



**STUDIA ORIENTALIA
MONOGRAPHICA**

Volume 11

Dušan MAGDOLEN

**HIEROGLYPHIC INSCRIPTIONS
FROM THE ANCIENT EGYPTIAN
COFFIN (No. A 3219)**

**AT THE NATURAL HISTORY MUSEUM
OF THE SLOVAK NATIONAL MUSEUM
IN BRATISLAVA (INTERIOR)**



STUDIA ORIENTALIA MONOGRAPHICA

Founded by Dušan Magdolen

Edited by Lukrécia Schiller and Martina Herbst

Volume 11

Slovak Academic Press
Bratislava 2023

Dušan Magdolen

HIEROGLYPHIC INSCRIPTIONS
FROM
THE ANCIENT EGYPTIAN COFFIN
(No. A 3219)
AT THE
NATURAL HISTORY MUSEUM OF
THE SLOVAK NATIONAL MUSEUM
IN BRATISLAVA
(INTERIOR)

Slovak Academic Press
Bratislava 2023

© Institute of Oriental Studies of the Slovak Academy of Sciences
© Slovak Academic Press, Ltd.
Front cover © Dušan Magdolen

All rights reserved. No part of this publication may be transmitted in any form or by any means, electronic or mechanical, without the prior permission in writing from the publisher.

The research was supported by VEGA project No. 2/0027/22.

The original manuscript was peer-reviewed by international experts in Egyptological research.

Editors: Lukrécia Schiller, Martina Herbst
Published by Slovak Academic Press, Ltd.
Bratislava, 2023

ISBN 978-80-8265-008-5

DOI: <https://doi.org/10.31577/2023.9788082650085>

CONTENTS

Acknowledgments.....	VII
Foreword.....	VIII
Abbreviations.....	XI
Bibliography	XII
1. Introduction.....	1
1.1. Acquisition.....	1
1.2. Research.....	1
1.3. Material.....	3
1.4. Dimensions	4
1.5. Dating	4
1.6. Description.....	4
1.7. Inner Inscriptions.....	5
2. Inner Inscriptions.....	9
2.1. The Coffin Lid (Plates 1a, 2a–4h).....	9
2.1.1. Transcription.....	9
2.1.1.1. Left-Hand Lateral Side	9
2.1.1.2. Right-Hand Lateral Side	10
2.1.1.3. Bottom Side	10
2.1.2. Transliteration.....	13
2.1.2.1. Left-Hand Lateral Side	13
2.1.2.2. Right-Hand Lateral Side	13
2.1.2.3. Bottom Side	13
2.1.3. Translation	14
2.1.3.1. Left-Hand Lateral Side	14
2.1.3.2. Right-Hand Lateral Side	14
2.1.3.3. Bottom Side	14
2.1.4. Notes and Commentaries.....	15
2.2. The Coffin Trough (1b, 5a–8).....	27
2.2.1. Transcription.....	27
2.2.1.1. Left-Hand Lateral Side	27
2.2.1.2. Right-Hand Lateral Side	27
2.2.1.3. Bottom Side	28

2.2.2. Transliteration	30
2.2.2.1. Left-Hand Lateral Side	30
2.2.2.2. Right-Hand Lateral Side	30
2.2.2.3. Bottom Side	31
2.2.3. Translation	32
2.2.3.1. Left-Hand Lateral Side	32
2.2.3.2. Right-Hand Lateral Side	32
2.2.3.3. Bottom Side	32
2.2.4. Notes and Commentaries	33
2.3. The Palaeographic Tables	53
2.3.1. The Coffin Lid.....	54
2.3.2. The Coffin Trough.....	86
3. Interpretation and Preliminary Conclusions	119
4. Glossary	135
5. Index	139
5.1. Personal Names, Titles and Epithets.....	139
5.2. Divine Names and Epithets	140
5.3. Toponyms	142
6. Plates.....	143
6.1. A Comparative Hieroglyphic Transcription of the Inner Inscriptions.....	144
6.1.1. Left-Hand Lateral Side	144
6.1.2. Right-Hand Lateral Side	145
6.1.3. Bottom Side of the Coffin Lid and Trough	146
6.2. Coloured Documentation.....	152
Plates 1a–1b. Interior of the Coffin.....	152
Plates 2a–2n. Hieroglyphic Inscriptions on the Left-Hand Lateral Side of the Lid	153
Plates 3a–3l. Hieroglyphic Inscriptions on the Right-Hand Lateral Side of the Lid	157
Plates 4a–4h. Hieroglyphic Inscriptions on the Bottom of the Lid	160
Plates 5a–5o. Hieroglyphic Inscriptions on the Left-Hand Lateral Side of the Trough	164
Plates 6a–6n. Hieroglyphic Inscriptions on the Right-Hand Lateral Side of the Trough	168
Plates 7a–7i. Hieroglyphic Inscriptions on the Bottom of the Trough	172
Plate 8. Detail with a Red Circle Depicting the Pupil of an Eye.....	176

ACKNOWLEDGMENTS

I wish to express my thanks to representatives of the Natural History Museum of the Slovak National Museum in Bratislava for their kind permission to study the coffin in the museum and to publish the results of my research. I am especially grateful to the museum director, Mgr. Miroslav Kautman, and the curator of the anthropology department, Dr. Alena Šefčáková, for her patience and assistance during my numerous visits and presence to the department.

For reading and reviewing the manuscript and providing valuable comments, I am grateful to the following colleagues: Prof. Kathlyn Conney, University of California, Los Angeles; Prof. Aidan Dodson, University of Bristol; Prof. John H. Taylor, the former curator of the Department of Ancient Egypt and Sudan at the British Museum of London; Prof. Karl Jansen-Winkel, Freie Universität Berlin; Prof. Andrzej Niwiński, University of Warsaw; Prof. Ladislav Bareš, Czech Institute of Egyptology, Charles University; Prof. Rogério Sousa, University of Lisbon; Dr. Helen Strudwick, The Fitzwilliam Museum, Cambridge. I am also grateful to the late Dr. Jaromír Málek from Oxford for his correspondence and advice during my research. My thanks also go to Prof. Rita Lucarelli of the University of California, Berkeley, for her comments and encouragement.

Further, I would like to express my gratitude to the Research and Development Agency of the Slovak Republic for financial support for the project that I led in 2013–2017. I am also grateful to the Gedíd Aigyptos Foundation for help with the literature and financial support. I am indebted to the librarian of the Institute of Oriental Studies of the Slovak Academy of Sciences, Lucia Kubrická, and the former associate editor of the AAS journal and SOM edition, Jitka Dobbersteinová, for their assistance with books during my studies. I thank those of my colleagues and friends who supported me in many ways. Last but not least, I thank the Slovak Academic Press, especially the director Ivana Danko Škultétyová, for assistance and cooperation with publishing the results of my research, including this book.

FOREWORD

This book presents the preliminary results of modern Egyptological research that focused on the ancient Egyptian coffin in the Natural History Museum of the Slovak National Museum in Bratislava. This represents the first complete primary source edition to comprise the corpus of the hieroglyphic inscriptions preserved inside the wooden anthropoid coffin.

There are three ancient Egyptian coffins in Slovakia; they are located in Bratislava, Betliar Castle and Rimavská Sobota. The wooden anthropoid coffin in Bratislava represents one of the most valuable and remarkable ancient Egyptian artefacts in Slovakia's state museum collections. The coffin surface is covered by the largest corpus of hieroglyphic inscriptions in Slovak museum collections. Although the coffin was included in the CAA catalogue that presented ancient Egyptian coffins in the former Czechoslovakia and published by Czech Egyptologist Miroslav Verner in the 1980s, the Bratislava coffin remained unknown and overlooked by the international Egyptological community for decades. Due to the prolonged absence of Egyptology in Slovakia, more detailed Egyptological research was only conducted from the late 1990s, when Egyptology was established as an academic discipline at the Institute of Oriental Studies of the Slovak Academy of Sciences in Bratislava.

My initial and deeper interest in this coffin began after 2010, when I set out to prepare a publication for the public based on ancient Egyptian artefacts in Slovakia. Yet when I began to visit the museum, and had the opportunity to approach this interesting and precious artefact of ancient Egypt in greater depth, I soon recognised the potential for something more than just a book for the public. Since then, thanks to the permission of the Slovak National Museum's authorities, the coffin has become the focus of my attention and more detailed scholarly research. My study and interest resulted in a research project that was officially funded by the Slovak Research and Development Agency in 2013–2017. During this time and subsequently, I published *per partes* a series of analytical and descriptive articles that focused on particular parts of the coffin, its iconography, palaeography and restoration, and selected aspects of the textual composition of inscriptions based on documentation created during my museum visits and studies. The research is ongoing, and will continue on the remaining hitherto unexplored parts of the coffin. Thus far, the front part of the coffin and its interior have been studied in more detail; while findings from the coffin's dorsal exterior side will be published

in the near future. Some specific and interesting features arose during the study that necessitate further investigation, such as distinctions in personal names and titles, as well as palaeography in general between the coffin's inner inscriptions and those on the exterior dorsal side. As such, certain conclusions presented herein should be considered as preliminary. In addition, this was one of the reasons why the inscriptional and textual corpora from inside the coffin's body are being published separately.

Contemporary research has led to a series of new findings and discoveries with regard to the coffin's iconography, polychrome decoration, and original design programme, as well as the reconstruction of the damaged interior and exterior inscriptions and texts. This research can help us to better assess the coffin's historical value as a primary source of information and a contemporary product of the material culture of ancient Egypt. Moreover, the results of this research can contribute to the study of various aspects of ancient Egyptian civilization focused on the typological classification of coffins, their dating, decoration programme, and historical, cultural and religious contexts, and shed more light on issues related to the coffin's ownership, the historical identity of the person(s) mentioned in the texts, and such person(s) social status and role in ancient Egyptian society.

The relatively most preserved part of the Bratislava coffin is its interior, which includes the original decoration that wholly comprises hieroglyphic texts inscribed on the inner surfaces of the coffin lid as well as the trough. Such inscriptions adorn all sides of the interior. In the context of ancient Egyptians' religious belief, one of the main purposes of this inscriptional corpus was to provide eternal existence and magical protection for the deceased person and to help his journey to the afterlife. The coffin's interior was an intimate space, where the physical remains of the mummified body were deposited; and where the deceased was believed to await resurrection and renewal in a new, final form of an eternal transfigured divine being.

This book presents the first comprehensive edition of all the hieroglyphic inscriptions preserved inside the Bratislava coffin, and the principal results of the analytical investigation carried out thus far. The inner inscriptions and texts of the coffin lid and trough were studied and previously published separately in 2018 (the lid) and 2019 (the trough). This book contains both inscriptional and textual corpora, which are compared and published as a revised, supplemented and updated complete edition. This includes modern transcriptions of all the hieroglyphic inscriptions preserved inside the coffin, and further transliterations and translations of texts accompanied by notes, commentaries, the palaeographic tables of both inscriptional corpora preserved in the coffin lid and trough, a glossary, and a selected index. Scholars are provided with detailed photo documentation comprising coloured pictures, with some details focused on the various problems discussed below. One of this complete edition's principal aims is to present this less known Bratislava coffin to the wider international Egyptological community and other scholars interested in the history of ancient Egypt for further study and research. Moreover, this will enable the museum to provide the public and visitors with new and interesting information about the Bratislava coffin, its meaning, and an evalua-

tion in the context of the historical development of ancient Egyptian civilization and its cultural heritage. Last but not least, this ongoing Egyptological research project's results can help the museum to further protect and restore the coffin into the future.

This publication comprises several parts. The introduction includes brief information related to the coffin in general, its acquisition, research, description, dating, etc. The hieroglyphic inscriptions are presented in chapter two, which is arranged and presented in accordance with both inner parts of the coffin, i.e. the lid and trough. The inscriptions consist of the standard 3T edition of the texts, i.e. transcription, transliteration and translation presented according to their location, followed by notes and commentaries. This chapter also includes palaeographic tables of the hieroglyphic signs relevant for comparative palaeographic study and further research; such signs are systematically arranged according to Gardiner's Sign-list. Chapter three contains results of analytical and comparative studies concerning the formal features and characteristics of inscriptions and texts, their contents, typological classification, handwriting, genealogy, and discoveries achieved during research (such as the coffin's owner title), textual reconstructions of inscriptions' damaged parts, reconstructed names of divinities in damaged places, etc. Chapter four includes the alphabetically arranged vocabulary of Egyptian terms that occur in the original inscriptions with their translations and locations in the coffin interior. Chapter five consists of an index subdivided into three parts listing personal names with titles and epithets, and divine names with epithets and toponyms. All of these refer to the inner inscriptions preserved in the coffin. Plates with colour digital photographs are arranged at the end of the book and include a comparative transcription of the inner inscriptions, as well as the basic documentation of hieroglyphic texts consisting of colour photographs.

The licensed Glyph for Windows (WinGlyph) specialized computer software (produced by Utrecht University's Centre for Computer-aided Egyptological Research (CCER) in the 1980s and 1990s) was used in this book to transcribe the hieroglyphic inscriptions. Basic documentation taken in the museum is presented in plates and palaeographic tables. In order to preserve the original forms, shapes, and details of the individual signs of hieroglyphic inscriptions, digital photographs (rather than drawings or facsimiles) are included and presented in plates and palaeographic tables. The digital pictures were processed by Adobe Photoshop CS, Central European Version 8.0 licensed software.

The following marks and brackets are used in the transcription, transliteration and translation:

sic identifies unexpected writing in the original text



shows damaged and/or missing sign/surface

[] encloses damaged and/or restored signs/words or their parts

() encloses signs/words or their parts omitted in the text

..... indicates lost or illegible part(s) of the text

Bratislava and Ostratice, August 2023

ABBREVIATIONS

AH	Aegyptiaca Hamburgensia
AnOr	Analecta Orientalia
AAS	Asian and African Studies
AVDAIK	Archäologische Veröffentlichungen, Deutsches Archäologisches Institut, Abteilung Kairo
ÄA	Ägyptologische Abhandlungen
ÄAT	Ägypten und Altes Testament
ÄF	Ägyptologische Forschungen
BiOr	Bibliotheca Orientalis
CAA	Corpus Antiquitatum Aegyptiacarum
CGAÉ	Catalogue Général des Antiquités Égyptiennes du Musée du Caire
GM	Göttingen Miscellen. Beiträge zur ägyptologischen Diskussion
HAT	Handschriften des Altägyptischen Totenbuches
JEA	Journal of Egyptian Archaeology
JNES	Journal of Near Eastern Studies
LÄ	Lexikon der Ägyptologie
MDAIK	Mitteilungen des deutschen archäologischen Instituts, Abteilung Kairo
MittSAG	Mitteilungen des Sudanarchäologischen Gesellschaft zu Berlin e.V.
OBO	Orbis Biblicus et Orientalis
OIP	Oriental Institute Publications
OLA	Orientalia Lovaniensia Analecta
RecTrav	Recueil de travaux relatifs à la philologie et à l'archéologie égyptiennes et assyriennes
SAOC	Studies in Ancient Oriental Civilization
SAK	Studien zur Altägyptischen Kultur
SAT	Studien zum Altägyptischen Totenbuch
SE	Shire Egyptology
SSR	Studien zur spätägyptischen Religion
ZÄS	Zeitschrift für ägyptische Sprache und Altertumskunde


BIBLIOGRAPHY

- ALLEN, Thomas G. *The Book of the Dead or Going forth by Day*. Studies in Ancient Oriental Civilization, No. 37. Chicago: The University of Chicago Press, 1974.
- ALLEN, James P. *The Ancient Egyptian Language*. Cambridge: Cambridge University Press, 2013.
- ALLEN, James P. *Middle Egyptian. An Introduction to the Language and Culture of Hieroglyphs*. Cambridge: Cambridge University Press, 2014.
- AMENTA, Alessia, GUICHARD, H el ene (eds.). *Proceedings. First Vatican Coffin Conference, 19–22 June 2013*. Volumes 1–2, Edizioni Musei Vaticani, 2017.
- ANTHES, Rudolf. The Original Meaning of *m3c hrw*. In *Journal of Near Eastern Studies*, 1954, Volume 13, Number. 1, pp. 21–51.
- ANTHES, Rudolf. Note Concerning the Great Corporation in Heliopolis. In *Journal of Near Eastern Studies*, 1954, Volume 13, Number. 3, pp. 191–192.
- ASSMANN, Jan. Zwei Sonnehymnen der sp aten XVIII. Dynastie in thebanischen Gr abern der Saitenzeit. In *Mitteilungen des deutschen arch ologischen Instituts, Abteilung Kairo*, 1971, Band 27, Heft 1, pp. 1–33.
- ASSMANN, Jan. *Grabung im Asasif 1963 – 1970*. Band VI (Das Grab der Mutirdis). Arch ologische Veroffentlichungen, Band 13. Mainz: Verlag Phillip von Zabern, 1977.
- ASTON, David A. *Burial Assemblages of Dynasty 21–25 Chronology, Typology, Development*. Wien: Verlag der Osterreichischen Akademie der Wissenschaften, 2009.
- BAREŠ, Ladislav, SMOL ARIKOV A, Kv eta. *The Shaft Tomb of Iufaa*. Volume I (Archaeology). Abusir XVII. Prague, Charles University, 2008.
- BAINES, John, M ALEK, Jarom ir. *Atlas of Ancient Egypt*. Cairo: Les Livres de France, 1992.
- BARTA, Winfried. *Aufbau und Bedeutung der alt gyptischen Opferformel*.  gyptologische Forschungen, Heft 24. Gluckstadt: Verlag J. J. Augustin, 1968.
- B ARTA, Miroslav. The Title “Property Custodian of the King” during the Old Kingdom Egypt. In *Zeitschrift f ur  gyptische Sprache und Altertumskunde*, 1999, Band 126, Heft 2, pp. 79–89.
- BECKERATH von, J rgen. Abydos. In HELCK, Wolfgang, OTTO, Eberhard, WESTENDORF, Wolfhart (eds.). *Lexikon der  gyptologie*, Band 1. Wiesbaden: Otto Harrassowitz, 1975, Sp. 28–42.

- BECKERATH von, Jürgen. Busiris. In HELCK, Wolfgang, OTTO, Eberhard, WESTENDORF, Wolfhart (eds.). *Lexikon der Ägyptologie*, Band 1. Wiesbaden: Otto Harrassowitz, 1975, Sp. 883–884.
- BENŽA, Mojmír. *Staroegyptské pamiatky. Katalóg výstavy zo zbierok múzei na Slovensku*. Martin, 1972.
- BERGMANN von, Ernst. Inschriftliche Denkmäler der Sammlung ägyptischer Altertümer des österr. Kaiserhauses. In *Recueil de Travaux Relatifs a la Philologie et a l'Archéologie Égyptiennes et Assyriennes*, 1885, Volume 7, Liv. 1, pp. 177–196.
- BETTUM, Anders. Dismutenibtes and Aaiu. Two 25th Dynasty Coffins in Oslo. In *Studien zur altägyptischen Kultur*, 2010, Band 39, pp. 51–65.
- BIERBRIER, Morris L. *Who Was Who in Egyptology*. London: The Egypt Exploration Society, 2012.
- BIETAK, Manfred. *Theben-West (Luqsor). Vorberichtung über die ersten vier Grabungskampagnen (1969 – 1971)*. Wien: Die österreichische Akademie der Wissenschaften, 1972.
- BOLSHAKOV, Andrej O. Ka. In REDFORD, Donald B. (ed.). *The Oxford Encyclopedia of Ancient Egypt*. Volume 2. Oxford: Oxford University Press, 2001, pp. 215–217.
- BORCHARDT, Ludwig. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire*, CGAÉ Nr. 1–1294, *Statuen und Statuetten von Königen und Privatleuten im Museum von Kairo*. Teil 4 (Text und Tafeln zu Nr. 951–1294). Berlin: Reichsdruckerei, 1934.
- BOYLAN, Patrik. *Thoth. The Hermes of Egypt. A Study of Some Aspects of Theological Thought*. Oxford: Oxford University Press, 1922.
- BRECH, Ruth. *Spätägyptische Särge aus Achmim. Eine typologische und chronologische Studie*. Aegyptiaca Hamburgensia, Band 3. Gladbeck: PeWe Verlag, 2008.
- BRUNNER-TRAUT, Emma, BRUNNER, Hellmut. *Die ägyptische Sammlung der Universität Tübingen*. Mainz: Verlag Phillip von Zabern, 1981.
- BŘEZINOVÁ, Drahomíra, HURDA, Bohumil. Xylotomic Examination of Timber from Ancient Egyptian Coffins. In *Zeitschrift für ägyptische Sprache und Altertumskunde*, 1976, Band 103, Heft 2, pp. 139–142.
- CAMINOS, Ricardo A. *The Chronicle of Prince Osorkon*. Analecta Orientalia, Volume 37. Roma: Pontificium Institutum Biblicum, 1958.
- COLE, Emily. Language and Script in the Book of the Dead. In SCALF, Foy (ed.). *Book of the Dead. Becoming God in Ancient Egypt*. Chicago: The Oriental Institute of the University of Chicago, 2017, pp. 41–48.
- COLLIER, Mark, MANLEY, Bill. *How to Read Egyptian Hieroglyphs*. Berkeley, Los Angeles, London: University of California Press, 1998.
- DARESSY, Georges M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire*, Nos. 61001–61044. *Cercueils des cachettes royales*. Le Caire, 1909.
- DE BUCK, Adriaan. *The Egyptian Coffin Texts*. Volume I (Texts of Spells 1–75). Oriental Institute Publications, Volume XXXIV. Chicago: The University of Chicago Press, 1935.

- DODSON, Aidan. *Ancient Egyptian Coffins: The Medelhavsmuseet Collection*. Världskulturmuseerna, 2015.
- DORMAN, Peter F. The Origin and Early Development of the Book of the Dead. In SCALF, Foy (ed.). *Book of the Dead. Becoming God in Ancient Egypt*. Chicago: The Oriental Institute of the University of Chicago, 2017, pp. 29–40.
- ELIAS, Jonathan P. *Coffin Inscription in Egypt after the New Kingdom: A Study of Text Production and Use in Elite Mortuary Preparation*. Dissertation. Chicago: The University of Chicago, 1993.
- ELIAS, Jonathan P., LUPTON, Carter. Gods at All Hours: Saite Period Coffins of the ‘Eleven-Eleven’ Type. 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. 125–133.
- ERMAN, Adolf, GRAPOW, Hermann. *Wörterbuch der ägyptischen Sprache*. Bände 1–5. Leipzig: J. C. Hinrichs’sche Buchhandlung, 1926–1930.
- FAULKNER, Raymond O. *A Concise Dictionary of Middle Egyptian*. Oxford: Griffith Institute, 1996.
- FAULKNER, Raymond O. *The Ancient Egyptian Book of the Dead*. London: British Museum Press, 1996.
- FRANKE, Detlef. *Egyptian Stelae in the British Museum from the 13th to 17th Dynasties*. Volume 1, Fascicule 1: Descriptions. London: The British Museum Press, 2013, pp. 95–97.
- GAMER-WALLERT, Ingrid. Baum, heiliger. In HELCK, Wolfgang, OTTO, Eberhard, WESTENDORF, Wolfhart (eds.). *Lexikon der Ägyptologie*, Band 1. Wiesbaden: Otto Harrassowitz, 1975, Sp. 655–660.
- GARDINER, Allan H. *Egyptian Grammar Being an Introduction to the Study of Hieroglyphs*. Third Edition, Revised. Oxford: Griffith Institute, 1982.
- GARDINER, Allan H., SETHE, Kurt. *Egyptian Letters to the Dead*. London: The Egypt Exploration Society, 1928.
- GAUTHIER, Henri M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire*. CGAÉ, Nos. 41042–41072. *Cercueils anthropoïdes des prêtres de Montou*. Tome 1–2, Le Caire, 1913.
- GERMER, Renate. *Flora des pharaonischen Ägypten*. Mainz: Verlag Phillip von Zabern, 1985.
- GOMAA, Farouk. Särge und andere Funde aus der Nekropole der Falkenstadt. In *Mitteilungen des Deutschen Archäologischen Instituts, Abteilung Kairo*, 2001, Band 57, pp. 35–57.
- GRAEFE, Erhart. *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. Wiesbaden: Harrassowitz Verlag, 1981.
- GYÖRIK, Márton. *Dr. Schimko Dániel-féle érem- és régiség-gyűjtemény. Katalógusa*. Pozsony, 1888.

- HANNIG, Rainer. *Großes Handwörterbuch Ägyptisch – Deutsch*. Darmstadt: WBG, Philipp von Zabern Verlag, 2015.
- HORNUNG, Erik, KRAUSS, Rolf, WARBURTON, David A. (eds.). *Ancient Egyptian Chronology*. Handbook of Oriental Studies, Section One, The Near and Middle East. Leiden, Boston: Brill, 2006.
- HUGHES, George R. et al. *Reliefs and Inscriptions at Karnak*, Volume 3 (The Bubastite Portal). Oriental Institute Publications, Volume 74. Chicago: The University of Chicago Press, 1954.
- JANÁK, Jiří. The Judgment. In LUCARELLI, Rita, STADLER, Martin A. (eds.). *The Oxford Handbook of the Egyptian Book of the Dead*. Oxford: Oxford University Press, 2023, pp. 393–420.
- JANSEN-WINKELN, Karl. *Spätmittelägyptische Grammatik der Texte der 3. Zwischenzeit*. Ägypten und Altes Testament, Band 34. Wiesbaden: Harrassowitz Verlag, 1996.
- JANSEN-WINKELN, Karl. *Inschriften der Spätzeit*, Teil III: Die 25. Dynastie. Wiesbaden: Harrassowitz Verlag, 2009.
- JANSEN-WINKELN, Karl. *Inschriften der Spätzeit*, Teil IV: Die 26. Dynastie, Band 1 (Psametik I.–Psametik III.). Wiesbaden: Harrassowitz Verlag, 2014.
- JANSEN-WINKELN, Karl. *Inschriften der Spätzeit*, Teil IV: Die 26. Dynastie, Band 2 (Gottesgemahlinnen/26. Dynastie, insgesamt). Wiesbaden: Harrassowitz Verlag, 2014.
- JANSEN-WINKELN, Karl. *Biographische und religiöse Inschriften der Spätzeit aus dem Ägyptischen Museum Kairo*. Teile 1–2. Wiesbaden: Harrassowitz Verlag, 2001.
- JOHNSON, Janet H. The Legal Status of Women in Ancient Egypt. In CAPEL, Anne K., MARKOE, Glenn E. (eds.). *Mistress of the House, Mistress of Heaven. Women in Ancient Egypt*. New York: Hudson Hills Press, 1997, pp. 175–186.
- JONES, Dilwyn. *An Index of Ancient Egyptian Titles, Epithets and Phrases of the Old Kingdom*, Volumes 1–2. Oxford: Archaeopress, 2000.
- JUNKER, Hermann. *Die Stundenwachen in den Osirismysterien nach den Inschriften von Dendera, Edfu und Philae*. Wien, 1910.
- KITCHEN, Kenneth A. *Ramesside Inscriptions. Historical and Biographical*. Volumes 1–2, Oxford: Blackwell, 1975–1979.
- KUCHAREK, Silvia. The Mysteries of Osiris. In SCALF, Foy (ed.). *Book of the Dead. Becoming God in Ancient Egypt*. Chicago: The Oriental Institute of the University of Chicago, 2017, pp. 117–125.
- KURTH, Dieter. Thot. In HELCK, Wolfgang, OTTO, Eberhard, WESTENDORF, Wolfhart (eds.). *Lexikon der Ägyptologie*, Band 6. Wiesbaden: Otto Harrassowitz, 1986, Sp. 497–523.
- LACAU, Pierre M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 28001–28086. Sarcophages antérieurs au nouvel empire*. Tome 1–2. Le Caire, 1904.

- LAPP, Günter. *Die Opferformel des Alten Reiches unter Berücksichtigung einiger späterer Formen*. Mainz am Rhein: Verlag Philipp von Zabern, 1986.
- LEAHY, Anthony. The Name of Osiris Written . In *Studien zur Altägyptischen Kultur*, 1979, Band 7, pp. 141–153.
- LEAHY, Anthony. A Seventh Century Lady (Cairo CG 20564 and Vienna 192). In *Göttingen Miscellen. Beiträge zur ägyptologischen Diskussion*, 1989, Heft 108, pp. 45–54.
- LEGRAIN, Georges M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire CGAÉ Nos. 42192–42250. Statues et statuettes de rois et de particuliers*. Tome 3. Le Caire, 1914.
- LEITZ, Christian. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Bände 1–8. *Orientalia Lovaniensia Analecta*, Bände 110–116, 129. Leuven: Peeters Publishers, 2002 – 2003.
- LENZO, Giuseppina. The Book of the Dead in the Third Intermediate Period. In LUCARELLI, Rita, STADLER, Martin A. (eds.). *The Oxford Handbook of the Egyptian Book of the Dead*. Oxford: Oxford University Press, 2023, pp. 76–115.
- LEPROHON, Ronald J. Offering Formulas and Lists, In REDFORD, Donald B. (ed.). *The Oxford Encyclopedia of Ancient Egypt*. Volume 2, Oxford: Oxford University Press, 2001, pp. 569–572.
- LESKO, Leonard H. *A Dictionary of Late Egyptian*. Volumes 1–2. Providence: B.C. Scribe Publications, 2002.
- LUCARELLI, Rita. Cursive Hieroglyphs in the Book of the Dead. In DAVIES Vanessa, LABOURY, Dimitri (eds.). *The Oxford Handbook of Egyptian Epigraphy and Palaeography*. Oxford: Oxford University Press, 2020, (sine pagina).
- LUCARELLI, Rita. Gods and Demons in the Book of the Dead, In LUCARELLI, Rita, STADLER, Martin A. (eds.). *The Oxford Handbook of the Egyptian Book of the Dead*. Oxford: Oxford University Press, 2023, pp. 421–432. DOI: 10.1093/oxford-hb/9780190210007.001.0001
- LÜSCHER, Barbara. *Untersuchungen zu Totenbuch. Spruch 151*. Studien zum Altägyptischen Totenbuch, Band 2. Wiesbaden: Harrassowitz Verlag, 1998.
- MAGDOLEN, Dušan. The Ancient Egyptian Coffin in the Slovak National Museum: a Preliminary Research Report. In *Asian and African Studies*, 2013, Volume 22, Number 1, pp. 131–135.
- MAGDOLEN, Dušan. The Ancient Egyptian Coffin in the Slovak National Museum: the Distribution of Registers and Inscriptions on the External Surface. In *Asian and African Studies*, 2014, Volume 23, Number 1, pp. 140–153.
- MAGDOLEN, Dušan. The Ancient Egyptian Coffin in the Slovak National Museum: the Decorative Motifs on the Exterior Surface of the Pedestal. In *Asian and African Studies*, 2015, Volume 24, Number 2, pp. 233–246.
- MAGDOLEN, Dušan. The Identification of the Restored Parts of the Ancient Egyptian Coffin of the Slovak National Museum. In BUCKOVÁ, Martina, RÁCOVÁ,

- Anna (eds.). *Studia Orientalia Victori Krupa Dedicata*. Bratislava: Slovak Academic Press, 2016, pp. 126–146.
- MAGDOLEN, Dušan. The Ancient Egyptian Coffin in the Slovak National Museum: The Fragments Nos. 4, 5 and 6 of the Exterior Surface of the Lid. In *Asian and African Studies*, 2016, Volume 25, Number 2, pp. 145–162.
- MAGDOLEN, Dušan. The Ancient Egyptian Coffin in the Slovak National Museum: The Fragments Nos. 1, 2 and 3 of the Exterior Surface of the Lid. In *Asian and African Studies*, 2017, Volume 26, Number 2, pp. 233–260, 386–396.
- MAGDOLEN, Dušan. The Ancient Egyptian Coffin in the Slovak National Museum: The Inscriptions on the Interior Surface of the Lid. In *Asian and African Studies*, 2018, Volume 27, Number 2, pp. 143–189, 263–273.
- MAGDOLEN, Dušan. The Ancient Egyptian Coffin in the Slovak National Museum: The Inscriptions on the Interior Surface of the Trough. In *Asian and African Studies*, 2019, Volume 28, Number 2, pp. 270–331, 429–440.
- MAGDOLEN, Dušan. Some Notes on an Epithet of Anubis from the Ancient Egyptian Coffin of Merneby in Bratislava. In *Asian and African Studies*, 2021, Volume 30, Number 2, pp. 451–461. DOI: <https://doi.org/10.31577/aassav.2021.30.2.07>
- MAGDOLEN, Dušan. The Identification of the Title of Merneby on the Ancient Egyptian Coffin from Bratislava. In *Göttingen Miszellen. Beiträge zur ägyptologischen Diskussion*. 2021, Heft 263, pp. 97–107.
- MAGDOLEN, Dušan. The Divine Protection of Merneby. In COPPENS Filip, JANÁK, Jiří, SMOLÁRIKOVÁ Květa (eds.). *Knowledge and Memory. Festschrift in Honour of Ladislav Bareš*. Prague: Charles University, 2022, pp. 311–322.
- MARIETTE, Auguste. *Les Mastabas de l'Ancien Empire*. Paris, 1885.
- MÁLEK, Jaromír. *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Statues, Reliefs and Paintings*. Volume VIII (Objects of Provenance Not Known), Part 1 (Royal Statues, Private Statues (Predynastic to Dynasty XVII)). Oxford: Griffith Institute, Ashmolean Museum, 1999.
- MOJE, Jan. Der Domänenschreiber der Gottesgemahlin Nes-pa-qai-schutti B und seine Familie in der 25./26. Dynastie. In *Studien zur Altägyptischen Kultur*, 2012, Band 41, pp. 277–321.
- MORET, Alexandre M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire*. CGAÉ, Nos. 41001–41041. *Sarcophages de l'époque bubastite à l'époque saïte*. Tome 1–2. Le Caire, 1913.
- MOSHER, Malcolm Jr. Transmission of Funerary Literature: Saite through Ptolemaic Period. In SCALF, Foy (ed.). *Book of the Dead. Becoming God in Ancient Egypt*. Chicago: The Oriental Institute of the University of Chicago, 2017, pp. 85–96.
- MUNRO, Peter. *Die spätägyptischen Totenstelen*. Ägyptologische Forschungen, Heft 25. Textband und Tafelband. Glückstadt: Verlag J. J. Augustin, 1973.
- MUNRO, Irmtraut. *Der Totenbuch-Papyrus der Ta-schep-en-Chonsu aus der späten 25. Dynastie (pMoskau Puschkina-Museum I, 1b, 121. Mit Beiträgen von John H.*

- Taylor*. Handschriften des Altägyptischen Totenbuches, Band 10. Wiesbaden, Harrassowitz Verlag, 2009.
- MYŚLIWIEC, Karol. Beziehungen zwischen Atum and Osiris nach dem Mittleren Reich. In *Mitteilungen des Deutschen Archäologischen Instituts*, Abteilung Kairo, 1979, Band 35, pp. 195–213.
- NAVILLE, Edouard. *The Temple of Deir El Bahari*. Parts 3–4. London: The Egypt Exploration Fund, 1898.
- NIWIŃSKI, Andrzej. Zur Datierung und Herkunft der altägyptischen Säрге. In *Bibliotheca Orientalis*, 1985, Volume 42, cols. 494–508.
- NIWIŃSKI, Andrzej. *Studies on the Illustrated Theban Funerary Papyri of the 11th and 10th Centuries B.C.* Orbis Biblicus et Orientalis, Volume 86. Freiburg, Göttingen: Vandenhoeck & Ruprecht, 1989.
- PANOV, Maxim. Two Coffins of the Late Period. In *Studien zur Altägyptischen Kultur*, 2012, Band 41, pp. 323–339.
- PETRIE, Flinders W. M. *Abydos*. Volume 1. London: The Egypt Exploration Fund, 1902.
- PORTER, Bertha, MOSS, Rosalind L. B. *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs, and Paintings*. Volumes I–VIII. Oxford: Griffith Institute, Ashmolean Museum, 1970–1975.
- PRIES, Andreas. *Die Stundenwachen im Osiriskult. Eine Studie zur Tradition und später Rezeption von Ritualen im Alten Ägypten*. Studien zur spätägyptischen Religion, Band 2, Wiesbaden: Harrassowitz Verlag, 2011.
- QUACK, Joachim. Zur Frage der botanischen Natur des *b3k*-Baumes und des von ihm gewonnenen Öls mit einem Anhang: pBM 10085 „2-3“ rekt. Ein schnippischer Dialog zwischen Mann und Frau? In LANDGRÁFOVÁ, Renata, MYNÁŘOVÁ, Jana (eds.). *Rich and Great. Studies in Honour of Anthony J. Spalinger on the Occasion of his 70th Feast of Thoth*. Prague: Charles University, 2016, pp. 275–290.
- RANKE, Hermann. *Die ägyptische Personennamen*. 3 Bände, Glückstadt: Verlag von J. J. Augustin, 1935.
- ROCHELEAU, Caroline M., TAYLOR, John H. Redating the Coffins of the North Carolina Museum of Art. In *Journal of Egyptian Archaeology*, 2017, Volume 103, Number 2, pp. 203–221.
- ROEDER, Günter. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire, Nr. 70001–70050, Naos*. Leipzig: Breitkopf & Härtel, 1914.
- SANDMAN HOLMBERG, Maj. *The God Ptah*. Lund: C. W. K. Gleerup, 1946.
- SCALF, Foy (ed.). *Book of the Dead. Becoming God in Ancient Egypt*. Chicago: The Oriental Institute of the University of Chicago, 2017.
- SCHENKEL, Wolfgang. *Tübinger Einführung in die klassisch-ägyptische Sprache und Schrift*. Tübingen, 2012.
- SHEIKHOESLAMI, Cyntia M. The Night and Day Hours in Twenty-Fifth Dynasty Sarcophagi from Thebes. In BAREŠ, Ladislav, COPPENS, Filip, SMOLÁRIKOVÁ, Květa (eds.). *Egypt in Transition. Social and Religious Development of*

- Egypt in the First Millennium BCE. Proceedings of an International Conference Prague, September 1–4, 2009.* Prague: Charles University, 2010, pp. 376–395.
- SCHIMKO, Daniel F. *Denkmal der Liebe*. Preßburg: 1868.
- SMITH, Mark. *Following Osiris. Perspectives on the Osirian Afterlife from Four Millennia*. Oxford: Oxford University Press, 2017.
- SÓSA, Milagros Á. The Field of Offerings or Field of Reeds. In LUCARELLI, Rita, STADLER, Martin A. (eds.). *The Oxford Handbook of the Egyptian Book of the Dead*. Oxford: Oxford University Press, 2023, pp. 373–392.
- SPIEGELBERG, Wilhelm. Zu R3-s3.w. In *Zeitschrift für ägyptische Sprache und Altertumskunde*, 1924, Band 59, pp. 159–160.
- STADLER, Martin A. *Weiser und Wesir. Studien zu Vorkommen, Rolle und Wesen des Gottes Thot im ägyptischen Totenbuch*. Tübingen: Mohr Siebeck, 2009.
- STADLER, Martin A. The Book of the Dead as a Source for the Study of Ancient Egyptian Religion. In LUCARELLI, Rita, STADLER, Martin A. (eds.). *The Oxford Handbook of the Egyptian Book of the Dead*. Oxford: Oxford University Press, 2023, pp. 263–278.
- STROUHAL, Eugen, VYHNÁNEK, Luboš. Egyptian Mummies in Czechoslovak Collections. In *Sborník národního muzea v Praze (Acta Musei Nationalis Pragae)*, 1979, Volumen. XXXV B, Nos. 1–4. Praha: Národní muzeum a Panorama, 1980, pp. 61–62.
- ŠILAR, Jan. Radiocarbon Dating of Some Mummy and Coffin Samples. In *Zeitschrift für ägyptische Sprache und Altertumskunde*, 1979, Band 106, Heft 1, pp. 82–87.
- TAYLOR, John H. *Egyptian Coffins*. Shire Egyptology, Volume 11, Princes Risborough, 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. 164–181.
- TAYLOR, John H. *Death and the Afterlife in Ancient Egypt*. London: The British Museum Press, 2001.
- TAYLOR, John H. Theban Coffins from the Twenty-second to 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. (ed.). *A Journey Through the Afterlife. Ancient Egyptian Book of the Dead*. London: The British Museum Press, 2010.
- TAYLOR, John H. Evidence for Social Patterning in Theban Coffins of Dynasty 25. In TAYLOR, John H., VANDENBEUSCH, Marie (eds.). *Ancient Egyptian Coffins. Craft Traditions and Functionality*. Leuven, Paris, Bristol: Peeters, 2018, pp. 349–386.
- TE VELDE, Hermann. Geb. In HELCK, Wolfgang, OTTO, Eberhard, WESTENDORF, Wolfhart (eds.). *Lexikon der Ägyptologie*, Band 2. Wiesbaden: Otto Harrassowitz, 1977, Sp. 427–429.

- VANDIER, Jacques. *Le Papyrus Jumilhac*. Paris: Centre National de la Recherche Scientifique, 1961.
- VERHOEVEN, Ursula. Writing the Book of the Dead Manuscripts. In R. LUCARELLI, Rita, STADLER, Martin A., (eds.). *The Oxford Handbook of the Egyptian Book of the Dead*. Oxford: Oxford University Press, 2023, pp. 161–179.
- VERNER, Miroslav. *Altägyptische Särge in den Museen und Sammlungen der Tschechoslowakei. Corpus Antiquitatum Aegyptiacarum (CAA)*, Lieferung 1. Universita Karlova, Praha, 1982.
- VITTMANN, Günter. A Question of Names, Titles, and Iconography. Kushites in Priestly, Administrative and Other Positions From Dynasties 25 to 26. In *Mitteilungen des Sudanarchäologischen Gesellschaft zu Berlin e.V. ((MittSAG)*, 2007, Heft 18, pp. 139–161.
- WILKINSON, Richard H. *Symbols & Magic in Egyptian Art*. London: Thames and Hudson, London, 1994.
- ZIBELIUS-CHEN, Karola. »Nubisches« Sprachmaterial in hieroglyphischen und hieratischen Texten. Personennamen, Appellativa, Phrasen vom Neuen Reich bis in die napatanische und meroitische Zeit. *Meroitica*, Band 25. Wiesbaden: Otto Harrassowitz, 2011.
- ZIVIE, Christiane M. *Giza au deuxième millénaire*. Le Caire: Institut français d'archéologie orientale, 1976.
- ZIVIE, Christiane M. Ro-setau. In HELCK, Wolfgang, OTTO, Eberhard, WESTENDORF, Wolfhart (eds.). *Lexikon der Ägyptologie*, Band 5. Wiesbaden: Otto Harrassowitz, 1984, Sp. 303–309.

1. INTRODUCTION

1.1. Acquisition

The place of origin in Egypt and the more recent circumstances concerning the acquisition of the coffin (Inv. No. A 3219) by the Slovak National Museum in Bratislava remain unknown. The coffin appeared during the 19th century in Dr. Daniel Fridrich Schimko's private collection of antiquities.¹ According to Márton Győrik – author of collection's catalogue published in the 1880s – the coffin was gifted together with a human mummy from András Jurenák.² In his testament, Schimko bequeathed the coffin and other ancient Egyptian artefacts to the Evangelical Church.³ The coffin and mummy were moved to Bratislava's Natural History Museum of the Slovak National Museum after WWII.⁴

1.2. Research

The first published mention of the coffin, including the hieroglyphic inscriptions, can be found in Győrik's brief description.⁵ His introductory text expresses thanks to Viennese Egyptologist E. Bergmann⁶ for his assistance identifying the collection's ancient Egyptian artefacts and deciphering the hieroglyphs.⁷

¹ For more information to the person of Dr. Schimko see, for example, the text available at: https://www.biographien.ac.at/oeb1/oeb1_S/Schimko_Friedrich-Daniel_1796_1867.xml.

² GYŐRIK, M. *Dr. Schimko Dániel-féle érem- és régiség-gyűjtemény. Katalogusa*, p. 15.

³ SCHIMKO, D. F. *Denkmal der Liebe*.

⁴ MAGDOLÉN, D. The Identification of the Restored Parts of the Ancient Egyptian Coffin of the Slovak National Museum. In BUCKOVÁ, M., RÁCOVÁ, A. (eds.). *Studia Orientalia Victori Krupa Dedicata*, pp. 127–129.

⁵ GYŐRIK, M. *Dr. Schimko Dániel-féle érem- és régiség-gyűjtemény. Katalogusa*, p. 15.

⁶ BIERBRIER, M. L. *Who Was Who in Egyptology*, p. 55.

⁷ GYŐRIK, M. *Dr. Schimko Dániel-féle érem- és régiség-gyűjtemény. Katalogusa*, p. 6.

In the 1970s, the coffin underwent partial modern restoration treatments⁸ in preparation for an exhibition of ancient Egyptian antiquities from Slovak museums.⁹ In the same period, the coffin was studied by Březinová with Hurda,¹⁰ Šilar,¹¹ Strouhal¹² and Verner.¹³ Czech experts studied ancient Egyptian human mummies and coffins in the then Czechoslovakia's state museums, and their research projects included xylotomic examination, radiocarbon dating, paleoanthropological studies, and the CAA catalogue.

The first detailed Egyptological research that focused on the coffin was undertaken by Miroslav Verner in the twentieth century; these results were published in the CAA catalogue (see above) and include Verner's autographic transcription of all the hieroglyphic inscriptions preserved in the coffin's inner and outer surfaces with brief comments and notes. Verner dates the coffin to the period between the twenty-second and twenty-sixth dynasties. Based on the inner inscriptions, he ascribes it to a certain man named Mernebi/Merneby.¹⁴

Since 2013, the coffin has been officially investigated by Dušan Magdolen. A series of analytical and descriptive studies focused on typology, restoration, iconography, palaeography, and religion, and new discoveries were mostly published in the *Asian and African Studies* scientific journal (published by the Institute of Oriental Studies of the Slovak Academy of Sciences)¹⁵ and abroad.¹⁶ Modern research based on a comprehen-

⁸ MAGDOLEN, D. The Identification of the Restored Parts of the Ancient Egyptian Coffin of the Slovak National Museum. In BUCKOVÁ, M., RÁCOVÁ, A. (eds.). *Studia Orientalia Victori Krupa Dedicata*, pp. 126–146.

⁹ BENŽA, M. *Staroegyptské pamiatky. Katalóg výstavy zo zbierok múzeí na Slovensku*.

¹⁰ BŘEZINOVÁ D., HURDA, B. Xylotomic Examination of Timber from Ancient Egyptian Coffins. In *ZĀS*, 1976, Band 103, Heft 2, pp. 139–142.

¹¹ ŠILAR, J. Radiocarbon Dating of Some Mummy and Coffin Samples. In *ZĀS*, 1979, Band 106, Heft 1, pp. 82–87.

¹² STROUHAL, E., VYHNÁNEK, L. Egyptian Mummies in Czechoslovak Collections. In *Sborník národního muzea v Prahe (Acta Musei Nationalis Pragae)*, 1979, Volume XXXV B, Nos. 1–4, pp. 61–62.

¹³ VERNER, M. *CAA*, pp. 11–36.

¹⁴ *Ibid.*, p. 11.

¹⁵ MAGDOLEN, D. The Ancient Egyptian Coffin in the Slovak National Museum: a Preliminary Research Report. In *AAS*, 2013, Volume 22, Number 1, pp. 131–135; MAGDOLEN, D. The Ancient Egyptian Coffin in the Slovak National Museum: the Distribution of Registers and Inscriptions on the External Surface. In *AAS*, 2014, Volume 23, Number 1, pp. 140–153; MAGDOLEN, D. The Ancient Egyptian Coffin in the Slovak National Museum: the Decorative Motifs on the Exterior Surface of the Pedestal. In *AAS*, 2015, Volume 24, Number 2, pp. 233–246; MAGDOLEN, D. The Identification of the Restored Parts of the Ancient Egyptian Coffin of the Slovak National Museum. In BUCKOVÁ, M., RÁCOVÁ, A. (eds.). *Studia Orientalia Victori Krupa Dedicata*, pp. 126–146; MAGDOLEN, D. The Ancient Egyptian Coffin in the Slovak National Museum: The Fragments Nos. 4, 5 and 6 of the Exterior Surface of the Lid. In *AAS*, 2016, Volume 25, Number 2, pp. 145–162; MAGDOLEN, D. The Ancient Egyptian Coffin in the Slovak National Museum: The Fragments Nos. 1, 2 and 3 of the Exterior Surface of the Lid. In *AAS*, 2017, Volume 26, Number 2, pp. 233–260, 386–396; MAGDOLEN, D. The Ancient Egyptian Coffin in the Slovak

sive and detailed analysis and investigation of the Bratislava coffin using non-invasive methods reveals that the coffin merits further attention and reassessment from various perspectives. For example, material research and the application of modern technologies (such as CT scanning) would be very helpful for studying the complex process of the coffin's manufacture and production. The importance of such a project can be underlined by current trends in modern Egyptological research.¹⁷ In addition, the results of our research based on an analytical palaeographic study and comparative textual evidence brought to light the title of Merneby *rh-nswt m3c mr(y).f*, as identified in the damaged inscriptions preserved inside the coffin trough (see below) and unmentioned in the previously published CAA catalogue in the 1980s. Ongoing studies of the coffin's dorsal side has the potential to reveal new and promising information.

1.3. Material

Material research on the coffin is yet to be performed.¹⁸ Made of wooden planks, textiles and plaster, the coffin's material structure and composition can be seen in various parts due to the damaged inner and outer surfaces. Stucco plaster formed a base covered with polychrome decoration and inscriptions painted on the inner and outer surfaces. The coffin interior was entirely decorated by the corpus of hieroglyphic inscriptions written in black ink on a white background.

National Museum: The Inscriptions on the Interior Surface of the Lid. In *AAS*, 2018, Volume 27, Number 2, pp. 143–189, 263–273; MAGDOLEN, D. The Ancient Egyptian Coffin in the Slovak National Museum: The Inscriptions on the Interior Surface of the Trough. In *AAS*, 2019, Volume 28, Number 2, pp. 270–331, 429–440; MAGDOLEN, D. Some Notes on an Epithet of Anubis from the Ancient Egyptian Coffin of Mernerby in Bratislava. In *AAS*, 2021, Volume 30, Number 2, pp. 451–461.

¹⁶ MAGDOLEN D. The Identification of the Title of Merneby on the Ancient Egyptian Coffin from Bratislava. In *GM*, 2021, Heft 263, pp. 97–107; MAGDOLEN, D. The Divine Protection of Merneby, In COPPENS F., JANÁK, J., SMOLÁRIKOVÁ, K. (eds.). *Knowledge and Memory. Festschrift in Honour of Ladislav Bareš*, pp. 311–322.

¹⁷ For example, AMENTA, A., GUICHARD, H. (eds.). *Proceedings. First Vatican Coffin Conference, 19–22 June 2013, Volumes 1–2*.

¹⁸ A brief comments on the physical condition and material composition of the coffin can be found in MAGDOLEN, D. The Identification of the Restored Parts of the Ancient Egyptian Coffin of the Slovak National Museum. In BUCKOVÁ, M., RÁCOVÁ, A. (eds.). *Studia Orientalia Victori Krupa Dedicata*, pp. 126–146.

1.4. Dimensions

Coffin length: 1.83 m.

Coffin width: 0.54 m.

Coffin lid depth: 0.28 m.

Coffin trough depth: 0.17 m.

1.5. Dating

As mentioned above, according to Verner, the coffin can be dated to the period between the twenty-second and twenty-sixth dynasties.¹⁹ Research based on the radiocarbon dating presented by Šilar provides the following dates: 517±257 and 629±265 BC.²⁰ The current research, focused on an analytical study of the Bratislava coffin, including its typology, iconography and palaeography as well as the comparative material, greatly reduces the wide time span of several dynasties as presented in the CAA catalogue and confirms previously published results of radiocarbon dating. In my opinion, modern research²¹ compellingly indicates that the Bratislava coffin, which typologically may be a design III inner coffin presented by Taylor and others,²² may be dated to the late twenty-fifth/early twenty-sixth dynasties, i.e. the seventh century BC.²³

1.6. Description


As for the typological classification, it can be said that this coffin, the provenance of which is not known,²⁴ is an example of an ‘anthropoid bivalve inner coffin’²⁵ consisting

¹⁹ VERNER, M. *CAA*, p. 11.

²⁰ See note 11 above.

²¹ See note 15 above.

²² TAYLOR, J. H. Theban Coffin from the Twenty-second to Twenty-sixth Dynasty: Dating and Synthesis of Development. In STRUDWICK, N., TAYLOR, J. H. (eds.). *The Theban Necropolis, Past, Present and Future*, pp. 95–121; ASTON, D. A. *Burial Assemblages of Dynasty 21–25 Chronology, Typology, Development*, pp. 269–290; cf. also NIWIŃSKI, A. Zur Datierung und Herkunft der altägyptischer Särge. In *BioOr*, Volume 42, 1985, cols. 496–498; to the name of Osiris and

its writing, see LEAHY, A. The Name of Osiris Written . In *SAK*, 1979, Band 7, pp. 141–153.

²³ HORNUNG, E., KRAUSS, R., WARBURTON, D. A. (eds.). *Ancient Egyptian Chronology*, p. 494.

²⁴ Cf. MÁLEK, J. *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Statues, Reliefs and Paintings*, Volume VIII (Objects of Provenance Not Known), Part 1 (Royal Statues, Private Statues (Predynastic to Dynasty XVII)), XVII; cf. also NIWIŃSKI, A. Zur Datierung und Herkunft der altägyptischer Särge. In *BioOr*, Volume 42, 1985, cols. 496–498.

²⁵ TAYLOR, J. H. Evidence for Social Patterning in Theban Coffins of Dynasty 25. In TAYLOR, J. H., VANDENBEUSCH, M. (eds.). *Ancient Egyptian Coffins. Craft Traditions and Functionality*, p. 350.

of two parts: lid and trough. Its shape represents the mummiform deceased person standing on a rectangular pedestal and supported by a dorsal pillar.²⁶ The coffin's outer surface was originally covered with various polychrome figurative, ornamental and symbolic depictions and inscriptions, which were symmetrically arranged along the coffin's vertical axis. The head of the coffin was crafted in the shape of a massive tripartite wig, a sculpted face with eyes, nose, mouth and a false beard attached to the chin. The frontal part of the lid was originally covered with polychrome decoration consisting of various religious motifs, symbols and scenes (vignettes), with accompanying inscriptions, all of them arranged in symmetrical compartments and divided by vertical and horizontal border rows. All the outer sides of the rectangular pedestal were also decorated. The inner sides of the coffin lid and trough, as well as the dorsal exterior surface of the coffin trough, were entirely covered solely with hieroglyphic inscriptions written in black ink and arranged in vertical columns and horizontal lines. The preserved texts consist mostly of the standard offering formulae and extracts from the *Book of the Dead* mentioning the names of historical persons, various deities and their speeches, as well as their titles and epithets. The coffin's outer and inner surfaces bear numerous kinds of ancient and modern damage, such as cracks, abrasions, spots and imprints of mummy wrappings, etc. Some parts of the original surface are entirely missing, and reflect traces of modern restoration (see above).

1.7. Inner Inscriptions

It can be said that the inscriptions written on the interior surfaces of the coffin lid and trough represent the only kind of original decoration used inside this coffin. Hieroglyphic texts are inscribed on both lateral (left- and right-hand) sides, as well as the bottom of the coffin lid and trough. They are written in cursive hieroglyphic script on a white background, and are arranged in vertical columns (lateral sides) and horizontal lines (bottom). The language of these texts is Middle Egyptian (or Late Middle Egyptian). The hieroglyphic signs written in columns on the lateral sides of the lid and trough are always oriented towards the inside of the coffin, while the signs painted in horizontal lines at the bottom are written from right to left. The texts consist almost entirely of the standard *hṯp-di-nswt* and *ḏd-mdw-in* formulae, including the names and speeches of deities and short passages from Chapter 151 of the *Book of the Dead*. These texts mention male and female personal names, identifying the deceased and his mother. These names occur on various parts of the coffin lid and trough (see below). The male is identified as Merneby or Mernebi.²⁷ His name is accompanied by the standard epithets found in the funerary texts generally used for deceased persons, such as “true of voice” and “pos-

²⁶ TAYLOR, J. H. *Egyptian Coffins*, p. 53.

²⁷ Not found in RANKE, H. *Die ägyptische Personennamen*.

sensor of veneration”, etc. The coffin’s previous study led its author²⁸ to conclude that no title helpful for identifying the deceased’s social status accompanies the name of the deceased in the texts written inside this coffin. Modern research, however, challenged this conclusion and has disproved its validity. In fact, the title of the male deceased person was reliably identified in the text of the damaged inner inscription preserved at the bottom of the coffin trough.²⁹

Particular signs within the hieroglyphic inscriptions are of approximately the same size. The inscriptions reflect various kinds of damage that occurred in several places. Some signs are damaged due to cracks on the surface or imprints of mummy wrappings that were impregnated by resins and left dark spots (mostly the bottom of the coffin trough). On the other hand, the inner surface of the coffin lid below the knees was physically damaged in modern times. In some places, the original coffin surface is broken or partially missing, which makes the texts of such inscriptions incomplete and less readable. Despite such obstacles, detailed analytical study along with a comparative approach and available material enabled almost the entire corpus of inner inscriptions to be restored. Compared with the earlier edition, such places with inscriptions were amended, collated and corrected sign by sign (see below) to restore the original text and improve its understanding and meaning.



The surface of each lateral side of the coffin lid and trough is covered by one column of hieroglyphic inscription running from the head down to the feet and the pedestal. The bottom of each of the two parts of the coffin is divided by thin horizontal lines. They form 29 horizontal rows for hieroglyphic inscriptions in the coffin lid and 36 in the coffin trough. The higher number of rows added inside the trough is probably influenced by the construction of the casing for the insteps of feet in the lower part of the lid. This part of the inner surface inside the coffin was left uninscribed, though some examples can be attested with the texts or other decorations preserved in this cavity, as well.³⁰


²⁸ VERNER, M. *CAA*, p. 13.

²⁹ MAGDOLEN, D. The Ancient Egyptian Coffin in the Slovak National Museum: The Inscriptions on the Interior Surface of the Trough. In *AAS*, 2019, Volume 28, Number 2, pp. 270–331, 429–440; MAGDOLEN, D. The Identification of the Title of Merneby on the Ancient Egyptian Coffin from Bratislava. In *GM*, 2021, Heft 263, pp. 97–107.

³⁰ GAUTHIER, H. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41042–41072. Cercueils anthropoïdes des prêtres de Montou*. Tome 1, Pls. 2 (CGAÉ 41042), 5 (CGAÉ 41044), 14 (CGAÉ 41051), 20 (CGAÉ 41056), 22 (CGAÉ 41057), 31 (CGAÉ 41062), 36 (CGAÉ 41065), 39 (CGAÉ 41068); TAYLOR, J. H. (ed.). *A Journey Through the Afterlife. Ancient Egyptian Book of the Dead*, p. 74; GRAEFE, E. *Untersuchungen zur Verwaltung und Geschichte der Institution der Gottesgemahlin des Amun vom Beginn des neuen Reiches bis zur Spätzeit*, ÄA, Band 37, Taf. 34b; TAYLOR, J. H., Patterns of Colouring on Ancient Egyptian Coffins from the New Kingdom to the Twenty-sixth Dynasty: an Overview. In DAVIES, V. W. (ed.). *Colour and Painting in Ancient Egypt*, Pl. 56/3.

The presentation of the entire textual corpus of the inner inscriptions in this book comprises two parts: texts from the coffin lid and texts from the coffin trough. Each includes transcription, transliteration and translation, followed by commentaries and notes. For editorial reasons and due to the book's size limitations, the texts inscribed on the lateral sides are transcribed in two shorter columns fixing the original location of each sign in the inscription. While all other lateral inscription signs written in the

columns are oriented to the inside of the coffin lid, the first two signs,  and , of the offering formula that start at the top of the head are turned in the clockwise direction at an angle of 90 degrees on the right-hand side and anticlockwise on the left-hand side. In the coffin trough, clockwise rotation can be observed on the left-hand side and anticlockwise rotation on the right-hand side. On the right-hand side the first two signs of the formula are also followed by the word *hṯp* for the offering, written with two phonetic complements.³¹ Yet the same word is not rotated on the right-hand side. Another

peculiarity in this part of the coffin is that the sign  is placed at the top of the head between the beginning of the hieroglyphic inscriptions written in columns separating the offering formulae written on the lateral sides in both cases, i.e. the coffin lid and the coffin trough. This sign's use in such a position, i.e. between two and the same or similar inscriptions (or scenes), can be attested from written as well iconographic sources.³² In this edition, the *ḥnh*-sign is left untranslated. The textual composition and palaeographic features of the inner inscriptions in both parts of the coffin are compared and discussed.

³¹ To the offering formula, see BARTA, W. *Aufbau und Bedeutung der altägyptischen Opferformel*. ÄF, Heft 24; see also TAYLOR, J. H. *Death and the Afterlife in Ancient Egypt*, p. 96; TAYLOR, J. H. (ed.). *A Journey Through the Afterlife. Ancient Egyptian Book of the Dead*, p. 16.

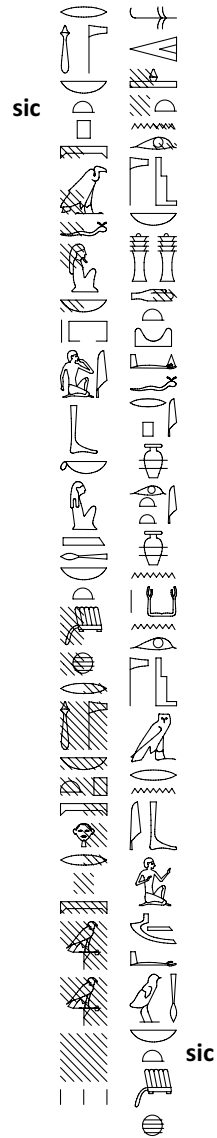
³² To the occurrence of the *ḥnh*-sign between the hieroglyphic inscriptions introduced by the *dd-mdw-in* formula see, for example, BERGMANN von, E. *Inschriftliche Denkmäler der Sammlung ägyptischer Alterthümer des österr. Kaiserhauses*. In *Rec Trav*, 1885, Volume 7, Liv. 1, p. 180; to the *ḥnh*-sign written at the top of the funerary stelae between symmetrically divided inscriptions, see MUNRO, P. *Die spätägyptischen Totenstelen*. ÄF, Heft 25, Tafelband, Taf. 3 (Abb. 11), Taf. 5 (Abb. 18), Taf. 8, (Abb. 32).

2. INNER INSCRIPTIONS

2.1. The Coffin Lid (Plates 1a, 2a–4h)

2.1.1. Transcription

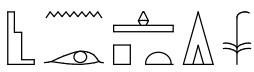
2.1.1.1. Left-Hand Lateral Side




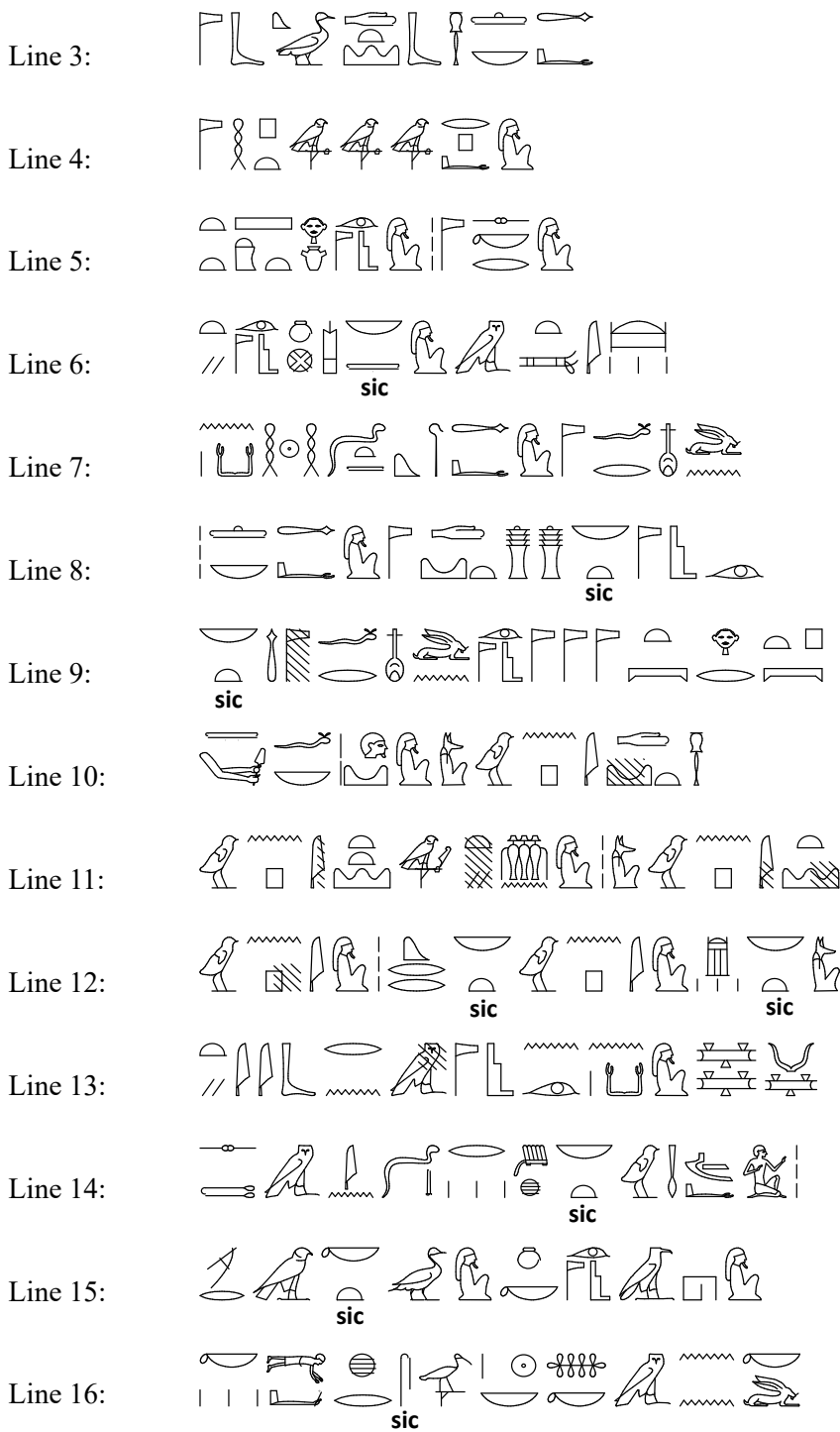
2.1.1.2. Right-Hand Lateral Side



2.1.1.3. Bottom Side

Line 1: 

Line 2: 




2. Inner Inscriptions


Line 17: 

Line 18: 


Line 19: 
sic sic

Line 20: 

Line 21: 


Line 22: 


Line 23: 

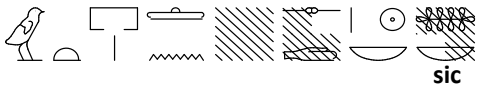
Line 24: 
sic sic

Line 25: 

Line 26: 

Line 27: 

Line 28: 
sic

Line 29: 
sic

2.1.2. Transliteration

2.1.2.1. Left-Hand Lateral Side

h̄t[p]-*di*-*nswt*^{a)} [n]^{b)} *W**si*r *nb* *D**dw* *di*.*f* *ir*p *ir*t̄t *n* *k*3 *n* *W**si*r *Mr*n*bi* *m*3^{c)}-*h̄r*w *nb*-*im*3*h̄* *h̄r*
n̄tr ʕ3 *nb* *pt* *mwt*.*f*^{e)} *nb*(*t*)^{d)} *pr* *I**bk* *m*3^{c)}(*t*)^{e)}-*h̄r*w *nbt*-[*im*3*h̄*] [*h̄r*] [*n̄tr*] [ʕ3]^{f)} [*nb*] [*pt*]^{g)} *h̄*[*r*]
(*y*)-[*n̄trw*]^{h)}

2.1.2.2. Right-Hand Lateral Side

h̄t[p]-*di*-*nswt*ⁱ⁾ [*n*] [*W**si*r-[*h̄nty*]-*imntt* *n̄tr* [ʕ3] [*nb*] 3*b**d*w *di*.*f*)^{j)} [*h̄*]*t* [*nb*](*t*)^{k)} *nfr*(*t*)^{l)} *w*^{c)}*b*(*t*)^{m)}
h̄t *n̄dm*(*t*)ⁿ⁾ *bnr*(*t*)^{o)} *n* *k*3 *W*s[*ir*] [*Mrnbi*]^{p)} [*m*3^{c)}-*h̄r*[*w*]^{q)} [*nb*-*im*3*h̄*] [*h̄r*] [*n̄tr*] [ʕ3] [*nb*] [*p*]*t*^{r)}
[*h̄r*(*y*)-[*n̄trw*]^{s)} [*di*.*f* *h̄t* [*nb*](*t*)^{v)} *n̄dm*(*t*)^{w)} *bnr*(*t*)^{y)} [...] [...]

2.1.2.3. Bottom Side

Line 1: *h̄tp*-*di*-*nswt* *n* *W**si*r
Line 2: [*h̄n*]*ty* [(*smy*)]*t* [*imntt*] *n̄tr*
Line 3: ʕ3 *nb* 3*b*[*d*w] *G**b*
Line 4: *rp*^{c)} [*n̄trw*] [*Pt*]*h*-
Line 5: -[*Skr*]-*W**si*r [*h̄r*(*y*)-*ib*]-*št*(*y*)[*t*]
Line 6: *Itm* *nb* *t*3.(*wy*) *I**wnw* *W**si*r-
Line 7: -*Wn*-*nfr* *n̄tr* [ʕ3] *hk*3 *d̄t* *n**h̄h* *n* *k*3
Line 8: *W**si*r [*nb*] [*D**dw*] *n̄tr* [ʕ3] *nb*
Line 9: *pt* *h̄r*(*y*)-*n̄trw* *W*s[*ir*]-*wn*-*n*[*fr*] [*n̄tr*] ʕ3 *nb*
Line 10: [3*b**d*w] [*T*]*npw* [*tp*](*y*) *d̄w*.*f* [*nb*] [*t*3] [*d*s*r*]
Line 11: [*T*]*npw* [*h̄nty*] [*imntt*] [*Inp*]*w*
Line 12: *nb* *št**y*^{w)} *Inpw* [*nb*] *krrw*(*t*)^{x)} *I*[*npw*]-
Line 13: *Wp*-*w*3*wt* *n* [*k*3] *n* [*W*s]*ir* [*Mrnb*]*y*
Line 14: *m*3^{c)}-[*h̄r*]*w* [*nb*]-[*im*3*h̄*] *r*(3)*w* [*d*d] [*md*](*w*) *in* (*T*)*msti*
Line 15: *h*3 *W**si*r *ink* *s*3.*k* *Hr* *mr*
Line 16: [*k*] [*wn*]*n*(.i) *m* [*z*3.*k*] [*r*^{c)}] [*nb*] *D**h̄wty* *sh̄r*.*k*^{y)}
Line 17: [*d*d] *mdw* *in* *D*w3-[*mwt*].*f* [*h*3] *W**si*r *Mrn*-
Line 18: *by* *m*3^{c)}-*h̄r*w [*ink*] *D*w3-*mwt*.*f* *ink* *s*3
Line 19: .*k* *Hr* *mr*.*k* *w*[*nn*] (.i) *m* [*z*3.*k*]^{z)} *r*^{c)} [*nb*]
Line 20: [*sr*(*w*)*d*.*n*](.i) [*w**d̄t*] *nr*^{aa)} *Pt**h̄*
Line 21: *D**h̄wty* *sh̄*[*r*].(*k*) [*h̄f*]*tyw* [*nb*](*w*) *d*d *mdw* [*in*]
Line 22: [*K**b**h̄*]-[*snw*.*f*] *h*-
Line 23: 3 *W*s[*ir*] [*Mrnby*] [*m*3^{c)}]-
Line 24: -*h̄r*w [*nb*]-[*im*3*h̄*] [...]^{bb)} [*n̄tr*] ʕ3 *nb* *pt* *h̄r*(*y*)-

Line 25: *-ntrw [mwt. f] [nb(t) pr]^{cc} Tb[kr]^{dd}*
 Line 26: *m3^c(t)-[hr]w [...]^{ee} [im3h] r(3)w in[k]*
 Line 27: *[Kbh-snw].f*
 Line 28: *ink [s3.k] [Hr] [mr](.k) wnn(.i) m*
 Line 29: *[z3.k]^{ff} r^c [nb] [s(rw)d].n.(i)^{gg} pr(.k) (m) [w](d)t(.n Pth)*

2.1.3. Translation

2.1.3.1. Left-Hand Lateral Side

An offering that the king gives^{hh}) to Osiris,ⁱⁱ) lord of Djedu,^{jj}) so that he may give wine and milk to the *k3* of Osiris Mernebi,^{kk}) true of voice^{ll}) and possessor of veneration^{mmm}) before the great god, lord of the sky, and his mother,ⁿⁿ) mistress of the house^{oo}) Ibek,^{pp}) true of voice and possessor of veneration before the great god, lord of the sky and leader of the gods.

2.1.3.2. Right-Hand Lateral Side




An offering that the king gives to Osiris-Khentimentiu,^{qq}) the great god, lord of Abydos,^{rr}) so that he may give everything good and clean, pleasant and sweet to the *k3* of Osiris Mernebi, true of voice, possessor of veneration before the great god, lord of the sky and leader of the gods. He may give everything pleasant and sweet

2.1.3.3. Bottom Side



Line 1: An offering that the king gives to Osiris,
 Line 2: foremost of the western desert,^{ss}) great
 Line 3: god,^{tt}) lord of Abydos and Geb,
 Line 4: hereditary prince of the gods^{uu}), Ptah-
 Line 5: -Sokar-Osiris, who dwells in the Shetyt-sanctuary,^{vv})
 Line 6: Atum, lord of the two lands^{ww}) and Heliopolis, Osiris-
 Line 7: -Wennefer, great god, ruler of eternity and everlastingness, to the *k3* of
 Line 8: Osiris, lord of Busiris, the great god and lord of
 Line 9: the sky, leader of the gods, Osiris-Wennefer, the great god, lord
 Line 10: of Abydos, Anubis, who is upon his mountain and lord of the sacred land,
 Line 11: Anubis,^{xx}) foremost of the westerners,^{yy}) Anubis,
 Line 12: lord of the Shetyt-sanctuary, Anubis, lord of caverns,^{zz}) Anubis-
 Line 13: -Upuaut,^{aaa}) to the *k3* of Osiris Merneby,^{bbb})
 Line 14: true of voice and possessor of veneration. Spells: Words spoken by Amseti:^{ccc})

Line 15: Oh, Osiris, I am your son, Horus, whom you love.^{ddd)}
 Line 16: (I) will be as your protection every day.^{eee)} Thoth, you overthrow (the enemies).^{ff)}
 Line 17: Words spoken by Duamutef: Oh, Osiris Merne-
 Line 18: by, true of voice. I am Duamutef. I am your son,
 Line 19: Horus, whom you love. (I) will be as your protection every day.^{ggg)}
 Line 20: (I) have fulfilled the command of Ptah.^{hhh)}
 Line 21: Thoth, (you) overthrow all enemies.ⁱⁱⁱ⁾ Words spoken by
 Line 22: Qebhsenuf:^{jjj)} Oh,
 Line 23: Osiris Merneby, true of voice and
 Line 24: possessor of veneration before the great god, lord of the sky, leader of
 Line 25: the gods, and his mother, mistress of the house, Ibeqer^{kkk)},
 Line 26: true of voice and possessor of veneration. Spells: I am
 Line 27: Qebhsenuf.
 Line 28: I am your son, Horus, whom (you) love. (I) will be as
 Line 29: your protection every day. (I) have restored (your) house (as Ptah has) commanded.^{lll)}

2.1.4. Notes and Commentaries





- a) The first two vertical hieroglyphic signs of the offering formula are turned in the anticlockwise direction. The hieroglyphic sign  used as the phonetic complement *p* in the word *htp* is missing because of damage to the surface.
- b) The missing part of the surface with the beginning of the sign  was found fallen away at the bottom of the trough after opening of the coffin.¹
- c) It is interesting to note that the body of the snake sign  (Gardiner I9) used as the suffix possessive pronoun in the phrase *mwt.f* “his mother” is not inscribed by one stroke of the brush but evidently cut in two. In this context, the question arises whether the scribe deliberately mutilated the snake symbol in order not to harm the deceased and the owner of the coffin with magic.² However, such writing is not attested in other words, for example *di.f*, *nfr*, occurring in the same or opposite column.



- d) Omitted  in this word. It is a feminine noun  *nbt* in the meaning “mistress”.

¹ MAGDOLEN, D. The Identification of the Restored Parts of the Ancient Egyptian Coffin of the Slovak National Museum. In BUCKOVÁ, M., RÁCOVÁ, A. (eds.). *Studia Orientalia Victori Krupa Dedicata*, p. 143, Photos 8a–b.




² ALLEN, J. P. *Middle Egyptian. An Introduction to the Language and Culture of Hieroglyphs*, p. 323; WILKINSON, R. H. *Symbols & Magic in Egyptian Art*, p. 163.

- e) The sign \triangle is omitted in this word. It is an epithet referring to the feminine personal name written immediately above.
- f) The signs for ntr and 3 are damaged and incompletely preserved; however, their upper parts as well as the occurrence of these words in other parts of the coffin indicate with sufficient clarity that they were used in this part of the inscription.
- g) Modern gypsum fills the damaged place where the beginning of the signs 3 and pt can be expected. The reconstructed transcription of the word is based on the analogies clearly attested on the opposite right-hand side, further in line 9 of the lid and other places of this coffin (see below).
- h) This place is damaged and extensively filled with modern gypsum. The first two signs of the partly preserved inscription can be transcribed as  and followed by three signs  (Gardiner G7) used for the plural $ntrw$ as ideograms. The epithet $hry ntrw$ “leader of the gods”³ occurs repeatedly on the coffin lid and trough (see below).
- i) The first two vertical hieroglyphic signs of the offering formula are turned in the clockwise direction. In Verner’s transcription, the orientation of those two signs is not correct.⁴
- j) The suffix personal pronoun f is written on a brown spot caused by some original liquids or resins, but the sign itself is clearly readable.
- k) The surface with the sign 3 is damaged; however, the original ink and outlines of that sign are clearly preserved in the inscription.⁵ The sign \triangle was omitted by the scribe in the original word nbt .
- l) The sign \triangle was omitted by the scribe in the original word.
- m) See note above.
- n) See note above.
- o) See note above.
- p) The sign  in the personal name is immediately followed by the sign  inscribed at the same level as the b -sign. These last phonetic signs in the personal name are


³ See LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*, Band 5, pp. 368–370; HANNIG, R. *Großes Handwörterbuch Ägyptisch – Deutsch*, pp. 586–587; cf. MOJE, J. Der Domänenschreiber der Gottesgemahlin Nes-pa-qai-schutti B und seine Familie in der 25./26. Dynastie. In *SAK*, 2012, Band 41, p. 289; BETTUM, A. Dismutenibtes and Aaiu. Two 25th Dynasty Coffins in Oslo. In *SAK*, 2010, Band 39, p. 60; CAMINOS, R. A. *The Chronicle of Prince Osorkon*. AnOr, Volume 37, p. 75; HUGHES, G. R. et al. *Reliefs and Inscriptions at Karnak*, Volume 3 (The Bubastite Portal). OIP, Volume 74, Pl. 20 (B).



⁴ VERNER, M. *CAA*, p. 20.

⁵ In Verner’s transcription this place is shaded only, cf. *ibid.*, p. 20.

further followed by the sign  used as a determinative. Both the signs  and  are damaged, however, their recognizable and identifiable parts are still preserved.⁶




q) All the signs forming the epithet *m³c-hrw* following the personal name in this part of

the inscription are damaged, with the exception of the sign  (Gardiner P8). The ink of


the hieroglyphic signs below the sign  and above the signs  is partly abraded, and the surface with the signs is also damaged by brown spots. However, the shapes of the preserved fragments of the hieroglyphic signs as well as analogies attested in the inner inscriptions written in other parts of the coffin lid and trough enable us to read the incompletely preserved signs as *m³c* and interpret the damaged text. As mentioned above, the signs belong to the phrase *m³c-hrw* “true of voice” and represent the epithet related to the deceased person identified by name.

r) The central part of the sign  (Gardiner N1) is abraded and partly damaged, as are both signs  and  inscribed above it.

s) The central parts of the four hieroglyphic signs forming the first word in the epithet *hr(y)-ntrw* can be recognised in this part of the damaged inscription. Based on the occurrence of this epithet in the other parts of the coffin lid and trough the original


version of the word *hr(y)* can be reliably reconstructed in the form . In Verner's transcription, only the sign  (Gardiner D2), the beginning of the sign  (Gar-


diner D21) and the lower part of the sign  (Gardiner R8) of the whole epithet are




transcribed, while the rest is shaded.⁷ As the upper part of the sign  is clearly preserved on the surface we can reliably conclude, that the plural *ntrw* was written by the

three signs of  chosen by the scribe, although the same word could be alternatively

written by the repetition of the different sign  (Gardiner G7), as can be attested in other parts of this coffin lid and trough.

t) Omitted  in the original text.

u) Omitted  in the original text.






v) Omitted  in the original text. The signs used for the words  *ndm(t)* and  *bnr(t)* are evidently not the last ones in this inscription.⁸ In the lowermost part of the column one can recognise some remains of black ink painted on the white surface. They can be


⁶ The last two signs Verner's transcription of the personal name are shaded only, cf. *ibid.*, p. 20.




⁷ Cf. *ibid.*, p. 20.



⁸ Otherwise *ibid.*, p. 20.

interpreted as the preserved fragments of original signs, from which at least the last one was of horizontal shape. Their precise identification is complicated because of the lesser quality of their preservation and the damaged surface. The space between

the group of signs  and the lowermost remains of the ink in the column is filled by modern gypsum. It is big enough, however, to contain at least one hieroglyphic sign that may have been originally painted there. The lowermost line of the preserved ink is horizontal in shape and painted at the very bottom of the column. Therefore, it is highly likely that it may represent the last hieroglyphic sign inscribed in this column. The left part of this line is quite sharp, and as a whole it evokes a suggestion that it might be a simplified form of the sign . The traces of ink preserved above the horizontal sign reflect a hooked form and an incompletely preserved hieroglyphic sign in its frontal lower part. Such a hooked shape can be observed in the case of the frontal part of the sign representing the wavy body of the horned viper  (Gardiner I9), more precisely its neck and head (see also the palaeographic tables below). We know that this sign very often occurs in the word *nfrt* as one of the phonetic complements of the mentioned trilateral sign, which belongs to the very frequent and standard adjective within the offering formula appearing on many places in the inscriptions of this coffin. If our interpretation is correct, this could lead us to the conclusion that the last two signs of the inscription may be identified as simplified forms of the signs  and , respectively. In such a case the textual context would indicate that both mentioned uniliteral signs were very likely preceded by the trili-


teral sign  (Gardiner F35), forming the word “good” as part of the offering formula and at the same time the last word of the whole inscription written in this column. The *nfr*-sign could be expected at the place where the original surface is missing and modern gypsum can be seen. Therefore, the last sentence could be reconstructed as follows: *di.f h(t) nb(t) ndm(t) bnr(t) nfr(t)* “he may give everything pleasant, sweet and good”. The expression *ht nbt* ... (occasionally including both words *ndmt* and


bnrt) in the offering formulae is often followed by the words    *snht ntr im* “... on which a god lives”.⁹ However, the horizontally running short line of the last sign and especially the insufficient space do not indicate such an ending of the inscription.


w) One of two signs  (Gardiner O18) and  (Gardiner O20) indicating an ideographically written word could be considered here.¹⁰ The last sign, in the form of

⁹ ALLEN, J. P. *Middle Egyptian. An Introduction to the Language and Culture of Hieroglyphs*, p. 365f.

¹⁰ To the epithet *nb štyt* referring to Anubis, see LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 3, pp. 755–756; see also MAGDOLEN, D. Some Notes on an

a seated person, in this divine epithet transcribed by Verner as  (Gardiner B1)¹¹

may be an incompletely written sign for a god  (Gardiner A40) without a false beard, indicating the divine nature of the sanctuary written ideographically (cf. line 13 of the coffin trough below). The sign | | | (Gardiner Z2) in the epithet may be interpreted as “false plural”, or the plural form of the noun written ideographically above it. |

- x) The sign | (Gardiner Z3) following the group of signs  may reflect the “false plural” of the word *kr̥rt* “cavern”,¹² or on the other hand, it could express the plural form of this word “caverns”.¹³
- y) The first sign of the verb *shr* “overthrow” certainly reflects a mistake of the scribe because it has an incorrect orientation.¹⁴



















Epithet of Anubis from the Ancient Egyptian Coffin of Merneby in Bratislava. In *AAS*, 2021, Volume 30, Number 2, pp. 451–461.

¹¹ See VERNER, M. *CAA*, p. 19.

¹² See LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 3, p. 760.

¹³ *Ibid.*, p. 761; cf. MORET, A. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire*. CGAÉ, Nos. 41001–41041. *Sarcophages de l'époque bubastite à l'époque saïte*. Tome 2, p. 203.




¹⁴ To the occurrence of the verb *shr* in the epithet referring to the god Thoth, see BOYLAN, P. *Thoth. The Hermes of Egypt. A Study of Some Aspects of Theological Thought*, p. 196; cf. GAUTHIER, H. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire*. CGAÉ, Nos. 41042–41072. *Cercueils anthropoïdes des prêtres de Montou*. Tome 1, pp. 148, 149 and GAUTHIER, H. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire*. CGAÉ, Nos. 41042–41072. *Cercueils anthropoïdes des prêtres de Montou*. Tome 2, pp. 304, 476. The same construction, however, with reference to different deities can also appear in this kind of religious inscriptions. Anubis is mentioned in GAUTHIER, H. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire*. CGAÉ, Nos. 41042–41072. *Cercueils anthropoïdes des prêtres de Montou*. Tome 2, p. 478, Osiris and Re in MOSHER Jr. M. *Transmission of Funerary Literature: Saite through Ptolemaic Period*. In SCALF, F. (ed.). *Book of the Dead. Becoming God in Ancient Egypt*, p. 91, and Horus in PETRIE, F. W. M. *Abydos*. Volume 1, Pl. LXXI; in the context of the occurrence of Thoth “overthrowing the enemies” in the textual composition preserved in this part of the coffin, it is interesting to mention his association with the authorship of some of the spells of the Book of the Dead according to some traditional accounts referring to mythology, see STADLER, M. A. *The Book of the Dead as a Source for the Study of Ancient Egyptian Religion*. In LUCARELLI, R., STADLER, M. A. (eds.). *The Oxford Handbook of the Egyptian Book of the Dead*, p. 269. However, his role in association with Osiris in the Book of the Dead is to be mentioned as well, see JANÁK, J. *The Judgment*. In LUCARELLI, R., STADLER, M. A. (eds.). *The Oxford Handbook of the Egyptian Book of the Dead*, p. 396. See also LUCARELLI, R. *Gods and Demons in the Book of the Dead*. In LUCARELLI, R., STADLER, M. A. (eds.). *The Oxford Handbook of the Egyptian Book of the Dead*, pp. 426–427 and STADLER, M. A. *Weiser und Wesir. Studien zu Vorkommen, Rolle und Wesen des Gottes Thot im ägyptischen Totenbuch*, p. 272.






- z) Evidently a mistake of the scribe. The handle of the basket sign  (Gardiner V 31) is missing in the original inscription. The written sign is to be read as *k*. It is used here as the suffix possessive pronoun (2ms) and not  *nb*. Cf. line 16 above. Verner has transcribed the original sign as .¹⁵
- aa) The sign  *n*, written immediately behind the sign , is transcribed by Verner as  (Gardiner Y2).¹⁶
- bb) The original surface is so damaged in this place that no remains of hieroglyphic signs can be observed. The space is, however, big enough to be filled with the *h*-sign  (Gardiner Aa1) and the horizontal *r*-sign  (Gardiner D21), the former written above the latter for the preposition *hr* (cf. texts written in the columns on the left and right-hand sides of the lid).
- cc) Only the end of the sign  with a short vertical stroke visible below it is preserved in this part of the inscription. It is evidently the epithet *nbt pr*, probably written 
in the form  (with the sign  omitted in the word *nbt*) and referring to the mother of the deceased male (cf. the inscription written on the left-hand side of the lid and transcribed above).
- dd) The last two hieroglyphic phonetic signs visible in line 25 belonging to the personal name are incompletely preserved due to the missing original surface and modern gypsum used in this place. Only the beginning of both signs are preserved. These signs are painted one above the other. Their preserved shapes indicate that the upper sign resembles the sign  (Gardiner N29) and the lower one the sign  (Gardiner D21). It seems that both signs were not followed by any other sign because of their close position near the very edge of the left-hand lateral side. The occurrence of the determinative  (Gardiner B1) at the very beginning of line 26 indicates the end of the female personal name. If our reading and interpretation are correct, the name could be transliterated as *Ibkr*.¹⁷

- ee) The group of signs written in the form  can fit perfectly into the gap within the inscription caused by the missing original surface at the damaged place. In this case, they would belong to the epithet *nbt-im3h* related to a female with the name and the epithet *m3^c(t)-hrw* written in front of it. See the comparative text written on the left-hand lateral side of the lid and elsewhere.
- ff) Evidently, a mistake of the scribe. The handle of the basket  (Gardiner V31) is missing, and the written sign is to be read as *k* in the position of the suffix possessi-


¹⁵ VERNER, M. *CAA*, p. 20.


¹⁶ *Ibid.*, p. 20.

¹⁷ Not found in RANKE, H. *Die ägyptische Personennamen*.

ve pronoun (2ms) and not  nb. Cf. lines 16 and 19 above. Verner has transcribed the original sign as .¹⁸  |

gg) Verner¹⁹ transcribes the first sign behind  as the sign ; however, the palaeography of this sign does not support such a transcription (cf. the first sign in line 20). It is certainly the beginning of the sign , the first sign belonging to the word *srwd* (see line 20 above). However, the faded sign written on the brown spot immediately below it seems to be the sign  and not , as one would expect due to the sequence of the consonants in this word. The damaged place due to the

missing original surface in the middle of this word probably contained the sign  (Gardiner T12) (see the same word written in line 20).

hh) The offering formula is preceded by the sign  depicted at the top of the head of the coffin lid (and the trough, see below) in its vertical axis. This sign is painted between both hieroglyphic inner inscriptions consisting of the offering formula written in one column and running on each of the two interior lateral sides from the head to the pedestal of the coffin. In this edition, the *ḥnh*-sign in the meaning “life”, “live” being a part of the expressions, such as *ḥnh.(w) wd3.(w) snb.(w)* “alive, sound and healthy” or *ḥnh.(w)* “be alive”, *ḥnh* “live” etc., is left untranslated.²⁰

ii) The name of this god transliterated hereafter as *Wsir* will be used in the form *Osir*.²¹

¹⁸ VERNER, M. *CAA*, p. 20.


¹⁹ *Ibid.*, p. 20.

²⁰ See ALLEN, J. P. *Middle Egyptian. An Introduction to the Language and Culture of Hieroglyphs*, pp. 221, 252, 294; To the analogy concerning the occurrence of the *ḥnh*-sign written at the top of the funerary stelae between the symmetrically divided inscriptions, see MUNRO, P. *Die spätägyptischen Totenstelen*. ÄF, Heft 25 (Tafelband), Taf. 3 (Abb. 11), Taf. 5 (Abb. 18), Taf. 8, (Abb. 32); BORCHARDT, L. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire*, CGAÉ Nr. 1–1294, *Statuen und Statuetten von Königen und Privatleuten im Museum von Kairo*. Teil 4 (Text und Tafeln zu Nr. 951–1294), pp. 4 (CGAÉ 959), 65 (CGAÉ 1114); to the *ḥnh*-sign between the *ḏd-mdw-in* formula, see DARESSY, G. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire*, CGAÉ Nos. 61001–61044. Cercueils des cachettes royales, p. 207 (CGAÉ 61034); to the offering formula itself, see BARTA, W. *Aufbau und Bedeutung der altägyptischen Opferformel*. ÄF, Heft 24 and LAPP, G. *Die Opferformel des Alten Reiches unter Berücksichtigung einiger späterer Formen*; to the symbolism of *ḥnh*-sign and its relation to the offerings, see WILKINSON, R. H. *Symbols & Magic in Egyptian Art*, pp. 159–161.

²¹ LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 2, pp. 528–536; to the god Osiris, see SMITH, M. *Following Osiris. Perspectives on the Osirian Afterlife from Four Millennia*; to different transliteration of Osiris, see for example, ALLEN, J. P. *Middle Egyptian. An Introduction to the Language and Culture of Hieroglyphs*, passim and COLLIER, M., MANLEY, B. *How to Read Egyptian Hieroglyphs*, passim.

jj) Toponym. The locality in the Nile Delta.²²

kk) The personal name of the deceased person and the original owner of the coffin. This

person was a man, as indicated by the sign  (Gardiner A1) used in inscriptions and the male suffix pronoun in the phrase *mwt.f* “his mother” occurring in the inner inscriptions (see elsewhere inside the coffin). This male’s personal name is not attested in Ranke’s publication.²³


ll) The epithet referring to the deceased person, alternatively translated as “justified”.²⁴

mm) The epithet referring to the deceased person, alternatively translated as “revered one”.²⁵

nn) The term “his mother” refers to the mother of the deceased. The grammatical form of the personal pronoun suffix (3ms) added to a feminine noun confirms the gender identity of the deceased male, as well as the kinship between the two persons.

oo) The expression “Mistress of the House” represents the generic title of women in ancient Egyptian culture.²⁶

pp) The personal name of the mother of the deceased person orthographically expressed

by the sign  (Gardiner B1).²⁷ The epithets generally used for the deceased person following the mother’s name indicate that this woman was already dead at the time of her son’s death.

qq) The name of the ancient deity “Foremost of Westerners” of the Abydos area, and later the epithet associated with Osiris with whom the deceased was identified.²⁸

²² BAINES, J., MÁLEK, J. *Atlas of Ancient Egypt*, p. 167; BECKERATH von, J. Busiris. In HELCK, W, OTTO, E., WESTENDORF, W. (eds.). *LÄ*, Band 1, Sp. 883–884; to the epithet of Osiris “Lord of Djedu”, see LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 3, pp. 799–800.

²³ RANKE, H. *Die ägyptische Personennamen*.

²⁴ LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 3, pp. 215–217; see also ANTHES, R. The Original Meaning of *m3c hrw*. In *JNES*, 1954, Volume 13, Number 1, pp. 21–51 and ANTHES, R. Note Concerning the Great Corporation in Heliopolis. In *JNES*, 1954, Volume 13, Number 3, pp. 191–192; see also JANÁK, J. The Judgment. In LUCARELLI, R., STADLER, M. A. (eds.). *The Oxford Handbook of the Egyptian Book of the Dead*, pp. 395–396.

²⁵ LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 3, p. 582.

²⁶ See e.g. JOHNSON, J. H. The Legal Status of Women in Ancient Egypt. In CAPEL, A. K., MARKOE, G. E. (eds.). *Mistress of the House, Mistress of Heaven. Women in Ancient Egypt*, pp. 175–186.

²⁷ Not found in RANKE, H. *Die ägyptische Personennamen*.

²⁸ To the name and epithet of this god, see LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 2, pp. 557–558; LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 5, pp. 783–786; see also SMITH, M. *Following Osiris. Perspectives on the Osirian Afterlife from Four Millennia*, pp. 240–244.

- rr) Toponym. Locality in the Upper Egypt.²⁹
- ss) The term in the meaning “western desert” referring to the necropolis and the god Osiris generally associated with the burial.³⁰
- tt) Honorific transposition. The noun *ntr* is originally written at the end of line 2 and the adjective ʕ3 following the noun at the beginning of line 3.
- uu) The epithet referring to the god Geb³¹ and alternatively transliterated in the form *iry-pʕt*.³²
- vv) The epithet referring to Ptah-Sokar-Osiris.³³
- ww) I transliterate and translate the epithet *nb t3.wy Iwnw* as follows: “lord of the two lands (and) Heliopolis”.³⁴

²⁹ BAINES, J., MÁLEK, J. *Atlas of Ancient Egypt*, pp. 114–117; BECKERATH von, J. Abydos. In HELCK, W., OTTO, E., WESTENDORF, W. (eds.). *LÄ*, Band 1, Sp. 28–42; to the epithet of Osiris “Lord of Abedju”, see LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 3, pp. 562–563.




³⁰ LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 6, p. 308 and LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 3, p. 731; see also MOJE, J. Der Domänenschreiber der Gottesgemahlin Nes-pa-qai-schutti B und seine Familie in der 25./26. Dynastie. In *SAK*, 2012, Band 41, pp. 289–290; BRUNNER-TRAUT, E., BRUNNER, H. *Die ägyptische Sammlung der Universität Tübingen*, pp. 211, 214; BAREŠ, L., SMOLÁRIKOVÁ, K. *The Shaft Tomb of Iufaa*. Volume I (Archaeology). Abusir XVII, pp. 116 and 118; JONES, D. *An Index of Ancient Egyptian Titles, Epithets and Phrases of the Old Kingdom*. Volume 1, pp. 26, 32, 37–39.

³¹ LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 4, pp. 665–666; TE VELDE, H. Geb. In HELCK, W., OTTO, E., WESTENDORF, W. (eds.). *LÄ*, Band 2, Sp. 428.

³² HANNIG, R. *Großes Handwörterbuch Ägyptisch – Deutsch*, p. 95; cf. MOJE, J. Der Domänenschreiber der Gottesgemahlin Nes-pa-qai-schutti B und seine Familie in der 25./26. Dynastie. In *SAK*, 2012, Band 41, p. 286 and 289.

³³ LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 5, pp. 348–349; see also PANOV, M. Two Coffins of the Late Period. In *SAK*, 2012, Band. 41, p. 330.

³⁴ LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 3, pp. 576, 776–779. To the phrase *Itm nb t3.wy Iwnw*, see also, LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 7, pp. 411–416; see also BRECH, R. *Spätägyptische Särge aus Achmim. Eine typologische und chronologische Studie*. AH, Band 3, p. 78. To the variant translation “Lord of the two lands of Heliopolis”, see ASSMANN, J. Zwei Sonnenhymnen der späten XVIII. Dynastie in thebanischen Gräbern der Saitenzeit. In *MDAIK*, 1971, Band 27, Heft 1, p. 23. I prefer the variant “Lord of the two lands (and) Heliopolis” based on the existence of the texts, in which the god Atum is mentioned separately as the lord of Heliopolis *nb Iwnw* only, for example, see MYŚLIWIEC, K. Beziehungen zwischen Atum and Osiris nach dem Mittleren Reich. In *MDAIK*, 1979, Band 35, pp. 203 (Abb. 4g), 210 (Abb. 8a); NAVILLE, E. *Deir El Bahari*. Part 3, (Taf. 57, col. 5), Part 4 (Taf. 167); KITCHEN, K. A. *Ramesside Inscriptions. Historical and Biographical*. Volume 1 (pp. 4 (4:15), 121 (121:2)), Volume 2 (pp. 412 (412:9), 415 (415:1,9), 416 (416:5, 11), 476 (476:16)); ROEDER, G. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire, Nr. 70001–70050, Naos*, p. 21, (§ 119J).

- xx) The sign  (Gardiner Z3), may be interpreted as a “false plural” in the name of the god Anubis. On the other hand, it might theoretically be a reference to the Anubis gods (plural) *Inpww*.³⁵ However, the latter variant would be contrary to the fact that almost every name of the god Anubis occurring in this part of the inscription is immediately followed by the epithet referring to this god. Moreover, it is written in the middle and not at the end of the list of names accompanied by epithets of this deity.
- yy) The variant form *hnty-imntyw*.³⁶
- zz) The reading of this word depends on the interpretation of the sign  (Z3), in other words, whether or not it was used for the plural or should be interpreted as a “false plural”. Both variants related to the god Anubis are attested in the contemporary inscriptions.³⁷
- aaa) This part of the text can be read “Anubis-Upuaut” or “Anubis” and “Upuaut”.³⁸
- The former reading reflects the fact that the sign  (Gardiner A 40) occurs behind the name “Upuaut”. An alternative possibility could be to read both names separately. In such a case the name “Anubis” could be without the determinative (Gardiner A40), as can be observed in the name “Anubis” in front of the epithet *nb krrt* in the same line 12, in contrast to the name of Upuaut written with the determinative.
- bbb) A variant version of the male personal name *Mrnbi*. Cf. the inscriptions on both lateral sides of the lid (see above) and the variants occurring in the inscriptions of the trough (see also table below).
- ccc) The name of the god “Amseti”, one of the four sons of Horus³⁹ and the beginning of his speech.

³⁵ LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 1, p. 398.

³⁶ LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 5, pp. 783–786.

³⁷ To the epithet *nb krrt*, see LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 3, p. 760; LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 8, p. 100; cf. MORET, A. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41001–41041. Sarcophages de l'époque bubastite à l'époque saïte*. Tome 2, p. 203, and *nb krrwt*, see LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 3, p. 761.

³⁸ LEITZ, Ch. (ed.), *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 1, pp. 390–394 and LEITZ, Ch. (ed.), *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 2, pp. 342–344.

³⁹ LEITZ, Ch. (ed.), *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 1, pp. 367–370.

- ddd) New sentence in Line 15 starts by the interjection *h3* introducing the vocative.⁴⁰ This is the beginning of the speech of the god Amseti.⁴¹ He identifies himself with Horus, son of Osiris. The text belongs to the chapter 151m of the *Book of the Dead*.⁴²
- eee) The expression “(I) will be as your protection every day” represents the continuation of the speech of Amseti. The text of Amseti mentioned in lines 15–16 can be found in the religious inscriptions consisting of speeches of other protective deities.⁴³ It belongs to chapter 151 of the *Book of the Dead*, more precisely, 151n.⁴⁴
- fff) The god Thoth does not occur in the Chapter 151 of the *Book of the Dead* in the mentioned context. Thoth is mentioned only once in this chapter, in the place where it is said that “your fingers are Thoth”.⁴⁵ On the other hand, the reference “overthrowing the enemies” expressed by the verbal form of *sḥr* does occur in the Chapter 151 of the BD. In the speech of Nebthys one can find the text (151c) saying that “Ptah has overthrown your enemies”.⁴⁶ Texts mentioning the enemies of Osiris and their overthrowing by the protective deities appear in various places within the *Book of the Dead*. References to the god Thoth and his role as protector of Osiris and the fighter against his enemies can be found in the Chapters 1, 15, 18, 20, 40, 182 of the *Book of the Dead*. Thoth and his overthrowing the enemies expressed by the verbal form derived from the verb *sḥr* occurs in the so-called canopic spells (CU 7a).⁴⁷ We may speculate that one of the explanations why the name Thoth occurs in the text preserved in this place (and other places as well) on this coffin might be that according to the cosmogonical text known as the Memphite Theology preserved on the Shabaka stone,⁴⁸ Thoth was associated with the tongue of Ptah (as a creator god). The verbal form *sḥr* occurs in the epithet of

⁴⁰ ALLEN, J. P. *Middle Egyptian. An Introduction to the Language and Culture of Hieroglyphs*, p. 199.

⁴¹ LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 1, pp. 367–370; cf. ELIAS, J. P. *Coffin Inscription in Egypt after the New Kingdom: A Study of Text Production and Use in Elite Mortuary Preparation*, p. 560.

⁴² LÜSCHER, B. *Untersuchungen zu Totenbuch. Spruch 151*. SAT, Band 2, pp. 228–229, 281–282.

⁴³ Cf. ELIAS, J. P. *Coffin Inscription in Egypt after the New Kingdom: A Study of Text Production and Use in Elite Mortuary Preparation*, pp. 561, 562, 564, 565, 566, 570.

⁴⁴ LÜSCHER, B. *Untersuchungen zu Totenbuch. Spruch 151*. SAT, Band 2, pp. 232–235, 283–284.

⁴⁵ See LÜSCHER, B. *Untersuchungen zu Totenbuch. Spruch 151*. SAT, Band 2, pp. 145, 146, 245; cf. FAULKNER, R. O. *The Ancient Egyptian Book of the Dead*, p. 145.

⁴⁶ LÜSCHER, B. *Untersuchungen zu Totenbuch. Spruch 151*. SAT, Band 2, pp. 167, 255; cf. ALLEN, T. G. *The Book of the Dead or Going forth by Day*, p. 148.

⁴⁷ ELIAS, J. P. *Coffin Inscription in Egypt after the New Kingdom: A Study of Text Production and Use in Elite Mortuary Preparation*, p. 584.

⁴⁸ KURTH, D. Thot. In HELCK, W., OTTO, E., WESTENDORF, W. (eds.). *LÄ*, Band 6, Sp. 499.

Thoth describing this god as that who overthrows the enemies⁴⁹ (see also chapter 3 below).

ggg) Variant writing of the speech of Duamutef belonging to the Chapter 151m.⁵⁰

hhh) This variant text referring to the command of Ptah belongs to the speech of Amseti.⁵¹

iii) See note fff) above.

jjj) The beginning of the speech of Qebhsenuef introduced by the *dd-mdw-in* formula interrupted by the text mentioning the name of the deceased person and that of his mother accompanied by their epithets.

kkk) The female name Ibeqer (?) was introduced by the expression “his mother” and generic title “mistress of the house”. This name may represent a variant form of the female name occurring on the left-hand side of the lid referring to the deceased person’s mother. See also note dd) above.

lll) The continuation of the speech of Qebhsenuef represents a variant combination of the texts consisting of the chapter 151k and 151n of the *Book of the Dead*. The end of this text in line 29 is partly reconstructed on the basis of the end of the text occurring in the speech of Amseti (the chapter 151n) mentioning the god Ptah⁵² as well as the contextual appearance of the name of the god Ptah in line 20 (see above).

⁴⁹ BOYLAN, P. *Thoth. The Hermes of Egypt. A Study of Some Aspects of Theological Thought*, p. 196.

⁵⁰ LÜSCHER, B. *Untersuchungen zu Totenbuch. Spruch 151*. SAT, Band 2, pp. 228–231, 281–282.

⁵¹ *Ibid.*, pp. 234, 283.

⁵² *Ibid.*, pp. 232–235, 283–284.

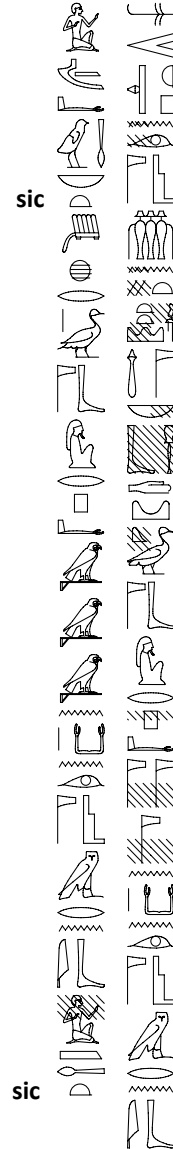
2.2. The Coffin Trough (Plates 1b, 5a–8)

2.2.1. Transcription





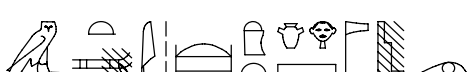
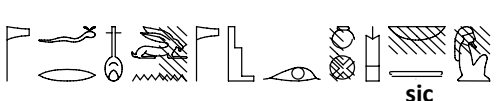







2.2.1.1. Left-Hand Lateral Side



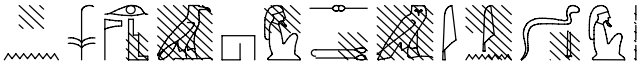






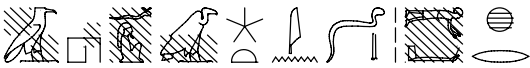
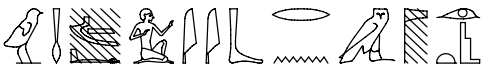


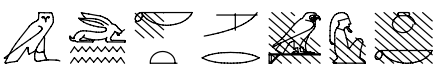


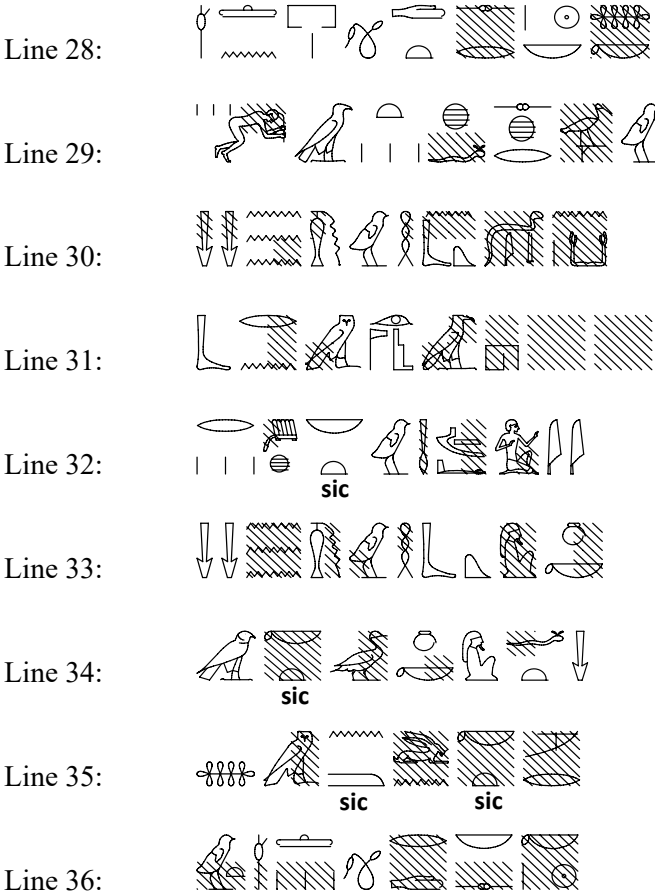
2.2.1.2. Right-Hand Lateral Side



2.2.1.3. Bottom Side

- Line 1: 
- Line 2: 
- Line 3: 
- Line 4: 
- Line 5: 
- Line 6: 
sic
- Line 7: 
- Line 8: 
- Line 9: 
sic
- Line 10: 
sic
- Line 11: 
- Line 12: 
sic
- Line 13: 
sic

- Line 14:  **sic**
- Line 15: 
- Line 16: 
- Line 17:  **sic**
- Line 18:  **sic**
- Line 19:  **sic**
- Line 20:  **sic**
- Line 21:  **sic**
- Line 22: 
- Line 23: 
- Line 24: 
- Line 25:  **sic** **sic** **sic**
- Line 26: 
- Line 27:  **sic**



2.2.2. Transliteration

2.2.2.1. Left-Hand Lateral Side

ht[p]-*di-nswt*^{a)} [n] *W*s[ir]-*wnn*-[*nfr*] [*ntr*] ʕ3 *nb pt* [*hr*(y)]^{b)} *di*. [f]^{c)} [*ht*] *nb*(t)^{d)} *nfr*(t)^{e)} *w*^{c)}*b*(t)^{d)} [*ht*] *nb*(t)^{g)} *ndm*(t)^{h)} [*bnr*](t)ⁱ⁾ *n k3 n Wsir Mrnb*[i] [*m3*^{c)}-*hr*[w] [*nb*]-*im3h* *hr* [*ntr*] ʕ3] *nb pt* [*hr*(y)-*ntrw*]^{j)}

2.2.2.2. Right-Hand Lateral Side

htp-di-nswt^{k)} *n Wsir* [*hnty*]- [*imntt*] *ntr* ʕ3 *nb* [*3bdw*] [*Gb*] *r*[p]^t [*ntrw*] *n k3 Wsir Mrnbi* *m3*^{c)}-*hrw nb-im3h hr Gb rp*^t *ntrw n k3 Wsir Mrnbi m3*^{c)}-*hrw*

2.2.2.3. Bottom Side

- Line 1: [h_{tp}-di-nswt]^h n [Wsir]
 Line 2: [h_{nty}]^m [imntt] n_{tr} ³
 Line 3: nb [3b]d_w [Gb] r_pt
 Line 4: [n_{trw}] [Pth]-S[kr]-
 Line 5: -[Wsir] [hr](y)-ib-[š]t_{yt} I[tm]
 Line 6: [nb] [t3](wy) Iw[nw] Wsir-[Wnn]-n_{fr} n_{tr}
 Line 7: ³ [nb] p_t h_{k3} [d]t n_{hh} [R³]-
 Line 8: -[Hr]-[3hty] n_{tr} [³] [nb] [p_t] h[r](y)ⁿ-
 Line 9: [n_{trw}] Wsir [nb] [D]d_w n_{tr} [³]
 Line 10: [nb] [3bd_w] Wsir [w^c]^o [n_{tr}] [³] nb
 Line 11: [p_t]^p [Inpw]^q imy-wt [hn](ty)^p sh-n_{tr} [I]npw
 Line 12: [tp](y)^s [dw.f]^l [nb] [t3]^w d_{sr}^v [Inpw]^w [Wp]-w3wt^x
 Line 13: [Inpw] [nb] [h_{tpw}]^y [Inpw]^z [nb] [štyt]^{aa} [h_{tpw}]^{bb} i.
 Line 14: [.dd]^{cc} [mdw] [i]n [H]r(y)-[b(3)k.f]^{dd} [dd]^{ee} [mdw]^{ff} [in] [Tr-(r)n(.f)]-d_s.f^{gg}
 Line 15: dd mdw [i]n H(3)[k](w)-m33-[i]t[f]^{hh} dd mdw [in] [Hr]-nd(t)[y]- [i](t.f)ⁱⁱ
 Line 16: dd [mdw] [in] I[mst](y) [h3] [W_s]ir nswt-ii)
 Line 17: r_h^{kk} [m3^c]^{ll} [mr(y).f]^{mm} [Mrnby]ⁿⁿ [m3^c]-h_{rw} nb-
 Line 18: -[im3h] [hr]^{oo} n_{tr} [³] [nb]^{pp} [p_t]^{qq} [hr(y)-n_{trw}]^{rr} mwt.
 Line 19: [f] [nb(t)]^{ss} p_r [Tr]t-mnh(?)^{tt} [m3^c(t)]-h_{rw} nbt-im3[h]
 Line 20: ink [I_{mst}](y)^{uu} in[k] s3.k
 Line 21: Hr [mr.k]^{vv}(wnn(.i)^{ww} m^{xx} z3.k^{yy} r^c nb [s^{zz}]
 Line 22: r(w)d_{aaa} [p_r]^{bbb} (m) [wd.t(w)]^{ccc} [(i)n]^{ddd} Pth D_{hwty} s^{eee}
 Line 23: [hr(.k) dd mdw in Dw3-[mwt.f] [h3]
 Line 24: Wsir Mrnby [m3^c]-h_{rw}
 Line 25: nb-[im3h] h_r n_{tr} ³ nb p_t [hry]-
 Line 26: [n_{trw}]^{fff} ink Dw3-mwt[f]
 Line 27: [ink]^{ggg} [Hr] mr.[k] wnn(.i) m
 Line 28: [z3.k]^{hhh} r^c nb [sr(w)d]ⁱⁱⁱ p_r (i)nⁱⁱⁱ wd^{kkk}
 Line 29: [D_{hwty}] s_{hr}(.k)^{lll} h[ftyw]
 Line 30: [n]^{mmm} [k3]ⁿⁿⁿ [dd-mdw-in]^{ooo} K[bh-snw.]
 Line 31: [.....]^{ppp} [h3] Wsir [Mrn]b-
 Line 32: y [m3^c-h_{rw}] nb-[im3h] h_r
 Line 33: [ink] K_b[h]-snw.
 Line 34: [f] in[k] [s3.k] Hr
 Line 35: [mr.k]^{qqq} [wn]n(.i) m^{rrr} z3.
 Line 36: [.k]^{sss} [r^c]^{ttt} nb [sr(w)d]^{uuu} [wdt]^{vvv}

2.2.3. Translation

2.2.3.1. Left-Hand Lateral Side

An offering that the king gives^{www)} to Osiris-Wennefer, great god, lord of the sky and leader (of the gods?),^{xxx)} so that he may give everything pure and clean and everything sweet and pleasant for the *k3*^{yyy)} of Osiris, Mernebi, true of voice, possessor of veneration before the great god, lord of the sky and leader of the gods.

2.2.3.2. Right-Hand Lateral Side





An offering that the king gives to Osiris-Khentimentiu,^{zzz)} great god, lord of Abydos and Geb, hereditary prince of the gods, for the *k3* of Osiris, Mernebi, true of voice and possessor of veneration before Geb, hereditary prince of the gods, for the *k3* of Osiris, Mernebi, true of voice.

















2.2.3.3. Bottom Side

Line 1: An offering that the king gives to Osiris-
Line 2: Khenty-imentiu, great god,
Line 3: Lord of Abydos and Geb, hereditary prince of
Line 4: the gods and Ptah-Sokar-
Line 5: -Osiris, who is in the Shetyt sanctuary^{aaaa)} and Atum,
Line 6: lord of the two lands and Heliopolis and Osiris-Wennefer,
Line 7: great god, lord of the sky, ruler of eternity and everlastingness and Ra-
Line 8: -Horakhty, great god, lord of the sky, leader of
Line 9: the gods and Osiris, lord of Busiris, great god,
Line 10: lord of Abydos and Osiris, unique one, great god, lord of
Line 11: the sky and Anubis, who is in the place of embalming and foremost of the
divine booth, Anubis
Line 12: who is upon his mountain, lord of the sacred land and Anubis-Upuaut and
Line 13: Anubis, lord of the peace and Anubis, lord of the Shetyt-sanctuary and the
offerings.^{bbbb)}
Line 14: Words spoken by Khery-baqef.^{cccc)} Words spoken by Ir-renef-djesef.^{dddd)}
Line 15: Words spoken by Haku-maa-itef.^{eeee)} Words spoken by Harendotes.^{ffff)}
Line 16: Words spoken by Amseti. Oh, Osiris,
Line 17: the true king's acquaintance (and) his beloved^{gggg)} Merneby, true of voice, possessor
Line 18: of veneration before the great god, lord of the sky and leader of the gods and
his mother,

- Line 19: Mistress of the house Iret-menekh(?),^{hhhh} true of voice and possessor of veneration.
- Line 20: I am Amseti. I am your son,
- Line 21: Horus, whom you love. (I) will be as your protection every day.
- Line 22: The restoring of the house (as) commanded by Ptah. Thoth,
- Line 23: (you)ⁱⁱⁱⁱ overthrow (the enemies). Words spoken by Dua-mutef. Oh,
- Line 24: Osiris, Merneby, true of voice and
- Line 25: possessor of veneration before the great god, lord of the sky, leader of
- Line 26: the gods. I am Duamutef.
- Line 27: I am Horus, whom you love. (I) will be as
- Line 28: your protection every day. The restoring of the house by the command.^{kkkk}
- Line 29: Thoth, (you)ⁱⁱⁱⁱ overthrow the enemies of
- Line 30: the *k3*. Words spoken by Qebah-senu-.
- Line 31: [ef]. Oh, Osiris, Merneb-
- Line 32: y, true of voice and possessor of veneration.
- Line 33: I am Qebah-senu-
- Line 34: ef. I am your son, Horus,
- Line 35: whom you love. (I) will be as your^{mmmm} protection
- Line 36: every day. The fulfillingⁿⁿⁿⁿ the command.

2.2.4. Notes and Commentaries

- a) The first two vertical hieroglyphic signs,  and , in the offering formula are turned in the clockwise direction.
- b) The inscription includes only the word *hr(y)* ended with the *pt*-sign and followed by the verbal form *di.f*. It is less probable that the *pt*-sign stands for the noun “sky”. The comparative textual material from inside the coffin speaks rather in favour of the interpretation that it is an abbreviated form of the divine epithet *hry-ntrw* appearing in various places. See also note xxx) below.
- c) The sign  is damaged. The lines of the ink representing the body of the viper and its head are interrupted. It seems that the preserved depiction does not reflect the intention of the scribe to mutilate body of the snake deliberately (see also note c) referring to the coffin lid above). More probably, the interruption of the body might have been caused by the effect of resins or other residues which could have flowed down in liquid form over the surface from the edge of the coffin to the bottom, as indicated by the narrow imprints of streams preserved on the surface running to the picture of the head through the body of the depicted viper. Similar damage can be observed in other parts of the inner lateral sides of the coffin trough.
- d) The sign  was originally omitted by the scribe.
- e) See note above.
- f) See note above.

- g) See note above.
- h) See note above.
- i) See note above.
- j) The missing sign  above *ntrw* and an incorrect position of the transcribed signs expressing the plural “gods” within this group can be observed in the earlier autographic edition of the text.⁵³
- k) All the hieroglyphic signs of the words forming the *hṯp-di-nswt* offering formula are turned in the anticlockwise direction.
- l) The signs  and  are not transcribed in the earlier publication, only shaded square.⁵⁴ Despite the surface damaged by the wrappings impregnated by resins, the lower parts of both signs and the ink can be still seen on the brown spot.
- m) The signs  and  are not transcribed in the earlier publication, only shading.⁵⁵ Despite the surface damaged by the wrappings impregnated by resins, the sign  and the first of two sloping oblique lines of the sign  can be still seen on the brown spot.
- n) Omitted  above the sign  at the beginning of line 9 in the earlier transcription.⁵⁶ The sign can still be recognised and identified on the brown spot.
- o) Shaded illegible sign below  in the earlier transcription.⁵⁷ In fact, the ink of this sign is faded. However, despite the abrasion, it is still preserved and visible on the surface. The preserved remains of the ink clearly show that this sign can be identified 
as  (Gardiner D36), being a phonetic complement of the word  *w^c* written by two signs.⁵⁸
- p) The sign  is not transcribed in the earlier publication, only shading.⁵⁹ The large brown spot caused by the impregnated wrappings overlaps the signs in the inscription. However, as the sign , so the sign  can be identified and transcribed.

⁵³ VERNER, M. *CAA*, p. 27; to the epithet, see also HANNIG, R. *Großes Handwörterbuch Ägyptisch – Deutsch*, pp. 547–548; LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 5, pp. 368–370; cf. MOJE, J. Der Domänenschreiber der Gottesgemahlin Nes-pa-qai-schutti B und seine Familie in der 25./26. Dynastie. In *SAK*, 2012, Band 41, p. 289.

⁵⁴ VERNER, M. *CAA*, p. 25.



⁵⁵ *Ibid.*, p. 25.


⁵⁶ *Ibid.*, p. 25.






⁵⁷ *Ibid.*, p. 25.







⁵⁸ FAULKNER, R. O. *A Concise Dictionary of Middle Egyptian*, p. 56. LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 1, p. 280; LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 4, pp. 418–420. ERMAN, A., GRAPOW, H. *Wörterbuch der ägyptischen Sprache*. Band 2, p. 326 (*nswt w^c* related also to Osiris); ERMAN, A., GRAPOW, H. *Wörterbuch der ägyptischen Sprache*. Band 2, p. 358 (*ntr w^c* related to gods).

⁵⁹ VERNER, M. *CAA*, p. 25.

- q) Due to a large dark brown spot, a sign following the word *pt* at the beginning of line 11 is almost invisible on the surface. Below the damaged sign  written in the upper part of this line a very small part of the sign  can be observed. It is clear from the following text that the group of signs preserved in this place represents the name of the god Anubis. One can see that the space between the word *pt* and the couple of

signs *n* and *p*, respectively, is big enough to be filled with the sign , being the initial sign in the name of the god Anubis, tiny remains of which can be recognised in the lower part of this line.

- r) The couple of two signs  are not transcribed in the earlier publication, only shading.⁶⁰ Both signs are partly damaged on the surface due to abrasion and a brown spot; however, they are sufficiently clear to be seen and reliably transcribed.
- s) The signs  | are not transcribed in the earlier publication, only shading.⁶¹ These signs can be identified and transcribed despite the damaged surface.
- t) The signs  | and  are not transcribed in the earlier publication, only shading.⁶² All these signs, however, are still visible on the surface despite the damaged surface and can be reliably transcribed.
- u) Variant writing of the epithet *nb t3 dsr* of Anubis with two signs  (Gardiner N16).⁶³
- v) The group of three signs written one above the other can be indicated immediately

behind the signs  . The surface is damaged in this part of the inscription. The first and uppermost sign of this group can be clearly identified as , the beginning of which is transcribed in Verner's transcription⁶⁴ The following sign (not transcribed by Verner) can also be indicated despite the reduced clarity of the ink caused by the brown spot. It seems that the sign is small. It is placed approximately under the middle part of the *r*-sign written above it. Perhaps it could be transcribed as . A bigger problem is presented by the lowermost sign of this group. Only the beginning of this third sign is visible. Its shape resembles the beginning of the sign  (Gardiner N25) occurring in the group of three signs standing in front of it. Some traces of dark colour can be observed on the brown background preserved in the vertical axis of the two mentioned signs written above it. This might support the interpretation that it could be the middle of three hills depicted in the sign . On the other hand, it cannot be excluded that the third lowermost sign in this group could be | | | (Gar-


⁶⁰ Ibid., p. 25.








⁶¹ Ibid., p. 25.

⁶² Ibid., p. 25.

⁶³ LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 3, pp. 774–776; cf. PANOVA, M. Two Coffins of the Late Period. In *SAK*, 2012, Band. 41, pp. 331, 335 and 337.

⁶⁴ VERNER, M. *CAA*, p. 25.

diner Z2). One of the alternative explanations could be that the group of these three signs belong to the word *Dsr* and represents the orthographical variant version of this word. However, according to another explanation, the three signs following the word *dsr* can be read as the word *r3-st3w* Rosetau written by the *r*-sign followed by the *t*-sign and the sign  (Gardiner N25) as determinative.⁶⁵ In such a case the reading and translation of this part of the text would be *nb t3 dsr r3-st3w* “lord of the sacred land and Rosetau”.

- w) The initial sign  in the name of Anubis not transcribed in the earlier publication, only shading.⁶⁶ This less readable and damaged sign is, however, visible on the surface.
- x) The lowermost part of the sign  is indicated in the earlier transcription.⁶⁷
- y) The sign written immediately below the sign  is clearly visible. It is transcribed as  in the earlier publication.⁶⁸ Verner indicates by shading the occurrence of another sign horizontal in its shape originally written below the *t*-sign in the lowermost part of the line. In fact, despite the damaged surface caused by a deeper crack and smaller brownish spots, one can clearly see the short horizontally running line of the original ink, the length of which corresponds approximately with the length of the *nb*-sign written in the uppermost part above the *t*-sign. However, the sign occurring immediately below the *nb*-sign differs from that identified by Verner as  (see also the palaeographic table below). Its shape is rather narrower and resembles a small ring. It seems that it does not touch the short horizontal line painted below it. In fact, this small ring-like picture may be a part of the sign whose shape also includes the short horizontal line depicted below, despite the absence of any direct contact indicated by the preserved ink. In other words, the discussed shapes of the preserved ink may be interpreted as the trilateral sign  (Gardiner, R4) representing a loaf of bread on a mat with the phonetic value *hṯp*. From the viewpoint of the grammar of this text, the discussed sign could represent the noun in plural, if the three vertically arranged dots  (Gardiner Z3) clearly preserved on the surface, but not transcribed



⁶⁵ FAULKNER, R. O. *A Concise Dictionary of Middle Egyptian*, p. 146; to Rosetau, see SPIEGELBERG, W. Zu *R3-st3.w*. In *ZÄS*, 1924, Band 59, pp. 159–160; ZIVIE, M. Ch. *Giza au deuxième millénaire*, p. 292; ERMAN, A., GRAPOW, H. *Wörterbuch der ägyptischen Sprache*. Band 2, pp. 398–399; ZIVIE, M. Christiane. Ro-setau. In HELCK, W., OTTO, E., WESTENDORF, W. (eds.). *LÄ*, Band 5. Sp. 303–309; LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 4, p. 609 with the reference to Anubis. The epithet *nb r3-st3w* referring to Anubis can be found in LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 3, p. 681.


⁶⁶ VERNER, M. *CAA*, p. 25.

⁶⁷ Cf. *ibid.*, p. 25.



⁶⁸ *Ibid.*, p. 25.


by Verner, do not represent a false plural. Otherwise, the sign can be interpreted as a singular noun.⁶⁹

- z) The first sign  of this word is partly damaged, but clearly visible, though not transcribed in the earlier publication.⁷⁰ The following sign  is only partly preserved at its beginning. The rest of the word is illegible because of the damage to the sur-

face, but the upper part of the determinative  (Gardiner C6) depicting the head of Anubis can be identified on the brown spot. These remains of signs and their sequence enable us to reconstruct the damaged part of the inscription as the name of the god Anubis.

- aa) The sign is damaged by a vertically running deep crack, but it is clear enough to

indicate its shape and identification as  (Gardiner O18) or  (Gardiner O20). The former alternative is perhaps more probable. It is an ideographically written


noun with a god  (Gardiner A40) at its end. Both of them can be used for the noun *štyt* with the meaning “the Shetyt-sanctuary” with a reference to Anubis⁷¹ (see also line 12 of the coffin lid above). However, the shape of this sign may be discussed in a wider context in association with Anubis, including different readings and interpretations, such as *nb hn* “lord of the chest” or *nb kꜣꜣst* “lord of the burial”.⁷²




⁶⁹ To the plural form *nb htpw* “Lord of offerings”, see LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 3, p. 706 (without direct association with Anubis). To the singular form *nb htp*, see *ibid.*, p. 705 (without direct association with Anubis). In context of the textual composition in lines 11–13 consisting of the name of god followed by the divine epithet I prefer to interpret the group of signs in this part of the inscription as the epithet related to the god Anubis with the meaning “Lord of offerings” or “Lord of peace”. See also note bb) below.






⁷⁰ VERNER, M. *CAA*, p. 25.



⁷¹ LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 3, pp. 755–756.

⁷² *Ibid.*, pp. 687, 761; to the references, see for example, ROEDER, G. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire, Nr. 70001–70050, Naos*, p. 141 and §510 (CGAÉ 70043). GOMAA, F. Särge und andere Funde aus der Nekropole der Falkenstadt. In *MDAIK*, 2001, Band 57, p. 45. VANDIER, J. *Le Papyrus Jumilhac*, p. 154, n. 123. To *hn Inpw* “chest of Anubis”, see ERMAN, A., GRAPOW, H. *Wörterbuch der aegyptischen Sprache*. Band 2, p. 491; GARDINER, A. H., SETHE, K. *Egyptian Letters to the Dead*, p. 1 (I/1) and Pl. I/IA; MARIETTE A. *Les Mastabas de l’Ancien Empire*, pp. 120 (C4), 278–279 (D39), 283–4 (D40), 295 (D42); JONES, D. *An Index of Ancient Egyptian Titles, Epithets and Phrases of the Old Kingdom*. Volume 1, pp. 14, 16; see also MAGDOLEN, D. Some Notes on an Epithet of Anubis from the Ancient Egyptian Coffin of Merneby in Bratislava. In *AAS*, 2021, Volume 30, Number 2, pp. 451–461.

bb) Only two of the three strokes below the sign  are transcribed in the earlier publication⁷³ (with the question mark above the *hṯp*-sign). The middle one in the sign | | | (Gardiner Z2) is faded because of the damaged surface, but it is still recognizable. See also note y) above.

cc) The lowermost parts of the signs  and  are indicated in the earlier transcription.⁷⁴ The sign  occurring at the end of line 13 relates to the first two signs of the verb *ḏd* in line 14 as the prothetic *i* and the prefix added to it.⁷⁵

dd) With the exception of the signs  and , all remaining signs of the following text are damaged or preserved incompletely on the surface, and they were left untranscribed in the earlier publication.⁷⁶ From the initial sign, only its rear part is preserved. Its frontal part is completely abraded on the surface, and no traces of the original ink can be observed. Its axial position above the sign  indicates that this sign with the inclined (at least one) rear side could belong to the group of so-called small signs. Based on the shape of its preserved part as well as the contextual syntactic analysis, I transcribe and reconstruct it as the biliteral sign  (Gardiner T28) with the phonetic value *hr*⁷⁷ used as the preposition “under”.⁷⁸ Another sign can be recognised in the same line 14 in the place of the long deep crack running vertically across the bottom of the coffin trough. The ink of this sign is faded; however, the shape of this sign can be distinguished from the other dark and brownish spots occurring in the same place and overlapping this sign. The vertical crack going across this line divides this sign, preserved behind , into two parts. The sign itself is vertical with a running horizontally shaped lower part tapered in front and oriented to the beginning of the line. On the basis of its shape

and the semantic context, I transcribe this sign as the uniliteral sign  (Gardiner D58) with the phonetic value *b*. It seems that the next sign, recognised on the brownish background and written immediately behind that described above, is small and less readable, too. Although faded again, as the previous sign , this one is

⁷³ VERNER, M. *CAA*, p. 25.


⁷⁴ *Ibid.*, p. 26.



⁷⁵ GARDINER, A. H. *Egyptian Grammar Being an Introduction to the Study of Hieroglyphs*, p. 209; ALLEN, J. P. *The Ancient Egyptian Language*, p. 141; ALLEN, J. P. *Middle Egyptian. An Introduction to the Language and Culture of Hieroglyphs*, 2010, pp. 155, 249, 268, 405.



⁷⁶ VERNER, M. *CAA*, p. 26.



⁷⁷ SCHENKEL, W. *Tübinger Einführung in die klassisch-ägyptische Sprache und Schrift*, p. 59.


⁷⁸ GARDINER, A. H. *Egyptian Grammar Being an Introduction to the Study of Hieroglyphs*, p. 128.


sufficiently well preserved to be reliably identified, in my opinion, as the uniliteral sign  (Gardiner N29) with the phonetic value *k*. The traces of the ink preserved

on the surface indicate that the space between the signs  and  is very probably filled with a composite sign consisting, in my opinion, of two signs. One of them is vertical by its shape, and one is horizontal. It is certain that the vertical sign is broader in its upper part and narrower in its lower part. The horizontal sign has a wavy shape with the better preserved frontal part, while its rear ending is damaged by the elliptical brown spot on the surface. The frontal part is clearly bifurcated and oriented to the beginning of the line. Accordingly, the semantic context and the surviving examples of textual evidence from other contemporary written records

undoubtedly confirm that the vertical sign can be certainly identified as the tree  (Gardiner M1) and the horizontal one as the horned viper  (Gardiner I9). Both

of them are crossed  and combined in the composite form. The sign  occurring at the end of this inscription reliably indicates that the reconstructed inscription is to represent the name of a deity. I read and identify the name of this divine being as Khery-baqef.⁷⁹

- ee) The surface behind the  is largely damaged by the brown spot running vertically across lines 11–14. This part of line 14 is without any transcribed signs and contains only vertical shading in the earlier publication.⁸⁰ Nevertheless, more detailed analysis of the surface enabled us reveal identifiable fragments of the ink and signs



certainly attested in this part of the inscription. One of them is , from which only the neck and the beginning and the rear part of the body have survived on the

⁷⁹ GAUTHIER, H. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41042–41072. Cercueils anthropoïdes des prêtres de Montou*. Tome 1, pp. 92 (CGAÉ 41046), 121 (CGAÉ 41047); GAUTHIER, H. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41042–41072. Cercueils anthropoïdes des prêtres de Montou*. Tome 2, pp. 278 (CGAÉ 41056), 336 (CGAÉ 41058), 390 (CGAÉ 41062), 419, (CGAÉ 41064), 440 (CGAÉ 41065), 523 (CGAÉ 41071). Orthographic variants can be found in GAUTHIER, H. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41042–41072. Cercueils anthropoïdes des prêtres de Montou*. Tome 1, p. 150 (CGAÉ 41048); GAUTHIER, H. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41042–41072. Cercueils anthropoïdes des prêtres de Montou*. Tome 2, pp. 180 (CGAÉ 41048), 203 (CGAÉ 41051), 230 (CGAÉ 41053); MORET, A. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41001–41041. Sarcophages de l'époque bubastite à l'époque saïte*. Tome 1, pp. 83 (CGAÉ 41004), 91 (CGAÉ 41005), 98 (CGAÉ 41006) and Tome 2, p. 163 (CGAÉ 41014); JANSEN-WINKELN, K. *Inschriften der Spätzeit*, Teil IV: Die 26. Dynastie, Band 2 (Gottesgemahlinnen/26. Dynastie, insgesamt), p. 655; to Khery-baqef, see LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 6, pp. 36–37.


⁸⁰ VERNER, M. *CAA*, p. 26.


surface. As we will see, this sign forms the initial part of the *dd-mdw-in* formula introducing another text.








- ff) In the middle of line 14 a dark short line written vertically can be observed. It can be identified as the original ink painted on the surface reliably distinguishable from the surrounding brownish spots overlapping this sign. This short line placed below



the frontal part of the sign  mentioned above can be interpreted as the sign  transliterated as *mdw* followed by readable signs *i* and *n* belonging to the recitation *dd-mdw-in* formula.




- gg) The first signs written one above the other that follow the *dd-mdw-in* formula are overlapped by a larger brown spot as well as a vertical crack occurring on the sur

face. The presence of the sign  behind the group of five signs, including the first two damaged ones and the attested contextual evidence consisting of the speeches of divine beings appearing in the adjacent texts, indicate that all these signs together form a divine name of another deity occurring in this part of the line. Therefore, one







can say that the sign  was here evidently used as the determinative. The last three


signs, clearly written in front of the determinative, are ,  and , respectively. The preserved parts of the ink forming the damaged signs behind the *dd-mdw-in* formula mentioned above and belonging to the divine name indicate that these signs were very probably two in number and horizontal in shape. More detailed observation and study of the surface revealed that the first sign can be identified as  (Gardiner D4) and transliterated as *ir*. Removing the dust from the surface using a fine brush and consequent special illumination focused on this place helped us to recognise even the pupil of the eye within this sign (see Plate 8). The second sign, written below *ir*, seems to reflect its horizontal shape, too, as can be attested by the preserved ink belonging to the frontal and rear parts of this sign. Its central part cannot be read because of the damage to the surface. The identification of this sign could, however, be suggested by the analogy and the semantics of the whole text. I suggest its transcription and reading as  (Gardiner N35) with the phonetic value *n*. This reading can also be supported by the palaeography and the shape of the *n*-sign (see also the palaeographic tables). The presence of this sign could be interpreted as the abbreviated form of the word *rn* in the meaning “name”. If this interpretation is correct, the signs discussed above would enable us to reconstruct and transcribe the whole divine name in the form *Ir-(r)n(.f)-ds.f* without the signs  and  that usually occur either as a phonetic complement related to the biliteral sign *ir* in the former or in the word *rn.f* written with the possessive pronoun in the latter case. The name of this god can appear in contemporary written records


in various abbreviated and orthographically different versions.⁸¹ The occurrence of the sign  in the expression *ds.f* instead of  *d* is remarkable and very rare. It could be explained as either a scribal error or a copy coming from earlier texts. It


is interesting to note that the sign  appears in the name of the god Thoth and can be attested in the Coffin Texts,⁸² where the beginning of the name of the god *Dhwtj* was occasionally written with the sign . This sign, being a part of the name of Thoth, also appears in the personal name *dhwtj-nht*,⁸³ and the other variants include the *d*-sign .


hh) In Verner's publication, the group of signs written immediately behind the *dd-mdw-*


in formula and referring to an apparent divine name in the form      

starts with the sign  (Gardiner S29), being the initial sign of it.⁸⁴ This sign, however, is certainly transcribed and identified incorrectly, as can be attested by the evidence documented in Plate 7c. Furthermore, the following signs in his transcription

are transcribed as , which is again inaccurate. I prefer to identify and transcri

be the first sign as  (Gardiner S38). I exclude both, the identification of the first

sign in this word as well as  (Gardiner S39), despite the palaeographic difference

in the writing of the sign displayed in line 15 compared with the sign  (Gardiner

⁸¹ For example, LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 1, p. 471; GAUTHIER, H. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire*. CGAÉ, Nos. 41042–41072. *Cercueils anthropoïdes des prêtres de Montou*. Tome 1, p. 153 (CGAÉ 41048); GAUTHIER, H. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire*. CGAÉ, Nos. 41042–41072. *Cercueils anthropoïdes des prêtres de Montou*. Tome 2, pp. 276 (CGAÉ 41056), 392 (CGAÉ 41062), 416 (CGAÉ 41064), 438 (CGAÉ 41065), 521 (CGAÉ 41071); see also MAGDOLEN, D. The Divine Protection of Merneptah. In COPPENS F., JANÁK, J., SMOLÁRIKOVÁ, K. (eds.). *Knowledge and Memory. Festschrift in Honour of Ladislav Bareš*, pp. 311–322 with the references.

⁸² DE BUCK, A. *The Egyptian Coffin Texts*. Volume I (Texts of Spells 1–75), p. 20, Spell 7, variant B₃B₀.

⁸³ RANKE, H. *Die ägyptische Personennamen*, p. 408; LACAU, P. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire*. CGAÉ, Nos. 28001–28086. *Sarcophages antérieurs au nouvel empire*. Tome 2, CG 28111, pp. 89–90.

⁸⁴ VERNER, M. *CAA*, p. 26.

S38) occurring in line 7 above, thus the transliteration of the sign in line 15 with the phonetic value of *wt*.⁸⁵ For examples, see the differences in the shape of various signs included in the palaeographic tables. In addition, more detailed study of the surface behind the first sign following the *dd-mdw-in* formula revealed the faded remains of the ink preserved immediately in front of a deep crack occurring on the bottom of the coffin trough and running across line 15. Despite its less visibility, the contours of the ink are sufficiently clear to specify its shape and reveal the identity of the original sign. The comparative written evidence and the contemporary inscriptions confirm that this sign can be identified as Δ (Gardiner N29).⁸⁶ The sign Δ , belonging to a divine name,⁸⁷ is completely missing in Verner's transcription.

- ii) The sign Δ (Gardiner Z3) occurring in front of the sign 𓂏 at the very beginning of line 16 is missing in the earlier transcription.⁸⁸
- jj) The name of Osiris is undoubtedly followed by the sign 𓂏 (Gardiner M23) and very probably by another two signs. I transcribe the last sign in this line as 𓂏𓂏 . The original surface above the sign 𓂏𓂏 is damaged, and its horizontally running part in the upper half of line 16 is missing. The remains of the ink in this place indicate that at least one sign was very probably written above 𓂏𓂏 . Its identification can be very obscure because of the missing part of the original surface and the presence of the group of several short dark lines in this place. However, several remarks can be made.

First, let us note the various remains of ink having no association with the appropriate identification of the sign relevant to the reconstruction of the whole word written behind the name Osiris. Some tiny traces of faded black ink run diagonally, intersecting the sign 𓂏𓂏 inscribed in the lower part of line 16. They continue

towards the upper part of the sign 𓂏 . Other traces of faded ink can be observed immediately behind the lower part of the *sw*-sign; this time they seem to be running horizontally. In addition, more detailed observation of the surface in this part of line 16 clearly reveals damage in the form of vertically running abrasions going through


⁸⁵ HANNIG, R. *Großes Handwörterbuch Ägyptisch – Deutsch*, p. 132.


⁸⁶ See ERMAN, A., GRAPOW, H. *Wörterbuch der ägyptischen Sprache*. Band 3, pp. 32–34

including the reference to the use of the sign Δ in the Kushite Period, and thus supporting palaeographic dating of the coffin. See also LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 3, pp. 199–200.

⁸⁷ LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 5, p. 27; on the different transliteration of the name of this god in the form *Hk3-m33-it.f*, see ELIAS, J. P., 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 Coffins*, p. 131.


⁸⁸ VERNER, M. *CAA*, p. 26.

the obliquely oriented line as well as in the close vicinity of the lower part of the sign . It seems that the diagonally running traces of faded ink and the abraded


spots observed on the surface behind the sign  are not coincidental, but deliberate. They very probably indicate that a certain hieroglyphic sign consisting of some oblique lines may have originally been written immediately after the name Osiris, but were later on removed by the scribe. It looks like the original sign was a mistake made by the scribe. The diagonally running interrupted lines together with other surviving traces of ink indicate that a sign originally painted on the surface and later removed may be identified as the uniliteral *m*-sign in the form of the owl







(Gardiner G17). Its picture forms the first sign in the name of the deceased male person. It should be noted that in the inner inscriptions written in the other parts of the coffin lid and trough this name often follows the name Osiris. This fact allows us to speculate that the man responsible for writing the text probably wrote the name of the person immediately after that of Osiris, as in many other cases. However, the scribe soon realized that he had forgotten to write other text referring

to this person and so decided consequently to erase the sign  from the surface. In the light of this interpretation, the surviving traces of the remains of the ink could be interpreted as particular parts of the *m*-sign representing the outline of the owl, such as the head, body, tail and legs with talons.


In my opinion, the tiny, short horizontal line preserved in the upper part of the sur







face behind the sign  could be interpreted as the lowermost part of the sign \triangle (Gardiner X1). In Verner's publication this place is shaded horizontally, indicating the horizontal shape of a sign.⁸⁹ A short vertical line observed on the left edge of the *t*-sign may possibly be interpreted as the residue of the ink running down after the sign \triangle was written with a brush saturated by the ink when the text was rewritten.

Note the bold shape of the immediately preceding sign  and maybe the left part of the sign  painted immediately below the *t*-sign, as well. Moreover, a short bold ending of the long horizontal lower line dividing lines 16 and 17 could also be mentioned. The combination of all three signs mentioned above indicates that it is



highly likely that the sign  written after the name Osiris, together with the sign  painted after it and the remains of the sign \triangle , may form the word used for the

⁸⁹ Ibid., p. 26.

“king” . This word was very likely the last one inscribed at the very end of line 16 (see also below).


kk) Correct transliteration of the text at the end of line 16 and the beginning of line 17 due to the honorific transposition is to be *rh-nswt*. The beginning of the text preserved in line 17 contains a pair of signs painted one above the other. The upper sign is evidently horizontal, and the lower one written below has a small circular shape. The upper sign is incorrectly transcribed as the sign  (Gardiner V30) in the earlier publication and the lower one as  with a question mark.⁹⁰ More detailed palaeographic study of the inner inscriptions, especially the signs  and , however, clearly reveals that both signs are in almost all cases written with a short horizontal line inserted within each sign (see the palaeographic tables below). The evident absence of such a short line within the horizontal sign painted in the upper part at the beginning of line 17, on the one hand, and the clear presence of such a line within the circular sign written below in the same line, on the other hand, argue sufficiently and reliably against the interpretation and transcription of the former as the *nb*-sign, as well as the exclusion of the latter as the *h*-sign. Moreover, a slightly convex upper line of the horizontal sign depicted above may also strengthen the doubts that it could be interpreted as the *nb*-sign. An alternative and correct identification of this sign, apart from the palaeographic features, can be attested on the basis of the comparative material and the contextual evaluation of the whole inscription, its formal contents and grammar. As will be shown below, this horizontal sign is to be transcribed and read as  (Gardiner D21) and *r*, respectively. The circular sign written immediately below the horizontal one evidently contains a clear horizontal line with a central dot painted within the circle. This sign is slightly damaged in its lower part on the right side. The palaeographic and comparative study of the signs occurring in the inner inscriptions helps us reliably to interpret and identify it as the *h*-sign  (Gardiner Aa1). Together they form the word *rh*; therefore, the identification of the upper as the *nb*-sign can be convincingly excluded.


ll) Some faded traces of the original ink in the form of three short parallel horizontal lines can be recognised on the large brownish spot immediately after the couple of


 signs  at the beginning of line 17. The lowermost of them displays a slightly bolder and wider frontal part compared with the two upper ones. The middle line, together with that painted above, is both thinner and without a bolder frontal part. In addition, both upper lines are painted closer to each other; in other words, the distance between the upper two lines is smaller than the distance between the couple of the two upper lines and the lowermost one. This difference in distance between


⁹⁰ Ibid., p. 26.


en the aforementioned fragments of signs may indicate that the remains of signs originally written in the upper part of line 17 might have formed a more complex group separated from the remaining sign depicted below them in the lower part of the same line. As will be shown later, the signs in this part of the inscription can be easily recognised and reconstructed semantically from the context described and explained below. After the fragments of three signs superimposed by the brownish spot, another short line of faded ink can be identified in the lower part of the line in front of the deep crack on the surface, indicating the remains of another hieroglyphic sign. Again, as will be shown below, this incompletely preserved sign with a vertically shaped lower part originally belonged to the group of three signs standing in front of it. The whole group of these four signs together represent one word, in which the last sign can be semantically recognised as a determinative.


I transcribe the group of all these signs in the form as  (Gardiner U4 or Gardiner U5 followed by Gardiner D36 and Gardiner Y1v or Gardiner Y2v) and transliterate them as *m3^c*.



mm) The remains of two signs can be undoubtedly identified in the place damaged by deep vertically running cracks occurring on the surface and immediately after the word *m3^c* mentioned above. Some small parts of the original surface with the layers of plaster are missing, and the textile layer is exposed there. In spite of the damaged surface, one can clearly see the preserved remains of the ink and the shapes of the original hieroglyphic signs. Both signs are written one above the other. The lowermost of them is better preserved and can be identified more easily. It is the uniliteral *f*-sign  (Gardiner I19). The lower part of one vertical crack runs exactly behind the head of the viper sign, while another one goes through one of the viper's horns (the frontal one). Despite this damage to the surface, the aforementioned sign occurring on the brownish spot is sufficiently visible and readable. The surface above the *f*-sign is damaged by a deep crack, abrasions and brownish spots. However, it contains the fragments of the original ink in the shape of two oblique lines directed to one common point situated somewhere in the upper part of line 17, approximately above the head of the viper inscribed below. The lower oblique line has a short, bold part attached in parallel to its lower side, and this line is inclined at a steeper angle. The inclination of the upper oblique line is more modest. Some dark remains of ink detected at the very edge of the original surface in front of the crack, part of which is missing along that crack, can be seen in the shape of a vertical short line joining both oblique lines together. The outlines of the described incompletely preserved hieroglyphic sign lead us to the conclusion that they can be ascribed to the


biliteral sign  (Gardiner U6) with the phonetic value *mr*. This sign, together with the *f*-sign described above, certainly forms a couple in which the signs are arranged




one above the other  and is associated with the title (see below). None of these two signs are indicated in the earlier transcription.⁹¹


nn) The signs of the personal name are damaged and incompletely preserved on the surface, but they are legible and can be reliably transcribed. Only the signs 


and  of the name are transcribed in the earlier publication.⁹² All the signs belonging to the personal name Merneby written in the form *M-r-n-b-y* are uniliteral signs. The length of the personal name indicated by shading in Verner's publication does not correspond to the true inscription preserved on the surface because there is




a bigger space between the signs  and  filled by three vertical signs inscribed and arranged one behind the other.

oo) The surface at the beginning of line 18 is very damaged, and some parts of the original surface are missing. The text written in front of *ntr*  might have been very probably the continuation of the text from the end of line 17. It begins with the word *nb*. Despite the damage at the beginning of line 18, some traces of the faded

ink can be recognised on the surface, indicating the shape of the signs  and  arranged one above the other. Some parts of the sign  above the bottom of line 18 immediately in front of the deep crack can be seen after the couple of signs mentioned above. The occurrence of these signs, as well as the word sequence, can be derived from the textual composition and the comparative analogies from other parts of the inner inscriptions where the epithet *nb-im3h hr* follows the epithet *m3c-hrw* (see above the inscriptions preserved on the lateral sides and the bottom of the coffin lid and trough).

pp) The noun *nb* "lord", written with the biliteral sign  accompanied by the *t*-sign occurring immediately below it, is still recognizable and readable despite the damage to the surface. None of these two signs is indicated in the earlier transcription.⁹³

qq) The beginning of the sign  is preserved and readable despite the damage to the surface, but it is not indicated in the earlier transcription.⁹⁴

rr) Both the signs  and  are damaged on the surface; however, they are readable enough to be identified and transcribed.⁹⁵ They are followed by the sign , only the rear part of which was preserved near the lower part of line 18. Based on the analogy (see lines 8 and 9 above as well as the other parts of the inner inscriptions

⁹¹ Ibid., p. 26.

⁹² Cf. *ibid.*, p. 26.

⁹³ Ibid., p. 26.


⁹⁴ Ibid., 26.

⁹⁵ Cf. *ibid.*, p. 26.


of the coffin), we may suppose that the sign  was originally written above the sign .


ss) The *t*-sign was omitted in the original text.




tt) The transcription the text published in the earlier publication⁹⁶ contains a vertically



shaded narrow area occurring between the sign  and the group of three signs






. In fact, nothing indicates the presence of any sign on the original surface be-


hind the sign  in this part of the inscription. The distance between the group of




signs  and  as well as a smaller oval piece missing from the original surface may indicate the presence of another small sign. If so, the sign  (Gardiner Aa1) could probably fit into this gap, as can be expected because of the presence of the

sign  (Gardiner U22) in the text. This sign was usually accompanied by the uniliteral sign  occurring in words consisting of the stem *mnḥ*.⁹⁷ In those words, the



sign  was often preceded by the *h*-sign. The sign  is very well preserved on the surface, however, it is not transcribed in Verner's publication. This group of signs

forms a female name, as indicated by the use of the determinative  at the end, as well as the title *nbt-pr*.⁹⁸

uu) The whole sign  can be recognizable on the brownish spot despite the faded ink.⁹⁹

vv) The stroke signs  (Gardiner Z1) and  arranged one below the other below the sign  are sufficiently clear on the brownish spot to be transcribed.¹⁰⁰

ww) Based on analogies from other parts of the inner inscriptions, we can expect that the

damaged sign  was followed by the sign  originally written in the lower part of this line. It seems, however, that no traces of the ink are preserved on the surface.













⁹⁶ Ibid., p. 26.

⁹⁷ See, for example, HANNIG, R. *Großes Handwörterbuch Ägyptisch – Deutsch*, p. 360.

⁹⁸ To the meaning of *irt-mnḥ*, see LESKO, L. H. *A Dictionary of Late Egyptian*. Volume 1, p. 39 and ERMAN, A., GRAPOW, H. *Wörterbuch der aegyptischen Sprache*. Band 2, pp. 86–87. An alternative transliteration of this name may perhaps be *I-irt-mnḥ*, cf. RANKE, H. *Die ägyptischen Personennamen*, Band 1, p. 5 (nos. 1–22) and Band 2, pp. 259 (nos. 28–29), 260 (nos. 1–2 and 5).

⁹⁹ Cf. VERNER, M. *CAA*, p. 26.

¹⁰⁰ Cf. *ibid.*, p. 26.

- xx) The sign  is preceded by the sign . It is written immediately above the *m*-sign and preserved partly damaged.¹⁰¹
- yy) The handle of the basket is missing in the original inscription due to a mistake of the scribe. The sign is to be read and transcribed as the phonogram  *k* (Gardiner V31) in the meaning of the singular of the masculine possessive pronoun.
- zz) This is the initial sign of the word continuing at the beginning of line 22.
- aaa) All signs of the word *srwḏ* written in line 22 and preserved on the surface can be transcribed. The surface is damaged; however, the faded ink of four signs on the white background can be sufficiently recognised despite the brown spots, abrasion and cracks occurring in line 22.¹⁰²
- bbb) The pair of signs   and  written one above the other is clearly preserved on the original surface, but not transcribed in the earlier publication.¹⁰³
- ccc) The signs  (Gardiner V25) and  are damaged but partly preserved on the original surface. They are not transcribed in Verner's publication. I transcribe the sign displaying a bird as  (Gardiner G43) with the phonetic value *w* being the phonetic sign of the verbal stem *wḏ* in the passive form *wḏ.tw*. The bird sign is wrongly transcribed in Verner's publication¹⁰⁴ as  (Gardiner G5)?¹⁰⁵
- ddd) The damaged sign  follows the *t*-sign written above and may belong to the incompletely written preposition *in* "by". None of them is indicated in the earlier transcription.¹⁰⁶
- eee) The first sign of the verbal form *shr* continuing in the following line 23.
- fff) The first sign , used for the ideographically written word *ntrw* and damaged by the brown spot, can be recognised on the surface.¹⁰⁷
- ggg) The beginning of the text in line 27 is damaged by a brown spot; however, the first two signs forming the independent pronoun *ink* can be recognised thanks to the remains of the *ink* preserved on the surface.¹⁰⁸ The comparative analogies from other parts of the inner inscriptions confirm this transcription of the texts.

¹⁰¹ This sign is omitted in *ibid.*, p. 26.

¹⁰² Cf. *ibid.*, p. 26.

¹⁰³ *Ibid.*, p. 26.












¹⁰⁴ *Ibid.*, p. 26.

¹⁰⁵ *Ibid.*, p. 26.

¹⁰⁶ *Ibid.*, p. 26.

¹⁰⁷ Cf. *ibid.*, p. 26.

¹⁰⁸ Cf. *ibid.*, p. 26.

- hhh) The beginning of the text in line 28 is damaged by a brown spot. The fragments of two incompletely preserved signs can be identified there.¹⁰⁹ The text can be reconstructed on the basis of analogies from other parts of the inner inscriptions. The incompletely preserved signs can be identified as  and . Both were originally written one above the other.
- iii) The verbal form of *srwd*. Cf. note aaa) above. 
- jjj) I transcribe the first sign written immediately behind  as  (Gardiner Y2). The following sign written below it I transcribe as  being a part of the preposition *in* “by”.¹¹⁰
- kkk) I transcribe the sign at the end of line 28 as  (Gardiner V25) with the phonetic value *wd*. The following *w*-sign written at the beginning of line 29 can be, in my opinion, related to the word *wd*.¹¹¹
- lll) The suffix personal pronoun  not occurring in the original text is added in the transliteration on the basis of its occurrence in the similar text appearing in line 16 of the coffin lid. See the coffin lid above, note y).
- mmm) Damaged, but clearly readable and preserved on the original surface.¹¹²
- nnn) Damaged, but clearly readable and preserved on the original surface.¹¹³
- ooo) The beginning of the recitation formula is damaged by an overlapping brown spot; however, the hieroglyphic signs can be recognised and transcribed. The sign  preserved only partially under the *d*-sign is omitted in the earlier transcription.¹¹⁴
- ppp) The very beginning of line 31 is so damaged by a large brown spot that no traces of the *ink* can be recognised on the surface. However, the text preserved at the end of line 30 contains the incompletely written name of the god Qebehsenuf. The last signs of this name must have been written in the following line 31. In fact, the damaged place is big enough to contain the remaining hieroglyphic signs forming the name of this god (cf. lines 33 and 34 of the coffin trough below or lines 22 and 27 of the coffin lid above). 
- qqq) The original surface with the two signs  is damaged. Although both signs are incompletely preserved, their parts are still visible and can be read. They are not indicated in the earlier transcription.¹¹⁵

¹⁰⁹ Cf. *ibid.*, p. 26.

¹¹⁰ Cf. *ibid.*, p. 26.









¹¹¹ See, HANNIG, R. *Großes Handwörterbuch Ägyptisch – Deutsch*, p. 246, FAULKNER, R. O. *A Concise Dictionary of Middle Egyptian*, p. 74 and ERMAN, A., GRAPOW, H. *Wörterbuch der ägyptischen Sprache*, Band 1, pp. 394–396.

¹¹² Not transcribed in VERNER, M. *CAA*, p. 26; to the use of the indirect genitive in this form, see JANSEN-WINKELN, K. *Spätmittelägyptische Grammatik der Texte der 3. Zwischenzeit*. ÄAT, Band 34, pp. 238–241.

¹¹³ Not transcribed in VERNER, M. *CAA*, p. 26.

¹¹⁴ Cf. *ibid.*, p. 26.

¹¹⁵ *Ibid.*, p. 26.

- rrr) Evidently a mistake made by the scribe occurring in the original inscription. The preposition *m* is written twice using two different signs  (Gardiner Aa15) and  (Gardiner G17). The signs are written immediately one behind the other, respectively. One of them is redundant in this text.
- sss) The ending part of the sign  (handle of the basket) is preserved on the surface, while the rest of this sign is damaged by a brown spot.¹¹⁶
- ttt) The signs of this word are obscured by a large brown spot, but both signs are preserved and recognizable on the original surface.¹¹⁷
- uuu) Despite the damage, the first sign  (Gardiner O34) belonging to the word *srwd* is clearly preserved on the original surface below the sign ,¹¹⁸ however, it is not transcribed in Verner's publication.
- vvv) The last two signs  in line 36 following the sign  are clearly preserved on the surface, but not transcribed in the earlier publication.¹¹⁹
- www) The offering formula is preceded by the sign  depicted at the top of the head of the coffin trough in its vertical axis (cf. note hh) above referring to the coffin lid). This sign is painted between both offering formulae.¹²⁰ Each of them is written in one column and occupies the surface of the inner lateral side from the head to the pedestal of the coffin. In this edition, the *nh*-sign in the meaning "life", "live", but also "mirror",¹²¹ is left untranslated.
- xxx) The plural "the gods" was originally not written in the inscription. We could speculate that the scribe forgot to include it in the inscription, or the plural *ntrw* was deliberately omitted due to the principle *pars pro toto*. The epithet *hry ntrw* "the

¹¹⁶ The sign is not indicated in *ibid.*, p. 26.

¹¹⁷ Not indicated in *ibid.*, p. 26.

¹¹⁸ See *ibid.*, p. 26.

¹¹⁹ *Ibid.*, p. 26; all three signs form the word *wdt* in the meaning "command" (HANNIG, R. *Großes Handwörterbuch Ägyptisch – Deutsch*, p. 245; FAULKNER, R. O. *A Concise Dictionary of Middle Egyptian*, p. 74).

¹²⁰ To the analogy displaying the occurrence of the *nh*-sign written at the top of the funerary stelae between the symmetrically divided inscriptions, see MUNRO, P. *Die spätägyptischen Totenstelen*. ÄF, Heft 25 (Tafelband), Taf. 3 (Abb. 11), Taf. 5 (Abb. 18), Taf. 8, (Abb. 32); to the occurrence of the *nh*-sign between the hieroglyphic inscriptions introduced by the *dd-mdw-in* formula, see, for example, BERGMANN von, E. *Inchriftliche Denkmäler der Sammlung ägyptischer Alterthümer des österr. Kaiserhauses*. In *RecTrav*, 1885, Volume 7, Liv. 1, p. 180; To the occurrence of the *nh*-sign between the hieroglyphic inscriptions continuing with the titles, see LEGRAIN, G. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire*. CGAÉ Nos. 42192–42250. *Statues et statuettes de rois et de particuliers*. Tome 3, pp. 59–61, Pl XXXII.

¹²¹ ERMAN, A., GRAPOW, H. *Wörterbuch der ägyptischen Sprache*. Band 1, pp. 193–204; HANNIG, R. *Großes Handwörterbuch Ägyptisch – Deutsch*, pp. 144–147; FAULKNER, R. O. *A Concise Dictionary of Middle Egyptian*, pp. 43–44.

leader of the gods”¹²² inscribed in full form can be found in the inner inscriptions of the coffin lid and trough in many places. For the plural “the gods” the signs G7 or R8 of Gardiner Sign-list were used. The epithet *hry* in the meaning “the leader” can also stand alone.¹²³ Although the reading *nb pt hrt* in this case is less probable, the epithet *nb hrt* is attested in the inscriptions.¹²⁴

yyy) Often left untranslated. The term *k3*, in general, refers to one of the spiritual aspects of human and divine beings.¹²⁵

zzz) The composite form of the god.¹²⁶

aaaa) See also lines 5–6 of the coffin lid.¹²⁷

bbbb) An alternative interpretation of the word *hṫp* or *hṫpw* referring to other gods seems to me less probable in relation to the textual composition in which this word occurs.¹²⁸

cccc) “He, who is under his Moringa-tree” may identify the name of the god or the epithet of various gods.¹²⁹ There are two deities whose names refer to this tree. Besides the one mentioned in our text, there is another one whose name is Hetep-baqef.¹³⁰ The orthography of the name, however, evidently excludes the occurrence of the latter variant in the inner inscription of the coffin.¹³¹

¹²² LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 5, pp. 368–370.

¹²³ *Ibid.*, p. 308.

¹²⁴ LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 3, p. 702.

¹²⁵ See BOLSHAKOV, A. O. Ka. In REDFORD, B. D. (ed.). *The Oxford Encyclopedia of Ancient Egypt*. Volume 2., pp. 215–217.

¹²⁶ LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 2, pp. 557–558; see also LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 5, pp. 783–786; to the god Osiris and the Abydene epithet of Osiris, see also SMITH, M. *Following Osiris. Perspectives on the Osirian Afterlife from Four Millennia*, passim; see also KUCHAREK, S. The Mysteries of Osiris. In SCALF, F. (ed.). *Book of the Dead. Becoming God in Ancient Egypt*, pp. 117–125.

¹²⁷ LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 5, pp. 348–349; cf. PANOV, M. Two Coffins of the Late Period. In *SAK*, 2012, Band. 41, 2012, p. 330.

¹²⁸ Cf. LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 5, pp. 566–567, 583.

¹²⁹ See LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 6, pp. 36–37; see also SANDMAN HOLMBERG M. *The God Ptah*, pp. 147–150.

¹³⁰ See LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 5, p. 572.

¹³¹ To the Moringa tree, see GAMER-WALLERT, I. Baum, heiliger. In HELCK, W., OTTO, E., WESTENDORF, W. (eds.). *LÄ*, Band 1, Sp. 660. To the healing effects and meaning of this tree, see GERMER, R. *Flora des pharaonischen Ägypten*. p. 58; the recent discussion on the botanical identification of the *b3k* tree, see QUACK, J. Zur Frage der botanischen Natur des *b3k*-Baumes und des von ihm gewonnenen Öls mit einem Anhang: pBM 10085 „2-3“ rekt. Ein schnippischer Dialog zwischen Mann und Frau? In LANDGRÁFOVÁ, R., MYNÁŘOVÁ, J. (eds.). *Rich and Great. Studies in Honour of Anthony J. Spalinger on the Occasion of his 70th Feast of Thoth*, pp. 275–290; to this god in relation to the *Stundenwachen* ritual, see JUNKER, H. *Die Stundenwachen in den Osirismysterien nach den Inschriften von Dendera, Edfu und Philae*, p. 4.

- dddd) “He, who creates his own name” is the name of a deity¹³² associated with the *Stundenwachen* ritual.¹³³
- eeee) “Plunderer, who sees his father” is the name of a deity¹³⁴ associated with *Stundenwachen* ritual.¹³⁵
- ffff) The writing of this name with the sign \triangle omitted in this text enables two possible translations “Horus, the protector of his father” as well as “Horus, who protects his father”.¹³⁶ In the former version, the signs $\begin{array}{c} \text{ⲙ} \\ | \\ \text{ⲛ} \end{array}$ $\begin{array}{c} \text{ⲟ} \\ \backslash \\ \text{ⲛ} \end{array}$ would represent the noun “protector” and are to be transliterated as *nd(t)y*, and in the latter version the signs transliterated as *nd* would express the verb “protect” without the consonant *t* indicated in the transliteration, as originally omitted.¹³⁷
- gggg) The full version of the title referring to Merneby.¹³⁸

¹³² See LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 1, pp. 471–472.

¹³³ JUNKER, H. *Die Stundenwachen in den Osirismysterien nach den Inschriften von Dendera, Edfu und Philae*, passim.

¹³⁴ See LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 5, p. 27 and the special reference to the Kushite Period; cf. MORET, A. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41001–41041. Sarcophages de l'époque bubastite à l'époque saïte*. Tome 2, p. 331.

¹³⁵ JUNKER, H. *Die Stundenwachen in den Osirismysterien nach den Inschriften von Dendera, Edfu und Philae*, passim.

¹³⁶ See LEITZ, Ch. (ed.). *Lexikon der ägyptischen Götter und Götterbezeichnungen*. Band 5, pp. 268–270.

¹³⁷ See HANNIG, R. *Großes Handwörterbuch Ägyptisch – Deutsch*, p. 448.

¹³⁸ On the re-appearance of the title and its use during the Late Period, see VITTMANN, G. A Question of Names, Titles, and Iconography. Kushites in Priestly, Administrative and other Positions from Dynasties 25 to 26. In *MittSAG*. 2007, Heft 18, p. 146; see also JONES, D. *An Index of Ancient Egyptian Titles, Epithets and Phrases of the Old Kingdom*, Volume 1, pp. 327–328, 330, BÁRTA, M. The Title “Property Custodian of the King” during the Old Kingdom Egypt. In *ZÄS*, 1999, Band 126, Heft 2, pp. 79–89, and more recently FRANKE, D. *Egyptian Stelae in the British Museum from the 13th to 17th Dynasties*. Volume 1, Fascicule 1: Descriptions, pp. 95–97; on the analogies and occurrence of the title in the Late Period, see ASSMANN, J. *Grabung im Asasif 1963 – 1970*. Band VI (Das Grab der Mutirdis), p. 16, Abb. 1 and 2; BORCHARDT, L. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire, CGAÉ Nr. 1–1294, Statuen und Statuetten von Königen und Privatleuten im Museum von Kairo*. Teil 4 (Text und Tafeln zu Nr. 951–1294), p. 69; GAUTHIER, H. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41042–41072. Cercueils anthropoïdes des prêtres de Montou*. Tome 2, p. 547; JANSEN-WINKELN, K. *Biographische und religiöse Inschriften der Spätzeit aus dem Ägyptischen Museum Kairo*. Teil 1, p. 281; JANSEN-WINKELN, K. *Biographische und religiöse Inschriften der Spätzeit aus dem Ägyptischen Museum Kairo*. Teil 2, pp. 354–355, 393 and 396; JANSEN-WINKELN, K. *Inschriften der Spätzeit*, Teil III: Die 25. Dynastie, pp. 207, 249, 283, 290, 347, 358, 365, 388, 420, 448–449, 452, 481, 496, 504, 513; JANSEN-WINKELN, K. *Inschriften der Spätzeit*, Teil IV: Die 26. Dynastie, Band 1 (Psametik I.– Psametik III), pp. 56, 61, 68, 143, 151, 153, 156, 197–198, 200; JANSEN-WINKELN, K. *Inschriften der Spätzeit*,

- hhhh) A personal name not found in Ranke's publication.¹³⁹
- iiii) The personal pronoun does not occur in the original text. This reading is reconstructed on the basis of the analogy attested in line 16 of the coffin lid (see above).
- kkkk) The word "command" used here in the form of a noun probably refers to the god Ptah (or Ra).¹⁴⁰ Cf. line 22 above.
- llll) See note iiiii) above.
- mmmm) The suffix pronoun "your" is written at the beginning of line 36.
- nnnn) Probably the verbal noun of the verb *srwd* in the meaning "fulfil"¹⁴¹ with the direct genitive, and reference to Chapter 151n of the *Book of the Dead*.

2.3. Palaeographic tables

The palaeographic tables include the hieroglyphic signs preserved inside the coffin lid and trough. While not all signs are included due to surface damage and sign legibility, signs with minor damage are nevertheless also included in the tables. All the signs respect their original orientation in the inscriptions. The signs are arranged according to the widely-recognised Gardiner's Sign-list (A. H. Gardiner, *Egyptian Grammar Being an Introduction to the Study of Hieroglyphs*. Third Edition, Revised. Oxford: Griffith Institute, Ashmolean Museum, 1982). The letter "L" accompanied by a number and a small letter in alphabetic order in the column "Bottom" refers to the particular line and the specific sign selected for the table respectively (note that the letter "a," "b," "c", etc. may not correspond with the order of the sign from the beginning of particular line).


















Teil IV: Die 26. Dynastie, Band 2 (Gottesgemahlinnen/26. Dynastie, insgesamt), pp. 653–654, 695, 702–703, 705, 741, 744, 1001; see also MAGDOLEN D. The Identification of the Title of Merneby on the Ancient Egyptian Coffin from Bratislava. In *GM*, 2021, Heft 263, pp. 97–107.




















¹³⁹ RANKE, H. *Die ägyptische Personennamen*.

¹⁴⁰ See LÜSCHER, B. *Untersuchungen zu Totenbuch. Spruch 151*. SAT, Band 2, pp. 233–235, 283.










¹⁴¹ See FAULKNER, R. O. *A Concise Dictionary of Middle Egyptian*, p. 236.












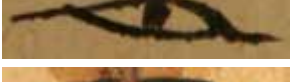


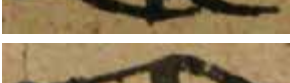
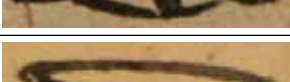







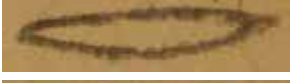











2.3.1. The Coffin Lid

The sign list (the coffin lid – interior)				
Category of the sign		Occurrence of the sign on the lid		
Code of the sign	Human beigns, male	Bottom	Left-hand lateral side	Right-hand lateral side
A1		 L14  L18  L23		
A2		 L25		
A14		 L21		
A15		 L16  L21		
A40		 L2  L4		




















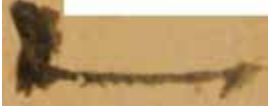

		 L5a	 L5b		
		 L6	 L7		
		 L8	 L10		
		 L11	 L12a		
		 L12b	 L13		
		 L15a	 L15b		
		 L17	 L18a		
		 L18b	 L20		
		 L22	 L27a		
		 L27b			







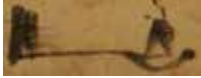












2. Inner Inscriptions

Code of the sign	Human beings, female	Bottom	Left-hand lateral side	Right-hand lateral side
B1		 <p>L26</p>		
Code of the sign	Anthropomorphic gods	Bottom	Left-hand lateral side	Right-hand lateral side
C6		 <p>L10</p>  <p>L11</p>  <p>L12</p>		
Code of the sign	Parts of the human bodies	Bottom	Left-hand lateral side	Right-hand lateral side
D1		 <p>L10</p>		





















<p>D2</p>		 L5  L9  L24		
<p>D4</p>	 	 L1  L5  L6  L8  L9  L13  L15  L17	  	 
<p>D21</p>		 L4  L5  L7  L9a  L9b  L12a	   	  


















2. Inner Inscriptions

		 L12b  L13  L14  L15  L16  L17  L19  L20  L21  L24  L26  L28		
D28		 L7  L13		
D36		 L3  L4		












		 L7  L8  L14  L26		
D37	 / 			
D40		 L16  L21		
D46	 / 	 L3  L8  L10  L20		














2. Inner Inscriptions

<p>D58</p>		 L3a  L3b  L10  L13  L18  L22  L25  L27	 	 
<p>D60</p>				
<p>D251</p>		 L10		
<p>Code of the sign</p>	<p>Mam- mals</p>	<p>Bottom</p>	<p>Left-hand lateral side</p>	<p>Right-hand lateral side</p>
<p>E34</p>		 L7  L9		












		 L16  L19  L28		
Code of the sign	Parts of mammals	Bottom	Left-hand lateral side	Right-hand lateral side
F13		 L13		
F34		 L5		
F35		 L7  L9		
F39		 L14  L24	 	

























2. Inner Inscriptions

Code of the sign	Birds	Bottom	Left-hand lateral side	Right-hand lateral side
G1		 L15  L17  L23		
G5		 L15  L19		
G7		 L4a  L4b  L4c		

















<p>G14</p>		 <p>L17</p>  <p>L18</p>  <p>L25</p>		
<p>G17</p>		 <p>L6</p>  <p>L13</p>  <p>L14</p>  <p>L16</p>  <p>L17</p>		



















2. Inner Inscriptions

		 <p>L19</p>  <p>L28</p>		
G26		 <p>L16</p>  <p>L21</p>		
G38		 <p>L3</p>		
G39		 <p>L15</p>  <p>L18</p>  <p>L28</p>		




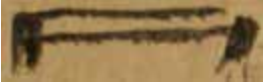

















<p>G43</p>		 L10  L11a  L11b  L12a  L12b  L14  L20  L22  L24  L26  L27  L29		
<p>Code of the sign</p>	<p>Reptiles, amphibians and their parts</p>	<p>Bottom</p>	<p>Left-hand lateral side</p>	<p>Right-hand lateral side</p>
<p>I9</p>	 / 	 L7  L9  L10	 	  




















2. Inner Inscriptions

		 L17  L18  L21  L22  L25  L27		
I10		 L7  L14  L17  L21		
Code of the sign	Vegetations	Bottom	Left-hand lateral side	Right-hand lateral side
M17		 L6  L10	 	









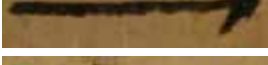
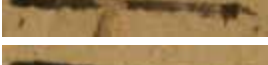

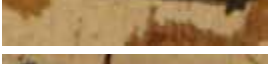



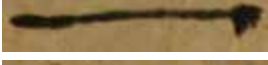

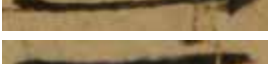

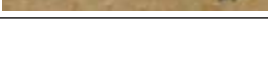


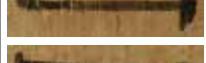




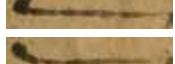













		 L12a  L12b  L13a  L13b  L14  L17  L18a,b  L21  L25	 	
M23		 L1		
M29				 





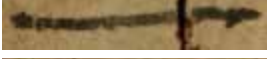
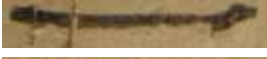
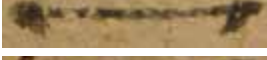













2. Inner Inscriptions

M30				
Code of the sign	Sky, earth, water	Bottom	Left-hand lateral side	Right-hand lateral side
N1		 L9a  L9b  L24	 	
N5		 L7  L16  L19  L29		
N14		 L17  L18		
N16		 L6  L10		
N17		 L7		



















N25		 L2a  L2b  L3  L11		
N26		 L8  L10a  L10b		
N29		 L3  L7  L12  L22  L25  L27		





















2. Inner Inscriptions

<p>N31</p>		 L13a  L13b  L13c		
<p>N35</p>		 L1  L2  L7a  L7b  L9  L10a  L11a  L11b  L11c  L12a  L12b  L13a  L13b  L13c  L14  L16a	 L1  L2  L7a  L7b	 L1  L2  L7a  L7b  L9  L10a  L11a  L11b  L11c  L12a  L12b  L13a  L13b  L13c  L14  L16a










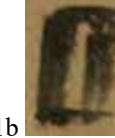











		 L16b  L17a  L17b  L19a  L19b  L20a  L20b  L21  L22a,b,c  L28a,b  L29		
N37		 L5		
Code of the sign	Structures and their parts	Bottom	Left-hand lateral side	Right-hand lateral side
O1		 L29		
O4		 L15  L17  L22		





2. Inner Inscriptions

O20		 <p>L12</p>		
O28		 <p>L6</p>		
O29		 <p>L3</p>  <p>L7</p>  <p>L8</p>  <p>L9</p>  <p>L24</p>		
O34		 <p>L5</p>  <p>L14</p>  <p>L20</p>		
O49		 <p>L6</p>		
















Code of the sign	Boats and their parts	Bottom	Left-hand lateral side	Right-hand lateral side
P8		 L14  L18  L24	 	
Code of the sign	Domestic and funerary furniture	Bottom	Left-hand lateral side	Right-hand lateral side
Q1		 L1  L5  L6  L8  L9  L13  L15  L17	 	 













2. Inner Inscriptions

		 L23		
Q3		 L1  L4a  L4b  L9  L10  L11a  L11b  L12a  L20	  	 
Q6		 L6		
Code of the sign	Temple furniture and sacred emblems	Bottom	Left-hand lateral side	Right-hand lateral side
R4		 L1		


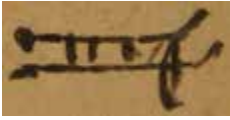









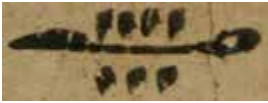






<p>R8</p>		 <p>L2a</p>	 <p>L2b</p>		
		 <p>L3</p>	 <p>L4</p>		
		 <p>L5a</p>	 <p>L5b</p>		
		 <p>L6</p>	 <p>L7</p>		
		 <p>L8a</p>	 <p>L8b</p>		
		 <p>L9a-c</p>			
		 <p>L9d</p>	 <p>L13</p>		
		 <p>L15</p>	 <p>L17</p>		























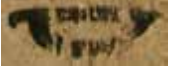

2. Inner Inscriptions

		 L20  L25a-c		
R11		 L8a,b		
R13		 L11		
R14		 L2		
Code of the sign	Regalia and clothing	Bottom	Left-hand lateral side	Right-hand lateral side
S29		 L16  L21		
S38		 L7		













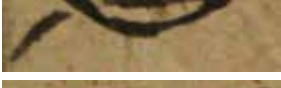



S43		 L14 L17 L21		
Code of the sign	Warfare, hunting, slaughter	Bottom	Left-hand lateral side	Right-hand lateral side
T12		 L20		
T22		 L22a,b  L27a,b		
Code of the sign	Agriculture, crafts, professions	Bottom	Left-hand lateral side	Right-hand lateral side
U5		 L14 L26		
U7		 L15 L19 L28		









2. Inner Inscriptions

U15		 L6		
U23		 L3  L10		
U30		 L5		
Code of the sign	Rope, baskets, and cloth	Bottom	Left-hand lateral side	Right-hand lateral side
V13		 L14		
V16		 L16  L19		
V25		 L20		
V28		 L4  L7a		






































		 		
V30		           	    	   






























2. Inner Inscriptions

		 L19b  L21  L24a  L24b  L29		
V31		 L5  L15a  L15b  L16a  L16b  L16c  L18a  L18b  L19a		











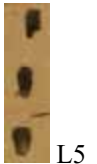
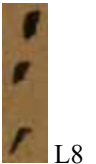

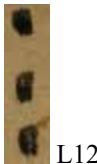






Code of the sign	Vessels	Bottom	Left-hand lateral side	Right-hand lateral side
		 <p>L19b L28a L28b</p>		
W15		 <p>L22</p>		
W17		 <p>L2 L11</p>		
W24		 <p>L6 L15 L18a L18b L26 L28</p>		

















2. Inner Inscriptions

W59					
Code of the sign	Bread	Bottom		Left-hand lateral side	Right-hand lateral side
X1		 L1  L2b  L2d  L4  L5b  L6a  L7  L8b  L9b  L10  L11b  L12a  L13  L15  L18  L20a	 L2a  L2c  L3  L5a  L5c  L6b  L8a  L9a  L9c  L11a  L11c  L12b  L14  L17  L19  L20b		














		 L20c  L21  L22  L24a  L24b  L25  L28  L29		
X8		 L1		
Code of the sign	Writing, games, music	Bottom	Left-hand lateral side	Right-hand lateral side
Y1				
Y2		 L3  L8  L20  L29		
Code of the sign	Strokes and figures	Bottom	Left-hand lateral side	Right-hand lateral side
Z1		 L7  L10a  L10b  L13  L16  L19	 	







2. Inner Inscriptions

		 L25	 L29		
Z2		 L6			
		 L12			
		 L14			
		 L16			
		 L20			
		 L21			
		 L26			
Z3	---	 L5	 L8	 L11	
		 L12	 L14		
Z4	// / \	 L2	 L6		
		 L13	 L22		













Code of the sign	Unclassified	Bottom	Left-hand lateral side	Right-hand lateral side
Aa1		 L14  L16  L21a  L21b  L24  L26	 	   
Aa11		 L18		










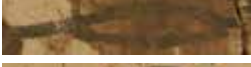



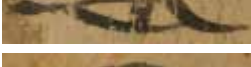














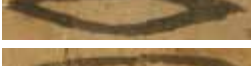
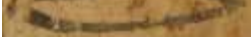










2.3.2. *The Coffin Trough*

The sign list (the coffin trough – interior)				
Category of the sign		Occurrence of the sign on the trough		
Code of the sign	Human beigns, male	Bottom	Left-hand lateral side	Right-hand lateral side
A1		 L17  L24  L32		 
A2		 L19		
A14		 L29		
A15		 L23		


















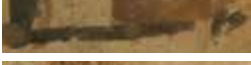
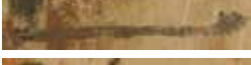





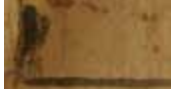
<p>A40</p>		 <p>L2</p>  <p>L4a</p>  <p>L8a</p>  <p>L10</p>  <p>L12</p>  <p>L13b</p>  <p>L14b</p>  <p>L16</p>  <p>L20b</p>  <p>L22</p>	 <p>L3</p>  <p>L4b</p>  <p>L8b</p>  <p>L11</p>  <p>L13a</p>  <p>L14a</p>  <p>L15</p>  <p>L20a</p>  <p>L20c</p>  <p>L26</p>	 
------------	---	---	--	---
























2. Inner Inscriptions

		 L27  L33  L34		
Code of the sign	Human beings, female	Bottom	Left-hand lateral side	Right-hand lateral side
B1		 L19		
Code of the sign	Anthropomorphic gods	Bottom	Left-hand lateral side	Right-hand lateral side
C6		 L11a  L11b  L12  L13		
Code of the sign	Parts of the human bodies	Bottom	Left-hand lateral side	Right-hand lateral side
D1		 L12		








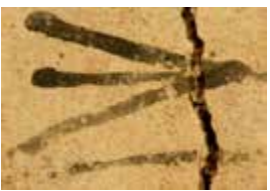






<p>D2</p>		 L5  L8  L25	 	
<p>D4</p>	 	 L1  L5  L6  L9  L10  L16  L24  L31		  
<p>D21</p>		 L3  L4  L6  L7  L14  L17  L22  L23  L24	    	    















2. Inner Inscriptions

		 L25a  L25b  L27  L28  L29  L31  L32  L36		
D28				
D36	 / 	 L2  L3  L7a  L7b  L10  L19  L24  L32		  

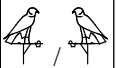





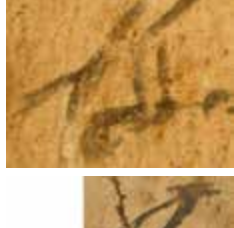


<p>D37</p> 				
<p>D40</p> 		 <p>L23</p>		
<p>D46</p> 		 <p>L3</p>  <p>L9</p>  <p>L10</p>  <p>L28</p>  <p>L36</p>		
<p>D58</p> 		 <p>L3a</p>  <p>L3b</p>  <p>L10</p>  <p>L24</p>  <p>L30</p>  <p>L31</p>  <p>L33</p>		  














2. Inner Inscriptions

D60				
D251		 L12		
Code of the sign	Mammals	Bottom	Left-hand lateral side	Right-hand lateral side
E34		 L6  L27  L35		
Code of the sign	Parts of mammals	Bottom	Left-hand lateral side	Right-hand lateral side
F34		 L5		
F35		 L6		


















F39		 L19  L25  L32		
Code of the sign	Birds	Bottom	Left-hand lateral side	Right-hand lateral side
G1		 L23		
G4		 L29		
G5		 L8  L21  L34		






















2. Inner Inscriptions

G7		 <p>L9a</p>  <p>L9b</p>  <p>L9c</p>  <p>L18a</p>  <p>L18b</p>  <p>L26</p>  <p>L27</p>		
----	---	---	--	--
















<p>G14</p>		 <p>L18</p>  <p>L23</p>  <p>L26</p>		
<p>G17</p>		 <p>L5</p>  <p>L24</p>  <p>L27</p>  <p>L31</p>  <p>L35</p>		 











2. Inner Inscriptions

G25		 <p>L8</p>		
G26		 <p>L22</p>		
G38		 <p>L3</p>		 
G39		 <p>L20</p>  <p>L34</p>		
G43		 <p>L11a</p>  <p>L11b</p>  <p>L11c</p>  <p>L17</p>		



















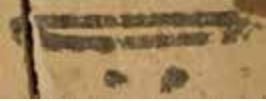





		 L19  L22  L24  L29  L30  L32  L33  L36		
Code of the sign	Reptiles, amphibians and their parts	Bottom	Left-hand lateral side	Right-hand lateral side
I9	 / 	 L6  L15  L14  L17  L26	  	
I10		 L7  L15a		

































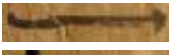




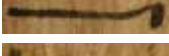

2. Inner Inscriptions

		 <p>L15b</p>  <p>L16</p>  <p>L23</p>		
Code of the sign	Vegetations	Bottom	Left-hand lateral side	Right-hand lateral side
M1		 <p>L14</p>		
M17		 <p>L5</p>  <p>L11</p>  <p>L13</p>  <p>L14a</p>  <p>L15</p>  <p>L16</p>		 










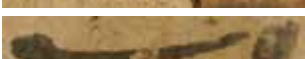






		 L19  L23  L24a  L24b  L32a  L32b		
M23		 L16	 	
M29				
M30				








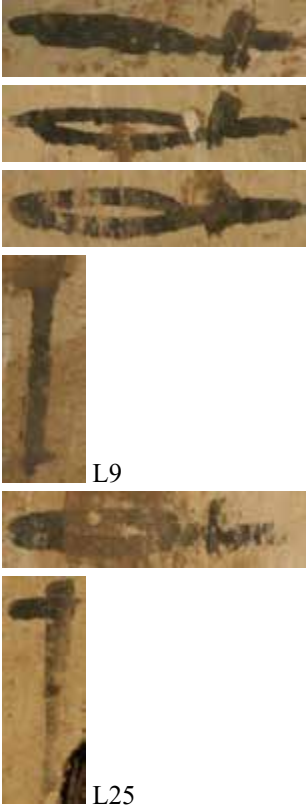


2. Inner Inscriptions

Code of the sign	Sky, earth, water	Bottom	Left-hand lateral side	Right-hand lateral side
N1		 L7  L8  L9  L25a  L25b	   	
N5		 L7  L8  L21  L28		
N14		 L23  L26		
N16		 L6  L12a  L12b		
N17		 L7  L8		























<p>N25</p>		 L2  L3  L9		
<p>N26</p>		 L10		
<p>N29</p>		 L7  L30  L33		
<p>N31</p>		 L12		
<p>N35</p>		 L1  L6  L11  L14  L15a  L15b  L16  L23  L24	      	      







2. Inner Inscriptions

		 L27a  L27b  L28  L30a  L30b  L30c  L31  L33a-c  L35a  L35b		
N37		 L5		
Code of the sign	Structures and their parts	Bottom	Left-hand lateral side	Right-hand lateral side
O1		 L19  L22  L28		



















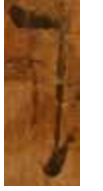
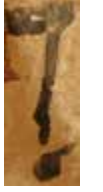





<p>O4</p>				
<p>O18</p>				
<p>O28</p>				
<p>O29</p>				



















2. Inner Inscriptions

O34		 L4  L16  L20  L28  L29		
O49		 L6		
O175		 L11		
Code of the sign	Boats and their parts	Bottom	Left-hand lateral side	Right-hand lateral side
P8		 L17  L19  L24		 
Code of the sign	Domestic and funerary furniture	Bottom	Left-hand lateral side	Right-hand lateral side
Q1		 L1  L6		






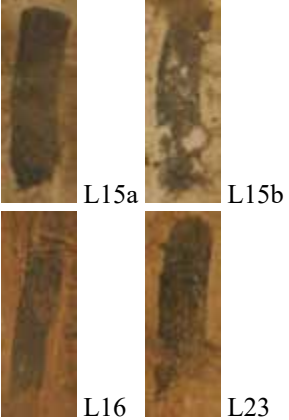


		 L9  L10  L24  L31	 
Q3	□	 L1  L3  L4  L7  L8  L11a  L11b  L22	     
Q6	⌌	 L5	

















2. Inner Inscriptions

Code of the sign	Temple furniture and sacred emblems	Bottom	Left-hand lateral side	Right-hand lateral side
R4		 L13a  L13b		
R8		 L1  L2  L3  L4a  L4b  L4c  L4d  L4e  L5  L6a	   	    
















		 L6b	 L8		
		 L9a	 L9b		
		 L16	 L18		
		 L25	 L31		
R11		 L9			
R13		 L2			
R14					

























2. Inner Inscriptions

Code of the sign	Regalia and clothing	Bottom	Left-hand lateral side	Right-hand lateral side
S29				
S38				
S43				
Code of the sign	Warfare, hunting, slaughter	Bottom	Left-hand lateral side	Right-hand lateral side
T12				














T21		 (L10)*		
T22		 L30a  L30b  L33a  L33b  L34		
Code of the sign	Agriculture, crafts, professions	Bottom	Left-hand lateral side	Right-hand lateral side
U3		 L15		
U5		 L19  L24  L32		
















2. Inner Inscriptions

U7		 L21  L27		
U15		 L5		
U22		 L19		
U23		 L10		
U30		 L5		
Code of the sign	Rope, baskets, and cloth	Bottom	Left-hand lateral side	Right-hand lateral side
V13		 L16  L20		











































<p>V16</p>		 L21  L35		
<p>V25</p>		 L28  L36		
<p>V28</p>		 L7a  L7b  L22  L30		
<p>V30</p>		 L3  L6  L7  L8  L10a	    	 










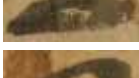

















2. Inner Inscriptions

		L10b		
		L12		
		L13a		
		L13b		
		L17		
		L19a		
		L19b		
		L21		
		L25a		
		L25b		
		L28		
		L32		
		L36		

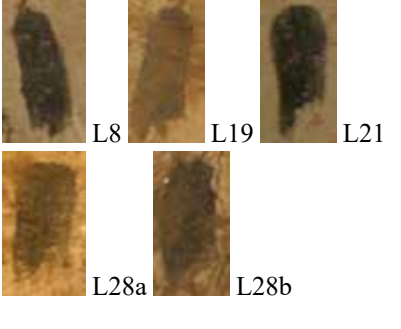


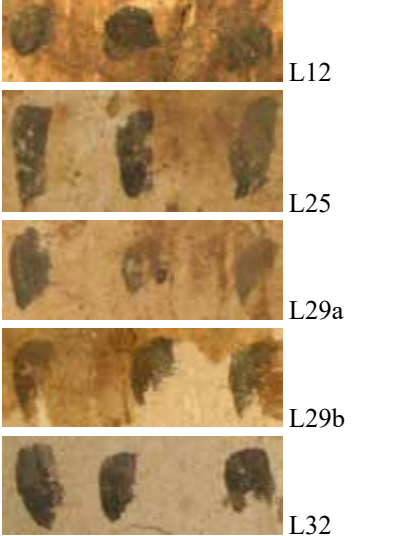
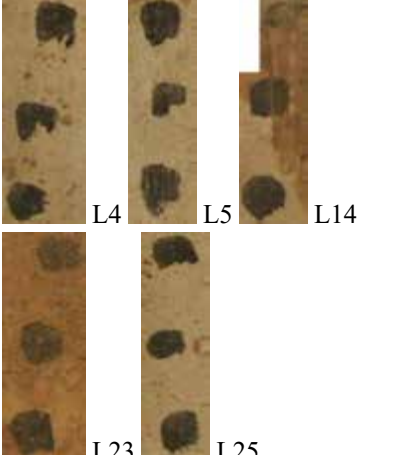
V31		 L4  L20a  L20b  L20c  L26  L27  L34a  L34b  L35		
Code of the sign	Vessels	Bottom	Left-hand lateral side	Right-hand lateral side
W15		 L30  L33		
W17				


















2. Inner Inscriptions

W24		 L6  L15  L20a  L20b  L26  L33  L34		
Code of the sign	Bread	Bottom	Left-hand lateral side	Right-hand lateral side
X1		 L2a  L2b  L3  L4  L5a  L5b  L7a  L7b  L8a  L8b  L9a  L9b  L10a  L10b  L11  L12a  L12b  L13  L15  L17	      	     

		 L18  L19a  L19b  L20  L22  L23  L24  L25a  L25b  L25c  L26  L27  L29  L32  L33  L34a  L34b  L35		
X8		 L14		
Code of the sign	Writing, games, music	Bottom	Left-hand lateral side	Right-hand lateral side
Y2		 L7  L10  L28  L36		

2. Inner Inscriptions

Code of the sign	Strokes and figures	Bottom	Left-hand lateral side	Right-hand lateral side
Z1		 <p>L8 L19 L21 L28a L28b</p>		
Z2		 <p>L12 L25 L29a L29b L32</p>		
Z3		 <p>L4 L5 L14 L23 L25</p>		

Z4	// / \ \	 L19		
Z11	+	 L11		
Code of the sign	Unclassified	Bottom	Left-hand lateral side	Right-hand lateral side
Aa1	⊙	 L8  L17  L19  L23  L29a  L29b  L32	 	
Aa2	⊖	 L11		
Aa11	▭			
Aa15	▬	 L35		
Aa27	⊕	 L15		

3. INTERPRETATION AND PRELIMINARY CONCLUSIONS

The inner inscriptions of the coffin lid and trough reflect almost identical characteristics in their distribution on the surface, physical appearance, size, palaeography, textual composition, orthography and content in both parts of the coffin. As there are no depictions or vignettes inside the coffin, hieroglyphic inscriptions form the only decorative component used by the craftsmen to cover the coffin's inner surfaces.

The inner inscriptions appear on both lateral sides and the bottom of the coffin lid and trough. Written in black ink on a white background, no traces of red ink were found in the preserved inscriptions. The inscriptions on the lateral sides were arranged in one long vertical column on each side, running from the head to the pedestal. Hieroglyphic signs of both textual corpora written in the columns are always oriented inwards, and those at the bottom are written from right to left. The relative size of signs in the lid and trough is approximately the same, though due to the number of lines in the coffin trough the height of the line is about one centimetre smaller. Inscriptions at the bottom of the coffin lid are written in 29 horizontal rows, while the trough inscriptions have 36 rows. A reason for this disparity is the construction of the coffin lid's lowermost part (reserved for the mummy's feet) that was left undecorated and uninscribed, although there are examples of the inner surface being covered by figurative, ornamental or inscriptional decoration.¹

¹ The examples of the inner surface left uninscribed in this part of the coffin lid include the coffin of Bakenren (NME 816), DODSON, A. *Ancient Egyptian Coffins: The Medelhavsmuseet Collection*, p. 36 (right). On the other hand, among the coffins with inner inscriptions appearing in this part of the coffin lid can be mentioned the coffin of Neseramun (CG 41044), GAUTHIER, H. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41042–41072. Cercueils anthropoïdes des prêtres de Montou*. Tome 1, Pl. 5; the coffin of Harsieset (CG 414051), GAUTHIER, H. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41042–41072. Cercueils anthropoïdes des prêtres de Montou*. Tome 1, Pl. 14; the coffin of Wennefer (CG 41056), GAUTHIER, H. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41042–41072. Cercueils anthropoïdes des prêtres de Montou*. Tome 1, Pl. 20; the coffin of Petamun (CG 41057), GAUTHIER, H. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41042–41072. Cercueils anthropoïdes des prêtres de Montou*. Tome 1, Pl. 22; the coffin of Hor (CG 41062), GAUTHIER, H. M. *Catalogue*

The inner inscriptions are better preserved on the coffin lid, while those on the coffin trough have suffered more damage. Both coffin parts exhibit numerous cracks, abrasions and spots, including places where parts of the original surface are missing. As stated above, some of these are ancient in origin, such as dark brown(ish) spots, cracks and some abrasions. Spots on the surface and spreading from head to feet overlap original parts of inscriptions, rendering them less legible (some signs are entirely illegible). These were most probably caused by the oils and resins used during the mummification process, and the mummy's embalming in wrappings, and/or by the rituals of sealing the coffin. Such spots inside the coffin trough are clearly more numerous and larger compared with those inside the coffin lid, making the hieroglyphic signs less recognizable and identifiable. Their existence could have had a certain influence on the earlier edition of the inscriptions in the 1980s. While some of the abrasions² and cracks³ could have been caused by recent handling, some surface traces may also indicate that the text might have been repaired or corrected due to a mistake made by the inscription's scribe (line 16 of the coffin trough). When the coffin was opened at the very beginning of the research, a smaller piece of the original surface was found at the bottom of the coffin trough. This was part of the inscription from the left-hand lateral side of the coffin lid, with the beginning of the *n*-sign written immediately below the *hṯp-di-nswt* formula.

The inner inscriptions were written in the cursive hieroglyphs script used by Egyptian scribes mainly for religious texts, such as the Middle Kingdom Coffin Texts and later on the *Book of the Dead*.⁴ The language of the coffin texts is Middle Egyptian or Late Middle Egyptian.⁵ Particular signs written in columns on the coffin's inner lateral sides are slightly bigger due to the textual composition and for spatial reasons, since the

Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41042–41072. Cercueils anthropoïdes des prêtres de Montou. Tome 1, Pl. 31; the coffin of Tasheriteneset (CG 41065), GAUTHIER, H. M. Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41042–41072. Cercueils anthropoïdes des prêtres de Montou. Tome 1, Pl. 36; the coffin of Khaemhor (CG 41068), GAUTHIER, H. M. Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41042–41072. Cercueils anthropoïdes des prêtres de Montou. Tome 1, Pl. 39.

² The coffin was acquired in the 19th century along with a human body wrapped in linen and lying inside. GYÖRIK, M. *Dr. Schimko Dániel-féle érem- és régiség-gyűjtemény. Katalogusa*, p. 15.


³ For example the deep cracks below the knees of the coffin lid which were partly restored during the 1970s.


⁴ The discussion focused on this type of the script can be found in LUCARELLI, R. *Cursive Hieroglyphs in the Book of the Dead*. In DAVIES, V., LABOURY, D. (eds.). *The Oxford Handbook of Egyptian Epigraphy and Palaeography*. See also COLE, E. *Language and Script in the Book of the Dead*. In SCALF, F. (ed.). *Book of the Dead. Becoming God in Ancient Egypt*, pp. 41–48 and VERHOEVEN, U. *Writing the Book of the Dead Manuscripts*. In LUCARELLI, R., STADLER, M. A. (eds.). *The Oxford Handbook of the Egyptian Book of the Dead*, p. 171.



⁵ COLE, E. *Language and Script in the Book of the Dead*. In SCALF, F. (ed.). *Book of the Dead. Becoming God in Ancient Egypt*, p. 47; JANSEN-WINKELN, K. *Spätmittelägyptische Grammatik der Texte der 3. Zwischenzeit*. ÄAT, Band 34.


only limitations were the length and width of the lateral side. Signs inscribed at the bottom were arranged in horizontal rows created by two thin borderlines that run between both lateral sides. They were drawn with the black ink and originally filled with blue. The signs were always written between these borderlines, and with a few exceptions do not touch them.


Some of the signs display a simplified form (for example, the biconsonantal

wn-sign  (Gardiner E34)); differences in shape (the sign depicting the wooden


column  (Gardiner O29) is shown in two different variants (regardless of vertical or horizontal orientation). One shows the column as a cross with an elongated shaft, while in another variant the shaft is oval and the capital is triangular or rhomboid); regular


features (the beard of the seated god  (Gardiner A40) is long and always pointed forward; the horned viper representing the *f*-sign  (Gardiner I9) always has a wavy

body; the long tail of the cobra representing the *d*-sign  (Gardiner I10) has a sloping


lowermost part; the wick  (Gardiner V28) always has a circular loop at the top, a bifurcated lowermost part and a central vertical part depicted with a dashed line consisting of the sloping short two or three commas). The wick evidently does not reflect characteristics comparable with the variant used according to Taylor as dating criteria for the funerary texts of the Third Intermediate Period.⁶ Some small signs, for example, the *t*-sign (Gardiner X1), display irrelevant variability in shape. No ligatures or any special graphic forms for joining the signs can be observed in the inner inscriptions.

Several orthographic variabilities and peculiarities can be noted in the writing of some words (see also the comparative transcription below), while some of the latter are typical





of the period to which the coffin is dated. Above all, the use of the sign  (Gardiner



R8) in the variant form  of the name Osiris,⁷ which is important in the context of dating the Bratislava coffin, is noteworthy. Further, one cannot overlook the use of the plural sign (Gardiner Z2 and Z3) that accompanies, for example, nouns and pronouns, etc.,


⁶ See MUNRO, I. *Der Totenbuch-Papyrus der Ta-schep-en-Chonsu aus der späten 25. Dynastie (pMoskau Puschkin-Museum I, 1b, 121. Mit Beiträgen von John H. Taylor.* HAT, Band 10, pp. 7, 8 (and note 48), 9–10.

⁷ LEAHY, A. The Name of Osiris Written . In *SAK*, 1979, Band 7, pp. 141–153; TAYLOR, J. H. Theban Coffins from the Twenty-second to Twenty-sixth Dynasty: Dating and Synthesis of Development. In STRUDWICK, N., TAYLOR, J. H. (eds.). *The Theban Necropolis, Past, Present and Future*, p. 102.

i.e. where it is grammatically incorrect.⁸ Such ‘false plurals’ are evident in the whole corpus of the inner inscriptions, even in the names of deities (line 11 of the lid, lines 14, 16 of the trough), and the personal name of the coffin’s owner (line 14 of the lid). Another peculiarity is the *t*-sign (Gardiner X1) at the end of masculine nouns or phrases,⁹ especially in the word *nb* “lord”. Such examples appear in both parts of the coffin. An unusual and remarkable orthographic variant of the name of the god *Ir-rn.f-ds.f* occurs in line 14 of the coffin trough. Many different forms of this name can be attested in hieroglyphic inscriptions,¹⁰ for example the Bratislava coffin contains a very rare variant

whereby the typical sign  (Gardiner I10) is substituted by the sign  (Gardiner X8) in the phrase *ds.f*. A possible explanation may be found in the Middle Kingdom religious texts where the authors or subsequent compilers sought inspiration from ancient spells and copied peculiarities (including errors) in inscriptions.¹¹ Errors by the scribe inside the coffin can also be mentioned. The use of  instead of  occurs repeatedly.¹² The cursive variants of both are similar, but the significant feature of the latter is the handle. It is missing in the phrase “your protection” that appears at the bottom of the coffin lid (lines 19 and 29) and trough (line 21). In line 35 of the coffin trough, the scribe twice used the preposition *m* “as”, which can be graphically expressed

as  (Gardiner G7) or  (Gardiner Aa15). The scribe used both in the inscription, the former behind the latter. Probably another type of mistake (and its correction) can be found at the end of line 16 of the coffin trough. Some traces of the ink that probably once

belonged to the hieroglyphic sign () in combination with abrasive surface damage suggests that the scribe came to realize that he had mistakenly written the wrong sign, and omitted to write the correct text (the title followed by the personal name).¹³

⁸ Cf. JANSEN-WINKELN, K. *Spätmittelägyptische Grammatik der Texte der 3. Zwischenzeit*. ÄAT, Band 34, pp. 24, 92–94.

⁹ Cf. *ibid.*, pp. 24–26, 83–85, 151.




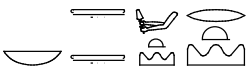



¹⁰ MAGDOLEN, D. The Divine Protection of Merneptah. In COPPENS F., JANÁK, J., SMOLÁRIKOVÁ, K. (eds.). *Knowledge and Memory. Festschrift in Honour of Ladislav Bareš*, p. 316 and references.

¹¹ Cf. DORMAN, P. F. The Origin and Early Development of the Book of the Dead. In SCALF, F. (ed.). *Book of the Dead. Becoming God in Ancient Egypt*, pp. 29–40 and COLE, E. Language and Script in the Book of the Dead. In SCALF, F. (ed.). *Book of the Dead. Becoming God in Ancient Egypt*, pp. 41–48.

¹² Cf. JANSEN-WINKELN, K. *Spätmittelägyptische Grammatik der Texte der 3. Zwischenzeit*. ÄAT, Band 34, p. 27.

¹³ To the scribal errors occurring in the inscriptions, see MOSHER Jr. M. Transmission of Funerary Literature: Saite through Ptolemaic Period. In SCALF, F. (ed.). *Book of the Dead. Becoming God in Ancient Egypt*, p. 95

Table 1b. Name and epithets of Anubis inside the coffin trough

Sequence	Hieroglyphic transcription	Occurrence
1		Line 11
2		Line 11
3		Lines 11/12
4		Line 12
5		Lines 12/13
6		Line 13
7		Line 13

Anubis' mythological aspect, as the deity responsible for the mummification of Osiris and his crucial role associated with his participation in the magical protection of a mummified body, may undoubtedly play a role in the predominant occurrence of his name and epithets in the inner inscriptions.¹⁵ In addition, the inherent occurrence of his name in the offering formulae since the Old Kingdom can also be mentioned.¹⁶ The offerings mentioned on both lateral sides of the coffin lid consist of *irp* and *irtt* (left-hand side) and *ht nbt nfrt w'bt ht ndmt bnrt* (right-hand side). The offerings in the coffin trough are mentioned on the left-hand side only, and are expressed by the phrase *ht nbt nfrt w'bt ht nbt ndmt bnrt*. The text inscribed on the right-hand side does not mention any specific forms of offerings. There is no mention in any form of particular commodities belonging among the offerings in the texts inscribed at the bottom of the coffin lid or trough. The offering formula usually includes the name of the deceased person identified with the god Osiris, preceded by the phrase *n k3 n* "for the *k3* of" or *n k3 Wsir* (var. *n k3 n Wsir*) "for the *k3* of Osiris" or a combination thereof. It is interesting to note that this phrase does not occur in the offering formula written at the bottom of the coffin trough. In fact, the phrase *n k3* is a part of the text, however, in a completely different

¹⁵ LUCARELLI, R. Gods and Demons in the Book of the Dead. In LUCARELLI, R., STADLER, M. A. (eds.). *The Oxford Handbook of the Egyptian Book of the Dead*, pp. 426–427.

¹⁶ LAPP, G. *Die Opferformel des Alten Reiches*, passim.

semantic context and not as the dative “for the *k3*”, but the genitive (see lines 29–30 above). Yet the phrase *n k3* is mentioned twice in the offering formula (lines 7 and 13) in the coffin lid.

It is important to state that the offering formula in the inner inscriptions contains the name of the deceased person, who can also be considered the original owner of the coffin. The grammar of the text identifies this person as a male named Mernebi or Merneby.¹⁷ His name can be found in the inscriptions on all sides of the coffin’s interior. The name is always accompanied by epithets referring to the deceased person, such as *m3^c-hrw* and/or *nb-im3h*. Table 2 below shows the distribution of his name inside the coffin, including the variant forms.

Table 2. The name of Mernebi/Merneby in the inner inscriptions

Coffin lid			Coffin trough		
Left	Right	Bottom	Left	Right	Bottom
1/0	1/0	0/3	1/0	2/0	0/3

The text of the offering formula provides us not only with the name of the deceased person. The inner left-hand lateral side of the coffin lid also names one of his relatives, more precisely, his mother. Her name is here preserved without any major damage, and can be transliterated as *Ibk*.¹⁸ The name is introduced by the phrase *mwt.f* “his mother” and the generic title *nbt-pr* “mistress of the house”. Her epithets *m3^ct-hrw* “justified” and *nbt-im3h hr ntr ʿ3* “possessor of veneration before the great god” indicate that she was dead at the time of her son’s burial. Her name is attested from the coffin lid and trough in variant versions (see below). No other personal names related to Mernebi occur in the inner inscriptions, nor his father.

Another type of texts used in the coffin was the *dd-mdw-in* formula. This recitation formula introduces the speeches of the deities mentioned in the inner inscriptions. These recitation texts can be subdivided into two content-based categories:

- a) texts containing the names of deities only,
- b) texts associated with the sons of Horus.


As for the first category, the names of the following divine beings occur in the inscriptions:

- i) *Hry-b3k.f*
- ii) *Ir-rn.f-ds.f*
- iii) *H3kw-m33-it.f*
- iv) *Hr-ndty-it.f*

¹⁷ Not found in RANKE, H. *Die ägyptische Personennamen*.

¹⁸ Not found in RANKE, H. *Die ägyptische Personennamen*.

The only place where the group of these four names appears inside the coffin is in lines 14–16 of the coffin trough. The recitation formula mentions each of them separately, and their names are inscribed in the order mentioned above. Each name ends with the

sign for a god  (Gardiner A40) used for the identification of the divine nature of these beings. These specific divine beings, together with others, are attested in the religious texts and depictions that refer to the funerary ceremonies known as *Stundenwachen* rituals mythologically associated with the magical protection provided for the dead.¹⁹ It cannot be excluded that these names may also refer to the original polychrome decoration on the exterior frontal side of the coffin lid in the form of vignettes that depict particular deities originally painted on the surface and symmetrically arranged in several rows on both sides of the coffin along its main axis.²⁰ Although each recitation formula is restricted to the name of one deity, the comparative inscriptional material and available texts provide evidence that the recitations of these gods partially contain the texts that appear in the speeches of the sons of Horus mentioned on the Bratislava coffin.²¹

¹⁹ JUNKER, H. *Die Stundenwachen in den Osirismyterien nach den Inschriften von Dendera, Edfu and Philae*, passim; PRIES, A. *Die Stundenwachen im Osiriskult*, SSR, Band 2, passim; see also ASSMANN, J. *Death and Salvation in Ancient Egypt*, pp. 260–279; see also SHEIKHOLESAMI, C. M. The Night and Day Hours in Twenty-Fifth Dynasty Sarcophagi from Thebes. In BAREŠ, L., COPPENS, F., SMOLÁRIKOVÁ, K. (eds.). *Egypt in Transition. Social and Religious Development of Egypt in the First Millennium BCE. Proceedings of an International Conference Prague, September 1–4, 2009*, pp. 376–395; TAYLOR, J. H., *Death and the Afterlife in Ancient Egypt*, p. 236.



²⁰ See MAGDOLEN, D. The Ancient Egyptian Coffin in the Slovak National Museum: The Distribution of Registers and Inscriptions on the External Surface. In *AAS*, 2014, Volume 23, Number 1, pp. 140–153; MAGDOLEN, D. The Ancient Egyptian Coffin in the Slovak National Museum: The Fragments Nos. 1, 2 and 3 of the Exterior Surface of the Lid. In *AAS*, 2017, Volume 26, Number 2, pp. 233–260, 386–396; MAGDOLEN, D. The Ancient Egyptian Coffin in the Slovak National Museum: The Fragments Nos. 4, 5 and 6 of the Exterior Surface of the Lid. In *AAS*, 2016, Volume 25, Number 2, pp. 145–162.




²¹ For Khery-baqef, see CGAE 41051 (GAUTHIER, H. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41042–41072. Cercueils anthropoïdes des prêtres de Montou*, Tome 2, p. 180), CGAE 4105 (GAUTHIER, H. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41042–41072. Cercueils anthropoïdes des prêtres de Montou*, Tome 2, p. 203); for Ir-renef-djeseq, see 41013 (MORET, A. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41001–41041. Sarcophages de l'époque bubastite à l'époque saïte*, Tome 1, p. 156), 41017 (MORET, A. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41001–41041. Sarcophages de l'époque bubastite à l'époque saïte*, Tome 2, p. 182); for Haku-maa-itef, see CGAE 41046 (GAUTHIER, H. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41042–41072. Cercueils anthropoïdes des prêtres de Montou*, Tome 1, p. 89), CGAE 41056 (GAUTHIER, H. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41042–41072. Cercueils anthropoïdes des prêtres de Montou*, Tome 2, p. 275), CGAE 41064 (GAUTHIER, H. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41042–41072. Cercueils anthropoïdes des prêtres de Montou*, Tome 2, p. 416), CGAE 41071

In fact, the recitations of these gods belong to the category of protective religious texts known as canopic spells, in which the mentioned deities act as the guardians endowed by magical powers and abilities to protect Osiris (i.e. the deceased person) and guarantee victory over his enemies.²²

The second category of the recitation texts contains the speeches of the following sons of Horus:

- i) *Imsti*
- ii) *Dw3-mwt.f*
- iii) *Kbh-snw.f*




The name of the fourth son of Horus, i.e. Hapi, does not occur anywhere in the inner inscriptions. These texts cover the largest part of the inner inscriptions, 16 lines in the coffin lid and 21 lines in the coffin trough. As for the former, they start at line 14 and in the latter case at line 16. The speeches of the sons of Horus, starting with that of Amseti in line 14 in the coffin lid, are preceded by a pair of signs,  and , written one

above the other in the form   . The grammatical context in this line indicates that they should be interpreted as the plural *r(3)w* “spells” of the noun *r3*, referring to the sons of

(GAUTHIER, H. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41042–41072. Cercueils anthropoïdes des prêtres de Montou. Tome 2, p. 521*), CGAE 41004 (MORET, A. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41001–41041. Sarcophages de l’époque bubastite à l’époque saïte. Tome 1, p. 81*), 41006 (MORET, A. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41001–41041. Sarcophages de l’époque bubastite à l’époque saïte. Tome 1, p. 98*), CGAE 41011 (MORET, A. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41001–41041. Sarcophages de l’époque bubastite à l’époque saïte. Tome 1, p. 144*), CGAE 41013 (MORET, A. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41001–41041. Sarcophages de l’époque bubastite à l’époque saïte. Tome 1, p. 156*), CGAE 41014 (MORET, A. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41001–41041. Sarcophages de l’époque bubastite à l’époque saïte. Tome 2, p. 165*), CGAE 41037 (MORET, A. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41001–41041. Sarcophages de l’époque bubastite à l’époque saïte. Tome 1, p. 305*); for Harendotes, see CGAE 41062 (GAUTHIER, H. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41042–41072. Cercueils anthropoïdes des prêtres de Montou. Tome 2, p. 390*), CGAE 41068 (GAUTHIER, H. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41042–41072. Cercueils anthropoïdes des prêtres de Montou. Tome 2, p. 477*); CGAE 41013 (MORET, A. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41001–41041. Sarcophages de l’époque bubastite à l’époque saïte. Tome 2, p. 156*), CGAE 41014 (MORET, A. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41001–41041. Sarcophages de l’époque bubastite à l’époque saïte. Tome 2, p. 163*), CGAE 41017 (MORET, A. M. *Catalogue Général des Antiquités Égyptiennes du Musée du Caire. CGAÉ, Nos. 41001–41041. Sarcophages de l’époque bubastite à l’époque saïte. Tome 2, p. 184*).

²² Cf. ELIAS, J. P. *Coffin Inscription in Egypt after the New Kingdom: A Study of Text Production and Use in Elite Mortuary Preparation*, pp. 569, 571, 574, 575, 579.

Horus, rather than anything else. Similarly, in line 26 that word precedes the personal independent pronoun *ink* referring to the speech of Qebehsenuf in the following line 27. This pair of signs can also be found in the inner inscriptions of the coffin trough in lines 25 and 32. However, while the grammatical context in line 32 would correspond to line 26 of the coffin lid, the situation is quite different in the case of line 25. Here the *r*-sign is preceded by the epithet *nb-im3h* referring to the name of Merneby, and the three strokes below the *r*-sign are immediately followed by two divine epithets *ntr* ʕ and *hr(y) ntrw*. It seems that the noun in plural “spells” was inserted between the epithets “possessor of veneration” and “great god and leader of the gods”. Yet since grammatically the translation would make no sense, such an interpretation is improbable. Therefore, another explanation must be considered in this case, namely that the *r*-sign is a part

of the preposition *hr* following the noun  *im3h*, with the sign  below it, and it is grammatically joined with the phrase *ntr* ʕ written after the mentioned preposition in the form and meaning *nb-im3h hr ntr* ʕ “possessor of veneration before the great god”.²³ In that case, the three strokes below the *r*-sign are to be interpreted as a false plural (see above), similarly as in line 21 of the coffin trough or line 16 of the coffin lid, where they occur below the personal suffix pronoun .

The sequence of speeches in both parts of the coffin is the same (see also the comparative transcription below). The speech of Amseti is followed by the recitation of Duamutef. The speech of Qebehsenuf is arranged at the end of the corpus of inner inscriptions. As for the content, as well as the textual classification of these recitations, it can be said that they represent a combination of the short extracts from the religious texts known as the canopic spells²⁴ and the *Book of the Dead*, more precisely chapter 151 of the BD.²⁵ As for the canopic spells, we can recognize two types of spells in the inner inscriptions from the Bratislava coffin:

- a) canopic spell CUoo²⁶ consisting of the proclamations of sons of Horus in which they guarantee protection for the deceased person (Amseti in lines 14–16, Duamutef in lines 17–19, and Qebehsenuf in lines 26–29 of the coffin lid, and Amseti in lines 20–21, Duamutef in lines 26–28, and Qebehsenuf in lines 33–36 of the coffin trough)

²³ Cf. ROCHELEAU, C. M., TAYLOR, J. H. *Redating the Coffins of the North Carolina Museum of Art*. In *JEA*, 2017, Volume 103, Number 2, pp. 210–211.

²⁴ ELIAS, J. P. *Coffin Inscription in Egypt after the New Kingdom: A Study of Text Production and Use in Elite Mortuary Preparation*, pp. 553–629.


²⁵ LÜSCHER, B. *Untersuchungen zu Totenbuch. Spruch 151*. SAT, Band 2.



²⁶ ELIAS, J. P. *Coffin Inscription in Egypt after the New Kingdom: A Study of Text Production and Use in Elite Mortuary Preparation*, p. 583.

b) canopic spell CU 7a²⁷ mentioning the god Thoth overthrowing enemies (Amseti in line 16 and Duamutef in line 21 of the coffin lid, and Amseti in lines 22–23 and Duamutef in line 29 of the coffin trough).

It is well-known that chapter 151 of the *Book of the Dead* is subdivided into several parts (151a–151n). The last four parts consist of speeches of the sons of Horus, Qebhsenuf (151k), Hapi (151l), Duamutef (151m) and Amseti (151n), respectively.²⁸ As stated above, the speech of Hapi (151l) does not appear in the corpus of the inner inscriptions. The short textual passages of the three sons of Horus in variant forms are included in the inner inscriptions. Apart from the protective context mentioned above, these refer to the house of Osiris (i.e. the tomb) and command of the god Ptah.²⁹ Inside the coffin lid, they can be found in lines 20 and 29. In the coffin trough, they appear in lines 21–22, 28 and 36.

In terms of the contents of the inscriptions preserved inside the coffin, it cannot be excluded that the *dd-mdw-in* formulae and religious texts, the extracts of which refer to the *Book of the Dead*, were used by the ancient compilers following the principle *pars pro toto*,³⁰ i.e. something that was not unknown to ancient Egyptians.

The recitations of the sons of Horus do not only contain protective spells. Together with the offering formulae, they are also an important source of genealogy information. Along with the name of the deceased person, the name of his mother also appears at the bottom of the coffin lid and trough. Similarly, as in the case of her son, the inner inscriptions contain her name written in variant forms. In both cases, the name is preceded by the phrase *mwt.f* and the title *nbt-pr*, and followed by the epithet *m3ʿt hrw* and *nbt-im3h*. The variant inside the coffin lid (lines 25 and 26), being a part of the speech of the god Qebhsenuf, is damaged. The last two signs of the name written at the end of line 25 are partially superimposed by modern gypsum. The visible shapes of the preserved ink indicate that both may be interpreted as uniliteral signs, the upper one  (Gardiner N29)

and the lower  (Gardiner D21). The beginning of line 26 contains the sign  (Gardiner B1), belonging to the name as its determinative. If the interpretation of the partially recognizable signs is correct, the name could be transliterated in the form *Tbkr*.³¹ Another variant of the female name occupying line 19 in the coffin trough is also dam-

²⁷ Ibid., p. 584.

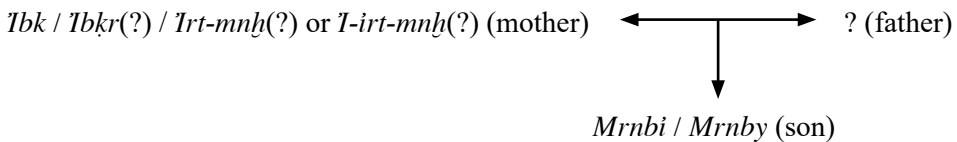
²⁸ ALLEN, T. G. *The Book of the Dead or Going forth by Day*. SAOC, No. 37, p. 150; LÜSCHER, B. *Untersuchungen zu Totenbuch. Spruch 151*. SAT, Band 2, pp. 131–284.

²⁹ LÜSCHER, B. *Untersuchungen zu Totenbuch. Spruch 151*. SAT, Band 2, pp. 222, 232–235, 278, 283.

³⁰ LENZO, G. The Book of the Dead in the Third Intermediate Period. In LUCARELLI, R., STADLER, M. A. (eds.). *The Oxford Handbook of the Egyptian Book of the Dead*, pp. 76, 88, 95, 103; SÓSA, M. Á. The Field of Offerings or Field of Reeds. In LUCARELLI, R., STADLER, M. A. (eds.). *The Oxford Handbook of the Egyptian Book of the Dead*, p. 378; see also NIWIŃSKI, A. *Studies on the Illustrated Theban Funerary Papyri of the 11th and 10th Centuries B. C.* OBO, Volume 86, pp. 17–22, 24, 38, 44, 121. 185.

³¹ Not found in RANKE, H. *Die ägyptische Personennamen*.

aged (the sign $\textcircled{\ominus}$ is probably missing on the surface), however, the remaining signs are quite well preserved and readable. The name in the inscription belongs to the speech of the god Amseti. The transliteration of this name could be *Irt-mnh* or *I-irt-mnh*.³² It seems that the names of the deceased and his mother are not Egyptian. The beginning of each is similar to the beginnings of some of the Nubian names compiled by Zibelius-Chen.³³ Future research should shed more light on the ethnic origins of both individuals. The name of the deceased’s mother and the absence of his father enables us to sketch at least the basic, though incomplete, genealogy provided by the preserved written evidence as follows:



One of the major results of our research focused on the Bratislava coffin concerns the remarkable discovery of the title of the coffin’s owner. This is particularly interesting, since according to the previously published research in the 1980s as regards the title of the deceased person, it was stated that “Leider wird der Name von keinerlei Titeln begleitet, welche die Stellung des Verstorbenen präzisiert könnten.”³⁴ However, modern research using non-invasive methods in combination with a detailed analysis focused on the corpus of the preserved inner inscriptions has led to a quite different conclusion.³⁵ Now we know that, according to the inner inscriptions, the owner of the coffin held the title “true king’s acquaintance (and) his beloved.” The hieroglyphic version of this title in the form presented in Fig. 1 occupies lines 16 and 17 of the coffin trough, where it was included in the speech of the god Amseti addressed to Merneby as Osiris. This is the only place inside the coffin where this title was originally inscribed.

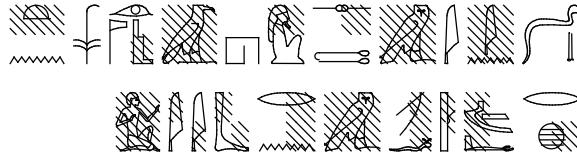
³² Not found in RANKE, H. *Die ägyptische Personennamen*.

³³ ZIBELIUS-CHEN, K. »Nubisches« *Sprachmaterial in hieroglyphischen und hieratischen Texten*, pp. 13–18, 136–143. I thank Prof. Karl Jansen-Winkeln for this reference.

³⁴ VERNER, M. *CAA*, p. 13.

³⁵ MAGDOLEN D. The Identification of the Title of Merneby on the Ancient Egyptian Coffin from Bratislava. In *GM*, 2021, Heft 263, pp. 97–107.

Fig. 1: The hieroglyphic transcription of lines 16 and 17 with the beginning of the speech of Amseti, including the title followed by the name of Merneby.



It is generally known that this title can appear in written records in various orthographic variants, and in three frequent versions: short, middle and long:

i) *rh-nswt* “the king’s acquaintance”³⁶

ii) *rh-nswt m3^c* “the true king’s acquaintance”³⁷

iii) *rh-nswt m3^c mr.f* or *rh-nswt m3^c mry.f* “the true king’s acquaintance whom he loves” or “the true king’s acquaintance (and) his beloved.”³⁸

The evidence coming from Bratislava reliably shows that the long version of this title occurs inside the coffin trough. Besides the men, the holders of this title could have been women, for example, Mutirdis,³⁹ Tanyi,⁴⁰ and others.

As far as I know, a man named Merneby is inscriptionally attested only on the inner inscriptions of the Bratislava coffin likewise his mother.⁴¹ Thus, the inner inscriptions and the coffin itself thus far represent the only source of information on the existence and social status of this historical person. However, it would be premature to draw any

³⁶ JANSEN-WINKELN, K. *Inschriften der Spätzeit*, Teil III: Die 25. Dynastie, pp. 38, 290, 324, 327, 328, 329, 422, 457, 464, 466, 479, 480, 484, 491, 497, 500, 543, 546; JANSEN-WINKELN, K. *Inschriften der Spätzeit*, Teil IV: Die 26. Dynastie, Band 2 (Gottesgemahlinnen/26. Dynastie, insgesamt), pp. 633, 634, 644, 646, 648, 649, 673, 683, 688, 702, 704, 707, 716, 739, 749, 755, 756, 779, 793, 809, 826, 901, 902.

³⁷ JANSEN-WINKELN, K. *Inschriften der Spätzeit*, Teil III: Die 25. Dynastie, pp. 286, 357, 409, 410, 455, 482, 483, 493, 498; JANSEN-WINKELN, K. *Inschriften der Spätzeit*, Teil IV: Die 26. Dynastie, Band 2 (Gottesgemahlinnen/26. Dynastie, insgesamt), pp. 643, 653.

³⁸ JANSEN-WINKELN, K. *Inschriften der Spätzeit*, Teil III: Die 25. Dynastie., pp. 207, 249, 283, 288, 290, 291, 325, 326, 328, 329, 347, 358, 365, 388, 448, 452, 476, 481, 496, 498, 499, 500, 504, 513, 524, 541; JANSEN-WINKELN, K. *Inschriften der Spätzeit*, Teil IV: Die 26. Dynastie, Band 2 (Gottesgemahlinnen/26. Dynastie, insgesamt), pp. 636, 637, 640, 648, 649, 650, 651, 653, 660, 661, 663, 664, 665, 667, 668, 669, 671, 672, 673, 674, 676, 678, 679, 680, 682, 683, 687, 688, 695, 699, 702, 703, 705, 706, 741, 887.

³⁹ ASSMANN, J. *Grabung im Asasif 1963 – 1970*. Band VI (Das Grab der Mutirdis), pp. 16–17, 22, 49, 95, 97, 98–99.

⁴⁰ LEAHY, A. A Seventh Century Lady (Cairo CG 20564 and Vienna 192). In *GM*, 1989, Heft 108, pp. 45–54.

⁴¹ For example, the personal names were not found in PORTER, B., MOSS, R. L. B. *Topographical Bibliography of Ancient Egyptian Hieroglyphic Texts, Reliefs, and Paintings*. Volumes I–VIII.

relevant conclusions. The inscriptions from the exterior sides of the coffin must be analysed and included in the ultimate discussion in the context of available comparative material and an evaluation thereof.

One of the leading experts and author of numerous studies focused on ancient Egyptian coffins, John Taylor, discusses in one of his articles the decoration programmes of some twenty-fifth dynasty coffins.⁴² Accordingly, he presents several categories of coffins based on their decorative styles and clustered according to their decorative compositions. Although he strives to recognize two main groups, such as the “higher elite” and “lower elite”, several variant subcategories are also mentioned. As for the coffin interior of the former, he says that “The inner coffin in the higher elite assemblages is almost always decorated internally, frequently with lengthy texts (mainly from the *Book of the Dead*) and also with images such as pairs of goddesses, which again denote complementary elements of the cosmos.”⁴³ According to Taylor, the texts of the lower elite coffins “... generally play a subordinate role, being fewer in number than on the higher elite coffins, while their content is mainly banal and repetitive, consisting predominantly of the *hṭp-di-nswt* and *ḏd-mdw-in* formulae. Passages from the *Book of the Dead* are occasionally included...”, adding “On coffins where *Book of the Dead* spells are included they are frequently incomplete and/or corruptly written.”⁴⁴ It seems that on the basis of such characteristics, the inner inscriptions would suggest the association of the Bratislava coffin with those belonging to the lower elite group rather than the higher one. However, it is interesting to note that the coffin of Kheriru (Cairo JE 94510) is included on Taylor’s list of the higher elite.⁴⁵ It should be emphasized that the decoration programme of the Bratislava coffin used on the exterior frontal side of the coffin lid⁴⁶ is almost identical to that of the inner coffin of Kheriru.⁴⁷ Moreover, the inner inscriptions of the coffin lid of Kheriru consist only of the *hṭp-di-nswt* formulae,⁴⁸ while the texts

⁴² TAYLOR, J. H. Evidence for Social Pattering in Theban Coffins of Dynasty 25. In TAYLOR, J. H., VAN-DENBEUSCH, M. (eds.). *Ancient Egyptian Coffins. Craft Traditions and Functionality*, pp. 349–386.

⁴³ *Ibid.*, p. 356.

⁴⁴ *Ibid.*, p. 362.

⁴⁵ *Ibid.*, p. 361. To the coffin of Kheriru and its archaeological context, see BIETAK, M. *Theben-West (Luqsor). Vorbericht über die ersten vier Grabungskampagnen (1969–1971)*.

⁴⁶ MAGDOLEN, D. The Ancient Egyptian Coffin in the Slovak National Museum: The Distribution of Registers and Inscriptions on the External Surface. In *AAS*, 2014, Volume 23, Number 1, pp. 140–153; MAGDOLEN, D. The Ancient Egyptian Coffin in the Slovak National Museum: The Fragments Nos. 1, 2 and 3 of the Exterior Surface of the Lid. In *AAS*, 2017, Volume 26, Number 2, pp. 233–260, 386–396; MAGDOLEN, D. The Ancient Egyptian Coffin in the Slovak National Museum: The Fragments Nos. 4, 5 and 6 of the Exterior Surface of the Lid. In *AAS*, 2016, Volume 25, Number 2, pp. 145–162.

⁴⁷ BIETAK, M. *Theben-West (Luqsor). Vorbericht über die ersten vier Grabungskampagnen (1969–1971)*, Taf. XX (the second picture from the left side).

⁴⁸ *Ibid.*, Taf. XX (the third picture from the left side).

inside the Bratislava coffin also include, in addition to the offering formulae, extracts from the *Book of the Dead*.

Although the inner inscriptions may be discussed from different viewpoints (palaeography, handwriting, linguistics, prosopography, typology, chronology, social and historical aspects, religion, etc.), they always formed a part of the whole and cannot be evaluated separately without a wider (and comparative) context; but they must be interpreted in close association with other parts of the coffin.

The palaeographic tables provide us with pictures of the preserved signs in the inscriptions (only signs in a better state of preservation and without major damage were included in the tables). When comparing the same hieroglyphic signs found in the inner inscriptions of the coffin lid and the trough, it can be stated that in principle there are no significant differences. In fact, the same palaeographic characteristics and peculiarities and/or variations in the shape, proportion and size of one and the same sign can be observed in the inscriptions in both parts of the coffin. Formal analysis of the handwriting of the written text comparing similar and different features of the script and the textual composition occupying the coffin interior enables us to formulate the conclusion that it is highly likely that the inner inscriptions were the work of one scribe. On the other hand, the preliminary results of our research focused on the coffin's dorsal exterior side indicate substantial differences between both inscriptional corpora of the coffin. The existing differences in palaeography, orthography, personal names and titles show that the inner inscriptions must be interpreted together with those preserved on the exterior sides of the coffin, including the remains of the iconographic design programme preserved on the frontal side of the lid. Such an approach will produce a more complex and comprehensive picture of the coffin, as well as its importance and meaning as a primary source of ancient Egypt material culture, religion and spirituality.

4. GLOSSARY

<i>i</i>		
<i>imʒh</i>	veneration	L/LHS; L/RHS; L/L14; L/L24; L/L26; T/L18; T/L19; T/L25; T/L32
<i>imy</i>	who, which is in	T/L11
<i>imntt</i>	western	L/L2; L/L11
<i>in</i>	by	L/L14; L/L17; L/L21; T/L14; T/L15; T/L16; T/L23; T/L28; T/L30
<i>ink</i>	I	L/L15; L/L18; L/L26-27; L/L28; T/L20; T/L26; T/L27; T/L33; T/L34
<i>iry</i>	relating to	L/LHS; L/L14; L/L26; T/LHS; T/RHS; T/L25; T/L32
<i>irp</i>	wine	L/LHS
<i>irtt</i>	milk	L/LHS
<i>ɛ</i>		
<i>ɛnh</i>	to live; life	L; T
<i>ɛʒ</i>	great	L/LHS; L/RHS; L/L2; L/L7; L/L8; L/L9; L/L24; T/LHS; T/RHS; T/L2-3; T/L7; T/L8; T/L9; T/L10; T/L18; T/L25
<i>w</i>		
<i>w^ɕ</i>	unique	T/L10
<i>w^ɕb</i>	clean; pure	L/RHS; T/LHS
<i>wnn</i>	to be; to exist	L/L16; L/L19; L/L28; T/L21; T/L27; T/L35
<i>wt</i>	place of embalming	T/L11
<i>wḏ(t)</i>	to command; command	L/L20; L/L29; T/L22; T/L28-29; T/L36
<i>b</i>		
<i>bnr</i>	pleasant; sweet	L/RHS; T/LHS
<i>p</i>		
<i>pr</i>	house	L/LHS; L/L25; L/L29; T/L19; T/L22; T/L28

4. Glossary

<i>pt</i>	sky	L/LHS; L/RHS; L/L9; L/L24; T/LHS; T/L7; T/L8; T/L11; T/L18; T/L25
<i>f</i> <i>f</i>	he; his	L/LHS; L/RHS; L/L10; L/L25; T/LHS; T/L12; T/L7; T/L19
<i>m</i> <i>m</i> <i>mʒc</i>	as true	L/L16; L/L19; L/L28; T/L21; T/L27; T/L35 L/LHS; L/RHS; L/L14; L/L18; L/L23; T/L17; T/L24; T/L32
<i>mʒct</i> <i>mwt</i> <i>mr</i>	true mother to love	L/LHS; T/L19 L/LHS; L/L25; T/L18 L/L15; L/L19; L/L28; T/L17; T/L21; T/L27; T/L35
<i>mdw</i>	speech; word	L/L14; L/L17; L/L21; T/L14; T/L15; T/L16; T/L23; T/L30
<i>n</i> <i>n</i>	to; for; of	L/LHS; L/RHS; L/L1; L/L7; L/L13; T/LHS; T/RHS; T/L1; T/L30
<i>nb</i>	every; all	L/RHS; L/L16; L/L19; L/L21; L/L29; T/LHS; T/L21; T/L28; T/L36
<i>nb</i>	lord	L/LHS; L/RHS; L/L2; L/L6; L/L8; L/L9; L/L10; L/L14; L/L24/T/LHS; T/RHS; T/L3; T/L6; T/L7; T/L8; T/L9; T/L10; T/L12; T/L13; T/L17; T/L18; T/L25; T/L32
<i>nbt</i> <i>nfr</i> <i>nḥḥ</i> <i>nswt</i>	mistress beautiful; good everlastingness king	L/LHS; L/L25; T/L19 L/RHS; T/LHS L/L7; T/L7 L/LHS; L/RHS; L/L1; T/LHS; T/RHS; T/L1; T/L16
<i>nt</i> <i>ntr</i>	of god	L/L20 L/LHS; L/RHS; L/L2; L/L4; L/L7; L/L8, L/L9; L/L24; T/LHS; T/RHS; T/L2; T/L4; T/L6-7; T/L9; T/L10; T/L18; T/L25; T/L26
<i>ndm</i>	sweet; pleasant	L/RHS; T/LHS
<i>r</i> <i>rʒ</i> <i>rc</i> <i>rḥ</i>	spell day to know	L/L24; L/L26; T/L25; T/L32 L/L16; L/L19; L/L29; T/L21; T/L28; T/L36 T/L17

<i>h</i>		
<i>h3</i>	oh	L/L15; L/L17; L/L22-23; T/L16; T/L23; T/L31
<i>h</i>		
<i>hry</i>	who, which is upon; leader	L/LHS; L/RHS; L/L9; L/L24; T/LHS; T/L8-9; T/L18; T/L25
<i>hr(y)-ib</i>	who dwells in	L/L5; T/L5
<i>hk3</i>	ruler	L/L7; T/L7
<i>hṫp</i>	offering; peace	L/LHS; L/RHS; L/L1; T/LHS; T/RHS; T/L1; T/L13
<i>ḥ</i>		
<i>ḥnty</i>	foremost	L/L2
<i>ḥfty</i>	enemy	L/L21; T/L29
<i>ḥr</i>	with; near; by	L/LHS; L/RHS
<i>ḥrw</i>	voice	L/LHS; L/RHS; L/L14; L/L18; L/L24; T/L17; T/L19; T/L24; T/L32
<i>ḥt</i>	thing	L/RHS; T/LHS
<i>s</i>		
<i>s3</i>	protection	L/L16; L/L19; T/L21; T/L28; T/L35
<i>s3</i>	son	L/L15; L/L18; L/L28; L/L29; T/L20; T/L34
<i>smyt</i>	desert; necropolis	L/L2
<i>srwḏ</i>	to restore; to fulfil	L/L20; L/L29; T/L21-22; T/L28; T/L36
<i>shr</i>	to overthrow	L/L16; L/L21; T/L22-23; T/L29
<i>š</i>		
<i>štyt</i>	sanctuary	L/L5-6; T/L5
<i>k</i>		
<i>krrt</i>	cavern	L/L12
<i>k</i>		
<i>k</i>	you; your	L/L15; L/L16; L/L19; L/L28; L/L29; T/L20; T/L21; T/L27; T/L28; T/L34; T/L35; T/L36
<i>k3</i>	soul; spirit	L/L7; L/L13; T/LHS; T/RHS; T/L30
<i>t</i>		
<i>t3</i>	land	L/L6; L/L10; T/L6; T/L12
<i>tp(y)</i>	being upon	L/L10; T/L12

4. Glossary

<i>d</i>		
<i>di</i>	to give	L/LHS; L/RHS; L/L1; T/LHS; T/RHS; T/L1
<i>d</i>		
<i>dw</i>	mountain	L/L10; T/L12
<i>dsr</i>	sacred	L/L10-11; T/L12
<i>dt</i>	eternity	L/L7; T/L7
<i>dd</i>	to speak	L/L14; L/L17; L/L21; T/L13-14; T/L14; T/L15;T/16; T/L23; T/L30

5. INDEX

5.1. Personal Names

<i>Ibkr</i>	Ibeqer	L/L25-26
<i>Ibk</i>	Ibek	L/LHS
<i>Irt-mnh</i>	Iret-menekh	T/L19
<i>Mrnbi</i>	Mernebi	L/LHS; L/RHS; T/LHS; T/RHS
<i>Mrnby</i>	Merneby	L/L13-14; L/L17-18; L/L23; T/L17; T/L24; T/L31-32

Titles

<i>nbt-pr</i>	lady of the house	L/LHS; L/L25; T/L19
<i>rh-nswt</i>	the king's acquaintance	T/L16-17

Epithets

<i>m3^c</i>	true	T/L17
<i>m3^c-hrw</i>	true of voice	L/LHS; L/RHS; L/L14; L/L17; L/L23-24; T/LHS; T/RHS; T/L17; T/L24; T/L32
<i>m3^ct-hrw</i>	true of voice	L/LHS; L/L26; T/L19
<i>mr(y).f</i>	his beloved	T/L17
<i>nb-im3h</i>	possessor of veneration	L/LHS; L/RHS; L/L14; L/L24; T/LHS; T/RHS; T/L17-18; T/L25; T/L32
<i>nbt-im3h</i>	possessor of veneration	L/LHS; L/L26; T/L19

5.2. Divine Names

<i>Imsti</i>	Amseti	L/L14-15; T/L16; T/L20
<i>Inpw</i>	Anup/Anubis	L/L10; L/L11; L/L11-12; L/L12; T/L11; T/L12; T/L13
<i>Inpw-Wpw3wt</i>	Anup-Upuaut	L/L12-13; T/L12-13
<i>Ir-rn.f-ds.f</i>	Ir-renef-djesef	T/L14
<i>Itm</i>	Atum	L/L6; T/L5-6
<i>Wsir</i>	Usir/Osiris	L/LHS; L/RHS; L/L1-2; L/L6; L/L8; L/L9; L/L13; L/L15; L/L17; L/L23; T/LHS; T/RHS; T/L1; T/L6; T/L9; T/10; T/L16; T/L24; T/L31
<i>Wn-nfr</i>	Wennefer/Onnophris	L/L7; L/L9; T/LHS; T/L6
<i>Wpw3wt</i>	Upuaut	L/L13; T/L12-13
<i>Pth</i>	Ptah	L/L20; T/L22
<i>Pth-Skr-Wsir</i>	Ptah-Sokar-Usir	L/L4-5; T/L4-5
<i>R^c-Hr-3hty</i>	Ra-Horakhty	T/L7-8
<i>H3kw-m33-it.f</i>	Haku-maa-itef	T/L15
<i>Hr</i>	Hor/Horus	L/L15; L/L19; L/L28; T/L21; T/L27; T/L34
<i>Hr-nd-it.f</i>	Hor-nedjotef/Harendotes	T/L15-16
<i>Hnty-Imntyw</i>	Khentiaementiu	L/RHS; L/L2; T/RHS; T/L2
<i>Hry-b3k.f</i>	Khery-bakef	T/L14
<i>Qbh-snw.f</i>	Qebef-senuef	L/L22; L/L27; T/L30-31; T/L33-34
<i>Gb</i>	Geb	L/L2-3; T/RHS; T/L3
<i>Dw3-mwt.f</i>	Dua-mutef	L/L17; L/L18; T/L23; T/L26
<i>Dhwty</i>	Thoth	L/L16; L/L21; T/L22; T/L29

Epithets

<i>imy-wt</i>	who is in the place of embalming	L/L11
<i>w^c</i>	unique	T/L10
<i>nb 3bdw</i>	lord of Abedju	L/RHS; L/L2; L/L10; T/RHS; T/L3; T/L10
<i>nb pt</i>	lord of the sky	L/LHS; L/RHS; L/L9; L/L24; T/LHS; T/L7; T/L8; T/10-11; T/L18; T/L25
<i>nb htp</i>	lord of peace	T/L13
<i>nb htpw</i>	lord of offerings	T/L13
<i>nb štyt</i>	lord of Shetyt-sanctuary	L/L12; T/L13
<i>nb krrwt</i>	lord of caverns	L/L12
<i>nb Ddw</i>	lord of Busiris	L/LHS; L/L8; T/L9
<i>nb t3 dsr</i>	lord of the sacred land	L/10-11; T/L12
<i>nb t3(wy)</i>	lord of the two lands	
<i>Iwnw</i>	and Heliopolis	L/L6; T/L6
<i>ntr 3</i>	great god	L/LHS; L/RHS; L/L2; L/L7; L/L8; L/L9; L/L24; T/LHS; T/RHS; T/L2-3; T/L6-7; T/L8; T/L9; T/L10; T/L18; T/L25
<i>rp^t</i>	hereditary prince	L/L4; T/RHS; T/L3-4
<i>hry-ib štyt</i>	who dwells in the sanctuary	L/L5-6; T/L5
<i>hry-ntrw</i>	leader of the gods	L/LHS; L/RHS; L/L9; L/L24-25; T/LHS; T/L8-9; T/L18; T/L25-26
<i>hk3 dt</i>	ruler of eternity	
<i>nhh</i>	and everlastingness	L/L7; T/L7
<i>hnty-imntt</i>	foremost of the west	L/L11
<i>hnty sh-ntr</i>	foremost of the divine booth	T/L11
<i>tp(y) dw.f</i>	who is upon his mountain	L /L10; T/L12

5.3. Toponyms

<i>3bdw</i>	Abedju/Abydos	L/RHS; L/L2; L/L10; T/RHS; T/L3; T/L10
<i>Twnw</i>	Iunu/Heliopolis	L/L6; T/L6
<i>Ddw</i>	Djedu/Busiris	L/LHS; L/L8; T/L9

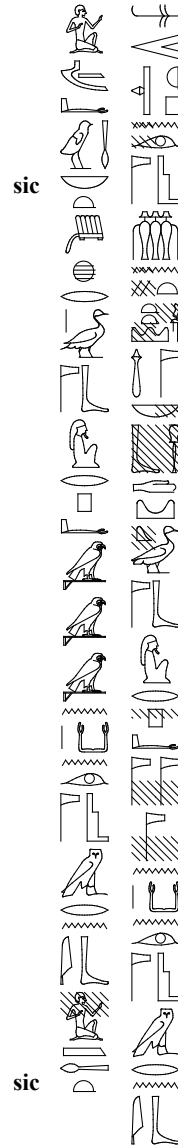
6. PLATES

6.1.2. The Right-Hand Lateral Side

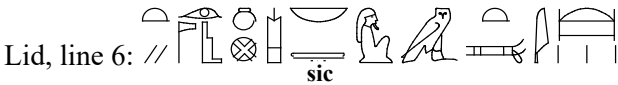
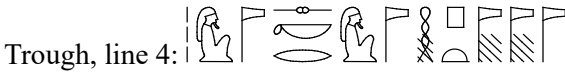
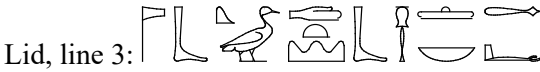
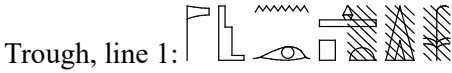
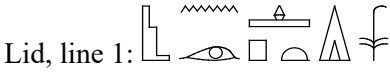
Lid

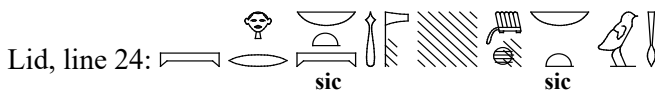
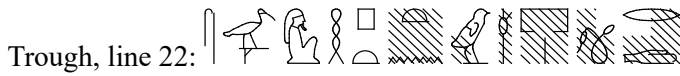
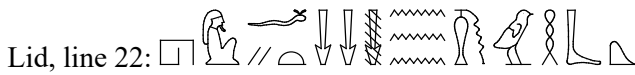
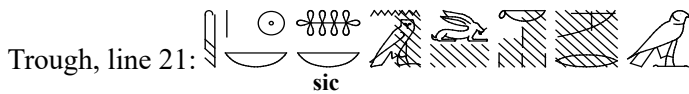
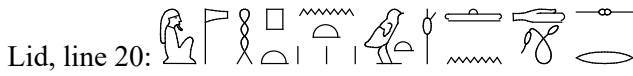


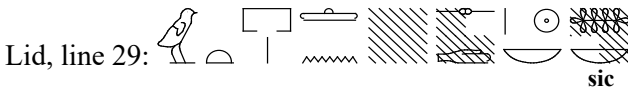
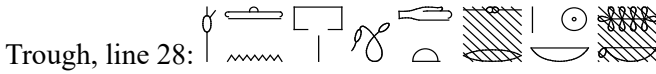
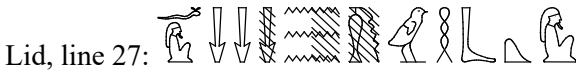
Trough



6.1.3. The Bottom of the Coffin Lid and Trough







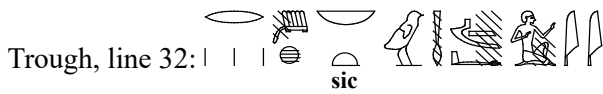
Lid line 30: –



Lid, line 31: –



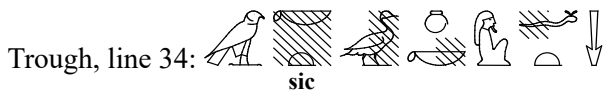
Lid, line 32: –



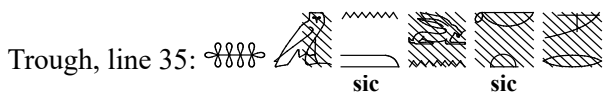
Lid, line 33: –



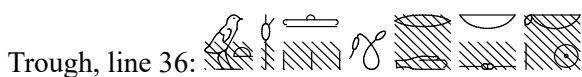
Lid, line 34: –



Lid, line 35: –



Lid, line 36: –



6.2. Coloured Documentation

Plates 1a–1b. Interior of the Coffin



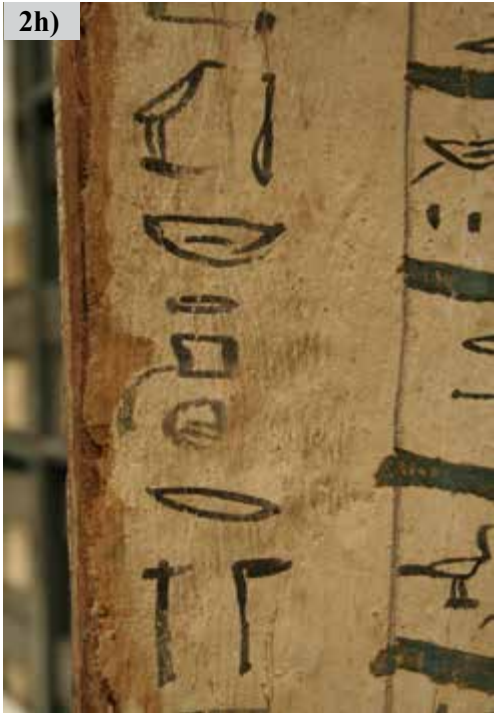
1a) The coffin lid.



1b) The coffin trough.

Plates 2a–2n. Hieroglyphic Inscriptions on the Left-Hand Lateral Side of the Lid.





2i)



2j)



2k)



2l)





Plates 3a–3l. Hieroglyphic Inscriptions on the Right-Hand Lateral Side of the Lid.



3e)



3f)



3g)

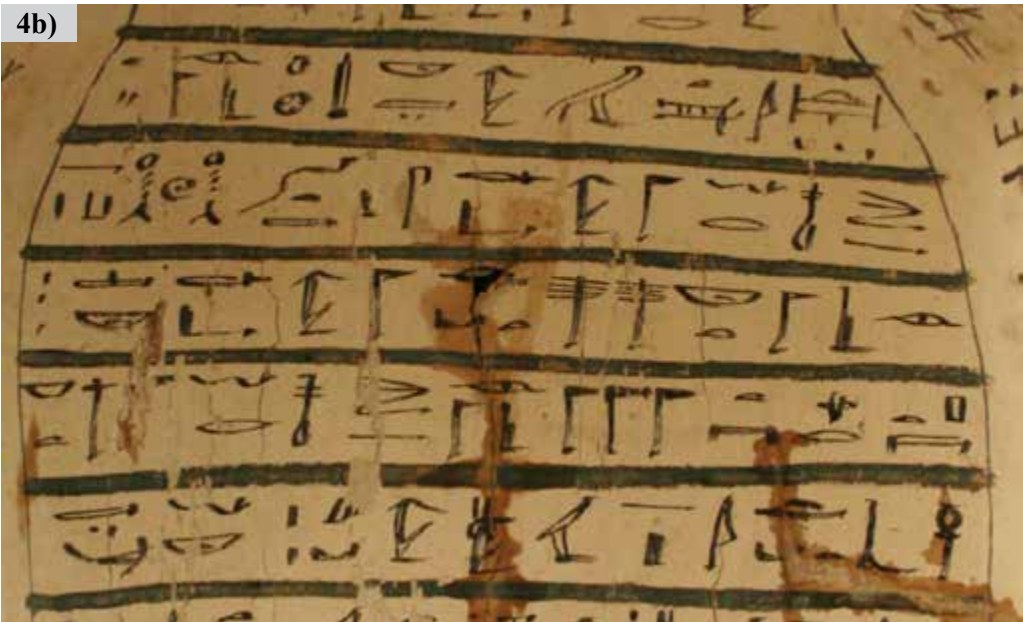
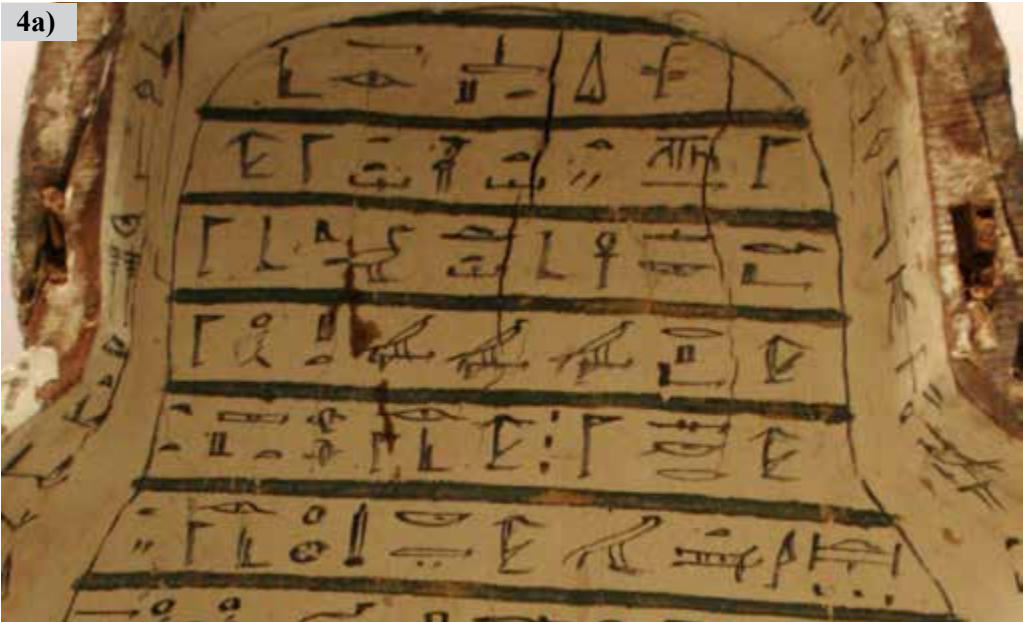


3h)

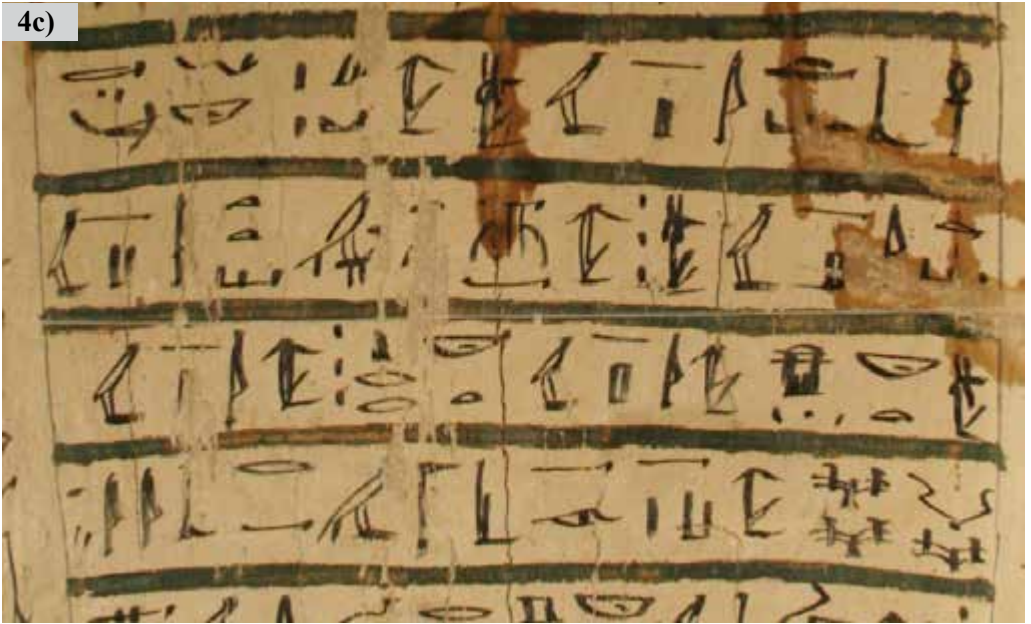




Plates 4a–4h. Hieroglyphic Inscriptions on the Bottom of the Lid.



4c)



4d)





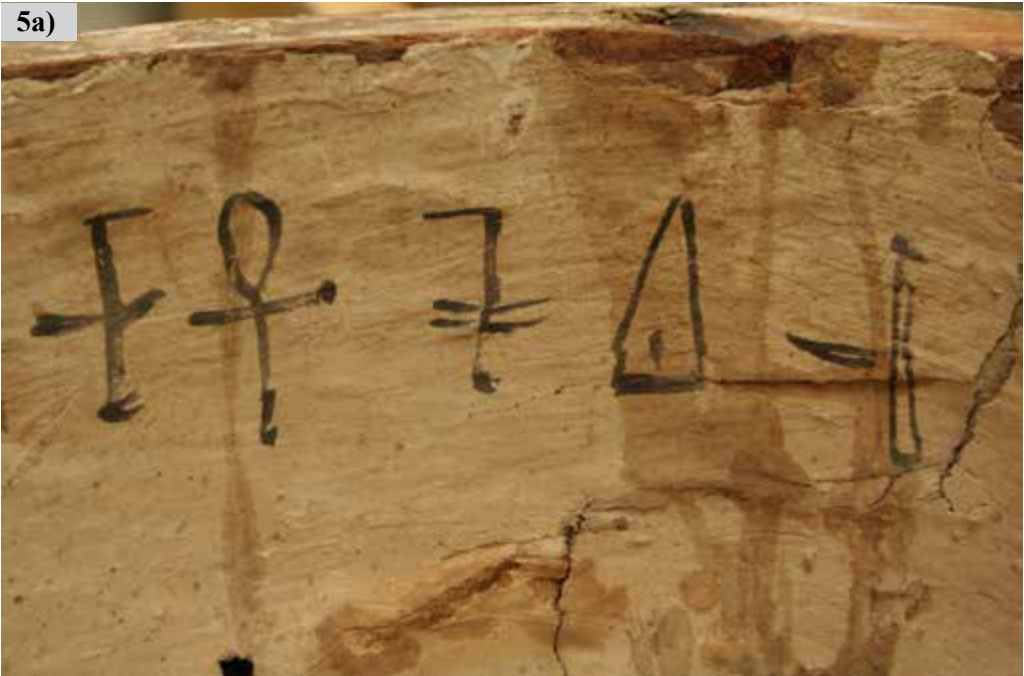
4g)

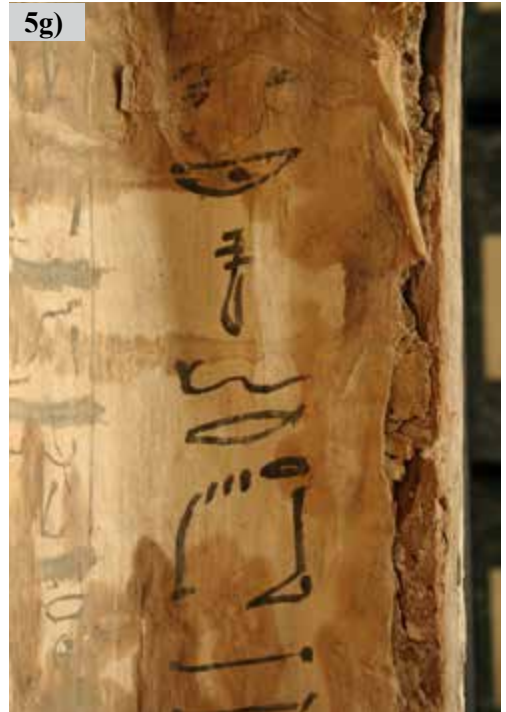


4h)



Plates 5a–5o. Hieroglyphic Inscriptions on the Left-Hand Lateral Side of the Trough.



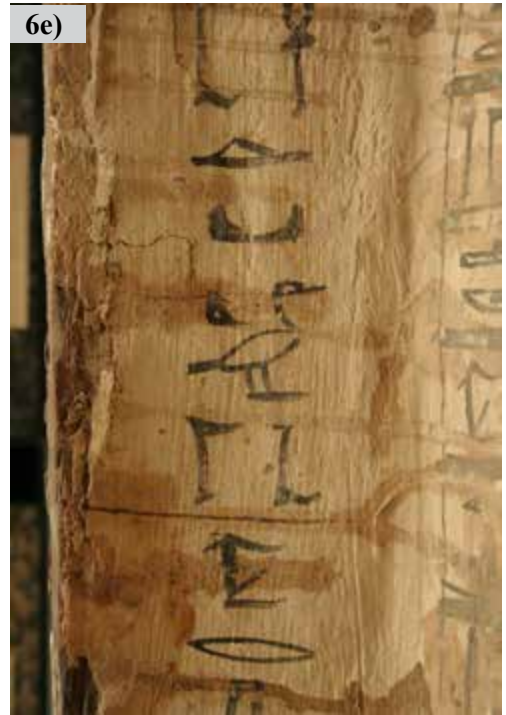
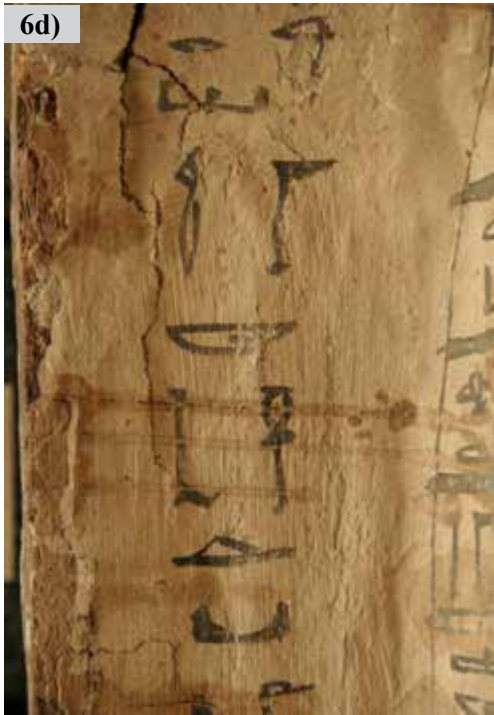






Plates 6a–6n. Hieroglyphic Inscriptions on the Right-Hand Lateral Side of the Trough.



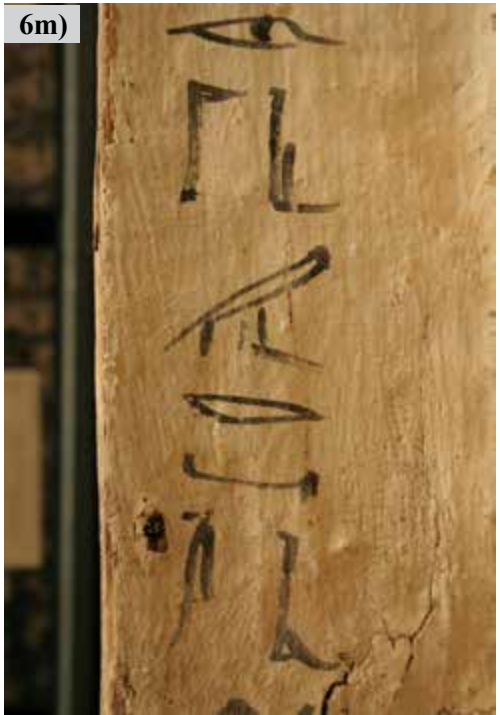




6l)



6m)



6n)



Plates 7a–7i. Hieroglyphic Inscriptions on the Bottom of the Trough.

7a)



7b)



7c)



7d)



7e)



7f)



7g)



7h)



7i)



Plate 8. Detail with a Red Circle Depicting the Pupil of an Eye.



STUDIA ORIENTALIA MONOGRAPHICA

CALL FOR MANUSCRIPTS

We invite conceptual and empirical research papers from the field of Oriental Studies for publishing in the monographic series edition **Studia Orientalia Monographica**.

Studia Orientalia Monographica is a monographic edition issued by the Institute of Oriental Studies of the Slovak Academy of Sciences. The edition is published annually in English. The principal objective of SOM is to provide publishing space for the scientific research results for experts and researchers in the field of Oriental Studies. **Studia Orientalia Monographica** publishes peer-reviewed research manuscripts from all fields of Oriental Studies, such as history, linguistics, archaeology, literature, philosophy, religious studies, ethnology, arts etc. The scope is international.

The titles published so far:

- 2010: Drozdík, Ladislav. Finite and non-finite relative clauses – comparison of Arabic, Hungarian, Turkish and Korean (comparative linguistics). ISBN 978-8080950668. 124 p.
- 2011: Rácová, Anna. Modality in Bengali (linguistics, Indo-European languages). ISBN 978-8080950743. 111 p.
- 2012: Bucková, Martina. Māui: Polynesian Culture Hero (Polynesian studies, religious studies). ISBN 978-8089607068. 105 p.
- 2013: Pawliková-Vilhanová, Viera. Production of History and Culture in Africa Revisited: Problems, Methods, Sources. ISBN 978-8080950859. 119 p.
- 2014: Sil, Narasingha P. Critical Essays on Rabindranath Tagore's Thoughts on Love, Life, Gender, God, and Patriotism. ISBN 978-80-89607-35-8. 130 p.
- 2016: Beška, Emanuel. From Ambivalence to Hostility: The Arabic Newspaper Filastin and Zionism, 1911–1914. ISBN 978-80-89607-49-5. 161 p.
- 2017: Sil, Narasingha P. Ramakrishna Miscellany: A Comparative Study. ISBN 978-80-89607-59-4. 85 p.
- 2019: Trnovec, Silvester. The Conquest Of The African Mind: History, Colonial Racism, And Education In Senegal And French West Africa, 1910 – 1945. ISBN 978-80-89607-83-9. 102 p.
- 2020: Sorby, Karol Jr. Iraq during the Reign of King Ghāzī (1933 – 1939). ISBN 978-80-89607-94-5. 128 p.
- 2021: Bešková, Katarína. Mahfouzian Nights: Fate, Desire and Politics in Layālī Alf Layla. ISBN: 978-80-8265-000-9. 96 p.

STUDIA ORIENTALIA MONOGRAPHICA

CALL FOR MANUSCRIPTS

When publishing in SOM, you will benefit from:

- * Prompt and professional service: the editorial team and reviewers endeavour to give you constructive feedback within 45 days upon the submission of your manuscript
- * *High quality reviews from leading scholars in the field*
- * Publication up to 12 months from delivery date
- * *High visibility through pro-active international promotion of author's work via academic and research portals and relevant electronic distribution sites*
- * Ten free copies of your published manuscript, that will be sent to principal author(s)
- * *Relevant financial benefit*

Submission Procedure, Requirements & Editorial Policy

If you wish to have your manuscript considered for publishing, please **send your manuscript to:**

Email submission as Microsoft Word file to aassom@savba.sk
or *Hardcopy submission* addressed to
The Institute of Oriental Studies of the Slovak Academy of Sciences,
Klemensova 19, 813 64 Bratislava, Slovakia.

When preparing your manuscript please follow these instructions:

1. All manuscripts are considered with the understanding that they represent original material, have not been previously published, and are not currently under review by any other publisher.
2. Manuscript should count up to 40 000 words (including references, endnotes and space taken for tables/figures) in length, typed in 11-point font on A4 paper, paginated and single-spaced. The title should be on page 1 and not exceed 10 words (50 letters), and should be followed by an abstract of 100–200 words.
3. The covering letter with the following details shall be added:
 - Author(s) full name, short career history, academic affiliation, full postal address, e-mail and telephone numbers. The receipt of your manuscript will be acknowledged by email.
4. Ensure that the manuscript text and references conform to the SOM “**Instructions for Authors**” which are available at SOM website <http://orient.sav.sk/studia-orientalia-monographica>. They may be also obtained on request via email.
5. In general, allow 1-2 months for review and evaluation process. You will be notified when the reviews are completed to offer the decision: rejected or accepted for publication.
6. Editorial correspondence: Further queries may be directed to the SOM Editor at aassom@savba.sk. For more information and guidance please visit our website <http://orient.sav.sk/studia-orientalia-monographica>.

STUDIA ORIENTALIA MONOGRAPHICA (SOM)



VOLUME I

Ladislav Drozdík: Non-Finite Relativization, a Typological Study in Accessibility

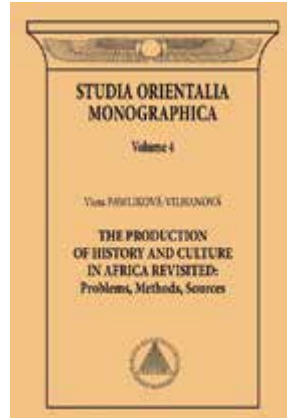
Studies syntactic positions compatible with relativization by non-finite relative clauses. The typological orientation of the work appears in confronting the features analyzed in four genetically and structurally different languages: Standard Arabic, Hungarian, Turkish and Korean. Some selected features are confirmed also in Modern Hebrew (in relation to Arabic) and Japanese (in relation to Korean). **Price: 35€**

VOLUME II

Anna Ráková: Modality in Bengali

The book describes the basic concepts and types of modality found in Bengali, classifies them and concurrently shows through which linguistic means the individual modal domains are expressed in Bengali within socio-cultural environment. Close attention in particular is paid to the event modality, but the propositional (epistemic) modality is also considered. The analysis presents both similarities and differences in the expression of this cross-linguistic semantic category between Bengali and other languages. **Price: 35€**

STUDIA ORIENTALIA MONOGRAPHICA (SOM)



VOLUME III

Martina Bucková: Māui: Polynesian Culture Hero.

Variations of Themes in Māui's Mythological Cycle in East and West Polynesia

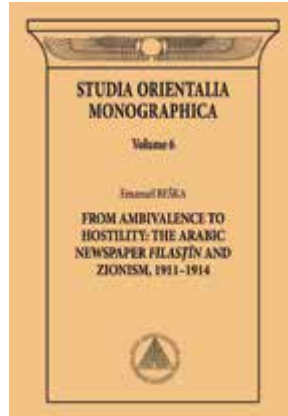
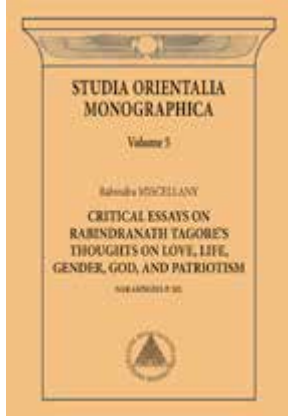
The monography deals with the problem of Polynesian culture hero – in local mythology named Māui. The purpose of this work is to summarise, analyse and compare individual motifs in the mythological cycle of this culture hero – who appears not only in Polynesia, but also in the mythology of Melanesia and Micronesia. I concentrated especially on searching the like and unlike motifs in eastern Polynesian and western Polynesian myths. The focus lays in comparing the mythological motifs from Māui cycle which relate to his most important actions – fishing up islands from the bottom of the sea, lifting the skies from the earth, restraining the movement of the sun in the sky, bringing the gift of fire and attempt at gaining immortality for mankind. Based on information acquired the purpose was to build a typology and overview of differences in the selected individual myths about this culture hero. **Price: 35€**

VOLUME IV

Viera Pawlíková-Vilhanová: The Production of History and Culture in Africa Revisited

The study traces the history of the writing of African history since the 1950s when African history became radically redefined and reassessed and African historical studies started to move beyond the limitations of the previous historical scholarship. It attempts to reflect some of the difficulties specific to the study of African history, to assess some of the developments and issues regarding the constitution of African history as a field of academic specialisation in Africa and outside the continent, to consider the traditions of African history writing and the theoretical and ideological debates about past, present and future challenges African historical studies have been facing, concentrating mainly on historical research and writing in some regions of sub-Saharan Africa, Africanophone and Francophone. **Price: 35€**

STUDIA ORIENTALIA MONOGRAPHICA (SOM)



VOLUME V

Sil P. Narasingha: Critical Essays on Rabindranath Tagore's Thoughts on Love, Life, Gender, God, and Patriotism

“Rabindra Miscellany” is a critical study of some thoughts and writings of Rabindranath Tagore, India’s most brilliant poet, philosopher, and polymath. The five essays – one of them a translation of a chapter of the distinguished Tagore scholar Niharranjan Ray’s book “Bhāratīya aitiḥya o Rabīndranāth” – seek to offer a window to the panoramic expanse of Tagore’s intellect and imagination that informed his ideas of human and divine love, aesthetic consciousness, nationalism and cosmopolitanism. The poet’s works discussed in this study highlight his evolving ideas of this world and its inhabitants as part of a majestic cosmic order emanating from a divine source that he never identifies with any divinity from the world’s leading faiths. Yet he recognizes its presence in everyone’s soul and he designates this innermost [“antarātama”] divine presence as his God of Life [“Jībandebatā”]. **Price: 35€**

VOLUME VI

Emanuel Beška: From Ambivalence to Hostility: The Arabic Newspaper Filastin and Zionism, 1911 – 1914.

The monograph *From Ambivalence to Hostility* focuses on writings on Zionism published in the pre-WWI period (1911 – 1914) in the Arabic newspaper *Filas in* (‘Palestine’). It covers a broad range of subjects treated by the periodical including Jewish landpurchases in and immigration to Palestine, violent incidents between Jewish and Arab communities, Zionist boycott and Zionist Congresses. The second chapter of the book offers a detailed analysis of the gradual, yet profound transformation of *Filas inīs* editorial policy vis-à-vis Zionism before World War I. **Price: 35€**

STUDIA ORIENTALIA MONOGRAPHICA (SOM)

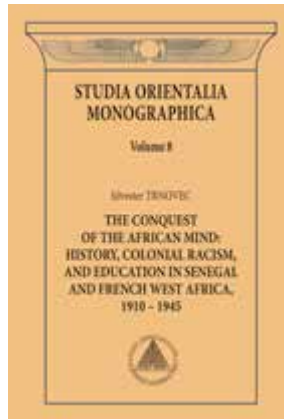


VOLUME VII

Sil P. Narasingha: Ramakrishna Miscellany: A Comparative Study

Despite Rāmakṛṣṇa *Paramahansa's* (1836–86) reputation as a *Tāntrika* in view of his being a priest of the Kālī temple at the village of Dakshineshvar in the northern suburb of Calcutta, this study posits that his piety had deep roots in Bengal *Vaiṣṇavism* (cult of Viṣṇu) at large and in the devotional tradition of his family. His family deity Lord Raghuvīra (Lord Rāma) was considered as an incarnation of the Vedic-Purāṇic God Viṣṇu and thus a *Vaiṣṇava* deity by extension. This counter thesis on the saint's religious identity is supported by an analysis of his emphasis on *bhakti* [devotion] for and *biśvās* [faith] in God. My analysis is predicated on a comparison of Rāmakṛṣṇa with two religious reformers of the sixteenth century: the Bengali saint Śrīcāitanya (1486–1533), founder of *bhakti* movement in Bengal and the German monk Martin Luther (1483–1546), the intellectual child of the twin movements of Humanism and *Devotio Moderna*, and the progenitor of the so-called Protestant movement that foregrounded *fiducia* [faith] as the highway to divine grace. Rāmakṛṣṇa's imitation of Caitanyite *Vaiṣṇavism*, and thus his reliance on devotion and faith appear almost similar to Luther's reliance on a merciful and yet a just God through *fides* [trust or *biśvās*]. Such a cross-cultural comparative study has not been attempted by any other scholar. Rāmakṛṣṇa's *Vaiṣṇava* orientation also helps us understand his sexuality. The currently influential construction of a homoerotic *Tāntrika* Rāmakṛṣṇa is countered by exploring the fundamental convergence between the Hindu concept of *prema* and the Christian concept of *agape* or *caritas*—both standing for love for, as well as love of, God. **Price: 35€**

STUDIA ORIENTALIA MONOGRAPHICA (SOM)



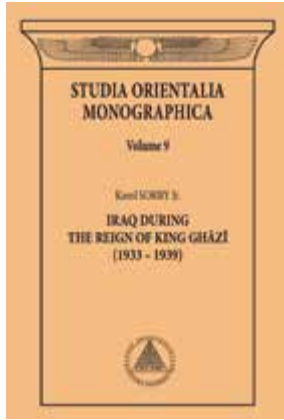
VOLUME VIII

Silvester Trnovec:

The Conquest of the African Mind: History, Colonial Racism, and Education in Senegal and French West Africa, 1910 – 1945

The monograph discusses the relation between primary education in French West Africa in the first half of twentieth century and the attempts of colonial administration to identify the conquered African population with the French Empire. It primarily focuses on the way the pupils of diverse ethnic origin such as Wolof, Fulani, Bambara or Serer, who attended the French primary schools in the villages and towns in Senegal or French Soudan, learned to be Africans but also to be French. It puts particular emphasis on teaching history and inevitably addresses another important issues such as the implication of French nationalism, imperialism and colonial racism in the education of African pupils. By studying these relationships, the monograph aims to sheds more light on the roots of various stereotypes about Africa and Africans in the present day Western society and vice versa. In order to to better illustrate the most important aspects, most of this work focuses on colonial Senegal. **Price: 35€**

STUDIA ORIENTALIA MONOGRAPHICA (SOM)



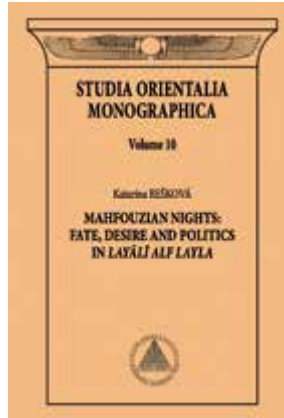
VOLUME IX

Karol Sorby Jr.: Iraq During the Reign of King Ghāzī (1933 – 1939)

The monograph concentrates on the history of Iraq in the 1930s, when Europe experienced a crisis and the demise of the Versailles system of power balance, associated with Hitler's rise to power in Germany, Italy's military-political activity in North and East Africa, and the efforts of the colonial powers, Britain and France to strengthen their positions in the Middle East through alliance agreements. Ghāzī, who succeeded King Fayṣal after his sudden death on 8. September 1933, had little experience and no political understanding, so that the authority previously possessed by the Palace rapidly declined. With the end of the mandate in 1932, the British had ceased their pulling of strings, or at least kept now to a minimum their interference in the internal affairs of the country. The most influential politicians in the field, excepting Nūrī as-Sacīd, were far inferior to Yāsīn al-Hāshimī in ability and willpower. The secret of Yāsīn al-Hāshimī's strength lay in the hold he had over vital departments in the state. He controlled the police force through its director indebted to him. His younger brother Ṭāhā occupied since 1929 the post of Chief of the General Staff (CGS) of the armed forces. However, although Iraq was under the reign of the young and inexperienced King Ghāzī and the country fell prey to tribal rebellions and military coups, there was no essential deviation from the prior trend of royal policy.

In October 1936, taking advantage of the unpopularity of the government of Yāsīn al-Hāshimī, the Iraqī army, under acting CGS Lt. General Bakr Ṣidqī, made its first political intervention: after staging a military coup it forced the resignation of the government and seized power. One of the first acts of the new Prime Minister Hikmat Sulaymān, after forming his cabinet, was to send a message to the British ambassador assuring him that the new government wished to maintain the cordial relations with Britain that had been enjoyed by its predecessors. In spite of this, the composition of the coup government gave some grounds for hope that a new political initiative might be possible. However, it gradually became clear that Bakr Ṣidqī was either unwilling or unable to allow free elections or a free press, and was also prepared to intimidate his opponents therefore the coup government lasted only a year before it was itself overthrown by military action. In August 1937 Bakr Ṣidqī himself was assassinated, and Jamīl al-Midfacī, the nominee of a group of pan-Arab officers, was asked to form a new government. The army officers who had taken part in the coup began to fear for their own safety in the event of retribution and therefore sought to protect themselves by forming political links with other willing notables. For the next years until the spring of 1939, governments were made and dismissed according to the wishes of the officers. The situation was complicated by the obscure circumstances of the death of King Ghāzī in April 1939, and the nomination of his pro-British cousin cAbdalilāh as regent for Ghāzī's four-year-old son Fayṣal and further exacerbated by the looming war. **Price: 35€**

STUDIA ORIENTALIA MONOGRAPHICA (SOM)



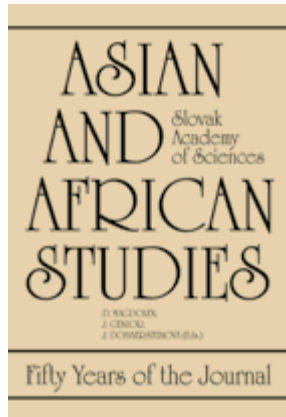
VOLUME X

Katarína Bešková:

Mahfouzian Nights: Fate, Desire and Politics in *Layālī Alf Layla*

The monograph *Mahfouzian Nights: Fate, Desire and Politics in Layālī Alf Layla* examines the influence of the collection of the *Thousand and One Nights* on Najīb Maḥfūz's (1911 – 2006) novel *Layālī alf layla* [Nights of the Thousand Nights, 1982; translated into English as *Arabian Nights and Days*]. The study explores intertextual relationship between the two works and identifies possible parallels between Maḥfūz's novel and the collection of popular stories, taking into account their historical, socio-political and cultural background. It also tries to demonstrate different ways in which the pre-modern work influenced Maḥfūz's writing, with special emphasis on similarities between certain motifs and themes that the two works share. The main focus of this monograph is hence put on further exploration of themes like fate, desire, madness, political criticism and Sufism in Maḥfūz's work, their understanding, mutual interactions and interconnectedness and to show how they fit together in a mosaic of Maḥfūz's perception of reality and his view of the socio-political challenges of the era. **Price: 35€**

50 YEARS OF THE SCIENTIFIC JOURNAL AAS



In 2015 Slovak Orientalists celebrated 50 years of the scientific journal *Asian and African Studies* (AAS) issued by the Institute of Oriental Studies of the Slovak Academy of Sciences. This peer-reviewed journal is a flag ship of Slovak Orientalists in scientific study and research in Slovakia. The journal open to the international community of Orientalists brings the up-to-date results of their basic research every year. A special publication devoted to the 50th anniversary of the AAS journal includes a list of all the papers published in the period between 1965 – 2015 including scientific articles, reviews, reports, obituaries, etc. In the preface the editors deal with a brief overview of milestones in the history of the AAS journal, they further mention names of principal contributors, subjects of research, databases indexing the AAS journal, some statistical data, etc. The index of authors from Slovakia and abroad completes this book. It is a useful handbook for students, scholars and anybody who is interested in Oriental Studies enabling quick search and orientation in the chronologically ordered volumes of the journal published over the last five decades of this academic periodical, issued in Slovakia.

Price: 11€

Mgr. Dušan Magdolen, PhD.

Dušan Magdolen works as a research fellow at the Institute of Oriental Studies of the Slovak Academy of Sciences in Bratislava. He studied history at the Faculty of Arts of Comenius University in Bratislava. In 1997 he received his doctorate in Egyptology at the Czech Institute of Egyptology in Prague (Faculty of Arts, Charles University). He is one of the co-founders of Egyptology in Slovakia. He has participated in archaeological excavations in Egypt (Abusir). He has twice received the Slovak Academy of Sciences Award for the popularization of science, and the Slovak Archaeological Society Award for his participation in the exhibition *Tutankhamun – His Tomb and His Treasures* in Bratislava. His research is focused on material culture of ancient Egypt, religion, archaeoastronomy, architecture, and cultural heritage. He has co-authored and co-edited several books published in Slovakia and the Czech Republic, including *Karl Ludwig Libay. Reisebilder aus dem Orient*.

STUDIA ORIENTALIA MONOGRAPHICA (SOM)

is a scientific monographic series founded in 2010 on the occasion of the 50th anniversary of establishing the Institute of Oriental Studies at the Slovak Academy of Sciences. The goal of this series is to provide publishing space for the results of scientific research in the form of monographic edition open to Slovak and foreign orientalists, covering all fields of oriental studies, such as history, archaeology, linguistics, literature, philosophy, religion science, ethnology, arts etc. *Studia Orientalia Monographica* is published annually in English and in cooperation with the publishing house Slovak Academic Press, Ltd.

For more detailed information, please contact Managing Editor:

Mgr. Martina Herbst
Institute of Oriental Studies
Slovak Academy of Sciences
Klemensova 19
813 64 Bratislava
Slovakia
Tel./fax: +421-2-52926326
E-mail: aassom@savba.sk