

CHAPTER 8

THE LATE NEW KINGDOM BURIAL BESIDE THE MAIN CHAPEL

by

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8.1 Introduction

The intact late burial was discovered and excavated near the end of the 1984 field season. It lay alongside the north outer wall of the Main Chapel and had been made when this wall was still standing, although the Village had long been deserted. A description of the grave itself and of its archaeological context was given in *AR* II: 14-17 and will not be repeated. The detail plan and further photograph (Figures 8.1 and 8.2) are intended to supplement this report.

The plan was made when the sand fill of the grave had been removed from above the coffin but still lay around the sides. The true floor of the grave is bedrock. Two elements have been added to the plan from the supplementary field records, elements which had already been removed by the time the final plan was made. One of these is the group of pots from the east end, which lay in the sand fill, the large vessel "A" close to the surface. The other is the eastern continuation of the two wooden carrying poles. Originally they were the same length as the coffin, and had been laid beside it in the sand, having been removed from the rope sling. Only the ends beside the head had much substance left, however. For the rest of their lengths they had been reduced to brown powdery lines. These were drawn on a preliminary plan, and their outlines have been transferred to Figure 8.1.

No time remained for working on the coffin in 1984, but during the 1985 field season the fragments were cleaned and conserved by Fran Weatherhead with the assistance of Barbara Garfi and then copied by Andy Boyce. Although the burial had seen no human disturbance since it had been made, the coffin had fallen to pieces and the fragments had been much damaged, both by termites and by the collapse of the wall and consequent weight of earth and rubble which had lain around and on top of the burial. The lid was found to be in particularly poor condition, its component parts broken and distorted. The conservation and recording each entailed a great deal of skill and patience but in consequence the coffin itself has been stabilised for long-term storage, and its designs have been reconstructed on paper to render them far more intelligible than is apparent from inspecting the original pieces. The one element missing from the report on this tomb is a study of the mummified body found inside the coffin. This was originally carefully wrapped, but both body and wrappings are in a poor state of preservation, requiring further areas of expertise that have not yet become available. It is hoped in due course to remedy this and to publish a separate report on the body.

Much of the wood and painted decoration could not be salvaged at the time of excavation and the coffin is now mainly represented by disconnected fragments

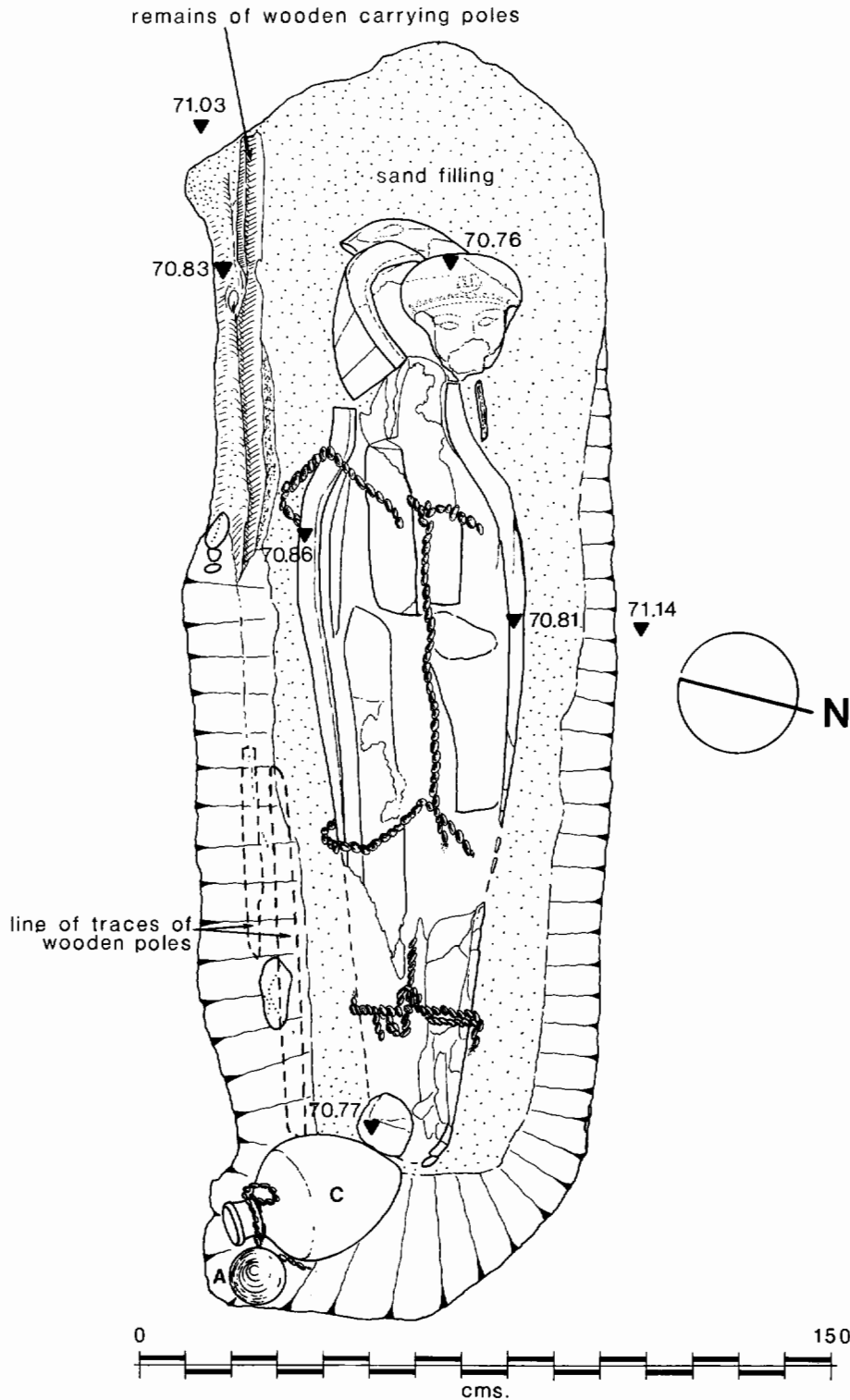


Figure 8.1. Plan of the Late New Kingdom burial (original by A. Bomann).

of various sizes. A number was assigned to each fragment at the time of study, the pieces from the lid being numbered 1-10 and 11-14. The fragments of the right and left sides of the case were numbered separately as (K)1-4 and (L)1-7.

In the following description a letter is assigned to each component of the coffin in reference to the original scheme of construction, rather than to the



Figure 8.2. View of burial beside the north wall of the Main Chapel, looking south.

individual fragments which now survive. Hence the eight main pieces which formed the lid are referred to as A-H, while the canopy and side walls of the case are designated by the letters J,K and L. Only small fragments of the coffin floor survived and it was not possible to determine how it was constructed. In the description the entire floor is labelled "M". No recognisable traces of the footboard of the case were recovered.

The terms "left" and "right", as applied here to the sides of the coffin, relate to the left and right sides of the mummy.

8.2 Construction and physical appearance.

Although it was not possible to re-assemble all the remaining fragments, it was possible to suggest the original outline of the upper part of the body. From this several dimensions could be estimated:

width of case (at widest point)	524 mm.
height of case (including floor)	282 mm.

From the bodily proportions discernible we can see that the specimen was of similar size to the innermost coffins manufactured at Thebes in the Ramesside



Figure 8.3. The two side panels of the coffin, before cleaning and conservation.

Period and 21st Dynasty.

Lid (see Figure 8.4). The lid was composed of four main pieces. The two central planks (A,B) were approximately 30 mm. thick and, at the widest surviving point, 190 mm. in width. These were flanked by two pieces (C,D) positioned at an angle to the central planks and shaped to the form of the mummy (see section drawing, section through A-A, Figure 8.5). A curved piece of wood at the top of the head (G) was attached to the two side pieces and, by two dowel pegs, to central planks A and B. The outer strips and also the head-piece possessed a curved lip on the inner face which slotted into a corresponding depression in the edge of the case, thus ensuring that the two halves of the coffin fitted together securely (see section through right hand side, Figure 8.5).

All four of the main components are now in a very fragmentary state and the shaping of the central planks has been largely lost. Only the modelling of the crossed arms remains visible.

The head section of the coffin (face-mask and wig) was formed in the following way. The lappets of the wig were carved in high relief from the central planks A and B. Two small pieces of wood (E,F) were attached by two pegs to the centre of the lid, to serve as the basis of the face-mask. The topmost portion of the head consisted of a curved piece of wood (G), attached by two dowel pegs to central planks A and B, and to side pieces C and D. The uppermost ends of the central planks were roughly rounded and the outer edges, which projected beyond the head, were chamfered to conform to the rounded outline of the wig.

The head was covered with mud plaster, up to 1 cm. thick, and the features of the face, including the ears, were modelled entirely of this material. Many small fragments from the face and head had become detached from the wooden support and these had to be painstakingly re-assembled. There is no evidence that a beard was attached to the mask but, since the area of the chin was badly damaged, it is possible that all traces of a beard or beard-socket may have been lost.

Hands were added to the central sections, although only the left hand now remains. Close examination has revealed that the area intended to receive the

hand was first shaped into a slightly raised "platform"; upon this the carved fist was secured with a peg. Further modelling and shaping was then effected using mud plaster. A small isolated fragment (No. 7) bears remnants of the light blue "teardrop" shaped decoration bordering the wig, together with the outline of a hand. On the evidence of this piece it was possible to suggest that the right hand was actually in a slightly different position to the left, in relation to the end of the nearby wig lappet (see drawing of lid fragments, Figure 8.10, constructional diagram, Figure 8.4, and reconstruction of original appearance, Figure 8.11).

The foot-piece of the lid (H) was badly damaged, although enough of the original outline was preserved to enable an attempt at reconstruction to be made. A flat board, rounded at the front, was attached at right angles to the central planks of the lid. Angular slots were cut into the lower end of the board at the sides, to enable the lateral planks of the lid (C,D) to be attached. These pieces were secured to the footboard by means of two dowel pegs (see diagram of foot section, Figure 8.4). The joining of the footboard to the main lid planks was probably originally masked by smaller pieces of wood positioned at an angle so as to create the impression that the foot section of the lid formed a cavity into which the mummy's feet would fit. However, no recognisable traces of this part of the lid have been recovered.

Case. Each side appears to have been carved from a single plank of wood. The upper surfaces of these planks are wider than their lower surfaces, and hence the sides taper towards the point at which they meet the floor of the coffin (see section through A-A, Figure 8.5). Into the upper surface of each side is cut a depression or groove, on the inner face. The projecting ridge along the edge of the coffin lid fits into this depression, thus helping to secure the two halves of the coffin when closed.

In shaping the side pieces, the ancient craftsmen represented the principal contours of the mummy, the shoulders and elbows being distinctly modelled. Usually on coffins of this type there are slight undulations in the side walls, corresponding to the position of the knees and ankles of the mummy. In the present instance the lower sections of the case sides were very badly broken and no clear indications of modelling were recognisable. The two planks were attached to the floor (M) with dowel pegs at regular intervals.

At the upper end of the coffin case the two side planks (K,L) were attached to a curved head section (J), apparently made from a single piece of wood (tree trunk?). [1] This piece has been distorted, probably by the pressure of the surrounding earth in which the coffin was buried, and hence, on the "constructional diagram" (Figure 8.5) the right hand (inner) section has been pushed out of its original alignment. The head-piece was attached to the side walls by four dowel pegs, and by a further four pegs to the coffin floor. The points of contact between the side walls and the head-piece are located approximately 12 cm. above the shoulder contours.

[1] This piece of wood seems to have been disfigured by large pits and hollows which were filled with mud plaster to produce a smooth surface for decoration.

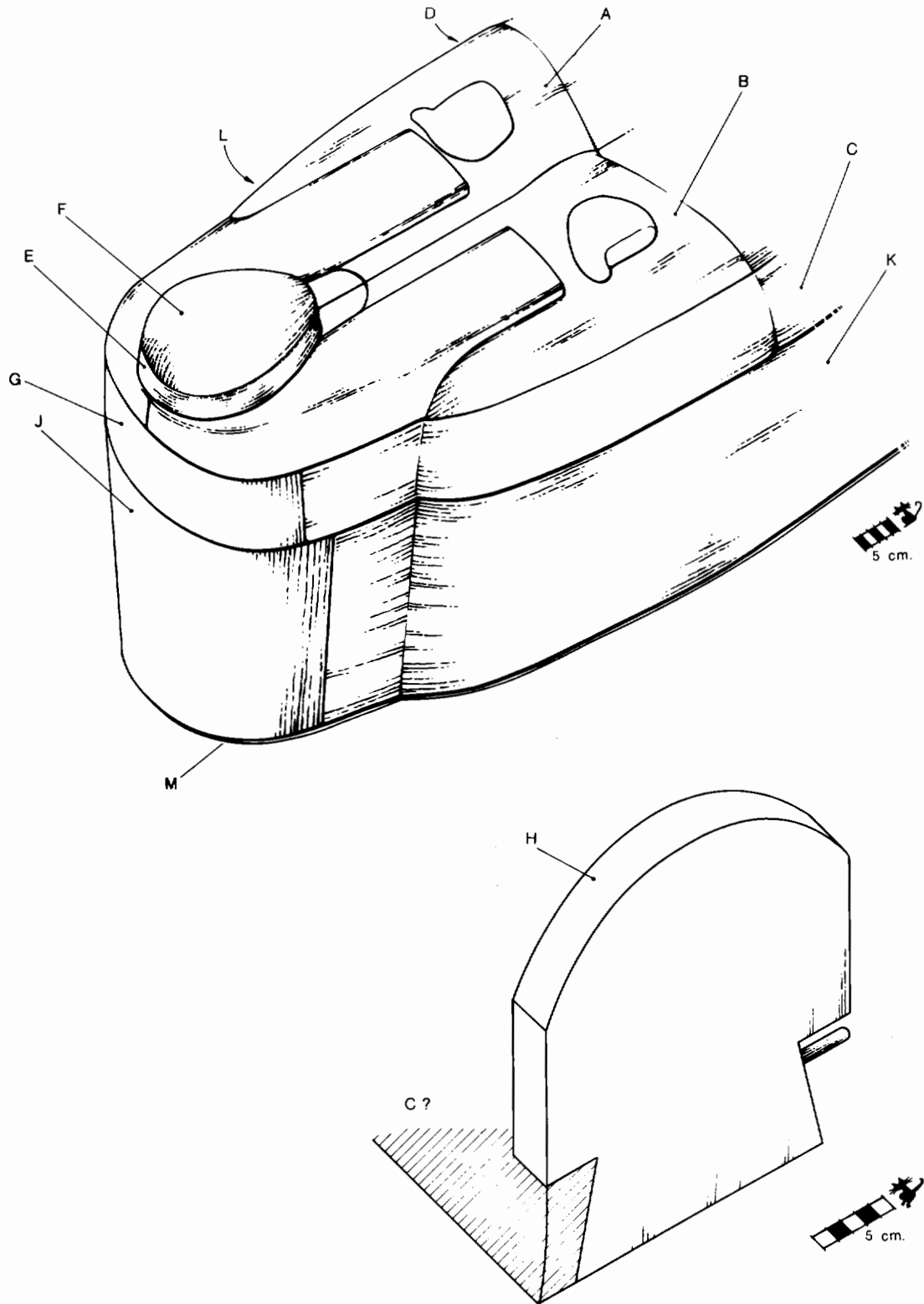


Figure 8.4. Above: original assembly of the coffin fragments. Texture lines show the direction of the grain of the wood. Below: reconstruction of lid foot-panel (H).

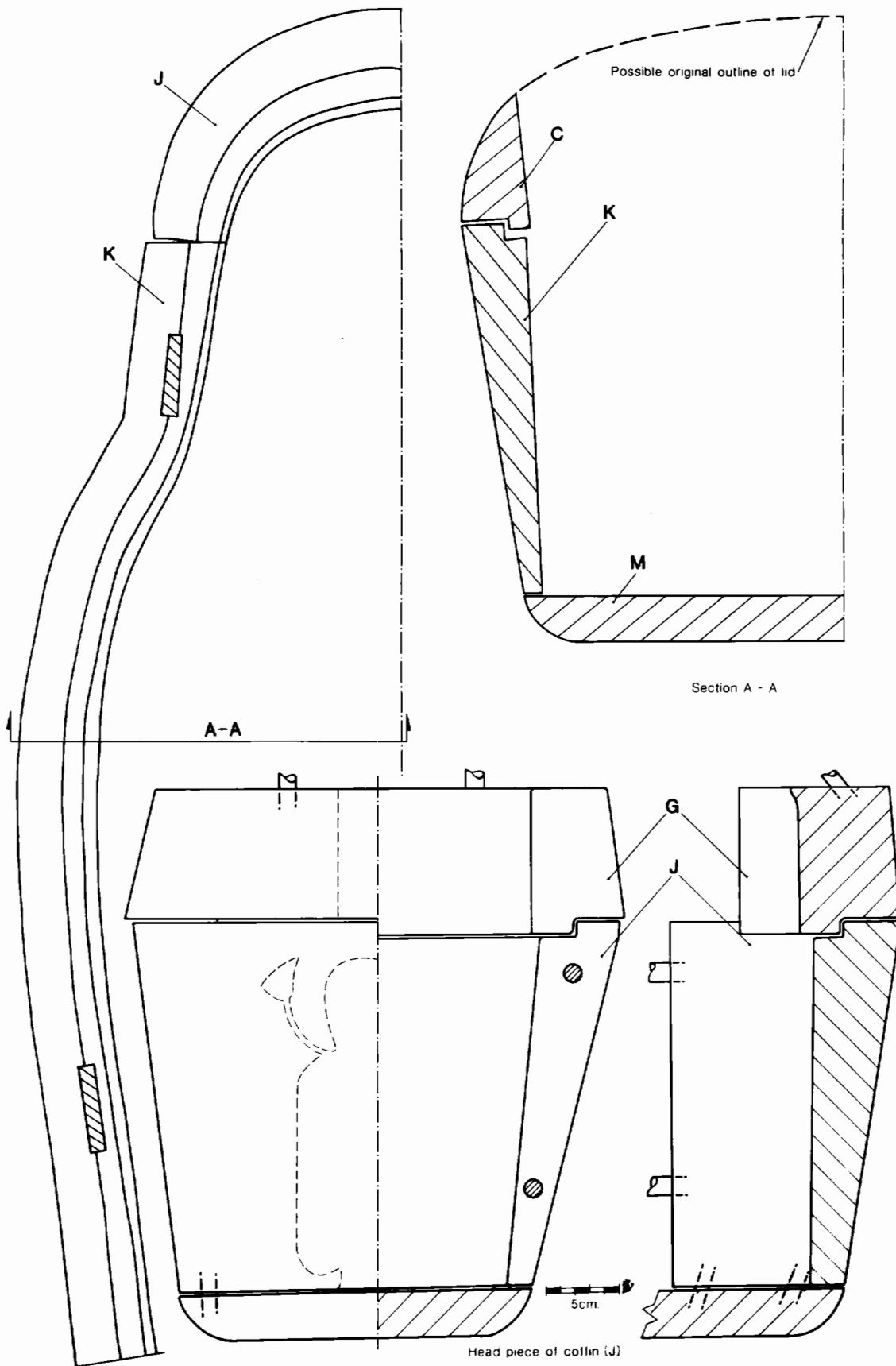


Figure 8.5. Main surviving components, shown in plan and section.

When the coffin was closed the two halves were held together by means of the ridge cut into the edge of the case. To secure the two halves more firmly the customary wedge-shaped wooden tongues were fitted into the thickness of the lid. These tongues slotted into holes cut into the case sides to receive them.

8.3 Decoration

Only the exterior of the coffin was decorated. The accompanying illustrations show such decoration as is preserved on the surviving fragments.

Lid (see Figures 8.6 and 8.7). [2] The head of the deceased is represented wearing a tripartite wig with broad lappets. The wig was painted a uniform blue. At the lower end of each lappet are the remains of two horizontal red lines. The dark blue colouring does not continue beyond these lines and (to judge from the details of other coffins of this type) the ends of the lappets were probably painted in a lighter shade. However, this hypothesis cannot be proved since all the paintwork in this area is lost or badly damaged.

Around the top of the head, a little above the brow line, is a broad headband consisting of two decorative rows: (1) a narrow band of small light blue rectangles divided by groups of four vertical lines at regular intervals; (2) a broad band of floral design representing lotus petals arranged vertically. These decorative designs are common on coffins of the Ramesside Period and 21st Dynasty and are also employed in the collar of the present specimen.

Painted above the face, somewhat to the left of centre, is a large open lotus flower flanked by two buds. The buds are in turn flanked by the distinctive leaves of the lotus. The flower and buds are coloured yellow, red and light blue, and overlay the decoration of the headband. A red stripe running approximately down the centre of head-piece G represent the collected stems of the lotus flower, buds, and leaves.

The mask itself was poorly preserved and the lower part of the face is now totally lost. It is probable that the skin of the face, including that of the neck and ears, was originally coloured yellow-ochre, although the colouring is now much faded. The eyes and eyebrows were painted black and although most of the paintwork of the eye is missing, the facial modelling preserved its probable original outline.

On the breast is painted the falcon-collar (*wsh n bik*), usual on coffins of the New Kingdom and later. The terminals, painted at the shoulders, are in the form of falcon heads facing outwards. Before each head are two flowers. [3] Below these elements is the band of light blue rectangles alternating with groups of

[2] In the interests of clarity and simplicity the outlines of the face, wig lappets and hands have been inserted on the drawings without "unrolling" the designs from them. "Reconstruction lines" have been limited to the area below the arms. It is hoped that the drawing of the coffin's possible original appearance offers an adequate means of interpretation.

[3] The identification of these flowers is uncertain. Comparison with coffins of the same general type, on which similar collars are painted, suggests that they represented lotuses, cf. the coffins Grenoble, Musée des Beaux-Arts, Inv. 3572, 2000 (Kueny and Yoyotte 1979: 83-88 [Nos. 108-109]). However, the iconography of the flowers on the Amarna coffin is not entirely consistent with such an identification, and it is possible that the artist intended them as papyrus plants.



The outline of the main features has been retained to locate the designs on the surface.

Figure 8.6. Painted surfaces - the lid (A-G, see Figure 8.4), at one-quarter scale.

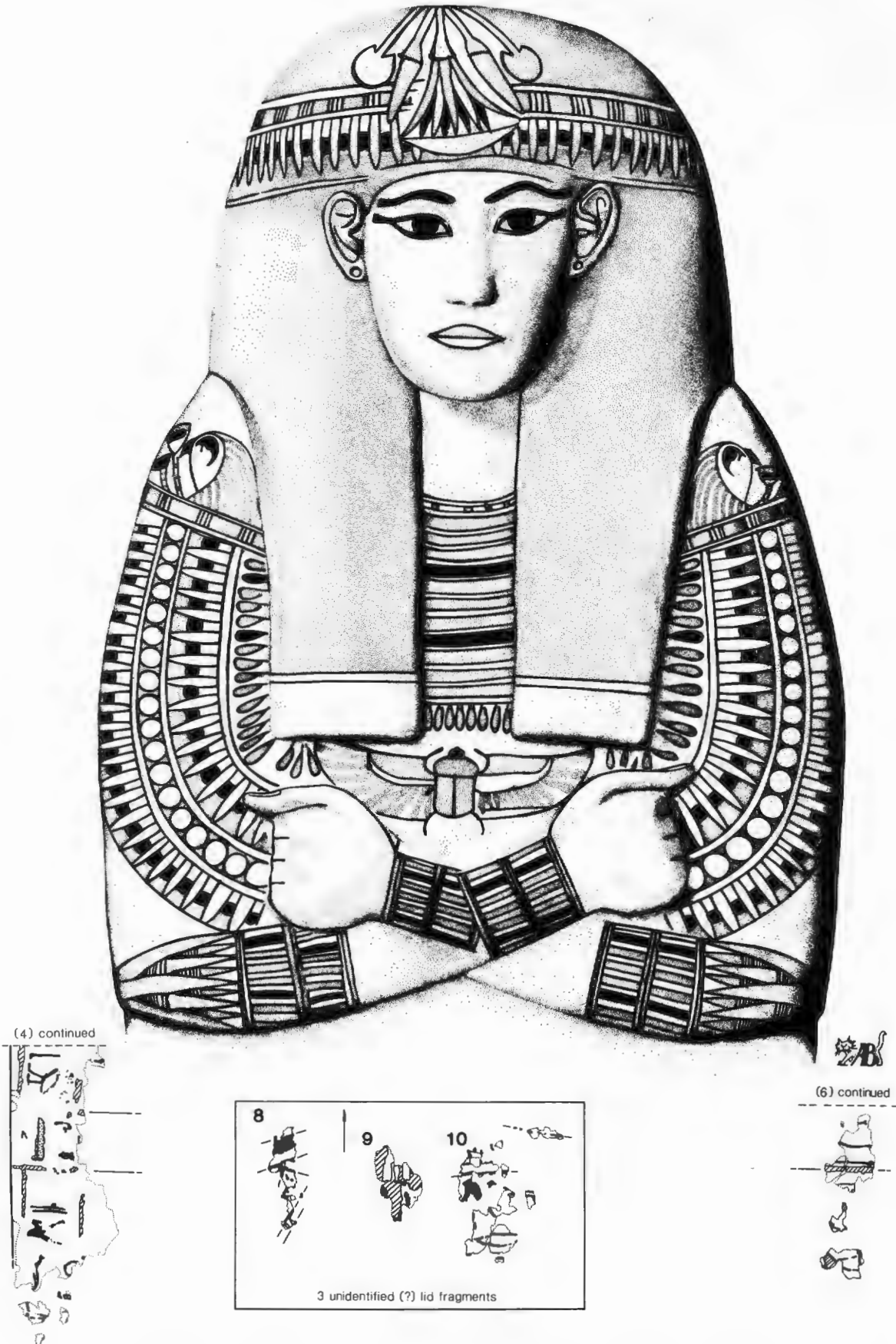


Figure 8.7. Possible original appearance of the lid, and (below) continuation of the designs from the lid, at one-quarter scale.

four vertical strokes, a design which has already been encountered on the headband.

The decoration of the collar itself is symmetrical and is painted in three sections. The two outer sections pass under the crossed arms and consist of four decorative rows. [4] The innermost row consists of "teardrop" shaped beads. The second and fourth (outermost?) rows are composed of lotus petals separated by spacers of three colours. This design is also employed in the headband. The third row, which is narrower than the others, is filled by discs which perhaps represent mandrake fruits. [5] The space between the wig lappets is decorated more simply than the rest of the collar. Here is painted a series of narrow bands of different colours. The lowest row in this section, at the level of the lappet ends, consists of "teardrop" beads. The upper row, at the throat, comprises a series of rectangles.

The crossed arms and hands obscure the central part of the collar. In the space immediately above the hands and below the narrow central collar rows is painted a scarab beetle with outspread wings. Owing to the damaged state of this section of the lid, it was not possible to determine whether the beetle bore the head of a falcon, ram or other variant. It has therefore been rendered on the reconstruction simply as a normal scarab.

The artist appears to have experienced difficulty in painting the areas between the ends of the wig lappets and the hands, and has given a rather sketchy rendering of details here. Above each fist, flanking the winged scarab, are a few crudely painted "teardrop" beads.

The forearms, modelled in high relief, are crossed on the breast with the right arm uppermost. The hands are closed but do not appear to have been drilled to permit the insertion of amulets into the clenched fists (a common practice on coffins from the later 18th Dynasty to the end of the 10th century B.C.). The elbows were decorated with a lotus flower design and from this point as far as the wrists, the arms were decorated with a series of bracelets simply painted with coloured lines. This is usual on coffins of the 21st Dynasty, and on many examples the bracelets are interrupted by a small vignette, figured scene or group of emblems in a rectangular enclosure. [6] On other examples a geometrical pattern appears here. [7] On account of the damaged state of the present specimen it cannot be determined whether any vignettes were originally present on the arms. [8]

[4] The design is based on that of a type of floral collar used in life; cf. the examples used at the funeral of Tutankhamun, and buried in the pit-tomb No. 54 in the Valley of the Kings (Winlock 1941: 17-18, Plate VI). Note that on other coffins of this type the outermost collar row frequently consists of large open lotus flowers. As this outer row is often only visible between the edges of the lid and the forearms (cf. Daressy 1909: Plate XXXVI, left) it is possible that such decoration was originally present on the Amarna coffin, but has been totally lost.

[5] These fruits appear in the collars of several coffins of the Ramesside Period and 21st Dynasty; e.g. inner coffin of Nesamun, Leeds City Museum (PM I²: 637); outer coffin of the High Priest of Amun Masaharta, Cairo CG 61027 (Daressy, *ibid.*). The motif seems to decline in popularity after the earlier part of the 21st Dynasty.

[6] Cf. Cairo CG 6022,A (Chassinat 1909: Plate X, left); Cairo CG 61027, 61028 (Daressy 1909: Plates XXXVI, XXXVIII, XXXIX, XL).

[7] E.g. Cairo CG 61011 (Daressy 1909: Plate XII, left).

[8] On the reconstruction drawing, bracelets alone are shown; the design was reconstructed by comparison with the coffins of Nespawershefi, Cambridge E.I.1822 (PM I²: 824), which have similar arm decoration.

The decoration below the arms is mostly lost but the fragments which survive are sufficient to enable a partial reconstruction to be made.

Along each of the lateral edges of the lid was a broad band containing a horizontal inscription. This commenced directly below the floral elbow decoration and probably continued to the foot of the coffin.

The inscription on the right side begins:



The inscription on the left side is almost totally destroyed. However, traces of *mnw* are visible at the beginning and it is likely that the text was a recitation by Nut since, during the Ramesside Period and 21st Dynasty, speeches of Geb and Nut are frequently found around the edges of coffin lids. [9]

Below the arms and between these inscriptions was a large figure with outspread wings. This figure is mostly lost but traces of the tip of one of the wings are visible at the right. In the Ramesside Period and 21st Dynasty it was customary for a large central figure of a winged deity (usually Nut) to be painted below the arms, and it is probable that a design of this kind existed on the Amarna coffin. On several coffins two large Wedjat eyes appear above the head of the goddess, [10] and this seems to have been the case with the present specimen. Part of a Wedjat eye is preserved on the right hand side of the lid. A damaged sign in front of the eye may perhaps be part of a *nfr* hieroglyph. It is possible that some central motif such as a pectoral may have been represented above the head of the goddess and between the Wedjat eyes. [11]

The decoration below the winged deity was too much destroyed to be reconstructed. Comparison with other coffins of the same general type suggests that on the lower half of the lid the field was divided vertically into three sections. The central section would have consisted either of one or more columns of text, or of a series of small compartments containing religious emblems and symbolic motifs. [12] In view of the close similarities between the Amarna coffin and examples such as Cairo CG 61011, it is likely that the lid of the present specimen was decorated with central text columns. On each side of the lid there was probably a series of compartments containing figured scenes. These compartments would have been separated by bands of inscription running from the central text columns to the outer edges of the lid, and cutting through

[9] Cf. Cairo CG 61027 outer, 61028 outer and inner, 61030 inner, 61032 outer and inner (Daressy 1909: 69, 84, 90, 124-5, 174-5, 183-4). On several of these specimens the wording of the inscription is similar to that on the Amarna coffin. For an earlier version of the speeches of Geb and Nut on the edges of coffin lids, see, e.g., the second coffin of Yuya, Cairo CG 51002 (Quibell 1908: 5).

[10] E.g. BM 48001, 51101: *PMI*²: 828.

[11] See the specimens cited above, n. 11.

[12] Examples with central texts include Cairo CG 61011, 61022, 61024 inner, 61027 outer, inner and mummy-board, 61028, outer, inner and mummy-board (Daressy 1909, Plate XII, left, XXIV, left, XXVI, XXXVI, XXXVIII-XL). Examples with central vignettes include Cairo CG 61029 outer, 61030 inner, 61031 inner, 61032 outer and inner, 61034 outer. (Daressy 1909, Plate XLII, left, XLVII, left, LI, right, LIV, LVIII, left).

the long inscriptions along the edges. [13] This type of decoration was common in the New Kingdom and 21st Dynasty. On the earlier specimens the cross-bands contain texts which are orientated at right angles to the inscriptions in the central vertical columns, i.e. they are to be read when the coffin is viewed from the side. [14] The layout of the present lid appears to have been of this type; on the right side the edge inscription is crossed by two light blue bands which appear to enclose the remains of an inscription running at right angles.

On the flat exterior of the footboard (H) was painted a goddess kneeling on a *nbtw* hieroglyph. She faces right and her arms are crooked upwards at the elbows. The goddess wears a red dress and a large light blue Ankh is suspended from each forearm. The arms of the figure are not located symmetrically, since the left arm is positioned somewhat lower on the body than the right (see reconstruction of design, Figure 8.10). Above the left arm of the figure are the remains of a column of text which probably gave the name of the goddess. [15] Around the edge of the footboard are traces of a border which was probably originally painted light blue.

On account of the fragmentary state of the coffin a number of small pieces of painted wood cannot be positioned with confidence in the original scheme of decoration. The three fragments (Nos. 8, 9 and 10) do not seem to fit into any of the depictions on the coffin case, and hence it is assumed that they originally formed part of the lid. On the illustration (Figure 8.7) the arrow indicates the direction of the wood grain.

Case. The decoration of the two sides (K,L, Figures 8.8 and 8.9) is described first, proceeding from head to foot. Each panel of decoration or text is referred to by two sets of capital letters followed by a full stop, the key to their locations being given on Figures 8.8 and 8.9.

Left side (L):

A. Conventional representation of the stripes of a wig; blue-black over yellow ground.

B. Two vertical columns of text (←): [16]



[13] Cf. Cairo CG 61022 (Daressy 1909, Plate XXIV, left).

[14] For the orientation of lateral inscriptions on coffin lids, see Taylor 1985, I: 158-9.

[15] The figure probably represented Isis, since she is attested in this position on other coffins of the same general type; cf. inner coffin of Panebmontu, Louvre E.13029 (PM I²: 647). On the coffin of Nesamun, Leeds City Museum, however, the goddess is identified as Nephthys, although the iconography is very similar to that of the Amarna specimen.

[16] Cf. coffin of Nesamun, Leeds City Museum (PM I²: 637); Cairo CG 61011 (Daressy 1909: 14-15, 15-16).

C. Standing figure of Thoth, facing (←). The god has the body of a man and the distinctive ibis head. He wears a wig, collar, short kilt, bracelets, divine tail, and a band of cloth across his left shoulder. Thoth holds before him a standard which probably originally consisted of a sky hieroglyph (or eastern emblem?) on a long pole. A streamer is attached to the pole below Thoth's left hand. Before his face are traces of hieroglyphs in black paint. Another trace of black paint to the left of the standard may be the remains of the name of Thoth.

D. One vertical column of text (→):



E. Representation of the couchant jackal of Anubis upon a pylon-shaped pedestal, the whole resting upon a reed mat. Anubis faces (→). He wears the double crown and a red sash is tied around his neck. Between his forepaws is a *sh m*-sceptre, and a *nh sh*-flail is represented upon his back. The pedestal is decorated with a cornice and with designs of types already encountered on the wig and collar of the coffin: a row of coloured rectangles and a row of lotus petals. A doorway seems to have been represented on the lower part of the pedestal. Before the jackal are the remains of a line of text in black, and another small inscription appears towards the rear of the scene.

F. Three vertical columns of text (→):



G. Standing figure of Imsety, facing (→). His head is lost but the tip of his curled beard is visible projecting beyond his left arm. The figure is dressed in a tunic, short kilt, bracelets and a divine tail. Before him is an offering-stand

bearing two loaves, a libation vessel, plant leaves and a large lotus flower. The name of the god was written before his face but this text is largely destroyed. The identity of the figure is proved by the location of Imsety's recitation in the adjacent text columns, and by the fact that that deity frequently occupies this position on coffins of this general type. [17]

H. Two vertical columns of text (--->). In the first only the name of Hapy can be read, while in the second nothing more than a few incomplete signs is preserved.

Of the remaining scenes and inscriptions on the left side only meagre traces survive and the positioning of the fragments is not always completely certain. The decoration appears to have consisted of the following:

I. Standing figure of a god, before whom is an offering-stand of the same type as that shown in the depiction of Imsety. Of the god's figure no trace survives but, by analogy with the arrangement of the right side and comparison with other coffins of similar type, it can be confidently suggested that the deity represented here was Hapy. He was probably shown with the head of an ape, since two of the other Sons of Horus are depicted with their distinctive animal and bird heads. This identification is also supported by the appearance of the name "Hapy" in the adjacent text. On the offering-stand is a libation vessel, two loaves and a large lotus flower.

J. Here there appear to have been two vertical columns of inscription. Traces of the signs $\overset{\smile}{\times}$ in the first line indicate that this text was the recitation of Duamutef (cf. the corresponding figure and inscription on the right side). Since the following god figure is jackal-headed, this assumption is supported.

K. Standing figure of a god, facing (--->). Only a few small fragments of the upper part of the deity survive but these are sufficient to demonstrate that the figure bore the head of a jackal and was dressed in the usual wig and tunic. Before the god are small traces of an offering-stand bearing a libation vessel and a loaf.

L. A text probably existed here but no traces can be definitely identified.

M. Standing figure of a god, facing (--->). Only a few traces remain: part of the stomach and chest (on which are painted light blue and green stripes, representing a tunic) and fragments of a divine tail. [18] The base of an offering-stand which stood before the god is also discernible. A falcon-headed representation of Qebhsennuf would be required to complete the group of Horus Sons on this side, and hence it is likely that the present figure depicted that god.

[17] Cf. for example, Cairo CG 61011, 61028 outer, (Daressy 1909: Plate XII, XL, left).

[18] The fragment showing the tail (No. L.6) could theoretically belong to any of the last three figures on this side of the coffin.

N. To the rear of the figure of Qebhsennuf (?) the light blue vertical borders of a single column of hieroglyphs are preserved. No recognisable traces of the inscription survive.

O. In the final compartment on this side of the case only a few traces of decoration remain. It is probable that a Djed Pillar was represented here (cf. the last scene on the right side). Horizontal strokes blocked in with light blue pigment probably formed part of the base of the pillar. On the right are traces of what was probably a red streamer attached to the pole, and it is likely that another was depicted on the opposite side, though this is now lost.

Right side (K):

A. The stripes of the wig, as on the left side.

B. Two vertical columns of text (→):



C. Standing figure of Thoth facing (→). His appearance is similar to that of the corresponding figure on the left side. He holds before him a standard consisting of a long pole surmounted by an emblem (eastern symbol?). A streamer is attached to the pole below Thoth's right hand. The top of the standard is flanked by short texts in black.

D. One vertical column of text (←):



E. A large Wedjat eye, before which are two *nfr* hieroglyphs. The eye is placed on a basket which in turn rests upon a pylon-shaped pedestal. The pedestal is

decorated in the same manner as that of Anubis on the left side, although no doorway is visible. The whole rests upon a reed mat.

F. Three vertical columns of text (←→):



G. Standing figure of Imsety, facing (←). He is human-headed and wears a wig, collar, tunic, kilt, bracelets and divine tail. A curled beard is attached to his chin. Before him is an offering-stand on which was represented a libation jar, two loaves, plant leaves and a large lotus flower. The god's name is written in black above the stand.

H. Two vertical columns of text (←→):



I. Standing figure of Hapy. His appearance, pose and costume are similar to those of Imsety, and he is preceded by an offering-stand of the type already described. The head of the figure is lost, but since the other Horus Sons are represented here with their characteristic animal and bird heads, it is probable that this figure originally bore the head of an ape. The name of the god, now almost destroyed, was written above the offering-stand.


J. Two vertical columns of text (←):



K. Standing figure of Duamutef, facing (←). Only the head, right hand and part of the legs remain. The god is jackal-headed (with a rather short snout) and appears to have been attired in a manner similar to the two preceding figures. Before him stood the usual offering-stand laden with libation vessel, two loaves, plant leaves, and large lotus flower. A few traces of black hieroglyphs above this are probably all that remain of the god's name.

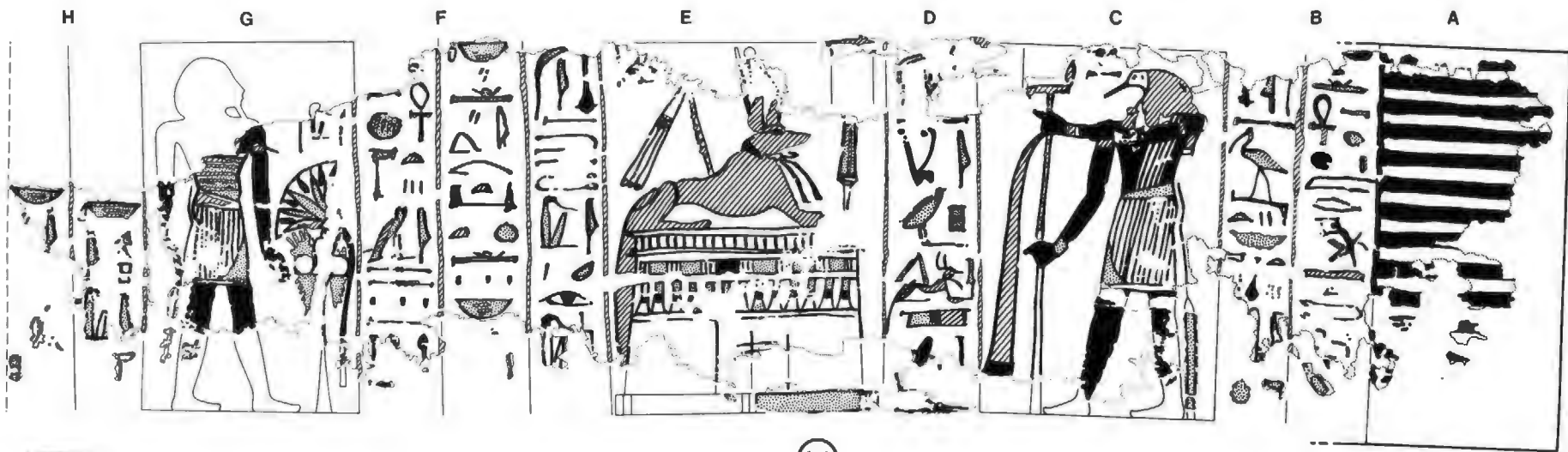
L. Two vertical columns of text, of which only a few incomplete symbols remain.

M. Standing figure of a falcon-headed god, facing (←). Only the head survives, together with traces of an inscription in black, before the face and above the falcon's beak. The deity is probably to be identified as the remaining son of Horus, Qebhsennuf, although no positive identification is preserved in the surviving fragments. A small fragment showing part of the top of an offering-stand with a loaf on it (No. K.3) cannot be placed with certainty, but since the figure in question is the only one of the eight deities on the case who lacks an offering-stand, the fragment should probably be assigned to this area.

N. One vertical column of text (←), of which only the beginning  is preserved.

O. A Djed Pillar. Only traces of the upper section remain. The pillar was probably of similar design to that painted on the opposite side of the case.

Head: At the top of the head, between the two panels of wig stripes, was a large Tyet symbol, painted red and light blue on a ground much discoloured (probably originally yellow ochre). From the "neck" of the Tyet two papyrus flowers curve upwards. A light blue band bordered this design.



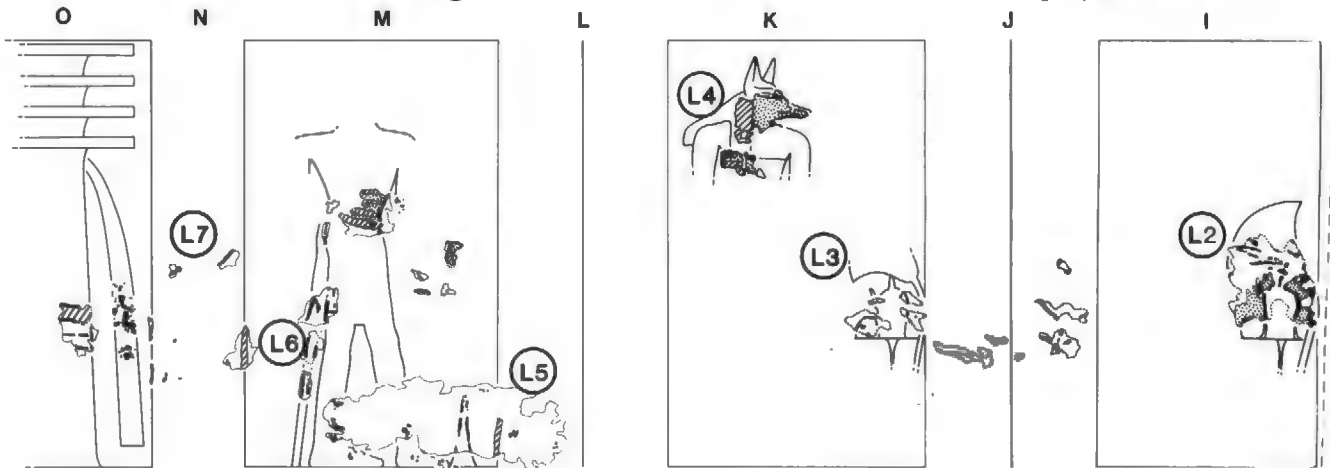
5cm.

(L1)

wig stripes are blue black

- KEY
- Yellow Ochre
 - Red (except where stated)
 - Green
 - Blue
 - surviving edge of fragment
 - Edge of paintwork

Black painted areas:
 eyes and mouths on all figures
 beak of ibis and falcon
 small column of hieroglyphs before each figure



Painted Surfaces from the left side panel (L)

Figure 8.8. Painted surfaces from the left side panel (L), at one-quarter scale.

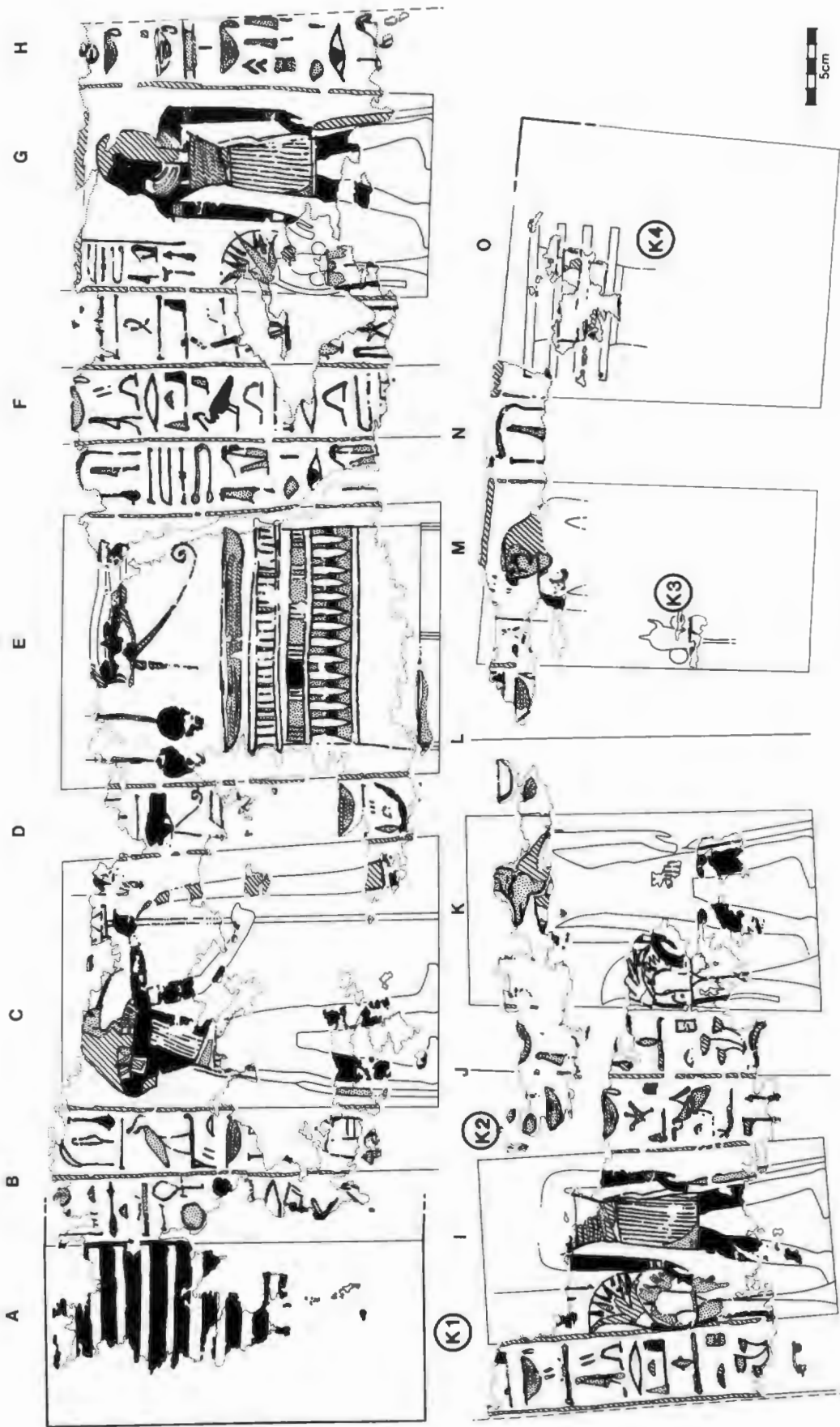


Figure 8.9. Painted surfaces from the right side panel (K), at one-quarter scale.



Figure 8.10. Above: painted surface - head-piece (J). Below: Painted surface and interpretation - foot-plate of the lid (H). All at one-quarter scale.

8.4 Colouring and technique

Ms. Fran Weatherhead, a specialist in wall-plaster restoration, provided the following visual identification of the pigments used on the coffin:

Yellow ochre)	Earth pigments
Brick red)	
Light blue		Azurite
Green		Malachite
Black		Carbon

The dark blue colour of the wig on the case sides may be a mixture of azurite and carbon. The ground colour is in general well preserved but in many places

the paint has flaked away from the texts and figures.

Before painting, all surfaces were coated with a thin layer of white-coloured plaster, probably gypsum. This layer was generally less than a millimetre in thickness. Where large areas were to be filled or modelled, as with the face-mask, alluvial mud was used, which was then given a thin plaster coating.

Over most of the coffin the ground colour was yellow ochre, and the outlines of the decoration were painted in brick red (Figure 8.11). Over this, light blue was applied (frequently in the form of horizontal stripes) followed by a thin wash of transparent green over what had already been done. It is not entirely certain whether the green or the blue was applied first. A purely visual examination suggests the latter.

Red, blue and green were used for the hieroglyphs (Figure 8.11) and the main inscriptions were painted between borders of light blue. All the short texts inside the vignettes on the case have black borders, with the exception of the inscription accompanying the figure of Thoth on the right side, which has a light blue border. Black was also used on the face-mask for the eyes and eyebrows.

The decoration of the coffin was executed in a competent but somewhat careless manner. The painter did not always follow modelled or carved outlines very closely and sometimes overpainted the red guidelines with blue or green. [1]

8.5 The owner of the coffin and its dating

Certain iconographic features suggest that this coffin was designed to contain the body of a man. This is suggested by the fact that the hands are represented as clenched fists on the lid, and the ears left exposed by the wig. [2] No traces of a false-beard have been reported but, since the lower part of the face-mask had disintegrated, the possibility that a beard might originally have been attached cannot be dismissed.

There is nothing in the form or surviving decoration of the coffin which might provide a clue to the identity of the individual for whom it was made. The name and title of the owner would probably have been painted on the lower part of the lid and would perhaps have appeared also in the two inscriptions along the edges. Such details, if they ever existed, have now unfortunately perished.

Consideration of the stylistic features of the coffin permits a date to be suggested for the burial. The closest parallels to the Amarna coffin derive from Thebes. This is hardly surprising, considering the large number of burials which have been found at that site and the rarity of comparative material from elsewhere in Egypt. It is only by comparison with coffins from Thebes that a

[1] The red outlines were often totally overpainted with a thin wash of green. It has not always proved possible to show this clearly on the copies, and emphasis has been given in all cases to the original red outline, since this presents the most complete and detailed version of the artist's design. Where black designs occur, comment has been made in the text, or supplementary views have been given. In the copies, black has been represented in the same manner as the brick red.

[2] At least as early as the reign of Rameses II a clear relationship can be observed between the sex of the coffin owner and the arrangement of the hands on the coffin lid; cf. the coffins of Iy-neferty and Khonsu, New York M.M.A. 86.1.5 and 86.1.2 respectively (Hayes 1959: 415, 417, Figures 264-265). See also Niwinski 1983: col. 439.

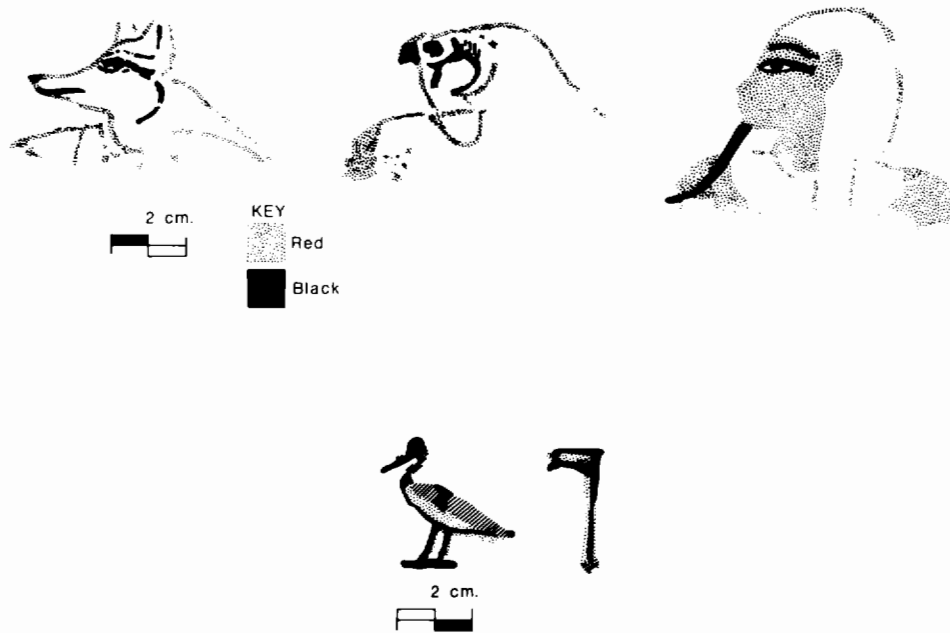


Figure 8.11. Above: detail of heads from panel (K) showing colour scheme. Below: typical hieroglyphs from the lid showing colour scheme.

date for the Amarna specimen can be suggested. The reliability of such an approach depends on the assumption that the course of stylistic development at Thebes ran more or less parallel to that in other parts of Egypt. Although evidence for this hypothesis is meagre there is reason to suppose that it is broadly correct. [3]

The phase of stylistic development to which the Amarna coffin belongs was predominant at Thebes from the 12th century B.C. to the later part of the 10th century. [4] The point at which the style in question became fully established is as yet unknown, though it seems to have been in use by the end of the 12th century (Taylor 1985, I: 130, 489). It is, however, clear that the principal features of the form, decoration and colouring were already current in the 19th Dynasty. [5]

The physical form of the Amarna piece and its yellow ground colour with figures and texts painted chiefly in red, blue and green, link it unmistakably to the class of coffins just mentioned. The decoration of the lid, though severely

[3] This contention is supported by the evidence of three coffins which were discovered in a reused Middle Kingdom tomb at Kom Ombo. These specimens, of which at least one seems to have been interred in year 49 of Psusennes I (Wenig 1968: 94), were described as being stylistically reminiscent of the "Priestersärge aus Theben im I. Stock des Cairener Museums" (Wenig 1968: 74) - by which the coffins of the priests of Amun are presumably meant.

[4] A very large number of coffins of this type are known. Perhaps the best documented examples are those discovered at Deir el-Bahari in the "Royal Cache" and the Cache of the Priests of Amun. For the former see Daressy 1909: 12-17, 26-29, 40-217, Plates XII, XVI, left, XVII, XXIII, upper, XXV-LX. For the latter see *PM I*²: 630-640, and the references cited there.

[5] Cf. New York. M.M.A. 86.1.2 (Hayes 1959: 417, Figure 265); see also Niwiński 1983: cols. 437-8, Abb. 4.

damaged, can be paralleled on several Theban coffins of the late 12th and 11th centuries. [6] The representation of the crossed arms lying *above* the collar supports a dating in this period rather than later, since after c. 1000 B.C. this kind of depiction was superseded by a type showing the arms covered by the collar, with only the hands exposed. [7] The decorative design immediately below the arms, with winged deity and Wedjat eyes, seems to be most frequently used in the Ramesside Period and early 21st Dynasty. [8] After about the middle of the 11th century more complex designs were normally painted in this area. [9]

The exterior of the case provides perhaps the most valuable clues to the date of the coffin as a whole. The painting of stripes at the head end, in imitation of a wig, is a feature well attested in the New Kingdom. It is also found on a number of specimens of the 11th century, but seems by this time to have lost its original significance, being merely mechanically reproduced by the artist; often the stripes do not match the design of the wig represented on the lid. [10] The stripes seem to have been usually omitted after the early 11th century, for on most coffins dating to the subsequent period they are absent. [11]

The arrangement of the figures and texts on the case exterior also suggests a dating in the 12th or 11th century. Standing figures of the Sons of Horus are found on the sides of coffins from the 18th Dynasty (Niwiński 1983: col. 437) but their positioning and iconography undergoes change with time. According to Niwiński, the kind of representation on the present coffin (where the gods are distinguished by the heads of a man, an ape, a jackal and a falcon) first occurs in the post-Amarna period (Niwiński 1983: col. 438). Examples on which they are confronted by Thoth are known from as early as the reign of Amenhotep III [12] and one or two large Wedjat eyes on a pedestal are found on several New Kingdom and early 21st Dynasty coffins in the same position as that occupied by

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- [6] Examples include BM 29579 (PM I²: 638), Cairo CG 61032, outer (Daressy 1909: Plate LIV, left); BM 15659 (PM I²: 827); Newark (U.S.A.), Acc. No. 65.65 (PM I²: 676; Auth 1982: 59, 63); two coffins, present location unknown (Mond and Emery 1929: 64-6, 67-9, Plates LVIII-LIX, LXIV-LXV; Nos. 1 and 2).
- [7] Niwiński 1983: col. 443, Abb. 6-7; Taylor 1985, I: 320. A dating earlier than the 12th century for the Amarna coffin seems equally unlikely since, as far as can be judged from the available evidence, the arms on coffins of this period were represented as though covered by the collar rows, despite their being modelled in the round; Niwiński 1983: col. 438, Abb. 5; Taylor, 1985, I: 319-320.
- [8] Cf. BM 48001, 51101 (PM I²: 828); Cairo CG 61011, 61027 outer (Daressy 1909: Plate XII, left, XXXVI, left).
- [9] Note the change from designs with a single large winged deity to layouts which employ two or three in association with increasingly detailed vignettes and motifs, e.g. Leyden M.10 (PM I²: 638). See Taylor 1985, I: 205.
- [10] A discrepancy which occurs as early as the 19th Dynasty; cf. New York, M.M.A. 86.1.2. (Hayes 1959: 417, Figure 265).
- [11] They reappear, however, in the 10th century, on a number of coffins of unusual design, on which old-fashioned decorative features are juxtaposed with stylistic innovations (Niwiński 1983: col. 443-4; Taylor 1985, I: 422-5).
- [12] E.g. Cairo CG 51003, 51004, 51006, 51007 (Quibell 1908: Plates III, IX).

the Wedjat on the present specimen. [13] The juxtaposing of Wedjat eye and Anubis jackal on opposite sides, as here, is less common. The closest parallel to the Amarna coffin in this respect is Cairo CG 61011 (Daressy 1909: 12-17, Plate XII). [14] This coffin is particularly interesting since it can be stated with reasonable certainty that it was made no later than c.1032 B.C. [15] It displays a number of other similarities to the Amarna specimen: the case exterior is decorated with "wig-stripes" and figures of the Horus Sons and, although there are no representations of Thoth, speeches of that deity are inserted on each side. Moreover, the lid displays the aforementioned arrangement of the arms, overlaying the collar, and a large winged deity below, accompanied by Wedjat eyes and a pectoral.

The kind of decoration found on the case of the Amarna coffin seems to have become unfashionable after the mid-11th century (Taylor 1985, I: 210) and it is probably significant that the decoration of the specimen does not appear to have been influenced by the more varied iconographic repertoire which was becoming increasingly popular from the end of the 11th century onwards (Niwinski 1983: col. 441).

It appears that the interior of the coffin was undecorated and in this respect the specimen conforms to the traditions of the Ramesside Period and early 21st Dynasty (Niwinski 1983: col. 440). From the beginning of the 21st Dynasty, however, decorated interiors became progressively commoner and were clearly the norm during the following 150 years. It may also be significant that the base of the coffin foot had received decoration. This is a practice which is known from the New Kingdom and appears to have continued into the 21st Dynasty. However, it is not definitely attested after the pontificate of the High Priest of Amun Pinedjem II (c. 990-969 B.C.) and hence the presence of such decoration on the Amarna coffin may be evidence in favour of a date no later than this (Taylor 1985, I: 331).

Taking all the above factors into account, it seems highly likely that the Amarna coffin was made during the 20th or early 21st Dynasty, and the specific similarities which it shares with other examples (especially Cairo CG 61011) tend to favour a dating in the later 12th or earlier part of the 11th century B.C.

[13] Examples include Cairo CG 51003 (Quibell 1908: Plate III), Cairo CG 6017 (PM I²: 631), CG 61025 outer, 61026 outer (Daressy 1909: 56, 64, Plate XXXV, right), and coffin, present location unknown (Mond and Emery 1929: 64-6, Plate LVIII, No. 1). There is no reason to date any of these specimens later than c.1030 B.C. At a later period (10th century) some coffins were decorated in an old-fashioned style, and one of the characteristics of this was the limited revival of the design under discussion (Cairo CG 6254-5; New York, M.M.A. 25.3.182, 26.3.1). See Taylor 1985, I: 210.

[14] On this specimen the jackal and Wedjat eye are painted on the opposite sides to those which they occupy on the Amarna coffin, but no particular significance seems to attach to this difference.

[15] The coffin, originally made for one Pedeamun, was used again for the reburial of Queen Ahmose Sitkamose. This queen was reinterred in the reign of Psusennes I, with Pinedjem I as "King" at Thebes and Menkheperre as High Priest of Amun. The date was Year 7, 4th Akhet, day 8, i.e. c. 1032 B.C. (Kitchen 1972: 262, 420 [No. 39]).

8.6 Appendix: the pottery by Pamela Rose

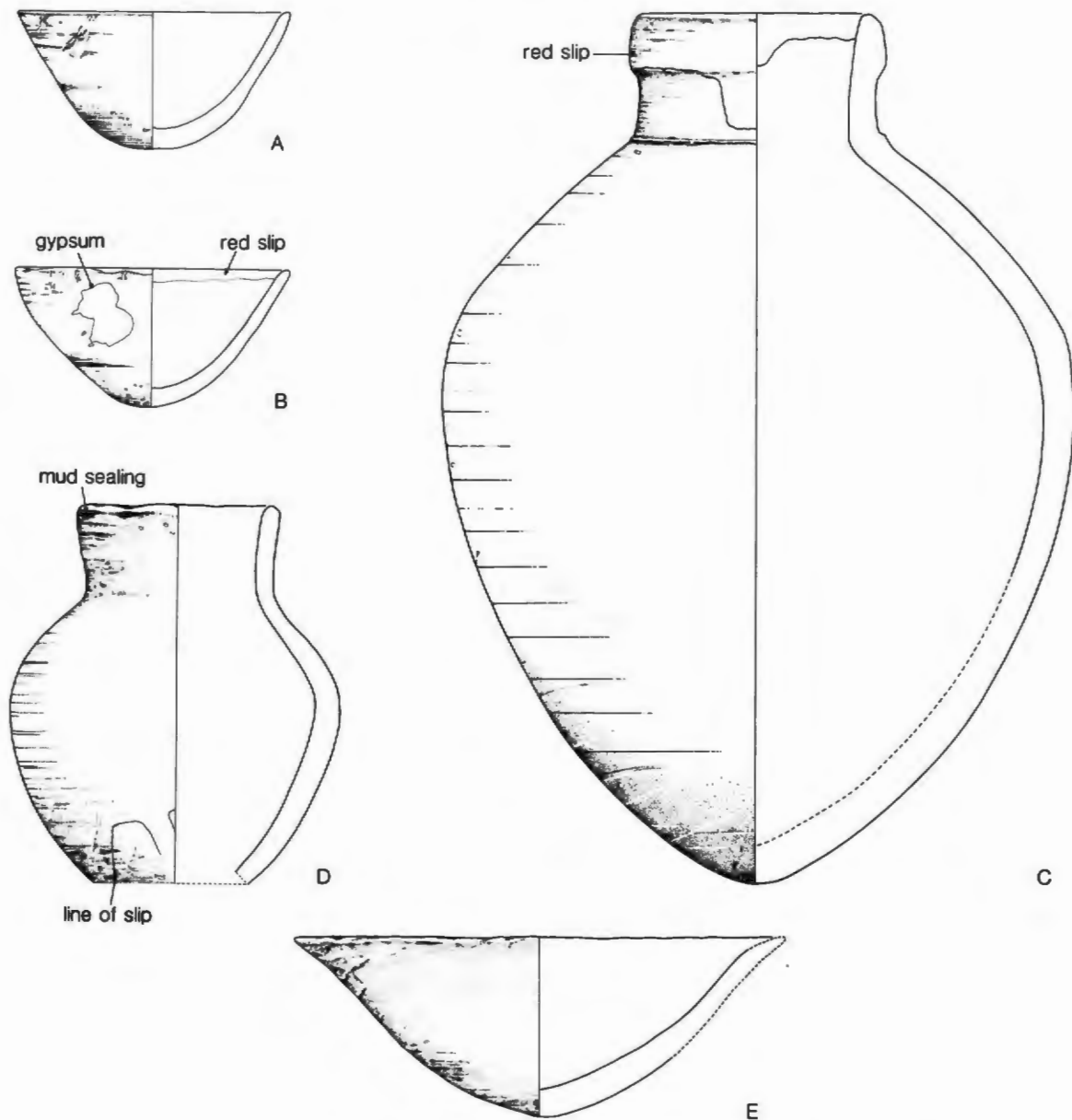


Figure 8.12. Pottery from the Late New Kingdom burial, at one-third scale (originals by B. Garfi).

Vessel A (Figure 8.12). Small wheelmade conical cup, complete. It was found in position by the mouth of Vessel C.

Rim diameter: 12.0 cms. Height: 6.2 cms.

Fabric: Soft siltware, with pale brown surface colour; small quantities of limestone are visible at the surface. The surface also shows a few marks from fine burnt-out chaff.

Surface finish: matt. The lower part of the exterior shows clear knife-scraping marks; the upper exterior and interior are wet-smoothed. The surface finish is smoother and finer on the interior.

Decoration: the rim and interior are coated with a thin red wash.

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Vessel B (Figure 8.12). Small wheelmade conical cup, reconstructed from fragments. Small chips are missing from the rim and base.

Rim diameter: 11.7 cms. Height: 6.0 cms.

Fabric: soft brown siltware; the fracture shows a purple core surrounded by a reddish streak. The surface colour is reddish-brown. The temper includes a large amount of organic material, especially thin white threads, and also sand and some large limestone particles.

Surface finish: matt. The lower exterior of the vessel is knife-scraped, the upper exterior and interior are wet-smoothed. The exterior surface has a very uneven configuration.

Decoration: a thin red wash over the rim.

Vessels similar to A and B are known from the late New Kingdom through the Third Intermediate Period. Fischer (in Anthes 1965) notes that such conical bowls tend to become deeper and narrower with time: the Amarna pieces correspond most closely to his shallower types (e.g. Plate 62, no.491). However, they appear somewhat deeper than the range of bowls of "conical" shape from Deir el-Medina (Nagel 1938: Plate I, Type II). Fischer also notes the occurrence of a red rim band as a characteristic of his earlier class of vessels (Anthes 1965: 150). Anthes dated the context in which the shallower conical bowls occurred to the 21st Dynasty (Anthes 1965: 21), but Dr. D. Aston has suggested that these dates are too high, and would date Anthes' 21st Dynasty levels to the late New Kingdom (reign of Seti II and later). [16] Jacquet-Gordon (forthcoming) records the presence of conical bowls and cups in the Third Intermediate Period deposits at North Karnak, but stresses the continuity of New Kingdom traditions.

Vessel C (Figure 8.12). Complete wheelmade jar, found above the foot-end of the burial.

Rim diameter: 9.8 cms. Maximum diameter: 27.0 cms. Height: 37.0 cms.

Fabric: soft siltware with pale brown original surface coloration. Chaff marks are visible on the surface, as are a few small limestone pitting holes.

Surface finish: matt. The lower exterior of the vessel is knife-scraped, the marks of which are clearly visible; the upper body, neck and rim have been smoothed. A narrow raised band runs around the base of the neck, possibly marking join of two separately-made parts of the vessel.

Decoration: the entire exterior except the rim is cream-slipped; the rim itself is red-washed, the lower edge of the wash is very irregular, and has slopped down on to the body of the vessel. The wash is also present on the interior of rim.

Publications of New Kingdom and Third Intermediate Period pottery provided no close parallels for the combination of form and decoration of this vessel; however, a rim sherd from the tomb of Tia and Tia at Saqqara, as yet unpublished, has a very similar form with a slightly larger rim diameter. This piece does not, however, have the same surface treatment as Vessel C, but is red

[16] Personal communication. I am very grateful to Dr. Aston for his comments on the pottery.

washed and burnished. [17]

Fragments of the following two vessels were found both in unit [1213] and in the overlying sand deposit [1122].

Vessel D (Figure 8.12).

Fragmentary wheelmade jar.

Rim diameter: 8.5 cms. Maximum diameter: 15.0 cms. Height: >16.5 cms.

Fabric: very similar to Vessel B. It is of soft siltware with a pale brown original surface colour. In the fracture a thin grey core is visible, surrounded by a purple then thin red streak. The temper includes a large amount of medium-sized chaff, largish limestone particles and sand.

Surface finish: matt. The lower exterior is knife-scraped and rough; the upper exterior is wet-smoothed but still has an uneven configuration.

Decoration: a thin red slip or wash over the exterior and upper interior. Around the rim is a narrow band of a black substance, on both the interior and exterior, possibly connected with the original sealing of the vessel.

Vessel D represents a type most commonly associated with the pottery of the Third Intermediate Period (Aston, pers. comm.). For examples of this type see Jacquet-Gordon (forthcoming): Plate IV, no. 1; Anthes (1965): Plate 58, no. 419, Plate 59, no. 418.

Vessel E (Figure 8.12).

Fragmentary vessel, from which much of the surface and rim is missing, due to the extremely friable nature of the fabric.

Rim diameter: c. 22.0 cms. Height: c. 8.0 cms.

Fabric: soft siltware with light brown surface. A red core is visible in the fracture. The temper includes small flecks of limestone, and some sand.

Surface finish: matt. Most of the surface is lost, but traces of knife-scraping on the lower exterior are preserved as are turning marks on the interior.

Decoration: rim band of thin red wash over the upper wall for c. 3 cms. below the rim on the interior; the exterior surface is lost.

Vessel E can be paralleled from examples at Deir el-Medina (Nagel 1938: Plates VII and VIII, type X), Mit Rahineh (Anthes 1965: Plate 62, no. 547), and North Karnak (Jacquet-Gordon, forthcoming: Plate I, no.2). The red rim band strongly suggests a late New Kingdom date for the piece.

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[17] I would like to thank Ms. Janine Bourriau for pointing this out to me. The sherd in question is numbered 83/154, and is presumed to come from a 19th Dynasty context.

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