

Five Sarcophagi in
Cairo Museum*

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All five sarcophagi are anthropoid wooden coffins, have been ornamented with designs and inscriptions. The scenes are varied, and the texts have similar openings bearing the names and titles of the deceaseds. The rest of the texts belong to spell 72 in the Book of the Dead¹ and spell 404 in the coffin texts², for going out into the day and opening up the tomb. The opening texts are very varied, so they are translated and interpreted separately. The texts of the spell are translated and compared with similar texts from the Book of the Dead and the Coffin Texts.

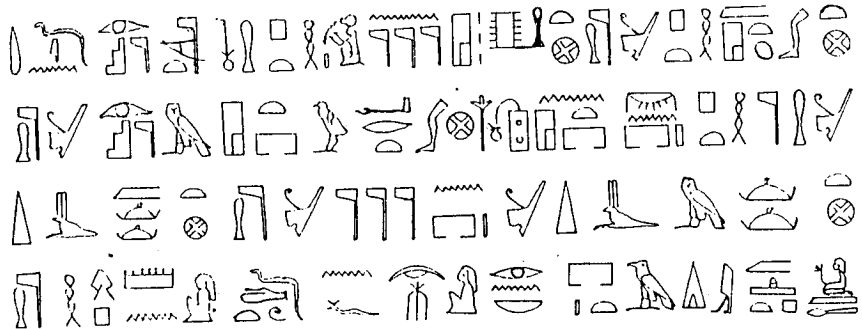
A- JE 67858 a,b: [Pls. I,II]

The text inscribed within framing-lines in four horizontal lines on the chest, and seven vertical lines below. The text is surmounted by the representation of the deceased standing, with hands uplifted in adoration position, wearing the long pointed kilt, in front of the three gods: Osiris, Horus and Isis, who are sitting on a basis. Between the deceased and the gods stands a vessel with lotus flowers. The opening text, in the horizontal lines, includes the name and titles of the owner of the sarcophagus.

* I am grateful to Dr. M. Saleh, director of Cairo Museum, for permission to publish these sarcophagi.

1-Naville, Book of the Dead.

2- De Buck, The Egyptian Coffin Texts; Chicago 1954.V.



" Words recited by Osiris (the deceased), beloved of the god, the priest of Ptah³, the w^cb-priest⁴ of the Gods in Memphis⁵, the priest of Ptah in Avaris, the priest of Osiris in Avaris⁶, the scribe of the house of gold of the temple of Ptah, the priest of Speto⁷ in J3tj (Saft el Henna)⁸, the priest of the Gods of the temple of Septo in J3tj, the priest Hepmen, to whom⁹ Ahmose is said, the son¹⁰ of Tadeimhotep¹¹, true of voice."

B- Tempo. No. 26/2/21/1 [Pls. III,IV]

The texts inked within framing-lines in black in two horizontal lines on the chest, and seven vertical lines below. There are no scenes on it and parts of the texts in the middle are quenched, but they are clear enough to be restored from the parallel texts.

3- Ward, Index (1982), P. 103.

4- WB I 282, and Ward, *ibid.* P. 78.

5- *jnb-hd*, see WB I 95 and Gomaa, *Die Besiedlung Ägyptens während des Mittleren Reiches II* (1986), P. 7.

6- *hwt-w^crt* WB I 287 and Gomaa. *ibid.*, 229.

7- *hm-ntr n spdw*, Helck, *Beamtentitel*, 1954, P. 13.

8- *pr-spdw*, WB IV 111 and Gomaa. *ibid.*, 129 (no. 31).

9- *dd. tw n. f I^ch-ms*, Relative form, see WB V 623.

10- WB I 111.

11- *T3-dj-jj-m-htp*, PN 372.



" Words recited by Osiris (the deceased), beloved of the god, the priest of Ptah, *ndm-stj wr b3w*¹², the chief of the scribes of the palace the priest of Ptah and the the Master of Secrets in the temple¹³ of Ptah, the priest ^c*Anemho*¹⁴, who is called Horneziter¹⁵, true of voice, the son of Pernu, true of voice. There is no accusation in the Nether World for ever. "

C- Tempo. No. 27/2/21/5 [Pls. V,VI]

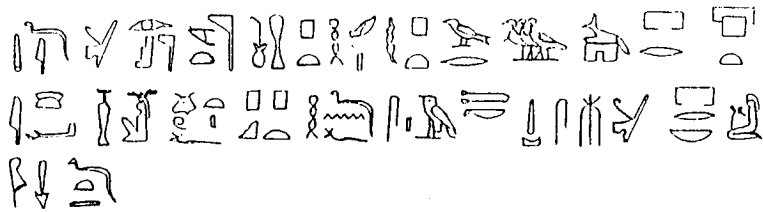
The texts inked within framing-lines in black in two horizontal lines on the chest and seven vertical lines below. The texts are surmounted by the representation of the deceased standing, in adoration position, wearing the long pointed kilt, uttering the two gods, Osiris and Isis, sitting on a basis. The texts are in a very good condition, but the body of the sarcophagus is damaged by the two sides and the right eye is also damaged.

12- *ndm-stj wr b3w*, Title for Ptah, see WB II 379.

13- Ward, Index, P. 119f; cf. *hrj sst3 n pr Ptḥ* " privy to the secret of the mansion of Ptah "Fischer, Egyptain Titles, (1985), P. 23.

14- ^c*n-m-hr(.j)* "der schöne ist bei mir", PN 61.

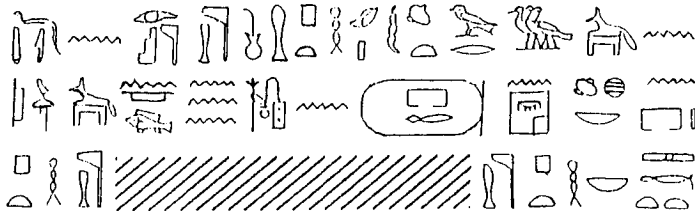
15- *Hr-nd-jt.f.* PN 249.



" Words recited by Osiris (the deceased), beloved of the god, the priest of Ptah, *ndm-stj wr b3w*, the senior of the teaching house¹⁶, the praised of Chnum and Ptah¹⁷¹⁸ the son of Pernu, true of voice for ever. "

D-Tempo. No. 27/2/21/6 [Pls. VII, VIII]

The texts and the design, in a very bad preservation, are black inked. On the chest there is a design, divided into three sections. Three vertical hieroglyphic lines separating the deceased, who stands in adoration position in front of a full loaded offering-table, and the two gods, sitting on a basis. Below, there are the texts in five vertical lines. The whole design is surmounted by a horizontal line of stars within framing-lines.



16- *hrj sst3 pr-sb3jt*, for *sb3jt* see WB IV 85; cf. *hrj sst3 n pr-nh* " the master of secrets in the house of life ", Ward, Index, P.120; for *pr-nh* see WB I 515.

17- see WB I 499, IV 457.

18- The text here is not clear for me, perhaps there is a mistake in the writing, which could be *gd. tw n. f*

" Words recited by Osiris (the deceased), the priest of Ptah, *ndm-slj wr b3w*, the guard of the eastern portal, the guard of the portal of *jnt*¹⁹ (?), the scribe of the palace of Hatnub and the counter of every thing in the temple of Ptah, the priest the priest of Ptah Nbeshmehty "

E- No. unknown, the owner: Hury [Pls. IX,XI]

This sarcophagus is in a very good condition. It has only three vertical lines of hieroglyphic texts, insiced within framing-lines, including the opening texts and the first part of the spell. There are no scenes on it.



" Words recited by Osiris (the deceased). Hury²⁰, the son of Tadiosiris²¹, true of voice. "

The Spell

The texts:

A: JE 67858.

B: Tempo. No. 26/2/21/1.

C: Tempo. No. 27/2/21/5.

D: Tempo. No. 27/2/21/6.

E: No. unknown, the owner: Hury.

F: Naville, Book of the Dead, Spell 72.

19- Gomaa, *ibid*, 110,244.

20- *Hr-jj(.j)* "Horus ist gekommen" PN 245.

21- *T3-dj-Wsjr*, PN 373.

- A:
- B:
- C:
- D:
- E:
- F:

- A:
- B:
- C:
- D:
- E:
- F:

- A:
- B:
- C:
- D:
- E:
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- A:
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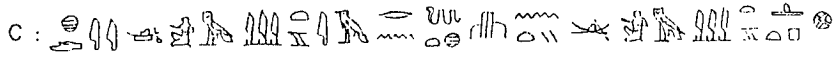
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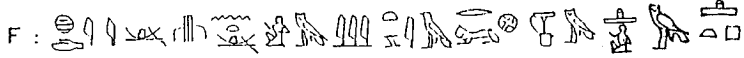
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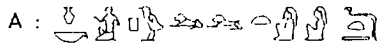
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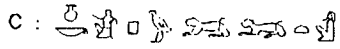
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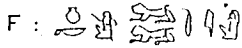
C: 

D: 

F: 

A: 

C: 

F: 

Translation:

" Hail to you, the owner of rightness^a, who are devoid of wrong^b, who exist and live^c for ever and ever! I came out^d to you blessed^e with my own shape. having power by means of my strength and loaded^f with the spirits. May you save me from aggressors in this land of just^g. My mouth belongs to me, by which I can speak . May you give me oblations^h in your presence, because I know you, I know your names and I know the name of that Great God, before whom you place provisions, whose name is Tjekemj. He opens up in the eastern horizon of the sky. He goes in the western horizon of the sky. He will not be removed, and I shall not be removedⁱ. I will be hale, because he is hale. May you do not reject me from the Milky Way. The rebels will not (have power) over me. You will not turn me away from your portale. You will not close your doors before me, because my bread is in Pe and my beer is in Dep. I have always kept my hands united in the temple. My father Atum shall be given to me. He will establish for me my house in the sky and on earth, with uncounted emmer therein. A festival will be held for me by my son of my body. You shall give me invocation-offerings of bread and beer, clothing, incense and unguent, and all good things, pure and sweet, whereon a god will live^j, that I may exist and be established for ever, in the shapes which I desire, faring downstream in the Field of Rushes and upstream to the Field of Offerings, for I am the Double Lion. "

Notes of texts.

a- The variants Ca., Pe. and Ax. in the BD have *nbw k3w* "the owners of souls", the var. Pa has *nbw jht* "the owners of things"; but the vars. Ba. and Ae. have *nbw m3^ctjw* "the

owners of righteous", which agrees with the texts on our sarcophagi. It seems that the three expressions mean the gods, who are represented upon the basis in front of the deceased.

b- The writing of *jsft* is the usual writing, without the ending "t"; the vars. of the BD have the full writing.

c- I translate ^c*nh(w)* as a participle, parallel to *wnnw*; the var. Pe. in the BD makes it sure through the full writing of the active participle.

d- I translate *wb3.j* in the perf. tense because it is used here instead of *wb3.n.j* in the var. of the BD; the var. D has *wb3.tn wj tw.j 3h.kwj*.

e- The three phrases *3h.kwj sdm.kwj 3tp.kwj* have three different writings for the end of the old perfective; that could be cleared through the full writing in the vars. B and C and the var. of the BD.

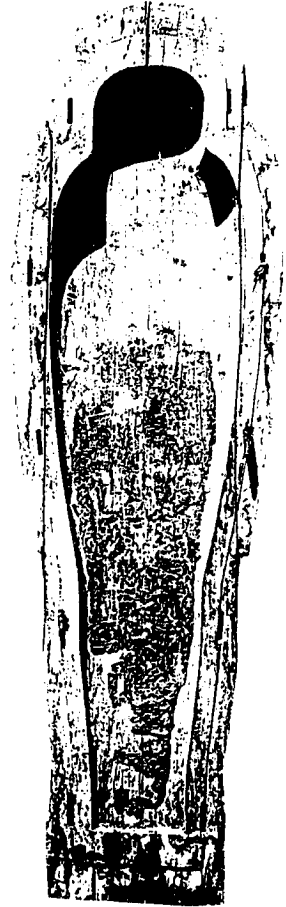
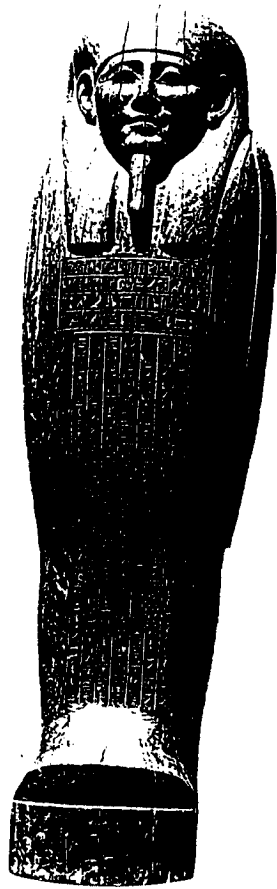
f- The var. Ca. in the BD has *jp* instead of *3tp*. in the other vars., that agrees with the var. D of our sarcophagi.

g- All the vars. have *n m3^clj*, but the var. Ca. has *r m3^clj*, which has no meaning for me.

h- The vars. A, B and C have *dj.tn n.j 3wt* "may you give me oblations", but the vars. D and E have *dj.tw n.j 3wt* "May oblations are given to me"

i- *n rwj.f n rwj.j* "I will not be removed (so long) he has not been removed", we have here two passive *n sdm.f*; the first is in the present perfect and the second in the future tense; that agree with the opinion of Gunn (Studies, PP.131-136) and Gardiner (EG § 424,1); both indicate that passive *n sdm.f* form has the present perfect tense and in the religious texts have almost as much application to the past and the future as they have to the present, and might be rendered accordingly. The var. Ca. has *rwj.f rwj.j* and the var. Aa. has *rwj.f wj*; both var. have affirmative *sdm.f* forms and that is against the mean of the text. The var. Ba. of the BD has *rwq.f rwq.j* and after WB we find that *rwq*

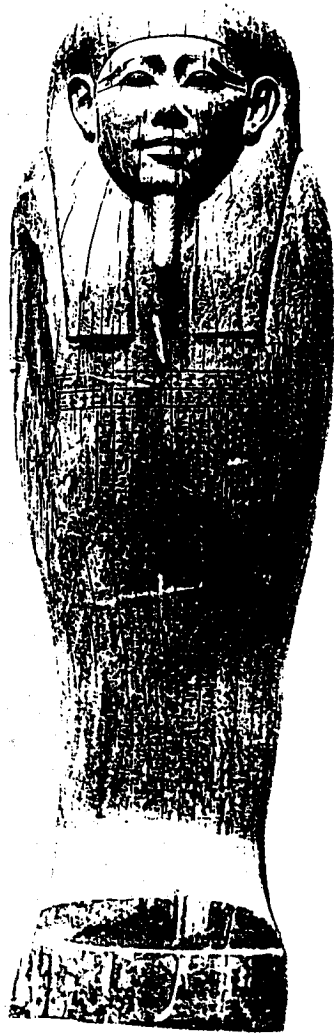
"bleiben" has the opposite mean of *rwj* "entfernen", what
clears that *rwj.f rwj.j* ought to be in the negative forms.
j-^cn_h.tj n_r jm.sn, the end *tj* in the var., which is oft
omitted, indicates that this refer to the prospective form.



PL. I



PL. II



PL. III



PL. IV



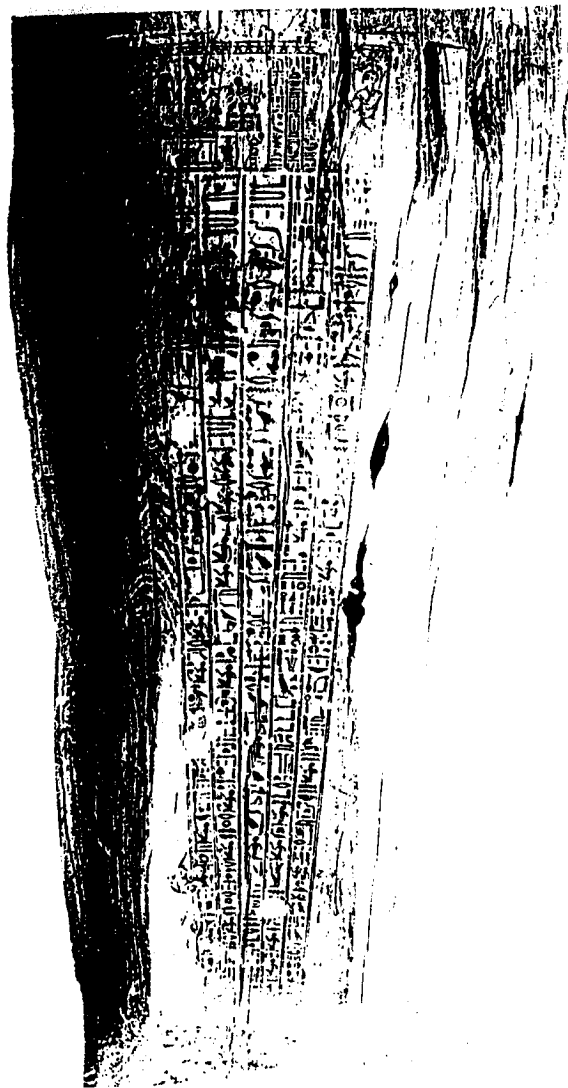
PL. V



PL. VI



PL. VII



PL. VIII



PL. IX



PL. X