

THE ANCIENT EGYPTIAN COFFIN  
IN THE SLOVAK NATIONAL MUSEUM:  
THE FRAGMENTS NOS. 1, 2 AND 3 OF THE  
EXTERIOR SURFACE OF THE LID\*  
(PLATES 1–21)

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This paper is focused on the study and analysis of the original decoration incompletely preserved on three fragments Nos. 1, 2 and 3 of the exterior surface of the lid. The identification and interpretation of the damaged and partly preserved remains of the original decorative motifs and inscriptions will be described and compared with the available analogies. This study can significantly help us to contribute to the reconstruction of the original decoration of the coffin and its typological classification including its dating. Some of the details of the preserved motifs identified and described on the surface of the coffin lid have not been mentioned and published before.

**Key words:** lid, registers, iconography, inscriptions, symmetry

**Fragment No. 1 (Plates 1–18)**

This is the largest piece of the original exterior surface preserved on the lid of the coffin from Bratislava (Pl. 1). This fragment covers mostly upper and central parts of the mummiform coffin lid over the knees, and partly both lateral sides, however, without reaching the very edges of the lid. The uppermost part of this fragment starts below the shoulders and continues down through the chest to the knees. The prolonged lowermost part of this fragment running

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vertically down below the left knee is almost without any traces of the original polychromy. The structure of its surface in this part of Fragment No. 1 bears a resemblance to that preserved on Fragment No. 4.<sup>1</sup> The decoration of Fragment No. 1 briefly described in a previous study<sup>2</sup> is going to be analysed in this study in more details.

The neck, the chest between both lappets of the tripartite wig as well as the shoulders on both sides of the mummiform body of the lid bear the incomplete polychrome depiction of the broad collar. Its colours are green, white, red/ochre, yellowish/orange and blue. The concentration of the fragments of the collar is best preserved and visible beside the right lappet of the wig and below the right shoulder (Pl. 2a). Here, the inner composition of the collar itself can be most clearly recognised and studied. A closer look at the preserved fragments of the collar depiction allows us to state that the collar in its inner part is composed of at least twelve rows. The thickness of the rows varies, but it reaches in average ca 1.2 cm. Each of them is separated by a narrow line. Two different sets of motifs are repeated one by one in the collar (the composition of each row is depicted in Pl. 2b). One row is composed of floral motifs and the other one consists of the beads. The floral motif consists of two elements, such as the white rosette in the circle with red/ochre central disc depicted in the blue triangle pointing down and the open green capital of the papyrus with the short part of the stem depicted above and the capital itself hanging down. The beads are depicted in two ways. One consists of the green petal pointing down which is followed by another one of a trapezoidal pattern with slightly concave sides (shorter in upper and longer and oval in lower parts) filled with the broadened line flanked by narrower lines depicted inside its central part. Such a decoration of the collar and the composition of its rows can be recognised and attested on the middle coffin of Padiamunet (Luxor Museum, J845)<sup>3</sup>, the inner coffin of Tashakheper (Museo Civico Archeologico in Bologna, B. 1961)<sup>4</sup> as well as on the fragment of an anonymous coffin in private collection in Slovakia.<sup>5</sup> The

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<sup>1</sup> MAGDOLEN, D. Ancient Egyptian Coffin: The Fragment Nos. 4, 5 and 6 of the Exterior Surface of the Lid. In *Asian and African Studies*, 2016, Vol. 25, No. 2, p. 146.

<sup>2</sup> MAGDOLEN, D. Ancient Egyptian Coffin: The Distribution of Registers and Inscriptions on the Exterior Surface. In *Asian and African Studies*, 2014, Vol. 23, No. 1, pp. 142–147 and Pl. 7.

<sup>3</sup> SHEIKHOLESLAMI, C. M. *Resurrection in a Box: The 25th Dynasty Burial Ensemble of Padiamunet*, p. 114 (Fig. 4) and 120 (Fig. 13).

<sup>4</sup> BRESCIANI, E. *La collezione egizia nel Museo Civico di Bologna*, pp. 64–65, Tav. 40.

<sup>5</sup> MAGDOLEN, D., SOJÁK, M., ŠTOLCOVÁ T., MIHÁLYIOVÁ, J. Four Ancient Egyptian Artefacts from a Private Collection in Slovakia. In *Asian and African Studies*, 2010, Vol. 19, No. 2, pp. 374–376, Fig. 5, Pls. 1–2, 6–8.

fragments of colours and the depiction related to the collar including the rosette and the capital of papyrus can be clearly recognised and identified immediately below both wig lappets. They evidently belonged to the lower rows of the collar. Unfortunately, the damaged and incomplete original decoration of the collar does not enable us to identify the shape of the lowermost row in this part of the lid,<sup>6</sup> despite the fact that some vague features in the form of oval imprints occur at the very edge on the right side of this fragment and especially on the surface of the adjacent Fragment No. 3 as well (for more details see below). In our previous study the depiction of the broad collar was marked as Register A.<sup>7</sup>

Immediately below the depiction of the broad collar, the remains of another decorative motif can be found. A major part of this depiction is preserved below the false beard, the left lappet of the wig and nearby the left edge of this fragment (Pl. 3). Unfortunately, larger parts of the surface on the right side of the central vertical axis of the lid belonging to this depiction are missing. The oblong scene depicted in this part of the lid originally covered a quite large surface and it was horizontal in shape (Register B).<sup>8</sup> The form of the preserved lines and coloured spots studied and compared with available analogies indicate that the figural motif occurred in this scene. In the lower part of this scene and in the vertical axis of the lid one can see horizontally running short red/ochre line flanked by dark blue lines, one from above and one from below. Six dark blue beads hanging down in the shape of the drop of water can be seen below the lower blue line. Above the mentioned horizontal lines, the remains of red/ochre and green spots can be identified in the form of a human body seated on its one leg with the knee oriented downwards while another one would have been probably depicted upwards. It seems that the leg with the knee oriented upwards is naked from the knee to the foot as indicated by the orientation of the short vertical green line depicted approximately above the middle part of the thigh of the leg with the knee oriented downwards.<sup>9</sup> The foot of this latter leg

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<sup>6</sup> The lowermost (outermost) row of the broad collar depicted on the coffin of Tashakheper as well as on the piece of an anonymous coffin in Slovakia consists of beads in the shape of the drop of water. See notes 4 and 5 above.

<sup>7</sup> MAGDOLEN, D. Ancient Egyptian Coffin: The Distribution of Registers and Inscriptions on the Exterior Surface. In *Asian and African Studies*, 2014, Vol. 23, No. 1, p. 142 and Pl. 8.

<sup>8</sup> Op.cit. pp. 142–143, Pl. 8.

<sup>9</sup> Such a depiction would be similar to that preserved on Fragment No. 6; See MAGDOLEN, D. Ancient Egyptian Coffin: The Fragment Nos. 4, 5 and 6 of the Exterior Surface of the Lid. In *Asian and African Studies*, 2016, Vol. 25, No. 2, Pl. 3. See also MANLEY, B., DODSON, A. *Life Everlasting. National Museums Scotland Collection of Ancient Egyptian Coffins*, pp. 79, 88; BRUNNER-TRAUT, E., BRUNNER, H. *Die ägyptische Sammlung der Universität Tübingen. Tafelband 2, Taf.*

was probably also painted naked from the knee to the ankle, and it might have been decorated by a bracelet depicted above the ankle.<sup>10</sup> The picture of this figure is situated in the vertical axis of the lid. In the upper part of this picture one can see vertically running pieces of red/ochre and green spots respectively, both of them in direct contact and a little bit inclined forward to the left side of the lid by their uppermost parts. The touching line of red/ochre and green is straight. The outer edge of the green spot painted on the left side of the lid is evidently convex with a little dot in the middle. Some remains of green can also be recognised on the very edge of the surface on the opposite side of this picture, where a larger part of the original surface is missing. The interpretation of those lines and spots described above can be as follows. It is highly likely that they could represent the upper part of the female body partly naked and dressed. More precisely, they represent the female naked breast (convex green line with a little dot in the middle) and one strap of the red/ochre clothing (only one of two straps of the clothing is preserved in this picture and identified in the form of a short vertically running red/ochre spot). Behind the depicted strap a little piece of the chest can be visible in the form of little green spots. In front of the green spot interpreted as the naked female breast oriented to the left side of the lid one can see a dark broader line horizontally running approximately to the axis of the left wig lappet. This horizontal line, partly dark blue and green, can be interpreted as the outstretched arm of the female figure mentioned above. It seems that the picture of the arm is finished in the form of a fist holding a *m3ʕt*-feather indicated by a short oblique line of black. A short horizontal line of green in combination with a short black line depicted above it and painted on the yellowish background can also be seen on the right side below the central part of the right lappet of the wig. This line can also be interpreted as a part of the arm of the same female figure holding the ostrich feather in the fist. Both feathers in the fists would be depicted as slightly inclined by their upper parts out of the picture of the figure. Unfortunately, the head of the figure is not preserved because of the missing part of the original surface and its damage to this part of the lid. Probably it was depicted somewhere in the uppermost part of the grey surface where the original surface is missing. The height of the body without the head preserved on the surface is 7 cm. It cannot be stated whether or not the disc with/without the name of the female figure was originally painted over the head of this figure since the surface between the lowermost parts of the

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114 (150b); DODSON, A. The Coffins of Iyhat and Tairy: a Tale of Two Cities. In *Journal of Egyptian Archaeology*, 2008, Vol. 94, p. 132 (Fig. 15); BRESCIANI, E. *La collezione egizia nel Museo Civico di Bologna*, Tav. 40.

<sup>10</sup> Cf. TAYLOR, J. H. Patterns of Colouring on Ancient Egyptian Coffins from the New Kingdom to the Twenty-Sixth Dynasty: An Overview. In DAVIES, W. V. (ed.). *Colour and Painting in Ancient Egypt*, pl. 54/3.

wig lappets where such a picture could be expected has been badly damaged. The whole picture could be interpreted as the female figure dressed in the clothing with the naked breast and seated on her one leg with both outstretched arms on both sides. Her both knees and naked breast are oriented to the left side of the lid. This depiction implies that the female figure was oriented to the left which is the standard direction as can be seen and attested by analogies.<sup>11</sup> The horizontal lines with the six beads depicted below the female figure remind us of the scene painted on Fragment No. 6 with the picture of the ancient Egyptian goddess depicted above the *nbw*-sign.<sup>12</sup> The goddess depicted on Fragment No. 6 and identified as Isis is shown with the winged arms outstretched on both sides. In fact, the picture painted in Fragment No. 1 is very similar or almost identical to that occurring in Fragment No. 6. Close to the left edge of Fragment No. 1 a concentration of the short blue lines radiating outwards cannot be overlooked. All of them undoubtedly relate to the incompletely preserved picture of the left wing belonging to the female figure. In fact, these lines represent particular feathers of the wing. It is highly likely that they represent the outermost row of the feathers in the complex depiction of the wing.<sup>13</sup> Some of them belonging to the right wing can also be seen on the right side of the lid. Both wings undoubtedly belonged to the female picture and were painted below her outstretched arms which is one of the standard features of divinity in ancient Egyptian iconography. Therefore, we can conclude that the female figure originally depicted in the vertical axis of the lid painted above the picture of the *nbw*-sign evidently represents the female goddess. However, no direct attributes are preserved on the surface which could be used for an exact identification of this deity. Despite the absence of clear identification marks of this female deity on the surface, the position of this picture as well as the presence of the winged outstretched arms in the decoration of the female figure depicted above the *nbw*-sign in the light of available comparative material provides sufficiently strong evidence for our identification of this female deity as the goddess Nut.<sup>14</sup>

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<sup>11</sup> See in note 9 and elsewhere.

<sup>12</sup> MAGDOLEN, D. Ancient Egyptian Coffin: The Fragment Nos. 4, 5 and 6 of the Exterior Surface of the Lid. In *Asian and African Studies*, 2016, Vol. 25, No. 2, pp. 154–161, Fig. 2, Pl. 3.

<sup>13</sup> Cf. MAGDOLEN, D. Ancient Egyptian Coffin: The Fragment Nos. 4, 5 and 6 of the Exterior Surface of the Lid. In *Asian and African Studies*, 2016, Vol. 25, No. 2, Fig. 2 and Pl. 3.

<sup>14</sup> See for example, MANLEY, B., DODSON, A. *Life Everlasting. National Museums Scotland Collection of Ancient Egyptian Coffins*, pp. 79, 85, 88; GAUTHIER, M. H. *Cercueils anthropoïdes des prêtres de Montou. Catalogue Général Antiquités Égyptiennes du Musée du Caire*, Nos. 41042–41072. Tome 1, Pl. XVI; D'AURIA, S., LACOVARA, P., ROEHRING, C. H. *Mummies & Magic. The Funerary Arts of Ancient*

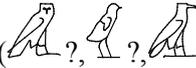
The surface below the wings on both sides in this scene reflects the traces of vertical lines. The presence of these lines indicates that the space below the wings was originally filled with the columns bearing inscriptions written on both sides of the lid. On the left side, one can see imprints of at least eight vertical lines (vertical lines forming the columns with hieroglyphic inscriptions belonging to this scene are also partly preserved on Fragment No. 3, see below). On the left side of the lid, one can also observe some traces of vertical lines. Below the outer edges of the left wing, a part of the hieroglyphic sign , representing the biliteral sign *mn*, is partly preserved. Inscriptions painted in black ink were written in columns between the blue vertical lines on the yellowish background.

Below the scene with the female goddess and the columns originally filled with the inscriptions described above a long band running horizontally can be clearly seen. This band consists of the long blue lines and rectangular regular blocks of approximately the same size. The colouration of these blocks is as follows: red/ochre, green, yellow (and blue?). These blocks are separated by shorter sections of white-black-white and/or white-blue-white vertical lines. The whole band is a standard border band separating particular registers/vignettes and/or inscriptions, and it was used in the decorative layout to form the specific sections or compartments in the decorative design painted on the surface of the lid. Immediately below this border band there is another horizontal band (Pl. 4a). This has the yellow background. Its height is 1.6 cm. The fragments of particular hieroglyphic signs painted in black occurring within this band reveal that there was originally a long horizontal inscription, which was marked as Horizontal Inscription 1 in our previous paper.<sup>15</sup> Only very small fragments of particular hieroglyphic signs are preserved (Pl. 4b). Nearby the right side of this horizontal band, one can recognise the partly preserved horizontal sign which might be  or  with traces of a smaller one in the shape of  (?) written below it. Further to the centre of this band there is a fragment of the frontal part of a vertical asymmetrical sign. Its shape would indicate that this sign may

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*Egypt*, p. 171, Pl. 123; BRESCIANI, E. *La collezione egizia nel Museo Civico di Bologna*, Tav. 40; ROBINS, G. *The Art of Ancient Egypt*, p. 221; VERNER, M. *Altägyptische Särge in den Museen und Sammlungen der Tschechoslowakei. Corpus Antiquitatum Aegyptiacarum*. Lieferung 1, p. 151 and 311; TAYLOR, J. H. Patterns of Colouring on Ancient Egyptian Coffins from the New Kingdom to the Twenty-sixth Dynasty: An Overview. In DAVIES, W. V. (ed.). *Colour and Painting in Ancient Egypt*, Pl. 54/3 (but in Pl. 55/1 the goddess with the disc and the ostrich feather in it is depicted).

<sup>15</sup> MAGDOLEN, D. Ancient Egyptian Coffin: The Distribution of Registers and Inscriptions on the Exterior surface. In *Asian and African Studies*, 2014, Vol. 23, No. 1, p. 143 and Pl. 8.

represent a bird ( ? , ? , ?.....) with the head and feet oriented to the vertical axis of the lid which means that the inscription in this part of the coffin must have been written from right to left (viewed from the perspective of the reader). The fragments of the other signs have no indicative value for their more precise identification. Immediately below this inscription another border band occurs consisting of the same composition of rectangular blocks as mentioned above.

A long high strip with numerous fragments of polychromy spreading from one edge of this fragment to the other can be recognised in the central part of the lid (Pl. 5). Its height varies between 11.5 and 12 cm.

Along the vertical axis of the lid one can recognise on the preserved original parts of the surface of this strip traces of short blue vertical lines with the yellow background between them as well as the imprints of vertical lines. On one place, a small spot of black painted on the yellow background can be seen. Such a combination and interpretation of facts evidently indicates the presence of the inscriptions written in columns formed by the mentioned vertical lines in this part of the lid.<sup>16</sup> A number of partly preserved and imprinted vertical lines and the width of individual columns indicates that at least four, or more probably five, columns might have originally occurred in the middle part of this long horizontal strip. This group of columns situated in this part of the coffin was called Central Panel 1 in our previous study.<sup>17</sup> Immediately next to the right outermost column one can observe a faded vertical narrower column with green, white, red/ochre, and blue spots. This narrow column can be interpreted as the short vertical border band separating the inscriptions written in the vertical part of the lid from the register depicted on the right side of the lid. Such a narrow vertical border band was also painted on the opposite (left) side. In the horizontal strip, its remains can be identified in the form of the partly preserved white-black-white transverse short lines being a part of the border band together with the lower part of the left outermost column of Central Panel 1.

Further to the right side of the vertical border band a larger area covered with red/ochre appears in the middle and lower parts of the strip (Pl. 6). This

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<sup>16</sup> Cf. BIETAK, M. *Theben-West (Luqsor). Vorberichtung über die ersten vier Grabungskampagnen (1969 – 1971)*, Taf. XX and XXI/a; TAYLOR, J. H. *Egyptian Coffins. Shire Egyptology* 11, p. 57 (ill. 45) and p. 58 (ill. 46); BRUNNER-TRAUT, E., BRUNNER, H. *Die ägyptische Sammlung der Universität Tübingen. Tafelband 2*, Taf. 114 (150b).

<sup>17</sup> MAGDOLEN, D. Ancient Egyptian Coffin: The Distribution of Registers and Inscriptions on the Exterior Surface. In *Asian and African Studies*, 2014, Vol. 23, No. 1, p. 144 and Pl. 8.

red/ochre area is vertical in shape and a short horizontally running crack occurring on the surface goes through it. It is accompanied by the fragments of green, black, yellow, and blue lines and spots of various shapes and sizes in its immediate vicinity. Despite this incompletely preserved and damaged scene, the contours, and the fragments of colours enable us to sufficiently describe the whole picture as a human figure. Compared with the existing analogies<sup>18</sup> we can interpret this picture as a male deity identified as the god Osiris seated on the throne holding the *w3s*-sceptre in both hands. The colours of the throne would have been red/ochre and blue. The upper part of the body of Osiris is dressed in red/ochre clothing. The legs of Osiris were painted in green as can be deduced from the presence of the narrow strip of the same colour preserved in front of the throne.<sup>19</sup> His body is decorated in the upper part by the broad collar divided into several rows of beads indicated by several short horizontal lines. His (probably both) hands in front of the body (and face?) are green. Below the chin the lower part of the false beard can be seen in the form of the short blue oblique line. The remains of red/ochre and green above the shoulders of Osiris as well as the contours of the picture attest convincingly that the head of this deity was decorated by the *atef*-crown. Its central narrow part slightly inclined behind was painted in red/ochre and both lateral feathers were green. The short vertical line above the hands would represent the upper part of the *w3s*-sceptre with the capital in the form of the short oblique line inclined to the head of the god. The group of separate elongated spots of green can be clearly seen at the level of the upper part of the *w3s*-sceptre and they probably might indicate the upper part of the offerings resting on the vertical pedestal.<sup>20</sup> These green spots are depicted almost above the knees of Osiris and this position excludes the presence of the picture of the *imiut*-symbol<sup>21</sup> in this scene because of the absence of place for it.<sup>22</sup> Further to the edge of the lid the remains of blue lines and spots can be seen including the imprints resembling some parts of the human body. In the lower part of this picture one can see the silhouette of both

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<sup>18</sup> See note 16.

<sup>19</sup> To the different colour of legs and the clothing of Osiris in the scene of this type, see for example, BIETAK, M. *Theben-West (Luqsor). Vorberichtung über die ersten vier Grabungskampagnen (1969 – 1971)*, Taf. XXI/a.

<sup>20</sup> GRAEFE, E. *Untersuchungen zur Verwaltung und Geschichte der Institution der Gottesgemahlin des Amun vom Beginn des Neuen Reiches bis zur Spätzeit*, Band 1: (Katalog und Materialsammlung). *Ägyptologische Abhandlungen*, Band 37, Taf. 13.

<sup>21</sup> LURKER, M. *The Gods and Symbols of Ancient Egypt*, p. 70.

<sup>22</sup> Cf. BIETAK, M. *Theben-West (Luqsor). Vorberichtung über die ersten vier Grabungskampagnen (1969 – 1971)*, Taf. XXI/a; To the presence of a different object depicted in the scene with the motif of the god Osiris, see for example, TAYLOR, J. H. (ed.). *Journey Through the Afterlife. Ancient Egyptian Book of the Dead*, p. 232.

legs and feet originally painted in blue and in its upper part the fragmentary remains of arms, shoulders, body, and the hair on the head can be observed. This figure seems to be oriented face to face to the god Osiris. Its right arm would be depicted hanging down and the presence of red/ochre in the lowest part of this hand indicates that this figure is holding something in it. It is very probable the (left) hand of a person standing behind it. The identity of the human figure standing in front of Osiris cannot be stated precisely, since no significant features are evidently preserved. However, the analogies indicate that this figure could have been one of the deities<sup>23</sup> participating in the afterlife ceremonies taken place in the Netherworld and have been depicted in the vignettes related to Chapter 125 of the Book of the Dead.<sup>24</sup> Behind the standing figure of the deity depicted with the human body and painted in blue, another figure can be seen in the scene. This one is oriented to Osiris too and its left hand painted in red/ochre is in the right hand of the divine figure standing in front and described immediately above. The remains of the preserved colours enable us to describe identifiable parts of the body. They show that the picture of the human figure consists of the head with red/ochre face and black hair. A small spot of green and black in the shape of a triangle depicted on the head can be seen. Undoubtedly, this triangle depicts a perfumed unguent cone. Because of the damage to this picture the more precise type of this cone cannot be stated.<sup>25</sup> The naked parts of the body were painted in red/ochre. The right arm is hanging down along the body. From the waist to the feet above the ankles a vertical band painted in green in combination with short black lines can be observed. This green vertical band is preserved only on the frontal side of the body and very probably represents the frontal part of the clothing of the figure with decoration indicated by the black lines. The feet below the ankles are painted in red/ochre. The figure itself and the scene can be interpreted as the deceased led by an unspecified deity (Horus?) to the god Osiris, the Lord of the Underworld. Immediately behind the human figure the remains of the red/ochre running vertically occur combined with the traces of green and black. Unfortunately, their more precise identification is not possible because of the edge and missing part of this fragment. The figures described above in this

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<sup>23</sup> The shape of the spot, where the head should have been expected, could indicate the falcon-headed deity.

<sup>24</sup> GRAEFE, E. *Untersuchungen zur Verwaltung und Geschichte der Institution der Gottesgemahlin des Amun vom Beginn des Neuen Reiches bis zur Spätzeit*, Band 1: (Katalog und Materialsammlung). *Ägyptologische Abhandlungen*, Band 37, Taf. 13; TAYLOR, J. H. (ed.). *Journey Through the Afterlife. Ancient Egyptian Book of the Dead*, pp. 232–233.

<sup>25</sup> Cf. TAYLOR, J. H. *Theban coffins from the Twenty-second to the Twenty-sixth Dynasty: Dating and Synthesis of Development*, pp. 101–102.

scene were painted on the yellow background. Above their heads the blue horizontal band representing sky was depicted with several short vertically painted lines. These lines represented columns bearing short inscriptions which very probably identified particular figures. The scene with the seated figure of Osiris was marked as Register C in our previous study.<sup>26</sup>

On the opposite side of the lid and in the same horizontal strip, a similar scene with figurative motifs occurs (Pl. 7). In the lower part of this strip a yellowish spot can be seen together with a short vertical blue line. This might represent the lowermost part of the column belonging to Central panel 1 mentioned above. Further to the edge of this fragment, a larger piece of the yellow occurs together with a green piece clearly representing the remains of the mentioned scene. We can see the parts of the human legs above and below the knees. Above the legs the human arms with both fists are depicted holding the green *w3s*-sceptre in them. The shape of the green legs indicate that the figure was depicted in a sitting position. Compared with the scene occurring on the opposite side of the lid as well as with the attested analogies we may conclude that this figure was depicted in a similar way. However, no other parts of the body can be preserved or identified in this incompletely preserved picture. The surface is partly missing and badly damaged and this situation disables identifying the described figure more precisely. Some of the comparative material attest convincingly that in spite of the similarity between the scenes depicted on both sides of the vertical axis of the lid, the differences may occur in detail.<sup>27</sup> Above the seated figure a blue horizontal band can be recognised and a short vertical line with yellow spots between them. These features can certainly be compared with those occurring on the opposite side described above and interpreted as the picture of the sky and short columns of inscriptions identifying the deities depicted below. Further to the edge of the original surface one can observe the remains of blue, green, and yellow. While the latter can be easily interpreted as the background for the scene the former two colours undoubtedly belong to specific different depictions painted in the

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<sup>26</sup> MAGDOLEN, D. Ancient Egyptian Coffin: The Distribution of Registers and Inscriptions on the Exterior surface. In *Asian and African Studies*, 2014, Vol. 23, No. 1, p. 144 and Pl. 8.

<sup>27</sup> For example, while on the one side a human headed figure occurs, on the opposite side a figure with a falcon head is depicted. See BIETAK, M. *Theben-West (Luqsor). Vorberichtung über die ersten vier Grabungskampagnen (1969 – 1971)*, Taf. XXIa; GRAEFE, E. *Untersuchungen zur Verwaltung und Geschichte der Institution der Gottesgemahlin des Amun vom Beginn des Neuen Reiches bis zur Spätzeit*, Band 1: (Katalog und Materialsammlung). *Ägyptologische Abhandlungen*, Band 37, Taf. 13; BRUNNER-TRAUT, E., BRUNNER, H. *Die ägyptische Sammlung der Universität Tübingen*. Tafelband 2, Taf. 114 (150b).

scene. The spots of blue and green preserved in a vertical arrangement in front of the seated figure might be interpreted as the fragments of a pedestal with offerings and/or the *imiut*-symbol.<sup>28</sup> The fragments of blue at the very edge of the original fragment can be found on three places. Their shape indicates that they can be described as parts of a human figure with an animal head. The lowermost piece of blue can be interpreted as the lower part of the leg with the foot oriented to the seated figure. One of the upper pieces of blue has a shape of the letter “V” representing the arm, while the other resembles the head and neck of an ibis.<sup>29</sup> These features indicate the figure depicted in this part of the scene can be identified as the ibis-headed god Thoth. He has been depicted very often in afterlife judgement ceremonies related to the weighing of the heart of the deceased in the Netherworld.<sup>30</sup> Unfortunately, the scene marked in our previous study as Register D<sup>31</sup> cannot be fully described since the original surface of this fragment is missing in this part of the lid.

Below the described Central panel 1 and Registers C and D two horizontally running border bands with a hieroglyphic row placed between them can be found (Pl. 8). This decoration of the lid is much better preserved on its right side, however, no hieroglyphic signs can be identified because of the severe damage to the original surface. Based on analogies,<sup>32</sup> we may expect that the

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<sup>28</sup> In this case, the position of the fragments of colours in relation to the seated figure theoretically also enables us to interpret them as those belonging as the *imiut*-symbol. See BIETAK, M. in note 27; TAYLOR, J. H. (ed.). *Journey Through the Afterlife. Ancient Egyptian Book of the Dead*, p. 230.

<sup>29</sup> The head is not preserved completely in the picture and its depiction is a little bit damaged. The line sloping down resembles the beak of the bird and the vertical line slightly convex indicating the neck would speak in favour of the god Thoth. A very short line above the head of Thoth may belong to the fragment of the picture of the crown. For example, see TAYLOR, J. H. (ed.). *Journey Through the Afterlife. Ancient Egyptian Book of the Dead*, pp. 79, 225; BRUNNER-TRAUT, E., BRUNNER, H. *Die ägyptische Sammlung der Universität Tübingen. Tafelband 2, Taf. 114 (150b)*.

<sup>30</sup> TAYLOR, J. H. (ed.). *Journey Through the Afterlife. Ancient Egyptian Book of the Dead*, pp. 221, 223, 225, 230–233; TAYLOR, J. H. *Spells for Eternity. The Ancient Egyptian Book of the Dead*, pp. 86–105.

<sup>31</sup> MAGDOLEN, D. Ancient Egyptian Coffin: The Distribution of Registers and Inscriptions on the Exterior Surface. In *Asian and African Studies*, 2014, Vol. 23, No. 1, p. 144 and Pl. 8.

<sup>32</sup> BRUNNER-TRAUT, E., BRUNNER, H. *Die ägyptische Sammlung der Universität Tübingen. Tafelband 2, Taf. 114 (150b)*; BIETAK, M. *Theben-West (Luqsor). Vorberichtung über die ersten vier Grabungskampagnen (1969 – 1971)*, Taf. XX.

horizontal inscription marked in our previous study<sup>33</sup> as Horizontal Inscription 2 was continually spreading from one edge to the other without any kind of interruption. We may suppose that the text was written from right to left (viewed from the position of the reader) as it can be attested on comparative material.<sup>34</sup>

Horizontal Inscription 2 is followed in the vertical axis of the lid by another scene (Pl. 9) marked as Register E.<sup>35</sup> This scene is preserved incompletely because the original surface with the decoration on the left side is missing. The preserved picture is 7 cm high and 7.5 cm long in upper and 9 cm in lower parts. The estimation of its total length is ca 11.5 cm (see below). The scene was flanked by the vertical border bands. One of them is completely preserved on the right side, while the other one on the left side is missing. The lower part of the scene is framed by the incompletely preserved border band too. The upper part is decorated by a horizontal blue band imitating the sky with its left part missing. The scene is painted on a yellow background. The scene consists of a picture of a mummy recumbent on a bier decorated by the curling lion tail and the feet on the rear side. The bier is painted in green and the ending of the tail in blue. Under the bier one can see one completely preserved canopic jar narrowing to the bottom in its shape. The jar has a convex lid painted in blue. The jar itself is painted from above to the bottom in green, white, and red/ochre. Very little traces of the resting jars originally depicted in this scene have been preserved. The blue convex lid of the second jar is still visible in this picture as well as the bottom part of the third one painted in red/ochre. Traditionally four canopic jars were used to depict such a scene, however, this number can vary<sup>36</sup> or even no jars may have been depicted.<sup>37</sup> The mummy recumbent on the bier depicted in this picture is preserved only from its feet to the chest. At the very

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<sup>33</sup> MAGDOLEN, D. Ancient Egyptian Coffin: the Distribution of Registers and Inscriptions on the Exterior Surface. In *Asian and African Studies*, 2014, Vol. 23, No. 1, p. 144 and Pl. 8.

<sup>34</sup> BRUNNER-TRAUT, E., BRUNNER, H. *Die ägyptische Sammlung der Universität Tübingen*. Tafelband 2, Taf. 114 (150b); BIETAK, M. *Theben-West (Luqsor). Vorberichtung über die ersten vier Grabungskampagnen (1969 – 1971)*, Taf. XX.Ia.

<sup>35</sup> MAGDOLEN, D. Ancient Egyptian Coffin: The Distribution of Registers and Inscriptions on the Exterior Surface. In *Asian and African Studies*, 2014, Vol. 23, No. 1, pp. 144–145 and Pl. 8.

<sup>36</sup> For example, see TAYLOR, J. H. *Egyptian Coffins*. *Shire Egyptology* 11, p. 55 (ill. 43); ASTON, D. A. *Burial Assemblages of Dynasty 21 – 25. Chronology – Typology – Developments*, p. 286, Fig. 11 (left).

<sup>37</sup> SHEIKHOLESAMI, C. M. *The Burials of Priests of Montu at Deir el-Bahri in the Theban Necropolis*. In STRUDWICK, N., TAYLOR, J. H. (eds.). *The Theban Necropolis. Past, Present and Future*, Pl. 92.

edge on the left side of the fragment and above the chest of the mummy a remarkable black dot on a yellow background appears on a little piece of the original surface. Its position allows us to suppose that this dot might represent the lowermost curling of the false beard belonging to the picture of the mummy. The background colour of the mummy is white, while the oblong and transverse bandages depicted on its surface are painted in red/ochre. Above the mummy the contours of the fluttering *b3*-soul can be seen. They indicate the feet, body, wings, and human head oriented to the head of the mummy. The depiction of the *b3*-soul above the mummy painted on the lid of coffins or papyri can vary. The wings can be outstretched more or less horizontally on opposite sides<sup>38</sup> or outstretched obliquely on opposite sides<sup>39</sup> or both wings can be depicted sloping down<sup>40</sup> or one wing can be outstretched forwards and the other oriented down at various angles.<sup>41</sup> It seems that the *b3*-soul on Fragment No. 1 was originally depicted with both wings outstretched horizontally on both sides, while the left one is preserved incompletely without its outermost part. The scene with the mummy on a bier represents the standard visual depiction appearing in relation to the specific chapters of the Book of the Dead, especially spells 89 and 154.<sup>42</sup>

The scene with the mummy recumbent on a bier described above is followed beneath by the inscriptions written in the columns originally painted along the vertical axis of the lid (Pl. 10). The background of these columns is yellowish. The colourations of columns on the right side of the lid is mostly preserved and

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<sup>38</sup> MANLEY, B., DODSON, A. *Life Everlasting. National Museums Scotland Collection of Ancient Egyptian Coffins*, p. 82.

<sup>39</sup> MANLEY, B., DODSON, A. *Life Everlasting. National Museums Scotland Collection of Ancient Egyptian Coffins*, p. 88; TAYLOR, J. H. (ed.). *Journey Through the Afterlife. Ancient Egyptian Book of the Dead*, p. 91 (Fig. 32).

<sup>40</sup> FAULKNER, R. O. *The Egyptian Book of the Dead. The Book of Going Forth by Day*, Pl. 17 (left); TAYLOR, J. H. *Spells for Eternity. The Ancient Egyptian Book of the Dead*, p. 25; GRAEFE, E. *Untersuchungen zur Verwaltung und Geschichte der Institution der Gottesgemahlin des Amun vom Beginn des Neuen Reiches bis zur Spätzeit*, Band 1: (Katalog und Materialsammlung). *Ägyptologische Abhandlungen*, Band 37, Taf. 13.

<sup>41</sup> TAYLOR, J. H. Patterns of Colouring on Ancient Egyptian Coffins from the New Kingdom to the Twenty-sixth Dynasty: An Overview. In DAVIES, W. V. (ed.). *Colour and Painting in Ancient Egypt*, Pl. 54/3; GRAEFE, E. *Untersuchungen zur Verwaltung und Geschichte der Institution der Gottesgemahlin des Amun vom Beginn des Neuen Reiches bis zur Spätzeit*, Band 1: (Katalog und Materialsammlung). *Ägyptologische Abhandlungen*, Band 37, Taf. 10; FAULKNER, R. O. *The Egyptian Book of the Dead. The Book of Going Forth by Day*, Pl. 17 (right).

<sup>42</sup> FAULKNER, R. O. *The Ancient Egyptian Book of the Dead*, pp. 85, 87, 148, 150, 154.

better visible on the original surface only in their upper parts. The lower parts of the columns on this fragment are partly indicated by the imprints of the vertical lines preserved on the surface. The total number of columns under Register E cannot be precisely stated because the surface on the left side of the lid is badly damaged.<sup>43</sup> It can be said, however, that despite the damage of the surface, the polychrome depiction enables us to identify more or less the completely preserved widths of at least three columns. Small spots with traces of very faded green colour and tiny short vertical lines occurring on the left side of the lid indicate that they originally belonged to the left vertical border band flanking the group of vertical columns with the inscriptions. This is very important because the identification of their position on the original surface allows us to estimate not only the length of the scene with the mummy recumbent on a bier (Register E), but at the same time also the total width of the vertical inscriptions. In other words, we would be able to know the number of all columns, since the above-mentioned register and vertical inscriptions painted below were flanked by the same vertical border band continually running on both sides of the lid. The distance measured from these tiny lines and the edge of the faded green spot through the vertical axis of the lid to the vertical line belonging to the right border band is ca 11.5 cm. Now, we can measure the width of each column where it is preserved completely counting from the right side of the lid (the width of the column is herein defined as the distance between the inner edges of the two vertical blue lines across the yellow background). The width of the vertical line separating the two columns varies between 2 and 3 mm. The width of column no. 1 (C1) is 2 cm, column no. 2 (C2) is 2 cm and column no. 3 (C3) is 2.2 cm. So, the summary of all three columns is  $C1 + C2 + C3 = 2 + 2 + 2.2 = 6.2$  cm. To this value we have to add the width of three vertical lines preserved on the surface, which is  $3 \times 0.3$  cm = 0.9 cm. The result distance will be 7.1 cm. If we subtract this value from 11.5 cm, we will get the

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<sup>43</sup> According to the attested analogies representing this type of coffins, the number of columns with inscriptions occurring in this part of the lid can be even or odd. See, for example, SHEIKHOLESLAMI, C. M. *Resurrection in a Box: The 25th Dynasty Burial Ensemble of Padiamunet*, p. 122 (Fig. 16); ELIAS, J., LUPTON, C. *Gods at All Hours: Saite Period Coffins of the 'Eleven-Eleven' Type*. In SOUSA, R. (ed.). *Body, Cosmos and Eternity. New Research Trends in the Iconography and Symbolism of Ancient Egyptian Coffin*, p. 127 (Fig. 11); BRUYÈRE, B. *Une nouvelle famille de prêtres de Montou trouvée par Baraize à Deir el Bahri*, In *Anales du Service des Antiquités de l'Égypte*. In *Anales du Service des Antiquités de l'Égypte*, 1956, Tome LIV, 1956, Pl. 3 and 5; MANLEY, B., DODSON, A. *Life Everlasting. National Museums Scotland Collection of Ancient Egyptian Coffins*, p. 88; BRECH, R. *Spätägyptische Särge aus Achmim. Eine typologische und chronologische Studie*. *Aegyptiaca Hamburgensia*, Band 3, Abb. 3–5.

result 4.4 cm. The number 4.4 cm, however, is too big for one column together with one vertical separating line on the one hand, but too small for three columns on the other hand. In fact, 4.4 cm would be enough for two columns and one blue vertical line considering the fact that the width of one column can vary between 2 and 2.2 cm. From this fact, we can conclude that the length of Register E as well as the width of the vertical inscriptions was ca 11.5 cm too. Our measurement and calculation show that the original vertical inscriptions written below Register E might have been divided very probably into five columns.<sup>44</sup> These columns continued down to the ankles of the mummiform coffin lid. The lowermost parts of those columns occurring on the right side of the lid are also preserved on Fragment No. 5 described in the previous study.<sup>45</sup> Some parts of particular hieroglyphic signs painted in black ink can be observed in the columns, however, their more precise identification is not possible because of the severe damage to the surface. Despite this, the preserved parts of some asymmetrical signs, for example, one very probably representing a bird, would attest quite convincingly that the inscriptions were written in all these columns from right to left (viewed from the perspective of the reader). The group of these long vertical columns is marked as Central Panel 2 in my previous study<sup>46</sup> and termed by Elias as a ‘text apron’ in this type of coffins belonging to his ‘Presentation Mode III’.<sup>47</sup>

The surface of Fragment No. 1 on the right and left sides along Register E and Central Panel 2 is very damaged and the incompletely preserved original decoration can be identified in a few places only. On the surface immediately next to the right vertical border band adjacent to Register E one can recognise only imprints of at least three vertical lines running down the horizontal crack (Pl. 11). These lines certainly belonged to the columns with the hieroglyphic

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<sup>44</sup> Five columns filled with the long inscriptions written inside them and appearing in the central part of the lid along its vertical axis belong to the standard lid decoration in this kind of a coffin. See GAUTHIER, M. H. *Cercueils anthropoïdes des prêtres de Montou. Catalogue Général Antiquités Égyptiennes du Musée du Caire*, Nos. 41042–41072. Tome 1, Pls. XV, XIX, XXI, XXIII, XXVI, XXIX, XXIII, XXXV, XL.

<sup>45</sup> MAGDOLEN, D. Ancient Egyptian Coffin: The Fragment Nos. 4, 5 and 6 of the Exterior Surface of the Lid. In *Asian and African Studies*, 2016, Vol. 25, No. 2, p. 147 and 152 (Fig. 2), Pl. 2.

<sup>46</sup> MAGDOLEN, D. Ancient Egyptian Coffin: The Distribution of Registers and Inscriptions on the Exterior Surface. In *Asian and African Studies*, 2014, Vol. 23, No. 1, p. 145 and Pl. 8.

<sup>47</sup> ELIAS, J. *Coffin Inscription in Egypt after the New Kingdom: A Study of Text Production and Use in Elite Mortuary Preparation*, pp. 509–510; Cf. ASTON, D. A. *Burial Assemblages of Dynasty 21 – 25. Chronology – Typology – Developments*, p. 287.

inscription written on the yellow background. Some remains of the background together with very faded parts of hieroglyphic signs including an asymmetric one can be seen in the first column closer to the centre of the lid. Altogether there were probably four columns with the text certainly written from right to left. Above the columns a broad blue horizontal band (depicted also above the mummy recumbent on the bier) continues further to the edge of this fragment. The imprints of colours on the surface indicate that the fourth column was followed by the vertical border band. Further to the right edge of this fragment the remarkable concentration of various colours can be seen including yellow, blue, red/ochre, green in the shape of a semicircle or arch. Beneath this many-coloured semicircle the horizontal lines painted in blue, red/ochre, and blue respectively occur. Below these lines the depiction can be seen in the shape of an animal head with ape- or dog-like red/ochre muzzles and black hair oriented to the vertical axis of the lid. It seems that the imprints of several short horizontal lines arranged one below the other beneath the hair indicate the presence of a decoration in the form of the broad collar once being depicted in this place. The whole scene can be interpreted as the picture of a deity under the vault of the shrine. The inscription written in front of this picture in four columns mentioned above was certainly related to this scene. Unfortunately, since no part of the text is legible the identity of the depicted deity cannot be stated precisely. Based on the shape of the head it seems probable that the picture could represent one of the sons of Horus, Duamutef or Hapi, but the shape of the muzzles speaks in favour of the latter depicted with the head of the baboon.<sup>48</sup> The lowermost part of this scene cannot be described because of the severe damage to the surface caused by the cracks and the missing layer of stucco in this part of the lid. The contour of dark spot preserved on the layer of the textile in this damaged part would indicate that the above-mentioned deity could have been depicted in the seated position with the knees oriented upwards,<sup>49</sup> however, the figures depicted in similar scenes can also be painted in a standing position.<sup>50</sup> While the lower part of this register is not preserved on the right side of the lid, on the opposite left side some remains of the lower horizontal border band are still visible. We know that the principle of symmetry has played a role in the design of the lid decoration and that is why we can rely on its application in the case of the decoration of this coffin lid. We can expect certain similarities occurring on both sides of the lid not only in the motifs used in the decoration of the registers, but also in the dimensions of the registers

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<sup>48</sup> LURKER, M. *The Gods and Symbols of Ancient Egypt*, pp. 37–38.

<sup>49</sup> Cf. MANLEY, B., DODSON, A. *Life Everlasting. National Museums Scotland Collection of Ancient Egyptian Coffins*, pp. 79, 84.

<sup>50</sup> Cf. MANLEY, B., DODSON, A. *Life Everlasting. National Museums Scotland Collection of Ancient Egyptian Coffins*, p. 88.

themselves. The importance of the occurrence of the horizontal border band on the opposite left part of the lid consists not only in the possibility to estimate the height of the vertical register with the deity under the canopy. We can also determine the further iconographic continuation of the decoration painted in the lower part of the lid on its both lateral sides because together with the fragment of the horizontal border band the lower parts of the columns depicted above it as well as the horizontal line with the text written below it are preserved (see below). The lower parts of the columns on the left side of the lid (Pl. 12) certainly correspond to the imprints of vertical lines indicating columns with an inscription belonging to the vertical register with the deity under the canopy occurring on the right side. It means that a similar scene should have been painted on the left side too and vice versa. Further, if the fragment of the horizontal inscription painted under the horizontal border band is preserved on the left side, the same distribution of the similar decoration can be expected on the right side of the lid. The distance measured between the lower edge of Horizontal Inscription 2 and the horizontal border band on the left side of the lid mentioned above is about 16 cm. This distance can provide the approximative height of the register with the deity under the canopy on both sides of the lid because of the principle of the symmetry applied in the decoration design. Behind this scene on the right side of the lid marked in our previous study as Register F one can see the fragments of another vertical border band followed probably by one vertical column with the inscription. It is indicated by the yellowish colour of the background and a few spots of black which can be ascribed to the fragments of hieroglyphic signs. Because of their damage and incompleteness their more precise identification is impossible. At the very right edge of this fragment another vertical scene (Register G) comparable in motif and size to the one described above occurs (Pl. 13). It seems, however, that this scene was narrower in size. Its upper part consists of the curved canopy with horizontal lines below it. The height of this canopy in this scene is about 2.5 cm, while that in Register F is about 3.5 cm. Further, the width of the canopy in this smaller Register G is about 3 cm, while that in Register F is about 4 cm. The small fragments of yellow, green, and black, however, unable us to describe the picture and identity of the figure depicted in this scene more precisely. We can just speculate about the black spot in the shape of the beak of a bird bended down and placed in front of the green spot, both resembling the frontal part of the falcon-headed god (Qebehseuef, one of the four sons of Horus).

Immediately below this scene the surface is so damaged that almost no traces of the original decoration have been preserved (Pl. 14). Beneath the middle part of the horizontal crack there is a visible red/ochre spot. Its position indicates that it might belong to the horizontal border band since this place

corresponds approximately with the occurrence of the horizontal border band fragment preserved on the left side of the lid (see below). At the very edge of the fragment on the right side one can see the short imprints of two horizontal bold lines with a red/ochre spot preserved in between them. These features may indicate the presence of another border band placed in a lower position in relation to the previous one. Two horizontal border bands usually separate a horizontally running hieroglyphic inscription as can be attested in the decoration occurring on this coffin lid. That is why we can suppose the presence of such a distribution of the decoration occurring in this part of the lid.

The lowermost part of Fragment No. 1 on the right side of the lid is covered by pieces of the scene (Pl. 15), the description of which is very similar to that mentioned above as Register F. The preserved traces of blue vertical lines with yellow background clearly represents the parts of the columns with the hieroglyphic inscription originally written in black ink. Despite their damage, some of the hieroglyphs can be more or less recognisable. Thanks to the preserved asymmetrical signs it can be said that the text was written from right to left. The number of columns was very probably four. In the first column, one of these three signs ,  or  appears. In the third column, probably

the sign  occurs and the fourth probably includes the signs ,  and  respectively. The fourth column is evidently followed by the vertical border band behind which the vertical register marked as Register J occurs. As for the arrangement of its decoration and its position on the surface it can be said that this register is depicted below Register F. Its upper part in shape and in colouration corresponds to that preserved and described in Register F. The difference consists in the shape of the head of a deity depicted under the canopy. In this case, the fragments have the form of the long beak of a bird and the long neck. The head with the neck is green and the colour of the hair on the head is red/ochre. Two short oblique lines in front of the head and under the beak would indicate both arms in the adoration position. Small green spots occur in the place of the upper part of the body under the head and neck which may indicate some kind of clothing. The features related to the shape of the body speak in favour of the ibis-headed deity, more precisely, the god Thoth. Behind this vertical register another vertical border band occurs and it was followed very probably by one column with inscription as indicated by the presence of the dividing lines and yellowish colour at the very edge of this fragment.

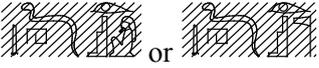
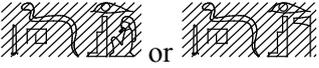
The situation on left side of the lid concerning the preservation and visibility of the original decoration is much worse compared with that on the right side (Pl. 16). The majority of the surface under Horizontal Inscription 2 is almost without any traces of the polychrome decoration. Nevertheless, some places

contain fragments of colours and the analysis of the shapes of the preserved patterns reveals their importance for the knowledge of the distribution of the decoration design used not only on this, but on both sides of the exterior surface of this lid (see above). Fortunately, one such a place includes the limit separating particular areas with the different decoration motifs. More precisely, this limit is represented by the short incompletely preserved horizontal border band consisting of sufficiently well preserved green and yellow squares separated by transversally depicted short white-black-white lines. The incompletely preserved yellow square of the border band is painted closer to the centre of the lid and probably represented the outermost edge touching the border band running vertically and flanking the five long columns of inscription placed under the scene with the mummy on a bier (see above). Above the remains of the preserved horizontal border band there are visible short vertical lines with yellow preserved in between. On the yellow background, the remains of some hieroglyphic signs can be recognised (Pl. 17). These preserved remains can be undoubtedly interpreted as the lowermost parts of the columns of the inscription similar to that occurring on the opposite right side and described above in relation to Register F. This inscription was related to the scene once occurred on this side of the lid and marked as Register H in our previous study.<sup>51</sup> As indicated by the preserved vertical lines, one can say that there were again four columns of hieroglyphic text. At the same time, this fact confirms the occurrence of the symmetry principle applied in the decoration design on this coffin lid. The hieroglyphic signs are preserved damaged and incomplete.

Despite this, the signs like ,  and  (?)  (?) can be recognised respectively in the second and fourth columns. The text was originally written from left to right (viewed from the perspective of reader). The presence of a short piece of the vertical blue line preserved behind the fourth column forming a very narrow distance measured from the last vertical line belonging to the mentioned column together with a small piece of green spot preserved above allows us to suppose that the fourth column was followed by the vertical border band. Unfortunately, it cannot be said more because at this level we have reached the very edge of the original surface. Below the fragment of the horizontal border band a prolonged piece of yellow with a few damaged hieroglyphic signs can be recognised. The damage of the signs disables reading of the text, however, their preserved parts and position on the yellow background allow us to speculate how the reconstructed text in this line could

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<sup>51</sup> MAGDOLEN, D. Ancient Egyptian Coffin: The Distribution of Registers and Inscriptions on the Exterior Surface. In *Asian and African Studies*, 2014, Vol. 23, No. 1, p. 146 and Pl. 8.

look like. One of the alternatives could be as follows  or  *dd mdw h(3)*<sup>52</sup> *Wsir*<sup>53</sup> “Saying words. Oh, Osiris...” On the left side, closer to the centre of the lid there is preserved a short blue vertical line. This line may indicate the beginning of the text written from left to right. What is important to say is the fact that the surface with the yellow background and the black hieroglyphs is not interrupted by any vertical blue line. This yellow spot despite its damage is long enough to be interpreted as the row and not as the column. It is clearly framed not only from above, but also from beneath by the still visible incompletely preserved blue horizontal line. The length of this yellow spot is bigger than the width of two columns depicted above the horizontal border band. This is why the yellow spot with the hieroglyphic signs can be interpreted as the row containing the text written horizontally. Since no hieroglyphic signs written in the horizontal row are preserved on the corresponding opposite right side of the lid, this is very important evidence for the knowledge of the decoration design and its distribution on the surface of the lid on both sides (see above). The presence of the described border band with the lower parts of the four columns preserved above it and the beginning of the horizontal inscription occurring below it allows us to complete and specify significantly the decoration used on this part of the exterior surface of the lid.

Further in the lower left part of the fragment tiny blue lines are preserved (Pl. 18). Their position on the surface as well as their shapes allow us to interpret these lines as the remains of the upper part of the scene depicted in the vertical register in which a deity is painted under the curved multi-coloured canopy. It seems that the symmetric position of these blue lines corresponds vertically to Register H on the same left side and horizontally to Register J identified on the right side of the lid. This one occurring on the left side of the lid has been marked as Register K.<sup>54</sup>

<sup>52</sup> To the variant of writing of the vocative *h3* with the sign  placed under the , see GAUTHIER, M. H. *Cercueils anthropoïdes des prêtres de Montou. Catalogue Général Antiquités Égyptiennes du Musée du Caire*, Nos. 41042–41072. Tome 1, pp. 35, 46, 86, 89. However, despite the damage of the surface where this inscription is

written, the phonetic complement *3* in the vocative *h3* expressed by the sign  evidently does not occur.

<sup>53</sup> Small traces of black behind the first vertical sign in the name of *Wsir* may indicate the presence of another vertical sign.

<sup>54</sup> MAGDOLLEN, D. Ancient Egyptian Coffin: The Distribution of Registers and Inscriptions on the Exterior Surface. In *Asian and African Studies*, 2014, Vol. 23, No. 1, p. 147 and Pl. 8.

### Fragment No. 2 (Plate 19)

In fact, this piece of the original surface consists of two parts, one is larger (A) and one is much smaller (B).<sup>55</sup> Both of them are covered by the complex decoration belonging to the broad collar depicted on the uppermost right shoulder of the lid. The patterns of decoration preserved on the larger piece A of Fragment No. 2 reveal that the outer uppermost edge of the collar was followed by the narrow border band consisting of the coloured squares and the curved lines of the broader blue and narrower yellow colours. The shape of the curved lines can be interpreted as the depiction of the hair belonging to the falcon-headed form of the terminals of the broad collar originally depicted on both sides of the lid.<sup>56</sup> Piece B of this fragment contains only the decoration consisting of rows of floral motifs and beads. The structure of the rows and the shape of the terminal are described above (see Fragment No. 1).

### Fragment No. 3 (Plate 20)

Despite its small size, this fragment is rich in diversity of decoration preserved on its surface. In the uppermost part of this fragment we can see the green open capital of papyrus pointing down together with small pieces of other motifs belonging to the same row of the broad collar. Six or seven very faded blue beads in the shape of the drop of water arranged one beside the other on the yellow background in one row can be seen below the papyrus motif. Very probably the motif of the water drops is to represent the shape of the lowermost row of the broad collar depicted on the surface of the lid.<sup>57</sup> Below this row the

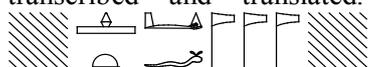
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<sup>55</sup> This subdivision is not mentioned in the description published in our previous study. See MAGDOLEN, D. Ancient Egyptian Coffin: The Distribution of Registers and Inscriptions on the Exterior Surface. In *Asian and African Studies*, 2014, Vol. 23, No. 1, Pl. 7.

<sup>56</sup> For example, the depiction of the making of such a broad collar with the falcon-headed terminals can be found in the relief decoration of the Old Kingdom mastaba of Mereruka (Dynasty 6), see DUELL, P. *The Mastaba of Mereruka*. Part I, Pls. 29–30 and 32; For the shape of the terminals of the collar depicted on this type of coffins, see MANLEY, B., DODSON, A. *Life Everlasting. National Museums Scotland Collection of Ancient Egyptian Coffins*, p. 79; BRECH, R. *Spätägyptische Särge aus Achmim. Eine typologische und chronologische Studie. Aegyptiaca Hamburgensia*, Band 3, pp. 97 (Abb. 3), 111 (Abb. 4), 133 (Abb. 5).

<sup>57</sup> Cf. TAYLOR, J. H. Patterns of Colouring on Ancient Egyptian Coffins from the New Kingdom to the Twenty-sixth Dynasty: An Overview. In DAVIES, W. V. (ed.). *Colour and Painting in Ancient Egypt*, pls. 54/3, 55/; GAUTHIER, M. H. *Cercueils anthropoïdes des prêtres de Montou. Catalogue Général Antiquités Égyptiennes du*

band occurs consisting of the set of columns of different colours. The columns are green, blue, red/ochre respectively and each of them is composed of three lines painted on the yellow background. This strip represents a kind of border band separating particular registers/inscriptions. Further below, a part of the hieroglyphic inscription written in black ink on the yellow background can be clearly recognised in the middle of the fragment.<sup>58</sup> The preserved signs are damaged, however, this short inscription written from right to left can be transcribed and translated. Verner transcribes this text as follows

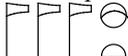


Its transliteration and translation could be ..... *ntrw*<sup>59</sup> *di.f htp(w)t*<sup>60</sup> ..... and “..... gods. He may give all the offerings.....”. Such a version would refer to a male deity indicated by the masculine form of the suffix *.f*. The palaeography of this sign written in this text is, however, unusual. In particular, the horns are evidently missing in the frontal part of this sign. The place where the sign  occurs is evidently damaged and the rear part of this sign is missing as indicated by the erased surface immediately behind its preserved part. In fact, its writing in this text does not correspond to any variant of the same sign occurring in the texts preserved elsewhere on the exterior surface of the coffin. The body of the horned viper (the sign I 9)<sup>61</sup> was written in the texts on the coffin mostly undulate and rarely straight. However, in any case the horns of the viper in the sign are always depicted in the form of a short vertical or oblique line occurring in the frontal part of the sign. In the text on Fragment No. 3 one can clearly see that the horizontal body is, in fact, painted straight. The transverse perpendicular line representing one of the two horns of the viper is to be shifted strikingly to the middle part of the body as indicated the traces of the black on the damaged surface. The second transverse short line which should represent the second horn is not depicted at all. The sign

*Musée du Caire*, Nos. 41042–41072. Tome 1, Pl. XVI; MANLEY, B., DODSON, A. *Life Everlasting. National Museums Scotland Collection of Ancient Egyptian Coffins*, pp. 79, 82, 85, 88.

<sup>58</sup> It is mentioned and transcribed in Verner’s publication under no. 1. See VERNER, M. *Altägyptische Särge in den Museen und Sammlungen der Tschechoslowakei. Corpus Antiquitatum Aegyptiacarum*. Lieferung 1, p. 19.

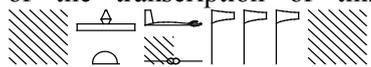
<sup>59</sup> An alternative transcription could be *psdt* “Ennead”, the hieroglyphic version of

which could be . See ERMAN, A., GRAPOW, H. *Wörterbuch der ägyptischen Sprache*. Band 1. Leipzig: J. C. Hinrichs’sche Buchhandlung, 1926, p. 559.

<sup>60</sup> It is likely that the plural variant of the word *htpt* occurs in the text.

<sup>61</sup> ALLEN, J. P. *Middle Egyptian. An Introduction to the Language and Culture of Hieroglyphs*, p. 482.

consisting of the straight horizontal line with one or two short perpendicular short line(s) or dot(s) in the middle<sup>62</sup> has, however, a different meaning. It is the phonographic sign (O 34) , s (z), used as the suffix personal pronoun .s for the third person of the femininum in singular (3fs).<sup>63</sup> So, an alternative version of the transcription of this text and its reading would have a form



..... *ntrw di.s htp(w)t* ..... “..... gods. She may give all the offerings.....”. The masculine variant in an older version of this text could be related most probably to the god Osiris or Geb, while the alternative transcription and translation with the feminine variant of the pronoun would refer to the goddess Nephthys or Nut. The texts appearing in this part of this type of coffins’ lids include the names of the mentioned deities. The names of these gods and goddesses have been accompanied in the texts by the epithets, such as *nb ntrw* (Osiris) and *it ntrw*, *ity ntrw*, *hnty ntrw* (Geb) and *mst ntrw*, *hnwt ntrw*, *s<sup>c</sup>nht ntrw*, *mwt ntrw* (Nut) and *nbwt ntrw*, *hnwt ntrw* (Nephthys) respectively.<sup>64</sup> As we can see these epithets include the plural variant *ntrw* of

the noun *ntr* written in hieroglyphic form . It seems that the word *ntrw* being a part of the epithet of a deity could have been preceded by his/her name and/or the *dd mdw in* or *htp di nswt* formula. The beginning of this horizontal text, in whatever form, evidently had to have been written on the surface of Fragment No. 1 on its very edge of the right side besides the outermost edge of the outstretched wing of the goddess Nut depicted on Fragment No. 1 (see above). The edges of both fragments are damaged on the surface, but the empty space is big enough to be fitted by the group of signs/words belonging to some of the phrases mentioned above.

The short fragment of the hieroglyphic text is followed below by the strip formed by the columns consisting of three short lines. The lines of each column are painted in different colours (green-blue-red/ochre/blue) forming a separating band in this part of the lid as that occurring in the upper part of this fragment and described above.

In the lowermost part of this fragment one can see the yellow background divided by two short blue vertical lines into three columns from which their uppermost parts are to be preserved only. The remains of a few hieroglyphic

<sup>62</sup> MÖLLER, G. *Hieratische Paläographie*. Band 3, p. 35.

<sup>63</sup> ALLEN, J. P. *Middle Egyptian. An Introduction to the Language and Culture of Hieroglyphs*, pp. 61, 490.

<sup>64</sup> LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band VIII. *Orientalia Lovaniensia Analecta*, Band 129, pp. 180, 276, 277, 278, 291, 687, 688, 689.

signs can be identified on the surface of two columns.<sup>65</sup> All of them are painted in black ink. They are damaged and incompletely preserved. Some of them are asymmetrical and orientated to the vertical axis of the lid which means that the text was written from right to left (viewed from the perspective of the reader).

In the second (middle) column the rear part of one sign resembling the sign  or  can be seen. In the third column, a group of the signs can be seen the

shapes of which lead us to the transcription in the form of  and  respectively. It seems, however, that another incompletely preserved sign probably occurs behind the former and under the latter of the mentioned two. Its rounded shape would indicate that this sign could be . In such a case, all three signs would express the variant of the word *im3h*<sup>66</sup> preserved on the surface in

the form . These columns are supposed to have been a part of the inscriptions accompanying the figure of the goddess Nut on both sides of the lid.

The detailed analysis of the polychrome surface decoration preserved on Fragments Nos. 1–3 of the coffin lid from Bratislava confirms the results of our previous research<sup>67</sup> and the distribution of the particular motifs and registers arranged from the top to the bottom as follows (Pl. 21):

- 1) The broad collar
- 2) Register with the winged goddess (Nut) and accompanying inscriptions arranged in the columns on both sides
- 3) Horizontal inscription 1 spreading through the whole width of the lid
- 4) Central panel 1 consisting of the columns filled with the vertical inscriptions
- 5) Registers with figurative motifs flanking Central panel 1 on both its sides
- 6) Horizontal inscription 2 spreading through the whole width of the lid
- 7) Register with the mummy recumbent on the bier with the *b3*-soul depicted above

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<sup>65</sup> The signs are not mentioned in Verner's publication, see VERNER, M. *Altägyptische Särge in den Museen und Sammlungen der Tschechoslowakei*. Corpus Antiquitatum Aegyptiacarum. Lieferung 1, pp. 19–27.

<sup>66</sup> ALLEN, J. P. *Middle Egyptian. An Introduction to the Language and Culture of Hieroglyphs*, p. 342.

<sup>67</sup> MAGDOLEN, D. Ancient Egyptian Coffin: The Distribution of Registers and Inscriptions on the Exterior Surface. In *Asian and African Studies*, 2014, Vol. 23, No. 1, pp. 140–153.

- 8) Central panel 2 comprising the long columns filled with the inscriptions (text apron)
- 9) Registers with parallel pictures of the deities (including the sons of Horus) under the canopy depicted along side the vertical axis of the lid and the column(s) filled with the inscription(s) arranged on the lateral sides

These compartments complemented by those<sup>68</sup> occurring on Fragments Nos. 4–6 of the lid together with the motifs<sup>69</sup> appearing on the surface of the pedestal of the coffin lead us to the conclusion that the iconography depicted on the exterior surface of the lid of the ancient Egyptian coffin in the Slovak National Museum in Bratislava strongly indicates and reflects very clear similarities and characteristics comparable to the coffins belonging to type III of Taylor's classification and Presentation Mode 3 defined by Elias.<sup>70</sup> On the basis of our iconographic research focused on the study of the exterior surface of the lid we can say that the coffin from Bratislava can be dated between the 25th and 26th dynasties (7th century BC).<sup>71</sup>

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<sup>68</sup> MAGDOLEN, D. Ancient Egyptian Coffin: The Fragment Nos. 4, 5 and 6 of the Exterior Surface of the Lid. In *Asian and African Studies*, 2016, Vol. 25, No. 2, pp. 145–162.

<sup>69</sup> MAGDOLEN, D. Ancient Egyptian Coffin: The Decorative Motives on the Exterior Surface of the Pedestal. In *Asian and African Studies*, 2015, Vol. 24, No. 2, pp. 233–246.

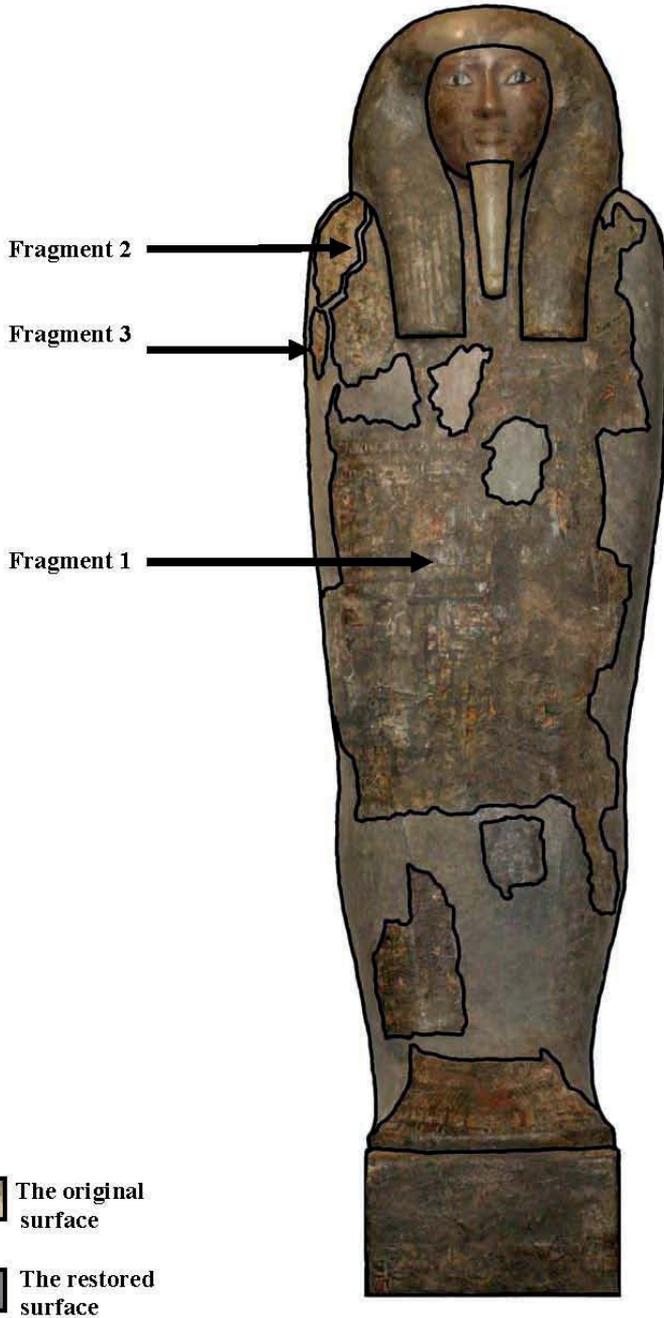
<sup>70</sup> TAYLOR, J. H. *Theban Coffins from the Twenty-second to the Twenty-sixth Dynasty: Dating and Synthesis of Development*, pp. 114–115; ELIAS, J. *Coffin Inscription in Egypt after the New Kingdom: A Study of Text Production and Use in Elite Mortuary Preparation*, pp. 509–510; ASTON, D. A. *Burial Assemblages of Dynasty 21 – 25. Chronology – Typology – Developments*, pp. 286–287.

<sup>71</sup> HORNUNG, E., KRAUSS, R., WARBURTON, D. A. (eds.). *Ancient Egyptian Chronology*, p. 494.

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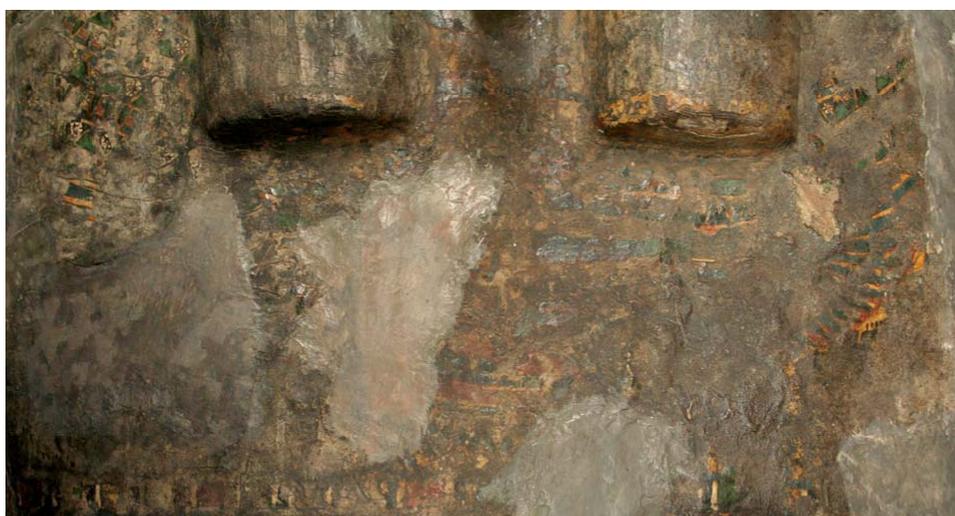
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**Magdolen Plate 1:** The outline of Fragments Nos. 1, 2 and 3 on the frontal side of the coffin lid.



**Magdolen Plate 2a-b:** Fragments of the broad collar on the right side of the lid (a), and the detail of the broad collar decoration (b).



**Magdolen Plate 3:** The preserved depiction of the winged figure representing a female goddess.



**Magdolen Plate 4a:** The depiction of Horizontal Inscription 1.



**Magdolen Plate 4b:** The detail of Horizontal Inscription 1 with the fragments of hieroglyphic signs preserved on the right side.



**Magdolen Plate 5:** The decoration strip containing columns with inscriptions in the middle and figural motifs on both lateral sides.



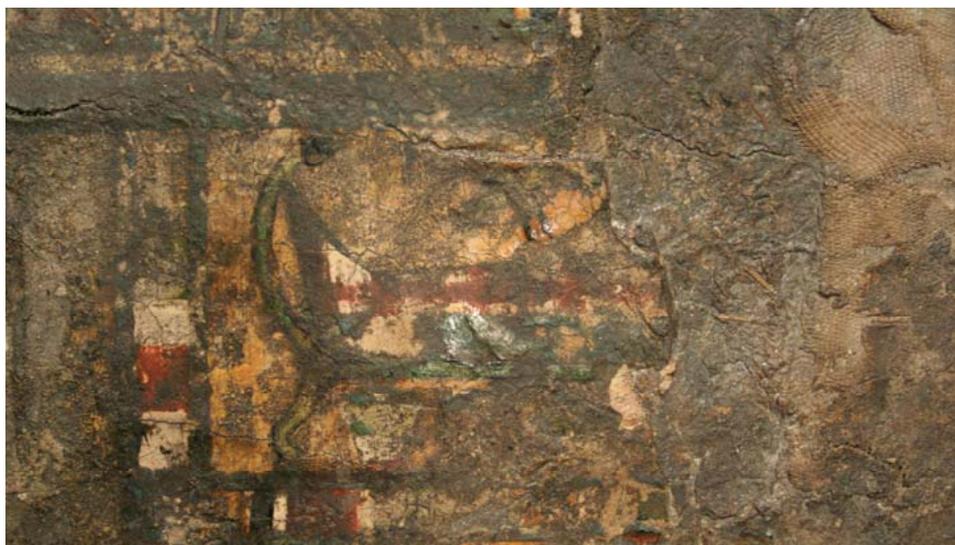
**Magdolen Plate 6:** The decoration of Register C including the picture of the seated god Osiris.



**Magdolen Plate 7:** The decoration of Register D with the picture of seated and standing deities.



**Magdolen Plate 8:** The depiction of Horizontal Inscription 2.



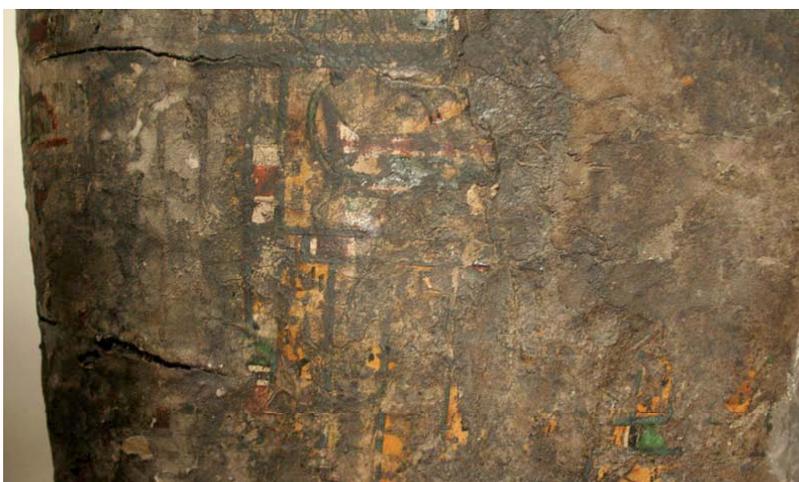
**Magdolen Plate 9:** The picture of Register E with the mummy recumbent on a bier.



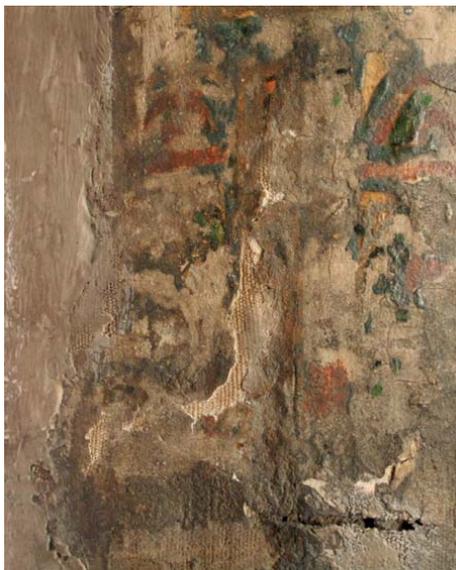
**Magdolen Plate 10:** Columns filled with the inscriptions depicted below Register E.



**Magdolen Plate 11:** Imprints of columns followed by Register F on the right side of the lid.



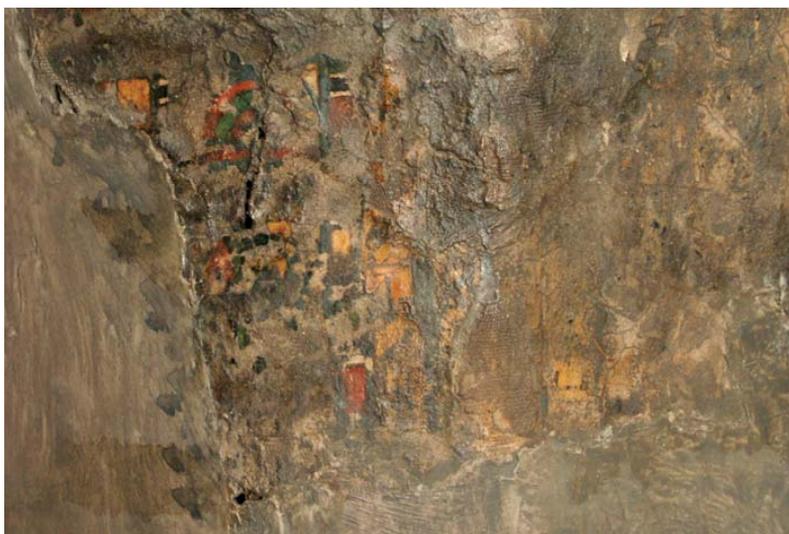
**Magdolen Plate 12:** Symmetric distribution the inscriptions on both lateral sides of the lid.



**Magdolen Plate 13:** Registers F and G on the right side of the lid.



**Magdolen Plate 14:** The damage of the lid surface below Registers F and G.



**Magdolen Plate 15:** The upper part of Register J on the right side of the lid.



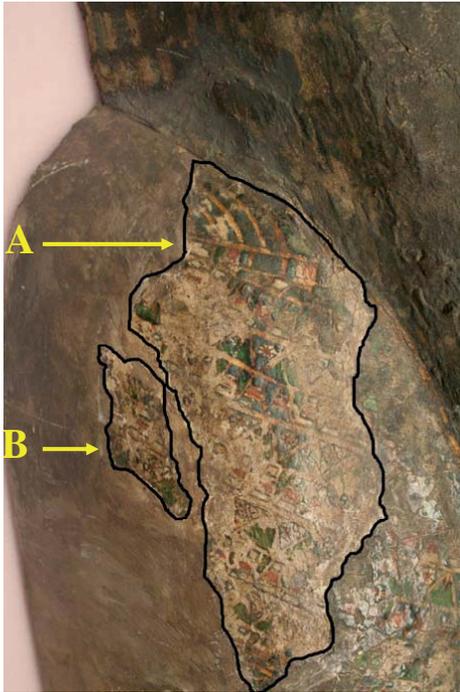
**Magdolen Plate 16:** A short piece of decoration preserved on the left side of the lid including the fragments of hieroglyphic signs written above and below the horizontal border band.



**Magdolen Plate 17:** The detail of the decoration with the fragments of hieroglyphic signs.



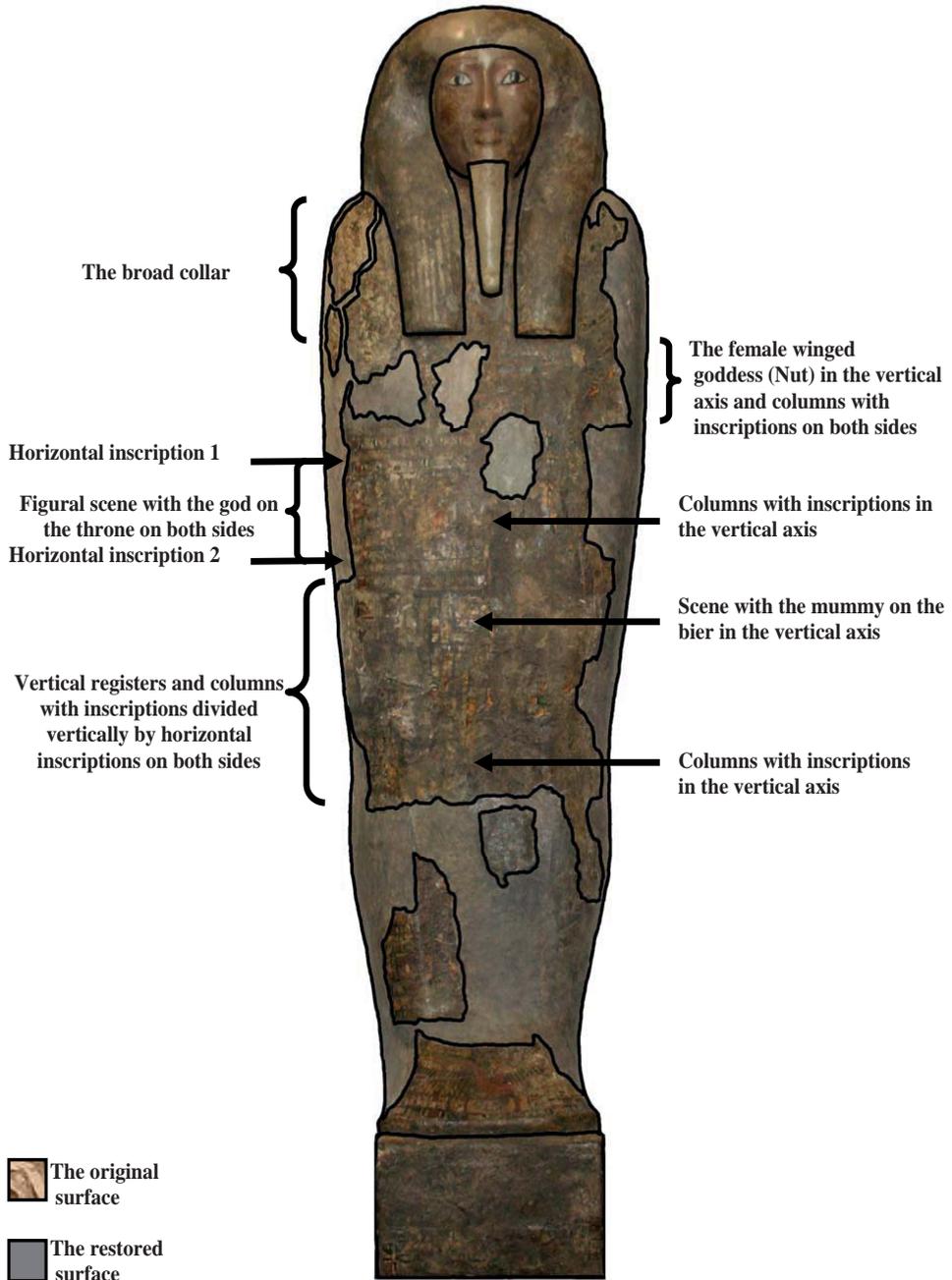
**Magdolen Plate 18:** The identification of the upper part of Register K on the left side of the lid and its relative (symmetric) position to Register J on the right side.



**Magdolen Plate 19:** The decoration preserved on two pieces of Fragment No. 2.



**Magdolen Plate 20:** The decoration preserved on Fragment No. 3.



**Magdolen Plate 21:** The distribution of decoration on Fragments Nos. 1–3.