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A Coffin of Amenhotep
from the National Museum in Warsaw [Inv. No. 17 329]

The coffin in question was made for Amenhotep 𓊪𓊩𓊩𓊩, son of P3 — di — eỉ — (i)ḫt 𓊪𓊩𓊩𓊩 and the Lady of the House Psdt 𓊪𓊩𓊩𓊩, who was living probably at Thebes in the Ptolemaic Period.

The owner of the coffin, unknown from other sources, bears the titles:

wn eỉ wy pr nbn Imn 𓊪𓊩𓊩𓊩 doorkeeper of the House of Gold.

ım — wr 𓊩 servent of Wr

ım — Ꜳ nb servent of Ꜳ nb

1 Written also 𓊪𓊩𓊩. Cf. Fig. 1. For that popular name see Rank e,

Personennamen, Bd. I, 30/12.

2 Ibid., p. 122/22.

3 Ibid., p. 137/11.
hm — ntr Dhwt’y nb Hmnw — prophet of Thoth, Lord of Hermopolis.

The third title seems to be unknown. As far as the second title is concerned, it was observed by the late T. Andrzejski that in a Ptolemaic document (from March 2nd 119 B.C.) belonging to Ns-p³ — mtr iw, son of Wsir Wr, there is the same group of signs which may be read as hm-ntr Wr.⁵

The coffin (length: 1.85 m; width: 0.60 m; height: 0.41 m) belongs to the old collection of the University of Warsaw (Inv. No. 138). More details concerning its provenience are still lacking. For the first time the coffin was described, and dated to the 22nd dynasty, by Adam Hensel⁶.

During the Second World War the coffin was for some time stored in very bad conditions, and the outer face of the lid has much suffered. The coffin was nailed up probably in the 19th century and, in 1948, it was reopened in the presence of the Museum’s Commission⁷. Inside was found a mummy in a very bad state of preservation. The necessary documentation was made, and the coffin was closed again and sealed.

The coffin is painted in black with yellow hieroglyphs. It is to be noted that the lid is much deeper than the bottom.

In the present state of preservation the inscriptions covering the lid are illegible, their identifications will be undertaken after cleaning. For the time being only an offering formula (funerary benefit 2/3 and 65)⁸ running from head to foot in a single row along both sides of the bottom part is visible (cf. Fig. 1).

The eyes of the face on the coffin lid are painted white with black pupils, and there is a wig above the forehead. The back part of the wig is painted in the form of small rectangles and it is decorated with a petal fillet. In the background, behind the head, there is a scene depicting Hapshetsu standing by a cow with a sitting child on its head. A winged scarab can be seen above, and on both sides of the scene are visible traces of an inscription.

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⁶ “Sztuka i Praca” 1929, 25–28, p. 23. For the frontal view of the coffin see op. cit., p. 48.


Around the neck a long ḫḥw-collar is painted with 18 rows of flower ornament, the ends of which are fixed at the shoulders; they have the form of hawk heads.

Along the middle of the lid runs the central vertical group of texts and scenes framed with three long columns of inscriptions.

Below the first 11 columns of the text there is a scene depicting Chepre with opened wings holding a yellow sun disk in its hands. On both sides of the god the Four Sons of Horus are standing over a mummy holding bandages in their hands. Then follow eight columns of text beginning with: dd ṣdw in [...]. The scene shows the mummy lying on its bier with four Canopic jars beneath. Isis and Nephthys accompany the mummy. Then there is a text written in eight columns recited by the deceased which begins with dd ṣdw in Wsr wn ḫḥwy n pr nb Imn Imn-htp [...]. This recitation is separated by a division line from the text (6 coll.) running down to the bottom.

The bottom part is covered in the middle with 3 columns of inscriptions on both sides of which there are represented two turned upside down figures of jackals, each on a high shrine. On the left, behind the god, there is a nḥḥ flagellum, and on the right—a red maat-feather. A frieze of cobras with sundisks on their heads is painted above.

2 Rocznik Orientalistyczny
On each shoulder of the mummy there is a row of mummified gods directed towards the red sun disk with rays marked by dots. Eighteen figures stand on its right side; the last ten of them are seated. On the left, there are eighteen standing and eight seated figures. Standing gods are holding bandages and maat-feathers, while the seated are holding only maat-feathers. Probably all assessors of the Hall of Judgement should have been standing but the narrowing surface of the coffin made the designer represent the last as seated.