the 7th hour of the book which begin with 12 of tied enemies and 6 Egyptians.⁴⁶ Also other coffins had been registered the 8th hour which related with the same hour in the Imdwat book.⁴⁷ There are 3 coffins⁴⁸ had singled out with the last scene of the Night's book which was represented as two levels explained the journey of god Re through 12 hours which end with day of light.⁴⁹

1.4.4. Book of Earth

The majority of the coffins at LP had been registered the second scene of the 3rd level from the first division on the head of the coffin.⁵⁰ The head area of the aforementioned coffin is covered with one of the most important scenes depicted in the books of the underworld, which is the second view from the third level of the Book of the Earth, because this scene represents religious connotations related to Re The creation of the disk of the sun, related in its origin to the union and the desired

⁴⁵ The author mentions that there are 6 coffins which had been registered the 5th hour Book of Gates, four of them in EG museum, CG. 29305, 29317; J.E. 48446, 48447; coffin in BM museum BM. EA1504; coffin at Louvre museum D9; for more information see; Manassa, C., Late Egyptian Underworld Sarcophagi and Related Texts from the Nectanebid Period, part I, Wiesbaden (2007). p.20; Manassa, C., '*The Judgment Hall of Osiris in the Book of Gates*', **RdE**. 57, (2006), pl.16; Hornung, E., Das Buch von den Pforten des Jenseits nach den Versionen des Neuen Reiches, vol. I, Geneva (1980). p. 192.

⁴⁶ Manassa, C., Late Egyptian Underworld Sarcophagi and Related Texts from the Nectanebid Period, part II, Wiesbaden (2007). pl.123; Piankoff, A., '*Le Livre du Jour et de la Nuit*', **BiEg**. 13, Le Caire (1942), pp.50-55

⁴⁷ The coffins which had been registered the 8th hour of the Night's Book are; EG CG. 29305, 29317; J.E. 48446, 48447; coffin in BM museum BM. EA1504; coffin at Louvre museum D9; revise; Roulin, G., '*Le Livre de la Nuit: un-Composition de l'au-delà*', **OBO**. 147, vol I, Leiden (1996), pp.105-7.

⁴⁸ Coffin of EG.CG29305 and coffin of Berlin Museum 49, last one at Louvre Museum D9; for more information see; C. Manassa., Late Egyptian Underworld Sarcophagi and Related Texts from the Nectanebid Period, part II, Wiesbaden (2007). pl. 166-7; De Buck, A., (1949), 'The Earliest Version of Book of the Dead', **JEA**. 35, pp. 87-97.

⁴⁹ Piankoff, A., op.cit, pl. VIII; Barguet, P., '*Remarques sur Quelques Scènes de la sale Sarcophage de Ramesses VI*', **RdE**. 30, (1978). P.54; Roulin, G., op.cit, p. 319; Hornung, E., The Ancient Egyptian Books of the Afterlife, London (1999), p. 125.

⁵⁰ There are 10 coffins which had included this important scene; 5 of them in EG. CG. 29301, 29302,29307, 29317, 29323, two of them in BM. EA 30, 66, one in Louvre D8, one in vienna1, last one in Metropolitan museum MMA11.154.1; for more information see; Roberson. J. A., The Book of the Earth: A Study of Ancient Egyptian Symbol-Systems and the Evolution of New Kingdom Cosmographic Models, A Dissertation in Near Eastern Languages and Civilizations, University of Pennsylvania (2007), p. 222-26.

harmony between Re and his counterpart Osiris.⁵¹ While the second part of the book had been registered on the north side of the coffins.⁵²

1.4.5 Book of Caves

It had occupied the lower part of the coffin's lid at LP and it extends to right part of the coffin.⁵³ the coffin CG.29306 is the best example to the registration of Book of Caves.⁵⁴ The scene had referred to fifth division of the book which the hidden nwt (*štyt nwt*)⁵⁵ was standing to the length of the coffin wearing tight dress.

2. Scenes on the floor board of the coffin

The author tried through **fig.4** to design the most important scenes had been carved or drawn on the floor board. The floor board is a carrier for deceased during his journey. So, they had represented goddess Nut on all floor board of coffins except, some floor board had represented goddess *Imnrt* (of West). *Osiris* had occupied the second level after Nut in representation. Naturally, the Egyptians had represented Nut and *Osiris* on their floor board for their role in afterlife and protecting the deceased.

Discussion and Results

The author had presented the development of coffins at the artistic and religious level during the Late Period through two unpublished sarcophagi dating back to the Twenty-fifth and Twenty-sixth Dynasties.

The figure No. 3 summarize the development of design of the coffin from OK to LP; the author had arranged the development from **A** to **J**, that (3A) represent the first design of the coffin during OK as stone rectangle huge sarcophagus remarked with niches on both sides, (3B) represents another design of the of the coffin during OK as wooden rectangle sarcophagus remarked with lid and floor board. (3D) is considered the completely change in design of the coffin from rectangle shape to anthropoid one; the ancient Egyptians keen more protection for their mummies through this anthropoid coffin. This change dating back to MK and then continued to LP, (3 E to 3 J) are different types of anthropoid coffins from NK to LP; all of these had followed the same external design of anthropoid and the composing (lid, floor board, cartonnage, mummy); but the details of religious scenes and rituals are differing from

⁵¹ Roberson, J. A., op.cit, pp. 219-21; Manassa, C., op.cit, part I, pp. 55-56.

⁵² EG. CG. 29301, 29302, 29307, 29317, 29323, two of them in BM. EA 30, 66, one in Louvre D8, one in vienna1, last one in Metropolitan museum MMA11.154.1; E. Hornung, Zwei Ramessidischen Königsgräber: Ramses IV. und Ramses VII, Mainz, (1990), p. 125; C. Manassa., Late Egyptian Underworld Sarcophagi and Related Texts from the Nectanebid Period, part I, Wiesbaden (2007). p.29-30.

⁵³ Manassa, C., op.cit, p. 319

⁵⁴ Piankoff, A., 'Le livre des Quererts, second division, troisieme division, quatrieme division, cinquieme division', **BIFAO** 42 (1944), pls.18; A. Armour, Gods and Myths of Ancient Egypt, Cairo. (2001). p. 131.

⁵⁵ It is believed that goddess *štyt* was the hidden form of goddess *Nut*; it is the form of coffin which facing the obvious form of Nut on the floor board; for more information see; Manassa, C., Late Egyptian Underworld Sarcophagi and Related Texts from the Nectanebid Period, part II, Wiesbaden (2007). pl. 286. Pl. 287.

period to another and as the author previous mention depending on many factors (economic, social, regional).

Through both figures **5,6** we could follow the development of artistic and religious scenes had been occupied on the coffin's lid, its worthy mention that the ancient Egyptian had well planned the scenes and rituals which should be represented on the lid to guarantee the protection and safe for the deceased during his journey in afterlife. The coffin of 21st Dynasty (**3H**) the most complicated and complete coffins in compare with other coffins during LP. The coffins of 22nd and 26th Dynasties had remarked with empty space of no decoration and few religious scenes (**3 G**). not crowded scenes and inscriptions had distinguished the coffins of elites during LP, except the coffins of 21st Dynasty and 25th Dynasty when the Kushite kings had tried restoring the past glory of OK. The author illustrates the similarities and differences (**table 1**) between coffins during LP; the author chooses 11 coffins beside the two coffins of HM as sample study to clarify the development of religious and artistic; notably figure 4 displays the development of the floor board's design from NK to LP, the author arranged (**4A to 4 J**) the different representations of gods and goddesses on the floor board of the coffin where, goddess *Nut* is the dominant because she is the god of sky and mother of *Osiris* and the ancient Egyptians had believed that she had represented the full protection for the deceased (**4A to 4 D**). we have another representation for goddess Imnrtt (**4E, F**) as goddess of west, from 4G to 4 J are the representations of gods Osiris, Horus and Ptah Soker.

The artistic flowering periods of coffins had fluctuated during LP; at the 21st Dynasty the artists were still enjoying the artistic sense that prevailed on the coffins of the NK with their adherence to religious customs and traditions, as well as rituals. But with the presence of foreign rulers who belonged to the leaders of the *Meshwesh*, which was later known as the 'Libyan Dynasty', there was no longer the same artistic and religious flourishing of art in general and the coffins in particular (fig. 6, 7).

The author argues that the reasons behind this were not the presence of Libyans in power, but also due to poor economic conditions, which had a great impact on art and then they had pushed a number of high-ranked individuals, alongside some Egyptian men who kept them in order to integrate them into Egyptian society, which had an effect on the social level, the change in the demographic composition of the population, and the influence of some ancient Egyptian customs and traditions (fig. 8).

This approach still went throughout the periods of the 23rd and 24th Dynasties until the beginning of the 25th Dynasty, when there were kings of Kushite's origin who came to rule and wanted to reconcile the Egyptians and help them restore past glories and reassure them that they did not change their traditions and religious rituals. Therefore, coffins during Dynasty 25th regained their splendor and prosperity once again in terms of the return of colors, drawings and scenes that represent the most important religious rituals that accompany the coffins, especially the coffin's lid, which is the means of communication between the deceased and the external world. Therefore, the coffins of individuals during the era of Dynasty 25th are close to the coffins of

individuals during the 21st Dynasty in terms of the return of the artistic style and the representation of religious scenes and rituals on all parts of the coffin, while not neglecting the representation of parts of the important religious books that include protecting the deceased from the dangers facing him in the other world. The author previously mentioned that the most important parts of religious books that were found on coffins during the LP (figs 8, 9).

During the 26th Dynasty, or what is known as the Saite period, which is the era of restoring the glories of the past, where the Egyptian kings made their time upon themselves vowing to restore all the glories of the ancient bygone glory, including art mainly. The era of the MK, but with the representation of the area of the shoulders in a rectangular and wide and not streamlined, which indicates that they imitate the rectangular stone coffins that prevailed during the OK. They also left large space of the coffin's lid, which they did not cover with decorations, but rather some main scenes such as the outstretching goddess Nut, or the four sons of *Horus* and other major scenes with a vertical line of writings that often represents the relationship of the deceased with *Osiris* and his protection for him and the help of the goddess *Nut* (mother of Osiris) to him on his journey, which are all parts of the *Imdwat Book* (fig. 9). Then with the advent of the Persians and their conquest of Egypt, there were no longer coffins for individuals and the economic conditions worsened and the periods until the end of the family of 29 of the historical periods became very black in which the Egyptians tried to recover their lands and their stolen civilization, and thus art declined significantly, as well as, making coffins, but with the end of the Dynasties 29th and 30th, the coffins returned. Adamites again to appear with artistic attempts to restore the artistic and religious features that prevailed in the manufacture of coffins during the era of the NK and the 21st Dynasty because of their artistic influence that cannot be forgotten (fig. 10).

To sum up, two coffins of HM are important examples of elites' coffin during LP; one for male and other of female, the two coffins are considered the best witness of religious and artistic development of coffin. The author had tried narrow the date of each coffin basing on decoration technique and religious rituals; anyway, the two coffins had been dated to 25th -26th Dynasties the time of renaissance of past glory, this period is considered the last one of flourishing the coffins after a long time of corruption and fluctuation of art.

Table 1
sample of the elite's coffins from NK to LP, author's design

No	Owner of the coffin	Museum	ID Num	Date	Hair-wig	Collar	Lid's decoration					Floor board	Religious Books			
							Nut/other	Anubis	Osiris	Four sons of Horus	Udjat eyes		Imdwat	Gates	Night	Caves
1	No titles (Male)	Stockholm Museum (SM)	MM 13940 (ex-Egyptiska museet E.3940)	18th Dyn	Tripartite	<i>Wsh n bik</i> Broad collar	Outstretched Isis	Anubis on mumification scene	×	√	√	Goddess Nut	√ Coiled snake	√ Coiled snake		
2	Unnamed anthropoid coffin (Male)	Stockholm Museum (SM)	NME 890 (ex-Cairo JE 29709; Bab el-Gasus A.121/B.1 46).	Early/mid Twenty-first Dynasty, on basis of design of decoration	Tripartite With diadem	Broad collar ending with scarab	Winged scarab on the chest, and winged Nut	Anubis as protector	√	√	√	×	√	√ 1st-5th hour	√ 7th-8th hour	√
3	Anksn.m wt (Female)	Stockholm Museum (SM)	NME 892 (ex-Cairo JE 29703; Bab el-Gasus A.7).	21 st Dyn, on basis of design of decoration	Tripartite With floral diadem	Broad collar ending with scarab	Winged scarab on the chest, and winged Nut	Anubis as protector	√	√	√	God Osiris	√	√ 1st-5th hour	√ 7th-8th hour	√
4	wAs Arkn [Osorkon, High Priest of Amun Shoshenq]	Stockholm Museum (SM)	NME 838	22th Dynasty	Tripartite	Just small collar	Winged sun disk with pair of cobras	×	×	×	×	×	×	×	×	×
5	Isetirdis	Stockholm Museum (SM)	NME 002 (lid and trough) + MM 11440 (footboard)	26 th Dyn	Tripartite with fillet	Broad collar	Winged ram headed (Amun), flanked by Osiris	Two crouching Anubis on feet	√	√	×		√	√ 1st-5th hour	√ 7th-8th hour	√
6	Thesmutper	Hurghada Museum	TR 12.11.16	26 th Dyn	Tripartite	<i>Wsh n bik</i>	Outstretched	×	×	√	√	Religious texts only	√ 1st-	√ 7th-8 th		

	(Male)	(HM)	.1 SR4/113 34		with Nephth ys on the head	Not broad	d Nut and Isis on the feet								5th hour	hour	
7	Djedhor (Male)	HM	TR 1.11.16.5(b) SR 4/ 11332(b)	26 th Dyn	Tripart ite with Nephth ys on the head	<i>Wsh n bik</i> Broad Collar with floral ends	Outstretched Nut with both Isis& Nephthys on sides & Maat on the feet	Two crouche d Anubis on the feet	×	×	√	Goddess Nut	√		√		
8	Wedjaren es (Male)	HM	TR 28.9.16.3(b) SR 4/ 11277(b)	25-26th Dyn	Tripart ite	<i>Wsh n bik</i> Broad Collar	×	×	×	×	×	Goddess Nut	√				
9	Bakenrenn	Stockholm Museum (SM)	NME 816	Mid 26th Dyn	Tripartite with fillet	<i>Wsh n bik</i> Broad Collar	Winged Nut	Mummi fied raptor in a shrine	Decease d before Osiris and Isis, flanked by pairs of juvenile figures	×	×	The interior of the lid has a full- face image of Nut, her hands stretched out above her head, holding a red sun- disk in her hands	√	√ 1st- 5th hour	√ 7th-8 th hour	√	
10	wnnfr	Cairo Museum (EM)	Cairo JE. 3. 3. 21. 2	30th Dyn	Tripartite with false beard	×	Winged Maat	Two crouched Anubis on the feet	√	×	×	×	√	√	√	√	
11	Hpmnw	Pennsylva nia Museum	Ph 16133	30th Dyn	Tripart ite	Collar Not broad	×	×	×	×	×	×	√	×	×	×	

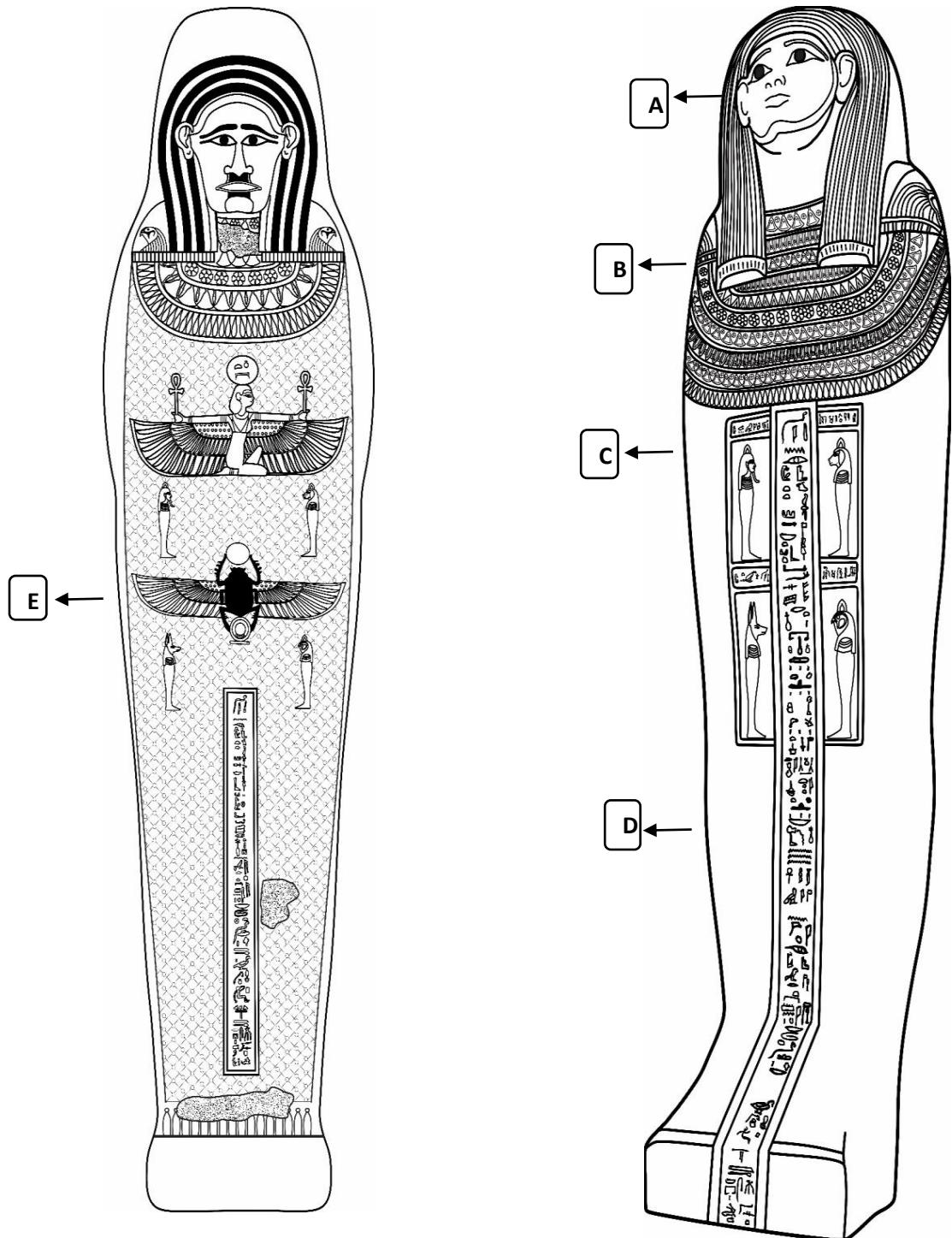


Fig:1 the coffin of Djedhor at Hurghada Museum, TR 1.11.16.5(b) SR 4/ 11332(b) Akhmim cemetery
author's design



Fig.2. the coffin of W at Hurghada Museum, TR 1.11.16.5(b) SR
4/ 11332(b) Akhmim cemetery author's design

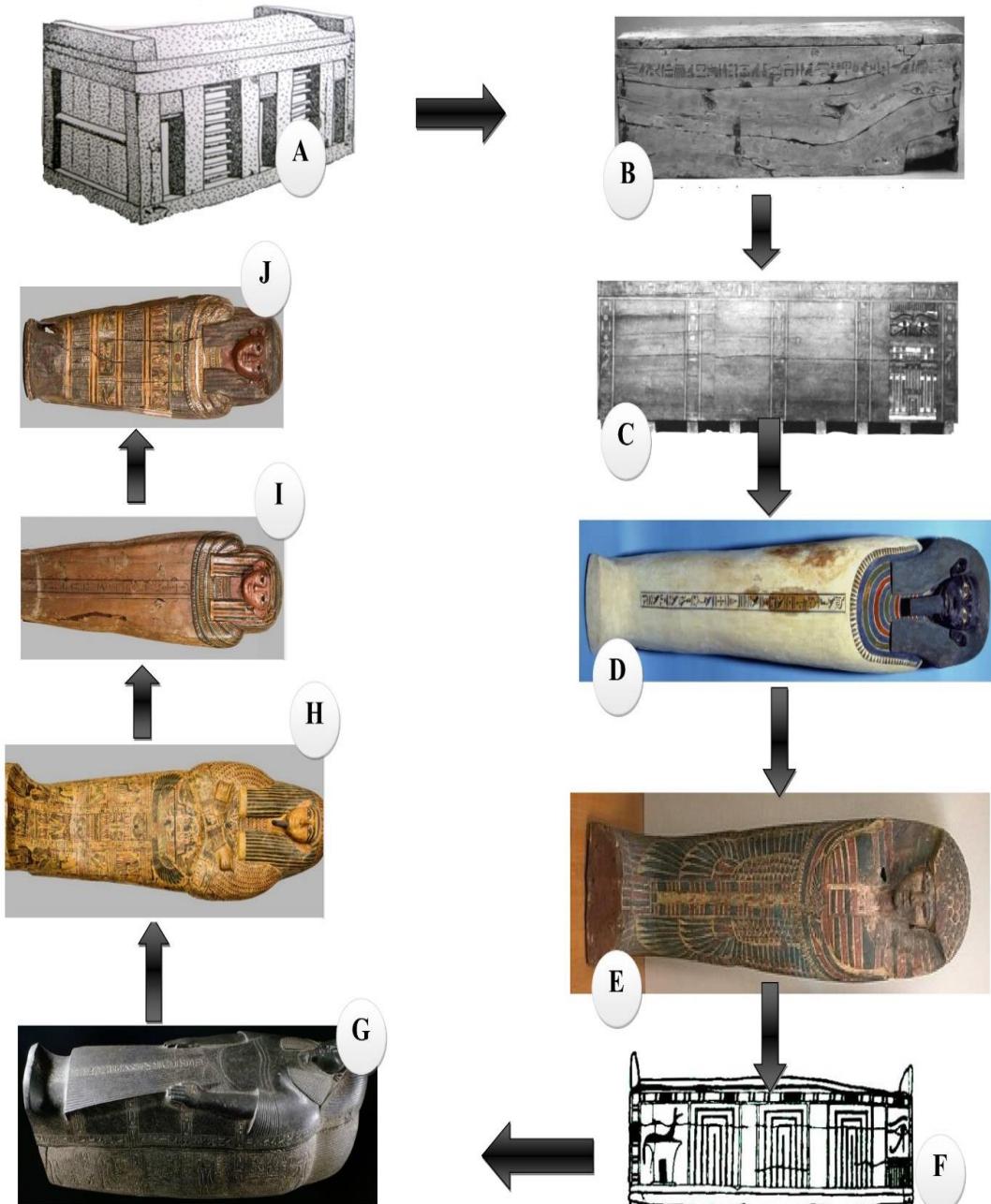


Fig.3. the development of the coffin's design from OK to LP, author's design

A: sarcophagus in Cairo Museum, JE. 43794 after J.H. Taylor, Egyptian coffins, London, 1989, p.12- **B:** coffin dated back to 6th Dynasty, BM, EA 46629, after S. Ikram., and A. Dodson., The Mummy in Ancient Egypt: Equipping Dead for eternity, London, (1998), fig. 237, p. 19- **C:** coffin of 12th Dynasty, MA museum, MA 11.150.15, after, Niwinski, A., op.cit, 2001, p. 280- **D** first anthropoid coffin 12th Dynasty, Fitzwilliam museum, E.88.1903- **E** anthropoid feather coffin 17th Dynasty, MA 12.181.299- **F** coffin of 2nd intermediate period, EM, Cairo JE 43642, after Ikram, and Dodson, 1998, fig. 262 **J to G** Dodson, A., Ancient Egyptian coffins: the Medelhavsmuseet collection, 2015, Cat, 3, 5, 9, 13, 14, 16, 19.

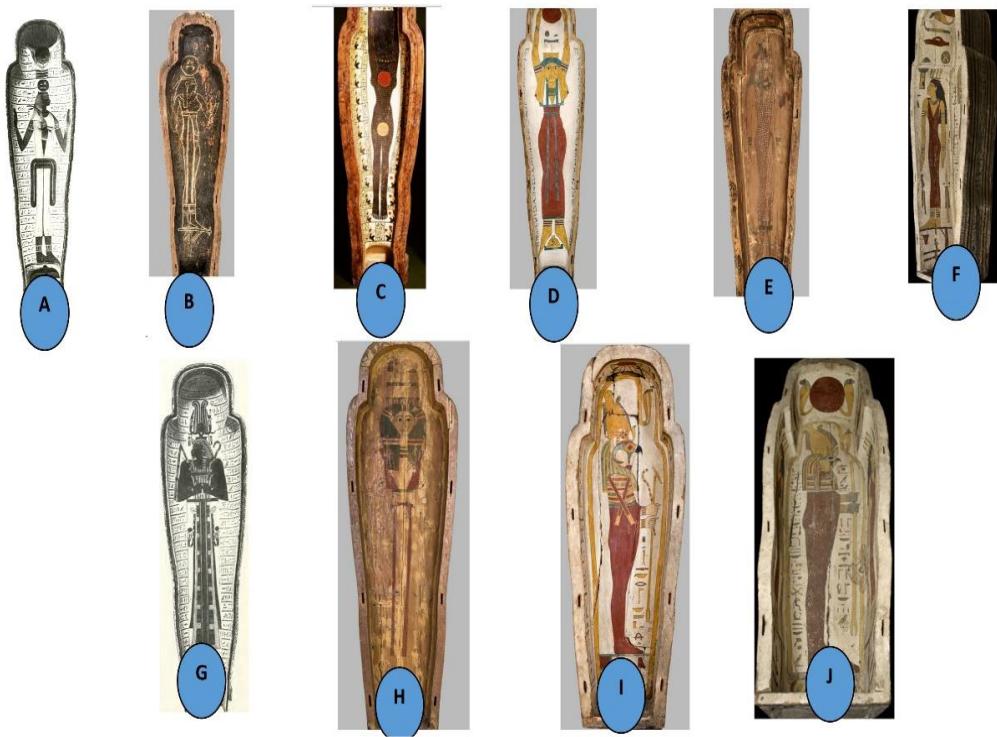


Fig.4. the development of the floor board's design from NK to LP, author's design

- A: floor board of coffin CG 421042 goddess Nut in tit amulet, after, Gauthier, H., op.cit, 1902, pl.2-
- B: goddess Nut at floor board of coffin' Medelhavsmuseet collection, 2015, Cat.3, NME 13940, after, Dodson, A., Ancient Egyptian coffins: the Medelhavsmuseet collection, 2015, Cat, 19A-
- C: goddess Nut on floor board of Leiden. AMM 5-e, after, H. Taylor., Egyptian Coffins, London (1989). pl. 50; W. Budge., The Sarcophagus of Anchnesraneferab, London (1885). Frontispiece
- D: Goddess Nut on the floor board of coffin at Medelhavsmuseet collection, 2015, Cat, 14A
- E: goddess Imn on floor board of coffin of *B3k n rn*, Medelhavsmuseet collection, Cat.19, NME 817, after Dodson, A., op.cit, Cat, 14B.
- F: goddess *Nbt ht* on the floor board BM. EA.47975, British museum website.
- G: god Osiris on the floor board of coffin at Medelhavsmuseet collection, 2015, Cat, 12.
- H: Goddess Nut on the floor board of the coffin of *3st-ir di.s* at Medelhavsmuseet collection, 2015, Cat, 13B.
- I: God PtahSoker on the floor board of the coffin of *3st-ir-di.s* at Medelhavsmuseet collection, Cat.13C, NME 004, after Dodson, A., op.cit, Cat, 13C.
- J: God PtahSoker on the floor board of the coffin at Medelhavsmuseet collection, Cat.13C, NME 146, after Dodson, A., op.cit, Cat, 9A.

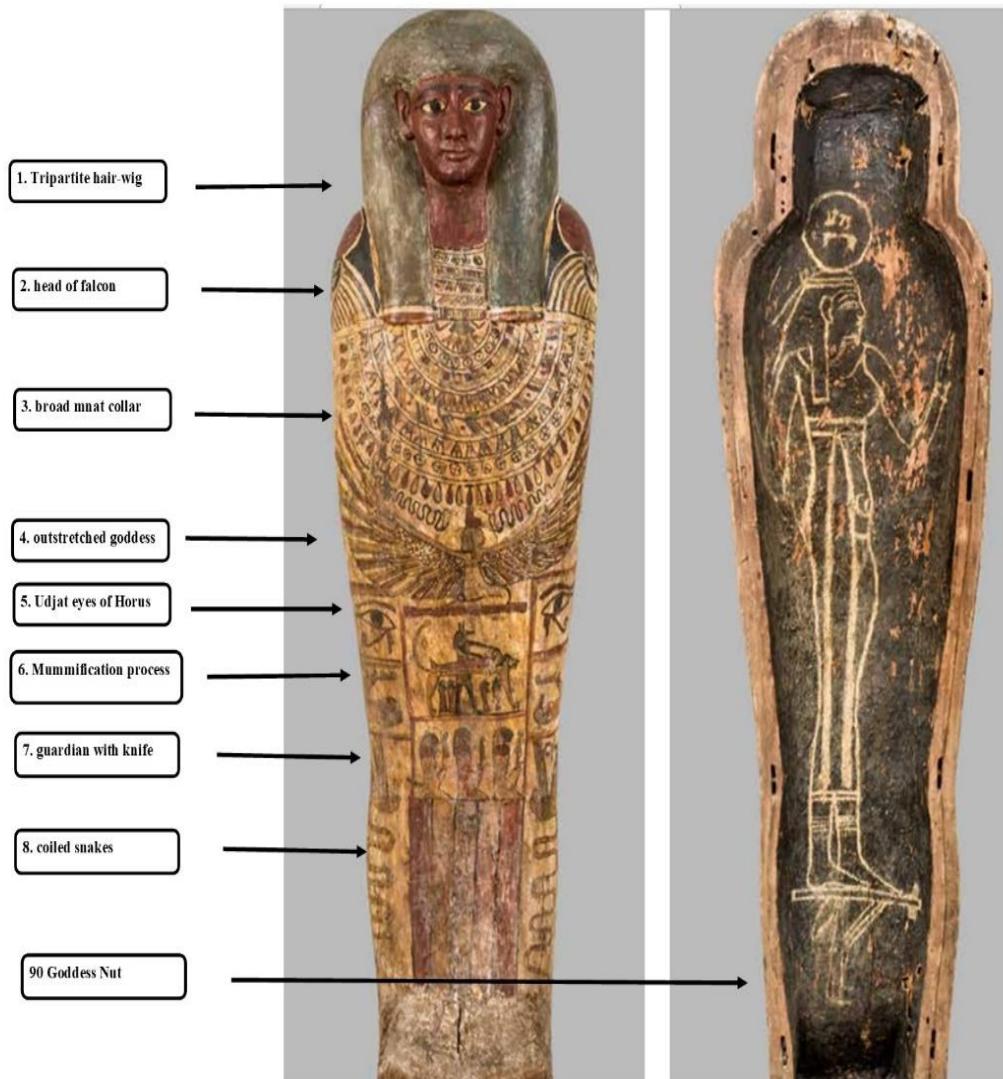


Fig.5. the coffin of unknown dating back to NK, at, Cat.13C, NME 004, after Stockholm Museum, ID num MM 13940, Medelhavsmuseet collection, after, Dodson, A., op.cit, 2015, Cat, 3

- 1: Tripartite hair-wig
- 2: Head of falcon
- 3: Broad Wsx n bik
- 4: Outstretched wings Nut
- 5: Udjat eyes of Horus
- 6: Anubis with mummification process
- 7: Guardians with knives
- 8: coiled snakes
- 9: goddess Nut on the floor board

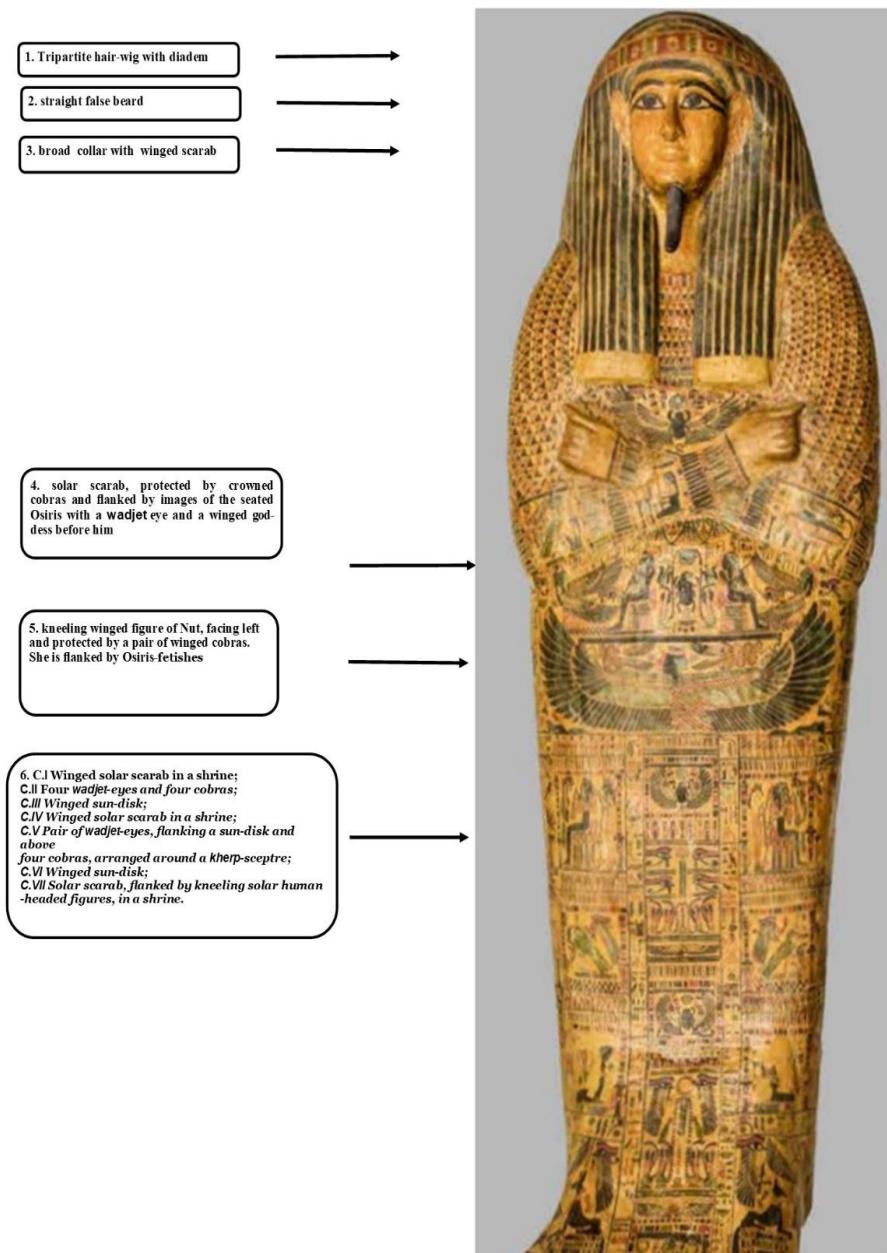


Fig.6. Unknown coffin dating back to 21st Dynasty (TIP), Stockholm Museum, NME 890 (ex-Cairo JE 29709; Bab el-Gasus A.121/B.146), after Dodson, A., op.cit, Cat, 5

1 to 3 tripartite hair-wig and straight false beard and broad *Wsh n bik* collar

4: Solar scarab protected by crowned cobra, flanked by seated Osiris

5: kneeling winged representation of goddess Nut, flanked by Osiris's fetishes

6: religious scenes beginning from 6 C.I to 6 VII



Fig.7. the coffin of female lady *3nksn.mwt* dating back to 21st Dynasty (TIP), Stockholm museum, NME 892 (ex-Cairo JE 29703; Bab el-Gasus A.7), Medelhavsmuseet collection after, Dodson, A., op.cit, Cat, 9



Fig.8. the coffin of *ȝst-ir-di. s* dating back to 22nd Dynasty (TIP),
Stockholm museum, NME 003 (ex-SHM 546), Medelhavsmuseet collection after,
Dodson, A., op.cit, 2015, Cat, 13B.



Fig.9. the coffin of *ȝst-ir-di. s* dating back to 25-26th Dynasty (LP),

Stockholm museum, NME 004 (ex-SHM 546), Medelhavsmuseet collection after,
Dodson, A., op.cit, 2015, Cat, 13C



Fig.10. the coffin of *hp mn* dating back 30th Dynasty (LP), Stockholm museum, NME 890 (ex-Cairo 29709), from Bab el Gasus, Medelhavsmuseet collection after, Dodson, A., op.cit, 2015, Cat, 16

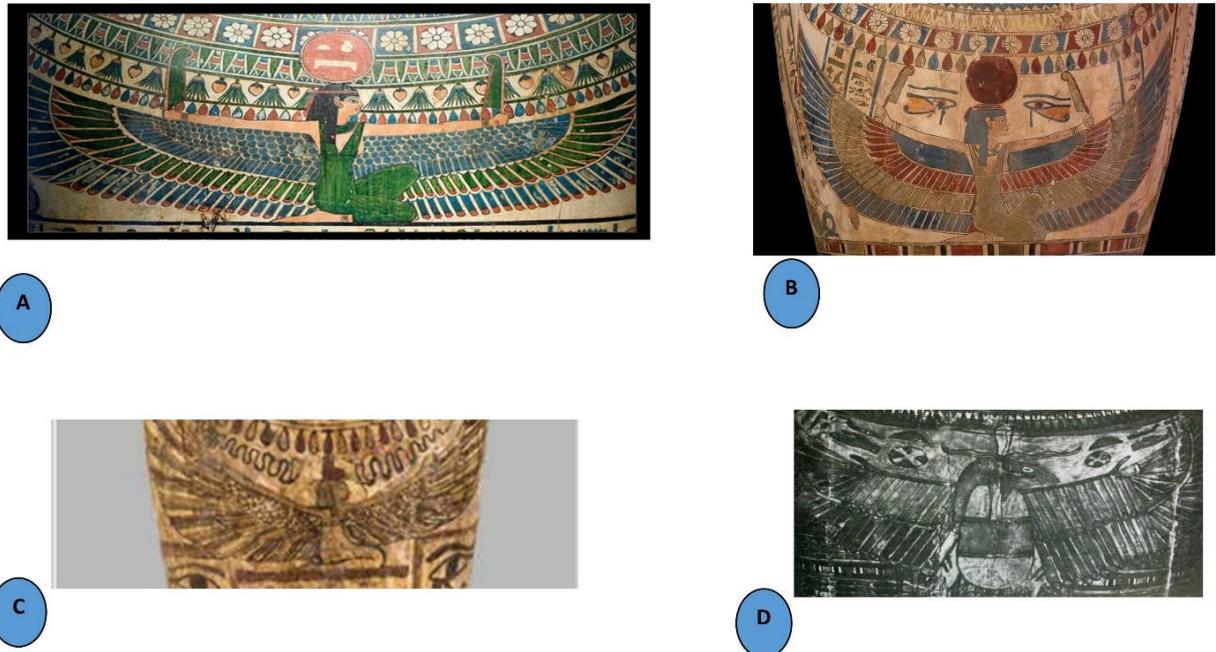


Fig.11. the different representations of gods and goddesses as protector on the lid's coffin of LP, author's design collecting from different coffins dating back to LP

A: winged Nut on the coffin at Leiden. AMM 5-e after,

<http://www.rmo.nl/english/collection/highlights/egyptian-collection/coffin-mummypeftjauneith>

B: winged Nut on the coffin Dynasty (LP), BM, EA 8745 after, Taylor, Op.cit, 1989, p.18.

C winged Isis on the coffin of unknown dating back to NK, at, Cat.13C, NME 004, after Stockholm Museum, ID num MM 13940, Medelhavsmuseet collection, after, Dodson, A., op.cit, 2015, Cat, 3

D: winged Amun as ram on coffin at Budapest museum 51.2097/1-2 after. Varga., 'Un Cercueil Anthropeïde de la Basse Époque': **BMusHongr**, 51, Budapest, (1978). Figs. 40-41.

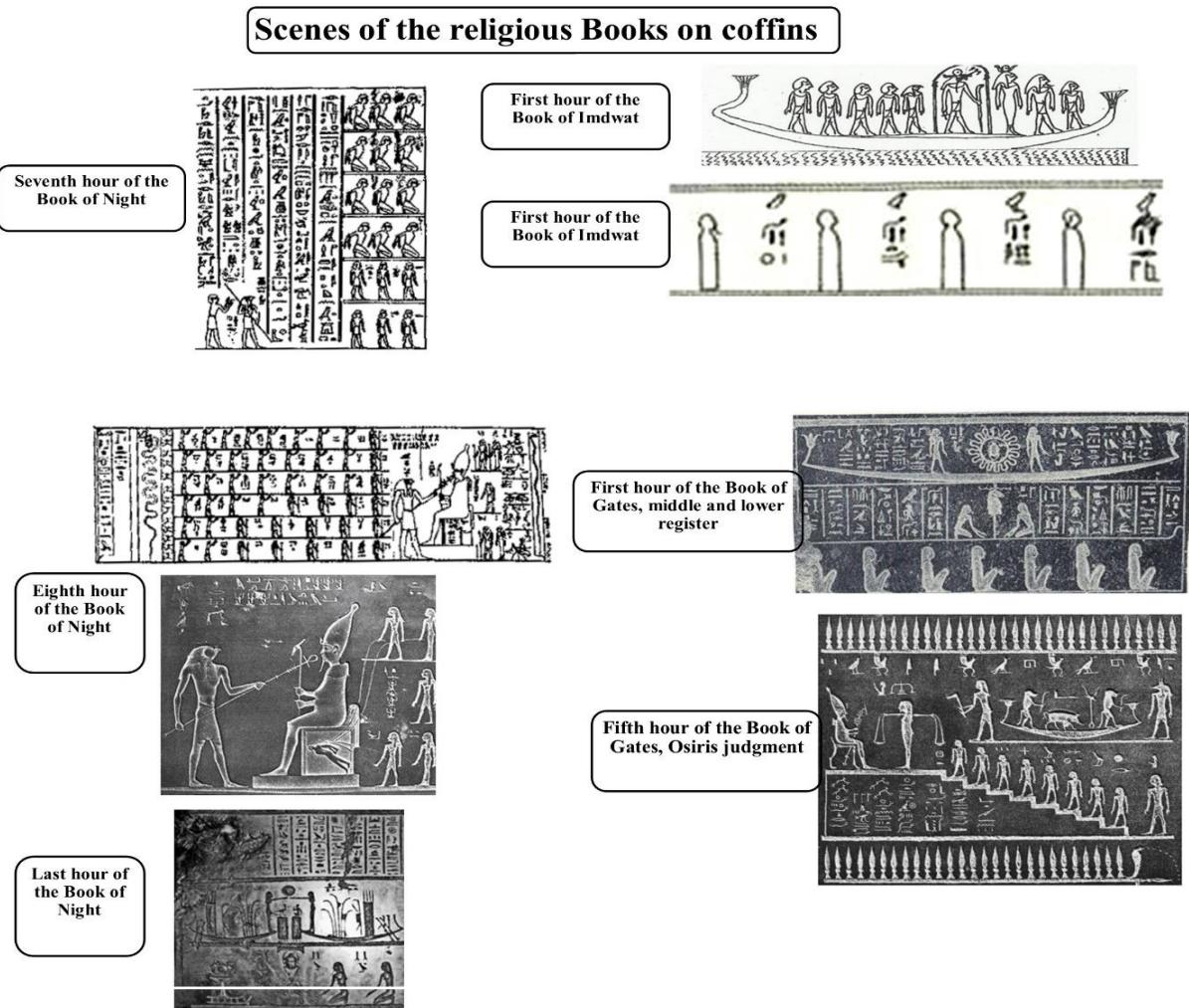


Fig.12. the scenes of religious books on the lid's coffin of LP, author's design

1st hour of the 1st scene on the book of Imdwat, after W. Budge., *The Egyptian Heaven and Hell*, vol. I, *The book of Ám-Tuat*, London (1905). p. 3.

1st hour of the 2nd scene on the book of Imdwat, after W. Budge., op.cit, p.5

5th hour of the book of Gates, after, Manassa, C., ‘*The Judgment Hall of Osiris in the book of Gates*’: RdE. 57, (2006), pl.16

7th hour of the night Book, after, Manassa, C., *Late Egyptian Underworld Sarcophagi and Related Texts from the Nectanebid Period*, part II, Wiesbaden (2007). pl.123.

8th hour of the Night Book on the ‘BM. EA 1504’, after, Manassa, C., op.cit, (2007), pl. 137



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الملامح الدينية والفنية لتوابيت الأفراد خلال العصر المتأخر بالتطبيق على تابوتين

بمتحف الغردقة

تامر فهيم

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الملخص

معلومات المقالة

الكلمات المفتاحية
الغردقة؛ توابيت؛ ديني؛
فني.

لا شك أن التوابيت قد مثلت أهمية كبيرة في معتقدات المصري القديم واعتبرها هي الحامي للجثمان وهي التي تساعده في العبور إلى العالم الآخر، وذلك يفسر اهتمامه الواضح بتفاصيل هذه التوابيت على مر العصور، ويقدم مؤلف البحث تطور هذه الملامح الدينية والفنية لتوابيت الأفراد خلال العصر المتأخر، ذلك بالتطبيق على تابوتين بمتحف الغردقة الجديد وعينة أخرى لتوابيت منشورة وذلك للمقارنة، ويقدم البحث من خلال المنهج الوصفي والمقارن أدلة على تطور توابيت الأفراد على المستويين الفني والديني مع وجود عوامل لابد من وضعها في الاعتبار عند الدراسة منها مكانة الشخص المتوفى والمكان الجغرافي، فالتابوبت التي تصنع للأفراد في الجيزة لا تشبه فنياً التي تصنع في إهناسيا أو أخميم وغيرها من العوامل الهامة. ويستنتج مؤلف البحث أن توابيت الأفراد خلال العصر المتأخر ابتداء من الأسرة 21 كانت في قمة ازدهارها الفني ثم خلال الأسرة 22 بدأت في الانحدار على المستوى الفني ومع الاكتفاء بتمثيل بعض المشاهد الدينية، وعاودت مرة أخرى توابيت الأفراد في الظهور خلال الأسرتين 25 و 26 مع عودة ما يعرف بـ "روح الماضي" من حيث الرجوع إلى تصميم غطاء التابوت بشكل يحاكي التوابيت الحجرية التي صنعت خلال عصر الدولة القديمة، وأخيراً تبقى التوابيت خلال الفترات الباقية من الأسرة 27 حتى الأسرة 29 خالية من الجمال الفني والإبداع الذي ظهر خلال عصر الدولة الحديثة مع تقليد الكثير من المشاهد الدينية بطرق فنية غير دقيقة وتعبر عن عدم احترافية الفنان.

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