

THE ANCIENT EGYPTIAN COFFIN
IN THE SLOVAK NATIONAL MUSEUM:
THE DECORATIVE MOTIVES
ON THE EXTERIOR SURFACE OF THE PEDESTAL*
(Plates 1 – 3)

Dušan MAGDOLEN
Institute of Oriental Studies, Slovak Academy of Sciences
Klemensova 19, 813 64 Bratislava, Slovakia
kaorduma@savba.sk

This article deals with the study, analysis and description of the original decoration preserved on the exterior surface of the coffin pedestal. Some parts of the surface on the pedestal were restored in the 1970s, and they can be clearly distinguished from the rest of the original decoration. The study of the preserved original paintings together with comparative material enables us to describe and analyse the patterns used in the original decoration. Moreover, we can identify its missing and/or damaged parts and describe the whole scene depicted on the surface of the coffin pedestal.

Key words: coffin, pedestal, exterior surface, decorative motives

In this paper we continue with the study of the surface of the coffin in the Slovak National Museum in Bratislava.¹ This time, our attention will be focused on the description and deeper analysis of the original decoration preserved on the surface of the pedestal.² A quite massive pedestal represents the lowermost composite part of the inner anthropoid coffin placed under the feet. Its shape is

* This work was supported by the Slovak Research and Development Agency under contract No. APVV-0579-12.

¹ My thanks goes to Dr. Alena Šefčáková and Mgr. Elena Golejová for their assistance and cooperation during my study at the museum.

² A brief description of the pedestal can be found in MAGDOLEN, D. The Ancient Egyptian Coffin in the Slovak National Museum: The distribution of registers and inscriptions on the exterior surface. In *Asian and African Studies*, 2014, Vol. 23, No. 1, p. 150 and 152.

generally rectangular with a tapered foot side (see below). The pedestal itself is physically divided into two parts inseparably connected to the rest of the coffin. One part is connected with the lid and the other one belongs to the trough of the coffin. Dimensions of each side of the pedestal are given below.

The surface of the pedestal is damaged and some parts of the original surface with polychrome decoration are missing. These places were restored and filled with gypsum and subsequently painted in grey during the 1970s. This colour distinguishes the restored parts clearly from the rest of the original surface.³ Some damages in the structure of the pedestal itself having a form of deep cracks together with strongly faded surface in some parts were left without any restoration treatment. Such physical damages, on the other hand, reveal the material out of which the pedestal was constructed. As for the rest of the coffin, it consists of wood, covered with layers of linen and plaster finally bearing the polychrome decoration. The outermost layer of plaster bearing the decoration is damaged on each side of the pedestal. The surface on all sides is abraded and in some places the original polychrome decoration is preserved only incompletely. However, despite the damages and missing parts, the decoration motives originally depicted on the majority of the surface of the pedestal can be identified and described on the basis of the study of existing fragments as well as comparative material and known analogies.

The frontal side (Plates 1a, 2, 3a)

Dimensions

Length: 34 cm


Width: 19 cm


Compared with the other sides of the pedestal, the original decoration on the exterior surface in this part of the pedestal is the most damaged and unclear. Practically almost nothing from the original decorative patterns remained completely visible. Only a few places on the surface contain small fragments of the polychrome decoration which can be identified with careful visual observation. Although these traces are not numerous and large enough, in context of the comparative material used in our investigation they provide us with sufficiently reliable data necessary for the description of the most probable scheme of the decorative motif originally used on the frontal side of the pedestal.


³ The uppermost parts of the *ʕnh* and *w3s*-signs painted in yellow and depicted on the right side of the pedestal (the trough) were added during restoration. On the left side of the trough the yellow was mistakenly used for the background during restoration (a part of the border band was added later too). For more details, also see below.

Approximately ten places containing the fragments belonging to the original decoration can be identified on the surface. They are marked by ellipses 1 – 10 (**plate 2**). In fact, almost all of them are distributed roughly near the edges of the frontal side. Some of these fragments (ellipses 1, 2, 4, 5, 6, 7, 8, 9) consisting of irregular spots of green, red/ochre, yellow, white and black are arranged horizontally and vertically along the very edges of the rectangular frontal side of the pedestal. These polychrome spots can be very probably identified as parts belonging to the standard border band generally used to demarcate and/or separate the painted scenes and inscriptions depicted on the surface. Such a border band occurs clearly on both lateral sides of the pedestal (**plates 1b – 1c**). Deeper analysis and description of the polychrome fragments preserved within ellipses 2, 6, 8 and 10 deserve more attention because they are crucial for the identification and description of the scene originally depicted inside the rectangular area demarcated by the border band.



Ellipse 2 shows not only the fragments of the border band visible in its left and lower parts, but it also contains fragments of some patterns preserved in its central part. They clearly belong to the original scene depicted on the frontal side. In the central part of the ellipse the fragments of blue and yellow spots of irregular shapes can be seen. The latter reflects on the surface four short thin lines running horizontally and depicted one above the other. The fragments of yellow with horizontal lines are evidently incompletely preserved and we can see that they continue as far as the right edge of the ellipse. The shape of the yellow fragments on the left and right sides strongly indicates that despite the damage the whole picture can be recognised with a high degree of probability as


the hieroglyphic sign  *nb*. Blue surrounding the yellow fragments of the *nb*-sign surely represents the background of the scene. In the very left part of the preserved *nb*-sign, more precisely above its upper edge, one can see two thin curved lines running vertically upwards and joining together exactly under the horizontal crack clearly visible on the surface of the pedestal. Based on the analogies preserved on both lateral sides of the pedestal, the picture of these two

curved lines can be identified as the lowermost bifurcated part of the sign  *w3s*. These analogies enable us to deduce that this sign was oriented to the right (see below). Approximately in the middle of the *nb*-sign, more precisely above its upper edge, a short vertical line or spot can be observed. Again, decorative motives preserved on the lateral sides clearly show that in the middle and above

each *nb*-sign the  *nh*-sign was depicted. Therefore, it is reasonable to deduce that in this case the short vertical line or spot represents the lowermost part of the *nh*-sign too. Our deduction can also be supported by the evidence preserved

within ellipse 3. Its inner surface demarcates traces of the smudged red/ochre colour. The spot bearing this colour is placed exactly in the vertical axis of the *nb*-sign and the short yellow spot above it in ellipse 2. As can be seen on the lateral sides of the pedestal as well as the other analogies⁴, the inner surfaces of the *nh*-signs were usually painted in red/ochre. The position of the red/ochre spot observed in ellipse 3 in relation to the short vertical yellow line or spot above the *nb*-sign in ellipse 2 strongly supports the conjecture that both, the spot and vertical line or spot, belong together and can be identified as parts of the one and same *nh*-sign. The horizontal distance between the lowermost part of the *w3s*-sign and the lowermost part of the *nh*-sign above the *nb*-sign is ca 3.5 cm. Under the left part of the *nb*-sign one can observe a part of the short thick yellowish/orange horizontal line continuing to the right. On the one hand, this could belong to the lower horizontal line of the frame observed on both lateral sides of the pedestal, or on the other hand, it could belong to the single horizontal line only. However, based on the analogy it seems more likely that the central scene was framed by the orange line on all four sides.⁵ Despite the fact that any fragments of the the *w3s*-sign cannot be observed above the right side of the *nb*-sign within ellipse 2, the analogies coming from the lateral sides of the pedestal as well as the other comparative material (see below) enables us to conclude that the identified fragments belong to the composition or group of

hieroglyphic signs consisting of one sign , one sign  in the middle and

two signs  (facing each other), all depicted in the calligraphic decorative form




. This group consisting of one *nh*-sign flanked by two *w3s*-signs standing on one *nb*-sign means “all life and dominion”, and it was often used as a decorative element in painted and/or carved scenes and inscriptions.⁶ If this conclusion is correct, another relevant question would arise, i.e. how many

⁴ SHEIKHOESLAMI, C.M. Resurrection in a box: the 25th Dynasty burial ensemble of Padiamunet, p. 123, fig. 17.



⁵ A tiny faded vertical line in the left part of ellipse 2 as well as a small orange spot in the central part of ellipse 1 indicate that they could belong to the left vertical line of the original frame.


⁶ ROBINS, G. The Art of Ancient Egypt, p. 221; CARTER, H. The Tomb of Tut.ankh.Amen. The Annexe and Treasury, Pls. 17B, 35A; SATZINGER, H. Das Kunsthistorische Museum in Wien. Die Ägyptisch-Orientalische Sammlung, p. 54; ARNOLD, D. Temples of the last pharaohs, p. 201, fig. 153; COULON, L. The Quarter of the Divine Adoratrices at Karnak (Naga Malgata) during the Twenty-sixth Dynasty: some hitherto unpublished epigraphic material, pp. 572, 573, 577; TAYLOR, J.H. Theban coffins from the Twenty-second to the Twenty-sixth Dynasty: dating and synthesis of development, p. 118.





times the composition  was depicted on the frontal side of the pedestal. Searching for the answer we have to focus our attention on the rest of the coloured fragments on the frontal side demarcated by ellipses 6 and 8.

The lower part of ellipse 6 contains coloured spots evidently belonging to the border band running horizontally in the lower part of the frontal side of the pedestal. In the left part of the ellipse one can clearly see traces of blue and yellow. The shapes of the yellow fragments reveal strong similarities to those identified in ellipse 2 and described above. In my opinion, we observe in this


case the very edge of the sign  preserved below and the lowermost part of the sign  depicted above it on the blue background. It is reasonably to believe



that the whole picture originally consisted of the well-known composition 

from which only the lower left part  would have been preserved. This identification leads us to formulate the conclusion that the decorative pattern in

the form of the composition consisting of signs  also continued in this part of the pedestal.


In ellipse 8 the rest of the colours red/ochre, green, yellow, black and white originally belonging to the border band running horizontally in the lower and vertically in the right edge of the pedestal can be found. The central part of the ellipse includes three spots of yellow. The lowermost of them consists of roughly three tiny horizontal strips. On the basis of the fragment described above and analogies preserved on the lateral sides of the pedestal, these yellow strips can be identified as the right part of the *nb*-sign decorated with tiny horizontal lines. The actual right edge of this sign is not preserved because of the damage. Immediately above this part of the sign traces of other yellow spots can be observed, however, this time they are running vertically joining together ca 2 cm above the *nb*-sign at the level of the horizontal crack and they continue to the top in the form of one line visible over the crack. These yellow fragments

reflect the shape of the bifurcated lowermost part of the  sign *w3s*. Only its middle vertical part without the uppermost ending can be identified on the preserved original surface over the crack. To the left of the lowermost part of this *w3s*-sign a short vertical strip can be seen. Its colour is white-yellowish. Immediately to the right of it blue spots are clearly preserved. This short

vertical strip might be the fragment of the sign  which stands in the hieroglyphic composition between two *w3s*-signs facing each other. If such identification is correct we would have a dimension giving us approximately the horizontal distance between the *nh*-sign on the one hand and the right *w3s*-sign on the other hand. In this case this distance is ~3 cm. It is a little bit shorter than the distance measured between the corresponding signs in ellipse 2 (see above). This difference can be explained by the unequal length of the *nb*-signs in the scene depicted on the frontal side of the pedestal (see also below). A study of the coloured fragments and description of their shapes preserved on this part of the pedestal as well as their comparison with the analogies enables us to conclude that we can identify the same group of hieroglyphic signs as mentioned above, however, this time it would be its right side of the composition .

Between ellipses 2, 6 and 8 there are another two, namely 5 and 7. Both contain traces of red/ochre and green of irregular shapes. Their position at the level of the lower edge of the frontal side corresponds with the fragments of the border band clearly identified in ellipses 2, 6 and 8. This fact indicates persuasively that these fragments belong to the lower horizontal border band.


While ellipse 9 contains polychrome fragments evidently belonging to the border band, ellipse 10 locates a shallow depression on the surface (immediately visible behind the number “10” in **plate 2**). This depression is approximately at the same vertical level as the red/ochre spot identified in ellipse 3. The shape of this depression resembles to the uppermost part of the

sign . What is important is not only the shape and the vertical position of the depression on the surface, but also its horizontal location. It seems that it is situated between the incomplete *nb*-signs identified in ellipses 6 and 8 above the place where the hypothetical *nb*-sign can be expected, more precisely in the vertical axis of this hypothetical sign. The occurrence of this depression in the positions described above supports the idea of the total number of the group of the *neb-ankh-was* signs on the frontal side of the pedestal (see below).

A careful study and analysis of the surface on the frontal side of the pedestal carried out by visual observation using magnifying lenses revealed the occurrence of polychrome fragments belonging to the original decoration and shown within ellipses 2, 3, 6 and 8. These fragments vary in number, size, shape and position on the surface. At the same time, some of them reflect similarities in their relations, function and repetition. Compared with analogies preserved on the lateral sides of this pedestal as well as the same motives occurring on the other coffins we can conclude that the exterior surface within the bordered band

was decorated with a decorative motif consisting of hieroglyphic signs depicted

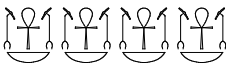


in the composite form . This motif was depicted several times on the frontal side. Now, we will try to discuss the problem of how many times this motif was or could have been repeated on the frontal side of the pedestal. Consequently we will focus on the most probable variant.

The distance between the left ending of the *nb*-sign in ellipse 2 and the right one shown in ellipse 8 is ~30 cm. This measure defining the distance between the inner side of the vertical border bands is important because it gives us the total length of space designating the beginning and the end of the decorative scene depicted within the border frame on the frontal side of the pedestal. The occurrence of the left part of the first two *nb*-signs preserved in ellipses 2 and 6 enables us to measure approximately the distance between the left tips of both signs and estimate the distance between the two adjacent *nb*-signs in general. In addition, this measure can provide us indirectly with the approximate estimation of the length of one *nb*-sign itself, since none of the *nb*-signs on the frontal side are preserved completely. The distance between the left tips of the mentioned two *nb*-signs equals ~8 cm. This length includes the distance between both signs plus the gap between them (if any) since the right part of the first *nb*-sign in ellipse 2 is damaged and its ending cannot be precisely identified. The length between the left endings of the first two *nb*-signs (~8 cm) in relation to the distance between the vertical border bands (~30 cm) indicates that approximately four *nb*-signs can fit into this space. The length of the *nb*-signs on the lateral sides of the pedestal (see below) varies between ca 7 – 8 cm. If the measurement of the same hieroglyphic sign varies on the lateral sides, we could expect that the situation could be the same on the frontal side of the pedestal, in other words, it is probable that the length of the *nb*-sign on the frontal side of the pedestal was not the same. We have found different distances between the lowermost parts of the *w3s*- and *ḥnh*-signs situated above the left part of the *nb*-sign and the right part of the same sign in ellipses 2 and 8 respectively (see above). This difference supports the idea of unequal lengths of the *nb*-signs on the frontal side. Such a situation can be observed in the case of other coffins too.⁷ The identification and analysis of the polychrome fragments of the original decoration preserved on the surface enables us to formulate the conclusion that the depiction on the frontal side of the pedestal consisted very probably of a group of four compositions of hieroglyphic signs⁸ depicted in the calligraphic

⁷ Cf. <http://awktotenbuch.uni-koeln.de:8080/objekt/tm135316#Sarg%20St.%20Gallen;>
<http://awktotenbuch.uni-koeln.de:8080/objekt/tm135474#Sarg%20Atlanta%20MCCM%201999.1.8.>

⁸ Cf. VERNER, M. *Corpus Antiquitatum Aegyptiacarum*, p. 2/26.

form . This number is the same as that occurring on both lateral sides (see below).⁹ The restored version of the depiction of this side of the pedestal can be seen in **plate 3a**.


The left side (Plate 1b)

Dimensions

Length: 40 cm

Width: 19 cm

The surface bears the original decoration which is incomplete and damaged, but quite well identifiable. Some places on this side of the pedestal reflect clear traces of modern-day treatment during the restoration works in the 1970s. On the lid it is the grey rectangular surface where the lid touches the trough of the coffin. The restored parts of the trough can be identified in close vicinity with a grey square on the lid. Two notes should be mentioned in this connection. First, we can notice that the colour of the restored part of the surface is not grey as can be observed in the case of the square on the lid, but yellow. In my opinion, this is a clear mistake made during restoration works. Second, the lines belonging to the border band were added and painted additionally in modern times on a yellow background. Compared with the right side of the pedestal it is undoubtedly evident that the restored parts of the surface contained the motif of

the  composition depicted originally on the blue coloured background.

As mentioned above the original decoration is damaged, but its patterns are clearly recognisable. A deep crack runs through the whole surface of the trough. The combination of hieroglyphic signs in the calligraphic composition




occurs four times on the whole surface of the left side of the pedestal. This motif is depicted three times on the lid and one picture of it can be seen on the trough of the coffin. The surface and colours are faded, but clear enough to be compared with those on the right side of the pedestal. The composition of hieroglyphic signs was painted within the quadrangle consisting of a thin white/yellowish lines. The outer edges of the surface on left side were decorated with the border band. The colour of all four *nb*-signs is yellow. The *nh*- and

⁹ The number of compositions of hieroglyphic signs repeating on the frontal and lateral sides of the pedestal can be attested on other coffins of this type (the very number of compositions can vary). Cf. <http://awktotenbuch.uni-koeln.de:8080/objekt/tm135276#Sarg%20Kairo%20CG%2041065>.

w3s-signs were painted in yellow too, but the colour of the inner surface of the uppermost part of the *ḥnh*-sign was originally red/ochre. Some parts of the original colour of hieroglyphic signs are faded and remained white. The same can be said about the blue background.

An important observation concerns the dimensions of some hieroglyphic signs. While the *ḥnh*- and *w3s*-signs on the lid and the trough relatively reflect the same dimensions, the situation concerning the *nb*-signs is a little bit different. The three *nb*-signs depicted on the lid are of approximately the same length (~7 cm),¹⁰ however, the *nb*-sign shown on the trough is evidently bigger and its length is ca 8 cm. One of the three *nb*-signs was originally depicted on the lid and the trough. The difference in the length of the *nb*-signs is an important indicator and comparative factor in the estimation of the number of

the  composition on the frontal side of the pedestal (see above).

The right side (Plate 1c)


Dimensions

Length: 40 cm

Width: 19 cm

The decoration of this side of the pedestal is better preserved compared with that on the left side. Although it is incomplete and damaged too, the original colours are more expressive and the whole surface is less faded. A deep crack on the trough can be clearly observed on the left part of the surface. As on the left side a part of the original surface is missing and it was superseded by modern restoration works in the form of the grey quadrangle on the lid and of the grey surface of irregular shape on the trough. It can be seen that the upper parts of the *w3s*- and *ḥnh*-signs painted in yellow on the trough were added in modern times during the restoration works.

The basic characteristics of the decorative motif are the same as mentioned

above in the case of the left side of the pedestal. The four compositions of  hieroglyphic signs are painted on the blue background within the border band preserved on all four sides of the pedestal and the quadrangle consisting of the thin orange lines. Such orange lines can also be observed on the outermost

¹⁰ The length of the third sign is estimated since the sign is not completely preserved on its right side. It seems that it could continue on its right side on the surface of the trough. In that case its length could have been comparable to the fourth side depicted on the trough.

edges of the surface. The hieroglyphic signs are painted in yellow and the inner

surface of the uppermost part of the *ḥ*-sign is red/ochre. The three compositions appear on the lid (two of them are incompletely preserved) and one incomplete is depicted on the trough.



The dimensions of the *nb*-signs vary. However, the length of any of them is not bigger than 8 cm. It seems that the shape of one of the *nb*-signs indicates that it was originally depicted partly on the lid and the trough.

The back side (Plates 1d, 3b)

Dimensions

Length: 30,5 cm

Width: 19 cm

Despite the damaged and faded surface and the deep crack running along the whole length of this side, the decorative motif is quite well recognizable. The most faded are the edges of the pedestal. The decoration includes the geometrical patterns depicted in the form of the polychrome lines and/or bands. The uppermost part of the back side is formed by the horizontal band consisting of five lines or strips painted in blue-white-red/ochre-white-blue. The thin white line is immediately depicted below this band. Another wider band follows to the bottom and it consists of three blue and three yellow large quadrangles arranged alternately. The rest of the surface below these quadrangles is filled by wide band. It is composed of short coloured lines arranged perpendicular to the length of the pedestal in such a way that below the blue quadrangle depicted above are yellow-green-yellow-green-yellow lines followed by blue-red/ochre-blue-red/ochre-blue lines depicted below the yellow quadrangles depicted above them. The geometrical patterns in the form of quadrangles with the short lines depicted below them represent a “stylized form of the enclosure wall motif”¹¹

¹¹ WALSEM van, R. From skin wrapping to architecture. The evolution of prehistoric, anthropoid wrappings to historic architectonic coffins/sarcophagi; separate contrasts optimally fused in single Theban ‘stola’ coffins (±975 – 920 BC), p. 23; Cf. DODSON, A. The Coffins of Iyhat and Tairy: a tale of two cities, p. 128, fig. 11; MANLEY, B., DODSON, A. Life Everlasting. National Museums Scotland Collection of Ancient Egyptian Coffins, pp. 79 – 80, 85 – 87; DODSON, A. Ancient Egyptian Coffins: The Medelhavsmuseet Collection. Världskulturmuseerna, p. 29 (right), 35 (left), 36 (left), 37 (left); TAYLOR, J.H. Theban coffins from the Twenty-second to the Twenty-sixth Dynasty: dating and synthesis of development, p. 118, Pls. 61, 65; TAYLOR, J.H. Patterns of colouring on ancient Egyptian coffins from the New Kingdom to the Twenty-sixth Dynasty: an overview, Pl. 55/1 ; D’AURIA, S., LACOVARA, P., ROEHRING, C.H. Mummies & Magic. The Funerary Arts of Ancient Egypt, p. 171,

(also known as the palace façade motif) also occurring on other objects¹² and also depicted in alternative versions.¹³ The left edge of the back side of the pedestal very probably consisted originally of a small part of the quadrangle painted in yellow and one short line painted in blue (**see the restored version in plate 3b**).¹⁴

The foot¹⁵ side (Plate 1e)

Dimensions

Length: 34 cm (frontal side), 30,5 cm (back side)

Width: 40 cm

This side of the pedestal consists of two parts. The bigger part belongs to the lid and the smaller to the trough of the coffin. The surface is plain and the colours of both parts are faded. The background of the whole surface is white. The original decorative motif is, in fact, preserved only on the lid part of this side. No polychrome fragments of complex decoration have survived on the trough.

The dominant picture shows the galloping bull carrying a human mummy on its back.¹⁶ The whole painted scene is oriented to the left. The body of the bull is white with the black spots on the head, chest and the legs.¹⁷ Noticeable is a separated round spot on side of the bull over its left foreleg. There is a disk

fig. 123, p. 174, fig. 125c; ASTON, A.D. *Burial Assemblages of Dynasty 21. – 25. Chronology – Typology – Developments*, p. 286, fig. 11 (left and right).

¹² TAYLOR J.H. *Egyptian Coffins*, p. 54, fig. 42; ASTON, A.D. *Burial Assemblages of Dynasty 21. – 25. Chronology – Typology – Developments*, p. 300, fig. 15 (bottom); IKRAM, S., DODSON, A. *The Mummy in Ancient Egypt. Equipping the dead for eternity*, p. 291, fig. 434; BRUYER, B. *Une nouvelle famille de prêtres de Montou trouvée par Baraize à Deir el Bahri, Pls. I, VI*.

¹³ For example, see BRECH, R. *Spätägyptische Särge aus Achmim. Eine typologische und chronologische Studie*, Abb. 8 and 10.

¹⁴ To the asymmetrical depiction of this motif see IKRAM, S., DODSON, A. *The Mummy in Ancient Egypt. Equipping the dead for eternity*, p. 221, Plate XXXI (the decoration on the edge of the sarcophagus and the inner coffin of Djedjehutyuefankh); MANLEY, B., DODSON A. *Life Everlasting. National Museums Scotland Collection of Ancient Egyptian Coffins*, pp. 85 – 86 (inner coffin of Amenhotepiyn); D'AURIA, S., LACOVARA, P., ROEHRING, C.H. *Mummies & Magic. The Funerary Arts of Ancient Egypt (inner coffin of Nesmutaatneru)*, p. 174, Pl. 125c, front.

¹⁵ This expression substitutes the term “bottom” mentioned in the previous study, see MAGDOLEN, D. *The Ancient Egyptian Coffin in the Slovak National Museum: The distribution of registers and inscriptions on the exterior surface*, pp. 150, 152 and 201.

¹⁶ To the meaning of this scene and the dating according to the occurrence of the Apis bull see, TAYLOR, J.H. *Theban coffins from the Twenty-second to the Twenty-sixth Dynasty: dating and synthesis of development*, p. 107 and 111.

¹⁷ Cf. SATZINGER, H. *Das Kunsthistorische Museum in Wien. Die Ägyptisch-Orientalische Sammlung*, p. 9.

depicted between the horns of the bull. The surface of its upper part is red/ochre. Its lower part in the shape of the moon crescent is white. The bull carries the mummy of the deceased on its back. The mummy is laid with the head in the front and the legs over the tail of the bull. The face of the mummy is the red/ochre and the rest of the body is white. The whole mummy is wrapped in red/ochre linen round the body of the bull. According to religion and the mythology of ancient Egyptians the picture of the bull represents the sacred bull Apis associated with the god Osiris. A dark horizontal band can be observed over and below the central scene with Apis together with the vertical one on the right side of the scene.

The bottom surface of the pedestal of white on the trough contains no traces of any polychrome decoration.¹⁸ We can observe that the whole surface is divided into three horizontal wide bands of approximately the same size with the dark one in the middle.

REFERENCES

- ARNOLD, Dieter. *Temples of the last pharaohs*. Oxford: Oxford University Press, 1999.
- ASTON, A. David. *Burial Assemblages of Dynasty 21. – 25. Chronology – Typology – Developments*. Wien: Österreichische Akademie der Wissenschaften, 2009.
- BIETAK, Manfred. *Theben-West (Luqsor). Vorberichtung über die ersten vier Grabungskampagnen (1969 – 1971)*. Wien: Die österreichische Akademie der Wissenschaften, 1972.
- BRECH, Ruth. *Spätägyptische Särge aus Achmim. Eine typologische und chronologische Studie*. Gladbeck: PeWe-Verlag, 2008.
- BRUYÈR, Bernard. *Une nouvelle famille de prêtres de Montou trouvée par Baraize à Deir el Bahri*. In *Annales du Service des Antiquités de l'Égypte*, 1956, Tome LIV, pp. 11 – 33, Pls. I – IX.
- CARTER, Howard. *The Tomb of Tut.ankh.Amen. The Annexe and Treasury*. Oxford: The Griffith Institute, 2000.
- COULON, Laurent. *The Quarter of the Divine Adoratrices at Karnak (Naga Malgata) during the Twenty-sixth Dynasty: some hitherto unpublished epigraphic material*. In PISHIKOVA, Elena, BUDKA, Julia, GRIFFIN, Kenneth (Eds.), *Thebes in the First Millennium BC*. Cambridge Scholars Publishing, 2014, pp. 565 – 585.
- D'AURIA, Sue, LACOVARA, Peter, ROEHRING, Catharine H. *Mummies & Magic. The Funerary Arts of Ancient Egypt*. Boston: Museum of Fine Arts, 1988.
- DODSON, Aidan. *The Coffins of Iyhat and Taïry: a tale of two cities*. In *The Journal of Egyptian Archaeology*, 2008, Vol. 94, pp. 107 – 138.

¹⁸ Cf. MANLEY, B., DODSON, A. *Life Everlasting*. National Museums Scotland Collection of Ancient Egyptian Coffins, p. 91 (above, left) and 87 (above).

- DODSON, Aidan. Ancient Egyptian Coffins: The Medelhavsmuseet Collection. Världskulturmuseerna, 2015.
- GAUTHIER, M. Henri. Cercueils anthropoïdes des prêtres de Montou. Catalogue Général Antiquités Égyptiennes du Musée du Caire, Nos. 41042 – 41072. Tome 1. Le Caire: IFAO, 1913.
- IKRAM, Salima, DODSON, Aidan. The Mummy in Ancient Egypt. Equipping the dead for eternity. London: Thames and Hudson, 1998.
- KOEFOED-PETERSEN, Otto. Catalogue des sarcophages et cercueils Égyptiens. Copenhagen, 1951.
- MAGDOLÉN, Dušan. The Ancient Egyptian Coffin in the Slovak National Museum: a preliminary research report. In *Asian and African Studies*, 2013, Vol. 22, No. 1, pp. 131 – 135.
- MAGDOLÉN, Dušan. The Ancient Egyptian Coffin in the Slovak National Museum: The distribution of registers and inscriptions on the exterior surface. In *Asian and African Studies*, 2014, Vol. 23, No. 1, pp. 140 – 153.
- MANLEY, Bill, DODSON Aidan. Life Everlasting. National Museums Scotland Collection of Ancient Egyptian Coffins. Edinburgh: NMS Enterprises, 2010.
- PORTER, Bertha, MOSS, Rosalind, L. B., Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs and Paintings. Band I, The Theban Necropolis, Part II, Royal Tombs and Smaller Cemeteries. The Griffith Institute, Oxford, 1989.
- ROBINS, Gay. The Art of Ancient Egypt. London: The Trustees of the British Museum, 1997.
- SATZINGER, Helmut. Das Kunsthistorische Museum in Wien. Die ägyptisch-orientalische Sammlung. Mainz am Rhein. Verlag Philipp von Zabern, 1994.
- SHEIKHOESLAMI, Cynthia M. Resurrection in a box: the 25th Dynasty burial ensemble of Padiamunet. In SOUSA, Rogério (Ed.). *Body, Cosmos and Eternity. New research trends in the iconography and symbolism of ancient Egyptian coffins*. Oxford: Archaeopress Egyptology 3, 2014, pp. 111 – 124.
- TAYLOR, John H. Egyptian Coffins. Shire Egyptology 11. Aylesbury: Shire Publications Ltd., 1989.
- TAYLOR, John H. Patterns of colouring on ancient Egyptian coffins from the New Kingdom to the Twenty-sixth Dynasty: an overview. In DAVIES, Vivian W. (Ed.) *Colour and Painting in Ancient Egypt*. London: The British Museum Press, 2001, pp. 164 – 179.
- TAYLOR, John H. Theban coffins from the Twenty-second to the Twenty-sixth Dynasty: dating and synthesis of development. In STRUDWICK, Nigel, TAYLOR, John H. (Eds.) *The Theban Necropolis. Past, Present and Future*. London: The British Museum Press, 2003, pp. 95 – 121.
- TAYLOR, John H. Coffins as evidence for a ‘north-south divide’ in the 22nd -25th dynasties. In BROCKMANN, G. P. F., DEMARÉE, R. J., KAPER, O. (Eds.), *The Libyan Period in Egypt. Historical and Cultural Studies into the 21st–24th dynasties. Proceedings of a conference on the Third Intermediate Period*. Leiden, 2007, pp. 375 – 415.
- VERNER, M. Corpus Antiquitatum Aegyptiacarum. Altägyptische Särge in den Museen und Sammlungen der Tschechoslowakei. Praha: Univerzita Karlova, 1982.

WALSEM van, René. From skin wrapping to architecture. The evolution of prehistoric, anthropoid wrappings to historic architectonic coffins/sarcophagi; separate contrasts optimally fused in single Theban 'stola' coffins ($\pm 975 - 920$ BC). In SOUSA, Rogério (Ed.). *Body, Cosmos and Eternity. New research trends in the iconography and symbolism of ancient Egyptian coffins*. Oxford: Archaeopress Egyptology 3, 2014, pp. 1 – 27.



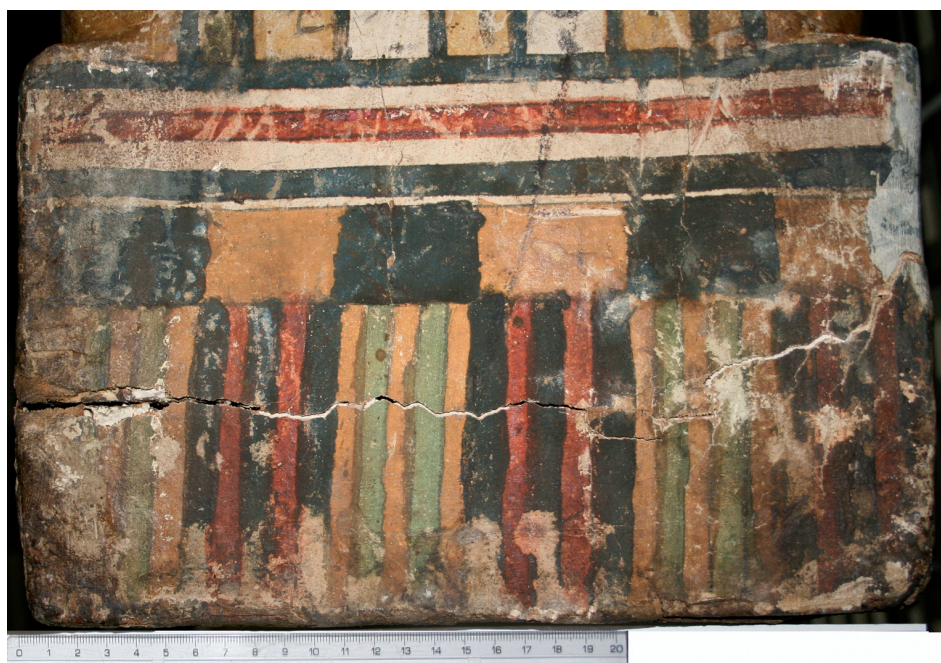
MAGDOLEN, Pl. 1a. The frontal side of the pedestal.



MAGDOLEN, Pl. 1b. The left side of the pedestal.



MAGDOLEN, Pl. 1c. The right side of the pedestal.



MAGDOLEN, Pl. 1d. The back side of the pedestal.



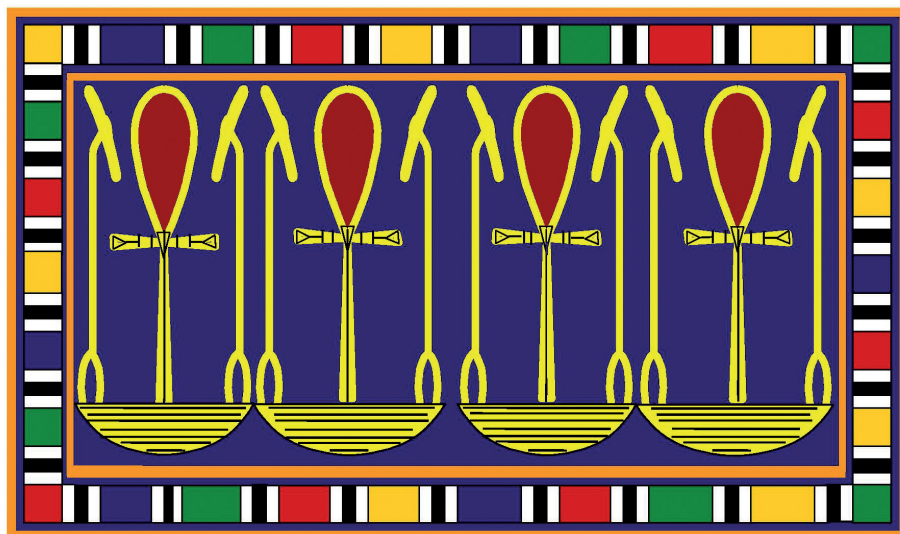


MAGDOLEN, Pl. 1e. The foot side of the pedestal.

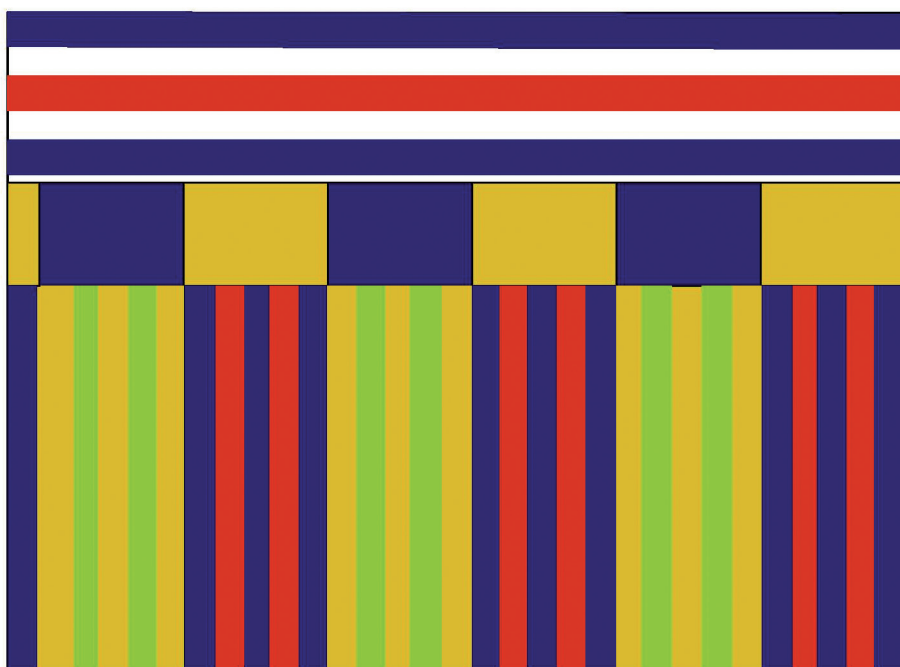


MAGDOLEN, Pl. 2. The fragments of the original decoration on the frontal side of the pedestal.





MAGDOLEN, Pl. 3a. The schematic version of the frontal side of the pedestal.



MAGDOLEN, Pl. 3b. The schematic version of the back side of the pedestal.

