Tamás Mekis

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The Cartonnage of Nestanetjeretten (Louvre AF 12859; MG E 1082) and its Enigma

TAMÁS MEKIS

Modern History of the Cartonnage

The provenience of the cartonnage is Thebes, probably Dra abu el-Naga where some pieces of the funerary ensemble of Nestanetjeretten’s daughter Nehemsyattau were found in 1922 by the campaign of the Pennsylvania University Museum headed by Clarence S. Fisher.

Concerning its history, the cartonnage case was purchased by Alexander Rhind in the late 1850’s or in the early 1860’s, after his death the major part of his bequest was moved to Edinburgh in 1863. In 1899, Margaret Murray (1863-1963) described the cartonnage in her Catalogue of Egyptian Antiquities for the National Museum of Antiquities. Later, at an unknown date, but certainly before 1918, Mr. Émile Guimet (1839-1918), a private collector from Lyon, acquired the case. In 1948, the main part of the Egyptian antiquities of Mr. Guimet was transferred to the Louvre where the piece can now be found.

1 I would like to thank Jonathan P. Elias and Malcolm Mosher Jr. for proofreading this article and especially for their comments.
3 B. Manley, A. Dodson, Life Everlasting, Edinburgh, 2010, p. 2-10. I would like to express my thanks to Bill Manley who shared this information with me.
The cartonnage is now kept in the store room of the Louvre due to its poor state of preservation. It seems likely that Mr. Guimet attempted to preserve the fragile state of the “coffin” by adding small nails to hold it together, and it is certain that the edge of the cartonnage was repainted because the paint was placed over the nails. Unfortunately the painting also covers some of the texts. The coffin in its entirety has remained unpublished until now.6

General Description

The cartonnage case is 171 cm long (fig. 1), its largest width is 40.7 cm, and its greatest depth is 28.5 cm. The one-piece mumiform cartonnage is made of two layers of textile covered with stucco. Gilded elements include: the face, a ba-bird with upturned wings in contact with a disc (Ra), a pectoral design on the chest, a sun disc (held aloft by the winged scarab-ʿpy), two deities (Osiris and Sokar), a scene of a mummy joined by a ba-bird with downturned wings (BD 89), the Abydos fetish, and lastly, the axial naming strip7 on the leg-section. The gilding stands out from the polychrome treatment of the rest of the cartonnage which is done in a light-on-dark style.8 On the top of the head there is a winged scarab pushing a sun disc a scene that clearly expresses the Egyptian concept of the rebirth. The head is surrounded by two bands of inscription and between the bands a stylized “wreath of justification” is represented by polychrome triangles (fig. 2).

The stylized tripartite wig is black (fig. 3). The gilded face is framed by a red line. On the jaw line there is a thin line representing the string for affixing the Osirian beard which somehow looks strange on the delicate feminine face, but the cartonnage represented the deceased transformed into an Osiris. It seems that the allusion to the beard and the golden “flesh” clarify the divine nature of the revivified Nestanetjeretten. At her neck a small necklace with an ʿib-pendant is depicted, and fifteen rows of alternating floral motifs (similar to the main wesekh-collars) are painted below it between the lappets of the wig.
Both shoulders are decorated with strips of floral ornamentation (fig. 4). This is in marked contrast to the standard handling of the shoulder zone of many cartonnages, which features falcon head terminals related to the wesekh collar. Here the collar consists of ten strips of floral rosettes with the fourth strip having instead a decorative motif of wedjat-eyes. In relief, on the top of the chest is a winged emanation with sun disc on its head, a ba-bird or Ra-Horachte holding an ankh-sign in each foot and,\textsuperscript{9} on a dotted chain hanging from the neck, a naos-form-pectoral with three deities (Osiris, Isis and Nephthys). Below, a winged scarab pushes the gilded sun disc which is adored by four baboons hands raised in adoration on each side, identified by labels as the Hermopolitan primordial gods, Amun’s Ogdoad. In Theban

\textsuperscript{9} Above the wings on each side the following texts can be read: $\fbox{\text{a}}$ $\fbox{\text{b}}$, $\fbox{\text{c}}$ $\fbox{\text{d}}$. May endure and live (2x)!
context they are Niau and Niaut, Kek and Keket, Nun and Naunet, Heh and Hehet. They are followed on each side by three ba-birds also with hands raised in adoration. Immediately below the scarab-beetle is a representation of the kneeling goddess Nut with outstretched wings and arms, and on either side of her head a version of the Nut-formula is presented. The scene is adored by one-one squatting man on both sides.

The topic of the next register (fig. 5), below a floral band, is a scene depicting the mummy of the deceased resting on a lion-bear, with the hovering ba-bird above and the four canopic vases below. Isis and Nephthys stand on either side offering the sign of life, behind Nephthys

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are three jackal-headed genies, and behind Isis are three ibis-headed ones. In the next register below appears a standing representation of Osiris, mummiform with crook and flail, standing back to back with a standing representation of Sokar, also mummiform with crook and flail. Labels in the register identify all participants. The Osiris figure is protected by a winged figure of Isis as a *khuit*-goddess, followed by two of the four sons of Horus, Imseti and Duamutef, followed by a human-headed genie. The Sokar figure is protected by a winged figure of Nephthys as a *menkhet*-goddess, followed by the two other sons of Horus, Hapi and Quebehsenuf, and again followed by a human-headed genie.

The main scene of the next register is the gilded Abydos-fetish (fig. 6), protected by Thot and Horus; on each side behind the aforementioned deities stands the figure of Anubis with the label “who is at the embalming place”, each representation of Anubis holds a vase and a purple bandage, and each Anubis is followed by a deity representing one of the four winds. The deity on the right side is identified as the North wind (*Mḥy.t*), has the head of a snake, and holds forth an *ankh*-sign; the deity on the left side is probably the South wind (*Rsw*), has the head of a bull. The gods representing the winds of east and west are shown on the next register, with the same iconography but now the sides of the deities are changed. In the center lies a gilded strip with text that invokes Anubis to protect and offer gifts to the deceased. In the upper register Shu and Tefnut are depicted on the left side of the axis while on the opposite side, Geb and Nut can be seen, collectively representing the second and third divine generations of

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12 “The Excellent Goddess”, ibid., p. 434-435.
14 LGG III, p. 379-380, Urk. 23.
the Heliopolitan cosmogony. Below, two leonine-headed deities stand, on each side, it is difficult to read the label texts, but it is likely that the first one, on both sides, refers to Sekhmet and the second one to Bastet. The goddesses are accompanied on each side by the four sons of Osiris, grouped in pairs: on the left, Qefdenu (LGG VII, 186) and Bastet-tjai (LGG II, 739); on the right Hor-hery-neset-ef (LGG V, 276), and Anubis-imy-ut (LGG I, 233).16 In the next register, already on the lower part of the legs, above the ankles a single line of the decorative pattern of djed and tjet amulets finishes the scene. On the ankles two “golden” Horuses stand on the hieroglyphic character of the gold spreading their wings around two shen-amulets and cartouches, on the left the royal hypostasis of Osiris-Wennefer appears while on the right the Abydenian Osiris-khenti-imenti. Above, two recumbent jackals representing the northern and southern aspects of Wep-wawet protect the feet, and finally each toe of each foot is shown as small uraeus.

On the sides of the cartonnage a single strip of inscription on dark green background (fig. 7.) cites a text relating to the stȝ-mr.t ritual.17 The foot panel did not survive; at one time (with all probability) it carried the design of two bound enemies (see for analogy Renfrewshire, EG 203, infra).

In comparison with other cartonnages from the same period we can suppose that the stucco-covered linen was formed directly to the shape of the mummy, while others were just put on to the mummy as a simple cover (fig. 8, 9).


17 See infra.
This kind of articulation resembles that seen in cartonnages of the earlier periods, but it is difficult to ascertain conclusion on the date of the cartonnages, because of the complexity of the late Pharaonic stylistic sequence. Ptolemaic mummies were arrayed in a great variety of different cartonnage ornaments. One-, two-, four- and multiple-piece cartonnages were used simultaneously in workshops. Seemingly one- and two-piece-cartonnages represented an archaizing style, while four- and multiple-piece sets can be interpreted as clear developments of Saite faience or gilded patterns.


21 G. Schreiber, *op. cit.*, p. 227-247; I would like to thank J.P. Elias for our discussions on the development of Theban Ptolemaic cartonnages.
Inscriptions of the Envelope

On the top of the head of the cartonnage there is a winged scarab pushing the sun disc. The scarab is surrounded with a single line of text which is divided into three parts by the wings of the beetle and the *tjet*-bundle on the back of the head.

The text of the upper strip which represents a “wreath of justification” is related to BD 19 (Spell 19 from the Book of the Dead) constituting its version on masks:

- The wreath spell

![fig. 10a]

The surface is dirty and it is completely impossible to see the text.

22 The surface is dirty and it is completely impossible to see the text.
Transliteration

[1] [Hail Osiris god’s father Pa-iu-Hor, true of voice, son of Hor]
[2] born of the sistrum-player of Amun-Ra Tay-khy-biat, true of voice, your father fastens for you, father of the gods, this beautiful wreath of justification.

Notes


b. After this point the text differs from BD 19. As far as I know there is no Book of Dead papyrus which continues chapter 19 like appears here.


d. Literally: $\text{tp}$ $k$ $n$ $k$ zp $m$, abbreviation by the scribe.

e. Confusion between $\{\text{F12}\}$ and $\{\text{F10}\}$.


Translation

[1] [Hail Osiris god’s father Pa-iu-Hor, true of voice, son of Hor]
[2] born of the sistrum-player of Amun-Ra Tay-khy-biat, true of voice, your father fastens for you, father of the gods, this beautiful wreath of justification.

[23] For the names see “the enigma”, see infra.
May be encircled by the noble wreath which is the foremost of the temple of the phoenix in We-pega, your head, to you. Your head to you is fixed to your neck by (your) father. Live because of the desire of the gods according to the desire of the gods […] [s] […]

The occurrence of the wreath spell is not too common on mummy masks of the Ptolemaic Period. One can often observe a wreath of justification painted on the mask, and in some cases we find an actual wreath made from leaves or metal on the mummy mask.24 On some Theban and Abydenian examples the spell such as the stylized wreath are present on the cartonnage masks.25

Wreath spells of Late and Ptolemaic masks have not yet been examined from the viewpoint of textual typology.26 I suggest we identify this new text on the cartonnage of Nestanetjeretten as BD 19a following the same reasoning used to justify the text identified today as BD 151a.27

Below the band there is a stylized wreath of justification consisting of polychrome triangles on the analogy of leaves (fig. 10b). This motif is followed by a new band of text on the forehead which is BD 151a:

\[
\text{Transliteration}
\]

\[
\begin{align*}
\text{jnd} \ b= k \ nfr- \ hr \ nb- \ m^2. \ wy \ \text{tz} \ n \ Ptb- \ Skr \ sk^2 \ Jnpw \ b^+ \ w= k \ Dhwty \ stz. \ f \ br= k \\
\text{nfr} \ r \ m^3. \ nfr. \ wj \ \text{tr} \ \text{nt} \ m \ mskt. \ t^* \ jr= k \ jz= b. \ t \ m \ m^\prime \ nd. \ t^b \ jnh. \ wy= k \ m \ psd. \ t \ wp= t \ k \ m \ Jnpw \ ^c \\
\text{hmz} \ k. \ t= k \ m \ ^e \ Ptb \ h^2. \ t= k \ m \ R^* \ m^2. \ f \ jmn= k^f \ sms. \ f^e \ tw= k^b \ hr= t \ nfr. \ (t) \ […]^f
\end{align*}
\]

Notes

a. \(\text{mskt.}^t\) - Valeurs, p. 559, 119.

b. \(\text{m''nd.}^t\) - Valeurs, p. 560, 133.

c. Confusion between \(\frac{\text{f}}{\text{f}}\) (F10) and \(\frac{\text{f}}{\text{f}}\) (C6).

d. \(\text{\textcircled{m}}\). The order of the signs is changed.

e. \(\text{\textcircled{m}}\). The phonetic value of the sign is m.


25 For further Theban examples, see Florence inv. no. 5708B, BM EA 6679, Paisley EG 239; from Abydos, see BM EA 51417 (Abydos E 437 = T.E. Peet, The Cemeteries of Abydos, II. 1911-1912, ExcMem 34, 1914, p. 93, fig. 54.).


f. For analogy, see BM EA 6680 (cartonnage mask of Horemheb – unpublished).
g. For analogy, see Louvre E 26834 (cartonnage mask of Shakheper – unpublished).
h. Wb V, p. 246, 8. *twk from the Late Period onwards used as *tw (dependent pronoun).
i. For comments in general, see B. Lüscher, op. cit., p. 245-250.

Translation

Hail to you beautiful of face, lord of sight, Ptah-Sokar has fastened and Anubis raises up your limbs. Thot, he elevates your beautiful face in order to see beauty. Your right eye is the Evening Boat and your left eye is the Morning Boat; your eyebrows are as the Nine Gods (Ennead); your brow is as Anubis; your tresses are as Ptah; your forehead is as Ra, he sees thanks to you, he leads you onto the right way […]

The version of Book of the Dead chapter 151 differs slightly from that scheme which was presented by Barbara Lüscher in her in-depth study of this important spell (op. cit., n. 24). Several sentences are missing or modified during the Late Period.28 Chapter 151a is rather frequent on masks of the Ptolemaic Period.29

Texts from the Corpus of the Case

The Axial Naming Strip

- On the gilded axial naming strip

\[ \text{[Image of the axial naming strip]} \]

Transliteration

\[ \text{Ḏd-mdw hy Wsjr jḥy.t n Jmn-Rʿ Ns-w-ntr.t-tn} \text{ mȝʿ-ḥrw zō.t n jt-ntr hp.t-wd:ō.t hnk(-nw.w)} \text{ fḥ-ms} \text{ mȝʿ-ḥrw jr.t n nb(t) pr jḥy.t n Jmn-Rʿ Tȝ-wkš} \text{ swt n jḥy.t n Jmn-Rʿ Tȝ-wkš} \text{ njw nʿt jnpw jmy w.t nb t ḏsr.t dj.f nʿt krs.t nfr.t [m jmnt.t]} \]

Translation

Words spoken: O, Osiris sistrum-player of Amun-Ra Nestanetjeretten, true of voice, daughter of the god’s father, hp.t-wdō.t hnk(-nw.w) Jahmes, true of voice, born of the lady of the house, sistrum-player of Amun-Ra, Tawesh, true of voice, may come to you Anubis, who is at the place of embalmment, lord of the necropolis. May be give you a beautiful burial [in the West.]

The Nut formula below the chest belongs to the version of Elias’ Nut text 5 (Parts 3a-b = PT Utt. 368).
On the right of the cartonnage above the wings of Nut

Among the two šw-feather, above the arms of Nut.

Nut Formula of text 5 of J. Elias.

For another Ptolemaic analogy, see O.H. Myers, H.W. Fairman, “Excavations at Armant, 1929-31”, JEA 17 (nos. 3-4), 1931, p. 225-228, pl. LV-LVII.
On the right of goddess Nut
The text continues:

<table>
<thead>
<tr>
<th>10</th>
<th>9</th>
<th>8</th>
<th>7</th>
<th>6</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
</table>

| 1 | $m\text{w.} t\ n T. Nw.t$ | [1] the mother to you, Nut (is) |
| 2 | $h r t\ m\ r n s n S(t). p t$ | [2] over you in her name of Shet-pet. |
| 3 | $j r. t \ w n n t$ | [3] She allows you to exist |
| 4 | $m n t r n h f t n w t$ | [4] as a god without your enemies |
| 5 | $[m n t r n S t] (m) q s f k$ | [5] as a god to Seth as a “bone” |
| 6 | $b n m . s / w t w t$ | [6] She protects you |
| 7 | $m c h t n b d w$ | [7] from everything evil |
| 8 | $m r n S n H n m - w r t N w t$ | [8] in her name of Henem-weret |
| 9 | $h r t m r n s n p t$ | [9] above you in her name of the Sky |
| 10 | $h r t m r n s n p t$ | [10] above you in her name of the Sky |

Notes
a. Due to the green background the text is almost unreadable.
b. The determinative clarifies the reading of the verb.
c. Damaged place, reconstruction on the basis of analogies. See J.P. Elias, op. cit., p. 204-205.
d. Wb V, p. 247, 1. $t w t$ from the Late Period onwards used as $t w$ (dependent pronoun).

On the lower edge of the cartonnage
From its left side:
Transliteration

[Ḏd-mdw jn Wsjr jḥy.t n J]² mš-R² nš-t-ntr.t-tn mš²-hrw zˁ.t n jt-ntr hp.t-wḏt² t hnk(-nw.w) <f³b³>² b mš³-hrw ms nš³ nb³.t pr jḥy.t n Jmn-R² Tš⁻wkš mš⁻hrw hḏ.t m hḏ.t² wḏ.t m wḏ.t² zmš² jḥtyw³ dmj³.t³ t jdmj³ t³ s;m³ jḥw=št³ m dbz⁻n-R[mt]² n[Rš⁻n]\²
<Jʿḥ⁻->

b. [mš⁻hrw ms n]

C. nb(.t) pr jḥy.t n Jmn-R² Tȝ-wkš mš⁻hrw ḥḏ.t m ḥḏ.t² wḏ.t m wḏ.t² jḥtyw³ dmj³.t³ t jdmj³ t³

d. [wḏ.t² m wḏ.t²]

e. zmš² jḥtyw³ dmj³.t³ t jdmj³ t³

f. [dmj³ t³]

g. [jdmj³ t³]

h. [sṯȝm]

i. [jḥʿw⸗t]

j. [m ḏbȝ-n-R{m}<nn>.t]

k. [ʿ.wy Tȝy.t]

l. [ḥȝ jwf⸗ṯ wd.wt m dr⸗ṯ]

m. [Rs-N.t, Mḥ-N.t]

n. [mnḫ.t⸗t ḥr ʿ.wy sbḳ.ty]

o. [ḏȝy.t]

p. [nṯr.(ty)]

Notes

a. An almost certain reconstruction of the damaged part. See for analogy: Cairo Tr. 26.11.25.9 (Sr. 6381) and Florence inv. no. 5708B (both unpublished).

b. Scribal error, the sign N12 is missing.

c. A possible reconstruction of the damaged surface.


i. P. Wilson, *op. cit.*, p. 968, causative form of *ṯȝm* = to bandage.

j. *jhʿ.w* is a late version of *ḥʿ.w* (*Wb* III, p. 37).

k. Scribal error: *ḏbȝ-n-Rnn.t* correctly: *ḏbȝ-n-Rnn.t*. For *ḏbȝ-n-Rnn.t*, see P. Wilson, *op. cit.*, p. 1231: “In the case of Osiris this may indicate funeral wrappings.” It seems that it was a type of *mnḥ.t*, white bandage used during the embalming. See for the colour: Fr. Daumas, “Sur trois représentations de Nout à Dendara”, *ASAE* 51, 1951, p. 381, n. 3; p. 391, n. 4., Fr.R. Herbin, *op. cit.*, p. 139, comment on II, 26-27.


m. P. Wilson, *op. cit.*, p. 1203.


q. The text probably continued on the missing foot panel. Unfortunately, on Cairo Sr. 6381 the text after this point also damaged. Florence inv. no. 5708 B cites different text.
Translation

[Words spoken by the Osiris] Nestanetjeretten, sistrum-player of Amun-Ra, true of voice, daughter of the god’s father, hp.t-wḏȝ.t hnk(-nw.w) <Jah>-mes, [true of voice, born of] the mistress of the house, sistrum-player of Amun-Ra Tawesheh, true of voice:

Be brightened by the white bandage, be prospering by the green bandage, be united by the purple bandage, be touched by the red bandage, be bandaged your limbs by the funeral wrappings;37 the arms of goddess Tait are around your flesh. Be clothed with your garment of Res-Net and Meh-Net, with your mnḥ-cloth upon the hands of the Two Crocodiles, with divine shroud as […]

• From the right side of the envelope:

→

(sic)

Transliteration

[Ḏd-mdw jn Wsjr jby.t n Jmn-Rʿ Ns-tȝ-nṯr.t-tn mȝʿ-ḥrw zȝ.t n jt-nṯr hp.t-wḏȝ.t hnk(-nw.w) ḣḏ- k ḣḏ.t wȝḏ- k m ḣḏ.t wȝḏ- k mȝʿ-ḥrw jḥy.t n Jmn-Rʿ Tȝ-wkš mȝʿ-ḥrw jy Tȝ] ṣwḏȝ s{w} ḏ.t m sšn n ȝs.t m sn n Nb.t-ḥw.t b sn(.t)-sn.ty pw wn.tw m zȝ.t⸗ṯ smnḥ.sn ks.w⸗t swḏ.sn ṣwyṭ m [sḥt] n zȝ.t m ṣd [n Srḳ].t m dj […] ḣp.t-wḏȝ.t hnk(-nw.w) ] ḣḏ- k ḣḏ.t wȝḏ- k m ḣḏ.t wȝḏ- k mȝʿ-ḥrw zȝ.t n jt-nṯr ḣḏ- k ḣḏ.t

Notes

a. The beginning of the text is unreadable thanks to the restoration done on the cartonnage during the first half of the 20th century. Reconstruction is on the basis of Florence inv. no. 5708 B.
c. Reconstruction is on the basis of Florence 5708 B.
d. The black ink dimmed, but on the basis of the analogy the reading is certain.


38 “jḥy.t jdmj ṣm t ḣḏ- k ḣḏ.t wȝḏ- k” = Opet I, p. 206 = Opet I, p. 206.
e. Emendation on the basis of Florence inv. no. 5708 B, the continuation of the text seemingly differs from the cartonnage of Florence, where the text follows as “by making you strong Ptah-Sokar, be given your limbs forever”.

**Translation**

[Words spoken by the Osiris Nestanetjeretten, sistrum-player of Amun-Ra, true of voice daughter of the god’s father, ḥp.t-wḏȝ.t bnk(-nw.w) Jahmes, true of voice, born of the mistress of the house, sistrum-player of Amun-Ra Tauesh, true of voice: May come (to you) goddess Tait] making her sound forever by rolling around by Isis, by bandaging round by Nephtys, the two sisters are those who are as your protectors. They make excellent your bones they make your arms strong by [being spun] by Isis by keeping saved by [Selkis], by giving […to the Osiris sistrum-player of] Amun-Ra, Nestanetjeretten, true of voice, daughter of the god’s father Jahmes.

As for the analogies of the text on the lower edge of the cartonnage, up-to-now we know of two other Theban cartonnages that used the same text with some smaller modifications. These are Cairo Tr. 26.11.25.9 (Sr. 6381) and Florence inv. no. 5708B. In the text we recognize the name of those bandages that appear in funerary context in the *Opening of the Mouth Ritual* and in the *Embalming Ritual*. As Otto noted the offering of different textiles certainly comes from a temple ritual, we can find scenes in Abydos, Edfu, Dendera such as in the Opet temple of Karnak, where the king offers those same textiles that are mentioned in the text.

The offering of the four bandages together, the ḥḏ.t, wḏ.t, jrtj and jdmj appears in the ritual of consecrating of the *mr.(w)t*-chests. *Mr.wt* are boxes which contain the four bandages, each one in separate boxes, representing the four cardinal points and all Egypt itself. The ritual among others has a funerary aspect that is most interesting to us. Penelope Wilson informs us about the importance of the rite: “The cloth is individually named in the boxes, they represent the four corners of the earth, drive away foes and are for mummification purposes. The rite therefore concerns the correct performance of funerary rituals.” The closest analogy of our text on the cartonnages comes from Edfu as follows:

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42 P. Wilson, *op. cit.*, p. 446-447. The text besides its funerary nature has a strong solar aspect as well. The colour bandages emphasise the ṣb- feature of Ra-Horachte as well as the deified nature of the deceased.
Joy to your Ka, great god, colorful of plumage, Behdetite, who shines on the horizon, your face is illuminated by the white cloth; your body is prospering by the green cloth; joins you the purple cloth, and overthrow to you the enemy: you seize the red cloth in its moment, Hapy washes your textile and the sunshine brightens your face. These textiles are woven by Isis, spun by Nephthys, they cluster you together, they dress your flesh and they repel your opponents.

Isis and Nephthys such as Neith appear as the makers of the funerary textiles, in such aspect they are usually called goddess Tȝy.t. It is the Apis stela of Nektanebos II dated to 377 BC that yields further information about the preparation of the textiles: “Seine Majestät liess Stoffe bringen aus dem Stoffmaterial aller Götter und Stoffe aus dem Süd- und Nordzimmer, gewebt von der Göttin Tait Am 19 Choiak.” The text explicitly identifies the garment of Rs-N.t and Mḥ-N.t with the linen that the goddess Tait made during the Osiris mysteries on the 19th day of the Khoiak month. Resnet and Mehnet were two chapels in the city of goddess Neith, in Sais.

To understand better the passage let us observe some events of the Osiris mystery during month Khoiak. From Dendara we are informed that on day 19 the Osiris figure was taken out from the Sokar-mould, it was dried out while it was swaddled and rubbed on each day until day 24, and then it was put into the crypt. The shroud that the Osiris-figure received on day 19 was a dȝy.t-cloth. Now we know that this garment is possibly identical with the garment of Resnet and Mehnet.

On day 21 further preparations were done:

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44 sit is synonym of jrt. Ibid., p. 695; A. Egberts, op. cit., p. 137-143 (A.a-Ptol.9-Ed.1).
45 In the translation of Egberts: “It is the inundation that washes away your sweat.” Ibid., p. 138-139, n. 6.
46 M. Bierbrier, LA VI, 1986, col. 185-186, s. v. “Tait”.
48 The textile of the two chapels were clearly used for a funerary purpose during the Khoiak feast, J.-Cl. Goyon, “Le cérémonial de glorification d’Osiris du papyrus du Louvre I. 3079 (colonnes 110 à 112)”, BIFAO 65, 1967, p. 130, n. 193.
49 M. Bierbrier, op. cit., col. 185. In BD 142 Osiris is mentioned as “Osiris presiding over the southern and northern sanctuaries of Sais”. In Sais Osiris had cult in the temple of hwt-bjt, whose sanctuary was called hwt-hmȝg, and this represented the tomb of Osiris. hmȝg is an epithet of Osiris in Sais, and it means “the one who is surrounded by bandages”. The epithet clarifies the importance of the textiles of the two chapels. In the district of hwt-bjt stood once the chapels of Rc-N.t and Mḥ-N.t. R. El-Sayed, op. cit., p. 207-213, É. Chassinat, op. cit., vol. 2, 1968, p. 485-486. Edfou I, p. 331; H. Beinlich, Die “Osirisreliquien”. Zum Motiv der Körperzerlegung in der altägyptischen Religion, AA 42, 1984, p. 244-245.
On this day (21) this god is taken out from the mould. Be given to him Myrrh of Shu, 1 deben, on each one of its (parts). May be brought one to the other from the two sides. Be bound by ropes accordingly: one to his chest, another to his feet, one to his heart, another to the top of the white crown, to become mumiform in the visage of a man.

It seems possible that the locations of the four ropes also indicate the locations for the four colour bandages. The above text states that on day 21 a new garment was made, again a dȝʃ.t-shroud. According to the liturgy of the Osiris mysteries the sṯȝ-mr.t ritual took place on 23 of Khoiak. The four chests, each associated with one of the Four Sons of Horus, were taken out. Each contained a textile that was used during the embalming ritual. This was also the day when the final acts of embalming were done before the “burial” took place on day 24.

The Enigma

In the upper strip of the cartonnage of Nestanetjeretten that contains text tentatively identified as BD 19a, we discover an unexpected genealogy of god’s father Pa-iu-(en)-Hor, son of Hor and the mistress of the house, sistrum-player of Amun-Ra Tay-khy-biat.

This man is certainly identical with PP IX 5775j, whose burial is represented by several objects: his Ptah-Sokar-Osiris statue (Louvre N 3520A + N 3514B + AF 1567), stela (Turin Cat. no. 1569), canopic chest (State Hermitage Museum inv. no. 822), hypcephalus (Turin Cat. no. 2321), Book of the Dead papyrus (München Stadl. Bib. Pap. Cod. Hier. 1, 4.a, 4.b) and now we can add a further object to the known pieces of his funerary equipment, a cartonnage case.

One may ask how we can be so sure about the identity. The answer is not a simple task and I think it is useful to review the evidence.

We have to return to the Catalogue of Margaret Murray in which she described some cartonnage fragments under lot 539, 540 and 543. Let us turn first to the last two:

– no. 540 Fragments of Cartonnage:
  Gives a woman’s name “Ka-beḥ”; and a man’s titles, “the Osiris, the divine father, prophet of Amen,” and the name? Au-ana.

52 Jtr, P. Wilson, op. cit., p. 122.
54 See M. Smith, op. cit., 1993, p. 46, line 10, c, on the placement of jdm-t textile.
57 PN I, p. 100, 9; DN I, p. 156; PP IX, 5775j.
58 Note, the name of Hor and of the owner are hardly readable, because they are at the lower part of the head, and the surface is dirty.
59 Fr. R. Herbin supposes that Pa-iu-Hor possibly had a Book of Breathings papyrus as well (BM EA 10048) - Fr R. Herbin, Books of Breathing and Related Texts, CBDBM IV, 2008, 11 sq. For a detailed description of the objects see the forthcoming article on “The dossier of Pa-iu-Hor” of M. Mosher, T. Mekis.
60 M. Murray, op. cit., p. 522, XXVI. Seemingly this part of the text caused some difficulties and uncertainty to Murray indicating it with a question mark. In my opinion, the name “Au-ana” may correspond to [P2]-ju-n-Hr, but M. Murray possibly changed Hr (G5) to an ḫ (Gf) and so, she received the form […]-ju-u-:. For a similar kind of problem regarding this name, see H. De Meulenaere, “Notes d’onomastique tardive (Quatrième série), BiOr 38, nos. 3-4, 1981, p. 254.
– no. 543 Fragments of gilded cartonnage:

…The Osiris, the divine father, the prophet of Amen in Thebes, Pa-tjesem-Hor, deceased. Son of the divine father the prophet of Amen in Thebes, Hor. Deceased. Born of the Lady of the house, the sistrum-bearer of Amen, Ta-senni, deceased…

The owner of the cartonnage of 543 is “Pa-tjesem-hor”, in hieroglyphic characters: $\text{ḏ|h|w}$. Although the phonetic value of the dog in this case is not $\text{ṯsm}$ rather $\text{jw}$ (see PN I, 100, 9). So in the Late and Ptolemaic Periods the name was read as Pa-iu-(en)-Hor, its Greek version is Πινويرς.

During my research on the ensemble of Nestanetjeretten, I frequently encountered the name of a Pa-iu-(en)-Hor on other objects that offered analogies to the equipment of the woman. This Pa-iu-Hor is PP IX 5775j, whose father is Hor and whose mother is Tay-khy-biat (PP IX, 7248a). In my opinion we can suppose that he is the owner of the cartonnage no. 543.

The mothers’ name, “Tasenni”, however, is slightly problematic and I have not encountered it anywhere else.

We should consider that this name may have been a misreading of Tay-khy-biat, a name that is also problematic because it has many differing forms.

1. $\text{ḏ|h|w}$
2. $\text{ḏ|h|w}$
3. $\text{ḏ|h|w}$
4. $\text{ḏ|h|w}$

Murray may have read the nisbe after $T\text{ḏ}$ (see example 2 and 4) as $\text{sn} = 2$ (_requires a velar fricative $h$ (_requires a velar fricative $h$) as it appears several times as a filled circle, may have been read as a $\text{nw}$-vessel (requires a velar fricative $h$), and we immediately see the form Ta-sen-nui (requires a velar fricative $h$).

Now consider her no. 540 where she identified a woman named “Ka-beh $\text{ḏ|h|w}$”. We can suppose that it is again part of the name of $T\text{ḏ}y-hy-bjȝ.t$. (See the second hieroglyphic form)

It seems that Murray recognized the first elements of the name in no. 543, but she did not associate it with the second half of the name in fragment no. 540.

First of all we must answer the question why the scribe wrote the name of Paiuhor onto the cartonnage of Nestanetjeretten.

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61 M. Murray, op. cit., p. 522, XXVII.  
FIG. 12. Details from the head of the cartonnage of Nestanetjeretten, Louvre AF 12859.

FIG. 13. Details from the head of the cartonnage of Nestanetjeretten Louvre AF 12859.
I believe I found the answer when I looked for the supra mentioned fragments of the cartonnage of Paiuhor in Edinburgh. After much correspondence with Bill Manley it seemed that it would be impossible to find the surviving portions of the cartonnage due to the storage of antiquities during World War II and subsequent years.63 Luckily, three fragments of the cartonnage, due to the transfer of antiquities in the 1950’s, were located in the Museum of Paisley, Renfrewshire: the mask (EG 239) (fig. 14), the foot-panel (EG 203) (fig. 15) and a small fragment from the chest (EG 212) (fig. 16).64

It is still Margaret Murray who first attributed the cartonnage case to Nestanetjeretten, and she was likely the first to recognize a problem with the names. Let us now direct our attention to the cartonnage mask EG 239 of Paisley Museum. In structure this mask is very similar to the mask of the one-piece-cartonnage belonging to Nestanetjeretten. On the top of the mask there is a winged scarab, pushing the sun disc. The scarab is surrounded with a single line of text which is divided into three parts by the wings of the scarab and the tjet-bundle on the back of the head.

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The text related to BD 19

Transliteration

1. Hy Wṣjr jḥy.t n Jmn-Rʿ Ns-t-ntr.t-tn mȝʿ-hrw zȝ.t n jt-ntr hp.t-wḏȝ.t ḫnk(-nww) Jʿḥ-ms mȝʿ-hrw ms n nb.t pr [jḥy].t n Jmn-Rʿ Tȝ-wkš mȝʿ-hrw ṭz
2. n-t jḥy. Kʿ jt ntr.w mȝḥ pfy nfr n mȝʿ-hrw
3. [...] mȝḥ šps ss ḫnty ḫw.t-bnw.t m W-pg;
Translation

[1] Hail, Osiris, sistrum-player of Amun-Ra Nestanetjeretten, true of voice, daughter of the god’s father, ḥp.t-wdȝ.t, bnk(-nw), Jahmes, true of voice, born of the lady of the house, sistrum-player of Amun-Ra Takuš, true of voice. Fastens
[2] for you your father, Ra, father of the gods this beautiful wreath of justification
[3] […] the noble wreath which is the foremost of the temple of the phoenix in We-pega.

Below this band there is a stylized wreath of justification consisting of polychrome triangles on the analogy of leaves. This motive is followed by a new band of text on the forehead that is the expected passage from BD 151a:

→

Transliteration

[1] Jnḏ ḥr⸗k nfr-ḥr nb-mȝ.wy ṯz.n [Ptḥ-Skr sḳȝ Jnpw] ḥʿ.w⸗k Ḏḥwty sṯz.f ḥr⸗k nfr r mȝȝ nb.w jr.t⸗k jmn.t m mskt.t jr.t⸗k jȝb.t m mʿnḏ.t jnḥ.wy⸗k m psḏ.t mḥb⸗k n Ḥr wp.t⸗k m Jnpw j(w) ḥnzky.t⸗k n Ptḥ ḥȝ.t⸗k m Rʿ mn.f jm⸗k sšm.f […]
[2] […] ʿȝ.t m ḥw.t-sr-wr m Jwnw jṯj.n⸗f wrr.t jm Ḥr nb ḫt ⸗t

Translation

[1] Hail beautiful of face, lord of sight, Ptah-Sokar has fastened and Anubis raises up your limbs. Thoth, he elevates your beautiful face in order to see beauty. Your right eye is the Evening Boat and your left eye is the Morning Boat; your eyebrows are as the Nine Gods (Ennead); the back of the head is of Horus;
[2] your brow is as Anubis; your tresses are of Ptah; your forehead is as Ra. He is confirmed thanks to you, he leads […]
[3] […] the great (Ennead) in the Mansion of the Great Prince in Heliopolis, when he obtained the Upper-Egyptian crown of Horus, Lord of the people.

It seems that Margaret Murray might have paired the mask of Paiuhor and the cartonnage of Nestanetjeretten, correcting the change of the names of the ancient scribe. She surely read the whole text of both cartonnage cases and she realized that on the forehead of Nestanetjeretten’s one-piece-cartonnage the invocation in the wreath addressed Paiuhor, while the mask of Paiuhor the same invocation was erroneously addressed to Nestanetjeretten. So, when she translated the text of the mask no. 539 (Paisley EG 239) it would seem she already attributed the text to no. 532 (Louvre AF 12859), to the cartonnage of Nestanetjeretten (fig. 19).
It is almost certain to my mind that the choachytes installed these two people in the same tomb. During my researches I managed to establish that there was not any familiar relationship between the two individuals. Anyway there is good evidence to supporting the idea that the "reused" tomb chosen for Paiuhor, housed also the burial of Nestanetjeretten. In a certain group of demotic papyri (see in the attachment) in the Louvre (N 2424, 2431) is mentioned a tomb in Djeme of a certain Paiuhor respectively from 267 BC and 243 BC. Of course, we cannot be sure of the identity, but I think it is worth playing with the idea of the possible identification. One may argue against this hypothesis (see Annex 2, doc. 1 for a different idea of W. Clarysse), but I ask do we know any other god’s father Paiuhor from the first half of the IIIrd century BC from Thebes of whom we know the almost complete funerary ensemble? The set of our Paiuhor is and certainly was noteworthy in his time as well, to be referred to the tomb of him and his descendents (who are possibly mentioned in Graff. Medinet Habu 236, 13 = Annex 2, doc. 28) by his contemporaries as “the tomb of Pai-u-Hor”. We could just compare it to the set of Nesmin (PP IX, 5569 a), son of Takerheb and Pa-heb, whose tomb was recently identified as TT32, which was mentioned certainly in P. Marseille 298+299, recto 7. G. Vittmann, “Ein thebanischer Verpflündungsvertrag aus der Zeit Ptolemaios’ III. Euergetes P. Marseille 298+299”, Enchoria 10, 1980, p. 128-133, pl. 12-15.

In the nineteenth century the tomb was found; the smaller, museologically valuable objects (Ptah-Sokar-Osiris statues, stelae, Book of the Dead papyri, so called canopic chests) were immediately sold in the early 1820s, and these elements of the funerary equipment found their way into different collections of Italy (Drovetti and Castiglione) and to France (Drovetti). The two cartonnage cases were eventually purchased by Rhind just in the 1850s. By 1863 the two pieces were donated to the NMAS. In 1899, Margaret Murray described the two mummy cases, possibly mentioning in Graff. Medinet Habu 236, 13 = Annex 2, doc. 28) by his contemporaries as “the tomb of Pai-u-Hor”. We could just compare it to the set of Nesmin (PP IX, 5569 a), son of Takerheb and Pa-heb, whose tomb was recently identified as TT32, which was mentioned certainly in P. Marseille 298+299, recto 7. G. Vittmann, “Ein thebanischer Verpflündungsvertrag aus der Zeit Ptolemaios’ III. Euergetes P. Marseille 298+299”, Enchoria 10, 1980, p. 128-133, pl. 12-15.

Inscription no. XXV (fig. 19) is practically the text of mask no. 539 (Paisley EG 239) and not the text of no. 532 (Louvre AF 12859). The only thing that M. Murray forgot was to indicate that she did correct the scribe’s mistake by associating cartonnages and texts.

Conclusions

When the cartonnage case of Nestanetjeretten was being made, it seems probable that another order of the same arrived for Paiuhor, resulting in the craftsmen working on both at the same time. The scribe responsible for the texts somehow confused the two cartonnages and mistakenly wrote the name of Paiuhor on the forehead of the cartonnage for Nestanetjeretten, and wrote the name of Nestanetjeretten on the forehead of the cartonnage for Paiuhor. We can just suppose that choachytes who were responsible for selecting suitable tombs for burial chose a single tomb for Nestanetjeretten and Paiuhor.

In the nineteenth century the tomb was found; the smaller, museologically valuable objects (Ptah-Sokar-Osiris statues, stelae, Book of the Dead papyri, so called canopic chests) were immediately sold in the early 1820s, and these elements of the funerary equipment found their way into different collections of Italy (Drovetti and Castiglione) and to France (Drovetti). The two cartonnage cases were eventually purchased by Rhind just in the 1850s. By 1863 the two pieces were donated to the NMAS. In 1899, Margaret Murray described the two mummy cases, possibly mentioning in Graff. Medinet Habu 236, 13 = Annex 2, doc. 28) by his contemporaries as “the tomb of Pai-u-Hor”. We could just compare it to the set of Nesmin (PP IX, 5569 a), son of Takerheb and Pa-heb, whose tomb was recently identified as TT32, which was mentioned certainly in P. Marseille 298+299, recto 7. G. Vittmann, “Ein thebanischer Verpflündungsvertrag aus der Zeit Ptolemaios’ III. Euergetes P. Marseille 298+299”, Enchoria 10, 1980, p. 128-133, pl. 12-15.
the complete case of Nestanetjeretten (no. 532) and fragments of the cartonnage of Paiuhor (nos. 539, 540 and 543). For one (no. 540) she gave the second part of the name of the mother as Ka-beh, and for the other (no. 543) she gave the name of Pa-tjesem-Hor (mistaken reading of Pa-ju-Hor), and Ta-senni, reading only the first part of the name of the mother.

Although some questions still remain about these pieces, such as how they were acquired by É. Guimet, it is nevertheless a significant fact that we can be sure Nestanetjeretten and Paiuhor were contemporaries possibly due to a distracted scribe who wrote the wrong names on the area around the heads of the two masks.

Annex 1

Way of the two cartonnages

<table>
<thead>
<tr>
<th>Purchase of Rhind in Luxor During his Visits in Egypt (1855-1863)</th>
<th>The Catalogue Entry of Margaret Murray to the Royal Scottish Museum</th>
<th>Present Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>One-piece-cartonnage of Nes-ta-netjeret-ten</td>
<td>No. 532 Cartonnage case, painted and inscribed</td>
<td>Louvre AF 12859 (MG E 1082)</td>
</tr>
<tr>
<td>Two-piece-cartonnage of Pa-ju-Hor</td>
<td>No. 539 Cartonnage head</td>
<td>Paisley Museum EG 239</td>
</tr>
<tr>
<td></td>
<td>No. 540 Fragments of cartonnage with black lettering</td>
<td>Destroyed</td>
</tr>
<tr>
<td></td>
<td>No. 540a “Footpiece of coffin. On the underside is a painting of two captives, with an inscription; on the sides, a border of rosettes; on the front, groups of ankh and two was.”</td>
<td>Certain parts destroyed, but the main part is in the Paisley Museum EG 203</td>
</tr>
<tr>
<td></td>
<td>No. 543 “Fragments of gilded cartonnage with raised hieroglyphs.”</td>
<td>Destroyed</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

66 I tried to clue for Guimet’s acquisition, and I received the answer from Lyon that he did not note anything on the provenance of the cartonnage. I would like to thank Geneviève Galliano and Sylvie Guichard for the information.
Annex 2

Theban occurrences of the name of Pȝ-jwjw-hr (DN1, 156) in Ptolemaic demotic documents:

1. P. Brux. Dem. 2., x+5

2. O. Bruxelles E 354 (D14)

3. P. Louvre N 2426, verso 2

4. P. Ryl. 11 B/1 + verso 4

5. P. Philadelphia 10, l. 5 + verso 16

6. P. Ryl. 12, A/1 (l, 6)

7. P. Ryl. 13, A/1 (l, 5)

8. P. Louvre N 2434, 8 + 2437, 8

9. P. Philadelphia 13, l. 4

10. P. BM. EA 10827/5, last line,

11. P. BM. EA 10078,2

12. P. Louvre N 2424, 2 Kop., 3

67 I am thankful to Sophie Sagay for the reading of the name of the father.
13. P. Louvre N 2443, 6
14. P. Louvre N 2431, 4
15. P. Marseille 298+299
16. O. Leid. 416, verso 3
17. P. BM EA 10721/9 verso 8
18. Louvre N 3440
19. Tur. Suppl. 6078, verso 1
20. Tur. Cat. no. (FRL) 2137, 9 = P. Tor. Choaich, 1.9

22. Glasgow, Hunterian Museum D 1925.95, 15 = P. Zauzich 36, 15
23. O. Leid. 144, verso 5
24. O. Leid. 369, 1 = AES 36
Pȝ-jwjw-Hr zȝ Pȝj-ṛt, Ptolemaic; M.A.A. Nur el-Din, op. cit., p. 293.
25. O. Leid. 369, 3 = AES 36
Pȝ-jwjw-Hr zȝ […] ; M.A.A. Nur el-Din, op. cit., p. 293.
27. Graff. Medinet Habu 232, 2
Pȝ-jwjw-Hr […] , Ptolemaic; W.F. Edgerton, op. cit., fig. 9.; H.-J. Thissen, op. cit., p. 140.
jt nṯr Ns-pȝwtj-(tȝ.wj) zȝ Jj-m-ḥtp zȝ Pȝ-jwjw-Hr zȝ Ḥḥr zȝ […] zȝ Ḥḥr zȝ Ḥḥr jȝw-w, Ptolemaic; W. F. Edgerton, op. cit., fig. 7.; H.-J. Thissen, op. cit., p. 146-147.
30. O. Leid. 390, col. II.4
   Pȝ-jwjw-Ḥr zȝ Ns-pȝ-mtj, Roman; M.A.A. Nur el-Din, op. cit.
31. O. Wien KHM 5997, 7
32. O. Berlin P 6585
   jt-nṯr Pȝ-šrj-n-Ḥjḥt zȝ Pȝ-jwjw-Ḥr, 98 AC,