

DESCRIPTIVE COMPARATIVE STUDIES OF THE REMAINS OF A CARTONNAGE FROM THE EXCAVATIONS OF THE SOUTHERN CEMETERY AT ATFIH

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Abstract:

This research paper presents the study and analysis of the remains of the cartonnage excavated in the Atfih area. It investigates the location, makes comparisons with several cartonnages, determines the source and date, and defines the era of the cartonnage. The cartonnage clearly demonstrated that Egyptian funerary art survived after the fall of the Egyptian monarchy. The Egyptian religion and deities were disseminated in Greek society in Egypt. Additionally, the forms of Egyptian deities were commonly merged, so a scarab appeared on the head of the falcon Hor. The entire excavation site was dated by comparing the cartonnage under study with others with the same drawings. Additionally, comparing the cartonnage under study with many other pieces from different parts of Egypt revealed that the cartonnage was dated to the mid-third century BC. This date conforms with the excavated lamps and amphorae in the same area. They were all dated to the mid-third century BC.

Keywords:

Cartonnage

Cemetery

Atfih

Osiris

1. Introduction

Many excavations were carried out in Atfih, fig. (1), which resulted in many antiquities and tombs, the most famous of these was the tomb of Isis Hessat, in which the goddess of that area was buried. Those excavations focused on the northern side of Atfih cemetery. However, the southern side was neglected; no excavations were carried out until 2003, when a decision was made to build a museum storehouse on the southern borders of the archaeological area in Atfih. All cemeteries were generally poor. They did not contain stone tombs or anything to mention. Still, it was a great opportunity to learn and read the history of that region through the simple public cemeteries, in which the funerary furniture did not exceed a few pottery jars and a chandelier if there were any

of the original funerary furniture. Most of those tombs found during excavations in 2003, 2018, and 2019 revealed many tombs and simple burials that did not exceed a single course in the ground to bury the body of the deceased. The remains of a large mud brick cemetery appeared, revealing an entrance to a large hall whose back wall ended with two gaps, each of which could accommodate a sarcophagus. Other mud brick tombs appeared which was a simulation of the large-sized stone tombs of Isis-Hassat. During the excavations in 2018, a tombstone of mud bricks was found with two sarcophagi, one of which was made of pottery, and the mummy was corroded, showing nothing but the remains of a decomposing decorated cartonnage. The sarcophagus showed the remains of a cartonnage on the head and the middle

of the body. This discovery prompted the researcher to study those remnants of the cartonnage in the sarcophagus. The cartonnage referred to the layers of linen saturated with glue and covered with plaster and drawing on them in large size according to those scenes, but they were all mainly religious scenes. The cartonnage was not strange or new material to the ancient Egyptians, but its first signs appeared during the era of the first intermediate and appeared in the state. It was used to manufacture funerary masks for mummies and animal and human coffins. The ancient Egyptians relied on linen and resin from the era of the first intermediate. It was replaced by linen wraps covered with a layer of plaster during the era of the new kingdom and spread during the late period of depreciation. The cartonnage understudy is significant because it helps in the history of the excavation area. It is one of the few discoveries that the researcher could date based on the Greek name found on the sarcophagus, the method of carrying out the cartonnage, and the scenes depicted on it that help in the history of the cartonnage and the excavation area, as a whole. The researcher adopted many references before studying the cartonnage, such as: Altenmüller [1], Uranic [2], Taylor [3], Taylor [4], Allen [5], Hughes [6], Taylor [7].

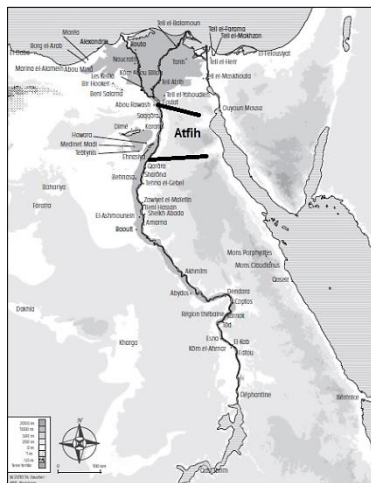


Figure (1) Shows a map of the boundary of the twenty-second county in ancient Egypt "indicated by two black lines" (After: Dixneuf, 2011 [8])

2. Methodology

The main objective of studying that cartonnage is to try to date by comparing the drawings and shapes on the cartonnage with similar ones from other places. It also shows that funerary art did not disappear completely in small villages and among the public in the early Ptolemaic era. A Greek name appeared on the stone sarcophagus, indicating that the owner of the coffin was of Greek origin. The appearance of drawings of Egyptian deities on the cartonnage indicated the conversion of some Greeks to the ancient Egyptian religion. The researcher adopted the comparative analytical descriptive method by describing the cartonnage understudy, analyzing the scenes on the cartonnage, and comparing the scenes on the cartonnage with similar ones to facilitate dating the cartonnage.

2.1. Source, place and dimensions

The source of the cartonnage, fig. (2) is the excavations of the ministry of antiquities in Atfih south cemetery in 2018. Now, it locates in Atfih museum store - Giza governorate - Egypt. It measures 216 cm length, 73 cm maximum width: at the chest and 43 cm minimum width: at the foot



Figure (2) Shows cartonnage remains on the mummy; **a.** the remains of the cartonnage on the lower part of the mummy and its decoration (religious scenes), **b.** the head of the mummy covered by the cartonnage and the scene of a scarab pushing the sun disk.

2.2. Condition assessment

The cartonnage in a bad state of preservation due to the proximity of the site to agricultural areas and its proximity to the surface of the earth, which allowed the rain water to affect it, so there was only a little of it covered with cartonnage from the head and face completely destroyed, and the chest has some cartonnage, then in the middle there was nothing left. Two views, then only the feet, and the rest is not available.

2.3. Text

On the sarcophagus, one Greek word appeared, $\Sigma\Omega\Sigma\iota$, fig. (3) carrying supplication and hope, as it means have mercy on me or save me, and it is from the verb $\Sigma\acute{\omega}\zeta\omega$.



Figure (3) Shows the Greek word found on the sarcophagus

2.4. Description

The mummy of a man in the Osiris position is covered with a layer of cartonnage, on the head. It depicts a scene of Ra in the form of the sun disk. Perhaps, there is above an idol from which nothing appears except for the sun disk, followed by a black dividing line. Then, the winged appears with a falcon head pushing the sun disk between his feet to shine. Its rays fall on the head of the deceased with the remnants of a hieroglyphic text on the top and three golden spherical shapes in the middle of the foreground. On both sides of the sun's rays, a baboon appears wearing a white crown che-



ering the rising of the sun. The rest of the head is occupied by some vertical lines, and the deceased appears wearing a long wig. The chest is adorned with yellow and orange lines on a blue ground, and the end is golden, showing the embodiment of hair tufts. The upper part is separated from the chest area by a strip of blue and red rectangles with a white frame, then a destroyed area of cartonnage, followed by a broad yellow line with a red frame. Then, a winged Alba bird appears crowned with the sun disk, suspended by the yellow line with six orange stripes, some of which are outlined with a blue frame and the others with a red frame. The legs of the Ba bird are centered in the middle of the necklace with four roles, bordered by the edges at the top. A frame of rectangles that resembles the frame separates the chest from the head area. On both sides, it is topped by the head of Horus, topped by the sun disk, followed by the necklace, showing a wonderful area of the cartonnage. Then, the goddess Nut appears inside a yellow rectangle with a red frame. The goddess appears sitting in her usual winged position, holding the sign of $M^c t$ in her hands and on top of the winged sun disk, then a blank of the cartonnage, followed by a yellow line with a red frame, followed by the head of Horus on both sides, directed by the sun disk and separating them. Two orange-colored lines are surrounded by a blue frame, based on a yellow rectangle with a red frame. The rectangle is occupied by six horizontal lines of geometric shapes, and then the carton disappears completely, so it does not appear again except at the feet in an orange color and sandal.



3. Results

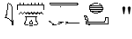
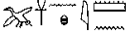
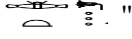

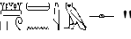
Egyptian funerary art continued after the fall of the Egyptian monarchy. The Egyptian religion permeated the Egyptian deities in

the modern Greek society in Egypt. The Egyptian deities' forms were commonly merged, so a scarab appeared on the head of the falcon poplar. The excavation site as a whole was dated by comparing the cartonnage understudy with others bearing the same drawings.

4. Discussion

Starting from the black line, it might depict the night or darkness that Ra crossed to appear in a new manner at the twelfth hour of the night, driving the sun's disk in front of it to be reborn. Here, Ra appeared with his usual body but with the head of a falcon and might refer to the union of Hoor with news to protect the deceased, who now represented Osiris and was protected by his son Hor in the other world. It is not surprising that the news of his union with Ra appeared. Many mummies appeared bearing the image of a scarab on Hor's head, but with a different place of view. In this cartonnage, the subject of the study appeared on the head of the deceased. In contrast, the mummies, the subject of comparison, appeared on the chest of the deceased, and the main aim was to protect the deceased, while in the cartonnage here, the goal of having news was a double goal. The main aim was to revive and resurrect the deceased, with the news that at 12 o'clock. The night represented Ra at birth and the resunrise, so the perpendicular rays of the sun appeared on the head of the deceased, and the baboons cheered for the sunrise of Ra. The other goal was to protect the deceased by his union with Horus, the hero of the legend of the fight against the return of evil. I found many examples of a scarab pushing the sun disk on top of the mummy's head, and one of those examples was the mummy of , "hns^w m3^c hrw" fig. (4-a) [1], where a scarab was shown pushing the sun disk surrounded by two cobra snakes. It also appeared in the mummy of  "t3

pr Wsir" located in the Egyptian Museum under the number TR21.11.16.7, fig. (4-b), depicting a scarab on top of the head of the deceased pushing the sun disk with his feet and holding the sign of Shen, which made it completely similar to the previous mummy and differed with the mummy under study in implementing the view and agreed in the executed goal for him. Also, Uranic [2] a scarab appeared on top of the head of the mummy  "N3 iri.s", preserved in the Hermitage museum under the number DB8718. In the center of the mummy's head, a black scarab pushed the sun disk with its feet and held the Shen sign with its back feet [9], as shown, for example, in the remains of a wooden coffin of unknown origin that was retrieved from the United States of America on 7-9-2022. The mummy's head appeared wearing a wig, which was also worn by the deceased. It appeared yellow with remnants of blue, and the most important characteristic of that head was the appearance of a scarab on the top of the mummy's head. In the study, the difference appeared in the traditional shape of the scarab and not in the Hor, as in the mummy in the study, fig. (4-c). Also, a scarab appeared on top of the head of a mummy  "P di Imnt", fig. (4-d), in the British Museum under the number EA6682, where the remains of a black-colored scarab that pushed the sun's disk [4]. Most importantly, there was a difference between the theorists in the mummy of the study and the mummies that were compared with it, as in the mummy of the study, a winged scarab appeared with a falcon head pushing the sun disk with the completion of the view with the appearance of the sun's rays falling on the deceased, with the standing of baboons rejoiced at the appearance of the sun's rays. In the other mummies, the scarab appeared in its normal form with its usual head, with only one target life in all sights, the birth of the sun at the end of the

twelfth hour of the book of Emmy Dawat. It should be noted that the scene under analysis here was not strange or rare in Egyptian art because the scarab appeared in various forms of heads, some of which appeared with the head of a ram, as on the cartonnage  "Imn ns t3 nht", where a winged scarab [3] with a ram's head appeared on the chest area, giving an impression of one of the bodies of the scarab united with some other gods. The scarab also appeared united with the falcon, as found from the scenes on the cartonnage of  "p3 rh imn", fig. (4-e) preserved in the Chicago Museum under No. 1910.238 [5]. He was photographed on the chest area with the scarab with the head of Hoor. The scarab also appeared united with the poplar on many other mummies, such as the Cartonnage of  "G3wt s3sn", where a winged scarab with a poplar head crowned with the moon in the middle of a cobra. A scarab with a poplar head was also found on a cartonnage in the British Museum under the number EA 22939 [10,11]. On the chest, it was shown directly below the wig, the winged scarab with a poplar head, pushing the sun disk between its feet. This mummy was dated back to the 22nd dynasty [6]. The scarab in this form also appears on the Cartonnage of  "d hns w iw f rh", preserved in the Louvre under the number N2621. A winged scarab appeared on the chest area, embodied with the head of a poplar pushing the sun disk between its feet [12]. A scarab with a poplar head also appeared on the  "s3w Imn im.s" cartonnage in the Egyptian Museum under the number TR21.11.16.5 [13]. Some authors considered this merger a symbol of renewal and continuity or an indication that the deceased hoped to obtain the protection of Hoor and Khebri together. Then, the baboon appeared double on either side of the sun, wearing a white crown and representing several religious objectives, the most imp-

ortant of which was the god Thoth, who was one of the titles of the master of magic that might help the deceased overcome the forces of human beings as Ra. He was one of his companions in the underworld. It was mentioned that the Lord of Heaven crossed the water route or the heavenly river on the wing of Thoth, and he had the title of master of foreign countries since the old kingdom. He might be found here in the mummy in recognition of its Greek owner, noting that he was one of the subjects of this idol. The deity was the master of his foreign country and asked to help him as he helped Ra before to cross the heavenly river. A hieroglyphic text appeared.



"Song by Osiris, Lord of the West"

Abu Sir al-Malaq. Then, three circular signs appeared above the forehead of the deceased, which were likely to be the disks of the sun that the deceased hoped to rise to cross the underworld in peace, fig.(4-f). Ba appeared here as a human head. It was a reference to the role of Alba in pulling the night boat and bringing it into the world of Nun. He wished the deceased to be saved, as Alba always did. The Ba bird wore the sun disk, which might imply the recognition of the doctrine of the sun. It is noticeable that the sun disk was present in most of the scenes depicted on the cartonnage. The Oskhet necklace appeared on the chest of the deceased. It consisted of six floors and ended on the sides with a rectangular frieze, topped by a falcon head crowned with a sun disk. The Oskhet necklace was one of the most widespread adornment tools in ancient Egypt. It covered the upper part of the chest in various forms in its composition and colors and with different ends, where the type was semi-circular in the Giza excavations, indicating its existence since the type of the late old kingdom. Another

form of the head of the falcon appeared in the mausoleum of Murarka by the end of the fourth dynasty and the beginning of the new kingdom and appeared in the form of a lotus flower. It was used for funeral ceremonies and rituals and placed on the mummy after burial, as they were on the lists of funeral offerings. In the middle kingdom, it became more important as a funeral necklace, embodied in coffins and often on mummies. Then, it was used in the ritual of opening the mouth in the new kingdom. According to the wording of the necklace, it resurrected and protected the dead against every dissolution. It was considered among the funeral belongings of the dead, symbolic of resurrection and rebirth. In chapter 158 of the Book of the Dead, it was dedicated to the Osket necklace, a magical spell uttered after being placed on the dead's chest [14], and this amulet was not present in the antiquities found before the Late Age. It depicted a wide semi-circular necklace that usually ended in the shape of a falcon on both sides [15]. Chapter 158 begins with the saying, "the charm of the broad necklace of gold is placed on the neck of the healer" [15]. The Osket necklace consisted of several rows of beads that came together with ends of different shapes. They were used as ornaments for decoration, amulets for humans and gods in daily life, and funerary and magical jewelry for the dead [16]. The number of rows of this necklace ranged from one necklace to another. This necklace was between the semi-circular ends or in the form of a falcon head, a lotus flower, or a human head [16]. The offering of the Osket in the Holy of Holies was associated with the temples of the god Atum, as the formula accompanying the presentation of the necklace began with "Welcome, Atum, welcome, my teller". The texts explicitly mentioned that the Osket necklace was the

meeting of Atum with his sons, so the necklace symbolized the Holy Ennead in Heliopolis, where it was mentioned in the text of the offering formula as "the image of the Holy Ennead" and that its purpose is protection "I present to you the Holy Ninth of Ra to protect your organs and protect them, you are in opposition your enemies". The ancient wide necklace was associated with the ritual of opening the mouth, and the formula accompanying the ritual was clarified. The purpose of the necklace was to revive the dead and protect them from decomposition. From the above presentation of the religious and worldly significance of the one who used the Osket necklace, it is clear that the deceased placed the Osket necklace above his chest. It also showed his position of the Alba bird inside the necklace's arc, indicating that he wished to guard the body and the soul from all evil. Nut appeared in many religious texts, starting with the texts of the pyramids and coffins, passing through religious books from the era of the modern state [7]. Nut appeared in a usual scene on the cartonnage, with a purely religious significance. She appeared in her regular session, spreading her wings, holding the two signs of justice in both hands, on top of which was the sun disk. Nut was the goddess of mothers or stars of heaven for Ra, considering that she was reborn in the morning, which made her participate in the funeral rites and be present to represent resurrection. Nut was depicted here in the form of a vulture, considered an idol of motherhood and a protector. Here, she symbolized the protection of the deceased due to the length and strength of her wings. Some geometric shapes appeared on top, like all of Horus crowned with the sun disk.

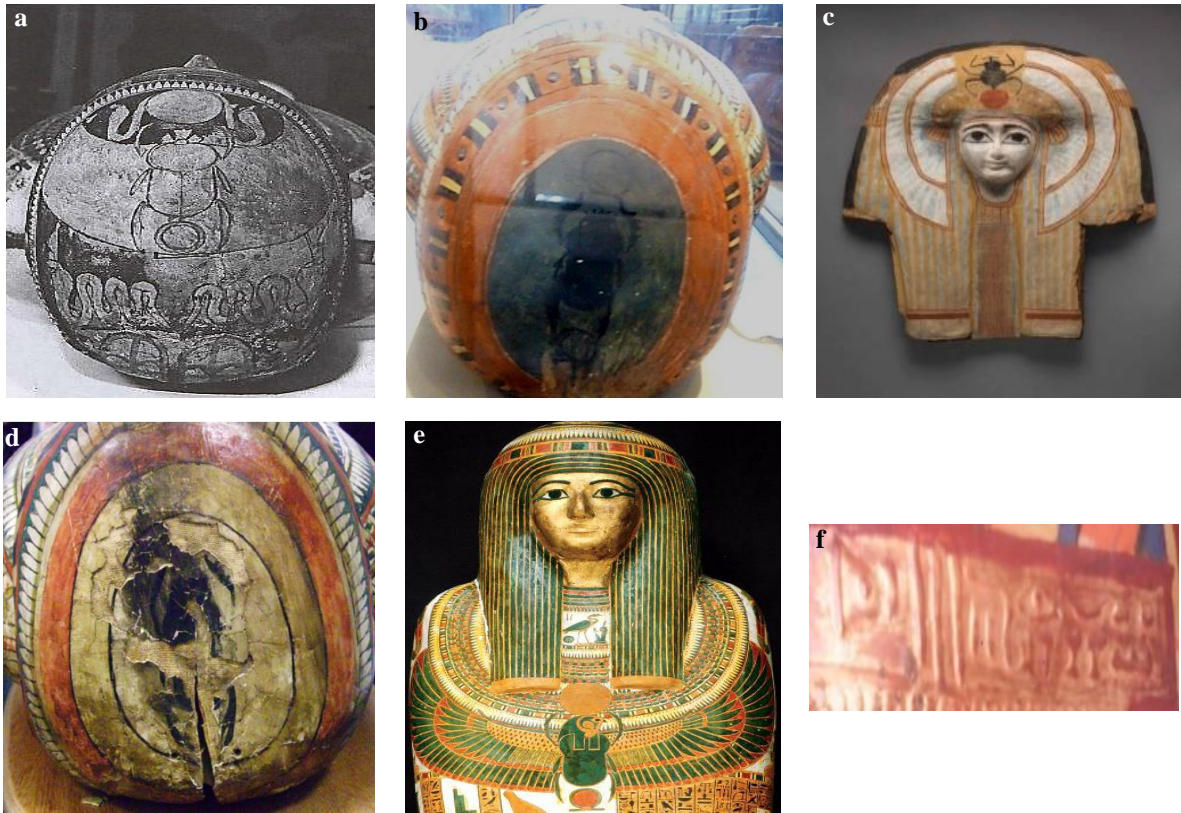


Figure (4) Shows the head of Khonsu Maa Kharo, where **a.** scarab was shown pushing the sun disk surrounded by two cobra snakes, **b.** the head of Ta br Osiris located in the Egyptian Museum under the number TR21.11.16.7 depicted as a scarab on top of the head of the deceased pushing the sun disk with his feet and holding the sign of Shen, **c.** the remains of a wooden coffin of unknown origin that was retrieved from the United States of America on 7-9-2022, **d.** the scarab appeared on top of the head of a mummy Bede Emmet preserved in the British Museum under the number EA6682, where the remains of a black-colored scarab that pushes the sun disk, **e.** the cartonnage of Ba Ankh Amun the scarab appeared united with the falcon, as found from the scenes preserved in the Chicago Museum under No. 1910.238, **f.** hieroglyphic text with a veneration for the Osire master Gedo

5. Conclusion

When referring to the appearance of a baboon on the cartonnage, we must point out that Thothi in the image of the monkey was rare to appear on the cartonnage in general. The monkey appears on a small number of cartons, perhaps the closeness of the date helps in dating the cartonnage under study. A cartonnage, of the grandfather of Amun F Ankh, shows a picture of a baboon on it, and this cartonnage is dated to the third transition period, despite the difference of scribes in defining the family specifically, where Budge indicated that he belongs to the twenty-sixth family, while Gray & Dawson sees that he belongs to the twenty-first family, while Taylor suggests that he belongs to the twenty-second

family. What is interesting here is that the view on which the scenes of this sarcophagus are depicted is a blue background, which is also similar to the background of the cartonnage under study, which suggests a convergent history. It is pointed out that the use of blue background for decorations on coffins intermittently but in the twenty-second dynasty specifically the use of some cartonnage models with yellow decorations, and this is consistent with the decorations of the cartonnage subject of the study. Ankh Buff Hor cartonnage, of the historian of the twenty-second dynasty, also appears with a blue wig with a yellow stripe, which makes it similar to the wig in the catalog under

study, so that the end of the wig in yellow is consistent in both catalogs, and the depiction of a baboon appears in a scene exactly similar to the one depicted in the previous catalog. When addressing the intellectual similarity of history, it appears that the scarab-headed Horus appeared on four mummies and of them from Thebes dating back to the third transition one of those mummies was almost dated during the reign of king Osercon II, indicating that the subject of the study also dates back to that period, and even that the mummy was greatly influenced by the decorations that appeared at the time in Thebes. The appearance of a scarab on top of the head of the deceased pushing the sun disk in front of him imitating the birth of Ra every morning. It also appeared on some mummies that dated the Third Intermediate period, such as the mummy of Khonsu Maa Kharu, which dates to the Third Intermediate period, and it also appeared on the mummy of Na-Iri S, which dates to the twenty-second dynasty, in addition. To the mummy of P de Emmet, which dates back to the era of the twenty-fifth dynasty. During the Third Intermediate period, the depiction of daily life disappeared with the disappearance of interest in constructing a huge ornate tomb, focusing on the sarcophagus only and considering it the tomb, so he depicted on it the most important scenes that help the deceased in the other world from the Book of the Dead with its various chapters. The head covering appears as usual during the third transition period, where the three headdress with yellow longitudinal stripes or without decorations, and as it is known here in the catalog under study, the three headdress with yellow longitudinal stripes appeared. The use of the blue color appeared as a background to some models of the cartonnage with yellow decorations, starting from the twenty-second dynasty. From the study of the southern cemetery as a whole, and the archaeological finds found in it, refer to the cemetery as a whole that was used at the beginning of the Hellenistic era from the third century BC. This indicates that those characteristics and evidence that preceded and existed during the third transition period remained at the beginning of the Hellenistic era as well.

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