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Inscriptions on the Interior of the 30th Dynasty Coffin of Nefer-renepet from Akhmim*

Abstract: The anthropoid wooden coffin with plinth (L. 183.5 cm), datable to the mid–4th century B.C. (30th Dynasty), names Nefer-renepet, a dancer of Min from Akhmim. This object represents one of the artistically and technically superior coffins produced by Late Period Egyptian coffin workshops. It was formerly part of the Amherst collection, and was purchased by Ernest Brummer at a Sotheby, Wilkinson & Hodge auction in London in 1921, then donated the same year to the National Museum in Belgrade. The interior of the lid is distinguished by a remarkable 'gliding Nut motif with upward streaming hair' (an extremely important iconographic element) while the interior of the trough is dominated by a line drawing of Imentet wearing a diagonally-veined *maat*-feather on her head. The interior decoration includes inscriptions written on the side facets. Written hastily in whitish-yellow line on a rough ground of thick black pigment (in contrast to the fine outer decoration of the coffin) these barely legible *Stundenwachen* texts, are nonetheless significant, and are to be identified as abbreviated texts derived from the Book of Day and Book of Night. They are a manifestation of Late Period magical symbolism stemming from New Kingdom funerary compositions. Their presence on the coffin, however hurried, was intended to ease Nefer-renepet's passage through the netherworld. Since 1992 the coffin of Nefer-renepet is kept in the Archaeological Collection of the Faculty of Philosophy, University of Belgrade.

Keywords: *Stundenwachen* texts, Book of Day, Book of Night, Nefer-renepet, coffin's interior decoration, Akhmim, 30th Dynasty

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Introduction

The long, winding and above all, unpredictable journey (both in time and space) of ancient Egyptian artifacts toward the modern world and its tricky cultural trends and tendencies (cf. Anđelković and Teeter 2015), brought to the modest Egyptological collections in the present-day territory of Serbia (Anđelković 2015; cf. Anđelković 2002a) the decorated anthropoid wooden coffin of Nefer-renepet. It is empty save for a small fragment of resinated cloth from the mummy's back (still adhering to the interior of the trough) and two small tubular, blue, faience beads stuck inside the lid base and in one of the trough mortise holes (Anđelković and Elias 2013, 571).

The coffin, part of the former Amherst collection, previously wrongly attributed to Anpeti (N.N. 1921, 35, No. 351, pl.10/351), or Hennufer (Porter and Moss 1973, 821), in fact belonged to Nefer-renepet, dancer of Min, from Akhmim (Panić-Štorh 1997, cf. Brech 2008, 138–140, Abb. 6). It was purchased by "an archaeologist-turned-art-dealer" and owner of "one of the best private collections in the world" Ernest Brummer from New York (born 1891 to an Hungarian-speaking Jewish family in Sombor, present northern Serbia) in June 1921, at a Sotheby, Wilkinson & Hodge auction in London, and donated in July 1921 to the National Museum in Belgrade (reg. no. 12/VI) (Anđelković and Elias 2013, 570, cf. Anđelković 2002b). The coffin was in October 1992 transferred to the Archaeological Collection of the Faculty of Philosophy, University of Belgrade.

Aside from the imprecise dating of the coffin "to the beginning of the Ptolemaic Period" (Panić-Štorh 1997, 82) the previous publication does not mention at all that the coffin's interior is decorated. Along with the identification of the representations on the interior surface ('gliding Nut motif with upward streaming hair' and Imentet, the goddess of the west), a new analysis – including the stylistic comparisons (especially concerning the collar style), orthography and genealogical information from similar coffins in other collections – enabled precise determination of the coffin of Nefer-renepet from Akhmim: it actually dates to the period of the mid–4th century B.C., i.e. 30th Dynasty (Anđelković and Elias 2013).[1]

Importance of the goddess Nut, who "provides protection of the deceased throughout an eternal cycle extending along the hours of day and night" is confirmed by the texts inscribed on the sides of the coffin of Nefer-renepet surrounding the goddess' image, which "clearly show the names of the hours of day (on the viewer's right side) and the names of the portals of night (on the viewer's left)" (Anđelković and Elias 2013, 579). Below, for the first time, the briefly mentioned inscriptions on the interior of Nefer-renepet coffin are discussed in detail.

[1] Brech (2008, 145) commented that the coffin of Nefer-renepet was likely the earliest of those burial containers assigned to her Group C, and noted the distinct possibility that the coffin was pre-Ptolemaic.

The Lid Interior (Imagery)

The drawing of Nut on the lid's underside is done in light yellow line on a thick and rather rough black ground. There are substantial losses to the figure, but the basic design is intact. The goddess is shown as an elongated female with up-raised arms projecting into the head section with her feet point downward nearly to the toe cavity of the coffin's instep. She wears a star-studded, body-tight gown. The handling of her face follows the well-known 26th Dynasty front-facing pattern which includes (1) a broad nose with flaring nostrils and (2) vertical lines stretching from the corners of the mouth to the jaw line. This same pattern frequently depicts the goddess wearing an Old Kingdom-style wig with rigid lappets, but in our example, the artist shows the goddess with long, upward-streaming strands of hair, following a Late Period trend which only becomes prominent at the end of Saite times.

With the exception of the upward-streaming hair, the style of Nefer-renepet's Nut may ultimately derive from the Nut figure carved on the sarcophagus of pharaoh Psusennes I, from Tanis (1047–1001 B.C.; several sources have 1039–991 B.C. for his reign) which wears a similar star-studded gown with starry sleeves covering the upraised arms (Neugebauer and Parker 1969, pl. 16). Although the figure wears a tight lappet wig, and wears bracelets on its wrists and ankles, it is very similar to the figure on Belgrade 12/VI. Of special interest, is the fact that four columns of inscription located between the arms of Psusennes' Nut, are in way suggestive of upward-streaming strands of hair.

The Nut image on Nefer-renepet's coffin is also somewhat reminiscent of the figure found on the late Saite period coffin of Peftjauneith (Leiden AMM 5) and like it, has a solar disk positioned directly below the neck, (as if just swallowed by the goddess at nightfall) rather than between the two hands as seen on Peftjauneith's coffin and on other Nut representations of the elongated type (Milan E 1012; Lise 1979, 40). It is not alone in this respect, for the lid of the coffin of Djehutymose (Kelsey Museum, 1989.3.1, Ann Arbor Michigan) from Nag' el-Hasaya (near Edfu) recently well published, shows the 'swallowed disk' quite logically, upon the neck, just below the mouth (Wilfong 2013, 85). In the case of Nefer-renepet's coffin, the disk at neck-level is the only one that can be confirmed, traces of a second disk cannot be detected at present. The image certainly lacks the pubic triangle and second disk (sometimes yellow in color, rather than red and hence representing the newly born Ra) seen on the figure found on Peftjauneith's coffin and, indeed, on other 26th Dynasty examples – e.g., the coffin of Beniutehy from Hierakonpolis (Brunner and Pitsch 1984), and the coffin of Djehutymose (Wilfong 2013, 86). There is an alternative version of the elongated Nut image in which the lower of the two solar disks (i.e., the newly born Ra) is positioned below the feet, as if now fully delivered from Nut's

womb (Milan E 1012; Lise 1979, pl. 40). As this motif developed, to judge from Ptolemaic examples such as that on the Theban inner coffin of Harendotes (British Museum EA6678) (Neugebauer and Parker 1969, pl. 16), a fuller cycle is depicted with four major disks along the axis established by Nut's body (1) a reversed disk about to enter Nut's outstretched arms, (2) a disk at the neck, (3) a disk at womb level, and (4) a disk at the bottom edge of Nut's star-studded gown, nearly at the feet.

The Lid Interior (Texts)

The inscriptions accompanying the figure are written in a loosely-rendered hieroglyphic hand on the lateral facets of the lid's interior and proceed from top to bottom in single lines (Fig. 1). There are occasional changes in the orientation of the writing, and one gathers from this that the scribe struggled with the composition. It would be incorrect to assume, however, on the basis of its 'ugliness' that the text is of little interest.

It is obvious that the subject matter is derived from the Book of Day and the Book of Night (Piankoff 1942a), and was intended to abbreviate much more lengthy funerary compositions which featured in royal sepulchral installations of the New Kingdom. They are associated, with a text class associated with a theoretical "template" which Darnell (2004) has studied under the term "the Book of the Solar-Osirian Unity" following Niwinski (1987–1988). Elements of the Book of Night are first encountered in the Osireion of Seti I at Abydos (early 13th century B.C.), but after that begin to figure more regularly in the monuments of later New Kingdom monarchs, wherein it is joined by the Book of Day and other texts (Roberson 2007, 93). They were placed in the tomb of Ramesses VI (KV 9) on the ceiling of corridor C and more fully on the ceiling of the sarcophagus chamber (I) in association with the well-known large-scale back-to-back images of Nut which serve to illustrate the cyclical disappearance and rebirth of the sun. This clearly dovetails with the hour vigil (*Stundenwachen*) that ensured Osiris' own revival (Junker 1910).

Each of the side texts is its own progression: the writing on the viewer's left presents a list of the names of the twelve portals of night; the writing on the viewer's right furnishes a list of the names of the twelve hours of day. It is worth noting that a similar bilateral division is seen on the underside of Peftjauneith's lid, that is to say: Night hours (or the associated Portals which distinguish the Book of Night) are named on the viewer's left; Day hours are named on the viewer's right. There is a theoretical "axis" between Night and Day formed by the inscription above the goddess figure, which reads: "Nut the great, who gave birth to the gods" (*Nwt wr.t ms nṯrw*). The same is true on the lid of the coffin of Peftjauawyese (Milan Inv. E 1012; Lise 1979, pl. 41).

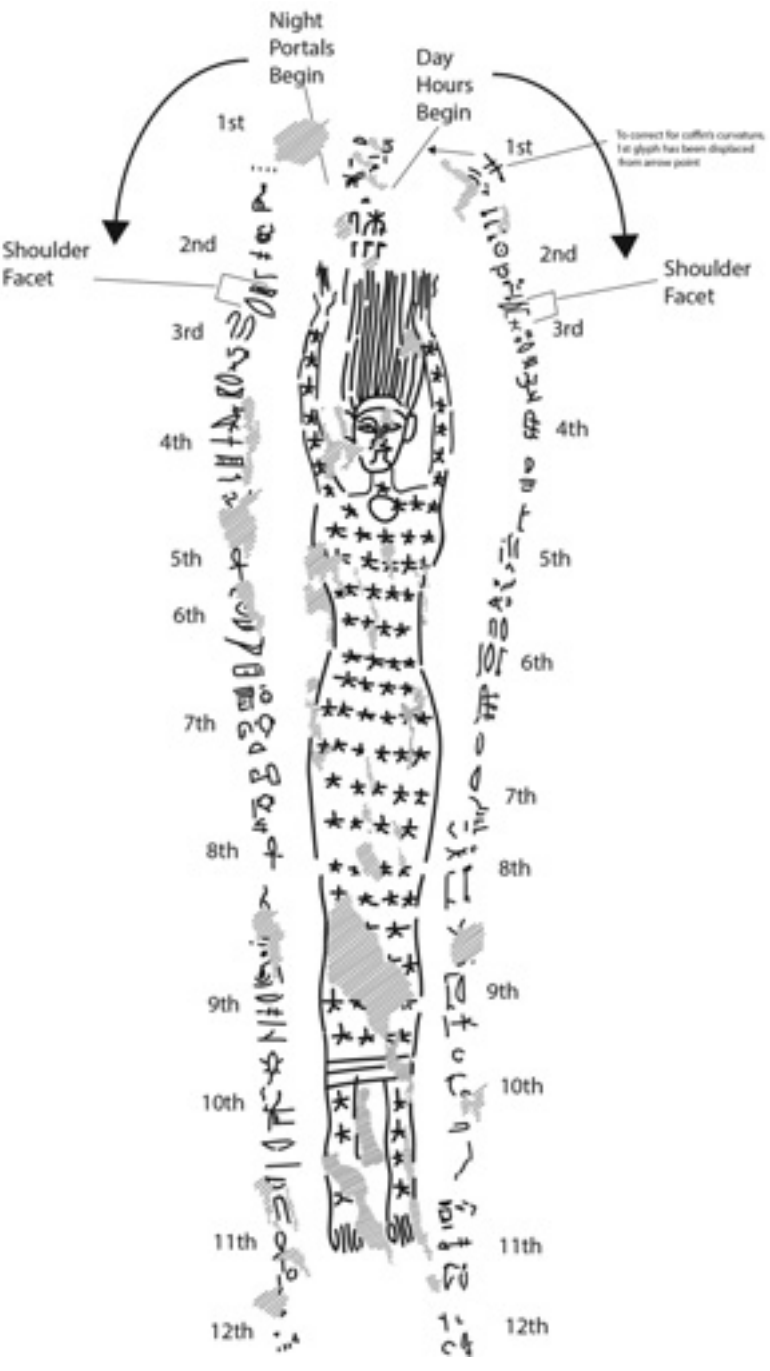


Fig. 1. Nefer-renepet's lid with names of Night Portals (left) and Day Hours (right).

The first question to be dealt with is: how are the Nut image and the associated inscriptions actually organized? As regards any lid interior, our vantage point is the same as that of a mummy lying in its coffin, i.e., we face Nut. If we are to assume that the night hours are "West" and the day hours are "East" as in the cosmologically consistent sarcophagus chamber of Ramesses VI's tomb (Thomas 1956), we are presented with a situation opposite to our expectations as far as the mummy is concerned. The names of the night portals are laid out next to the mummy's left (its *i3bty* – or eastern) side; the day hours are laid out on the right (the *imnty* – or western) side of the mummy. Theoretically, the reverse should be the case, if the mummy's position was the determining factor.

At the same time, it is evident that within the coffin workshops there was a tendency to adhere to rules of placement which called for night to be placed on the left side and day on the right side of objects. Behind this practice is the idea that the image of the goddess Nut (placed on the underside of the lid) determined the position of the inscriptions like a compass (with feet to the North). This is in keeping with the significance of Nut as a mother-goddess swallowing her son Ra and then mediating his rebirth. She played this identical role with deceased persons, as was noted long ago (Piankoff 1934).

We see on Nefer-renepet's coffin that the night portals are correctly situated on Nut's right (i.e., the West) (Fig. 2); the day hours are on Nut's left (i.e., the East). So, for instance, on the 30th Dynasty anthropoid coffin of Meret-it-es (Kansas City, Nelson– Atkins Museum 2007.12.2.A.B), attributable to Gamhud, the hours of night are depicted on the left exterior of the trough and the hours of day are on the right exterior of the trough. Even here, the apparent reversal is itself directionally correct in relation to Nut's position on the underside of the lid.

Generally speaking, the names of the Portals of Night (*sbḫt*) are close variants of those on the Nut ceiling of the sarcophagus chamber of KV9. These names have been handed down to subsequent versions, such as those that appear in the tomb of Shoshenq III at Tanis (Montet *et al*. 1960, pls. XXIX–XXXII) (837–798 B.C.), on 25th Dynasty *qrsw*-coffins (e.g., CG 41001bis and 41001 [of Ankhefenkhons i] Moret 1913, 37, 76), in the Theban tomb (TT 132) of Taharqa's treasurer Ramose (Piankoff 1942b) *ca*. 690–664 B.C.), and on the sarcophagi of the Napatan kings Anlamani and Aspelta (Doll 1978) dated to 620–580 B.C., inclusively.

While the list of the names of the Hours of Day on Nefer-renepet's coffin (Fig. 3) parallels other sources, there are subtle differences in the way these names are rendered and on the whole the text is closer to some sources than others. Contrary to expectation, it aligns well with the 20th Dynasty version, and diverges from the Napatan texts produced closer to it in time. For

Transliteration	Translation	Meaning
//// *m*[1.1]	Lady of Gleaming	1st Portal of Night
sᶜ (*r*)*nb.s*	She who causes her lord to ascend	2nd Portal of Night
sḫr ḏw(*t*)	She who drives away evil	3rd Portal of Night
ᶜ3 štšf(*t*)	Great of Awe	4th Portal of Night
(*nb*) *ᶜnḫ*	Lady of Life	5th Portal of Night
nb(*t*) *ḏsrw štȝ*	Lady of secret sanctity[6.1]	6th Portal of Night
ḥry-tp(*t*) *ᶜḥȝ ḥr nb.s*	Chieftainess who fought for her lord	7th Portal of Night
mr nsrt [8.1]	Painful of Flame	8th Portal of Night
nb(*t*) *snd*	Lady of Fear	9th Portal of Night
mk nb.s	She who protects her lord[10.1]	10th Portal of Night
ḫsf ḫ(*my*)[11.1]	She who repels the destroyers[11.2]	11th Portal of Night
(*ptr*) *nfrw* (*nb.s*)	She who beholds her lord's beauty	12th Portal of Night

Fig. 2. Lid, viewer's left: Listing of the Portals of Night; [Notes to Fig. 2: (1.1)*Nb.t ṯḥn.t* is likely, although in the main destroyed. Four short strokes here reflect the multiple strokes of *ṯḥn.t* "gleam" on the third register of the first section of Ramesses VI (Piankoff and Rambova 1954, pl. 192). That version follows the strokes with *–w*, a possible confusion with *Ṯḥnw*, "Libya". On Nefer-renepet the *–w* looks more like an m and it is followed by what may be the head of an ox, cow or bull (Sign-list F 1). Piankoff renders this name "Lady of Brilliance" (Piankoff and Rambova 1954, 411). (6.1)Piankoff translates the name as: "Lady of Mysterious Magnificence" (Piankoff and Rambova 1954, 419). (8.1)The writing of the biliteral *mr* (Sign-list U 23) is written like an ankh. (10.1)In the Ramesses VI version this portal carries the same name as the goddess of the 9th Hour of night. (11.1)In place of *ḫsf*, several versions use the verb *sḫr*. These include the Napatan royal sarcophagi and the *qsrw*-coffin of Meret-it-es, (Kansas City, Nelson-Atkins Museum 2007.12.1.A-C, unpublished). Interestingly, the parallel text on Meret-it-es' anthropoid coffin has *ḫsf*, as here and in the version of Ramesses VI (Piankoff and Rambova 1954, pl. 196). (11.2)Piankoff translates the name *ḫsf ḫmyw* as: "She who repulses the adversaries" (Piankoff and Rambova 1954, 426)].

example, the name of the 1st Hour, "She who causes the perfection of Ra to appear" (*sḫᶜ nfrw Rᶜ*) uses a causative verb, diverging only slightly from the text found in the tomb of Ramesses VI, which uses *ḫᶜ* (Piankoff and Rambova 1954). Although it is a minor difference, in using the causative of the verb *ḫᶜ* "to appear", the text on the coffin improves the Ramesside text, anticipating a redaction inscribed in the pronaos of Edfu Temple (Chassinat 1928, 214) more than half a century later.

Transliteration	Translation	Meaning
sḫᶜ nfrw Rᶜ	She who causes the perfection of Ra to appear	1st Hour
ḫ (r).s kkw[2.1]	She who dispels darkness	2nd Hour
ptr ḥḥw [3.1]	She who beholds millions	3rd Hour
šsp ḫᶜw[4.1]	She who lights up appearances	4th Hour
ᶜ[...] *t nrs*[5.1]	Lapping flame?	5th Hour
ᶜ*r nḏr(t)*[6.1]	Door which Grasps	6th Hour
nb ȝwt-ib	Lady of Joyfulness	7th Hour
ḥᶜᶜ(t)	Jubilation	8th Hour
nb(t) ᶜnḫ	Lady of Life	9th Hour
[...] *b s ḥpt* [7.1]	She who lights the sky, who refreshes the oars	10th Hour
nfr mȝw	Beautiful of Sight	11th Hour
psd nbw	She who lights up the isles[12.1]	12th Hour

Fig. 3. Lid, viewer's right: Listing of the Hours of Day; [Notes to Fig. 3: (2.1)This name extends back to the garbled version in the tomb of Ramesses VI (Piankoff and Rambova 1954, pl. 188). Verb *ḫrs* occurs in the Kushite copies (Doll 1978, 46, n. 3) and in Neferrenepet, but our text lacks the "*swab*" determinative (Sign-list V 29) showing the origin in *ḫrs* "to ward off" (Gardiner 1978, 525). (3.1)Doll (1978, 46): "She-whom-the-divine-bas-acclaim, who-Hah-sees." (4.1)What appears to be a cup (Sign-list W 10, rotated 90° from the text before it) occurs as a determinative below a poorly formed *ḫᶜ* -biliteral (Sign-list N28). This is followed by an *ayin* (Sign-list D 36) of the verb *ḫᶜ*. (5.1)The text of the 5th Hour is faint and difficult to decipher. The last few signs in the group are garbled but can be read as *nrs* for *nsr* "flaming one / uraeus"; the traces before this are plausibly interpreted as a cobra (Sign-list I 12). This hour shows considerable variation among the copies and throughout, the parallel texts reflect transposed element derived from the 4th and 6th hours. The 5th Hour is missing from the Ramesses VI version. "She who rises" (*ᶜḥᶜ yt*) is the name it is given in the Anlamani text (Doll 1978, 49-50) but is more frequently found to be the name of the 6th Hour including on the *qrsw*-coffins of Ankhefenkhons i and at Edfu, all of which have forms like *nsbyt* for the 5th Hour, (Chassinat 1928, 220). The "flame determinative" (Sign-list Q 7) seen on the *qsrw*-coffins indicates that this name may have arisen from an early blending of *nsb* "to lap up" and *nsr* "flame" embodied in action of the cobra's tongue. (6.1)The text switches from a vertical orientation to a left-right; The form of the *ḏr* biliteral (Sign-list M 36) more resembles the *šsp*-triliteral (Sign-list O 42). (7.1)*ḥpt* "oars" is certain; what precedes it is garbled, but clearly reflects the 20th Dynasty text of Ramesses VI's sarcophagus chamber, and so reconstructed. See further discussion in the main text. (12.1)Ramesses VI has: "She who gives light in the island of life" (Piankoff and Rambova 1954, 403).

On the other hand, the name of the 1st Hour of Day in Nefer-renepet's version differs completely from the text found on the Napatan royal sarcophagi, both of which display confusion at this juncture, and write the similar-sounding name of the 12th Hour of Night (*ptr nfrw nb.s*) in place of the correct text (Doll 1978, 44). It implies that Nefer-renepet's rendering of the Day hour names originated from a completely different source.

The alignment of Nefer-renepet's list with the 20th Dynasty version is shown strikingly in the name of the 10th Hour of Day, which, while damaged, clearly ends with the word *ḥpt* "oar(s)" just like the version in the tomb of Ramesses VI: "She who lights the sky, who refreshes the oars." (Piankoff and Rambova 1954, 402). This word is absent from many other copies.

The Trough Interior (Imagery)

The trough of Nefer-renepet's coffin carries a 'profile' line drawing in yellow pigment on a very thick black ground of Imentet (goddess of the West). She is a form of Hathor, but also an aspect of Nut. She is recognized by the large *maat*-plume upon her head (in place of the full symbol of the west (Sign-list R 13 or R 14) so that she resembles the goddess Maat. She stands upon a tall perch, the post of which reaches to the trough's base. The arms fall by each side of the body in a relaxed manner. This contrasts with the pattern seen on many Saite Period coffin troughs, which show the arms of the 'western goddess' bent at the elbows with downward flowing bands wrapped around them (e.g., the coffin of Djehutymose, Kelsey Museum, 1989.3.1, Ann Arbor Michigan; Wilfong 2013, 72). The formulation with flowing bands extends back to the 22nd Dynasty (cf. Field Museum of Natural History, No. 30005, the outer coffin of Tjenet-aa, unpublished).

Imentet is a nearly standard aspect of coffin decoration in this location and she clearly stands as Nut's counterpart. This is understandable in terms of Nut-based ideology, the deceased (like Ra) entering the west in preparation for re-birth. She faces to the right and in this respect she conforms to the pattern of the vast majority of coffins.

The Trough Interior (Texts)

The texts on the interior of the trough are arranged just below the coffin's edge and are oriented from side-to-side (Fig. 4). As with the lid interior, a light yellow pigment was used for inscription. The handwriting is similar to that of the texts on the lid, but the trough's condition shows fading and losses, some of which are fairly recent. As with the lid, some exposures of the bare wood existed at the time of inscription, for the yellow pigment extends from the black coated surface across some of these bare spots.

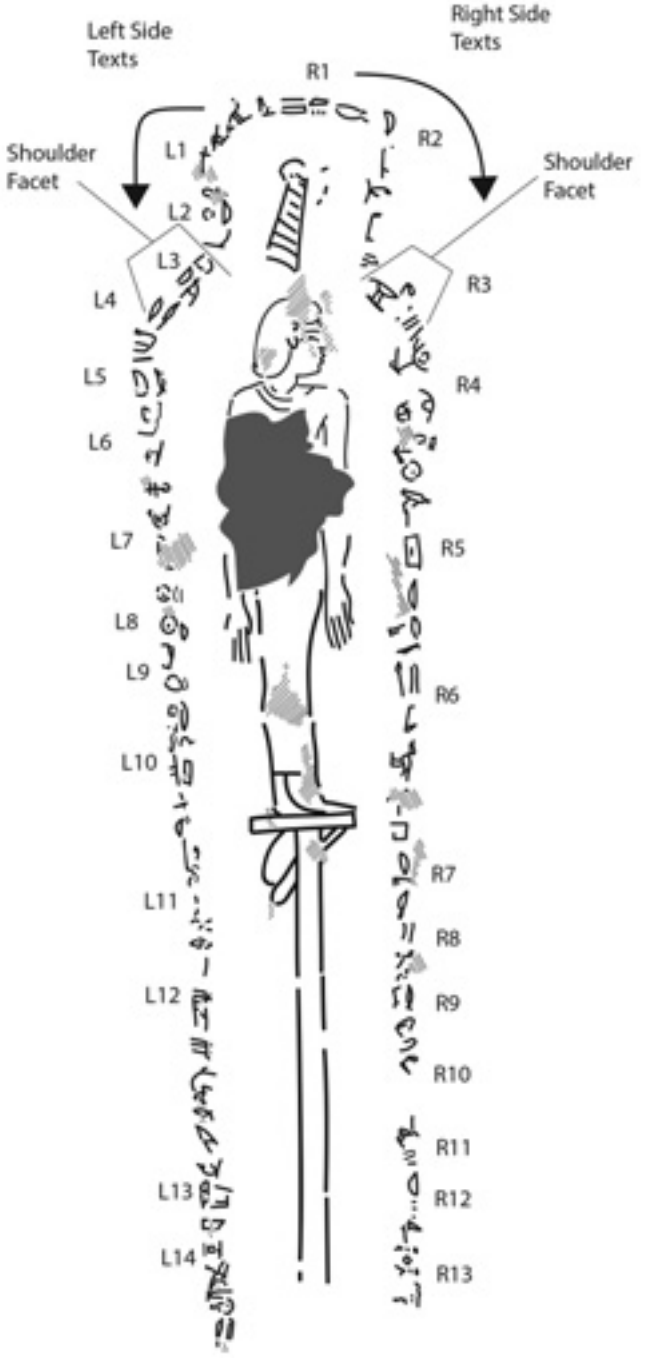


Fig. 4. Nefer-renepet's trough, showing the faint text groups on left and right sides.

Group	Transliteration	Translation
L1	*ꜣ ꜥnḫ*[1.1]	Great of Life
L2	*nb(t) biꜣ*[2.1]	Lady of the Firmament
L3	*nb(t) mr(t)*[3.1]	Lady of Love
L4	*irr kꜣ*[4.1]	She who does for the ka
L5	*nb(t)* [...][5.1]	Lady of […]
L6	*mꜣꜣ nfrw*[6.1]	She who sees perfection
L7	[*ksw*] *ḫᶜ Rᶜ* [7.1]	She who bows at the appearance of Ra
L8	*nb(t) (tꜣ) ḏsrw*[8.1]	Lady of the Sacred Land
L9	*tp ptr*[9.1]	She who is upon 'lookout point'
L10	*sšty ns.t*[10.1]	She who shall pass and then arrive
L11	*nb(t)* [*psḏ*] [11.1]	Lady of brightness
L12	*iḫm ḫbꜣ*[12.1]	She who doesn't know loss
L13	*ir st mꜣᶜ*[13.1]	She who makes the seat of truth
L14	*npd ḥsyw*[14.1]	She who strikes at the grim ones

Fig. 5. Texts on the trough left side; [Notes to Fig. 5: [(1.1)]Traces support reconstruction of the word *ꜥnḫ*. [(2.1)]Text is clear; *biꜣ*-glyph, well filled with water (Sign-list N 41/ N 42) is quite evident. If "firmament" is correct, it is the primordial watery firmament of the sky that is meant here. [(3.1)]The epithet seems well-suited to Imentet in line with here connection to Hathor. [(4.1)]Reading is uncertain. [(5.1)]*nb.t* "lady" is secure. The rest of the group is difficult to read. [(6.1)]*mꜣꜣ* fits the traces; *nfrw* is easily read. [(7.1)] *ksw* "to bow" is a possibility, but the writing is not clear. [(8.1)]*Tꜣ* "land" has been supplied; this form of the title is well-attested for Hathor. [(9.1)]The *tp*-biliteral is not well formed, but seems likely; *ptr* seems to be the next word, here it is a noun, interpretable as a section of the sky apparently nicknamed "lookout point." [(10.1)]*sšty*, "to pass by" ("pass away") is reasonably clear, followed by a faint area which seems to contain a large ox tongue-glyph (Sign-list F 20). The latter has been contrastively, but could be for *nsr* "flame" and be alternatively translated "She who passes by flame." [(11.1)]Very faint, with what seems to be determinative for a sunshine-related term (Sign-list N8), *psḏ* is a suggestion. [(12.1)]The first group is somewhat confused, but appears to be a reed-leaf followed by arms of negation, (Sign-list D 35). *ḫbꜣ*, destruction or loss, with hoe-glyph (Sign-list U 6) and determined with a seated female wearing the *maat*-feather (Sign-list C 10) seemingly for Maat herself. [(13.1)]Reading uncertain, the group could be *Wsir* "Osiris", although "making the seat of truth" would agree in theme with the determinative of the preceding group, and therefore be a second epithet of the goddess Maat, whose presence may be partly implied in the image of Imentet painted on the floor of the trough. [(14.1)]*Npd* is practically certain and includes the alighting duck glyph, (Sign-list G 40); a grim-faced demon occurs in BD spell 163 (Allen 1974, 159); here a group of similar demons is involved].

Group	Transliteration	Translation
R1	*tp-nš bꜣw*[1.1]	First of strength of souls
R2	*di ꜥwt* [2.1]	She who places the arms
R3	*ꜣḫ ib*[3.1]	Splendid of heart
R4	*ptr ḥḥw*[4.1]	She who beholds million(s)
R5	*nb(t) štyw*[5.1]	Lady of the turtle (?)
R6	*di mꜣꜥ-ḫrw Wsir*[6.1]	She who vindicated Osiris
R7	[...][7.1]	
R8	*ḫnn*[8.1]	(She) who approaches
R9	[...] *Rꜥ*[9.1]	Ra
R10	[...][10.1]	
R11	*swn*[...] (*wstn?*)[11.1]	who strides freely (with?)
R12	*nbw nḥḥ*[12.1]	the lords of eternity
R13	[...][13.1]	

Fig. 6. Texts on the trough, right side and top facet; [Notes to Fig. 6: [(1.1)]The spelling is either *t* or *ṯ* at the beginning and under this three plural strokes, which can have the cryptographic value *p* (Darnell 2004, 81-82), taken as *tp*; *nš* is acceptable as a spelling of *nḫt*. [(2.1)]The group has a determinative of a seated woman between the two arm-signs; a *t* follows and then a strangely-shaped sign which may be two 'embracing' arms (Sign-list D 32). [(3.1)]A large bird-sign, with possibly a long beak, here taken as *ꜣḫ* (Sign-list G25); traces around the corner of the shoulder facet may be *ib* "heart." [(4.1)]Possibly a re-statement of the name of the 3rd hour of Day. *Ptr* "behold" seems to be made up of an eye without a bottom edge; and another eye with prominent eyelashes on the upper edge; the same style of eye occurs on the lid in the spelling of the name of the 3rd hour. [(5.1)]Sign-list N 37 followed by what seems to be a *tyw*-bird. The turtle is mentioned in BD spell 83, in which in a solar transformation the deceased "assumes the form of a phoenix." It is also prominent in BD spell 161, another solar spell in which Ra is said to "live" while the turtle dies (Allen 1960, 157). This group possibly connects to group 6. [(6.1)]Possibly completes group 5 –preferable to "who Osiris vindicates" in line with the cosmographical primacy of the goddess of the west over even powerful deities such as Osiris and Ra. [(7.1)] The signs are: *k* (reversed) followed by *r* and either *h* (reversed) or the house determinative (Sign-list O 1). After an area of loss, there is a *sꜣ*-bird. It appears to be cryptographic, and may connect with group 8. [(8.1)]The first sign is possibly a poorly formed *ḫn* biliteral (headless goat skin, Sign-list F 26). [(9.1)]The determinative of a seated god precedes the spelling *Rꜥ*. [(10.1)]Very disrupted due to abrasion, traces may be a seated female followed by a tall –*s*. No reading is suggested. [(11.1)]*Snw* is likely for the traces, which are followed by a broad area of abraded surface. *Wstn* is a suggestion as this verb is fairly common on coffin troughs in other contexts. [(12.1)]The writing is faint, but certain. *Nbw* "lords" has plural marks and seemingly a backwards facing quail chick. Text reading direction reverses to left-right. [(13.1)]The final glyphs (possibly three signs) are not legible].

The texts on the trough (Figs. 5–6) appear to be a listing of short epithets describing the goddess of the West. The direction of some signs is inconsistent and the "flow" of reading is somewhat complex. The effect is for each word on that side to be read right to left (counter clockwise) but move clockwise. On the viewer's left, the main sequencing seems to be from the top center downward. On the viewer's right, the signs are generally arranged as if to be read from the foot upward, but the sequence seems to run from the top downward for the most part. Much of the writing is faint, and separations in the text occur as a result of abrasions on the surface. In contrast with the left side, the groups are difficult to understand.

Conclusions

The lid of the anthropoid coffin of Nefer-renepet in Belgrade, preserves abbreviated, but important texts associated with the Book of Day and Book of Night. It can therefore be listed in a relatively small group of funerary containers of the 30th Dynasty (380–343 B.C.) which carried New Kingdom compositions of cosmographical importance in order to guarantee resurrection for the owner. Enough remains of the texts on the coffin to indicate that they derive from a version of the Books of Day and of Night which was similar to the one used during the 20th Dynasty, the heyday of interest in the theme of "Solar-Osirian Unity." Because of the attention paid to this earlier body of material, the Night portal and Day hour names on Nefer-renepet's coffin from Akhmim are often subtly different from the versions which occur on the Napatan royal sarcophagi and certain 30th Dynasty burial containers from other areas, despite their relative closeness in time. Moreover, although the character of the inscriptions seems haphazard, some care was taken to provide Nefer-renepet with unusual texts which were felt for that reason to be all the more effective in the netherworld. They were positioned on the interior of the coffin in order to focus the full power of two interlinked and powerful goddesses upon her mummy.

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Natpisi na unutrašnjoj strani kovčega Nefer-renepet iz 30. dinastije iz Akhmima

Vlasnica antropoidnog drvenog kovčega sa postoljem (dužine 183.5 cm), datovanog u sredinu 4. veka p. n. e. (30. dinastija), bila je Nefer-renepet, igračica u hramu boga Mina u Akhmimu. Kovčeg po svojim umetničkim i tehničkim kvalitetima spada u sam vrh produkcije poznoegipatskih radionica. Mada je prethodno čuvan u Amherstovoj kolekciji, biva, nakon kupovine 1921. na aukciji u Londonu od strane Ernesta Bramera, poklonjen Narodnom muzeju u Beogradu. Na unutrašnjoj strani poklopca linearno je prikazan važan ikonografski motiv 'lebdeće boginje Nut sa kosom koja stoji uspravno', dok je na unutrašnjosti leđnog dela kovčega predstavljena boginja Imentet, sa dijagonalno šrafiranim *maat*-perom na glavi, koja stoji na vrhu jarbolske pritke stega. Oko obe predstave, uz unutrašnju ivicu kovčega, teku natpisi, koji se ovde objavljuju po prvi put. Ispisani su beličasto-žutom bojom na podlozi od gustog, crnog pigmenta. Stiče se utisak da je tekst ispisan u žurbi, i u

izrazitom je kontrastu sa fino urađenom spoljašnjom dekoracijom kovčega. Teško čitljivi natpisi, iz opusa zagrobnih tekstova, mogu se sa sigurnošću identifikovati kao skraćene formule iz Knjige dana i Knjige noći. Oni su manifestacija magijskog simbolizma Poznog perioda, proisteklog iz funerarnog korpusa Novog carstva. Njihovo prisustvo u unutrašnjosti kovčega imalo je za cilj da pospeši i olakša prolaz pokojnice Nefer-renepet kroz Donji svet. Od 1992. kovčeg Nefer-renepet čuva se u Arheološkoj zbirci Filozofskog fakulteta u Beogradu.

Ključne reči: zagrobni tekstovi, Knjiga dana, Knjiga noći, Nefer-renepet, unutrašnja dekoracija kovčega, Akhmim, 30. dinastija

Inscriptions sur la paroi intérieure du cercueil de Nefer-renepet de la 30^{e} dynastie de Akhmim

La propriétaire du cercueil de bois anthropoïde avec socle (dont la longueur est de 183.5 cm), datant du milieu du IVe siècle av. J. C (30^{e} dynastie), était Nefer-renepet, danseuse dans le temple du dieu Mina à Akhmim. Par ses qualités artistiques et techniques le cercueil peut être placé au sommet de la production des ateliers de l'Egypte de la période tardive. Conservé d'abord dans la collection d'Amherst, il est acheté par Ernest Brummer à la vente aux enchères à Londres en 1921, puis il est offert au Musée national à Belgrade. Sur la paroi intérieure du couvercle est représenté linéairement un motif iconographique important, celui de la „déésse flottante Nout avec les cheveux dressés sur la tête", alors que c'est la déésse Imentet qui est représentée sur l'intérieur de la paroi inférieure du cercueil, avec une plume *maat* vissée en diagonale sur la tête, posée au sommet du hauban du mât à l'étendard. Autour des deux représentations, le long du bord interne du cercueil, se déroulent les inscriptions, qui apparaissent pour la première fois. Elles sont peintes d'une couleur jaune et blanchâtre sur un fond de dense pigment noir. L'impression se dégage que le texte a été écrit dans la hâte, et il est en contraste extrême avec la décoration extérieure du cercueil finement exécutée. Dans les inscriptions difficilement lisibles, appartenant au groupe des textes funéraires, il est possible d'identifier avec certitude des formules abrégées du Livre du jour et du Livre de la nuit. Elles sont des manifestations du symbolisme magique de la période tardive, symbolisme provenant du corpus funéraire du Nouvel Empire. Leur présence à l'intérieur du cercueil avait pour l'objectif de stimuler et de faciliter le passage de la défunte Nefer-renepet à travers le Monde inférieur. Le cercueil de Nefer-renepet est depuis 1992 conservé dans la Collection archéologique de la Faculté de philosophie de Belgrade.

Mots clés: textes funéraires, Livre du jour, Livre de la nuit, Nefer-renepet, décoration intérieure du cercueil, Akhmim, 30^{e} dynastie

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