

Unpublished Mummy Cover of Ra-Hotep from Thebes in the Basement of the Egyptian Museum in Cairo (TR. 8. 12. 25. 1)

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Abstract: This paper deals with publishing, describing, and discussing the mummy cover that belongs to a non-royal man named Ra-Hotep. The cover was discovered in Thebes and is currently preserved in the basement of the Egyptian Museum in Cairo under inventory numbers (TR. 8. 12. 25. 1- SR. 4. 11294); and no other numbers (CG. or JE.) were assigned to it.

This mummy cover and its inventory number in the Egyptian Museum are not referenced in any studies that include coffins, and mummy covers from the Third Intermediate Period, which highlights and adds the significance of this study.

The artistic features and the decoration system indicate that it is dated to the second half of the 21st dynasty. This mummy cover features an irregular composition type for its period; The upper section features an unusually *wsh* collar in light blue color, while the lower section is adorned with yellow text bands that mimic the longitudinal and transverse straps used in mummy wrappings. Additionally, the entire surface of the lower section is covered with a red net of reticulate that mimics the Osiris's net beads, which serves as the background for the yellow bands.

Keywords: Coffin, Mummy-cover, Nut formal, The 21st dynasty, Thebes, Ra-Hotep.

غطاء مومياء غير منشور للمدعو رع حتب من طيبة في بديوم المتحف المصري بالقاهرة (TR.8.12.25.1)

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المخلص: يتناول هذا البحث نشر ووصف ومناقشة غطاء مومياء يعود لرجل غير ملكي يدعى رع حتب؛ وقد اكتشف الغطاء في طيبة ومحفوظ حالياً في بديوم المتحف المصري بالقاهرة بأرقام الجرد: (TR.8.12.25.1- SR.4.11294)، لم يتم تخصيص أي أرقام أخرى له (CG. أو JE.). ولم يرد ذكر هذا الغطاء ورقم الجرد الخاص به بالمتحف المصري في أي دراسات تتضمن التوابيت من عصر الانتقال الثالث، مما يبرز ويضيف لأهمية هذه الدراسة. تُشير السمات الفنية ونظام الزخرفة إلى أنه يرجع تأريخه إلى النصف الثاني من الأسرة الحادية والعشرين. ويتميز هذا الغطاء بتركيبية غير اعتيادية بالنسبة لعصره. فالجزء العلوي يتميز بقلادة الأوسخ باللون الأزرق الفاتح الغير مألوف، بينما القسم السفلي مُزين بأشرطة نصية صفراء تحاكي الأشرطة الطولية والعرضية المستخدمة في لفائف المومياء. بالإضافة إلى ذلك، فإن السطح بالكامل للجزء السفلي مغطى بشبكة حمراء تحاكي شبكة خرز أوزير، والتي تعمل كخلفية للأشرطة الصفراء.

الكلمات الدالة: تابوت، غطاء مومياء، صيغة نوت، الأسرة الحادية والعشرون، طيبة، رع حتب.

1. Introduction

One of the recurrent elements of burial equipment from the New Kingdom, still poorly understood in terms of composition and typo-chronology, was the so-called mummy cover, a full-length flat cover, made of cartonnage or wood, and could be made in one or two parts, placed directly over the front of the wrapped body¹, lack a corresponding case, and hence also the pegs used to attach a coffin-lid to its case².

This paper discusses the mummy cover currently preserved in the basement of the Egyptian Museum in Cairo under inventory numbers (TR.8.12.25.1-SR.4.11294); and no other numbers (CG. or JE.) were assigned to it. The cover has a length of approximately 1.64 meters and a width of around 0.39 meters at its broadest point.

I have chosen to follow Niwinski³ and use the terminology mummy-cover, which is defined by Rogério Sousa as a board designed after the layout of the 'yellow' type, displaying a headboard, upper section, central panel, and lower section⁴.

Even in specialized Egyptological literature, different funerary objects tend to be described using varying designations. For example, other terms used in publications to denote the mummy-cover are mummy board, plank-lid, innermost cover, and cover-plate, it is worth noting that the term: "cartonnage" is sometimes erroneously used in Egyptological publications instead of the correct term "mummy cover"⁵.

The significance of this paper lies in its study of a unique type of funeral element closest to the mummy. This mummy cover is not only rare but it also exhibits an irregular composition type for its period and represents a short-lived type. Additionally, there are a few examples similar to this mummy cover layout.

¹ Gabor Schreiber, "Mummy Boards from a Theban group burial dating to dynasty 20", in *Ancient Egyptian Coffins. Craft traditions and functionality, British Museum Publications on Egypt and Sudan 4*, eds. John Taylor and Marie Vandenberg (Leuven: Peeters, 2018), 185; Valdemar Schmidt, *Sarkofager, Mumiekister, og mumiehylstre i det gamle Aegypten: Typologisk atlas, med indledning* (Copenhagen: J. Frimodts Forlag, 1919), 128; John Taylor, *Egyptian coffins*. (Bucks: Shire Publications, 1989), 35.

² Anders Bettum, "Faces within Faces: The Symbolic Function of Nested Yellow Coffins in Ancient Egypt" (PhD diss., Faculty of Humanities, University of Oslo. 2012), 49.

³ Anderzej Niwiński, *21st Dynasty Coffins from Thebes, Chronological and Typological Studies, Theben 5*, (Mainz am Rhein: Verlag Philipp von Zabern, 1988), 6, n. 7.

⁴ Rogério Sousa, *Gleaming coffins: Iconography and symbolism in Theban coffin decoration (21st dynasty)*. vol. I: The Sheltering Sky, (Coimbra: Coimbra University Press, 2018), 14.

⁵ Niwiński, *21st Dynasty Coffins from Thebes*, 8.



[Fig. 1]: Mummy- Cover of Ra-Hotep
© Mr. Sameh Abdelmohsen Photographer of the Egyptian Museum in Cairo.

1.1. Main information about the Mummy cover of Ra-Hotep:

- Owner name: Ra-Hotep.
- Inventory number: TR. 8. 12. 25. 1- SR.4. 11294.
The basement of the Egyptian Museum in Cairo.
- Material: wood, pigment.
- Status of preservation: good, except for some missing parts on the left side, the ear, the fist, and border inscriptions. The painted decoration is preserved in very good condition, except for the foot end, which is very darkened.
- Provenance: Excavation of Thebes.

- Dimensions: Height: 164 cm, Width: 0.39 cm.
- Dating: Late Period- 21st dynasty.

1.2 Mummy covers general development:

The mummy cover is the closest funerary item to the body of the deceased; its form as a representation of a wrapped human extended back to the late Middle Kingdom coffins¹.

By the 17th dynasty, a burial could generally utilize either an anthropoid coffin or a mask. However, during the early eighteenth dynasty, the mask became an independent element and could now be found within anthropoid coffins².

Towards the end of the 18th dynasty, such masks began to incorporate depictions of the hands and arms and be supplemented by openwork cartonnage cages or covers below the chest. Both masks and covers were replaced by full-length wooden mummy covers from the 19th dynasty³.

Although the earliest mummy- covers known so far belonged to a member of the elite close to the royal sphere⁴. Despite this early attestation of the genre, datable to the reign of Amenhotep III, it was not until early 19th dynasty that the mummy-cover found its way into non-royal burial equipment and came into widespread use in the necropolis of Thebes and Saqqara⁵.

Under the reigns of Seti or Ramses II, a new type of mummy-cover appeared that represented a portrait picture of the deceased as a living person in his feast costume⁶. On the mummy-covers of women, one hand hangs loose whereas the other presses a decorative plant to the breast. On the covers of men, both hands lie freely on the costume⁷.

¹ Kea Marie Johnston, "Unseen Hands: Coffin Production at Akhmim, Dynasties 21-30" (PhD diss., University of California, Berkeley, 2022), 9.

² Aidan Dodson, *Ancient Egyptian Coffins: The Medelhavsmuseet Collection*, (Stockholm: National Museums of World Culture, 2015), 5.

³ Dodson, *Ancient Egyptian Coffins*, 5.

⁴ John Taylor, "The Burial Assemblage of Henutmehyt: Inventory, Date and Provenance" in *Studies in Egyptian Antiquities. A tribute to T.G.H. James*, ed. William Vivian Davies (London: British Museum Press. 1999), 59.

⁵ Schreiber, "Mummy Boards from a Theban group burial dating to dynasty 20", 185.

⁶ For more about the festive dress' type, see Rogério Sousa, *Gleaming coffins*, 32.

⁷ Anderzej Niwiński, *21st Dynasty Coffins from Thebes, Chronological and Typological Studies*, Theben 5, (Mainz am Rhein: Verlag Philipp von Zabern, 1988),12

From the end of the 20th dynasty, the mummy-cover lost its outlook of the "portrait of a living person." The feet can still represent, and the hands and the arms are crossed again on the breast¹.

In most cases, 21st dynasty covers were painted with elaborate decoration in the "yellow background" style, like the coffins of this period. Alongside these examples, another, much smaller group of mummy-covers also existed, which exhibited a reticulate pattern covering the entire lower surface of the cover². This paper deals with one of these covers.

According to Niwinski, covers of this type were used concurrently with the traditional "yellow background" examples during the whole life span of the production and thus they do not form a specific typological group within the 21st dynasty³.

Mummy covers continued through to the early 22nd dynasty, with decoration that largely mirrored the coffins that held them, after which a fresh approach to the enclosure of the dead came into use. Late in the reign of Shoshenq I, mummy covers began to give way to all-enveloping cartonnage cases⁴.

2. Description

2.1. General description (Fig. 1-2)

An unusually painted wooden anthropoid mummy cover of a middle-aged man named Ra-Hotep comes from the excavations of the Thebes area.

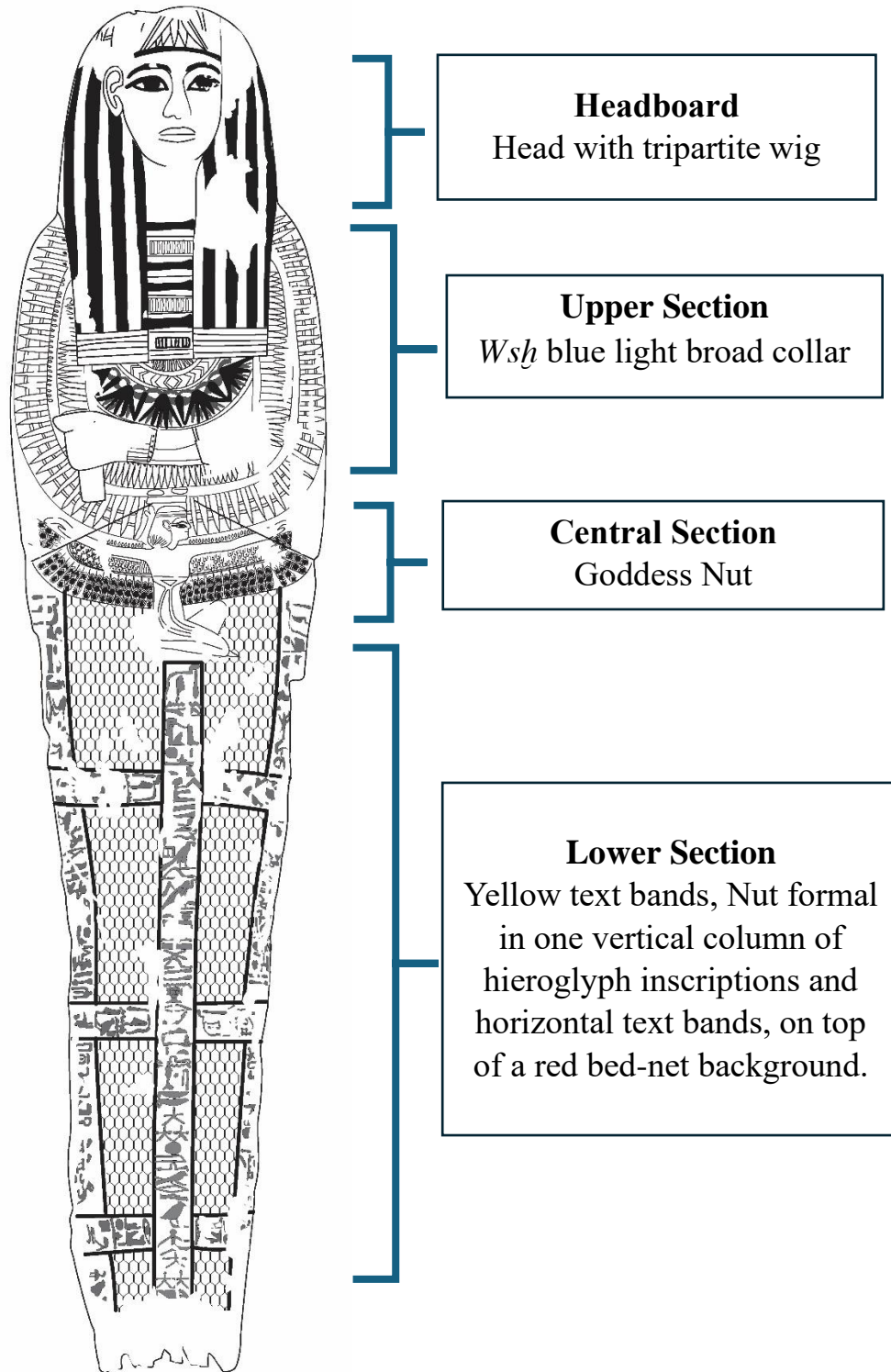
The mummy cover is divided into zones across the body: the headboard (features a wig with a dark blue striped pattern over a yellow background), the upper section (unusually *wsh* collar in light blue color), the central section (depicts the goddess Nut outstretched her wings over the chest), and the lower section (contains yellow text bands, Nut formal in one vertical column of hieroglyphic inscriptions and horizontal text bands, on top of a red bed-net background).

¹ Niwiński, 21st Dynasty Coffins from Thebes, 13.

² Gábor Schreiber, "The Mummy-board of Tashedamun from TT -61-", in *Acta Antiqua Academiae Scientiarum Hungaricae*, vol. 46 (Budapest: Akadémiai Kiadó, 2006), 193.

³ Niwiński, 21st Dynasty Coffins from Thebes, 82.

⁴ Dodson, *Ancient Egyptian Coffins*, 5.



(Fig. 2): Pictorial areas of Ra-Hotep mummy cover. Facsimile by © Walid Elsayed.

2.2 The headboard

The face presents good sculptural work, showing balanced proportions and volumes (Fig. 3); it is a dark red brown, the black iris is painted over a white background, the nose is well proportioned and shows carved nostrils, and the lips are smoothly and finely carved.

The result is an austere face conveying an impression of serenity; through the hole under the chin, there may have been a short beard¹, but it is lost.

The left ear is missing, and the right one is carved in wood and attached to the wig. The wig shows a striped pattern (dark blue stripes over a yellow background), with a single lotus flower headband on the top of the forehead. The lappets of the wig present yellow terminals.



(Fig. 3) The headboard of Ra-Hotep Mummy cover. (© the Egyptian Museum in Cairo)

2.3 The upper Section

The fists were crafted separately and attached to the mummy cover. They follow the late-period rule that men's hands are shown with closed fists and women's hands with open palms², which are crossed over the chest (Fig. 4). They are painted in the same color of face and ears, a dark red brown, with the left fist missing, and the right one, from the deceased's point of view, grasping one of the large signs crafted in wood and painted in dark brown.

According to some comparisons from the same period, the deceased in the 21st dynasty held the ankh sign in both hands, like the inner lid and mummy cover of Ankhefenkhonsu³ (Fig. 5), or he might hold the Djed pillar in one hand and the other

¹ According to Goff, most heads in the twenty-first dynasty were bearded, the beards on the outer and inner coffins being long, but on the mummy covers they were shorter.

Beatrice Laura Goff, *Symbols of ancient Egypt in the late period: the twenty-first dynasty*, (The Hague; Paris; New York: Mouton Publishers, 1979), 92.

² Schreiber, "Mummy Boards from a Theban group burial dating to dynasty 20", 192.

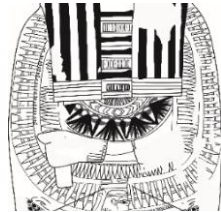
³ Rogério Sousa, Anne Haslund Hansen, *The Tomb of the Priests of Amun Burial Assemblages at the National Museum of Denmark. Gate of the Priests Series*, Vol. 2, (Brill, 2022) 119, fig. 71; Georges Daressy, "Les cercueils des Prêtres d'Ammon (Deuxième Trouvaille de Deir el-Bahari)", *Annales du Service des Antiquités de l'Égypte* 8, 1907, 6; Niwiński, *21st Dynasty coffins from Thebes*, 135.

holds the Tit knot, like the coffin of Bakenmut (Fig. 6)¹, the mummy board, and the inner coffin for Nespautitai² (Fig. 7).

From what remains of the symbol in Rahotep's hand, he was most likely holding the ankh sign in both hands.

This mummy cover features an unusually large collar and is entirely light blue with some touches of orange and dark blue (Fig. 4).

The large collar covers the shoulders and upper torso, displaying 12 bands. From below to above, one can detect various patterns, including lotus petals, lotus flowers, geometric shapes, and beads.



(Fig.4) The Upper Section of Ra-Hotep Mummy cover. (© the Egyptian Museum in Cairo)


(Fig.5) Inner lid and mummy cover of Ankhefenkhonsu Sousa, Hansen, *The Tomb of the Priests of Amun*, 119, fig.71



(Fig.6) coffin of Bakenmut https://www.britishmuseum.org/collection/object/Y_EA24792 (accessed 20-9-2024).

(Fig.7) Mummy board and inner coffin for Nespautitai Kunsthistorisches Museum, Egyptian Collection- Vienna. ÄOS Inv.Nr. 6261 and 6262 https://sharinghistory.museumwnf.org/database_item.php?id=object:AWE:at:26:en (accessed 30-8-2024).

2.4 The Central Section

Below the blue collar is an unusual figure of Nut (Fig. 8); she is depicted, from the deceased's point of view, facing left as a topless squatted woman, but without showing feminine breast features, wearing only a white knotted long belt and a white wig with a headband. While her entire body was colored dark red brown, the same as the deceased. Mostly to indicate the deceased's affiliation with her, she outstretched her wings over the chest that extend to the margins of the cover, their extreme tips touching the elbows. On her head was her name  Nwt, and the goddess kneels atop a broad band that stretches towards the lower section.

¹ *PM I Part 2*: 638; Nigel Strudwick, John Taylor, *The Theban Necropolis: past, present, and future* (British Museum Press, London, 2003), 83-7, pls. 28-38.

² https://sharinghistory.museumwnf.org/database_item.php?id=object:AWE:at:26:en&cp (accessed 30-8-2024).



(Fig. 8) The Central Section of Ra-Hotep Mummy cover.
(© the Egyptian Museum in Cairo)

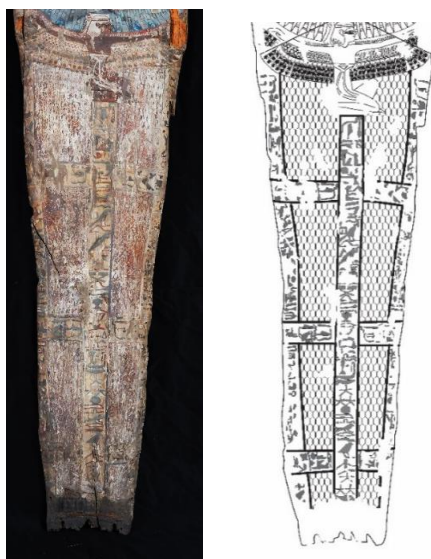
2.5 The lower section

2.5.1 The Description (Fig. 9, 10):

The ground of the lower section is painted dark red with a rhomboid pattern in yellow and dark blue, probably in imitation of a bead net¹ (Fig. 9). And the layout of the lower section is defined by text bands (Fig. 10), mimicking the longitudinal and transverse straps used on mummies to keep the outermost shroud in place. There are three longitudinal text bands and three transverse bands that extend to the case.



(Fig. 9) The bead net ground of Lower Section of Ra-Hotep Mummy cover.
(© the Egyptian Museum in Cairo)

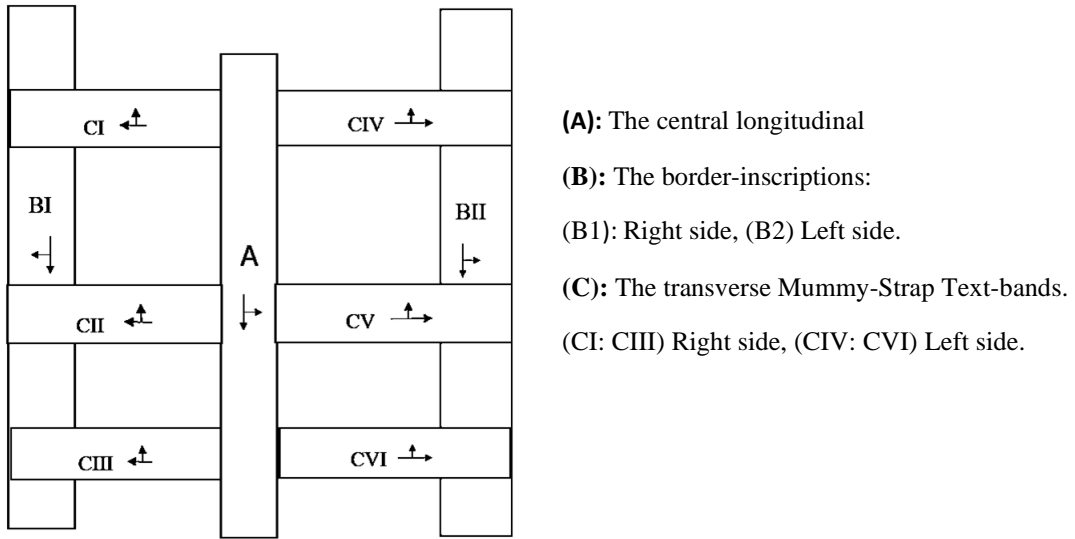


(Fig. 10) The layout of Lower Section of Ra-Hotep Mummy cover.
(© the Egyptian Museum in Cairo)

¹ The bead net for a mummy is fastened to a linen shroud, covering the body from just below the shoulders to the feet. This bead net was once embellished with faience figures, including a winged scarab and the Four Sons of Horus. In the Old Kingdom, gods were frequently depicted wearing bead net garments, which were a popular fashion of the time. For bead net example:

<https://www.brooklynmuseum.org/opencollection/objects/118333> (accessed 18-12-2024).

2.5.2 The Inscriptions (Fig. 11):

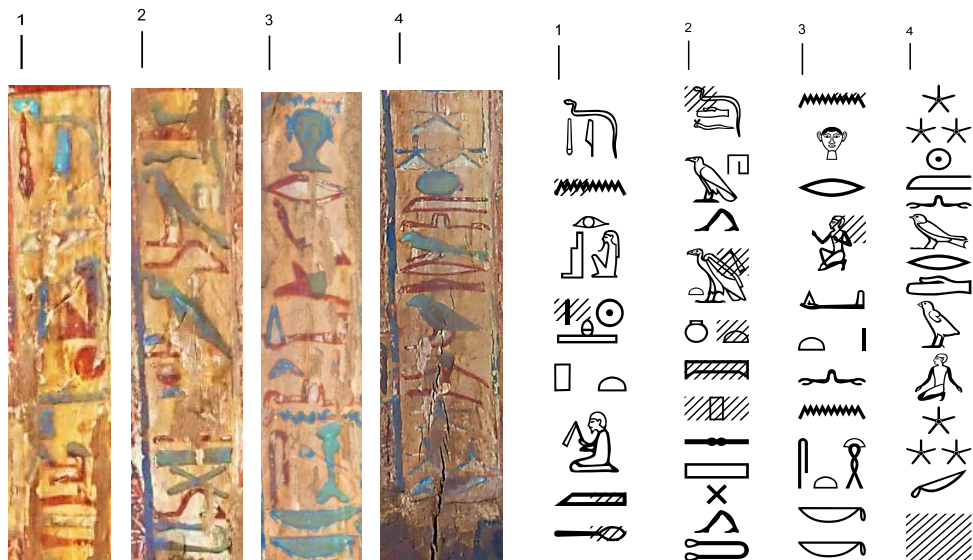


(Fig. 11) Layout of transverse and longitudinal text on the Mummy cover, by Author.

(A) The Central Longitudinal:

The central longitudinal Mummy-Strap Text-band field with an abbreviated version of the Nut formula; this band runs vertically from the lower abdomen, under the feet of the Nut figure, to the end of the mummy cover.

The hieroglyphs are colored, alternating red and blue; they are painted as if lying on top of the vertical text bands, and the reading direction is right to left.



Transliteration:

*dd mdw in Wsir R^c-Ḥtp m^{3c}-ḥrw dd.f h³ mwt [.i] Nwt¹ psš [idbwy]².t n-ḥr[.i]
rdi [wi m] iḥmw- sk m iḥmw-wr_dw*

Translation:

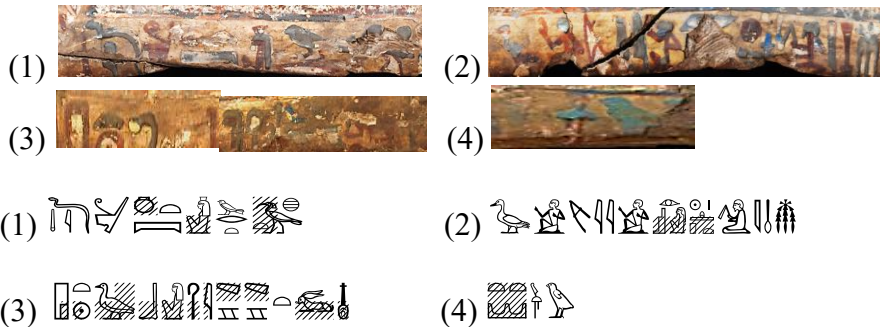
Recitation by the Osiris Ra-Hotep True of Voice. he says O [my] mother Nut, spread your [wings], over me, Place [me among] the Unperish Stars (and) among the Unwearying Stars.

(B) The Border-Inscriptions:

The Lateral Longitudinal Mummy-Strap Text-bands (B1 right side) and (BII left side) are located on each side of the mummy cover, starting from the end of the collar, run longitudinally to the foot end of the cover, and the Transverse Text-bands (C.I to C.VI) intersect with B1 and BII, dividing each of them into four parts (see Fig. 11).

The reading direction of (B1) is left to right, and that of (B2) right to left. Hieroglyphs are colored alternately red, blue, and black.

The reconstruction of some lacunae is conjectural and is based on contemporary parallels to the same period, which have included revivals of ancient texts such as the Pyramid Texts, and here in (BI, BII) is particularly part of (pyr. 1)³.

B1: Border-inscriptions, Right side inscription:**Transliteration:**

*dd mdw in Nwt wrt⁴ 3ḥt⁵ s³.i mry⁶.i wsir R^c-Ḥtp m^{3c}-ḥrw ms (.w) Gb ḥk³
idbwy⁷ Ḥwt-r^c Wnn [-nfr] [ḥnty]-imntyw*

¹ Wb 2, 214.3-14; LGG III, 535 ff.

² According to similar texts on a mummy-covers: British museum EA24797, Met. museum 25.3.184.

³ (pyr. 1a) Recitation by Nut, the brilliant, the great: this is my son, my firstborn, N., opener of my womp. (pyr. 1b) This is my beloved, with whom I have been satisfied.

Samuel Mercer, *The Pyramid Texts in translation and commentary*. Vol. I, (New York; London; Toronto: Longmans, green and co., 1952), 20; Raymond Faulkner, *The Ancient Egyptian pyramid texts*, Vol.1, (Oxford: Clarendon Press, 1969), 1.

⁴ Wb 1, 330.1-6; LGG II, 478 ff.

⁵ Wb 1, 16.16; LGG I, 27 f.

⁶ Wb 2, 100.12-101.4

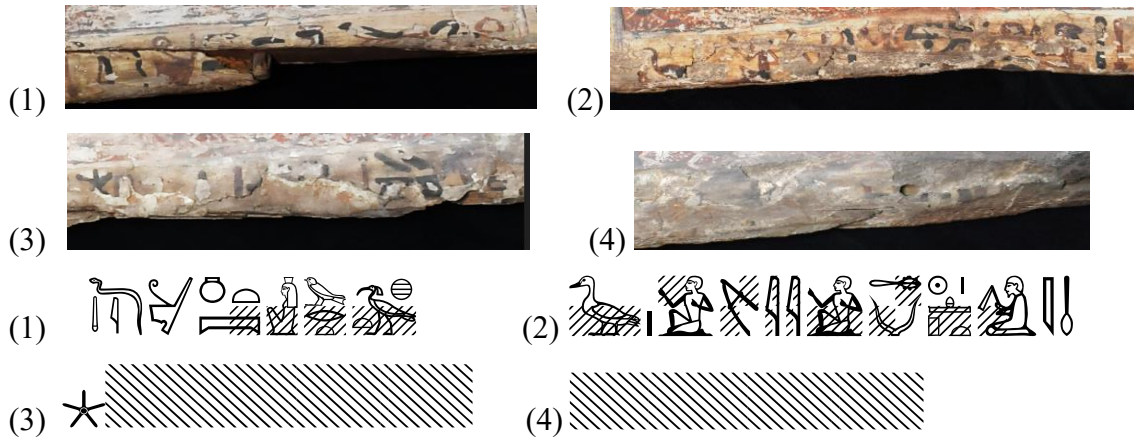
⁷ Wb 1, 153.5-6

Translation:

Recitation by Nut the Great and Magical One¹, my beloved son is Osiris Ra-Hotep True-of-Voice, whom Geb Ruler of the Two Banks of Hut-Re begat, Wenen-nefer Foremost of the Westerners.

B2: Border-inscriptions, left side inscription:

The third and fourth parts of the text in (B2) are too fragmented to allow for translation.



Transliteration:

dd mdw in Nwt wrt 3ht s3.i mry.i wp ht [.i] R^c-htp m3^c-hrw dw3 ?

Translation:

Recitation by Nut the great and magical one, my beloved son (and) opener of my womb (first-born) is Osiris Ra-Hotep true-of-voice.

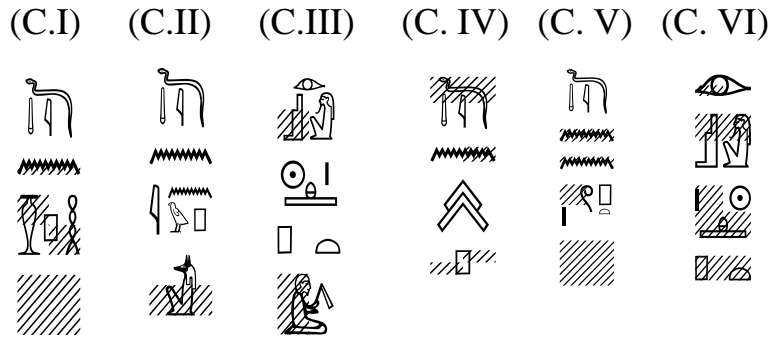
(C) The Transverse Mummy-Strap Text-bands (C. I: C.VI)

There are three transverse text bands, split in two halves, the right side (C. I: C. III) and left side (C. IV: C. VI), by the Central Longitudinal Mummy-Strap (A), and contain individual texts on each side. The texts are introduced by the *dd mdw* in formula.

(C.I) (C.II) (C.III) (C. IV) (C. V) (C. VI)



¹ The order of Nut titles in the Pyramid Text (pyr. 1) differs, as the magical one preceded the great one. Mercer, *The Pyramid Texts*, 1.



Transliteration:

(CI) *dd mdw in kbh-[snw.f] ?*

(CII) *dd mdw in inpw*

(CIII) *Wsir R^c-h_{tp}*

(CIV) *dd mdw in hpy*

(CV) *dd mdw in inpw(y)¹?*

(CVI) *Wsir R^c-[h_{tp}]*

Translation:

(C.I) Recitation by Qebhsenuf ?

(C. II) Recitation by Anubis.

(C. III) Osiris Ra-Hotep.

(C. IV) Recitation by Hapy

(C. V) Recitation by *inpwty*?

(C. VI) Osiris Ra-Hotep.

3. Discussion

3.1 The name of the mummy cover owner:

The name of the owner of the mummy cover $\frac{\text{O.I}}{\text{A.I}} R^c- H_{tp}$ (alternative reading: *H_{tp}- R^c*), means “Ra is Satisfied” and appears five times in the lower section of the mummy cover (Fig. 11: A, BI, BII, CIII, CVI); the name is common from the Old Kingdom ² to the New Kingdom ³, and it is unknown from other sources dating to the Third Intermediate Period or Late Period ⁴.

¹ While it is possible to interpret the name as Anput, who is known as the female counterpart of Anubis, this interpretation is inconsistent with the data of the mummy cover. Anput is only mentioned in texts from the Ptolemaic period.

Wb 1, 96.8; LÄ VII, 289; II, 391; Sylvie Cauville, *Le Temple de Dendara: les chapelles osiriennes*, BdE 119, (Cairo: French Institute of Oriental Archaeology, 1996), 48.

So, it is more likely that the name refers to someone belonging to Anubis.

² The most renowned figure from the Old Kingdom with this name is Prince Ra-Hotep, the son of King Snefru. He is the owner of the famous double statue featuring him and his wife Nofret, located in the Egyptian Museum in Cairo. <https://egyptianmuseumcairo.org/artefacts/rahotep-and-nofret/> (accessed 18-9-2024).

³ During the New Kingdom, the minister of King Ramses II shared the same name. A granite coffin attributed to him was found in Magna and is now preserved in the museum. For more, see: Jean-Luc Chappaz, “Le sarcophage de Houner, épouse du vizir Râ-hotep, et deux fragments inédits du Musée d'art et d'histoire de Genève”, in *Chronique d'Égypte* 61, (Bruxelles: Fondation Égyptologique Reine Elisabeth, 1985), 31-42.

⁴ PN.219

3.2 Ra-Hotep Title:

There is no title or epithet in the areas that remain intact; perhaps it was present in the sections that were unfortunately damaged on the mummy cover. Although the specific titles of Ra-Hotep are unknown, the high-quality funeral elements, such as this painted wooden mummy cover, indicate that he likely had a relatively high social status in Theban society. It's important to note that wood was an expensive material that only a select few could afford¹.

3.3 Ra-Hotep coffin Set.

According to Niwinski² and Tylor³, most burial ensembles at this period consisted of three main items, and the Egyptian language differentiates between these items in the texts⁴: an outer coffin (*wṯ ʿḳ*), an inner coffin (*wṯ šry*)⁵, and a mummy cover, that rests directly on the mummy (*swḥt*)⁶ originally meaning 'egg'⁷.

In many sets, all three components exhibited very similar decorations and identical coloring. This is evident in the coffin set of Padikhonsu (Fig. 28)⁸, the coffin set of Ankhefenkhonsu⁹ (Fig. 5), and the coffin set of Nespautitai¹⁰ (Fig. 7).

This may suggest that Ra-Hotep's inner and outer coffins resembled his mummy cover; however, unfortunately, these items are either missing or have not yet been discovered.

3.4 Inscriptions of Ra-Hotep mummy cover:

The Central Longitudinal Mummy-Strap Text-band field represents an abbreviated version of the Nut formula (Fig. 11-A).

Similar Nut texts are commonly found on the coffins and mummy covers of the New Kingdom and Third Intermediate Period¹¹. These texts express the idea that the sky goddess Nut serves as a protector of the deceased. This notion is one of the oldest elements in Egyptian religious literature and already appears in several passages of the

¹ Schreiber, "Mummy Boards from a Theban group burial dating to dynasty 20", 185.

² Niwiński, ^{21st} *Dynasty Coffins from Thebes*, 8.

³ John Taylor, *Death and the afterlife in ancient Egypt*, (London: British Museum Press, 2001), 229.

⁴ Jac Janssen, *Commodity Prices from the Ramessid Period: An Economic Study of the Village of Necropolis Workmen at Thebes*, (Leiden: E. J. Brill, 1975), 209-213.

⁵ *Wb* 1, 379.7; Lesko, *Dictionary* I, 134

⁶ *Wb* 4, 74.4; Lesko, *Dictionary* IV, 25

⁷ *Wb* 4, 73.1-74.1



⁸ <https://collections.mba-lyon.fr/fr/notice/h-2321-couverture-de-la-momie-de-padikhonsou-e113adbd-2f13-4246-a6b0-f8b5ec08d1dc> (accessed 18 -9-2024).

⁹ Sousa, Hansen, *The Tomb of the Priests of Amun Burial Assemblages*, 119; Daressy, "Les cercueils des Prêtres d'Ammon", 6; Niwiński, *21st Dynasty coffins from Thebes*, 135.

¹⁰ https://sharinghistory.museumwnf.org/database_item.php?id=object;AWE;at:26;en&cp (accessed 30-8-2024).

¹¹ For more see: Nils Billing, *Nut: the goddess of life in text and iconography*, Uppsala studies in Egyptology; 5, (Uppsala: Uppsala University, 2002).

Pyramid Texts, with particularly significant references in Utterances 356, 368, 432, and 446¹.

The formula ends in a Ra-Hotep mummy cover, as is usual in the 21st dynasty, with the wish of his transformation into the  *jhm-sk* imperishable star² and  *ihm-wrd* the unwearing star³.

In ancient Egyptian belief, there were two famous groups of stars, the un-wearying stars in the southern sky and the imperishable stars in the northern sky. These refer to the visible stars that never set below the celestial horizon⁴, so the deceased wished to be placed among them by Nut since the Pyramid Texts⁵.

Border-inscriptions: (Fig. 11-BI, BII), The Lateral Longitudinal Mummy-Strap Text-bands (B1 right side) and (B2 left side) can be identified as part of the pyramid text (pyr.1)⁶, These inscriptions confirm the deceased's lineage to the god Geb and the goddess Nut, stating that he is the son of Geb and the eldest son of Nut. Referred to the deceased as "the opener of Nut's womb."

Selecting texts that represent the religious texts of the god Geb, and the goddess Nut were chosen as tools through which the deceased was helped as if he had become Osiris, deriving protection and resurrection from his father and mother.

3.5 Ra-Hotep Mummy cover Function and Symbolism:

The hand position, the omission of the feet, and the form of a wrapped human by mummification bands and bead-net appearance in the mummy cover of Ra-Hotep make it clear that the mummy cover was intended to depict the transfigured of Ra – Hotep assimilated to Osiris.

Considering that the importance of this element and its religious symbolism is evident in its being the closest funerary item to the body.

The ground of the lower section represents the rhomboidal bead-net motif on a dark red ground, mentioned above as having been painted on other mummy covers (Table.1). According to Davies⁷, it suggests a close association between this innermost part of the coffin set and the image of Osiris.

In addition to the symbolic use of the bead net, the red color associated with blood or flesh must be considered; it is a magical restorative conferring on the dead the strength

¹ Schreiber, "Mummy Boards from a Theban group burial dating to dynasty 20", 189.

² *Wb* 1, 125.14; *LGG* V, 736 ff.

³ *Wb* 1, 125.15-16

⁴ Rolf Krauss, *Astronomische Konzepte und Jenseitsvorstellungen in den Pyramidentexten, Ägyptologische Abhandlungen* 59, (Wiesbaden: Harrassowitz Verlag, 1997), 144.

⁵ For more information see: Maher Hamman Mohamed Abd Alrahman, "The Astral and Solar Destinies of the Deceased in the Ancient Egyptian Texts" in: *Journal of the Faculty of Tourism and Hotels-University of Sadat City*, Vol. 4, Issue 2/1, (2020): 24-40.

⁶ Mercer, *The Pyramid Texts in translation and commentary*, 20.

⁷ Davies, *Colour and Painting*, 171.

that enables them to pursue a new life¹, which gives the red color the symbolism of rebirth that the deceased certainly desires.

The layout of the lower section is defined by text-bands mimicking the longitudinal and transverse straps used by Anubis on Osiris mummy to keep the outermost shroud in place, which are depicted several times in scenes from the Book of the Dead, for example, the mummification scene in BD. 151².

The purpose of representing the deceased as Osiris revolves around the awakening of Osiris every day during the night journey of the sun god, as well as that for the deceased he will have the same fate as Osiris.

3.6 Dating of Ra-Hotep mummy cover:

(1) The personal name on the mummy cover mentioned in the text is unknown from other sources dating to the Late Period. In contrast, the $\frac{\text{☉}}{\text{☐}} R^c$ - *Htp* is typical of the classical New Kingdom name forms³. However, other iconographic elements suggest that the cover should be dated to the 21st dynasty.

(2) $\frac{\text{☉}}{\text{☐}}$: The owner's name is presented in a vertical format, accompanied by a specific depiction of the *R^c* name (with a sun disk and a stroke $\overset{\circ}{|}$). This style of writing was not found in sources from the New Kingdom, where the name was recorded in various other forms, such as:

$\frac{\text{☉}}{\text{☐}}$: Tomb Deir Rifa No. 4⁴, Stela Havana No. 17⁵.

$\frac{\text{☉}}{\text{☐}}$: Stela København Aad 17⁶.

$\frac{\text{☉}}{\text{☐}}$: Tomb Elkab No. 3⁷.

$\frac{\text{☉}}{\text{☐}}$: Tomb TT 15⁸.

$\frac{\text{☉}}{\text{☐}}$: Stela Zagreb 588⁹.

¹ Anders Bettum, "Death as an Eternal Process. A Case Study of a 21st Dynasty Coffin at the University Museum of Cultural Heritage in Oslo", (unpublished MA thesis, University of Oslo, 2004), 43.

² For more: Jacobus Van Dijk, "Entering the house of hearts: an addition to Chapter 151 in the Book of the Dead of Qenna", *OMRO 75* (Leiden: Rijksmuseum van Oudheden te Leiden, 1995).7-12.

³ PN. 219

⁴ Francis Griffith, *the inscriptions of Siût and Dêr Rifeh*, (London: Trübner and co., 1889), pl. 16-18; Ingeborg Müller, *Die Verwaltung Nubiens im Neuen Reich. Meroitica 18*. (Wiesbaden: Harrassowitz 2013), table 2.2.1.

⁵ Milagros Álvarez Sosa, *La Colección Egipcia del Museo Nacional de Bellas Artes de la Habana: The Egyptian collection of the National Museum of Fine Arts in Havana*. (La Habana: Museo Nacional de Bellas Arts de la Habana, 2015), 136-137.

⁶ Maria Mogensen, *Inscriptions hiéroglyphiques du Musée National de Copenhague*. (Copenhagen: Andr. Fred. Høst & Fils, 1918), 25-26, pl. XIV.

⁷ Stefanie Hardekopf, *Pharaos Kindheit - Pharao als Kind: ein soziokultureller Beitrag zum Königtum im Neuen Reich. Hildesheimer Ägyptologische Beiträge 56*. (Hildesheim: Gerstenberg, 2022) 2: 425-426.

⁸ Nadine Cherpion, *Les peintres de l'Égypte ancienne: leur langage, leurs palettes, leurs styles, Connaissance de l'Égypte Ancienne 21*. (Brussels: Éditions Safran. 2023), 26 fig. 16, 70-73.

⁹ Monnet Saleh, *Les antiquités égyptiennes de Zagreb. Catalogue raisonné des antiquités égyptiennes conservées au Musée Archéologique de Zagreb en Yougoslavie*. (Paris: Mouton, 1970), 28.

𓂏𓂏𓂏𓂏: Inscribed surface BR08¹.

𓂏𓂏𓂏𓂏: Hieratic text Cairo CG 25366².

𓂏𓂏𓂏𓂏: Hieratic text MMA Eg. Exp. CF 6³.

(3) Ra-Hotep mummy cover was made of wood, and we must take into consideration that in the Ramesside Period, the mummy covers were made of cartonnage⁴, rather than wood, while in the 21st dynasty, wood was used exclusively⁵.

(4) The Nut texts, typically inscribed on coffin lids and mummy covers, were a common element in Egyptian coffin decoration from the Old Kingdom through Roman times⁶. For instance, the inscription on the mummy cover of Ra-Hotep resembles the version from the 21st dynasty. Examples of the resembling versions can be found in CG.61022⁷- CG.61032⁸- CG.61027⁹- CG.6108¹⁰- CG.6047¹¹.

(5) The upper section of the mummy cover features a complete light blue collar. This can be compared with some examples from Thebes and Akhmim¹² in the following table (Table. 1).

Most examples of complete blue-collar are found in the coffins and mummy covers from the 21st dynasty. While most of these examples are dark blue, two examples closely resemble the mummy cover of Ra-Hotep, in featuring a light blue collar and dating from the mid-21st dynasty (Figs. 13 and 17). Additionally, one example dates to the late 21st dynasty or early 22nd dynasty but without hands¹³ (Fig. 19).

Therefore, the mummy cover of Ra-Hotep is closer to being dated to the mid-21st dynasty.

¹ William Vivian Davies, “The Korosko Road Project: Recording Egyptian inscriptions in the Eastern Desert and elsewhere” in: *The Sudan Archaeological Society Bulletin* 18, (London: Sudan Archaeological Research Society, 2014) 30 – 44, 37 n. 28.

² Georges Daressy, *Ostraca, Catalogue général des antiquités égyptiennes du Musée du Caire, nos. 25001-25385*. (Cairo: Imprimerie de l’Institut français d’archéologie orientale, 1901) 95, pl. LXII.

³ Malte Römer, *Die Ostraka der frühen 18. Dynastie aus Deir el-Bahri und dem Asasif. Bibliothèque générale* 73, (Cairo: Institut français d’archéologie orientale, 2023) 337-338, pl. 293.

⁴ For examples, see: Schreiber, “Mummy Boards from a Theban group burial dating to dynasty 20”, 185-200.

⁵ Niwinski, *21st Dynasty coffins from Thebes*, 7; Kathlyn Cooney, “Changing burial practices at the end of the New Kingdom: Defensive adaptations in tomb commissions, coffin commissions, coffin decoration, and mummification”, in *Journal of the American Research Center in Egypt* 47, (Cairo: The American Research Center in Egypt, 2011), 32.

⁶ Gábor Schreiber, “The Mummy-board of Tashedamun from TT -61”, 191.

⁷ Georges Daressy, *Cercueils des Cachettes royales, Catalogue général des antiquités égyptiennes du musée du Caire; 61001-61044*, (Le Caire: Imprimerie de l’Institut français d’archéologie orientale, 1909) 36-37. pl. xxiv.

⁸ Daressy, *Cercueils des Cachettes royales*, 180.

⁹ Daressy, *Cercueils des Cachettes royales*, 67.

¹⁰ Andrzej Niwinski, *La seconde trouvaille de Deir el-Bahari (sarcophages), Catalogue général des antiquités égyptiennes du Musée du Caire 6029-6068*, (Cairo: Ifao, 1996), 72.

¹¹ Niwinski, *La seconde trouvaille de Deir el-Bahari*, 25.

¹² For more see Ruth Brech, *Spätägyptische Särge aus Achmim. Eine typologische und chronologische Studie, Aegyptiaca Hamburgensia* 3 (Gladbeck: Pewe-Verlag, 2008).

¹³ The hands above the collar are very rare in the 22nd Dynasty; Taylor, *Theban Coffins*, 111.

Dina Mohsen, Unpublished Mummy Cover of Ra-Hotep from Thebes in the Basement of the Egyptian Museum in Cairo (TR. 8. 12. 25. 1)

	Fig.	Accession No.	Coffin Type	Collar color	Dating	Provenance	Name(s) of Deceased
Upper Section of the coffins and mummy covers with completely blue collar	Fig.12	British Museum number:1893,1014.99	outer coffin	dark blue	late Dynasty 21	Thebes (Bab el-Gusus)	Bakenmut
		Photo by © www.britishmuseum.org https://www.britishmuseum.org/collection/object/Y_EA24792 (accessed 19-10-2024).					
	Fig.13	British Museum EA 6663	Inner coffin	Light blue	mid/late Dynasty 21	Thebes	Anonymous
		Photo by © www.britishmuseum.org https://www.britishmuseum.org/collection/object/Y_EA6663 (accessed 19-10-2024).					
	Fig.14	British Museum EA24798	Inner coffin	dark blue	late Dynasty 21	Thebes (Bab el-Gusus)	Anonymous
		Photo by © www.britishmuseum.org https://www.britishmuseum.org/collection/object/Y_EA24798 (accessed 19-10-2024).					
	Fig.15	Louvre Museum E 13028	outer coffin	dark blue	Dynasty 21	Thebes	Imenhetep
		Photo by © www. Louver Museum.org https://collections.louvre.fr/en/ark:/53355/cl010028760 (accessed 19-10-2024).					
	Fig.16	Louvre Museum E 13041	Mummy cover	dark blue	Dynasty 21	Thebes	Imenhetep
		Photo by © www. Louver Museum.org https://collections.louvre.fr/en/ark:/53355/cl010028760 (accessed 19-10-2024).					
Fig.17	Museum of Fine Arts of Lyon Museum H 2320	Inner coffin	Light blue	mid Dynasty 21	Thebes	Padikhonsu	
	Photo by © Lyon MBA – Photo Alain Basset - Voir l'image 1 https://collections.mba-lyon.fr/fr/notice/h-2321-couverture-de-la-momie-de-padikhonsou-e113adbd-2f13-4246-a6b0-f8b5ee08d1dc (accessed 19-10-2024).						
Fig.18	Museum of Fine Arts of Lyon Museum H 2321	Mummy cover	Light blue	mid Dynasty 21	Thebes	Padikhonsu	
	Photo by © Lyon MBA – Photo Alain Basset - Voir l'image 1 https://collections.mba-lyon.fr/fr/notice/h-2321-couverture-de-la-momie-de-padikhonsou-e113adbd-2f13-4246-a6b0-f8b5ee08d1dc (accessed 19-10-2024).						
Fig.19	The New Walk Museum, Leicester, Number LA1981.1885	inner coffin	Light blue	Late 21 Early 22 Dynasties	Akhmim	Tabes	
	© Photo by Johnston, “Unseen Hands: Coffin Production at Akhmim, 244. Fig.76.						

(Table 1) coffins and mummy-covers with completely blue collar in museum collections.



Fig.12

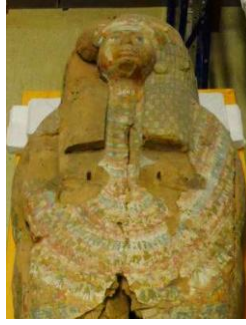


Fig.13



Fig.14



Fig.15



Fig.16



Fig.17



Fig.18



Fig.19

(6) The lower section of the mummy cover features a reticulate pattern resembling bead-netting shrouds and a red-brown background, with the layout of text bands mimicking the longitudinal and transverse straps of the mummy. This design of bead-netting shrouds was characteristic of 21st dynasty coffins and mummy covers¹, with different numbers of longitudinal and transverse straps. By comparing it with several examples from Thebes (Table 2), we can see that this occurrence was much more common on 21st dynasty mummy covers compared to a single example from the end of the 20th dynasty (Fig. 20).

¹ Davies, *Color and Painting*, 171.

	Fig.	Accession No.	Name of Deceased	Transverse text bands	Central Longitudinal Mummy-bands	Dating	Provenance
Mummy covers lower section as red bed net ground and mummy text bands	Fig. 20	Musée d'Archéologie Méditerranéenne	Tashedamun	-	1	Late 20 th Dynasty	Thebes
		Photo by © Schreiber, "Mummy Boards from a Theban group burial dating to dynasty 20", p.464, Fig.1A					
	Fig. 21	(British museum, EA 24797)	Ankhefenmut	5	3	21 st Dynasty	Thebes
		Photo by © https://www.britishmuseum.org/collection/object/Y_EA24797 (accessed 19-10-2024).					
	Fig. 22	MMA: (25.3.184)	Henettawy	-	1	mid 21 st Dynasty	Thebes
		Photo by © https://www.metmuseum.org/art/collection/search/590951 (accessed 19-10-2024).					
	Fig. 23	National Museums of World Culture MME 1969:003	-	3	2	mid 21 st Dynasty	Thebes
		Photo by © Aidan Dodson, <i>Ancient Egyptian Coffins</i> , 17.					
	Fig. 24	National Archaeological Museum- Madrid, Spain, No. 18255	-	5	1	21 st Dynasty	Deir el-Bahari (Second Cachette)
		Photo by Pablo Linés Viñuales © https://ceres.mcu.es/pages/Main/18255 (accessed 19-10-2024).					
Fig. 25	National Museums of World Culture NMA 009	-	-	1	mid 21 st Dynasty	Thebes	
	Photo by © Aidan Dodson, <i>Ancient Egyptian Coffins</i> , 16.						
Fig. 26	Musée de Tessé, 1822-17B.	Iouefenkhsou	-	1	21 st Dynasty	Thebes	
	Photo by © Alain Dautant, "Cercueils jaunes des XXIe et XXIIe dynasties dans les collections Françaises" in <i>Body, Cosmos and Eternity; New research trends in the iconography and symbolism of ancient Egyptian coffins</i> , ed. Rogério Sousa, (England; CMP (UK) Ltd, 2014) 53, Fig.4-c.						
Fig. 27	The National Museum of Antiquities in Leiden inv. no. (F 93/10.3b).	Tjenetpenher-nefer	-	1	21 st Dynasty	Thebes	
	Photo by © Liliane Mann, Christian Greco, and Lara Weiss, "The Coffins in Leiden", in: <i>THE COFFINS OF THE PRIESTS OF AMUN: Egyptian coffins from the 21st Dynasty in the collection of the National Museum of Antiquities in Leiden</i> , ed. Lara Weiss, 45, Fig.19						

(Table 2) Mummy-covers lower section as red bed-net ground and mummy text bands in museum collections.



Fig. 20



Fig. 21



Fig. 22



Fig. 23



Fig. 24



Fig. 25



Fig. 26



Fig. 27

(7) The relationship between the upper section, which represents a completely light blue collar, and the lower section, featuring a red-ground bead net with yellow straps in the Ra-Hotep Mummy Cover, is uncommon and features an irregular composition for its period.

According to Rogério Sousa, sharp ruptures can be detected from the second part to the late 21st dynasty, when complexity achieved its apex, a radical way to achieve innovative arrangements was open by selectively breaking the most important conventions¹.

Irregular compositions often arise from omitting noticeable features or entire sections, which blurs the boundaries between different parts or employs a completely distinct layout.²

The closest comparison supports this observation, as it features a layout distinct from what is typically seen in the 21st dynasty. It resembles the layout of Ra-Hotep (Fig.1); it

¹ Rogério Sousa, “Yellow coffins: definition and typology” in: “Yellow” Coffins from Thebes: Recording and decoding complexity in Egyptian funerary arts (21st – 22nd Dynasties), ed. Rogério Sousa, British Archaeological Reports; 3010, (Oxford: BAR publishing, 2020), 17.

² Sousa, “Yellow coffins: definition and typology”, 17.

is the mummy cover of the Padikhonsu (Fig. 28), which is housed in the Museum of Fine Arts in Lyon¹.

This mummy cover illustrates a connection between a completely light blue *wsh* collar in the upper section and mummy straps in the lower section.

It suggests that the mummy cover of Ra-Hotep may date from the same period as that of the Padikhonsu mummy cover, probably under the reign of Pinedjem II.


































(Fig. 28) Inner coffin and mummy cover of Padikhonsu (mid- 21st dynasty)

Photo by © Museum of Fine Arts of Lyon, © Lyon MBA – Photo Alain Basset - Voir l'image 1
Inner coffin: <https://collections.mba-lyon.fr/fr/notice/h-2320-cercueil-de-padikhonsou-2af9b96f-f5e4-4a25-9d71-581e710aaa4c>
mummy cover: <https://collections.mba-lyon.fr/fr/notice/h-2321-couverture-de-la-momie-de-padikhonsou-e113adbd-2f13-4246-a6b0-f8b5ee08d1dc>

¹ Ambroise Comarmond, *Description des antiquités et objets d'art contenus dans les salles du Palais des Arts de la ville de Lyon*, (Lyon: Dumoulin, 1855-1857) 630, no. 31; France Jamen, Alain Dautant, “Inventory of the 21st/22nd Dynasties "yellow coffins" in French museums” in: *Proceedings First Vatican coffin Conference, 19 - 22 June 2013*, vol. 1, ed. Alessia Amenta and Hélène Guichard (Musei Vaticani, 2017), 132, no. 30; Émile Guimet, *Un jour, j'achetai une momie: Émile Guimet et l'Égypte antique: exposition, Musée des Beaux-Arts de Lyon*, (Paris: Éditions Hazan; Lyon: Musée des Beaux-Arts de Lyon, 2012), 254; France Jamen, “A Textual-Iconographical and Technological Study of Unpublished 21st Dynasty coffins from Lyon: The Coffins of Padikhonsou (Musée des Beaux-Arts, Inv. H 2320-H 2321)”, in: *Proceedings first Vatican coffin Conference 19-22 June 2013*, vol. 1, ed. Alessia Amenta and Hélène Guichard, (Musei Vaticani, 2017) 219-230.

3.7. Ra-Hotep mummy cover writing commentaries.

- The author suggests that the direction writings of the transverse Mummy-Strap Text-bands (C1: C6) and the Border-inscriptions (B. I-B. II) are intentional, indicating the head of the deceased (Fig. 11).
- The terminology $m3^c-hrw$ is written  instead of  in text (B. I, B. II).
- : written against the direction in text (C. III).
- : written against the direction in text (A).
- : According to Leahy, the use of the  n began in the 12th dynasty but did not become common until the 18th dynasty. Although it is widely used as (n) in various contexts during the late New Kingdom, and onwards as a sacred hieroglyph appropriate only to use before the names of deities in the seventh century, and to have been extended gradually to other "profane" uses during the sixth century¹. Unusually, the writer used on the mummy cover of Ra-Hotep, both forms of the letter (n) together,  and  in *dd mdw in* formula,  before the name of the goddess Nut only, in the text (B.I-B.II), and  before all the names of the gods were recorded on the mummy cover, including Osiris himself in the text (A and C. I-C. II-C. IV-C. V).
- : The scribe mistakenly wrote  before , in the text (C. III).
- : The scribe mistakenly wrote  before , in the text (C. II).
- : The name of the god Osiris appears four times on the mummy cover: in the text (A, B. I, C. III, C. VI). Each time, the name of Osiris was written in the original format it includes a seated god determinative. This writing is attested during the New Kingdom and reappeared in the beginning of the Late Period (21st - 22nd dynasty), Then  replaced by , starting from the 23rd dynasty².
- : There is a difference in the eye drawing as:  in text (A),  in text (B. I),  in text (C. III),  in text (C. VI).
- : written by hieratic  in (B.2).
- There is an error in writing  instead of .
- : The scribe misquoted it; it should be written as  in the CG. 61022³.
- : A compound preposition commonly used in the late period⁴.

¹ Michael Anthony Leahy, *Abydos in the Late Period*, (PhD diss., Cambridge University: 1977), 64-65.

² Michael Anthony Leahy, "The Name of Osiris Written", *SAK* 7, (1979): 140-142.

³ Daressy, *Cercueils des Cachettes royales*, 36.

⁴ Wb 3, 128.17-129.6.

4. Conclusion

Based on the description and the discussion, several key points were identified:

- The Mummy cover belongs to a non-royal man in middle age, named Ra- Hotep.
- The mummy cover is divided into zones across the body: the headboard (features a wig with a dark blue striped pattern over a yellow background), the upper section (light blue broad collar), the central section (depicts the goddess Nut outstretched her wings over the chest), and the lower section (contains yellow text bands, Nut formal in one vertical column of hieroglyphic inscriptions and horizontal text bands, on top of a red bed-net background).
- The Mummy cover represents Ra-Hotep as an image of the glorified deceased elevated to the status of divinity. The accompanying text affirms his lineage to the god Geb and the goddess Nut, stating that he is the son of Geb and the eldest son of Nut, referred to him as "the opener of Nut's womb". The researcher believes that these texts not only shape the Ra-Hotep personal identity and his family but also his qualities like the god.
- Selecting texts that represent the religious texts of the god Geb and the goddess Nut were chosen as tools through which the deceased was helped as if he had become Osiris, deriving protection and resurrection from his father and mother.
- The overall mummiform appearance, with its arms crossed on the chest and body wrapped in linen strips (the text bands) above the backdrop of the Osiris bed-net, clearly indicates that the mummy cover was designed to represent the transformed Ra-Hotep as assimilated with Osiris.
- The deceased's skin color is the same as that of the goddess Nut figure in the center section of the cover.
- The mummy cover is decorated with numerous inscriptions in hieroglyphs on its exterior. These inscriptions are in three colors: black, red, and dark blue ink. Some texts are arranged in vertical columns, while others are presented in horizontal rows.
- The inscriptions provide the owner's name but lack personal details such as titles or family connections, at least in the well-preserved areas; the damaged parts may have contained this information.
- The inscriptions include the Nut formula in the central longitudinal mummy-strap text-band (A), which ends with Ra-Hotep's wish to transform into the *ihm-sk* imperishable star and *ihm-wrd* the unwearing star. Additionally, the pyramid text (pyr. 1) is present in the lateral longitudinal mummy-strap text bands (B. I, B. II).
- Examples of coffin sets from this period suggest that the outer and inner coffins of Ra-Hotep resembled his mummy cover, featuring the same decoration and identical coloring.
- The Ra-Hotep mummy cover can be identified as a new decorative scheme. This design features an upper section in a completely light blue color, while the lower section is adorned with a red-ground bead net and yellow straps. It can be dated to the middle of the 21st dynasty, based on similar examples from that period.

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