

PROCEEDINGS
FIRST
VATICAN
COFFIN
CONFERENCE
19-22 JUNE 2013

VOLUME 1



VATICAN COFFIN PROJECT

Reparto Antichità Egizie e del Vicino Oriente

Laboratorio di Diagnostica per la Conservazione ed il Restauro

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Coffin lid of Djedmut and details, inv. MV25008

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Rijksmuseum van Oudheden

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edited by **ALESSIA AMENTA** and **HÉLÈNE GUICHARD**



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The coffins of the Third Intermediate Period from tomb K93.12 at Dra Abu el-Naga. Aspects of archaeology, typology, and conservation

Ute Rummel, Stéphane Fetler

Introduction

Since 2006 the German Archaeological Institute Cairo (DAIK) has been investigating K93.12, the tomb of the High Priest of Amun, Amenhotep. The rock tomb constitutes the Southern part of the large double tomb complex K93.11/K93.12 situated below the hilltop of central Dra Abu el-Naga Pl. I.a). Originally built in the 18th Dynasty it was reused in the 20th Dynasty by the High Priest of Amun, Ramessesnakht and his son and successor Amenhotep.¹ The complex proved to be a key monument in this area, and it has played an important role in creating and developing the German Institute's long-term project at Dra Abu el-Naga which has two underlying aims: 1) investigating the social, spatial and chronological development of this part of the Theban necropolis, and 2) studying the tomb architecture and funerary culture of the Second Intermediate Period and the early New Kingdom with a special focus on identifying the royal tombs of this period.² Given a forecourt area of almost 1600sqm K93.11/K93.12 is one of the largest rock tombs of the Theban West Bank. Its considerable size, the particular layout of the tombs' interior untypical for the New Kingdom, and the exposed location rose a number of questions regarding its date, significance and its owners. The results obtained since the investigations first started in 1993 can be briefly summarized as follows (omitting the intensive Coptic occupation in this particular context).³

Both rock tombs were built in the 18th Dynasty, and several observations suggest that they were originally planned for king Amenhotep I and his mother, Ahmes-Nefertari. One basis of this hypothesis is the obvious spatial interrelation with Meniset, the temple of this king and his mother in the plain, the axis of which, when projected, meets the double tomb's courtyard.⁴ Interestingly, Meniset is the only temple on the West Bank featuring a clear North-South axis.⁵ The second and most prominent phase is the site's reuse in the 20th Dynasty by the High Priests of Amun, Ramessesnakht and his son Amenhotep, who re-modelled the place into a monumental double tomb-temple which represents an outstanding elaboration of Ramesside tomb architecture, resp. semantics conceiving the tomb as a temple – i.e. a place where the deceased encounters the gods: the Hathor columns (unprecedented in a New Kingdom tomb context), the monumental layout comprising four colonnaded courts, two axes (one East-West, one transverse North-South axis) flanked by two pylons each, and a processional causeway ascending from the South form an architectural whole which is absolutely unique.⁶ The High Priests developed the existing intentional connection between the site and Meniset creating a monumental festival infrastructure and filled it with new ritual significance.⁷ In K93.11 no remnants of a tomb equipment attributable to Ramessesnakht were found. The opposite is the case in K93.12

1 Polz 1998, 257-293; Polz *et al.* 2003, 319-334; Rummel 2013b, 2013c, 2014, 2015.

2 For an up to date overview of the project, see Polz *et al.* 2014 (incl. a topographical map).

3 Polz *et al.* 2003, 320-325. The tomb complex was incorporated into the usage of the neighbouring monastery Deir el-Bakhit, see Burkard *et al.* 2003; Burkard and Eichner 2007, 270-274; Polz *et al.* 2014, 123-127.

4 Polz 2007a, 187-192; Rummel 2013c, 16.

5 Polz 2007a, 189, Fig. 47; Pimpaud and Amin 2008, Pl. 34B.

6 Furthermore, the excavations of the last two seasons in K93.12 have yielded the remains of a lower gateway and a cult chapel at the causeway, Rummel 2015.

7 Polz *et al.* 2014, 123-127; Rummel 2013c. In the inner court of K93.11 there is evidence of a cult installation for the deified Amenhotep I which was probably visited by a local festival procession, see Rummel 2013a, 219-222; Rummel 2013b, 223, Fig. 2; Rummel 2013c.

where extensive remains of the plundered burial equipment of Amenhotep were discovered.⁸ Both Ramesside tomb-temples were deliberately destroyed at the end of the 20th Dynasty, supposedly by Panehsy and his troops in the course of the so-called 'war of the High Priest'.⁹

After the New Kingdom, the site was repeatedly reused as a burial ground until the 25th Dynasty.¹⁰ One reason for the intensive reuse might be the outstanding significance of the place as a sacred space which continued to exist into the late Third Intermediate Period. Moreover, the site was well accessible via the lateral causeway which was in use until Coptic times. The main burial chamber (Pl. II.a) which contained the burial remains of the High Priest Amenhotep was reused in at least three more phases in the 21st, 22nd, and 25th Dynasties. The chamber was looted and set on fire. The completely mixed-up debris

contained hundreds of coffin fragments of wood and cartonnage, bones and mummy parts, shabtis (20 wooden ones of the High Priest of Amun Amenhotep and hundreds of TIP clay shabtis) and pottery. The pottery analysis meets with a problem: whereas the 20th and 25th Dynasties are well attested in the subterranean chamber by typical shapes (Fig. 1), it is so far not possible to clearly identify ceramic material dating to the period in between. The total number of wooden coffins is not yet determined, the cartonnages of the 22nd Dynasty amount to 5 pieces (see below). The anthropological study identified at least 19 individuals among the human remains found in the chamber.¹¹

In the inner courtyard of K93.12 a second group of very badly preserved TIP coffins (late 21st/early 22nd Dynasties) was found which are partly still lying *in situ* (Pl. II.b). These so far 20 wooden coffins, or rather coffin lids, were deposited here by tomb robbers. They were thrown directly onto the layer of sandstone debris caused by the tomb-temples' destruction at the end of the New Kingdom. This finding indicates that only short time elapsed between the demolishment and the plundering of the TIP burials. The coffins do most probably originate from the yet unexcavated intrusive shafts, four of which could be identified by their openings along the tomb's façade. Due to the situation of plundering and displacement no archaeological material discovered in the surrounding debris can be doubtlessly associated with the coffins. Only one kind of vessel, a bowl with rounded ledge base (Fig. 2), could be assigned to the 22nd Dynasty. However, this shape is already attested in the 20th Dynasty, and just one out of altogether five specimens was discovered in the same trench as the coffins. The other four pieces were found mingled with the sandstone debris South of the lateral pylon. They were probably moved there in the course of a partial clearing of the inner court from debris in the Third Intermediate Period or later. Excavation and documentation of the coffins is not yet finished. Work can only proceed very slowly in this area since the time consuming conservation and recording of the coffins has to be carried out on the spot, the objects attached to the ground (Pl. V.b). Consequently, the final number of plundered coffins scattered in the courtyard is not yet certain. A definite answer

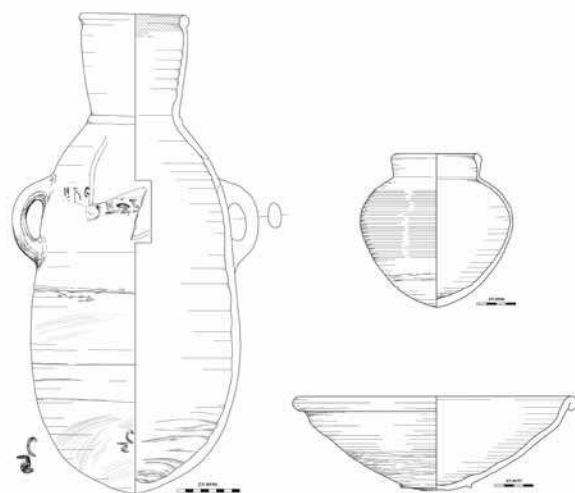


Fig. 1. K93.12: Amphora of the HPA Amenhotep inscribed with his name and title, and two examples of 25th Dynasty vessels from the main burial chamber (© Deutsches Archäologisches Institut Kairo; drawing by S. Michels).

8 Rummel 2013c; Michels (forthcoming); Rummel 2014, 385-386.

9 Rummel 2014. For the political crisis at the end of the New Kingdom, see Wente 1966; Jansen-Winkeln 1992; Niwiński 1992b; and more recently Thijs 2003, giving an overview of the extensive debate on this topic.

10 For the intrusive post-New Kingdom burials in K93.11, see Polz et al. 2003, 351-372, Pls. 58-60; Mähltitz 2013.

11 Lösch et al. 2014.

as to their origin and the appropriate burial assemblage can only be found once the intrusive shafts along the tomb's facade are examined.

As pointed out above, the robbing of the burials from the intrusive shafts in the courtyard took place not long after the monuments' destruction but presumably still during the Third Intermediate Period. The area where the coffins were found was untouched by modern activity since a large part of the court was sealed by the Coptic strata. Although the burials in the subterranean main chamber were more secluded, they were presumably also subject to looting at this stage. However, this was not the only time that the chamber was entered: two oil lamps from the passage dating to the 11th/12th centuries AD point to at least one further intrusion during the early Islamic Period. In the course of several plunderings, the chamber's fill was practically turned upside down, thus hindering the establishment of a sequence of events.

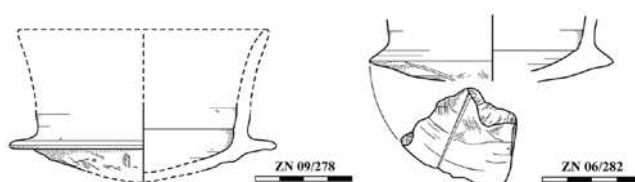


Fig. 2. K93.12: Bowls with rounded ledge bases from the forecourt area (© Deutsches Archäologisches Institut Kairo; drawing by S. Michels).

Stylistic and technical study of the coffin and cartonnage fragments

The major difficulty regarding a large quantity of mixed-up material is the classification of the countless fragments belonging to different objects which are for the most part displaced from their original location. Since a very significant object may only be represented by a few fragments, every detail has to be considered most carefully. Below, the material from K93.12 is presented according to the respective finding place within the funerary complex. Two main areas will be considered: the subterranean burial chamber of the main shaft in the tomb's interior, and the second (= inner) courtyard (VH 2).

The main burial chamber

In the subterranean burial chamber various types of coffins were found ranging in date from the 18th to the 22nd Dynasties¹² (Pl. II.a). The only remainder of an 18th Dynasty specimen is the right shoulder of a box of a black anthropomorphic coffin (Pl. III.a). It is not clear if it belongs to the original equipment of the tomb or if it is connected to a later disturbance. The wood (probably cedar) is covered with a black coating used as background for the decoration painted in yellow. The nature of the black coatings found on Egyptian objects is subject to a complex discussion.¹³ The designation 'bitumen' has unfortunately been used for very different materials. In this instance, the coating is quite thin and features an internal cleavage between the shiny surface and a rather mat thin layer showing where the top layer has flaked off. Without chemical analysis, the exact composition cannot be ascertained but it can be reasonably assumed that the coating is resin-based.¹⁴ The decoration shows two *wdjat*-

12 So far no coffin fragments dating to the 25th Dynasty could be identified among the material from the burial chamber, whereas this period is well attested in the chamber's pottery, see above Fig. 1. However, remains of at least two 25th Dynasty coffins were discovered in the area of the rock tomb's entrance.

13 For further discussion about the nature of black coatings, see e.g. Serpico and White 2001, 35-36; Connan 2012, 75-83. The black coating often seems to be a mixture of different materials, and the complexity of the question is enhanced by the limitations of modern scientific analysis since only identified materials can be discussed. Moreover, the potential differences in the composition of black coatings according to a given period or even a workshop have to be taken into account.

14 Serpico and White 2001, 36: the Authors have identified six mixtures of different materials in black coatings on New Kingdom funerary objects. Regarding the fragments from K93.12, the ones including yellow varnish (definitely not present here) and wax can be ruled out, but there are still three to four other possibilities of mixtures using the following ingredients in different combinations: pistacia resin, bitumen, blackened or heated pistacia resin, lipids and pinaceae pitch.

eyes above a shrine and the remains of three columns of hieroglyphs. The left column is marked by two outlines on both sides and constitutes the extension of a single column running down from the lid. The general design and some iconographical peculiarities, such as the two *wdjat*-eyes on a shrine, bear close resemblance to the 18th Dynasty coffin of Qent in the Museo Egizio of Florence.¹⁵

A very interesting set of fragments¹⁶ belongs to the coffin of the High Priest of Amun Amenhotep (Pl. 5), and it can be precisely dated to the reign of Ramesses XI at the end of the 20th Dynasty.¹⁷ These fragments prove to be significant pieces given the fact that only a limited number of coffins dating to this period is known.¹⁸ Moreover, Amenhotep's coffin is very unusual for several reasons: firstly, the surface is engraved in sunk relief. This time-consuming technique has rather been in favour during earlier periods (for example on some rectangular coffins of the Middle Kingdom, see e.g. the outer coffin of Imeny, now in the Luxor Museum¹⁹) and was usually used on stone sarcophagi rather than wooden coffins. Furthermore, the polychromy displays the peculiar pattern of red and black spots on a pinkish background which can be interpreted as an imitation of granite. Another interesting element is the depiction of a boat (probably the solar bark) decorating the side of the box, although only the stern is visible. This is a common feature on coffin boxes of the 21st Dynasty but during the 19th and 20th Dynasties it is encountered on royal sarcophagi such as the calcite sarcophagus of Sety I and the granite sarcophagus of Ramesses III (that was probably first intended for Sety II).²⁰ The latter features are particularly remarkable since they point out that the coffin of Amenhotep was designed to imitate – with more economic means – a contemporary (or closely earlier) stone sarcophagus, in its iconography as well as in its material. As the late 20th Dynasty was a period of economic decline, several changes in burial practices were introduced. One of them is the progressive abandon of stone sarcophagi for private persons.²¹ Consequently, the polychromy on Amenhotep's coffin from K93.12 can be considered as an attempt to preserve the meaning of an expensive stone sarcophagus in a cheaper set of wooden coffins.

Another noticeable observation is the colour of the face and hand fragments attributed to the Amenhotep-set: they display a green flesh colour. Whereas this colour, symbol of rebirth, is quite common, for example, on Osiris depictions in mural paintings, it only appears in some instances on coffin faces of the 26th Dynasty.²² Unfortunately, only very few examples of polychromy on stone sarcophagi are preserved. It can thus only be hypothesized if this green flesh colour was another stylistic element in imitating an original stone model.²³

The burial phase of the 21st Dynasty is represented by several fragments belonging to at least three different coffin lids and three boxes. There is, unfortunately, no conclusive evidence which would allow to connect the lids and boxes together. Regarding the date, one of the lids can with certainty be assigned to the late 21st to early 22nd Dynasties on the basis of the mummy braces depicted on the chest which identifies the piece as type V of Niwiński's classification.²⁴ The boxes display the peculiarity of being unvarnished which is quite unusual during the 21st Dynasty, whereas the inside of one box shows the reddish background of the decoration, typical for that period.

15 Guidotti 2001b, 26-29, Inv. Florence 6526.

16 The set comprises 124 fragments, 34 of which have a granite imitating polychromy. It is possible that the fragments were part of two nested coffins of Amenhotep's.

17 Provided that it was manufactured towards the end of Amenhotep's tenure. Concerning the date of the High Priest's death and burial, see Rummel 2014.

18 Cooney 2007a, 462-484; Cooney 2011, 24. According to Cooney only seven coffins can be stylistically dated to the 20th Dynasty.

19 Polz 2007b.

20 Bonomi 1864; Ikram and Dodson 1998, 263, Fig. 371.

21 Ikram and Dodson 1998, 265; Grajetzki 2003, 85.

22 Taylor 2001b, 175.

23 Lapp and Niwiński 2001, 284: this hypothesis is supported by the development of the royal sarcophagi during the 19th and 20th Dynasties, where the lids show an Osirian effigy of the pharaoh sculpted in high relief.

24 Niwiński 1988, 80-82.

The 22nd Dynasty is also well attested in the burial chamber with five black coffins and five cartonnage cases. Again, the coffin material is too fragmentary to be assembled or to identify nesting sets. On the coffins, showing yellow decoration on a black background, no sufficient elements are preserved to give an idea of their overall design. However, at least two groups of fragments display seated figures holding knives, and they presumably do not represent the very simple type of black coffin with only one central text column as decoration. The paint used for the black background varies from one coffin to the other: on one set of fragments it is very glossy and may be similar to the black coating visible on contemporary cartonnages, while on others it is rather mat but was applied thickly, leaving visible brushstrokes.

One decisive advantage of a totally broken material is that it grants insight into an object's stratigraphy and allows for technical comparisons in addition to the stylistic/iconographic study. One 22nd Dynasty coffin found in the main shaft particularly embodies the confusing contradiction between a quite sketchy external appearance and a complex stratigraphy we sometimes find on Egyptian artefacts. This particular coffin possesses the following elaborate build-up of superimposed layers:

- a first layer of a very hard reddish material (perhaps a clay added with gypsum)
- a thin layer of a white plaster
- several layers of canvas
- some 'rolls' of plaster creating relief
- a last layer of canvas with a thin plaster serving as painting surface

As for the cartonnages found in the burial chamber, altogether five cases could be identified from more than 300 mixed-up fragments (Pl. IV.a): two belong to men, at least one belongs to a woman, and one is a very rare example of a child or teenage cartonnage (Pl. IV.a, group 5). According to the yellow flesh colour, the child's cartonnage belongs to a female. Although very fragmentary, the original length can be estimated with approx. 1,20m. So far, only two comparable objects could be identified: first a cartonnage, probably found in Thebes, displaying a white background with John Taylor's design 2C, now in the National Museum Scotland.²⁵ The second example is a mummy case with a blue background, found in the Speos Artemidos near Beni Hassan, which is now in the British Museum.²⁶ Three of the five cartonnages from K93.12 can with some certainty be dated to the early 22nd Dynasty and show recognizable features of designs 1 and 2A as defined by Taylor.²⁷ The last two cartonnages probably date to the same period, even though such conclusively dating features are missing. One specimen from K93.12 shows close stylistic resemblances with a group of cartonnages dated by Taylor to the reign of Osorkon I²⁸ (Pl. IV.a, group 3). This particular piece bears two different names: *P3-dj-Hnsw* and *Mj-nn-p3-dj-dj.t*.

Numerous cartonnage fragments are blackened by soot or even partially burnt which prevents a proper legibility of their decoration and texts. By using an infrared camera the decoration became clearly visible on a number of pieces (Pl. V.a). Two cartonnages show traces of 'bitumen' coatings on top of the paint layers (Pl. IV.a, groups 3-4). On each of them the black layer seems to have had a different consistency. One was more liquid, forming a thin layer that flowed to the case's bottom, whilst the other was more viscous and thick and stayed in the areas where it was applied. Another interesting aspect of the 'bitumen' discussion is the way it was applied on the cartonnage. In both aforementioned cases, the cartonnage seems to have been lying horizontally while the black liquid was poured on it. However, in some parts, remarkable traces of a brush are visible which may have been part of a ritual gesture. Although the exact signification of this coating remains an open discussion, it was probably linked to the black fertile silt and the regeneration of Osiris.

25 Manley and Dodson 2010, 69-70: Inv. A.1911.399.1 B.

26 Dawson and Gray 1968: Inv. BM EA 41603.

27 Taylor 2003, 104-107.

28 Taylor 2003, 102, fn. 67.

Among the many surviving examples of 22nd Dynasty cartonnages at least seventeen can be identified having received a black coating.²⁹ On ten of these cartonnages,³⁰ dripping traces can be observed running down towards the back of the body indicating that the funerary envelope was lying horizontally at the time of the pouring.³¹ The question of the ritual brush gesture is more difficult to document but it can be clearly seen on at least one example: the cartonnage of Horsiese in Liège.³²

A last general observation when comparing the cartonnages which received a black coating is that they may vary considerably in their final appearance. The thickness of the 'bitumen' – depending on its nature and viscosity – has an important visual impact, whereas the surface covered varies from face and chest only to the entire front of a cartonnage. Nevertheless, they all share the common feature of never covering the entire decorated surface always keeping some areas on the sides untouched between the flows.

The second forecourt (VH 2)

In the inner forecourt, the ongoing excavation revealed a group of so far 20 coffin lids dating to the 21st Dynasty (Pls. II.b and V.b). They were removed from their original location and carelessly thrown into the courtyard on top of each other (see the introduction above). The study of these coffins is slowed down due to their extremely fragile condition. We are confronted with objects which have almost entirely lost their wooden support beneath the painting and ground layers. The result of this severe condition is an incredible friability that prevents any handling, transfer or even a 'direct' contact with the surface. The most frustrating part of the entire situation is that – aside from the absence of any supporting substructure – the paint layer itself is in a relatively good condition and displays a clearly legible decoration. The challenge is to find a way to consolidate these layers well enough to allow for cleaning and proper documentation of the objects with macro-photography and tracings on transparent foil (which are later digitally reworked with a vector graphic software, Fig. 3), and, eventually, to be able to move them into storage. In order to do so, the use of materials and technique is necessary which do ensure an effective consolidation, and a good penetration into the layers while creating the minimum possible change in the surface appearance (especially concerning any gloss, stains, haloes etc.). Regarding the restoration procedures one has to take into account that only a limited choice of conservation materials, tools but especially solvents and consolidant materials, are available during on-site work in Egypt. An acceptable solution has to be found that can be implemented with local means and within the time limit of an archaeological season. In this case, injections of Paraloid B72 resin in Acetone-Ethanol were selected. This technique leaves neither spots nor gloss, and the resin proved to be a durable material. Dissolved in the aforementioned solvents, Paraloid can penetrate and consolidate the layers in depth. The only drawback is a noticeable darkening of the colours when large amounts

29 Museum of Fine Arts, Boston, Invv. MFA 72.4823a and MFA 72.4838; Ägyptisches Museum und Papyrussammlung, Berlin, Inv. ÄM 8498; Musée d'Histoire Naturelle et d'Éthnographie, Colmar, Inv. D998-324; British Museum London, Invv. BM EA 6662 and BM EA 20744; Museo Egizio, Florence, Inv. 2164; Gayer-Anderson Museum, Cairo; Sammlung des Ägyptologischen Instituts, Heidelberg, Inv. 1014; Grand Curtius, Liège, Inv. Eg. 81; World Museum, Liverpool, Inv. M 14000; Musée du Louvre, Paris, Inv. AF 13029; Kunsthistorisches Museum, Vienna, Inv. AE 3942. Four specimens no longer display the black layer on the whole surface following its removal during abusive conservation treatments: Museum of Fine Arts, Boston, Inv. MFA 72.4820C; Penn Museum, Philadelphia, Inv. E 14344B; Minneapolis Institute of Arts, Minneapolis, Inv. 16.417; and State University Museum, San Francisco, Inv. MDB-O6-208. Niwiński already started a first listing of black coated cartonnages, see Niwiński 1992a.

30 Invv. MFA 72.4838, Berlin ÄM 8498, BM EA 20744, Colmar D998-324, Florence 2164, Heidelberg 1014, Liège Eg.81, Liverpool M 14000, Louvre AF 13029, Vienna AE 3942.

31 This may have also been the case on the other examples, but it could not be verified lacking a sufficiently detailed documentation of the pieces.

32 Hellinckx 2006, 216-217, Horsiese (Liège, Belgium, Musée Curtius Eg. 81); for instance, two large dots made with a brush are clearly visible on the feet, see Talon and Fetler 2008.

of consolidant are needed. But this 'first aid' intervention enables to touch the objects' surfaces in order to effect a full documentation.

Aside from the challenge in conservation, the coffin lids from VH 2 yielded interesting iconographical data. On the basis of their decoration they can be classified and dated as follows: five coffins correspond to type V of Niwiński's typology having the representation of the mummy braces on their chests common in the late 21st/early 22nd Dynasties; five other coffins show decoration of Niwiński's type III which places them towards the mid to late 21st Dynasty; the further ten lids excavated so far still need to be documented and studied.

Conclusion

The examination of the coffins and mummy cases from K93.12 is an ongoing research and conservation project. Besides the in-depth study of technological and iconographical aspects of the objects proper also their archaeological significance is of major importance as they are components of the tomb's use-life.

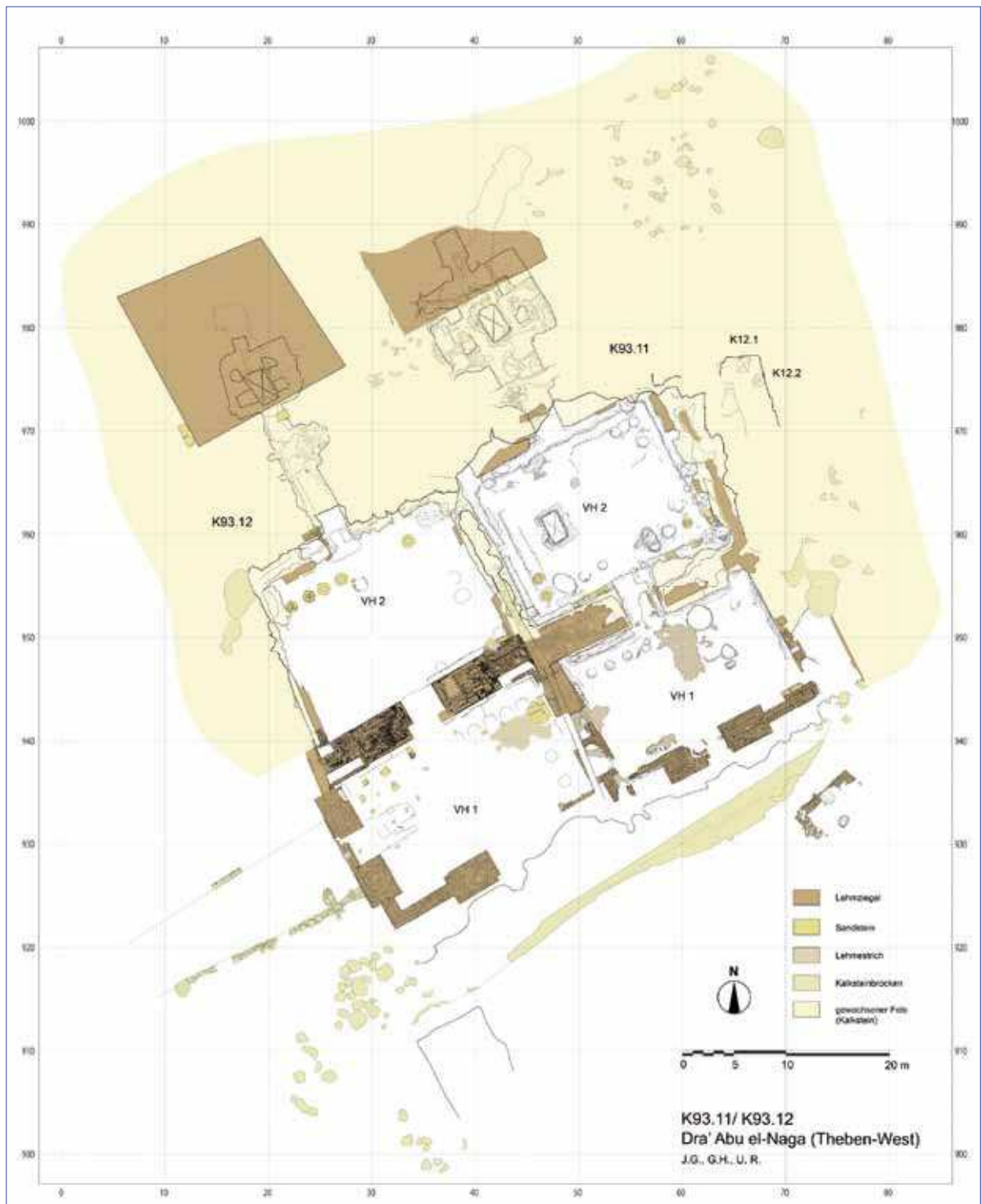
The preliminary results of the coffins' study, along with the other archaeological material, provide an overview of the site's burial phases from the 18th to the 25th Dynasties. Regarding the coffins and cartonnages the 20th and late 21st/early 22nd Dynasties constitute the two most significant, resp. comprehensive phases, and they are, indeed, of special interest: first, the use of a wooden coffin imitating a stone sarcophagus is so far unique in the 20th Dynasty. This finding is of particular relevance as it reflects the economic situation of the late New Kingdom, and adds, moreover, to our knowledge and understanding of this period's funerary equipment which is still little documented.³³ The late 21st/early 22nd Dynasties are also very particular at this site as they form a seemingly uninterrupted sequence of the funerary complex' use represented by two quantitatively important and stylistically distinctive groups: the about twenty 'yellow coffins' (21st/22nd Dynasties) and the five cartonnage cases of the early 22nd Dynasty.



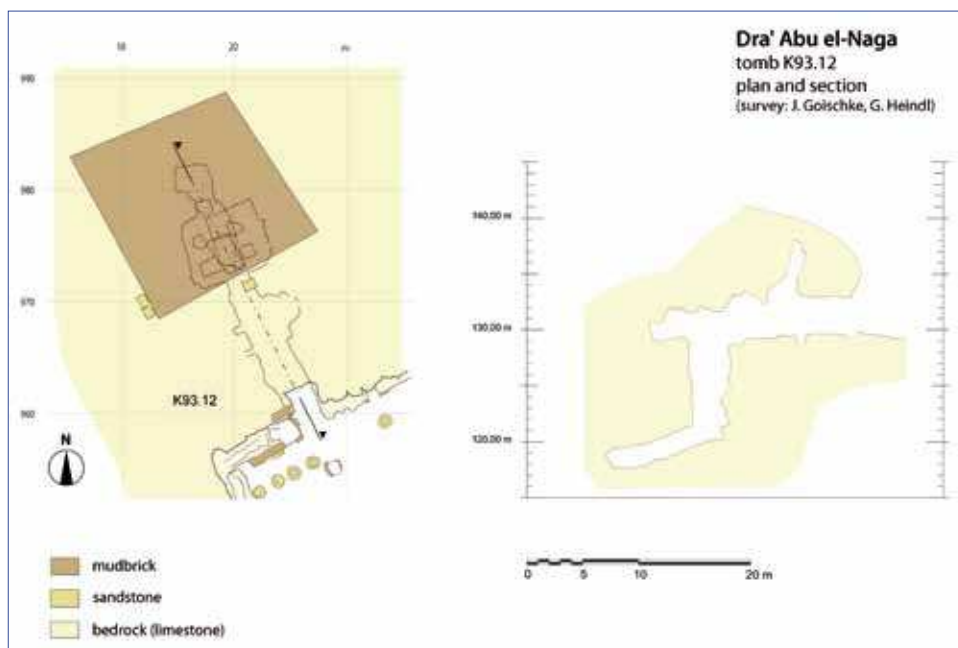
Fig. 3. K93.12: Vector drawing of coffin no. 2 from the second forecourt
(© Deutsches Archäologisches Institut Kairo; drawing by S. Fetler).

33 For an overview of the High Priest Amenhotep's burial equipment, see Rummel 2014.

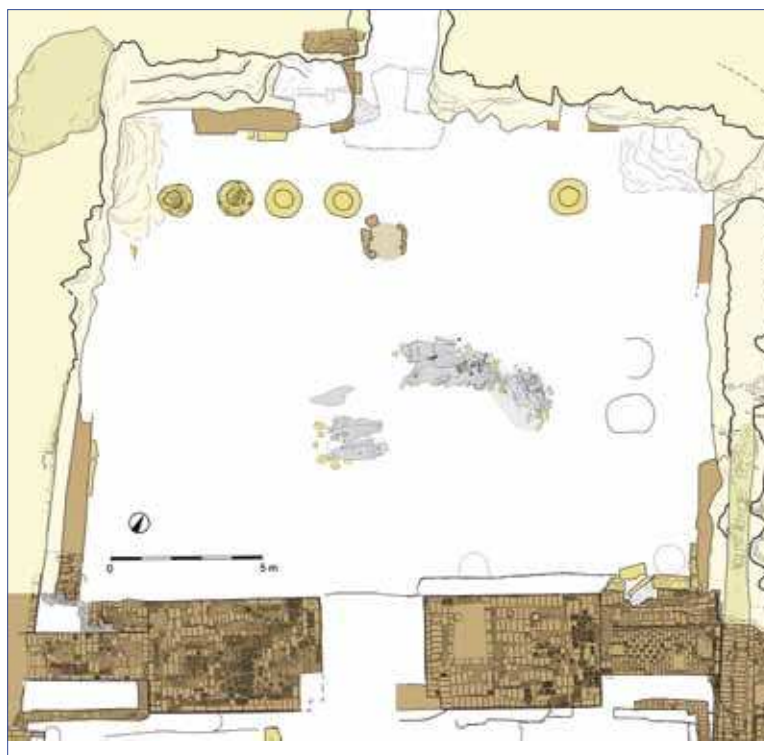
PLATE I



a. Ground plan of the double tomb complex K93.11/K93.12 (status December 2012; © Deutsches Archäologisches Institut Kairo).



a. K93.12: Ground plan and section of the tomb's interior (© Deutsches Archäologisches Institut Kairo).



b. K93.12: Detail of the inner courtyard (VH 2) indicating the coffin lids' finding situation (© Deutsches Archäologisches Institut Kairo).

PLATE III



a. K93.12: Shoulder fragment of a black anthropomorphic coffin of the 18th Dynasty (© Deutsches Archäologisches Institut Kairo).



b. K93.12: Fragment of the coffin of the High Priest of Amun Amenhotep (© Deutsches Archäologisches Institut Kairo).



a. K93.12: Cartonnages from the main burial chamber (© Deutsches Archäologisches Institut Kairo).

PLATE V



a. K93.12: Blackened cartonnage fragment of group 2, regular and infrared images (© Deutsches Archäologisches Institut Kairo).



b. K93.12: Two of altogether 20 coffin lids as discovered in VH 2. Recording the very fragile objects has to be executed on the spot (© Deutsches Archäologisches Institut Kairo).

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