

## The Books of Netherworld on the Inner Coffin of Hori from Bab El-Gasus (21<sup>st</sup> Dynasty)

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**Abstract:** The inner coffin of Hori is a part of his coffin set that was found in Bab El-Gasus cache and is now on display at the Egyptian Museum in Cairo (JE 29619); it dates back to the Late 21<sup>st</sup> Dynasy. Hori is the son of the high priest of Amun, Menkheperre. This coffin set is considered to be one of the most important coffins from Bab El-Gasus for many reasons; for instance, it is the only coffin that consists of three coffins. The inner coffin depicts a composition of scenes related to the different Books of the Netherworld, which the study will highlight. These scenes are a narrative story of the journey of the sun god, which begins with his entering the Netherworld and ends with the rebirth of the sun in the new day, assuring the resurrection of the deceased.

**Keywords:** 21<sup>st</sup> Dynasty – Bab El-Gasus – Hori – Inner coffin – Netherworld Books

كُتُب العالم الآخر على التابوت الداخلي لحوري من باب الجاسوس (الأسرة الحادية  
والعشرون)

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**المُلخَص:** هذا التابوت الداخلي هو جزء من مجموعة توابيت حوري التي عُثِرَ عليها في خبيئة باب الجاسوس، وتُعرض حاليًا في المتحف المصري بالقاهرة JE 29619 وتُؤرِّخُ بنهاية الأسرة الحادية والعشرين. حوري هو ابن من خبير رع الكاهن الأعلى لآمون، وكانت مجموعة التوابيت تلك فريدة من نوعها لعدة أسباب، فعلى سبيل المثال هي مجموعة التوابيت الوحيدة من باب الجاسوس التي تتكون من ثلاثة توابيت. التابوت الداخلي يصوِّر عدة مناظر مرتبطة بكتب العالم الآخر المختلفة والتي تُركِّزُ عليها الدراسة، وكانت هذا المناظر مرتبة بمراحل رحلة معبود الشمس وتنتهي ببعثه في يوم جديد، الأمر الذي يضمن بعث المتوفى أيضًا.

**الكلمات الدالة:** الأسرة الحادية والعشرون – باب الجاسوس – حوري – تابوت داخلي – كُتُب العالم الآخر.

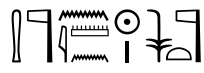
## Introduction:


This article focuses on interpreting scenes related to the Books of the Netherworld depicted on the case of the inner coffin of Hori. The coffin set was found in the tomb of Bab el-Gasus at Deir el-Bahari in 1891. It is kept at the Egyptian Museum in Cairo (JE 29619)<sup>1</sup>. According to the stylistic criteria, the coffin dates to the Late 21<sup>st</sup> Dynasty<sup>2</sup>. It has no. A. 143 in Daressy's A. list<sup>3</sup>, and in Niwiński's typological study on "yellow" coffins, it is no. 83<sup>4</sup>.

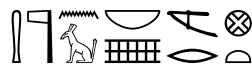
## The owner:

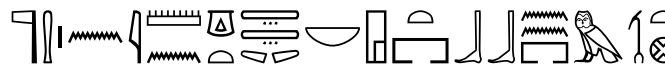
Hori  was the son of the High Priest of Amun, Menkhepere. This is attested several times on his coffin set. Based on this information, we have come to know that Hori belonged to the ruling priests' family of Thebes during the 21<sup>st</sup> Dynasty. His grandfather Pinedjem I, his uncle Masaherta, and two of his brothers Smendes II and Pinedjem II all held the title of "High Priest of Amun". Hori was married to Ankhesenmut; they had a daughter, Henuttawy D. Her parents, Hori and Ankhesenmut, were mentioned in the two papyri of Henuttawy D.<sup>5</sup>


Hori held nine titles:


 *ḥm-nṯr n 'Imn-R<sup>c</sup> nsw-nṯrw* "Priest of Amun, king of gods".

 *ḥm-nṯr n 'Imn* "Priest of Amun".

 *ḥm-nṯr n Sth nb Spr-mrw* "Priest of Seth, lord of Sepermerw".

 *ḥm-nṯr n 'Imn (nb) nsw t3wy nb ḥwt bnb n m W3st* "Priest of Amun, (lord) of the thrones of the two lands lord of the benben-shrine in Thebes".

 *ḥm-nṯr n Sbkwy 'Inpw Ḥnsw* "Priest of Sobekwy, Anubis and Khonsu".

 *ḥm-nṯr n Ḥwt-ḥr nbt 'Inrty* "Priest of Hathor, Lady of Gebelein".

<sup>1</sup> Anderzej Niwiński, *21st Dynasty Coffins from Thebes, Chronological and Typological Studies, Theben 5*, (Mainz am Rhein: Verlag Philipp von Zabern, 1988), 119.

<sup>2</sup> Hala Mostafa, "The Coffin Set of Hori from Bab el-Gasus (21st Dynasty): Royal Attributes and Deification Scenes", in *"Yellow" Coffins from Thebes. Recording and Decoding Complexity in Egyptian Funerary Arts (21st-22nd) Dynasties, BAR-IS 3010*, ed. Rogério Sousa (Oxford: BAR publishing, 2020), 131.

<sup>3</sup> Georges Darssey, "Les Cercueils des Prêtres d'Ammon (Deuxième Trouvaille de Deir el-Bahari)," *ASAE 8* (1907): 36-7.

<sup>4</sup> Niwiński, *21<sup>st</sup> Dynasty Coffins*, 119.

<sup>5</sup> Mostafa, "Royal Attributes," 131.

wr n3 Mšwšš “The Chief of Meshwesh”.

it-ntr n Mwt “God’s father of Mut”.

it-ntr n Hnsw “God’s father of Khonsu”<sup>1</sup>.

His coffin set consists of an outer coffin, an inner coffin, and an innermost coffin. It differs from the “yellow” corpus in the following features (Fig. 1):

- 1- The coffins display Hori holding the royal insignia (*heka* and *nekheka* scepters).
- 2- The innermost coffin replaces the usual mummy-cover which used to be placed directly over the mummy; this coffin set is unique in using a third, innermost coffin to hold the mummy within.
- 3- The elbows are stretched out of the borders of the lids.<sup>2</sup>
- 4- The coffin set presents an unusual repertoire of scenes representing Hori as a king and a deity.



Fig. 1. The coffin set of Hori.

Photo by Sameh Abdelmohsen, EMC

### General Description of the Case of the Inner Coffin (Fig. 2):

L: 203 cm; W: 65.5 cm; H: 42.5 cm; it is heavily decorated. The headboard shows Serqet with uplifted arms between the goddesses of the East and the West. The proper right side depicts different offerings scenes, suggesting a sequence from the headboard to the footboard: First, Hori is escorted by different gods to the shrine of Osiris; then, Hori enters the shrine of Osiris; and finally, Hori is depicted enthroned inside a shrine, receiving offerings from Hathor and Serqet. The proper left side shows offering scenes and vignettes from the Book of the Amduat, the Book of the Gates, the Book of Earth, the Book of Caverns, and the Enigmatic Book of the Netherworld all funerary compositions previously used to decorate the royal tombs of the Valley of the King. The interior of the case is also heavily decorated, showing the *djed*-pillar on the floorboard

<sup>1</sup> Hala Mostafa, “The Coffin set of Hori JE 29619 in Cairo Museum from the 21<sup>st</sup> Dynasty” (PhD diss., Faculty of Arts: Ain Shams University: Cairo, 2020), 203-230.

<sup>2</sup> Niwiński, *21st Dynasty Coffins*, 80.

surrounded by mummiform gods, and on both sides, there are five registers, each one of them containing two mummified figures<sup>1</sup>.



Fig. 2. The inner coffin of Hori (proper left and proper right).

Photo by Sameh Abdelmohsen, EMC

### Scenes related to the Books of the Netherworld:

These scenes are usually depicted in the royal tombs during the New Kingdom to indicate the king's accession to the realm of deities, and his entrance to the realm of the Netherworld. Representations of such scenes on 21<sup>st</sup> Dynasty coffins determine the owner's social status, and they were depicted specially for the high-ranking individuals in Thebes in the 21<sup>st</sup> Dynasty. The lower-ranking individuals could not depict such compositions, and their coffins were simpler<sup>2</sup>.

On Hori's case of the inner coffin, the Netherworld Books scenes are depicted on the proper left, on the upper part, and on the lower section as follows:



#### 1- The Upper Part:

##### The First Scene (Fig. 3):

##### Description:

At the right, Osiris is enthroned inside a boat; he is red-skinned, and he is wearing the *atef* crown, and long black garment; he is also holding the crook and the flail, and the *Imiut* is in front of him and a yellow-skinned female deity wearing a green dress; she holds the *ankh* sign in her right hand and onions in her left hand.

On the boat, there are two baboons, one on the brow and one on the stern. There are two hanging ropes from the brow, ending with a rearing cobra. Below the boat, the fish *Abdjou* is represented, and there are three human-headed *ba* birds holding a cobra and knife underneath the boat.

In front of the boat, there is a double-headed coiled cobra with human heads  and *hem* signs  between its coils, then two worshipping human-headed *ba* birds upon a sky sign. Finally, four jackals are depicted along with a coiled cobra.

<sup>1</sup> Mostafa, "Royal Attributes," 134.

<sup>2</sup> Kathlyn Cooney, "Ancient Egyptian Funerary Art as Social Documents: Social Place, Reuse, and Working towards a New Typology of 21<sup>st</sup> Dynasty Coffins", in *Body, Cosmos and Eternity. New Research Trends in the Iconography and Symbolism of Ancient Egyptian Coffins*, *Archaeopress Egyptology* 3, ed. Rogério Sousa (Oxford: Archaeopress, 2014), 46-47.

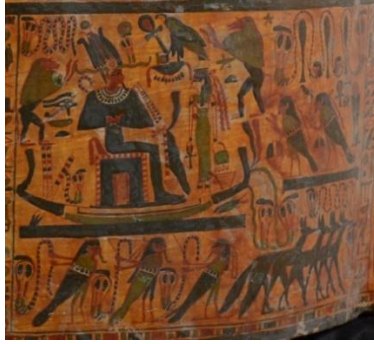


Fig. 3. The first scene on the upper section, proper left.

Photo by Sameh Abdelmohsen, EMC

### Analysis:

The double-headed cobra with the human head and *hem* signs between its coils is similar to a scene in the upper register of the Sixth Hour of the Book of Gates (Fig. 4), which depicts twelve figures who are carrying the serpent “the devourer”, they punish it so it would spit out the heads of whomever was inside it, and Re ordered the heads to come out to destroy it<sup>1</sup>; a sign of the elimination of the evil and danger of the serpent.



Fig. 4. Vignette from the upper register of the Sixth Hour of the Book of Gates.

Hornung, *The Egyptian Book of Gates*, 202.

The idea of eliminating the serpent was depicted in several similar ways on 21<sup>st</sup> Dynasty coffins; for instance, the scene depicted on CG 6050 (Fig. 5)<sup>2</sup>, where three figures trampling on a stabbed serpent with knives, like the three *hem* signs in Hori's scene since the *hem* sign was a tool used as a weapon to destroy the evil serpent<sup>3</sup>.

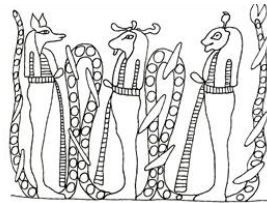


Fig. 5. Scene from CG 6050.

Niwiński, *La seconde trouvaille*, 30, fig. 13.

<sup>1</sup> Erik Hornung, *The Egyptian Book of Gates* (Zurich: Living Human Heritage Publications, 2014), 202-205.

<sup>2</sup> Anderzej Niwiński, *La seconde trouvaille de Deir El-Bahari (Sarcophages)*, CGC, (Cairo: Imprimerie du CSA, 1995), 30, fig. 13.

<sup>3</sup> Wb. III, 87. 4-5.

According to Niwiński, the depiction of the three deities trampling on the serpent symbolizes two enemies, Apophis and Seth, due to the solar-osirian unity<sup>1</sup>. This is emphasized by depicting the fish *Abdjou* below the brow of the boat, whose role was to guide the boat and alert it to the upcoming dangers and the imminent arrival of its enemy, Apophis<sup>2</sup>.

The two baboons appeared in a scene from the Fifth Hour of the Book of Gates (Fig. 6), which depicts two baboons striking the boar that symbolizes evil (like the two baboons depicted at the brow and stern of the boat and the double-headed cobra depicted in front of the boat). The baboons in the Book of Gates punish the boar with a stick (like the *hem* signs), they punish him for what he swallowed (The motif of swallowing discussed earlier from the Book of the Gates), and this happens in the presence of Osiris (who is depicted in the boat).



Fig. 6. Vignette from the Fifth Hour of the Book of Gates.

Youri Volokhine, *Le porc en Égypte ancienne, Religions 3*, (Liège: Presses universitaires de Liège, 2014), 119, fig. 22.

Also, the two cobras hanging from the brow of the boat may symbolize Isis and Nephthys, who appeared as two snakes standing at the front of the boat in the middle register of the Second Hour of the Amduat (Fig. 7). Their roles were to protect the boat, and to stand as guards<sup>3</sup>.

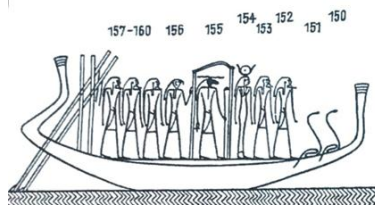


Fig. 7. Vignette from the middle register of the Second Hour of the Amduat.

Hornung and Abt, *The Egyptian Amduat*, 53.

<sup>1</sup> Anderzej Niwiński, "The Solar-Osirian Unity as Principle of the Theology of the "State of Amun" in Thebes in the 21st Dynasty," *JEOL* 30 (1987-1988): 99.

<sup>2</sup> France Jamen, *Le cercueil de Padikhonsou au Musée des Beaux-Art de Lyon (XXIe dynastie), Studien zu Altägyptischen Totentexten* 20, (Wiesbaden: Harrassowitz Verlag, 2016), 118.

<sup>3</sup> Erik Hornung and Theodor Abt, *The Egyptian Amduat. The Book of the Hidden Chamber*, trans. David Warburton, (Zurich: Living Human Heritage Publications, 2007), 53.

Finally, Depicting the *ba* bird in general was referring to the deceased<sup>1</sup>, and DuQuesne mentioned that the jackals are the souls of the west, they guarantee safety for the sun on its nightly journey in the Netherworld, and they play the role of Anubis as a guide for spirits; furthermore, they drive away the enemies of Re<sup>2</sup>. Four jackal headed figures are depicted in the Twelfth Hour of the Book of Gates; they are carrying knives in front of Apophis, who was fastened with ropes and stakes before the birth of Re (Fig. 8)<sup>3</sup>.



Fig. 8. Vignette from the Twelfth Hour of the Book of Gates.

<https://ancientegyptonline.co.uk/bookgates12/>

Thus, they complete the protection of the boat with other protection elements depicted in the scene, and they guide the boat and the spirits represented in the form of *ba* birds in preparation for the sunrise, specially since the scene orientation is to the east.

### The Second Scene:

#### Description:

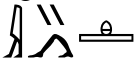
The second scene depicts a hailing female figure with upraised arms, probably the goddess Meret; in front of her is the caption  *ii (m) htp* “come in peace”, different offerings and five standing male figures; four of them are holding an oar in their left hands, while all of them are towing a rope with their right hands.



Fig. 9. The second scene of the upper section, proper left.

Photo by Sameh Abdelmohsen, EMC.

<sup>1</sup> Beatrice Goff, *Symbols of Ancient Egypt in the Late Period. The Twenty-First Dynasty, Religion and Society* 13, (The Hague, Paris, New York: Mouton Publishers, 1979), 212.

<sup>2</sup> Terence DuQuesne, “Seth and the Jackals”, in *Egyptian Religion the Last Thousand Years Part 1, Studies dedicated to the Memory of Jan Quaegebeur, OLA* 84, eds. Willy Clarysse, et al. (Leuven: Peeters - Department Oosterse Studies, 1998), 617-618.

<sup>3</sup> DuQuesne, “Seth and the Jackals” 619; Hornung, *The Egyptian Book of Gates*, 424-427.

### Analysis:

A similar scene appeared in the lower register of the Twelfth Hour of the Amduat (Fig. 10). The role of these figures is to repel Apophis in the eastern sky after the birth of the sun-god, and they raise the sun disk in the eastern horizon of the sky every day<sup>1</sup>.

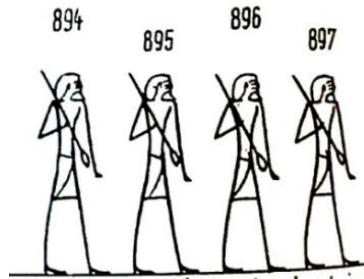


Fig. 10. Vignette from the lower register of the Twelfth Hour of the Amduat.

Hornung and Abt, *The Egyptian Amduat*, 355.

They also appeared in the Book of Gates in the lower register of the Eleventh Hour, and their number was twelve (Fig. 11), they were present when Re was born, united with him, and were the rowers of Re who rowed him after he settled on the eastern horizon<sup>2</sup>.



Fig 11. Vignette from the lower register of the Eleventh Hour of the Book of Gates.

Hornung, *The Egyptian book of gates*, 394.

In front of these figures in Hori's scene, a female figure raising her arms, there is a figure resembling her appeared in the upper register of the Fifth Hour of the Amduat (Fig. 12), the accompanying text mentions that she is the deity of the West and who is in the waters of resurrection<sup>3</sup>, an indication of her relationship with the birth of the sun deity.

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<sup>1</sup> Hornung and Abt, *The Egyptian Amduat*, 355.

<sup>2</sup> Hornung, *The Egyptian Book of Gates*, 394-395.

<sup>3</sup> Hornung and Abt, *The Egyptian Amduat*, 138.

Also depicted in the second register of the Ninth Hour of the Amduat twelve figures holding oars, they are the crew of Re and they row him to settle at the eastern gate of the sky every day. John Darnell and Colleen Manassa, *The Ancient Egyptian Netherworld Books, Writings from the Ancient World* 39, (Atlanta: SBL Press, 2018), 215-216.



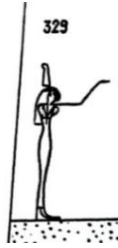


Fig 12. Vignette from the upper register of the Fifth Hour of the Amduat.

Hornung and Abt, *The Egyptian Amduat*, p. 138.

She also resembles the goddess Meret, who was depicted inside the boat, receiving the newborn sun deity (Fig. 13), which connects her with the sunrise<sup>1</sup>.



Fig. 13. Meret receives the new born sun god.

Guglielmi, *Die Göttin Mr.t*, Taf. 11.

It is more likely that this is Meret receiving the newborn sun deity, and this is confirmed by the figures bearing the oars depicted in front of her, whose role, according to the Amduat and the Book of Gates, was to raise the sun-disk and give birth to Re, so Meret would receive him from them when he was born.

## 2- The Lower Section:

This part of the case is divided into two registers:

### The First Register:

#### The First Scene (Fig. 14):

#### Description:

The first scene depicts four standing female deities trampling on a serpent stabbed by five knives and fastened with a rope, which the deities are holding in their hands. A caption is mentioned:



[*ist*] *ʿst štyt pr m st dwʿst dʿsr nbw imntyw ntrw imi nty st imnt nt ist*

“The great hidden crew who comes out of the place of the sacred *Duat*, lords of the west, the gods who are in the hidden place of the hill (the necropolis)

<sup>1</sup> Waltraud Guglielmi, *Die Göttin Mr.t Entstehung und Verehrung einer Personifikation*, PdÄ 7, (Leiden, New York: Brill, 1991), 151, 174.



Fig. 14. Scene at the upper register of the lower section, proper left.

Photo by Sameh Abdelmohsen, EMC

**Analysis:**

These female deities appeared in a scene in the middle register of the Seventh Hour of the Amduat (Fig. 15), in which the serpent is Apophis punished after swallowing the water in which the boat of the sun sails, and he was eliminated in front of the boat of the sun by chaining and stabbing with knives.

It shows Serqet stands at his head after she threw a rope over his head, and at his tail stands *hry-dsw.f* who puts the punishment rope at his feet after Isis and *hkz smsw* have taken his power with their magic, and standing behind them four deities waving by threatening knives. The text states that they punish Apophis in the Netherworld and drive out the rebels and enemies of Re every day<sup>1</sup>.

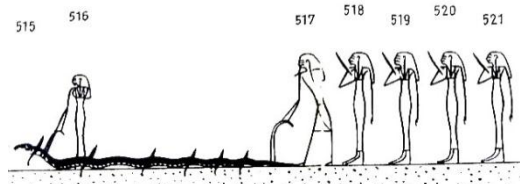


Fig. 15. Vignette from the middle register of the Seventh Hour of the Amduat.

Hornung and Abt, *The Egyptian Amduat*, 214-215.

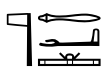
**The Second Scene (Fig. 16):**

**Description:**

The second scene depicts four standing sun-disk-headed figures with human bodies; each figure is holding a bow and two spears, and there is the caption:



All the great gods of the shrine of flame.

Behind the fourth figure  *ntr ʿz* “The great god” is mentioned.

<sup>1</sup> Hornung and Abt, *The Egyptian Amduat*, 214-215.



Fig. 16. Scene at the upper register of the lower section, proper left.

Photo by Sameh Abdelmohsen, EMC

**Analysis:**

A similar scene is depicted in the middle register of the Tenth Hour of the Amduat, in which twelve deities are represented, and each one of them represents an hour of the night. They were guards for the sun god and protected him from his enemies. The first four deities were sun-disk-headed carrying an arrow. The four who followed them were in complete human form and carried a spear, and the last four also in complete human form carried a bow (Fig. 17)<sup>1</sup>.

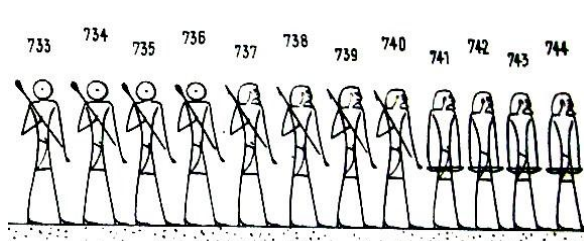



Fig. 17. Vignette from the middle register of the Tenth Hour of the Amduat.

Hornung and Abt, *The Egyptian Amduat*, p. 299.

These guards represent an armed crew of Re while heading to the eastern horizon, ready with weapons to confront his enemies who are in the dark at the horizon gate, and when they are eliminated, the sun god crosses the eastern gate, and then they cross after it<sup>2</sup>.

**The Third Scene (Fig. 18):**

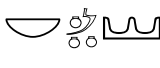
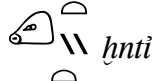
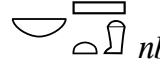

**Description:**

The third scene depicts the solar boat carrying three deities holding the *ankh* sign in their right hand, the caption  *ntrw 3w* “the great gods” is mentioned; and there are different offerings behind the brow, which is decorated with the solar mat and

<sup>1</sup> Hornung and Abt, *The Egyptian Amduat*, 299.

<sup>2</sup> Hornung and Abt, *The Egyptian Amduat*, 313; Darnell and Manassa, *The Ancient Egyptian Netherworld Books*, 223-224.

topped by a coiled serpent; and upon the stern of the boat there is a coiled cobra. The *inet* and *abdjou* fishes are depicted below the boat.

Furthermore, the boat is towed by five figures with a baboon head, the body of a cobra, and human arms and legs. The first one is  *nb m3nww* “Lord of the Western Mountain”, the second is  *hnti* “The Foremost”, the third is  *nb štyt* “Lord of the Shtyt”, the fourth is ?, and the fifth is left with no name.

There is the caption:



*ist wrw nw pr-nsr*

The great crew of the shrine of flame.



Fig. 18. Scene at the upper register of the lower section, proper left.

Photo by Sameh Abdelmohsen, EMC

### Analysis:

Five headed-baboons are depicted with the body of a cobra and human arms and legs pulling the boat of the sun<sup>1</sup>. DuQuesne mentioned that they represent the union of the eastern and western gates<sup>2</sup>, and Abdelhalim linked them to the fourth register of Section A of the Book of the Earth (Fig. 19) as the boat is towed by twelve cobras with human arms and leg; their role was to facilities the entering of the Sun-boat to the Netherworld<sup>3</sup>.

<sup>1</sup> A similar scene appeared on CG 6291 of Nesiamun.

Erik Hornung, “Komposite Gottheiten in der Ägyptischen Ikonographie”, in *Image as Media. Sources for the Cultural History of the Near East and the Eastern Mediterranean( 1st Mellenniuam BCE)*, OBO 175, ed. Christoph Uehlinger (Fribourg, Göttingen: University Press Fribourg - Vandenhoeck & Ruprecht, 2000), 13, fig. 10; Niwiński, *21<sup>st</sup> Dynasty Coffins*, 118, no. 79

<sup>2</sup> DuQuesne, “Seth and the Jackals,” 615.

<sup>3</sup> Ali Abdelhalim, “Snakes with Human Arms and Legs in Ancient Egyptian Books of the Afterlife,” *ASAE* 88 (2015): 7.




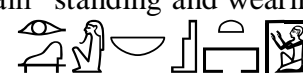
Fig. 19. Vignette from the fourth register of Section A of the Book of the Earth.


Abdelhalim, "Snakes," fig. IV.1a

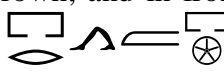

Three deities stand in the boat in Hori's scene, and the accompanying text does not give enough information and defines them as "the great deities". Perhaps they represent the three figures of the sun god, Atum, Re, and Kheper?.

**The Second Register:**


**The First Scene (Fig 20):**

It depicts Osiris  *Wsir nb m3nw* "Osiris lord of the western mountain" standing and wearing the white crown inside a serpent biting its tail. In front of that  *Wsir nb st imn* "Osiris, lord of the hidden place" is mentioned.

In front of him is the solar boat carrying the *Akhet* sign and the *ba* bird inside of its sun-disk, the brow is decorated with the solar mat topped by the scarab, above the boat, there is a sun disk coming out of its rays, two *wedjat* eyes, and the *nefer* sign, it is flanked by goddess Neith  as winged cobras.

The boat is towed by three human-headed *ba* birds; the rope ends with a rearing cobra wearing the white crown; and in front of it a small offering table. Between the first and the second birds  *pr m dw3t* is mentioned and between the second and the third birds  *pr m nsrt* "coming out of flames" is mentioned.

There is the caption:

  
*ist wrw nw pr nfr ntrw 3w imyw w3.f nty m st dsr*

The great crew of the embalming shrine and the great gods who are on his ship in the sacred place (the necropolis).



Fig. 20. Scene at the lower register of the lower section, proper left.

Photo by Sameh Abdelmohsen, EMC

### Analysis:

Osiris is depicted encircled inside the serpent biting its tail, and the idea of sheltering inside the serpent was depicted on some 21<sup>st</sup> Dynasty coffins<sup>1</sup>.

This scene can be compared with a scene of the Enigmatic Book of the Netherworld that was depicted on the left side of the second shrine of Tutankhamun showing a large figure that Piankoff mentioned it represents the mummy of Tutankhamun<sup>2</sup>, while Darnell believes that it represents the union of Osiris and Re<sup>3</sup>. A serpent was depicted surrounding the head and feet biting its tail (Fig. 21), the accompanying text mentioned is “Mehen”. In the middle of the figure there is a sun disk that contained a ram-headed *ba* bird raising its arms in a devotional pose<sup>4</sup>. Darnell suggests it representing the deceased sun god crossing the underworld through the body of Osiris<sup>5</sup>.

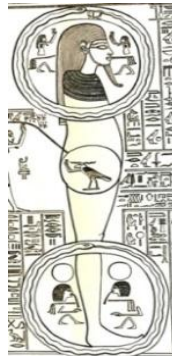


Fig. 21. Scene from the Enigmatic Book of the Netherworld that was depicted on the left side of the second shrine of Tutankhamun.

Piankoff, *The Shrines of Tut-ankh-amon*, fig. 41.

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<sup>1</sup> A coffin of an anonymous woman Inv. No. 8524 in Florence, similar scene also appeared on the backside of the foot of the case showing a rabbit inside the serpent biting its tail and the caption mentions “who is in the duat”. Rogério Sousa and Marianna Zarli, “Coffin Sets”, in *The tomb of the priests of Amun: Burial assemblages in the Egyptian museum of Florence*, ed. Rogério Sousa (Leiden, Boston: Brill, 2019), 46, 90.

Furthermore, a scene on JE 29738 depict the serpent encircle the *kheryp* scepter and the text mentions “lord of the duat, the great, foremost of the Shtyt”, and also on JE 29628 a serpent encircle two human faces on a stand. Anderzej Niwiński, “The Decorations of the Coffins as a Theological Expression of the Idea of the Universe”, in *Ancient Egyptian Coffins. Craft Traditions and Functionality, British Museum Publications on Egypt and Sudan 4*, eds. John Taylor and Marie Vandenbeusch (Leuven: Peeters, 2018), 41, fig. 14-15; Sousa, *Coffin Sets*, 90.

<sup>2</sup> Alexandre Piankoff, *The Shrines of Tut-ankh-amon*, BollSer 40, (Princeton, New Jersey: Princeton University Press, 1977), 120.

<sup>3</sup> John Darnell, *The Enigmatic Netherworld Books of the Solar-Osirian Unity: Cryptographic Compositions in the Tombs of Tutankhamun, Ramesses VI and Ramesses IX*, OBO 198, (Göttingen: Vandenhoeck & Ruprecht, 2004), 38.

<sup>4</sup> Piankoff, *The Shrines of Tut-ankh-amon*, 120.

<sup>5</sup> Darnell, *The Enigmatic Netherworld Books*, 189.

Also depicted in the third section of the Enigmatic book of the Netherworld, on the left side of the previously mentioned figure, are two coffins surrounded by a serpent with a human head and arms. The first coffin contains the mummy of Osiris wearing the white crown, and the second mummy with the long beard, whose name was not mentioned (Fig. 22)<sup>1</sup>, Darnell believes that it is of the sun god Re, and the text mentions that the deities are in a cave in which doom occurs, and a devout one calls out to the mummies of the inhabitants of the Netherworld when he enters the cave around which the disk of the sun moves, and that the deities rejoice when they hear his voice and breathe when he calls them<sup>2</sup>.

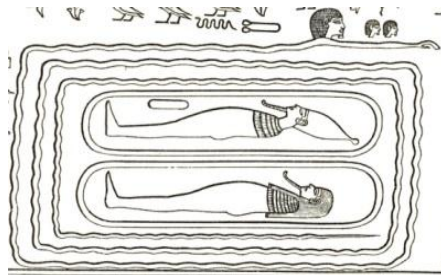


Fig. 22. Scene from the Enigmatic Book of the Netherworld that was depicted on the left side of the second shrine of Tutankhamun.

Piankoff, *The Shrines of Tut-ankh-amon*, fig. 41.

There is a text in the Amduat in the middle register of the Twelfth Hour that mentions the birth of the sun god from the serpent “entering its tail and exiting from its mouth to be born in the form of Khepri”<sup>3</sup>.

The lower register of the third section of the Book of Caverns depicts Osiris encircled inside the serpent and the sun disk hovering over it (Fig. 23). The accompanying text mentions that Re crosses in front of him to protect Osiris, and the serpent makes Osiris complete<sup>4</sup> and that Re settles his disk in front of the cave of Osiris to keep the darkness away<sup>5</sup>. Onstine mentioned that because of Osiris' erect phallus, Osiris and the sun fertilize each other, and indication of their unity,<sup>1</sup>.

<sup>1</sup> Piankoff, *The Shrines of Tut-ankh-amon*, 125.

<sup>2</sup> Darnell, *The Enigmatic Netherworld Books*, 93.

<sup>3</sup> Hornung and Abt, *The Egyptian Amduat*, 367.

In the second register of the Sixth Hour of the Amduat, there is a scene which depicts a figure with a scarab upon his head represents the corpse of Khepri encircled by four-headed serpent name “multiple of faces”, his role was to protect him, the text mentions that his tail in his mouth. Darnell and Manassa, *The Ancient Egyptian Netherworld Books*, 192, note. 97

<sup>4</sup> Alexandre Piankoff, *The Tomb of Ramesses VI*, *BollSer* 40, (ed.) Natacha Rambova, (New York: Pantheon Books, 1954), 74-75.

<sup>5</sup> The same idea appeared in the middle register of the same section, Osiris inside an oval shape at the right and a ram and an eye inside other two smaller oval shapes, all of that is inside a serpent which his

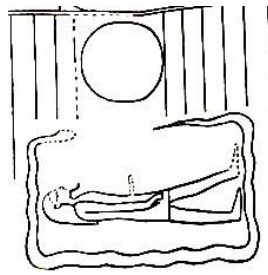


Fig. 23. Scene from the lower register of the third section of the Book of Caverns.

Piankoff, *The Tomb of Ramesses VI*, fig. 12.

From the above mentioned, one cannot fail to notice that the serpent biting its tail symbolizes the protection, resurrection and rebirth of Osiris through the sun god and vice versa. What confirms this on Hori's inner coffin is the following scene, which depicts the boat of the sun carrying the *ba* (of the sun god) within the horizon, and in front of it is the scarab, indication that the birth of the sun is approaching, the boat is pulled by three *ba* birds towards Osiris inside the serpent biting its tail as a sign of the birth of the sun through the serpent and his unity with Osiris before the birth of the sun.

What supports that is a scene depicted in the fifth section of the Book of the Earth (fig. 24), which shows Osiris standing with an erected phallus (like Osiris inside the serpent), and a bird standing on his head (the *ba* bird depicted inside the sun boat), and in front of him, a serpent standing erected on its tail (the serpent encircling Osiris), and a sun disk hovering in front of it (the sun disk depicted above the boat).

According to the text accompanying the serpent, Osiris is in his cave in complete darkness, and the text between Osiris and the serpent mentions that Re speaks to Osiris and takes care of him, then makes his *ba* cross and keeps darkness away from him when he crosses beside him<sup>2</sup>.

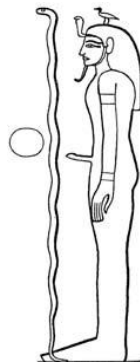


Fig. 24. Scene from the fifth section of the Book of the Earth.

Darnell and Manassa, *The Ancient Egyptian Netherworld Books*, 410.

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tail is near to his mouth, the text mentions that the ram head and the eye are of Osiris and they accompany him, and Re crosses to take care of Osiris who came out of him and is inside the serpent who protects him. Darnell and Manassa, *The Ancient Egyptian Netherworld Books*, 375-376.

<sup>1</sup> Suzanne Onstine, "The Relation between Osiris and Re in the Book of Caverns," *JSSEA* 25 (1995): 71.

<sup>2</sup> Darnell and Manassa, *The Ancient Egyptian Netherworld Books*, 409-410.



**The Second Scene (Fig. 25):**

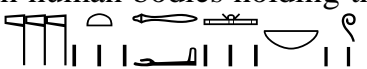
The second scene depicts two human figures representing onion and ointment jars with a large offering table in front. Then there are five enthroned deities serpent-headed with human bodies holding the crook and the flail with their two hands. The caption  ntrw ʿzW nbw “all the great gods” is mentioned.



Fig. 25. Scene at the lower register of the lower section, proper left.

Photo by Sameh Abdelmohsen, EMC

**Analysis:**

These figures are perhaps different forms of Osiris, which appeared in the first register of the Second Hour of the Amduat and the third register of the same hour<sup>1</sup>.

A resembling scene, albeit it depicts only two figures on the right side of the outer coffin Inv. No. 8524 (Fig. 26), they were known as the lords of the Shtyt, and the foremost of the Netherworld<sup>2</sup>. Further, on the inner coffin of F93/10.1b in the Turin Museum, which depicts the deceased worshipping seven enthroned figures inside shrines, they are known as “Those in the Netherworld”. Both coffins depict the solar boat or the elimination of a serpent near these figures as in Hori’s inner coffin.



Fig. 26. A scene s from the outer coffin of Inv. No. 8524 in Florence.

Sousa and Zarli, “Coffin Sets,” 65, fig. 31.

<sup>1</sup> Darnell and Manassa, *The Ancient Egyptian Netherworld Books*, 150, 155, 163-164.

<sup>2</sup> The coffin of anonymous man in Florence. Sousa and Zarli, “Coffin Sets,” 65, fig. 31; Niwiński, *The 21<sup>st</sup> Dynasty*, 139.

The inner coffin of Gautseshen in Leiden. Liliane Mann, et al, “The Coffins in Leiden”, in *The Coffins of the Priests of Amun. Egyptian Coffins from the 21<sup>st</sup> Dynasty in the Collection of the National Museum of Antiquities in Leiden, Palma 17*, ed. Lara Weiss (Leiden: Sidestone Press, 2018), 41, fig. 13.

## **Conclusion:**

One can notice that the scenes depicted in the royal tombs in the Valley of the Kings during the New Kingdom are attested on the case of the inner coffin of Hori; the Amduat, the Book of Gates, the Book of Caverns, the Book of Earth, and the Enigmatic Book of the Netherworld.

According to the economic status during the 21<sup>st</sup> Dynasty, even high-ranking families could not afford to have tombs, and the sides of the coffin became an alternative for the walls of the tombs and depicted the scenes that used to decorate the tombs' walls.

It can be deduced that the scenes on the proper left of the inner case of Hori even though it is decorated from the headboard to the footboard, scenes in the upper part and the lower section are in different order; they start from the west (the lower section) to the east (the upper part) beginning with the sun god entrance to the west and the baboon-headed figures with cobra body, human arms, and legs are helping to tow the boat to begin its nautical journey, followed by facing the dangerous serpent Apophis several times, indicating to the different difficulties and danger that encounter the sun journey, then, the *ba* of Re is uniting with Osiris before sunrise, and finally, the figures with oars and goddess Meret prepare to receive the reborn sun god in the eastern horizon at a new day.

The sun's journey successfully overcoming the difficulties and enemies emphasizes the resurrection of Re, Osiris, and also the deceased, as he has joined Re and gone through every step in his journey along with him. This is demonstrated by depicting the *ba* figures.

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