

The Inner Coffin of Irtiru JE 20031 at the Egyptian Museum in Cairo from the 26th Dynasty

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تابوت إيرتيرو الداخلي JE 20031 بالمتحف المصري بالقاهرة من الأسرة السادسة والعشرين

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Abstract:

This paper aims to publish the inner coffin of a woman named Irtiru, which was found in Sheikh Abd el-Qurna, Thebes, perhaps in a tomb in the west of the Ramesseum, and dates to the second half of the 26th Dynasty according to the typology and criteria of the decorations. It is currently on display at the Egyptian Museum in Cairo (JE 20031). The coffin was perhaps part of a coffin set along with outer and intermediary anthropoid coffins, which are now missing. Irtiru belongs to the lower elite according to the coffin's decorations and its crude, banal, repeated inscriptions; Irtiru held the title "singer of the interior of the temple of Amun". The coffin depicts scenes related to Bd 125, 138, and 154, along with other scenes that describe the deceased's journey from death until her resurrection.

Keywords: Coffin, 26th Dynasty, Irtiru, JE 20031, Bd 125, Bd 138, Bd 154.

المخلص:

يهدف هذا البحث لنشر تابوت آدمي لسيدة تُدعى إيرتيرو، والذي عُثر عليه بالشيخ عبد القرنة بطيبة، غالبًا بأحد المقابر غرب الرامسيوم، ويؤرخ بالنصف الثاني من الأسرة السادسة والعشرون طبقًا للدراسات التصنيفية وخصائص المناظر. التابوت يُعرض حاليًا بالمتحف المصري بالقاهرة ومسجل برقم JE 20031. كان غالبًا هذا التابوت جزءًا من مجموعة توابيت مع تابوت آدمي خارجي وتابوت آدمي أوسط والذان مفقودان حاليًا. كانت إيرتيرو من النخبة الدنيا طبقًا لمناظر التابوت ونصوصه المكتوبة بخط سئٍ والمعتادة والمكررة، حملت إيرتيرو لقب "مغنية الجزء الداخلي لمعبد آمون". وصور التابوت مناظر مرتبطة بالفصول 125 و138 و154 من كتاب الموتى مع مناظر أخرى، والتي تصف باختصار رحلة المتوفاة منذ الوفاة حتى بعثها.

الكلمات الدالة: تابوت، الأسرة السادسة والعشرون، إيرتيرو، JE 20031، الفصل 125، الفصل 138، الفصل 154.

1. Introduction:

This unpublished inner anthropoid bivalve coffin¹ belongs to a woman called "Irtiru". Only brief information about it was provided by Taylor². It was discovered in Sheikh

¹ Raven, M., "A Theban Quartet: Mummies and Coffins of Personnel of the Temple of Amun", in Magee, D., & et al (eds.), *Sitting beside Lepsius. Studies in Honour of Jaromir Malek at the Griffith Institute*, OLA 185, Peeters: Leuven, 2009, 465-466.

² Taylor, J., *The Development of Theban Coffins during the Third Intermediate Period: A Typological Study*, Vol. II, PhD Thesis, University of Birmingham, England, 1988, 411-412.

Abd el-Qurna, dates to the 26th Dynasty³, and is currently exhibited at the Egyptian Museum in Cairo, JE 20031⁴. It is made of wood, covered with plaster, and decorated with polychrome paint on a yellowish background. The coffin, which was perhaps part of a set along with outer and intermediary anthropoid coffins that are now lost, is composed of a lid and a case that are in good preservation condition.

According to Taylor, during the 26th Dynasty, the social rank of the owner was associated with his coffin. The lower elite had a set of coffins which included three or two anthropoid coffins, while the higher elite had an outer rectangular *ḳrsw* coffin along with intermediary and inner anthropoid coffins⁵.

Typically, during the 26th Dynasty, the inner coffin is distinguished by a pedestal, whereas the intermediary coffin has characteristics of the coffins from the Libyan Period⁶. The inner coffins had two different types of decorations: the first showed Nut beneath the collar, followed by the judgment scene. Then, the lid was divided into three vertical columns, with deities depicted in the lateral parts and text and a book of the dead vignette in the center. The second type represents the scenes in horizontal registers beneath Nut and is associated with the lower rank of individuals. The interior of inner coffins occasionally shows Nut, passages from the Book of the Dead, or other motifs; the rear of the coffins usually shows the *djed* Pillar, sometimes with additional motifs⁷.

2. Description:

Measurements: Height: 175 cm, width: 49 cm, footboard height: 39 cm. It consists of an anthropoid lid and a small case shaped like the human body, and they were locked together by wooden joints (figure. 1).



³ This information is from the database of the Egyptian Museum in Cairo. Furthermore, it was mentioned as an object from Thebes in: PM I², 824.

⁴ It also has the registration numbers: TR 5.11.16.5, SR 7/23529.

⁵ Taylor, T., “Evidence for Social Patterning in Theban Coffins of Dynasty 25”, in Taylor, J., Vandenbeusch, M. (eds.), *Ancient Egyptian Coffins. Craft Traditions and Functionality*, Leuven: Peeters, 2018, 350-374.

⁶ Taylor, H., *Egyptian coffins*, *Shire Egyptology* 11, Princes Risborough, Aylesbury (GB): Shire Publications Ltd., 1989, 56.

⁷ Taylor, *Egyptian coffins*, 56, 59.

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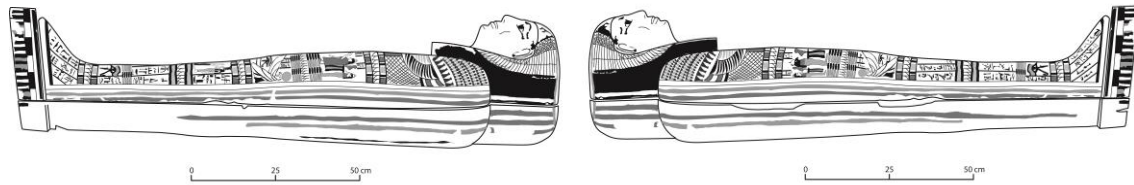


Figure. 1: The coffin of Irtiru. Photo by: Sameh Abd Elmohsen, line drawing by: Ahmed Abdelhalim.

2.1. The lid (figure. 2):

It depicts polychrome scenes on a yellow background that has turned orange from varnish oxidation. The edges on the right and the left are decorated with two black and red lines.



Figure.2: The lid. Photo by: Sameh Abd Elmohsen, line drawing by: Ahmed Abdelhalim.

2.1.1. The headboard:

The crown of the head shows a round striped black band, inside it a horizontal yellow band, the rest of the remaining space is decorated with a sky sign ☰, below it a red sun disk flanked with two yellow cobras, as well as two west signs, and there are also two ☾ signs below, which are depicted on the case along with the lower part of the west signs and the round band (figure. 3).



Figure. 3: The crown of the head. Photo by: Sameh Abd Elmohsen, line drawing by: Ahmed Abdelhalim.

The face is red and realistic; the eyebrows, the eyes' outlines, and the pupils are black, while the eyeballs are white. The outlines of the ears and the earrings are black; the earrings are represented as a black circle encircled by smaller black circles, and the lips have a hint of a smile.

She wears a long tripartite wig with yellow lappets; the wig is topped by the vulture headdress painted yellow; and the outlines of the feathers are black (figure. 4).



Figure. 4: The headboard and the upper part. Photo by: Sameh Abd Elmohsen, line drawing by: Ahmed Abdelhalim.

2.1.2. The upper part (figure. 4):


It shows a medium-size broad collar that covers the chest with eight registers colored black, green, and red. The registers consist of beads, feathers, and buds. Below the collar, an unnamed deity with outstretched arms and wings is depicted with a red sun disk upon her head. She faces left, with a red ribbon on her forehead; she is green-skinned, wears a red dress, and holds a *maat* feather in her hands. She is kneeling over the *nebu* sign, painted red with black outlines. The background is decorated with rectangular shapes colored green, black, and red, and there are black crossed lines on the red background on both sides.

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



2.1.3. The lower part:



It depicts scenes in four horizontal registers, as follows:




The 1st register (figure. 5): It has two geometric-shaped bands separating it from the upper part, with a feather band in between. It depicts the judgment of Irtiru; on the proper left, Thoth is in anthropoid form with an ibis head topped by an unguent cone; he is black-skinned and wears a short green and yellow kilt; he is followed by the deceased with an unguent cone upon her head. She is green-skinned and wears a long red cape showing her feet; she raises her left hand in a praising gesture while Thoth holds her right hand to escort her to Osiris. Behind Irtiru, a standing deity with an unguent cone upon his head, he is green-skinned in mummified shape and carries linen bandages and *maat* feather.

In the middle, Osiris stands wearing the *atef* crown and grasps the *nekhekh*, *was*, and *heqa* scepters with his two hands. There is an offering table in front of him with flowers and bread on top and jars below. He is followed by Isis according to  upon her head; she is red-skinned and wears a green long dress showing her feet; she has long arms and rests her left hand on Osiris's shoulder; and there is a band at her elbow, while her right arm is downward.


On the proper right, behind Isis, the four sons of Horus are depicted; the first has a human head, the second has a jackal head, the third has a falcon head, and the last has a baboon head, all with an unguent cone upon their heads except for the second one. The first and third are wearing green garments, while the second and fourth are wearing red garments. They are all carrying feathers and strips of red linen bandages. A set of tiny vertical columns with the following text listed from right to left are located above the figures:

Above the deity behind the deceased		<i>Wsir</i>	Osiris ⁸
Above the deceased		<i>ꜥst</i>	Isis
Above Thoth		<i>Wsir</i>	Osiris
Before Thoth		<i>Dḥwty nb</i>	Thoth the lord ^(a)
Before Osiris		<i>Wsir</i>	Osiris
Before Imsty		?	?

⁸ The use of the determinative  in the name of Osiris was common during the Late and Ptolemaic Periods, This form's first appearance was during the New Kingdom on the sarcophagi of Hatshepsut and Thutmose III, and then in the Late Period due to archaism. Leahy, A., "The Name of Osiris Written ", *SAK* 7, 1979, 142; Williams, A., *Tradition, Innovation and Archaism in Ancient Egypt: Manipulations in Artistic Design on 25th and 26th Dynasty Coffins*, PhD Thesis, The University of Liverpool, London, 2017, 49.

Before Duamutef		<i>ḥb</i>	?
Before Qebehsenuf		<i>dt?</i>	Eternity?
Before Hapy		?	?

Comment:

a	 : The <i>nb</i> sign here perhaps was meant for a title of Thoth, for instance, <i>nb mdw</i> .
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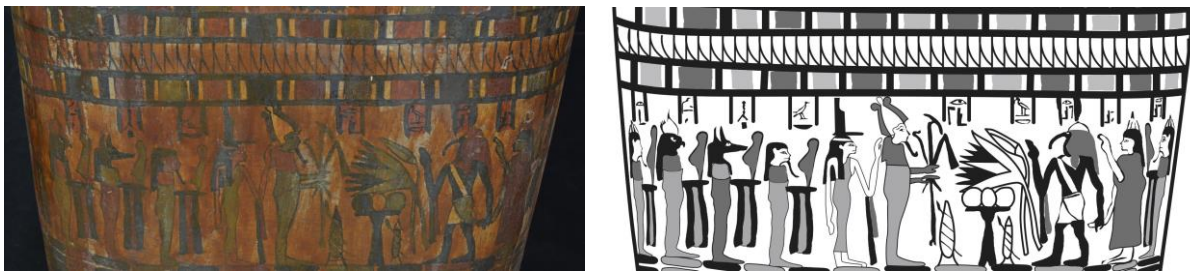
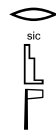




Figure 5: The 1st register of the lower part. Photo by: Sameh Abd Elmohsen, line drawing by: Ahmed Abdelhalim.

The 2nd register (figure. 6): It is separated from the previous register with geometric-shaped lines colored green, black, and red, separated by a feather line. It depicts in the middle a scene of the deceased as Osiris lying on a lion-bier and a bird colored red, black, and green, as well as a red sun disk, hovering over her. The bier has the head, tail, and paws of a lion with an upright stand before the tail decorated with dots⁹. The mummy is green-skinned; there is an unguent cone upon the head, and it is wrapped in red shrouds while lying over a mattress. There are four red and black jars below the bier, and the name of Osiris is mentioned in a small vertical column at the top of the scene:



It should be noted that there is a scribal error, as the scribe replaced the  sign with .

On both sides, there are three columns of texts, which mention on the proper left:

⁹ Perhaps, it is the foot end of the bier that appeared is Bd 151 in the Papyrus of Nakht BM EA 10471/20 from the New Kingdom, and on the inner coffin of Ankesnefer BM EA 6672 from the 26th Dynasty. Williams, *Tradition, Innovation and Archaism in Ancient Egypt*, xcv, figs. 4.3.50-51. It could also be a supporter for the feet.

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






1	<i>ḥtp di nsw (n) Ws̄ir ḥn(t)i (imnty?)</i>	Offerings which the king gives ¹⁰ (to) Osiris, the foremost (of the west) ^(b)
2	<i>ntr ʿz nb ʿbdw di.f ḥtpw</i>	the great ^(c) god lord of Abydos ^(d) , may he gives offerings ^(e) ,
3	<i>df̄z̄w wr nfrw</i>	a lot of good ^(f) foods

And on the proper right:






























1	<i>n Ws̄ir ḥs (n) ḥn (n) Imn</i>	for Osiris, the singer of the interior of the temple of Amun
2	<i>ʿIr.(t)-ʿir-rw m̄s̄ʿ(t) ḥrw</i>	Irtiru ^(g) true of voice
3	<i>s̄z̄t T̄z̄-dit m̄s̄ʿ(t) ḥrw ḥtp di nsw</i>	daughter of Tadit true of voice, offerings which the king gives ^(h) .

Comments:

b	 : The scribe usually omits <i>imnty</i> from the title; this is the case in all mentions of the title on the coffin, except for the text on the footboard. There is also a scribal error, as it should be  .
c	 : The sign used for the word ʿz in all its mentions is not usual, as it should be  . Other writings of the sign in the rest of the texts of the coffin are (  )
d	 : The scribe omitted the determinatives of <i>ʿbdw</i> , except in the text in the fourth register and the footboard, where it is written in complete form.

¹⁰ The offering formula, where the verb *di* is the second word, appeared during the 13th Dynast, and was usual since the 18th Dynast until the Late Period regardless of the deity depicted, the inscribed offering formula was devoted to Osiris. Ilin-Tomich, A., *From Workshop to Sanctuary: The Production of Late Middle Kingdom Memorial Stelae, Middle Kingdom Studies 6*, London: Golden House Publications, 2017, 15-17; Vernus, P., “Sur les graphies de la formule “l’offrande que donne le roi” au Moyen Empire et la Deuxieme Periode Intermediare”, in Quirke, S. (ed.), *Middle Kingdom Studies*, New Malden: SIA Publishing, 1991, 141-142; Barta, W., *Aufbau und Bedeutung der Altägyptischen Opferformel, Ägyptologische Forschungen 24*, Glückstadt, Hamburg [etc.]: Verlag J.J. Augustin, 1968: 203-208; Leahy, A., *Abydos in the Late Period: An Epigraphic and Prosopographic Study*, PhD Thesis, Cambridge University, 1977, 67.

e	   <p>: The scribe used for the word <i>htpw</i> two  signs; in other mentions in the texts of the coffin, he used one sign in the fourth register, and three signs in the third register¹¹, and this was a common feature on 25th-26th Dynasties' coffins¹².</p>
f	   <p>: There is a scribal error, as he wrote  instead of . The whole writing of the word is strange, as during this period it is attested as , , or  ¹³. Also the shape of the sign  is unusual, in other mentions of the sign in the texts of the coffin, he used  </p>
g	      <p>: The female determinative is not the usual seated woman , as the woman has a protruded part and appears to be kneeling; this is perhaps the determinative of a kneeling woman holding a lotus , which was usual during the Late Period, according to Leahy¹⁴. On other mentions of the sign in the texts of the coffin, he used    </p>
h	<p>Here, probably due to a scribal error, the offering formula is repeated. The same occurs in the text of the third register.</p>

On the lateral parts, there is a winged bird with the *wedjat* between its wings on a green *neb* basket. Its face is partly painted green, and the wings are colored red, black, and green, and there is a red sun disk upon its head. In front of it, there are three small vertical

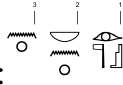

bands of meaningless texts, which mention on the proper left: . And on the proper right: 



Figure. 6: The 2nd register of the lower part. Photo by: Sameh Abd Elmohsen, line drawing by: Ahmed Abdelhalim.

¹¹ Wb III, 183.9-11.

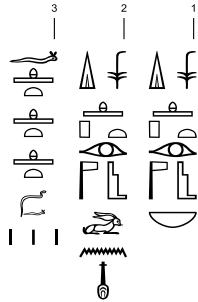
¹² For instance, the inner coffin of Amenfaiher 1886.6548 at the Ashmolean Museum, Oxford, and the lid of Bakrenes EA 15654 at the British Museum. Taylor, *Evidence for Social Patterning*, 367, 377, fig. 13, 16. See also the coffin of Iyhat from the 25th Dynasty. Dodson, A., "The Coffins of Iyhat and Tairy", *JEA* 94, 2008, 126.

¹³ Leahy, *Abydos in the Late Period*, 64.

¹⁴ Leahy, *Abydos in the Late Period*, 66-67.

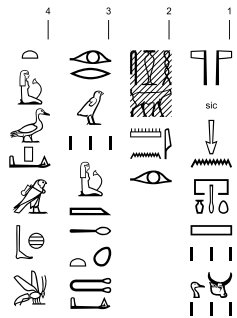
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The 3rd register (figure. 7): It is separated from the previous register with geometric-shaped lines colored green, black, and red, separated by a feather line. In the middle, there is a figure of Sokar as a crouched falcon over a *neb* basket; there is a red sun disk upon its head and a *menat* necklace around its neck; its body is painted red with black crossed lines, and there is a *w3d* scepter at its rear. Above, there is a blank column in the middle and a *wedjat* on its right. On the proper left, there are vertical bands of text that mention:



1	<i>htp di nsw (n) Wsir nb</i>	Offerings which the king gives (to) Osiris the lord ⁽ⁱ⁾
2	<i>htp di nsw (n) Wsir wn-nfr</i>	offerings which the king gives (to) Osiris Wennefer ^(j)
3	<i>htpw dj3w</i>	offerings, food

While on the proper right, the vertical bands that mention:



1	<i>sntr prt hrw ihw zbdw</i>	Incense ^(k) , invocative offerings, oxen, and fowls
2	<i>[(n) hs (n) hn (n)] Imn Ir(.t)-</i>	[for the singer of the interior of the temple of] Amun
3	<i>ir-rw m3(t) hrw s3t T3-dit</i>	Irtiru true of voice daughter of Tadit
4	<i>s3t P3-di-Hr (m) hbit</i>	daughter of Padihoremkhebit

Comments:

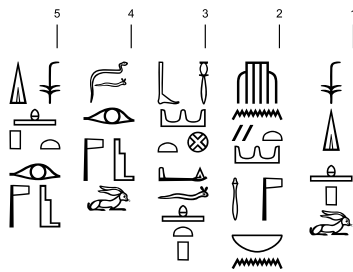
I	: The <i>nb</i> sign after the name of Osiris was perhaps meant for the title <i>nb zbdw</i> .
j	: The scribe used the hieratic writing of the sign .
k	: There is a scribal error, as it should be written .

On the lateral parts, Nephthys is depicted on the proper left; the sign is upon her head, and there is a red ribbon on her forehead; she is green-skinned and wears a long red dress showing her feet; her left hand is downwards, while her right arm is in an adoration gesture with the right hand near her face; and there is a ribbon at her elbow. While Isis is depicted on the proper right in the same position and appearance as Nephthys, except for the sign upon her head and her left hand touching her forehead.



Figure. 7: The 3rd register of the lower part. Photo by: Sameh Abd Elmohsen, line drawing by: Ahmed Abdelhalim.

The 4th register (figure. 8): The central image depicts the *tawer* emblem, which has two feathers at the top, a red sun disk, and a modious. Its lower part is colored red, while its upper part is colored black, red, black, and green. On the proper left, there are two registers: the first one depicts a deity carrying a linen bandage and *maat* feather; the unguent cone is upon his head; he is red-skinned and wears a long, tight red garment. There are two vertical bands of text, and only one is on his left. The second register depicts the *wedjat*, and there's a vertical band on each side that mention:



1	<i>ḥtp di nsw (n) Wn/Wn-(nfr)?</i>	Offerings which the king gives (to) Osiris Wennefer/ the existing one? ¹⁵
2	<i>ḥnti (imnty?) ntr ʿz nb n</i>	foremost of the west? the great god, lord of
3	<i>ʿbdw di.f ḥtp(w)</i>	Abydos, may he gives offerings,
4	<i>dfz(w) (n) Wsir Wn- (nfr?)</i>	food for Osiris Wennefer?
5	<i>ḥtp di nsw (n) Wsir</i>	offerings which the king gives (to) Osiris

Finally, there is a horizontal band below the *wedjat* that was left blank. The same are depicted on the proper right except that the garment of the deity is green, and the text of the proper left continues here in one vertical band on the right and two on the left in the

¹⁵ The sign here perhaps is meant for Osiris's title Wennefer, or it is the title *Wn*, which means "the existing one", a title also related to Osiris. LGG II, 374.

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upper register, then in one vertical band in the lower register on each side, and finally in a horizontal band. And mention:

5	4	3	2	1	
1-	<i>ḥtpw dfꜣw wr nfr wꜥb</i>	Offerings, a lot of good, and pure food for			
2	<i>n</i>				
3	<i>ḥs n pr-ḥn (n) Ḳmn</i>	the singer of the interior of the temple of Amun			
	<i>Ḳr(.t)-</i>				
4	<i>ir-rw</i>	Irtiru ⁽¹⁾			
5	<i>sꜣt Tꜣ-dit mꜣꜥ(t) ḥrw</i>	daughter of Tadit true of voice			
6	<i>sꜣ(t) Pꜣ-di-Ḳr-(m) ḥbit</i>	daughter of Padihoremkhebit			

Comment:

1	There is a scribal error in the writing of the name, as was used instead of .
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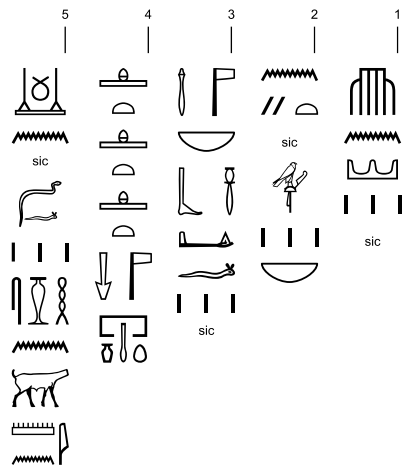
Figure. 8: The 4th register of the lid. Photo by: Sameh Abd Elmohsen, line drawing by: Ahmed Abdelhalim.

2.1.4. The footboard (figure. 9):

Isis is depicted reversed in the middle; she is in a lamentation position, kneeling over a mat; the sign is upon her head, and a red ribbon is on her forehead; she is green-skinned and wears a red dress; her right arm is downwards while her left hand is in a lamentation gesture as it touches her forehead. There is the pedestal¹⁶ of the coffin so it can keep its

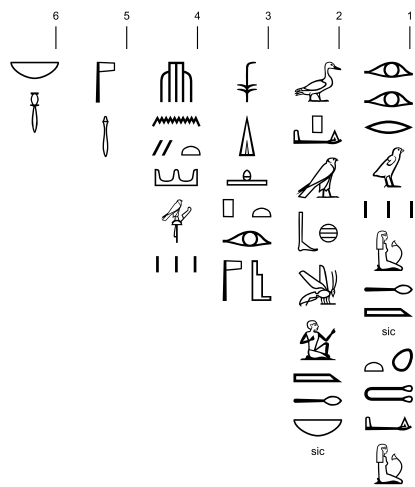
¹⁶ The pedestals, along with the dorsal pillar, are features adopted from statues. Taylor, J., “Patterns of Colouring on Ancient Egyptian Coffins from the New Kingdom to the Twenty-sixth

balance while being in the upright position; it is decorated with geometric shapes colored black, yellow, white, and red, and it resembles the façade of the royal palace as an archaizing element. On the proper left, there are five vertical bands of text mention:









1	<i>hnti</i>	Foremost ^(m) of
2	<i>imntyw nb</i>	westerns, the lord ⁽ⁿ⁾
3	<i>ntr ʿ3 nb ʿbdw di.f</i>	the great god, lord of Abydos may he gives
4	<i>hṭpw sntr prt-hrw</i>	offerings, incense, invocative offerings,
5	<i>šs mnḥt dfʿw n ḥs n ḥn (n) ʿImn</i>	clothes, alabaster, and food for the singer of the interior of the temple of Amun

And on the proper right there are six vertical bands of text mention:



1	<i>Irt(.t)-ir-rw mʿ(t) ḥrw sʿt Tʿ-dit</i>	Irtiru true of voice ^(o) daughter of Tadit
2	<i>sʿ(t) Pʿ-dī-Hr-(m)-ḥbit mʿ ḥrw nb (imʿh?)</i>	daughter of Padihoremhkebit true of voice, lord of (honor?) ^(p)
3	<i>hṭp di nsw (n) Wsir</i>	offerings which the king gives (to) Osiris
4	<i>hnti imntyw</i>	foremost of the westerns
5	<i>ntr ʿ3</i>	the great god
6	<i>nb ʿbdw</i>	lord of Abydos

Comments:

m	 : a scribal error, as it should be  .
n	 : superfluous.
o	 : the scribe here displaced the signs, as they should be  .
p	 : the <i>nb</i> sign here perhaps was supposed to be followed by <i>imʿh</i> .

Dynasty: an Overview”, in Davies, W. (ed.), *Colour and Painting in Ancient Egypt*, London: The British Museum Press, 2001, 174; Taylor, *Evidence for Social Patterning*, 351.

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Figure. 9: The footboard. Photo by: Sameh Abd Elmohsen, line drawing by: Ahmed Abdelhalim.

The underside of the pedestal depicts a sky ☰ and horizon ☱ signs on a white and yellow background, while on the part of the case there are two ☶ signs (figure. 10).



Figure. 10: The underside of the pedestal. Photo by: Sameh Abd Elmohsen, line drawing by: Ahmed Abdelhalim.

2.2. The case (figure. 11):

It is painted yellow with two black lines on the head, as well as black and red lines on both sides. The decoration of the façade of the royal palace continues from the footboard of the lid to the feet of the case. The plaster layer fell from the back, except for small parts that show traces of red, yellow, and white colors. Perhaps the *Djed* pillar was depicted. As for the inside of the case, it is left undecorated.

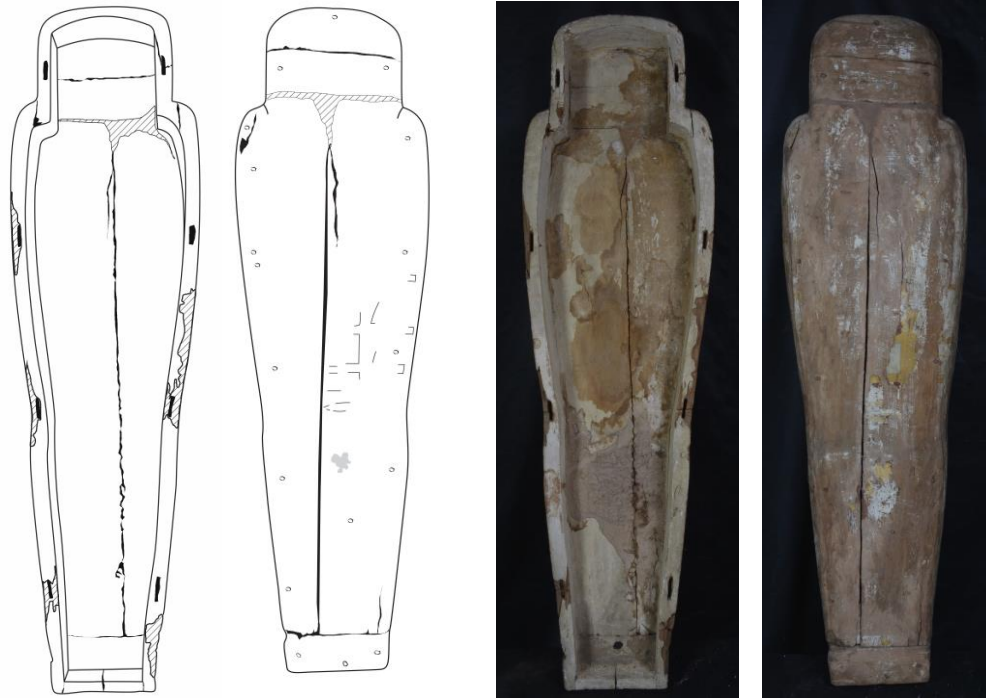





Figure. 11. The case. Photo by: Sameh Abd Elmohsen, line drawing by: Ahmed Abdelhalim.

3. Discussion:

3.1. The texts:

One can conclude that the scribe used hieroglyphic cursive writing and some hieratic writing in the texts; for instance, ,  and . The texts are very crude, with some scribal errors. This is perhaps due to the fact that the scribe copied the text without understanding it from a template. Moreover, only a single scribe could have written the entire because it was written in the same handwriting.

3.2. Analysis:

3.2.1. Typology: According to Taylor, this type of coffin appeared in the 25th-26th Dynasties and, with its decorations, fulfilled the role of the tomb. The coffin belongs to the “lower elite” burials, which consist of an innermost bivalve anthropoid coffin enclosed within one or two anthropoid coffins; its texts are few, banal, and repetitive because the main focus was on the scenes. The workshop is distinguished by careless

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workmanship, freehand painting, poor images and signs, and clumsy texts, indicating rapid work and less strict monitoring over quality¹⁷.

The coffin can be classified as type Thebes IV, according to Taylor's typological study¹⁸, and the lid can be classified as type M.4 (figure. 12), which is characterized by the scenes in horizontal registers¹⁹.

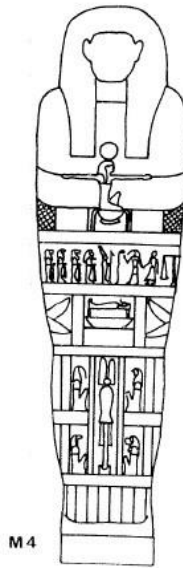


Figure. 12: Lid M.4. Taylor, *The Development of Theban Coffins*, Vol.I., fig. 19.

The lid shows the deceased in divine status, and omits the breasts and the hands, it shows the vulture headdress on the head, which are features of females' coffins during the 25th-26th Dynasties²⁰. The lid's yellow background is related to the sun, to represent the deceased under the radiant rays of the sun²¹.

¹⁷ The outer and innermost coffins were heavily decorated, unlike the intermediary coffin, which was optional and is omitted in many burials with less decorations. Taylor, *Evidence for Social Patterning*, 349, 362, 379-380.

¹⁸ Taylor *The Development of Theban Coffins*, Vol. I, 137, Vol 2. 411-412.

¹⁹ Usually Nut is outstretched below the collar, then two zones; the first depicts the judgment scene, and one to three registers are showing mummy on bier, falcon, solar boat, winged falcons, and other scenes. The lower zone depicts an Osirian symbol and mummified deities, a hawk with outstretched wings, and a *wedjat*. The foot usually shows Isis and vertical bands with texts flanked by a jackal or other symbols. Taylor, *The Development of Theban Coffins*, Vol. I, 192-193.

²⁰ Taylor, J., "The Vulture Headdress and Other Indications of Gender of Women's Coffins in the 1st Millennium BC", in Amenta, A., Guichard, H. (eds.), *Proceedings First Vatican Coffin Conference 19-22 June 2013*, Vaticano: Edizioni Musei Vaticani, 2017, 348.

²¹ Taylor, *Patterns of Colouring*, 166.

3.2.2. The head: The face is painted red; unlike the scene in the first register where Irtiru appears green-skinned²², red and pink faces with ears represented are features of females' coffins during the 26th Dynasty²³. The ears' piercing is a black circle surrounded by smaller ones, which was a common feature during the second half of the 26th Dynasty²⁴. Furthermore, the idealistic face with a smile is an archaizing feature of the sculpture of the Late Period²⁵.

The vulture headdress is related to Mut²⁶; furthermore, it represents the owner as Hathor²⁷. Irtiru wears a tripartite wig with yellow terminals²⁸. This wig was referred to as the "blue plain wig" by Sousa and appeared on 21st Dynasty coffins²⁹. This type of wig covered by the vulture headdress is a 26th Dynasty feature, according to Taylor, who gave it no. 16 in his wigs' typology³⁰. As for the curly hair fringe that runs along the wig's lower edge, before the second part of the 7th century B.C., there were very few female coffins with this fringe; however, from that time, it became more common³¹.

Inner coffins were decorated with sun motifs on the crowns of the heads³². Regarding the symbol of the west, it indicates the site of the necropolis, and its depiction, along with the new-born sun god Kheper is to ensure the sun god's resurrection following his journey in the west, which will also guarantee the resurrection of the deceased³³.

²² Green is a color related to goddesses and regeneration. Taylor, *The Vulture Headdress*, 348.

²³ Taylor, *The Development of Theban Coffins*, Vol. I, 300.

²⁴ Taylor, *The Vulture Headdress*, 348.

²⁵ Bothmer, B. & et.al.: *Egyptian Sculpture of the Late Period, 700 B. C. to A. D. 100*, Riefstahl, E. (ed.), New York: The Brooklyn Museum, 1960, xxxviii.

²⁶ Sousa, R., *Gleaming Coffins: Iconography and Symbolism in Theban Coffin Decoration (21st Dynasty). Vol. I. The Sheltering Sky*, Coimbra: Coimbra University Press, 2018, 54.

²⁷ Taylor, *The Vulture Headdress*, 348.

²⁸ The tripartite wig was worn by gods and transformed the deceased into the divine status *sah*. JØrgensen, M., *Catalogue Egypt III. Coffins, Mummy Adornments and Mummies from the Third Intermediate, Late, Ptolemaic and the Roman Periods (1080 BC – AD 400)*, NY Carlsberg Glyptotek, Copenhagen: Ny Carlsberg Glyptotek, 2001, 23.

²⁹ Sousa, *Gleaming Coffins*, 50.

³⁰ Taylor, *The Development of Theban Coffins*, Vol. I, 290.

³¹ Liptay, É., "The Wooden Inner Coffin of Takhenemet in the Czartoryski Museum, Kraków", *Studies in Ancient Art and Civilization* 13, 2009, 85; Taylor, J., "A Priestly Family of the 25th Dynasty", *CdÉ* 58, 1984, 52.

³² For instance, the scarab, the *akhet* sign, sun disk with uraeus, etc., all are sometimes accompanied by different attributes; these motifs are usually divided between the lid and the case. Taylor, *The Development of Theban Coffins*, Vol. I, 308-313.

³³ Ogdon, J., "The Offering of the West Symbol in Some Late Egyptian Coffins", *GM* 49, 1981, 66-67.

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The decoration of the crown of the head is comparable to the hypocephalus, a disk-shaped object that first appeared during the 26th Dynasty and was placed beneath the head of the deceased to represent the sun and the resurrection, as well as to protect the head, warm the body, and associate the deceased with the sun god³⁴.

3.2.3. The upper part: Irtiru wears a medium-sized collar that does not reach the elbows³⁵. It is decorated with persea tree buds; floral collars were used in mummification and other funeral rituals. It also offers rebirth and protection³⁶.

Regarding the outstretched winged deity, she is Nut, the mother deity providing the deceased with protection, rebirth, and symbolizing the sky over the deceased, who plays the role of Shu separating her from Geb³⁷. It was regular during the last quarter of the 7th century B.C. that the sun disk appeared on the goddess's head³⁸; she has four-part wings, which was common circa 660 B.C.³⁹. In addition, she is resting over a *nebu* sign, which is an innovation that started to appear on coffins circa 639 B.C.⁴⁰.

3.2.4. The lower part:

The 1st register: This register is related to Bd 125, which was popular in the Late and Ptolemaic Periods, and relates to the judgment of the deceased⁴¹, introducing her to the world of divinities, and providing her eternal life in the afterlife⁴². According to Seeber, the judgment scene follows type D.1 which was common on 25th-26th Dynasties⁴³, and generally appears horizontally below the winged goddess, signifying the location of the

³⁴ Rhodes, M., "A Translation and Commentary of the Joseph Smith Hypocephalus", *Brigham Young University Studies* 17.3, 1977, 259-260; El Weshahy, M., Omran, R., "Hypocephalus in Ancient Egyptian Religion", *JAUUTH* 11.3, 2014, 1.

³⁵ Taylor, *The Development of Theban Coffins*, Vol. I, 272.

³⁶ Sousa, *Gleaming coffins*, 80-81; Taylor, J., "The Coffin of Padiashaikhet", in Sowada, K., Ockinga, B. (eds.), *Egyptian Art in the Nicholson Museum, Sydney*, Meditarch: Sydney, 2006, 266.

³⁷ Abouelata, M., Hossain, M., "Continuity of Themes Depicted on Coffin Lids from Third Intermediate Period to Graeco-Roman Egypt", in Amenta, A., Guichard, H. (eds.), *Proceedings First Vatican Coffin Conference 19-22 June 2013*, Vaticano, Edizioni Musei Vaticani, 2017, 23.

³⁸ Sometimes the name of Nut is inscribed inside the solar disk, for instance the coffin of Amunirdis at the Vatican Museum Inv. No. 25013.2.1. Gasse, A., *Les Sarcophages de la Troisième Période Intermédiaire du Museo Gregoriano Egizio, Aegyptiaca Gregoriana* 3, Vaticano: Monumenti, Musei e Gallerie Pontificie, 1996, pl. 38.

³⁹ Taylor, *The Development of Theban Coffins*, Vol. I, 372- 375.

⁴⁰ Williams, *Tradition, Innovation and Archaism in Ancient Egypt*, 161.

⁴¹ Quirke, S., *Going out in Daylight - prt m hrw. The Ancient Egyptian Book of the Dead. Translation, Sources, Meanings, GHP Egyptology* 20, Golden House Publications: London, 2013, 269.

⁴² Liptay, *The Wooden Inner Coffin of Takhenemet*, 99, 102.

⁴³ Taylor, *The Development of Theban Coffins*, Vol. I, 28

judgment in the sky⁴⁴. This sort of scene refers to the declaration of the weighting result and depicts the judgment in the simplest way on non-high quality coffins⁴⁵.

Moreover, every god that is depicted has a connection to the afterlife, a protective role, and enables the deceased to become *akh*⁴⁶. They have an unguent cone with the lotus flower upon their heads, which is classified as type 3 according to Taylor and appeared during the 25th Dynasty and was common during the 26th Dynasty⁴⁷.

As for the red linen bandages that the deities carry, red is a mystical defense against evil forces⁴⁸. The linen was offered and received by various deities as funerary offerings, associated with the special garment worn by Osiris, and was offered to the deceased in Bd 171 to ward off evil. These bandages were also used during the process of mummification, as well as worn by the deceased after having transformed into a glorified spirit; these bandages must have been intended to offer magical protection, rejuvenation, rebirth, and triumph over enemies⁴⁹.

The 2nd register: The scene depicts a hovering bird; its head is obscured, but based on its curve, it is most likely a falcon. Based on the sun disk below the bird, it is most likely Bd 154, which typically shows the sun disk positioned over a mummy that is lying on a bier. If the bird is the *ba* bird, then along with the solar disk hovering over the bier, perhaps it was intended to combine both Bd 89⁵⁰ and 154 in one scene⁵¹.

⁴⁴ Abouelata, *Continuity of Themes Depicted on Coffin Lids*, 25.

⁴⁵ Type D.1 usually starts from the proper left and does not depict Anubis or the scale, it depicts Thoth escorting the deceased and holding his hand in front of Osiris or Re, then depicts Osiris's sisters and a group of deities. Seeber, C., *Untersuchungen zur Darstellung des Totengerichts im Alten Ägypten*, MÄS 35, München: Berlin: Deutscher Kunstverlag, 1976, 44-46.

⁴⁶ Lucarelli, R., "Gods, Spirits, Demons of the Book of the Dead", in Scalf, F. (ed.), *Book of the Dead. Becoming God in Ancient Egypt, The Oriental Institute Museum Publications 39*, Chicago: Oriental Institute of the University of Chicago, 2017, 133.

⁴⁷ Taylor, *The Development of Theban Coffins*, Vol. I, 43-44.

⁴⁸ Taylor, *Patterns of Colouring*, 176.

⁴⁹ Liptay, *The Wooden Inner Coffin of Takhenemet*, 105; Kurth, D., *Der Sarg der Teüris. Eine Studie zum Totenglauben im Römerzeitlichen Ägypten. Aegyptiaca Treverensia 6*, Philipp von Zabern: Mainz am Rhein, 1990, 53-57; Chapman, S., *The Embalming Ritual of Late Period through Ptolemaic Egypt*, PhD thesis, College of Art and Law, University of Birmingham, 2016, 103; Thomas, C., "Disoukhonsou, prêtre de Coptos à la 25e dynastie Considérations techniques et symboliques sur les cercueils bivalves Thébains", *ENiM* 15, 2022, 189.

⁵⁰ Bd 89 appeared frequently during the Late Period, and it is a formula for enabling the *ba* to rest on its corpse. As Re merges temporarily with Osiris in the underworld each night, the *ba* of every person needs to rest on the body, protect the body with its wings, and provide it with air, which was also a method to ascend to heaven. In addition, it brings energy and life to the deceased by providing him with the breath of life. Quirke, *Going out in Daylight*, 205-206;

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Bd 154 was widespread during the Late Period, and it is a formula for preventing the body from passing away. Its text mentions the role of Horus in embalming Osiris/the deceased, and preventing the body from decomposing⁵².

It should be noted that the depiction of Bd 154 on coffins is either depicts a sun disk with radiant rays⁵³, or a winged sun disk⁵⁴, referring to Horus⁵⁵. The image of a winged falcon and a solar disk with one radiant ray in front and two below, with one of them heading backward, on Irtiru's coffin, may represent a new form of the chapter or the artist's ignorance of what should be depicted.

Regarding the winged birds depicted on the lateral parts, which have been seen on coffins since the 22nd Dynasty, were associated with a number of gods, including Neith and Serqet, Hours of Behdet, and most frequently, Isis and Nephthys as they are the most commonly depicted motif⁵⁶.

Given that the bird's forked tail which resembles the tail of a kite more than a falcon, and kites were associated with the two sisters of Osiris, their main role was to mourn Osiris/deceased, protect him, and supply him with air through wing movements⁵⁷. This function is similar to that of the bird, which shields and cools its offspring by spreading its wings⁵⁸. Furthermore, Isis and Nephthys were related to mourning Osiris at the head and foot ends of the bier⁵⁹.

Niwiński, A., "The Solar-Osirian Unity as Principle of the Theology of the "State of Amun" in Thebes in the 21st Dynasty", *JEOL* 30, 1987-1988, 90; Abdelhalim, A., "Der Sarkophagdeckel Des Pasenedjemibnash Im Ägyptischen Museum Kairo", *ASAE* 86, 2015, 104.

⁵¹ This combination is attested on other coffins, for instance the coffin of Amunirdis Inv. No. 25013.2.1, Gasse, *Les Sarcophages de la Troisième Période Intermédiaire*, pl. 38.

⁵² Quirke, *Going out in Daylight*, 383-384; Chapman, *The Embalming*, 89.

⁵³ For instance, the coffin of Besenmut at the British Museum EA 22940 from the 26th Dynasty. <https://totenbuch.awk.nrw.de/objekt/tm135269> (accessed 13-6-2024).

⁵⁴ For instance, the coffin of Takhebkhennem at the British Museum EA 6691 from the Late Period. https://www.britishmuseum.org/collection/object/Y_EA6691 (accessed 14-6-2024).

⁵⁵ جمعة، نجوى عبد الحميد حسن، كتاب الموتى على توابيت عصر الانتقال الثالث، رسالة دكتوراة غير منشورة، كلية الآداب، جامعة أسيوط، مصر، 2023، 934-933.

⁵⁶ For instance, the cartonnage of Nestanetjeretten AF 12859 at the Louvre Museum. Mekis, T., "The Cartonnage of Nestanetjeretten (Louvre AF 12859; MG E 1082) and its Enigma", *BIFAO* 112, 2013, 247, fig. 5; Taylor, *The Coffin of Padiashaikhet*, 274.

⁵⁷ Taylor, *The Coffin of Padiashaikhet*, 274. According to Niwiński they can also be Ptah-Sokar-Osiris of Rehorakhty. Niwiński, *The Solar-Osirian Unity*, 100.

⁵⁸ Abouelata, *Continuity of Themes Depicted on Coffin Lids*, 22

⁵⁹ Kucharek, A., "Mourning and Lamentation on Coffins", in Taylor, J., Vandenbeusch, M. (eds.), *Ancient Egyptian Coffins Craft Traditions and Functionality*, *British Museum Publications on Egypt and Sudan* 4, Leuven: Peeters, 2018, 78.

The 3rd register: The crouched falcon is unnamed⁶⁰, however, on other coffins he is mentioned as Sokar, Sokar-Osiris, or Ptah-Sokar-Osiris. It is obvious that this representation relates to Sokar's funerary role because he is the ruler of the shetyt, the shrine where resurrection occurred in the Amduat, and the location in the Netherworld where the sun goes through its vital regeneration⁶¹.

The fact that the column above the falcon was left empty suggests that, in the process of adding the text after the owner bought it from the workshop, the scribe may have forgotten to write the name of the deity.

As for the *w3d* symbol at its rear, it is peculiar because Sokar is typically shown with no scepters⁶², or the *sekhem* scepter is depicted in front of him⁶³. It is possible that the artist of the coffin chose to depict the scepter at his rear rather than in front of him due to space constraints or because he was unaware of the customary depiction.

The 4th register: The depiction of the *tawer* “Abydos fetish”; on this coffin is a frontal view, which is attested on Theban coffins from circa 700 B.C.⁶⁴. It is related to Bd 138, which was widespread during the Late and Ptolemaic Periods; it is a formula for entering Abydos and being in the following of Osiris, as the deceased as Horus announces his divine status after the judgment and defeating his enemies⁶⁵. Furthermore, it shows that even if they are buried somewhere else, the deceased still want to be in Abydos with Osiris⁶⁶. Perhaps the deities depicted on both sides of the *tawer* are welcoming the deceased into Abydos and being accompanied by Osiris⁶⁷.

⁶⁰ The column that should contain the name of the deity was left blank on other coffins, for instance, the coffin of Amunirdis Inv. No. 25013.2.1 at the Vatican Museum, Gasse, *Les Sarcophages de la Troisième Période Intermédiaire*, pl. 38.

⁶¹ Taylor, *Evidence for Social Patterning*, 368-369.

⁶² For instance, the coffin of Hor at Leiden Inv. AMM3 Taylor, J., “Theban Coffins from the Twenty-second to the Twenty-sixth Dynasty: Dating and Synthesis of Development”, in Strudwick, N., Taylor, J. (eds.), *The Theban Necropolis Past, Present and Future*, London: The British Museum Press, 2003, pl. 74; coffin of Amenhotepiyin, Edinburgh A.1869.33C, Taylor, *Evidence for Social Patterning*, 365, fig. 10.

⁶³ For instance, the coffin of Gautseshen at NY Carlsberg Glyptotek ÆIN 1522, Jørgensen, *Catalogue Egypt III*, 205.

⁶⁴ Taylor, *The Development of Theban Coffins*, Vol. I, 53-54.

⁶⁵ Quirke, *Going out in Daylight*, 313; Mosher, M., *The Book of the Dead, Saite through Ptolemaic Periods. A Study of Traditions Evident in Versions of Texts and Vignettes. Vol. 8. BD Spells 129-143, SPBD Studies*, Prescott, AZ: CreateSpace, 2020, 329.

⁶⁶ Refaat, M., “Vignette of Chapter 138 of the Book of the Dead on the Papyri of the Third Intermediate Period”, *SHEDET* 10, 2023, 75.

⁶⁷ جمعة، كتاب الموتى على توابع عصر الانتقال الثالث، 447.

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3.2.5. The footboard: Isis is depicted reversed in lamentation position, which is related to the Osirian myth, and to provide Osiris/the deceased with grief over death, protection, and revival⁶⁸. It is important to observe that the writing is not reversed, unlike Isis; this was unusual as the text is typically reversed⁶⁹. Perhaps the artist was unaware of this, or it was a mistake that occurred in the workshop.

3.2.6. The case: Based on the remnant painting on the back of the case, it could perhaps be classified as type 7 in Taylor's typology (figure. 13), which shows the *djed* pillar with the *atef* crown and was popular on coffins with lid M4⁷⁰.

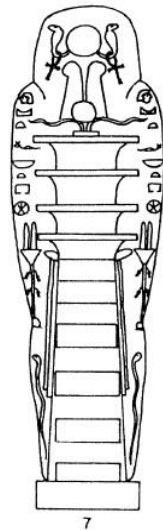


Figure. 13: rear of the case type. 7. Taylor, *The Development of Theban Coffins*, Vol.I., fig. 27.

The *djed* pillar here recalls the ritual of raising the *djed* pillar, which helps transform the deceased and take part in ritual ceremonies when the coffin is in a standing position⁷¹. Usually the dorsal pillar extends from the pedestal to the base of the wig⁷², along with the

⁶⁸ Kucharek, *Mourning and Lamentation on Coffins*, 81.

⁶⁹ For instance, see the coffin of Ankhwennefer at the Washington State Historical Society. <https://3dcoffins.berkeley.edu/coffins/ankh-wennefer-inner-coffin-wshs> (accessed 10-6-2024); The inner coffin of Takhebkhennem at the British Museum, the inner coffin of Gautseshen, and the coffin set of Amenhotepiyin, Williams, *Tradition, Innovation and Archaism in Ancient Egypt*, xxiii, xxiv,xciv

⁷⁰ Occasionally, it has two raised arms, supporting the sun disk or *wedjat*, and other motifs, for instance, the mention of *tpy dw.f*, serpents, etc., or it shows columns of text flanked by small inscriptions or scenes. Taylor, *The Development of Theban Coffins*, Vol. I, 232. Taylor, *Evidence for Social Patterning*, 364.

⁷¹ Liptay, *The Wooden Inner Coffin of Takhenemet*, 101.

⁷² The interior of the cases is either blank or depicts a deity, or texts on white or yellow background. Taylor, *The Development of Theban Coffins*, Vol. I, 128-129, 145.

pedestal; they are adopted from Ushabti and Ptah-Sokar-Osiris statues from the same period to convey the resurrection of the deceased⁷³. Finally, the underside of the footboard depicts the *akhet* symbol to represent the western horizon⁷⁴.

One could conclude that the scenes depicted on the lid represent the afterlife of the deceased; the vignettes of the book of the dead illustrate her judgment, preventing her body from decaying and entering Abydos.

Clear representations of solar-Osirian motifs are seen on the lid, which depicts the deceased as Osiris with the new-born sun deity “the scarab” on her head and between the eastern horizon at the top of her head and the western horizon at her feet.

The coffin is a miniature representation of the universe; the lid with outstretched Nut symbolizes the sky, and the *djed* pillar on the back of the case symbolizes the earth and the realm of Osiris, and the deceased as Geb separating the sky (Nut) from the earth (Geb).

4. The owner:

A lady called *irt-ir.w*, a name that was particularly prevalent throughout the Late Period, specially the 26th Dynasty⁷⁵, another transliteration, *Irw-irw* was mentioned by Jones⁷⁶. According to Corcoran, the meaning of the name is “[their] eyes (the eyes of the gods) are against them (one’s enemies)”⁷⁷. This name had an apotropaic role, it is suggested that these names were intended to encourage divine interference after the end of foreign rule; aimed at personal enemies, and protected people from evil spirits as well⁷⁸.

Irtiru held the title *ḥsyt n ḥn (n) ’Imn* which was translated to “the singer/praise singer of the interior of the temple of Amun” by Sheikholeslami⁷⁹, “singer in the residence/interior

⁷³ Taylor, J., *Death and the Afterlife in Ancient Egypt*, London: British Museum Press, 2001, 236.

⁷⁴ Usually it depict motifs related to the west, for instance, the *djed* pillar, Apis bull, Osiris on a bier, and etc., which lasted until the end of the 7th century B.C. Taylor, *The Development of Theban Coffins*, Vol. I, 327-331.

⁷⁵ PN I, 42.10; Jones, M., “The Coffin of the Lady Shepenhor in the Hunterian Museum, Glasgow”, *Glasgow Archaeological Journal* 6, 1979, 60.

⁷⁶ Jones, *The coffin of the Lady Shepenhor*, 59.

⁷⁷ Corcoran, L., “The Mummy, Cartonnage set and Coffin of Irtwirw”, in Eldamaty, M., Trad, M. (eds.), *Egyptian Museum Collections around the World*, Cairo: Supreme Council of Antiquities, 2002, 232.

⁷⁸ Vittmann, G., “Personal Names: Function and Significance”, *UCLA Encyclopedia of Egyptology* 1(1), 2013, 6-7.

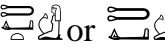
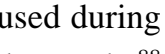





⁷⁹ Sheikholeslami, C., “A Libyan Singer in the Karnak Temple Choir: The Cartonnage of Shauamunimes (Egyptian Museum Cairo TR 21.11.16.5)”, in Strudwick, J., Dawson, J. (eds.),

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of the temple of Amun” by Li⁸⁰, “singer of the interior (chamber) of Amun” by Saleh⁸¹, “singer of the abode of Amun” by Elias⁸², and “musician in the (internal) room (= sanctuary) of Amun” by Tarasenko⁸³.

It is a known title in the Third Intermediate Period, mainly in Thebes. The *ḥsyt n ḥn n imn* seem to have succeeded each other through adopting⁸⁴. The title always appears alone and is not compounded with any other titles⁸⁵.

The singer of the interior of Amun had been one of the elite musicians since the 22nd Dynasty, and the title disappeared in the 27th Dynasty. She was an important part of the staff of the temple, performed rituals in the inner parts of the temple of Amun at Karnak⁸⁶, and was an individual with a melodic voice who took part in religious or daily musical performances with a variety of instruments.⁸⁷

Other names are mentioned on the coffin,  or  “Tadit”, which means “the gift”, is the name of her mother. The name was used during the Late Period by females, and it is mentioned , , , and  by Ranke⁸⁸, thus the form of writing the name on the coffin is new. Also  ”Padihoremkhebit” is mentioned; he is the father

Ancient Egyptian coffins: past - present - future, Oxford: Oxbow Books, 2019, 119, 126; Sheikholeslami, C., “Montu Priestly Families at Deir El-Bahari in the Third Intermediate Period”, *PAM* 27/2, 2018, 349.

⁸⁰ Li, J., *Elite Theban Women of the Eighth-Sixth Centuries BCE in Egypt: Identity, Status and Mortuary Practice*, PhD dissertation, University of California, Berkeley, 2010, 31.

⁸¹ Saleh, H., *Investigating Ethnic and Gender Identities as Expressed on Wooden Funerary Stelae from the Libyan Period (c.1069-715 B.C.E.) in Egypt*, *BAR-IS* 1734, Oxford: Archaeopress, 2007, 71.

⁸² Elias, J., *Coffin Inscriptions in Egypt After the New Kingdom: A Study of Text Production and Use in Elite Mortuary Preparation*, Vol. 1, PhD dissertation, Faculty of the Division of the Social Sciences, Chicago, 1993, 103.

⁸³ Tarasenko, M., “Coffin Lid of the Egyptian Priestess of the 25th Dynasty (NKPHCP KPL-Arch-829)”, *The Oriental Studies* 83, 2019, 69.

⁸⁴ Sheikholeslami, *Montu Priestly Families at Deir El-Bahari*, 349.

⁸⁵ Li, *Elite Theban Women*, 33, 41; Koch, C., “*Die den Amun mit ihrer Stimme Zufriedenstellen. Gottesgemahlinnen und Musikerinnen im Thebanischen Amunstaat von der 22. bis zur 26. Dynastie*”, *Studien zu den Ritualszenen altägyptischer Tempel* 27, Dettelbach: J.H. Röhl, 2012, 18.

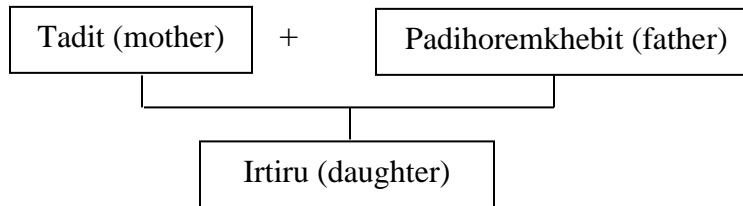
⁸⁶ Sheikholeslami, *A Libyan Singer in the Karnak*, 126; Teeter, E., *The Life of Meresamun: A Temple Singer in Ancient Egypt*, Chicago: The University of Chicago, 2009, 25.

⁸⁷ Onstine, S., *The Role of the Chantress (šm^cyt) in Ancient Egypt*, PhD Thesis, University of Toronto, Canada, 2001, 13-16, 22.

⁸⁸ PN I, 372. 12.

of Irtiru, a male name that was not common and means “the gift of Horus in Chemmis”.⁸⁹.

Thus, the coffin attests two generations of the family of Irtiru:



5. The place of the burial:

It's unknown exactly where in Sheikh Abd el-Qurna the coffin was discovered. Sheikh Abd el-Qurna was a part of the Theban necropolis on the western bank, which is situated to the south of Deir el-Bahari. As such, whoever was buried there could benefit from the various rituals performed in the temples of Thebes, specially the rituals performed at Hatshepsut's funerary complex on the west bank⁹⁰.

The coffins were discovered at Sheikh Abd el-Qurna inside abandoned tombs from earlier periods; each tomb was thought to be a family tomb or cache containing three or more coffins belonging to individuals who, according to their titles, served the god Amun. Elias states that the majority of individuals buried in the Ramesseum cemetery were singers of the interior of the temple of Amun⁹¹ (the title of the owner), so even though it is unknown which tomb the coffin of Irtiru was found in, it could have been found in one of the tombs west of the Ramesseum.

6. Conclusion:

The coffin belongs to a woman called Irtiru; she held the title “singer of the interior of the temple of Amun”, which demonstrates that she belonged to the clergy of Amun in Thebes. A little genealogical information about the owner is attested on the coffin; it only mentions that she is the daughter of Tadit with a new form of the writing of this name, and Padihoremkhebit, according to that, the coffin attests two generations of the family.

The coffin dates to the second half of the 26th Dynasty according to the curly hair fringe that runs along the wig's lower edge, the *nebu* sign below Nut, the four-part wing of Nut, the sun disk upon Nut's head, and the earrings as a large circle surrounded by smaller

⁸⁹ PN I, 125.3.

⁹⁰ Herrera, A., “Sheikh Abd el-Qurna, a Landscape for the Afterlife: Reciprocity in Shaping Life Histories”, in Kilroe, L. (ed.), *Invisible Archaeologies Hidden Aspects of Daily Life in Ancient Egypt and Nubia, Access Archaeology*, Oxford: Archaeopress Publishing Ltd, 2019, 113, 117, 119, 125.

⁹¹ Elias, *Coffin Inscriptions*, 103, 173-174, 176, 179, fig. 21.

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ones. Moreover, it cannot be later than the 26th Dynasty because the title of the owner, “singer of the interior of the temple of Amun” did not appear in the 27th Dynasty.

According to its style, the coffin belonged to a coffin set consisting of a bivalve coffin along with outer and inner anthropoid coffins, which are currently missing. The coffin shows that Irtiru belongs to the lower elite according to the crude inscriptions of the texts, which contain many scribal errors and were badly executed.

The coffin’s decorations describe the deceased’s wish to enter the realm of Osiris after being declared innocent in her trial (Bd 125), avoiding the decomposition of the body (Bd 154), and entering Abydos (Bd 138). All of these ideas feature solar motifs to present a solar-osirian unity theme to assure her rebirth.

Two distinctive aspects of the coffin are the non-reversed writing on the footboard and the unusual representation of Bd 154 with the hovering falcon and the sun disk. Moreover, both may indicate an unprofessional artist and scribe, which can also be seen in the meaningless text in the first register of the lower part, the repeated texts with scribal errors, and the *wꜣd* scepter depicted at the rear of Sokar in the second register of the lower part.

The coffin could have been found in one of the tombs located to the west of the Ramesseum, since all of them contained 26th Dynasty coffins, and singers of the interior of the temple of Amun were the majority that were buried there.

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