



F I R S T
VATICAN
COFFIN
CONFERENCE

ABSTRACTS



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19-22
JUNE
2013



VATICAN COFFIN PROJECT

Reparto Antichità Egizie e del Vicino Oriente

Laboratorio di Diagnostica per la Conservazione ed il Restauro

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The Vatican Museums, in collaboration with the Musée du Louvre and the Rijksmuseum van Oudheden in Leiden, is organising this *First Vatican Coffin Conference*. It is the very first edition of a series of conferences planned by the *Vatican Coffin Project*. Set up in 2008 by the Department of Egyptian Antiquities of the Vatican, launched and developed by Alessia Amenta, in collaboration with the Diagnostic Laboratory for Conservation and Restoration of the Vatican Museums, directed by Ulderico Santamaria, this Project was joined in 2011 by the *Rijksmuseum van Oudheden* in Leiden and in 2012 by the *Musée du Louvre* in Paris.

Serving Egyptology, the *Vatican Coffin Project* has the advantage of engaging in the most exhaustive material study of a large *corpus*, coherent although dispersed in various European collections. Beginning with those coffins belonging to our respective collections, the purpose of our collaborative research is to carry out a special revision of TIP coffins using the most sophisticated scientific technology and according to a joint protocol.

We decided to cooperate in this Project as we became aware of the importance and significance of the joint forces of our three museums as institutional collaboration has turned to be indispensable. We are starting to share our results in order to use 'physical' data so far collected (choice of materials, palette and pictorial technology, manufacturing and assembly, tool marks, identification of 'hand' or manner of artists, etc.) as evidence for dating and identifying workshops. Further necessary 'Egyptological' study (stylistic, iconographic and textual) will enable us to distinguish groups attached to priestly families and/or to workshops. So all these data and reflections will be gathered into a common database and our understanding will increase over the course of the Project. The 'yellow coffins' (from the end of the Ramessid Period to the beginning of the 22nd dynasty) are the first batch of coffins to be analysed in the broader *corpus* of our three collections. The approach of the Conference will be multidisciplinary and the various topics are broadly related to TIP coffins, from historical background to burial practices, from coffin technology to the most sophisticated scientific investigations applied to the study and restoration of coffins.

The difficult political context and the complex chronology of the Third Intermediate Period, associated with 19th century excavations often with poorly documented discoveries, make it difficult to fully understand all the nuances and details of this period. But we believe that the material and archaeometric studies on coffins, based also on the need to reconsider entire *corpora* (eg. the Bab el-Gasus *cache*), will help us to render some weakly-known archaeological contexts, to rebuild some coherent funerary sets and assemblages and finally to discover new elements about the craftsmen's practices, about social relations and about the clerical culture in the Third Intermediate Period, especially in the Theban region. There can be no doubt that this invaluable international collaboration is already showing promising results. We hope that we will be able to share the Project and the protocol more widely. In the future the database, which will be continually up-dated as research progresses, will be available to the international community.

You are all always welcome to join us!

Alessia Amenta, Christian Greco, Hélène Guichard

PROGRAM

19 JUNE Wednesday

REGISTRATION

8.00-9.00

OPENING SESSION

9.00-10.00

WELCOME ADDRESS

A. Paolucci

(Musei Vaticani, director)

The Vatican Coffin Project, an international team project

A. Amenta

(Musei Vaticani, curator, head of Egyptian Dept.)

G. Andreu-Lanoë

(Musée du Louvre, director Egyptian Dept.)

W. Weijland

(Rijksmuseum van Oudheden Leiden, director)

MORNING SESSION

The Third Intermediate Period: development and significance of burial practice

Chairman

10.00-10.20

G. Andreu-Lanoë

J.H. Taylor

The expression of gender on anthropoid coffins. Clues to the evolving identity of the transfigured dead in the 1st millennium BC

10.20-10.40

R. van Walsem

A decorative architectonic element with prehistoric roots on the lid of some 'stola' coffins

10.40-11.00

A. Bettum

Nesting: the development and significance of the yellow-type coffin ensemble

11.00-11.10

Discussion

COFFEE BREAK

11.10 - 11.40

Chairman

11.40-12.00

R. van Walsem

R. Sousa

Building catalogues. The concept of 'architectonisation' and the description of coffins of the 21st Dynasty

12.00-12.20

K.M. Cooney

The reuse of 21st Dynasty coffins in Thebes: patterns, reasons, and implications

12.20-12.40

É. Liptay

The Egyptian coffin as sacred space: semantic changes during the Third Intermediate Period at Thebes

12.40-13.00 **C. Traunecker**
The funerary bed. Death and sleep in the late funeral iconography
13.00-13.10 **Discussion**

LUNCH

13.10 - 15.00 in *Museo Gregoriano Profano*

AFTERNOON SESSION **Third Intermediate Period Burial assemblages in archaeological context**

Chairman C.M. Sheikholeslami

15.00-15.20 **S. Bickel**
KV 64 and KV 40: new Third Intermediate Period evidence from the Kings' Valley

15.20-15.40 **U. Rummel, S. Fetler**
The coffins of the Third Intermediate Period from tomb K93.12 at Dra' Abu el-Naga: aspects of archaeology, typology and conservation

15.40-16.00 **G. Schreiber**
The burial assemblages of Ankhefenamun and Hor, and other Third Intermediate Period coffins from Theban Tomb No. -61- on el-Khokha

16.00-16.20 **M. Betró**
Birth, (re)-birth and votive beds: new evidence from a Third Intermediate context in Theban Tomb 14

16.20-16.40 **M.J. Raven**
Third Intermediate Period burials in Saqqara

16.40-17.00 **F. Bartos**
Cartonnage fragments from the 22nd Dynasty originated from Theban Tomb 65 and its surroundings

17.00-17.10 **Discussion**

EVENING

19.15 Leaving from the entrance of the Vatican Museums for the Accademia d'Egitto in Rome at the invitation of the director Prof. Dr. Gihane Zaki.
Oriental Egyptian cocktail

20 JUNE Thursday

MORNING SESSION **The two Deir el-Bahari cachettes: DB 320 and Bab el-Gasus**

Chairman R. Sousa

9.00-9.20 **N. Reeves**
The coffin of Ramesses II

9.20-9.40 **E. Paganini**
Life and death of 'citizens' of Amun: a socio-economic investigation on Bab el-Gasus cachette

9.40-10.00 **L. Prada**
Bab el-Gasus in the Griffith Institute Archive, Oxford: contribution to the iconographical and textual study of the Third Intermediate Period pendants and tabs from mummy leather braces

10.00-10.20 **A. Küffer**
The coffins from the cache-tomb Bab el-Gasus in Switzerland

10.20-10.40 **L. Mann**
The National Museum of Antiquities in Leiden, the Netherlands, and the coffins of Bab el-Gasus

10.40-11.00 **C. Greco**
The Daressy's A list and the Leiden corpus: an attempt to reconstruct the original sets

11.00-11.10 **Discussion**

COFFEE BREAK

11.10 - 11.40

MORNING SESSION **Ritual scenes, funerary books and Third Intermediate Period coffins**

Chairman J.H. Taylor

11.40-12.00 **E. Abbas**
The significance of ritual scenes on 21st Dynasty outer coffin of *P3-dj-Imn* in Cairo Museum (CG 6080-6081)

12.00-12.20 **I. Régen**
Tradition and innovation on Third Intermediate Period coffins. The case of an uncommon *Schlußszene* with hacking up of the earth

12.20-12.40 **C. de Araújo Duarte**
The Amduat on the 21st Dynasty coffins

12.40-13.00 **F. Bottigliengo**
Digging in the museum: some notes on Amduat Papyrus of the Egyptian Museum of Turin

13.00-13.20 **N. Guilhou**
Painters of sarcophagi and papyri at Thebes in the Third Intermediate Period

13.20-13.30 **Discussion**

LUNCH

13.30 - 15.00 in *Museo Gregoriano Profano*

AFTERNOON SESSION **Third Intermediate Period coffins in museum collections**

- Chairman** **M.J. Raven**
15.00-15.20 **A. Dodson**
The coffin collection of the Mediterranean Museum Medelhavsmuseet, Stockholm
- 15.20-15.40 **A. Anderson**
The Third Intermediate Period coffins in the McManus Museum, Dundee
- 15.40-16.00 **I. Uranic**
22nd Dynasty coffin and mummy of priestess from Thebes
- 16.00-16.20 **A. Dautant, A. Amenta**
The coffin set of Djedmut, nurse of Khons the child, chantress of Amun (Vatican, La Rochelle and Padova Museums)
- 16.20-16.30 **Discussion**

EVENING

- 18.00 Private visit to the Sistine Chapel and Raphael Rooms.
Gala dinner in the Vatican Museums (*tenue de ville*)

21 JUNE Friday**MORNING SESSION** **Third Intermediate Period coffins in Museum collections**

- Chairman** **A. Dodson**
9.00-9.20 **A. Niwiński**
The 21st Dynasty coffins of non-Theban origin. A 'family' for the Vatican coffin of Ânnet
- 9.20-9.40 **S. Malgora, J. Elias**
The coffin of Ankhpakhered (Archaeological Museum of Asti, Inv. 94a)
- 9.40-10.00 **K. Stövesand**
Picturing transition. The unusual iconography of a late Third Intermediate Period anthropoid coffin from Abusir al-Malaq in the University collection in Rostock, Germany
- 10.00-10.20 **F. Jamen**
A textual-iconographical and technological study of unpublished 21st Dynasty coffins from Lyon: the coffin of Padikhonsou (H2320-H 2321)
- 10.20-10.40 **N. Lavrentyeva**
The coffin of Petehonsu from the Puskin State Museum of Fine Arts, Moscow

- 10.40-11.00 **Melinda G. Nelson-Hurst, J.W. Verano**
The Egyptian collection at Tulane University: could a small and hitherto unknown collection shed new light on Third Intermediate Period burial practices?
- 11.00-11.10 **Discussion**

COFFEE BREAK

11.10 - 11.40

- Chairman** **S. Bickel**
11.40-12.00 **H. Strudwick**
The enigmatic owner of the coffins of Nespaweshekyt at the Fitzwillian Museum, Cambridge
- 12.00-12.20 **M. Dolinska**
Collection of Third Intermediate Period coffins in the National Museum in Warsaw
- 12.20-12.40 **E. Guzzon**
The wooden coffins of the late Third Intermediate Period and Late Period found by Schiaparelli in the Valley of the Queens (QV 43 and QV 44)
- 12.40-13.00 **R. Siegmann**
The patchwork-coffin of the servant of a High Priest of Amun-Re in the Musée d'ethnographie Neuchâtel (late 21st-early 22nd Dyn. / Niwiński No. 300)
- 13.00-13.20 **M. Tarasenko**
The Third Intermediate Period coffins in the museums of Ukraine
- 13.20-13.30 **Discussion**

LUNCH

13.30 - 15.00 in Museo Gregoriano Profano

AFTERNOON SESSION **Transition from the Third Intermediate Period to the Late Period**

- Chairman** **I. Shaw**
15.00-15.20 **C. May Sheikholeslami**
Iconography and dating of some Vatican coffins (Museo Gregoriano Egizio, Invv. D. 2067,5,1-6, 25007)
- 15.20-15.40 **J.A. Morgan**
Image of the Sah: a study of the graphic styles and colour patterning on coffins dating from the 22nd to 25th Dynasties
- 15.40-16.00 **M.A. Hossin, M.I. Abouelata**
Continuity of themes depicted on the Third Intermediate Period coffins lids to the coffin of the Graeco-Roman Egypt

- 16.00-16.20 **S. Einaudi**
The tomb of Petamenophis (TT33) and its role in the 'Saite Recension' of the Book of the Dead
- 16.20-16.40 **C. Koch**
The sarcophagus of Nitocris. Further considerations about the God's wives' burial places
- 16.40-16.50 **Discussion**

COFFEE BREAK

16.50 - 17.20

AFTERNOON SESSION **Restoring and studying coffins in museum collections**

- Chairman: U. Santamaria**
17.20-17.40 **M.C. Guidotti**
Restoration works on coffins from the Late Period at the Egyptian Museum of Florence
- 17.40-18.00 **D. Picchi**
The coffin of Mes-Isis: an interesting history of collecting, restorations and typological study
- 18.00-18.20 **S. Moser, G. Nicola**
Sharing knowledge for restoring coffins: the case of Civico Museo di Storia ed Arte of Trieste
- 18.20-18.30 **Discussion**

EVENING Free

22 JUNE Saturday

MORNING SESSION **Diagnostic analysis, study of coffin technology and restoration**

- Chairman A. Niwiński**
9.00-9.20 **U. Santamaria, F. Morresi**
The Vatican Coffin Project: diagnostic research for comparative study of the Egyptian coffins
- 9.20-9.40 **H. Guichard, S. Pagès-Camagna, N. Timbart**
The coffin of Tanetshedmut of the Musée du Louvre: first study and restoration for the Vatican Coffin Project
- 9.40-10.00 **G. Prestipino**
The Vatican Coffin Project: observations on the constructive techniques of Third Intermediate Period coffins from the Vatican Museums

- 10.00-10.20 **E. Geldhof**
The Bab el-Gasus 'yellow coffins' in the collection of the Rijksmuseum van Oudheden in Leiden. Several approaches for researching the painting techniques
- 10.20-10.40 **I. Shaw**
Science and Psusennes: radiometric approaches to Third Intermediate Period chronology

COFFEE BREAK

10.40 - 11.10

- Chairman M. Betrò**
11.10-11.30 **V. Asensi Amorós**
The wood of the Third Intermediate Period coffins: the evidence of analysis for the Vatican Coffin Project
- 11.30-11.50 **N. El-Hadidi, M. Hamed**
The effect of preparation layers on the anatomical structure and chemical composition of native Egyptian wood
- 11.50-12.10 **R. Hiramoto**
Terahertz (THz) imaging of 21st Dynasty coffins
- 12.10-12.30 **N. Proietti, V. di Tullio, F. Presciutti, C. Miliani**
N. Macchioni, D. Capitani
A 25th Dynasty coffin in Museo del Vicino Oriente of Sapienza University: a diagnostic multi-analytical study
- 12.30-12.40 **Discussion**

CLOSING SESSION AND BURSARY AWARDS

- 12.40-13.00 **A. Amenta, C. Greco, H. Guichard, U. Santamaria**

LUNCH

13.00 *(for all those presenting papers and posters)*

PAPER ABSTRACTS

The significance of ritual scenes on 21st Dynasty outer coffin of *P3-dj-Imn* in Cairo Museum (CG 6080-6081)

This paper deals with the significance of ritual scenes on the 21st Dynasty outer coffin of *P3-dj-Imn* in Cairo Museum. Scenes referring to certain rituals were placed in particular places on the coffin for both religious and ritual purposes. The aim of this paper is to argue how the Middle Kingdom ritual texts were replaced at this later date by the images on the coffin. Images and representations on the coffin will be related to Middle Kingdom ritual texts and rites of passage. The paper will focus on a coffin belonging to the priest *P3-dj-Imn*, and date to the reign of the High Priest Pinudjem II. It was found in 1891 at the tomb of Bab el-Gasus, as part of the find generally known as the Second Find of Deir el-Bahari. Excavated by Daressy and Bouriant, it was numbered and acquisitioned to the Egyptian Museum in Cairo. Recently Niwiński has provided a primary publication of the coffin in Cairo Museum. My aim is to argue how certain images and texts were placed on purpose in specific areas on the coffin, implying that the texts and images worked together to ensure an eternal life for the deceased who is placed within the coffin. This will require the arrangement of individual scenes and grouping them together in sequences of scenes, as the basis for reconstruction of the rituals from the images and the texts. This will require a full and systematic description and analysis of the decorative program on the coffin of *P3-dj-Imn*. As it is impossible to reconstruct a ritual from a single spell in Middle Kingdom Coffin Texts, it is also impossible to reconstruct a ritual from a single scene on the Late Period coffins. My plan here is to reconstruct the rituals on these coffins by analysis of the contexts of individual scenes, their relationship to the surrounding scenes, and the way in which they fit the whole decorative program on the coffin. This paper will consider the decorations of this coffin as evidence for ritual practice in the 21st Dynasty itself, but also for the long continuity of ritual practice during the rites of passage in Egyptian religion. It will also consider attitudes to the coffin, not merely as an object, but as part of and objectification of those rites, and its role as descendant of the mortuary literature and the tomb decoration of earlier periods, towards a better understanding of the material mortuary record of ancient Egypt.

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The Vatican Coffin Project

The *Vatican Coffin Project*, which has involved collaboration between the Departments of Ancient Egypt of the Vatican Museums, the Rijksmuseum van Oudheden in Leiden and the Musée du Louvre in Paris, has organised this *First Vatican Coffin Conference*.

In this way the goals of the project will be shared in an ideal setting, almost that of an international conference, with the purpose of receiving further encouragement and stimulus for going ahead.

The *Vatican Coffin Project* was set up in 2008 by the Department of Egyptian Antiquities of the Vatican Museums, in collaboration with the Diagnostic Laboratory for Conservation and Restoration of the Vatican Museums, directed by Ulderico Santamaria.

It is concerned with wooden polychrome TIP coffins and has two main goals:

1. the study of the coffin construction techniques and of the painting materials (as well the study of modern restoration interventions)
2. the identification of any workshop.

There are many questions concerning the relationship of the coffins: where were the workshops? Were there different workshops? Did each workshop have regular customers? Who chose the texts and the iconography? Was there a master painter? Who was responsible for the materials used, such as the pigments for the colours and the varnishes? How did they get supplies? Is it possible to identify certain pigments with certain workshops (e.g. Egyptian blue)? And a certain painting technique with a certain workshop?

In the light of new understanding resulting from scientific investigations on the TIP coffins and, in parallel, a careful observation of the combinations of their texts and figures, one can put forward new hypothesis for their typology.

Thus, just as philology has identified channels for the transmission of literary traditions, so, in the same way, we would like to be able to recover an artistic tradition, both in the painting and in the coffin construction, never forgetting the double value of the coffins: they are at first objects and must be examined as such (materials used, construction and decoration techniques); at the same time they are also effective symbols to be evaluated in the funerary context. Unequivocally, these two levels of reading must proceed together. In the first phase of the *Vatican Coffin Project* the coffins are being examined as manufactured objects. We are intending to examine each coffin as a work of art painted on wood panel. The techniques for both are in fact the same. Coffin painting runs exactly parallel to panel painting: we have made numerous comparisons between techniques used by Egyptian artists to decorate coffins and those used by medieval artists painting on wooden panels.

Just as works of art painted on wood are studied, we look at the coffin as follows:

1. Wooden support
2. Ground layer
3. Colour/painting layer
4. Varnish

The protocol of analyses relating to the *Vatican Coffin Project* has been carried out by the Diagnostic Laboratory for Conservation and Restoration of the Vatican Museums and it is being continually updated. For the Vatican collections, the analyses are carried out by this same laboratory, where the image analyses are co-ordinated by Fabio Morresi. The coffins of the Rijksmuseum van Oudheden in Leiden are analysed both by RCE (Rijksdienst voor culturele erfgoed, Amsterdam) and the Diagnostic Laboratory for Conservation and Restoration of the Vatican Museums. And for the collection of the Musée du Louvre is the French C2RMF (Centre de Recherche et de Restauration des Musées de France, Paris) which is dealing with the scientific imaging and analyses, particularly Sandrine Pagès-Camagna, chemical engineer.

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The Third Intermediate Period coffins in the McManus Museum, Dundee

Dundee is Scotland's fourth largest city and is on the North East coast. Dundee was a famous ship building centre and a busy port from medieval times until the early 20th century. In the 19th century Dundee was a centre for the jute industry. The prosperous owners of the factories travelled the world for business and pleasure and used some of their wealth to improve the cultural life of Dundee and its citizens.

The 'Albert Institute for Literature, Science and Art' was founded in 1862 as one such enterprise. It began as an enterprise amongst prominent citizens who purchased shares in the Institute.

Later the Albert Institute would be run by the Town Council and it became 'The McManus: Dundee's Art Gallery and Museum'. It remains Dundee City's main museum, housing the museum's collections, which total approximately 150,000 items including Local History, Decorative Arts, Fine Art, Natural History and World Cultures.

The Egyptology collections were enhanced in the 19th and 20th centuries by donations from local philanthropist Sir James Caird one of the City's Jute mill owners, the Rev. Colin Campbell, the Egypt Exploration Fund and others. However, the majority of such objects have long been in storage, and some items all but forgotten.

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The *McManus Collections Focus Projects* are six month projects working with sections of the collections identified as needing attention. These projects allow the opportunity to look at objects in depth, to record and evaluate them and undertake new research. One such Project included a number of coffins 're-discovered' in the Barrack Street Collections Unit during a review of funerary objects in the summer of 2011.

This included a TIP set of coffin and *cartonnage*, together with an intriguing Roman coffin that appears to imitate a Third Intermediate prototype.

The *cartonnage* bears the number 1976-1708, but this was allocated many years after its acquisition and is of no help in identifying its provenance. It is, however, clearly of the 'northern' type, as is the associated wooden coffin 1976-1170, re-located in September 2012, now unfortunately badly damaged, although the 'lost' mask was identified shortly afterwards under the number 1975-531. It has however, now been possible to identify the set in an excavation photograph from Édouard Naville's work at Sedment for the Egypt Exploration Fund in 1891.

The *cartonnage* and its associated mummy 1978-2146 both have water damage to the chest area, CT-scanning showing the mummy to now be partly collapsed and its head turned to the side. This is consistent with reports of flooding in the museum.

The intriguing Roman coffin in the collection 1976-1168 has apparently not been examined since the 1960s, according to the newspaper that its 21 separate pieces were wrapped in. When reassembled, its form could be paralleled by 3rd century AD Roman Period coffins such as the 'twins' in Edinburgh and others in Florence. However, the decoration proved to be totally anomalous and appears to have been inspired by 25th-26th Dynasty bivalve coffins.

The wood of the Third Intermediate Period coffins: the evidence of analysis for the Vatican Coffin Project

In the context of the *Vatican Coffin Project* we analyse the wood of the TIP coffins conserved in the Vatican Museums and those conserved in the Louvre Museum according with the standard techniques of identification determined by the International Association of Wood Anatomist (IAWA).

At the moment, we could analyse the wood of 9 out of 22 coffins held in the Vatican Museums and 4 out of 42 of the Louvre Museum. The coffins of the early TIP in the Vatican Museums present some homogeneity in the wood, the planks are in *Ficus sycomorus* and the tenons and pegs in *Tamarix* sp. and *Acacia* sp.; we found an exception in a mummy-board in *Faidherbia albida* (white acacia).

An interesting element is the coffin 25.009 dated by Gasse between the 22th and the 25th Dynasties and for Niwiński uncertain datation or post saite. The bowl and the lid are in *Ficus sycomorus* with some elements in *Acacia* cf. *nilotica* and *Tamarix* type *tetragyna* but with some *Quercus* sp. (oak) pegs, timber not to much used in ancient Egypt.

The results are compared to those that we were able to analyse in the Louvre Museum and in the Ramesseum for the same period.

In total, we know about 150 coffins for the TIP in all Egypt with a wood identification and the aim of our work is now to compare the species used at that time in relation to the periods after and before in order to determine the continuity, the introduction or the abandon of some species.

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Cartonnage fragments from the 22nd Dynasty originated from Theban Tomb 65 and its surroundings

The use of the necropolis on the hill-side of Sheikh Abd el-Qurna is consistently confirmed for almost the whole of the TIP. Though the south-west side of the hill seems the most intensively utilized area, contemporary burials can be found all over the necropolis well until the Ptolemaic Period.

Although located on the north-east hillside, tomb TT 65 fits quite well into this continuity. The analysis of the excavated coffin and *cartonnage* finds verifies the consecutive re-use of the tomb not only during the whole period in question, but probably after it, as well.

According to these finds three main burial phases can be isolated: one from the 21st Dynasty, another from the 22nd Dynasty, and probably a third from the Ptolemaic Period. All three phases show the multiple re-use of the site, which seems to have been a popular burial place among the people of this period.

In my paper I will concentrate on the *cartonnage* finds dated to the 22nd Dynasty. These fragments, found inside the tomb and in the debris during clearing its surrounding area, belonged to several different *cartonnage* cases. Since the unfortunate matter that the tomb itself was used as a magazine during the very beginning of the 20th century by the early excavator P.E. Newberry, we are not able to prove for sure which *cartonnage* cases belonged originally to the secondary burials in the tomb and which were deposited there by the excavators. Nevertheless the fragments represent wide range of quality of workmanship and design of decoration, so their iconographical analysis gives us further information at least about their relative dating.

Among the finds, fragments of an especially interesting and in some sort of infrequent *cartonnage* case can be found. Beside the usual – and in this certain case – delicate painted decoration, a plastically modelled decoration appears on them as well with which the main motifs are emphasized. On one hand this decorative feature gives real value the *cartonnage*, on the other hand it causes the difficulties during the documentation. As the decoration is quite reach and colourful, and the painted and modelled parts crossed each other on more points, I had to make decisions and compromises during the process of drawing the pieces. The fragments come from the whole *cartonnage* case from the head to the foot, from the front and the back side as well. A large part of the surface of the fragments was covered with some kind of hard white material stuck strongly to the surface. Most of this material could have been removed though the rest of it was still hiding the decoration. The cover pattern of this white material indicates an accidental presence on the fragments, though supposedly from the time when the *cartonnage* case was still intact.

I tried to find the best solution to show the most details of the *cartonnage* fragments and make them the most understandable according to the drawings as well.

Birth, (re)-birth and votive beds: new evidence from a Third Intermediate context in Theban Tomb 14

As many tombs in the Theban necropolis, the Ramesside TT 14 was re-used in the TIP. The tomb, excavated by the University of Pisa since 2003, housed many burials dating to the 21st and 22nd Dynasty in one of the subterranean ramifications of its sloping passage, tunnel G. Unfortunately they were found in very bad conditions of preservation, due to flash floods which invaded and filled the tunnel in three occasions. Among the few burial goods accompanying the almost entirely destroyed coffins, especially interesting was a painted terracotta set, composed by a votive bed with a female figurine and two small stelae. The set was studied by Paolo Del Vesco, member of the University of Pisa expedition at Dra' Abu el-Naga, in his PhD thesis published in 2010. The possible relationship of this set with one of the deceased buried in the tunnel, a young woman pregnant whose death was probably due to childbirth, is here investigated, and the concerned conceptions discussed.

Nesting: the development and significance of the yellow-type coffin ensemble

The Egyptian custom of providing the dead with multiple coffins, stacked inside one another like Russian Matryoshka dolls, has puzzled scholars for decades. In this paper, nests of yellow-type coffins are being discussed in light of theories on wrapping in both ethnographic and archaeological studies of material culture. It is argued that nested coffins were not only a display of wealth, but also held a powerful symbolism relating to the process of death and the exalted *status* of the deceased as a divine being.

KV 64 and KV 40: new Third Intermediate Period evidence from the Kings' Valley

The *University of Basel Kings' Valley Project* investigates non-royal tombs in the side valley leading to the sepulchre of Thutmose III (KV 32). Eleven tombs are currently under study; many of them were entirely unexplored and yield most precious, though generally fragmentary information about the various phases during which these structures were used. All tomb constructions and original burials date to the period of Thutmose III – Amenhotep III. At least two of these structures were reused as burial places in the TIP. Their analysis enlarges our knowledge of the strategies and forms of appropriation of the Kings' Valley in the early 1st millennium.

The discovery of KV 64 in January 2012 brought to light an undisturbed 22nd Dynasty burial of a 'chantress of Amun' called Nehemes-Bastet. This secondary burial, which was placed over a severely plundered 18th Dynasty interment, consisted of the coffin, the intact mummy of the lady and a painted wooden stela. Titles and genealogy relate Nehemes-Bastet to the clergy of Karnak and those priestly families whose members were also buried in the Ramesseum and Deir el-Bahari. The coffin is of a rather rare, though not unattested type. A flower collar and six registers of funerary scenes are represented in a yellow single line drawing over a dark ground. A royal figure is shown on the interior bottom of the coffin. The funerary stela, which stood next to the coffin, is one of the finest of its kind as well as one of the very rare examples found *in situ*.

The small single-chamber tomb KV 64 lies next to KV 40, which is one of the largest non-royal structures in the Kings' Valley. The tomb was first opened in 2011 and the documentation of the numerous finds is still in progress. A deep shaft leads to a corridor and four ample rooms. KV 40 served for over forty-five burials, both from the 18th Dynasty and the TIP. The tomb has been ransacked in Antiquity and in modern history. All remains of human bodies and funerary equipment are very fragmentary, affected by plundering and fire. Countless pieces of painted coffins and *cartonnage* are currently being analysed with the intention to establish an approximate ratio of 18th Dynasty and TIP burials and to differentiate types of coffins. The fragmentary state of the remains allows many observations on construction and decoration techniques.

The presentation will be a work in progress report showing new material and addressing questions concerning the reuse of the Valley of the Kings as priestly burial place during the TIP.

Digging in the museum: some notes on Amduat Papyrus of the Egyptian Museum of Turin

The Egyptian Museum of Turin houses a group of manuscripts, which refers to the Book of Amduat. Contextually to the formation of the Book of the Dead, the theological speculation of the clergy of Thebes, the new capital in respect to the ancient Memphis, led to the birth of great funerary compositions that reveal, through texts and, for the first time, images, the solar way during the twelve hours of the night, from setting to dawn. These are known thanks to the scenes depicted in the royal tombs of the Valley of the Kings at Thebes, in the crevices of the earth where the great funeral mysteries are performed: the regeneration of Osiris and the renewal of the sun, the mythical model with which the sovereign is identified to gain access to eternal life. The journey of the solar boat has always the main aim of the rebirth of the sun, although it may be expressed through a dual way: into the abyss and into the caves of the underworld or celestial, in the womb of the sky goddess Nut. Therefore, these funerary 'books' are not only geographical manuals of the Afterlife, but also theological treatises, concerning a theology of revival and victory over the death. The oldest of these is the Book of Amduat ('That which is in the Afterlife'), which first appeared only in the burial furniture. Then, at the end of the New Kingdom, the text was copied on papyrus and on sarcophagi and it became available for the priests and their families.

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The Book of Amduat describes the journey of the solar boat in the Underworld in the twelve hours of the night, during which the sun-god Re is regenerated to reborn at dawn. The king deceased, identified with Re, is forced to face many dangers just like the sun, which fights the forces of darkness every night; so, like the god, the king sets in the West to be born in the East, once defeated the enemies in the Netherworld.

Each division, twelve as the hours between sunset and sunrise, is introduced by a door, which allows the access to one of the districts of the Underworld; in order to cross the doorway, the sun must reveal and say the exact name of the guardian deities, in such a way that he can summoning or banishing. The text then presents a list of more than nine hundred divine names and the names of otherworldly places, detailing hour by hour circumnavigation of the boat carrying the sun god. The work, the result of a long evolution of religious and funerary concepts closely related to the early practices, fulfilled a specific need: the realization of the ultimate fate of the one for whom the work was originally written, the king. In it there are two fundamental principles that somehow overlap, making often indistinct what should be attributed to each: the solarization of the sovereign through the funeral rites and the rebirth of the sun god.

The corpus of the Turin funerary papyrus is a homogeneous group for the provenance (Theban area) and dating (21st-22nd Dynasty), and belongs to one of those collections that gave rise to the formation of the Egyptian Museum of Turin in the early 19th century. The objective of the study is to introduce a collection of documents still unpublished and analyse the circulation of this type of 'Book of Afterlife', in the context of the Theban priesthood and its theological speculations.

The reuse of 21st Dynasty coffins in Thebes: patterns, reasons, and implications

For most of its history, Egyptology has looked upon tomb robbery and funerary arts reuse as aberrant, regressive, and abnormal – the normal burial situation being a house of eternity made of imperishable stones, with income producing lands set aside in an endowment to pay for priests and provisions in perpetuity. In the last two decades, some Egyptologists have looked to the entire 'life cycle' of a tomb, pointing out that tomb robbery and reuse were not only a part of necropolis life, but that tomb robbery had been active since the beginnings of ancient Egyptian complex society, a reality of which the Egyptians were well aware.

My work is attempting to normalize the recommodification of funerary arts – at least during a time of crisis – as a creative negotiation that prioritized the value of ritual, short-term, use over the value of perpetual use. I want to understand coffin reuse on its own functional terms and in the light of the elite demands for publicly ritualizing and socially competitive materiality. 21st Dynasty coffins are an ideal dataset for such a study. Like all coffins, they find their origins in arenas of intense elite social competition and religious-ritual display, but these coffins also come from a time of crisis. Specialists of these coffins have noted that some of them show signs of reuse, particularly visible when a new owner's name was inscribed over the old, but no one has systematically examined the nature of this reuse.

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In this talk I will present my investigations of 21st Dynasty coffins for visible signs of reuse – namely the recarving, reinscription or redecoration of a coffin meant for one dead individual for another dead person. My research thus far indicates that at least 60% of 21st Dynasty coffins show visible signs of reuse. Because my findings do not benefit from any kind of technical scanning or instrumentation, the percentage of coffins that were reused in actuality is likely much higher, meaning that these wooden body containers were in short supply for those who wanted them during the Bronze-Iron Age crisis.

I have investigated 122 coffins in the Nationalmuseet and Carlsberg Glyptotek in Copenhagen, the Medelhavsmuseet in Stockholm, the Museo Egizio in Turin, the Museo Archeologico in Florence, the Vatican collections in Rome, the Museo dell'Accademia in Cortona, the Louvre in Paris, the Kunsthistorisches Museum in Vienna, and the Rijksmuseum van Oudheden in Leiden.

The coffin set of Djedmut, nurse of Khons the child, chantress of Amun (Vatican, La Rochelle and Padova Museums)

The outer coffin of Djedmut, chantress of Amun, is a masterpiece of the Museo Gregoriano Egizio (Vatican Museums). The inner coffin was never clearly identified. The lid of the inner coffin (the case is absent) of a lady with the same name and titles from the Natural History Museum of La Rochelle (France) and the floorboard fragment of the inner coffin case with the same name from the Museo Civico of Padova (Italy) could be the *membra disjecta* of this set. The title, *hnmw-hnsw-p3-hrd*, could be the name of Djedmut.

The Amduat on the 21st Dynasty coffins

In recent decades the ancient Egyptian Book of Amduat has been extensively studied on the basis of sources such as paintings and reliefs from royal and non-royal tombs (Hornung), vignettes on papyri (Piankoff, Niwiński, Sadek), and carved texts and images on Late Period sarcophagi (e.g. the excellent work of Colleen Manassa). Although the 21st Dynasty coffins have benefitted from a new appreciation of late Egyptian history and culture, their content as derived from the Amduat has never been deeply studied. Despite the limited number of scenes depicted on these coffins and sarcophagi, the artists' selection of iconographic motifs and the ordering of Amduat spells are interesting and often original, and provide a very rich area for research. They can significantly improve our understanding of Late Period funerary religion and the symbolic language used to express it. There are also important differences between the iconography of Amduat-papyri and tomb sources on the one hand, and Amduat material from coffins and sarcophagi on the other hand, where interesting and sometimes unique details are recorded, which are complementary to other sources.

The aim of this paper is to present the preliminary results of a study of the iconographic representations of the Amduat seen on approximately sixty coffins and to highlight the frequency of certain subjects, their location on the objects concerned, and their associations with the relevant iconography found in other sources.

The coffin collection of the Mediterranean Museum (Medelhavsmuseet), Stockholm

The Egyptian collection of the Mediterranean Museum (Medelhavsmuseet), Stockholm contains some two-dozen coffins and mummy-boards, ranging in date from the Middle Kingdom to the Ptolemaic Period, some of them individual pieces, some comprising complete groups. Their mode of acquisition ranges from the early finds of Giovanni Anastasi, through donations from travellers and collectors (including a Swedish Crown Prince), to gifts of material from the Deir el-Bahari Bab el-Gasus by the Egyptian Government.

This paper represents the results of the work of the author towards their publication as part of a prospective catalogue of the museum's Egyptian collection, and will highlight a number of the most interesting pieces. This will focus on a significant group of TIP items, ranging from 21st Dynasty coffins and mummy-boards, though part of a 'northern' 22nd Dynasty coffin lid to a pair of 25th Dynasty coffin-sets, one bivalve coffin from which has a very fine glass inlay on its face. There will also be brief notice of an 18th Dynasty coffin redecorated and partly re-worked during Ptolemaic times, and a nest of coffins that was clearly made in the same craftsmen as the well-known tomb-group of Hornedjhyotef in the British Museum.

Collection of Third Intermediate Period coffins in the National Museum in Warsaw

In the National Museum in Warsaw there is a small but interesting collection of coffins dated to the TIP. The collection consists of three complete empty coffins, one coffin with a mummy in a *cartonnage*, one empty *cartonnage*, one complete lid and two fragmentary lids, beside a dozen coffin and *cartonnage* fragments. They came to the museum in different epochs – from the middle of the 19th century till the post Second World War years. Some of them suffered much during World Wars, their documentation was lost or mistaken. Therefore considerable effort was undertaken to restore both their original shape and their history. Some results of research were already published but proper publication of all coffins in the Warsaw Museum is still in preparation. In one case there are pre-war photographs showing missing today parts.

Eight pieces which will be dealt with are following:

1. Coffin of a priest, 21th Dynasty
2. Coffin of Djed-Khonsu-iuf-ankh, 21st Dynasty
3. Coffin of Tay-akhuth, 21st Dynasty
4. Fragment of a lid, 21st Dynasty
5. Lid of coffin of Padiamon, beginning 22nd Dynasty
6. Coffin and mummy in *cartonnage* of Panepy, 22nd Dynasty
7. *Cartonnage* of Nehemes-Bastet, 22nd Dynasty
8. Fragment of a lid, 22nd Dynasty

Apart from the presentation of the collection and its history, there will be also some words about conservation – methods and materials used, problems encountered etc.

The tomb of Petamenophis (TT33) and its role in the 'Saite Recension' of the Book of the Dead

The tomb of Petamenophis (TT 33) in the Theban necropolis of Assasif is an impressive funerary monument comprising 22 rooms on 4 subterranean levels. It was probably built at the end of the 25th-beginning of the 26th Dynasties, for the 'ritualist and chief' Petamenophis, a specialist in the royal and crown rituals, belonging to a Theban family close to the Montu clergy of Armant. All the rooms of this tomb are beautifully decorated with funerary inscriptions and scenes: from the entrance niche to the burial chamber. The most important ancient Egyptian funerary texts are attested there: Pyramid Texts, Coffin Texts, Book of the Dead, Amduat, Book of Caverns, Book of the Gates, Book of the Earth, Solar Litany, Book of the Night. So, according to Prof. C. Traunecker's definition, the tomb of Petamenophis is a sort of 'subterranean library', created by an erudite scholar and theologian, and possibly visited, already in ancient times, by pilgrims devoted to Montu. As concerns the Book of the Dead, a research in progress is currently carried out by Prof. C. Traunecker and myself (French Epigraphical Mission). So far, we have identified about 70 chapters carved on the walls of the tomb, from the first pillared hall to the burial chamber. The sequence and number of spells allow us to express the hypothesis that the Book of the Dead of Petamenophis is a sort of 'monumental' presentation of the so called 'Saite Recension', that here shows one of its earliest versions. This paper will discuss the role of Petamenophis and his tomb in the development of the Book of the Dead between the TIP and the Late Period, with a special focus on parallel versions of the Book of the Dead from papyri, other Theban tombs, as well as from the Montu coffins (25th-26th Dynasties) discovered in the Hatshepsut's temple at Deir el-Bahari.

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The Bab el-Gasus 'yellow coffins' in the collection of the Rijksmuseum van Oudheden. Several approaches for researching the painting techniques

After Daressy's spectacular excavation in 1891, the Rijksmuseum van Oudheden (Leiden, The Netherlands) was given one of the lots of the Bab el-Gasus mummy coffins. Four sets of mummy coffins of priests and chantresses of a religious order devoted to Amun, originally dating from the 21st Dynasty, arrived at the museum in various conditions in 1893. Immediately after arrival, basic repair was carried out on most of the coffins, lids and mummy-boards and the collection was exhibited one month later. However, in the course of the 20th century, random repair, restoration and beautifying took place on various occasions, using non-conservation suitable materials that did not age well. All these well-meaning interventions had the opposite effect: the breath taking polychromy was more and more obscured and disturbed by restoration actions, making it increasingly difficult to study, interpret, and present the coffins. The result was a place in the museum's storage from the 1970's onwards, and a persistent desire for presenting the coffins again, in a historically accurate and conservation sensitive context.

In this paper I will discuss several approaches of the paint investigation that was carried out in preparation of the current (2013) conservation treatment (part of the museum's collaboration within the *Vatican Coffin Project*).

In modern conservation ethics, for every active conservation treatment of a polychrome object, the conservators need to carry out extensive research in order to fully understand the object and perform a sensitive conservation treatment. It is their task to distinguish the layers added with former restorations from the original polychromy and materials – and therefore study the polychrome object, the original painting techniques, the original materials and their ageing. The research of dr. René van Walsem (Leiden) and dr. Alessia Amenta (Vatican Museums) established the idea of a strong iconographical connection between tomb wall paintings of previous periods, and the paintings on the inside as well as the outside of these particular coffins. This connection has formed an important starting point for the paint investigation and material analysis of the Bab el-Gasus coffins in the Leiden collection.

This paper will discuss the transfer of *painting technique* from the walls to the coffins. Recent analysis of the paint layering and application techniques shows that the same layers, meant as preparation layers on stonewalls, were directly applied on the wood of the coffins; a less compatible substrate than a stonewall. Further, the paper will present examples of how under drawing methods, application techniques, and painting materials that were formerly used in wall painting, were now applied to the coffins. Several methods for investigating the painting techniques will be discussed: material analysis and pigment analysis, conservation photography, stratigraphic and topographic analysis, and experiments with reconstructed painting tools and painting materials.

As a conclusion, I will explain the effects of the original painting technique on the present condition of the coffins, how this was misinterpreted at past restoration campaigns, and how we intend to use this knowledge in our current conservation treatment.

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The Daressy's A list and the Leiden corpus: an attempt to reconstruct the original sets

The speed with which the so-called second *cachette* of Deir el-Bahari was cleared has led to the loss of many important archaeological data. No records were kept of many of the objects and their present whereabouts are now unknown. The coffins found were systematically listed with the A-numbers by Daressy who followed their original arrangement inside the tomb beginning at the entrance. Outside of the *cachette* Bouriant and Grébaut gave the coffins and the other objects the so-called B-numbers. Daressy's list, published just one year after the discovery, is important and gives relevant information concerning the names and titles of the occupants of the (outer) coffins. The mere size of the find of Bab el-Gasus enforced the Antiquities Service to present a number of the objects as gifts to foreign museums with (qualitatively) important Egyptian collections. Mistakes sometimes occurred in the course of the preparations made for sending the coffins off and pieces which were originally parts of one and the same coffin set were in some instances given to different museums. Some changes were probably made just after the drawing of the lots, since there are several inaccuracies in Daressy's list of the sets of the coffins presented. Daressy himself admitted to having made some errors in respect to the anonymous coffins.

The National Museum of Antiquities in Leiden received the 11th lot of the Bab el-Gasus division. The coffin sets correspond to four burials identified by Daressy with the serial numbers A 47, A 88, A 130, A 139. The coffins have been published by Boeser (*Beschrijving*) with excellent black and white photographs leaving, though, many questions unanswered.

A careful analysis of the names and titles written on the coffins together with a thorough iconographical description is necessary to understand whether the outer and inner coffins given to the National Museum of Antiquities form a homogenous *corpus*. The first results of archival investigation, prosopographical study and iconographical analysis are shedding some light on the matter. Within the *Vatican Coffin Project* non-destructive and micro-destructive investigations have been conducted on three of the Leiden coffin sets. The preliminary conclusions seem to confirm that some pieces registered as parts of one and the same coffin set do not have an homogeneous structure.

The coffin of Tanetshedmut of the Musée du Louvre: first study and restoration for the Vatican Coffin Project

Kept in the storerooms of the Egyptian antiquities department of the Louvre since the 19th century, the 'yellow coffin' of Tanetshedmut, chantress of Amun during the 21st Dynasty, has recently been investigated and treated with the help of the Centre de Recherche et de Restauration des Musées de France (C2RMF), as the first Louvre's step in the *Vatican Coffin Project* partnership.

Restored several times, including twice in modern times in 1980 and 2000 (oldest intervention dating back to the 19th century or early 20th century), the coffin of Tanetshedmut however, was not exposed to the public. But in 2010, thanks to the good result of a call to individual sponsorship for its restoration, the Louvre could carry out a full operation of study and conservation-restoration.

A preliminary study using a wide range of examination techniques (UV, IR, False IR and X-Rays radiography) and analysis has highlighted the history and the extent of former interventions as well as the material composition of the object. This study should contribute to a better understanding of the subject by explaining alterations but also craft techniques. This required the combination of various competencies, as well as a close collaboration with the scientific laboratory in order to guide treatment options based on the results of research and analysis.

The pictorial analysis, first non-invasive (XRF spectrometry) then completed by some micro samples for the purpose of documentation and understanding of the work but also as a guideline to restore, helped to understand the stratigraphy and to specify the nature of the pigments used. Questions have also been raised about the use of orpiment in the varnish and its symbolism, and the reason for which the name of the deceased appears on white background and not on a yellow one (reuse? mass production?).

The potential cleaning of ancient polychromy and the nature and extent of modern restorations removal were discussed during the development of the restoration protocol. As the pictorial layer has been remodelled several times during its history, it was decided not to proceed with a full removal of modern overpaints and fillings: some were retained because of their good state of preservation and the absence of risk to the original.

At the end, examination and restoration of this coffin were the opportunity not only to detect antique rearrangements of the painting but also - and this was probably the nicest surprise! - to highlight the intervention of at least two different artists for the realization of the decorative program, most likely a master and his apprentice.

The coffin of Tanetshedmut is now on display in the permanent rooms of the Egyptian Department.

Restoration works on coffins from the Late Period at the Egyptian Museum of Florence

The Egyptian Museum of Florence is currently carrying on a project of restoration of its wooden coffins, among a general program devoted to the promotion and enhancement of its collections. The coffins date back mainly to the Late Period.

This paper illustrates the following coffins: the external coffin and part of the second coffin of the wet-nurse of the daughter of pharaoh Taharqa (destined to the permanent exhibition at the Museum), and the coffin of the chantress of Amun Sopedet, both of the Late Period. An anonymous coffin of Ptolemaic Period, destined to a moving exhibition, completes the series.

Painters of sarcophagi and papyri at Thebes in the Third Intermediate Period

Coffins of 21st and 22nd Dynasties use a very rich decorative programme, widely borrowed from the Book of the Dead. The so called 'mythological papyri' of the same period show many identical pictures. It is particularly true on the external sides of the coffin of Imenempermwt, Cairo CG 6253, which iconographical programme is very close to the mythological papyrus of Nesettanebettawy with 9/13 (sarcophagus) or 9/15 (papyrus) vignettes in common. Comparison between the two kinds of documents can show changes due to technical requirements. But both have a same ritual reading, referring to burial practices, of theological representations. Moreover they can help define decorative programmes as well as manufacturing workshops from Thebes in the TIP.

The wooden coffins of the late Third Intermediate Period and Late Period found by Schiaparelli in the Valley of the Queens (QV 43 and QV44)

My paper is about a vast collection of more than twenty whole coffins and a number of single boards, boxes and fragmentary coffins owned by the Egyptian Museum of Turin. The whole *corpus* was found by Schiaparelli in two reused tombs, during his excavation campaign in 1903 in the Valley of the Queens. Unfortunately, the Italian archaeologist published a meagre report of the discovery (with few and unhelpful photographs), some twenty years later. Nevertheless, a *cachette* with so many coffins in it, was (and is) of extraordinary importance for the study of the TIP and Late Period funerary endowment. After a hundred and ten years of scant publications and rare exhibitions around the world, the newly established Fondazione Museo delle Antichità Egizie di Torino decided to publish a volume on these coffins.

In a few months' time the catalogue will be printed and, for the first time, the whole *corpus* will be available for the community of Egyptologists, with the complete publication of all the texts and the reproduction of religious scenes and decorative motifs of the coffins.

Such a project gave me the opportunity to reconsider anew that outstanding group of coffins, re-establish the troubled relationships between their owners, put together (and sometime find unexpected) scattered elements of *ensembles*; in short: re-evaluate the consistence and the importance of the *corpus*.

The reorganisation of two main family trees, of whom many of the deceased were members, and the results of the re-reading of the rare title they bore ('Cultivator of the Lotus flowers of/for the Temple of Amun') were among the most important topics still to be explained.

Apart from the importance of each of these singular discoveries, the fundamental importance of the *corpus* consists in the quantity of items (a total of about 50 elements of coffin *ensembles*), in the fact that they have a definite provenance and an almost certain collocation inside a sure historical frame.

Since Schiaparelli's discovery, scholars have acquired a deeper knowledge of the Egyptian coffin of the 8th-7th century BC and due to the work of great scholars such as prof. John H. Taylor, we are now able to map an historical and artistic sequence that, at least for Thebes, is almost complete and established.

The availability of such a great number of coffins and therefore the access to a network of iconographic and chronological relationships between them, provides us with a treasure of new material that will help scholars to go deeper and deeper in drawing the sequence, understanding its development and finally shedding light on the true cultural background of Egypt in such a complex epoch of great change.

The effect of preparation layers on the anatomical structure and chemical composition of native Egyptian wood

The effect of the chemical reaction between preparation layers and wood was studied using Scanning Electron Microscopy (SEM) and Fourier Transform Infrared Spectroscopy (FT-IR). The changes in the anatomical structure and chemical composition in three native Egyptian hardwood types: *Ficus sycomorus*, *Acacia* sp., *Tamarix* sp.; due to the chemical effect of six preparation layers with different components commonly employed in the past to cover the wood surface were characterized and identified. The results obtained from both the SEM and FT-IR techniques were almost compatible. The decay patterns of chemical attack in the three types of wood depended on the percentage of lignin and carbohydrates within each type, but the components of the preparation layers caused similar structural and chemical changes according to the acidity or alkalinity of the layer. The results showed that calcium carbonate (chalk) affected and degraded lignin more readily than carbohydrates due to its alkalinity, whereas gypsum, which is acidic tended to degraded carbohydrates more aggressively than lignin. The dual effect of the two minerals when used together in the preparation layer leads to degradation in wood structure resulting in embrittlement and loss of wood integrity in the wood surface that lay directly beneath the preparation layer.

Terahertz (THz) imaging of 21st Dynasty coffins

The coffins of the 21st Dynasty provide an extensive and iconographically rich data set. Over the past three years, I have had the privilege of working on dr. Kathlyn Cooney's *Egyptian Coffins Database Project* (UCLA), traveling to institutions in Boston, Turin, Florence, Rome, Paris and Versailles, inspecting and photographing 21st Dynasty coffins in various states of preservation and restoration. Coffin scanning techniques are not new. The Vatican, under the leadership of dr. Alessia Amenta, has pioneered the use of non-destructive X-Ray analysis and micro-destructive techniques to understand ancient Egyptian craftsmanship methods and workshops. However, such technical work is limited to a select few due to the cost and logistical constraints of getting the coffin set to the X-Ray or SEM hardware for analysis.

Terahertz (THz) imaging could provide the low cost, transportable solution, allowing the researcher to bring the instrument to an Egyptian coffin on display or in storage. Coupling Egyptological investigative methods with less-expensive, portable, and non-destructive THz imaging could provide the Egyptological community a much richer and larger data set to work with.

THz has the benefit of being able to see through certain materials, namely pigment, varnish and plaster (provided the sample is sufficiently dry). The potential benefits of this technology are many, including a potentially much lower cost, portability, and, because THz is non-ionizing, no health risks to researchers or potential damage to delicate coffins. Advances in commercial silicon CMOS design and manufacturing is the key component to making THz imaging more affordable.

Many coffins have also been the victims of overzealous restoration efforts and can often render a coffin useless from the standpoint of dr. Cooney's research on reuse. Old restoration covers over original cracks in the surface plaster and paint. Using X-Ray and other high resolution techniques are a solution, but expensive, requiring the coffin to be moved and imaged at great expense with no guarantee that the X-Ray would provide clear image of layers underneath. If we image the coffin using THz, we should be able to see through the restored layers, imaging what is beneath the current restoration or uppermost plaster layer. Coffins that were previously 'dead' to the research community, because of overpainting or bad restoration, could be revitalized with new life and included in a searchable database, where one could correlate the THz data with other Egyptological research.

Dr. Cooney and I have initiated a collaboration with the UCLA Electrical Engineering Department to develop methods and techniques to image 21st Dynasty coffins at THz frequencies, and to explore the development of portable imagers that could be brought to the field. Additionally, we will be working with Elsbeth Geldhof of the *Vatican Coffin Project* to develop control articles (manufactured facsimiles of coffin fragments) to calibrate the measurements.

THz image is still in its infancy, but developments in the technology are moving rapidly. By developing interdisciplinary skills and processes to image coffins using THz, we hope to be able to better validate hypotheses built on Egyptological methods and drastically increase the data set available to all researchers eventually through the *Egyptian Coffins Database*.

Continuity of themes depicted on the Third Intermediate Period coffins lids to the coffins of the Graeco-Roman Egypt

Scenes depicted on the lids of the TIP coffins included some of the themes that were repeated in whole or in part from one coffin to another. Some examples of such themes were: judgment of the dead, the deceased in the presence of Osiris, embalming the body of the deceased, winged forms of some protective gods and goddesses such as Neith, Isis, Maat, Serket and Khepri.

Some of these themes were reappeared on some coffins lids dating back to the Graeco-Roman Period in Egypt, such as the Ptolemaic coffin at the Museum of the Library of Alexandria (No. 0608) which includes a depiction of a winged goddess in the same way and in the same position depicted on the TIP coffins, very similar to this is the Ptolemaic coffin of the Liverpool Museum (No. m13996a), the Roman coffin (No. EA 21810) in the British Museum contains a mummification scenes, while the coffin No. CG 33216 in the Egyptian Museum in Cairo shows a winged goddess as well as an embalming scene. These examples and other Ptolemaic and Roman Egyptian coffins reflect a very clear and great influence by the themes of scenes of the TIP coffins.

The aim of this paper is to follow the scenes depicted on coffins lids through the Graeco-Roman Period in order to identify which of the TIP coffins scenes were readopted during that period and which were not reselected, it also aims to know to what extent the funeral beliefs during that time were influenced by the ancient and traditional Egyptian concepts although Egypt was completely a dependent to a foreign rule and culture, and although the idea of mummification was uncommon at that period.

A textual-iconographical and technological study of unpublished 21st Dynasty coffins from Lyon: the coffins of Padikhonsou (H 2320-H 2321)

Dating and description of the H 2320-H 2321 coffins, Museum of Fine Arts, Lyon

The Museum of Fine Arts in Lyon houses three 'yellow coffins' dated from the 21st Dynasty or the beginning of the 22nd Dynasty (H 2320 - H 2322). In this collection, the anthropoid coffin H 2320 and its mummy-board H 2321 present many features of interest, including original textual and iconographical items. The dating of this set of coffins - without any information on its archaeological context of discovery - is based on stylistic, prosopographical and philological criteria. Firstly, the yellow background of the external box is typical of 21st Dynasty coffins, like the mix between solar and osirian funerary conceptions. Thanks to other details - the white background of the lid, the presence of red stolas on the breast, the fact that only the hands of the deceased were sculpted and not the elbows, the presence of an inscription inside the cover and palaeographical features (written forms and grammatical anomalies) - it is possible to suggest a date at the end of the 21st Dynasty.

From a technical point of view, the quality of this coffin and its state of conservation are good. It was made with traditional local woods covered by a white preparation and a coating. On the coating, the decoration of this coffin differs from contemporary creations. First of all, the external decoration of the lid features a white background lid, whereas the box is painted in yellow. Besides this particularity, we notice an unusually low density of motifs on the legs of the lid. Another interesting and original feature is the inner decoration of the lid, which shows several scenes extracted from the Book of the Dead and a long inscription on a red background. Furthermore, the inner decoration of the mummy-board with extracts from the Book of Amduat is exceptional.

Social considerations and processes of differentiation within the clergy

The deceased distinguishes himself from his contemporaries thanks to his luxurious set of coffins. The high quality of manufacturing matches with the coffin rich decoration. The textual and iconographical decoration is unusual for the 21st Dynasty: for example, the white background of the lid betrays a rare choice of archaism and the two spells in the lid are original. In fact, the uncommon profession of its owner - pure priest, lector priest and embalmer - reveals his high position in the clergy of Amun, his religious knowledge and his proximity with the 'industry' of death, and could explain the fact that this individual had such a rich set of coffins. Finally the absence of any family link, although the deceased might have prestigious origins, and the absence of another component of his funerary equipment, will be discussed.

The sarcophagus of Nitocris: further considerations about the God's Wives' burial places

Compared to the well-known and often worked-up sarcophagus of the last God's Wife of Amun, Ankhnesneferibre, the burial of her predecessor Nitocris eluded the general attention even though its artistic modeling is outstanding. Taking into account the social position of the God's Wives in the Theban *Gottesstaat*, the inscriptions on the sarcophagus Cairo TN 6/2/21/1 appear to be modest. Nevertheless, the selection of texts shows specific features which make it worth to have a look at. Among other points, the decoration of the sarcophagus may contribute to the discussion whether or not the God's Wives of 23rd to 26th Dynasties were buried under the chapels of Medinet Habu. Scholars identified the undecorated crypts as the successors of examples from 21st Dynasty, in which the Afterlife-relevant spells and decoration were often positioned as close to the mummy as possible, namely on the coffins for the fear of being separated from the tomb and its wall-decoration. In this context the paper will discuss whether or not the decoration of Nitocris' sarcophagus shows a useful compilation of texts to supply the God's Wife with the essential spells to guarantee her Afterlife regardless of the wall decoration in her burial chamber, and, as such, shed new light on elite TIP burial customs in general.

The coffins from the cache-tomb of Bab el-Gasus in Switzerland

In 1893, the Egyptian Khedive Abbas Helmy II offered four coffin sets to the Swiss Federal Council. The coffins came from a cache-tomb in the north-eastern corner of the enclosure of the temple of Hatshepsut in Deir el-Bahari, discovered in 1891 and subsequently called 'Bab el-Gasus'. The undisturbed *cachette* contained important burials of the High Priests of Amun and their families of the 21st Dynasty (1070-945 BC). The amount of objects found was enormous. Among them were 153 yellow-varnished coffins (101 being double), densely painted in bright colours. The crowded conditions at the Giza Museum and the plethora of coffins led to the idea of presenting a number of them as gifts to friendly foreign countries. In remembrance of the happy time spent at the 'Pensionnat de Lancy' near Geneva from 1885-1886, the Khedive decided to offer four coffin sets to Switzerland as well.

The arrival of the coffins in Switzerland in early 1894 went quite unnoticed. Eventually, the Swiss Egyptologist Édouard Naville was entrusted with the delicate task of finding an 'appropriate use' for these antiquities. He decided that, according to Swiss federal tradition, the sets should be distributed to four museums, Appenzell, Bern, Geneva and Neuchâtel, where they all are on display today. Within the scope of the *Swiss Coffin Project*, initiated by Alexandra Küffer and Renate Siegmann in 2004, the coffins from Bab el-Gasus in Switzerland were published together for the first time.

46 The coffins belong to the yellow-type Theban coffins from the 21st Dynasty. In that period, a complete burial equipment consisted of two anthropoid coffins and a mummy-board which was placed directly over the deceased's body. With their elaborately painted and 'overcrowded' surfaces these specimens represent the culmination in coffin decoration. The multitude of figures and symbols gives an insight into the mortuary beliefs after the New Kingdom, showing that by the early part of the 1st millennium BC images had pushed the texts into a subordinate position.

The paper will give a brief summary of the discovery and the circumstances under which the Bab el-Gasus coffins came to Switzerland. Each coffin will be presented, focusing especially on its decoration and particularities, such as the reuse of a man's coffin for a female person (Geneva), the combination of a male coffin basin with a female lid, the owner's name scribbled twice on the lid as a workshop mark (Neuchâtel) or the identification of the 'missing' inner coffin basin of the Bernese set in the Kunsthistorisches Museum Vienna where it was sent by mistake in 1893.

The coffin of Petehonsu from the Pushkin State Museum of Fine Arts, Moscow

The Pushkin State Museum of Fine Arts has several sarcophagi of different epochs, including the coffin of a 'chantress of Amun' Iwsankh and a fragment of coffin of a 'priest of Amun' Petehonsu which derives from the collection of the Egyptologist V.S. Golenischeff (1856-1947).

Both items have not been published, and aren't mentioned in the catalogues of TIP coffins, because were dated as referred to an earlier time. In 2000 they were shown on the exhibition 'The Way to Immortality' and were included in the catalogue. The coffin of Iwsankh is well-preserved, and the fragment of the coffin of Petehonsu has an interesting iconographic program, and moreover, it requires additional and clear attribution. In the catalogue this fragment is attributed as «the top of the head end side of the coffin, of 'a priest of Amun' Petehonsu (*P3-diw-hnsw*), son of Khons» and dated as referred to the New Kingdom.

This fragment (44 x 85 cm) has an oblong shape, slightly rounded on top, and is composed of several boards of tree nodular in structure. The tree has a heterogeneous structure, in many places with traces of the bug-grinder. Along the edges of the fragment there are visible traces of wood studs - mounts for conjunction of the coffin sides. A rather thick layer of primer is imposed on the surface of the wood. The paintings were put on the primer before it dried up completely. On the surface of the painting there can be seen numerous cracks to the base of primary coat, so that the paint layer departs from the board in several places. In the midst of the fragment it can be seen some traces of stains, charred blue paint and turned it into an almost black spots. On the edges of some cracks the traces of an old restoration are clearly visible. Turnover of the fragment has a flat surface and not painted, but on the edges here and there remain the marks of paint.

The composition of the fragment consists of two registers. The upper register shows the Osiris-Re-Harakhty sitting on a throne, behind him stands the goddess Isis. They face the deceased dressed in fine linen and leopard skin. He makes a libation over the small elegant offering table with viands from which hang bunches of grapes. Seven columns of text are inscribed between the figures of god and the deceased, which contain the name and title of the deceased. This scene resembles the iconography of initial vignettes of funerary papyrus. The lower register is divided into two zones: on the top under the signs of sky and the solar disk there are two falcons sitting back to back and a vertical *cartouche* with the name of Osiris between them. Lower the finely painted and very decorative sign of union of the Two Lands is in the center, and on the sides there are two sanctuaries. This part of the image is represented in a stylized lotus boat.

The shape of the preserved fragment and its decorations, as well as texts, lead to the conclusion that this is the middle part of the bottom of the TIP coffin. The delicacy and elegance of the design show that this coffin has Ramesside reminiscences in the style of artistic performance. His closest analogy in artistic manner and style may be considered the coffin of Djedmut (inv. 25008) from the collection of the Museo Gregoriano Egizio of the Vatican.

The Egyptian coffin as sacred space: semantic changes during the Third Intermediate Period at Thebes

Ancient Egyptian coffin functioned as microcosm or sacred space, i.e. a symbolic system which was structured, however, along different organising principles during various periods of its long history. Moreover, basically on all coffin types more than one principles or symbolic systems can be identified which worked simultaneously and interrelated with one another. The coffin as sacred space reflected various cosmic and Afterlife concepts, thus providing cosmic interpretations of the sacred space. On the other hand, its multi-layered symbolism can also refer to spaces associated with the burial or mortuary rituals (mortuary chapel, place of embalming, funerary chamber etc.). The study of symbolic and semantic systems built around coffin types of any time can therefore render assistance in understanding and modelling Afterlife related sacred spaces of various periods of ancient Egyptian history.

After the decline of the traditional burial customs and Afterlife belief systems around the end of the New Kingdom new coffin types initiated during the TIP seem to suggest that there existed three different solutions for the ideological crisis.

1. Multifunctionality inherited from multilayered Theban Ramesside tomb symbolism seems to have prevailed during the 21st-22nd Dynasties when at Thebes the dead were buried in reused or communal tombs and, consequently, since the space for each burial was extremely limited, texts and images that one would otherwise have carved or painted on walls, had to be written on the various items of the burial equipment which itself was very limited.
2. New interpretations of the sacred spaces emerged in the Libyan Period (around the reign of Osorkon I) when a major change took place in Theban private funerary art. The Theban inner coffin type used until then was replaced by a new made *cartonnage* seemingly evolved in the North, which was different in its shape and material as well, and, consequently, conveyed a different symbolism.
3. Re-interpretations of old concepts characterised the new tendencies that took place in coffin typology and iconography around 750 BC, which bore symptoms indicating ideological uncertainty whereby traditional patterns were abandoned for well-functioning and proven new models. According to the emerging new concept the deceased became more dependent on divine agency or intervention in the course of the passage between life and death. As a parallel temples (and funerary and commemorative statues placed within their precincts) played more significant role in mortuary rituals. These ideological changes are clearly reflected in the new coffin symbolism.

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The coffin of Ankhpakhered (Civico Museo Archeologico of Asti Inv. 94a)

Coffin Inv. 94a has been displayed since the 1920's at the Civico Museo Archeologico of Asti and it is part of the archaeological collection of Ernesto Maggiora Vergano. It is of painted wood and in anthropoid form conforming to the typical technique of the period between the 21st and the 26th Dynasties. The lid has very rich decoration, featuring a masculine face wearing a wig and the *wesekh* collar, a wide necklace decorated with geometrical patterns. The decoration is organized in four sections, on a light yellow ground, with the fetish of Abydos clearly visible in the centre of the lid in the manner of many other Akhmimic coffins of the TIP. The exterior of the coffin bottom is decorated with a large *djed* pillar emblematic of Osiris. The inner surfaces are undecorated. Judging from its overall style and technique, the coffin can be classified as moderately good quality funerary equipment and it can be dated to the 23rd or early 25th Dynasties (750-700 BC).

The coffin originally belonged to the 'justified to Osiris, great god' Ankhpakhered. He was a priest of the temple of Min in the city of Akhmim and his duties were those of a 'stolist' related to the daily dressing of the god's cult statue. It is felt at this time that the mummy contained within this coffin is unlikely to be Ankhpakhered himself, and that it was re-used to contain the body of an unrelated individual. Recent studies have demonstrated that the body, that of a male, is significantly later than the coffin in date. Radiocarbon dating shows the mummy to belong to the era of the 30th Dynasty through the early Ptolemaic Period (360 BC to 200 BC). It is of considerable importance that the mummy is a wrapped skeleton, with no amulets and personal ornaments. In order to complete the study of the assemblage, and to more exactly define its chronological position we have to extend our analysis of the iconography of the coffin, with broader comparisons to other examples.

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The National Museum of Antiquities in Leiden, the Netherlands, and the coffins of Bab el-Gasus

Early in the year 1893 an article in the Dutch national newspapers mentioned the Egyptian Government's intention to divide part of the collection from the *cachette* of Bab el-Gasus between the six European powers: Italy, Austria-Hungary, England, the Prussian Empire, Russia and France. Eventually the collection was divided between 17 countries, including the Vatican. One of them was Holland. The Museum in Leiden received four coffin sets and some burial gifts. How Leiden was able to get a part of this exceptional collection can be found in the correspondence written by the Director of the National Museum of Antiquities at Leiden, Willem Pleyte (1836-1903). Last year we found part of this correspondence in the archives of the National Museum of Antiquity.

After reading about the gift of the Egyptian Government, director Pleyte undertook action. He wanted to complement the museum's collection. Therefore, he wrote a letter to the Dutch Secretary of Foreign Affairs to ask for governmental assistance in order to qualify for a share of the Egyptian gift. Because of the importance of the museum's Egyptian collection and the yearly publications (*Monuments Égyptiens*) that were sent to the Egyptian government, Pleyte thought that his claim was justified.

The ministry passed on the request to the representative of the Dutch government in Cairo, Mr. Pieter Joseph Frans Marie van der Does de Willebois. The Egyptian Government accepted the Dutch request after the interference of Van der Does and added Leiden to their list. Was it because of Pleyte's efforts that more countries than the initial six received part of the collection in the end? In this paper I will analyse this important issue and try to unravel part of the mystery.

In October 1893 four coffin sets with some shabtis and two shabti-cases arrived in Amsterdam harbour, in six big crates. After a quick restoration, the coffins were already up on display by early November. The museum could be pleased: besides the four coffin sets and two shabti-coffins, ninety-two shabtis had arrived instead of the forty-six that were originally mentioned on the official list. But were they as pleased as they should be in Leiden? In the Museum's inventory-book of the 1893-acquisitions Pleyte noted the absence of a gold mask of one of the coffin lids. He mentioned, a bit sour, that the gold mask probably stayed behind in Egypt and seemed to be convinced that Holland, being a small country, was put at a disadvantage during the division of the collection.

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Image of the Sah: a study of the graphic styles and colour patterning on coffins dating from the 22nd to 25th Dynasties

This paper outlines the author's current research into the technical process employed by the craftsmen responsible for the decoration of Theban mummy-cases. This particular type of coffin was introduced at Thebes in the reign of Shoshenq I and it remained in use into the early part of the 7th century BC. Its introduction marked a departure from the more traditional style of wooden innermost coffin, comprising lid and base, since the new style was instead a single-piece made of *cartonnage*. However, despite the innovative construction technique used to manufacture these mummy-cases, strips of linen soaked in gum and moulded over a mud core in order to re-create the shape of the body; their most striking feature is their decoration. Generally this consists of fairly simple designs depicting various winged deities and funerary motifs which are painted in brilliant polychrome on white background. Most examples are remarkably well preserved enabling the colours and details of the designs to be seen clearly, which may have been assisted by placing the new style *cartonnage* inside two or three wooden outer coffins. However, the decoration on these examples is generally sparse and therefore, research is primarily focused on the extensively painted mummy-cases.

The decoration also provides us with clues about the painting process, which is analysed through the visual inspection of the various paint layers consisting of the base colour, initial outlines of the designs, application of colour and the final details including texts. Together these elements provide insight into the workshop practices during period under discussion and also sheds light on the roles of craftsmen at that particular time. The findings of this study reveal that the painting process was carried out by more than one individual and therefore, indicates that artists are likely to have worked in small crews. The mechanical tasks such as applying the base colour to the surface of the mummy-cases and the initial outlines of the designs was probably undertaken by regular artists or apprentices, since this type of work required relatively little skill. In contrast with this, more intricate work such as the figure drawing and corrections required an experienced, steady hand and therefore, the responsibility is likely to have fallen to senior artists. In addition to this coffins were also used for training purposes and evidence suggests that apprentices also practiced their drawing techniques on the mummy-cases, thereby indicating that they learned their trade by means of workshop production.

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Sharing knowledge for restoring coffins: the case of **Civico Museo di Storia ed Arte of Trieste**

Coffins, mummy-cases and *cartonnages* produced during the TIP in Egypt are particularly interesting from the point of view of their manufacturing technique which has evolved in course of time together with the reigning dynasties of this period. Many of these objects have undergone 'restorations' already shortly after their manufacture during the Dynastic Period and their decorations have often been covered with 'resins' for both religious/conceptual and aesthetic purposes. These ancient interventions have sometimes been misinterpreted by restorers of the 19th and 20th centuries to such a degree that, on many occasions, this led to irreparable alterations of the objects' appearance and in the loss of important information about ancient burial practices. The aim of this paper is to show how extensive sharing of information among restorers and egyptologists can avoid further damages to the objects and better their understanding. The collaboration of the restorer Gian Luigi Nicola, who has a 40-year experience in restoring Egyptian coffins and *cartonnages* of the TIP in many museums of Italy, with the scientific personnel of the Civico Museo di Storia ed Arte of Trieste is a good example in this respect. The joint examinations led on the three coffins and on the *cartonnage* of the museum have brought not only to a better understanding of the objects as a whole and a more accurate planning of the restorations, but also to new hypotheses concerning burial practices of the period and the manufacturing technique of *cartonnages*.

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The coffin of Pa-di-amun has revealed a yet unnoticed erasure of the original owner's name: Pa-di-amun is thus the coffin usurper. Non destructive analyses could allow us to read the original name. The extensive restorations of its lid, which took probably place during the 19th century, hinder very much a correct reading of its decoration and subsequently of its typology, but the possibility of removing the integrations must still be evaluated, together with its probable consequences.

The coffin of an anonymous priestess, still unpublished and whose iconography is significant for it marks the transition from the style of the 21st Dynasty to that of the 22nd Dynasty, poses serious problems of preservation both of the wooden structure and of the painted decoration.

The *cartonnage* of Pa-sen-en-hor offers instead the possibility to investigate its manufacturing technique, since it has been opened carefully in the late 19th century. The same technique seems to have been used for a *cartonnage* in Como Museum.

Lastly, the presence/absence of varnishes and the way they are applied on decorated surfaces has suggested a new perspective concerning the problem of their composition and purpose.

The Egyptian collection at Tulane University: could a small and hitherto unknown collection shed new light on Third Intermediate Period burial practices?

In the city of New Orleans in 1852 George R. Gliddon unwrapped the last of his four ancient Egyptian mummies. He subsequently donated this mummy – along with other material that he had used during his multiyear traveling Egyptology lecture and mummy unwrapping show – to the medical college of the then University of Louisiana (now Tulane University). This small collection spent many decades on display in different locations at the university until the closing of its Natural History Museum in 1955. Since that time, the artifacts (and two mummies) have remained in storage in multiple locations around campus and have resided in some strange locations, including within the university's football stadium.

Thanks to more recent interest in the mummies, the scattered material was brought back together in the late 1990s and is now housed in climate-controlled storage. While the mummies have become something of a local legend, only a handful of people know that three TIP coffins and parts of two *cartonnage* cases form the backbone of the University's Egyptian Collection. Only within the last year have the coffins gained attention from scholars, who are researching them in preparation for publication. At the start of this project, very little was known about the objects, their date and provenience, and whether any of the pieces might go together as a set. While much work remains, research has indicated that the collection likely contains two sets of related objects, as well as a few unrelated items.

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While the collection is not large, it features a variety of coffin styles from the 21st and 22nd Dynasties, including a mostly-intact 'yellow coffin', a black-with-yellow-outline coffin, and a reddish-brown coffin with polychrome decoration. Although storage conditions have much improved for the collection, it has suffered over the last century and a half from the travel and rough handling of Gliddon in the 1840s and 1850s, the 150 years of New Orleans' humid climate, and extreme weather events, such as Hurricane Katrina. The result is that much of the decoration on two of the coffins is obscured from discoloration or surface deposits.

To stabilize the objects in the collection, the project is currently raising funds for conservation assessment and treatment. In the interim, researchers are using nondestructive techniques to reveal the texts, decorative motifs, and pigments used on the coffins. Currently, these techniques include the use of infrared and ultraviolet photography, with X-Ray Fluorescence spectroscopy planned for the future. These research techniques have the potential to uncover details of the coffins' production methods, as well as historical data about their owners that may be matched with other records from both Ancient Egypt and 19th century (C.E.) America.

This paper will discuss the project's methods and plans, as well as its preliminary results. In particular among these results is the unique look into coffin development during the 22nd Dynasty that this collection may provide. When compared with the mummy and papyrus that were housed within it, the black coffin and its possible mixing of decorative styles offer a curious combination of components. The variety of these components may indicate that this *ensemble* is 'transitional,' linking older and later 22nd Dynasty burial *ensemble* types, and thus potentially providing new evidence for burial developments at this time.

The 21st Dynasty coffins of non-Theban origin. A 'family' for the Vatican coffin of Ânēt

The Vatican Egyptian Museum is in possession of a coffin of a woman called Ânēt, with an interesting decoration presenting a variant of iconographic repertoire typical for the coffins of the priests of Amun from Thebes, however with a number of rare atypical details. The coffin became object of studies in 1996 and 2000, and two different dates were then proposed: the 22nd Dynasty, and the Ramesside Period (20th Dynasty), with a suggestion of Deir el-Medina as possible place of its origin. The thesis of the paper is that the coffin is an object of non-Theban origin, and it should be dated to the 21st Dynasty. At the same time a group of similar coffins known from the Egyptian collections in Berlin, Copenhagen, Paris and Uppsala, will be presented and the iconographic repertoire of these discussed.

Life and death of the 'citizens' of Amun: a socio-economic investigation on the Bab el-Gasus *cachette*

Facing with the available bibliographical documentation about Bab el-Gasus, I realized that it is of two main kinds. There are typological studies on the objects part of the funerary equipment of 21st Dynasty burials (coffins, papyrus, funerary statuettes ...) and studies dealing with the temple of Amun at Karnak, its clergy and, especially, the family of the High Priests, rulers of Thebes in the 21st Dynasty. From this observation came the idea of crossing these data, collecting as much as possible information about the priests of Amun and their women buried in the second *cachette* of Deir el-Bahari, together with that of their funerary equipment. The first result of this research is the proposal of a reconstruction of the funerary equipment of every mummy, together with the collection of every information about the deceased inscribed on the known single objects. The next step is to connect the two kinds of information: the objects' stylistic analysis and the study of titles. Lots of studies deal with them widely, but separately; they have never been compared between each other.

Bab el-Gasus offers a unique opportunity to face with a synchronic sample of a determined social circle, restricted to few generations and to a limited period of Theban history, from the end of Menkheperre's pontificate to that of Psusennes III.

My work tries to combine the objects' stylistic analysis with the study of religious and administrative titles. If the information on objects tell us, with more or less details, who was the deceased, what was his/her job, who were his parents, his wife, his children and what they did, and the quality of the objects reveals their price and thus the economic possibilities of the owner and his family, we can then try to establish a connection between the position in the hierarchy of the temple and the economic power that results from it. We can try to understand better the economic and social *status*, the political and religious role of Bab el-Gasus' 'population', as composed not by general categories of persons, but by real men and women who relate with each other into their own family and in the extended one of the temple.

The coffin of Mes-Isis: an interesting history of collecting, restorations and typological study

This paper discusses the results of an extensive research on an anthropoid coffin preserved at the Archeological Museum in Bologna (inv. n. MCAbo - EG 1963). Pope Benedict XIV donated the great anthropoid coffin of Mes-Isis to Bologna between 1740 and 1758. At that time, this coffin was seen as a rarity, especially for the long polychrome inscription painted on the chest and on the lid. For this reason, the coffin was restored several times in the past to preserve its state of conservation. The coffin has been the object of a deep scientific investigation concerning both authentic and restoration materials. X-Ray radiography allowed to differentiate between original and added portions, to trace the assembling techniques and to draw a general picture of the state of conservation. Wooden species of different parts have been identified by microscopic observations of thin slides. Joints and plugs are made of *Acacia nilotica*, while large portions are made of *Ficus sycomorus*. The calibrated dates estimated from radiocarbon measurements of such parts range between 905 and 790 AD. The polychrome surfaces have been firstly studied by imaging techniques (raking light photography, IR reflectography, IR false-colour, UV fluorescence, UV false-colour, IR induced fluorescence) which allowed to detect the presence of different pigments of the same colour, to unveil the shapes of the figures on the sides partially covered by overpaint, to distinguish areas with different organic materials (binders and varnishes). On account of the images and close microscopic examination of the surface, some representative areas were selected to be investigated by non-invasive analytical techniques, such as portable XRF, Fiber Optics Reflectance Spectroscopy (FORS) and total reflectance FT-IR. Moreover, few micro samples were withdrawn for a deeper insight into the composition and sequence of paint layers by Optical Microscopy, SEM-EDS, and FT-IR spectrometry.

On the basis of investigation the following interventions can be detected. A first substantial restoration, characterized by numerous wooden and pictorial additions, preceded the arrival of the coffin in Bologna, as archival documents and C14 investigations demonstrate; a second pictorial restoration with synthetic pigments, and presumably also a limited consolidation, was carried out in the second half of the 19th century, perhaps before the opening of the Egyptian section of the Archaeological Museum of Bologna (1881); a third restoration dates back to the second half of the 20th century, as evidenced by some modern white pigments, acrylic resins and vinyl substances. All these three interventions have 'distorted' the aesthetic perception of the anthropomorphic figure and modified the polychrome decoration on a white background of the coffin, both elements attributable to the TIP - 26th Dynasty (656-525 BC). Despite the fact that the coffin of Mes-Isis is very similar in style and iconography to the coffin of Psametik the son of Sbarekhy in Grenoble (26th-27th Dynasty), the investigations carried out on the wooden parts and pigments seem to circumscribe the dating of this artifact at the beginning of the 25th Dynasty or perhaps to the Libyan Period. This coffin provides an opportunity to reflect on the typological classification of the coffins of the Libyan Period and to reconsider the current chronologies.

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Bab el-Gasus in the Griffith Institute Archive, Oxford: contribution to the iconographical and textual study of the Third Intermediate Period pendants and tabs from mummy leather braces

Unlike many other Egyptological institutions worldwide, museum collections in Oxford have not benefitted from one of the gracious gifts of coffins and materials from the Bab el-Gasus *cachette*. There is only one item in Oxford, a funerary papyrus now in the Bodleian Library, which can be traced back to the *cachette* of the priests of Amun.

This statement does not however hold true when one looks not directly at the antiquities, but at the modern archival material. The Griffith Institute Archive preserves the papers of Jaroslav Černý. Amongst these, one notebook includes the detailed copies that he made in Egypt of a particular type of inscribed item typically stemming from TIP burials: leather pendants, in the form of *menat* or *menkhet* counterweights, and tabs from so-called mummy braces. These leather elements normally bear a scene of offering or adoration, portraying the king or the High Priest of Amun facing a god or a goddess. In addition, surrounding hieroglyphic inscriptions give the name, title, and (occasionally) filiation of the king or the High Priest of Amun in office at the time: these small objects are therefore of significant interest not only for the study of funerary practices, but also for the chronology of the TIP and royal titularies.

With regard to the find of Bab el-Gasus, these leather pendants and tabs have received some attention since the time of Georges Daressy, who only listed the royal or priestly names appearing in them, and published very little further information. More recently, Hartwig Altenmüller published a comprehensive study on the topic, not restricted to the Bab el-Gasus material. Only a limited number of these pendants and tabs have however been published in full and with images: hence, even modern studies are often limited to listing the names appearing on them with meagre other data, relying on Daressy's old and sometimes not fully faithful copies, and failing to link the text to the matching iconography.

Černý's copies in the Griffith Institute mainly reproduce pendants and tabs pertaining to mummies from Bab el-Gasus, but a few items from other TIP burials are also included. All of these artifacts were preserved in the Cairo Museum at the time of Černý's visit, and have never been published before or since. This paper will present an overview of this material. Thanks to the availability of full and detailed copies of the whole pendants and tabs (and not only of their inscriptions), observations will be made on the features of this typology of objects, and the relationship between texts and iconography. Correction proposals to current lists of leather pendants and tabs will be advanced, and a few items added to the available *corpus*. Search for and inspection of the originals in Cairo have not been possible at the moment, but will be included in the next phase of this research project, concerning these idiosyncratic items of burial traditions from the TIP.

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The Vatican Coffin Project: observations on the constructive techniques of Third Intermediate Period coffins from the Vatican Museums

This paper presents the results of the study of the construction techniques of those of the anthropoid coffins from the Vatican Museums dating from the Third Intermediate Period so far analysed (Invv. 25008, 25015, 25016, 25020, 25022, 25035, 51515). The aim of this study was to see if it was possible to identify different centres of production by tracing the characteristics of their construction.

The structure of the individual coffins was noted and investigated using X-Ray, and compared with other coffins in the Vatican Collections, always bearing in mind that there is no existing complete coffin (external box and lid, internal box and lid, and mummy board).

A study of the carpentry techniques used showed an enormous and complex variety of results. With regard to both the selection of the size of the pieces of wood to be used, and the way in which they were assembled: in general, while the mummy boards all demonstrate a similar structure and workmanship, the lids and the boxes show a variety of ways in which the planks were aligned and the pieces assembled.

In order to determine if there had been similar methods of assembling the planks of wood which constitute the primary structure of the coffins, and similar systems of closure between the boxes and the lids, the different ways of assembly from the closing at the feet to the structure of the lid and of the box were traced.

A particular case is represented by the construction techniques used for the external coffin of the priestess Djedmut (Inv. 25008) which represents a *unicum*. In fact, very careful attention was paid to the wood used in its making: the coffin is made up of a small number of large wooden planks of exceptional dimension. The technical accuracy of the construction of this coffin possibly indicates that Djedmut belonged to a very high-ranking social class.

The study of the construction techniques has also allowed us to investigate further and form more hypotheses concerning the re-use of coffins.

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A 25th Dynasty coffin in Museo del Vicino Oriente of Sapienza University: a diagnostic multi-analytical study

A multi-analytical study has been chosen to perform a diagnostic analysis of a decorated wooden coffin. This coffin is part of an Egyptian collection belonging to Museo del Vicino Oriente of Sapienza University of Rome. It consists of two fragments with green monochrome decorations, dating back to the 25th-26th Dynasty.

The diagnostic study developed in two steps. During the first step measurements were performed in the museum by portable unilateral NMR. This new NMR methodology is portable and non destructive allowing measurements to be performed *in situ* without any sampling. Both inner and outer side of the panels were investigated. The results obtained can be related to the state of conservation of the wooden panel, the level of degradation of the wood, the presence of paramagnetic elements in the pigments. Moreover, using unilateral NMR, a non invasive protocol was established to detect the presence of organic substances on the surface of the wooden panel. This protocol allowed the planning of a minimal representative sampling to perform a set of micro-invasive analytical techniques, such as ¹³C CPMAS NMR Spectroscopy, Optical Microscopy, Scanning Electron Microscopy – Energy Dispersive Spectroscopy (SEM-EDS), RAMAN and Surface Enhanced Resonance Raman Spectroscopy, IR spectroscopy and Gas Chromatography Mass Spectrometry (GC-MS). These analyses allowed the identification of the constitutive materials of the painted layer, the identification of the wood and its state of conservation and a detailed investigation of the nature of an organic substance detected in the wood possibly due to previous undocumented restoration.

Results obtained by this multi-analytical study allowed new archeological hypotheses about the dignity of the client and the environment in which he lived.

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Third Intermediate Period burials in Saqqara

One of the puzzles of archaeology is why there are hardly any TIP burials from the Memphite area. Of course it is well known that there are some monumental tombs of the High Priests of Ptah at Mit Rahina. There is also continued activity at the Serapeum. But where are the other officials who must have been active in the local sanctuaries of the former capital of Egypt? And where were the other citizens of Memphis buried, a city that certainly declined at the time but continued to exist? In the course of almost 40 years, the Leiden excavations in the New Kingdom necropolis of Saqqara, have repeatedly found stray finds dating to the TIP. Presumably such funerary objects have been thrown out by robbers from burials in the area, thereby proving that these must have been present. As in Luxor, however, contemporary interments did not have a monumental character, and even wealthy people preferred to reuse and usurp existing tombs. The problem with Saqqara is that there were hardly any rock tombs available, where wooden coffins, stelae and Osiris figures or fragile manuscripts on papyrus have a chance of survival. Most secondary burials seem to have selected a place in the superstructure of the freestanding tombs of New Kingdom date, where the conditions are less favourable for the preservation of organic materials. Our excavations show that this custom was already adopted during the Ramesside Period, presumably after the move of Egypt's capital to the eastern Nile Delta made Memphis a quiet backwater.

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In other cases, existing shafts seem to have been emptied in order to reuse the burial chambers, or add new chambers at a different level. Here the chances of survival of the burial gifts are greater. So far, the tomb of Iuruf is the best example of a multiple burial of TIP date from Saqqara. It shows an impoverished population which had practically lost all contact with the traditions of the past and had no part in the cultural upsurge of the new capitals of Thebes and Tanis.

The coffin of Ramesses II

Within the large group of battered, stripped and recycled Second Intermediate Period, New Kingdom and TIP coffins brought to light by Émile Brugsch in the Deir el-Bahari *cachette* (DB 320) in 1881, one particular specimen has always stood out by virtue of its condition, quality, and physical beauty: this is the coffin CG 61020, inscribed for and at that time containing the still-wrapped and docketed mummy of the 19th Dynasty king Ramesses II.

It has long been speculated that Ramesses II's occupancy of CG 61020 was secondary - i.e. that the coffin in which this king's mummy was found had originally been prepared for an earlier pharaoh, and had only subsequently been pressed into service for Ramesses II's use at the end of the New Kingdom or early in the TIP. Although a range of potential late 18th/early 19th Dynasty candidates for the coffin's original ownership has over the years been proposed, essentially on grounds of style, the candidacy of none has to date been supported by a single shred of substantive evidence.

This paper addresses the ownership of CG 61020 afresh, reassessing the various claims which have to date been put forward, and drawing upon a combination of evidence - stylistic, inscriptional and archaeological - to demonstrate (a) that the original owner of CG 61020 had been Horemheb, last pharaoh of the 18th Dynasty, and (b) that the coffin was surrendered by this king for official refurbishment and its chance reissue to Ramesses II at the time the Theban necropolis first began to be rationalized during *wehem-mesut*. The (re)coffining of Horemheb himself is considered, together with the possible employment of this king's tomb (KV 57) as a third *cachette* alongside DB 320 and KV 35 (the tomb of Amenhotep II).

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Tradition and innovation on Third Intermediate Period coffins. The case of an uncommon *Schlufszene* with hacking up of the earth

The decoration of TIP coffins is largely composed of the Book of the Dead iconography. Furthermore, references to other scenes regularly appear. Among the latter, a new picture is present on six coffins and four mythological papyri from the 21st Dynasty. This original scene is indeed exclusive to TIP documentation and cannot be linked to any existing funerary *corpus*. Although the rare captions of the picture make its interpretation difficult, a hypothesis can, however, be put forward. This paper will present and analyse the template of the ten TIP documents - some of which are unpublished - and will propose an interpretation of the whole scene. Beyond iconographical interpretation, it will show how tradition and innovation converge on 21st Dynasty coffins (and papyri) to illustrate the revival of an ancient and well-known religious theme: the solar-osirian unity.

The coffins of the Third Intermediate Period from tomb K93.12 at Dra' Abu el-Naga: aspects of archaeology, typology, and conservation

Since 2006 the German Archaeological Institute Cairo (DAI) has been investigating K93.12, the tomb of the High Priest of Amun, Amenhotep. The rock tomb constitutes the southern part of the large double tomb complex K93.11/K93.12 which was originally cut in the 18th Dynasty and reused in the 20th Dynasty by the High Priest of Amun Ramsesnakht and his son and successor Amenhotep. After the New Kingdom K93.12 was repeatedly reused as a burial ground until the 25th Dynasty. In the course of seven excavation seasons the remains of these burials have been discovered in great quantities, above all fragments of wooden coffins and of *cartonnage* mummy cases. This material will be presented and discussed in detail.

The lecture is divided into two parts: first, Ute Rummel will give an outline of the complex archaeological situation observed at the site. The coffin material forming the central topic of this paper will thus be presented in its archaeological context in terms of find spot and condition as well as the associated burial inventory. The findings do not only reflect the tomb's history of use and reuse, but also allow to conclude on the motivation for choosing the site as a burial ground after the New Kingdom.

The more extensive second part deals with the TIP coffin fragments (21st to 25th Dynasties) which are being restored and studied by Stéphane Fetler. The paper will provide an overview of all the material excavated so far including the remains of the coffin of the High Priest Amenhotep (temp. Ramesses IX) which were discovered in the main burial chamber of K93.12. Being one of the rare examples of a 20th Dynasty coffin, albeit very fragmentary, it shall be introduced briefly. A special focus will be put on two groups of objects: firstly, an *ensemble* of five *cartonnages* (including the one of a child) from the early 22nd Dynasty. They were assembled from ca. 200 fragments found among the plundered burial inventories of the main shaft. One special feature they display is a bitumen coating which will be discussed in detail regarding the application method and its ritual/religious meaning. Secondly, a group of wooden coffins dating to the end of the 21st Dynasty (type III or V of Niwiński's typology) will be of particular interest. Up to now the ongoing excavation has brought to light 15 lids accumulated without order in the inner forecourt of K93.12 where they had been dumped in the course of an antique plundering. Their extremely fragile condition poses a special challenge since both the conservation treatment and also the epigraphic documentation has to be effected on the spot.

The examination of the coffins and mummy cases from K93.12 is an ongoing research and conservation project. Besides the in-depth study of technological and iconographical aspects of the objects proper also their archaeological significance is of major importance as they are components of the 'use-life' of a key monument at Dra' Abu el-Naga.

For more information see the project's website on www.dainst.de.

The *Vatican Coffin Project*: diagnostic research for comparative study of the Egyptian coffins

The Diagnostic Laboratory for Conservation and Restoration of the Vatican Museums set up the protocol for the comparative study of TIP Egyptian coffins for the *Vatican Coffin Project*.

Particular attention was paid to making best use of non-destructive techniques, using data obtained from chemical analyses together with those obtained from multi-spectrum investigations (digital X-Ray, induced ultraviolet fluorescent light, false colour ultraviolet fluorescent light, infra-red light in false colour). We also sought to verify the possibility of deducing analytical data inherent in the pigments from the results of the non-destructive analyses.

This Project has made use of a series of carefully chosen microsamples which were analysed as follows: optical mineral analysis and study of the stratigraphy, EMP analysis with electron microprobe, SEM-EDS FT-IR micro-spectrophotometric analyses, Raman spectroscopy, GC-MS and LC-MS chromatographic analyses. Analysis of the chemical elements was carried out using XRF.

Besides the identification of the constituent materials such as preparatory layers, pigments, bindings and varnishes, the Project was particularly aimed at defining their intrinsic characteristics and any alterations they had undergone. This enabled the identification of production technology used for the coffins under examination, for example in the case of Egyptian blue.

Thanks to the results of the first phase of this Project we were able to define the information needed for any comparison of data and for any verification of how the coffins were constructed and preserved.

The burial assemblages of Ankhefenamun and Hor, and other Third Intermediate Period coffins from Theban Tomb No. -61- on el-Khokha

Excavations by the Hungarian Archaeological Mission in Theban Tomb -61-, decorated for one Amenhotep, chief physician in the domain of Amun and priest of Mut, have yielded evidence for the occupation of the lower rooms of the tomb for multiple burials during the TIP. The earliest of these in date are those characterized by 'yellow coffins' of the later 20th Dynasty to the 21st Dynasty. During the 22nd Dynasty the burial chamber of Amenhotep was occupied by a priestly family from Karnak, while another Ramesside burial chamber in the same tomb was reused by an anonymous individual interred in a coffin *ensemble* typical of the coeval northern style. Besides the equipment from TT -61-, the presentation will give a brief overview of the contemporary burial assemblages discovered in nearby TT 32, -59-, and -400-.

Science and Psusennes: radiometric approaches to Third Intermediate Period chronology

This paper will use the radiometric dating evidence currently available for the TIP in order to explore the current contribution that radiocarbon dating can make to the dating of the era, particularly in the context of recent radiocarbon dating projects. Because of its well-respected traditional chronological framework, Egyptology was one of the first archaeological disciplines to benefit from radiocarbon dating, since, in the late 1940s, a series of well-dated Egyptian artifacts were used as benchmarks to assess the reliability of the newly invented radiocarbon technique. The subsequent recognition of the necessity of calibrating radiocarbon years in order to anchor them in actual time still left concerns that the available radiocarbon dates for Egypt and Nubia sometimes appear to differ significantly from the conventional chronology. However, a recent systematic attempt to radiocarbon date samples of known age (either through their archaeological context or associated textual data) has been largely successful in demonstrating good synchronisation between radiocarbon dates and the conventional chronology. In this paper I will examine the precision and value of currently available radiocarbon dates for the TIP, and their implications with regard to cultural, social and political processes of change.

Iconography and dating of some Vatican coffins (Museo Gregoriano Egizio, Invv. D.2067.6.1-6, 25007)

Two coffins in the Museo Gregoriano Egizio were published by A. Gasse, *Les sarcophages de la Troisième Période Intermédiaire du Museo Gregoriano Egizio*, 1996. Further study of funerary equipment from the TIP (21st-25th Dynasties) suggests that these coffins, Vatican D.2067.5.1-6 (Gasse Cat. Nos. 18-22 dated to the 21st Dynasty), belonging to Djedkhonsiuefankh, and the anonymous Vatican Inv. 25007 (Gasse Cat. No. 35, dated to the end of the 22nd Dynasty?), should instead be dated to the 25th Dynasty. Both of these outer anthropoid coffins have a characteristic 25th Dynasty interior decoration showing the goddesses Isis and Nephthys on the sides of the box, and (although missing in D.2067.5.1) an image of a mummiform falcon-headed deity on the bottom; sometimes the edge of the box is decorated with rosettes in lozenges (as is Inv. 25007). This type of outer anthropoid coffin has been found in several parts of the Theban necropolis: the Assasif, the *wadi* between Sheikh Abd el-Qurna and Qurnet Murai (some of the so-called 'Prince of Wales' coffins), and in a *cachette* from the tomb of Khaemwaset (QV 44) in the Valley of the Queens. Such coffins were the outermost coffin (with a lid decoration showing the judgment before Osiris with Isis and Nephthys and the four sons of Horus in a band across the chest) in a set of 2-3 anthropoid coffins. They normally are inscribed for men and women who were not members of the elite priestly class, but rather had more practical or lower-ranking roles (barber, doorkeeper, lotus cultivator, or water-pourer [in the necropolis]/choachyte for men; house-mistress or once sistrum-player for women) or had no title. One example of the type (from the QV 44 *cachette*) seems to have been usurped or reused.

The patchwork-coffin of the servant of a High Priest of Amun-Re in the Musée d'ethnographie Neuchâtel (late 21st-early 22nd Dyn./ Niwiński No. 300)

In the early 19th century local people of Qurna must have discovered a number of yellow-type coffins in one or two *cachettes*, which they sold to European travellers and collectors. James Alexandre de Pourtalès (1776 - 1855), a native Neuchâtelois and Prussian ambassador in Paris, purchased 1822 at least three yellow-type coffins from the former Consul of Alexandria, Pierre Thédénat (1756-1822). He presented two of them together with a *cartonnage* mummy case containing a wrapped mummy to the Egyptian collection of the Prussian King Friedrich Wilhelm III in Berlin, the third one (an inner coffin) was given to his native town Neuchâtel in 1838. The coffin with mummy (Inv. Nr. Eg. 185.a-c) is one of the oldest Egyptian artifacts from the Musée d'ethnographie Neuchâtel.

Obviously, lid and case do not belong together (different size, name and title of the owner as well as style and quality of decoration). The owner of the beautifully painted and inscribed lid (Niwiński Type V) is the Servant of a High Priest of Amun-Re, the spelling of his name (on the vertical inscription on the outside of the lid as well as a workshop's mark on the inside) is uncertain.

Maybe an explanation can be obtained at the Conference.

In the case of poor quality decoration (Niwiński Type B) lies a carefully mummified individual. His trappings are red leather mummy-braces, five small amulets of different semiprecious-stones tied around his neck and a black inscribed heart-scarab on his chest. The text of spell 30B on the base of the scarab includes the name of the owner (Nacht-ta-Netjeret) and his profession/title. Elaborate cosmetic treatment of the skin, artificial eyes and funerary amulets contrast strongly to his modest position as a 'Doorkeeper [at the temple] of [the goddess] Mut'. The whereabouts of the original case respectively lid has yet to be investigated.

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Building catalogues. The concept of 'architectonisation' and the description of coffins of the 21st Dynasty

The Egyptian collection of the Museu Etnográfico da Sociedade de Geografia de Lisboa is composed of 88 shabti statuettes, five anthropoid coffins and three mummy-boards. All these objects compose the so-called 'eighth lot of antiquities' originally found in Bab el-Gasus, the collective tomb of the Theban priests of Amun from the 21st Dynasty. Most of the coffins and mummy-boards found in Bab el-Gasus remained unpublished until the present moment and currently can be found scattered in more than twenty countries.

To produce a catalogue on coffins of the 21st Dynasty raises serious difficulties that are not easy to overcome. Based on our own experience in the description of these coffins, in the present paper we propose a methodological framework specifically conceived for coffins and mummy-boards of the 21st Dynasty.

The profusion of texts, images and their interrelation demands a specific approach not only to describe these objects in a scientific way, as to prepare future research on these materials – namely comparative studies. The concern to provide a secure support for comparative studies is particularly important when we consider objects from a global find such as it is the case of the materials found in Bab el-Gasus.

Such methodology must be firmly grounded in scientific research and not in personal perspectives or in particular scholarly traditions. In this paper we present the concept of 'architectonisation' of coffin decoration – proposed by René van Walsem – to ground our own description of the coffins published in the catalogue of the coffins of the Sociedade de Geografia de Lisboa.

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Picturing transition. The unusual iconography of a late Third Intermediate Period anthropoid coffin from Abusir al-Malaq in the University collection in Rostock, Germany

A coffin from Abusir al-Malaq manufactured in the period of transition from the TIP to the Late Period shall be taken as an example for the development of coffin styles and iconographic changes at this phase pending between tradition and innovation. Questions of local workmanship, especially the characteristics in iconographic and textual repertoires from coffins of Abusir al-Malaq, shall thereby be addressed. First considerations towards a restoration of this highly fragile coffin shall be outlined.

The anthropoid inner coffin was excavated in Abusir al-Malaq in 1904 by the German Otto Rubensohn in cooperation with the *Preußische Papyrusunternehmen*, which was searching for Graeco-Roman papyri in the broader Fayyum-area. In 1906 it was donated - along with other finds of this hitherto little-known necropolis - to the collection of antiquities of the University of Rostock in Germany.

Its iconography displays some exceptional elements, some of which can be linked to the transitional phase of innovation in the late TIP, as well as to the local workmanship of the Abusir al-Malaq coffin production.

Several elements such as the ram-headed falcon as a breast motif and the red leather braces can be identified as remnants of the iconographic repertoire of the TIP-*cartonnage* cases. The vertical red band at the rear of the coffin can also be explained within this tradition, although the wooden coffin certainly had no opening on the back, which would have been laced up as in the case of the Libyan Period *cartonnages*. These elements were combined with new features anticipating the Late Period anthropoid coffins such as the wooden bivalve form with pedestal, which may hold the coffin upright. The coffin can also be associated with the local specifics of coffin production. Thus, some unusual features like the falcon amulet as well as the second register, which depicts an intriguing combination of solar and lunar motifs, can partly be paralleled within the corpus of the Fayyum-area coffins.

Furthermore, observations concerning burial practices involving the anthropoid coffin can be made. The coffin shows traces of a resinous substance that has been applied selectively on most of the inscription and certain motifs, for example parts of the ram-headed falcon on the breast. It can be assumed that the application of the yellow varnish was a means to help the transition of the deceased into a divine being. It is uncertain, however, at what stage of the funerary preparations or burial this supposed ritual act took place.

The coffin is very fragile in its current state of preservation. The layer composed of linen, plaster and paint has already begun to detach itself from the wooden ground it was once applied to. Moreover, early restoration attempts have seemingly attached several layers of cloth from the third register of decoration downwards, probably to keep the fragile decoration in place at that time. It is unclear whether parts of the original decoration are still preserved underneath.

Within a joint project of the Heinrich Schliemann-Institute of the University of Rostock, the Institute of Egyptology of the University of Cologne and the CICS of the Cologne University of Applied Sciences the possibilities of the coffin's restoration have been discussed. This could not only prevent further damage to the coffin, but it could also reveal possibly hidden parts of the decoration, which would enhance the understanding of the iconography of this extraordinary coffin.

The enigmatic owner of the coffins of Nespawershefyt at the Fitzwilliam Museum, Cambridge

The Fitzwilliam Museum, Cambridge, houses a group of 21st Dynasty coffins, consisting of an inner coffin, an outer coffin and a mummy-board, which are registered under the number E.1.1822. They were collected in Egypt by two graduates of the University of Cambridge, Barnard Hanbury and George Waddington, and presented to the university in 1822. Since that date, they have received relatively little attention. Niwírski has categorized them as follows: inner coffin lid II-a; outer coffin lid IV-a; mummy-board II-c. The 'judgement of the dead' scene from the lower part of the inner coffin was also noted by Seeber. Apart from this, the coffins are not well known and remain unpublished. In 2005, the coffins were taken off display for the first time for many years, as part of the project to re-display the Egyptian collection at the museum. A catalogue of the museum's coffins is being prepared and during preliminary study work for the catalogue, this coffin was carefully examined, conserved and photographed.

The coffins are inscribed with the names Nespawershefyt, Nesamun and Nesamunemhetep. The coffin owner was a God's Father of Amun-Re king of the gods, *wab*-priest, supervisor of workshops and supervisors of scribes of the domain of Amun. He also had the title *ꜥꜣ n mw n pr 'Imn*, which may be rendered 'great one of the water of the domain of Amun'. The decoration is well preserved on the inner coffin and mummy-board, although fill material between sections of wood has fallen out in many places. The decoration of the outer coffin is somewhat less well preserved. The inscriptions on these coffins show evidence of having been changed, although these changes are limited to the titles, while the names remain untouched. Although there is increasing evidence that coffins were commonly reused at this date (Niwírski, Cooney), these coffins do not appear to be examples of re-use; rather I suggest that their owner had more than one name and that his own inscriptions were modified after the decoration of the coffins was completed.

The Third Intermediate Period coffins in the museums of Ukraine

The report is considering the collection of the 21st Dynasty coffins in the museum collections of Ukraine.

Odessa Archaeological Museum (OAM).

A special page in the history of the Egyptian collection of this museum is related to antiquities from the *cachette* of Bab el-Gasus. Part of the monuments found in this *cachette*, under the decision of the Khedive Abbas Helmi II, was presented to the European countries in 1893. Selected artifacts were divided into lots, which were provided with appropriate numbers. As a result of the lottery, Russia got things under the lot No. 6.

In 1894 five coffins and other 'small things' were delivered to the seaport of Odessa. It was decided to distribute antiquities between the provincial university centers of Russia. As a result, the outer coffin of Nesitaudjatahet and several shabtis remained in the Museum of the Novorossiysk (Odessa) University and got to the OAM only in 1923. The gift of Khedive was accompanied by inventory list compiled by the Service of Antiquities. Out of five coffins delivered to Russia in 1894, two are in the OAM collection now:

1. The outer coffin of Nesitaudjatahet (OAM No. 52976; inv. list No. 1; Cairo JE 29712). Middle of the 21st Dynasty (Menkheperre), type II-c of lid by Niwiński. The inner coffin was directed to Kazan. Originally, it was kept in the Museum of the University, then at the Kazan State Museum of Tatar Autonomous Republic of the Russian Federation, now the National Museum of the Republic of Tatarstan (No. 11605). The funerary papyrus Nesitaudjatahet is kept in the Cairo (S.R. IV. 558; JE 95660).
2. The inner coffin of Nesmut (OAM No. 71965; inv. list No. 4; Cairo JE 29634). Late 21st Dynasty (Pusennes), type IV-b of lid by Niwiński. This monument originally was brought to the Archaeological Museum of the St. Vladimir University of Kiev, and later to the Kiev State Historical Museum. In 1959, it was returned to Odessa. The outer coffin of Nesmut is in Cairo now (Cairo JE 29634). O. Berlev reports that the Cairo Museum also has a statuette of Osiris with the Nesmut' Book of the Dead, but the inventory number is not defined.
3. The inner coffin of Nesihonsu (OAM No. 52979). Unknown origin. Up to 1920 was kept in the collection of Odessa Literature Museum. The monument is in a very bad condition.

Lviv Museum of the History of Religion.

The collection of this museum includes coffin lid fragment (No. 3182/1). Unfortunately, the preserved part does not contain the name of the owner. The monument originates from the collection of the Polish prince Lubomirsky (inv. No. 2084 from 1908). In 1940, this private collection was nationalized by the Soviets, and the monument was transported to the Lviv Historical Museum. It was later displaced to the Museum of the History of Religion formed in 1973. This artifact has not been published before and is unknown to the experts.

In sum, three coffins and one fragment are existing in the museums of Ukraine. This collection is relatively small, but nevertheless interesting, the value of which is increased while studying it in the context of other findings from the Bab al-Gasus and their fates. One may also note that all these monuments are in need of immediate restoration works. To accomplish this task Ukrainian specialists require international assistance.

The expression of gender on anthropoid coffins. Clues to the evolving identity of the transfigured dead in the 1st millennium BC

Throughout much of the two millennia during which anthropoid coffins were in use, the gender of the occupant was manifested chiefly through the employment of masculine or feminine grammatical endings in the inscriptions and via male or female depictions in the vignettes. At all periods the coffin itself as a manifestation of the deceased projected a strongly masculine image, in keeping with the identification of the dead – whatever their sex – with Osiris. Femininity in the Afterlife was manifested only through apparently minor details of iconography, such as headdress and facial features, depiction of breasts and posture of hands. Changes in these iconographic elements during the 1st millennium BC suggest the increase of Hathoric associations for the female, centuries before the overt identification of the deceased with the goddess – as the 'Hathor N' – became common. The absence of these signifiers on other funerary images which are equated with the deceased, such as shabtis, suggests that the anthropoid coffin occupied a unique position in relation to the Afterlife identity of the deceased.

This paper considers the changing prominence and significance of some of these iconographic features on anthropoid coffins. In the 22nd Dynasty the loss of depictions of the hands and the female breasts from coffins seems to be counterbalanced by the emergence of the vulture headdress as a distinctive indication both of the feminine gender of the deceased and also as a sign of the divine qualities of the person. This situation changes in the succeeding phase of the 25th-26th Dynasties, when inner coffins of women frequently display a dual iconography, combining a feminine vulture headdress with the striated divine wig more typical of male images. The significance of this will be discussed, together with the simultaneous polarising of male/female distinction elsewhere in coffin iconography – with vignettes distinguishing males as having red skin and green clothing, while female figures show the converse.

The funerary bed. Death and sleep in the late funeral iconography

The late funerary equipment uses often the associated *tit* and *djed* symbols, especially on the so-called 'boîtes à viscères'. Most interpretations refer to chapters 155 and 156 of the Book of the Dead and to the fundamental symbolic of the signs *tit* and *djed*. A comparative study shows that this iconographic theme is primary not a funeral one. But it refers to the protection of the sleep, and more particularly to closed beds for people of high rank, known by the iconography and archeology. We have several clues as archaeological text, which can reconstruct the precautions taken to protect the sleeper, whether king, god or man deceased assaults real or imaginary evil beings and troublemakers. This anthropological approach can offer a new reading of the series of chapels of Tutankhamun, and the late funerary equipment. It also leads to consider the relationship between sleep and death according to the ancient Egyptians in the Late Period.

22nd Dynasty coffin and mummy of priestess from Thebes

One of the four coffins kept in Archaeological Museum Zagreb was found by Labib Habachi in tomb of Kheruef (TT192) during excavations in Assasif. The original tomb owner lived during the reign of Amenhotep III and also Amarna Period. From beautiful relief and his titles it is obvious that Kheruef was highly positioned person who held title 'the servant of queen Tiye'. The shallow relief showing young women dancing, bringing gifts and moaning for the deceased is beautiful example of the New kingdom art. Nowadays the tomb is in bad condition. The most part of the ceiling is overthrowing, so that only the part of it is accessible. During the clearance of TT 192 in 1957 Habachi's team found a several later burials all dating from 21st to 26th Dynasty when the tomb was reused. All of them were priests and priestess of Amun. One of two very similar coffins of priestess from 22nd Dynasty turned to Zagreb in 1970. It was the gift of Egyptian government for part taking of some firms from former Yugoslavia in great UNESCO action of saving the monuments in Nubia. The other one containing the mummy of Shepenkhonsu is part of permanent exhibition in Luxor Museum.

The mummy is placed in nice colourful *cartonnage* painted in light yellow and red iconography showing several protecting birds of Behdeti and also very humbly decorated coffin. Only the upper part of lid is painted and there is a white stripe spreading to the legs on upper lid with horizontal inscription. Also in the base of coffin Isis in red dress is shown.

The name written on the monument is Kaipamaw 'the chantress of Amun'. Her name is written in two different ways. In one place the name using the sign of a sail which has three readings variations - *ḫw*, *nfw* and also rarely *mzw*. The last one is confirmed while on the other place name is inscribed with a sickle sign *mzw*. The name is not usual, and it could be of Libyan origin. The mummy was subject to CT examination carried out by radiologist dr. Misav Čavka in Dubrava University Hospital in Zagreb. Scans shows poorly mummified body of woman. The brain was extracted trans-nasally and the skull shows the remains of resin. In the body there are also large remains of organs which led to conclusion the mummification was performed either in rush or not adequately, maybe due to lack of resources.

Coffin of Kaipamaw is dated on 22nd Dynasty. There are several facts instructing even the clergy of Amun were in deep crisis during the time mentioned.

A decorative architectonic element with prehistoric roots on the lid of some 'stola' coffins

In my dissertation the coffin of *Djedmonthuiufankh* in the National Museum of Antiquities at Leiden. *Technical and iconographical/iconological aspects*, published in 1997, I have demonstrated that, irrespective of the anatomically excellently anthropomorphic construction of this coffin, there are many features which reveal that it was 'architectonized' (see pp. 358-361). It turned out, especially by comparing the data on 129 more or less complete coffin sets, i.e. 230 individual set parts [a complete set consists of an outer coffin plus lid; an inner coffin plus lid and a 'plank lid'], o.c., pp. 385, that these mummy-shaped coffins functioned one number of levels:

1. as a container for a mummy (in certain cases, such as Djedmonthu's serving as a micro-cosmos [decoration on inside of head-end of box])
2. as a private tomb [ceiling decoration on inside head-end of box, like the coffin of Djedmut, here in the Vatican]
3. as a royal tomb (Amduat scenes)
4. as a (mortuary) temple [royal offering scenes directly copied from temple scenes].

While studying the comparative material for my thesis, I found an interesting, inconspicuous motif between the ends of the wig tresses, right above the crossing of the stola and the hands on e.g. the plank lid of the complete set of Djedptahiufankh from the Royal *cachette* in the Museum of Cairo [= my siglum Cai 1]. It shows five longitudinally oval 'loops', suggesting a 'chain-like' necklace. One finds it also, in roughly the same area, for instance, on a stola coffin from La Rochelle (this coffin was brought to my knowledge very recently by our colleague Alain Dautant), while on Lei 2-3 it is much more catching the eye on the middle and lower zones of the deep hanging floral wreaths.

In my paper I intend to show the very long tradition of this motif, its origin, its pristine function and see whether the stola coffins were its endpoint of use or whether its use continued. In short, we'll try to cover its entire 'use-life'.

POSTER ABSTRACTS

A scientific study of Third Intermediate Period coffins in the Manchester Museum, UK: current and future work

The Manchester Museum, United Kingdom, holds a collection of TIP coffins and coffin fragments. This poster aims to outline a program of historical and scientific analysis currently underway.

The first complete coffin to form part of this research belongs to a lady named Ta-ath and has been dated to the late 25th Dynasty (museum number 10881). The trough of this coffin, alongside the partially wrapped mummy, has undergone a complete radiographic investigation using diagnostic X-Ray and CT scanning in 2013. The results were used to ascertain the construction technique of the trough and the preservation method applied to the body itself.

Future work hopes to utilize non-invasive spectroscopic methods to analyse the pigments used in the iconographic composition of this and the other pieces in the Manchester Museum collection.

Notes and researches on Butehamon coffins

Since 2008 the *Butehamon Project* developed by the Centre of Studies of Egyptology and Coptic Civilization 'J.F. Champollion' settled in Genoa aims to collect all data about the Royal Scribe Butehamon (20th-21st Dynasties) as a starting point for further investigations in Theban necropolis. The archaeological data collected and analysed from 2009 to 2012 in different sectors of the necropolis (graffiti, tombs and paths) and the results by a recent analysis conducted on the Butehamon's coffins in the Turin Museum add new light to this interesting phenomenon. This poster will present the current state of research on the project.

Coffins of the Third Intermediate Period in the French museums

In his *corpus* of the 21st Dynasty coffins published in 1988, Andrzej Niwiński identified 458 burial sets disseminated in the museums of twenty-seven countries. A set can range from a double coffin with mummy-board to a single element (lid, case, board or fragment). A systematic and detailed study of Egyptian coffins of the TIP preserved in the French museums is underway. At least thirty-eight coffins (21st-22nd Dynasty) arrived in France in the 19th century through antique dealers and collectors and five in 1893 from the second *cachette* of Deir el-Bahari.

We will present an updated list with a few recently published and unpublished coffins such as the Itneferamun coffin (Musée d'Aquitaine, Bordeaux) and the lid of the internal stola-type coffin of Djedmut (Museum Histoire Naturelle, La Rochelle) which certainly belongs to one of the masterpieces of the Gregorian Egyptian Museum, Vatican.

The coffins of Nespawershefyt in the Fitzwilliam Museum, Cambridge: technology and conservation

The 21st Dynasty coffin set of Nespawershefyt, supervisor of workshops and supervisor of scribes of the domain of Amun (Accession number E.1.1822), is one of the most visually arresting and technically accomplished objects in the Egyptian collections of the Fitzwilliam Museum, University of Cambridge. It consists of mummy-board, inner coffin and outer coffin decorated, inside and out, with funerary scenes and texts executed in a rich polychromy covered by a natural resin varnish layer.

The coffins came to the University in 1822 as a gift from two Cambridge graduates. In the course of its long 'second life' the coffin set has undergone some structural repair but, apart from early restoration attempts on the wig of the inner coffin, this has been remarkably unintrusive in the overall presentation of the set and has not significantly compromised the original features.

In recent years, extensive investigation and analysis and some further conservation work has been undertaken during refurbishment of the Museum's Egyptian Galleries and as part of a broader technical study of its coffin holdings. The work has been carried out by Fitzwilliam conservators with contributions of additional scientific expertise and resources from a number of other institutions and individuals. The poster will give an overview of the results of this work – describing the materials and joinery techniques used in construction and the materials and production of the final painted and varnished decoration. It will also discuss briefly the discovery and clarification of the restoration history and the approach taken to treatment and innovative support mounting in the most recent campaign of conservation and display.

A wide range of examination and analysis techniques has been applied to clarify the nature of the materials used, the methods and order of their application. Comprehensive X-Radiography has been especially critical to an understanding of the construction of the coffins. This elucidated the skilled and creative use of a number of joinery techniques to create single structures from a mix of massive planks together with a composite of fragments. It has shown also how complex running repairs and corrections had been undertaken during construction together, the patching up of voids and disguising of sub-standard materials. All these observations have provoked further consideration of wood availability, production, and utilization.

The structure of the decorative surface from linen keying layer to varnish has been recorded and analysed. This includes examination of the intricate modelling of motifs in Egyptian blue and the noting of additional varnish layers on areas of the coffin containing Nespawershefyt's titles. This latter observation leads to the revelation that these had all been altered during the construction of the coffin.

When published in full, the examination and analysis of this complex and important coffin set will make a significant contribution to the *corpus* of TIP coffin technology studies.

This poster complements the paper on other aspects of the Nespawershefyt coffin set, that has been proposed by Helen Strudwick (Fitzwilliam Museum).

Symbolism in 21st Dynasty coffin art: implications of the Trento coffin fragment (Castello del Buonconsiglio Inv. 1001)

Coffin fragment Inv. 1001 is part of the Egyptian collection of the Castello del Buonconsiglio, Trento, one of the most charming and famous historical buildings of Italy.

The Egyptian collection consists of about 1000 items, collected, along with thousands of objects from other foreign countries, by Taddeo de Tonelli, a major in the Austro-Hungarian imperial army. A good set of around 500 Egyptian antiques has been selected for display in the castle galleries. The collection includes stelae, funerary masks, ornaments, human remains and small animal mummies, shabtis, amulets, a cat mummy, bronze statuettes and coffin fragments. It is a lens through which to view the culture the ancient people of the Nile valley. Its many objects show us how the Egyptians conceived of life and the Afterlife and how they expressed their deepest religious concepts.

The collection includes a fascinating artefact of the 21st Dynasty coffinmaker's craft: Trento coffin fragment Inv. Num. 1001. This small, yet important panel of painted wood, which once formed part of the side of a woman's coffin, shows how the Egyptians dealt with fear of death through strategies of artistic expression. Coffin artists were doing more than just making lovely boxes; they were helping to clarify the boundaries and structure of the Afterworld for wealthy patrons. We contend that the manufacture of a high-quality coffin, which, during this dynasty are clearly *virtuoso* displays for a specific audience, can be considered as an event of *memento mori*. Coffins therefore, are not for the dead alone, but extend into the social and economic realities of living people.

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The Trento fragment shows the amazing dexterity of draftspersons capable of filling large areas of the coffin surface with quality vignettes of great beauty. The work appears rapidly laid-out in many areas, which confirms the impression of artistic confidence in the handling of the complex organization of space characteristic of coffins of the period. The cobra band forming the top border shows excellent red line work from the original drafting activity, with pin-point in-filling with other colours. The style of this band may have chronological significance.

The texts (rendered in red line with blue touches) consist, mainly of formulae praising the gods Re-Harakhty and Atum and Osiris. Atum is designated as lord of the Two Lands of Heliopolis (in) Upper Egypt, strongly suggesting that the coffin is of Theban origin. The coffin owner was a woman named Ta(y)-[...]mose. The medial element of her name exists only in faint traces and is still under study.

Two vignettes are preserved on the fragment; both are set within kiosk-sanctuary frames. Both kiosks here, as in other 21st Dynasty coffins are supported by uprights formed out of *djed*-symbols crowned by solar disks springing out of papyrus-shaped columns tied up with decorative ribbon. The major frame, dedicated to Anubis is topped by a cobra cornice, and features a male in pleated garb, presenting food and bouquets on an offering table before the seated deity. In an important symbolic transposition, the jackal god is shown in the manner of Osiris himself, enthroned and holding crook and flail in his bent arms. The second frame, unfortunately preserved to only half of the original width, contains a woman, coiffed with a perfume cone (likely the coffin owner herself) and two human-headed *ba*-birds in close association.

The special details of this coffin fragment will be examined in detail in an effort to clarify the circumstances of its manufacture and its precise chronological position within the 21st Dynasty time frame.

Sudanese beautification burial ornaments between the past and the present

Introduction

Ancient civilizations constitute the infrastructure for civilizations to come. Sudan has always been a country proud of its heritage and rich civilization. We are unique; in fact a big bite of this very old cake is still fresh even when taken in our present time.

In the past the societal classification as has become now known divided men into public/royal. A man or woman of royal blood would marry her/his direct kin (brother-son- father etc.). At a very early age, people used to have different funeral customs, wrapping the coffin, the garment material, what distinguishes us something called the Rahaat. It is really unique way of burying the girls either bride or virgin.

Aim

1. To highlight some of the items and uses of different cultural materials and their relevance to the present day or contemporary styles and usages.
2. To shed light on Sudanese (northern Nubian, central Sudanese tribes) artefacts, jewelry, coffins ornaments that are buried with the body.
3. To highlight that these customs and ornaments used here survived and withstood modernization.

The importance of the study

Sudan is a very large country, 1 million square miles with the population of 45 million people of different ethnic groups, religious and cultural orientations. The local and foreign media have never reflected or paid attention to the different aspects of cultural life of the Sudanese people. This is not to say that there has been no portrayal of some of the daily aspects of Sudanese life. Some foreigners have documented certain aspects of marriage and income generating activities (fishing, agriculture etc.) but consideration of the historical evolution from the past to the present has not been focused upon. The Sudan is changing. The movement from civil war to peace is not encompassing the whole of the country. What is happening in Darfur actually makes peace still a hope for the future in the Sudan. Nevertheless shedding light on aspects of anthropology and culture gives the general public a better understanding of what Sudan is, what the people need and what is worth protecting in terms of heritage and traditions.

Methods

Primary data - Oral narration of elderly women - Field trips to designated sites - Secondary data - Archives - Books

The objects or the findings that I will choose will be Angreeb (bed used to carry the dead body), Rahaat, (the garment), the shabti, In essence, Sudanese history is very much influencing the current era, as the materials used are very artistic and very symbolic. Some of the features are however changing either due to the impact of time or the effect of a change over of religion. Yet the outlines of the features remain the same and are even undergoing a makeover depending on the tribe, wealth or desire of the bride and sometimes bridegroom. Modernization has to a large extent made an impact on design but not the basic ornaments. Most of them are still evident today but the material used and the craftsman is what makes the difference and, as they say, 'beauty is an eye of beholder'.

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Through the lens of costume. Consideration regarding the provenance of some outfits represented on Late Period coffins

The abundance of funerary assemblages from the post-New Kingdom period resulted in incredible variations in their iconography and epigraphy. Despite many scholars studying this wealth of material, there are still enormous difficulties assigning dates to the funerary assemblages, among them coffins. It is more or less possible to reconstruct the style evolution of coffins from Thebes, from where the largest amount of such objects originate. This is not always possible with examples found at other sites, since regional variations in style are not widely recognized.

There are limited opportunities to date an object based on textual evidence, and thus iconographic and paleographic dating criteria are very valuable. The detailed studies of costume iconography can be an important addition, since details of the costume may provide some hints about the object's date, as well as its provenance. This approach can only succeed when the study embraces the widest possible selection of iconographic material, not only coffins, nor even the complete burial equipment, but other visual sources as well. Such typological studies of Late Period costume (25th-30th Dynasty) demonstrated some repeatable patterns characteristic of outfits from certain areas and periods, some of which are well represented on Late Period coffins.

Research and restoration of the paint layers on Egyptian mummy coffins from the Bab el-Gasus corpus

Several mummy coffins from the Bab el-Gasus corpus are now being restored in the Rijksmuseum van Oudheden in the Netherlands. Before any hands-on work takes place profound research of the materials is conducted. The pigments are analysed by X-Ray Fluorescence (XRF) and Scanning Electron Microscopy (SEM). The binding media and varnish are analysed. The varnish and overpaint are visible with ultraviolet light and light microscopy. A close up view of the paint layers in raking light reveals the structure of the flaking paint. With reflective light the matte and glossy areas are shown.

The restoration of the coffins is based on these outcomes. The loose paint particles are consolidated with a compatible and reversible animal glue which will not damage the pigments, the binding agent or the original varnish. On some areas facings with Japanese paper were needed to prevent paint loss. After consolidation the paint layers are being cleaned with a synthetic layered silicate, which removes dirt and overpaint but does not damage the original varnish. Some pigments appeared more sensitive to water and cleaning agents than others. Interstices are filled with a compatible filler.

The poster will show before and after restoration photographs and the different procedures. The main outcomes of the research and their effects on the restoration materials and methods are explained.

History by colour: pigment identification on a Ptolemaic child coffin lid as an aid in identifying repurposed structural elements

Ancient Egyptians artwork is celebrated for the highly elaborate and protective structures created to transport the dead into the Afterlife. Although it seems inconsistent that these coffins would be emptied of their inhabitants and repurposed, there is evidence of significant reuse of whole coffins and of their parts, to meet the needs of the always-flourishing funerary business. In the waves of 'Egyptomania' that began after the 18th century rediscovery of ancient Egyptian tombs, coffin parts have been repurposed, though in the modern era to meet the demands of collectors.

A technical analysis of a Ptolemaic child coffin from the San Diego Museum of Man for a master's degree thesis has included mapping the structure of the coffin. X-Radiography revealed the many constituent parts and further consultation with scholars led to the suggestion that both the foot block and the block into which the face is carved may have been reused from different coffins and at different times. The face is an integral part of the structure set apart by style, which suggests ancient reuse. The foot block is roughly attached and the paint application distinctly different from any other parts of the coffin suggesting a modern reconstruction.

Mineral pigments were identified using non-invasive X-Ray Fluorescence analysis, and forensic photographic images were taken that demonstrate the presence of Egyptian blue. Comparisons of pigment mixtures and the microstructure of particles from the head, body and foot were conducted macroscopically and through examination of dispersion samples using polarized light microscopy. The poster will present the colours of the coffin systematically by location with photomicrographs indicating the size and morphology of pigment particles, differences in pigments from different areas, as well as other relevant components of the pigment mixture. This information will be complimented with X-Ray Fluorescence analysis and forensic images and the results summarized.

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Preliminary research on the Chester Coffin. A potential case of mistaken identity and coffin reuse?

The Chester Coffin and its occupant were donated to the Grosvenor Museum, Chester, in 1888 by Rear Admiral Sir Richard Massie Blomfield (1835-1921). Little is known about the provenance of the coffin; however, it is reported to have been purchased in Thebes.

The form of the wooden anthropoid coffin, depicting a female individual, is reminiscent of the New Kingdom or early TIP; however, the decoration (collar and layout) points to a date of the 30th Dynasty/early Ptolemaic Period. The application of a bead net lying directly over the mummy bundle perhaps indicates a date within the late New Kingdom or the early Late Period. Hieroglyphs are present; however, it is not possible to read them due to extensive damage to the coffin lid.

The coffin trough and mummy were imaged in 1973 at the Department of Anatomy, University of Liverpool, UK, using plain film radiography. The mummy bundle was found to contain the remains of a large feline. The mummy within the trough was re-imaged in 2012 using digital X-Ray and CT scanning which revealed that the bundle contained the skeletal remains of two felines; the primary individual appears complete, but has been subjected to extensive *post-mortem* dismemberment with the upper limbs being replaced at the distal end of the bundle to 'fill' the coffin. The supplementary individual, a much smaller feline, is represented by an isolated acetabulum which presumably became incorporated with the primary individual during the dismemberment and subsequent mummification process.

The intentional manipulation of the skeletal remains and the replacement of the forelimbs towards the base of the bundle, suggests that it was manufactured to fit within an existing coffin. The authors hypothesize that this unusual case study represents an example of coffin reuse where an anthropoid coffin has been deliberately altered by the embalmers responsible for the mummification of votive animal offerings. The coffin may have been modified at this time to 'modernise' it and make it more appealing for sale.

Further scientific analysis of the coffin, mummy and its linen wrappings are scheduled for later this year to attempt to provide a conclusive date to this artefact.

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The beginning of the Third Intermediate Period. The archaeological evidence

The key to understanding the events between the end of the New Kingdom and the beginning of the TIP is the raised relief on the west wall of the portico of the temple of Khonsu in the precinct of Karnak. This picture shows the procession of the family of Herihor that has become famous because it has begun the discussion on the chronological sequence of the lineage of the High Priests of Amun which reigned in this period at Thebes.

In fact, the traditional order set Herihor as the first of the High Priests of Amun, followed by Payankh and Pinudjem I.

K. Jansen-Winckeln and of G.P.F. Broekman explained the main reasons on which is based the new order of the succession: the military background of Payankh is well documented than that Herihor because his titles are very similar to which of general Panehsy. Then, in the *cartouche* of Payankh, there aren't any royal titles or attributes. Finally, the names of Herihor and Pinudjem always appear in the decoration of the temple of Khonsu, while the name of Payankh in this building doesn't ever appear.

Another important scene is the Feast of Opet, Herihor, wants to be accepted by the Theban triade. This scene is fundamental because it represents the begin of Herihor's kingship. In majority of the scenes, his high priestly function is emphasized when he is wearing the headdresses of the close-fitting skullcap. The priestly aspect of his kingship is well documented further by the fact that he is wearing the leopard skin, and by the fact that his prenomen always was 'High Priest of Amun'. It strongly suggests that when Herihor became king he did not abdicate his position as High Priest of Amun. In only three scenes Herihor wearing the skullcap and the artificial beard associate with the kingship. In the plate of coronation he wears the Double Crown of Upper and Lower Egypt, while at his baptism he is wearing the so-called Nubian wig, used commonly worn by pharaohs of the New Kingdom. In the last scene, Herihor is wearing the Red Crown of Lower Egypt, also conforms to the traditional royal iconography, here the king carries staves and a bird. This is a definitely royal type of ritual and up to the time of king Herihor was never performed by the High Priest. At Thebes, now, the power is characterized by the theocracy of Amun and Herihor is divine sole ruler of Egypt. The change of the kingship is well documented too in the inscriptions regarding Pinudjem I: in fact in some of these there are only the priestly titles. This fact reflects the diminution of the royal power of Pinudjem I. Only in a second time, he finally adopted the royal nomen and praenomen for himself and ceded to his son Masaharta, the title of High Priest.

In my opinion, another sign of the diminution of the kingship, we can see in the exterior face of the pylon where is manifestly wearing the classical typical costume of High Priest while the attributes of the royalty are now very few.

Coloured materials of Theban coffins produced around the 'yellow coffins' series

The studies of coffins and *cartonnages* cases from the Egyptian Antiquities Department of the Louvre Museum dated from the end of the New Kingdom till the 22nd Dynasty aimed to perform data concerning the pigments and the nature of the various coloured materials, such as varnish or metal foils. One can observe evolution of the iconographic program and of use of some coloured materials such as the pigments.

Three groups with chronological and aspect variabilities can be observed:

1. The first one concerns those dating from the end of the New Kingdom, announcing the 'yellow coffins', with two sets;
2. The second one is composed with the 'yellow coffins' dated from the 21st Dynasty, with five analyzed sets and four other observed;
3. The last one collects those from the 22nd Dynasty, with four sets presenting another background than the yellow ones.

According to the date on which the analyses were performed in the laboratory and the techniques employed, more details could be collected, concerning the nature of the pigments, the preparation or the organic parts. The multispectral images gave new aspects of the organic compounds such as varnishes or restoration products by UV light, or some pigments by IR illumination, such as Egyptian blue or carbon black. Non-invasive analyses were precious to preserve the objects themselves, but some data were missing because only obtained with SEM-EDS imaging or on stratigraphy.

The coloured materials seem to express the technical evolution of this Theban production: the white preparation is always mainly calcite, with some fossils, and could contain some dolomite with characteristic crystal-shape, signature of local origin. But a second white thin layer using huntite, another calcium-magnesium carbonate, is observed on the 'yellow coffins'.

The red hue is always obtained with ochre and red iron oxide; the mixture with carbon black creates darkening of the tint for the background of the 'yellow coffins'.

The main yellow pigment is orpiment, arsenic sulfide, but one can observe some cases of ochre and gildings use, only for the coffins dating from the end of New Kingdom.

Blue and green pigments are synthetic copper-compounds: Egyptian blue, a copper calcium silicate, and various structures for the green, depending on the period.

Two types of organic compounds are observed: a yellow varnish composed by mastic resin on 21st Dynasty coffins and a red colorant directly applied on the wood of the 22nd Dynasty coffins.

All these material data can show a change in the colour technique, and this is a further way to distinguish developments in this same production area.

Tradition and archaism in 25th and 26th Dynasty coffins

Archaism, as a term, is widely debated by art historians, archaeologists and classicists. As there is no evidence of a surviving manual or textbook written by the ancient Egyptians to clearly define what archaism meant to them or why it was so fundamental, closer analysis of the textual resources and material objects are needed in order to attempt to decipher this art trend. Archaism and copying tend to manifest themselves together in many scholarly discussions about ancient art. Egyptian archaism can be seen as a deliberate intention to emulate an idea or style of the past and recreate it to suit contemporary vision in art. It can be applied to almost every facet of ancient Egyptian culture: sculpture, language, architecture, etc. This was also the case for the iconographic development of coffin art during the 25th and 26th Dynasties. Archaism had been used by many kings before and developed into a way of artistic expression. Tradition was so deeply imbedded in the ancient Egyptian worldview that it was not something new to the Egyptians living at this time.

The Nubians ruling in the 25th Dynasty had understood the long-standing traditions of Egyptian art and fully comprehended that archaism was a means to cement themselves into the sense of history that Egyptian people were familiar with and marked a time of transition with tradition and innovation. In funerary beliefs, the deceased remained the focus of symbolism and ritual, shifting away from tomb wall depictions and concentrating more on burial equipment, such as the coffin. Coffin art increased and became a central focus with prevalent motifs from the past being reinterpreted for the present, blending perfectly the use of tradition with innovation.

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This transition period marked a time in Egyptian art when traditional rituals and spells from the funerary books blended with new structural features such as a pedestal and plinth. Coffin iconography changed to incorporate new artistic manipulations with features that had fallen out of trend and with the increase use of textual material. These key features demonstrate a relationship between tradition and archaism that existed on coffins of the 25th and 26th Dynasties, just as it did on other media such as sculpture, monumental architecture and literature of the period. These features such as the division of vignettes and registers, use of false-door and palace façade as decorative motifs, falcon-ended terminals on collars and single lines of text with *udjat* eyes on middle coffins all suggest that the blending of traditional and innovative features was clearly an artistic focal point when designing coffin iconography of the early Late Period.

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MUSEI VATICANI

Rijksmuseum van Oudheden

