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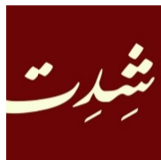
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EDITORIAL FOREWORD

On behalf of the editorial board and the administration of the faculty of Archaeology – Fayoum University, we are proud to present the fourth issue of *SHEDET* (the Journal of the Faculty of Archaeology – Fayoum University). With this journal, we are opening a new era of scientific publication of Heritage and Archaeology in Egypt, designed to reach people all over the world, and to be judged according to international standards of excellence.

Presenting the fourth volume of *SHEDET* gives us – in the same context of our three previous volumes– happiness and challenge; happiness in being able to provide our readers with a volume of selected and refereed intellectual contributions, and challenge in trying to sustain this journal and provide publications of international quality. Of course help is needed from scholars and researchers all over the world in the field of heritage and archaeology, to be able to continue and sustain producing this publication. The continuation of this journal is vitally important, as it is one of the very few scientifically peer-reviewed journals dedicated to Archaeology in Egypt

The main scope of the *SHEDET* Journal is various aspects of ancient Egyptian, Islamic and Coptic archaeology, conservation, museology, and heritage (concerning language, literature, history, art, and related subjects), before the modern period. It aims to publish research that contributes to the enlargement of knowledge or the advancement of scholarly interpretation.

Finally, we would like to thank all contributors to the successful publication of this new journal for their support and collegial collaboration, and express our hopes for more successful issues to come. We must also thank all the editorial team, language editor, and advisory board for all their efforts.

Prof. Dr. Atef Mansour & Prof. Dr. Ahmed Tony

Fayoum, 2017

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ANCIENT ARCHAEOLOGY & EGYPTOLOGY

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UNPUBLISHED MUMMY BANDAGES IN THE EGYPTIAN MUSEUM CAIRO

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ABSTRACT

The main purpose of this paper is the publication and study of thirteen unpublished linen strips in the Egyptian Museum Cairo. Illustrated drawings are produced for the first time. All texts preserved on these mummy bandages can be mainly divided into two types: The first type, consisting of five pieces, shows excerpts of vignettes for the Opening of the Mouth episodes (48c, 50c-d, 50h-l, 53 a-b). The second type, consisting of seven pieces, contains indefinite mortuary formulas reflecting the mythological drama of the resurrection. Furthermore, we have one linen strip which displays a part of the first chapter of the Book of the Dead.

الملخص

تتناول هذه الورقة البحثية نشر وترجمة وتحليل ثلاث عشر رباط محفوظة بالمتحف المصري بالقاهرة تحت رقم JE 9675. جاءت النصوص المسجلة فوق هذه الأربطة متضمنة ثلاث مواضيع تمثلت في الفقرات 48c, 50c-d, 50h-l, 53 a-b، من نصوص طقوس فتح الفم، كذلك بعض الفقرات الخاصة ببعث المتوفى واستنهاض القوى الإحيائية فيه، من خلال عدد من الممارسات الطقسية تحت إشراف المعبود أنوبيس، كما تضمن أحد الأربطة منظر يجسد الفصل الأول من كتاب الموتى.

KEYWORDS

Mummy bandage – linen - Opening of the Mouth – Resurrection - Book of the Dead

الكلمات الدالة

أربطة المومياء – الكتان – طقسة فتح الفم – القيامة – كتاب الموتى

INTRODUCTION

The thirteen linen strips that are the subject of this paper stay in one small box in the room number 29 of the Egyptian Museum Cairo (Fig. 1).¹ They got the museum registration number JE 96757 and have never been published before. Although the provenance of these bandages is given as the magazine of Minia office, we do not have any documentary evidence showing the exact area where they had been found. These pieces bear a single horizontal hieratic line in black ink done with a fine and thin brush. So, the shared features and general appearance of the inscriptions suggest that they were produced by one and the

¹ I am so grateful to Dr. Richard Redding, AERA, for his careful reading and for his many useful corrections and insightful comments. My thanks go to my friend Mahmoud Ibrahim, South Valley University, for giving me a permission to publish these fragments and for his kindly assistance and support.

same hand, also it seems they belonged to one deceased person whom is given in his name four times as *Sobek-khet*.² Unfortunately no official titles of any sort are preserved that might provide information to determine his social position. All texts preserved on these strips can be mainly divided into two types. The first type, consisting of five pieces, shows excerpts of vignettes for the Opening of the Mouth episodes (48c, 50c-d, 50h-l, 53 a-b) These are related to the final stage of providing the deceased with the red linen-*idmy*.³ The second type, consisting of seven pieces, contains indefinite mortuary formulas reflecting the mythological drama of the resurrection where the deceased embodies Osiris himself. Furthermore, we have one last linen strip showing iconographies of four women and two men that displaying a part of the first chapter of the Book of the Dead.

All the strips are made from a high quality and smoothed touch linen. Some of them are slightly worn, and some are light to reddish-brown in their transverse edges as a result of the soaking or seeping in of the resins and preservatives substance used by the embalmers. They all have torn ends, with the spells resembling disconnected scraps of conversation, so it is immediately clear that none of them was preserved in their full length because they were cut out of a mummy shroud. They were mainly used during the embalming process to tightly tie the body from head to foot.⁴ They varied in size from the shortest; approximately 17.2 cm long, to the longest, approximately 60.2 cm long. The width varied between 3 to 5 cm wide. Based on the paleography and distinctive orthography of the variant inscriptions as indexed below they are to be dated to 30th dynasty until Early Ptolemaic period.

Linen strip 1 (Fig 2):

The length of this strip is 22.4 cm and the width is 4.6 cm. A slight tear and one gap are visible on the left-hand end while the right-hand end, initially bounding together, is in a good state of preservation. Spell 48 c is written in one horizontal line as follows:



² Not listed in Ranke, *Die ägyptischen Personennamen*.

³ The most fully-documented and detailed analysis of this ritual are: Budge, W., *The Book of the Opening the Mouth. The Egyptian texts with English translations*. II vols. London, 1909; Otto, E., *Das ägyptische Mundöffnungsritual 2 Teile (Text und Kommentar)*, Harrassowitz, 1960; Goyon, J., *Rituels funéraires de l'ancienne Égypte : Le Rituel de l'Embaumement. Le Rituel de l'Ouverture de la Bouche. Les Livres des Respirations. Introduction, traduction et commentaire*, Paris, 1972; Roth, A., *Fingers, Stars, and the "Opening of the Mouth": the nature and function of the nTrwj-blades*, London, 1993; Smith, M., *The liturgy of opening the mouth for breathing*, Oxford, 1993. See Also about the episodes of this ritual inscribed on the New kingdom Temples, Quack, J. F., *Das Mundöffnungsritual als Tempeltext und Funerärtext, Liturgical texts for Osiris and the deceased in Late Period and Greco-Roman Egypt 2015 Studien zur spätägyptischen Religion*, Wiesbaden : Harrassowitz, 2015.

⁴ For more details about the arrangement of the wrapping sheets, see Daressy, G., 'Procès-verbal d'ouverture de la nome n. 29707', *ASAE* 3 (1902), 152-4. The most useful study about mummy's shrouds in Greco-Roman period is of Kockelmann, H., *Untersuchungen zu den späten Totenbuch-Handschriften auf Mumienbinden*, 3 vols. Studien zum Altägyptischen Totenbuch 12. Wiesbaden: Harrassowitz, 2008. In the first volume he published a complete set of bandages of a certain Hor, while the second volume is a handbook about all kinds of mummy bandages, with chapters on the typology of layouts, materials, sizes, spells, scripts, dating etc. See also Parlasca, K., *Mumienporträts und verwandte Denkmäler* (Wiesbaden, 1966), 154-5, pls. 54 (1, 2).

Transliteration and translation

$i^{(a)} ir.t^{(b)} pr.t m Nh^{(c)}$.

Hail, the Eye which comes forth from Nekheb.

Textual commentary

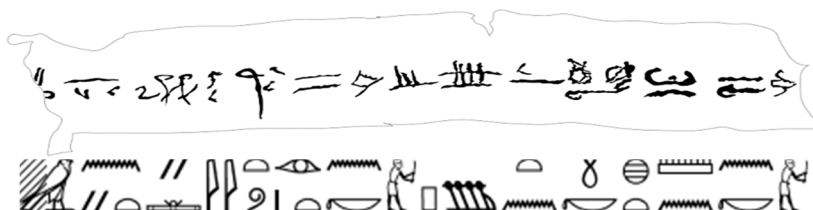
(a) The beginning of this line bears in faded traces of black ink remaining of the vocative particle *i*. Another vocative particle *h3y* is written on the linen strip 5.

(b) This ligature closely corresponds to Rendells' version⁵.

(c) Based on Otto, this completion is supported but seems to be slightly varied as: *I irt-Hr hdt pr m Nh* "Hail, Eye of Hours, the white one, which comes forth from Nekheb"⁶. Here "the Eye which comes forth from Nekheb" is of Hours which synonymous with all the colored cloths, the white, green and red, or wrappings that were respectively linked to the goddesses Nekhbet and Wadjet⁷ as evidently mentioned on the following four strips. For its religious significance related to the linen shroud see strip number 3. This ritual was performed after declaring the purity of the deceased from *nemest* and *desheret* ewers four times.⁸

Linen strip 2 (Fig 3):

The length of this strip is 27.4 cm and the width is 5 cm. A resinous reddish-brown stain and slightly torn tips are visible on the upper edge near the centre of the strip and on the lower tip of the right-hand side. Irregular tears in the two ends (selvedges) caused the loss of the beginning and the end of this line. Spell 50d is written in one horizontal line as follows:



Transliteration and translation

$[šsp]^{(a)} n.k mn^{(b)} .t.k tn šsp n.k ir.t^{(b)} twy n.t Hr^{(c)}$ [...].

[Receive] for yourself cloth, may you receive this Eye of Hours [...].


⁵ Caminos, R. A, 'The Rendells Mummy Bandages', *JEA* 68 (1982), 154

⁶ Otto, E., *Das ägyptische Mundöffnungsritual*, 118.

⁷ Wilson, *Ptol. Lexikon*, 98; Budge, W., *The Book of the Opening the Mouth*, 94, 96, 97, 123, 189, 19, 200; For giving the deceased linens and clothing see, Smith, S., 'The Old Kingdom linen list', *ZÄS* 17 (1935), 134-149; Abdalla, A., 'A Group of Osiris Clothes', *JEA* 74 (1988), 157-164; D'Amicone, E. 'Stoffe und Webarten' in: *LÄ* VI, 57-63; Elsayed, R., *Le Déesse Neith de Sais*, I, 79, §4.

⁸ Antelme, R. & Rossini, S., *Becoming Osiris: The Ancient Egyptian Death Experience*, United States, 1995, 18.

Textual commentary

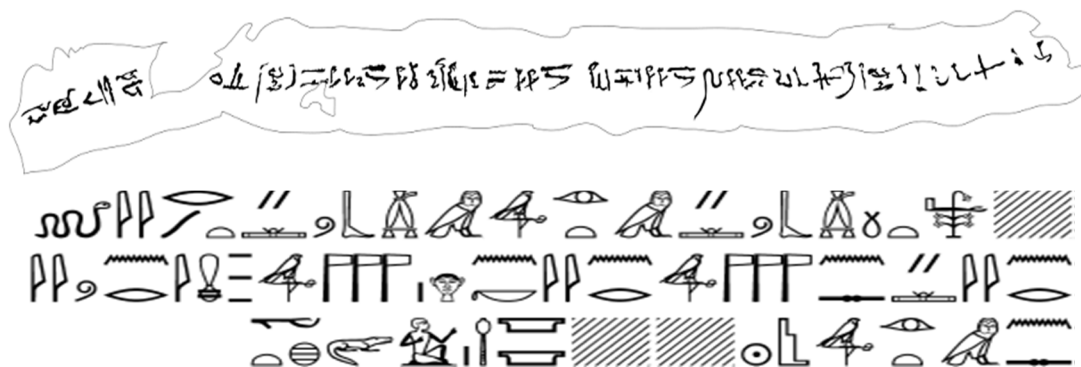
(a) The beginning of this line shows only a partially preserved man with stick (A24) provides a more concise writing of *šsp* “to receive”. The same determinative is repeated twice in the second part of this phrase as .

(b) This reading is supported by Otto’s edition⁹ and in the Rendells mummy bandages version.¹⁰

(c) The end of this line is completely lost, with partially preserved of flacon (G5). The best and most conclusive completion of this line is attested by Otto and it can be restored as: *hḏt pr.t m Nhb h^c.k im s* “the white one, which comes forth from Nekheb, where you have risen like the sun”.¹¹

Linen strip 3 (Fig 4):

The length of this strip is 60.2 cm and the width is 5 cm. There is a reddish stain of resin on the right-hand side and two gaps are visible on the left-hand end. Spell 50h-1 is inscribed in one horizontal line as follows:



Transliteration and translation

[...] ^(a) *šm^ct db3 m ir.t m db3 Rnn.wtt nrw n.s ntrw nrw n.k hr ntrw mi nrw n.s m ir.t -Hr Wsir [wr]*
^(b) *hḏt Sbk-hḏt* ^(c).

[....]Upper Egypt, you are arrayed in the Eye and the goddess Rennut. It gives victory to the gods, and the gods give you strength as the Eye gives its victory. O Osiris, [great] of the two doors, the white one, *Sobek-khet*.

Textual commentary

(a) Based on Otto’s edition, the preceding sense of this line numerate different types of Eye of Horus applied to variant kinds of clothes such as *mnt*, *idmy*, ^c*3t*, and *šm^ct* in the beginning of our line as: “..... it makes your face glad in its name shemaet”.¹²

⁹ Otto, E., *Das ägyptische Mundöffnungsritual*, 118.

¹⁰ Caminos, R. A., *JEA* 68 (1982), 154.

¹¹ Otto, E., *Das ägyptische Mundöffnungsritual*, 120; Budge, W., *The Book of the Opening the Mouth*, 97, 190.

¹² Otto, E., *Das ägyptische Mundöffnungsritual*, 122-123.

(b) This restoration is supported by the fifth linen strip which bears the same epithet of Osiris *wr ʿwy*. It may be the same epithet accompanied Osiris in Ameduat as *rwty wrty* “the great double gateway of Osiris”.¹³

(c) This name occurred three times on the following linen strips numbers 5, 10 and 12. This line helps the understanding of the two previous texts as to determine the importance of the linen shroud for the deceased person whom with it he can reach each a comparable level of the protective Eye of Horus.¹⁴ Other connection between Renenutet and this woven material is attested above as she represents the extraordinary magical defense inherent in the linen shroud wrapped around the dead person in the Hereafter even the gods are said to fear this woven shroud.¹⁵ So that he may have a supernatural power to triumph over the dangers to be found in the nightly journey and keep Sekhmet and her slaughterers away from his body.¹⁶ This matter as much as possible, are related to a similar ceremony occurring in the earlier time when the deceased king was wrapped by *kni*-garment so as not enter the slaughter place.¹⁷

Linen strip 4 (Fig 5):

The length of this strip is 33 cm and the width is 3 cm. The left end of the band has a reddish stain that makes the end of this line is invisible. Blackish bits of hardened resinous substance are visible along the upper edge of the textiles. Spell 53 a-b is written in one horizontal line as follows:



Transliteration and translation

Stm di^(a) mnḥ.t^(b) idmy^(c) ʿsp Wsir [...]^(d).

The Setem¹⁸ shall place the red cloth.¹⁹ Receive [to you], O Osiris [...].

¹³ LGG IV, 656.

¹⁴ It equates the Wedjat eye as the avenging eye, who shoots arrows of fire into the enemies and as the healing power see, Pinch, G., *Magic in Ancient Egypt*, London, 1994, 109-110. For more about the religious significance of the Eye of Horus, see Griffith, J. G., ‘Remarks on the Mythology of the Eye of Horus’, *CdE* 33 (1958), 182-193; Darnell, J.C., ‘The Apotropaic Goddess in the Eye’, *SAK* 24 (1997), 35.

¹⁵ Hart, G., *Egyptian Gods and Goddesses*, London, 1986, 136. For this linen shroud wrapped by Isis and Nephthys see Antelme, R. & Rossini, S., *Becoming Osiris*, 21. For more about the connection between Renenutet and the linen see *Edfou*, I, 278, 6-7; 422, 15-16; 432, 11; 238, 1. *Dendera*, II, 51, 6.

¹⁶ The same sense is applied in the gods garment, see *Edfou*, V, 190 (3); 247 (7); *Dendera*, II, 160 (5), VI, 81 (2), 102 (3-4). Pinch, G., *Magic in Ancient Egypt*, 39.


¹⁷ Baly, T.J., ‘Notes on the Ritual of Opening of the Mouth’, *JEA* 16 (1930), 178.





¹⁸ Stm is a later writing of the priest sem see, *Wb*, IV, 3. Otto, E., *Das ägyptische Mundöffnungsritual*, 27. Here he acts as the deceased's son. For his variant roles in this ceremony see, Schulman, A.R., ‘The Iconographic Theme: “Opening of the Mouth” on Stelae’, *JARCE* 21 (1984), 169-196.


¹⁹ For more about this kind of clothes see, *Wb*, I, 153 (14-16); *WPL*, 126; Smith, S., *ZÄS* 17 (1935) 144; Posener-Kriéger, P., ‘Les Mesures des étoffes à l’Ancien Empire’, *RdÉ* 29 (1977), 44-45. Blackman, A. M. & Fairman, H.W., ‘The Consecration of an Egyptian Temple according to the Temple of Edfu’, *JEA* 32 (1946), 80, n.17.

Textual commentary

(a) Conical loaf (X8) is faded and uncommon but an attested writing of the verb *rdi*.

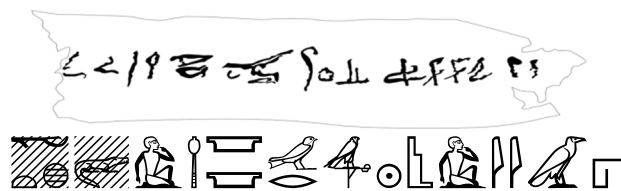
(b)  is a carelessly writing for the complement of *mnḥ.t*.

(c)  : Remarkably the lower oblique stroke crossing the stem appears slightly tall at the bottom judging to the linen number 3. Also due to the close similarity of the horizontals,  and  it appears as .²⁰

(d) A closer comparison of the above and the following sources with the name of the deceased person reveals that there is a coincidence with mere traces of black ink remaining which may tentatively be restored as: *Wsir Sbk-ḥt* .

Linen strip 5 (Fig 6):

The length of this strip is 33 cm and the width is 3 cm. Irregular tears on the two ends (selvedges) make this line very short and not complete enough to classify it to an exact spell.



Transliteration and translation

h3y ^(a) *Wsir wr ʕ.wy ḥd [Sbk-ḥt]*

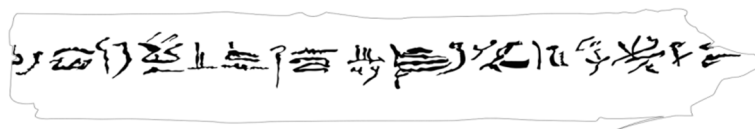
Hail, Osiris, great of the two doors, the white one, [*Sobek-khet*].

Textual commentary

(a) The beginning of this line is slightly torn, with mere traces of the house (O1B), to provide a full writing of the vocative particle *h3y*. It stated that the deceased is not dead but only sleep, so it seems to be a formula for calling him to be revived as Osiris. This is mentioned on the following strip.

Linen strip 6 (Fig 7):

The length of the strip is 29 cm and the width is 4.8cm. There is missing linen pieces are on the two ends (selvedges), so the exact sense of the statement in the beginning of this line is difficult to ascertain.



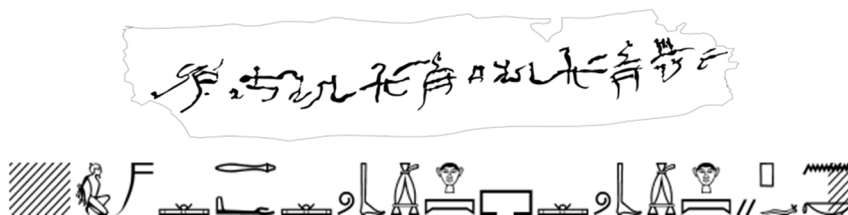
²⁰ Möller, *Paläographie*, III. 31, 331..

(a) Note the basket sign (V31) is tentatively of the suffix pronoun *k*. For a close parallel here see linen numbers 2, 6 and 10.

(b) The end of this line is completely lost with only a partially preserved falcon (G5). Maybe the lost section of this line points to the setem-priest as Horus invoked to see his father and called him to perform Opening the mouth on the statue or the mummy.²⁷

Linen strip 8 (Fig 9):

The length of this strip is 24 cm and the width varies between 4 to 5 cm. There are missing pieces are on the two ends so this line is shortened and not complete



Transliteration and translation

[m r]n.k pfy hry db3.t hry db3.t 3 hwi sbi.w^(a)

In your [name], the one who is upon the sarcophagus, the one who is upon the sarcophagus, the great one who strikes enemies.

Textual commentary

(a) This line evokes the picture of Anubis as the patron of the deceased's sarcophagi and protector of the Necropolis by calling him 'the one who is upon sarcophagi, the great one who strikes enemies'. It depicts Anubis as a black recumbent jackal upon coffin lids as defense against hostile Underworld forces²⁸. As clearly shown by his mention on following two strips (strips 9 and 10).

Linen strip 9 (Fig 10):

The length of this strip is 23 cm and the width varies between 4 and 5 cm. Blackish bits of a hardened resinous substance can be seen along the upper edge on the right-hand end. One gap is on the left-hand end.



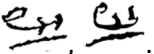
²⁷ See Budge, W., *The Book of the Opening the Mouth*, 16, 17, 24, 28, 29, 30, 31. PT. §589b§ 610a. Antelme, R. & Rossini, S., *Becoming Osiris*, 18. Brooklyn 47.218.84.


²⁸ For his guardian role see, Hart, G., *Egyptian Gods and Goddesses*, 26. CT, II, 120, III, 323. VII, 24. BD, 144-145. For the jackal figures upon the sarcophagus lids see Ischlonsky, N.D., 'A Peculiar Representation of the Jackal-God Anubis', *JARCE* 25 (1966), 17-26. Hassan, S., *Excavation at Giza*, pls, 61-65. Quirke, S., BD, 368. See for more Altenmüller, B., 'Anubis', in: *LÄ*, I, 327-333. Barbara, *the Gods of Ancient Egypt*, London, 1984, 173-175.


Transliteration and translation

[m]n^(a) shw hb hk3 Tnp^(b) pri m ʕnh[.w ...].

May the shrines of the festival [remain], the ruler, Anubis who comes forth among the living ones.

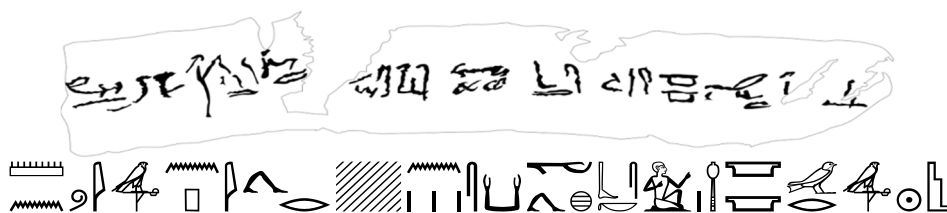
(a) The beginning of this line is destroyed with only traces of two signs remaining. These most closely correspond to mn. More clearly written parallels appear on the linen strips 10 and 11 as .

(b)  Note the seat sign (Q3) shows similarity to the hieratic form of the ring-stand (W11)²⁹. Here this line may reflect Anubis's presence in the funeral rituals performed on the mummy, which was raised up straight before the tomb in order to bring the ba-soul back into it and perfect his divine state³⁰. According to one tradition he is the declared son of Osiris. So this line referred to, normally, task of the son to practice the mortuary rituals to resurrect his father in the Duat. Also another connection between Anubis and the deceased's resurrection comes from the Osirian chapels at Dendera as "Take for yourself life to your nose, may you receive the north wind to your nostrils and may you breathe through them."³¹. The name of

Anubis is repeated twice in the linen strip 10 as .

Linen strip 10 (Fig 11):

The length of this strip is 27 cm and the width is 5 cm. One blackish bit of hardened resinous substance can be seen on the right-hand end. The big hole on the upper edge near the left end creates a gap in the text in this line.



Transliteration and translation

[...] Wsir^(a) wr ʕwy ḥd Sbk-ḥt k3.sn ... [p]r^(b) Tnpw iw mn [...].

²⁹ Möller, *Paläographie*, III.38, 395.

³⁰ Hart, G., *Egyptian Gods and Goddesses*, 27; For the priest acting as Anubis on funeral stelae see, Schulman, A.R., *JARCE* 21 (1984), 196-196. 169-196. See the same role in: *CT*, I, 198, 223-5. Quirke, S., *BD*, 515. Alternatively this was carried out by Horus on the mummified corpse in the Pyramid Texts, *PT*, §589b, §610a. For the deceased equates with Anubis in justification and resurrection stage, see Janák, J., 'Journey to the Resurrection. Chapter 105 of the Book of the Dead in the New Kingdom', *SAK* 31 (2003), 201; *PT*, 1380.

³¹ Cauville, S., *Dendara: Les chapelles osiriennes*, 1, 201.

[...] Osiris, great of the two doors, the white one, *Sobek-khet*, their kas [...], Anubis comes forth; [he] remains [...].

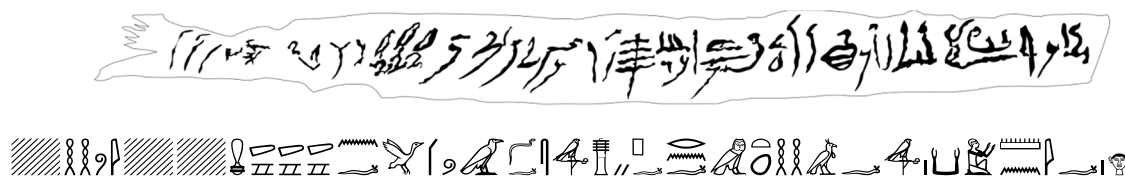
Textual commentary

(a) The name of Osiris has been partially destroyed. The sun disc (N5) is missing in the beginning of this line.

(b) Note the house determinative (O1) is lost but a tentatively reading of *pr* is proposed.

Linen strip 11(Fig 12):

The length of the strip is 36 cm and the width varies between 2 and 3 cm. Reddish resinous stains are on the two ends and they can be also seen along the centre of the linen. The text is complete and in a good state of preservation.



Transliteration and translation

[...] *hr.f imn.i* ^(a) *k3.f nh3.t m rn.f pfy Dd sdf3 n.f idb.w mi* [...] [...] *iw hh?* [...].

[...] His face is hidden, his ka is eternity in his name of Djed, the banks provide to him like [.....?].

Textual commentary

(a) This line bears two interpretations. One of them is closely related to an old tradition that comes from the Book of Caverns found in some tombs in the Valley of the Kings. Re orders Anubis to cover and bind the head of the deceased person to prevent its loss and to mould linen strips to the face thus halting decomposition and preserving the features³². The other one comes from some later texts inscribed in the Greco-Roman temples when a series of ceremonies took place with the statues of gods are being prepared to be carried to the upper chapels. This possible variant of the text asserts that their faces are covered and that they have to stay in this state through one night until the new sunrise. The priests then remove the linen from their faces to receive the first rays of the sun in order to be infused with new powers of fertility and regeneration³³. This is related to a similar ceremony occurring red in the Opening of the mouth where the body of the dead person has to receive the sun-rays.³⁴

³² Hart, G., *Egyptian Gods and Goddesses*, 26.

³³ *Edfou*, I- 4, 537, *Edfou*, I- 4, 541. IX, Pl.37c. *Dendera* VII, 186 (10-14), 187 (1-17), 188 (1-11), 81 (12-13); 82 (1-8) . May be the first mention of this mortuary ritual dating back to Amenemhat III see, Maspero, G, 'Note sur le Pyramidion d'Amenemhaït III á Dahchour', *ASAE* 3 (1903), 207. See for more Lohwasser, A., *Die Formal Öffnen des Gesichts*, Vienna, 1991, 71-72.

³⁴ Budge, W., *The Book of the Opening the Mouth*, 86.

Linen strip 12 (Fig 13):

The length of this strip is 19.8 cm and the width varied between 1.8 and 2 cm. Blackish bits of a hardened resinous substance can be seen along the lower edge on the right-hand side. In spite of the bad damage, some of its signs are legible.

**Transliteration and translation**

k3^(a) r3 ii Sbk-kht hr ntrw [.....?].

Ka, spell of coming Sobek-khet forth among the gods [....?].

Textual commentary



(a) The beginning of this line is destroyed with mere remaining of one side of two raising arms sign (D28). The more clearly written parallels appears on the linen strips numbers 10 and 11.

Linen strip 13 (Fig 14):

The length of this strip is 28 cm and the width is 5 cm. It contains iconographies of four women and two men that display a part of the first chapter of the Book of the Dead. No texts are inscribed.

CONCLUSIONS

Many Late Period hieratic documents can only be dated more precisely on the basis of paleography. The paleography list contains three sources which can give a dating criterion, presented in chronological order. The first column represents Ritual, dating to 20 BC³⁵, the second represents Verhoeven's paleography column of the Tb. Iah. A³⁶ which is dated to 600 BC. The third represents Kockelmann's paleography column of the Priest Hor³⁷, which is dated to 350 BC to the early Ptolemaic. The forth column represents the Rendells mummy bandages published by Ricardo A. Caminos and dated to 950 BC to 200 AD.³⁸

Sign	Linen	Forms	Ritual	Tb. Iah. A	Priest Hor	Rendells
	L.4		-----	-----		-----

³⁵ Möller, *Paläographie*, III. 1965.

³⁶ Verhoeven, U., *Untersuchungen zur späthieratischen Buchschrift*. OLA 99. Leuven: Uitgeverij Peeters. 2001.


³⁷ Kockelmann, H., *Untersuchungen zu den späten Totenbuch-Handschriften auf Mumienbinden*, 3 vols. Studien zum Altägyptischen Totenbuch 12. Wiesbaden: Harrassowitz, 2008.

³⁸ Caminos, R. A., *JEA* 68 (1982), 145-155.

	L.2				³⁹   T. 9, Tb. 15, l. 1	 B.3
	L.11		-----	-----		-----
	L.5		 2.12		 Tb. 15, l. 1	  B.5
	L.5			 11.5	 col. II, l. 2	 B.3
	L.3			 21.1	 T. 37, Tb. 111, l. 1 ⁴⁰ 	
	L.6		 4.8	 22.6		
	L.1		-----	-----		-----
	L.8		 5.7	 68d.1	 Tb. 15, l. 10	 B.9
	L.9		-----	-----	 col. I, l. 9	-----
	L.3		 2.13	-----	 Tb. 15, l. 6: 8	-----

³⁹ Kockelmann, H., *Untersuchungen*, II, 122.⁴⁰ Kockelmann, H., *Untersuchungen*, II, 35.

			-----	-----		-----
	L.12		-----	-----		-----
	L.3		-----	-----		-----
	L.13		-----	-----		-----
	L.2		-----	-----		-----
	L.3		-----	-----		-----
	L.6			11.3	Tb. 15, l. 6 	B.2
	L.2		2.4			
	L.7					B.6
	L.8				 T. 15, col. II, l. 2 T. 49, Tb. 145, Col. III, l. 5	B.2
	L.1		-----	-----		-----
	L.2		-----	-----		-----
	L.2				 T.48, Tb. 144V,	B.3

					col. III, 1.3  T.48, Tb. 144V, col. IV, 1.3	
			20 BC	600 BC	350 BC to early Ptolemaic	950 BC to 200 AD

Based on the paleographical table and the examination to every hieratic sign on the bandages, there are convincing palaeographic parallels to the manuscripts dating from 350 BC to 200 AD. So the earlier of these two dates may be not very precise and unhesitatingly discounted. Kockelmann, *Untersuchungen II*, 16-21, dates the mummy bandages with one line of text into the 30th dynasty until Early Ptolemaic Period.

Through the investigating and examining of these thirteen linen-strips fragments it became clear that strip number 10 is distinct with two unique things. First, the size of the hieratic signs is bigger than the hieratic one on the rest of these fragments as we see on the texts of the other fragments. These differences in the writing make me assume that the text of this fragment was written by another scribe. This idea could be supported by their linen material, which is totally different than the others. The surface of this fragment is rough. In contrast, the linen material of the other fragments is distinct with a high quality and smoothed touch. Furthermore, I suggest that this strip may have belonged to another mummy which was buried beside the mummy of *Sobek-khet*. It is worth mentioning that the name of the deceased, which is not listed in both of Ranke, *Die ägyptischen Personennamen* and *Demotisches Namenbuch*, includes the name of Sobek. That indicates the worshipping of Sobek during this Late Period. Also, it refers to a priesthood job of this man related with the worshipping of Sobek as a local god of the deceased's city. Also it may determine the home-country of the deceased where the local worship is giving into Sobek such as Kom Ombo and Fayoum.

Unfortunately, these linen-strips were not be recorded according to their natural arranges, while they had been discovered. That makes the possibility to reconstruct them to their real position very difficult. So, we only can discuss the general picture of all subjects, which were imagined and recorded by the priests while they wrote the wishes of the deceased that will combined him in his afterlife. These wishes included some excerpts vignettes of the opening of the mouth episodes, especially which are related to the final stage of providing the deceased with the red linen. These kinds of excerpts had a relation with Renenutet and eye of Horus that give the deceased magical power to beat his enemies in the afterlife world. At the same time, some of the formulas mentioned Anubis twice as a wish from the deceased to do and complete his funeral rites under his supervision, when he acted as Osiris' son. Also some excerpts aimed to ask Anubis' help to drive out the evil powerful through confirmation of his guardian role to the deceased's sarcophagus when he was depicted as a Jackal on the sarcophagusitself.

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