

Third Intermediate Period funerary assemblages from the Chapel of Hatshepsut

Part 1. Coffins and cartonnages from the Twenty-second to Twenty-fifth Dynasties



Abstract: The text catalogues the best preserved pieces of coffins and cartonnages excavated from the burials made on the Upper Terrace of the Temple of Hatsheput in the Third Intermediate Period when the ruins were used as a burial ground for noblemen, especially the family of Vizier Padiamunet. Hundreds of fragments were found since the 1930s (not all have survived and the fragmentation and mixing of the finds make it a very difficult material to study). On typological and epigraphic grounds the remains were assigned to the third part of the Twenty-second and the larger part of the Twenty-fifth Dynasties.

Keywords: Deir el-Bahari, Twenty-second Dynasty, Twenty-fifth Dynasty, vizier Padiamunet, coffin, cartonnage, Third Intermediate Period

Hundreds of fragments of coffins and cartonnages were discovered during the excavation of burial pits on the Upper Terrace of the Temple of Hatshepsut and especially in the queen's cultic chapel (Szafráński 2001: 196–199; 2007: 245–251; 2015). Despite the high level of disturbance of these burials and the difficulty with linking different elements of these groups together, a large part of the fragments could be reassembled and the owners identified. Moreover, some pieces could be linked to Émile Baraize's discoveries from the 1930s (published by Bruyère 1956; see also

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Aston 2009: 216–217). Typological and epigraphic studies dated the burials to the third part of the Twenty-second and a larger part of the Twenty-fifth Dynasty; during this time Hatshepsut's chapel was used by the family of the vizier Padiamunet as a burial ground. The present text publishes the best preserved pieces

from these tombs and related material, which could be studied despite the difficulties (artifacts largely lost, assemblages of curved fragments, similarities between fragments from different artifacts mixed in the pits), leaving a full publication of vizier Padiamunet's cartonnage and coffins to a forthcoming article.

1 LATE TWENTY-SECOND DYNASTY MATERIAL

A large group of fragments dates from the later part of the Twenty-second Dynasty (so-called "Libyan Period"). Isolated fragments aside, three cartonnages can be reconstructed together with fragments of wooden coffins, a funeral assemblage that is specific to the period. The three cartonnage mummy-cases, pertaining to a vizier Pa[...], vizier Padiamunet and a lady Shepenhutaat, display nearly the same color scale and style of decoration, even if that of Padiamunet is a little different in the arrangement of the decoration. They are real cartonnages, not made in two shelves, they do not have any foot pedestal and are not inscribed with a developed funerary text. Not a single fragment bears the name of Osiris written with the pennant-sign, which appears regularly on documents from around 725 BC. All these features seem to place them around 825–725 BC. Moreover, they share some epigraphic peculiarities. The writing of Osiris with the particular shape of the sign  and the patterns of the collar are nearly identical on the cartonnages of Shepenhutaat and Padi-

amunet, which indicates that they were made in the same period and probably in the same workshop. They seem to have been the earliest burials in this area of Hatshepsut's temple.

Vizier Padiamunet, probably the first to be buried in Hatshepsut's Chapel, appears to be the most important official. The date of his burial is indicated by linen with his name and other pieces with the date "Year 27 of King Usermaatre ..." (Szafranski 2011: 144–145, Fig. 7). This can be only Usermaatre Osorkon III of the Theban line of the Twenty-second Dynasty, as year 27 of Piankhy would lead to a date after 720 BC, way too late for the style of the cartonnages (for the chronology, see Payraudeau forthcoming: Chapter 2).¹ So, the death and funeral of vizier Padiamunet around 765 BC are very probable.

From this time onwards, the area became a family necropolis, functioning as such for more than a century. There is evidence of the burials of the son of Padiamunet, vizier Nespaqashuty (see below, section 2.1), and his wife, princess Diesenesyt, a daughter of Takelot III

1 Especially with the new chronology placing the beginning of the Twenty-fifth Dynasty later than previously thought.

[Fig. 1]. A later son, priest of Montu Padiamunet (iii), and grandson, priest of Montu Nespaqashouty (vi) son of Pamy were buried with lady Heresnes in front of the chapel in tomb XVIII during the Twenty-fifth Dynasty (Bruyère 1956; Aston 2009: 216–217; Sheikholeslami 2015). Two other burials of the same date, of a Paenmy son of Padiamun, who could be a sibling from the same family, and another priest, descendant of the vizier Padiamunet, were documented inside the chapel (see below, sections 2.3 and 2.4). Finally, an earlier burial of the late Twenty-second Dynasty, that of vizier Pakhar, younger brother of vizier Padiamunet, could be identified inside the chapel (see below, section 1.1), leading to the assumption that the wife of vizier Pakhar, Princess Irbastetudjanefu, also a daughter of king Takelot III, and

their sons Pamy and Penuupeqer, could have been buried in this area as well (Payraudeau 2018).

1.1 THE FUNERARY ASSEMBLAGE OF THE VIZIER PADIAMUNET

The vizier Padiamunet was apparently the first to be buried in the Chapel of Hatshepsut, probably in either tomb VIII or IX, in the rear part of the chapel (Szafranski 2015: 187–188). His funerary assemblage is the best preserved and it will be fully studied in a forthcoming article, as a sequel to this one. It was composed of the following:

- ▷ a wooden anthropoid outer coffin with large texts (name and title of the deceased);
- ▷ a wooden anthropoid inner coffin with excerpts from the *Book of the Dead* in vertical columns;

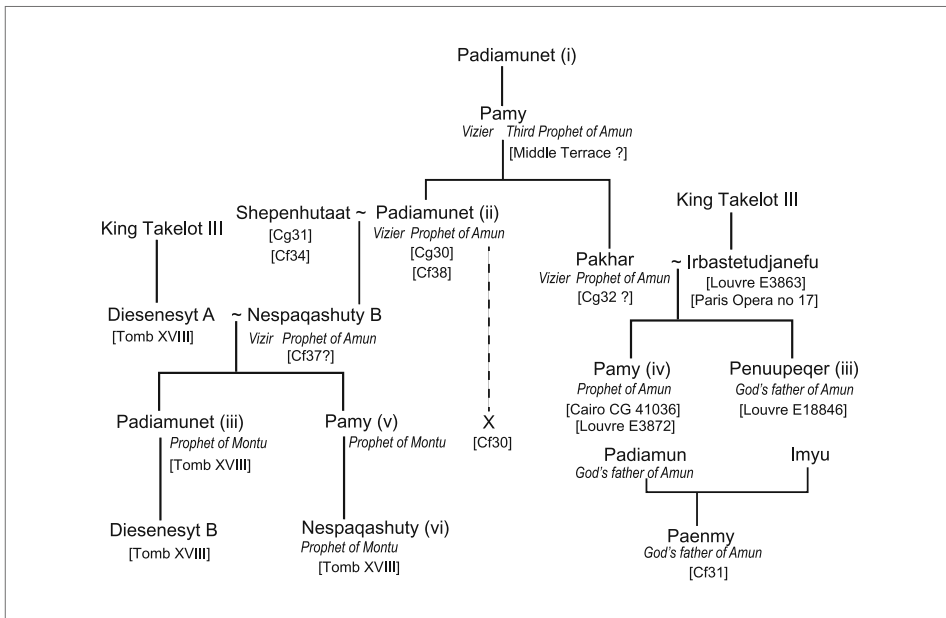


Fig. 1. Genealogy of the Pamy family and other related individuals represented in the material from the burials in the Chapel of Hatshepsut in the queen’s temple at Deir el-Bahari

▷ a cartonnage representing Design 2C of John Taylor (2003: 106–107) with a single ram-headed falcon on the torso and with a prominent abydénien fetish protected by two winged goddesses and two falcons in the lower part (for a parallel, see Barwik 2003: 127, Fig. 6 and Ziegler 1990: 72–73) [see Fig. 2 for a provisional reconstruction]. This object shows no developed text. The mummy case was found by Baraize (Bruyère 1956: 18) and other

fragments by the Polish mission, mainly in Tomb VIII, but also in Tomb IX.

1.2 CARTONNAGE CASE CG32 OF VIZIER PA[...]

Fragments of a cartonnage mummy-case Cg32, which is largely lost, were discovered in shafts VIII and IX, discarded there probably after the cleaning and filling that occurred in the 1930s. Tentatively reconstructed [Fig. 3], this case represents

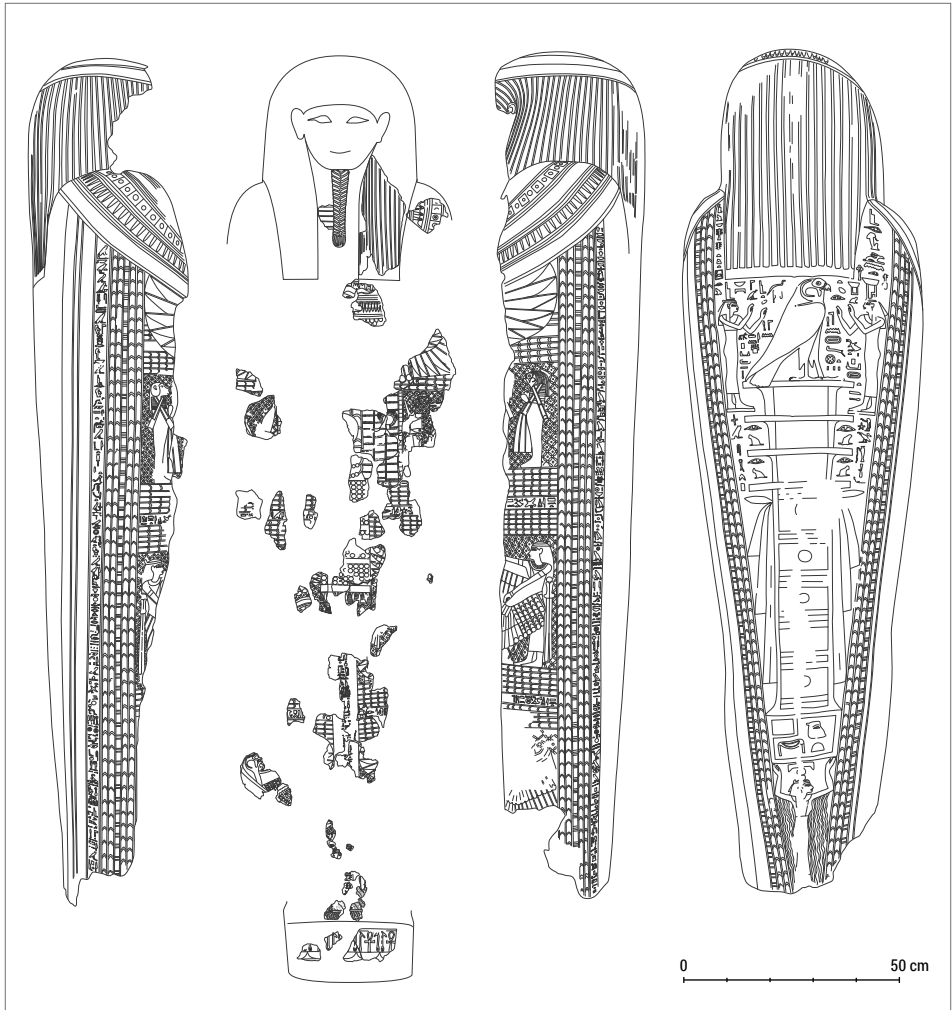


Fig. 2. Reconstruction of cartonnage case Cg32 of the vizier Padiamunet (Image F. Payraudeau)

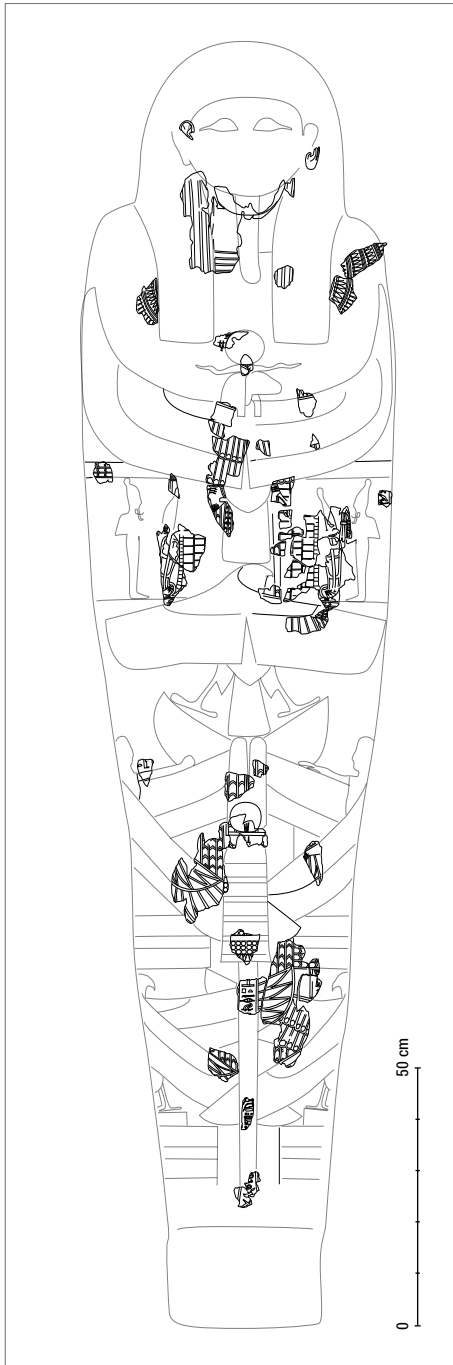


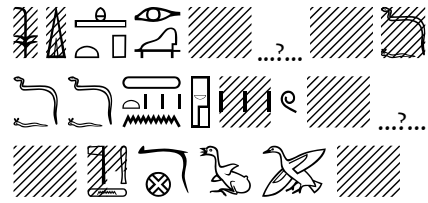
Fig. 3. Reconstruction of cartonnage case Cg32 of the vizier Pa[...] (Image F. Payraudeau)

the “Two falcons” design that was in use between the reigns of Osorkon I and Osorkon III, about 920–775 BC (Taylor 2003: 106, Design 2B; Aston 2009: 283, cartonnage Type III). The most significant patterns of this design are: the preserved large collar [Fig. 4], a ram-headed falcon spreading its wings on the torso of the mummy [Fig. 5 left], a pair of *uraei* both bearing the White Crown facing Osiris (and probably the sons of Horus) [Fig. 5 right], a second falcon (nearly completely lost), a column of text protected by two winged goddesses and two falcons crossing their wings [Fig. 6 left].

Certain elements prove that Cg32 pertains to a later phase of this design. In the lower part, the axial column of the text has the shape of the Osirian fetish of Abydos, from which only some parts (feather, beads) are preserved [Fig. 6 center]. The nearest parallels are the mummy case of Penu in the Boston Museum of Art (Taylor 2003: Pl. 48) and that of Djedkhonsuiuefankh in the Louvre Museum (Payraudeau 2005: 203–204, Fig. 3-C). A later date is suggested by the borders between registers that are made of triple rows of ribbons. This pattern does not appear before about 825 BC, but its chronology is still disputed (Elias 1993: 405–407; Payraudeau 2005: 202–204; 2018: 426–428). The beads on the dome surrounded by the double feathers are probably arranged in five rows. This feature appears on later artifacts apparently, around 800–725 BC (Taylor 2003: Figs 49, 60; 2006: 278). Both *uraei* in the first register have the White Crown, a feature attested on the cartonnages of Takhnemmet (Manchester), Padiashaikhet (Sydney) and the coffin of

Irbastetudjanefu (Louvre) (Taylor 2006: 269 and Pls 47, 51). These artifacts all seem to date from about 775–700 BC. In view of these features, a date around 775–750 BC seems to be probable for the Cg32 cartonnage.

The axial column is poorly preserved [Fig. 6 right], but the text can be reconstructed tentatively as follows:



*htp-[di-nswt] Wsir [...di=f ...]df3w
n hwwt [...][hm-ntr] imm mr t3ty P3-
[...]*



Fig. 4. Fragments of the upper part of cartonnage case Cg32: wig and collar (PCMA UW Temple of Hatshepsut Project/photo M. Jawornicki)

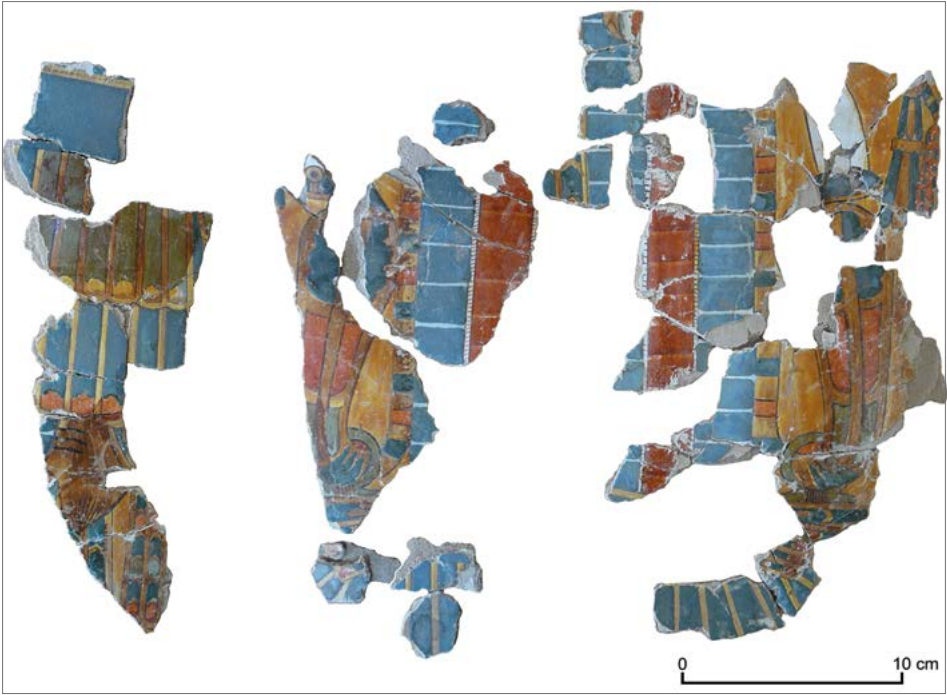


Fig. 5. Fragments of the torso of cartonnage case Cg32: left, ram-headed falcon body and wings; right, linen and uraei (PCMA UW Temple of Hatshepsut Project/photo M. Jawornicki)

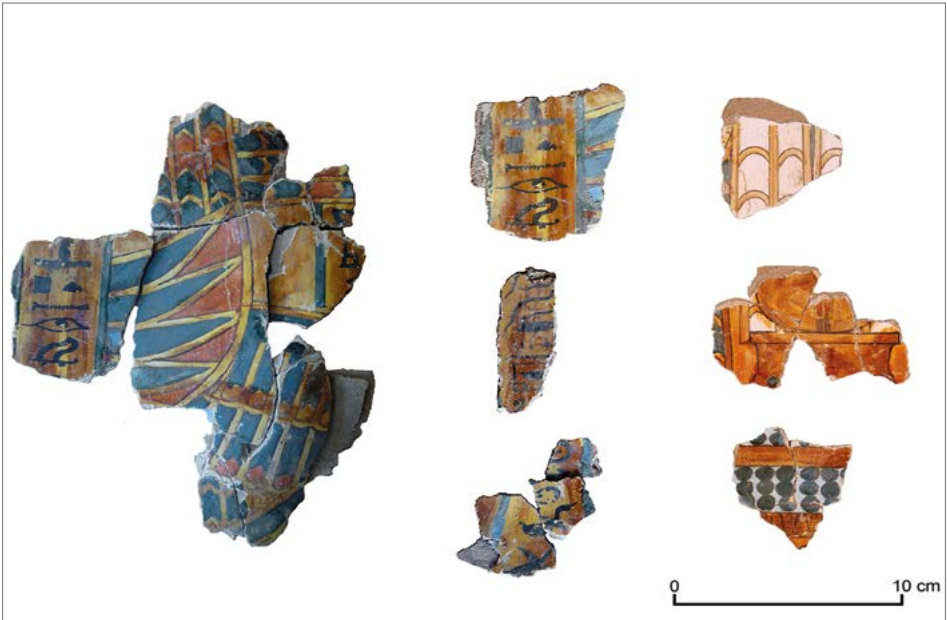



Fig. 6. Fragments of the lower registers of cartonnage case Cg32: left, winged goddesses and falcons; center, fragments of the abydenian fetish; right, part of texts with titles (Photos F. Payraudeau)

“Offering [given by the King] to Osiris [... so he gives ...] supplies of the temples [...] [to the Osiris...][prophet] of Amun, director of the City, vizier, Pa[...]”.

This reconstruction is hypothetical and, alternatively, it can be supposed that the title of vizier and name of Pa[...] pertains to the father of the deceased. Nevertheless, the offering formula seems to be quite developed (*df3 n hwwt* probably following something like *htpw*). The writing of Osiris with the sign  is the same as that used on the contemporary mummy-case of the lady Shepenhutaat (Cg31, see below, section 1.3) and on the assemblage of vizier Padiamunet.

The obvious familial character of these burials in the southern part of the Upper Terrace leads us to propose the identification of this vizier Pa[...] with a sibling of vizier Padiamunet, whose *floruit* is to be dated around 800–750 BC (Payraudeau 2014: 155–156 and No. 109). The style of his cartonnage mummy-case is quite conventional, but may be dated around the same period as that of Padiamunet. A neat solution would be to attribute this cartonnage to the vizier Pamy, father of the vizier Padiamunet. This important official, owner of the block-statue Cairo JE 36960 (unpublished), held numerous titles about the time of the reign of Osorkon III, namely those of the Third Prophet of Amun, chief of the scribes of the temple of Amun, scribe of the divine offering of Amun, several priestly titles in This-Abydos, Coptos, Tod, Hermon-

this and Elkab, viceroy of Kush, great inspector of the City and vizier (Yoyotte 1988; Payraudeau 2014: 155 and No. 85). Some fragments of wooden coffins of this vizier were found during the excavations of the Metropolitan Museum of Art in New York in the sector of the Second and Third Terraces in 1930–1931 (Aston 2009: 214, TG882).² The original location of these fragments is uncertain and there is a slim chance that this material came from the Third or Upper Terrace. The cartonnage is very fragmentary and its original location is also uncertain, as it has been shown that the pits in the southern part of the Upper Terrace were filled with remains from the excavations of Baraize and others (Szafranski 2015: 185). Another candidate would be the vizier Pakhar, son of Pamy and younger brother of Padiamunet. He married the daughter of king Takelot III, Irbastetudjanefu, and died probably around 750 BC (Payraudeau 2014: 155–156, 389–390, 467, No. 101). The coffins of his wife (Paris Opera No. 17, Louvre E3872) and their two sons, Pamy (Louvre E3863, Cairo CG 41036) and Penupoqer (Louvre E18846), are known, although without an exact provenance, even if Deir el-Bahari has been proposed (Aston 2009: 206–207). If Padiamunet’s funeral was in year 27 of Osorkon III, around 765 BC, then Pakhar’s death could have occurred around 750 BC, a date that fits the discussed cartonnage. The coffin of Irbastetudjanefu, wife of Pakhar, shows a later style, with developed funerary texts. This

2 The shape of these coffins is uncertain, but in view of the date of Pamy it seems more probable that they were anthropoid rather than rectangular.

may be because, being younger, she outlived Pakhar for some decades (a possibility already suggested by her sister Diesenesyt marrying Pakhar's nephew Nespaqashuty B).

1.3 FUNERARY ASSEMBLAGE OF THE LADY SHEPENHUTAAT

Hundreds of fragments from the pits inside the Chapel of Hatshepsut belong to the funerary set of a previously unknown lady



“Osiris, Shepenhutaat (*Šp-n-ḥwt-ʿ3t*), justified].” The name is not recorded, but it follows the model *Šp-n-X* that was highly fashionable during the Libyan Period: *Šp-n-ist*, *Šp-n-wpt*, *Šp-n-Spdr* to be understood as “the gift of X” (Ranke 1935: 325, 17–26; Jansen-Winkel 2016: 194–195). The *ḥwt-ʿ3t* “great castle”, is usually the name of the temple of Heliopolis, but could be linked with the temple of Amun-Ra in Karnak. Nevertheless, this onomastic construction always involved a deity and the signification is better understood as ‘The gift of (the one of) the Great Castle’, maybe as a reference to Amun-Ra.³ The funeral assemblage of the lady was composed of one cartonnage mummy-case inside two anthropoid wooden coffins.

1.3.1 Cartonnage Cg31

The mummy-case is very close in style to that of vizier Pa[...] and may have been made in the same workshop [Fig. 7]. It had a blue wig with yellow painted pendants and a floral collar that is very

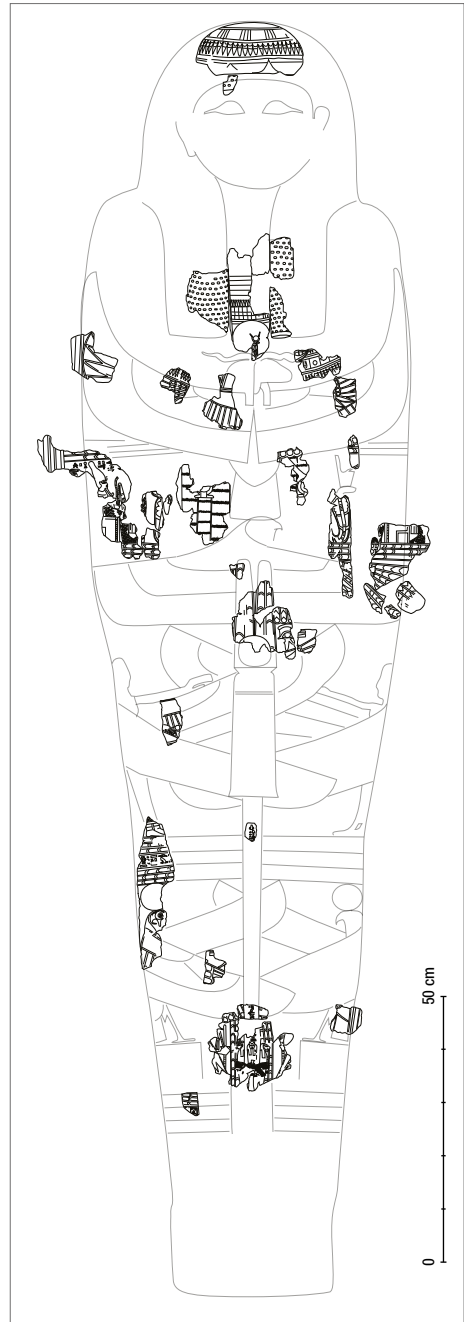


Fig. 7. Reconstruction of the cartonnage case of the lady Shepenhutaat (Image F. Payraudeau)

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A parallel exists with a goddess named *ḥwt-wrt* (“She of) the great castle”.

similar to that of vizier Padiamunet [Fig. 8].⁴ The upper part of the wig is made of plain wood (it is too small to be part of a wooden coffin). Below, in keeping with the usual frame of Taylor's Design 2B, two falcons spread their wings on the torso of the deceased, and, in between, a dou-



Fig. 8. Fragments of the upper part of Shepenhutaat's cartonnage case: wig and collar (PCMA UW Temple of Hatshepsut Project/ photo M. Jawornicki)

ble scene with the sons of Horus in front of Osiris flanking two uraei with White and Red Crowns, and blue and red bands [Fig. 9]. On the left, Osiris with green skin, a bead net and the White Crown, sits on a throne. In front of him, remains of a son of Horus, and behind him the baboon head of Hapy. The symmetrical scene on the other side has disappeared almost completely except for the throne and the mummified feet of a son of Horus with a stola often found on coffins of the 8th century BC (Taylor 2006: 266).

An abydenian fetish partly covering the second falcon can be reconstructed in the lower half [Fig. 10 center]. Its pole served as a column of text with the usual offering formula *hṭp-di-nswt*. Fragments of the two winged goddesses crossing their wings behind the fetish survive in the form of the wings and an *udjat*-eye in between, as well as on the top of the wings. In the last register, two falcons cross their wings also behind the pole of the fetish [Fig. 11]. The latter's foot is adorned with three cobra deities with lion heads and bodies covered by falcons or vultures, as found in other figurations of the osirian fetish [Fig. 10 center]. These demons pertain to a theme which is the protection of Osiris (Coulon 2011: 89, 93). This pattern enhances the identification of the deceased with Osiris as a fetish protected and glorified.

Most of the texts of this cartonnage have disappeared. Only three fragments can be identified securely. One is at the beginning of the vertical prayer *hṭp-di-nswt* and gives the epithet of Osiris "who is at the head of Imentet" [Fig. 10 right]. Another

4 There cannot be confusion in the attribution of fragments to the two cases, because the presence of two right horns of the ram indicates two cases.

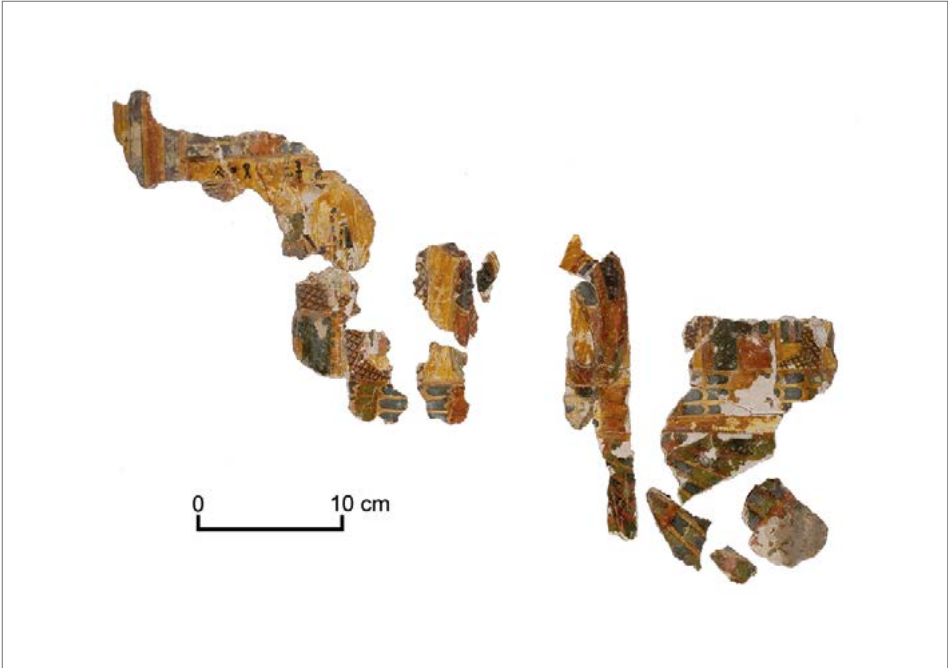


Fig. 9. Fragments of the upper part of Shepen-hutaat's cartonnage case: double scene with uraei facing Osiris seated on throne and surrounded by two sons of Horus (PCMA UW Temple of Hatshepsut Project/photo M. Jawornicki)



Fig. 10. Fragments of Shepenhutaat's cartonnage case: left, upper part of the Osirian fetish with the udjat-eye on each side; center, foot of the abydenian fetish with lion-headed cobra-goddesses; right, elements of texts (PCMA UW Temple of Hatshepsut Project/photos M. Jawornicki)

er comes from the end of this column and has the name of the owner with the title “mistress of the house” commonly given to ladies in Egyptian society. This fragment and the last, horizontal one share a peculiarity: the name and title of the deceased are prefixed by the epithet “Hathor”. It can be found sometimes in the place of the more common “Osiris” as a designation of deceased women. This is one of

the earliest examples of this use, which is attested mainly in Graeco-Roman documents (Smith 2012: 193–196; 2017: 384–389) and the first in a funerary context, the oldest given by Smith being a statue, Cairo CG 42223, from the times of Osorkon III and so almost contemporary with the discussed assemblage. It should be noted also that this epithet of the deceased alternates here with the more traditional “Osiris” (see fragment at the top in *Fig. 11*, probably a lateral band in the foot area of the cartonnage case).

1.3.2 Fragments of the outer or middle coffins Cf34

Several fragments of wooden coffin(s) are collected under No. Cf34 [*Fig. 12*]. One



Fig. 11. Lower falcon on the left, spreading his wings (PCMA UW Temple of Hatshepsut Project/photo M. Jawornicki)



Fig. 12. Main fragment of the outer or middle coffin Cf34 of Shepenhutaat (PCMA UW Temple of Hatshepsut Project/photo M. Jawornicki)

of them preserves parts of the name of Shepenhutaat, securing thus the identification. The text is written in large hieroglyphs, painted blue on a white background. The style of the mummy-case suggests that these fragments came from an anthropoid coffin of the most common type, used during the 9th and 8th centuries BC (Type II, Lid Design 1 of Aston 2009: 275–277, and Outer/intermediary coffin Lid Design 1 of Taylor 2003: Fig. 52): a mask with wig, a large floral collar and a simple column of text running from the collar down to the feet.

1.3.3 Dating

Simple decoration of anthropoid coffins is found on most of the examples from the Twenty-second to the Twenty-fifth Dynasties, but the classical two falcons with the Osirian fetish design on the cartonnage case Cg32 indicate a date around 850–775 BC for the whole assemblage of Shepenhutaat. The presence of multiple bands of ribbons as borders seems to indicate a date not before 825 BC. The dated parallels are the coffins and a cartonnage case(s) of the priest Djedkhonsouioefankh (Louvre N2617), whose grandfather's statue was dedicated by his son under King Harsiesis, placing Djedkhonsuioefankh around the late 9th century BC (Payraudeau 2005: 203–204, Fig. 3-c), and the cartonnage case of priest Penu (Boston MFA 72.4839c) dated to the same period (Taylor 1988: 168–169). Considered in the context of a family vault, the lady Shepenhutaat could be the wife of the vizier Padiamunet, whose burial can be identified in the same area (see above, section 1.1) or the wife of his

father, vizier Pamy, if the latter's cartonnage is really Cg32 (see the discussion in section 1.2).

1.4 FRAGMENTS OF UNINSCRIBED MUMMY-CASES OF THE LATE TWENTY-SECOND DYNASTY

1.4.1 Mummy-case Cg 35

Two joining fragments are lower sections of the upper part of a mummy-case: two registers from the right side of an axial column on a white background [Fig. 13]. In the upper register is a representation of a winged goddess whose skin is green, probably Isis or Nephthys. The lower register features a falcon whose wings protect a *shen*-sign and the remnants of the wings of a symmetrical figure. The central yellow column could be the foot of a large abydenian fetish. It would lead to a date between Osorkon II and the end of the 8th century BC (see Taylor 2003: Fig. 47). The horizontal bands with yellow and white borders as well as the vertical column seem to have been prepared for a text that was never introduced.

1.4.2 Mummy-case Cg 34

Some of the other fragments can be put together to form the lower part of a mummy-case [Fig. 14]. The colors seem to be different from the other preserved mummy-cases, hence the difficulty in attributing it to any of the above pieces. The central figure is a multicolored *djed*-pillar, a well known pattern on the backside of mummy-cases, linked with the spine of Osiris, but also the sunrise (so-called spell 16 from the *Book of the Dead*). This design is present from the middle of the Twenty-second through

the beginning of the Twenty-fifth Dynasty (see Taylor 2003: 107, Pl. 50 “cartonnage rear design 1”), which is too long a period for a more precise dating of this mummy-case.



Fig. 13. Joining fragments of the lower right part of a cartonnage case Cg35 (PCMA UW Temple of Hatshepsut Project/photo M. Jawornicki)



Fig. 14. Fragment of the rear part of a cartonnage case Cg34 (Photo F. Payraudeau)

2 TWENTY-FIFTH DYNASTY MATERIAL

2.1 OUTER SARCOPHAGUS OF THE VIZIER NESPAQASHUTY (B) OR ONE OF HIS DESCENDANTS

A long wooden fragment (Cf37) with yellow background bears the following inscription in black with blue border lines [Fig. 15]:



*sš prwy-ḥd t3yty s3b Ns-[p3]-k3-
[šwty] m3^c-ḥrw*

“... the scribe of the treasury, judge and magistrate, Nes[pa]qa[shuty], justified”

It is obviously part of the titles of the vizier Nespaqashuty (B), son of the vizier Padiamunet (Payraudeau 2014: § 8.3.3, No. 169). It is highly probable that the younger vizier of the family was buried in Deir el-Bahari, like his father, uncle and grandfather. This fragment could have come from his outer sarcophagus, as it is part of a post to be found at each corner of the *qrsw*-coffin (Taylor 2003: 117, Figs 72–73; Aston 2009: 284–285,



Fig. 15. Fragments of the outer coffin with the name and titles of the vizier Nespaqashuty B (PCMA UW Temple of Hatshepsut Project/photo M. Jawornicki, F. Payraudeau)

Type IIIA–B). It is also possible that this inscription was part of the filiation on the sarcophagus of a son or grandson of the vizier. The date of the introduction of *qrsw*-sarcophagi is known from its use by Irbastetudjanefu, daughter of king Takelot III and sister-in-law of Nespaqashuty (B), hence one cannot be sure about the assignment of this sarcophagus to the vizier or one of his sons. Regardless, this fragment may be dated to around 725–675 BC.

The wife of the vizier was buried in the area of the Chapel of Hatshepsut, as proved by the discovery of her shabti box by Baraize (Bruyère 1956: 14). It follows that the vizier himself may also have been interred there. As noted above, it is also possible that this *qrsw*-coffin belonged to a son of the vizier Nespaqashuty, for example, the priest Pamy, whose brothers Padiamunet (iii) and son Nespaqashuty (vi) were buried in tomb VIII [see Fig. 1]. As such, it is even possible that this outer *qrsw*-sarcophagus was part of one assemblage with the inner coffin Cf30 (see below, section 2.3), whose name is lost but whose filiation with the vizier Padiamunet, father of the vizier Nespaqashuty B, is ensured.

2.2 FRAGMENTS FROM THE ASSEMBLAGE OF PRIEST PAENMY (CF31)

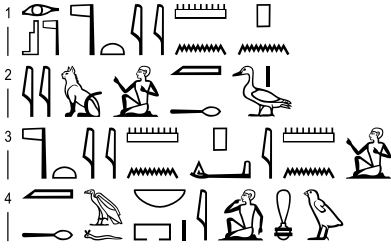
Many of the fragments from the pits undoubtedly dated from the Twenty-fifth and even Twenty-sixth Dynasties. They are very close to the well-known coffins from the Montu priest assemblages (see conveniently Sheikholeslami 2018, in this volume). Most of them (recorded under number Cf31) could have come from the assemblage of priest Paenmy, which in-

cluded a wooden inner coffin with decoration closely recalling that of the coffins of later members of Padiamunet's family, Montu priests Padiamunet (iii) and Nespaqashuty (vi). The traces of decoration make it clear that it refers to the Inner Coffin Lid Design 3, augmented version type from Taylor's typology: a winged Goddess Nut under a floral collar, horizontal register on the torso, lower parts divided in several vertical compartments with standing deities (Taylor 2003: Fig. 64, dated "late 7th century BC"; Aston 2009: 288, a tentative broad date to 720–575 BC; a good parallel is given by the coffin of Tabatjat Cairo CG 41058).

Most of the fragments represent small illustrations with deities or excerpts from the *Book of the Dead*, painted black on an alternating white and yellow background, enclosed in partitions limited by geometric friezes [Fig. 17]. The best preserved of them is part of the right upper area of the lid [Fig. 16]. One can see part of the wig and a large collar, then the end of the wings of Nut and a few columns of texts and the figures of Horus at the end of a procession of deities that appeared on coffin lids around 675–650 BC (Taylor 2003: 114, Pl. 64). Another fragment seems to come from the area near the foot end of the coffin [Fig. 17 bottom].

The coffin was also decorated inside. The fragments preserved show that there were mainly horizontal texts with the *hṭp-dī-nswt* formula and probably excerpts from the *Book of the Dead*. They are crudely painted in black on a white background. This conforms to Taylor's Design 3 for inner decoration (Taylor 2003: 116).

The text fragments permit a reconstruction of the identity of its owner:



*Wsir it-ntr'Imn, P3-n-my, m3^c-~hrw s3
it-ntr'Imn P3di-imm m3^c-hrw mwt=f
nb(t) pr'Imiw*

“The God’s father of Amun, Paenmy, justified, son of the God’s father of Amun Pa-diamun, justified, whose mother is Imiu”



Fig. 16. Fragment of coffin Cf31: upper part, right shoulder (PCMA UW Temple of Hatshepsut Project/ photo M. Jawornicki)

The name of the father is not problematic, but those of the owner and his mother are quite rare. The first, Paenmy, is probably a variant of Pamy “*He of the Cat*” (Ranke 1935: 105, 7; Thirion 2001: 271) as there are reasons to consider names

formed like *T3-X/P3-X* as shortened forms of *T3-n-X/P3-n-X* (Payraudeau 2016: 255). To my knowledge, it has been attested only once, on a fragment of a wooden outer coffin in the Boston Museum of Fine Arts (72.4815), belonging to a “God’s



Fig. 17. Small fragments of coffin Cf31, the ones at the bottom from around the feet (PCMA UW Temple of Hatshepsut Project/photos M. Jawornicki)

father of Amun Paenmy". This man has the same name and title as the Paenmy appearing in the material from the Hatshepsut Chapel burials (<http://www.mfa.org/collections/object/part-of-wooden-coffin-134410>), but no apparent connection between it and the material from the Hatshepsut Chapel can be asserted despite the fact that the coffin, known since 1836, is said to have come from West Thebes. The second name, *Imiw*, does not make sense, hence it is possible that it is a hypocoristicon as well. It could be related to the name *I-mit-šryt*, which is once attested (Thirion 1995: 184). In view of these onomastic elements and because of the location of the burial, it is highly probable that Paenmy was a descendant of the viziers Pamy and Padiamunet, the latter being the rightful owner of this family necropolis.

Among the other fragments of painted wood, some could come from an intermediary coffin and an outer rectangular coffin, but none can be assigned with certainty to Paenmy.

2.3 FRAGMENTS OF A COFFIN OF A DESCENDANT OF VIZIER PADIAMUNET (CF30)

Several small fragments painted in blue, red and black on a yellow background appear to belong to another burial box [Fig. 18]. They are very thin and could be taken as cartonnage case fragments, but they probably pertain to the painted decoration of a wooden coffin. The small elements point to an inner coffin, Taylor's Design 3/4 (2003: 114–115). The fragments come from the little vertical compartments, in which deities and texts were painted alternatively on a yellow background. There are also parts of a white and blue bead net on a red background, sometimes found in the upper part of the decoration, between the collar and the beginning of the texts and figures (for example, Edinburgh A.1910.90 = Manley and Dodson 2010: 79). These elements indicate a date around 700–675 BC.

One fragment is particularly interesting, because it throws light on the origins of the owner [Fig. 19]:



Fig. 18. Fragments of coffin Cf30 (PCMA UW Temple of Hatshepsut Project/photo M. Jawornicki)



[...] *mr niwt Bty P3-di-I[mnt...]* [...]

Despite the name of the owner being lost, we can be sure thanks to this fragment that he was a descendant of the vizier Padiamunet. This priest could have been a grandson or more probably a great-grandson of Padiamunet.

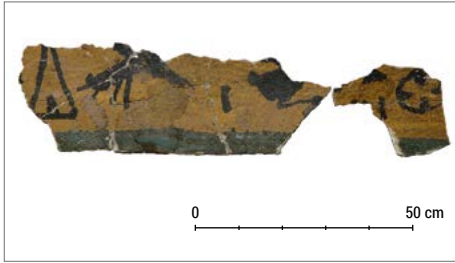


Fig. 19. Fragments of coffin Cf30: element of the filiation of the deceased (Photo F. Payraudeau)

2.4 FRAGMENTS OF SEVERAL COFFINS

2.4.1 Fragments of an anthropoid middle or outer coffin Cf41

Several fragments of a wooden anthropoid coffin represent a simple style with a plain background and only the head detailed and decorated (Design 1, Taylor 2003: 108). This one had a wig beautifully painted in blue and yellow [Fig. 20]. It could date

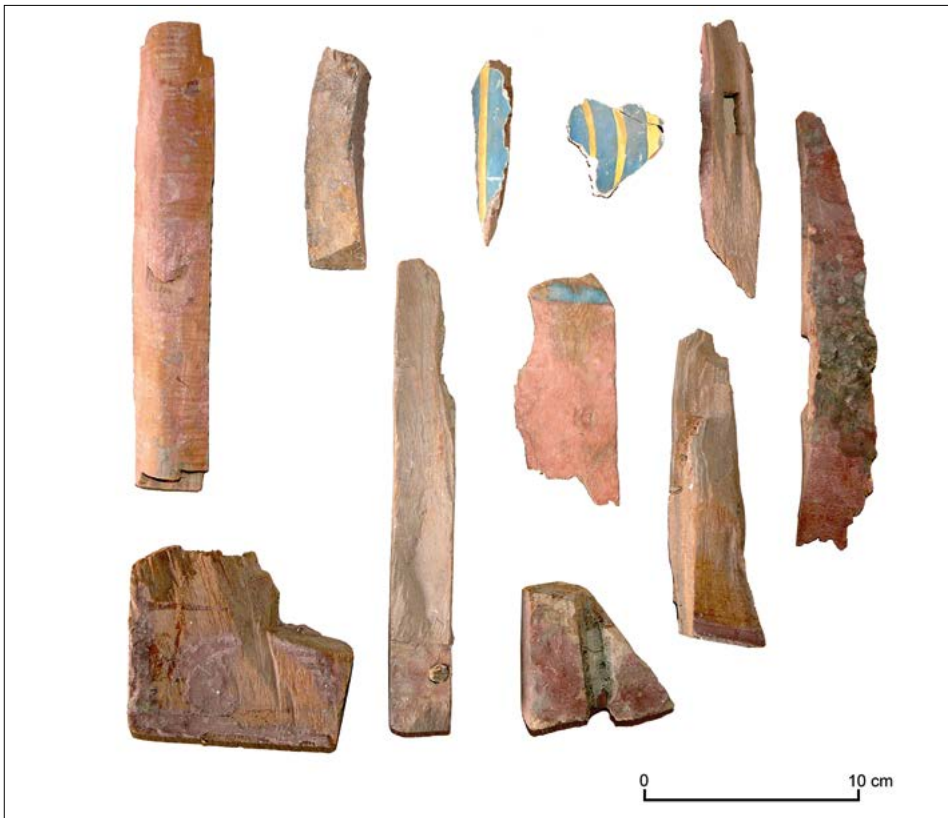


Fig. 20. Fragments of the middle or outer anthropoid coffin Cf41 (Photo F. Payraudeau)

technically from any time between the Twenty-second and the Twenty-fifth Dynasty, thereby belonging to one of the previously discussed assemblages as an outer or middle coffin.

2.4.2 Fragments of a *qrs*w-coffin Cf32

A group of fragments seems to belong to an outer rectangular *qrs*w-coffin [Fig. 21].

A slightly curved wooden fragment bears a *khekeru*-frieze pattern on a white background, indicating that it was part of a vaulted coffin lid (see Taylor 2003: 117). The colors do not match the fragment of an outer coffin Cf37 (see above, section 2.1), so it must represent a different piece, maybe the outer coffin of Paenmy (see above, section 2.2).



Fig. 21. Upper part of the lid of an outer *qrs*w-coffin Cf32 (PCMA Temple of Hatshepsut Project/photo M. Jawornicki)

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