

**Maiherpri's Canopic Chest (CG24005) and Jars (CG.24006)
from the Cairo Museum, A Full Publication**

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Abstract

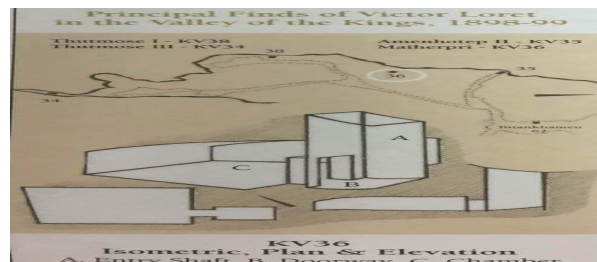
The Canopic equipment of Maiherpri is among the few examples that were not only discovered almost intact¹ from the private burials of the New Kingdom, but are in fact considered a perfect example from the upper social class. Moreover, their shape, inscriptions and decorations are complementary to the mid- Eighteenth Dynasty, thus revealing some of the mysteries around the dating of Maiherpri's life time which is still considered unknown. This article will thoroughly study his Canopic equipment, which in fact was not fully published since 1902², their inscriptions and decorations, aiming to shed light upon his social status and the identity of his ruling king, through the comparison between them and the most similar ones of their era.

Key words: Maiherpri's Canopic Chest; Jars; Cairo Museum.

Discovery



The Canopic equipment of *M3-*hr-pri** (Maiherpri)³ was discovered in his tomb KV 36⁴ (plan 1), specifically at the foot of his sarcophagus, next to the right wall of the tomb's entrance. The chest was found covered with sand and debris. After painstaking efforts, Victor Loret⁵ and his workers were able to get out the funerary furniture of Maiherpri from his tomb, through widening the tomb's shaft. However, Loret was not able to completely collect all the fallen fragments of the Canopic chest's thin paint, which was affected by the weather conditions inside the tomb.



Plan.1 Location and design of KV 36, After S. TARLOW, L.N. STUTZ, *The Oxford Handbook of the Archaeology of Death and Burial*, (Oxford, 2016), 34.

Moreover, after a close review, it was obvious that the sledge's paint is the most corrosive, which might refer to the fact that the sledge was actually used during the funerary procession of Maiherpri⁶.

A) The Canopic Chest (CG24005).

Current location: Room 17 – 2nd floor - the Egyptian Museum, Cairo.

Material: Cedar wood, gilded inscriptions and decorations.

Dimensions: Length, width and height of the cube chest: 52cm.

Sledge length: 89cm.

Sledge width: 56cm.

Total height of the Canopic chest: 59cm.



Fig1. Canopic Chest of Maiherpri, Personal Cliche.⁷

i) State of Preservation

The chest is generally in a perfect state of preservation except for some limited damages; the black paint in some parts suffered from exfoliation as small parts of the thin paint layer flaked out. These fragments are all kept in a glass vessel, in the same showcase, under no. 4220. Moreover, cracks can be seen, especially on the outer lid of the coffer, on the side panel decorated by Hapy and Imesty and on the corners of the cavetto cornice decorating the top of the chest.

ii) Appearance

This cube chest follows the same style of the funerary assemblage of Maiherpri. The coffer, external lid and sledge⁸ are painted in black bitumen, in which a distinct contrast was made between the black color and its gilded decorations.

The four sides of the coffer were put together in a dovetail system and mortise joints at the corners. As for the sledge, it consists of a square wooden platform slightly wider than the chest itself from all sides, with two long planks longer and slightly upturned only at the frontal side of the chest (fig.1).

The coffer is fitted with by two lids; an inner flat one at the top of the chest placed above a cross-shaped wooden partition which creates four compartments to house the Canopic jars⁹ (figs. 2a and b) in addition to an outer lid, taking the shape of the *pr wr*,¹⁰ representing the roof of the archaic shrine of Upper Egypt.¹¹ The upper edge of the chest is decorated with a cavetto cornice, in which the concave board is decorated by black and golden strips represented alternately. Beneath the cavetto cornice, there is a torus molding followed by the four main side panels of the chest. Each side panel is decorated with two gilded figures of deities and framed only from three sides by a line of inscriptions; the top and two sides.



Fig.2a and b .Flat lid of the Canopic chest and four compartments from inside, Personal cliché

The chest was sealed by tying a rope around its two wooden knobs; one is attached to the external lid while the other is fixed in the coffer's frontal side. Remains of a thin rope is still tied around the upper knob confirming the fact that the chest was once sealed.¹² Moreover, eight copper rings were originally attached to the coffer; two at each side behind the deities' figures, however, only one is still in situ and holes can be seen in the place of the missing rings. It should be noted that the rope was probably fastened through these rings to help lower and drag the chest into the tomb's shaft.

iii) Decoration and Inscriptions

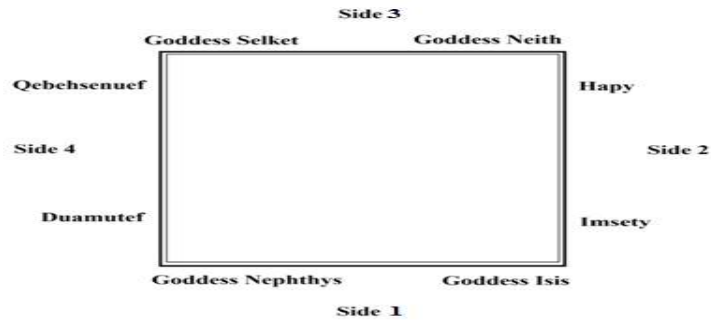


Fig.3. The deities decorating the Canopic Chest

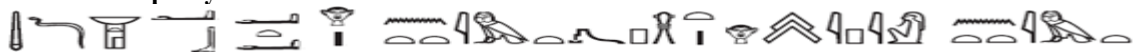
a) The First side

It was decorated with identical representations of goddesses Isis and Nephthys, facing each other and identified by the emblems above their heads (fig. 4). The two goddesses are painted while raising both their arms and standing upon the *nbw* sign¹³ of gold. Each goddess is wearing the *ꜥnt* headdress and a long tight fitting dress. Above the two goddesses there is a three sided frame of hieroglyphic inscriptions, divided into two halves by means of a knob.



Fig.4.The First side of the Canopic chest, Personal cliché

The Text above Nephthys



ꜥꜥ mdw Nbt-ht ꜥb ꜥ3.ty hr ntt im.t stp-s3.t hr hpy ntt imy.t

Words spoken by Nephthys: (I) embrace (with) the two arms within¹⁴, Hapy makes upon protection (which) is in (him)¹⁵

The Text above Isis



dd mdw ʿst hpt ʿ3.ty hr ntt im.t stp- s3.t hr Imsty ntt imy.t

Words spoken by Isis: (I) embrace (with) the two arms within, Imsty makes upon protection (which) is in (him).

b) The Second side

On this panel, two of the sons of Horus are depicted in full human forms. Imesty and Hapy are identified from the text behind each of them (fig.5). They are wearing a striped *nms* headdress, a slightly turned up beard and a knee length kilt. They are standing upon a palace facade motif. They are represented with the face in profile while the body is in the frontal profile view¹⁶. This depiction grants the genies a full ability of using both hands to protect the Canopic chest and jars against any dangers. Moreover, it gives depth to the scene and the impression that the figures are alert.¹⁷



Fig.5 .The Second side of the Canopic chest, Personal cliché

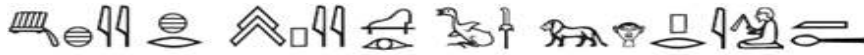
The Top column:



hr msw mʿs tn hr s3(w) tnw Wsir

The children of Horus bring this under, your son(s) of Osiris.

The right column:



im3hy hr hpy wsir t3i hw m3-hr-pri m3ʿhrw

Honoured before¹⁸ Hapy, the deceased, the fan bearer Maiherpri, true voice.

The left column:



im3hy hr Imsty wsir t3i hw m3-hr-pri m3ʿhrw

Honoured before Imsty, the deceased, the fan bearer Maiherpri, true voice.

c) The Third Side

This side panel depicts goddesses Neith and Serqet facing each other and identified by the emblems above their heads. The two goddesses are painted while praising both their arms and standing upon the *nbw* sign of gold. Each goddess is wearing the *ʿnt* headdress and a long tight fitting dress. Above the two goddesses there is a three sided frame of hieroglyphic inscriptions (fig.6).



Fig.6.The Third side of the Canopic chest, Personal cliché

The Text above Neith



dd mdw Nt shn ʿ3.ty hr ntt im.t stp -s3.t hr dw3mwt.f ntt imy.t

Words spoken by Neith “(I) cover (with) the two arms within, Duamutef makes upon protection (which) is in (him)”

The Text above Serqet



dd mdw Nbt-ht inḳ ʕ3.ty hr ntt imy.t stp -s3.t hr kbhsnw.f ntt imy.t

Words spoken by Nephthys ¹⁹“(I) cover (with) the two arms within, Qebehsnuef makes upon protection (which) is in (him).”

d) The Fourth side

It depicts Qebehsnuef and Duamutef wearing a stripped *nms* headdress, a slightly turned up beard and a knee length kilt. They are standing upon a palace facade motif. They are represented in the frontal profile view while with one hand they are approaching slightly towards each other and the other is hanging at their sides. The genies have their backs to the chest as if ready to face any dangers (fig.7).



Fig.7. The Fourth side of the Canopic chest, Personal cliché

The Top column:



dd mdw rdi.n n.k hr msw.f ʕ3i .sn .tw m ʕ3.ty snw

Words spoken: his sons of Horus gave to you, they carry you with their (two) arms.

The left column:



im3hy hr kbhsnw.f wsir ʕ3i hw m3-hr-pri m3ʕhrw

Honoured before²¹ Qebehsnuef, the deceased, fan bearer Maiherpri, true voice.

The right column:



im3hy hr dw3mwt.f wsir ʕ3i hw m3-hr-pri m3ʕhrw

Honoured before Dwamutef, the deceased, fan bearer Maiherpri, true voice.

e) The Outer Lid



htp di nsw Wsir di.f nb ht n k3 n m3-hr-pri

A boon which the king gives (to) Osiris. He gives all things to the ka of Maiherpri



Fig.8. The Outer Lid, Personal cliché

.B) The Canopic Jars (CG.24006)



Fig.9.The Four Canopic Jars, after <https://egypt-museum.com/>

Current location: Room 17 – 2nd floor - the Egyptian museum, Cairo.

Material: Egyptian Alabaster.

Dimensions:

The first jar :	The second jar:
Height of the jar: 26.7 cm Diameter of the base: 14 cm Maximum diameter of the jar: 21 cm Diameter of the jar mouth: 9.5 cm. Height of the lid: 13.8 cm Diameter of the lid: 14 cm. Total height (including the lid): 30.5 cm.	Height of the jar: 26 cm Diameter of the base: 11 cm Maximum diameter of the jar: 17.5 cm Diameter of the jar mouth: 9.5 cm Height of the lid: 14 cm Diameter of the jar’s lid: 12.5 cm Total height (including the lid): 40 cm.
The third jar:	The fourth jar:
Height of the jar: 28 cm Diameter of the base: 13 cm Maximum diameter of the jar:16 cm Height of the lid: 11 cm Total height (including the lid):39 cm.	Height of the jar: 28 cm Diameter of the base: 13 cm Maximum diameter of the jar: 15.5 cm Diameter of the jar mouth: 9.8 cm Height of the lid: 13 cm Diameter of the jar’s lid: 13 cm Total height (including the lid):41 cm

i) State of Preservation

All the four jars are in a perfect state of preservation except for some missing blue paste that was used to fill in the carved inscriptions. A spot of black resin appears in the middle of the inscriptions upon the jar, which carries invocation of Nephthys and Hapy.

ii) Description

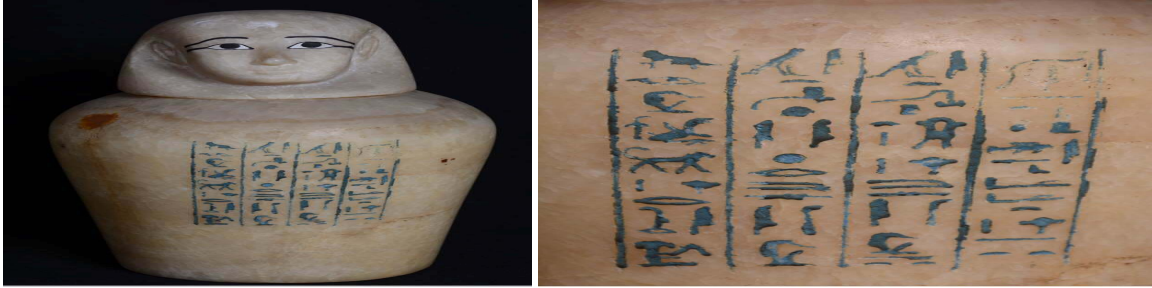
The four jars were originally housed inside the Canopic chest. Two of them were found wrapped in linen; one of which is still wrapped with long strips of linen around the base, neck and surrounding the face of the stopper (fig.9). The second one was partly unfastened and the wrappings around the face still remain. All the jars vary in the length and width, thus they are of non-identical shape; three jars are similar in the maximum diameter while the fourth is wider. Each of the four jars has an alabaster stopper (fig. 10) in the form of a human head, whose facial features does not resemble those of their owner,²² wearing the *nms* headdress.



Fig.10, The Jar and Stopper Separately, Personal cliché

iii) Inscriptions

a) The first jar



Figs.11 a and b, The First Jar and it's Inscriptions, Personal Clichee



ḏd mdw in ʿst ink ʿ3.ty hr ntt imy.t stp- s3.t hr Imsty ntt imy.t im3hy hr Imsy wsir t3i hw m3-hr-pri .

Words spoken by Isis: (I) cover (with) the two arms within, Imsty makes a protection (which) is in (him), honoured before Imsty, the deceased, fan bearer Maiherpri.

b) The second jar



ḏd mdw Srkt ʿp ʿ3.ty hr ntt imy.t stp- s3.t hr dw3mwtf ntt imy.t im3hy hr dw3mwtf wsir m3-hr-pri

Words spoken by Serqet: (I) pass (with) the two arms within, Dwamutef makes a protection (which) is in (him), honoured before Dwamutef, the deceased, Maiherpri.



Figs.12 a and b, The Second Jar and It's Inscriptions, Personal cliché.

c) The third jar



ḏd mdw in Nbt-ht hpt ʿ3.ty hr ntt imy.t stp- s3.t hr hpy ntt imy.t im3hy hr hpy wsir t3i hw m3-hr-pri hr ntr ʿ3

Words spoken by Nephthys: (I) embrace (with) the two arms within, Hapy makes upon protection (which) is in (him), honoured before Hapy, the deceased, fan bearer Maiherpri, the great god²³



Figs.13 a and b, The Third Jar and It's Inscriptions, Personal cliché.

d) The fourth jar



dd mdw Nt shn ʕ3.ty hr ntt imy.t stp- s3.t hr kbhsnwf ntt imy.t im3hy hr kbhsnwf wsir t3i hw m3-hr-pri

Words spoken by Neith: (I) cover (with) the two arms within, Qebehsnuef makes upon protection (which) is in (him). Honoured before, the deceased, fan bearer Maiherpri.



Figs.14 a and b, The Fourth Jar and It's Inscriptions, Personal cliché.

Commentary

During the New Kingdom, the royal Canopic chests were mainly made of stone with decorations focusing on the four protective goddesses and four sons of Horus²⁴. However, the chests found in the private burials were mostly made of wood and show a stereotype in their form, with decorations and the inscriptions upon them. This was applied more obviously in the Eighteenth Dynasty rather than the Nineteenth Dynasty. The Canopic chest of Maiherpri belongs to this type, in which the following characteristics can be detected:

The chest is a wooden cube²⁵ with a shrine-shaped vaulted lid at the front and slop down towards the end to take the shape of the archaic shrine of Upper Egypt “*pr wr.*”²⁶ It follows the same style and pattern of decorations of the three coffins and sarcophagus²⁷. The chest is decorated at the top with a cavetto cornice followed by a torus molding²⁸. The decorations included the depictions of the four protective goddesses²⁹ and the four sons of Horus. The inscriptions upon the chest and the jars inspired from chapter 152 of the book of the dead³⁰. This chapter was very popularly used upon the Canopic chest especially in the New Kingdom. The Canopic chest lays upon a sledge whose main function was not only to facilitate its transfer, but also for its religious significance as being one of the means of transportation to heaven³¹. It is worth-mentioning that the four goddesses were depicted with *ʕfut* headdress³² which became the most popular depiction for them during the New Kingdom upon funerary objects.³³

As for the Canopic jars, they are made out of Egyptian alabaster³⁴. Some of the jars are found with their original wrappings, either may be to protect the easily breakable material³⁵ or to provide magical protection.³⁶

Table (1): Comparing the Canopic equipment to the most similar ones from the New Kingdom:

points of comparison	Maiherpri	Yuya	Thuya
Shape	Cube.	Elongated cube.	Elongated cube.
Type	Elite-Private-Theban.	Elite- Private-Theban.	Elite-private-Theban.
Material	Cedar wood.	Wood.	Wood.
Color	Black.	Black.	Black.
Lid	Shrine-like Pr wr.	Shrine-like Pr wr.	Shrine-like Pr wr.
Sledge	Exist.	Exist.	Exist.
Decorations ³⁷	-Cavetto cornice on the top. -Gilded depictions of the four protective goddesses and the four sons of Horus.	-Cavetto cornice on the top. -Gilded depictions of the four protective goddesses and the four sons of Horus ³⁸ .	-Cavetto cornice on the top. -Gilded depictions of the four protective goddesses and the four sons of Horus.
Inscriptions	Gilded invocation for the four protective goddess and the four sons of Horus.	Gilded invocation for the four protective goddess and the four sons of Horus along with other gods.	Gilded invocation for the four protective goddess and the four sons of Horus along with other gods.

Sealing Technique	A rope around two knobs.	A rope around two knobs.	A rope around two knobs.
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Table 1, Compares the Canopic chest of Maiherpri (CG24005), to those of Yuya (CG51012) and Thuya (CG51013)³⁹ (figs 15 a and b).



Figs.15 a and b, showing the Canopic Chest of Maiherpri and that of Yuya, after pinterest.com

Table 2, comparing the Canopic jars of Maiherpri (CG24006), with those of Yuya (CG51014-17) and Thuya (CG51018-20) (figs. 16a and b).

Points of comparison	Maiherpri	Yuya	Thuya
Shape	Jars with human heads.	Jars with human heads.	Jars with human heads.
Material	Egyptian alabaster.	Egyptian alabaster	Egyptian alabaster
Color	The eyes in black and white and the eyebrows black.	The eyes in black and white and the eyebrows black.	The eyes in black and white and the eyebrows black.
Bandage mask	Didn't contain.	Didn't contain.	Contained.
Inscriptions	Engraved on jars and covered with blue paste, inspired from chapter 152 from the book of the dead.	Engraved on jars and covered with blue paste, inspired from chapter 152 from the book of the dead.	Engraved on jars and covered with blue paste, inspired from chapter 152 from the book of the dead.



Figs.15 a and b, showing the Canopic Jars of Maiherpri (Personal cliché) and those of Yuya and Thuya, after IR EGIPTO-Info@iregipto.com

Conclusions

The Canopic equipment of Maiherpri is among the few examples that are complete and in a perfect state of preservation. It is made of the most expensive materials, which were not normally found in a private burial. This confirms the high social status of the owner, being not only an elite member of society, but also related to the royal family. This is concluded from the considerable similarities between his equipment and those of Yuya and Thuya, the owners of KV46. Since the Canopic equipment of the three owners share many resembling features, so they probably belong to the same period of time. Based on that all Canopic equipment found in Theban cemetery for elite owners relate to the royal family, it can be concluded that they might have been even made in the same workshop. However, comparing the Canopic chests of Yuya and Thuya to that of Maiherpri reflects that those of Yuya and Thuya are more advanced. This is well emphasized by the position of the arms of the protective goddesses⁴⁰. We can deduce that Maiherpri was living in a time just before that of Yuya and Thuya. As the death of Yuya is believed to be in the twelfth or thirteenth regnal year of Amenhotep III⁴¹, therefore it is acceptable to say that Maiherpri was probably living during the reign of king Thutmose IV.

الصندوق والأواني الكانوبية لمايحريري من المتحف المصري، نشر تفصيلي

منال برهان – مريم جرجس

هذه المقالة هي دراسة شاملة للأدوات الكانوبية لمايحريري والتي لم يتم نشرها بشكل مستوفي من عام 1902 . وتعتبر هذه الأدوات نموذج متميز من بين الأثاث الجنائزي للمقابر الغير ملكية بالدولة الحديثة. وهي حُفظت بحالة جيدة جداً إلى وقتنا هذا. وُجد صندوق الأواني الكانوبية في المقبرة الخاصة بمايحريري في وادي الملوك (KV 36) ، تحديداً على يمين مدخل حجرة الدفن ويُعتقد أن الصندوق تم فتحه أثناء سرقة المقبرة ولكنه ترك على حاله بدون سرقة أي من محتوياته. كان قد احتوى على أربعة أواني كانوبية بسدادات على هيئة رأس إنسان ومازالت بعض من أوشحتها الأصلية ملفوفة حولها. ترجع أهمية الأدوات الكانوبية لمايحريري إلى أنها تمدنا بالمعلومات عن هذا الشخص الذي غلفه الغموض لوقت طويل بالإضافة أنها ساعدت في تحديد الحقبة الزمنية التي ينتمي إليها مايحريري. صُنعت الأدوات الكانوبية الخاصة بمايحريري من اغلي المواد التي استخدمت في هذا العصر لصنع مثيلاتها. صُنعت الصندوق من خشب شجر الأرز المستورد بينما صنعت الأواني من الالبستر المصري. أتقن صنع هذه الأدوات وأضيف لها اللمسات الجمالية لتعكس المستوى الاجتماعي لصاحبها. حيث أشارت الخامات المستخدمة و الشكل وتجميل هذه الأدوات إلى أن صاحبها ينتمي للطبقة الارستقراطية من المجتمع. وقد أُلقت هذه الدراسة الضوء علي النقوش و التصاميم التي تزين الصندوق والأواني الكانوبية وبالمقارنة بينها وبين أدوات يوبا وتويا إحماء الملك امونحتب الثالث أوضحت الدراسة تقارب التصميم والتزين الخاص بهذه الأدوات مما قد يشير إلى أنها صُنعت بنفس ورش العمل. كما أشارت أيضا التصاميم وعناصر الزينة الخاصة بهذه الأدوات إلى أنها تنتمي لمنتصف الأسرة الثامنة عشر وتحديداً الأقرب لزمان الملك تحتمس الرابع و الجدير بالذكر أن الدراسة تحتوى علي صور تفصيلية لهذه الأدوات تنشر للمرة الأولى.

الكلمات المفتاحية: الصندوق والأواني الكانوبية؛ لمايحريري؛ المتحف المصري .

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- ² G. DARESSY, *Catalogue Général des Antiquités égyptiennes du Musée du Caire N° 24001-24990 Fouilles de la Vallée des Rois (1898-1899)*, (Cairo, 1902), 8-12.
- ³ Maiherperi is the owner of KV36. He used to live during the Middle Kingdom and he held a number of titles like: the fan bearer of the right side of the king, the child of El Kap and the follower of the king in the Northern Foreign lands. See P. PIACENTINI, *The Valley of the Kings Rediscovered: The Victor Loret Excavation Journals (1898-1899) and other manuscripts*, (Milan, 2005), 56-57. His full titles are mentioned in his papyrus. See G. DARESSY, *Catalogue Général des Antiquités Égyptiennes du Musée du Caire N° 24001-24990 Fouilles de la Vallée des Rois (1898-1899)*, (Cairo, 1902), 54.
- ⁴ C. ORSENIGO, *La tomba di Maiherperi (KV 36)*. In: *La Valle dei Re Riscoperta, I giornali di scavo Vitor Loret (1898-1899) e altri inediti*. (Mailand, 2004), pp. 214–221, 271–281 (with English translation by S. Quirke) ; N. Reeves and R. H. Wilkinson, *The Complete Valley of the Kings*, (London, 1996), 179-180.
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- ⁶ The funerary furniture especially the sarcophagus, coffin and Canopic chest were frequently shown as being dragged by two oxen during the funerary procession rituals. This is to deliver the deceased and his funerary furniture to the tomb in the west. See E. TEETER, *Religion and Ritual in Ancient Egypt*, (Cambridge, 2001), 138 This procession scene was by another in which the coffin shrine and the other equipment together with the attendants on a boat heading to the west. See J. ASSMANN, *Death and Salvation in Ancient Egypt*, (London, 2001), 300.
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¹¹ D. B. REDFORD, *The Oxford Encyclopaedia of ancient Egypt Volume 3*, (Oxford, 2001), 171.

¹² G. DARESSY, *Catalogue Général des Antiquités Égyptiennes du Musée du Caire N° 24001-24990 Fouilles de la Vallée des Rois (1898-1899)*, (Cairo, 1902), 8.

¹³ T. A.H. WILKINSON, *Early Dynastic Egypt*, (London, 1999), 177-178.

¹⁴ A. GARDINER, *Egyptian Grammar: Begin an Introduction to the Study of Hieroglyphs*, (Oxford, 1971), 576



¹⁵ According to A. K. CAPEL, *Mistress of the House, Mistress of Heaven: Women in Ancient Egypt*, (New York, 1997), 158. this phrase can be translated differently as "Word spoken by Nephthys "(I) embrace in the two arms (which) is within giving protection to Hapy (which) is within (me)"; While according to A. DODSON, *The Canopic equipment of the kings of Egypt*, (London, 1994), 52. It can be translated as "word spoken by Nephthys: two arms embrace for you which is in them".

¹⁶ This position was represented in ancient Egypt with the face in profile but the upper torso in three/four views. The legs are back to the profile depiction again. E. R. RUSSMANN, *Eternal Egypt: Masterworks of Ancient Art from the British Museum*, (New York, 2001), 28-3; H. SELINE, *Encyclopaedia of the History of Science, Technology, and Medicine in Non-Western Cultures, Volume I*, (New York, 2008), 1069.

¹⁷ H. W. JANSON, *History of Art: The Western Tradition*, (New Jersey, 2004), 50.


¹⁸ A. GARDINER, *Egyptian Grammar: Begin an Introduction to the Study of Hieroglyphs*, (Oxford, 1971), 128.


¹⁹ The text should refer to Serqet, however instead the name Nephthys is written probably a mistake done by the artist.

²⁰ The sign  D 36 in Gardiner's sign list sometimes acted as a substitute for the sign  D 37 which is "di" meaning; "to give." A. GARDINER, *Egyptian Grammar: Begin an Introduction to the Study of Hieroglyphs*, (Oxford, 1971), 454.

²¹ A. GARDINER, *Egyptian Grammar: Begin an Introduction to the Study of Hieroglyphs*, (Oxford, 1971), 128.

²² During the Middle Kingdom, the private Canopic jars with human head stoppers were intended to take the owner's facial features like Kay's Canopic jar (11.150.18a.1-2) from the Twelfth Dynasty, Metropolitan Museum of Art. During the New Kingdom, standard features for the human head stoppers became popular in the private burials rather than the deceased facial features; the head is covered by a headdress, the face is rounded with perfectly sculptured big ears, almond shaped eyes, delicate straight nose and slightly smiling thin lips. The neck is supported either by a short beard or by a headdress that surrounded the whole face including the neck part and rarely a thin neck with out support. These features can be recognized in many private Canopic jars stoppers' dating back to the Eighteenth Dynasty for example; Senenmut Canopic jar's stopper (MMA 27.3.559), Minmose's jars (MMA 2005.106a-b), princess Any's jars (MMA 10.130.1003a-b). Some of these features also clearly appear in the Canopic jars' stoppers of Manuawai (MMA18.8.12a) and Maruta's (MMA18.85a-b).

²³ The great god (*ntr* ) a title of different gods and kings. The title was more common for god Osiris. See C. J. C. BENNETT, 'Growth of the *hṯp-di-Nsw* Formula in the Middle Kingdom', *JEA* 27, (1941), 79-81; R. SHALOMEHEN, *The Writing of Gods: The Evolution of Divine Classifiers in the Old Kingdom Volume 4*, (Wiesbaden, 2006), 50-51. Other gods received this title like Ptah and Horus of the sky. While a number of scholars explained the title with the kings names as it refers to the dead king who is identified as Osiris. See; R. SHALOMEHEN, *The Writing of Gods: The Evolution of Divine Classifiers in the Old Kingdom Volume 4*, (Wiesbaden, 2006), 50-51. It comes here for the identified deceased with Osiris, considering the determinative ing the name of Maiherpri is different than the other

inscriptions. The determinative here is  A42 in Gardiner's sign list which is used with Osiris name and epithets. See M. SMITH, *Following Osiris: Perspectives on the Osirian Afterlife from Four Millenia*, (Oxford, 2017), 126. On the other hand Doxy included this title among others used to be royal titles but were awarded to members of the elite. See D. M. DOXEY, *Egyptian Non-Royal Epithets in the Middle Kingdom*, (Leiden, 1998), 4.

²⁴ D. B. REDFORD, *The Ancient Gods Speak: A Guide to Egyptian Religion*, (Oxford, 2002), 45; K. COONEY, Changing Burial Practices at the End of the New Kingdom: Defensive Adaptations in Tomb Commissions, Coffin Commissions, Coffin Decoration, and Mummification. *JARCE*, Vol.47 (2011), 3-44; E. VON DASSOW, *The Egyptian Book of the Dead: The Book of Going Forth by Day - The Complete Papyrus of Ani Featuring Integrated Text and Full-Color Images*, (San Francisco, 2008), 84-85.

²⁵ The Canopic chest of king Tutankhamun follows this type of chest but it was made out of Egyptian Alabaster. And slightly elongated. See M. ZAKI, *The Legacy of Tutankhamun: Art and History*, (Cairo, 2008), 50-51

²⁶ H. WILKINSON, *The Oxford Handbook of the Valley of the Kings*, (Oxford 2016), 467; With the exception of the Canopic chest of Henut-mehyt that has two shine-like lids in the shape of *pr nw*, the archaic shrine of lower Egypt. It is exhibited in the British museum under the number EA51813.

²⁷ For example the Canopic chest of Khonsu (86.1.3a, b) at Metropolitan Museum of Art. See W. C. HAYES, *The Scepter of Egypt: The Hyksos Period and the New Kingdom (1675-1080 B.C.)*, (New York, 1959), 417; Canopic chest of Thuya (CG51031) Canopic chest of Yuya (CG 51012) at Cairo museum. See H. WILKINSON, *The Oxford Handbook of the Valley of the Kings*, (Oxford,2016),262, 265.

²⁸ A. DODSON, *The Canopic equipment of the kings of Egypt*, (London, 1994), 53.

²⁹ In many examples of the Canopic equipments that were decorated with the four protective goddess like the Canopic chest of Maiherpri, the Canopic shrine of king Tutankhamun, the Canopic chest of king Tutankhamun, and the same position of the raised arms appeared on different coffins and jewellery. In the same position Mut and Nut were depicted as well. The position reflects the protection of this goddess toward the one who is under their protection. Hornblower relates the position of embracing someone especially with the mother goddess with protection and nourishment. See G. D. HORNBLOWER, 'Predynastic Figures of Women and Their Successors', *JEA*, Vol. 15, No. 1/2), (1929), 34.

³⁰ J. K. MCDONALD, *House of Eternity: The Tomb of Nefertari*, (Singapore, 1996), 57

³¹ The sedge has a religious significance as it was believed to be a transportation means for the deceased to heaven. See A. El SHAHAWY, *The Funerary Art of Ancient Egypt: A Bridge to the Realm of the Hereafter*, (Cairo, 2005), 33; Sledge in the book of dead See C. S. DAVIS, *The Egyptian Book of the Dead: The Most Ancient and the Most Important of the Extant Religious Texts of Ancient Egypt* (1895, London), 142-143.

³² It was a piece of cloth that covers the hair and being tied once at the back of the head to form a rear fold. See M. BUNSON, *Encyclopaedia of Ancient Egypt*, (New York, 2002), 9.

³³ The *ḥnt* headdress was related to many goddesses starting by Nekhbet, then Goddess Isis and Nephthys only as the mourner of Osiris. The four protective goddess are related too for their funerary role. See D. B. REDFORD, *The Oxford Encyclopaedia of Ancient Egypt Volume 1*, (Oxford, 2001),324; Isis as well owned the title "the Mistress of the *ḥnt* " See M. EATON-KRAUß, 'The 'Khat' headdress Till the End of the Amarna Period', *Studien zur Altägyptischen Kultur*, Bd. 5 (1977), 29.

³⁴ Different materials was used to make the Canopic jars and it's sealing stoppers like wood, pottery, cartonage, and stone. Alabaster is one of the most expensive materials used. See Carol Andrews, *Egyptian Mummies*, (Massachusetts, 2004),24. The material was commonly used throughout the Egyptian history like the vessels and jars from the Giza mastabas. See J.P. O'NEILL, *Egyptian Art in the Age of the Pyramids*, (New York, 1999),492-493. Also, the alabaster sarcophagus of Queen Hetepheres, the mother of King Khufu. See M. LEHNER, *The Complete Pyramids*, (New York, 1997), 117. Alabaster was widely used in the funerary furniture by the Eighteenth Dynasty like the Canopic chest and jars of King Tutankhamun and in many other Canopic jars. The Egyptian alabaster was quarried from many quarries like, the southeast of Amarna, Hatnub, the Cairo-Suez desert and Wadi Gerraui near Helwan. See P. T. NICHOLSON, *Ancient Egyptian Materials and Technology*,(Cambridge, 2000), 59-60; A. LUCAS, *Ancient Egyptian Materials and Industries*, (New York,1999), 59.

³⁵ S. D'AURIA, *Offerings to the Discerning Eye: An Egyptological Medley in Honour of Jack A. Josephson*, (Leiden, 2010), 137.

³⁶ Linen was related to goddess Nephthys See A.M. M. OUDA 'The Canopic Box of *Nsḥrwd* - (BM EA 8539)' *JEA* 98, (2017), 137 , and Neith See B. S. LESKO, *The Great Goddesses of Egypt*,(Norman,1999),56. As They are two of the four protector goddesses depicted on the majority of the Canopic chests of the New Kingdom. In addition to their role with Isis in the Coffin text that related the three of them to medical bandages. See C. RIGGS, *Unwrapping Ancient Egypt*, (London,2014) 133-135.

³⁷ The order and paring of the gods's depictions upon the four sides of all the three chests is the same; which is (Isis - Nephthys), (Neith - Serqet), (Hapy , Imesty) and (Qebehsnuef –Duamutef). Moreover, the on Maiherpri's Canopic chest, all the four protective goddess are with upraised arms.

³⁸ Extra decorations elements appeared on the chests of Yuya and Thuya like, the façade of a palace motif, god Anubis as a jackal and Wdjat eyes.

³⁹ R. SOUSA, *Gleaming Coffins. Iconography and Symbolism in Theban Coffin Decorations (21st Dynasty): Vol. I: the sheltering sky*, (Coimbra, 2018),. 17; H. WILKINSON, *The Oxford Handbook of the Valley of the Kings*, (Oxford,2016), 262-267; Z. A. HAWASS, *The lost tombs of Thebes: life in paradise*, (London, 2009), 243; M. J E QUIBELL, *Catalogue General des Antiquites Égyptiennes du Musée du Caire, Tomb of Yuaa and Thuiiu*, (Cairo, 1908), 30-34.

⁴⁰ In the Canopic chest of Yuya and Thuya, the representations of the four protective goddesses are with their arms stretched downwards similar to the Canopic chest of Khonsu , son of Sennedjem, the owner of TT1 at Deir el-Medina see S. TARLOW, *The Oxford Handbook of the Archaeology of Death and Burial*, (Oxford, 2013), 648; Canopic chest of Sheshanq I 11000 at Berlin museum. See R. K. RITNER, *The Libyan Anarchy: Inscriptions from Egypt's Third Intermediate Period*, (Atlanta, 2009),229; representation of Isis on the Canopic chest of Amenhotep (AH183) Leiden museum, Third Intermediate period. See D. A. ASTON, 'Canopic chests from the Twenty-First Dynasty to the Ptolemaic Period', *Ägypten und Levant / Egypt and the Levant*, Vol. 10, (2000), 162.

⁴¹ A. OSMAN, *The Hebrew Pharaohs of Egypt: The Secret Lineage of the Patriarch Joseph*, (Vermont, 2003), 54