

## Unpublished Anthropoid Wooden Coffin of *Padiatum* at Beni-Suief Museum

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### ARTICLE INFO Abstract

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The ancient Egyptians had paid attention to death and resurrection. They have faced many difficulties, including how they will preserve the body of the deceased, whether through embalming or a safe place for burial, providing the deceased with protection to arrive the netherworlds easily. This paper aims to study and date an unpublished anthropoid wooden coffin of *Padiatum*, who lived during Late Period; it is now preserved at *Beni-Suief* museum under registration Num 1245. This anthropoid coffin was found during excavation in *Sediment el-Gabal*. The authors are the first people who will deal with dating this coffin in an academic method through iconography and text study. The dating of the coffin has not been identified previously. So, the authors could date this anthropoid wooden coffin based on decorations and texts analyses; the authors will introduce more evidence to prove the argument dating of this anthropoid coffin. Neither surveying nor comparing the decoration and scenes techniques have been done by authors. The paper, then, compared these decoration features on the coffins which are extracted from *sediment el-Gabal* and results are discussed. This paper is developed using analytical and comparative approaches based on document and decorations analyses. Moreover, major similarities and differences among decorations on this coffin and other techniques have been resulted. The paper concluded that this coffin with these decoration patterns was executed through Late period of Egypt. The level of implementation of these decorations and inscriptions are typical to the period of end of Late Period. It can approximately be dated from 26<sup>th</sup> to 30<sup>th</sup> Dynasty.

### Introduction

According to ancient Egyptian beliefs, the coffin is the most important element in the funerary furniture.<sup>1</sup> Based on Egyptian Mythology,<sup>2</sup> the coffin isn't only the container of the corps from any danger or difficulties, but also it is considered a bridge to everlasting life. It had played an important role protecting the deceased from evil spirits. The study of coffins demand from authors an understanding of the changing ancient Egyptian perspectives on death and rebirth, social structure, economic system from time of time. There are Egyptologists<sup>3</sup> interested in coffins during Late Period; they had much more publications in this field.

Actually, the ancient Egyptians considered the anthropoid coffin the development of sarcophagi from ancient time; there are many phases of this development reaching to the anthropoid shape which identified with God *Osiris*<sup>4</sup> who is represented in his mummy wrapping. The ancient Egyptian had considered the coffin the connection and portal of the deceased and the world of living. It is a tool of communication, change the status of dead to be divinity passed into the afterlife.<sup>5</sup> They considered it as the images of gods and goddesses whom support the deceased during his journey in afterlife. According to ancient Egyptian

beliefs, it is a womb for the deceased as egg swHt inside the womb and he could rebirth and get out from this womb as born child.<sup>6</sup> The anthropoid coffin includes three parts; it starts with the lid, the body case and the cartonnage which is mummy's mask covering the head and upper chest. During New Kingdom, the anthropoid is considered the container of the body and became more popular.

The coffins of elites are formed in symbolism shapes such as cartouche during 18th Dynasty. Dorman<sup>7</sup> pointed out that the coffins in shape of cartouche for individuals as simulating to whom live in royal palace. Ikram<sup>8</sup> argued that the coffins of individuals during 22<sup>nd</sup> Dynasty were formed in shape of falcon.<sup>9</sup> The coffins in ancient Egypt referred to the incarnation of goddess *Nut*,<sup>10</sup> who played obvious role in late period on the coffins of individuals. Ancient Egyptians thought that *Nut* will grant them the eternity like stars *imAwx sk*.<sup>11</sup> Schoot<sup>12</sup> pointed out that Egyptians used the name *mwt* on the coffin as a relation to goddess *Nut* and her role in protect the deceased.

The anthropoid wooden<sup>13</sup> coffin of *Padiatum* had been discovered in *Sediment*'s excavation; now it displays at *Beni-Suief* museum and has been registered R.N. 1245. The coffin consists of three main parts: the anthropoid lid and the body case itself. This coffin belongs to *Padiatum*, the high priest in *Sediment* necropolis whose name appears in two places of the coffins. As was previously mention, this coffin consists of three main parts (**fig. 2**); the lid, case and cartonnage; all of them are made out of cedar wood.

The first part, the lid, is the shelter for the whole coffin; it takes the anthropoid shape and carries the majority of decorations and texts of *Padiatum* on both sides. The second part is the container of the corps of *Padiatum*; it is designed to be as shelter for the corps; unfortunately, it didn't bear any kinds of decorations.<sup>14</sup> The mummy of *Padiatum* is wrapped with shroud then bandages of linen as kind of more preservation for the mummy. The last part is the cartonnage in gilded layers with tripartite hair wig in blue color with facial features which are typical to the facial features on the lid with *Udjat* eyes,<sup>15</sup> it plays important role as main elements on coffin decorations from end of New Kingdom to end of Late period; it refers to the continuous communication between the deceased and the external world; also, it is a symbolism to sacrifice of god *Horus* in his quarrel with *Seth* according to the mythology of *Osiris* and *Seth*. The two eyes also were used by Egyptians to push evils away from the deceased during his journey in afterlife, fleshy mouth and cheekbones.<sup>16</sup>

### **General Description:**

**Owner:** *Padiatum PA Di Itm*

**Title:** there is no title or epithets.

**Family:** his father is called *SAdw xt*

**Dimensions:** Height: 175 cm    Width: .35 cm    Depth: .26cm    Width of face .32cm  
Width of feet: .35cm    length of feet: .34cm

**Provenance:** excavation of *Sediment el Gabal*- Ehnhasia- Beni-Suief.

**Museum:** Museum of Beni-Suief- Egypt.

**No of register:** No. 1245

**Material:** Cedar wood.<sup>17</sup>

**Status of preservation:** good, except some parts on head and inscriptions, feet.

**Dating:** Late period<sup>1</sup>

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<sup>1</sup>The authors offer deeply thanks and gratitude to professors who revise and help this paper; prof Naguib Kanawati, prof. Mofida el Wishahy and Pearce Paul Creasman; for their efforts and arguments, that benefit the authors to publish this coffin. This dating is according to the museum registration; but authors will date this coffin through content and texts analyses; comparing the coffin with counterparts

**Parts of coffin:** Three parts; lid, case and cartonnage.

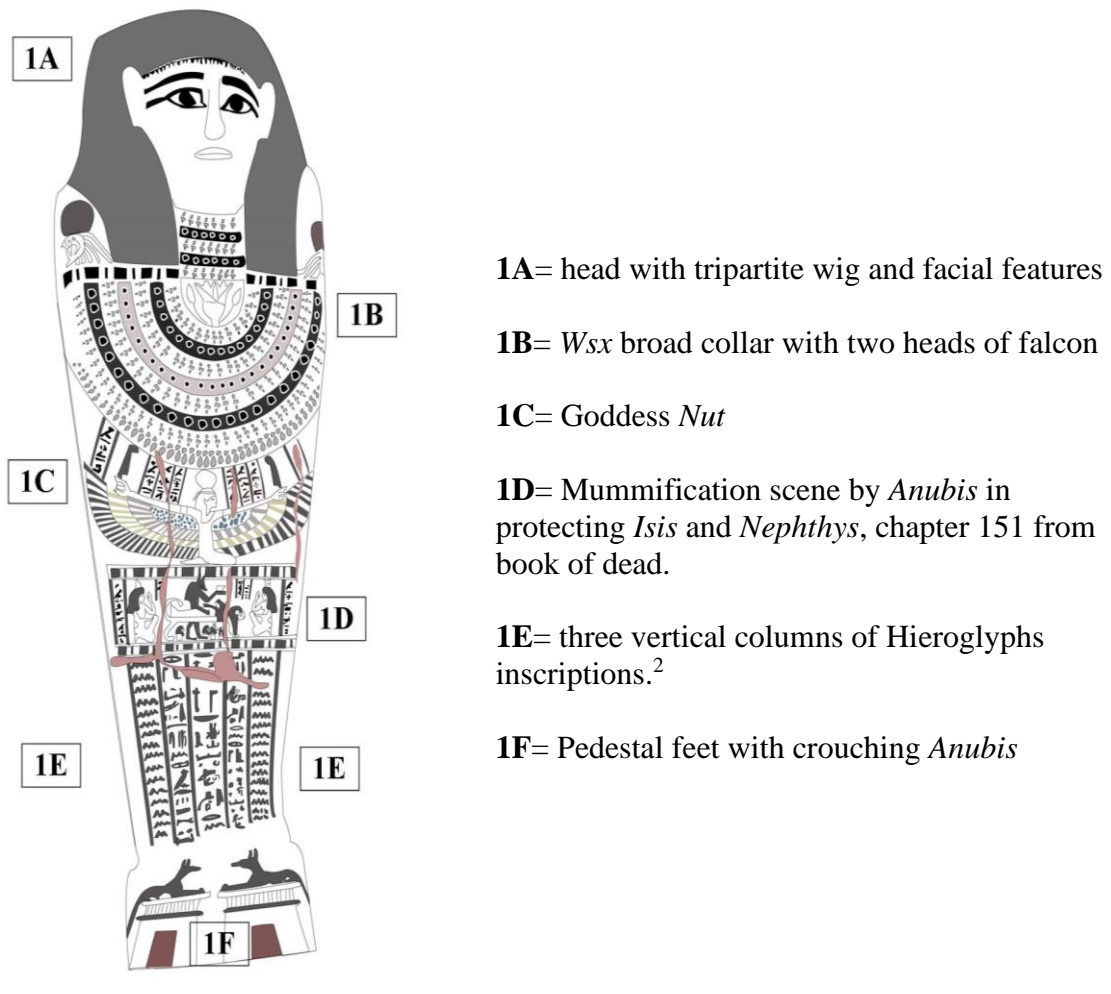
**Headdress:** tripartite hair wig in black and blue color.

**Jewelry:** *Wsx* broad collar extend approximately 5 cm to the chest.

**Inscriptions:** there are two important hieratic amulets no.145 with 156 from Pyramid texts.

**Colors:** there are many colors on coffin of *Padiatum*, black, blue, green, red, yellow and white.

**Description:** Anthropoid coffin, decorated in polychrome.



**Fig.1.** Coffin of Padiatum, Beni-Suief Museum, facsimile by authors

## Descriptions

It is important to study the coffin of *Padiatum*; as mentioned previously, the coffin isn't only a container used to bury the corps, but also evidence to the materials and techniques used by Egyptians and the development of religious concepts.<sup>18</sup> The coffin of *Padiatum* is formed in anthropoid shape; it is made out of wood which is stuccoes and

<sup>2</sup>The inscriptions on this coffin is known as the Hieroglyphs abbreviated; it is considered mediation between the Hieroglyphic and the Hieratic; see, B.M. Carmela., *Hieroglyphics: The Writings of Ancient Egypt*, New York; Milan: Abbeville Press (English); Arnoldo Mondadori, Italian, 1996, p. 34–23.

painted,<sup>19</sup> and decorated in polychrome on a yellow background. It is colored with many symbolism colors such as brown, black and polychrome as a foundation for the whole decorations of the coffin.<sup>20</sup>

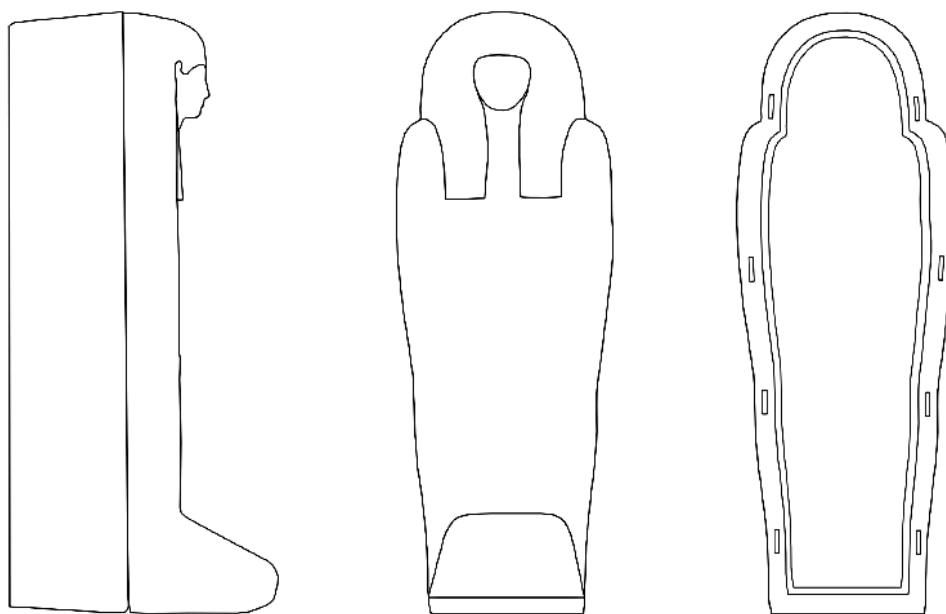
**1A** the whole surface of the coffin is covered with substance after finishing the decorations. The face is completely preserved and keeps all features of *Padiatum*. The cartonnage is the first part of the coffin; it was designed to carry the facial features of *Padiatum*. The cartonnage depicted the face in gilded. *Padiatum* is wearing a black tripartite hair wig; it is divided into two horizontal lappets on shoulders and chest. The facial features are painted in different colors; for example; eyes and eyebrows are lined in black. While the eyes and eyebrows are represented by black color and the rest of the features appeared gilded. Two ears were apparent outside the frontal of the lappets.

*Padiatum's* face is depicted with all details to guarantee keeping communicate between the world of the living and him. The face is lost its gilded layer which is covered the face during implementation. The nose is destroyed except for a small part; it should be noted that there is illproportion in representing the detailed features of *Padiatum's* face. It is designed to be tall with fleshy end; it looks like the nose of individuals during Third Intermediate period<sup>21</sup>. The long beard is also destroyed; it looks as if it is attached to his lower chin.

**1B:** *Padiatum* appears wearing a multi-rowed, beaded *Wsx* collar; it is designed to be like floral collar with rows of faience beads<sup>22</sup>. It consists of three layers then fixed on the chest by back part. There is a head of falcon on each side of the collar as symbolism of god *Horus* and sun disk on its head (**fig 1**).<sup>23</sup> The broad collar is typical to majority of the anthropoid coffins which were carried out during New Kingdom, but the implementation of this collar during Late Period, especially end of Late period from 26<sup>th</sup> Dynasty to 30<sup>th</sup> Dynasty became poor and inaccurate<sup>24</sup>.

The collars of *Padiatum*<sup>25</sup> are divided into many layers beginning with a straight part between two lappets; the collar starts with a raptor which is consist of *dots and hyphens* between each two dots; the background color is the blue and yellow and the line which separated between the each register is colored with red line. After the upper part of the collar, there is a representation of lotus flower as symbol of resurrection and rebirth to the deceased of the anthropoid coffin. After Lotus flower, there are 4 registers of decorations; they took the curved shape; the whole decorations on the collar are the same; it consists of circle like dots and strokes separated between them ÷ on yellow background. There are three separated curved straps with circle decoration with blue and red colors. The last part of the collar is considered water droops with raptor- shape in blue colors.

It can be concluded from the implementation of the decoration of the collar that this coffin dated back to the end of Late period from 26<sup>th</sup> Dynasty to 30<sup>th</sup> Dynasty. During this period the same inaccuracy decorations had been spread on the wooden coffins of high ranks individuals.<sup>26</sup> The design of the collar's decorations is the same of the *Padiatum's* coffin of *Sediment*; it is a very deep broad collar reaches from below the shoulders to just below the waist, springing from a pair of very large raptor-form terminals. The decorations of the collar end with raptor-shape typical to water droops then there are two horizontal lines with decoration.<sup>27</sup>



**Fig.2.** coffin of *PA di Itm*, Beni-Suief Museum with 3 parts,  
facsimile by authors



**Fig.3.** parts of coffin of *PA di Itm*, Beni-Suief Museum with 3 parts  
Photo taken by authors

**1C** there is a representation of goddess *Nut* as a full lady with sun disk on her head; she is represented kneeling pose with her outstretching wings and stretching arms; she is holding one feather in each hand. *Nut*'s representation is colored in blue, yellow and red.<sup>28</sup> *Nut* had played an important role in ancient Egyptian pantheon; her role had increased during the end of Late period on coffins of non-royal associated with goddess *Isis*, *Nephthys* and *Osiris* in mythological cycle.<sup>29</sup>

**1D:** the main scene on this anthropoid coffin of *Padiatum* is the mummification process which had been done by god *Anubis*.<sup>30</sup> This scene is considered popular or common on anthropoid coffins of individuals from end of Middle Kingdom. The scene is surrounded by two vertical columns of hieratic inscriptions bearing the name and titles of *Padiatum*. The scene displays the deceased man *Padiatum* on his funerary couch takes the lion's head; there are four sons of *Horus* under the couch.

Then god *Anubis* appears standing pose as a patron of mummification in black color, except the mask in blue color; one of his hands on the deceased, while the other is holding a cup; the scene is surrounding by two protective goddesses *Isis* and *Nephthys*; both goddesses appear kneeling pose, putting one of her hands on knee while the other in front of face. The authors argue that the scenes of mourners in general was common in ancient Egyptian beliefs, it is known that this scene on the coffins depicted god *Anubis* in middle and both goddess *Isis* and *Nephthys* helping him; it had symbolism meaning in protect, help and provide the deceased with all his needs during his journey in the afterlife (**fig. 6**).<sup>31</sup>

According to ancient Egyptian beliefs the body container is used to protect the deceased's corpse. Coffins from 18<sup>th</sup> to end of 30<sup>th</sup> Dynasties usually include a representation of goddess *Nut*; its location differs from coffin to another but the majority is depicted in body container inside (**fig.5**). God *Anubis* and goddess *Isis* and *Nephthys* at the coffin's head all of whom provided the deceased with power against power of malice in afterlife<sup>32</sup>

**1E:** The inscriptions of the coffin are written by hands in black ink in an inaccurate manner; there are three vertical columns; they are surrounded by line of multi-colored tile pattern (red- blue- yellow and green). The three vertical hieratic inscriptions held the titles of *Padiatum*;<sup>33</sup> they are surrounded by column of decoration in shape of water wave which refer to the ancient Egyptian word; the inscriptions from 1 to 3 start with

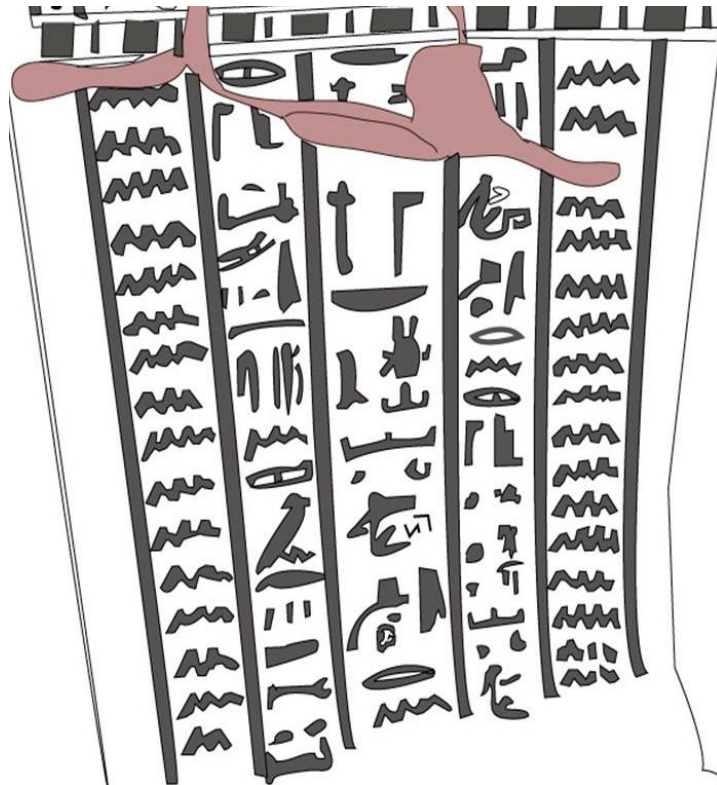
*Dd mdw in hAy imAxw xry n Asir nTr xnty Imntt nb Ddw nTr sA nb AbDw hAy  
imAxw Xry n Asir bA di Itm n ms n SAdw(?) Xt,*

The inscriptions mean:

*'O, the innocent deceased Wsir, the revered in front of Osiris, the great god, who was in west (presented on west), lord of Abydos, great god. O honorable in front of Osiris PA di Itm who born from SAdw xt .... '*

**1F:** the last part of the coffin is the feet of *Padiatum* which are formed as rectangle pedestal; it is carved in wood in an unskillful way, there are the two representations of crouched jackal of god *Anubis*;<sup>34</sup> each one is facing each other. The jackal is represented on the base in ill proportion and was implemented inaccuracy way. He is depicted in black color which refers to regeneration, life, the soil of the Nile River, and the discoloration of the corpse after embalming.<sup>35</sup>

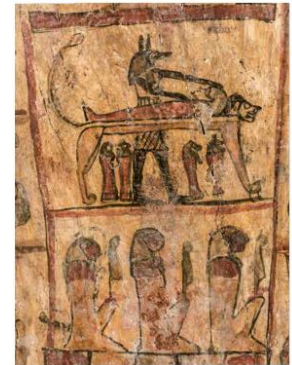
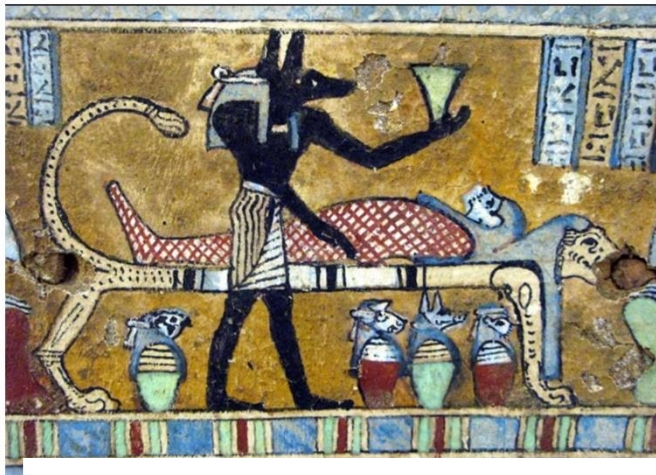
The coffin lid of *Padiatum* has a pedestal under the feet; which is decorated in polychrome with *ank* and *wAs* motifs.<sup>36</sup> The coffin of *Padiatum* carried many images of symbolic meaning such as; *ank*, *WAs* motifs; but indeed, the artistic quality of these decorations needed more accuracy and professionalism.<sup>37</sup>



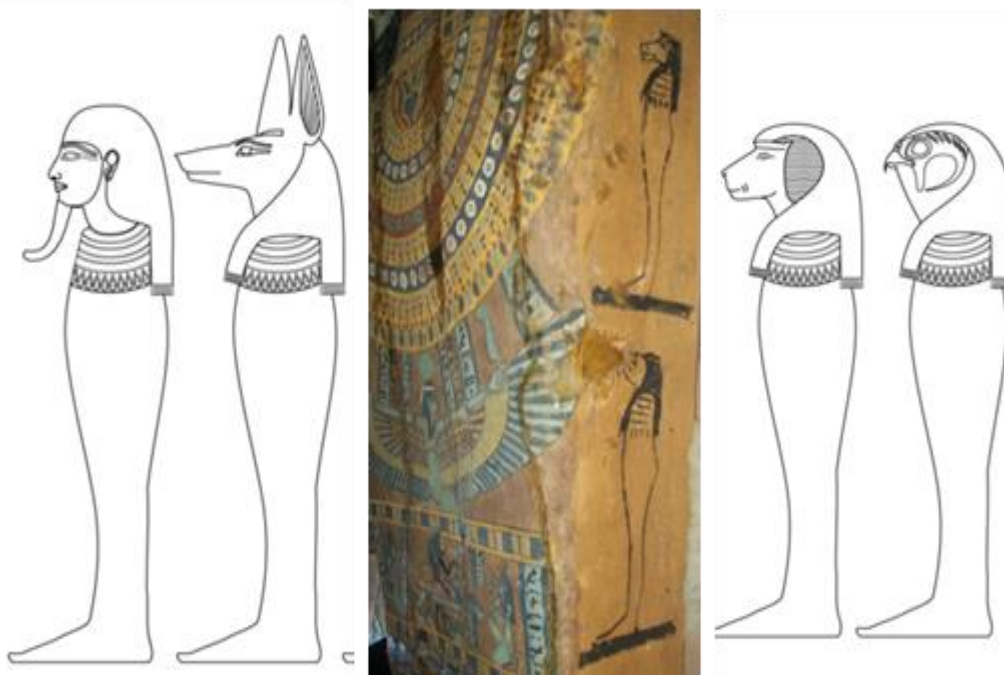
**Fig.4.**A representation of goddess Nut with outstretching wings in protection the owner of coffin's Padiatum, Beni-Suief Museum, 1245.



**Fig.5.** A representation of goddess Nut on coffin in Leiden Museum, AMM Leiden. AMM 5-e 5-e, after M. Luca., 'Texts and Iconography of Padiamun's Coffin in the Liverpool Museum', *Birmingham Egyptology Journal*, 2016, 4, p.10-61.



**Fig.6.** A representation of mummification process by Anubis in presence of Isis and Nephtys from different coffins, from coffins of Late Period, after M. Luca., 'Texts and Iconography of Padiamun's Coffin in the Liverpool Museum', *Birmingham Egyptology Journal*, 2016, 4, p.10-61.



**Fig.7.** A representation of four sons of god Horus, coffin of Padiatum, Beni-Suief museum, 1245, drawn by authors

On the exterior side of the lid, there are a representation of Horus' sons; they are drawn on the coffin as follows: god *Imseti* is represented as human being with man head; god *Duamutef* is represented with head of jackal. God *Hapi* is represented with baboon head; finally, god *Qebhsenuf* with falcon head. The arrangement of the sons of god Horus are as follows; on the right hand of the coffin are represented god *Hapi* with baboon head inked black on the wood standing pose without any decoration, then below god *Qebhsenuf* with falcon head. On the left-hand side of the lid included god *Imseti* with human head; god *Duamutef* with jackal Head<sup>38</sup> (**fig.7**).



It is worth noting that the coffins of elites after the end of the New Kingdom, the four sons of god *Horus* are represented on both side of the lid; in addition to the two protective goddesses *Isis* and *Nephthys*. But maybe it isn't usual on coffins of non-royal during New Kingdom to be represented goddess on the back of the lid; it became popular from Late period, especially as kind of use all space of the coffin and to more protection. On the back of the lid there is a representation of goddess *Nut*.<sup>39</sup> Unfortunately, the inscriptions which surrounded the shape of the goddess are inscribed in an inaccurate and unclear way to prove the name of goddess, but the authors depend on previous dated coffins; it is sure that the decoration program of coffins of elites during end of Late period depict goddess *Nut* in many poses on coffins, because she had important role helping deceased in afterlife.<sup>40</sup>



**Fig.8.** A representation of Goddess Nut on coffin of Padiatum, Beni-Suief museum, 1245, in compare with other coffins from Late period.

Designed by authors

**Fig.9.** coffin of Padiatum, late period, Beni-Suief museum, No. 1245  
Photo by authors



**Fig.10.** coffin of *Pedusiri* which looks like *Padiatum's* coffin in color, decorations, texts, end of the Late period, after P. Lila. *Mummies, Tombs, and Treasure: Secrets of Ancient Egypt*. New York: Scholastic, 1987, fig. 1

### Decoration Analyses

This coffin of *Padiatum* is similar to other coffins of the elite in ancient Egyptian civilization; they followed a specific plan for decorations and inscriptions that guarantee and ensure the deceased remains in the other world and its resistance to all elements of evil that want to obstruct his journey. The decoration program is started by the tripartite hair wig, then the *wsx* broad collar, also the ancient Egyptian ensure that some traditional scenes help the deceased to cross death and pass it to the afterlife, for example; scene of the mummification in the presence of god *Anubis* and the four sons of *Horus* and in the presence of *Isis* and *Nephthys*, and then the vignette of goddess *Nut* spreading its wings for protection.

The authors will discuss some important points helping in date the coffin of *Padiatum*. First, the cartonnage of the coffin was made out of wood then gilded; it had carried the facial features of the *Padiatum* with open eyes, which were typically to the *Udjat* eyes of *Horus*; it played with other senses tools of communication with the outer world. They had believed that he could see, hear and smell; also, during ritual of opening of Jaw all senses will work again meaning that the dead will resurrect.

The *Wsx* broad collar of *Padiatum* was the typical collar of non-royal during late period; but the authors argue that the implementation of the collar with faded colors may render to the end of Late period, especially from the 26<sup>th</sup> Dynasty to 30<sup>th</sup> Dynasty, where the kings settled in *Ehnhasia* with their high officials. The design of this collar is considered common for high officials during this time as leaf design in red and pale green on yellow background then a circular design with white color on different background, such as; blue and red.<sup>41</sup>

The register of goddess *Nut* is so popular on the non-royal coffins during New Kingdom then Late period. The *Nut's* representation is the guarantee for the deceased to be judged in fair way and goddess *Maat* helps him to overcome the difficulties in afterlife. Definitely this scene always preceded the scene of embalming. *Nut* always was depicted as full lady with sun disk on her head, holding the feather in each hand referring to her symbol as goddess of justice. The artist was skillful enough in using more colors in this register such as yellow, red, blue on faded creamy background. The authors conclude that the representation of goddess *Nut* not look like its representations on coffins of New Kingdom, but the execution was lack of experience and sufficiency. The scene is accompanied by a formula of pyramid text no.145 with 156.

**'Dd mdw hA Wsir PA di Itm mAa xrw psS n.s mwt. k Nwt Hr. K m rn. s n StAt pt rdit n.k aw. k m nw. k n sf nn sxn n.k im n xt. k Dw r.k'**

The meaning of this formula is

*'O, the innocent deceased, goddess Nut your mother is upon your head. Her name is in the hidden sky; she gives you your hands in your home (resurrect you with all parts of body) without you search, without getting bad'.<sup>42</sup>*

The mummification process on the coffin of *Padiatum* is the same of Osiris embalming process after his death, according to myth of Osiris and Seth; this vignette is accompanied with texts start with *Dd mdw* (words spoken). *Anubis* is represented holding the bow in left hand; it was associated with his title as (*sH nTr*) the tent of purification. This scene was represented in majority of non-royal coffins from end of Middle kingdom to end of Late period in little different details. The best accurate examples for this vignette dated back to New Kingdom,<sup>43</sup> especially the Eighteenth Dynasty; then the scene's implementation became more inaccurate from Third intermediate period and Late period, except the coffins of Twenty- Sixth Dynasty.

As the authors mentioned previously that the ancient Egyptian religion had obvious effect on decorations of coffins during Late period. All decorations had carried meanings and symbolism, for example goddess *Nut* with four sons of god *Horus* are the main elements of any coffin during Late period<sup>44</sup>. The four sons of god *Horus* had appeared from Pyramid texts; their role become clear in protecting the viscera of the deceased<sup>45</sup>.

*Imsty* one of four son of god *Horus*; he is responsible for the liver; he appears in form of wrapped man; he is associated with goddess *Isis*. He is depicted on anthropoid wooden coffins during late period on left hand side as man in blue flesh and green face; wearing red collar<sup>46</sup>.

*qbH snw.f* is the second son of god *Horus*; he is responsible for intestines; he is depicted as man with falcon head and sometimes as mummy with headed falcon; he is associated with goddess *Serkt* on the left hand side of the wooden coffins; he appears as man with blue flesh and black hair wearing a short kilt<sup>47</sup>

The representations of four sons of god *Horus* are in two different locations on this coffin; firstly, on lid of the coffin under the embalming's funerary bed as canopy jars. Secondly, they are represented on the side of the lid in black standing as protectors to the embalming and burial process; their role was attested from the pyramid texts.<sup>48</sup> Their role according to the Egyptian myths to resurrect and revive the dead.<sup>49</sup>

It is worth noting that the coffin, like the coffins of 18<sup>th</sup> Dynasty, included goddess *Nut* on the chest of anthropoid coffin, four sons of god *Horus*, *Anubis* on the lid, *Isis* and *Nephthys*; all of them played important role in protect deceased. They had formed a powerful against evils which may face the deceased in afterlife. The god *Osiris* and the all other mention gods and goddesses on the coffin of *Padiatum* are painted on the lid of the coffin in symbolism colors, referring to the unification between these gods and deceased.

A new fashion had appeared on the coffins of elites of Late period the representation on the back of the coffin; may it render to the economic status more than the religious aspect; on the coffin of *Padiatum Nut* is represented as full lady standing on her pedestal with tripartite hair wig and solar disk; her body is wrapped with straps dress. Despite the unclear representation of *Nut* on this coffin, the artist tried hard to prominent all her features such as the stars on her dress and the solar disk inked red.

### Text Analyses

The first observation on the inscriptions is the way of implementation, which is distinguish with inaccuracy. It is carried out with black ink in 3 vertical columns. The texts are preceded by the *Dd mdw* which is related with the four sons' god of *Horus*; their figures are accompanied by the *Dd mdw* rites recited by them.<sup>50</sup>

The title *sH nTr* (tent of purification) and the god *Anubis* was drawn on this coffin by unclear signs. The first appearance of this title dated back to Old Kingdom.<sup>51</sup> The title was related to *Anubis* as a purifier to the deceased during embalming process.<sup>52</sup>

The ancient Egyptians were keen in registering religious and cultic texts which serve as a shelter for the deceased in afterlife. The title of *Osiris* as *Xnty.imnty* are written in ancient Egyptian language with two types and are followed by two typical titles *nb Ddw anD nb AbDw*.<sup>53</sup> From the titles of *Osiris* on this coffin and the position of the *Osiris's* name in the formula help authors as criteria of dating.

Goddess *Nut* is accompanied by a cultic text of dedication which refer to her control on deceased as her mother in afterlife, it was written as:

*'Dd mdw in Nwt ink mwt. k kni n.i nfrw. k wnn. i m sA. k Wsir'*

It is translated as:

*'Spoken words by Nut, I am your mother, I am who embrace you as a winner, while I am a protector of you as Osiris'<sup>54</sup>*

the important role of *Nut* on coffins of elite during Late period is obvious from this formula; and its representations were varied on these coffins either a full lady with sun disk on her head inside the coffin or a big star with sun disk (**fig 8**).

### Conclusion

Although, the texts on the *Padiatum's* coffin didn't allow for authors more studies for etymology such as; titles, epithets. However, the executions style of the decorations and scenes with inscriptions may give us the most features of the coffin period date. After accurate comparison between *Padiatum's* coffin and Mummy Coffin of *Pedusiri*<sup>3</sup> (**fig 10**); authors can conclude that this coffin dated back to end of Late period, especially the end of 26<sup>th</sup> Dynasty to 30<sup>th</sup> Dynasty. It is clear from comparison the obvious similarities between both coffins in execution the decorations; for example, the broad collar with same layers and same colors; then the outstretching goddess *Nut*, but in *Pedusiri* coffin may the scene is more accurate in compare with *Padiatum's* coffin. The thing that confirms the date of *Padiatum's* coffin with the same period of *Pedusiri's* coffin the scene of embalming the deceased in presence of god Anubis; the both scenes were executed with same details and colors. The arrangement of the decoration of the scenes on the coffin of *Padiatum* are the same of *Pedusiri's* coffin; also, the feet pedestal and all religious emblems such as; *Ank*, *Was* signs.

During Late period; it is known that the Egyptian kings and individuals did their best to rebirth their ancestors' glorious. All the artistic products during Late period are simulated the old tradition types in Old, Middle and New Kingdom; probably as type of nostalgia. The individuals had produced their coffins in low- quality either decoration or texts, but these coffins are executed decorations and text programs which are put from Old Kingdom, then continued by little innovation to end of history. Between end of 26<sup>th</sup> -30<sup>th</sup> Dynasties, the materials and colors of the *Padiatum's* coffin could tell us the economy and status of the *Padiatum* who may settle at *Ehnhasia* region near to *Sediment* cemeteries; the ancient Egyptians during end of the Late period used many distinguish technique in manufacturing the coffins.<sup>55</sup> They use one slab of wood in forming the lid then they use interlock system in fixing the lid with the case.<sup>56</sup>

We have to keep in mind that the decoration on the coffins during end of the Late period was based on prepared plan; it aims to protect the deceased in his journey to afterlife; it starts from the rectangle shape of the coffin with two protective goddess *Isis* and *Nephtys*.<sup>57</sup> the execution of the four sons of god *Horus* are also appeared regularly on both coffins (**fig**

<sup>3</sup> Coffin of *Pedusiri* is now preserve in Milwaukee Art Museum, Michigan, location Gallery 1, it dates back to Late Period or Early Greco-Roman Period; date ca. 500–200 BC; it is a medium plastered, polychromed, and gilded wood size; its measurement About 7 feet tall and 2½ feet wide accession number m1967.2; for more information see; P. Lila. *Mummies, Tombs, and Treasure: Secrets of Ancient Egypt*. New York: Scholastic, 1987, fig. 1; W. Laurie., 'Mummy Coffin of *Pedusiri*'. *Building a Masterpiece: Milwaukee Art Museum*, 47. New York: Hudson Hills Press, 2000.

9-10); they referred to protection; also, it should be noted that number 4 in ancient Egyptian religion refers to perfection and to four sides of cosmos.<sup>58</sup>

Probably, the decorative program of the *Padiatum's* coffin is similar to *Pedusiri's* coffin. By depth study, it is be noted that numerous interesting features, which could be summarized as follows: The polychrome yellow color is dominated on the both coffin's colors; it became a typical background from end of 18<sup>th</sup> Dynasty to end of 30<sup>th</sup> Dynasty; it refers to the sun god and the unification of the deceased with god Re. Arms were no longer carved onto the lid; this style of this coffin had appeared during the reign of king Osorkon I (who from Libyan origin) and continued to end of 30<sup>th</sup> Dynasty.<sup>59</sup> During end of Late period the coffins of elite Egyptians are remarked with many simple and variable decorations; compare with coffins of beginning of Late period.

There is an important feature on this coffin which may help the authors for dating this coffin to end of Late period, especially the end of 26<sup>th</sup> to end of 30<sup>th</sup> Dynasty. All dated coffins of this period are distinguished with tight cartonnage body container with lacing (leather) of twine up the back; this type of innovation in material of coffin had happened during end of the 26<sup>th</sup> Dynasty for hard economic reasons and scarce of wood. on coffins of Egyptian elites during the end of the Late period, it can be noticed the decoration of back side of the case with goddess *Nut* as full lady with solar disk on her head.<sup>60</sup> The coffins of 26<sup>th</sup> Dynasty were distinguishing with disappearance the crossed arms on chest<sup>61</sup> goddess *Nut* was the domination on the coffin's decoration with other protective gods and goddesses.

Finally, despite the apparent lack of epithets and titles on *Padiatum's* coffin and lack of quality, as well as the poor artistic level which the decorations are executed. The authors argue that this coffin of *Padiatum* is dated back to the end of the Late Period, especially, the end of the 26<sup>th</sup> Dynasty to 30<sup>th</sup> Dynasty; for several reasons including; the clear similarity between a coffin of *Padiatum* and *Pedusiri's* coffin in material and color, also, the number of pieces made up for it, then the arrangement and implementing the scenes on the lid of the coffin. The coffin of *Pedusiri* is dated by the researchers by end of Late Period based on many evidences. Moreover, the authors introduce addition evidence to date the *Padiatum's* coffin by end of Late period, such as the representation of goddess *Nut* on the back of the coffin as new style of elite coffin during 26<sup>th</sup> dynasty then continued to 30<sup>th</sup> Dynasty.

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## Endnotes

<sup>1</sup> J. H. Patterson., and, C. Andrews., *Mummies: Death and Life in Ancient Egypt*, New-York, 1978, p. 35; K. M. Cooney, 'Gender Transformation in Death: A case study Coffins from Ramesside period Egypt', *NEA*, vol. 73, Issue 4, 2010, p. 230.

<sup>2</sup> The mythology of Osiris and Seth interpret that latter prepared a wooden coffin for his brother Osiris and invited him with others to banquet, then he executed his plan burying Osiris in this coffin; for more information see; S. Ikram., and A. Dodson., *The Mummy in Ancient Egypt: Equipping Dead for eternity*, London, 1998, p. 193; J. H. Taylor., *Egyptian Coffins*, London, 1989, p. 7.

<sup>3</sup> A few years ago, there are Egyptologists studied in focus the coffins with all details for example; G. Maspero, '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; K. M. Cooney, 'Gender Transformation in Death: A case study Coffins from Ramesside period Egypt', *NEA*, vol. 73, Issue 4, *ASOR*, 2010, p. 230; K.M. Cooney., *Cost of death*, 2007; idem, 'Changing burial practices at the end of New Kingdom, coffins, decoration's', *JARCE*, 2011; C. Manassa., *Late Egyptian Underworld Sarcophagi and Related Texts from the Nectanebid Period*, part I, Wiesbaden, 2007; A. Moret., 'Sarcophages de l' époque Bubastite à l' époque saïté', *CG 41001- 41041*, I, Le Caire, 1913

<sup>4</sup> P. Wallin., 'Celestial cycles Astronomical Concepts of Regeneration in the Ancient Egyptian Coffin Texts', Uppsala, 2002; J. Belmonte., & M. Shaltout., (eds), *In Search of Cosmic Order: Selected Essays on Egyptian Archaeo Astronomy*, Cairo 2009; A. Alford., *The Midnight Sun, the Death & Rebirth of God in Ancient Egypt*, London, 2004; H. Fischer., 'Fingers, Stars, and the 'Opening of the Mouth': The Nature and Function of the nTrwj-Blades', *JEA*, 79, 1993, J. Elias., *Coffin Inscriptions in Egypt after the New Kingdom*, III, Chicago, 1993, p.599; L. Buhl, *The Late Egyptian Anthropoid Sarcophagi*, Copenhagen, 1959, p. 70-71, 76-82; figs 32, 38-39, 41-43.

<sup>5</sup> K.M. Cooney., *Coffins, Cartonnages and Sarcophagi, A companion to Ancient Egyptian Art*, 1st edition, 2015, p. 270-292; idem, *cost of death*, 2007; H. Fischer., 'Fingers, Stars, and the 'Opening of the Mouth', *The Nature and Function of the nTrwj-Blades*', *JEA*, 79, 1993;



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<sup>6</sup> Wb. IV, 74. 3; L. H. Lesko., *A Dictionary of Late Egyptian*, II, New-York, 2002, p. 21; A. Gardiner., *The Admonitions of an Egyptian Sage*, Leipzig, 1909, p.54. §. 7-2.

<sup>7</sup> P. Dorman., *the Tombs of Senenmut*, New-York, 1991, p. 70; H. Willems., *the Coffin of Heqata: (Cairo JdE 36418): A Case Study of Egyptian Funerary Culture of the Early Middle Kingdom*, Peeters-Leuven, 1996, p. 251

<sup>8</sup> S. Ikram., and A. Dodson., *The Mummy in Ancient Egypt: Equipping Dead for eternity*, London, 1998, p. 193-194.

<sup>9</sup> Richard H. Wilkinson., *The Complete Gods and Goddesses of Ancient Egypt*. Thames & Hudson, 2003, p. 202; E.S. Meltzer., Horus. In D. B. Redford (Ed.), *The ancient gods speak: A guide to Egyptian religion*, 2002, p. 164

<sup>10</sup> S.H. Emma., 'Harpocrates and Other Child Deities in Ancient Egyptian Sculpture', *JARCE*, Vol. 14, 1977, pp. 55-58; H. George., *The Routledge Dictionary of Egyptian Gods and Goddesses*, Routledge. 2000, p. 110.

<sup>11</sup> S. Ikram., and A. Dodson., *The Mummy in Ancient Egypt: Equipping Dead for eternity*, London, 1998, p. 193; A. Rusch, 'Die Entwicklung der Himmelsgöttin Nut zu einer Totengottheit', *MVÄG*, vol. 27, Leipzig, 1922, p. 37; P. Remler., *Egyptian Mythology A to Z*, New-York, 2010, p.137.

<sup>12</sup> S. Schoot., 'Nut spricht als Mutter und Sarg' *RdE* 17, 1965, p. 81.

<sup>13</sup> The first appearance of anthropoid coffin dated back to First Intermediate period, end of 12<sup>th</sup> Dynasty the coffin is preserved in Fitzwilliam museum, no. E .88.1903; for more information see; S. Ikram., and A. Dodson., op.cit, p. 202-203.

<sup>14</sup> According to the ancient Egyptian beliefs; they had believed that this would be safe in high quality preservation. the body container was the portal between dead and world of living, for more information see; J. Assmann., '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, 1989, p.139; K. M. Cooney, 'Gender Transformation in Death: A case study Coffins from Ramesside period Egypt', *NEA*, vol. 73, Issue 4, *ASOR*, 2010, p. 230.

<sup>15</sup> HL 1, p. 274-48; P. Remler., *Egyptian Mythology A to Z*, New-York (2010), p. 24; J. Assmann., '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, 1989, p.139.

<sup>16</sup> Bernard V. Bothmer., *Egyptian Sculpture of the Late Period, 700 B.C. to A.D. 100: An Exhibition Held at The Brooklyn Museum, 18 October 1960 to 9 January 1961*

<sup>17</sup> M. Serpico; and R. White., 'Resins, amber and bitumen', in: *Ancient Egyptian Materials and Technology*, I. Shaw and P. T. Nicholson (Ed.), Cambridge, 2000, p. 431; R. Gale; P. Gasson; N. Herper and G. Killen., 'Wood', in: *Ancient Egyptian Materials and Technology*, I. Shaw and P. T. Nicholson (Ed.), Cambridge, 2000, p. 349.

<sup>18</sup> J. H. Patterson., and, C. Andrews., *Mummies: Death and Life in Ancient Egypt*, New-York, 1978, p. 35; A. Niwinski., and G. Lapp., 'Coffin, Sarcophagi, and Cartonnages', *the Oxford Encyclopedia of Ancient Egypt*, vol. I, Oxford, 2001, p. 280

<sup>19</sup> M. Serpico; and R. White., op.cit, Cambridge, 2000, p. 431; R. Gale; P. Gasson; N. Herper and G. Killen., 'Wood', in: *Ancient Egyptian Materials and Technology*, I. Shaw and P. T. Nicholson (Ed.), Cambridge, 2000, p. 349.

<sup>20</sup> The colors in ancient Egyptian beliefs had a distinguish symbolism; for example, white color symbolize to divinity; red color refers to authority and royalty; for more information see; Bunson, M. *The Encyclopedia of Ancient Egypt*, Gramercy Books, 1991; David,

R. *Handbook to Life in Ancient Egypt Revised*. Oxford University Press, 2007; David, R., *Religion and Magic in Ancient Egypt*, Penguin Books, 2003; Shaw, I., *The Oxford History of Ancient Egypt*. Oxford University Press, 2016; Wilkinson, R. H. *Symbol & Magic in Egyptian Art*, Thames & Hudson, 1999.

<sup>21</sup> Bothmer has pointed out that the nose of individuals during Third Intermediate period was inaccurate comparing with New Kingdom; it became tall with fleshy tip and small nostrils holes; see Bernard V. Bothmer., *Egyptian Sculpture of the Late Period, 700 B.C. to A.D. 100*, 1961, p. 87.

<sup>22</sup> The collar appears wide covering the whole shoulders; it is a multi-rowed, beaded Wsx collar; its design to be like floral collar with rows of faience beads; it bears many colors such as; blue, red, yellow and green; R. H. Wilkinson., *Symbol and Magic in Egyptian Art*, London, 1994, p. 89; G. Robins., 'Color Symbolism', *the Oxford Encyclopedia of Ancient Egypt*, vol. I, Oxford, 2001, p. 291.

<sup>23</sup> *Horus* on each side of the collar as a protective for the deceased during his journey; this type of *wsx* collar appeared from end of Middle Kingdom with development during New Kingdom in design and implementation, then in Late period the collar still keep its design but in poor execution; for more information see; C. Andrews., *Ancient Egyptian Jewellery*, New-York, 1991, p. 239-241; idem, *amulets of Ancient Egypt*, 1994, p. 23-24.

<sup>24</sup> During the Third Intermediate period the artistic objects did not execute in clever, profession manners, while during Kushite, Saite and Persian the Egyptian kings restore the past glorious of Old Kingdom and Egyptian art was known with innovations and traditions; A. Moret., 'Sarcophages de l' époque Bubastite à l' époque saïté', *CG 41001- 41041*, I, Le Caire, 1913, p. 206-7.

<sup>25</sup> There are many types of collars in ancient Egyptian art either daily life or cultic one; according to Egyptian beliefs the wearer of this collar would be protected from evil spirits. The collars on cartonnage of coffins varied in measures and decorations but all of them were designed in traditional basic shape; it consists of many layers of decorations either geometric or plants ending with flower buds or raptors; for more information see; B. Scheel, '*Ptah und die Zwerge*'. In Altenmüller, Hartwig; Germer, Renate (Eds.). *Miscellanea Aegyptologica: Wolfgang Helck zum 75. Geburtstag*. Hamburg: *Archäologisches Institut der Universität Hamburg*, 1999, p. 159–164; E. Brovarski, '*Old Kingdom beaded collars*'. In Phillips, Jacke (Ed.). *Ancient Egypt, the Aegean, and the Near East: Studies in Honor of Martha Rhoads Bell*, Van Siclen Books, 1997, p. 137–162.

<sup>26</sup> This coffin which is now preserved on Medelhavsmuseet Collection under No. MM 13940.

<sup>27</sup> C. Andrews., *Egyptian Mummies*, London, 1984, p. 31; E. Wilson., *Ancient Egyptian Designs for Artists and Craftspeople*, London, 1986, p.14.

<sup>28</sup> There is a mummy coffin which belongs to *Pedusiri*, the chest area, including the goddess *Nut* with outstretched wings, in plastered, polychrome, and gilded wood, Egyptian late dynastic, circa 500 - 25 B.C.E. Milwaukee Art Museum, Wisconsin, M 1967.20. See; A. Erman, et al., eds., *Wörterbuch der Ägyptischen Sprache*, 1957, p. 214; Billing, N., *Nut: The Goddess of Life: In Text and Iconography*, Department of Archaeology and Ancient History, Uppsala University, 2002.

<sup>29</sup> A. Piankoff, '*the Sky Goddess Nut and the night journey of the Sun*', *JEA* 20, 1934, p. 57-61; A.M. Roth, '*Fingers, Stars and the Opening of the Mouth: The Nature and the Function of the NTri Blades*', *JEA* 76, 1992, p. 113-147.

<sup>30</sup> G. Hart., *the Routledge Dictionary of Egyptian Gods and Goddesses*, New York, 2005, p. 25

<sup>31</sup> J. H. Patterson., and, C. Andrews., *Mummies: Death and Life in Ancient Egypt*, New-York, 1978, p. 35; idem, *Egyptian Mummies*, London, 1984, p. 4; A. Niwinski., and G. Lapp., 'Coffin, Sarcophagi, and Cartonnages', the *Oxford Encyclopedia of Ancient Egypt*, vol. I, Oxford, 2001, p. 280; S. Ikram., and A. Dodson., op.cit, p. 233; A. Gardiner., *Egyptian Hieratic Texts*, Series I: *Literary texts of the New kingdom*, part 1, Leipzig, 1911, p. 18. §16, 3; S. Schoot., 'Nut spricht als Mutter und Sarg' *RdE* 17, 1965, p. 81; E. Brovarski., 'Sarkophage' in *LÄ*, 5, col. 471; A. Niwiński., and G. Lapp., 'Coffin, Sarcophagi, and Cartonnages', the *Oxford Encyclopedia of Ancient Egypt*, I, Oxford, 2001, p. 279; L. H. Lesko., *A Dictionary of Late Egyptian*, II, New-York, 2002, p. 21; J. M. Weinstein., 'Lebanon', *The Oxford Encyclopedia of Ancient Egypt*, vol. II, Oxford, 2001, p. 284; R. H. Wilkinson., *Symbol and Magic in Egyptian Art*, London, 1994, p. 89; K. Theodor., 'Kartonnage', *LÄ*, III, col. 353; K. M. Cooney, 'Gender Transformation in Death: A case study Coffins from Ramesside period Egypt', *NEA*, vol. 73, Issue 4, *ASOR*, 2010, p. 230; G. Robins., 'Color Symbolism', *the Oxford Encyclopedia of Ancient Egypt*, vol. I, Oxford, 2001, p. 291.

<sup>32</sup> The goddess *Isis* refers to East while *Nephthys* for West; they were related during late period with four sons of god *Horus*; for more information see; L. V. Zabkar, 'A Study of the *Ba* concept in Ancient Egypt Texts', *SAOC*. 34, 1968, p. 29.

<sup>33</sup> This magical formula no. 145 with 156 from Pyramid Texts; it occupied the last part of individuals coffins during Late period; for more information about the formula see; Allen, 2205, p. 73; R. Faulkner., *the Ancient Egyptian Pyramid Texts*, Oxford, 1969; S. Mercer., *the Pyramid texts in translation and commentary*, New-York & London, 1952.

<sup>34</sup> According to ancient Egyptian beliefs, god *Anubis* is the chief patron of the mummification who guard the corps; *Anubis* is as alarming crouching on the feet to be as keeper of corpse who is on his mountain and inside the embalming tent as the magical formula referred; for more see; R.H. Wilkinson, *The Complete Gods and Goddesses of Ancient Egypt*, London: Thames & Hudson, 2003, p. 188-190; Faulkner, R.O.; Andrews, C; Wasserman, J., *The Egyptian Book of the Dead: The Book of Going Forth by Day*, 2008, p.155.

<sup>35</sup> R.J. Leprohon, 'The Offering Formula in the First Intermediate Period', *JEA* 76, 1990, 163-64; R.A. Armour, *Gods and Myths of Ancient Egypt*, Cairo, Egypt: AUC, 2001, p. 213-15.

<sup>36</sup> R. Wilkinson., op.cit, p. 177; C. Andrews., *Amulets of Ancient Egypt*, London, 1994, p. 86; E. Staehelin., 'Knoten', in: *LÄ* III, col. 459-460.

<sup>37</sup> R. Wilkinson., *Symbol and Magic in Egyptian Art*, New-York, 1994, p. 181.

<sup>38</sup> During 21<sup>st</sup> Dynasty the embalmers of the elites began to preserve all viscera in the corps, while the canopic jars became empty, J. Assmann, *Death and Salvation in Ancient Egypt*. Ithaca: Cornell University Press, 2005, p. 357; R. Germer, 'Mummification'. In Regine Schulz; Matthias Seidel (eds.), *Egypt: The World of the Pharaohs*, Cologne, Könemann, 1998, p.460-61.

<sup>39</sup> The register of the *Beni-Suief* Museum mention that this is the representation of Goddess *Isis*, but the authors had pointed out in the paper that this is a representation of goddess *Nut* with sun disk on her head.

<sup>40</sup> Goddess *Nut* according to the Book of the dead had both role solar and Osirian role in afterlife; she was the mother of *Osiris* and bore *Re* new each day; for more information see; Roth, A.M., 'Fingers, Stars and the Opening of the Mouth: the nature and the function of the *nTrwi* blades', *JEA* 79, 1993, p. 57-79; A. Piankoff, 'the Sky-Goddess *Nut* and the Night Journey of the Sun', *JEA* 20, 1934, p. 57-61; A. Kozloff, 'Star Gazing in Ancient Egypt', *Hommage a J. Leclant (Berger, C. et al., eds)*, IV, Le Caire, IFAO, *BIE*1064, 1993, p.169-76.

<sup>41</sup>The colors in ancient Egyptian civilization carried a lot of meanings and symbolism, for example; white color refers to holiness and innocently that he hopes to be on during his judgment, the green color refers to fertility and god *Osiris* who turn desert to green land. The blue color refer to sky and associates with goddess *Nut*; for more information see; R. H. Wilkinson., *Symbol and Magic in Egyptian Art*, London, 1994, p. 89; G. Robins., 'Color Symbolism', *the Oxford Encyclopedia of Ancient Egypt*, vol. I, Oxford, 2001, p. 291; R. Dawson., 'Rare Vignette from the Book of the Dead' *JEA*. 10, 1924, p. 40, pl. VIII

<sup>42</sup> S. Schoot., 'Nut spricht als Mutter und Sarg' *RdE* 17, 1965, p. 81; E. Brovarski., 'Sarkophage' in *LÄ*, 5, col. 471; A. Niwiński., and G. Lapp., 'Coffin, Sarcophagi, and Cartonnages', *the Oxford Encyclopedia of Ancient Egypt*, I, Oxford, 2001, p. 279; L. H. Lesko., *A Dictionary of Late Egyptian*, II, New-York, 2002, p. 21; J. M. Weinstein., 'Lebanon', *The Oxford Encyclopedia of Ancient Egypt*, vol. II, Oxford, 2001, p. 284; R. H. Wilkinson., *Symbol and Magic in Egyptian Art*, London, 1994, p. 89; K. Theodor., 'Kartonage', *LÄ*, III, col. 353; K. M. Cooney, 'Gender Transformation in Death: A case study Coffins from Ramesside period Egypt', *NEA*, vol. 73, Issue 4, *ASOR*, 2010, p. 230; G. Robins., 'Color Symbolism', *the Oxford Encyclopedia of Ancient Egypt*, vol. I, Oxford, 2001, p. 291

<sup>43</sup> There are many examples for this vignette on new Kingdom's coffin; see; coffin MM 13940, R. Dawson., 'Rare Vignette from the Book of the Dead' *JEA* 10, 1924, p. 40, pl. VIII.

<sup>44</sup> A. Piankoff., 'The Sky Goddess Nut and the Night Journey of the Sun', *JEA* .20, 1934, p. 57-58;

<sup>45</sup> R. H. Wilkinson., *the Complete Gods and Goddesses of Egypt*, London, 2003, p. 89

<sup>46</sup> L. Lane., *Egyptian Mysteries, New light on ancient Knowledge*, New-York, 1991, P.93; H. Gauthier., 'Cercueils anthropoids' des prêtres de Montou' :*CG 41042-41072*, I, Le Caire, 1902, p. 40

<sup>47</sup> مفيدة حسن الوشاحي، فنون عصر الصحوة الأخيرة للحضارة، رسالة دكتوراة غير منشورة، كلية الآثار - جامعة القاهرة، 1998، ص 121-133.

<sup>48</sup> Pyr.643b; 1333a-c; 1334a.

<sup>49</sup> Pyr.619a; 1338 a-c. 1328 a-b 1824 h-j

<sup>50</sup> The chapter of 98 of Book of dead was the favorable chapter which was registered on coffins of individuals during Late period; and the magical formulas from Pyramid texts which towards to *Osiris* and *Nut*; for more see; K. Sethe., *Die Altägyptischen Pyramiden Texte*, 3 vols, Hildesheim, 1960; idem, *Überstetzung und Kommerntar zu den Altägyptischen Pyramiden Texte*, Hamburg (1935-1939); R. Faulkner., *the Ancient Egyptian Pyramid Texts*, Oxford, 1969; S. Mercer., *the Pyramid texts in translation and commentary*, New-York & London, 1952; J. Allen., *the Ancient Egyptian Pyramid Texts*, Atlanta, 2005; E. Hornung., *The ancient Egyptian Books of the afterlife*, London, 1999, p. 17; R. Dawson., 'Rare Vignette from the Book of the Dead' *JEA*. 10, 1924, p. 40, pl. VIII; E. Naville., *Das Ägyptische Totenbuch, Der XVIII Bis XXI Dynastie*, I, Texte und Vignetten, Berlin, 1885, pl 105; E. Hornung., *Das Totenbuch der Ägypter*, Zürich, 1998, pl. 48; E. Hornung; G. H. Boker., *The Book of the Dead*, London, 1882, pp.178-79; C. Manassa., *Late Egyptian Underworld Sarcophagi and Related Texts from the Nectanebid Period*, I, Wiesbaden, 2007, I, p. 176; S. Binder., 'The Hereafter: Ancient Egyptian Beliefs with special Reference to The Amduat' *BACE*. 6, 1995, pp. 7-30; W. Barta., 'Der weg des Sonnengottes durch die unterwelt in Amduat und Höhlenbuch', *GM*. 100, 1987, pp. 7-14; G. Maspero, 'Sarcophages des époques Persane et Ptolemaïque', *CG.29306-29323*, Tome I, Le Caire, 1914, P.256; A. Piankoff., 'The Sky Goddess Nut and the Night Journey of the Sun', *JEA*. 20, 1934, p. 57-58.

- <sup>51</sup> A. Gardiner., *Egyptian Hieratic Texts, Series I: Literary texts of the New kingdom*, 1, Leipzig, 1911, p. 18. §16, 3; C. Manassa., *Late Egyptian Underworld Sarcophagi and Related Texts from the Nectanebid Period*, I, Wiesbaden, 2007, I, p. 176; Pyr.2012b-c; 1122c.
- <sup>52</sup> For more information about the title of *sh nTr* see; Hoffmeier, J., 'the Possible Origins of the Tent of Purification in the Egyptian Funerary Cult', *SAK* 9, 1981, p. 175- 190; C. Manassa., *Late Egyptian Underworld Sarcophagi and Related Texts from the Nectanebid Period*, I, Wiesbaden, 2007, I, p. 176; A. Gardiner., *Egyptian Hieratic Texts, Series I: Literary texts of the New kingdom*, 1, Leipzig, 1911, p. 18. §16, 3
- <sup>53</sup> Urk.IV, 1447, 5; 1490, 14 1495, 7; 1498, 8; 1511, 1, 1513, 21 (*Hry-ib AbDw*); 1616, 3.
- <sup>54</sup> C. Manassa., *Late Egyptian Underworld Sarcophagi and Related Texts from the Nectanebid Period*, I, Wiesbaden, 2007, I, p. 395-96.
- <sup>55</sup> H. Gauthier., 'Cercueils anthropoids' des prêtres de Montou': *CG 41042-41072*, Tome I, Le Caire, 1902, p. 79. Fig. 31.
- <sup>56</sup> A. Moret., 'Sarcophages de l' époque Bubastite à l'époque saïtè': *CG 41001- 41044*, Tome I, Le Caire, 1913, p. 21, fig. 12.
- <sup>57</sup> The goddess *Isis* refers to East while *Nephtys* for West; they were related during late period with four sons of god *Horus*; for more information see; L. V. Zabkar, 'A Study of the *Ba* concept in Ancient Egypt Texts', *SAOC* 34, 1968, p. 29.
- <sup>58</sup> The first appearance of the Four sons of God *Horus* dated back to pyramid texts; they were mentioned as protective of viscera of the deceased; P. Gray., 'Two Mummies of Ancient Egyptians in the Hancock museum, New-Castle', *JEA* 53, 1967, p. 76.
- <sup>59</sup> Cooney had mentioned that after Osrkon ascension to the throne, he had pushed some individuals to join with Theban elite and priestly posts; they came with unclear style of art and tried to combine between tradition Egyptian and other foreign styles of art, see; R., Morkot, 'Tradition, Innovation, and Researching the Past in Libyan, Kushite, and Saite Egypt', In: Crawford, Harriet E. W (Ed), *Regime Change in Ancient Near East and Egypt*, Proceedings of the British Academy, 2007, (136) p. 141-164.
- <sup>60</sup> It is popular during New Kingdom that the interior of the coffin was decorated with large scale image of *Ptah- Sokar- Osiris* or a falcon headed god or goddess *Nut*, but from Dynasty 21, it became fashion to decorate the base or back side of the case.
- <sup>61</sup> S. Ikram., and A. Dodson., *op.cit*, p. 233.



## مجلة اتحاد الجامعات العربية للسياحة والضيافة

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### تابوت خشبي بهيئة أدمية غير منشور للمدعو بادي أتوم بمتحف بني سويف

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#### المفصّل

#### معلومات المقالة

#### الكلمات المفتاحية

تابوت؛ بادي أتوم؛  
العصر المتأخر؛  
متحف بني سويف.

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من المعروف أن المصريين القدماء قد أعطوا إهتماماً كبيراً بالموت ومحاولة معرفة كل تفاصيله وكيف يتغلبون عليه حتى يصلوا للعالم الآخر ويتمتعوا بالحياة الخالدة الأبدية، ولعل التابوت يعد هو إحدى الوسائل الهامة التي حرص المصري القديم على اقتنائها، فهي التي تحفظ جثمانه وهي حلقة الوصل بينه وبين عالم الأحياء. وتعددت أسماء التوابيت دلالة على أهميتها فمنهم من رأى فيه البيضه التي يخرج منها الوليد الجديد إلى الحياة، وآخرون رأوه على أنه الجسر الذي يعبر به إلى الأبدية. ولذلك حمل التابوت الرسومات التي تدل على ذلك مثل عين الأوجات وسيلة التواصل بين المتوفى وعالم الأحياء وكتابات ونقوش تساعد المتوفى على العبور إلى العالم الآخر بكل صعابه التي يتوقعها. وتابوت المدعو "بادي أتوم" المحفوظ بمتحف بني سويف تحت رقم 1245 س.ج والذي ينشر من خلال الباحثين لأول مرة، حيث يسجل التابوت في سجلات المتحف كالتالي رقم سجل 1245 س.ع متحف بني سويف، مصنوع من خشب الأرز، وقد خرجت من خلال حفائر سدمنت الجبل، الأبعاد: 175 سم، عرض الصدر من الأمام 35 سم، عرض من المؤخرة 35 سم، الارتفاع من المنتصف 26 سم، ارتفاع من القدم 34 وتعود إلى العصر المتأخر. وهنا يكمن دور المؤلفان في تقريب تاريخه وتحديده في أي فترة خلال العصر المتأخر وذلك عن طريق النقوش والكتابات. أما عن الوصف الأثري له فهو عبارة عن تابوت يمثل وجها أدمياً ملوناً باللون البني والأبيض والأسود ويحتوي علي زخارف علي الصدر تمثل عقد متعدد الصفوف، ينتهي من الطرفين برسم للإله حورس وعلي رأسه قرص الشمس ويتوسط العقد زهرة اللوتس المتفتحة، والعقد ملون بالأزرق والبني والأحمر ويلي العقد رسم للإله نوت المجنحة ممسكة بذراعين برشنتين ماعت وفوق جناحيها، ثم ستة سطور رأسية بداخلها كتابات هيراطيقية متأخرة باللون الأسود، ثم يلي ذلك رسم لعملية التحنيط ويليها رسم الإلهتين ايزيس ونفتيس ومن بعدها عمودان رأسيان بداخلها كتابات هيراطيقية، ويوجد علي جانبي الإله أنوبيس ثلاثة أعمدة صغيرة من نفس الكتابات، ثم يلي ذلك خمسة أسطر صغيرة من نفس الكتابات، ثم يلي ذلك خمسة أعمدة رأسية الأول والخامس بها زخارف علي شكل حرف ن (موجة المياة عند المصري القديم) التي تمثل مو **mw** بمعنى مياه. والصفوف الثلاثة الوسطي بداخلها كتابات هيراطيقية، ثم يلي ذلك عند القدمين رسمان متقابلان للإله أنوبيس جالساً علي السرخ الملون بالأسود، كما يوجد علي القاعدة علي قاعدة التابوت رسم للإله نوت في شكل أنمي واقفة وترتدي ثياب بها زخارف متموجه بالأسود والبني. ولم يشر الوصف بالسجل إلى وجود مومياء وعلي الوجه كرتوناغ مذهب. يتبع المؤلفان المنهج المقارن والتحليلي للوصول إلى تأريخ هذا التابوت وكذلك المنهج الوصفي في وصف لكل نقوش وكتابات التابوت بجميع أجزاءه بالمقارنة بتوابيت أخرى تعود لعصر الانتقال الثالث والعصر المتأخر. ويستنتج المؤلفان في النهاية بعض إجراء الكثير من المقارنات والتحليل أن التابوت يعود لنهاية العصر المتأخر وبالتحديد خلال فترة الأسرة 26 حتى نهاية الأسرة 30 وذلك للعديد من الأدلة والشواهد الأثرية التي تؤكد هذا، كذلك تم مقارنة هذا التابوت بتابوت أخر يحمل نفس الملامح والتطابق في ترتيب المناظر وألوانها وهو تابوت باديسري المحفوظ بمتحف ميتشجن ومؤرخ بنهاية العصر المتأخر.